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**In this week's issue: MW salutes Meat Loaf's Bat trilogy;
Minister vows support for music Plus: the charts in full**

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23.09.06 **Evanescence Just Jack Lou Rhodes Razorlight The Killers**

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New music event is just the start

Industry goes back to school

Education

by Ben Cardew and Jim Larkin

The organisers of National Music Week are hoping to build the school-based event into a wide ranging initiative designed to re-engage the general public with the traditional music industry.

Up to 2m secondary school children in England will take part in the first National Music Week, which takes place from October 16-20. Its centrepiece is My Music, a campaign which sees kids asked to listen to 10 varied artists as an educational exercise intended to help them appreciate musical genres.

The pupils will then be asked to select their favourites and this information will be used to create the first Schools Top 10, compiled by Official UK Charts Company and unveiled on October 31.

The campaign, which is organised by the BPI, EMI and the government-sponsored Music Manifesto, is intended to have both direct and long-term benefits for the music industry, by educating participants about its work.

And, while the first National Music Week is limited to secondary schools in England, EMI chairman Steve Knott says that the event could eventually play a far-reaching role similar to that of the now-defunct National Music Day.

"As its name implies, we are ultimately looking to create a national event that will engage the

interest and participation of the wider community," he says. "Schools, however, are a great place to start, particularly if we can encourage greater appreciation of music across all genres among the key teen audience.

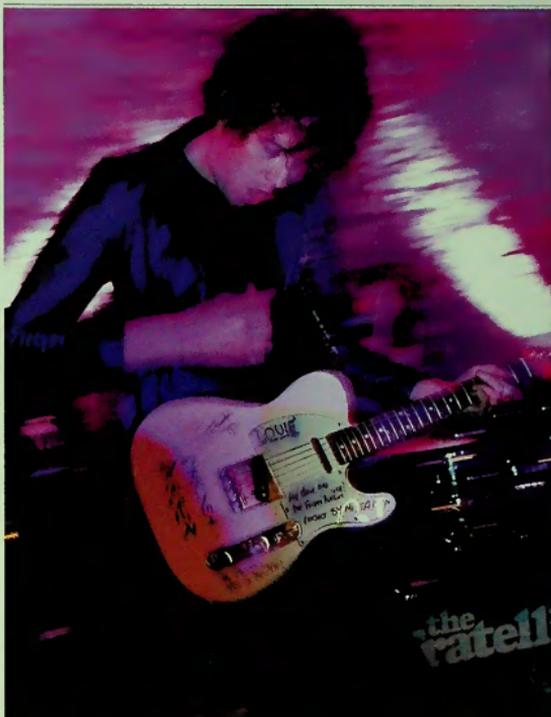
"We've had a great response to the campaign so far, and our aim now is to deliver a really successful event next month."

BPI director of communications and development Steve Redmond, who sits on the National Music Week steering committee, explains that external sponsorship could prove vital to helping the initiative to expand in the future. "Since the news of the event came out we have been approached by sponsors and it is only timing that has prevented it from happening," he says. "In the future that will form part of it."

Students at participating schools will receive vouchers that can be redeemed in shops for CDs featuring new and emerging pop acts, such as Matt Willis and Mr Skilz & His Crazy Girls, to classical music from Natacha Marsh, folk from Seth Lakeman, jazz from Soweto Kinch and R&B from Keisha White. The other artists featured are Lil' Chris, Trinity Stone, Betty Curse and All Angels.

London-based manufacturer Clear Sound And Vision has produced 50,000 copies of each single and Universal is handling the distribution.

ben.jm@musicweek.com



Fratellis land on indie retail event

The Fratellis (pictured) will join fellow Scottish act The View and Londoners Captain to perform at Era's second annual Indie Conference this Wednesday.

The event offers independent retailers fourth-quarter release presentations from the industry, with companies taking part this

year including EMI, Pinnacle, Proper, Sony BMG, Universal, Vital and Warner. It will be held at Birmingham's Holiday Inn.

The Fratellis' performance at the event could not be more timely, as the band's first album Costello Music was yesterday (Sunday) set to debut at number two.

Graham Lowe, who signed the band to his Island records imprint Drop The Gun in November 2005, says this is just the beginning. "If this album is not double platinum

by Christmas, we'll have done something very wrong," he says. "We are going to be working this right through to next summer."

Coleruch Castle on the outer reaches of Glasgow played host to the band last Thursday, attracting a selection of competition winners, media and label staff to the remote location.

A new single titled Whistle For The Choir will be released on November 20.

Niche festivals on a roll

As large-scale festivals push capacity year-on-year, organisers turn to smaller events for a fresh approach p3



Industry gears up for Popkomm

With Popkomm taking place in Berlin this week, MW asks attendees what they hope to get from the event this year p8

Music Minister sets out agenda

MW talks to new creative industries minister Shaun Woodward, who sets out his plans to be music's new champion p10

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Digest

MUSICWEEK

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Your guide to the latest news from the music industry

Exposure

eMusic enters re-licencing talks

● **eMusic**, which last week launched in Europe, is in discussion with MCPSPG to re-license its content, after it mistakenly believed a deal struck with Dutch society Buma-Stemra would cover the whole of Europe. MCPSPG-PRS has given eMusic the green light to launch its service in the UK, providing it continues with negotiations to strike the correct licences. Quickfire, Crib Sheet, Big Question, p13



Basement Jaxx: added to Proms line-up

● **Jamiroqvi**, Fatboy Slim and Basement Jaxx are the latest additions to the line-up for the BBC **Electric Proms**.

● **Microsoft** has unveiled details of the first products to be released under its Zune brand. p7

● **V Festival** organisers are planning to extend the brand to other territories around the world. Virgin owner Richard Branson said in an interview that the company was currently looking at staging the festivals in countries such as Italy, Spain, Australia and South America.

● **EMI** and T-Mobile are collaborating on a trial to offer free music videos to mobile phones, with content supported by advertising.

● **Organisers of UK industry conference In The City** have confirmed that this year's celebrity interview will feature former BMG Music chairman Richard Griffiths interviewing current Sony BMG chairman CEO Ged Doherty.

● **Ofcom** is to close the door on new FM licences. p4

● **The British Memorial Garden** concert designed to commemorate UK citizens who died on 9/11 has been postponed. Originally planned for September 27 at the Hickia Theater in New York, the show will now take place in April next year.

● **Napster** is running a promotion offering free MP3 players to new subscribers to its Napster To Go service.

● **Xtra** is to gain a profile on Radio One, with the addition of Xtra DJ Ace and to the Friday night schedule. The duo's slot on Radio One will be called The Xtra Takeover and starts at the end of September.

● **Live Nation** has launched an interactive service allowing users to share films recorded at its Download festival. Registered users will be able to upload videos recorded in any

format or send them/download festival, say, to read them through from mobile phones.

● **The MPCS Anti-Piracy Unit** has raided a house in Scotland's West Lothian region, following an investigation that revealed that an alleged illegal seller had been flooding eBay with pirate CDs.

● **Radio One DJ Edith Bowman** is to present this year's BT Digital Music Awards, to be held at The Roundhouse in Camden on October 3.

● **Blue Note** is rolling out a new compilation series celebrating the legendary jazz label's history. The Blue Note Explosion series launches today (Monday).

Bottom line

Universal at risk against MySpace

● **Universal Music** has confirmed that it is considering taking action against the popular community website YouTube and MySpace. CEO Doug Morris had earlier said that MySpace and YouTube "are copyright infringers and owe us 10s of millions of dollars". He added, "How we deal with these companies will be revealed shortly."

● **EMI** has pulled a track from promotional copies of **Robbie Williams'** forthcoming studio album following the threat of legal action. Nigel Martin-Smith, Williams' former manager in Take That, threatened legal action against Williams and EMI should the track, titled 'The 90s', be released.

● **Apple** has unveiled a series of updated iPods to coincide with the run-up to Christmas, including a mini Shuffle device and an 80GB iPod. The new products coincide with the launch of an updated version of iTunes, which will now carry film downloads as well as music, TV and games.

● **Virgin Radio's** improved market performance helped SMG post a 38% increase in profits before tax for the first half of this year. Virgin

outperformed the market to grow revenues by 5% to £11.1m.

● **A Music Task** report warns that the music industry will have to adapt to the digital age. p4

● **The High Court** has set a deadline for **6v-Busted** members James Bourne and Matt Willis to provide their defence in the case brought against them by founding band members Ki Fitzgerald and Owen Doyle.

● **Fopp** is to open its first download store. p6

● **British independent label Output Recording**, which released early albums by The Puppets and Four Tet, has closed its doors.

● **The European Commission** has announced plans to slash copyright levies on a raft of consumer electronic devices such as MP3 players, mobile phones and DVD players.

● **The Government** has quashed suggestions that it will clamp down on alcohol companies sponsoring live music. p7

● **Radio regulator Ofcom** has awarded radio broadcast licences in Exeter and Bristol to Enter FM and Original 106FM respectively.

● **Absolute Radio** has relaunched the **Passion FM** station it acquired in June as Oxford FM 107.9.

● **Keane's** second album Under The Iron Sea has picked up its first Platinum Europe Award from the IFPI for exceeding 1m sales.

People

Coldplay under new management

● **Estelle Wilkinson of Propaganda Management** has parted ways with **Coldplay**, after six years of working with the group. Coldplay will now be managed by Dave Holmes of 3-D Management in Los Angeles.

● **Radio One** and Xtra controller Andy Parfitt is to create three new roles, comprising a head of programmes for each of Radio One and its sister digital station Xtra as well as a new as-yet-untilled third

position. The posts of Radio One head of mainstream programmes, which is presently occupied by Ben Cooper, and head of specialist Radio One 1, speech and Xtra, currently filled by Ian Parkinson, will be axed.



Faithfull: health scare

● **Mariame Faithfull** has been diagnosed with the earliest stages of breast cancer, forcing her to postpone her world tour, which was due to start next month.

● **Kiss FM** marketing director Nick Button is exiting the Empire brand to join London rival Capital Radio in the same role. He will replace Carl Lyons who left in May.

● **Xfm** has promoted drivetime producer Paul Rafferty to senior producer, working specifically on the Lauren Laveane Breakfast Show. He replaces Mick Meadows, who is leaving to pursue other projects.

● **HMV Group** chief executive Alan Giles, who leaves the company at the end of this year, is to become chairman of Surf and ski fashion specialist Fat Face.

● **Former Sneaker Pimps** bassist Joe Wilson is to become a course leader on the University of Gloucestershire's new music degree.

● **The British Academy of Composers & Songwriters** has announced the winners of the 2005 new songwriters' talent contest. Lettie Mullan won the over-38s solo category, while Tim Hart and Bess Cavendish took the over-18s group prize.

Sign here

News Corp buys shares in Jamba

● **News Corp** has paid £10m for a controlling share in Jamba, the mobile company behind 2004's Crazy Frog ringtone.

● **Tower Records** has selected Los Angeles-based liquidator Great American as lead bidder in the sale of its assets.

● **George Harrison** is to make his digital debut. Later this month, but without Apple's iTunes Music Store. EMI will accompany a new physical release of Harrison's Living In The Material World album on September 26 by also making the set available digitally.

● **19 Entertainment** has acquired brand strategist Freedom Media, whose founder will become 19's president with immediate effect. Freedom Media chief Robert Dodds will take over the daily running of 19.



Iron Maiden's new album A Matter of Life and Death has given the band 4th best US Top 10 chart performance. The album, released by Sanctuary Records in the US and EMI in the UK, this week debuted at number nine in the US albums chart, as well as

number one in the US independent albums chart. It has also made the Top 10 in 28 other countries, including India, Chile and Colombia, as well as making number four in the UK albums chart. The album has now shipped more than 1m copies worldwide.

As large-scale festivals push capacity year-on-year, organisers turn to smaller events

New niche festivals bubble up

Live

by Jim Larkin

Festival promoters are preparing to think small in the future, as the near-capacity crowds at large-scale summer events prompts a new strategy to secure further expansion in the sector.

The extended festival season was brought to a conclusion last night (Sunday) when the newly-launched, 5,000-capacity End Of The Road Festival closed. And many major players see such niche events as the model for growth in a market very close to capacity.

While the likes of Reading and Leeds, V and T In The Park sold out in record time, there are fears that there is no room left for any more major festivals. As a result, promoters are instead considering smaller-scale events in their efforts to add to the festival calendar next year and beyond.

T In The Park organiser DF Concerts, for example, is planning to launch a new festival in Scotland next year, which will follow a similar pattern to the likes of The Big Chill and Festival. Capacity will be around 20,000 and DF Concerts CEO Geoff Ellis says the target audience will be a slightly older demographic than would be likely to attend T In The Park in the company of 75,000 other people.

"I think the market in England is saturated," says Ellis. "New festivals will find it hard to attract the biggest acts, because those acts will want to play Reading, V and Glastonbury, because they're the best around. So you're almost forced to operate in a niche area, but if you want to attract 20,000 people then it has to be a big niche."

Two successful launches this year were notable for the way they targeted a non-traditional festival audience - Latitude and Hyde Park Calling. Latitude, an event that was the brainchild of Mean Fiddler director Melvin Benn, who has also



Festival spirit: (clockwise from top left) Flaming Lips at Wireless, The Big Chill, Download, Reading, Isle Of Wight, T In The Park

managed Glastonbury, attracted 12,000 people to the Suffolk countryside to witness a festival where music was one element, alongside politics, comedy and literature.

Although the target audience was 15,000, Benn views it as a definite success that will make a return next year. It was a fresh new event that everyone loves," he says. "It was launched in a year off for Glastonbury, not because I wanted to capitalise on it not happening, but because I wanted to have free head space. And the response has been fantastic."

The country's biggest promoter Live Nation, which enjoyed its first

summer in its new form following its spin-off from Clear Channel last year, also launched a new festival, which will return in 2007. Hyde Park Calling, with headliners The Who and Roger Waters, was a deliberate attempt to target an older audience.

That said, it attracted a distinctly less-than-niche 80,000 people over the two days and gave Live Nation managing director Stuart Galbraith cause to believe there is still room for growth, no matter how busy the summer gets. "People thought there wasn't a room for a new festival, but there's a generation that want to see the



likes of Genesis or Bowie. We've shown there is room for expansion," he says.

And, despite the talk of niche markets, major festivals will still be with us in a big way next year, with Benn indicating Glastonbury will be increasing its capacity to 75,000.

Clearly, the demand for festivals is showing no signs of abating, but anyone planning a launch for next year is advised to think smart. The big calendar events are sure to succeed - as ever - but for everyone else, there will be no such thing as an easy ride. jim@musicweek.com

New festivals arrive on the circuit

Away from the major live promoters, there were a number of new festival initiatives to launch this year which look to have established themselves on the circuit.

Perhaps the biggest - as well as the most picturesque - of them was the Electric Gardens two-day event which took place in the grounds of a stately home near Canterbury. It attracted 6,000 people to view bands such as The Charlatans and The Automatic and, despite teething problems with the catering, it was viewed as a success.

Electric Gardens promoter Marcus Wallis, who came up with the concept, says, "There are certainly real challenges that you face when starting a new festival, from licensing to security, but we've learnt a lot from this year's experience and know that next year the festival will be even better, with a mix of acts running across the weekend and an even tighter limit on numbers to keep it as intimate as possible."

Meanwhile, this past weekend saw the inaugural End Of The Road Festival on the Wiltshire/Dorset border, with performers including Richard Hawley, Ryan Adams and Saddy Drown Boy. It was a 5,000-capacity event where the aim was to create an intimate atmosphere and to enable bands to perform for longer than they would normally be allowed to in a festival slot.

Meanwhile, the T On The Fringe event, a series of gigs organised to coincide with the Edinburgh Festival, continues to grow. This year saw performances from The Raconteurs, Dirty Pretty Things and Kasabian among others, with some shows being 20,000-capacity outdoor events. Discussions have already begun to find next year's headliners.

And 2006 was also the year in which Clapham Common's Get Loaded became a proper festival - as opposed to a glorified Happy Mondays gig. It was the only UK festival appointment. Babyshambles, who headlined, despite Pete Doherty's court restrictions.

THE PLAYLIST

Listen to all these tracks at www.musicweek.com/playlist

Supported by



ALL SAINTS
RockSteady
(Parlophone)
When The Night All Saints' comeback campaign is led by one of the pop singles of 2006. Upbeat, funky and full of new credibility. (single, November 6)



BEDOUIN
SOUNDCLASH
When The Night
Feels My Song
(B-Unique)
Featured in the current i-Mobile TV campaign, this song is enjoying a surge of new interest. (single, October 2)



LOLA RAY
Officer & A Gentleman
(unassigned)
Currently available for recording and publishing, this New York trio pen commercially-rich pop-rock that grips on first listen. (demo)



LUCIE SILVAS
Last Year
(Mercury)
Silvas has never sounded more comfortable. In the current musical climate, this is a refreshing addition to the airwaves. (single, October 30)



FIONN REGAN
Put A Penny In The Slot
(Bella Union)
There is something increasingly alluring about this debut single. A talented lyricist with melodic range. (single, September 25)



THE ORDINARY BOYS
Lonely At The Top
(Polydor)
Preston and co. return with a big, brash rock song oozing commercial appeal, keeping the fire burning for TOR. (single, October 16)



DESERT HEARTS
Hobby Totsy
Mogooli
(Dancingolabi/No Dancin')Sometimes, music arrives in your life that makes you stop and listen. This is such an album. (album, October 30)



TIESTO FEAT. MAKI JAZZ
DanceLife
(Nebula/Virgin)
Currently generating strong club play, Maki Jazz injects a familiarity factor into this up-tempo number. (single, October 23)



RAZORLIGHT
America
(Vertigo)
America is a brilliant song that will turn us back on this band earlier in the year. This is a melody-drenched pop song. (single, October 2)



BLUESKY RESEARCH
Fittest Of The Fittest
(Regal)
We featured a demo from this band earlier in the year. This is a melody-drenched pop song. (single, October 30)

Revived Regal label flying high once more

Labels

by Stuart Clarke

After maintaining a relatively low profile within Parlophone over recent years, the Regal label is now developing into something of a flagship destination within the company.

Booned by the success of Lily Allen - who, through her single *Smile*, delivered Regal its first number one single in July - the label has etched a strong niche within the company and found itself as the preferred destination for artists including *Tiny Dancers*, *Indigo Colony* and, most recently, *Babysambles*.

"Regal has always been about diversity," affirms Parlophone's managing director Miles Leonard, who revived the label upon joining the company in 1995. "We don't want to be a label that focuses on a particular genre and I think artists come to respect that. What Lily Allen's success has done is bring the label to the forefront again."

Last week Allen delivered more good news for the label as her debut album *Alright*. Still *Alright* surpassed a platinum ship, with more than 300,000 copies now at retail. Her new single, a full commercial release of the track that launched her career, *LDN*, will be released next Monday.

The uninitiated could be forgiven for making the assumption that Regal is a relatively new affair. In fact, the label name has been in operation

in one form or another since 1914. Purchased by EMI in 1932, it was merged to form Regal Zonophone and enjoyed several decades of success before folding in the early Seventies, only to be revived by Leonard two decades later. Over the years it has provided the label home to artists including *The Beta Band*, *Clor*, *Joe Cocker* and *Procol Harum*.

"Over the past year or two we felt it was time to focus on recording and finding new artists to bring to the label again," says Leonard, who acknowledges that in recent years it has been keeping a low profile. "We've gone through a period in music where innovative, interesting artists are quite dominant again - Lily being the prime example of that - and that's where Regal fits as a label. When you look at Lily [Allen], *Clor*, *The Beta Band* - it's very diverse, which has always been important to the label."

Playing a key role in Regal's development over the past six months is a new singles club, the brainchild of A&R head Nigel Coxon who joined Parlophone in January. Launched following the number one success of Lily Allen's first commercial single *Smile*, the *Regal Singles Club* was established with the goal of releasing one seven-inch single every month for 12 months, with each run being limited to just 500 copies.

Leonard says that, while the releases are not intended to be major commercial successes, the club provides an opportunity to get involved with artists at an early stage of their careers. "It gives us a great opportunity to work with new artists," he says, adamant that long-term relationships are sure to emerge with some of the artists. "There is a lot to be said for the working relationship and, through the singles club, it may bring us an opportunity to work with one of these artists long term. If there's an album to be had after the first single, the relationship is there. That's most important to us, that the trust is there."

The next key release for Regal this year comes in November in the shape of *Peta Doherty* and *Babysambles'* forthcoming *The Blinding EP*. "He's hugely talented and it's a great songwriter," says Coxon. "I think he's one of the best songwriters we have and we look forward to making more music."

"The EP will aim to maintain what Leonard sets out as a simple philosophy for the label. 'With Regal, it is about signing something special every time,' he says.

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JUST JACK

Mercury Records signing *Just Jack* - who shares management with *James Blunt* - will be the first artist to perform a secret gig in conjunction with community website *univillage.com*.

The event on September 27 will take place at a central London location, with tickets being made available to *Univillage* members who sign up to the *Just Jack* mailing list.

Mercury product manager *Hannah Neaves* says the event forms part of an active online launch as they work toward *Just Jack's* debut album release early next year.

"We're trying to get as much happening online now with the plan being to really launch the campaign in January."

CAST LIST: Product manager: *Hannah Neaves*; Mercury National radio: *Rob Pascoe*; Mark search: *Mercury Regional radio Alex White*; Mercury TV: *Holly Davies*; Alex Lane and *Charlie Boyle*; Mercury Digital: *Mike Downs*; Mercury Music: *Kim Butler*; Mercury Online PR: *Helen Jenkins*; HyperLabel A&R: *Joe Kottish*; Mercury Press: *Barbara Charone*; M&C.

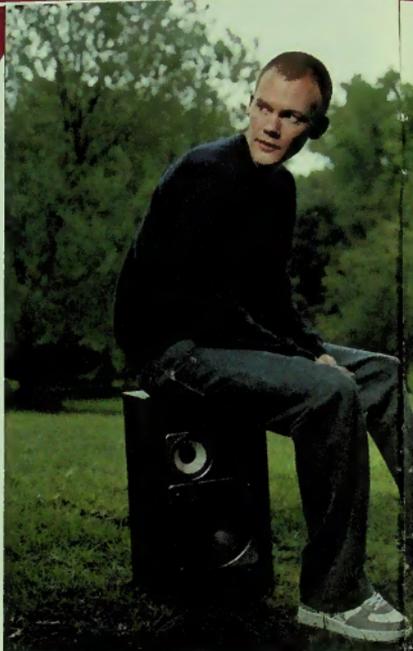
SNAP SHOT

she says.

Lead single *Writin' Back* will receive a limited release on October 9 followed by a full commercial release of *Stars In Their Eyes* in January. The album *Overtones* will follow shortly afterwards.

Univillage is the first British social networking site specifically for students to launch in the UK. Users can connect with each other before their arrival at university and, through posting individual profiles, students can share music, photos and videos. So far the site has signed deals with EMI, Sony BMG, Universal and Yahoo.

Just Jack was signed to Mercury this year and is managed by 21st Artist. *Clor* is Interchange and *Roster* also includes *James Blunt*.



Fopp ges online with 7 Digital

Fopp is moving into the digital music market for the first time with a store powered by 7 Digital's indie retail download service.

The store, due to launch later this month, will sell tracks for 99p, compressed at 192 kbps, compared to iTunes' standard 128 kbps, so offering better sound quality. Music from independent labels will be sold without DRM in MP3, AAC and WMA formats, while major-label tracks will include DRM and will be available as WMA files.

7 Digital managing director *Ben Drury* says the deal represents an important advance for his company's independent download service, which allows retailers to have their own branded download store using 7 Digital technology.

"We have had a few shops taking up the offer, but Fopp is really the biggest one and the most prestigious," he says. "We are really excited. Fopp is one of the only retailers doing real exciting things. They have just opened a Tottenham Court Road store and they are expanding.



Fopp: entering the digital market

They are really innovating."

"The aim for Fopp is to get something up there and then build on that," adds Drury. "We will work with them to promote it in stores."

Drury says the plan is to present full details of the new Fopp store at *Ern's* indie retail conference, taking place this Wednesday in Birmingham, where 7 Digital will be making a presentation.

Drury himself was elected to the *Ern* council at the start of September, becoming the first

Fopp is one of the only retailers doing really exciting things. They are really innovating

Ben Drury, 7 Digital managing director

digital-only retailer on the committee in a move he describes as a "sea change".

"The timing of the change of name [from the British Association of Record Dealers to the Entertainment Retailers Association] was fundamental," he says. "It is a recognition of the importance of digital, the fact that physical is declining and digital is increasing. I have never said that physical is going to die out, but digital is increasing in market share."

Ern secretary general *Kim Bayley* says *Ern* members recognise that downloading can provide an important additional revenue stream and that Drury's appointment will help to shape debate on the future of the entertainment retail industry.



Lily Allen: Regal's number one

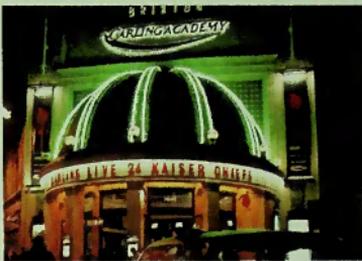
Alcohol sponsors reprimanded

The Government has removed an axe dangling over one source of music industry finance by swiftly quashing any suggestion that it will clamp down on alcohol companies sponsoring festivals.

The potential loss of 'millions of pounds' flowing into the business was raised last Thursday when the Advisory Council on the Misuse of Drugs (ACMD) issued a report recommending the Government look at banning alcohol advertising and sponsorship from events attended by young people.

If the independent body's *Pathways To Problems* recommendation for a "much stricter" code on advertising and sponsorship were to be taken up it would have huge ramifications for many UK music festivals, gigs and venues, which rely on blue-chip alcohol companies and brands for support from their events, including the Carling Weekender, Leeds and Reading festivals, the Carling Academies and T In The Park in Scotland. Alcohol advertising in the UK was worth £220m last year, with beer and lager contributing just short of £120m.

Concert Promoters Association chairman Stuart Littlewood suggests alcoholic drink sponsorship of UK music events is somewhere in the "low millions", with "six-figure amounts" put behind headline sponsorship. "It is always sad to lose any sponsors. The music industry needs sponsorship and



Carling Academy: sponsorship safe for the moment

the brands want exposure," adds Littlewood.

However, that cash appears safe, with the DCMS, which is the lead government department promoting the UK music industry, confirming to *MW* it will not be adopting the independent advisory body's recommendation that stricter codes should be established.

A DCMS spokesman says, "We have currently no plans to adopt the recommendations. We don't think banning [alcohol] music sponsorship is the way. This sponsorship creates huge amounts of revenue for the industry with many events, like T In The Park and Reading, relying on those sponsors. Those sponsors are crucial to

the live music scene in the UK."

DF Concerts CEO Geoff Ellis, whose company is behind T In The Park, says, "Without sponsorship these big events wouldn't happen. As festival organisers we work very closely with our founding partners and all other relevant agencies to ensure that a responsible drinking message is conveyed."

Mean Fiddler Music Group managing director Melvin Benn says Carling has sponsored the Leeds and Reading festivals for nine years with "no down side on the state of the nation as I see it".

A spokesman for T In The Park sponsors Tennant's parent company InBev UK adds, "This seems to be a typical reaction from an adver-

sory group more interested in grabbing headlines, rather than actually looking at the real and complex issues behind alcohol misuse."

"The more forward-thinking advisors in government know that such a ban would make little difference and instead believe that our sponsorships should be used to try and educate people about the responsible use of alcohol. The Government should see our events as an opportunity to speak to people in an appropriate and relevant way."

Similarly Mark Hastings, director of communications for the British Beer and Pub Association, says there are already adequate controls in place with the Portman Group and Advertising Standards Authority to prevent the targeting of the under 18s age group.

The ACMD, which is best known for establishing the classification system for drugs, produces a major new report every three years. In addition to the clampdown on sponsorship, *Pathways To Problems* also suggests reducing the maximum legal blood alcohol level for drivers and increasing the age of legal purchase of tobacco from 16 to 18. Various government departments, including the DCMS, will respond to the non department public body's findings.

An ACMD spokesman concurs that the Government has "no obligation" to accept its recommendations.

Silence from Microsoft, as no European launch details are unveiled for its new Zune package

Microsoft reeps Zune launch quiet

Digital

by Nicola Slade

The US unveiling of Microsoft's Zune player and music store has been met with a muted response in the UK after the company failed to unveil a specific European launch, in a week which saw eMusic and Apple steal the digital limelight.

Microsoft not only kept details of its full launch under wraps in the US, preferring to mention mechanical specifics such as battery life and device colours, but is also remaining tight-lipped as to when the package might arrive in the UK and mainland Europe.

A spokeswoman for Microsoft in the UK says, "Unfortunately, we are not able to provide any specifics on UK activity at this time. As and when more information becomes available, we will let you know."

The Zune player and store, which will arrive in the US during the "holiday season", even received a quiet fanfare Stateside, with much

of the attention last week going to Apple, which unveiled a series of iPod upgrades and a film download store, and eMusic, which launched its independent repertoire download store in the UK.

US technology sites and blogs CNet and Engadget either refrained from mentioning the Microsoft package, or simply relayed the specifications of the player and store as revealed by the computer firm last Thursday.

However, popular US music blog site *Stereogum*, which was invited to the unveiling in LA last Thursday, posted its reaction to the new offering. "The gamble is huge," it said. "Microsoft is attempting to transform the marketplace, to convince users that their approach to sharing and community is the future. It's a paradigm shift, at a time when the sexiness of the iPod couldn't be greater."

The *ZuneInsider* blog, written by a member since the Zune team, was naturally presented from unveiling key specifics such as availability,

pricing and details on DRM. "So first off, we're not announcing availability or launch date today," it explained. "And we're not announcing price. But I can tell that Zune will be competitively priced."

Details of the store's and player's DRM still remain shrouded. One US blog site, which spoke to Microsoft vice president, design and development J Allard, wrote, "Allard noted that downloads from a Windows PlaysForSure compatible store like Napster or Urge would "probably not" work with the Zune player, though in "most scenarios, you can put [Zune Marketplace downloads] into a PlaysForSure device."

However, in the specifications for the device, it is noted that it will accept both WMA and MP3 files, meaning that it will work seamlessly with Windows Media Player.

While many details remain under wraps, it proves difficult to tell whether the Microsoft package could pose a genuine threat to the market-leading iPod. While the

player does differentiate from the iPod in that it carries Wi-Fi functionality, allowing users to sync the player to a PC without a cable, and allows Zune users to share files with each other. Files traded between players last for three spins or three days, whichever is reached.

first, and if not purchased, automatically expire.

Furthermore, it only comes in one size – a 30GB model with an in-built three-inch screen. Whether the design and community features will steal customers from Apple remains to be seen.

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Zune: details are still under wraps

FM RADIO LICENCES STILL OUTSTANDING
South Wales
 (closing date for applications Dec 12)
 Herefordshire

Monmouthshire
 (Nov 14)
Manchester (Oct 5)
Aberdeen (Oct 5)
Preston
 Perth*

Liverpool*
Oxford/South
Oxfordshire*
 *applications already in

The last UK FM licences are currently being allocated

New FM licences, Ofcom announces

Radio

by Paul Williams

Ofcom will close the door on brand new FM licences next year after exhausting its list of available frequencies.

The regulator last week formally advertised a new larger licence for South Wales and is indicating there could be up to two new FM licences for North and Mid Wales up for grabs for next year – but, beyond that, the opportunity of additional new FM stations is at an end.

"At this stage, the South Wales licence is the last one, apart from consultation on a possible further two. After that, currently there aren't any more to advertise," says a spokeswoman for Ofcom, which will instead exclusively focus on the digital radio market to expand the range of stations on offer. This will include the second digital national multiplex, expected to be advertised before the end of the year, plus a raft of regional and local digital multiplexes.

The advertisement of the South Wales licence, which will serve a population of around 950,000 adults aged 15-plus, and the possible two further licences next year will complete a programme of new FM licences set out by Ofcom in May 2004 in a statement on its strategy for future licensing of FM commercial radio.

Beyond the list of about 30 new FM licences then advertised, those

Brands in the future may decide to be digital only and hand back their FM licence
 Clive Dickens, Absolute Radio



already awarded include a station for Manchester won by GCap's Xfm and launched earlier this year and new stations in Edinburgh (won by UTV's Talk 107) and Belfast (won by UTV).

Besides the South Wales licence, there are just seven other licences already advertised which have yet to be awarded by Ofcom. These include heavily sought-after new FM licences for Liverpool, whose applications reached the regulator on July 13, and Manchester, which closes for applications on October 5. Meanwhile, new FM licences were awarded last week

for Bristol and Exeter.

Absolute Radio programme and operations director Clive Dickens, whose company is planning to apply for the South Wales licence, says, while it is true this is the last FM licence Ofcom has identified, he notes, "It's wrong to say this is the last ever analogue licence to be issued as there is every possibility some brands in the future may decide to be digital only and hand back their FM licence."

Given the size and the fact it is presently the last FM licence up for grabs, the South Wales licence is expected to attract many applications. Among those already confirming their intentions to apply by the December 12 deadline is GMMG Radio, although Chrysalis has ruled out applying as it deems the licence covers a too small area.

GMMG Radio development director Jeff Stephenson, whose station aims to add to its Real Radio station in the area with Variety FM targeting the 50-plus market, says, "It's a very desirable licence. It's a little bit smaller than the one covered by Real Radio, but it's certainly one that will have a lot of interest."

Ofcom is also seeking views on whether it should make available one or two new licences to cover North and Mid Wales, subject to it gaining international agreement to use the required frequencies. It also wants initial, non-binding expressions of interest for these licences from potential applicants. paul@musicweek.com

Gut compilations unit bucks market trends

by Paul Williams
 On the face of it, at least, setting up a compilations division in the current market seems about as sound a business move as investing in Enron.

At the last count, over-the-counter compilation sales were running nearly 10% lower than this time in 2005, a year when sales in the sector dried by 15.9% on the previous year.

But independent Gut Records is not one to follow trends. It has been behind a series of hugely successful one-off singles over the past couple of years – including last year's 500,000-selling Crazy Frog single – at a time when investing in album projects continues to be the supposed smart option. It is now similarly defying the odds after moving into the compilations sector with the launch of GTV.

Its latest such release, The Pacha Experience, was yesterday (Sunday) set to spend its fourth consecutive week in the compilations Top 10, with OCC sales now around 50,000.

"You're sitting in Gut Towers – Gut has never simply done what everybody else is doing," reflects marketing director Steve Tandy, who notes his company's approach to the struggling sector is to come up with fresh twists on tried-and-tested formats.

"Gut chairman Guy Holmes adds, "If you're going to go into the business of compilations, you've got to go in with a different angle upon imagination. There are only so many times The Best Love Songs In The World... Ever can be done. You've got to look at these things and say 'This has been done to death, it doesn't work anymore.'"

As an example, Tandy points to its gold-selling football compilation Football Crazy, which housed an exclusive bonus DVD of former England player Graham Le Saux presenting a teach yourself football guide.

As part of its move into compilations, Gut has recruited as GTV managing director Karen Meakings who, while previously Universal Music



Pacha album: 50,000 sales and counting

TV marketing director, worked on a number of successful campaigns.

One of her key achievements since joining GTV has been to forge a series of brand partnerships with companies such as Chrysalis Group, the Classic Gold Network Group, Enap, broadcaster 5, Future Publishing and with BBC/Nickelodeon children's TV programme Lazy Town.

Meakings notes GTV is also deliberately limiting its releases to around six TV-advertised projects a year, plus a handful of more specialist releases through sister label Gut Active.

"Rather than the 60 albums a year I'm used to [at Universal], we've got to do a small number of focused releases and get the right projects," says Meakings. Added to that mix will be the division's first foray into artist projects with the release in November of Tony Christie Simply In Love.

Alongside the Christie album, Gut will be releasing around half a dozen new various artist packages as it competes in the ferocious

fourth quarter compilations market for the first time. Given its early successes, it looks poised to pull off a few more surprise achievements.

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Report urges major rethink

A new report warns that the music industry will have to change its structure and business models if it is ever going to reap the rewards of the digital age.

Beyond The Soundbytes: The MusicTank Report suggests that the majors are clinging on to outdated business models – partly in order to protect their profit margins and share prices – which have distorted the market, at best, and failed to deliver the real and massive opportunities that the digital age can deliver, at worst.

The report's author, IMMPF secretary general Peter Jenner, argues that record labels are simply approaching the internet and mobile phone technology and services such as iTunes as new avenues for album or singles sales. But Jenner suggests the iTunes

model is itself an intermediate one and that blanket licensing will eventually become the standard method of collecting money from the web.



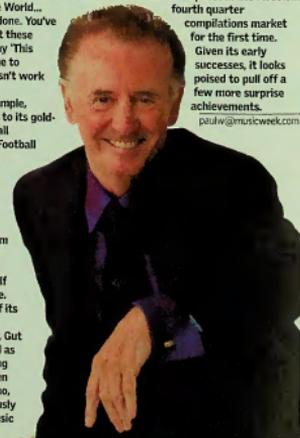
Jenner: The music industry must change

"Blanket licensing is how we deal with complex usage and the internet probably more closely resembles radio," he says.

Jenner suggests the recent push for the Value Recognition Right by Aim and others is a positive step in the right direction that that eventually the majors will follow the lead.

However, he does concede that if record labels adopt these changes they will fundamentally change as businesses by shedding their distribution systems and marketing departments to become giant licensing organisations.

The new report, which also deals with issues such as contracts, retail, consolidation in the industry and copyright, is published today (Monday) and is available directly from www.musictank.co.uk.



Tony Christie: newly-recorded album set for November release

the **KILLERS**

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Cardiff
Sun 12th November
CARDIFF
INTERNATIONAL ARENA

Birmingham
Tue 14th & Wed 15th November
BIRMINGHAM NEC
0121 762 8155

Nottingham
Fri 16th & Sat 17th November
NOTTINGHAM ARENA

Sheffield
Saturday 18th November
SHEFFIELD
HALLAM FM ARENA
0114 256 8658

Newcastle
Sunday 19th November
NEWCASTLE
METRO RADIO ARENA
0191 707 8000

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SHAUN WOODWARD ON... The Gewers Review
 "When it comes to protecting and nurturing this creative community I think you have to

on the one hand find out what the pressures are. So if Cliff Richard and Andrew Lloyd Webber say they are worried about the copyright period you've got to look

at," he says. "Comparisons are made to things that are happening in the US but the fact of the matter is you have a longer period in the US but there is less protection for

when music is played in clubs. I don't think there should be any knee-jerk reactions to what we do, these have to be considered in the context of global

competition"

The Music Council
 "You've got to bear in mind there is a much clearer idea about whether it wants one (a Music Council) and what it is about and what it is

for," he suggests. "Let's be brutally honest, the music industry is pretty divided about whether it wants one (a Music Council) and what it could do. We're not

in the business of telling people here is a Music Council, you must have it. Dialogue is what I want, but it is not for the Government to tell the music industry why it

Woodward: a new c



New creative industries minister Shaun Woodward wants to become a champion for the music business. But he's not interested in becoming an interventionist and is asking the industry to shape its own destiny – through his Creative Economy Programme and also through ongoing dialogue. *Robert Ashton* hears how he plans to take the portfolio forward

The music industry's man in Westminster, Shaun Woodward, wants to nail something. He is going to be a champion for the music business. He's adamant about that.

"I'm up for being a champion," he declares enthusiastically. "Dialogue is what I want. For however long the Prime Minister wants me. To have this job is the most exciting thing around."

However, it didn't always seem that way. When Woodward took over the job of minister for creative industries and tourism in May he appeared to have other priorities. The music industry hardly merited a mention in his acceptance speech and was not identified – alongside the digital TV switchover, BBC Charter Review and 2012 Olympics – as one of the key "challenges".

That set alarm bells ringing for some in the business. They cited Woodward's early career in TV (he worked on *That's Life* and *Newsnight*) as evidence that the minister might even have a broadcasting bias when it came to future policy decisions.

"It was like he was talking about every other industry apart from ours," says one industry executive who has close links with the Government. "I think a lot of us thought we were going to be the poor relations again and Woodward would be giving more time to broadcasting than music – perhaps even favour it."

Not so, according to Woodward. He insists the music business will get a good share of his attention. "The reason I didn't mention the word music is because I am not into lists. The music industry is an incredibly important part of the creative industries," he insists. "I have a passion for music and opera and I have pretty catholic tastes in music; it's one dimension of my life and one dimension of my portfolio."

He believes his decade in broadcasting is an incredibly useful credential for a music minister because

Dialogue is what I want... to have this job is the most exciting thing around

Shaun Woodward

he understands at first hand the sometimes precarious nature of creative businesses.

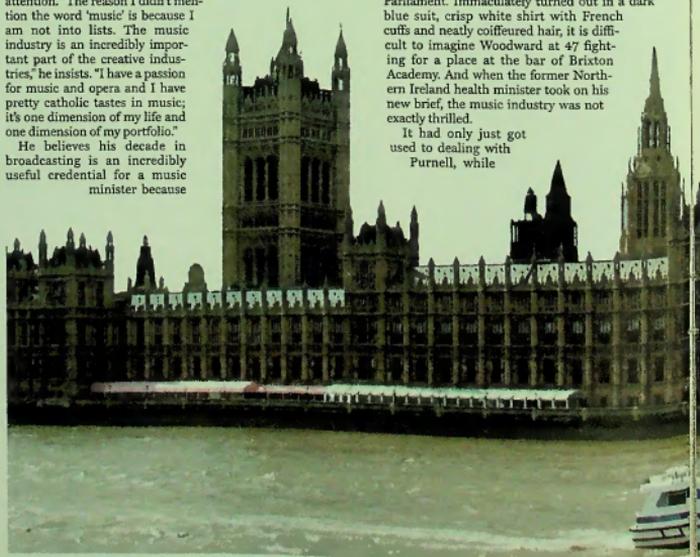
"For somebody who spent 10 years in broadcasting, it is less significant that it came from that industry," he argues. "I think it means now that you have someone in the business of government who understands what it is like working in a high-risk creative environment. The longest contracts I ever had at the BBC were either three or six months."

Woodward's comments about his previous working life are not meant to contrast his experience with that of his predecessor, James Purnell, who was promoted to the minister of state for pensions after just 12 months at the Department of Culture, Media & Sport.

But they do highlight some important differences. Woodward has worked in creative environments. Purnell, who was routinely described by some quarters of the industry as "careerist" and "unemotional", had his roots in research and planning (he was a researcher for Tony Blair, a research fellow at think tank Institute for Public Policy Research and later head of corporate planning at the BBC). One industry insider adds that at least Woodward had some real life business experience. He adds, "Purnell did have the IPPR, but that was all free thinking, free everything."

Woodward is shuffling speeches, notes and documents while nursing a coffee in the canteen at Portcullis House adjacent to the Houses of Parliament. Immaculately turned out in a dark blue suit, crisp white shirt with French cuffs and neatly coiffured hair, it is difficult to imagine Woodward at 47 fighting for a place at the bar of Brixton Academy. And when the former Northern Ireland health minister took on his new brief, the music industry was not exactly thrilled.

It had only just got used to dealing with Purnell, while



needs a Music Council?"

Creative Economy Programme
"This is what we are trying to do with the Creative Economy

Programme, not only to understand what is happening, but also to help create the framework within which the creative and copyright industries can thrive

and prosper," he says. However, in a surprise move Woodward now suggests that the CEF will not necessarily end as most had expected

at the end of this year. Indeed he believes it can continue in perpetuity in some form and also wants to include more music industry personnel in the

consultation and executive functions.

The Licensing Act
"Live venues are the heart of many communities," says Woodward. "This is why we give them

greater opportunities to put on live entertainment under the Licensing Act. But we need to make sure local councils are promoting these

opportunities and some owners are taking advantage of them."

The digital switchover
"It's a bit like laying down a road

network in Britain and although it completes in 2012, it starts in 2006, which is only 18 months away and we've got to get it right," he says. "It is what is going to

happen and what goes on that network really matters and that is the most important dimension of my job, whether it is music, whether it is film, or whatever."

Champion for music?

the live sector is still getting to grips with the Licensing Act he oversaw. The industry faces a crucial period for copyright in the digital age, a verdict from the Gowers Review, which is investigating if term in sound recordings should be extended beyond 50 years, is awaited; there is piracy; industry's role in the Creative Economy Programme (see above); and there is the perennial issue over whether the industry should have – or needs – a Music Council.

The industry had grown weary of the high turnover of music ministers – the third in three years including Estelle Morris – and forging new relationships and briefing a new incumbent about the complex workings of the industry is not something many relish. "Oh, I'm fed up with them changing," says one senior executive. "I suppose I have to work with them, but to be honest I've lost all confidence in the structure of government."

However, Woodward has already impressed many with his candour and openness. Creative & Cultural Skills music industry skills director Al Tickell, who first met Woodward at June's DCMS-organised Music Summit says, "Purnell is very bright. He was the minister who came in with more of a grasp of the industry, who knew the cut and thrust. But Woodward is very open. I liked his candidness. He is extremely supportive and sympathetic."

PPL director of government relations Dominic McGonigal is also a fan. "Shaun is totally straight and a breath of fresh air," he says. "He has a good understanding of music and a genuine interest in the industry and its makeup."

Woodward certainly gives the impression of having spent long hours reading up his briefing documents; he already has a handle on the sometimes tricky political interplay between different industry groups and the pressing issues of the day. However, his answers to questions about his latest fave tunes are not quite as convincing. It is as if he quizzed his kids – they range from nine years to 17 – for a few choice cuts. "I was in the US last weekend and bought the new

It is about listening to the industry and seeing where the problems are; it is about seeing where the growth is
Shaun Woodward

Keane album. I also took Madame Butterfly to listen to," he says, adding quickly that he is a keen user of the iTunes shop.

Woodward's style suggests he will be an enabler, rather than an interventionist or interfering minister. He explains, "The bigger issues are why are we selling so many UK artists and UK music and how do we continue to do that? Now that, it seems to me, is where the Government can enable. It is about listening to the industry and seeing where the problems are; it is about seeing where the growth is."

Woodward believes this means responding to the market "actively and vibrantly," but only intervening or providing legislation when it has got to. "Immediate solutions very often are that people want to be protected from the evils of the marketplace," he says.

"But, just as it would have been a mistake to protect 78RPM manufacturers from the 33RPM and later CDs and downloads, there are other ways. In the end, there were problems with copyright in relation to the way kids were downloading stuff, but the solution wasn't in tighter and tighter legal protections and criminal prosecutions – although in part it was because it drew attention to the issue – the solution comes in the technology."

However, he does not discount the Government getting involved if he believes it can help "create a framework in which things can grow and prosper." He uses the example of the Licensing Act. "Look at all the fuss over that. That was a classic case of everyone getting in a terrible state, but the Live Music Forum played a very good role in us getting it right and it has not turned out to be the disaster people thought it was going to be," he says, although he

ignores the fact that only sustained lobbying from the Musicians' Union and others ensured that Live Music Forum was created to ensure music-playing venues were fairly treated and there were sensible alternatives to the two-in-a-bar rule.

Woodward believes the music business has a key stake in the digital revolution and wants to ensure that the industry is the right shape as that unfolds because he recognises the traditional barriers between industries such as music, games, film and broadcasting are swiftly being dismantled for a new age.

Another facet of the industry that interests Woodward is what he calls a "shortage of management talent." The Government's recent decision to plough cash into the music industry as part of a £12m programme aimed at tomorrow's leaders has Woodward's backing, but the music minister still believes there is more the industry and government could do. "The shortage of management talent is not unique to the music industry and it doesn't necessarily have a conventional answer," he says, adding that throwing more money or education at the problem may not always succeed because creative people are not necessarily going to get the best out of the London Business School. However, Woodward hopes the creative industries will go some way themselves to find a creative solution to this.

At the present rate of reshuffles, Woodward himself may be working in another government department by that time. But he at least hopes the foundations he is now putting in place, through initiatives such as the Creative Economy Programme, will help to define his term in office. That and being known as a champion for the music industry.



Willkommen to Pop

As a precursor to Popkomm, *MW* polls a variety of attendees, asking them what makes the event so unique, what successes they have had there in the past, and what they hope to achieve there this year

Now celebrating its 18th year – and third in its new home of Berlin – Popkomm is, for many, a must-attend event in the music calendar. An international business conference with a predominantly European flavour, its combination of exhibitions, conferences and music festival is expected to draw upwards of 15,000 visitors.

Catching keynote speeches from the likes of Lou Pearlman, Feargal Sharkey and Gilberto Gil, an international business conference with a predominantly European flavour, its combination of exhibitions, conferences and music festival is expected to draw upwards of 15,000 visitors.

In your opinion, what makes Popkomm such an important event in the music industry calendar?

Scott Cohen, founder and VP international, The Orchard: Popkomm draws the best of the indie community to one place, so I have the opportunity to meet with labels that I have been dealing with by phone and email, and in many cases meet for the first time. It's also a good way for me to pick up new trends in the music industry. Sometimes things can't always be quantified in reports, so being at Popkomm lets me see and feel for myself. **Seth Jackson, MD, Indie Mobile:** It allows us to really focus on our European activity and partners in a way that we just don't find possible at Midem. There is just that little bit more time and more "real" music, and consequently on both the networking and deal making side it gives a different slant to the business being done. The move to Berlin has really put it back on the calendar after the wobbles a few years ago.

Guy Moot, MD, EMI Music Publishing: Popkomm is always essential for me. I've been going for many years and it's a chance to meet a variety of people and contacts, but also it educates me about European trends and diversity. And, particularly, it reminds me how large the continental European market is.

Jonas Woost, Last FM: Popkomm is great for meeting music biz types from all over the world. Often you see labels only once a year in Berlin, even though they are based in the same city as you are. Also, more and more companies working in digital music are attending Popkomm, which makes it perfect for us.

David Gadsby, head of international sales, Wind-sound International: It enables us to meet up with a large number of mainly European customers under one roof.

Popkomm is vital because it brings the whole of Europe together for us to try and tap into.

Steven Morricone, Wrath Records

Berlin has such a great reputation at the moment both for its music scene, nightlife and culture, so it's the perfect hosting city for a music conference.

Nick Harris, NRK Records



Garreth Ryan, MD, Shellstock Distribution: Popkomm provides a similar volume and diversity of opportunity to Midem, but it's much better value for money. The same goes for Berlin. It's a great city for music too.

Steven Morricone, Wrath Records: Like most other trade shows, it gives us and others the opportunity to demonstrate our wares to potential partners face-to-face. It should provide a magnificent one-stop networking opportunity for a tiny label like ourselves. Popkomm is vital because it brings the whole of Europe together for us to try and tap into. Our attendance will show that we mean business.

Digby Pearson, MD, Earache Records: We've had a stand at Popkomm since it started – it's seems more independent label-friendly than, say, Midem. We meet about 15 indie distros in three days – everyone knows to drop by our stand at Popkomm. Also Popkomm has way more scope for seeing live bands in the evening. A night out in Berlin is more sociable than Cannes, that's for sure. And cheaper.

Nick Harris, MD, NRK Records: For dance music, it's time to get back to business, time to buck the



trend against declining sales. Popkomm is definitely a great chance to get back out in the field and meet distributors new and old, fellow labels for licensing opportunities, and new media/digital representatives, which is such a big part of our sales now. I think also that Berlin has such a great reputation at the moment, both for its music scene, nightlife and culture, so it's the perfect hosting city for a music conference.

Have you signed many deals/had any significant successes at Popkomm in the past?

Paul Harvey, Madison Management: Two years ago, I carried out some consultancy around the use of mobile technologies in music and its use in promoting and generating alternative revenue streams for artists – I found that Popkomm gave me an ideal platform to meet and discuss with all of the major mobile players in the industry, cutting down what might have ended up being a three month investigative piece of work into a concentrated three days.

Guy Moot: Over the years a number of licensing



UK talent performing at this year's Popkomm: (l-r) Pansy, Badly Drawn Boy, The Long Blondes and Forward Russia!



Popkomm 2006



deals have come out of Popkomm, but its also about renewing contacts and acquaintances and working the floor.

Richard England, MD, Cadiz Music: Yes, last year we signed the excellent English act (who are also big in Germany) Ichinichilla. Their new single Death Punk Disco includes a cover of LA'Tu's All The Things She Said.

Fraser Ealey, head of international, Gut Records: We signed and sold a few titles there last year – the most notable was *HI_TACK Say Say Say*, which was signed within 40 seconds of hearing the track. The deal was literally done within a minute. The track was mastered and in the clubs within two weeks of returning from Popkomm and the rest is history. The single paved the way for several similar hits in 2006, but we were there first.

Ian Mack, vice president, Rise Droite Music: Last year I met-up with RBM President, Laurent Dreux-Leblanc and cemented my move to Right Bank Music as vice president. Great year for both of us. I'm sure he agrees.

Garrett Ryan: I always look on Popkomm as an opportunity to meet face-to-face, and socially, with existing customers and suppliers, and to

meet with new customers and suppliers. A lot of our existing business has been established over the years through meetings at Popkomm, both planned and unplanned.

Deborah Sass, head of CS Europe, Muze: The relationships we have formed at Popkomm are ongoing and have benefited us hugely. You can talk to people on the phone, but I have always believed that having "face-time" is where you concretise these relationships. Popkomm has allowed me to do that in large numbers.

Barry Tomes, MD, Gotham Records: As soon as Popkomm moved to Berlin three years ago we immediately had success with an album titled Berlin which included 12 of our artists from around the world. Over the past few Popkomm's we have teamed up with various organisations. Our artists Amanda Greenwood, Norma Lewis and Carl Sharpe have all appeared at The British Embassy and at British Music day in Leipzig in Germany in front of 20,000 people. Amanda has since been invited back to Germany to perform at private functions and attended British Music week in May.

Steven Morricono: This year will actually be our maiden voyage to Berlin for this conference. We are already well on the way to securing a distribution deal across Germany, Austria and Switzerland, which we should be able to firm up and sign in person at Popkomm. Preliminary meeting enquiries have also unearthed some interest from distributors in places like Poland, Russia, Ukraine & Italy.

John Harris, MD, Seven Things I Dare'n't Express: This is my first year. Fingers crossed.

What are your plans for this year's event?

Scott Cohen: We have a stand like usual. We have over 25 Orchard staff attending. In addition, we are holding our European Orchard Summit meeting at Popkomm where all of our European offices discuss plans for the coming year.

Deborah Sass: This year we are having a stand. This is a very large commitment for us and I am thinking about hiring some bikini-clad show girls.

Richard England: A big promotion of Cadiz Digital, our digital distribution company which deals with iTunes, eMusic and other digital service providers.

Nick Harris: I plan to meet up with as many of our

distributors as possible, put names to faces, and let them know our label plans for the next 12 months. I'm hoping to attract a couple of new distribution deals, some further digital enhancement, and look into licensing opportunities with territories like Japan and Dubai. I also have some artists living out in Berlin right now, Ian Pooley and Jesse Rose, so no doubt we will be sinking a few steins in the evening.

Ian Mack: After our recent German number one hit *I Still Burn*, performed by Pop Idol Winner Tobias Reppner, we've been invited to meet with every major A&R exec in Germany. I'm interested to see what interesting projects are on the horizon.

Stephen Marshall, State Of Emergency: I've been to Popkomm several times since 1999. In the past I have taken my productions, including albums which I made with Jamaican legend Lee "Scratch" Perry, and have made a number of interesting contacts in Germany and other countries. It's an important event for getting a bit of perspective on the size and shape of the music business, especially in Europe. This year I'm taking recordings that I have made with UK R&B singer Erica Iji.

Leon Alexander, director, Hope Recordings: Our digital/new media person Eva Greene will be there handling that side of things, Luke our label manager will be there as we've now switched to Neuton a German distributor for physical sales on the 4-20 label. Steve and myself will be there too, our new label signing Jape will be doing a Trust Me I'm a Thief/Music from Ireland showcase on the Saturday and I'll then be pushing my new band Saturation Point and look at making contact with some of the better festivals and promoters.

Julian Hedley, Tenon Media: We have worked hard in terms of trying to arrange meetings in advance. Participants seem keen and I feel that people want to get on and do business. Our plans are to try and meet as many people as possible, explain what we do from a tax, accounting and general business advisory perspective and see if we can win any new clients.

Digby Pearson: We're on the look out for a ring-tone/real-time deal with a pan-European network, plus continuing to promote our catalogue of more than 300 CD and DVDs in the extreme metal genre. This year we'll also be unveiling our Earache branded PlayStation 2 racing game, which comes out October 13.

Seth Jackson: We have a large contingent from Indie Mobile attending this year so we are looking to cover a lot of ground. We have people focused on forging new relationships with local partners in specific territories, others who are developing existing relationships and putting faces to email addresses. I plan to eat some great food, drink some good beer and watch some brilliant music.

Barry Tomes: We are launching an artist album featuring 19 artists from Birmingham, plus an album by Amanda Greenwood called *Running On Steam*, a new single from Project Red, our production team from Israel, an album by Fay Goodwin, and a DVD titled *Thunderfingers* featuring John Entwistle in association with our partners Good Media.

Fraser Ealey: There are four of us attending this year representing the Gut group of companies. We want to build on the success of *Gusto* this year and the additional launch of the *GutActive* and *GTV* labels – the latter of which was launched in January with the *Club Nights* compilation series, then the *Football Crazy* album in time for the World Cup and recently the launch of the *Pacha Experience* compilation. We're on the hunt for hit singles and hit albums.

Paul Harvey: I am currently licensing John Watts ex Fischer-2's latest album for Europe. The labels I've been talking to are also attending Popkomm, so I'm anticipating that I'll be able to tie up a lot of my deals during the event this year.

Networking huh: last year's Popkomm gives a flavour of the event



In PR terms, the music industry should pay as much attention to itself as to its artists

Getting the right message across

EDITORIAL
MARTIN TALBOT



For many years, the music industry has struggled incomprehensibly with its PR.

It is a strange dichotomy that an industry which thrives on hype, finds it so difficult to manage its own image.

Labels are skilled in utilising the media to raise the profile of their artists and, fundamentally, sell records. But when it comes to communicating its message on broader issues, our industry has a woeful record.

Things are improving, it's true. Relations with Government have improved beyond recognition, while the BPI's anti-piracy PR campaign has been consummately managed, and Aim's Independent Music initiative is a smart move, with clear practical benefits.

But evidence of the bad old habits raise their heads now and again. Our industry retains a poor reputation for its approach to digital music, dating back to the early days of file-sharing. Then, massive brands such as Napster were destroyed, rather than – as some advocate today, in hindsight – being harnessed for their huge potential to monetise digital distribution.

And the suggestion last week that Universal is considering legal action against YouTube and MySpace brings bad memories of that approach.

Universal – like any rights owner, big or small – is absolutely entitled to protect its rights. It is perfectly free to do so.

But we should certainly hope that its veiled threats form part of the major's negotiating strategy in its efforts to strike deals with both services, rather than reflecting any serious intent. The prospect of a high-profile battle with what are two of the world's fastest-growing online brands would be calamitous, given the good work elsewhere.

That good work is typified by the My Music initiative, the central promotion at the heart of next month's National Music Week.

This initiative will benefit everyone in music, raising the profile of music education in schools, highlighting how the music sector works and showing the diversity of music in schools.

The prospect of up to 2m schoolkids across 1,700 schools should cheer us all.

Besides educating the consumers of tomorrow on the make-up of the music business, it will introduce 10 new artists – and their genres – to the music consumers of tomorrow and drive traffic into stores.

Roll on October 16.

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DOOLEY'S DIARY



Back on the booze trail again

Remember where you heard it: How times change – with **The Killers** yesterday (Sunday) set to become the second act in three weeks after Scissor Sisters to debut on digital-only sales in the top five. Dooley notes downloads were outselling CD sales for every Top 10 hit in the midweeks. Taking of charts. **The Fratellis** had much to celebrate last week as their debut album looked set to enter the chart at two. Label and media boys – Dooley included – joined the band for their welcome celebration at a country castle in Scotland last Thursday. Typically Scottish, the party in the lower dungeons continued well into the early hours. Congratulations, too, to Polydor's Snow Patrol who move 7-6 with *Chasing Cars* this week on the *Billboard* Hot 100, and to EMI Publishing, which has been voted top music publishing company by *Comptiq* magazine. Dooley wondered what **Jay-Z** and **Chris Martin** were doing dining together in the West End. We hear Martin has been collaborating with the rapper on his new studio album. The two artists were also among an audience in the back room of said restaurant, which also included Juliette Lewis and Rick Rubin, when **U2** decided to use the occasion to play back some tracks from their new album. Hey Bono, the kitchen staff want their stereo back. Thanks. We hear **Cat Records** is looking to drop the Gut label name

from its frontline albums as it is apparently not deemed to be cool. So will they be called just "Records" from hereon in?... The launch of **National Music Week** got the industry out of their beds unimaguably early last week for an 8am kick off in Fimlino. Luckily, BPI communications manager Matt Phillips was on his toes at such an early hour – the presenter mistook him for the label Relentless and grilled him on the folk singer's whereabouts. All those early morning GMTV appearances clearly paid off for Phillips, though, as he improvised his way through the questioning like a pro... Dooley was among the crowd that hit the Jazz Cafe for **Lemar's** residency last week

and, while it was good to hear him premiere his new material, it was also an opportunity to check out Nikola Rachele. Currently unsigned, the younger Bedingfield – you heard us right, another Bedingfield – now shares management with the headline. On a new signing tip, **Rumble Strips** have signed with Graeme Lowe's Fallout label at Island, and **Pull Tiger Tail** have signed with B-Unique... Getting everyone hot and bothered last week were Cardiff indie kids **Los Campesinos**, who had the A&R world out in force last Monday as they hit the **Water Rats** theatre in London, and **Last Gang**, who continue to generate A&R interest. And rightly so. The band's song *Beat The Blue sounds* like a hit...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "Yeah, yeah, Reading and Leeds are good fun, but with Glastonbury absent this year, Dooley was feeling strangely unsatisfied in the area of 'festival experiences'." And so it was, that we turned to **Bestival**. Rob Da Bank's weekend of music and debauchery on the Isle Of Wight."

TUESDAY: "Just try and convince us that **Brandon Flowers** and co. have not been looking to his majesty the Loaf for influence. Not that that's a bad thing of course."

WEDNESDAY: "As the music industry returns en masse from its summer jaunts, the final quarter is upon us and labels are desperate to highlight their wares to the media at large."

FRIDAY: "Staff at Culbrech Castle in the Scottish highlands didn't know what had hit them as a rabble of music industry boys turned up for a secret gig by **The Fratellis**. We knew the night was entering a new level when one of Dooley's companions started flashing photos of his, ahem, fished tackle. A striking image we'd sooner forget."

To read the full entries on Dooley's Weblog, go to www.musicweek.com



When people say it's all glamour in the music industry, they're usually lying. But those hard-working people at Sony BMG HQ have been having rather a fabulous time of it of late, what with an impromptu visit from Beyoncé at the start of the month and now Pink (pictured left). The punky superstar dropped into the office last week to see how her old manager Craig Langan was getting on in his new job as managing director of RCA, stopping on the way to receive a platinum disc for recent album *I'm Not Dead* and to chat to staff.

This week we ask:
Is Universal right to
take action against
YouTube and
MySpace?

Last week we asked: Should the regulatory authorities approve Universal's takeover of BMG Music Publishing?

You said:
No 10%
Yes 30%

Forum is edited by Jim Larkin

eMusic arrives to challenge iTunes

eMusic arrived in Europe last week, and *MW* met **David Pakman** (pictured) to talk about the challenges facing his DRM-free business

Quickfire

Your service is much heralded in the indie community, but what about the majors? Would you ever work with them?

We don't have any philosophical differences with the majors — we have a practical one. They insist on having DRM on their music, whereas we believe they'd sell a lot more music without it. We'd love to stock their catalogue, but only if we were given all of it DRM-free. And we wouldn't allow a particular major only to make certain things available to us as part of a promotional campaign, particularly if they're not acting that way to our customer base.

Why do you think indies and majors approach the issue of DRM so differently?

Two reasons: first, the indie attitude has always been one of challenging the status quo, both in music and in business, and they're more willing to experiment than the majors. Secondly, I think the indies care more about exposure than the majors do and their concerns about piracy are much lower.

Why's that?

Major labels are public companies. The single argument they made to shareholders to explain a 30% decline in sales has been piracy, but the truth is that piracy has not been the only reason for a decline — there have been other factors, such as the fact music has been priced too highly as other forms of entertainment like DVDs have come down in price. But they've said it's all down to piracy and so they've locked everything down and are finding themselves in a position where they can't admit they were wrong. But they'll be forced to do it at some point — it's inevitable that the music industry has to loosen its stance on DRM.

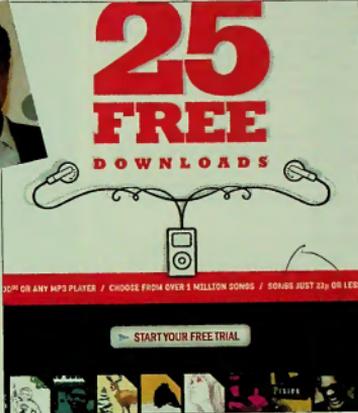
People question how profitable iTunes is, but how solid is your business model, commercially?

The nature of subscription services is that it's a bigger margin business than selling individual tracks on a flat rate. That's why every other service has this model apart from iTunes, but that works for them because they exist to sell iPods. We provide a great value service for our customers and we like having a long-term relationship with them and we're very comfortable in our business model.

Do you think SpiralFrog will succeed?

The jury is out. We're supportive of experimentation, but we see two problems: there's no iPod compatibility and I don't think our customer base, at least, would be willing to watch a 90-second advert before getting some music. That wouldn't suit someone whose time is more limited than their money, which is how our customers are.

But is iPod compatibility really that important? Some trends suggest the iPod has reached its peak and people are moving on to new types of player. People have been saying the end of the iPod is just around the corner for years now. It will be hard for it to maintain dominance in the long term, but Apple is one of the best marketing companies on the planet. If you're SpiralFrog you're competing with those marketing dollars, and phone companies haven't marketed their MP3 devices as well as Apple. I think phones are ultimately the long-term threat, but it won't happen soon.



The store is open: screen grab from website www.emusic.co.uk

But eMusic is faced with the same marketing challenges when you come up against iTunes. How big a competitor can you be?

We believe the monopoly of iTunes is now over. We won't overtake them, but for the first time there's now a credible alternative to iTunes for people who want to buy downloads for their iPods. We want 1bn subscribers and we'd enjoy this service because it's a great experience. iTunes has one of the best search systems in the world so long as you know what you're looking for, but if you don't then it's one of the worst. With eMusic, users can search

and really discover new music from genres they may not know too much about. But our challenge is to be more better known.

How do you think the EU differs from the US when it comes to music buying habits?

I think Europe is a bit more pro-indie, because the market share over here is higher. And one of the reasons for that is that bands see it as better to sign for an indie label in Europe, whereas in the US it's almost like a failure if you don't get on a major. I think indie labels have more appeal for fans who take music seriously. David Pakman is president and CEO of eMusic.

The big question

Can we kiss goodbye to DRM?

Now eMusic is launching a download service without digital rights management (DRM), will the majors make their music DRM-free?

Ben Drury, 7 Digital

"Not in the short term. DRM is a hot topic. We would support no DRM on everything that we sell because we think that it is better for consumers — they can do what they like with it. It would be serious if there were only two closed proprietary systems — iTunes and Microsoft's Zune. The content industry has thrived on an open structure, for example with CD or DVD — anyone can make a player or press up things. A closed economic system would stifle innovation and would be worse for the consumer and for anyone in the creative industries."

Rudy Tambala, Virgin Retail

"It has to be a catalyst, but I don't think that's going to happen. Something is going to happen — an independent artist, one from the MySpace generation, is going to go huge and they will refuse to have DRM on their tracks. Right now there are so many different payment models out there it's hard to tell."

Loann Sherman, Napster

"At the moment, what we have seen is the MP3 format allowing illegal downloading, and the industry has not condoned this. Given the effort companies have put into informing the public about the wrongs of this, it would be surprising to see them up and embrace the DRM-free format. They're all for trying things out (as in the Jessica Simpson DRM-free download on eMusic), but I think the fact remains that the MP3 format allows sharing and copying and I can't see the industry accepting this."

Lark Mulgan, Jupiter Research
"Wipit didn't incite this sort of change, so why would eMusic? Wipit had to swallow its principles, it had to take in WMA formats. So now when you buy stuff from them it's confusing because you have got two types of content. The majors have built their business model around DRM-protected material; this is not going to change. They know that, they know that strict digital management is needed."

Román Tronzo, T1e1
"eMusic doesn't have a relationship with the majors and I am a bit sceptical about that. I have looked at their model, which is half subscription and I like it. But the indie content they have is the same as Karma content and they didn't work out. At the end of the day, consumers don't care what label the music is on, they just want to be able to download songs."

eMusic: the new iTunes for the independent generation?

Crib Sheet

eMusic has set tongues wagging with its talk of breaking iTunes' monopoly and changing attitudes to DRM, but what exactly is so special about it?

Let's start with the basics. How does it work?

It's very simple. Users pay a monthly subscription of either £2.99, £11.99 and £14.99 and for that they can download 40, 65 or 90 MP3s which are theirs to down, rather than rent. The key difference from other sites is that the songs are made available in the MP3 format, meaning customers can do with them as they wish, be it transferring the song to their iPod or

burning to a CD. Sounds very simple. Why hasn't anyone else done this?

Because the major labels don't want to make the music available in a format that makes them so easy to transfer, because they figure it will result in increased piracy and damage sales. They're mist on DRM for their digital catalogue.

How did eMusic get round that?

It didn't. Hence the fact it deals purely with indies, who tend to be a bit more relaxed on the DRM front. But that means I can't get any Girls Aloud or Sugababes.

That sucks.

Hey, nothing's perfect. But eMusic isn't really supposed to be a pop-stastics service. It's aimed at audiophiles

slightly older than iTunes might cater for and offers 1.7m tracks from 8,500 labels, such as Beggars Group, Domino and Ministry Of Sound, as well as US indies such as Stax, Koch and Nones.

Any notable absentees from the list?

The only big indie missing is Sanctuary, but then it's a company with more pressing concerns of late than signing digital deals.

eMusic's been going in the US for a while, right?

Since 1998, in fact, when it was launched as GoodNoise. It took on its current name a year later and in 2000 launched the first ever subscription service. It's got 150,000 subscribers in the US.

And how long has it been

preparing for launch in Europe?

It's been 18 months, now. The company is unique among download stores in that it is launching in every single one of the 25 EU nations. It's also become the first digital music service to sign a pan-European licensing deal with Dutch society. However, it now finds itself in discussions with MCPPS/PRS after the UK society pointed out the Buma-Stemra deal does not cover MCPPS/PRS rights.

So, signing up the majors is a logical next step, presumably. eMusic would love to do it, but only on its own terms. That means the majors changing their approach to DRM, and if they do that it would be a historic turning point in digital music.

Classified

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amato distribution

Amato Distribution is seeking candidates for the following positions:

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Responsible for developing a network of international distribution partners, overseeing the day to day management of the International Sales department, targeting strategic sales of new release and catalogue product and planning and executing marketing and promotional campaigns. The role will demand a minimum of four years experience in a senior management position, strong team management skills, a proven track record of delivering monthly and annual sales targets, experience of developing new business, negotiating contracts and access to extensive contacts within entertainment distribution companies worldwide. A second language would be an advantage.

Senior International Account Manager

Responsible for the sales of new release and catalogue product to a network of international distribution and retail partners and maximising the exposure of each product within the market by planning and executing marketing and promotional campaigns. The role will demand a proven track record of delivering monthly and annual sales targets, experience in developing new business as well as extensive contacts within entertainment distribution companies worldwide. A second language would be an advantage.

National Accounts Manager

Responsible for the sales and marketing of new release and catalogue product to all major chain retailers and maximising the exposure of each product within the market by planning and executing marketing and promotional campaigns. The role will demand a proactive approach to selling as well as a strong emphasis on research and planning and as such a high degree of organisation is essential together with an appreciation of TV, print, radio and on-line media marketing

Telesales Account Manager

Responsible for generating, managing and developing sales to UK retailers by exploiting a wide range of new release and catalogue product. Working as part of a team of Account Managers you would be responsible for selling singles, albums and DVD to a roster of retail accounts. The role will demand a proactive approach to selling and a high degree of organisation is essential

All candidates should have previous account management or sales experience including face to face sales negotiation and written & oral presentations. All positions offer an exciting opportunity for individuals with a passion for dance music but who also have an appreciation of the wider market and knowledge of the retail environment; ideally accompanied by experience working within a distribution company, record label or music retail. All candidates should be used to working to challenging weekly deadlines, achieving testing targets and be a confident, motivated self-starter with excellent interpersonal skills and a sound understanding of all Microsoft Office software packages. Salaries negotiable on experience.

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in tune

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Club Charts 23.09.06

The Uprfront Club Top 40

Rank	Artist	Track	Label
1	BEATBREAKZ SUPERBREAK	BEATBREAKZ SUPERBREAK	Beatbreakz
2	FEDDE LE GRANDE PUT YOUR HANDS UP (FOR DETROIT)	FEDDE LE GRANDE PUT YOUR HANDS UP (FOR DETROIT)	02
3	SUN GONE	SUN GONE	404
4	HOUSE AGENTS I WEEZ IN BIZZA	HOUSE AGENTS I WEEZ IN BIZZA	404
5	DIRTY OLD MAN TURN ME ON	DIRTY OLD MAN TURN ME ON	404
6	GEORGE DUKE VS. ESLI BOAZITIAN LOVE AFFAIR	GEORGE DUKE VS. ESLI BOAZITIAN LOVE AFFAIR	404
7	DOB HANOS DO YOUR OWN THING	DOB HANOS DO YOUR OWN THING	404
8	DJ JOSE STEPPING TO THE BEAT	DJ JOSE STEPPING TO THE BEAT	404
9	ROUTE 33 FEAT. ALEX JAMES LOOKING BACK	ROUTE 33 FEAT. ALEX JAMES LOOKING BACK	404
10	LIONEL RICHIE I CALL IT LOVE	LIONEL RICHIE I CALL IT LOVE	404
11	CHRIS LAWE FEAT. LAURA V CHANGES	CHRIS LAWE FEAT. LAURA V CHANGES	404
12	EMALY AND THE AMARI BABIES STIMULATE/REAL HIGH	EMALY AND THE AMARI BABIES STIMULATE/REAL HIGH	404
13	NO ELECTRIC NO MATTER WHAT	NO ELECTRIC NO MATTER WHAT	404
14	AFROORGANIC CHAMA SWEET	AFROORGANIC CHAMA SWEET	404
15	IKE & TINA TURNER RAISE YOUR HAND (U GOT TO)	IKE & TINA TURNER RAISE YOUR HAND (U GOT TO)	404
16	PHILIPPE B BIZZA W/ AMOR	PHILIPPE B BIZZA W/ AMOR	404
17	SOUL AVENGER FEAT. JAMINE DON'T LET THE MORNING COME	SOUL AVENGER FEAT. JAMINE DON'T LET THE MORNING COME	404
18	RYTHM REPUBLIC VS. MARSHALL JEFFERSON MOVE YOUR	RYTHM REPUBLIC VS. MARSHALL JEFFERSON MOVE YOUR	404
19	PHILTHE PHIBBERS VS. EP PROJECT EVERBODY	PHILTHE PHIBBERS VS. EP PROJECT EVERBODY	404
20	SPACE COMBOY THAT'S WHAT DREAMS ARE MADE OF	SPACE COMBOY THAT'S WHAT DREAMS ARE MADE OF	404
21	SUPER JUPITER YOU KNOW	SUPER JUPITER YOU KNOW	404
22	FIRELITES FEAT. ALEXANDRA PRINCE I CAN'T GET ENOUGH	FIRELITES FEAT. ALEXANDRA PRINCE I CAN'T GET ENOUGH	404
23	CHANEL MY LIFE	CHANEL MY LIFE	404
24	SHAWN ANADEL U BETTER BELIEVE IT	SHAWN ANADEL U BETTER BELIEVE IT	404
25	JANE & NELLY CALL ON ME	JANE & NELLY CALL ON ME	404
26	ATRIUM IN LOVE WITH YOU	ATRIUM IN LOVE WITH YOU	404
27	RYTHM ROYAL SILENT HEROES	RYTHM ROYAL SILENT HEROES	404
28	DI SCALA & CRELLIN TOUCH MY BODY	DI SCALA & CRELLIN TOUCH MY BODY	404
29	NATHAN FEAT. RICK ROSS COULD AS ICE	NATHAN FEAT. RICK ROSS COULD AS ICE	404
30	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	404
31	YOSHIMOTO DU WHAT U DO	YOSHIMOTO DU WHAT U DO	404
32	ROGEE PRODRORS WATCHING YOU	ROGEE PRODRORS WATCHING YOU	404
33	LUCKY 7 WHY	LUCKY 7 WHY	404
34	JUDGE JULES GORDMANY DAY	JUDGE JULES GORDMANY DAY	404
35	GETSTER UNDER THE FISTE OF LOVE	GETSTER UNDER THE FISTE OF LOVE	404
36	SIMPLY RED OH WHAT A GIRL	SIMPLY RED OH WHAT A GIRL	404
37	TIMM PROGRESSSED	TIMM PROGRESSSED	404
38	BEYONCE FEAT. JAY-Z DEJA VU	BEYONCE FEAT. JAY-Z DEJA VU	404
39	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO	404
40	ROBBIE WILLIAMS RIDEBOX	ROBBIE WILLIAMS RIDEBOX	404

TOP 10 UPRFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	DOPEBUD FEAT. PHABBEZ WILLIAMS SEX N' MONEY	DOPEBUD FEAT. PHABBEZ WILLIAMS SEX N' MONEY	404
2	MEDICAL HILL 21R THE DJ	MEDICAL HILL 21R THE DJ	404
3	PHABBEZ ANDER I AM ALIVE	PHABBEZ ANDER I AM ALIVE	404
4	HOPKIN MITS FEAT. YOUNG MAN TELL ME HOW YOU FEEL	HOPKIN MITS FEAT. YOUNG MAN TELL ME HOW YOU FEEL	404
5	WARRIORS I WANT TO SEE YOU IN MY DREAMS	WARRIORS I WANT TO SEE YOU IN MY DREAMS	404



SOUND PERFORMANCE



Beatbreakz on the Club Chart leader.

Reggie Nicks at the Urban Summit.

Beatbreakz rock to the top

Dutch dance duo **Beatbreakz** topped both the Uprfront and Commercial Pop Charts with their debut single, a house re-make of Rockwell's 1984 hit *Sombody's Watching Me*. In April, the track went on eclipse Rockwell's original on the sales chart, peaking at number three and selling more than 130,000 copies.

On the grounds that if it ain't broke, don't fix it, they have railed the Motown songbook again for their follow-up, a re-make of Rick James' *Superfreak* - a number 16 hit in the US in 1981, which failed to chart here. Though it later formed the basis of MC Hammer's number three success *U Cant Touch This*. They are rewarded with another chart clean-up as the track rockets 14-1 on the Uprfront and 8-1 on the Pop. With mixes from Forzevelt, Mason, Bimbo Jones, Friday Night Presse and Beatbreakz member Dennis Christopher as well as the lead themselves, it emerges slightly ahead of **Fedde Le Grande's** *Put Your Hands Up* (for Detroit) on the Uprfront Chart and **Sun's** *Gone* on the Commercial Pop Chart.

Uprfront Chart breakers 11-20 this week are as follows: 11 **Shazam - Party All The Time** (PATT) 12 **Internal - Self Control** 13 **Mason - Excender** 14 **Deason Blue - Real Gone** 15 **Pete Mable - Coma Miss** 16 **Under the City - See It Up In The Berley** 17 **Angie Brown - I'm Gonna Get You** 18 **Bob Simlar - Rock This Party** 19 **Vernon - Lab Recordings Autumn Sampler** 20 **Jemelle - Something About You**.

Meanwhile, there is a rare repeat top five on the Urban Chart, where **Fergie's** *London Bridge* is number one for the second week, with the remainder of the frozen top tier comprising former chart topper **Nelly Furtado** feat. **Timbaland's** *Promiscuous*, **Jane & Nelly's** *Call On Me*, **Beyonce** feat. **Jay-Z's** *Deja Vu* and **Cassie's** *Me & U*. Fergie's lead is a still small 7%, but London Bridge did at least make a modest gain in support, whilst the rest of the top five all suffered small declines.

London Bridge was also number one on the Commercial Pop Chart last week, but it now slips to number three there, while sliding 42-61 on the Uprfront Chart.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	FERGIE LONDON BRIDGE	FERGIE LONDON BRIDGE	404
2	SUN GONE	SUN GONE	404
3	BEYONCE FEAT. JAY-Z DEJA VU	BEYONCE FEAT. JAY-Z DEJA VU	404
4	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	404
5	JANE & NELLY CALL ON ME	JANE & NELLY CALL ON ME	404



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As used by Radio One

MUSICWEEK

The Official UK Charts 23.09.06

SINGLES

		Pop/Rock
1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/Rock
2	JUSTIN TIMBERLAKE SEXYBACK	Jazz
3	FERGIE LONDON BRIDGE	AM/Pop/Rock
4	NELLY FURTADO FT TIMBALAND PROMISCUOUS	Gospel
5	THE KILLERS WHEN YOU WERE YOUNG	Mercy
6	ROBBIE WILLIAMS RUDEBOX	Ornate
7	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Pop
8	SNOW PATROL CHASING CARS	Fiction
9	THE FEELING NEVER BE LONELY	Island/The Island
10	JAMIELIA SOMETHING ABOUT YOU	Parlophone
11	LEMAR IT'S NOT THAT EASY	White Rabbit
12	CASCADA EVERYTIME WE TOUCH	All Around The World
13	THE FRATELLIS CHELSEA DAGGER	Fallout
14	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	Universal
15	PINK U & UR HAND	Lafaz
16	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO...	Gault
17	BEYONCÉ FEAT. JAY-Z DÉJA VU	Columbia
18	CASSIE ME & U	Bar/Pop
19	MUSE STARLIGHT	Helen 3/Warner Bros
20	JAMES MORRISON YOU GIVE ME SOMETHING	Pop/Rock
21	DANIEL O'DONNELL CRUSH ON YOU	Royle

ALBUMS

		Jazz
1	JUSTIN TIMBERLAKE FUTURESEX/LOVSOUNDS	Fallout
2	THE FRATELLIS COSTELLO MUSIC	White Rabbit
3	LEMAR THE TRUTH ABOUT LOVE	Fiction
4	SNOW PATROL EYES OPEN	Columbia
5	KASABIAN EMPIRE	Columbia
6	THE FEELING TWELVE STOPS AND HOME	Island
7	BOB DYLAN MODERN TIMES	Columbia
8	RAZORLIGHT RAZORLIGHT	Vertigo
9	PINK I'M NOT DEAD	Lafaz
10	NELLY FURTADO LOOSE	Golfin
11	JAMES MORRISON UNDISCOVERED	Pop/Rock
12	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
13	MUSE BLACK HOLES & REVELATIONS	Helen 3/Warner Bros
14	LILY ALLEN ALRIGHT, STILL	Regal
15	FREDDIE MERCURY VERY BEST OF FREDDIE MERCURY...	Pop/Rock
16	PAOLO NUTINI THESE STREETS	Atlantic
17	MISSY ELLIOTT RESPECT M.E.	Atlantic
18	BREAD THE SOUND OF BREAD	Edelweiss
19	BEYONCÉ PDAY	Columbia
20	CHRISTINA AGUILERA BACK TO BASICS	RCA
21	SCISSOR SISTERS SCISSOR SISTERS	Pop/Rock

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20	17	JAMES MORRISON YOU GIVE ME SOMETHING	Polydor
21	6	DANIEL O'DONNELL CRUSH ON YOU	Routledge
22	39	ROGUE TRADERS VOODOO CHILD	RCA
23	63	LOSTPROPHETS A TOWN CALLED HYPOCRISY	Visible Music
24	24	KASABIAN EMPIRE	Columbia
25	46	LUPE FIASCO FEAT. JILL SCOTT DAYDREAMIN'	Atlantic
26	21	RITHANNA UNFAITHFUL	Def Jam
27	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS...	Domino	
28	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RCA	
29	EMBRACE TARGET	Independent	
30	4	CHERISH FEAT. SEAN PAUL DO IT TO IT	Capitol
31	12	KELLS FEAT. TOO SHORT BOSSY	Virgin
32	4	LARRIKIN LOVE HAPPY AS ANNIE	Infectious
33	29	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin
34	26	MICKY MODELLE V. JESSY DANCING IN DARK	All Around The World
35	27	LILY ALLEN SMILE	Revel
36	6	GUILLEMOTS TRAINS TO BRAZIL	Polydor
37	23	SUPAFY INC. MOVING TOO FAST	Isis
38	6	GET CAPE. WEAR CAPE. FLY THE CHRONICLES OF...	Atlantic
39	30	JEALOUSY LUCY	People City
40	59	BEDDOUTIN SOUNDCLASH WHEN THE NIGHT...	B Unleashed/Polydor

20	13	CHRISTINA AGUILERA BACK TO BASICS	RCA
21	33	SCISSOR SISTERS SCISSOR SISTERS	Wynona
22	16	BASEMENT JAXX CRAZY TITCH RADIO	XL
23	19	BILLY JOEL PIANO MAN - THE VERY BEST OF	Columbia
24	27	SANDI THOM SMILE IT CONFUSES PEOPLE	RCA
25	21	KEANE UNDER THE IRON SEA	Island
26	24	SHAKIRA ORAL FIXATION VOL. 2	Epic
27	25	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
28	6	LONEL RICHIE COMING HOME	Def Jam
29	4	DIJANA KRALL FROM THIS MOMENT ON	Wine
30	23	NINA SIMONE THE VERY BEST OF	RCA
31	30	THE KILLERS HOT FLUSS	Virgin
32	31	GUILLEMOTS THROUGH THE WINDOWPANE	Polydor
33	34	FEEDER THE SINGLES	Epic
34	28	ORSON BRIGHT IDEA	Mercury
35	17	IRON MAIDEN A MATTER OF LIFE AND DEATH	EMI
36	12	AUDIOSLAVE REVELATIONS	Epic/Sirehouse
37	26	RAY LAMONTAGNE TROUBLE	Epic
38	41	PUSSYCAT DOLLS PCD	Atlantic
39	6	ADAM AND THE ANTS THE VERY BEST OF	Columbia
40	32	THE ROLLING STONES FORTY LICKS	Virgin/Dcca

COMPILATIONS

- 1 DANCE WANTED
EMI/World Circuit
- 2 NOW THAT'S WHAT I CALL MUSIICI 64
EMI/World Circuit
- 3 THE ANTHEMS
Universal TV
- 4 DAVE PEARCE - DANCE ANTHEMS - CLASSICS
Mersey 65 Sound
- 5 IBIZA ANNUAL 2006
Mersey 65 Sound
- 6 THE PACHA EXPERIENCE
Red Head
- 7 HED KANDI - THE MIX SUMMER 2006
EMI/World Circuit
- 8 FUNKY HOUSE '06
UMI/WEA/W
- 9 CAPITAL GOLD - FIFTIES LEGENDS
EMI/World Circuit
- 10 EVERY CLASSICAL TUNE YOU'LL EVER WANT
EMI/World Circuit
- 11 NUMBER 1 DANCE ANTHEMS
WNY
- 12 ANDREW LLOYD WEBBER - GOLD
Beverly Hills/Polydor
- 13 ORIGINAL GARAGE ANTHEMS
WNY
- 14 CLUBLAND 9
UMI/WEA/W
- 15 DRIVING SONGS
EMI/World Circuit
- 16 THE VERY BEST OF POWER BALLADS
EMI/World Circuit
- 17 URBAN WEEKEND
Universal TV
- 18 LET'S HEAR IT FOR THE GIRLS
Epic/World Circuit
- 19 FLOORFILLERS - CLUB CLASSICS
UMI/WEA/W
- 20 SUMMER CLUB HITS
UMI/WEA/W

FORTHCOMING

- KEY SINGLES RELEASES**
- JANET & KELLY CALL ON ME VIRGIN SEPT 18
 - THE KILLERS WHEN YOU WERE YOUNG MERCURY SEPT 18
 - PHOENIX JENNY DON'T BE HASTY SEPT 25
 - LILLY ALLEN IN PARADISE SEPT 25
 - THE PRESSCAT DOLLS I DON'T NEED A MAN SEPT 25
 - THE STREETS RANCHO OUT 679 SEPT 25
 - PRIDDY COME TO YOU ATLANTIC OCT 2
 - COUSINE BAILEY RAE LUGA (SHE'S) EMI OCT 2
 - HOT SHIP (THE) (feat. JESSY) VIRGIN OCT 9
 - AMY WINEHOUSE BACK TO BLACK ISLAND/OCT 16
 - MEATLOAF IT'S ALL COMING BACK TO ME OCT 16
 - ROBBIE WILLIAMS RUDERBOX EMI OCT 23
- KEY ALBUMS RELEASES**
- ELTON JOHN THE CAPTAIN AND THE KID SEPT 18
 - FERGIE THE OUTRAGES POLYDOR SEPT 18
 - SCISSOR SISTERS INDIAS POLYDORS SEPT 18
 - MERCURY YOU'RE INSIDE OF PEOPLE WELDON SEPT 18
 - JANELIA WALK WITH ME PARLOPHONE SEPT 25
 - JANET JACKSON 20 Y0 VIRGIN SEPT 25
 - BECK THE INFORMATION INTERSCOPE OCT 2
 - LUDAKRIS RELEASE THERAPY MERCURY OCT 2
 - THE KILLERS SAM'S TOWN MERCURY OCT 2
 - THE KILLERS SAM'S TOWN MERCURY OCT 2
 - BAKLA BEANBOY BOB IN THE UK EMI OCT 16
 - PRIDDY PRESS PLAY ATLANTIC OCT 16
 - AMY WINEHOUSE BACK TO BLACK ISLAND/OCT 23
 - MEATLOAF PAT OUT OF HELL 3 MERCURY OCT 23
 - ROBBIE WILLIAMS RUDERBOX EMI OCT 23



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COMPETITION COMMISSION

ANTICIPATED ACQUISITION BY HAMSARD 2768 LTD OF A CONTROLLING INTEREST IN ACADEMY MUSIC HOLDINGS

Competition Commission invites evidence

The Office of Fair Trading (OFT) has referred this anticipated acquisition to the Competition Commission (CC).

The CC has been asked to decide whether the acquisition may be expected to result in a substantial lessening of competition within any market in the UK including the ownership and management of live music services.

Hamsard 2768 is jointly controlled by Live Nation (Music) UK Ltd and Gaiety Investments Ltd. Hamsard, through its ownership of Mean Fiddler Holdings, owns and manages live music venues in London, including the Astoria, Mean Fiddler, Garage, Forum, and the Jazz Cafe. Academy owns the Shepherd's Bush Empire, and Academy venues in Brixton, Islington, Bristol, Birmingham, Liverpool and Glasgow. Live Nation owns venues or rights at the Hammersmith Apollo, Apollo Victoria, the Lyceum, Wembley Arena, and the Dominion Theatre in London; and venues in twenty other cities in the UK.

The parties are also involved in the promotion of live music events and tours.

The CC is expected to report by 2 February 2007.

The CC would like to hear from all interested persons, in writing, by 9 October 2006. To submit evidence, please write to: Nigel Dorling, Inquiry Secretary (Hamac inquiry), Competition Commission, Victoria House, Southampton Row, LONDON WC1B 4AD. Or email: nigel.dorling@cc.gsi.gov.uk

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Week 37

Upfront p18 TV & radio airplay p21 New releases p24 Singles & albums p26

FAST CHART

SINGLES

NUMBER ONE
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)
 Selling a further 56,044 copies last week, 1 Don't Feel Like Dancin' remains number one, and is a reminder that "don't" is a much stronger chart emotion than "do", appearing in the title of 36 number ones. 'Do' is part of just 22.

ALBUMS

NUMBER ONE
JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS (A&E)
 His single SexyBack was knocked off the top of the chart a fortnight ago by The Scissor Sisters' 1 Don't Feel Like Dancin' - and it would take a brave punter to bet against Justin Timberlake's new album not falling foul of the New York-based group's new album 'a-Duh' a week hence.

COMPILATIONS

NUMBER ONE
VARIOUS DANCE MANIA (A&T/WUM/TVT)
 Dance music is undergoing a mini revival at the moment which is spreading to the compilation sector, where seven of the week's top eight places are occupied by dance compilations, with Dance Mania increasing its lead over Now! 64.

RADIO AIRPLAY

NUMBER ONE
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)
 Number one for the fifth week in a row, 1 Don't Feel Like Dancin' was aired 2,741 times on the Music Control panel last week, by far the highest weekly tally so far in 2006.

The Market

Timberlake leads album sales surge

by Alan Jones
 Last week was a good one for the record industry, with singles and albums markets both strengthening, and brisk sales for number ones on both rundowns.
 The Scissor Sisters remain top of the singles chart, with 1 Don't Feel Like Dancin' dipping just 16% to 56,044 sales in a market which expanded by 8.8% to 1,334,695 - its highest level for 22 weeks and its fourth increase in a row.

We were remis last week in failing to find room to mention the important "assist" given to the Scissor Sisters by Elton John, who co-wrote and plays piano on 1 Don't Feel Like Dancin'.

It is exactly 30 years this month since John's first number one as a writer and performer - Don't Go Breaking My Heart - was knocked off the top of the chart by Abba's Dancing Queen, and 1 Don't Feel Like Dancin' is his sixteenth number one as a writer.

Those not yet mentioned: Sacrifice/Healing Hands (3990), Don't Let The Sun Go Down On Me (1991), duet with George Michael), Candle In The Wind/ Something In The Way You Look Tonight (1997), Sorry Seems To Be The Hardest Word (2002,



Justin Timberlake: album debuts at number one with more than 90,000 sales

with Blue) and Ghetto Gospel (2005, with 2Pac).

Elton John and the Scissor Sisters go head-to-head for album chart honours next week, but for the present it is Justin Timberlake who holds pole position with his second solo album, FutureSex/LoveSounds.

The album leads a debut-dominated top three, which also features The Fratellis' Costello Music and Lemar's The Truth About Love.

It is the first all-new top three on the albums chart for eight weeks ago, and with a further 12 new entries dotted around the Top 75 (the most this year) the artist album market expanded by 5.4% to 1,919,498. Compilations slid by 1.4% to 420,083, while

overall sales of 2,339,581 were up 4.1%. Artist albums were also slightly up on the same week last year, improving by 0.78% but compilations were off 10.18%, making overall sales 1.4% down.

Of albums already in the chart, the one with the biggest gain in sales was the eponymous, first Scissor Sisters album, which enjoyed a further 47.5% expansion in sales to 11,491, and climbs 33-21 as a result, its highest position for 35 weeks. Meanwhile, there are expected big dips for Iron Maiden's A Matter Of Life & Death (17-35, sales down 48.6% at 7,849) and Audioslave's Revelations (12-36, 61.9%, 7,489), and, less expectedly, for Beyoncé's Destiny Fulfilled (3-19, 60%, 13,909).

KEY INDICATORS

SINGLES

Sales versus last week: +0.6%
 Year to date versus last year: +99.9%

MARKET SHARES

Universal	43.3%
Sony BMG	22.8%
EMI	11.9%
Warner	8.8%
Other	13.2%

ALBUMS

Sales versus last week: +5.4%
 Year to date versus last year: +0.4%

MARKET SHARES

Universal	37.1%
Sony BMG	33.6%
EMI	12.5%
Warner	10.6%
Other	6.1%

COMPILATIONS

Sales versus last week: -3.4%
 Year to date versus last year: -9.7%

MARKET SHARES

Universal	56.0%
EMI	16.9%
Warner	15.8%
Sony BMG	5.8%
Other	1.6%

RADIO AIRPLAY

MARKET SHARES

Universal	39.8%
Sony BMG	29.6%
EMI	13.3%
Warner	10.3%
Other	7.1%

CHART SHARE

Origin of singles sales (Top 75): UK 58.7%; US: 28.0%; Other: 13.3%
 Origin of albums sales (Top 75): UK 60.0%; US: 38.7%; Other: 1.3%

For fuller listings, see musicweek.com

THE SCHEDULE

ALBUMS

THIS WEEK
 DJ Shadow The Outsider (Island); The Rapture Pieces of People We Love (Mercury); Bonnie Prince Billy The Letting Go (Domino); Darkel Darkel (EMI); Scissor Sisters a-Duh! (Polydor); Elton John The Captain And The Kid (Mercury); Chingy Hoodstar (Parlophone); Fergie The Dutchess (Polydor)
SEPTEMBER 25
 Cassius 15 Again (Virgin); Sparklehorse Dreamt For Light Years In The Belly Of A Mountain (Parlophone); 40 Yr Tennis (Domino); Janet Jackson 20/20 (Virgin); Jamelia Walk With Me (Parlophone)
OCTOBER 2
 Jet Shine On (Atlantic); Omarion 21 (RCA); Ludacris Release Therapy (Mercury); The Killers Sam's Town (Mercury); Yummy Bingham The First Seed (Island); Beck The Information

(Interscope); Evanescence The Open Door (Columbia)

OCTOBER 9
 Paul Weller Hit Parade (Island); Jeremy Walkerley Hit Art Of Fiction (Transgressive); Shawn Egan Dreamworld (EMI); Milburn Well Well Well (Mercury); Lil Chris Be (Parlophone); John Cale Live Circus (EMI); Belle Balle Belle (Mercury)
OCTOBER 16
 PDDiddy Press Play (Atlantic); Badly Drawn Boy Born In The UK (EMI); Tim Fin Imaginary Kingdom (Parlophone); Jolo The High Road (Mercury)

OCTOBER 23
 John Legend Make Love Music (RCA); Meat Loaf Bat Out Of Hell 3 (Mercury); Robbie Williams Rudebox (EMI); Lucie Silvas The Same Side (Mercury); My Chemical Romance The Black Parade (Warner Brothers)

NEW ADDITION



Lucie Silvas is poised to make a welcome return on November 6 Same Side. The follow-up to 2004's now platinum debut, Same Side has been produced by Danton Supple (Coldplay's X&Y) and will be preceded by the lead single Last Year, co-written by Silvas.

SINGLES

THIS WEEK
 Janet & Nelly Call On Me (Virgin); The Killers When You Were Young (Mercury); The Zutons Stacey (Delirious); Jet Put Your Money Where Your Mouth Is (Atlantic); P!ssup H (Domino); The Puppets Jury (Memphis Industries); Nicky Wire Break My Heart... (Red Ink)
SEPTEMBER 25
 DJ Shadow Enuff (Atlantic); Lilly Allen LDN (Parlophone); Paolo Nutini Jenny Don't Be Hasty (Atlantic); The Vines Don't Listen To The Radio (Heavenly); The Streets Prangin Out (679); The Pussycat Dolls I Don't Need A Man (Polydor)
OCTOBER 2
 Plan B Who Needs Actions When You Got Words (Warner Brothers); Cassius Toop Top (Virgin); Ludacris Money Maker (Mercury); Ne-Yo Stay (Mercury); Razorlight America (Mercury); Clinic

Harvest (Domino); PDDiddy Come To You (Atlantic)

OCTOBER 9
 Badly Drawn Boy Nothings Gonna Change Your Mind (EMI); Placido Doms (Virgin); Corinne Bailey Rae Live A Star (EMI); Hot Chip One And One (EMI); Tim Finn Coulton Be Done (Parlophone); Just Jack Writers Block (Mercury)
OCTOBER 16
 Pet Shop Boys Numb (Parlophone); Darkel At The End Of The Sky (EMI); Meat Loaf Its All Coming Back To Me Now (Mercury); Amy Winehouse Back To Black (Island); Vincent Vincent And The Villains Johnny Two Bands (EMI); John Legend Save Room (RCA); Lorraine Heaven (Columbia); The Deltones Hole In The Earth (Warner Bros)
OCTOBER 23
 The Magic Numbers Take A Chance (Heavenly); The Kooks Oh La (Virgin)

They're open for Evanescence

The Plot

With new Evanescence album on way, Columbia chases 24m sales mark of the band's previous breakthrough album

EVANESCENCE: THE OPEN DOOR (COLUMBIA)

It is more than three years since Evanescence's *Myself*-selling breakthrough album elevated them from cult heroes to chart mainstays, but with the arrival of *The Open Door* next month, Columbia has an album it believes can better the success of its predecessor.

Recorded in LA with producer Dave Frootman (Mudvayne, Bif Naked), the album was written by a new line-up, minus the presence of founding member and songwriter Ben Moody who contributed greatly to *Fallen*. His absence, however, does not appear to be hindering their progress. Already, lead single *Call Me When You're Sober* has got off to a strong start in the UK where it has been

snapped up at TV and radio, spending the past two weeks at number one on *The Box* and climbing to B-list rotation on Radio One last week.

"The take-up so far is a good indication that a lot of the core fans are still there," says Columbia senior marketing manager Ken Marshall. "Our target is to hit the core fanbase and broaden it as we go along into Christmas."

Asked whether there was concern that the band's audience may have moved on, Marshall is confident that there is a reactive base still existing for the band. "Last time around it started very much with the rock and goth kids, but it spread into the super-markets towards the end," he says. "They also had the track in the *Daredevil* movie which was a big launch pad for them, so there is definitely still an audience there, but our initial targets with this are that core fan base again."

Columbia got the ball rolling on this campaign in the UK earlier this month with an exclusive preview of the album at the New Players Theatre in London. A selection of fans, who won their place at the event via a competition in Kerrang!, heard



the album in its entirety before participating in a Q&A session with the band. The band also performed four tracks acoustically for the audience.

Columbia will release the lead single from the new Monday-morning album on October 2 and plans to release a second single - selection to be confirmed - leading into Christmas. The band will return to the UK in November performing two dates, at the Hammersmith Apollo on November 20 and at Manchester Apollo on November 21.

"The band sold a phenomenal amount of records last time," affirms Marshall. "We think they can do the same again."

CAMPAIGN SUMMARY
Management: Andrew Lurie, T10 Management
Product manager: Ken Marshall, Columbia
National radio: Phil Younghan, Columbia
Regional radio: Alex Alexandrou and Gary Holson, Columbia
National press: Sarah Aspinall, Columbia
Regional press: Anna Pitt, Columbia
TV: Frances Woodley, Columbia
New media: Paula Hartley, Columbia
Agent: Geoff Meall, The Agency Group

TASTEMAKERS TIPS

TY Closer (Big Dada)
PAUL MCKENZIE, EDITOR, TOUCH



"Soulful, cool and intelligent. TY will always get love and support from the Touch crew."

Black British musicians face an uphill fight with the mainstream and the Americans to get themselves heard. But if our artists keep the faith and keep producing great musical moments like this, they will get their moment in the sun. Of that I am sure.

My Amalo 1994 (Seventh Star)
STEVE CHICK, KERRANG!/MOJO



"It makes perfect sense that My Amalo are already getting radio airplay with their corrosive first single 1994."

as theirs are songs that beg large audiences and wide open spaces. Melding melody, bruised riffage, a killer sense of songwriting and a gift for the anthemic. My Amalo offer a more mature brand of noisy catharsis than emo, the unfinished tracks for My Amalo's forthcoming Joe Gibb-produced debut promising Foo Fighters-style popcore with a caustic bite. Expect them to find their true home on the festival stages next summer."

Mika Relax/Billy Brown (Casablanca Records)

CAMILLA WRIGHT, POPBITCH



"What happens when you take Freddie Mercury's voice, Beck's style, Scissor Sisters

feel-good disco and the cheeky storytelling of Ray Davies. Well, who knows? But a good guess would be that you get Mika, whose self-penned double-A-side

THE INSIDER

Vodafone's TBA and Live Music Awards

VODAFONE LIVE MUSIC

The upcoming Vodafone Live Music Awards will mark a peak in what has been a busy year of activity for Vodafone Music.

The music arm of the mobile phone provider aimed this year to considerably increase its involvement in the music arena, teaming up with GCap to launch a weekly radio show and hosting a monthly live music night, TBA. Artists which have performed at TBA events since April include Prun Ferdinand, Snow Patrol, Pussycat Dolls, Razorlight and The Zutons, while The Killers

will headline the final TBA event before the awards this coming Wednesday.

The awards, which will take place on October 11 at the newly-reopened Roundhouse, will look to bring these initiatives to a head. "We made a decision about 18 months ago to look at how sponsorship and event marketing could play a role in increasing our presence in music," says Vodafone's senior marketing manager Daragh Perse. "We wanted to tap into the excitement and passion of music, but also demonstrate the value Vodafone could add."

Perse adds that the company felt it was essential its involvement did not simply equate to a banner-against-the-

Mercury nominations raises profile of former Lamb singer Lou Rhodes

Campaign focus

A nomination in this year's Nationwide Mercury Music Prize brought unexpected attention on the independently recorded and released solo album from Lou Rhodes. The former Lamb vocalist, who before the nomination had sold 3,000 copies of the set via her own Infinite Bloom label, has since seen sales climb to more than 10,000 and is looking to keep the momentum going.

Rhodes's manager, Gordon Biggins, says the Mercury nomination allowed the album to make a natural transition from folk and dance press into the mainstream, raising her profile without the need to alter the word of mouth approach. "No ads were placed in any newspapers or magazines, no posters; no traditional marketing tool place," he says. "Word of mouth was an important marketing tool and is still working for us. It was all about the re-development of an artist and her career."

Communicating the press story has been an important part of



Rhodes' development as a solo artist and Biggins says there was plenty there to get across, including her history with Lamb, and her decision to pursue an alternative lifestyle with a commune in southern England, where she recorded the album. "As with all great albums, there is a story to tell about the making of it," says Biggins. "Lou had been through some life-changing decisions and we felt that most of the public can identify with her

"strong but fragile woman changing her life's story."

On October 30, Infinite Bloom will release *Tremble*, the first single from the album, which is accompanied by a video shot by award winning commercial director Karen Lamond. Biggins says it is the next step in taking that album to the next level.

Rhodes is currently back in her studio, writing and recording the follow-up, which is expected to be released in 2007.

RADIO PLAYLISTS

RADIO 1

A LIST
Bibi Storer Rock This Party, Chris Lake feat. Laura V. Clooney, Jamelia, Something About You, Justin Timberlake, Soulwax, Lemar It's Not That Easy, LP, Chris Check It Out, Lily Allen, L5, Lantana, A Train Called Happiness, Muse, Slaves, Nelly Furtado, Tom Tombed, Popcorn, Paolo Nutini, Jerry Durr, Be. Hood, Pink D'Angelo, Rascal, The Killers, Van Halen, The Roots, The Zutons, On Sight...
B LIST
Aweal, Match The Service, Bedouin, Serenitee, While The Night..., Chased My Life, Caroline Bailey, Ray La, Star, Evanescence, Call Me When You're Sober, Fergie, Little Birdy, Guillemots, Train, In Brno, James Morrison, Wonderful World, Jet, Pat Young, Mavis...
Love, Fazez, Daph, one, My Chemical

Radio 2
Romance Welcome... P Daily feat. Nicole...
Come To Me, Popcorn, Dolly D, I Don't Need A Man, Ronan 33, feat. Alex James, Louisa Buck, The Kooks, Oh La, The Streets, Prun Ferdinand...
CLIST
Deadbeat, Superfish, Dirty Pretty Things, Wondrrose, Fodde Le Grande, Pat Your Head, Us For Detroit, Get Cape, Wear Cape, Fly, The Graces Of A, Follows, Scissor Sisters, Benoit, Jamie T, If You Get The Money, Scissor Sisters To Don't Talk, Scott Matthews, Flare, The Magic Numbers, Take A Chance, The Ordinary, Boys Lonely All, The Top, Wolfmother, Live, Paul 1:UPFRONT
Bibi In The Attic, Don't Stop The Music, Hot Chip, Ever And Once, Mika Relax, The View, Superstar, Bedouin, Travis Anthoni (Who Are You)

RADIO 2

Caroline Bailey, Ray La, Star, Ellen, John The Ridge, Kalina White, Chris Lake, Lemar It's Not That Easy, Lantana, Richie I Call It, Lomar...



SINGLE OF THE WEEK

Razorlight
America

Vertigo 1705367
Adapted at Radio One, Radio Two and Capital, this second single from the platinum-selling album *Razorlight* is an emotive ballad with a massive sound – perfect for next month's UK arena tour. The clichéd lyrics and well-trodden quiet-loud-quiet formula may test the devotion of the band's longtime fans somewhat, but it is this very factor that could provide *Razorlight* with wider-reaching success. And the direct reference in the title helps push the point home.

ALSO OUT THIS WEEK
SINGLES
The Answer: Under the Sky (Aberc): Shawn Enomati U Buster Bivette II (EMI); No-Yo: Stay (Def Jam); Candice

Phynx: Take Me (DRB25001)
ALBUMS
Mercury Rev: The Essential (V2)
Quarant: 21 (RCA)
Scott Matthews: Passing Stranger (San Remo)

Kathryn Williams: *Lean To Remain (Caw)*

Records released 10.09.06

ALBUM OF THE WEEK

The Killers
Sam's Town

Mercury 1708413

This brilliant second album from the Las Vegas four-piece could have very well make The Killers the biggest band in the world. Following 5m-plus sales of their debut, this new set is brimming with potential hit singles: the anthemic *Why Do I Keep Coming Back*, the melodic *This River Is Wild* and the singalong *Bones*, to name but three. Supporting the release is a full-on UK tour in November which includes three nights at London's Brixton Academy. Exhilarating.



Singles

Indie.Arie
There's Hope (Motown 1707919)
This slice of stripped-back soul is taken from Arie's June-released studio album *Testimony*. Vol. 1, *Life & Relationship*. The uplifting, albeit slightly vacuous, lyrics are sung with a controlled power, and with 12 Grammy nominations – most recently for her collaboration with Stevie Wonder on *A Time To Love* – under her belt, her career is set to strengthen.

Beouin Soundclash
When The Night Feels My Song (B-Unique BUN113)

This kicks off with a feel of *Redemption Song* and tumbles into the hills of North Jamaica. Everyone will know this from the T-Mobile ad and hopefully this will revive the initial interest in the band, as well as B-listing at Radio One. Taken from their most recent album on B-Unique, the band's future material will appear independently, this will chart.

Clinic
Harvest (Domino RUG241CD)

This curtain-raiser for the fourth album from one of Britain's most consistently underrated bands is another excellent effort. It is taught and claustrophobic, driven along by a relentless motorik rhythm and topped off with one of the coolest vocal deliveries this side of Ian McCulloch. The Velvet Underground influences are still there, but the band have moved on considerably since those early days and the album promises much.

The Longcut
A Tired And Tasted Method (Dofzone: DLTD02 052)

While The Longcut's debut album received critical success, it has struggled to find an audience; perhaps they are a victim of their own experimentation. However, *A Tired And Tasted Method* has a lightness of touch that should result in the band getting the radio play they richly deserve.

Love Is All
Make Out. Fall Out. Make Up. (Parlophone CD6715)
Sweden's Love Is All continue their demoted pop odyssey with

the brilliant – and charmingly titled – *Make Out. Fall Out. Make Up*. The single is a neat three-minute attack of punky pop that sounds a lot like a melancholy 2005 take on X-Ray Spex.

M.Craft
Sweets (579 6791139)

The second single from the Australian's 679 debut provides a Sunday morning kickback soundtrack, pairing bossanova rhythms with the dark tale of a girl in despair. The B-side is a barely recognisable cover of The Cure's 1985 hit *She Sells Sanctuary*, given an easy listening makeover complete with woodblocks and handclaps.

P.Diddy feat. Nicole Scherzinger
Come To Me (Bad Boy/Atlantic BAD944230)

P Diddy seems to have dropped his much-heralded dance direction and is back on familiar ground with this stab of minimal, crunk-style R&B, featuring Nicole from the Pussycat Dolls. That should herald a return to the charts for P.Diddy, with strong support from Capital for Come To Me.

Soul Avengers feat. Javine
Dort Let The Morning Come (Fishful GOTH24)

Postpunks veteran Javine re-emerges with the aid of Soul Avengers, who themselves rely here on the well-worn riff from Tyrone Brunson's 1982 classic *The Smurf*. This single is pretty standard Riky layre but has appeared in myriad *MTV* club charts and is picking up moderate airplay support. It isn't going to springboard Javine back into national prominence, but is likely to achieve commercial success.

Angus & Julia Stone
Chocolates & Cigarettes (Independent: ISOM113MS)

Given the current new breed of better-than-bards – or studio songstrels, if you wish – it takes a real talent to rouse us from a lightness of touch that should result in the band getting the radio play they richly deserve.

Albums

The Album Leaf
Into The Blue Again (City Slang SLANG1042598)

Jimmy LaValle's fourth full-length effort is another stunning collection of charismatic and electronic pop. The clipped drum programming and subtle use of strings and guitar provide a unique backdrop for his vocals, rendering the album neither pop, electronica or indie, but something refreshingly unique.

Beck
The Information (Interscope 1707830)

Beck's third collaborative album with Nigel Godrich eschews the sweet ballads in favour of a glorious electronic mish-mash, with Hansen at his most surreal both lyrically and musically. Godrich harnesses the madness and makes it gel in a way only he can, making for a fascinating, anti-layered effort that far surpasses the heights of Beck's previous album *Guerro*.

Brightblackmorninglight
Brightblackmorninglight (Matador OLE671)

The second album from the US-based space cadets comes with a pair of kaleidoscopic glasses printed with a marijuana leaf; this sets the tone for the blessed-out stoner grooves encased within. It is a beautifully-poled set that unfolds gently in a haze of Rhodes and synth beats and continues happily on its wondrously nonsensical way.

Lindsay Buckingham
Under The Skin (Reprise 9362443592)

This is the first solo album from Fleetwood Mac's frontman since 1992's *Out Of The Cradle*. His talent for penning a memorable tune is still in evidence here, particularly on *Under The Skin* and *Show You How*. Another key cut is his interpretation of the Rolling Stones' *I Am Waiting*, from their 1966 album *Aftermath*.

Evanescence
The Open Door (Wind-Up 8287680822)

The anticipated follow-up to

2003's 14m-seller *Fallen* merges nu-metal with goth and classical influences, mixing samples with live choir and string sections for a fuller, more polished sound. The Christian rockers will play two UK dates in November to promote the album.

Jet
Shine On (Atlantic 7567935912)

The follow-up to 2003's well-received *Get Born*, *Shine On* was helmed by the reliable Dave Sardy in the US and Barbados, who gives the band a promising FM airplay sheen. It may struggle to shift the 300,000 copies its predecessor managed in the UK, but their sonic similarities to the Gallagher brothers won't do them any harm commercially. The four-piece embark on a seven-date UK tour next month.

Juettie And The Licks
Four On The Floor (Hassle HOFF019CD)

This is the second album from actor/rock star Lewis and her band, featuring a guest drummer, *PO* Fighters frontman David Gohli – who joined for six songs and ended up staying the full week. It's a pretty safe, generic US rock album featuring first single *Hot Kiss*, a cock-roosting stomper, set for release on September 25. An extensive UK tour coincides.

Paul Murphy
The Trip (AnOrArt EULPOL)

In the ongoing evolution of music on the edges, the lines between many forms get blurred. This is for the good. Does one file Grooverider under drum & bass or jazz? This is the same question that arises when you hear Paul Murphy's new album for the first time. Regardless of what pigeonhole you want to stick your ears in – the overall effect of this wonderful record is there in the title – *The Trip*. Moving through effortless grooves, marimba or vibes, electronic landscapes open into motion movement. Cool.

Dan Saintrain
Join Dan Saintrain (One Little Indian T1LP740CD)

Progress is not exactly the order of the day for Dan Saintrain, now two albums in. Indeed, some

slightly more sophisticated production aside, pretty much all of Join Dan Saintrain could have slotted in to debut album *Don Saintrain Vs The Serpentes*. Not that this particularly matters – Saintrain writes some fantastic songs and the band's really sound like anyone else out there, which means he gets away with such familiarity with aplomb.

Scissors for Lefty
Underhanded Romance (Rough Trade RTAD00327)

This is the highly anticipated second album from the eclectic US pop outfit, produced by Charles Goodan and mixed by Mark Needham, sounds more *Streamline* than San Francisco, with nods to British indie sensibilities, high-flying melodies and soulfully guitars. *Lay Down Your Weapons* is infectious Palg-esque pop, while current single *Mama You Boys Will Find A Home* highlights the quirky lyricism of vocalist Bryan Garza.

Various
The Record Shop 30 Years Of Rough Trade Sings (V2 VVR1040752)

Featuring a track from each year the influential shop has been in business, and selected by stalwarts such as Lawrence Bell, Seymour Stein, Jarvis Cocker and Bobby Gillespie, the material on this eclectic two-CD set mirrors the Rough Trade ethos perfectly. From the Modern Lovers right through to LCD Soundsystem, this will educate and entertain in equal measures.

X-Press 2
Makeshift Feelgood (Skint BRASS1332CD)

DJ/producers Rocky, Diesel and Ashley Beedle are back with a new album after a four-year recording hiatus. This latest offering wears its influences on its sleeve, with contributions from Kurt Wagner of Lambchop and Peech Boys vocalist Bernard Fowler. Highlights include last autumn's gospel-house single *Give It*, plus aching cover of Jim Pepper's *Fifties American classic Witchi Tai Tai*, which could be a melodious hit-in-waiting.

This week's reviewers: Anita Anadi, Duglas B. Jimmy Brown, Ben Cardow, Jess Lawton, Owen Lawrence, Mick Negus and Simon York.

Singles

Scissor Sisters maintain their stay at the top of the chart, ahead of Justin Timberlake, but The Killers score an impressive new entry based on digital sales alone

TOP 20 DOWNLOADS

Pos	Last	Artist	Title	Label
1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Universal
2	3	JUSTIN TIMBERLAKE	SEXYBACK	Jive
3	2	SNOW PATROL	CHASING CARS	Mercury
4	NEW	THE KILLERS	WHEN YOU WERE YOUNG	Mercury
5	4	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	Capitol
6	5	THE FEELING	NEVER BE LONELY	Island
7	5	SHAKIRA FEAT. WYCLE JEN	HIPS DON'T LIE	Sony BMG
8	10	THE FRATELLI	CHELSEA DAGGER	Universal
9	1	BEYONCÉ FEAT. JAY-Z	DEJA VU	Sony BMG
10	7	ROBBIE WILLIAMS	RUDEBOXX	Sony BMG
11	17	DAVID GUETTA VS THE EGG	LONELY DON'T LET ME GO (WALKING AWAY)	Capitol
12	13	PINK U & UR HAND		Sony BMG
13	10	CASCADA	EVERYTIME WE TOUCH	All Around The World
14	22	CHAMILLIONAIRE FEAT. KRAYZIE BONE	RIDIN'	Universal
15	9	JAMES MORRISON	YOU GIVE ME SOMETHING	Polygram
16	NEW	FERGIE	LONDON BRIDGE	Asylum
17	27	JAMELLA	SOMETHING ABOUT YOU	Philadelphi
18	14	CASSIE ME & U		BMG
19	18	MUSE	STARLIGHT	Mercury
20	17	KASABIAN	EMPIRE	Columbia

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TOP 20 RINGTONES

Pos	Last	Artist	Title	Label
1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Universal
2	3	JUSTIN TIMBERLAKE	SEXYBACK	Jive
3	2	SHAKIRA FEAT. WYCLE JEN	HIPS DON'T LIE	Sony BMG
4	NEW	SANDI THOMAS	I WISH I WAS A PUNK ROCKER (WITH FLOWERS...)	Real Gone
5	13	INFERNAL	FROM PARIS TO BERLIN	Capitol
6	15	CHARLIS BARKLEY	CRAZY - SINGLE VERSION	Columbia
7	8	ROGUE TRADERS	VOODOO CHILD	Qwest
8	7	SNOW PATROL	CHASING CARS	Mercury
9	11	CHAMILLIONAIRE FEAT. KRAYZIE BROWN	RIDIN'	Universal
10	NEW	NELLY FURTADO	HANDJOB	Capitol
11	NEW	ROBBIE WILLIAMS	RUDEBOXX	Sony BMG
12	NEW	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	Capitol
13	14	DAVID GUETTA VS THE EGG	LONELY DON'T LET ME GO	Capitol
14	1	BEYONCÉ FEAT. JAY-Z	DEJA VU	Sony BMG
15	1	LIL ALLEN	SMILE	Universal
16	14	KOOKS SHE MOVES IN HER OWN WAY		Mercury
17	NEW	CASSIE ME & U		BMG
18	NEW	JAMES MORRISON	YOU GIVE ME SOMETHING	Polygram
19	17	PINK U & UR HAND		BMG
20	NEW	MICKEY ROODS	VS JESSY DANCING IN THE DARK (DANCING SO CLOSE)	Capitol

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TOP 20 EUROPEAN DOWNLOADS

Pos	Last	Artist	Title	Label
1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Universal
2	2	JUSTIN TIMBERLAKE	SEXYBACK	Sony BMG
3	NEW	THE KILLERS	WHEN YOU WERE YOUNG	Mercury
4	1	SNOW PATROL	CHASING CARS	Mercury
5	4	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	Capitol
6	NEW	ROBBIE WILLIAMS	RUDEBOXX (RADIO EDIT)	Sony BMG
7	NEW	THE FEELING	NEVER BE LONELY	Island
8	NEW	SHAKIRA FEAT. WYCLE JEN	HIPS DON'T LIE	Sony BMG
9	NEW	BEYONCÉ FEAT. JAY-Z	DEJA VU (ALBUM VERSION)	Sony BMG
10	NEW	FERGIE	LONDON BRIDGE	Asylum
11	NEW	THE FRATELLI	CHELSEA DAGGER	Universal
12	NEW	RHIANNA	UNFAITHFUL	Universal
13	NEW	CHRISTINA AGUILERA	AINT NO OTHER MAN	Sony BMG
14	NEW	DAVID GUETTA VS THE EGG	CONTINUOUS MIX	Capitol
15	NEW	CHARLIS BARKLEY	CRAZY - SINGLE VERSION	Mercury
16	NEW	JAMES MORRISON	YOU GIVE ME SOMETHING	Polygram
17	NEW	PINK U & UR HAND		Sony BMG
18	NEW	MUSE	STARLIGHT	Mercury
19	NEW	NELLY FURTADO	HANDJOB	Capitol
20	NEW	JAMELLA	SOMETHING ABOUT YOU (SINGLE EDIT)	EMI

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3. Fergie
A recent number one hit in the US, Black Eyed Peas singer Fergie's debut solo single London Bridge wowed 25-34 here this week on sales of 21,161. It is the introductory single from her upcoming album Fergie (since Debutches (sic), a title track's clearly based on the title of the more familiar Fergie - Sarah, Duchess of York. In chart terms, Debutches (2000) and the Bass EP (2002) both peaked at number 47.



5. The Killers
When You Were Young is the first new material from The Killers since their 2004 debut, album Hot Fuss, and also the introductory single from the eagerly awaited follow-up Smear. It charts at number five this week with sales of 20,640 downloads. The track is the band's second top five hit, following Somebody Told Me, the most successful of four singles from Hot Fuss, which peaked at number three. Hot Fuss itself stays 30-31 but enjoys a fifth straight week of increasing sales, although only by 0.7% to 6.49k, retaining its cumulative total to 1,436,994.

The Official UK Singles Chart

Pos	Last	Artist	Title	Label
1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Universal
2	4	JUSTIN TIMBERLAKE	SEXYBACK	Jive
3	25	FERGIE	LONDON BRIDGE	Asylum
4	3	NELLY FURTADO FT TIMBALAND	PROMISCUOUS	Capitol
5	NEW	THE KILLERS	WHEN YOU WERE YOUNG	Mercury
6	4	ROBBIE WILLIAMS	RUDEBOXX	Sony BMG
7	5	SHAKIRA FEAT. WYCLE JEN	HIPS DON'T LIE	Sony BMG
8	6	SNOW PATROL	CHASING CARS	Mercury
9	4	THE FEELING	NEVER BE LONELY	Island
10	28	JAMELLA	SOMETHING ABOUT YOU	Philadelphi
11	7	LEMAR	IT'S NOT THAT EASY	Mercury
12	12	CASCADA	EVERYTIME WE TOUCH	All Around The World
13	14	THE FRATELLI	CHELSEA DAGGER	Universal
14	10	CHAMILLIONAIRE FEAT. KRAYZIE BONE	RIDIN'	Universal
15	14	PINK U & UR HAND		BMG
16	4	DAVID GUETTA VS THE EGG	LONELY DON'T LET ME GO (WALKING AWAY)	Capitol
17	5	BEYONCÉ FEAT. JAY-Z	DEJA VU	Sony BMG
18	6	CASSIE ME & U		BMG
19	13	MUSE	STARLIGHT	Mercury
20	17	JAMES MORRISON	YOU GIVE ME SOMETHING	Polygram
21	NEW	DANIEL O'DONNELL	CRUSH ON YOU	Mercury
22	19	ROGUE TRADERS	VOODOO CHILD	Qwest
23	6	LPROPHETS	A TOWN CALLED HYOCRISY	Mercury
24	8	KASABIAN	EMPIRE	Columbia
25	4	LUPE FIASCO FEAT. JILL SCOTT	DAYDREAMIN'	Mercury
26	21	RHIANNA	UNFAITHFUL	Universal
27	10	ARCTIC MONKEYS	LEAVE BEFORE THE LIGHTS COME ON	Capitol
28	9	CHRISTINA AGUILERA	AINT NO OTHER MAN	Sony BMG
29	NEW	EMBRACE	TARGET	Mercury
30	NEW	CHERISH FEAT. SEAN PAUL	DO IT TO IT	Capitol
31	22	KELIS	FEAT. TOO SHORT BOSSY	Virgin
32	NEW	LARRIKIN	LOVE HAPPY AS ANNIE	Universal
33	29	THE KOOKS	SHE MOVES IN HER OWN WAY	Mercury
34	6	MICKY MOELLE	V JESSY DANCING IN DARK	Capitol
35	12	LIL ALLEN	SMILE	Universal
36	NEW	GUILLEMOTS	TRAINS TO BRAZIL	Mercury
37	23	SUPALYN	IN MOVING TOO FAST	Mercury
38	NEW	GET CAPE. WEAR CAPE. FLY THE CHRONICLES OF A BOHEMIAN TEENAGER	Mercury	

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Singles Chart

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
39	31	JEALOUSY LUCY	Jealousy Lucy (feat. Miley Cyrus) (feat. Miley Cyrus)	1	1
40	39	BEDUINI SOUNDCLASH	WHEN THE NIGHT FEELS MY SONG	1	1
41	NEW	KATIE MELUA	IT'S ONLY PAIN	1	1
42	31	SANDI THOMAS	WHAT IF I'M RIGHT	1	1
43	33	PAOLO NUTINI	LAST REQUEST	1	1
44	NEW	CHINGY FEAT. TYRESE PULLIN	ME BACK	1	1
45	38	THE FEELING	FILL MY LITTLE WORLD	1	1
46	40	RAZORLIL	IN THE MORNING	1	1
47	41	PINK W/ JOE KNEW	WHAT YOU WANT	1	1
48	34	SANDI THOMAS	I WISH I WAS A PUNK ROCKER	1	1
49	NEW	BILLY TALENT	RED FLAG	1	1
50	34	THE ZUTONS	VALERIE	1	1
51	54	SNOW PATROL	YOU'RE ALL I HAVE	1	1
52	33	BASEMENT JAXX	HUSH BOY	1	1
53	40	GNARLS BARKLEY	SMILEY FACES	1	1
54	37	KEANE	CRYSTAL BALL	1	1
55	34	MUSE	SUPERMASSIVE BLACK HOLE	1	1
56	26	THE KOOKS	NAIVE	1	1
57	NEW	THE STRANGLERS	THE SPECTRE OF LOVE	1	1
58	9	SUPERMODE	TELL ME WHY	1	1
59	8	PARIS STARS	ARE BLIND	1	1
60	7	THE FRATELLI	HENRIETTA	1	1
61	41	BOB SINCLAIR FEAT. STEVE EDWARDS	WORLD, HOLD ON	1	1
62	57	PUSSYCAT DOLL	FEEL LIKE A PRO	1	1
63	4	OBIE TRICE	FT AKON SNITCH	1	1
64	15	ARMAND VAN HELDEN	FEAT. TARA MYYMY	1	1
65	21	THE RAPTURE	GET MYSELF INTO IT	1	1
66	33	NE-YO	SEXY LOU	1	1
67	39	MARY J BLIGE & U2	ONE	1	1
68	69	RAY LAMONTAGNE	TROUBLE	1	1
69	56	THE VIEW	WASTED LITTLE DJS	1	1
70	45	MATT WILLIS	HEY KID	1	1
71	43	OUTKAST	MORRIS BROWN	1	1
72	58	PHARRELL FT KANYE WEST	NUMBER ONE	1	1
73	23	INFERNAL FROM PARIS	TO BERLIN	1	1
74	51	STACIE ORRIGO	I'M NOT MISSING YOU	1	1
75	4	THE FEELING	SEWN	1	1

As used by Radio One
 Chart compiled from actual sales last Sunday in Saturday week, a sample of more than 4,000 UK stores.
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8. Snow Patrol
 Run charted higher, but Chasing Cars became their first top 10 single to shift more than 100,000 copies, with sales of 15,061 last week taking its total to 104,623 as it slips 6-8. Their second album, Eyes Open, can't hold on to the album chart this, dipping to number four behind new entries from Justin Timberlake, The Fratellis and Lenny, while selling a further 38,854 copies to take its total (809,422) in just 20 weeks. Their first album, First Strike Back, took 68 weeks to reach the mark.



21. Daniel O'Donnell
 Ireland's prolific folk/country star Daniel O'Donnell chalks up his 20th hit single in all, and the first on which he has received a writers' credit, as "CRUSH ON YOU" drops to number 21 on sales of 6,152. It is the first single from the 74-year-old's album *Crush On You: The Next Time*, which will just as surely provide him with his 26th chart album when it is released next month. Crush On You is O'Donnell's first single since you bring Me Up in 2003 peaked a notch lower at number 22.

HIT 40 UK

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	1	1
2	2	JUSTIN TIMBERLAKE	SEXYBACK	1	1
3	3	FERGIE	LONDON BRIDGE	1	1
4	4	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	1	1
5	5	THE KILLERS	WHEE YEAH YEAH	1	1
6	6	ROBBIE WILLIAMS	RIDEBACK	1	1
7	7	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	1	1
8	8	SNOW PATROL	CHASING CARS	1	1
9	9	THE FEELING	NEVER BE LOVELY	1	1
10	10	JAMIELLA	SOMETHING ABOUT YOU	1	1
11	11	LEMAR	IT'S NOT THAT EASY	1	1
12	12	PINK U & UR HAND		1	1
13	13	JAMES MORRISON	YOU GIVE ME SOMETHING	1	1
14	14	DAVID GUETTA VS THE EGG LOU	DONT LET ME GO (WALKING AWAY)	1	1
15	15	THE FRATELLI	CHELSEA DASSER	1	1
16	16	CASCADA	EVERYTIME WE TOUCH	1	1
17	17	CASSIE & M		1	1
18	18	BEYONCÉ FEAT. JAY-Z	DEJA VU	1	1
19	19	CHAMILLIIONAIRE FEAT. KRATZIE BONE	RIDDY	1	1
20	20	PINK W/ JOE KNEW	WHAT YOU WANT	1	1
21	21	CRISTINA AGUILERA	AINT NO OTHER MAN	1	1
22	22	MUSE	STARLIGHT	1	1
23	23	THE FEELING	FILL MY LITTLE WORLD	1	1
24	24	ROBBIE WILLIAMS	VOODOO CHILD	1	1
25	25	LIKEY ALLEN	SMILE	1	1
26	26	SANDI THOMAS	WHAT IF I'M RIGHT	1	1
27	27	THE ZUTONS	VALERIE	1	1
28	28	LIPE FLASCO FEAT. JILL SCOTT	DAYDREAMIN'	1	1
29	29	PAOLO NUTINI	LAST REQUEST	1	1
30	30	CHERISH FEAT. SEAN PAUL	DO IT TO IT	1	1
31	31	KASABIAN	EMPIRE	1	1
32	32	KELLS FEAT. TOO SHORT	BOSSY	1	1
33	33	KEANE	CRYSTAL BALL	1	1
34	34	SUPERLIFE	MOVING TOO FAST	1	1
35	35	DANIEL O'DONNELL	CRUSH ON YOU	1	1
36	36	ARCTIC MONKEYS	LEAVE BEFORE THE LIGHTS COME ON	1	1
37	37	EMBRACE	TARGET	1	1
38	38	WILL YOUNG	WHO AM I	1	1

TOP 30 PHYSICAL SINGLES

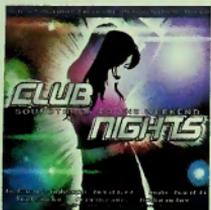
WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	1	1
2	2	JUSTIN TIMBERLAKE	SEXYBACK	1	1
3	3	FERGIE	LONDON BRIDGE	1	1
4	4	ROBBIE WILLIAMS	RIDEBACK	1	1
5	5	NELLY FURTADO FEAT. TIMBALAND	PROMISCUOUS	1	1
6	6	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	1	1
7	7	JAMIELLA	SOMETHING ABOUT YOU	1	1
8	8	THE FEELING	NEVER BE LOVELY	1	1
9	9	DANIEL O'DONNELL	CRUSH ON YOU	1	1
10	10	CASSIE & M		1	1
11	11	CHAMILLIIONAIRE FEAT. KRATZIE BONE	RIDDY	1	1
12	12	CASCADA	EVERYTIME WE TOUCH	1	1
13	13	PINK U & UR HAND		1	1
14	14	EMBRACE	TARGET	1	1
15	15	DAVID GUETTA VS THE EGG LOU	DONT LET ME GO (WALKING AWAY)	1	1
16	16	BEYONCÉ FEAT. JAY-Z	DEJA VU	1	1
17	17	LARRIKIN	LOVE HAPPY AS ANNIE	1	1
18	18	CHERISH FEAT. SEAN PAUL	DO IT TO IT	1	1
19	19	MUSE	STARLIGHT	1	1
20	20	LOSTPROPHETS	A TOWN CALLED HYPOCRISY	1	1
21	21	THE FEELING	NEVER BE LOVELY	1	1
22	22	KATIE MELUA	IT'S ONLY PAIN	1	1
23	23	LIPE FLASCO FEAT. JILL SCOTT	DAYDREAMIN'	1	1
24	24	CHILLEMONS	TRAINS TO BRAZIL	1	1
25	25	KELLS FEAT. TOO SHORT	BOSSY	1	1
26	26	THE FRATELLI	CHELSEA DASSER	1	1
27	27	GET CAPE, WEAR CAPE	FLY THE CHRONICLES OF A BOHEMIAN TEENAGER	1	1
28	28	RIHANNA	UNFAITHFUL	1	1
29	29	ARCTIC MONKEYS	LEAVE BEFORE THE LIGHTS COME ON	1	1
30	30	ROBBIE WILLIAMS	VOODOO CHILD	1	1

NEW - New to the chart
RE-ENTRY - Re-entering the chart
WEEKS ON CHART - Weeks on chart
PEAK POSITION - Peak position
WEEKS ON CHART - Weeks on chart
PEAK POSITION - Peak position

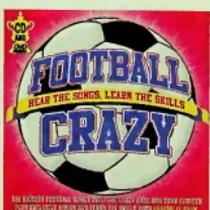
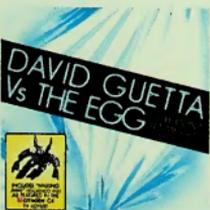
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THE BAT IS BACK



ROCK'S MOST EPIC ADVENTURE
CONTINUES...

THE JOURNEY TO HELL AND BACK
1967 Meat Loaf moves to LA from Dallas and fronts the Meat Loaf Soul Band.
1969 He is cast as *Ulysses S. Grant* in the Los Angeles production of *Pelk*.

1971 Meat Loaf enjoys a major UK hit single with what has become *What You Get*, recorded as half of the *Stoney And Meat Loaf* duo.
1972 Having traveled to New York with Hair, he appears in the off-Broadway

musical *More Than You Deserve*, written by Jim Steinman. The pair start work on songs which Steinman is composing for a musical called *Nevada*. This project eventually moves into *Bat Out Of Hell*.

1975 Meat Loaf appears in the Broadway production of *The Rocky Horror Picture Show* and tours the US on the *National Lampoon Road Show* with Steinman as pianist.
1976 Meat Loaf contributes

lead vocals to Ted Nugent's album, *Five For All*.
1977 *Bat Out Of Hell* is released on the Cleveland International Label.
1978 Meat Loaf appears as musical guest on *Saturday Night Live* in the US and

MEAT LOAF: TO

Having straddled the past three decades with his big-selling *Bat Out Of Hell* albums, Meat Loaf is

Although it was released nearly 30 years ago, *Bat Out Of Hell* remains an album like no other. From the skittering piano introduction of the title track, through the singles *You Took The Words Right Out Of My Mouth* (Hot Summer Night), *Two Out Of Three Ain't Bad* and *Paradise By The Dashboard Light*, to the lush orchestration of the closing track, *For Crying Out Loud*, it can be summed up in just three short words: over the top.

That title track alone – with its opening references to screaming sirens, howling fires, guns, blades, thunderous skies, bloodshot cheeks and young boys foaming at the mouth – clocked in at an impressive 10 minutes. Coupling melodramatic melodies with grandiose lyrics, the entire album was shot through with flashes of humour (indicating that those lyrics shouldn't be taken too seriously) and sang with nothing less than total conviction by an overweight, burrito-wearing vocalist, whose girly broke conventional moulds of the svelte, denim-clad frontman. The arrangements

came everything from hard-edged rock guitars to melting classical strings, while the album's production, courtesy of Todd Rundgren, provided a density akin to Phil Spector's *Wall Of Sound*.

Baffling executives from most of the US's major record labels (which promptly rejected it), *Bat Out Of Hell* went on to become the third biggest-selling album of all time, with an estimated 30m units sold worldwide. Some 4m of those were in the UK, where it remained on the charts for a staggering nine years. Globally, the album remains a true phenomenon – for example, it is still currently in the Australian Top 50, nearly 30 years after its release.

Born Marvin Lee Aday in Dallas, Texas, Meat Loaf himself was something of a performance veteran by the time *Bat* broke big. With his early musical tastes shaped by his mother's record collection of Broadway soundtracks and gospel music, he graduated to studying drama and singing in high school bands. At the age of 18, after the death of his mother, he headed west to California and formed his own group, Meat Loaf Soul.

However, his first big career break came in 1969, while applying for a job as a car park attendant at the Aquarius Theatre in Los Angeles. It was here that an actor and fellow jobseeker persuaded him to audition for a little-known musical.

"I sang the first verse of a song called *The World Is A Riot*, it's *The People That Make It Bad* and they stopped me," says Meat Loaf. "The director said, 'What are you doing tonight?' and I looked at him and said, 'Well, I'm hoping to speak to this guy about getting a job in the parking lot' and he says, 'Would you rather be working in the parking lot or working

in here?' I had no idea what 'in here' was, but he explained it was a musical called *Hair*. He then said, 'We'll pay you \$250 a week,'" I said, "You know, I'd love to be in here!"

It was while touring with *Hair*, in the role of Ulysses S. Grant, that he teamed up with a female singer called Stoney. The duo would release their *Stoney and Meat Loaf* album on Motown in 1971, enjoying a minor US hit with *What You See Is What You Get*. The boy/girl chemistry would be a portent of things to come.

"I always had a girl date, even in high school," says Meat Loaf. "I went out with the best-looking girls in the school and everybody would go, 'How can a fat motherfucker like you get all the good-looking girls?'" I said, "Because I treat them like ladies, because I talk to them." It was always presented to me as "Beauty and the Beast" so I was smart enough to figure, "Well, if it works offstage, then it should work on stage."

Eventually, *Hair* brought him to New York where, in 1972, he found himself auditioning for another theatrical role – on this occasion, an off-Broadway musical called *More Than You Deserve*, written by a certain Jim Steinman.

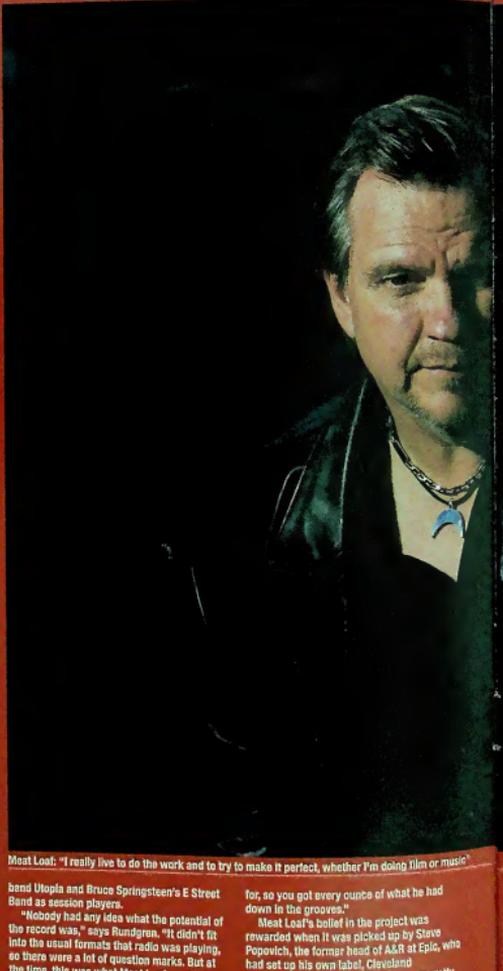
"The first time I did the song *More Than You Deserve*, it stopped the show and everybody stood up and screamed," says Meat Loaf. "It kept happening every night and I went, 'Wait a minute, people have said before I can sing, but I've never got this reaction from a song.' People started telling Jim that we were should work together and do something. Jim was a little slow in wanting to do that, but I really pursued him."

Steinman finally capitulated and the pair started work on *Bat Out Of Hell* in 1974, but were interrupted by Meat Loaf's roles in the Broadway (and later the film) version of *The Rocky Horror Picture Show* and a tour with *National Lampoon*. (Throughout his singing career, Meat Loaf has continued to act, making more than 50 film and TV appearances to date.)

Despite focusing their energies on the project, there was little encouragement from the outside world. Together with backing vocalists Ellen Foley and Rory Dodd, the pair would perform songs from the projected album in numerous record executives' offices – and were turned down by all of them.

"We basically spent two-and-a-half years being rejected," wrote Meat Loaf in his autobiography, *To Hell And Back*. "People at record companies hated it. They didn't want to do it, they were incensed by it. It was like we were aliens."

Finally, a saviour emerged in the shape of Todd Rundgren – no stranger to ambitious flights of fancy himself. The Philadelphia singer-songwriter agreed to produce and initially fund the album. "I was recording starting in 1976, using musicians from Rundgren's



Meat Loaf: "I really live to do the work and to try to make it perfect, whether I'm doing film or music"

band Utopia and Bruce Springsteen's E Street Band as session players.

"Nobody had any idea what the potential of the record was," says Rundgren. "It didn't fit into the usual formats that radio was playing, so there were a lot of question marks. But at the time, this was what Meat Loaf was living

for, so you got every ounce of what he had down in the grooves."

Meat Loaf's belief in the project was rewarded when it was picked up by Steve Popovich, the former head of A&R at Epic, who had set up his own label, Cleveland International. "At first, I thought it was pretty

pieces of the album start to take off, with the single "You Out Of Hell" finally going to number 11 in the UK. But *Out Of Hell* is an almost instant hit in the UK. 1979 The single version of *Bad Out Of Hell* goes to

number 15 in the UK. 1984 Impassioned with Meat Loaf's vulnerability vocal problems, Jim Steinman releases the cover-up to *Bad Out Of Hell: Bad For Good*, as his own solo album. In September, Meat Loaf's own

album featuring Steinman-produced songs, *Dead Ringer*, enters the UK chart at one. 1982 Meat Loaf's duet with Chet Dead Ringer For Love, his number one in the UK. 1983 The album *Midnight At The Lost And Found*, made

without Steinman, reaches number seven in the UK. 1984 Meat Loaf releases the *Bad Affairs* album, featuring The Who's Roger Daltrey, and reaches number eight in the UK. 1986 *The Blind Before I Stop*

album peaks at 26 in the UK, while Rock 'N' Roll Menagerie, a duet with John Parr, reaches number 31. After fighting with his former manager, Jim Steinman, Meat Loaf declares himself bankrupt.

1990 *Meat Loaf and Jim Steinman* (not recording sessions for *Bad Out Of Hell* II: *Back Into Hell*). 1992 Meat Loaf has a cameo role in the film *Wayne's World*. 1993 *Bad Out Of Hell II: Back*

Into Hell is released and tops the charts in both the UK and the US. The single *I Would Do Anything For Love (But I Won't Do That)* goes to number one in the UK chart and 1994 *Bad Out Of Hell II* wins the Brit for highest-selling

album and Meat Loaf wins a Grammy for best rock solo performance. 1995 Meat Loaf's *Welcome To The Backyard* album enters the UK chart at three and his single with Paul Russo, *I'd Love To You*

HELL AND BACK

is poised to return with the third chapter. Valerie Potter charts his epic path to chart history



Popovich and his staff dug in and continued to work the record long-term. "It was the only thing our little company had," he says. "We had no choice and anyway, we knew we had a big one."

"We had Meat Loaf play at the CBS convention in New Orleans and Walter Yetnikoff became a big supporter of the project from then on, because Meat Loaf live was pretty amazing. He had charisma and an amazing magnetic personality, offstage as well as onstage, so he was great for us to use in promotion."

Another turning point came when Meat Loaf performed on Saturday Night Live in March 1978, resulting in US radio supporting Two Out Of Three Ain't Bad. A video airing, and a subsequent live appearance on BBC2's *Old Grey Whistle Test*, had a similar effect in the UK, not least because of the steamy chemistry between Meat Loaf and female vocalist Karla DeVito.

Danny Belosh of Kennedy Street Enterprises, who co-promotes Meat Loaf's UK shows with Andrew Miller, worked on the artist's first major tour of the UK in 1981.

"We went straight for 11,000-capacity arenas with shows at Wembley and Birmingham NEC, and we thought that was probably quite ambitious," says Belosh. "But they just kept selling and selling, so we added a second at each place — and then a third — and then a fourth. We were very surprised — and we were surprised when we saw the show too, because he was larger than life and just fantastic. He's a terrific rock singer, but he's also an actor and that comes across on stage. The audience loved him."

Meat Loaf's success in the UK was quickly matched in the European and Australasian markets, with *Bad Out Of Hell* eventually selling in multi-platinum quantities and becoming the biggest-selling album ever in Australia. By the end of 1978, the album had gone platinum in the US and Meat Loaf had played 170 shows in one year. However, he was struggling to cope with his new-found fame.

"When it hit, it went really big real fast," he says. "There was a period of time when it was selling more than 700,000 copies a week around the world, from the middle of June until the middle of September."

"I was completely insane by that time. I wasn't ready. The thing about fame and people knowing who you were — I didn't count on that, that wasn't part of the plan, and it drove me crazy. I still have trouble dealing with that, but I've kind of learned to cope with it. It's not what I live for. I really live to do the work and to try to make it perfect, whether I'm doing film or music."

Epic, though, was demanding a follow-up. It had been three days since *Bad Out Of Hell* passed 200,000 units in the US, against the better judgement of both Meat Loaf and Steve

Popovich who, justifiably, felt that the lifespan of the album was by no means diminishing. Steinman started working on a new record in 1978, but an exhausted and resentful Meat Loaf, by now suffering from vocal problems — later diagnosed as psychosomatic — was in no state to sing it.

Steinman eventually released the project, *Bad For Good*, as his own solo record in May 1981, with Meat Loaf's collection of Steinman-penned songs, *Dead Ringer*, following a few months later. Despite entering the UK charts at number one, and the duet with Cher, *Dead Ringer For Love*, reaching number five, Meat's career started to founder — firing his managers, falling out with Steinman and being sued by both parties, which eventually forced him into bankruptcy.

Under a contractual obligation to release another record, Meat Loaf put out *Midnight At The Lost And Found* in 1983. Despite writing the songs himself, he dismisses the album today. "That's mostly done by my super-Tom Dowd [the album's producer] was working on it, but I said, 'I can't do this any more,' and I just walked out on it. Real attitude. Released in 1984. Was the album I really wanted to record and

WHEN THE BAT OUT OF HELL ALBUM HIT, IT WENT REALLY BIG REAL FAST. THERE WAS A PERIOD OF TIME WHEN IT WAS SELLING MORE THAN 700,000 COPIES A WEEK AROUND THE WORLD

MEAT LOAF

that I was really ready for." In 1985, Meat Loaf bumped into Jim Steinman and the pair finally started to talk about recording *Bad Out Of Hell II*. "And it took eight years after that to get done!" he laughs. "That was a little longer than I'd anticipated after *Bad Out Of Hell I*." *Bad Out Of Hell II: Back Into Hell*, written and produced by Steinman, was eventually released in 1993.

If the decision to record a sequel was viewed with cynicism in some quarters — and even Meat Loaf was initially sceptical about *Bad Out Of Hell II* until he was convinced that it would be a worthy successor to the original — it was immediately justified by the public's response. On the back of huge — and not just the titles — singles *I Would Do Anything For Love (But I Won't Do That)* and *Objects in the Rear View Mirror May Appear Closer Than They Are*, *Bad II* topped the charts in both the UK and the US, and has gone on to sell an estimated 15m copies worldwide. *I Would Do Anything For Love...* went on to become a number one single in 29 countries.

Allen Kovic, CEO of Tenet Street Entertainment, has started managing Meat Loaf in 1992. Herlan Berliant, BM/International of Tenth Street, was working for his US label, MCA Records, when *Bad II* was released. "I recall that the initial projection for *Bad II* within the record company was that we'd be lucky if it did 250,000 units," says Berliant. "Of course, of all the odd choices when they saw the album, begin to sell — it eventually went number one for five weeks — followed by the album hitting number one shortly after its release." In an era when artists such as

weird," says Popovich. "But I kept listening to it, and the music and the songs started to grow on me. I've always found, in the business, that if you commit to something that's to the left of everything else that's going on, and it's good, and has the chance to be exposed — usually those are enormous-selling records."

Following its US release on October 21 1977, *Bad Out Of Hell* was far from an instant success. "Radio unanimously said, 'You're nuts!'" except three markets in New York, Cleveland and Omaha," says Popovich. "But when it did hit the air, people went crazy, because there was nothing else like it."

ARTIST PROMOTION

(And there's The Truth, gone to number five. The album goes platinum in both the UK and the US.)
 1997 Meat Loaf has a number seven hit with a Diane Warren-penned song, Not A Dry Eye In The House.

1998 Meat Loaf has a cameo as a bus driver in the Spice Girls film, Spiceworld.
 1999 Meat Loaf loses a role in the film Fight Club.
 2003 Meat Loaf's album Godless' Hate Said I Better goes to four in the UK. After

collapsing on stage at London's Wembley Arena, he is diagnosed as suffering from Wall-Perlman-White syndrome, which is corrected with heart surgery.
 2005 Meat Loaf starts work on Bat Out Of Hell III: The

Monster Is Loose with producer Desmond Child on October 18, and Bat Out Of Hell III: The Monster Is Loose is released with Warner Music on October 23. The first single will be a duet of it. All Coming Back To Me Now songs from Bat Out Of Hell I,

II and III at London's Albert Hall on October 18, and Bat Out Of Hell III: The Monster Is Loose is released with Warner Music on October 23. The first single will be a duet of it. All Coming Back To Me Now songs from Bat Out Of Hell I,



Showman: Meat Loaf, at home on the live stage

Mirvana and Janet Jackson reigned supreme, Bat II went on to sell a staggering 15m units.

Much of the credit for getting Bat Out Of Hell III off of the ground goes to Kovac, who helped navigate the project by understanding the nature of a Bat Out Of Hell album. "A Bat album is different than a Meat Loaf album," says Kovac. "It's a project that takes on a life of its own and for which there is an incredibly high standard. What mattered with Bat II, and now Bat III, is that Meat Loaf recaptured the spirit that makes those records special."

Picking up his solo career again after the inevitable world tour, Meat Loaf went on to work with other songwriters, most notably Diane Warren and James Michael, and to enjoy UK top five hits with his albums Welcome To The Neighbourhood (1995) and Couldn't Have Said It Better (2003), but resisted attempts to cash in on the Bat Out Of Hell name.

"They're pretty good records, but they're not Bat Out Of Hell standard," he says. "Meat Loaf records are one thing, Bat Out Of Hell records are something else. I think about things differently, and so does everybody else, when we're doing a Bat Out Of Hell record."

"I can't explain it," he adds. "But it comes down to whether I feel that the songs can make an emotional connection. Then it really starts to become a thing that's not a Meat Loaf record; so if it's not a Meat Loaf record and I'm sweating blood and being tortured by it, then it's a Bat Out Of Hell record!"

Steinman has suggested the concept of a trilogy of albums during the making of Bat II, but it wasn't until 2002 the pair started working on Bat III. However, the project was delayed by Steinman's ill health and by a legal dispute (since resolved) over the Bat Out Of Hell trademark.

"Bat Out Of Hell is such a powerful brand and is the only real franchise in the history of rock music," says Berlant, with regard to the

latter. "There wasn't really a model for figuring out how it could be used by the person who is identified with it from the standpoint of a performer, which is Meat Loaf, and the person who is identified with it from the standpoint of a songwriter, which is Jim. I think the two of them were in need of a third party that uses an and clearly and mediates those comes are, and now that they both understand what they can do, I think it's more comfortable for both of them."

The suit having been resolved, Steinman continues seven songs to Bat III, including the lead single, It's All Coming Back To Me Now. Previously a hit for Celine Dion, the song was originally written for Bat Out Of Hell II, but Meat and Jim decided to hold it for Bat III since they were already sitting on I Would Do Anything For Love... "I always envisioned it's All Coming Back To Me Now as a duet and, having found the ideal duet partner in Marlon Favier, who is a star in her own right in her home country of Norway as well as in Japan and Asia, I believe we have recorded the definitive version of it," says Meat Loaf.

In the spirit of previous Meat Loaf singles, an elaborate and epic Paul Brown-directed video will be promoting the track. Scheduled for release in the UK on October 23, Bat Out Of Hell III: The Monster Is Loose was produced by Desmond Child, who has worked with a variety of platinum-selling rock acts including Bon Jovi, Aerosmith and Kiss, and who lobbied Allen Kovac hard to secure the album, following a false start by another producer.

"I wanted to do it because the first Bat Out Of Hell record made such an impression on me, and it was a key to my own creativity," says Child.

"I think that it's an extraordinary record. The songwriting is extraordinary and I think the character Meat Loaf externalises in the Bat series is different than Meat Loaf himself.

There's a lot of externalisation of rage and fear, but there's also this heightened romanticism that somehow love will conquer all. So in this turbulent time, the Bat Out Of Hell series speaks louder than ever, because that's how we all feel inside."

The involvement of Molly Crue's Nikk Sixx and John 5 from Marilyn Manson's band, who co-wrote the Monster Is Loose title track with Child, brings the record bang up to date with an almost industrial guitar edge.

Sixx, who has four writing credits on Couldn't Have Said I Better, welcomed the opportunity to continue working with Meat Loaf. "Any time I write for another artist, it always gives you an opportunity to discover a different part of yourself," he says. "People either love Molly Crue or hate it, and we actually don't give a fuck, but working with other artists is a complete different headspace. I really wanted to make Meat Loaf happy. I didn't want him to say, 'I gave him the

keys to the car and he wouldn't drive it.' He gave us the keys to the car and we not only drove it, we wrecked it – and we're very happy about that!"

Guitar maestros Steve Vai and Queen's Brian May also guest on tracks, completing what Mercury Records senior product manager Shama Murray dubs "a classic rock dream team".

Aware of the powerful Bat Out Of Hell legacy, Meat himself is very pleased with the finished album. "There will be people out there who go, 'Oh well, it can't be Bat Out Of Hell, because Jim didn't do the whole thing,' he says. "Well, that's not necessarily true, because they weren't around Desmond. He really pushed me into a vocal style that I wasn't used to singing – to the point that I got a vocal coach, in the same way that Jim did on the first Bat Out Of Hell. And it worked really well and I think it's an outstanding piece of work."

"I knew it worked the minute radio in America said, 'Oh, that's not like anything we're playing.' I went, 'OK, we've got it. Now they're slowly catching on to it, but that's always been the line for every Bat Out Of Hell album and I went, 'That's great, we're scored. That's what I was looking for.' If they said, 'Yeah, that's exactly the kind of thing we're playing,' we've failed miserably!"

So, will there be a Bat Out Of Hell IV? "We," Meat Loaf says emphatically, "it was never to go past III."

But he does leave with intriguing news that he has been copied on emails between Steinman and Child, discussing the possibility of a future co-production collaboration.

"I'll just tell you this," he whispers conspiratorially. "They're both triple Scorpios and it's uncanny how creative both of them are. In the same room together, doing four or five tracks, I can't even imagine what they're going to be like. I'm the only one that's been with both of them, and it's like two super rocket scientists getting together to invent a rocket to Mars. I just sit in a corner and watch it like a spectator."

As they wait for Bat III, it's a thought to have fans worldwide rubbing their hands in anticipation. The cycle may be complete, but there's every chance that Meat Loaf and Jim Steinman will continue to pursue their unique musical vision. To Hell and back, indeed.



Beauty and the Beast: Meat Loaf with Karla DeVito

ROCK'S MOST EPIC ADVENTURE CONTINUES...

Meat Loaf

BAT OUT OF HELL III: THE MONSTER IS LOOSE

WORDS AND MUSIC BY JIM STEINMAN AND DESMOND CHILD.
PRODUCED BY DESMOND CHILD. VOCAL ARRANGEMENTS BY TODD RUNDGEN.
INTRODUCING MARION RAVEN

LIVE: World Premiere Royal Albert Hall London October 16th **SOLO OUT**

TELEVISION: BBC 1 Strictly Come Dancing performance C4 Paul O'Grady performance BBC1 Breakfast News interview
London Tonight Interview VH1 Playlist and Halloween Special Special programming across Hits, Magic and Kerrang MTV 1 Leicester Square appearance

RADIO: BBC Radio 2 Ken Bruce Session, Steve Wright and Chris Evans interviews Virgin playlist and Christian O'Connell Breakfast show interview
Real Radio network playlist Magic FM show 'Indulgence' with Neil Fox

PRESS: Cover feature in The Times (Sounds) Major features in Classic Rock, Arena, The Word, Uncut Q Magazine #1 Guilty Pleasures feature
NME Peter Robinson vs. Launch press in The Mail On Sunday, News of The World, Daily Mirror, Daily Record

NEW MEDIA: Exclusive content for Bat 1 & Bat 2 CD owners via digital insert mechanic Napster take-over
iTunes deluxe edition AOL month long campaign featuring brand new songs and session Vodafone Live! Mini-site

MARKETING: 60" terrestrial launch spots 10" and 30" month long satellite teaser campaign 96 Sheet outdoor campaign
30 x Bat Out Of Hell 3 branded trucks nationwide Radio advertising Print in core rock and mid-market dailies 250,000 pub chain beer-mat promotion

ALBUM: The Monster Is Loose October 23rd CD • CD/DVD • Gatefold double LP • Digital deluxe

SINGLE: It's All Coming Back To Me Now October 16th CD • DVD • Signed picture disc 7"

MEAT LOAF: IN HIS C

In an exclusive interview, Meat Loaf talks to *Music Week* about writing with Jim Steinman, his new album, live shows and more

How did your first meeting with Jim Steinman come about?

My agent sent me over to Public Theatre in New York to audition, and I sang a song called I'd Love To Be As Heavy As Jesus for Steinman. Probably halfway through, he said, 'Hang on, I'll be right back', [but] he left and didn't come back for ever. I was getting ready to leave when, all of a sudden, a massive army of people came into the room and I sang a little bit for them. Then they told me to go with Jim and learn another song called More Than You Deserve. So I did that, and then they said, 'We want you to do a play with us - here's your script, choose one of the four characters.'

Over the years, you've had a very stormy relationship with Jim, haven't you? Well, we've been around each other for 35 years and our personalities are completely different. He's an eccentric intellectual and I'm a closet comedian. But when we get

together in person, it's like we've never been apart for a single second - there's this real connection between us. Back in the old days, he slept all day and was awake all night and I did the normal thing and was awake during the day and slept at night. So it seems like we've always communicated at dusk, when I'm fading and he's waking up.

You had a very hard time finding a deal for the original *Bat Out Of Hell* album. How did you manage to maintain your belief in the record?

Everyone kept telling us that it wouldn't work and we couldn't make a record out of this stupid stuff. But we put together a little band and went out and played the songs live, and people went crazy. The little place we played was called Reno Sweeney's and the first time we were opening there for this woman, she said, 'These people can't open for me ever again!' But she became a fan

and they booked us on our own. The reaction of people to these songs when we started singing them was the key, not what anybody else was saying.

After the huge success of the first two *Bat* albums, is it a daunting task to record a third? It's not daunting! You tell me a single person in the world that wouldn't love having such a 'daunting task' put in front of them. It's really special, and you can't deny that - you don't regret it, it is what it is, and you respect it and say, 'Thank you, Good Lord - thank you for that!' I think if there's a surprise on *Bat III*, it's the fact that the entire album is a surprise. It's bigger than anyone is going to expect, it's better than anyone can expect. I can sit here and say that because I'm nothing more than a spoke in a wheel, but *Bat Out Of Hell III* has passed its test with me and that's all I'm really concerned with right now. And I think it will pass the test with whoever wants to go listen to it.



Meat Loaf: "I'm just an entertainer"

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OWN WORDS



Desmond Child wanted to work with you on the album, but you initially resisted. What changed your mind?

I'm used to working on *Bat Out Of Hell* albums with songsmiths, and even though Allen Kovac was talking Desmond, "No way!" it was a ploy. He called me and said, "What do you think about Desmond Child?" and I said, "That's fantastic, if he will come to the ballpark and do what Desmond is capable of." So I took a meeting with Desmond Child, and I decided I would be ultra-cool and go in all nonchalant and pretend that I really didn't give a fuck whether he produced it or not, and it worked! He produced it. I got on the Desmond Child train and went for the ride of my life.

You're working with Nikki Sixx again on *Bat Out Of Hell III*. How did you first meet him?

My daughter Pearl worked with Motley Crüe as a background singer, and anyone who has seen Motley Crüe knows their singers wear bikinis and things. They were playing LA and I went to see them. It was right after the show and I said to someone, "Just see what I'm going to do to this guy!" I went up to Nikki, looked at him and said, "I want to talk to you, son, about what you've got my

daughter wearing—now!" He went, "Aah, aah, aah... I didn't... she picked 'em". I said, "Yeah, right!"

And how about John S from Marilyn Manson's band?

John S scared the hell out of me. I walked in about 35 minutes into him playing the guitar and I'm sitting in the back, going, "I don't know, I don't think this is going to work. This is really scary, heavy metal stuff". But then all I could say later on was "Can we get those guitars louder please?"

Following your collapse onstage in 2003, it was announced that you were considering retiring from live work.

I said that right before Jim called. And then I went, "Oh, man, now everybody's going to say that I said I was retiring!" But yeah, I thought "Couldn't Have Said It Better" was going to wrap it up and I was getting so many film offers too, after doing *Fight Club* and *Crazy In Alabama*. I still get some—I've turned down four in the past eight weeks—but I don't have time for it right now. If someone came along with a really great offer and a great script, I'd figure out how to do it. But this requires all our time.

So how will you handle touring this time? I've kind of learned to do it in little spurts, like 20 shows at a time, and then take a break, as opposed to going out for 135 shows at a time. On *Bat II*, that's basically what we did—150 shows with only a Christmas break. It started out great and got deadly at the end. I just can't keep doing it. It's what the Stones do and that makes perfect sense.

There has been talk over the years of a *Bat Out Of Hell* film. Will that ever come to fruition?

There's a guy called Stuart Beattie who did the first *Pirates Of The Caribbean* movie and a film called *Collateral*, who's working on a script. I met with him first and then he met Jim, so that's a joint project with Jim and myself.

You've always had an acting career running parallel to your singing career. Do you see yourself as a singer who acts, or an actor who sings?

I'm just an entertainer. I never thought of myself as a singer. I don't have that frame of mind. It's too difficult to be. I think it's really easy for singers to sing and it's never been that for me. It's always a struggle and I always hate it—so there you go.

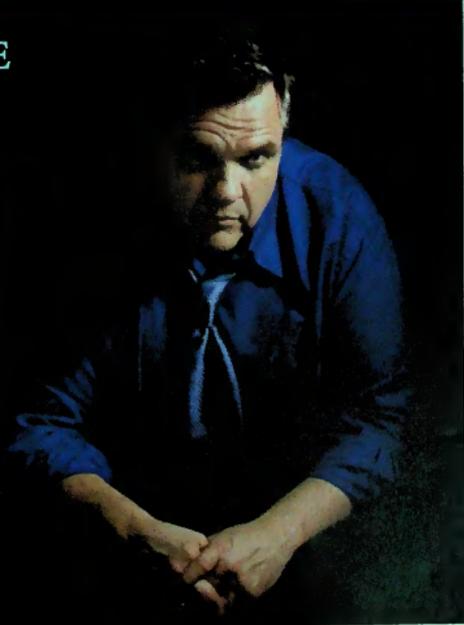
THREE OUT OF THREE
AIN'T BAD...

Meat Loaf

CONGRATULATIONS FROM
JOHN GIDDINGS
AND ALL AT



SOLO



TAKING THE BAT BACK WORLDWIDE

Meat Loaf's record label and live team are preparing a global push for *Bat Out Of Hell III*

Mercury Records are well aware that, with the release of *Bat Out Of Hell III* only a month away, they literally have a "Monster" on their hands. The franchise has already sold 45m albums worldwide, so pre-sales are bound to be high, but the label is still planning a concerted marketing campaign around the release date of October 23.

Even as it started, the campaign was given a boost when Richard Corben's iconic cover art from *Bat Out Of Hell I* was featured on the cover of *O's* August issue, and the album itself appeared at number one on the magazine's "Daily Pleasures" chart.

"I think what people got out of that was that it's okay to like Meat Loaf again," says Mercury senior product manager Shane Murray. "A lot of artists go through critical reappraisals and this is the perfect time for people to realise there's a hell of a lot more to him than they perhaps perceive, especially as he's back doing what he's best known for: Steinman songs."

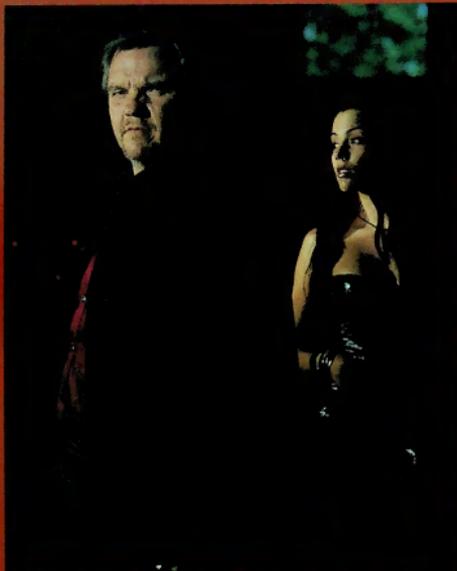
For Mercury managing director Jason Iley, *Bat Out Of Hell* has become an iconic brand.

WHEN MEAT LOAF AND
JIM STEINMAN CREATED
THE BAT BRAND BACK IN 1977,
THEY FORMED SOMETHING
THAT TO THIS DAY IS
INSTANTLY RECOGNISABLE
THE WORLD OVER.
JASON ILEY,
MERCURY RECORDS

"When Meat Loaf and Jim Steinman created the Bat brand back in 1977, they formed something that to this day is instantly recognisable the world over," he says.

Nonetheless, Mercury have decided that a process of re-education, internally as well as externally, will be an important component of their campaign – making everyone realise the magnitude of the *Bat Out Of Hell* phenomenon. "It's 21 and it's taken me a while to understand the scale of what this is," admits Murray. "If we have a million-selling album over here, it's a fantastic achievement and everybody in the country knows the artist's name. If you're at 2.5m, like a James Blunt or a Kerna, you're in the whole consciousness of the nation. Meat Loaf has done 6.5m combined over the two previous *Bat Out Of Hell* albums, so that gives you a sense of scale and of what is achievable again."

As part of the process, VP of International Hassan Choudhury has been emailing out a trailer of *Bat's* global sales history to international markets, as well as conducting a series of conference calls to discuss strategy



On the promotion trail: Meat Loaf with duet partner Marion Raven

worldwide. International colleagues and media were also invited to the London launch party, held at Staple Inn Hall in Holborn, which was transformed for the evening into "a decadent version of hell," complete with writers wearing opaque contact lenses and serving red daiquiris, a chapter of *Hell's* Angels arriving on Harley Davidsons and a guest appearance by Meat Loaf himself and duet partner Marion Raven.

Similar events recently took place in Australia and A&Os, which Meat and Marion also attended. "We realise and fully appreciate that Meat is the great ambassador for the brand, and his pure physical presence in a market is one of the best marketing tools we have," says Choudhury. "A Bat record is a global enterprise and Universal has committed the full resources of its company worldwide."

and what's happening now."

Meat Loaf and Marion Raven will be returning to Europe for major TV appearances in the run-up to the *Bat Out Of Hell* concert event at London's Royal Albert Hall on October 16. The show, which sold out in only two-and-a-half hours, will form another important part of the campaign, featuring songs from all three *Bat* albums and will be attended by media from across the world. This will, in turn, launch the 2007 UK and European tour which will also help extend the marketing of the album.

Meat Loaf's agent, John Giddings of Solo Agency, is extremely optimistic of the tour's potential. "The touring period is open-ended," he says. "If the album is as successful as I think it will be, we'll be touring into 2008. He's always done great business in the UK, but with *Bat Out Of Hell*, it's not just Meat Loaf, it's an iconic brand. People want Meat Loaf to sing those rock ballads, it's what he's famous for."

"There are special things about a Meat Loaf show," adds Kennedy Street's Danny Betts. "He puts so much into a show and he'll do

HE'S ALWAYS DONE GREAT BUSINESS IN THE UK, BUT WITH *BAT OUT OF HELL*, IT'S NOT JUST MEAT LOAF, IT'S AN ICONIC BRAND. PEOPLE WANT MEAT LOAF TO SING THOSE ROCK BALLADS, IT'S WHAT HE'S FAMOUS FOR.
JOHN GIDDINGS,
SOLO AGENCY

two-and-a-half to three hours, so you have oxygen and paramedics standing by, because when he comes off stage, he almost immediately has to revive himself."

Certainly, the power of the *Bat* brand should not be underestimated, adds James Curran, Virgin Radio's head of music. "There is great anticipation for *Bat Out Of Hell III*," he says. "I think there was a lot of scepticism about *Bat Out Of Hell II* before it was released, but the sceptics were proved wrong by the album's popularity. Meat Loaf's songs are enduringly popular with our audience."

And as the Monster is Loose completes the *Bat* trilogy, nearly 30 years after it first started, Mercury are keen that a whole new generation will discover the *Bat Out Of Hell* brand. "Meat Loaf has delivered a record that has kept the essence of *Bat Out Of Hell*, while also striving to embrace a whole new generation of listeners by introducing more contemporary artists into the mix," says Iley. "His uniqueness and ability to keep the Bat brand fresh is what makes him still relevant after so long in the business."

Meat Loaf

Thanks for all the shows
Looking forward to 2007

Special Thanks to Alan Kovac, all band & crew past & present & John Giddings
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BEST OF THE BAT TRILOGY

Music Week picks the top tracks from each of Meat Loaf's three epic Bat Out Of Hell albums

1. BAT OUT OF HELL (1977)

A 10-minute epic that motors along at a feverish pace, complete with motorbike sound effects writing from a guitar by producer Todd Rundgren. Bat Out Of Hell tells the story of a young man's fatal motorbike crash, yet still manages to end on a rousing chorus. "Jimmy's songs appeal to me because of the lyrics and because they did tell that story," says Meat Loaf. "I remember the first time he played me Bat Out Of Hell. I said, 'That's great, but where's the rest of the story?' He said, 'Oh, okay—I need to finish this!'"

2. YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (NOT SUMMER NIGHT) (1977)

Charting at number 23 in the week that Meat Loaf played his first show in the UK, 'You Took The Words...' is one of the more immediate and less complex songs on the album. The singalong chorus with its typically suggestive lyrics ("You took the words right out of my mouth/It must have been while you were kissing me"), boomy rhythm and infectious handclaps opened the door for the rest of the record.

3. PARADISE IN THE DASHBOARD LIGHT (1977)

This is a three-act drama, during which teenage lust is transformed into adult disillusionment. Delivered with panache and humor by Meat Loaf and Ellen Foley (his then girlfriend), the tale is partly autobiographical. "I told [Steinman] the story of my 1963 red Ford convertible with a dashboard that lit up like klieg lights," says Meat Loaf. "I was going out with this girl named Renee Allen and we'd be ripping off each other's clothes at every lake and driveway, and then it would always be, 'Stop right there! Do you love me?' Every time! And Jim wrote that song."

4. TWO OUT OF THREE Ain't BAD (1977)

Steinman's attempt, by his own admission, at a country song. Two out Of Three Ain't Bad hung



somewhere between The Eagles and a Todd Rundgren ballad. The bittersweet lyric ("I want you, I need you, but there ain't no way 'I'm ever gonna love you—now don't be sad, 'cos two out of three ain't bad") also memorably rhymed "rudy in a mountain of rocks" and "Copee do like biting at the bottom of a crackerjack box". It reached number 32 in August 1978.

5. EVERYTHING LOUDER THAN EVERYTHING ELSE (1983)

Not just an appropriate description of the Steinman production style, but also one of the strongest tracks on Bat II. Meat Loaf's epic performance (listen to the line, "A wasted youth is better by far than a wise and productive old age") is delivered against an awesome wall of music that stretches over eight full minutes. If [Bat Out Of Hell II] was a movie," said Kerrang! in its four-star review, "It would have to be Gona With the Wind meets Indiana Jones And The Last Crusade in Jurassic Park".

6. I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (1983)

The first single from Bat Out Of Hell II: Back into Hell, this duet with Mrs Loaf (Lorraine Crosby) was a number one success around the world, provoking much discussion as to what "that" might be. In fact, listeners only had to wait until the end of the lengthy ballad to find out. Following Meat Loaf's

protestations of devotion, Crosby cynically comments, "Sooner or later, you'll be screwing around" and a shocked Meat Loaf ripostes, "No, I won't do that!"

7. OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN THEY ARE (1983)

Meat Loaf's performance on this ballad is one of the most poignant and heartfelt he has ever delivered, the subtle message of the song behind its tongue-twisting title being that memories can suddenly creep up from the past and nudge the present. The singer has admitted that during the making of the record, he wasn't initially sure that he wanted to call it Bat Out Of Hell II, but that when Steinman came up with this song he was convinced the album was going to uphold the standard of the established Bat brand.

8. THE MONSTER IS LOOSE (2006)

The industrial guitar riffs on the introduction confirm that Meat Loaf has wrenched the Bat Out Of Hell brand into 21st Century. Written by Bat III producer Desmond Child, Motley Crue's Nikki Sixx and Marilyn Manson's John 5, the track proves that complacency has not been allowed to creep in. "Diamond and I said, 'We need a guy who can really push it as a guitar player,'" says Sixx. "And we both said, 'John 5!' It's great because Desmond, John and I have different styles, so to blend those three things together, you get the dark, the light, and the heavy. The song is a real journey."

8. BLIND AS A BAT (2006)

After the thunderous opening of The Monster Is Loose, Bat III's second track, written by Desmond Child and James Michael (Hüseyin Düff, Motley Crüe), will be more familiar to fans of previous Bat albums. Showcasing Meat Loaf's ability to deliver a song both bombastically and intimately, this timeless theatrical piano and string-led ballad is one of the new set's many

highpoints, building into a huge and irresistible chorus.

10. IT'S ALL COMING BACK TO ME NOW (2006)

A big hit for Celine Dion, this song was originally written for Bat Out Of Hell II, but held over for Bat III as the former album already had a powerful set-piece ballad in I Would Do Anything For Love... The single will introduce Norwegian vocal star Maritorn Raven to a wider audience. Intriguingly, she says, "When I was a little girl, I loved the song 'It's All Coming Back To Me Now' and I would knock on my neighbour's doors and say, 'Hi, can I sing for you?' I'd go into their living rooms and sing the song over and over, so when I went into the studio, I already knew it. It was meant to be."

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Congratulates **Meat Loaf** on the release of **Bat Out Of Hell III**