

Inside: The Subways Kaiser Chiefs Athlete TV On The Radio Outkast

MUSICWEEK



First plays of charity single's video watched by 20m people as momentum builds at retail

Band Aid sparks TV frenzy

Charity

by Adam Woods

Possibly the biggest launch for a music promo in the history of the UK industry was helping drive Band Aid 20 to new heights at the end of last week.

Band Aid organisers were still totalling the impact of the promo's TV premiere last Thursday, with up to 20m people understood to have tuned in when it was broadcast by 30 channels at 5.55pm.

The broadcast, which was produced by Initial from footage due

to be screened in a documentary next month, was heralded by producer Malcolm Gerrie as the biggest simulcast in the history of British television.

"I never for one second thought it would do what it did," says Gerrie. "We had this idea that it would be great if you turned on your TV and all you saw was Band Aid, Band Aid, Band Aid, and [the trustees] just looked at me and said, 'Make it happen'."

The promo ran across all terrestrial, Sky and Viacom channels, and many curtailed planned programming to fit the clip in. ITV's

Airplay on Tuesday and the video broadcast have sent retail demand exploding

Brian Rose, Universal

live Paul O'Grady Show wrapped five minutes early to make time for the broadcast. Terrestrial broadcasts contributed the lion's share of the audience, with 8.9m tuning in to BBC1, 2.6m to BBC2, 3.1m to ITV1, 2.4m to C4 and 1.1m to Five.

The only disappointment, says Gerrie, was the failure of an appeal to MTV to include the promo in the programme for Thursday night's MTV Europe Awards.

In any event, the broadcast prompted an immediate surge in download sales, while Universal reported advance orders exploding through last week, as momentum built up for the release.

Initially projecting advance orders of 700,000 last Monday, by Friday the major was expecting to press and deliver closer to 1.5m units. Such activity suggests the single will comfortably overhaul

the 550,000 haul of Eamon's F**k It to become the biggest physical single of this year.

Universal sales director Brian Rose says: "After the recording, the interest in Monday was very high. But airplay on Tuesday and the video broadcast have sent retail demand exploding."

Rose says that the single will have a particular impact because it will be stocked by a wide range of retailers. "We are going into areas where we wouldn't usually have singles," he says.

● Band Aid logistics p3, Trustee John Kennedy talks p11



Bedingfield fires global interest

After establishing her as one of the UK's hottest new talents during 2004, Sony BMG will take the push for Natasha Bedingfield's debut album *Unwritten* onto the global stage in the new year.

"It is just starting internationally, but there are some

encouraging signs that we will build on into next year," says Paul Lisberg of Bedingfield's Sony BMG-affiliated label Phonogenic, for which Bedingfield is the first project to be released.

Bedingfield's single *These Words* is emerging as an international airplay hit and has to date clocked up 12 airplay number ones, and nine Top 10 placings on international sales charts. It is

currently the number four airplay record across Europe.

Bedingfield will also become the first UK-signed BMG artist to be worked through the new post-merger set-up as Sony BMG, with a US release expected to be confirmed this week through Epic. "David Massey over there [Epic US] has been a fan of both Unwritten from very early on and when the opportunity arose

via the piercer to work with Natasha he jumped at it," says Neale Eastertory of Empire Management, who manages Natasha and Daniel Bedingfield, Lucie Silvas and Estelle.

Bedingfield received her first press last December in *Music Week*, when she was tipped alongside Keane, Kristian Lenton and McFly among the four artists most likely to break during 2004.

BMG acts score victory at EMAs

Outkast lead the way as BMG artists win eight out of 12 international awards at the MTV Europe Music Awards p5

Formats fight to wrap up at Xmas

With big releases lined up on both CD and DVD, Music Week examines format rivalry in the festive market p6

Cream of the radio crop

As she prepares to accept this year's Woman Of The Year award, R2 boss Lesley Douglas picks her top radio DJs p8

This week's Number 1 Albums: Eminem Singles: Girls Aloud Airplay: Lemar



6 'There will probably be no bigger music story in the lead-up to Christmas' - Editorial, p10

27/11/04

Digest

MUSICWEEK

Incorporating *Music*, *MEL*, *Future Hits*, *Green Sheet*, *Hi Music*, *Record Mirror* and *Tours Report*

CMP Information, United Business Media, 9th Floor, Leadenhall House, 245 Leadenhall Street, London EC3A 3PU, UK. Tel: (020) 7921 + ext (see below) Fax: (020) 7921 8326

For direct rates, dial (020) 7921 plus the extension below. For e-mails, type in name as above, followed by @musicweek.com

Editor-in-chief Alan Scott (020)79214343
Executive editor Martin Tibbet (020)79214344
News editor Paul Williams (020)79214345
Features editor James Jones (020)79214346
AD editor James Roberts (020)79214347
Online editor Nicola Slack (020)79214348
Chief consultant Alan Jones (020)79214349
Design consultants A245
Sub editor Phil Bradley (020)79214350
Charts editor Simon Ward (020)79214351
New releases editor Dickie Chapman (020)79214352
Backstage editor Nick Stone (020)79214353
Business development manager Matthew Trench (020)79214354
Commercial manager Justin Brown (020)79214355
Display sales executive Pauline (020)79214356
ABC (020)79214357

Classification Music & Entertainment
Circulation manager David Pridmore (020)79214358
Printed in Great Britain

For CMP information Group publications manager
 Design Director (02)22 44 44
 Ad production
 Nicky Morris (02)22 44 44
Classification
 Publications
 John Farrow (02)22 44 44
 Publishing director
 Kim O'Donoghue (02)22 44 44
Business support manager
 Louise Atwell (04)44 44 44
Reporter
 CMP Information
 2005
 VAT registration
 2007 625 79
 Company number
 307021

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or by any information storage or retrieval system without the express written consent of the publisher. The contents of MusicWeek are subject to reproduction in information storage and retrieval systems, provided systems are linked to the Post Office as a newspaper.

Originated and printed by Hayden Roberts, The Inertia Press, Queens Road, Andover, Kent TN28 9BH

Member of Periodical Publications Association
 ISSN - 0025 1548

SUBSCRIPTION HOTLINE: 01858 438816
NEWSTRADE HOTLINE: 020 7638 4666

Subscriptions: include free MusicWeek Directory every January, from MusicWeek Publications, CMP Information, Times Music, London & Leadenhall Street, Leadenhall House, Leadenhall Street, London EC3A 3PU. Tel: 01858 434989 Fax: 01858 434958

To read all the news as it happens each day, log on to musicweek.com

Your guide to the latest news from the music industry

Sign here

Musicality five to take stage

Five amateur singers/performers were crowned as joint winners of Channel 4's **Musicality** show last week, securing central roles in the musical Chicago for one night and a record release on EMI Classics. The five winners - Matthew Goodfriend, Caroline Graham, Donna Hazelton, Warren Sallors and Rebecca Ditt - will record a Musicality Winners CD, which is released by EMI Classics this week.



Musicality winners' CD release

EA Games is establishing a joint venture publishing company, **p6**
Rough Trade Records has struck a deal for its Album Club to be made available through The Conan Ship's flagship store on Fulham Road in London. Customers can subscribe to receive three CDs a month for three, six or 12 months.
Mobile phone network 3 has signed a deal with student TV network SUBTV to sponsor its new Video Jubilee show. The 10-week campaign is launched today (Monday).

Bottom line

Emap stalls on Scottish buy out

Emap last week said it will not be rushed into buying out Scottish Radio Holdings, as both services unveiled new financial results last week. Results for the six months to September 30 saw Emap's turnover up 3% at £53.3m and pre-tax profit up 2% at £9.6m. SRR's full-year turnover was up 15% to £76.3m, with operating profit up 16% to £22.3m. It is expected that the two companies will hold off from pursuing any merger - with Emap already owning 27% of SRR - until the QFT assumes whether to forge ahead with a full probe into Capital and GWR's proposed marriage. A decision from the QFT is expected on December 10.
Chrysalis Group says it is planning to expand its music interests by seeking acquisitions in music management as it announced new full-year figures last Monday. Group turnover rose 32% to £164.2m, as the music group generated revenues of £70.5m - down 11% - with Ebita rising 20% to £4.6m. The group revised its forecasts for growth - to

fall between 4% and 5% - in radio, after witnessing disappointing October figures.
Oasis's debut album *Definitely Maybe* appeared for the first time as downloads last Monday. One of the act's five albums will now go live every week until Christmas.
Universal Music Group last reported strong results for the third quarter, with operating income of €29m compared with €4m for the same period last year. The company attributed the uplift to improved sales, a lower depreciation charge and the impact of cutting overheads - especially in A&R and marketing.
Inspired Broadcast Networks launched the first download vending machine last week. Inspired, which is 70% owned by Lesire Link which already has a network of 50,000 vending devices in 27,000 locations around the country is planning to roll-out 200,000 machines across the country. **Crab Sheet**, p11
British Music Rights is hosting a round table event to discuss how music creators can profit from their ideas and whether enough is being done to protect their interests. The November 30 seminar will take place at London's Charlotte Street Hotel.

People

Chrysalis chief leaves group

Chrysalis Radio group programme director Jim Hicks will step down at the end of this year after four years in the job. Hicks, who is moving back to Leeds for personal reasons, will not be replaced, but will continue to work for Chrysalis in a consultancy role. Heart and Galaxy regional programme directors will report to their regional managing directors.
David Massey has been appointed to the role of executive vice president A&R for the **Sony Music** label group in the US. Massey will work out of New York alongside the group's president and CEO, Don Jenner, while also continuing in his role as president of Daylight Records.
Ticketmaster has appointed a new general manager for London and the South East to oversee all of the company's day-to-day operations in the region. **John Gibson** joins Ticketmaster from live entertainment agency S&S.

George Michael will be the subject of an hour-long BBC1 documentary next Monday (November 29). The singer will take viewers through a history of his life.



EMI's head of DVD **Stefan Demetriou** had an audience with Chancellor Gordon Brown last Monday, after being named as one of five enterprising young Brits at an awards ceremony in London. Demetriou won out in the employee category of the **Enterprising Young Brits** competition, which was organised as part of National Enterprise

power to force an audit. The band applied to the court to determine whether they have been short-changed from sales of the 2002 compilation 40 Licks. Mr Justice Patteny referred the dispute to arbitration, along the terms of a 1976 agreement between Decca and the Stones which says royalty disputes between the two parties must be arbitrated and not settled in court.
Music sales are rivaling DVDs in the run-up to Christmas, p6

Manics to occupy 6 Music hot seat

The Manic Street Preachers will programme digital radio station BBC 6 Music for a week from Monday December 6. The band have chosen The Who's *Who's Next* and U2's *The Joshua Tree* among the albums of the day for the 6 Music Sector, while also selecting documentaries for broadcast and recording a live session.

Richard Brann launches his **Open Gateway** firm, p4
Jan Moss has joined **OD2** as the company reinforces its team, p6

Exposure

Manics to occupy 6 Music hot seat

Ofcom has relaxed formal restraints on Jazz FM, which have previously obliged it to play at least 50% jazz music. While under the new regulations, the daytime playlist will be more mainstream, evening will comprise more specialist shows as the station has agreed to increase the amount of pure jazz it plays in the evenings from 40 to 45 hours per week.
Promo industry magazine Promo is relaunching this month, p5
Microsoft last week launched its largest advertising campaign yet for Windows Media Centre, a new piece of software which can be built into hardware such as TV sets. It incorporates music elements courtesy of MSN, Napster and Tiscali.
MSN is examining the possibility of launching a project dedicated to unsigned talent in the UK, after last week unveiling a US initiative in association with Garageband.com to promote unsigned acts.
Up-and-coming UK acts Bloc Party, Kaiser Chiefs and The Futureheads will join Las Vegas four-piece The Killers on **MTV's** annual awards tour, which kicks off on January 19 in Northumbria. The 2005 tour takes in 16 shows culminating at London's Brits Academy on February 9.
Organisers of the Pro-Music campaign, which aims raise awareness about the availability of legal download services, have launched a new online ad. It is to be screened on www.pro-music.org and other partner websites across the world.
Outkast lead the winners at the **MTV EMAs** in Rome, p5
Radio One is to revamp its chart show with new hosts, p4
Music Control is launching an airplay certification system, p5
ATV's favourite **TV On The Radio** won last week's US Shortlist prize, p8

Manics 6 Music programming stint



Manics 6 Music programming stint

Promotion, manufacturing and digital downloads already completed Machinery is put in place to power Band Aid 20 upwards

Retail

by Music Week reporters

While Band Aid 2004 was a one-day job for many of the star-studded cast which turned up for the recording session at Air Studios more than a week ago, the work goes on for those behind the scenes.

With the momentum behind the single fully charged, Universal sales director Brian Rose says the key task now is to "get it in stores". Asked about the logistics of delivering on the single at the busiest period in the music calendar for Universal, Rose remains philosophical but upbeat.

"It is a challenge, but everyone in the business is really up for it," he says. "Everybody is delighted to be working on the record, to be honest. There is a real energy about the whole project."

After the Sunday recording ses-

Everybody is delighted to be working on the record. There is a real energy about it.

Brian Rose, Universal

sion last week, the 2004 single was mixed at Abbey Road the following day, before CD-Rs were hand-delivered to radio stations by some of the stars involved. Will Young, Jamella and Travis' Fran Healy visited Radio One, Capital and Virgin respectively, ahead of the Sam airplay embargo last Tuesday.

And as CDs and sleeves were being pressed and printed at Universal's manufacturing facilities in Blackburn and Hanover, the media profile was beginning to have an impact.

Brian Rose says, "I felt on



Recipe for success: Bono and Goldof together again at the recording of Band Aid 20

Monday like 1m units and has exploded since then." Sources also suggested last week that retail has embraced the spirit of the project, with many key dealers agreeing to donate their margins to the cause, from supermarket chains such as Tesco and Asda to HMV, Virgin and Woolworths at the other. Such discussions have been handled by the Band Aid trustees rather than Universal, because of the potential sensitivity of such issues.

By today, Universal aims to have the single units in its Milton Keynes warehouse, ready for distribution. Media-buying agency MediaCom is also seeking as much free advertising space as possible in magazines and newspapers.

One promotional opportunity which is unlikely to be taken up is a collective performance on a show such as Top Of The Pops once the single has charted. "It is virtually impossible to try and record it live," says Mercury senior product manager Shane Murray, who is overseeing marketing of the Band Aid 20

release. "But [many of the artists] did create specially recorded video messages once they had finishing the song and these will be used to accompany the video."

Band Aid 20 downloads were offered in two versions from midnight on Wednesday evening: the single new recording for £1.49 and a two-track bundle combining both the new version and the original for £1.59.

OCC head of new media James Gillespie said last Friday that it was too early to say how popular the Band Aid download was proving, besides reporting "healthy" sales. But the fact that even the one-track version is for sale at £1.49 – twice the price of the standard download on iTunes – suggest it is certain to be the most lucrative download yet.

"U2's Vertigo is the biggest download single so far and hopefully this will beat that," says Ben Drury of 7 Digital Media, which has set up the official www.bandaid20.com site.

Within 24 hours of the down-

load launch, initial data was suggesting that the two-tracker was outselling the one-tracker by three-to-one. On Friday, 7 Digital also issued a third bundle, adding the new video at a price-point of £2.50 for a download and £1 for a stream.

However, Band Aid 20 is unlikely to top the Official Download Chart because current chart rules only allow for single-track downloads to qualify.

Radio airplay grew through the week, with more than 460 plays generated by the end of Thursday looking set to push the Band Aid 20 track into the airplay Top 20. Then came the unprecedented 30-channel promo premiere on Wednesday afternoon.

The 5.56pm slot, which was selected to take advantage of a mixed viewing audience, with children a key target, also allowed broadcasters to be more flexible with their programming than prime-time would have allowed.

"Tapes were delivered with very strict instructions to honour the 5.56pm embargo. 'I was sure someone would break milk,'" says Gerrie. "We threatened them with the wrath of Bob [Goldof] if they did – there was literally a message on the tape to that effect."

The clip was introduced by Madonna, whose link was recorded at the UK Music Hall Of Fame final the previous week. Collaring the star immediately after her appearance on stage, Gerrie and the Initial team managed to persuade her to take on the task filled by David Bowie for the TV premiere of the 1984 single.

The video itself was created from footage filmed by Initial for a one-hour documentary about the project, to be shown on December 5 – the day the single enters the charts.

EMI shares get a festive boost from interims

Shares in EMI bounced up by more than 14% on the day, as the City received the music group's interims with good cheer on Friday.

At brokers' meetings, chairman and CEO EMI Music Alain Levy told analysts to "enjoy Christmas, because we will", after delivering improved operating profits in both recorded music (up 12.4% to £40.8m) and publishing (up 2.2% to £54.7m). Turnover for the group was down 5.4% to £908.0m (£96.3m).

Brokers UBS says the outlook from EMI could not be more confident, although it believes the fall away in sales "raises the bar" for the second half of the year. With releases in the approach to Christmas coming from a slew of big names including Robbie Williams, Tina Turner, Placebo and Blue, EMI Music says turnover for October and November is already well ahead of last year.

EMI also has the developing digital market as a key focus of its 2005. Revenues increased from £2.8m in the first half of last year to £6.5m (2% of turnover) this time, 60% of that from downloads, the rest from activities such as ringtones.

EMI's chairman Sir Paul Nicoli is reluctant to forecast future digital revenues, but says that if EMI's estimation that digital sales will account for 25% of the total market in five years time, then this could be worth in the region of £400m to EMI before the end of the decade. Already 6% of sales in China are from the digital arena.

Nicoli also says that the group is looking to merge its realtones business with its ringtones, which is currently handled by publishing.

Nicoli adds that the restructuring announced in March is delivering savings of £25m for the full year and a further £50m next year and that the company "is on track" with a new IT programme.

THE MUSIC WEEK PLAYLIST



KAISER CHIEFS
On My God
(3-Track)
Swiftly emerging as the hot tip for 2005, the Chiefs' second single is poised to capture plenty of fans (single, Feb)



RONI SIZE FEAT. BEVERLY KNIGHT
No More (V Recordings)
Bev takes a breather from her day job to grace this cut from the drum & bass veteran (single, Jan 10)



ROOSTER
Staring At The Sun (Brightside)
Following their recent Top 10 debut, the lads line-up this airplay smasher to hard in the new year (single, Jan 10)



B.O.B.
New Day (unlabeled)
Armed with pop hooks and attitude (and a neat Queen cover), this R&B smasher will be hard to ignore (demo)



THE MAGIC NUMBERS
Hymn For Her (Newbury)
Quickly building a strong word-of-mouth buzz, the group's new four-piece release this limited seven-inch this week (single, out now)



MYLO
Destroy Rock & Roll (Beatfast)
Poised to 'do a Roysopp' at any moment, Mylo's new single should help move things along nicely (single, Jan 24)



NIRVANA
With The Lights Out (Geffen)
Stunningly packaged 61-track travel through the US geese, leads through the Northern winters (two-CD set, out now)



SNOOP DOGG FEAT. PHARRELL
Drea L Like It's Hot (Geffen)
Bottom-heavy production from The Notorious I-fers (two-CD set, class contrack (single, Nov 29))



GWEN STEFANI
Love Angel Music Baby (Interscope)
This debut solo album sets a new benchmark in pop production (album, out now)



WHITE STRIPES
Under Blackpool Lights (XL)
Grainy live footage makes for an intense look at Jack and Meg doing what they do best (DVD, out now)

ROBBIE WILLIAMS DOWNLOADS
Basic audio bundle: Misunderstood Do Me Now (both audio only).
Audio bundle 1: Misunderstood, Classical Divisions (both audio only), two images, picture-in-picture. Audio bundle 2: Misunderstood, Please Please I, Forth It Bitch Tour!

Misunderstood, Classical Divisions (both audio only), two images, picture-in-picture. Audio bundle 2: Misunderstood, Please Please I, Forth It Bitch Tour!

Exploit (all audio only), two images, picture-in-picture. Exclusive video bundle: Misunderstood (5.1 audio and stereo), No Respect, Live From Koks, two images.

three wallpapers. Greatest Hits bundle (DVC): UK version of Greatest Hits - 19 tracks all audio only, two picture-in-picture images per track.

Greatest Hits bundle (International): UK version, with additional tracks available to buy.

RI opts for chart show double act

The departure of Wes Butters from Radio One's Sunday chart show in February could signal the most dramatic shake-up in the history of the spot, as the station begins to consider the format under future hosts JK & Joel.

While plans are still in their early stages, Radio One confirmed that its aim is to restyle the 4pm to 7pm countdown as a broader entertainment show which contains the single, album and download charts.

"We are a long way away from working out the exact details of the new chart show, except to say that whereas the show was a countdown presented by somebody, what we are now looking to do is an entertainment show which will contain a chart," says a Radio One source.

"JK & Joel came to Radio One as a personality-led double act and we don't want to put them in a format that constrains them. We can't say if there is going to be any less prominence given to the chart."

The rise of JK & Joel reflects that of Butters, who arrived at Radio One in February 2003 from Newcastle's Galaxy 105-106. The duo were signed up in January from Manchester's Key 103 and will now vacate their Saturday 1-4pm slot for the return of Sara Cox after maternity leave. Cox will also take on JK & Joel's Sunday lunchtime show.

A spokesman for Wes Butters' representatives MPC Entertainment says the decision not to renew Butters' contract, which is up in February, was a genuinely mutual one.

"We both felt Wes probably isn't the right person to take the chart in the direction they want it to go in," says the MPC spokesman. "He wants to do five days a week and we have been talking to Radio One for the past month or so, but unfortunately they can't offer him anything. Everyone knows how great Radio One is doing - the daytime schedule is over-performing in many respects. So we were left at an impasse."

Butters is said to be entertaining offers of a weekly show from several other broadcasters, while Radio One has apparently left the door open for a possible return for the 25-year-old DJ at some point.



JK & Joel: new direction for flagship show

Richard Bron's digital solution strikes BT deal ahead of launch this week

global warehouse delivers Robbie downloads

Downloads

by Martin Talbot

Richard Bron's ground-breaking new digital distribution operation launches globally this week, centring around a series of Robbie Williams download bundles.

The Open Royalty Gateway (ORG), established through Bron's Blueprint initiative, has struck a deal with EMI and IE Music to make the bundles available globally from today via the artists' own website, priced from £1.99 for a single to £9.99 for a hits package (see above).

The releases come after Bron last week confirmed the conclusion of an infrastructure deal with BT, which will be announced in London tomorrow (Tuesday).

The moves represent the first key steps towards making a reality of Bron's ambition to create the world's first global full-content solution, serving the entire value chain from rights holder to consumer.



Robbie Williams: now available in bundles

The operation is run by Bron in tandem with former Accenture executive Gavin Mann and former Microsoft executive Adrian Grant.

Bron - the son of Bronze label founder Gerry Bron - has gathered a wealth of industry expertise and experience behind the project, including IE Music's Tim Clark and former Sony Music Europe chief Paul Burger as directors and former Vivendi America executive Ray Cooper and Channelly director Stephen Budd on an advisory board.

The operation centres around the ORG digital warehouse, where rights holders deposit a range of music-related content, such as audio, video, mobile tones or wallpaper. Rights holders will be able to use tools to encode their content, encrypt it using different forms of DRM and set other parameters for its use.

Through ORG, rights holders can make their content available for super distribution - similar to peer-to-peer - which allows consumers to pass tracks on to friends while also deriving extra revenue for themselves and the rights owners.

The other side of the operation is a retail-facade service called Song Centre, through which dealers will get tools to create their own web portals. Retailers will be able to access repertoire which has been deposited with the ORG, says Bron, creating a one-stop route to market for labels of all kinds, from the smallest to the very largest.

The first retailer to sign up to the service is Australian chain

Sanity, for whom Bron's operation will create a download operation ready for launch early in 2005.

Sanity has already tested the system through a Robbie Williams trial in partnership with EMI in Australia, which saw a number of bundles combining audio and video clips sold to consumers in the market during August.

Bron says discussions are continuing with all of the major groups to get their rights signed up to the ORG; he is confident that deals can be struck by the new year, ready for the Sanity launch.

Tim Clark says the new service represents a move by the music business to take back control in the digital space, which he says is dominated by outside operators. "Richard Bron is a straightforward person and this is a straightforward distribution system," he says. "It takes control of the negotiation with retailers back into the hand of rights holders. It means we have more control."

martin@musicweek.com

SNAP SHOT

Up-and-coming UK

Irish The Subways will enter the studio next month to record their debut. The band's first material for the Infectious imprint, after becoming Korda Marshall's first signing in his new role at Warner Brothers UK. A single is due early in 2005, with the album to follow later in the year.

The Welwyn A&R scout, was instrumental in the band electing to sign to the Warner-connected Infectious. Ridley's signings at BMG included UK rock act Hiding Place.

The Subways will play a headline show at London's Carnegie on December 1, before starting work on their debut album, Tonight (Monday) they play alongside Kings Of Leon as part of the In New Music We Trust tour in Oxford.

That going," says infectious/Warner Bros A&R manager Neil Ridley, Marshall's first appointment at the label.

Following a successful In The City performance in September, The Subways had been expected to sign to BMG. But

the Welwyn A&R scout, was instrumental in the band electing to sign to the Warner-connected Infectious. Ridley's signings at BMG included UK rock act Hiding Place.

THE SUBWAYS



CAST LIST: Manager: Ben Kirby. A&R: Neil Ridley, Warner Bros. PR: Janine Warratt, Cooltalk.

BMG artists conquer Rome at MTV awards

The MTV European Music Awards in Rome proved to be quite a triumph for the BMG side of Sony BMG last week.

BMG acts won eight out of the 12 international awards, with Outkast picking up three of the most prestigious trophies and Usher winning two.

Outkast collected their three awards in person, along with Usher who performed a duet with Alicia Keys, herself a winner in the R&B category. Usher later returned to London - using a private jet to avoid a baggage handlers' strike - to attend a promotional event in London.

Sony BMG CEO Andrew Lack and chief operating officer Michael Smellie were among an equally strong executive turnout - which also included Roger Ames - at an event which was staged in a specially constructed tent at Tor Di Valle on the outskirts of Rome and hosted by Xobit.

The night was not a huge success for UK talent however. Domino's Franz Ferdinand did not win through in any of the three categories in which they were nominated, although they did at

least have the satisfaction of a triumphant performance on the night, which showcased the current tightness in the band's live set. Muse were the only UK winners in the international categories, picking up the best alternative act award.

Memorable live performances on the night included Eminem's dramatic opener, accompanied by around 50 children. The Beastie Boys were also a huge crowd favourite, entering on cycles and a skateboard and covering almost every inch of the entire set with a camera in tow.

Other performers included Gwen Stefani, Anastacia - whose performance at the Coliseum was beamed back to the venue - as well as Pharrell Williams' collaboration with Nelly.

After the show, MTV Networks Europe president and chief executive Brent Hansen voiced satisfaction with the show. "I thought the line up was a real killer this year," he said. "I can't tell you how it compares to previous years until I've seen the tapes, but backstage all the artists were really happy with it."

BPI AWARDS
 Albums Artists -
 Discos Reunion: The
 Disco (silver)
 Various Artists -
 Best of R&B (silver)
 Various Artists -
 Very Best Of

Legends (silver)
 The Beautiful South
 - Goldfinger,
 Headborders And
 Plink Songs (silver)
 Various Artists -
 Now Dance 2005
 (gold)
 Phil Collins - Love

Songs (gold)
 Brian Wilson -
 Smile (gold)
 Various Artists -
 Bright Jones: The
 Edouard Reason
 (gold)
 Nelly - Sweat
 (gold)

Destiny's Child -
 Destiny Fulfilled
 (silver/uran)
 Eminem - Encore
 Duo Times
 platinum
 Keane - Hopes And
 Fears (four times
 platinum)



While Outkast didn't perform on the night, they led an extraordinary line-up of BMG award winners in Rome last Thursday. Andre 3000 and Big Boi triumphed as best group, best song and video (both for Hey Ya!, released in the UK over a year ago), while Usher won best album and best male awards. Also, Maroon 5 were named best new act, Alicia Keys won best R&B act

and Britney Spears won the best female award. Other awards went to Linkin Park (rock), Black Eyed Peas (pop) and D12 (hip hop), while Muse won both best alternative act and best MTV UK & Ireland act. The Free Your Mind award was presented to La Strada, which is dedicated to the battle against trafficking women for sexual exploitation in Europe.

New awards mark airplay success

Nielsen Music Control will this week unveil to pluggers its plans for a set of radio airplay certifications which will be launched to mark the research organisation's 10th anniversary.

The four levels will be introduced in the New Year, starting with the Impact award for records which register 5,000 plays before their sales release date and progressing through certifications for 10,000, 20,000 and 100,000 total radio plays.

Labels will be able to mark any achievement with framed awards, designed to distinguish them from the BPI-backed sales awards and intended to both mark the success of the biggest airplay tracks and act as a marketing tool for breaking releases.

"I have always felt that if you work in PR and you do a fantastic campaign, you get a front cover, you get it in a frame and stick it on the wall, but pluggers don't really have anything like that," says Music Control marketing director Amy Howard.

"As the idea grew, we realised that potentially this could have a real impact on upfront marketing and PR campaigns, because obviously airplay starts to build up long before the sales release date."

"Tests on airplay data going to back to 2000 found that around 20 songs a year can be expected to qualify for the Impact awards, while only two singles in the past four years have collected 100,000 plays in total.

Of the records featuring in last week's sales chart, only two would have qualified for the 20,000-play award, while a further six have reached 10,000 plays and three would have picked up Impact awards for their pre-release airplay.

The awards will be unveiled to the plugging community at Soho House on Thursday, although many radio promotions staff have already contributed to the development process.

"The way they have gone about finding the benchmark for each award certainly makes sense to me and I think it makes sense to the marketing department, too, particularly when the record has got a degree of radio play prior to release," says Sony BMG director of radio Nick Bryn.

The NMC awards

NMC Impact award: for records which achieve 5,000 plays on UK radio up to sales release date.
NMC Certified: for records which achieve 10,000 plays on UK radio.
NMC Certified: for records which achieve 20,000 plays on UK radio.
NMC Certified: for records which achieve 100,000 plays on UK radio.

Promo revamp focuses on the best in music vision

Magazines

Music video industry bible *Promo* this week unveils a new look which represents the biggest revamp of the title in its 20-year history.

Promo - a sister title to *Music Week* - is being relaunched to broaden its focus from the music video sector into associated creative areas, such as music TV production, animation and advertising. The revamp includes a new design, with a new brief to cover all aspects of music-associated visuals and a greater emphasis on the work of new directors.

It celebrates the relaunch with an exclusive interview with video and movie director Spike Jonze and an exclusive DVD which features 50 of the hottest new directing talents and their work.

Jonze - whose work has long been championed by the magazine - tells *Promo* about his new clips for the Yeah Yeah Yeahs and Ludaeris and gives the magazine an exclusive peek at his as-yet unfinished new Björk video.

The DVD includes videos for the likes of Fatboy Slim, UNKLE,



Promo: new look offers broader content

Biff Clyro, Sons & Daughters and the director's cut of Eric Prydz's Call On Me. All the clips are by directors who have broken into music videos in recent months.

The relaunch issue also offers a feature about techniques first seen in music videos which crop up in TV ads, plus close-ups on recent clips for U2, Eminem and Kylie Minogue, the new DVD by Funkystörung and a Q&A with MTV Networks Europe president and chief executive Brent Hansen.

The magazine has also completely refurbished its highly regarded music video database. It will now carry comprehensive music video production credits in a new Call Sheet section, plus airplay charts, music TV programming information and a big increase in contact listings.

Promo editor David Knight says the magazine is responding to changes in the complex music environment in the digital age.

"Music videos will remain our focus, but the business of making visuals for music artists is far more sophisticated than it used to be," he says. "The demands are considerable, the budgets are often tight and the need to access new directing talent has never been greater."

Knight adds the new format will allow the magazine to build on its reputation as a talent-spotter. "Promo has always been about finding new directors - our first interview with Jonze was in 1995. It's great that we could talk to him again, while focusing on the new generation on the DVD."

For details about subscribing to *Promo*, contact dpagendani@cmpinfomation.com.



US video games giant links up with publisher

The relationship between the music and games industries has taken a bold step with the news that Electronic Arts and Cherry Lane Music Publishing have formed a joint publishing venture, Next Level Music.

Next Level Music will sign new artists and buy catalogue for use in EA's games. It will also exploit publishing opportunities for EA theme tunes in ringtones, downloads, films and ads.

EA worldwide executive of music and audio Steve Schnur says he believes computer games will become more influential in affecting music-buying patterns than radio and television.

"Consumers spend more time playing video games than they do watching TV or listening to the radio," he says. "And whereas film music is passive, video game music is not. Video games are already better at breaking new artists than movies."

As an example, Schnur points to EA's FIFA 2005, which is

projected to sell 5m to 6m units in Europe, each unit of which will be played for an average of 50 hours. He calculates this will mean 700m plays across the continent for every song on the game.

But Schnur is most excited by the development of low-cost, internet-enabled gaming consoles which will enable users to buy downloads of any song they hear on a game at the touch of button. "The next generation of consoles will revolutionise the way the music industry does business," he says. "Games will become the new MTV."

Schnur says the process of selecting music for games is becoming increasingly focused, with the goal to find tracks which "maximise the emotional lift of the game". Some 3,000-4,000 songs were considered in selecting the music for FIFA 2005.

Cherry Lane's catalogue includes hits such as Just The Two Of Us, Take Me Home Country Roads and Come Fly With Me.

Retailers say big-event titles point to healthy sales CDs fight DVD titles for Christmas cash

by Robert Ashton

With Christmas just six weeks away, the battle is on for the hearts and minds of consumers. But the likes of U2, Ronan Keating and Robbie Williams are competing not just among each other, but against a far broader range of rivals including a schoolboy wizard and a green ogre.

Shrek 2 and Harry Potter And The Prisoner Of Azkaban are set to establish themselves as among the biggest sellers of the year. While Shrek 2 sold 500,000-plus units in its first week, Prisoner Of Azkaban, which was released last Friday, is expected to match it.

There is no doubting the power of DVD, with UK player penetration up by 45% year-on-year in 2003, and with UK consumers also buying more discs - 12.5 per household, per year - than any other market in Europe.

DVDs are also increasingly being targeted at the Christmas gift market, with 49% of music DVDs and 26% of film DVDs bought as presents. And prices, too, are converging, with titles such as Prisoner Of Azkaban available from a range of outlets last Friday at under £15.

But many in the retail sector believe the threat of such big titles to music is overplayed - indeed, many think music titles can benefit from the competition posed by such big-name movies.

Steve Gallant, product director at HMV Europe, which earns more than 50% of its business from non-music sales, says DVD has little impact on music. He says various products are all in competition, but do not directly take money from each other's markets.

Jim Batchelor, head of commercial entertainment at Woolworths, believes consumers who go into his stores to buy DVDs may cross the floor to buy CDs. "A lot of retailers do three-for-£20 offers, so customers will move from one department to another and mix CDs and DVDs," he says. "Where people need inspiration for gifts, music is definitely compelling."

Such evidence appears to be borne out by the statistics, which show that, besides a handful of major DVD blockbusters, CDs are holding their own in terms of sales.

Although DVDs of Finding Nemo, The Lord Of The Rings and Love Actually are the three biggest-selling entertainment discs of this year so far - with combined sales exceeding 4m units - the rest of the year's Top 10 is dominated by CDs, with Katie Melua's



Shrek 2, along with new Harry Potter DVD, the title will rival major music releases

Call Off The Search leading on 1.1m sales.

Selling over a long period is viable for music titles because their campaigns are less frontloaded than their DVD counterparts, says Batchelor; DVDs are slow to cinema release dates and have a shorter life cycle for marketing than CDs, he adds.

Mike Brown, head of BVA sister organisation DVD Entertainment Group, says this means "there is tremendous pressure in the first two weeks" of a DVD release to make sales.

Virgin Retail's Gareth Perry, category manager rock and pop, highlights the trend of labels giving development acts a "soft launch" before Christmas, for example Joe Stone, Snow Patrol and Katie Melua. "They can reap the rewards of Christmas then have the whole of the next year to capitalise on it," he says.

Perry is confident that CDs will not become subsumed by the strong Christmas DVD schedule because there are "the best music releases for years". "We've done fantastically with Eminem; we also have U2, Kylie, Lemar and

Girls Aloud. Those are big events, which create real excitement," he adds.

In contrast to film DVDs and CDs, music DVD remains a young format. The biggest release, Robbie Williams' What We Did Last Summer - Live At Knobworth, has notched up around 300,000 sales, but as the biggest title of the year has sold less than half the units of the 15th biggest-selling entertainment disc, the film Shrek 2.

In the battle between CD and DVD, price will play a key part. Gallant says, "There is a knock-on effect for the perception of the value of music when people see some DVDs sold for £6. They ask 'why is an album worth £15?'"

Whatever the price, a broad range of entertainment retailers voice confidence about the festive season, primarily because of the impressive line-up of titles across both formats.

With Band Aid 20 also looking set to challenge preconceptions about the state of the singles market, the entertainment sector looks well placed to fire on all cylinders right through to Christmas. robert@musicweek.com

OD2 set to boost indie downloads

OD2 has signalled its intention to draw the UK's independent labels further into the download market with the formation of a two-strong, London-based team to head European label relations.

Label relations director Ian Moss, formerly general manager at Universal Music's E-Labs and most recently a consultant to PPL, will co-ordinate the European label relations staff based at OD2's offices in Paris, Cologne and Milan. Jen Ryan, a former digital content manager at Universal, will report to Moss as label relations manager.

Moss says he will be concentrating on building OD2's relations with the Indies, which famously failed to reach terms with Apple before iTunes Music Store's European launch and which are still largely absent from many mainstream download sites.

"The Indies are not as well-served in this area as they might be and OD2 has a real opportunity to help the independent community, although obviously not at the expense of the majors," says Moss. "Generally, many of the online distributors have prioritised the major-label content and the independents have been a second thought. I am not sure that is the way it should be."



Moss: Indies have been second thoughts

The OD2 move comes less than a month after Universal said it intended to forge liaisons with indie labels, and six months after Vital Distribution unveiled its digital operation; Vital Digital has since struck deals with labels such as Pias, Domino, B Unique, Ninja Tune and Defected, and retailers such as Bleep, EMI, Fines, Karma Download and Sony Connect.

The appointments also mark a new approach for OD2's UK label relations operation, which up to now has been handled by Paul Smith, who was promoted from marketing manager to sales director in the summer.

OD2 sales and marketing director Ed Averdieck says, "We have a network of 79 retailers across Europe, so there is a lot of room for record labels to get their repertoire onto those sites."

2004's top discs

1. Finding Nemo (DVD)	1,659,000
2. The Lord Of The Rings (DVD)	1,305,000
3. Love Actually (DVD)	1,210,000
4. Kate Winslet Call Of The South	1,136,000
5. Keanu Reeves And Fears	1,073,000
6. Scissor Sisters Scissor Sisters	1,028,000
7. North Jones Feels Like Home	965,000
8. Maroon 5 Songs About Jane	950,000
9. U2 Rattle And Bang	905,000
10. Cam'N Rivers Greatest Hits	865,000
11. Anastacia Anstadia	844,000
12. Pirates Of The Caribbean DVD	878,000
13. Shrek 2 (DVD)	777,000
14. Snow Patrol Find Your Way	768,000
15. The Streets A Great Day	758,000

BASED ON SALES OF THE YEAR OF ENTERTAINMENT DISCS IN THE UK. SOURCE: MUSIC WEEK

The race to Xmas

CD	DVD
Nov 8 Eminem*	Elf
Nov 15 Destiny's Child	Harry Potter*
Nov 22 Kylie, U2, Queen Status	Garfield*, Spiderman 2*
Nov 29 Band Aid 20*	Shogun Wolves, Hansel & Gretel: The Rings, I Robot*
Dec 6 Tony Bennett	13 Going On 30
Dec 13 Alicia Keys	Lord Of The Rings (extended version)

*RELEASED IN THE WEEK END OF THE WEEK. SOURCE: MUSIC WEEK

KEYNOTE
SPEAKERS



BEGGARS GROUP
Martin Mills
Chairman [UK]



IFI
John Kennedy
Chairman & CEO [UK]



MICROSOFT CORPORATION
Hadi Partovi
General Manager, MSN Entertainment & Digital Media [US]



SONY CORPORATION OF AMERICA
Phil Wiser
Chief Technology Officer [US]



midem 
MIDEMNET

Digital Music: Turning up the Volume

MIDEMNET AT MIDEM: MUSIC & TECHNOLOGY FORUM

The shift from physical to digital is starting to make some noise.

Now the challenge is to win over the mass market and turn up the sales volume.

MidemNet 2005 will again bring the industry leaders to Cannes for a frank and open debate. This year's topics cover keys for digital growth:

- digital opportunities for indies
- phase two of digital services
- superdistribution
- the use of music in branding

MIDEMNET WAS SOLD OUT LAST YEAR REGISTER NOW AND DON'T MISS OUT

Register on: www.midem.com

Tel: +44 (0)20 7528 0086

Email: javier.lopez@reedmidem.com

AIM, Alison Wenham, Chairman & CEO [UK]
Digital Media Wire, Ned Sherman, CEO [US]
EMI Music, Ted Cohen, SVP, Digital Development & Distribution [US]
Fnac, Christophe Cuvillier, VP International & Development [France]
Gracenote, Craig Palmer, President & CEO [US]
The Guardian, Simon Waldman, Director of Specialist & Digital Publishing [UK]
Intertrust, Talal Shamooni, CEO [US]
MZY / Siemens, Leslie Golding, Director [UK]
MTV Networks, Jason Hirschhorn, SVP, Digital Music & Media [US]
Napster, Brad Duce, President [US]
The Orchard, Scott Cohen, Founder & VP, International [US]
Playlouder MSP, Paul Sanders, Co-Founder [UK]
Sanctuary Records, Richard Wheeler, Head of New Technologies Development [UK]
Saregama, MD - RPG Group's Entertainment Sector, President & CEO - Dilip R. Mehta [India]
Snocap, Jonathan Spalter, CEO [US]
Sony BMG Music Entertainment, Thomas Hesse, President
Global Digital Business Group [US]
Universal Music International, Barney Wrapp, VP Elabs [UK]
Vodafone, Graeme Ferguson, Executive Head of Content Development [UK]
Warner Music Group, Alex Zubillaga, EVP [US]
Warp Records and Bleep.com, Steve Beckett, MD [UK]

MidemNet media partners:

digitalmediawire
connecting people & knowledge

France
inter

music:) ally

MUSICWEEK

Reed MIDEM
A member of Reed Exhibitions

39th INTERNATIONAL MUSIC MARKET

23-27 January, 2005 • MidemNet [Music & Technology Forum] 22 Jan.
Palais des Festivals, Cannes, France • www.midem.com

Radio Two boss Lesley Douglas picks her favourite DJs

The voices that run over the controller

Radio

by Paul Williams

As controller of the nation's most listened-to radio station, Lesley Douglas knows what she is talking about when it comes to broadcast talent.

After taking over Radio Two from Jim Mair at the end of last year, she looks after a pool of talent – including Jonathan Ross, Johnnie Walker and Terry Wogan – which is the envy of programme controllers across the land.

But ahead of her recognition at this Wednesday's Women Of The Year Awards, Douglas spoke to *Music Week* about the presenters and music programmes who, from growing up in Newcastle upon Tyne to her role as one of radio's most powerful executives, have had the biggest effect on her.

Noel Edmunds

Radio One breakfast show

"I suspect everyone has a radio breakfast-show presenter who represents their childhood and for me it was Noel Edmunds, who opened up to me what radio could do. He opened up my imagination and first got me into music. He was so creative and inventive. To have him on Radio Two, deputising for Johnnie Walker, was fantastic. The minute he opened the mike and started speaking I felt like I was back at school."

James Whale

late night on Metro Radio

"When I was a young teenager, Metro Radio in Newcastle was my radio station, partially because they covered Sunderland football matches, but James Whale was someone I listened to late at night. He was so clever and manipulating. He always contradicted what phone callers said and I found it absolutely compulsive. It took me years to realise he always came out on top because he controlled the mike and faders."

Brian Matthew

Round Midnight on Radio Two

"At the other end of the spectrum, the other appointment programme for me was Round Midnight with Brian Matthew. He has a broad range of interests. He was absolutely the voice of the Sixties. He was an actor and understands the theatre. All that breadth makes him a great broadcaster."



Douglas: woman of the year

Peter Clayton

Album Time With... on Radio Two

"You could broadcast Album Time with Peter Clayton now on Radio Two because he played such an eclectic mix of album tracks you never heard anywhere else. He had the perfect radio voice. He was a wonderful broadcaster, but never got the recognition he should have done."

Chris Tarrant

Capital FM breakfast show

"When I moved to London it was just after Chris Tarrant had taken over the breakfast show. Although I was working at the BBC, I was listening to him every morning. He's the perfect presenter, who can hold a format together."

Danny Baker/Chris Evans/Chris Morris

GLR

"Before I had children and got married I spent much of my weekends in bed listening to [now-defunct London BBC station] GLR. When Danny Baker played *Footie & The Blowfish* and *They Might Be Giants* it was the first time I had heard these artists. It was fantastic listening to the station then and I take my hat off to Matthew Bannister and Trevor Dann for developing that station."

Phil Wood

mid-morning on Metro Radio

"I thought he was brilliant. I remember sitting in my bedroom on my first night at university in Manchester, listening to the local station, Piccadilly. Phil Wood was the mid-morning presenter and we were all obsessed with listening to him. I even won a prize on his show after recognising Billy Joel's voice – it was £50, although it had to be split between four of us. I

remember being on the phone talking to him and getting hysterical when I won and him telling me 'I think you're a very strange person – go and have a cold shower.'"

Mark & Lard

Radio One

"I loved Mark & Lard, even on the breakfast show. It worked because they really got on with each other and they brought different disciplines. Mark Radcliffe absolutely understands radio – he was a producer – and shaped the programme but they played off each other. They had the same sense of humour and would finish off each other's lines."

Terry Wogan

Radio Two breakfast show

"I couldn't not include him, not because I'm the controller of Radio Two but because it's Terry Wogan. He does such different stuff. He can go off on a flight of fantasy talking about James Joyce and the listener stays with him. No one can replicate what he does."

Roger Scott

Capital Radio and Radio One

"He's the presenter I wished I'd heard more of, but I was in the north and he was on Capital before he went to Radio One. And his hero is my hero – Bruce Springsteen."

Johnnie Walker

Radio One and Radio Two

"The thing about Johnnie is he's always so honest – he's the most honest broadcaster I've ever heard. He is what he says on air. He has the voice for radio – what a sexy, deep fantastic voice. When we first had him on Radio Two deputising for John Dunne at drivetime, it was an absolute no-brainer."

Bob Harris

Radio One and Radio Two

"I love that show. I absolutely adore him on Radio One and even now email Bob and say 'What was that track?'. He introduces me to music I would have never heard anywhere else. Of all the presenters, my taste in music is best represented by Bob Harris."

Lesley Douglas will be named Woman Of The Year at the annual awards ceremony this Wednesday at London's Inter-Continental Hotel.

CAST LIST
 Manonport: Asif Ahmed, Schwingenrath, Booking agent: Ed Strufflow, The Agency Promotions (TV):

Craig McNeil, Boggers, Promotions (radio): Ruth Barlow, Boggers, Mississine Stewart, Green, Jo Morris, Boggers.

Press: Rich Waller, Boggers, A&R: Ed Morris, 4AD.



TV On The Radio, the US band signed to 4AD for Europe and Australia, last week scooped the 2004 Shortlist Music Prize. The band's *Desperate Youth, Blood Thirsty Babies* album beat competition from acts such as the UK's The Streets and Franz Ferdinand to win the award, which is now in its fourth year. The band, who are expected to feature in many critics' albums of the year listings, first emerged as a highlight at last spring's SXSW in Austin, Texas, and featured on Best Of New Talent SXSW CD produced

by *Music Week* in conjunction with MTV. The band subsequently signed to 4AD for the world outside Japan and North America. The band's manager, Asif Ahmed of Schwingenrath, is looking to secure a major-label partnership to assist with marketing and promotion in the US and help push the band "on to the next level". The band is currently signed to 4AD and, for America, US indie Touch & Go for another two albums. Recording the next album will take place in the spring ready for release in August or September.

Virgin closes smaller shops in 'big' focus

Virgin Retail will have pulled the plug on more than 20 of its UK stores by the end of this year as it continues to reassess its domestic chain.

The closures, mainly affecting the business's smaller, one-time *Our Price* outlets, have come as the retailer continues to overhaul its existing branches and "aggressively" looks for new sites to open bigger and better-located stores. The programme leaves Virgin with 136 stores in the UK.

Commercial director Steve Kincaid says, "We have closed a number of stores this year where we don't believe that particular location or the configuration of the store is right for us and in the medium term won't be economically viable."

Kincaid acknowledges that the smaller outlets have naturally proved an obstacle in the retailer rolling out a multi-million-pound plan of introducing extended music and DVD back catalogues across the chain. "It is more difficult to mount an offer that is truly authoritative in a small store," he says.

Following work in a select band of stores last year, Virgin has this year conducted a refitting programme across nearly 30

titles, resulting in the number of music and DVD back-catalogue sites increasing by around 35%. A further 30 to 40 stores will be covered in 2005.

"The idea of all of this is to try to create the best offer in any location in terms of music and DVD and change the look and feel of the store," he says. "A lot of these stores haven't had any investment in five or six years."

However, against the trend of smaller store closures, Virgin shut its 1,400 sq m Manchester store in June after 12 years, dissatisfied with its "awkward" lay-out. The replacement 2,200 sq m store will not open until 2007, although a temporary store could open in the city prior to that "if the right site comes up".

Following the complete overhaul of the one-time Tower store in London's Piccadilly in July and new store openings in Birmingham in September and Glasgow in October, Kincaid says that Virgin expects to launch around another eight stores next year.

"We're looking quite aggressively at a number of sites," he says, adding that a 1,100 sq m store is already confirmed for just outside Dublin in March.

Archive unearths US Jewish music

by Andrew Stewart

American Jewish music, if identified at all beyond the work of figures such as Leonard Bernstein and Aaron Copland, has received little of the attention paid by record companies to other musical traditions in the US.

Thanks to a massive investment by the Milken Family Foundation, musical works "pertaining to Jewish life and culture in America" have begun to emerge from the shade of neglect.

The Milken Archive, billed as the most comprehensive collection of American Jewish music on disc, rolls out in the UK this month on the Naxos label's American Classics line. The ongoing project, already selling well in North America, will eventually present 600 newly-recorded works by



Krakauer saxophone album of Klezmer concertos and encores

around 200 composers on 52 albums, with around 80 per cent of the total repertoire list appearing on disc for the first time.

Works by native-born musicians, émigrés from Europe and

non-Jewish composers influenced by Jewish culture have been chosen by the Milken Archive's editorial board, the diversity of which stands out in the 10 launch discs. Jewish chants and prayers from

the early colonial era, David Krakauer's album of Klezmer concertos and encores, Darius Milhaud's Sacred Service and the world premiere of extracts from Kurt Weill's biblical pageant *The Eternal Road* point to the breadth of the Milken Archive series.

Editorial board member Paul Schwendener explains that the project made a perfect fit with the A&R and commercial priorities of Naxos. "We're very fortunate to be working with Naxos," he says. "Klaus Heymann, for all the success of his company, is driven by a personal passion for the music. That's why he said 'yes' almost immediately to this series."

Schwendener recalls his time as an executive with Polygram, responsible in the early Nineties for such monumental series as the Philips Classics Mozart Edition, adding that no one would have predicted then that Naxos might become the natural home for something on the scale of the

Milken Archive. "I have seen elsewhere how an esoteric edition, for want of a better expression, can go up and down with great speed," he says. "The market is now ready for any classical music project that is done at a high level, because our beloved old major labels are not delivering in that direction. Collectors now look to Naxos or Hyperion for these focused projects."

Upon completion of monthly releases of individual discs, the Milken Archive is set to support a series of thematic multi-album sets aimed at libraries and academic institutions, complete with additional historical recordings, filmed interviews and other supporting information about American Jewish music.

"Each disc has a story behind it, which has kept interest in single titles high in the States," says Schwendener. "We're optimistic that the same will be true in the rest of the world."

andrewstewart1@tiscali.co.uk

Reviews

Marx

All-Wiener Serenade, Sinfonia in Mi-Maestoso, etc. Bochum SO/Sloane (ASV CDDCA1158)

The neo-classical character of these wartime works by Joseph

Marx contrasts sharply with the richly romantic pieces in earlier issues in ASV's survey of the Austrian composer's orchestral music. There is something of the retreat from the brutal realities of Nazi Europe here and also a sense of summoning values from a lost past. The results are more than nostalgic: Marx avoids pastiche in favour of his own take on tradition. Interest in this series of recordings is already extensive, thanks to Sanctuary's marketing and positive reviews.

Bruckner

Symphony No.9, Te Deum. Columbia SO/Walter (Sony Classical S118122)

Sony's budget-priced Masterworks Expanded Edition rolls on with an

impressive batch of releases. Bruno Walter's 1959 stereo recording of Bruckner's Ninth appears with the bonus of a live performance of the composer's *Te Deum* caught six years earlier in good mono sound.

Mahler

Symphony No.8. Soloists; Evarina Radio SO & Chorus/C Davis (RCA Red Seal 82876 62834 2 (2 SACD))

As part of its strong commitment to the hybrid SACD format, BMG Classics is reissuing this 1996 recording of

Mahler's Eighth Symphony. The benefits of surround sound are immediately clear in this work for huge orchestra and chorus, generally known as the "Symphony of a Thousand". It adds to the depth of a recording that sounds opaque in its stereo incarnation, allowing the composer's complex counterpoint to make its full effect and capturing the romantic mood swings of Sir Colin Davis's heartfelt interpretation of the score.

Chopin

Nocturnes. Hewitt (Hyperion CDA67371/2 (2CD))



Angela Hewitt's latest two-disc set for Hyperion, also issued in hybrid SACD format,

has the makings of a classic. The Canadian pianist's lyrical playing and sensitivity to dance rhythms perfectly suit the poetic light and shade of Chopin's nocturnes. Her efforts are backed by a carefully targeted marketing and PR push, including airtime on Radio Three's CD Review.

Brahms

Serenade No.2, Symphony No.3. LSO/Haitink (LSO Live SACD LSO0544)

This is the first LSO Live release to appear in hybrid SACD format, offering a convincing

low-price incentive for collectors to invest in the new sound carrier and further extend the surround sound market. The album's artistic merits are also in its favour, with Bernard Haitink shaping captivating performances of the Second Serenade and Third Symphony and the LSO reveling in Brahms's flowing tunes throughout. Marketing for this



title includes ads in the specialist classical press.

JS Bach

Secular Cantatas: O Holder Tag; Coffee Cantata. Soloists: Bach Collegium Japan/Masaaki (BIS BIS-CD-1411)

Suzuki Masaaki and his Bach Collegium have received good press coverage in recent weeks

following the release of the 25th volume in their excellent survey of Bach's church cantatas. They take time out from recording the composer's sacred works to offer two secular pieces, crowned by a winning performance of the so-called Coffee Cantata.

Monteverdi

Vespers. Concerto Italiano/Alessandrini (Naïve OP30403)

Those wedded to the belief that our crossover age is bereft of great mainstream classical recordings should be

comforted by the release of this account of Monteverdi's 1610 Vespers. Rinaldo Alessandrini and his Concerto Italiano have already revealed their innate flair and passion for the composer's madrigals. Their reading of his Vespers setting more than lives up to expectations, making a virtue of the music's mix of ancient and modern styles and drawing the ear towards the liturgical text and its meaning. One of the year's finest releases.

Various

London Symphony Orchestra - The Centennial Set (1904-2004): Including works by Beethoven, Berlioz, Elgar, Schubert, Stravinsky. LSO/Various conductors (Anandé AN4100 (4CD))

By the end of its first decade in business, the self-governing LSO had made a small yet important contribution to the early gramophone catalogue. The band now stands among the world's most recorded, not to mention finest, symphony

ALBUM OF THE WEEK

Popov/Shostakovich

Symphony No.1; Theme & Variations Op.3

LSO/Bostein (Telarc SACD-60642 (SACD))

Before being denounced in 1948 by the Soviet authorities as a composer of so-called formalist music, Gavril Popov enjoyed an international reputation for the radical qualities of his work. The First Symphony, completed in the mid-Thirties, was effectively banned after its premiere in 1935. Leon Botstein (pictured) and the London Symphony Orchestra make a compelling case for the work's rehabilitation, backed by superb playing and genuine faith in Popov's writing.

orchestras. Its discography is extended here with this anthology from *Andante*, which adds live recordings to such legendary studio performances as Bruno Walter's 1935 *Concilio* Overture and Artur Nikisch's Oberon Overture from 1914.

Various

The Mozart Effect - Music For Babies (Children's Group COSCD84331)

Developmental psychologists in the US and Europe have come up with the research to

support musician and author Don Campbell's claims that Mozart can enhance the creative, emotional and intellectual development of babies and young children. The so-called Mozart Effect is presented on eight albums distributed in the UK by Select Music, catering for the needs of everyone from expectant mothers to energetic infants. The aptly named *Music For Babies - Nightly Night* is devoted to the priceless pursuit of baby soothing.

As momentum builds, Band Aid is something of which the business can all feel truly proud

Band Aid shows us at our best

EDITORIAL
MARTIN TALBOT



There was no story bigger than Band Aid 20 last week. And there will probably be no bigger music story in the lead-up to Christmas.

The power of music has never been more ably demonstrated than by the success of the Band Aid team to secure what was an unprecedented simulcast last Thursday. The records which are sure to be broken over the coming month will further cement this legend.

There will always be a debate about the song – is it worse than the 1985 version, should Justin Hawkins have sung "that" line? – but that is not the point. What is important is that the business has rallied and delivered, from artists and managers to labels, publishers, broadcasters and retail, both online and in the digital sector.

It is, of course, disappointing that iTunes have refused to strike a deal for the download. Even if the £1.49 and £1.99 price points do break their own pricing structures, it would surely have been possible to offer a link to the official BandAid20.com website?

But they are the only ones who will lose out by failing to embrace the spirit of this project.

None of this is about PR, but it is a shame that more

of the music industry's critics do not pay more attention to the work being put in from all sides. Talking to Universal's sales director Brian Rose on Friday, it was clear that the enthusiasm for the task among everyone in his team is huge. The same will be true in every other sector touched by this project.

For Universal to push some 1.5m-plus units through its distribution and sales machine at such a crucial time of the year is not a simple matter by any means. There is always the outside possibility that such business – on which the major will not earn a penny – could impact on the records which Lucian Grainge's annual budgets depend on.

You can be sure that Grainge will do everything within his power to ensure that this does not come to pass, but the point remains true. Universal – and the music industry at large – did not have to do any of this. The retailers did not have to hand their margins back and none of them will need to devote valuable floor space to a record which will earn them nothing.

Band Aid – as Live Aid did 20 years ago and many other charity projects have since – is again showing the music industry at its best.

martin@musicweek.com
Martin Talbot, executive editor,
Music Week, CMP Information, 8th Floor,
Lodgepole House, 245 Bricklayers Road,
London SE1 9UR

Chasing ratings shouldn't be the role of the BBC

VIEWPOINT
DIRK ANTHONY



Commercial radio broadcasters were last month accused of dropping their guard against the BBC, when the latest set of radio audience figures revealed the BBC had widened its ratings lead over the commercial sector.

Over the past 18 months, both Radio One and Two have gradually shifted their products into the commercial heartland audience of 25- to 44-year-olds, with both providing more mainstream music. This is the key audience for radio advertisers that are the lifeblood of commercial radio. The BBC, meanwhile, has its revenue guaranteed.

Don't tell me that the BBC isn't interested in chasing ratings

With the impressive programming skills of Radio One controller Andy Parfitt and Radio Two controller Lesley Douglas, it is no fluke that the BBC is breathing down our necks. No programmer wants to go to work and willingly get less audience. That's human nature. But please don't tell me that the BBC isn't interested in chasing ratings. And to get more ratings means moving mainstream.

But chasing ratings isn't the

role of the BBC. I believe in the BBC and am happy to pay my licence fee for services which provide something commercial broadcasters can't – not to replicate existing and successful commercial services. But the BBC has done just that with the launch of BBC 7, making life difficult for commercial digital station Onward.

Add to this the ability the BBC has to cross-promote its radio stations and it's no wonder that commercial radio feels aggrieved at the unfairness of it all.

Radio One and Two are distorting the marketplace. With their huge finances, cross-promotional opportunities and determination to park their tanks on our lawn, the latest audience figures aren't at all surprising.

The commercial radio sector isn't dropping its guard, it is just fighting an even bigger giant. We want to fight a fair game. Having the same referee and the Queensberry rules applying to both of us would help. Format regulation for BBC stations is inevitable, otherwise we'll be continuing to box an opponent with horseshoes hidden inside his gloves.

Dirk Anthony is managing director of Creation, the programming and content division of GWR Group.

Who would be best singing Bono's Band Aid lyric?

The big question

Who in the world would you most like to have heard sing the famous line, "Tonight thank God it's them, instead of you" for Band Aid 20?

Tim Clark, IE Music

"Nick Cave, because if anybody can give real meaning to a line, he can."

John Kennedy, Radio and Band Aid Trust

"It is a very brave man who tries to follow a genius like Bono. Full credit to Justin for going for it, but I don't think anyone could have really stepped into Bono's shoes."

Pat Sharp, Century FM

"I would have Bob Geldof sing the line, as he was the original instigator of the song along with Midge Ure, who could equally qualify for the job. Either would do it justice in my mind, as their voices would be sure to show true emotion."

Mark Goodier, Wise Buddha

"I don't think it could be done better than by Bono – his plaintive, soulful voice comes from the heart and you know he believes it."

Darryl Chamberlain, BBC News website

"It really should have been Justin Hawkins, shouldn't it? He would have given a bit of life and energy into what has emerged as a desperately disappointing single. Bono's low-key delivery has set the tone for a terribly

bland song. Or perhaps Beverly Knight or Jamelia would have been more interesting and added a new dimension to a song that just sounds old hat now."

Joe Black, Universal UK

"I would like to see Mark E Smith or Shane McGowan singing it – because they're the very last two people on this earth who are likely to be asked along to such an event."

Judith Govey, Aim

"I think it should be Bono. Definitely. I wouldn't have anyone else. He and Geldof started the whole thing off, so it's a matter of respect as opposed to the new kid on the block. Having said that, I much prefer the original single."

Terry Underhill, Real Radio

"Although no longer with us – the person who I think would have delivered this line perfectly is someone whose heart could be felt through his own lyrics and vocals and someone who, if he were still alive, would have changed our world through his work. It could have been written by and for – John Lennon."

James Cannon, Capital Radio

"This line would have sounded perfect sung by Liam Gallagher. He would have delivered it with an air of chipiness, yet with real conviction in his trademark Mancunian drawl, with particular emphasis on the 'you' at the end. Justin from The Darkness would have been too ironic and it would have backedfired. Plus his voice is too high."

As Band Aid 20 builds momentum, John Kennedy talks about the project and its long-term impact

Quickfire

As a Band Aid trustee, how involved are you in the new incarnation of Band Aid? Is it just a question of giving the nod?
No, I'm very involved. I'm not doing any of the legal work. I'm glad to say, but supervising different parts of it from a distance. It is team work between Bob, Midge, myself and Harvey [Goldsmith]. Michael Grade hasn't been so involved this time around, because he has obviously had other things to do, but that core five is still there.

How did the idea of the 20th anniversary single come about?

I am pretty sure it was Dominic Moran from *The Sun*, to Bob, to Midge, and Midge ran with it. Are you surprised that it has come around again?

Nothing surprises me anymore about Band Aid. We had a meeting about six months ago and for the first hour of the meeting there was a clear agenda message that this was really it – after 19 years, we were going to wind it all up and it was going to be fine. Michael Grade left the meeting because he had something else to go to and just as he left, almost as the door closed, Bob said, "Let's do this DVD." And that started the whole ball rolling again, even though, at that stage, we didn't even have the tapes.

The reason we were winding it up was, we get about £200,000 a year and we are fairly streamlined as to how we spend it. But now we are going to have anything from £10m to £20m this time around – I'll say £10m. Where the money goes is less of an issue than before. Twenty years ago, frankly, we didn't know what to do and we had to learn, but we have become pretty streamlined and efficient at this. The money will be



spent quickly, it won't sit in a bank for months and it will go on an emergency development and sustainable, long-term projects. Now that the ball is rolling again, how far do you think it will go this time?

I really don't know anymore. I don't think there's any desire on the part of Bob to do a concert again. Live Aid is a brand which has been preserved more than 20 years. It is not something we would lightly hand over to someone. We don't stop anyone raising money for Africa, but we are very careful what we apply the name to.

A number of people are coming up with fantastically generous offers of time and money and the one thing that doesn't happen at the moment is "thank you" letters to everyone. Someone like Woolworths, who made this fantastic gesture to donate their profits from the single, wouldn't have had a word of thanks. And it is not that we are not grateful, it is just that other things are pressing. But I'd like to take this opportunity to thank everyone, and we will get round to thanking them properly in the end.

Do you think something like a charity concert can still be effective, given what we know about the scale of the problems in Africa?

I think if there is enough feeling for it, enough passion and enough energy, anything works. It is incredible what is going on at the moment. We are working on a book, we are working on some free advertising campaigns, people are giving concert tickets. It is like before again. Requests come in every day for people who want to do things. We have no infrastructure, we have no overheads and we have got to find a way of managing it.

What is your view of the new version of Do They Know It's Christmas?

I think it's great. It is different. And, more than most people, the original is very dear to my heart. Whenever you are in an A&R process, if you have a fantastic demo it is very hard for the master to let you go to it. In this case, you have already got a fantastic master and you are trying to create a new one.

John Kennedy is a Band Aid trustee and the incoming chairman and chief executive of IFPI.

DOOLEY'S DIARY



When in Rome, do as the Romans...

Remember where you heard it Suffice it to say that the Italian airport strike on Friday afternoon proved a talking point among the visiting music types in town for the MTV awards. Many spent much of Thursday afternoon and Friday morning trying to change their flights. Not that Rome wasn't an attractive stopover option – it was more that there was other stuff to do back home such as artist meetings or, in the case of one UK chairman, his daughter's 20th birthday dinner. Top marks go to Chrystal's boss Chris Wright, who managed to swap a couple of seats for himself and Jerry Lascelles on a private plane provided courtesy of a friend of a friend. It helps to have contacts in the right places... a full 10 out of 10 also to John Reid, who spotted an opportunity for a quick exit from the show area when the police-scorped people carriers taking Eminem and crew back into town went past. The Warner marketing gung persuaded the driver of the van that he – and other luminaries including Dooley – was in to switch on his hazard lights and join the back of the caulkade. This use got them back into the centre of town in double quick time... Notable absences from the MTV awards were the top brass from EMI, who, as chairman Eric Nicoli says, were waylaid by "a little press presentation" which meant a spin around the City for himself. Alan

Levy, David Munn and Marty Bandier from Friday. When asked what territories EMI would be concentrating on in the future, Levy couldn't resist an allusion to some of his major competitors for withdrawing from markets. "I think you are talking to the wrong company – all markets are important to us."

This – of course – from the man who, two years ago, quipped about his friends in Finland. "I don't think there are 49 Finns who can sing..." Malcolm Gerrie wonders whether the Band Aid promo premiere has been emulated on TV, even by a royal wedding. Anyone else have any suggestions for a bigger simulcast? Spare a thought for PR chief Bernard Doherty, who was forced to enjoy the moment watching a bank of screens in his local branch of Carrys, as he mugged for the Band Aid documentary being directed by Geoff Woorner... Great Band Aid idea of the week – indeed reaches Dooley that the boss of Goldman Sachs is planning to buy every member of staff a copy of the single. Sounds as if II Divo and Kasabian are tumbling heads in the US. While a certain Mr Cowell's profile Stateside card have done the Opera quartet any harm, Kasabian sold out the Brewery Billroom on Thursday, three months before their album is due for release... Over at Sony BMG, Dooley hears that Ged Doherty's six key lieutenants are to be finalised this week... The support of Richard Branson Open Railway Gateway by EMI's Steve Tim Clark can be traced back several decades. It seems to be the point when Clark ran Island Records, which had a label deal with Bronze, the operation founded by Richard's dad Gerry. "I have known Richard for a very long time, since he was a little boy," laughs Clark... Band Aid 20 has clearly reminded everyone that Christmas is a giving time. Lawyers Harbottle & Lewis have picked up the baton to produce the firm's 14-track charity CD, featuring performances from many of its employees – with proceeds from the £10 CD going to the noble Kids Company charity...

Crib Sheet

Inspired Broadcast Networks has launched the first vending machine for downloads, offering a digital library of 2.1m tracks which can be downloaded to mobile phones using Bluetooth or to a portable digital player through a USB connection.

My Coke machine has a computer screen in it. What's going on?
It's the latest development in the world of digital downloads. A company called Inspired Broadcast Networks has developed a system which enables people to download music from vending machines in shops, pubs, stations, malls and even staff canteens. It is spending hundreds of millions of pounds rolling the system out across Inspire's own network of 1100s, which you've probably seen in pubs, as well as vending terminals run by partners such as lastminute.com and Coca-

Cola. The goal is to have 200,000 vending stations offering digital downloads within two years.

But why?

Well, it figures there is a market among the digitally and financially disenfranchised. If you haven't got a credit card or don't have broadband, then it is currently very difficult to download music, legally. With this system, you can pay by cash.

So how does it work?
You take along your mobile phone or the portable digital music player of your choice, put your cash or credit card in, select your track from a database of 2.1m songs and then, via either Bluetooth or a USB connection, it is sent to you. Although pricing is undecided, Inspired joint CEO Norman Crowley says, "We will support variable pricing. It will be more expensive than online downloading, but less expensive than buying physical singles in shops." So we're talking about £1 per track. **And how much will the rights owners see of this money?**

"Most of it," is all Crowley has to say about that. And if the alternative is for these customers to download the tracks illegally, that has to be a good thing.

When do these devices hit the streets?

The launch was last week, when James Blunt's *You Are Beautiful* became the first track to be downloaded for cash. Inspired has developed partnerships with BT, which is supplying the broadband connection, as well as Woolworths, Coca-Cola, M&M, lastminute.com and Welcome Break for consumer branding, which means the system will be introduced at train stations, music shops, malls, pubs and even staff canteens. The first machines are set to appear at Waterloo and King's Cross railway stations in the coming weeks. Each terminal, which is the size of a post box, offers a choice of tracks equivalent to 20 Virgin Megastores. "We feel like we're at the start of a revolution," says Crowley.



It was a case of third time unlucky last Thursday for Mark Goodier's *Wise Buddah/Box Music* team at the 15th Nordoff-Robbins Music Therapy Pop Quiz, hosted by Mike Read. Having won for the two previous years, the *Goodie Bang* team were pipped to the post by Nationwide Mercury Prize, who – fielding what appears to be a remarkable number of runners – scored victory by just one point

(scoring 334 to *Wise Buddah's* 333) making it the closest finish in the event's history. EMI Music Publishing came third. Pictured are David Wilkinson and his winning Mercury Prize crew – which included journalists Adrian Thrills (*Daily Mirror*), David Sinclair (*The Times*), Alexis Loundras (*The Independent*), Chris Salmon (*Time Out*) and Robert Sandall (*Sunday Times*) among others.

Classified

Contact: Maria Edwards, Music Week
Classified Sales, CPM Information,
8th Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 020 7921 8372
E: maria@musicweek.com

Rates per single column cm
Jobs & Courses: £40 (min. 4cm x 2 cols)
Business to Business: £25 (min. 4cm x 1 col)
Notice Board: £18 (min. 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online
every Friday at www.musicweek.com
Booking deadline: Thursday 10am for
publication the following Monday (space
permitting). Cancel-on deadline: 10am
Wednesday prior to publication (for news
bookings: 17 days prior to publication).

JOBS AND COURSES

ARE YOU PROGRAMMED FOR SUCCESS?

Then join **Capital Radio** the UK's leading commercial radio group in one of our most high profile music scheduling roles.

We're looking for an experienced music scheduler to help shape the sound of the **Capital FM network**, with particular focus on the new **96.4 BRMB** in Birmingham and **Red Dragon FM** in Cardiff.

Working closely with the FM Network Head of Music and Regional Programme Controllers you'll be responsible for day to day music scheduling to ensure our stations maintain and grow our target audience. You'll also play an important role in play-list meetings, the commissioning and interpretation of music research and in managing relationships with key record company reps.

To apply, you'll need a CV full of scheduling success (as well as experience on Selector or Powergold). You'll also demonstrate an excellent knowledge of the latest music trends, genres and lifestyles and an overall understanding of the music industry. You'll be creative, enthusiastic and most importantly, able to use your own initiative while also contributing to a high performance programming team.

Be a big part of the Capital FM Regional Network and apply now...

Write with your full CV to **Gareth Ling, Human Resources, Capital Radio, 30 Leicester Square, London WC2H 7LA by 1st December 2004.**


capital
fm network

part of the
CAPITAL RADIO GROUP

Jobs on-line from
musicweek.com

Subscribers: Log-on to
musicweek.com and get to the
latest music industry jobs...first.

AGENTS ASSISTANT & RECEPTIONIST

Based West London

Two fantastic opportunities have arisen at Helter Skelter.

The ideal candidates will have strong communication skills and at least one years experience in a similar role for the Receptionist position and two years for the Agent's Assistant role. We are looking for candidates who are organised, able to work under pressure, have close attention to detail, and are committed and flexible.

If you have the relevant skills and experience please send your CV, including your current salary details, to Emma Banks at Helter Skelter Ltd, The Pines, 530 Kings Road, London SW10 0SZ.

HELTER SKELTER

careermoves

- Office Manager** G21-G24
This is a challenging stand alone office manager role in a trendy central London PA group. You must be a bright grad with about 2 years current office management experience in a media environment. Ideally you will have a Health & safety qualification and fire training.
 - Exec PA** G26
This is an excellent opportunity for an experienced PA with 20 wpm typing & shorthand. You will be immediately available, have at least 3 years current Exec PA experience in a large media company with advanced MS Office packages for Word, London role.
 - Senior Legal PA** G28
We need a bright grad with 4 years current media PA experience with at least 1 year in a legal department for this role working within the legal council and corporate affairs department of this central London co. 40-70 wpm typing, audio & copy skills and advanced MS Office including PowerPoint.
 - Financial admin with Italian** G29
Working for an independent label based in central London you will ideally have some form of financial qualification and a minimum of 1 year recent experience in media finance admin. Knowledge of Republics would be an advantage and fluent Italian is a must. jen@cmoves.co.uk
- Tel: 020 7292 2900
www.cmoves.co.uk
Working in Equality of Opportunity: Career Moves is an Employment Business/Agent

Scruffy Bird requires:

Senior Press Officer
Minimum 3 years national & regional press experience with broad contacts. You must have a true passion for music and a work hard ethic, and you must be driven in progressing on your career as a press officer. The successful candidate will have previous experience of executing strategic press campaigns, demonstrating attention to detail and have proven organisational skills.

Regional Radio Planner
Minimum 2 years regional radio experience with strong regional contacts. Must have exceptional knowledge of specialist music and specialist shows.

Overall, both candidates will be passionate about a broad range of music genres, have a good sense of humour and be able to keep pace with a diverse and dynamic environment.

Applications must be highly computer literate with typing speed 40 wpm.

Applicants to send CV, and covering letter including current salary details to:

Resources Manager, Scruffy Bird, 3rd Floor, 205 Victoria Street, London SW1E 5NE.
Closing date: Dec 15th 2004.

MUSIC · BUSINESS · FINANCE · MUSIC · BUSINESS

WARNER MUSIC

GRADUATES
get a career in
the music industry

to find out more visit
www.warnermusiccareers.com

MUSIC · BUSINESS · FINANCE · MUSIC · BUSINESS

Get year-round promotion
alongside the dates
for major award shows
and key music events
throughout 2005.

MUSICWEEK

2005 Year Planner

The year planner will be
inserted into Music Week's
December 18th issue
Copy deadline is November 26th

Contact Maria: 020 7921 8315 maria@musicweek.com

Classified

Contact: Maria Edwards, Music Week
 Classified Sales, CMP Information,
 8th Floor, Ludgate House,
 245 Blackfriars Road, London SE1 9UR
 T: 020 7921 8315
 F: 020 7921 8372
 E: maria@musicweek.com

Rates per single column cm
 Jobs & Courses: £40 (over 4cm x 2 cols)
 Business to Business: £21 (1cm, 4cm x 1 col)
 Media Board: £10 (1cm, 4cm x 1 col)
 Spot colour: add 10%
 Full colour: add 20%
 All rates subject to standard VAT

The latest jobs are also available online
 every Friday at www.musicweek.com
 Booking deadline: Thursday 10am for
 publication the following Monday before
 printing. Cancellation deadline: 10am
 Wednesday prior to publication (for series
 bookings: 17 days prior to publication)

BUSINESS TO BUSINESS

PACKAGING

Specialist

- in Replacement Cases & Packaging Items
- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLY-LINED
- Polythene sleeves & Reusable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc



Sounds (Wholesale) Limited

Best prices given. Next day delivery (in most cases)
 Phone for samples and full stock list
 Phone: 01283 566823 Fax: 01283 568631
 Unit 2, Park Street, Burton On Trent,
 Staffs. DE14 3SE
 E-mail: matp@sounds.co.uk
 Web: www.soundswholesalehd.co.uk

POSTING RECORDS?

LP Mailing Envelopes • Single Mailing Envelopes
 Postal Tubes • CD Mailers • DVD Mailers



WILTON OF LONDON

ESTABLISHED 25 YEARS
 TEL: 020 8341 7070 FAX: 020 8341 1176

MANUFACTURING

CD DUPLICATION

NO.1 SUPPLIER TO THE INDUSTRY
 PROFESSIONAL SERVICE WITH COMPETITIVE PRICES
0207385 2299
 24HR TURNAROUND
WWW.MEDIADISC.CO.UK



FAST TURNAROUND DUPLICATION

- ALL DVD Duplication from 1000 up to 10000 printing
 - VHS Duplication PAL, NTSC, SECAM
 - Executive Video Dubbing & Remastering
 - DVD Dubbing, NTSC, VHS/DVD Conversion & Disc Streaming
 - Storage of Audio Masters
 - Packaging & Labeling
 - Free Delivery & Collection London 95%
- Call 020 8904 6271 now!
 Delivering top quality and value... fast

1000 CDs with booklet in lay flat £6.50
 High Quality CD-R copies from 75p
 Real Time Cassette Copying
 CD/CD-ROM Mastering £65pb
 Enhanced CDs, CD-audio, CD-ROM
 Copy Masters, Compilations, Editions



Repeat Performance
 Multimedia

Barcode, auto testing
 Over 15 years experience
 Graphic design, colour print
 Large and small run specialists
 Excellent quality and presentation

10 Grand Union Centre
 West Row
 London W10 5AS
 Tel: 020 8960 7222
 Visit us at
www.repeat-performance.co.uk

To book your advert contact
 Maria Edwards 020 7921 8315

WANTED

CASH PAID

We buy CD Albums & Singles
 LPs, 12" & 7", White Labels
 Promo's, Acetates, Video's,
 POS Material, Artwork,
 Awards and Memorabilia
 Complete Collections,
 Overstocks, Inventories
 and Libraries cleared!
 Call Julian or Mark
 office: 01474 815999
 mobile: 07850 406064
 e-mail: mw@sell.com

RAT RECORDS

BUY CDs
 + VINYL
 SMALL TO VAST
 AMOUNTS
 We pay cash and
 collect at your
 convenience
 PRICES GIVEN OVER
 THE PHONE
 Call Tom on
 020 7274 3222
ratrecords@tmail.net

Advertise your position
 direct to the key music
 industry players
 Call Maria 020 7921 8315
 Email maria@musicweek.com

SERVICES

Ever in a hurry?
www.mediatravel.com
 Let us take the strain out of your air and hotel requirements!
 Book early to avoid
 disappointment and benefit from
 unbeatable prices
 Midem, Cannes
 (September 15-19), 2006
 hosts from £20 a week
 (April from £97 per week)
 SXSW, Austin
 (October 12-14), 2006
 apartments available from London airports, Edinburgh,
 Glasgow, Manchester, Dublin, Paris, Amsterdam.
 Hotels available for the conversion



PORTMAN MUSIC SERVICES LIMITED

ROYALTY & COPYRIGHT ADMINISTRATION SERVICES
 for record labels, music publishers, film & television companies.
 Please contact: Maria Connolly
 Tel: 01952 732033
 Fax: 01952 732032
 Email: maria@portmanmusicservices.com

PROGRAMMING ROOM/STUDIO TO LET WITHIN THE ROUNDHOUSE STUDIOS COMPLEX, CLERKENWELL ECI

Control room with over-dub booth, air-conditioning, 24 hour access,
 phone lines and intercom system.
 Tenants can also enjoy the use of a large communal lounge and kitchen
 with pool table, darts, foosball, Sky TV, internet connection, stereo and
 the chance to be part of a dynamic and creative environment.

Contact: Lisa or Heidi on 020 7404 3333
 Email: lisa@roundstudios.com
www.roundstudios.com/roundhouse

DISTRIBUTION

ROLLED GOLD INTERNATIONAL

THE WHOLESALER TO THE TRADE

Over 1,000,000 CD's/DVD's available
 Distribution & Service second to none

EDI Ordering available
 Increase your profits with low
 prices/special offers
 Discounts for Credit Card/Cash
 Customers

Promotions, tailored to your needs
 One Call to open an account or request
 a price list

View our stock list on www.rolledgold.net

Tel: 01753 691317
 Fax: 01753 692728
 e-mail: sales@rolledgold.net

8G Bedford Avenue, Slough Trading Estate,
 Slough SL1 4RA

RETAIL

MUSIC SHOPFITTING SPECIALISTS

stallwall • flooring • counters • browsers • displays • signage



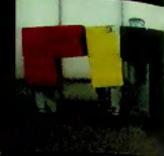
AMA Displays Ltd
 email: sales@ama-fibs.co.uk 01924 507 217
 Fax: 01924 507 216



www.reddisplays.com tel: 01793 239001

www.musicweek.com/jobs





- **More** profiles of the best new creative work, from music video to DVD, live visuals, animation, TV programming and advertising.
- **More** emphasis on new directorial talent.
- **More** features on the business of creativity.
- **More** data, including full production credits for UK and US music videos.
- **More** contacts in the directory with twice as many company listings.
- **More** extended charts of the most played videos on the UK's music TV channels.
- **The all new Promo magazine – coming soon.**

PLUS A QUARTERLY DVD

To receive Promo every month contact:

David Pagendam 020 7921 8320 – dpagendam@cmpinformation.com

To advertise contact:

Maria Edwards 020 7921 8315 – maria@musicweek.com

KYLIE TIMELINE

1996
Joins Neighbours team.

1987
Wins a Logie for Most Popular Australian

Actress and performs *Sisters Are Doing It For Themselves* with sister Danni on Young Talent Time. The *Loco-Motion* is an Australian number one for seven weeks -

Terry Blaney subsequently becomes her manager. In October, she travels to the UK and records *I Should Be So Lucky* with Stock, Aitken & Waterman.

which is premised on the Christmas special of BBC's *Late, Late Breakfast Show*.

1988
I Should Be So Lucky

becomes a UK number one and the debut album (released in August) becomes the biggest-selling UK record of the year. Further hits *Got To Be*

Certain, *The Loco-Motion*, *Ja Ne Sias Paa Porquai* and *Especially For You* (with Jason Donovan) power Kylie to more than 2m singles sales in 12 months.

Kylie: comeback

The release of *Ultimate Kylie*, the first hits collection to span the diminutive star's 18-year opportunity to reflect on one of the most colourful careers in pop. Adam Webb chats

The role of tomboy mechanic in a daytime Australian soap opera is probably as inauspicious a launch pad for pop stardom as there could possibly be. But, after 18 years of hits, it is hard to imagine a world without Kylie Minogue. During that time she has attracted many press labels - from "pop puppet" to "pop princess" - and outlived them all. By now most have given up trying to put her in a box - the word "Kylie" is more than enough.

Kylie's personal popularity has never been greater. Despite a short period in the late Nineties when there was slight confusion about her musical direction, Kylie's deal with Parlophone has seen her return to display a golden touch. Three number ones and multi-platinum album sales speak for themselves. In the past five years she has collected Brit Awards, Arias, and a Grammy - as well as giving a performance at the Sydney Olympics before a TV audience of billions.

The love affair with her fans shows no sign of abating either. Tickets for next year's *Showgirl - The Greatest Hits Tour* sold out in minutes, sending internet servers and telephone exchanges into meltdown in the process. Meanwhile, the release of *Ultimate Kylie*, a 33-track genre-spanning collection, offers the perfect opportunity to reflect on a career that was once defined by categorisation but is now defined by the lack of a need for it.

The journey slots nicely into three distinct parts: the PWL years, when Kylie was commonly perceived as "Charlene from Neighbours"; the deConstruction era, when she broke free from the pop factory stereotype; and, finally, her triumphant return to pop on Parlophone.

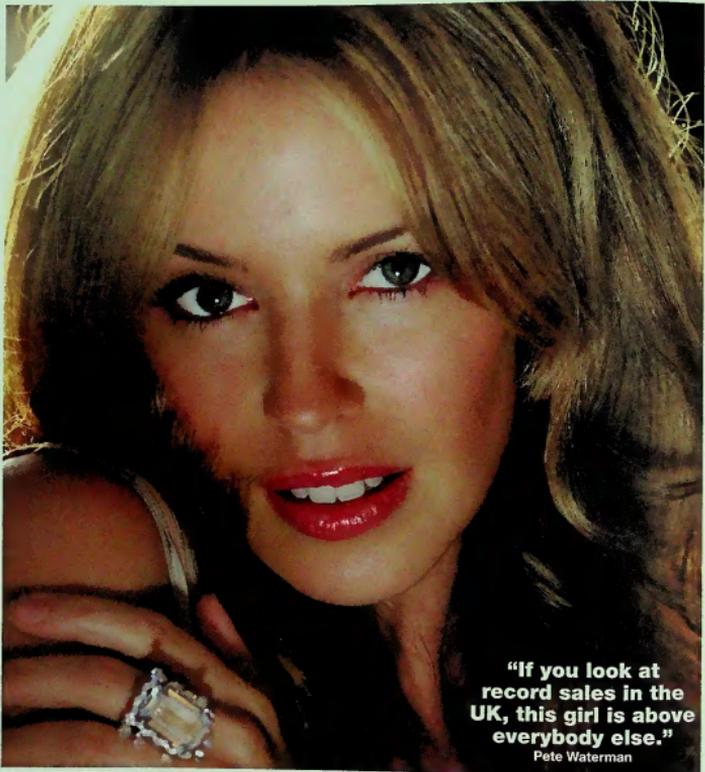
Pop world in lather over soap star

In hindsight, and considering the extraordinary phenomenon of Neighbours when it pulled in upwards of 15m viewers, it is remarkable that Kylie ever broke past stage one.

But break through she did - and PWL was the springboard. When the label released the swanning compilation *Kylie's Greatest Hits* in 1992, it already included 19 Top 20 singles.

"If you look at actual record sales in the UK, this girl is far and away above everybody else," says Pete Waterman today. "She's never had the credit she deserved for that. If you total up the sales of albums and singles in the UK she's in a class of her own."

"Madonna gets credit worldwide, but Kylie leaves her miles behind in pure UK sales. At the end of the day, we can talk about hype, we can talk about fans, but what matters is who's actually made people part with the most cash - Kylie has done that." In purely commercial terms, whichever label Kylie signed to after PWL was always going to pale in comparison. But the aptly named deConstruction gave her the opportunity to smash any musical preconceptions the public held of her (the process of reinventing herself visually already having begun with the release of 1990's



"If you look at record sales in the UK, this girl is above everybody else."
Pete Waterman

Return to form: Kylie's Parlophone deal in 1999 allowed her to rediscover pop, with *Spinning Around* marking the turning point

Better The Devil You Know

Initially this was achieved via the buoyant UK dance scene, working with the likes of Brothers In Rhythm duo Steve Anderson and Dave Seaman (who would produce half of 1994's *Kylie Minogue* album) and DJs Terry Farley and Pete Heller. It would kick-start a process of almost perpetual reinvention and collaboration which, within four years, would see such previously unthinkable partners as Nick Cave and the Manic Street Preachers echoed onto her CV.

During their time together, pursuing the

unexpected was all part of the blueprint, says ex-deConstruction MD Pete Heller.

"She just had great ideas and that's what true stars do," he says. "They pursue alternative ideas and don't just sit where their hits are."

"There was never any doubt in my mind that she was going to break out of that [PWL] mould," he continues. "Or that she was a superstar. It was just that she'd got stuck in a teen idol phase of her career and we were helping her to move on from that. Anyone who looks like that and sings and dances like

that is a star as far as I'm concerned."

For the UK media, who had already compartmentalised Kylie once, this would prove confusing. As parodied in the video for *Do It Again*, the press stuck labels to her on an annual basis - whether that was "Dance Kylie", "Cute Kylie", "Sex Kylie" or "Indie Kylie". Paradoxically, with so many concurrent identities, the wider perception was that she lacked a definitive one.

Not for nothing did the book *Kylie: Evidence*, published in 1999, pose the question: "what does Kylie mean to you?"

Women

Years in the business, presents the perfect s to Kylie and charts her musical highlights

But if the deConstruction era was characterized by hit-or-miss decision-making – however necessary – since signing to Parlophone she has hardly put a foot wrong.

When *Spinning Around* was released, the memory of Charlene Mitchell was a dim and distant one.

"I don't look on the deConstruction years as a mistake at all," says Kylie's manager, Terry Blamey, who points out that success in Australia, where Kylie has always been signed to Mushroom, was never an issue. "When it comes to the imagery, the albums, the market positioning and the way the public reacted to her and her songs – we were happy with all of that. Even chart positions were good – it was just sales."

Parlophone's Jamie Nelson agrees. "I think a lot of people look back negatively to the time she spent on deConstruction," he says, "but I actually think it was like a launch pad for what happened on Parlophone. She didn't make bad records on deConstruction – in fact it was the opposite."

New start on Parlophone
In 1999, much of the UK press had written off Kylie's pop career. Elsewhere, eyebrows were raised as to why a pre-dominantly rock-based label was taking a chance on such a celebrity who had seemingly failed – commercially at least – when flirting in that arena.

In reality, at an initial meeting between Parlophone's Miles Leonard and Jamie Nelson and Terry Blamey to show their interest in signing Kylie to a deal, both parties were singing from the same hymn sheet – even if, according to Leonard, they did not know it at the time. Later, Terry set up a meeting between Miles, Jamie and Kylie at the Bluebird Cafe to convince her that Parlophone were the right label to be with.

"Our biggest concern at that point – because Parlophone was predominantly seen as a rock label – was that she didn't get the wrong idea and think we would want to continue down the sort of left-field path that she'd probably finished with at deConstruction," says Leonard.

"We wanted to make a pop record and it was very refreshing that when we finally did meet up with her that we talked very openly and all depth about great pop records. We realised very quickly that we wanted the same thing."

Leonard, Nelson and Parlophone president Keith Wozencroft had already been having lengthy discussions about how to expand their roster into the pop arena, and, more importantly, how they could do this with a credible artist who could sell albums to an international market.

"We were aware that Kylie was out of a deal," says Leonard, "and we believed that as a pop artist she was the best in that area – particularly at that time when there were a lot of fabricated pop artists around. For Parlophone as a label it was very important that if we were going to play a big part in that market we had to do it with somebody who was just as individual to us as well as

1989 Especially For You: His number one, it is followed by further hits *Never On Your Mind* (number one), *Wouldn't You Dance A Thing* (number two) and *Never Too Late* (number four). His second album *Enjoy Yourself* is another UK number one with sales of 600,000. She makes her movie debut

with *The Delinquents* and sings on *Band Aid II*

1990 *Toss On My Pillow* becomes Kylie's fourth UK number one, but the video for *Better The Devil You Know* is number two (it in *My!*) highlights a change of direction. Her third PWL album *Let's Get To It* (number 14) and if you *Were With Me Now*

1991 *Who'll Have To Do* and *Shocked* make it 13 consecutive Top 10 hits (number 10) *Give Me Five*, *The Brakes* and *Madonna*. Her fourth PWL album *Let's Get To It* (number 14) and if you *Were With Me Now*

Top 10 Kylie singles

I Should Be So Lucky (Stock, Aitken & Waterman – PWL) 1988 Reportedly written and recorded in 40 minutes before Kylie and Terry Blamey caught a flight back to Australia, her UK debut became the biggest-selling single of 1988.

"When she came into the studio, the first track she did was *I Should Be So Lucky* and that was literally all we had because, after that, she went to the airport," says Pete Waterman. "Everyone felt good about it. We all believed it was a hit."

He continues, "Occasionally you get an organic moment that you don't think about it but it happens. Kylie was in the right place at the right time. We were on a lot, we had this quirky little pop song, she was already a significant television star, there was a fantastic video – it's just a moment in time." The track was later performed as a torch song on the *Intimate & Live* tour and as a spoken-word piece at the *Poetry Olympics* in 1996.

Better The Devil You Know (Stock, Aitken & Waterman – PWL) 1990 Kylie's 10th single for PWL marks the first time she took control of her image, with a strikingly sexual video. "That's the day where Kylie took over," says Terry Blamey. "I look at record sleeves and videos and those images from *Better The Devil You Know* onwards were markedly different – that's when she stopped being a blank canvas with regards to her image." Pete Waterman confirms that she was also becoming more involved in the recording process. "We recorded it to a track," he says, "but she wanted us to beat it up more and make it far more modern, so we went in the studio while she was in Australia, did it and then played it over the phone."

"You started over here with a track that probably sounded like every other Kylie Minogue track we'd ever recorded, so Pete Hammond and I literally made a different record. We beat it up and she loved it – but, to be honest, we didn't realise what we were making at the time."

Confide In Me (Anderson/Seaman – deConstruction) 1994 Kylie's first single for deConstruction was written by the *Brothers In Rhythm* duo, Steve Anderson and Dave Seaman and perfectly reflected her absorption into club culture.

The two brothers had first crossed paths when *Brothers In Rhythm* remixed the 1992 hit *Fire Feelings*, although, says Seaman, two years later and away from PWL, the scenario was much changed.

"When we met up with her it was obvious she wasn't 17 anymore," he says. "She was in her early twenties and she'd been around and seen a lot of stuff and was her own woman with her own opinions. I think we were in the right place at the right time and it all fitted together really well." *Confide In Me* was a song that came together in about half an hour. The finished version is pretty much the same as the demo.

Where The Wild Roses Grow (Cave – Mute) 1995 The eyebrow-raising duet with Nick Cave was the most successful experiment of the deConstruction era. Cementing her "indie Kylie" image, the ballad appeared on Cave's album *Murder Ballads*. The pair had met through Michael Hutchence and Cave revealed he was a fan. He described *Better The Devil You Know* as "one of pop's most violent and distressing pop lyrics" adding, "There is an innocence to her vocals that makes the honor of this chilling lyric all the more compelling." The pair appeared on the front cover of *NME* together and performed the song in concert on numerous occasions during 1995 and 1996.

Spinning Around (Abdul, Bigham, Disquard – Parlophone) 2000 Surprisingly, this was Kylie's first number one since *Toss On My Pillow* in 1990. Originally designed for a Paula Abdul B-side, it was discovered by Parlophone A&R man Jamie Nelson while he was scouting for material for an upcoming urban singer, Charlotte.

Complemented by Dawn Shadforth's stunning video and those gold hotpants, it became the big statement that both Kylie and her new label were hoping for – proving to any doubters that her pop star appeal was undimmed.

"I literally it worked perfectly," says Parlophone's Miles Leonard. "I throw out my old wardrobe... I'm back. Here's Kylie. This is what you want – no pop music!"

Setting down a marker for the success of *Light Years* and *Fever*, as the lady herself puts it in her book *Kylie: La La La*. "Plo, it seemed, was not a dirty word."

On A Night Like This (Rawling, Stack, Taylor, Torch – Parlophone) 2000 Premiered at the closing ceremony of the Sydney Olympics, this showed that *Spinning Around* was no flash in the pan and reached number two in the UK charts. That homecoming night in Sydney would be watched by an estimated TV audience of approximately 48 million people.

"On A Night Like This" was a hit record when she sang it, "says Blamey, "but the song fitted the occasion and there was Kylie in her home country closing a very successful Olympics."

"It would be hard to beat the Olympics," says Kylie. "Just the pride that you could feel in the nation at that time was unbelievable. As, as I probably wasn't repeating the experience in hurry, it really does stand alone."

Kids (Chambers/Williams – Parlophone) 2000

The third single from *Light Years*, this was one of three Chambers/Williams co-writes on the album and showed that Kylie 2000 was not only about girltentials and discos.

1992
Further singles Give Me Just A Little More Time, If You Were With Me Now, Fever Feelings, What Kind Of Fool and Celebration are collected

on the final PAL album, Kylie's Greatest Hits, which has number one.

1993
Kylie signs to deConstruction.

1994
Kylie premieres her new direction with Confide In Me (number two) and follow-up single Put Yourself In My Place. Her first deConstruction

album, Kylie Minogue, is released to critical acclaim and debuts at number four. She also stars with Jean Claude Van Damme in Street Fighter.

1995
Records Where The Wild Roses Grow with Nick Cave – a number two hit in October. Cave joins Kylie when she performs at T in The

Park in front of 30,000 people.

1996
Kylie's live appearances include the Big Day Out in Australia and guest

spots with Nick Cave and the Manic Street Preachers. She releases I Should Be So Lucky for the Sydney Olympics at the Royal Albert Hall.

Top 10 singles

"If you had to pick someone from our genre, it would be him and me," says Kylie – and it certainly proved successful, reaching number two in the UK charts.

"We asked her if she wanted to hear it," says Guy Chambers of the song's inception. "And so she came down to the studio, heard it, liked it and just sang it there and then on the spot."

"She is a really good singer. And she completely got the joke and the rapport and the chemistry between the pair of them was very good. He fancied the pants off her and I think she was interested in him at the time as well."

"I remember as soon as I met her thinking 'if you look that good and you're that positive, open and you're with Parlophone then you're going to be fine'. I had no question it would happen for her."



Can't Get You Out Of My Head (Dennis/ Davis – Parlophone) 2001

Premiered during the On A Night Like This

tour. Rob Davis and Cathy Dennis' Can't Get You Out Of My Head would sell 300,000 copies in its first week and go on to become a massive international hit – her first in the US since The Loco-Motion. Originally passed on by a number of artists, including Sophie Ellis Bextor, it would eventually become Kylie's most



New release: 33-track set covers all bases

there she really owned the track."

Such choices have perhaps personified Kylie's Parlophone career so far. "It's down to Mies and Jamie finding songs like Spinning Around and Can't Get You Out Of My Head, says Terry Blamey. "They're the catalyst."

"It was really important on all three albums to make the point of entry with a statement," says Mies Leonard. "You want to cover many things and to say 'we've moved forward from the last record and we've reinvented ourselves slightly'."

"I think we did that with Spinning Around, Can't Get You Out Of My Head and Slow. I even think we've achieved that on Ultimate Kylie with I Believe In You. Every time we want people to say 'she's done it again'."

That the lead single from every Parlophone album so far has debuted at number one tells its own story. Much credit here resides with Kylie herself, says Jamie Nelson, together with

her skill in balancing the strength of her own vision with outside advice.

"It's a credit to her that she's so open about the creative process," he says. "That means you can work from a really broad base because she's not close-minded about anything."

Such openness is widely recognised as one of Kylie's key strengths. Her ability to create and lead a close-knit team has been an overriding factor in her longevity. Her business relationships have tended to be long-term (Terry Blamey has been with her since 1987, live agent Dave Chumbley since her first tour and stylist William Baker has been a friend and confidante since 1994) and have provided the backbone for a career based on experimentation.

"I know Kylie now," says Keith Wozencroft, "so she doesn't surprise me. The great thing about working with her is just how easy it is to communicate and how open she is – and how creative."

"There's a lot of teamwork which is great because that's what we value and that's what great work comes out of. That relationship has been there since day one with Kylie and her team and we joined it straight in. There's such a lack of ego that it all works brilliantly."

That this openness, honesty and loyalty stretches to her fans is also vitally important, stresses Dave Chumbley at Primary. "She's very, very true to them," he says. "Just look at her relationship with her gay audience – I remember about three years ago, G.A.Y. were having a Kylie-themed night to celebrate her birthday and they asked her to perform but she couldn't do it."



Spinning Around promo: hotpants and pop



The Ernst & Young Artist Group are proud to be associated with Kylie and wish her continued success.

For details of our services, contact Richard Rees-Pulley via email at reespulley@uk.ey.com.

EY ERNST & YOUNG
Quality In Everything We Do

MUSICWEEK

Club Charts 27.11.04

The Upfront Club Top 40

Position	Artist	Track	Label
1	ALTER EGO ROCKER	REO CARPET ALRIGHT	Mercury
2	1	REO CARPET ALRIGHT	Mercury
3	1	SUNBATHERS FEAT. THESESS TAKE ME AWAY	Mercury
4	1	SODASSO V BANANAARABIA REALLY SMILING SOMETHING	Mercury
5	2	FATBOY SLIM WONDERFUL NIGHT	Mercury
6	2	MARIE WILDER IN AFGANOID	Mercury
7	2	DANA RAYNE OBJECT OF MY DESIRE	Mercury
8	2	ODDESI FEAT. EMMA LANGFORD RIGHT ABOUT NOW	Mercury
9	4	MOUSSE T FEAT. EMMA LANGFORD RIGHT ABOUT NOW	Mercury
10	4	GERI HOLE I WANT YOUR LOVE	Mercury
11	1	NELLY & CHRISTINA AGUILERA TIT 2 YA HEAD BACK	Mercury
12	1	FATHLESS MISS U LESS, SEE U MORE	Mercury
13	1	ONX FEAT. GEMMA J / ERYK LITTLE TIME	Mercury
14	1	BRITNEY SPEARS MY PREROGATIVE	Mercury
15	1	LOST WITNESS FEAT. ANDREA BRITTON WAIT FOR YOU	Mercury
16	1	100% FEAT. JENNIFER JOHN JUST CAN'T WAIT (SANDROMA)	Mercury
17	1	KYLLIE I BELIEVE IN YOU	Mercury
18	1	JANITING NATIONS OUT OF TOUCH	Mercury
19	1	Q&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS VS. RIND SWEAT	Mercury
20	1	MICHAEL GRAY WEEKEND	Mercury
21	1	C-SIXTY FOUR ON A GOOD THING	Mercury
22	1	RED RHYTHM FEAT. DIL SOMEDONE CALL THE DOCTOR	Mercury
23	1	SPECIAL D WOHING I WON'T DO	Mercury
24	1	KID MASSIVE IT WILL BE ALRIGHT	Mercury
25	1	GWEN STEFANI WHAT YOU WANTING FOR	Mercury
26	1	NORTHERN HEIGHTS FLY TO YOU	Mercury
27	1	DELIRIUM SILENCE	Mercury
28	1	U2 U2 IT'S TOO	Mercury
29	1	BRAND NEW HEAVIES BOOGIE	Mercury
30	1	NARCOOTIC THRUST WHEN THE DAWN BREAKS	Mercury
31	1	STYLES & BREEZE FEAT. KAREN DANZIG HEAR/BRAZ	Mercury
32	1	VARIIOUS VARIIOUS FEAT. KAREN PERRY HERE I AM	Mercury
33	1	VARIIOUS DUBSLAND G UP SAMPLER	Mercury
34	1	UNITED IN DANCE SHINING DOWN	Mercury
35	1	STEVE MAC DA CANTO	Mercury
36	1	SOUL CENTRAL STRINGS OF LIFE	Mercury
37	1	ETHAN DEJECTED	Mercury
38	1	ICE CUBE FEAT. MACK 10 & MS. TOI YOU CAN DO IT	Mercury
39	1	GIRLS ALIUD ILL STAND BY YOU	Mercury
40	1	VARIIOUS DISCO KANDI (UP SAMPLER)	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	REO CARPET	ALRIGHT	Mercury
2	SUNBATHERS	TAKE ME AWAY	Mercury
3	SODASSO	BANANAARABIA	Mercury
4	FATBOY SLIM	WONDERFUL NIGHT	Mercury
5	MARIE WILDER	IN AFGANOID	Mercury
6	DANA RAYNE	OBJECT OF MY DESIRE	Mercury
7	ODDESI	FEAT. EMMA LANGFORD	Mercury
8	MOUSSE T	FEAT. EMMA LANGFORD	Mercury
9	GERI HOLE	I WANT YOUR LOVE	Mercury
10	NELLY & CHRISTINA AGUILERA	TIT 2 YA HEAD BACK	Mercury

OUT DEC 6! Do a Double Take!

Rank	Artist	Track	Label
1	ALTER EGO ROCKER	REO CARPET ALRIGHT	Mercury
2	NORTHERN HEIGHTS	FLY TO YOU	Mercury
3	DANA RAYNE	OBJECT OF MY DESIRE	Mercury
4	REO CARPET	ALRIGHT	Mercury



Alter Ego Rocker track tops Upfront Chart
Kyla Adams Commercial Chart crown

Alter ego come good

By Alan Jones
Turning into one of the biggest dance hits of the year, **Alter Ego's** Rocker has taken seven weeks to realise its full potential and moves smoothly 3-1 on the Upfront Club Chart this week, establishing a decisive 19% lead over **Reo Carpet's** *Alright*, which remains at number two.

The **Alter Ego** disc first appeared nearly a year ago in very limited quantities and has been growing in popularity ever since. It is already a firm favourite at Radio One, where it has been played by the likes of Pete Tong, Jo Whitney, Steve Lamacq, Mary Anne Hobbs and Zane Lowe, and has just been added to the station's *C-list*. The original promo reached number 13 on the chart and its ascension to the summit is due to the mailing of a second 12-inch featuring a grimey remix by Plastikman, a distinctly rocky take on the track by Earl Slighter and a typical Eric Prydz makeover.

While **Alter Ego's** Upfront Chart success is a triumph for patience, there's the gratification of an instant Commercial Pop Chart number one for **Kylie Minogue**, whose upcoming single *I Believe* in You debuts in pole position this week, with a 23% lead over new runners-up **Northern Heights's** *Fly To You*. Also new to the top 10 is **Big Brother** winner **Nedra**, whose introductory single *A Little Bit of Action* - complete with handrank cackle - makes a high-flying debut at number six. Whether she manages to have a lengthy pop career than previous **BB** contestants **Nicola Holt** and **Craig Phillips** remains to be seen, but for the moment, she's doing OK.

After four weeks at number one, **Destiny's Child's** *Urban Christ* again waltzes with **Loose M. Breath** comes to an end - but **Shoop Dogg's** four-week wait at number two continues, as **Nelly** bursts past to take the title at the *10th* returning **Christina Aguilera's** *In a Heartbeat*, the latter track also featuring **Christina Aguilera**. In an otherwise slightly flat chart, there's a surprising new entry for **Fall Interiors's** **Michael Gray**, whose single *The Weekend* is a massive Upfront Chart hit - it is on its 12th week in the chart here and holds at number 20 - but has apparently now materialised in an Urban friendly mix, in which form it debuts at number 27 on the Urban Chart.

Features the single "Believe in You" - Dec 6

Direction	Release Date	XL	Genre
20	15	KR1A MY NECK MY BACK (CLICK 11)	
21	17	JA RULE FEAT. R KELLY & ASHANTI WONDERFUL	Def Jam
22	14	DIZZEZ RASCAL DREAM	Sony/Sire/Def
23	10	THE 411 TEARDROPS	
24	16	AVRIL LAVIGNE NOBODY'S HOME	Arista
25	14	ANASTACIA WELCOME TO MY TRUTH	Epic
26	16	EYE OPENER HUNGRY EYES	All Around The World
27	17	KELIS FEAT. ANDRE 3000 MILLIONAIRE	Virgin
28	10	FABOLOUS BREATHE	Arista
29	9	DELTA GOODREM OUT OF THE BLUE	Epic
30	9	JAMIE CULLUM EVERLASTING LOVE	UCL
31	12	V YOU STOOD UP	Universal
32	19	STERIOGRAM WALKIE TALKIE MAN	BMG
33	21	JAY SEAN STOLEN	Reliefon
34	18	NAS BRIDGING THE GAP	Columbia
35	20	DEEP DISH FLASHDANCE	Positiva
36	22	R KELLY HAPPY PEOPLE I SAVED ME	Jive
37	23	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	Polydor
38	10	DELERIUM FEAT. S INGLACHLAN SILENCE 2004	Network
39	10	THE THRILLS NOT FOR ALL THE LOVE IN THE WORLD	Virgin
40	10	UNKLE FEAT. IAN BROWN REIGN	Mercury



GIRLS ALOUD: A CHARITABLE STAND BY AT NUMBER ONE

COMPILATIONS

Rank	Title	Label
1	NOW THAT'S WHAT I CALL MUSIC! 59	Capitol/Universal
2	POP PARTY 2	BMG/Universal
3	BRIDGET JONES - THE EDGE OF REASON (OST)	Island
4	CLUBLAND 6	UM/World
5	HITS 60	BMG/Sony/WSA
6	THE ANNUAL 2005	Motown/Def Jam
7	POWER BALLADS III	Verve/Del
8	WESTWOOD - THE BIG DAWG	UCL
9	ULTIMATE DISNEY	Walt Disney
10	THE CLASSICAL ALBUM 2005	UCL
11	THE BEST OF R&B - HIT SELECTION	Virgin/Del
12	SCHOOL REUNION - THE DISCO	Virgin/Del
13	ESSENTIAL R&B - WINTER 2004	Sony/Def Jam
14	CLASSIC FM - RELAX & ESCAPE	Classic FM
15	VERY BEST OF TRIED AND TESTED EUPHORIA	Motown/Def Jam
16	CREAM CLASSICS - VOL 2	Warner Bros
17	KISS PRESENTS HOT JOINTS 2	Universal TV
18	CAPITAL GOLD - THE VERY BEST OF LEGENDS	Virgin/EMI
19	SAD SONGS	Virgin/EMI
20	THE WORLD'S GREATEST	BMG/Sony/WSA

FORTHCOMING

Artist	Title	Release Date	Label
DURAN DURAN	WHAT HAPPENS... SONY	JAN 31	Sony
THE CHEMICAL BROTHERS	THE PROSODY	JAN 17	Island
THE CHEMICAL BROTHERS	GANGLAWSE	JAN 10	Island
PRESTYLE	JUST BEGIN	JAN 10	Island
BO SELECTA	SODA POPPINE GOT... BMG	JAN 10	BMG
DARLUS	TIS MESSY	DEC 13	BMG
GLDIE	LOOKIN' CHAIN YOU KNOWS I LOVE YOU	DEC 13	BMG
ROXAN	HEATING & CAT STEELERS (OVER THE HILLS)	DEC 13	BMG
ASH	RENEGADE CAMELOD ATLANTIC	DEC 6	BMG
BRYAN MINSKIE	GOOD VIBRATIONS EAST WEST	DEC 6	BMG
KYLE MINOGUE	BELIEVE IN YOUR PROPHOPIE	DEC 6	BMG
ROBBIE WILLIAMS	MISUNDERSTOOD	DEC 6	BMG
KYLE MINOGUE	ULTIMATE KYLE PARLOPHONE	NOV 22	Parlophone
BAND AID 20	THEY KNOW IT'S CHRISTMAS?	NOV 22	Parlophone
BAND AID 20	TO DISMANTLE AN ATOMIC BOMB	NOV 22	Parlophone

BEE GEES NUMBER ONES

Rank	Title	Label	
20	7	BEE GEES NUMBER ONES	Polydor
21	11	BUSTED LIVE - A TICKET FOR EVERYONE	Universal
22	8	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Polydor
23	17	SNOW PATROL FINAL STRAW	Felton
24	28	JOSS STONE MIND BODY & SOUL	Parlophone/Vegga
25	21	ELTON JOHN PEACHTREE ROAD	Island
26	10	DONNY OSMOND WHAT I MEANT TO SAY	Decca
27	34	ANASTACIA ANASTACIA	Epic
28	22	USHER CONFESSIONS	Arista
29	25	KATHERINE JENKINS SECOND NATURE	UCL
30	40	EMBRACE OUT OF NOTHING	Independent
31	33	FOSTER AND ALLEN SING THE SIXTIES	DAB TV
32	18	JAMIE CULLUM TWENTYSOMETHING	UCL
33	3	KINGS OF LEON AHA SHAKE HEARTBREAK	Real Gone Music
34	29	KATIE MELUIA CALL OF THE SEARCH	Parlophone
35	18	RUSSELL WATSON AMORE MUSICA	Decca
36	16	DEF LEPPARD BEST OF	Mercury
37	45	MCFLY ROOM ON THE 3RD FLOOR	Universal
38	27	SEAL BEST 1991-2004	Warner Bros
39	23	OLIVIA NEWTON-JOHN THE DEFINITIVE...	Universal TV
40	10	BILLY JOEL PIANO MAN - THE VERY BEST OF	Columbia



DESTINY'S CHILD: A JERKINS STYLED NEW ENTRY AT FIVE

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	THE BUCKLE UP! (PART 1)	Red Bull Records
2	WANTED: DEAD OR ALIVE	Mercury
3	WANTED: DEAD OR ALIVE (PART 2)	Mercury
4	WANTED: DEAD OR ALIVE (PART 3)	Mercury
5	WANTED: DEAD OR ALIVE (PART 4)	Mercury
6	WANTED: DEAD OR ALIVE (PART 5)	Mercury
7	WANTED: DEAD OR ALIVE (PART 6)	Mercury
8	WANTED: DEAD OR ALIVE (PART 7)	Mercury
9	WANTED: DEAD OR ALIVE (PART 8)	Mercury
10	WANTED: DEAD OR ALIVE (PART 9)	Mercury

TOP 20

Rank	Artist	Label
1	THE BUCKLE UP! (PART 1)	Red Bull Records
2	WANTED: DEAD OR ALIVE	Mercury
3	WANTED: DEAD OR ALIVE (PART 2)	Mercury
4	WANTED: DEAD OR ALIVE (PART 3)	Mercury
5	WANTED: DEAD OR ALIVE (PART 4)	Mercury
6	WANTED: DEAD OR ALIVE (PART 5)	Mercury
7	WANTED: DEAD OR ALIVE (PART 6)	Mercury
8	WANTED: DEAD OR ALIVE (PART 7)	Mercury
9	WANTED: DEAD OR ALIVE (PART 8)	Mercury
10	WANTED: DEAD OR ALIVE (PART 9)	Mercury
11	WANTED: DEAD OR ALIVE (PART 10)	Mercury
12	WANTED: DEAD OR ALIVE (PART 11)	Mercury
13	WANTED: DEAD OR ALIVE (PART 12)	Mercury
14	WANTED: DEAD OR ALIVE (PART 13)	Mercury
15	WANTED: DEAD OR ALIVE (PART 14)	Mercury
16	WANTED: DEAD OR ALIVE (PART 15)	Mercury
17	WANTED: DEAD OR ALIVE (PART 16)	Mercury
18	WANTED: DEAD OR ALIVE (PART 17)	Mercury
19	WANTED: DEAD OR ALIVE (PART 18)	Mercury
20	WANTED: DEAD OR ALIVE (PART 19)	Mercury

These charts are also available online at musicweek.com

EUROSOLUTION



The no.1 commercial club promotions company

The UK's no.1 Club Promotions Company
www.music-house.co.uk
020 8998 8200

COOL CUTS CHART

Rank	Artist	Label
1	LOVE BEAT	Red Bull Records
2	SOUL CENTRAL	Mercury
3	SOUL CENTRAL	Mercury
4	SOUL CENTRAL	Mercury
5	SOUL CENTRAL	Mercury
6	SOUL CENTRAL	Mercury
7	SOUL CENTRAL	Mercury
8	SOUL CENTRAL	Mercury
9	SOUL CENTRAL	Mercury
10	SOUL CENTRAL	Mercury
11	SOUL CENTRAL	Mercury
12	SOUL CENTRAL	Mercury
13	SOUL CENTRAL	Mercury
14	SOUL CENTRAL	Mercury
15	SOUL CENTRAL	Mercury
16	SOUL CENTRAL	Mercury
17	SOUL CENTRAL	Mercury
18	SOUL CENTRAL	Mercury
19	SOUL CENTRAL	Mercury
20	SOUL CENTRAL	Mercury

URBAN TOP 20

Rank	Artist	Label
1	THE BUCKLE UP! (PART 1)	Red Bull Records
2	WANTED: DEAD OR ALIVE	Mercury
3	WANTED: DEAD OR ALIVE (PART 2)	Mercury
4	WANTED: DEAD OR ALIVE (PART 3)	Mercury
5	WANTED: DEAD OR ALIVE (PART 4)	Mercury
6	WANTED: DEAD OR ALIVE (PART 5)	Mercury
7	WANTED: DEAD OR ALIVE (PART 6)	Mercury
8	WANTED: DEAD OR ALIVE (PART 7)	Mercury
9	WANTED: DEAD OR ALIVE (PART 8)	Mercury
10	WANTED: DEAD OR ALIVE (PART 9)	Mercury
11	WANTED: DEAD OR ALIVE (PART 10)	Mercury
12	WANTED: DEAD OR ALIVE (PART 11)	Mercury
13	WANTED: DEAD OR ALIVE (PART 12)	Mercury
14	WANTED: DEAD OR ALIVE (PART 13)	Mercury
15	WANTED: DEAD OR ALIVE (PART 14)	Mercury
16	WANTED: DEAD OR ALIVE (PART 15)	Mercury
17	WANTED: DEAD OR ALIVE (PART 16)	Mercury
18	WANTED: DEAD OR ALIVE (PART 17)	Mercury
19	WANTED: DEAD OR ALIVE (PART 18)	Mercury
20	WANTED: DEAD OR ALIVE (PART 19)	Mercury

Zeena Gulzar
Scream for a Beat
Wherever fall my love (with you)
Call Me Spin Doctors

Lady M & DJ Stuart B
Funk Me in DJ
Gabe Symonides

Downloaded by 01403 742636
mailto:info@indonesiains.com
http://indonesiains.com
Released by 02098 407440
Reproducible Media info@reproducible.net

POWER - RECORDING STUDIOS

AFFORDABLE PREMIERE STATE-OF-THE-ART STUDIOS

Purpose-built dance music recording studios with superb facilities, in-house monitoring, and daylight

www.power.co.uk or 020 8932 3030
www.power.co.uk/studio

POWER STUDIOS

Rank	Artist	Label
1	THE BUCKLE UP! (PART 1)	Red Bull Records
2	WANTED: DEAD OR ALIVE	Mercury
3	WANTED: DEAD OR ALIVE (PART 2)	Mercury
4	WANTED: DEAD OR ALIVE (PART 3)	Mercury
5	WANTED: DEAD OR ALIVE (PART 4)	Mercury
6	WANTED: DEAD OR ALIVE (PART 5)	Mercury
7	WANTED: DEAD OR ALIVE (PART 6)	Mercury
8	WANTED: DEAD OR ALIVE (PART 7)	Mercury
9	WANTED: DEAD OR ALIVE (PART 8)	Mercury
10	WANTED: DEAD OR ALIVE (PART 9)	Mercury
11	WANTED: DEAD OR ALIVE (PART 10)	Mercury
12	WANTED: DEAD OR ALIVE (PART 11)	Mercury
13	WANTED: DEAD OR ALIVE (PART 12)	Mercury
14	WANTED: DEAD OR ALIVE (PART 13)	Mercury
15	WANTED: DEAD OR ALIVE (PART 14)	Mercury
16	WANTED: DEAD OR ALIVE (PART 15)	Mercury
17	WANTED: DEAD OR ALIVE (PART 16)	Mercury
18	WANTED: DEAD OR ALIVE (PART 17)	Mercury
19	WANTED: DEAD OR ALIVE (PART 18)	Mercury
20	WANTED: DEAD OR ALIVE (PART 19)	Mercury

1997

The Manics' collection *Some Kind of Bliss* is released (number 22) along with *Do It Again* (number 14) and its memorable 'four

Kyies' video. Her second *deConstruction* album, *Impossible Princess*, is delayed after the death of Diana Princess of Wales.

1998

Impossible Princess is finally released in the UK and Europe with the new hit *Kylie Minogue*. She leaves *deConstruction* and

departs to Australia for the successful *Intimate & Live Show*.

1999

Kylie signs to Parlophone. The book

Kylie: Evidence is published – allowing the likes of Bono, Julie Bullock, Nick Cave and Nigel Kennedy to describe what Kylie means to them.

2000

Spinning Around enters the charts at number one – Kylie joins Madonna in having a chart-topping hit in the Eighties, Nineties and

Noughties. The album *Light Years* debuts at number two, while the singles *Kids with Bubbles* (with Robbie Williams), *On a Night Like This* and *Please Stay* make it 33

"I was having dinner with Terry that night and got a call at about quarter past 11 saying, 'Guess what we're doing? We're all going down to G.A.Y – just to say thank you'." "It was just out of the blue, no need to do it – it was one of those spur of the moment things and it was fabulous."

Kylie builds on successful live shows

The success of the *On A Night Like This* and *Fever* tours was further testament to Kylie's enduring relationship with her fans. The creativity, planning and expense which went into the shows were in direct contrast to the ticket price – again setting her apart from the competition. That she is now listed for her live performance is all the more remarkable as the *On A Night Like This* tour was her first in the UK for over nine years.

"She doesn't do a concert, she does a show," explains Terry Blamey. "The *On A Night Like This* tour sold tickets for the *Fever* tour in that people talked about it, the reviews were incredible and everyone raved about it. That meant the *Fever* tour was phenomenal."

"Now the *Showgirl* tour has already sold 185,000 tickets – 100,000 in the first day – and she's not even in London until *May*."

The benefits of teamwork have also been evident in the slight stylistic changes marking the trajectory from *Light Years* to *Fever* and *Body Language*. These were not the seismic shifts that defined the *deConstruction* era, but organic moves that put her one step ahead of the pack. And from the first 'la, la, la' of Kylie's most memorable single so far, the Cathy Dennis/Rob Davis-penned *Can't Get You Out Of My Head*, it was obvious that

this was still a career built on moving forward not standing still.

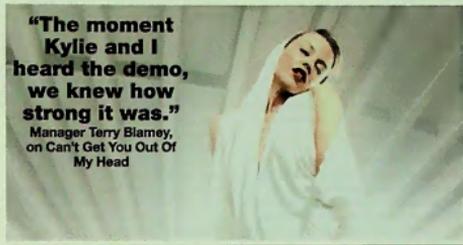
Coupled with another strong Dawn Shadforth promo, it touched all requisite bases again and remained number one in the UK for four weeks before gatecrashing the US charts in early 2002 – Kylie's first hit across the Atlantic since *The Loco-Motion*.

"The moment Kylie and I heard the demo, we knew how strong it was," recalls Terry Blamey. "On the 2001 *On A Night Like This* tour, that song was actually in the show. We hadn't even recorded it at that point and it got a really interesting reaction – but nothing like what it got two years later."

"It was one of those songs where just everything came together – the video, the imagery and the song."

**"The moment
Kylie and I
heard the demo,
we knew how
strong it was."**

**Manager Terry Blamey,
on Can't Get You Out Of
My Head**



Can't Get... promo: everything came together to deliver a four-week run at number one

"You are constantly raising the bar," says Miles Leonard. "The benchmark for us is always to try and make the best, the most innovative, the most exciting pop record for where Kylie is at that point. Then it's up to the public to vote with their feet."

And that, says Terry Blamey, is what Kylie's always been moving towards. She's no longer in search of an image – she is the image. And that puts her where she belongs, among the small bracket of stars of whom we expect the unexpected.

"I think Kylie is cutting edge in the pop world and I don't think she follows anybody," he concludes. "I think that's why Madonna's successful as well. They both set their own trends and neither of them copy anybody. They have to lead. And that's what she does."

Top 10 singles

successful single to date.

Coupled with another striking Dawn Shadforth promo, it would prove yet again the mass appeal of a well-executed pop song.

"What was happening with Kylie was visually iconic and musically classic," says Tony Wadsworth. "You listen to *Can't Get You Out Of My Head* and you've got the Kraftwerk beat – you've got echoes of *Motown* – it's just a classic-sounding record that probably could have been made 10 years before or could be listened to in 10 years' time and still sound fresh."



Slow (Carey, Minogue, Torrini) – Parlophone
2003

This was another lead single from a new Parlophone album that went straight to number one. This time, Kylie's reinvention was based on a merging of dance and urban pop.

"We were conscious that there were a lot of very uptempo rhythms on *Light Years* and *Fever*," says Miles Leonard.

"There were a lot of club influences, but at the time the most interesting productions were coming out of urban music."

"We didn't want to go off and make an urban record, because Kylie's not an urban artist, but we wanted to fuse electronic-based music with urban rhythms and try to slow it down slightly."

Kylie
Wishing you many more years of success

SHERIDANS
SOLICITORS

Tel 020 7079 0100

hit singles (20 of which are Top 10 hits). She caps off an amazing comeback performing to an estimated TV audience of 4bn at the Sydney Olympics.

2001 The On a Night Like This tour sells out almost instantly – it is Kylie's first significant UK and European tour for nine years. She previews a

new song titled Can't Get You Out Of My Head. It debuts at number one in September and remains there for four weeks. The album Fever also hits

number one – eventually selling more than 6m copies worldwide – and features the singles In Your Eyes, Love At First Sight and Come Into My World. Kylie appears in

Baz Luhrmann's Moulin Rouge as Abigayle the Audience With... she performs Especially For You with Keirra the Frog. The backing

broadsheet Provocateur advert is considered too sexy for TV.

2002 A year of honours –

including two Brits (while she performs Blue Monday/Can't Get You Out Of My Head), two World Music Awards, two MTV Music Awards, three for

Top 10 singles

That's where we experimented and Slow is certainly that – it sounds like a club track but it's slowed down. It wasn't about reinventing the wheel – it was about redesigning it somewhat."



I Believe In You (Minogue, Shears, Babydaddy – Parlophone) 2004
The very prospect of a Kylie/Scissor Sisters

collaboration certainly got the press very excited and, on paper, it looked like a marriage made in heaven.

However, as Terry Blainey points out, Kylie has spent a whole career experimenting with different writers. "It was an interesting thing to try," he says, "but it wasn't a foregone conclusion that it would definitely work."

"Kylie's worked with lots of different people at different times and sometimes it comes out great like it did with Nick Cave and at other times it's more like 'that was worth trying'. We're continually trying to work with new, talented people. She's dabbled with people like Prince and Lenny Kravitz but nothing's come of it – it's all continuous experimentation."

I Believe In You picks up the baton from Body Language. One of two new tracks on Ultimate Kylie, it has already been A-listed by Radio One, Radio Two and Capital among others.

On the couch with Kylie

Kylie talks to *MW* about her career highs to date

What was it like moving from Neighbours to being part of the SAW music machine?

"I slotted into their factory method very well because I was used to turning up for work: learn your lines, red light goes on, do one or two takes, next. So it wasn't that different for me. I'd usually go in with Mike Stock and Matt Aiken, and Mike would be the one who talked me through the song. I would get it really quickly and no time was wasted and that would be that song done for that day. I had no idea what I was doing and I had no say in it. I probably had no real opinion and that was absolutely fine at the time."

I'm sure for most people in the UK this was like watching Charlene from Neighbours rather than Kylie – was there a point where that became a milestone?
"Of course. On the first couple of albums it worked, but, as time passed, I wanted to break free of the Charlene mould."

Did you have definite plans when you moved from PWL to deConstruction?

"I don't think I could say I had definite plans – but I did have some kind of plans. I definitely didn't see the point of going from PWL to somewhere that was the same. It had a lot to do with my age and, almost in a childish, rebellious way, I was just trying to break free of the mould that had been so carefully made. I just wanted to change and, even before that, 'I'd always had issues with the boundaries that are put around you'."

The dance influence was obviously really strong on those deConstruction tracks – were you surprised how that whole scene embraced you?

"I was really flattered and surprised – it was a step into the world of cool. The lesson I learnt was that those people – and even later with people like Nick Cave and the Manics – wanted to work with me because of who I was. Not to do what they do, which was

considered the far end of cool, but to do what I do."

How do you feel about your experimental period?

"I love to have a challenge and that meant I did put my feet in some places where perhaps I shouldn't have. Sometimes you get your feet burned, but I'm quite inquisitive and enjoy adapting myself to different situations. That's why I like doing so many collaborations because I get to stick my toes in different waters and come back enriched from those experiences."

Is that prospect of collaborating something that still excites you?

"It is, I think most performers have a world of



MUSHROOM MUSIC PUBLISHING

YOU ARE OUR No.1 GIRL

NO MATTER WHERE YOU ARE IN THE WORLD !

WE BELIEVE IN YOU...

Love Michael Gudinski, Ian James & all at Mushroom Music Publishing

Proud to represent Kylie Minogue's publishing worldwide

MUSHROOM MUSIC PUBLISHING
9 DUNDAS LANE ALBERT PARK VIC 3206 AUSTRALIA
TEL (61 3) 9690 3399 FAX (61 3) 9695 7806
WEB WWW.MUSHROOMMUSIC.COM.AU

WWW.THEMUSHROOMGROUP.COM.AU

Novello Awards for Can't Get You Out Of My Head and four ARIA awards. Kylie is also named Woman Of The Year at the 2002 E!is Style awards. Fever debuts at

number three in the US and UK dates for the Fever tour sell out in minutes. The book Kylie: La La La is published in collaboration with stylist Willem Bakker.

2003
The year begins with another headlining performance at the Brits – alongside Justin Timberlake – and finishes with the release

of Body Language and another number one single, Slow.

2004
Kylie wins a Grammy for Best Dance Recording

for Come Into My World while Slow tops the Billboard Dance Music/Club Play Chart. It also picks up two hot Novello awards. Demand for the 2005

Showgirl – The Greatest Hits Tour sees the ticket agency's telephone system crash. Extra dates sell out before they are announced. The greatest hits album

Ultimate Kylie is released in November to be followed by the Scissor Sisters' collaboration I Believe in You.



"Looking back on Impossible Princess... I might never be that revealing again."
Kylie

insecurity and it's good to know there is a mutual admiration there when you work with other performers. It's like the fuel that feeds the fire and I love having that kind of stimulation."

All that change and versatility is counteracted by a handful of long-standing business relationships, particularly with your manager Terry Blamey. Do you think that's helped your creative side?

"Absolutely. Terry and I came back on the Eurostar from Paris recently and I just thought 'oh my God, I remember us being on the Bullet Train going from Tokyo to God-knows-where and all the situations we've been in where he'll say things that either crack me up or... disturb me [laughs]."

"I know that they're there and they know me well enough to understand that if I've got an idea in my head then I'll probably see it

through, for better or worse. It's great to have that stability."

How did the Parlophone deal happen?

"Mits and Jamie were the reason I signed to Parlophone. I got them, I liked them. It was a relief for them that I wanted to do a pop record again and quite fortunate that they had the benefit of being able to look objectively at what I had done in the previous three or four years. So, when we walked into Parlophone, time had passed and also, most importantly, we'd done the Intimate & Live tour in Australia and that, however Impossible Princess will be remembered, was so important in my development as a live performer."

"Intimate & Live was based on the Impossible Princess album and it was also related to a book I released at that time where I had lots of different people answer the question 'what does Kylie mean to you?'. It just represented that time and it's clear to me now, although I didn't see it then, that I was quite lost. I had been so safely packaged and marketed and put in a certain box and then I broke free of it, which was fine in the beginning, but then I had lost my way."

Intimate & Live was the birth of the showgirl and that led to my understanding that that was what the audience loved. They loved the Impossible Princess stuff, but it was really the pop that got them excited and that's another reason why we came back to where we were at the start of Parlophone."

"I'm a fatalist and that's what I had to go through but, looking back on Impossible Princess now, I actually can't believe I wrote some of those songs. I might never be that

revealing again, but for that period in my life, I ended up doing that. I find it quite amazing now – now that I'm back singing about the disco."

Do you think that cohesiveness is one of the big factors behind the success at Parlophone?

"When there are so many creative minds involved in a project I do think that you need a bit of luck for it all to come together. But, with something like Can't Get You Out Of My Head, it was like the planets were aligned because everything worked."

Were you surprised about ticket demand for the Showgirl concerts?

"I'm absolutely thrilled the tickets have sold already. It means that much more to know how far I've come from the early days where I didn't get to learn or practice and nobody taught me how to do any of it. To learn anything in the public arena means you're going to make some mistakes and fall fat on your face and you've got to pick yourself up and keep going. But to know that there's that confidence and excitement within my audience and those people have bought tickets shows an enormous amount of trust and it means a great deal to me."

Is it daunting to come up with something new that your audience expect so much of you?

"Every step is daunting and I don't take anything for granted. I really want every step to be better than the last one and I probably drive people to distraction. I want to keep surprising them, impressing them and giving them a good show. And it gives me a great excuse to try different things."

Thanks for being our Number 1 show girl for the last 15 years

Primary

www.primary.uk.com/primary
Primary Talent International

LUCKY, LUCKY, LUCKY...

...a lot of hard work,
talent and dedication

Mike

Matt

Pete

Stock

Aitken

Waterman

Datafile

Britain's most comprehensive charts service

Week 47

TV & radio airplay p16 Cued up p20 New releases p22 Singles & albums p24

KEY RELEASES

ALBUMS

THIS WEEK
The 11 Between The Sheets (Sony/StreetSide) U2 How To Dismantle An Atomic Bomb (Island) Gwen Stefani Love And Music Baby (Interscope) Delta Goodrem Mistaken Identity (Sony) Kylie Minogue Ultimate Kylie (Parlophone)

NOVEMBER 29
Girls Aloud What Will The Neighbours Say? (Polydor) Brian McFadden Irish Son (Modest) Lenny Time To Grow (Sony)

DECEMBER 6
Adriano Ilie (Def Jam) Will Smith The Polaroid Tony Bennett Art Of Romance (Columbia) Mario Let Me Love You (BMG)

SINGLES

THIS WEEK
Ashanti Only U (Def Jam) Outkast Ptolemy/Ghetto Music (Arista) The Streets Good Will Be In (Locked On/679) Brian McFadden Irish Son (Modest/Sony) Kristian Lenton Some Say (Polydor) Geri Halliwell Ride It (Virgin) Bustled She Wants To Be Me (Island)

NOVEMBER 29
Green Day Boulevard Of Broken Dreams (Reprise) Jess Stone Right To Be Wrong (Rennett/Virgin) Natasha Bedingfield Unwritten (Phonogenic) Babyshambles Killamangiro (Rough Trade) Band Aid 20 Do They Know Its Christmas? (Mercury)

DECEMBER 6
Ashi Renegade Cavalcade (Atlantic) Mousse T Right About Now (Free2Air) Kylie Minogue I Believe In You (Parlophone) Robbie Williams Misunderstood (Chrysalis) Westlife Smile (BMG) Brian Wilson Good Vibrations (East West)

DECEMBER 13
Ronan Keating & Cat Stevens Father & Son (Polydor) Darius the Mercury Electric Six Radio Ga Ga (Rushmore) Geoffe Lookin' Chain You Know I Love You (Atlantic) Ashley Simpson the Polaroid No Soledad Soda Pop/I've Got You Bate (BMG)

GET MUSIC WEEK ONLINE

Musiceweek.com lists extended play releases for the next eight weeks

The Market

Album sales grow to year high point

Alan Jones **Encore** sticks at number one on the artist album chart with **Encore**. In its first full frame, the album racked up 148,219 sales last week to add to the 122,559 it sold in just two days in the previous week. As a result, it has an increased lead at the top of the chart, as new runner-up Robbie Williams' Greatest Hits trails by more than 70%, with sales of 86,927.

Although album sales last week climbed by 16.4% overall reaching a 2004 high of 4,000,700, that is 307,593 sales fewer - 9.3% - than in the same week last year. Adverse conditions and a surprisingly threebare release schedule did not help. The only two new albums to garner enough sales to make their debut in the Top 20 of the artist album chart were Destiny's Child's *Destiny Fulfilled* and The Best Of Blue, whereas the same week last year saw seven newcomers to the Top 20, debuts at one and two by Michael Jackson and Bustled among them.

Another slightly worrying factor last week was the comparatively sluggish opening of the new *Now!* What I Call Music instalment, *Now! 59*. By most standards its first frame tally of 127,028 was a pretty good, but it compares poorly both with the late 2003 issue *Now! 56*, which exploded onto the scene with a first week tally of 244,437, and



Emancipator: Marshall Mathers' *Encore* album remains at number one by a long margin

with earlier 2004 volumes of the series, *Now! 57*, which made a staggering start with first week sales of 334,345 in April, and *Now! 58*, which opened with 297,028 sales in July. The last of the three regular *Now!* albums released each year is generally the fastest starter and biggest seller, whereas *Now! 59* trails far behind *Now! 58* and *Now! 57*. It is also noticeable that last week a rare gamble by the rival Hits series, with Hits 60 going head-to-head with *Now! 59*. It did not matter much though as Hits 60 - a triple disc set with 60 tracks, compared

to its opponents 49 song 2 disc set - sold a mere 27,225 copies to open at number five on the compilation chart. It didn't help that Hits 60 includes fewer current hits than *Now! 59*, and even reprises many from Hits 58 and Hits 59.

Finally, Girls Aloud's cover of I'll Stand By You earns the Children In Need charity its first number one single since S Club 7's 2001 offering Have You Ever - the 2002 and 2003 CHN singles, Will Young's Don't Let Me Down You And I and Tim You Man by Shane Richie, both peaked at two.

FAST CHART

SINGLES

NUMBER ONE
GIRLS ALOUD I'LL STAND BY YOU Polydor
Girls Aloud's second number one gives Children In Need a 25th birthday flip. It is the third week in a row that at the number one has sold more than 50,000 copies and by the overall singles market has topped 500,000 sales - the first time these two conditions have been met for 29 weeks.

ARTIST ALBUMS

NUMBER ONE
EMINEM ENCORE Interscope
With more than 270,000 copies sold in five days, Eminem's latest success lifts his overall solo UK album sales to 4,696,611 in exactly five years.

COMPILATIONS ALBUMS

NUMBER ONE
NOW! 59
A starting salvo of 1970/98 give *Now! 59* a 15% lead at the top of the compilation chart but are 19.4% lower than the first week tally of its 2003 equivalent, *Now! 56*.

RADIO AIRPLAY

NUMBER ONE
LEMAR IF THERE'S ANY JUSTICE SONY MUSIC
Still only the third most played record on the UK airwaves but Lemar's fourth single continues atop the radio airplay charts with the nation's biggest audience, specifically 65,000, or 61% more than chart runners-up Destiny's Child's Lose My Breath.

SCOTTISH SINGLES

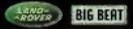
NUMBER ONE
GIRLS ALOUD I'LL STAND BY YOU POLYDOR
Girls Aloud triumph by a much bigger margin in Scotland than in the UK as a whole. I'll Stand By You sold nearly three times as many copies north of the border as nearest challenger Gwen Stefani's debut solo single What You Waiting For.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: 1,500
Sales versus last week: +4.5%	Sales versus last week: +2.5%	Sales versus last week: +4.0%	Number of copies <i>Now! 59</i> sold on cassette last week.
Year to date versus last year: -12.9%	Year to date versus last year: +0.7%	Year to date versus last year: +2.7%	RADIO AIRPLAY UK SHARE
Market shares	Market shares	Market shares	Origin of singles sales (Top 75): UK: 61.3%
Universal Music: 45.9%	Universal Music: 39.7%	Universal Music: 39.0%	US: 33.3% Other: 5.4%
Sony BMG Music: 28.3%	EMI Music: 36.5%	EMI: 27.7%	Origin of album sales (Top 75): UK: 66.7%
Other: 11.5%	Other: 18.3%	Other: 18.3%	US: 29.3% Other: 4.0%
EMI Music: 9.4%	Warner Music: 2.0%	Warner Music: 3.0%	

THE THEME FROM THE NOW AND ROVER COMMERCIAL

RELEASE DATE: 29TH NOVEMBER 2004
AVAILABLE TO ORDER FROM PINNACLE ENTERTAINMENT: TEL 020 8309 3600
CATALOGUE NUMBER: SONIC 001
LABEL: BIG BEAT



Despite being the likeliest biggest seller of the year, Band Aid enters at 14 while Lemar continues to be radio's favourite, with If There's Any Justice

The UK Radio Air

RADIO ONE

Pos	Artist	Title	Label	Wk	Peak	Wks on Chart
1	2	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	25	28	25
2	5	MICHAEL GRAY THE WEEKEND	THE WEEKEND	25	27	20
3	2	EMINEM JUST LOSE IT	INTERSCOPE	25	27	26
4	5	EMBRACE ASHES	INDEPENDENT	25	26	26
5	19	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM	25	26	26
6	11	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE	26	24	19
7	14	DEEP DISH FLASHDANCE	ROSTRA	26	23	10
8	1	U2 VERTIGO	ISLAND	26	23	26
9	11	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERGIL	26	21	16
10	8	KYLIE MINOGUE I BELIEVE IN YOU	PARLOPHONE	25	21	18
11	21	GREEN DAY SOULS OF DEAD MEN BREW BEERS	REPRISE	25	20	10
12	4	JAMIELIA DJ	PARLOPHONE	26	19	16
13	12	ICE CUBE YOU CAN DO IT ALL AROUND THE WORLD	ARCADE FIRE	26	19	16
14	14	FRANZ FERDINAND THIS FFIRE	DECCA	26	19	16
15	14	SCISSOR SISTERS MARY	VERGIL	26	18	16
16	9	NAS BRINGING THE CAP	COLUMBIA	21	17	22
17	6	RATONORIGHT RIP IT UP	BMG	26	17	16
18	7	GOLDIE LOOKIN' CHAIN YOU KNOW I LOVE YOU	ATLANTIC	2	16	10
19	19	KEANE THIS IS THE LAST TIME	ISLAND	26	15	10
20	7	USHER & ALICIA KEYS MY BOO	BMG	24	15	10
21	18	LEMAR IF THERE'S ANY JUSTICE	VERGIL	26	15	10
22	7	FABOLOUS BREATHE	REPRISE	17	15	10
23	11	STEREOGRAM WALKIE TALKIE MAN	VERGIL	26	15	10
24	0	SHOOP DOGG FEAT PHARELL DROPP IT LIKE IT'S HOT	GOODBYE	20	14	10
25	0	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	MERCURY	8	13	10
26	0	MICKEY ROUNO ON THE 3RD FLOOR	EMM	9	12	10
27	24	ESTELLE FREE IT	VERGIL	26	12	10
28	0	THE 411 TEARDROPS	VERGIL	26	12	10
29	28	JAY SEAN STOLEN	VERGIL	26	11	10
30	0	UNITING NATIONS OUT OF TOUCH	VERGIL	7	10	10

GET MUSIC WEEK ONLINE

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

SNAP SHOT

KAISER CHIEFS



Following the recent success of their Top 40 debut single I Predict A Riot, last week saw UK band the Kaiser Chiefs continue to build momentum as their main playlist at

them further into the mainstream in 2005. In the week that the group signed their US deal with Universal Records, I Predict A Riot was added to the main playlist at

influential US radio station KROQ. The band has also been announced as the opening act on NME's 2005 tour - a highly prized slot which was last year occupied

by Franz Ferdinand. The group's second single for BMG, will follow the conclusion of the NME tour in February.

C&S LIST: Management: James Sandom, Mick Walker, Supervision Management; A&R: Mark Lewis, B&Sque; Agent: Paul Bolton, Heler Steiler; Publisher: Universal Music Publishing; Retail: Rob Lynch, Atlantic; Plug: TV: Karen Williams, Big Sister; Press: Paddy Davis, Brad Moon.

Pos	Artist	Title	Label	Wk	Peak	Wks on Chart		
1	2	LEMAR IF THERE'S ANY JUSTICE	VERGIL	1943	34	65		
2	3	2	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	2183	9	61.88	
3	3	3	3	KYLIE MINOGUE I BELIEVE IN YOU	PARLOPHONE	1677	29	53.5
4	4	4	4	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM	1352	37	48.96
5	5	5	5	MICHAEL GRAY THE WEEKEND	THE WEEKEND	1274	14	45.21
6	4	6	6	JAMIELIA STOP	PARLOPHONE	1628	8	44.88
7	5	7	7	SCISSOR SISTERS MARY	VERGIL	1904	1	44.53
8	8	8	8	KEANE THIS IS THE LAST TIME	ISLAND	953	38	40.21
9	6	9	9	U2 VERTIGO	ISLAND	1408	18	38.53
10	7	10	10	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	VERGIL	2155	1	38.10
11	13	6	11	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE	1183	9	36.74
12	13	7	12	EMINEM JUST LOSE IT	INTERSCOPE	1116	7	36.28
13	25	3	1	GIRLS ALoud I'LL STAND BY YOU	VERGIL	1291	38	34.49
14	0	1	0	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	MERCURY	580	0	34.03
15	18	3	15	EMBRACE ASHES	INDEPENDENT	494	34	31.57
16	28	8	17	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERGIL	885	4	27.5
17	13	14	14	JAMIELIA DJ	PARLOPHONE	895	8	26.80
18	21	17	0	MARoon 5 SHE WILL BE LOVED	J	1214	8	26.64
19	18	16	0	JOJO LEAVE (GET OUT)	MERCURY	1113	33	23.80
20	28	35	0	MARoon 5 THIS LOVE	J	685	43	23.60
21	17	18	13	ERIC PRYDZ CALL ON ME	DATA	1248	15	22.92
22	20	24	0	SHAPESHIFTERS LOLA'S THEME	POSTHUM	787	8	22.80
23	35	2	0	UNITING NATIONS OUT OF TOUCH	VERGIL	906	23	22.80
24	18	3	9	USHER & ALICIA KEYS MY BOO	BMG	464	20	22.21
25	26	6	13	JAY SEAN STOLEN	REBELLESS	407	25	21.92

RADIO TWO

Pos	Artist	Title	Label
1	2	LEMAR IF THERE'S ANY JUSTICE	VERGIL
2	1	ARMAND VAN HELDEN MY MY MY	SOUTHERN
3	1	THE FINN BROTHERS NOTHING WAVING WITH YOU	PARLOPHONE
4	1	KYLIE MINOGUE I BELIEVE IN YOU	PARLOPHONE
5	4	PAUL WELLER THINKING OF YOU	U2
6	8	BRIAN MCCADDEN IRISH SON	WINDUP
7	23	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM
8	18	GIRLS ALoud I'LL STAND BY YOU	VERGIL
9	18	KEANE THIS IS THE LAST TIME	ISLAND
10	2	PRINCE CINCINNAMON COL	MERCURY
10	0	DAMIAN RICE THE BLOWERS DAUGHTER	BMG

GALAXY

Pos	Artist	Title	Label
1	4	ANGEL CITY DO YOU KNOW (I GO CRAZY)	DATA
2	1	ARMAND VAN HELDEN MY MY MY	SOUTHERN
3	1	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
4	0	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	VERGIL
5	25	KELLY & CHRISTINA AGUILERA TILT YA HEAD	ISLAND
6	4	ICE CUBE YOU CAN DO IT ALL AROUND THE WORLD	BMG
7	4	USHER & ALICIA KEYS MY BOO	BMG
8	13	MICHAEL GRAY THE WEEKEND	THE WEEKEND
9	18	RED CARPET ALRIGHT	POSTHUM
10	15	ULTRABEST BETTER THAN LIFE	ALL AROUND THE WORLD

NUMBER ONES

CITYBEAT	Delta Goodrem	Out of This World
U2 Vertigo	U2	Vertigo
DREAM	Bryan Adams	Flying
MIXX	Kylie Minogue	I Believe In You
Judice	ROCK FM	Justice
Entire	Entire	Entire
Eric Prydz	Call On Me	Eric Prydz
METRO	COOL	Michael Gray
COOL	COOL	Michael Gray
U2 Vertigo	U2	Vertigo
Delta Goodrem	Delta Goodrem	Out of This World

VIBE 101

Pos	Artist	Title	Label
1	2	JAMIELIA DJ	PARLOPHONE
2	2	LEMAR IF THERE'S ANY JUSTICE	VERGIL
3	4	BRITNEY SPEARS MY PRECIOUS	BMG
4	3	USHER & ALICIA KEYS MY BOO	BMG
5	3	NIAH MY NECK, MY BACK (CLICK IT)	ETIC
6	4	MICHAEL GRAY THE WEEKEND	THE WEEKEND
7	18	BLU CURTAIN FALLS	INDEPENT
7	10	JAY RILEY FEAT. R. KELLY & ASHANTI WONDERFUL	SET JAY
7	1	JAY SEAN STOLEN	REBELLESS
10	10	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA

CHRYSALIS GROUP

Pos	Artist	Title	Label
1	1	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
2	4	USHER & ALICIA KEYS MY BOO	BMG
4	4	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	VERGIL
4	4	MICHAEL GRAY THE WEEKEND	THE WEEKEND
5	8	EMINEM JUST LOSE IT	INTERSCOPE
6	1	JAY RILEY FEAT. R. KELLY & ASHANTI WONDERFUL	SET JAY
7	0	ICE CUBE YOU CAN DO IT ALL AROUND THE WORLD	BMG
8	14	LEMAR IF THERE'S ANY JUSTICE	VERGIL
8	10	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERGIL
10	1	ARMAND VAN HELDEN MY MY MY	SOUTHERN

HIGHEST NEW ENTRIES

CITYBEAT	Delta Goodrem	Out of This World
U2 Vertigo	U2	Vertigo
DREAM	Bryan Adams	Flying
MIXX	Kylie Minogue	I Believe In You
Justice	ROCK FM	Justice
Entire	Entire	Entire
Eric Prydz	Call On Me	Eric Prydz
METRO	COOL	Michael Gray
COOL	COOL	Michael Gray
U2 Vertigo	U2	Vertigo
Delta Goodrem	Delta Goodrem	Out of This World

Pos: 1-10, 11-20, 21-30, 31-40, 41-50, 51-60, 61-70, 71-80, 81-90, 91-100, 101-110, 111-120, 121-130, 131-140, 141-150, 151-160, 161-170, 171-180, 181-190, 191-200, 201-210, 211-220, 221-230, 231-240, 241-250, 251-260, 261-270, 271-280, 281-290, 291-300, 301-310, 311-320, 321-330, 331-340, 341-350, 351-360, 361-370, 371-380, 381-390, 391-400, 401-410, 411-420, 421-430, 431-440, 441-450, 451-460, 461-470, 471-480, 481-490, 491-500, 501-510, 511-520, 521-530, 531-540, 541-550, 551-560, 561-570, 571-580, 581-590, 591-600, 601-610, 611-620, 621-630, 631-640, 641-650, 651-660, 661-670, 671-680, 681-690, 691-700, 701-710, 711-720, 721-730, 731-740, 741-750, 751-760, 761-770, 771-780, 781-790, 791-800, 801-810, 811-820, 821-830, 831-840, 841-850, 851-860, 861-870, 871-880, 881-890, 891-900, 901-910, 911-920, 921-930, 931-940, 941-950, 951-960, 961-970, 971-980, 981-990, 991-1000, 1001-1010, 1011-1020, 1021-1030, 1031-1040, 1041-1050, 1051-1060, 1061-1070, 1071-1080, 1081-1090, 1091-1100, 1101-1110, 1111-1120, 1121-1130, 1131-1140, 1141-1150, 1151-1160, 1161-1170, 1171-1180, 1181-1190, 1191-1200, 1201-1210, 1211-1220, 1221-1230, 1231-1240, 1241-1250, 1251-1260, 1261-1270, 1271-1280, 1281-1290, 1291-1300, 1301-1310, 1311-1320, 1321-1330, 1331-1340, 1341-1350, 1351-1360, 1361-1370, 1371-1380, 1381-1390, 1391-1400, 1401-1410, 1411-1420, 1421-1430, 1431-1440, 1441-1450, 1451-1460, 1461-1470, 1471-1480, 1481-1490, 1491-1500, 1501-1510, 1511-1520, 1521-1530, 1531-1540, 1541-1550, 1551-1560, 1561-1570, 1571-1580, 1581-1590, 1591-1600, 1601-1610, 1611-1620, 1621-1630, 1631-1640, 1641-1650, 1651-1660, 1661-1670, 1671-1680, 1681-1690, 1691-1700, 1701-1710, 1711-1720, 1721-1730, 1731-1740, 1741-1750, 1751-1760, 1761-1770, 1771-1780, 1781-1790, 1791-1800, 1801-1810, 1811-1820, 1821-1830, 1831-1840, 1841-1850, 1851-1860, 1861-1870, 1871-1880, 1881-1890, 1891-1900, 1901-1910, 1911-1920, 1921-1930, 1931-1940, 1941-1950, 1951-1960, 1961-1970, 1971-1980, 1981-1990, 1991-2000, 2001-2010, 2011-2020, 2021-2030, 2031-2040, 2041-2050, 2051-2060, 2061-2070, 2071-2080, 2081-2090, 2091-2100, 2101-2110, 2111-2120, 2121-2130, 2131-2140, 2141-2150, 2151-2160, 2161-2170, 2171-2180, 2181-2190, 2191-2200, 2201-2210, 2211-2220, 2221-2230, 2231-2240, 2241-2250, 2251-2260, 2261-2270, 2271-2280, 2281-2290, 2291-2300, 2301-2310, 2311-2320, 2321-2330, 2331-2340, 2341-2350, 2351-2360, 2361-2370, 2371-2380, 2381-2390, 2391-2400, 2401-2410, 2411-2420, 2421-2430, 2431-2440, 2441-2450, 2451-2460, 2461-2470, 2471-2480, 2481-2490, 2491-2500, 2501-2510, 2511-2520, 2521-2530, 2531-2540, 2541-2550, 2551-2560, 2561-2570, 2571-2580, 2581-2590, 2591-2600, 2601-2610, 2611-2620, 2621-2630, 2631-2640, 2641-2650, 2651-2660, 2661-2670, 2671-2680, 2681-2690, 2691-2700, 2701-2710, 2711-2720, 2721-2730, 2731-2740, 2741-2750, 2751-2760, 2761-2770, 2771-2780, 2781-2790, 2791-2800, 2801-2810, 2811-2820, 2821-2830, 2831-2840, 2841-2850, 2851-2860, 2861-2870, 2871-2880, 2881-2890, 2891-2900, 2901-2910, 2911-2920, 2921-2930, 2931-2940, 2941-2950, 2951-2960, 2961-2970, 2971-2980, 2981-2990, 2991-3000, 3001-3010, 3011-3020, 3021-3030, 3031-3040, 3041-3050, 3051-3060, 3061-3070, 3071-3080, 3081-3090, 3091-3100, 3101-3110, 3111-3120, 3121-3130, 3131-3140, 3141-3150, 3151-3160, 3161-3170, 3171-3180, 3181-3190, 3191-3200, 3201-3210, 3211-3220, 3221-3230, 3231-3240, 3241-3250, 3251-3260, 3261-3270, 3271-3280, 3281-3290, 3291-3300, 3301-3310, 3311-3320, 3321-3330, 3331-3340, 3341-3350, 3351-3360, 3361-3370, 3371-3380, 3381-3390, 3391-3400, 3401-3410, 3411-3420, 3421-3430, 3431-3440, 3441-3450, 3451-3460, 3461-3470, 3471-3480, 3481-3490, 3491-3500, 3501-3510, 3511-3520, 3521-3530, 3531-3540, 3541-3550, 3551-3560, 3561-3570, 3571-3580, 3581-3590, 3591-3600, 3601-3610, 3611-3620, 3621-3630, 3631-3640, 3641-3650, 3651-3660, 3661-3670, 3671-3680, 3681-3690, 3691-3700, 3701-3710, 3711-3720, 3721-3730, 3731-3740, 3741-3750, 3751-3760, 3761-3770, 3771-3780, 3781-3790, 3791-3800, 3801-3810, 3811-3820, 3821-3830, 3831-3840, 3841-3850, 3851-3860, 3861-3870, 3871-3880, 3881-3890, 3891-3900, 3901-3910, 3911-3920, 3921-3930, 3931-3940, 3941-3950, 3951-3960, 3961-3970, 3971-3980, 3981-3990, 3991-4000, 4001-4010, 4011-4020, 4021-4030, 4031-4040, 4041-4050, 4051-4060, 4061-4070, 4071-4080, 4081-4090, 4091-4100, 4101-4110, 4111-4120, 4121-4130, 4131-4140, 4141-4150, 4151-4160, 4161-4170, 4171-4180, 4181-4190, 4191-4200, 4201-4210, 4211-4220, 4221-4230, 4231-4240, 4241-4250, 4251-4

irplay Chart



WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
26	34	13	35	DEEP DISH	FLASHDANCE	PLATINUM	449	-7	21.60	13
27	42	2	6	ICE CUBE	YOU CAN DO IT	ALL ABOUT THE THINGS	455	27	21.39	29
28	10	14	0	JOSS STONE	YOU HAD ME	RELENTLESS	1158	-4	20.85	1
29	13	17	0	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	REVEAL	599	-26	20.69	98
30	19	2	6	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRISTMAS	705	46	20.34	18
31	29	3	0	BRIAN MCFADDEN	IRISH SON	HIGHEST	503	78	19.73	-5
32	15	7	15	BRITNEY SPEARS	MY PREROGATIVE	JIVE	1132	-32	19.64	47
33	13	6	0	THE FINN BROTHERS	NOTHING WRONG WITH YOU	PROSPERITY	66	-3	19.23	20
34	16	12	52	ROBBIE WILLIAMS	RADIO	CHRISTMAS	1362	-34	18.87	1
35	17	1	0	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPERE	496	102	18.37	43
36	16	1	33	THE 411	TEARDROPS	STREETS OF	730	24	18.32	41
37	18	4	18	PAUL WELLER	THINKING OF YOU	Y2	315	4	17.52	20
38	19	17	0	KEANE	BEDSHAPED	ISLAND	912	1	17.12	-4
39	19	1	0	FRANZ FERDINAND	THIS FFIRE	DOWNTOWN	281	37	16.57	31
40	16	2	0	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND	587	10	16.32	11
41	48	2	32	BLUE CURTAIN FALLS		ISLAND	906	-21	16.01	17
42	11	1	0	JOSS STONE	RIGHT TO BE WRONG	RELENTLESS	364	118	15.85	18
43	72	1	8	JOJO	BABY IT'S YOU	WICKED	559	51	15.59	-9
44	23	1	0	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	ROCKET	256	0	15.49	-45
45	10	27	0	BRITNEY SPEARS	TOXIC	JIVE	369	14	14.55	-20
46	14	1	39	THE THRILLS	NOT FOR ALL THE LOVE IN THE WORLD	VIRGIN	153	17	13.92	23
47	10	11	0	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM	803	6	13.51	-27
48	18	14	0	NELLY MY PLACE		UNIVERSAL	600	-21	13.48	-20
49	129	1	0	DAMIEN RICE	THE BLOWER'S DAUGHTER	WARRIOR	43	207	13.38	35
50	33	3	25	JAY Z	RULE FEAT. R. KELLY & ASHANTI WONDERFUL	JAY-Z	512	-7	13.08	-18

Highly New Entry
Highest Top 50 Debut
Bumped increase in sales
Bumped increase in sales
Audience increase
Audience increase of 50% or more



14. Band Aid 20
Do They Know It's Christmas by Band Aid 20 initially garnered massive support from radio, and people having 2-1/2 less days to pick up play than its rivals — it debuted on the mid-week, weekly chart at six the following day. But negative listener reaction limited support for the

disc later in the week, and it eventually made its debut on the full week chart at 14. That's still good enough to make it the highest new entry this year. It received a total of 580 plays and earned an audience of a little over 31m on the Music Control panel, with most plays from One (27), More (21) and Signal (15) and biggest audiences from Radio 1 (1,055 for 12 plays), Radio 2 (726m for five

plays) and Virgin FM (1.23m for 12 plays).

4. Natasha Bedingfield
The Bedingfield toy town continues in the Top 10 of the airplay chart. Natasha Bedingfield's last single *These Words* gave up its Top 10 airplay position the same week brother *Nothing*

Hurts Like Love entered the upper echelon four weeks ago. This week, Daniel's single sinks 8-29 but Natasha retrieves the family honour by securing 12-4 with upcoming single *Unwritten*. More than 58% of *Unwritten*'s audience comes via double digit support from Radio One (24 plays) and Radio 2 (12), while its most enthusiastic supporters in play tables are Rock FM (43), 6ix 3 Airw FM and 107.6



43. Jojo
With radio reluctant to drop debut hit *Let Love (Get Out)* — which sits only 16-19 on its 34th week in the Top 20, the take-up rate on her follow-up *Baby It's You* has been slow, and the record ranked only 72 when it was premiered commercially on

Monday. It manages to make a number eight debut on the OCC sales chart. Despite this, and after making no progress at all on airplay the previous week, it actually jumps 72-43 on the list this week. It was added by a dozen stations, last week, and its biggest supporters among 66 stations now playing it were KISS 100 (45 plays), Rock FM (44) and Capital 102.2 (28)

INDEPENDENT LOCAL RAR

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	1	CHRISTINA AGUILERA & BRITNEY ELIOTT	CAR WASH WASH	REVEAL	957	104	36.67	1
2	2	2	2	DESTINY'S CHILD	LOSE MY MESS	CHRISTMAS	100	265	19.87	1
3	3	3	3	LEMAR	IF THERE'S ANY JUSTICE	TRIVY	1372	829	18.89	1
4	4	4	4	SCISSOR SISTERS	MARY Poppins	REVEAL	1018	106	19.93	1
5	4	5	5	JAMIELA	STOP PARADE	REVEAL	1190	104	15.07	1
6	11	6	6	KYLIE MINOQUE	I BELIEVE IN YOU	PHONOGRAM	1024	303	23.76	1
7	20	7	7	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGRAM	803	181	20.43	1
8	20	8	8	MAROON 5	She Will Be Loved	UNIVERSAL	1206	105	23.94	1
9	6	9	6	ERIC PRYDZ	CALL ON ME	REVEAL	1294	106	23.56	1
10	19	10	10	UZ VERTICE	ISLAND	REVEAL	910	219	24.26	1
11	21	11	11	GIRLS ALoud	TILT STAND BY YOU	REVEAL	614	256	17.16	1
12	16	12	12	MICHAEL CRAY	THE WEEKEND	THE WEEKEND	1206	121	29.60	1
13	13	13	13	JOSS STONE	YOU HAD ME	RELENTLESS	115	127	28.84	1
14	9	14	9	ROBBIE WILLIAMS	RADIO	CHRISTMAS	133	183	17.52	1
15	5	15	5	JOJO	LEAVE (GET OUT)	WICKED	1019	109	24.84	1
16	18	16	16	GWEN STEFANI	WHAT U WAITING 4	INTERCUBE	96	201	16.56	1
17	7	17	7	BRITNEY SPEARS	MY PREROGATIVE	JIVE	119	169	18.18	1
18	12	18	12	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	REVEAL	127	191	26.61	1
19	17	19	17	EMINEM	JUST LOST IT	INTERCUBE	102	107	14.84	1
20	14	20	14	ASHLEY SIMPSON	PIECES OF ME	REVEAL	107	127	16.01	1
21	15	21	15	BLUE CURTAIN FALLS	ISLAND	REVEAL	1028	873	13.29	1
22	22	22	22	KEANE	BEDSHAPED	ISLAND	873	882	13.03	1
23	24	23	24	KEANE	THIS IS THE LAST TIME	ISLAND	425	845	10.44	1
24	0	24	0	UNITED NATIONS	OUT OF TOUCH	GLSD	418	156	14.28	1
25	27	25	27	JAMIELA	ANDRE 3000	MILLIONAIRE	715	825	13.61	1
26	27	26	27	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM	718	718	15.64	1
27	26	27	26	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRISTMAS	315	771	14.61	1
28	23	28	23	SHAPESHIFTERS	LOLAS THEME	POSITIVA	803	773	17.11	1
29	23	29	23	ANASTASIA	WELCOME TO MY TRUTH	EPIC	452	710	16.58	1

Music Control's data is based on total number of plays on radio stations independent local stations from 00:00 on Sunday 03/00/05 until 23:59 on Saturday 09/01/05.

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	
1	1	1	1	KYLIE MINOQUE	I BELIEVE IN YOU	PHONOGRAM	535	104	36.67	1	
2	2	2	2	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGRAM	803	181	20.43	1	
3	3	3	3	KEANE	THIS IS THE LAST TIME	ISLAND	425	845	10.44	1	
4	4	4	4	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS	REVEAL	1018	106	19.93	1	
5	5	5	5	UNITED NATIONS	OUT OF TOUCH	GLSD	418	156	14.28	1	
6	6	6	6	ICE CUBE	YOU CAN DO IT	ALL ABOUT THE WORLD	455	27	21.39	29	
7	7	7	7	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRISTMAS	705	46	20.34	18	
8	8	8	8	BRIAN MCFADDEN	IRISH SON	HIGHEST	503	78	19.73	-5	
9	9	9	9	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPERE	496	102	18.37	43	
10	10	10	10	FRANZ FERDINAND	THIS FFIRE	DOWNTOWN	281	37	16.57	31	
11	11	11	11	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND	587	10	16.32	11	
12	12	12	12	JOSS STONE	RIGHT TO BE WRONG	RELENTLESS	364	118	15.85	18	
13	13	13	13	DAMIEN RICE	THE BLOWER'S DAUGHTER	WARRIOR	43	207	13.38	35	
14	14	14	14	MAROON 5	SUNDAY MORNING	OCTOBERIAN	1206	105	23.94	1	
15	15	15	15	RAZORLIGHT	RIP IT UP	REVEAL	1028	873	13.03	1	
16	16	16	16	SHOOP DOGG	FEAT. PHARELL DROPTOP	LIKE IT'S HOT	GLSD	1028	873	13.03	1
17	17	17	17	THE STREETS	CHAIN WOULD BE IN ORDER	GLSD	1028	873	13.03	1	
18	18	18	18	GOLDIE LOOKIN' CHAIN	WELL AS YOU CAN	ATLANTIC	1028	873	13.03	1	
19	19	19	19	GERI RICE	TWANG	REVEAL	1028	873	13.03	1	
20	20	20	20	KRISTIAN LEHTON	YOU SOME SAY	REVEAL	1028	873	13.03	1	

Music Control's data is based on total number of plays on radio stations independent local stations from 00:00 on Sunday 03/00/05 until 23:59 on Saturday 09/01/05.

The news as it happens

Register for your free Music Week daily update at www.musicweek.com



SINGLE OF THE WEEK 1 Kylie Minogue I Believe in You

Parlophone CD/R6566

This ethereal pop track, co-written by the singer herself alongside Jesse Shears and Babydaddy from Scissor Sisters, rocketed Kylie up the airplay chart last week following core support. A-listings at Radio One, Radio Two and Capital, across-the-board IRL backing plus massive support on The Box and MTV Hits. It is one of two new tracks from the Ultimate Kylie collection, which looks set to be one of this year's most in-demand greatest hits packages.



ALBUM OF THE WEEK Maroon 5 Sunday Morning

Octone/J 82876668042

It is perhaps not the most noteworthy single of this week, but Sunday Morning rounds off a truly remarkable year for this LA band, who just 12 months ago were still complete unknowns in the UK. Since then they have been the subject of a brilliantly executed campaign that has seen them become favourites at radio and shift more than 1m copies of their debut album. This single will help keep them in the minds of festive CD buyers.

Singles

Ash
Renegade Cavalcade (Atlantic ASH93)

Ash are one of the UK's hardest-working bands and this single package lives up to their high standards. This third track lifted from the Mellowdown album shows that Tim Wheeler still has the edge when it comes to writing a strong song with a good hook. This shows a strong line back to early Ash, and the extra tracks are equally strong, in particular We Don't Care.

Ambulance Ltd
Heavy Lifting EP (TVT COP0001)
This is the debut release through TVT Records' new UK division, coming from New York indie troupe Ambulance Ltd. It is a jaunty melodic indie in the vein of Snow Patrol, but lacks the crossover potential of their more well-known soundalikes.

Beastie Boys
An Open Letter To NYC (Parlophone CDCL567)
The third single from the Beasties' The 5 Boroughs is one of the standout tracks on an album which generally suffers from an undistinguished production. No such problem here, as a reworked version of The Dead Boys' Sonic Reducer brings tension to the trio's tribute to their hometown. It is released to coincide with the boys' arena dates in Glasgow, Manchester and London on December 4, 6 and 7 - their first large-scale UK here since 1999.

The Beautiful South
The Old Skin (Sony Music 6756841)

The second single from the Beautiful South's acclaimed covers album Gold Diggers Head Noddies & Phunk Songs finds the band reading the *Howie* bangers' lost bluesy pop classic. Adrift in a country flavour to the proceedings is the appearance of Chip Taylor. The track is C-listed at Radio Two and the band are currently on a high-profile UK tour.

Blink 182
Always (Geffen MCST040400)
There is something wonderfully melodic about Blink 182: even when they are at their most crude and adolescent, the tunes still cut through. This time round, the frat boy humour is on the back burner and the melody is to the fore.

Bigz In the Attic
Booty La La (V2 VRS0300096)
First available as part of *Bigz*' remix album, this single sees the influential beken beat collective heading into P-Punk-style territory reminiscent of Basement Jaxx. Heavy plays from Radio One's Pete Tong and Gilles Peterson, as well as XTR's J Da Flex, should bring the crew well-deserved crossover success.

Campag Velocet
Who Are The Trumping Men (Pointy POINT0150C5D)
Campag Velocet enjoyed their 15 minutes of media glare, but they have clearly spent their time out of the spotlight wisely by listening to lots of Metal Box and Can and consequently have returned with this triumphant electro-punk single. With *The Rapture*, Radio 4 and 1! enjoying critical success with a similar sound, Campag's time may have arrived.

Micah P Hinson
Beneath The Rose EP (Sket/dbook SKCTHX04X)
Earliest cohort Hinson follows his debut album with another burst of gently psychedelic, heartfelt material which encapsulates the current fashion for progressive, country-folk-tinged balladry.

Selfish Cant
My Prorogative (Horsejugg UHU011)
Unlikely to be confused with the recent Britney cover version, the London art-punk duo deliver their take on the Bobby Brown single. In truth, it is possibly the most melodic and effective-free (everything is relative, of course) song they have yet recorded and you could almost imagine it playing on the radio.

Mousse T feat. Emma Lanford
Right About Now (Free2air FZAZ2CDS)
Fresh from the success of summer

hit *It Is Cos I'm Cool?* Mousse returns with title track from his new album, which is set for release in January. It is already playlisted at Radio One and looks set to follow its predecessor into the Top 10.

Maroons
Lester Hayes (Quantum/Epitaph 11822)
Maroons vocalist Lateef The Truth Speaker, who can elsewhere be heard on the Fatboy Slim single *Wonderful Night*, unites here with Blackalicious producer Chief Xcel for this shudderingly heavy piece of funky hip hop, drawn from their *Ambush* album. Lester Hayes - as the song doesn't explain - was a defensive back for the Oakland Raiders in the late Seventies and early Eighties.

Third Wish
Obsessions (Three8 CDTHRE08004)
This is the more commercial version of two rival records aiming to score a UK hit with the song that has already been a Euro hit. This Miami-based boy band has already proved to be a hit on The Box.

Robbie Williams
Misersandfod (Chrysalis CDCH4517)
After the Eighties stylings of his chart-topping most recent single Radio, Robbie returns to more familiar ground with this ballad co-written with Stephen Duffy. Sure to be lapped up by his huge fanbase, it will be boosted by its appearance on the Bridget Jones *Edge of Reason* soundtrack. Issued to radio to coincide with the film's release, it is rocketing up the airplay chart, with a B-listing at Radio One and strong plays at MTV Hits, The Box and VH1.

Albums

Tony Bennett
The Art of Romance (Columbia 5188692)



The best voice in the business, as Sinatra dubbed him, returns with a classy 13-track set, backed

with a full orchestra. From slow and smooth tracks such as the opener, *Close Enough For Love*, to the piano-led *All For You*, this is a lovely set. The orchestra is used with commendable restraint, complementing the songs, not overpowering them. This UK edition also features *Lovers* After All plus the crassly tacked-on *All I Want For Christmas*. Frankly, the great man could sing a Chinese dictionary and make it sound utterly convincing. But this is as strong an album as he has released since his early Nineties resurgence. He plays London's Royal Festival Hall on December 6.

Changara Cakewalk
Let's Be In (Cumbria Lounge (Artemis/Ryko TRCD2050)
In much the same way that Sidestep took Colombian music and gave it a twist, or Maru Chao took everything and made it wonderful, Michael Ramos (Paul Simon, Rembrandts, Patty Griffin) does much the same with various nuances from Latin countries ranging from Colombia to Mexico, including it with his own style. Laidback with rhythm, this is better chill-out fare than many synthesized sounds.

Jakes
A Thousand Dreamers (Twisted Nerve TN055)
This is perfect wooty autumnal fare from Tammy Payne, whose debut is laden with gently seductive numbers. The album features Jim Barr from Porishband who plays bass and also produces. It is a classic-sounding selection with ample charm.

Aled Jones
The Christmas Album (UJ 9688649)

A surprise twinladies-to Strictly Come Dancing and Songs Of Praise presenter, Jones is a strong collector with fans of light classical music and has a strong 'guy' fanbase. They will be pleased with this 16-track album, which features favourites such as *O Come, O Come Emmanuel*, in *The Black Mid-Winter* and *O Little Town of Bethlehem*, as well as a duet of *Silent Night* with Hayley Westenra. Jones's voice is strong but subtle and is suitably

backed by a choir on tracks such as *Candlelight Carol*. A 28-date national tour ends on December 20 at the London Palladium.

Gerald Lester
Do I Speak For The World (Atlantic 7567837652)

Ohio-born singer Lester returns with an album, which seeks to break out of the R&B clichés by addressing political issues while harnessing a very classic smooth soul sound. Highlights include the title track *Do I Speak For The World*, which goes some way to achieving his aim, but his love ballads in the *Barry White* or *Luther Vandross* vein are not forgotten.

McEiroe
Five Years In The Factory (Vertical Form VFORM38C)
This 26-year-old from Vancouver delivers a sharp collection of hip-hop misses on this album. Lyrically savvy and armed with a blistering array of beats and snappy samples, *Five Years In The Factory* is a great example of alternative hip-hop's current road health.

Various
Ocean's Twelve (OST) (Warner Bros 926499952)

The soundtrack to the forthcoming Steven Soderbergh movie benefits enormously from David Holmes' presence as musical selector and incidental music composer. The Belfast DJ/producer has delved deep, pulling nuggets from Giammo Ferris, Yellow Hammer and Grusin Orchestra from his collection, contributing to a stylish and suitably cinematic album.

Various
Soma Compilation 2004 (Soma SOMACD39)

Soma's annual roundup includes a strong collection of house and techno tracks from label stalwarts Envy, Slam, and Funk D'Void alongside promising new signings Vector Lovers and Hysterox. It is another uncompromisingly stylish collection from the evergreen Glasgow label.

This week's reviewers: Dugald Field, Joanna Jones, Owen Lawrence, James Roberts, Nicola Stabile, Nick Towne and Simon Ward.

Albums Chart

Chart compiled from retail sales by Sunday Evening Times & Official UK Charts Company 2003. Presented with BRIT Awards recognition.



26. Denny Donnd
Despite housing Breeze On By - his first Top 10 single for 30 years - Denny Donnd's new album What I Meant To Say makes a modest start compared to his comeback set *Somewhere In Time*, which was released two years ago this week, and debuted at number 12, with first week sales of 47,773, which have since swelled to 152,000. What I Meant To Say opens much lower - at 26 - and with sales of just 19,245.



32. Jamie Cullum
Absent from the Top 75 for 11 weeks while stocks of the original, now deleted, album rise out, Jamie Cullum's newly expanded *Twentysomething* album, which now has four extra tracks including current hit single *Evolutionary Love*, registers its highest chart placing for more than six months, slotting back into the chart at number 32. The original album, now released 13 months ago, and climbed to a high of number three in March, selling a grand total of 769,000 copies. The new version of the album adds 16,747 copies last week, and should ensure it goes on to provide Cullum with a first million seller in due course.

WEEK	PREVIOUS WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
39	23	OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION	16	1	16	1
40	BILLY JOEL PIANO MAN - THE VERY BEST OF	1	1	1	1	
41	30	JOJO JOJO	10	1	10	1
42	36	FRANZ FERDINAND FRANZ FERDINAND	6	1	6	1
43	30	MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL	14	1	14	1
44	20	THE ZUTONS WHO KILLED THE ZUTONS?	10	1	10	1
45	NEIL YOUNG GREATEST HITS	1	1	1	1	
46	23	THE VERVE THIS IS MUSIC - THE SINGLES 92-98	8	1	8	1
47	51	JAMIELIA THANK YOU	6	1	6	1
48	26	DANIEL O'DONNELL WELCOME TO MY WORLD	14	1	14	1
49	59	THE LIBERTINES THE LIBERTINES	4	1	4	1
50	33	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	7	1	7	1
51	24	PLACEBO AGAIN MORE WITH FEELING - SINGLES	8	1	8	1
52	46	AVRIL LAVIGNE UNDER MY SKIN	5	1	5	1
53	20	JAY SEAN ME AGAINST MYSELF	10	1	10	1
54	50	THE KILLERS HOT FUSS	5	1	5	1
55	19	ANDREA BOCELLI ANDREA	7	1	7	1
56	SHOWADDYWADY HEY ROCK 'N' ROLL - THE VERY BEST OF	1	1	1	1	
57	20	RAZORLIGHT UP ALL NIGHT	6	1	6	1
58	46	MICHAEL BUBLE MICHAEL BUBLE	5	1	5	1
59	32	JAY RULE RULE	8	1	8	1
60	27	CLIFF RICHARD SOMETHING'S GOIN' ON	4	1	4	1
61	57	TOM JONES & JOOLS HOLLAND TOM JONES & JOOLS HOLLAND	4	1	4	1
62	40	KASABIAN KASABIAN	6	1	6	1
63	47	DAMIEN RICE	5	1	5	1
64	43	THE STREETS A GRAND DON'T COME FOR FREE	6	1	6	1
65	67	PAUL WELLER STUDIO 150	4	1	4	1
66	67	REM AROUND THE SUN	4	1	4	1
67	6	QUEEN GREATEST HITS II & III	1	1	1	1
68	41	QUEEN ON FIRE - LIVE AT THE BOWL	5	1	5	1
69	44	GROOVE ARMADA THE BEST OF	6	1	6	1
70	RATPACK BOYS NIGHT OUT	1	1	1	1	
71	65	GUNS 'N' ROSES GREATEST HITS	5	1	5	1
72	55	WHITNEY HOUSTON THE GREATEST HITS	5	1	5	1
73	10	DIZZEE RASCAL SHOWTIME	10	1	10	1
74	53	GOLDIE LOOKIN' CHAIN GREATEST HITS	5	1	5	1
75	55	KELIS TASTY	5	1	5	1

<p>▲ Sales increase ● Sales increase +90%</p> <p>■ Highest New Entry ■ Highest New Entry +90%</p> <p>■ Platinum (300,000) ■ Gold (100,000)</p>	<p>■ 5 Star (500,000) ■ 4 Star (200,000) ■ 3 Star (100,000) ■ 2 Star (50,000) ■ 1 Star (25,000)</p>	<p>BR Awards with an asterisk are based on combined sales of cassette, CD, DVD and download. All other awards are based on CD sales only. * denotes a nomination for Best British Album or Best British Single. ** denotes a nomination for Best British Album or Best British Single.</p>
--	---	--

TOP 20 COMPILATIONS

WEEK	PREVIOUS WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 59	16	1
2	1	VARIOUS POP PARTY 2	16	1
3	3	VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST)	10	1
4	2	VARIOUS CLUBLAND 6	10	1
5	4	VARIOUS HITS 60	10	1
6	4	VARIOUS THE ANNUAL 2005	10	1
7	5	VARIOUS POWER BALLADS III	10	1
8	5	VARIOUS WESTWOOD - THE BIG DAWG	10	1
9	5	VARIOUS ULTIMATE DISNEY	10	1
10	5	VARIOUS THE CLASSICAL ALBUM 2005	10	1
11	6	VARIOUS THE BEST OF R&B - HIT SELECTION	10	1
12	6	VARIOUS SCHOOL REUNION - THE DISCO	10	1
13	8	VARIOUS ESSENTIAL R&B - WINTER 2004	10	1
14	14	VARIOUS CLASSIC FM - RELAX & ESCAPE	10	1
15	6	VARIOUS VERY BEST OF TRIED AND TESTED EUPHORIA	10	1
16	7	VARIOUS CREAM CLASSICS - VOL 2	10	1
17	6	VARIOUS KISS PRESENTS HOT JOINTS 2	10	1
18	10	VARIOUS CAPITAL GOLD - THE VERY BEST OF LEGENDS	10	1
19	13	VARIOUS SAD SONGS	10	1
20	11	VARIOUS THE WORLD'S GREATEST	10	1

TOP 20 INDIE ALBUMS

WEEK	PREVIOUS WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION
1	1	FRANZ FERDINAND FRANZ FERDINAND	6	1
2	4	THE LIBERTINES THE LIBERTINES	4	1
3	2	THE KILLERS HOT FUSS	5	1
4	5	KATIE MELUA CALL OF THE SEARCH	5	1
5	3	DIZZEE RASCAL SHOWTIME	10	1
6	6	PAUL WELLER STUDIO 150	4	1
7	7	FOSTER AND ALLEN SING THE SIXTIES	10	1
8	8	MYLO DESTROY ROCK 'N ROLL	10	1
9	9	DANIEL O'DONNELL WELCOME TO MY WORLD	14	1
10	13	LIZ PHIPPS START SOMETHING	7	1
11	15	ALISON KRAUSS & UNION STATION LONEY RUNS BOTH WAYS	5	1
12	16	INTERPOL ANTICS	5	1
13	11	FATBOY SLIM PALOOKAVILLE	6	1
14	10	ESTELLE THE 18TH DAY	6	1
15	15	ALISON MOYET VOICE	5	1
16	12	THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED	10	1
17	17	BULLEY FOR MY VALENTINE BULLEY FOR MY VALENTINE	10	1
18	11	LIL JON & THE EAST SIDE BOYZ DRUNK JUICE	10	1
19	9	SHOWADDYWADY HEY ROCK 'N ROLL - THE VERY BEST OF	10	1
20	12	THE PRODIGY THE FAY OF LAIRD	10	1

TOP 10 CLASSICAL ALBUMS

WEEK	PREVIOUS WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION
1	1	KATHERINE JENKINS SECOND NATURE	10	1
2	2	TEFFEL MARTINEAU SILENT NOON	10	1
3	7	KATHERINE JENKINS PREMIERE	10	1
4	8	NIGEL KENNEDY VIVALDI II	10	1
5	3	THREE TENORS THE THREE TENORS AT CHRISTMAS	10	1
6	3	LESLEY GARRETT THE BEST OF	10	1
7	4	LIBERA FRAY	10	1
8	6	JAMES GALWAY WINGS OF SOLEM	10	1
9	12	KARL JENKINS THE ADRIED NAMM - A MASS FOR PEACE	10	1
10	11	RAMCI FOREVER THE OPERA BAND	10	1

TOP 10 CLASSICAL COMPILATIONS

WEEK	PREVIOUS WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS CLASSICAL ALBUM 2005	10	1
2	1	VARIOUS CLASSIC FM - RELAX & ESCAPE	10	1
3	3	VARIOUS THE BEST CLASSICAL ALBUM IN THE WORLD	10	1
4	2	VARIOUS CLASSICAL CHILLOUT - PLATANUM	10	1
5	4	VARIOUS THE GREATEST CAROLS ALBUM	10	1
6	5	VARIOUS FAMOUS TENORS	10	1
7	6	VARIOUS SIMPLY CLASSICAL CHILLOUT	10	1
8	7	VARIOUS THE NOU OPERA ALBUM	10	1
9	11	VARIOUS PAVAROTTI/DOMINGUE/CARRERAS	10	1
10	10	VARIOUS PAVAROTTI/DOMINGUE/CARRERAS CHRISTMAS WITH THE TENORS	10	1

