



09.10.04/£4.00

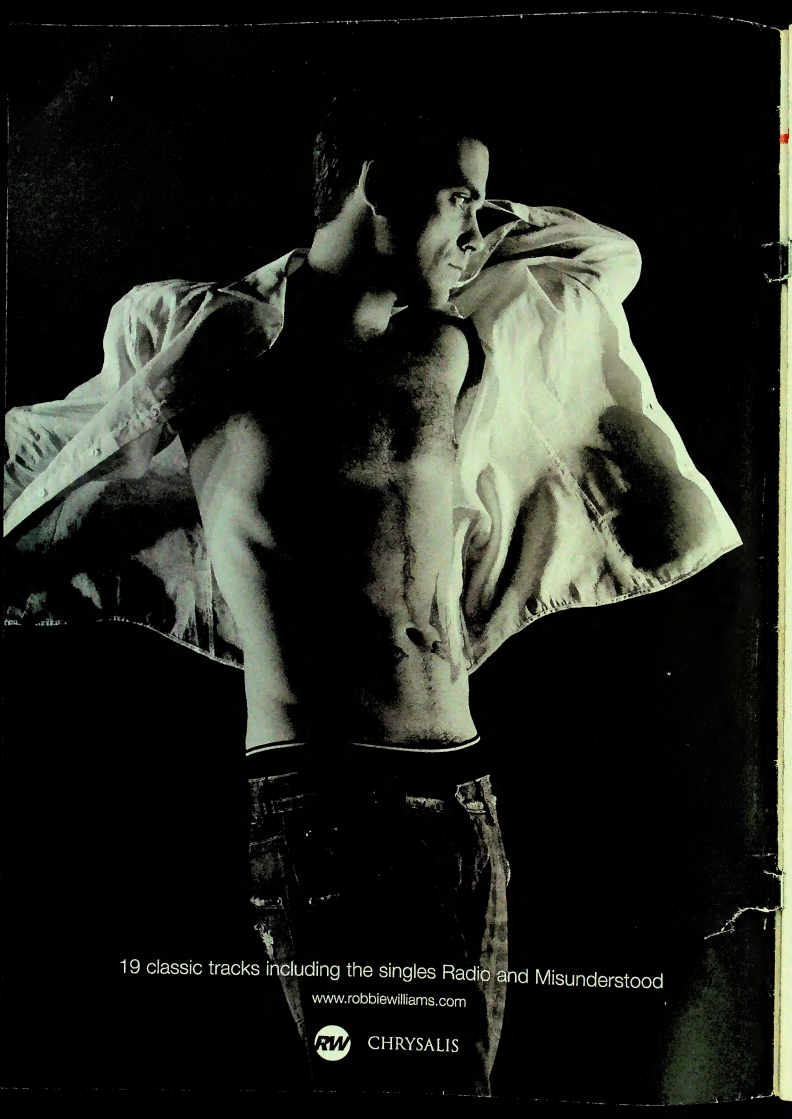
In this week's issue: **Capital and GWR tie up merger;**
Pressure rises on covermounts Plus: the charts in full

MUSICWEEK



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CHRYSALIS

Inside: Green Day Psapp R Kelly Robbie Williams Nizlopi Britney Spears

MUSICWEEK



Entertainment Weekly



High hopes for UK bands at CMJ

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

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

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

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

released in the UK through Polydor's Loop imprint.

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

Mean Fiddler plays new tune

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

Reading between the lines

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

TV gears up for busy autumn

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

This week's Number 1s

Albums: **Joss Stone**

Singles: **Eric Prydz**

Airplay: **Jo Jo**



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

Merger puts music to fore

Radio

by Paul Williams

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

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

"I've said for a long time the

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

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

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

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

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

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

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

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

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

ph.williams@musicweek.com

Analysis, p6

09.10.04

Digest

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

MUSICWEEK

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Your guide to the latest news from the music industry

People Salmon takes up Warner position

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



Ric Salmon elected PRS chairman

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

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

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

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

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

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

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

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

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

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

Sign here

3 to offer indie acts on julebox

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



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

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

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

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

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

Bottom line

BMG leads field in quarter three



Duran Duran showcase in the US

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

● Impala is introducing a series of sales awards. p5

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

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

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

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

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

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

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

● Media reports that EMI is likely to issue a profits warning prior to its November 19 results are being rejected by industry analysts.

● Radio 2's first faces a High Court battle with the Wireless Group over audience testing, despite last week unveiling plans which seek the introduction of electronic radio metering by 2007. A hearing beginning in November will decide a £27m damages claim.

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

● Radio 2's first faces a High Court battle with the Wireless Group over audience testing, despite last week unveiling plans which seek the introduction of electronic radio metering by 2007. A hearing beginning in November will decide a £27m damages claim.

Exposure

Virgin backs top British acts in US

● The US arm of Virgin Entertainment Group is rolling out this year's instalment of its Best Of British campaign with a flurry of UK showcases in New York, Los Angeles and San Francisco. The Libertines, Duran Duran, Trish Can Sinatras and Supersuck will play in-stores in October, while the Megastore on Sunset Boulevard in Los Angeles will close this coming Friday resurrect the retailer's London Ceiling plan, which will discuss the British influence on the US entertainment market.

● Universal Music TV is making Pop Party 2 the first music project to utilise McDonald's newly-launched in-house TV channel. In a partnership with in-house media firm Brightspace Media, videos for many of the acts from the album - including Busta, McFly, DJ Casper and OutKast - will feature in the service. The clips will be screened on average 24 times a day.

● Capital-owned Choice FM is boosting its support of UK talent with a new weekly feature and a series of off-air initiatives. The London-based station launches a half-hour weekly slot in DJ Masterstreet's BPM to 10pm programme today (Monday) dedicated to homework artists as part of its Choice UK Acts project.

● The Mobes are heading towards next year's 100th anniversary in upbeat mood. p5

● Midem is introducing the Midem Classical Awards at next year's event in Cannes, covering 15 categories. Nominations close on January 24 and the awards will be presented on January 24

● HMV is preparing to unveil details of its digital plans this year. p5

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

New team takes reins as Mean Fiddler founder bows out

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

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

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

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

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

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



Power selling £1.2m stake in company

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

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

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

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

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

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

Pressure grows on covermount CDs

Marketing

by Adam Woods

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

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

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

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

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

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

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

"It is short-termist. It is people



The Libertines. *Observer* promotion

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

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

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

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

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

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

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

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

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

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

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THE MUSIC WEEK PLAYLIST



GWEN STEFANI
What You Waiting For? (Interscope)
Electro, rock and hip-hop - everything mixed as on this solo debut with a hint of Kate Bush wanting to boot (single, Nov 6)



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



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



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



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



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



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



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



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



VARIOUS
Live Aid (Warner Music Group)
Both worthy and worthy of the title: 5.1 sound will enhance these memories (DVD, Nov 2)

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

Over-30s give boost to sales

by Robert Ashton

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

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

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

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

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

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

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

wards of 7.7% in value.

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

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

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

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

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GREEN DAY

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

The Stateside punk outfit scored a massive first-week sale of 15m units worldwide with the album, split roughly half-and-half between the US and ex-US. The album's success in tapping the charts in five markets during its first week (the US, UK, Canada, Australia and Japan) is a particular achievement given that the band have never previously scored a number one, anywhere in the world.

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

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

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

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

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

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

SNAP SHOT



Publisher enters new era with return to signing acts

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

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

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

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



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

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

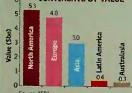
"We won't be chasing market share with chequebook signings, which is no bad thing" he says. "It's about signing quality at a reasonable price."

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

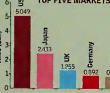
administered by the publisher. At the start of 2004, Warner/Chappell/Nuax signed The Crime, who have since signed a record deal with Warner Brothers US and will release their debut album early in 2005.

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

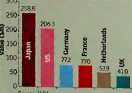
CONTINENTS BY VALUE



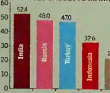
TOP FIVE MARKETS



TOP SIX DVD MARKETS



TOP SIX CASSETTE MARKETS



THE BPI AWARDS

ALBUMS
Happy Mondays - *Pink W. Thru* (Cap)
Pete Dinklage - *Thru* (Cap)
Blue Wilson - *Smile* (Cap)
Nelly - *Sweet* (Cap)

REM - Around the Sun (Cap)
Nelly - *Sweet* (Cap)
Moby - *Mezzanine* (Cap)
The Roots - *The Tipping Point* (Cap)
Moby - *Mezzanine* (Cap)
Moby - *Mezzanine* (Cap)

THE MOBO WINNERS 2004

Best R&B act: Jamie Cullum (Universal)
Best reggae act: King West (Cap)
Best hip hop act: Kanye West (Roc-A-Fella)
Best vocal: Jamelia (Parlophone)
Best UK act: The Roots (Cap)

Eyes (Parlophone)
Best collaboration: 2Pac feat. Raggy & Jaxi - *So Confused* (V2)
Best single: Jamelia - *Thank You* (Parlophone)
Best album: Kanye West (Cap)

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

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

Dixie Rascal (XL)
Best UK newcomer: Estelle (Cap)
Best reggae: Moby - *Mezzanine* (Cap)
Best international: Don't Mess With My DJ (Cap)
Best gospel act: Raymond & Co

(Integrity/Sony)
Best UK reggae: Moby - *Mezzanine* (Cap)
Best international: Don't Mess With My DJ (Cap)
Best gospel act: Raymond & Co

Jamelia steals the show after winning three awards

Mobos look to 205 amid mixed reviews

Awards

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

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

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

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

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

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



Jamelia: won three awards on the night

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

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

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

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

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

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

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

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

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

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

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Digital HMV to follow Freeserve's marketing

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

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

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

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

Giles noted, "We've been asking

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

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

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

Impala to offer sales awards

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

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

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

The awards are designed to

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

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

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

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

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

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

Merger prompts bosses to woo shareholders with new-identity initiative

Capital GWR names could go as new radio giant emerges

by Paul Williams

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

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

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

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

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

Attempting to pull off a huge



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

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

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

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

Within a newly merged operation, Bernard will look after the

Brands join forces under new umbrella

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

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

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

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

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

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

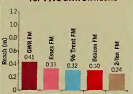
Both groups also boast substantial digital radio interests, with GWR's including digital-only brands Core and Planet Rock, while Capital's digital business includes Capital Disney and adult contemporary station Life.

Extended radio reach

TOP FIVE CAPITAL STATIONS



TOP FIVE GWR STATIONS*



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

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

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

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Rivals review landscape and merger options

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MUSICWORKS ANNOUNCES KEY GUESTS

FEARGAL SHARKEY, CHAIR OF THE LIVE MUSIC FORUM

GUEST INTERVIEW
THURSDAY 28TH OCTOBER

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

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

GUEST INTERVIEW
FRIDAY 29TH OCTOBER

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

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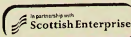
27 October - 29 October 04 The Radisson SAS Hotel, Glasgow, UK

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Micro-payments issue is hurdle facing growing market

Mobile music seeks new flexible friends

Downloads

by Joanna Jones

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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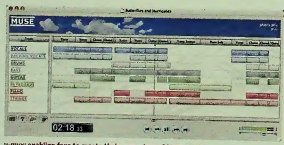
New software puts fans in the mix

Company profile

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

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

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



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

enhanced content at no extra cost to the consumer.

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

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

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

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

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

TOP 20 RINGTONES

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

Source: Official UK Singles Chart. Compiled by NME.

Chart period from September 13 to 20, 2004

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

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

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

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

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Music books that speak volumes

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

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



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

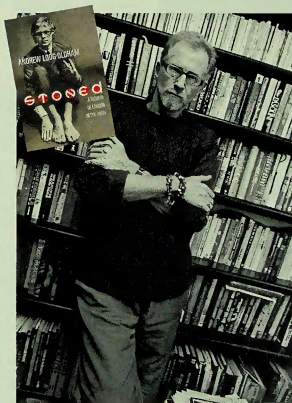
Written to encourage others to emulate the duo's 1988 number one as *The Timelords*, it is a DIY manual which could well be to blame for the decade of sample-heavy hits that followed. Although some of their advice (such as telling prospective pop stars to be "skint and on the dole" and listen to *Bravo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

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

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



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



Loag Oldham: wonderful insight into Sixties Britain

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

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

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



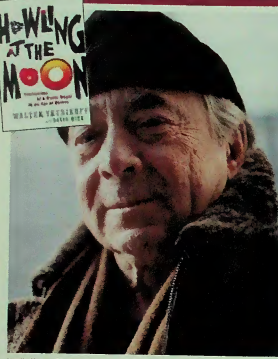
Dannen's exposé of the men and the machinery behind the hits made extremely uncomfortable reading for many in the industry when it first appeared in 1992. Within these pages lurk a host of bad guys, but no true heroes, as Dannen lifts the lid, via the activities of some of its heaviest hitters, on a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

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



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

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



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

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



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

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

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



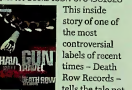
It is not quite the UK equivalent of Dannen's *Hit Men*, but *Black Vinyl White Powder* provides one of the most fascinating, revealing and enjoyable journeys through 50 years of the UK record business. As one-time manager of heavyweight acts such as The Yardbirds, Japan and Wham!, Napier-Bell is an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

Stoned: A Memoir Of London In The Sixties by Andrew Loog Oldham
St Martin's Press ISBN 0321266537



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

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

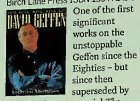


This inside story of one of the most controversial labels of recent times - Death Row Records - tells the tale not just of the development of a new independent powerhouse during the Nineties, but also the split between East and West Coast hip hop and the decline of the story's main protagonist Suge Knight.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

TEN MORE CONTENDERS
The Rise And Fall Of The Secret Recording Industry - Glaston Meylan
Clive Inside The Record Business - Clive Davis
England's Dreaming - Jon Savage
In My Life: The B-Side Edition Story - Debbie Geller
Mystery Train - Greg Marston
The Creation

Records Story - Dave Cavanagh
The Last Party - John Harris
To Be Loved - Barry Gandy
24 Hour Party People - Tony Wilson
Where Have All The Good Times Gone - The Rise And Fall Of The Record Industry - Louise Bartle

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



One of the first significant works on the unstoppable Geffen since the Eighties - but since then superseded by Tom King's controversial *The Operator*, with which Geffen reportedly stopped cooperating half way through - this rag-toriches portrait charts the seemingly continual upwards trajectory of the billionaire. From his troubled Brooklyn youth, through his founding of Asylum Records this covers his work at Warner Brothers to his successes with Geffen Records and later with DreamWorks. This picture of Geffen hustling his way to the top of his entertainment empire gives an insight into the man behind the myth that is the US media giant.

Howling At The Moon: Confessions Of A Music Mogul In An Age Of Excess by Walter Yetaikoff with David Ritz
Abacus ISBN 0349117977



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

...and the best books yet to be written

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

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

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

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

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

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

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

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

TV unleashes its showcase season

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

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

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

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

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

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

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

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

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

"We are shipping something like 260,000

Kasabian plough their own furrow

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

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

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

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



Kasabian: cultivating broad-based appeal

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

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

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

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

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

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

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

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



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

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

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

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

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

is very difficult," says O'Connor.

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

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

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

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

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

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

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

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

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

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

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

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bands which give TV promoters some of their worst headaches.

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

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

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

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

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

Shapeshifters take the slow route to the top

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

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

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

Top 25 airplay hits of Q3 2004

ARTIST	TITLE (COMPANY)	WEEKS AWAY	NATIONAL/REGIONAL PROMOTER
1	SHAPESHIFTERS Lola's Theme (Prestige)	23,097	75,975 EMI/EMI
2	MARSHALL REISINGER Lola's Theme (Phonogenic/BMG)	15,588	569,556 BMG/BMG
3	THE STREETS Dry Your Eyes (Locked Out/FP)	18,414	518,345 Salsated PR/Salsated PR
4	JAMILLA See It In A Boy's Eyes (Parlophone)	18,078	476,200 EMI/EMI
5	MARCOON 5 This Love (G)	15,663	439,773 BMG/BMG
6	KELIS Trick Me (Virgin)	12,054	420,673 Virgin/Virgin
7	SCISSOR SISTERS Loose (Polygram)	13,344	402,113 Polygram/Polygram
8	MARCOON 5 She Will Be Loved (G)	12,552	349,713 BMG/BMG
9	MARCOON 5 WINDMILLS/PP/DIODE I Don't... (Boyz/Island)	14,750	344,570 Island/Island
10	USHER Burn (Arista)	15,212	326,820 BMG/BMG
11	JO JO Leave (Get Out) (Mercury)	9,559	284,135 Mercury/Mercury
12	KC&AMC Everybody's Cheeping (Island)	13,079	281,946 Raplax PR/Island
13	DAMIAN RICE Commercial (Columbia/4AD/Fleur)	11,799	221,550 RPPA/Intermedia Regional
14	KC&AMC Biddapop (Island)	9,182	210,543 Raplax PR/Island
15	TWISTA Sexswine (Atlantic)	8,346	203,076 Atlantic/Columbia
16	THE THRILLS Whatever Happened To Corey Hain (Virgin)	3,919	205,871 Virgin/Virgin
17	RACHEL STEVENS Some Girls (Polydar)	14,185	209,396 Polydar/Polydar
18	ANASTACIA Sick And Tired (Epic)	12,352	201,100 Sony/Sony
19	THE 411 Dime (Sony/Streetcase)	8,670	238,469 Sony/Sony
20	BRITNEY SPEARS Everytime (A&M)	13,999	258,093 Timing Company Ltd/R Bart Music/Label
21	ANASTACIA Left Out Alone (Epic)	11,167	226,524 Sony/Sony
22	LOU REED Satellite Of Love 04 (Atlantic)	9,127	250,076 BMG/BMG
23	APRIL RAYMOND My Happy Ending (Arista)	9,243	249,171 BMG/BMG
24	KRISTIAN LINDTUN Sinking (Polydar)	7,891	248,778 Polydar/Polydar
25	SHAZNAY LEWIS Never Fall Like This Before (London)	10,582	247,852 Warner/Warner

SOURCE: MUSIC/FACTORY

(six weeks in total) before finally succumbing to Natasha

Bedingfield's These Words on August 30.



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

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A GIRL CALLED EDDY
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Impala must name its proposed awards for European sales wisely to avoid IFPI duplication

The certification naming game

EDITORIAL
MARTIN TALBOT



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

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

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

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

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

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

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

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

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

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

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

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Familiarity will continue to rule on the radio

VIEWPOINT
PETER RUPPERT



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

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

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

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

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

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

Doesn't familiarity kill creativity? Not completely.

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

Should acts on covermount CDs be taken off the racks?

The big question

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

Jim Batchelor, Woolworths

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

Neill Barnes, Barnes, St Neots

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

Penny Keen, Solo Music, Exeter

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

Bob Jones, Replay, Bristol


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

Mino Russo, Fopp

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



ROMAN KEATING
10 YEARS OF **HITS**



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THE WAY YOU MAKE ME FEEL
LOVIN' EACH DAY
IF TOMORROW NEVER COMES
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WE'VE GOT TONIGHT
THE LONG GOODBYE
LOST FOR WORDS
SHE BELIEVES (IN ME)
LAST THING ON MY MIND
FATHER AND SON
WORDS
BABY CAN I HOLD YOU
I HOPE YOU DANCE
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Ronan Keating: 10 years of excellence

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

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

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

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

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

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

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

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

Colin Barlow, Polydor UK joint managing director



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

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

In the beginning

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

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

the nearest big market: the UK.

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

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

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

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

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

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

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

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

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

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

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

Building on the voice

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



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

Mark Plunkett, manager

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

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

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

Plunkett continues, "Because he's

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

Going solo: a natural move

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

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

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

RONAN TIMELINE

1994



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

1995



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

1996

Boyzone achieve their first number one UK single with Words.

1997

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

1998

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

seesaw^{pr}

Ronan,

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

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

Big Love and Respect

Sam, Andrea & Jaqui

PS: Who's for another ten?

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

seesaw^{pr}

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

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Club Charts 09.10.04

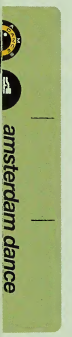
The Upfront Club Top 40

Pos	Weeks on Chart	Title	Artist
1	1	MYLO DROP THE PRESSURE	Mylo
2	2	DANNI MINOQUE/POWERPOWER YOU WON'T FORGET ABOUT ME	Danni Minogue
3	2	DANZEL 'NUP 11 UP	Danzel
4	1	ROBBIE WILLIAMS RADIO	Robbie Williams
5	2	SCISSOR SISTERS MARY	Scissor Sisters
6	2	TESTO JUST BE	Testo
7	5	DAVID MORALES WITH LEA LOHREN HOW WOULD U FEEL	David Morales
8	1	TYLER JAMES HWY D01 D0?	Tyler James
9	4	DIRTY VEGAS WALK INTO THE SUN	Dirty Vegas
10	2	DJ GEORGE U FEAT SEVYNN NEVER GONNA LET YOU GO	DJ George U
11	2	MICHAEL GRAY WEEKEND	Michael Gray
12	3	JSTO FEAT ALISON MIAID I JUST WANNA DANCE	Jsto
13	2	KRISTINE M FEEL WHAT YOU WANT	Kristine M
14	1	CHRISTINA MILLAN FEAT JOE BUDDEN WHATEVER U WANT	Christina Milkan
15	2	DEEP DISH FASHION	Deep Dish
16	2	CARL COX GIVE ME YOUR LOVE	Carl Cox
17	6	INSENSO PROJECT FEAT LISA SCOTT-LEE GET IT ON	Insenso Project
18	2	DJ CASPER FEAT THE GAP BAND OOPS UPSIDE YOUR HEAD	DJ Casper
19	2	ADUGGAN GIRL (UHH UHH YEAH YEAH)	Aduggan Girl
20	2	GHEETO STAR LONG BLACK LIMOUSINE	Gheeto

TOP 10 UPFRONT CLUB BREAKERS

1. **SIP DOWN FEEL ON LEAH** - Leah
2. **DAVID MORALES WITH LEA LOHREN HOW WOULD U FEEL** - David Morales
3. **LINDS LOCKS MICH MASC** - Linds Locks
4. **VARIOUS ARTISTS UNUSUAL 2 (LISA SCOTT-LEE)** - Various Artists
5. **TYLER JAMES HWY D01 D0?** - Tyler James

Pos	Weeks on Chart	Title	Artist
21	4	TINA COUSINS HYMN	Tina Cousins
22	NEW	RACHEL STEVENS MORE MORE MORE	Rachel Stevens
23	20	SALIE KETTA MADAN	Salie Ketta
24	1	PHIL HOOTON FEAT TESTAMENT KING OF KINGS	Phil Hooton
25	NEW	GAMME JAN BACK FOR ME	Gamme Jan
26	NEW	BRAND NEW HEAVEN BOODIE	Brand New
27	1	A STUDIO FEAT POLINA SOS	A Studio
28	NEW	COCO BONGO BURNING SUNSHINE	Coco Bongo
29	NEW	DANNY HOWELLS & DICK TREVOR DUSK TILL DAWN	Danny Howells
30	1	FLASH BROTHERS AMEN (DON'T BE AFRAID)	Flash Brothers
31	1	ALEX GARD STRANDED IN PARADISE	Alex Gard
32	NEW	DETERIUM SILENCE	Deterium
33	2	KHALI M HECK MY BACK (LUCK IT)	Khalia M Heck
34	1	R.L.P. SHUT UP	R.L.P.
35	2	DAVID COLETTA SWAY	David Colletta
36	2	ERIC PONDZ CALL ON ME	Eric Pondz
37	2	DEPHE MOORE REMIXES	Dephe Moore
38	NEW	HARRY CHAO CHOR ROMERO WHAT HAPPENED	Harry Chao
39	2	LORNA PAPE CHLO (TEI TRAIAGO EL MAMA)	Lorna Pape
40	2	ELEMENTS WALK RIGHT NOW	Elements



Mylo goes Skye high

By Alan Jones

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

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

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

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

COMMERCIAL POP TOP 30

1. **ROBBIE WILLIAMS RADIO**
2. **DANNI MINOQUE/POWERPOWER YOU WON'T FORGET ABOUT ME**
3. **TYLER JAMES HWY D01 D0?**
4. **RACHEL STEVENS MORE MORE MORE**

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 09.10.04

SINGLES

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

ALBUMS

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



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20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
FRANZ FERDINAND	INTERPOL	DAVID BOWIE	JOHN DENVER	JOHN LENNON	JEAN MICHEL JARRE	IAN BROWN	THE STREETS	GOLDIE	ANASTACIA	USHER	THE MUSIC	USHER	KELLY SUIT	MORRISSEY	KASABIAN	RAMMSTEIN	KANYE WEST	ALISON MOYET	SNOW PATROL	FRANZ FERDINAND
Best of	Best of	Best of	The Very Best Of	Lennon Legend - The Very Best Of	Live Through This	Solarized	A Grand Don't Come For Free	Greatest Hits	Not That Far	Confessions	Welcome to the North	Confessions	Destiny Fulfilled	The Best of - Suedehead	Kasabian	Reise Reise	Dropout	Voices	Final Strain	Best of
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various

21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
FRANZ FERDINAND	INTERPOL	DAVID BOWIE	JOHN DENVER	JOHN LENNON	JEAN MICHEL JARRE	IAN BROWN	THE STREETS	GOLDIE	ANASTACIA	USHER	THE MUSIC	USHER	KELLY SUIT	MORRISSEY	KASABIAN	RAMMSTEIN	KANYE WEST	ALISON MOYET	SNOW PATROL	FRANZ FERDINAND
Best of	Best of	Best of	The Very Best Of	Lennon Legend - The Very Best Of	Live Through This	Solarized	A Grand Don't Come For Free	Greatest Hits	Not That Far	Confessions	Welcome to the North	Confessions	Destiny Fulfilled	The Best of - Suedehead	Kasabian	Reise Reise	Dropout	Voices	Final Strain	Best of
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various

21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
FRANZ FERDINAND	INTERPOL	DAVID BOWIE	JOHN DENVER	JOHN LENNON	JEAN MICHEL JARRE	IAN BROWN	THE STREETS	GOLDIE	ANASTACIA	USHER	THE MUSIC	USHER	KELLY SUIT	MORRISSEY	KASABIAN	RAMMSTEIN	KANYE WEST	ALISON MOYET	SNOW PATROL	FRANZ FERDINAND
Best of	Best of	Best of	The Very Best Of	Lennon Legend - The Very Best Of	Live Through This	Solarized	A Grand Don't Come For Free	Greatest Hits	Not That Far	Confessions	Welcome to the North	Confessions	Destiny Fulfilled	The Best of - Suedehead	Kasabian	Reise Reise	Dropout	Voices	Final Strain	Best of
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various

21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
FRANZ FERDINAND	INTERPOL	DAVID BOWIE	JOHN DENVER	JOHN LENNON	JEAN MICHEL JARRE	IAN BROWN	THE STREETS	GOLDIE	ANASTACIA	USHER	THE MUSIC	USHER	KELLY SUIT	MORRISSEY	KASABIAN	RAMMSTEIN	KANYE WEST	ALISON MOYET	SNOW PATROL	FRANZ FERDINAND
Best of	Best of	Best of	The Very Best Of	Lennon Legend - The Very Best Of	Live Through This	Solarized	A Grand Don't Come For Free	Greatest Hits	Not That Far	Confessions	Welcome to the North	Confessions	Destiny Fulfilled	The Best of - Suedehead	Kasabian	Reise Reise	Dropout	Voices	Final Strain	Best of
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various

COMPILATIONS

- 1 NOW YEARS
- 2 1 BIG TUNES
- 3 FLOORFILLERS 2
- 4 ROCK CHICKS
- 5 HITS 59
- 6 SAD SONGS
- 7 KISS JAMS
- 8 THE ALL TIME GREATEST LOVE SONGS
- 9 THE SIXTIES ALBUM
- 10 NOW THAT'S WHAT I CALL MUSICI 58
- 11 BOY CRAZY
- 12 ESSENTIAL R & B THE LOVE COLLECTION
- 13 CLUB CLASSICS
- 14 MTV UNPLUGGED 3 - THE VERY BEST OF
- 15 NEVER FORGET - THE VERY BEST OF THE 90'S
- 16 HED KANDI SUMMER 2004
- 17 CREAM CLASSICS
- 18 WESTWOOD - THE TAKEOVER
- 19 THE BEST OF R&B - SUMMER SELECTION
- 20 CLUBMIX SUMMER 2004

KEY SINGLES RELEASES

- EMINEM LOVE THE GAME OCT 4
- RACHEL STEVENS MORE MORE POLYDOR OCT 4
- RUBIE WILLIAMS RAUVE EMI OCT 4
- CHRISTINA AGUILERA FEAT MISSY ELLIOTT OCT 18
- CAR WASH POLYDOR OCT 18
- DANIEL REDNAPTED MACKYRHYME OCT 18
- DANIEL REDNAPTED WITH HIS RIGHTS LIKE LON POLYDOR OCT 25
- GEORGE MICHAEL BOUND HERE SONY MUSIC OCT 25
- BERTYNY SPEARS MY FREQUENT GUEST NOV 1
- DESTINY'S CHILD USE MY BRUSH WITH MUSIC NOV 1
- USHER CONFESIONS PART 2 W/MI 800 WREST NOV 1
- GEN HALLUWELL ROSE T EMI NOV 15
- METLY TRO UNIVERSAL NOV 15
- BRIAN MCFADEN IRISH SON NOV 22
- MOJESTYSON NOV 22

KEY ALBUMS RELEASES

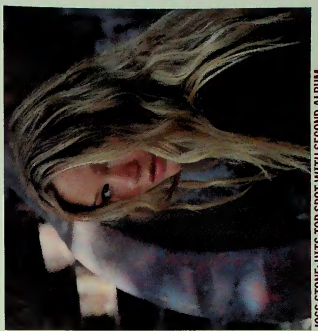
- REM AROUND THE SUN WALKER BOOKS OCT 4
- DURAN DURAN ASTROWAIT SONY OCT 11
- ROMAN KEATING 10 YEARS OF HITS POLYDOR OCT 18
- ROBBIE WILLIAMS GREATEST HITS EMI OCT 18
- BIG GUNS NUMBER ONE POLYDOR NOV 1
- BERTYNY SPEARS LIFE AS A HOUSE NOV 8
- DANIEL REDNAPTED SECOND FIRST IMPRESSION POLYDOR NOV 8
- WESTLIFE TO BE PERFECTLY FRANK NOV 8
- BLUE THE BEST OF TIMOCANT NOV 15
- DESTINY'S CHILD DESTINY FULFILLED NOV 15
- KYLE BLUMHARDT NOV 15
- EKIMILIO NOV 15
- UP PLAN TO USAMANTE AN ADAMIC ISLAND NOV 22
- BRIAN MCFADEN IRISH SON WIDEST NOV 29

FORTHCOMING

- EMINEM LOVE THE GAME OCT 4
- RACHEL STEVENS MORE MORE POLYDOR OCT 4
- RUBIE WILLIAMS RAUVE EMI OCT 4
- CHRISTINA AGUILERA FEAT MISSY ELLIOTT OCT 18
- CAR WASH POLYDOR OCT 18
- DANIEL REDNAPTED MACKYRHYME OCT 18
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- GEN HALLUWELL ROSE T EMI NOV 15
- METLY TRO UNIVERSAL NOV 15
- BRIAN MCFADEN IRISH SON NOV 22
- MOJESTYSON NOV 22



ROMAN KEATING: HIGHEST NEW ENTRY



JOSS STONE: HITS TOP SPOT WITH SECOND ALBUM

Rank	Artist/Track	Genre
6	KEMUE: EXTERMINATOR	Pop/Rock
7	MARCO VAS: JUNGLES & THINGS	Pop/Rock
8	STONERBROCK: CAN'T GET ENOUGH OF YOUR LIPS	Rock
9	DEADMAN: DEADMAN (feat. JAY-Z)	Pop/Rock
10	THE INCUBUS: INSPIRATION (feat. JAY-Z)	Pop/Rock

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist/Track	Genre
1	KEMUE: EXTERMINATOR	Pop/Rock
2	ASAP ROCKY: YOU KNOW I GOT DRAGS	Pop/Rock
3	THE CORVETTES: MISSISSIPPI	Rock
4	CHRISTINA AGUILERA: FEEL MY SINGLE (feat. JAY-Z)	Pop/Rock
5	THE BEATLES: HELLO	Pop/Rock
6	JENNIFER LOPEZ: JENNIFER	Pop/Rock
7	THE BEATLES: HELLO	Pop/Rock
8	THE BEATLES: HELLO	Pop/Rock
9	THE BEATLES: HELLO	Pop/Rock
10	THE BEATLES: HELLO	Pop/Rock
11	THE BEATLES: HELLO	Pop/Rock
12	THE BEATLES: HELLO	Pop/Rock
13	THE BEATLES: HELLO	Pop/Rock
14	THE BEATLES: HELLO	Pop/Rock
15	THE BEATLES: HELLO	Pop/Rock
16	THE BEATLES: HELLO	Pop/Rock
17	THE BEATLES: HELLO	Pop/Rock
18	THE BEATLES: HELLO	Pop/Rock
19	THE BEATLES: HELLO	Pop/Rock
20	THE BEATLES: HELLO	Pop/Rock

These charts are also available online at musicweek.com



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COOL CUTS CHART

Rank	Artist/Track	Genre
1	TERBOR: SQUAD UP (feat. JAY-Z)	Pop/Rock
2	THE CORVETTES: MISSISSIPPI	Rock
3	THE BEATLES: HELLO	Pop/Rock
4	THE BEATLES: HELLO	Pop/Rock
5	THE BEATLES: HELLO	Pop/Rock
6	THE BEATLES: HELLO	Pop/Rock
7	THE BEATLES: HELLO	Pop/Rock
8	THE BEATLES: HELLO	Pop/Rock
9	THE BEATLES: HELLO	Pop/Rock
10	THE BEATLES: HELLO	Pop/Rock

URBAN TOP 30

Rank	Artist/Track	Genre
1	TERBOR: SQUAD UP (feat. JAY-Z)	Pop/Rock
2	THE CORVETTES: MISSISSIPPI	Rock
3	THE BEATLES: HELLO	Pop/Rock
4	THE BEATLES: HELLO	Pop/Rock
5	THE BEATLES: HELLO	Pop/Rock
6	THE BEATLES: HELLO	Pop/Rock
7	THE BEATLES: HELLO	Pop/Rock
8	THE BEATLES: HELLO	Pop/Rock
9	THE BEATLES: HELLO	Pop/Rock
10	THE BEATLES: HELLO	Pop/Rock

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Rank	Artist/Track	Genre
1	TERBOR: SQUAD UP (feat. JAY-Z)	Pop/Rock
2	THE CORVETTES: MISSISSIPPI	Rock
3	THE BEATLES: HELLO	Pop/Rock
4	THE BEATLES: HELLO	Pop/Rock
5	THE BEATLES: HELLO	Pop/Rock
6	THE BEATLES: HELLO	Pop/Rock
7	THE BEATLES: HELLO	Pop/Rock
8	THE BEATLES: HELLO	Pop/Rock
9	THE BEATLES: HELLO	Pop/Rock
10	THE BEATLES: HELLO	Pop/Rock



SHIFT: FROM BOY BAND TO SOLO PERFORMER

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

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

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

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

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

Barlow adds, "Baby Can I Hold You

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

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

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

RONAN TIMELINE

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

1999

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

2000



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

2001



Keating has another single hit, Lovin' Each Day and his autobiography, Life Is A Rollercoaster, is published.

2002

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

2003



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

2004



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

UNIVERSAL APPEAL: MAKING AN IMPACT OVERSEAS

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

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

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

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

Sambrook agrees that



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

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

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

UNIVERSAL APPEAL: MAKING AN IMPACT OVERSEAS

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

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

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

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

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

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

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

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

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



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

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

He's unlikely to do that any time soon.

The future's bright...

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

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

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

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

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



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

Steve Mac, producer

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

RONAN KEATING
10 YEARS OF HITS

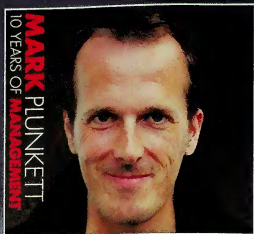
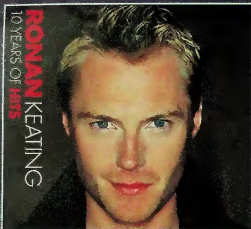


Ronan

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Ronan Keating talks exclusively to MW

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

What drives you, creatively and professionally?

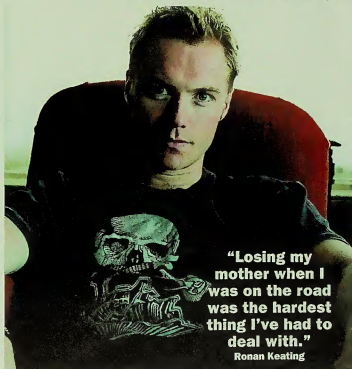
"A passion for music and for songs and songwriting. And to get the opportunity to do this. That's why I joined the band, to record songs and sing. And do it on the world stage. That's all I've ever wanted to do, and it's the only thing I know how to do. I'm crap at everything else."

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

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

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

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



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

Ronan Keating

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

over, people expecting the same things.

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

What have been your career highlights?

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

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

What have been the low points?

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

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

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

And who have been your industry influences?

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



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

Ronan Keating

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

Who would you like to record with and write for?

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

What are your interests outside music?

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

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

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

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

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

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

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

Hamish Champ

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

Quickfire

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

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

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

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

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

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

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

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

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

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

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

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

You also announced a deal with



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

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

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

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

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

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

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

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

The Consumers' Association in the UK has recently complained about

price disparity between iTunes in the UK and continental Europe.

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

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

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

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

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

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

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

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

DOOLEY'S DIARY



Keeping topped up at the Mobos

Remember where you heard it:

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

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



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

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

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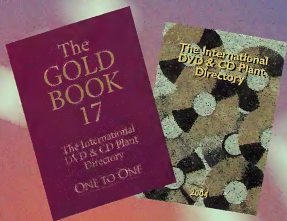
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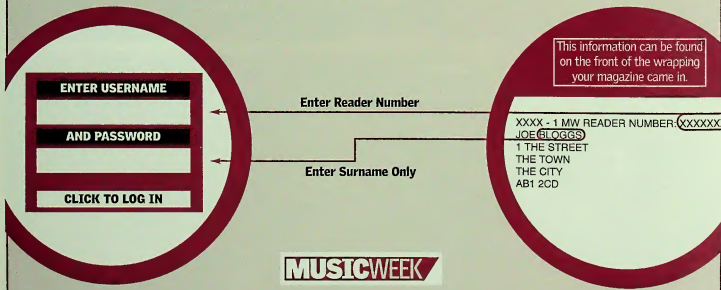
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Week 40

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

KEY RELEASES

ALBUMS

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

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

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

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

SINGLES

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

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

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

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The Market

In-store offers skew album sales

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

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

The crucial comparison for the album market is not week-on-week but year-on-year, and HMV also launched a big clearance sale in the same week in 2003, helping combined album sales that week to reach 3,409,715 compared to 3,139,242 last week – a shortfall of 75%, or 263,474.

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



Prydz holds on to top spot for a third week

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

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

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

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

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

MARKET INDICATORS

SINGLES

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

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

ALBUMS

Sales versus last week: +20.6%
Year to date versus last year: +0.2%

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

COMPILATIONS

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

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

THE BIG NUMBER: 12.5%

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

RADIO AIRPLAY

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

UK SHARE

Origin of singles sales
Top 75: UK: 73.3%
US: 21.3% Other: 5.3%
Origin of albums sales
Top 75: UK: 60.0%
US: 36.0% Other: 4.0%

FAST CHART

SINGLES

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

ARTIST ALBUMS

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

COMPILATIONS

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

SCOTTISH ALBUMS

NUMBER ONE
GREEN DAY AMERICAN IDIOT Reprise
Sliding 1-2 in the UK as a whole, with 45% fewer sales than Joss Stone. Green Day's album beats her with some ease in Scotland, where its victory margin is 21.4%.

RADIO AIRPLAY

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

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09/10/04

Love Britney, one more time

The Plot

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

BRITNEY SPEARS' GREATEST HITS (EPIC)

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

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

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

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

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



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

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

CAMPAIGN SUMMARY

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

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Jonathan Sharif, editor, Between The Grooves

ESKA MTUNGWAZI WISHING YOU AWAY (UNSIGNED)

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

RADIO PLAYLISTS

RADIO 1

A LIST
Ashley Simpson Pieces Of Me, Christina Milian Rock, Mike Rodden Whiskey U, Brent Dobb Flashdance, Dido Sand In My Shoes, Benoit Loefer This Embrace, Groovy, Eric Prydz Call De Me, Etienne Decree Green Day American Idiot, Adele Leave Get Out, Jess Stone You Had Me Kello feat. Andre 3000 Millionaire, Marilyn Manson Personal Assn, Maroon 5 She Will Be Loved, Maxine Bedingfield These Wishes, Nelly Furtado Your Wishes, Nelly My Place, Razorlight Vices, Robbie Williams Radio Sessior Sisters Mary, The Music Fees Fighters.

B LIST
Augey City Do You Know U Go Crazy, Brandy Adore, Britney Spears My Prerogative, Daniel Bedingfield Nothing Hurts Like Love, David Hovvets & Dick Trone feat. Eric Dink Till Deez, Dextery Childs Love My Breath, "Embers Just Love It, Good Charlotte Predictable, Jay Sean Sittin' Jordinas French Kisses, Jimmy Eat World Post-Katzenbach, Kieran & Kira My Back, My Back Lick JD, R Kelly Happy People, Terror Squad feat. Fat Joe & Remy Loux Back The Hives You're Tring To Be Broken Bones, The Libertines While Because Of The Likly Lads, The Streets Behind By The Lights, The Zutons Don't Ever Think You're Alone, Cliff Richard Condemn It, Don't Do, Entrance Out Of Nothing (album), George Michael Road Here, James Blunt, Matisse Street

C LIST
Christina Aguilera feat. Missy Elliott Car Wash, Timbaland Missyng vs. Power Power You

Luis Clark, programme controller, Trent FM

DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE (POLYDOR)



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

Neil Bentley, Capital FM DJ

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



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

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

Robin Eggar, The Sunday Times

DONAVON FRANKENREITER DONAVON FRANKENREITER (BRUSHFEUR/UNIVERSAL)

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

Jane Gazzo, presenter, BBC 6 Music Dream Ticket

FRAUSSDITS CULTURE CULTURE CULTURE (SUB POP)

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

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

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



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TOP 10 RADIO CROWERS

Artist Title	Pos.	Rate	Wks
1. BRITNEY SPEARS MY PREROGATIVE	628	300	1
2. CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	602	298	1
3. BEVELEY KNIGHT NOT TOO LATE FOR LOVE	3052	240	1
4. DESTINY'S CHILD LOVE MY BREATH	551	227	1
5. ROBBIE WILLIAMS RADIO	1259	224	1
6. ASHLEY SIMPSON PIECES OF ME	1293	202	1
7. RACHEL STEVENS MORE ANDRE MORE	649	190	1
8. MISSY SISTERS MARY	455	181	1
9. DURAN DURAN REACH UP FOR THE SUNRISE	577	170	1
10. DEEP DISCO FLASHDANCE	412	164	1

Adds

BIG CITY
Angey City Do You Know U Go Crazy, Christina Aguilera feat. Missy Elliott Car Wash, Dextery Childs Love My Breath, Daniel Bedingfield Nothing Hurts Like Love, Jay Sean Sittin' Jordinas French Kisses, Jimmy Eat World Post-Katzenbach, Kieran & Kira My Back, My Back Lick JD, R Kelly Happy People, Terror Squad feat. Fat Joe & Remy Loux Back The Hives You're Tring To Be Broken Bones, The Libertines While Because Of The Likly Lads, The Streets Behind By The Lights, The Zutons Don't Ever Think You're Alone, Cliff Richard Condemn It, Don't Do, Entrance Out Of Nothing (album), George Michael Road Here, James Blunt, Matisse Street

3000 Millionaire, Mase Peltola Back, Britney Spears Shake It Up, Williams Sessior Come People
KISS FM
Christina Aguilera feat. Missy Elliott Car Wash, Dextery Childs Love My Breath, Daniel Bedingfield Nothing Hurts Like Love, Jay Sean Sittin' Jordinas French Kisses, Jimmy Eat World Post-Katzenbach, Kieran & Kira My Back, My Back Lick JD, R Kelly Happy People, Terror Squad feat. Fat Joe & Remy Loux Back The Hives You're Tring To Be Broken Bones, The Libertines While Because Of The Likly Lads, The Streets Behind By The Lights, The Zutons Don't Ever Think You're Alone, Cliff Richard Condemn It, Don't Do, Entrance Out Of Nothing (album), George Michael Road Here, James Blunt, Matisse Street

TV Airplay Chart

Week	Rank	Artist	Title	Label	Wk
1	1	ERIC PRYZD	CALL ON ME	SONY	211
2	1	ROBBIE WILLIAMS	RADIO	CHRYSLIS	208
3	1	USHER	CONFESSIONS PART II	BMG	204
4	10	JOSS STONE	YOU HAD ME	REDEFINITION	202
5	7	NATASHA BEDINGFIELD	THESE WORDS	MONDOGEMING	201
6	9	CHRISTINA MILLIAN	WHATEVER YOU WANT	DEF JAM	200
7	15	BRITNEY SPEARS	MY PREROGATIVE	JIVE	200
8	5	MARILYN MANSON	PERSONAL JESUS	PLATON	188
9	2	MAROON 5	SHE WILL BE LOVED	JIVE	178
10	8	JUJU LEAVE	(GET OUT)	MOTOWN	173
11	18	TWISTA	SUNSHINE	ATLANTIC	172
11	25	BRANDY AFRODISIAC		ATLANTIC	172
13	4	GIRLS ALLOUD	LIVE MACHINE	PLATON	157
14	23	RACHEL STEVENS	MORE MORE MORE	PLATON	146
15	12	NELLY	MY PLACE	UNIVERSAL	144
16	17	GOOD CHARLOTTE	PREDICTABLE	EPIC	143
17	14	THE 411	DUMB	SONY/REDUX	141
17	25	BRIAN MCFADDEN	REAL TO ME	MAGESHAW	141
19	11	FATBOY SLIM	SLASH DOT DASH	SMITH	139
19	22	MUSE	BUTTERFLIES & HURRICANES	TAPE MEDIUM/ATLANTIC	139
21	13	EMBRACE	GRAVITY	INDEPENDENT	137
22	19	OUTKAST	PROTOTYPE	LARGE	132
23	17	3 OF A KIND	BABYCAKES	REDEFINITION	125
24	18	BIG BROVAX	YOURS FATALITY	EPIC	120
25	23	ESTELLE	FREE	V2	119
26	25	DIDO	SAND IN MY SHOES	CHRYSLIS	117
27	14	ASHLEE SIMPSON	PIECES OF ME	PLATON	112
28	26	SCISSOR SISTERS	MARY	PLATON	111
29	45	LIL' FLIP	SUNSHINE	COLUMBIA	108
30	47	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	BMG	100
31	49	EAMON	LOVE THEM	BMG	99
32	112	KELIS FEAT. ANDRE 3000	MILLIONAIRE	VISION	98
32	22	MCFLY	THAT GIRL	ISLAND	98
34	48	JA RULE FEAT. R. KELLY	WONDERFUL	DEF JAM	95
35	43	TERROR SQUAD	LEAN BACK	UNIVERSAL	93
36	45	R. KELLY	HAPPY PEOPLE	JIVE	92
36	39	TRAVIS	WALKING IN THE SUN	INDEPENDENT	92
38	18	DANZEL	PUMP IT UP	MINISTRY OF SOUND	91
39	27	KEANE	BEDSHAPED	ISLAND	89
39	58	DIZEE RASCAL	STAND UP TALL	XL	89



1. Eric Prydz
After three weeks off the top spot, Eric Prydz's racy Call On Me video returns to the top of the TV airplay chart this week but it does so with a minor 211 plays - half the tally it sometimes takes to lead this list - and is very closely pursued by several other records. Running it a close second is Robbie Williams' Radio, which was number one last week but now trails Call On Me by three plays.



28. Scissor Sisters
TV and radio programmers have been reluctant to desert Scissor Sisters' most recent hit Laura, but have finally fallen for the charms of follow-up Mary, with the latter track jumping 21-8 on radio airplay and 20-28 on TV airplay this week. The Box (12 plays), MTV (six) and MYV Hits (three) played a big part in Mary's 173 place TV chart jump this week, while a dozen plays on Radio One provided 20% of its radio audience.

Eric Prydz returns to the top after a three-week gap as Robbie Williams and Usher maintain top three positions

THE BOX NUMBER ONE
Fabrizio Fano
Slash Dot Dash
HIGHEST CLIMBER
Joos Stone
You Had Me
HIGHEST NEW ENTRY
Kelsi Feat. Andre 3000
You Had Me

MTV MOST PLAYED

Rank	Artist	Title	Label	
1	2	ROBBIE WILLIAMS	RADIO	CHRYSLIS
2	5	MAROON 5	SHE WILL BE LOVED	JIVE
2	1	FATBOY SLIM	SLASH DOT DASH	SMITH
4	2	EMBRACE	GRAVITY	INDEPENDENT
4	10	THE MUSIC FREEDOM FIGHTERS	VISION	
4	7	THE STREETS BLINDED BY THE LIGHTS	LOOKER/SHAW	
7	6	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	LOZARD/KING
7	4	RAZORLIGHT	VOICE	VERTIGO
9	9	BRITNEY SPEARS	MY PREROGATIVE	JIVE
10	15	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM	VISION

MTV NUMBER ONE
Robbie Williams
Radio
HIGHEST CLIMBER
Beyonce
Crazy In Love
HIGHEST NEW ENTRY
Usher feat. Lil'Jon & Ludacris
Yeah

THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	1	FATBOY SLIM	SLASH DOT DASH	SMITH
2	55	KELIS FEAT. ANDRE 3000	MILLIONAIRE	VISION
3	2	ROBBIE WILLIAMS	RADIO	CHRYSLIS
3	2	RONAN KEATING	I HOPE YOU DANCE	PLATON
3	5	RACHEL STEVENS	MORE MORE MORE	PLATON
3	2	DARIUS KINLA	LOVE	MERDUY
3	9	BRITNEY SPEARS	MY PREROGATIVE	JIVE
8	9	NELLY	MY PLACE	UNIVERSAL
8	5	ASHLEE SIMPSON	PIECES OF ME	PLATON
8	15	USHER	CONFESSIONS PART II	BMG

SCUZZ NUMBER ONE
Leetprophets
Last Summer
HIGHEST CLIMBER
Lil'Jon
Breaking The Habit
HIGHEST NEW ENTRY
System Of A Down
Chop Sux

KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	1	MARILYN MANSON	PERSONAL JESUS	PLATON
2	2	VELVET REVOLVER	SLIT	BMG
4	4	HOODSTANK	THE REASON	DEF JAM/MERDUY
3	2	SLIPKNOT	QUALITY	REDEFINITION
3	5	GOOD CHARLOTTE	PREDICTABLE	EPIC
6	9	PAPA ROACH	GETTING AWAY WITH MURDER	GEFFEN/PLATON
7	7	SLIPKNOT	VERTIGO	ROAD/PLATON
6	16	THE HIVES	TWO-TIMING TOUCH AND BROKEN BONES	PLATON
9	6	MUSE	BUTTERFLIES & HURRICANES	TAPE MEDIUM/ATLANTIC
10	10	MUSE	BUTTERFLIES & HURRICANES	TAPE MEDIUM/ATLANTIC

THE AMP NUMBER ONE
Embrace
Gravity
HIGHEST CLIMBER
22-20s
22 Days
HIGHEST NEW ENTRY
Calamita
Road Rage

MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	2	KASABIAN	PROCESSED BEATS	BMG
2	6	EIGHTIES MATCHBOX	B-LINE DISASTER	RISE OF THE... ISLAND
2	1	THE ZUTONS	DON'T EVER THINK (TOD MUDU)	DELUSION
2	5	MARILYN MANSON	PERSONAL JESUS	PLATON
5	3	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	LOZARD/KING
5	26	KINGS OF LEON	BUDGET	REAGAN
5	15	THE STREETS BLINDED BY THE LIGHTS	LOOKER/SHAW	
8	30	GRAMM CORDON	FREAKIN' OUT	TRANS/SONIC/PLATON
9	8	RAZORLIGHT	VOICE	VERTIGO
9	9	THE ORDINARY BOYS	SEASIDE	BUNDOLE

KISS TV NUMBER ONE
Beady
Afrodisc
HIGHEST CLIMBER
Ja Rule feat. R. Kelly
Wonderful
HIGHEST NEW ENTRY
Twista
Gierman

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	2	BRANDY AFRODISIAC	ATLANTIC	
2	1	USHER	CONFESSIONS PART II	BMG
3	5	TERROR SQUAD	LEAN BACK	UNIVERSAL
4	4	NELLY	MY PLACE	UNIVERSAL
5	9	CHRISTINA MILLIAN	WHATEVER YOU WANT	DEF JAM
5	7	KANYE WEST	JESUS WALKS	ROCAWELLA
7	17	KOHA	MY NECK, MY BACK (LICK IT)	JIVE
7	13	PETEY PABLO/TWISTA/GERMAINE DUPRI	FRECK-A-LEEK... EPIC	
7	7	LIL' FLIP	SUNSHINE	COLUMBIA
7	9	ESTELLE	FREE	V2

THE HITS NUMBER ONE
Danielle Minogue
Flower Power
You Won't Forget About Me
HIGHEST NEW ENTRY
Lil'Jon
Park
In The End
Highest climber and highest new entry apply to the Top 50

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VH1 IS TEN SO COME CELEBRATE
Class of 1994-2004 all this week at 8pm
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VH1helluva.com

VH1.co.uk/birthday
Available on Sky digital, rctvhome and Ireland's Broadcast

The UK Radio Airplay

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

RADIO ONE

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	WEEKS	WEEKS	WEEKS	WEEKS
1	1	ERIC PRYZD	CALL ON ME DATA	11	30	2009A			
2	15	EAMON	LOVE THEM MY	15	27	2010			
3	7	ASHLEE SIMPSON	PIECES OF ME UNIVERSAL	24	27	1009			
4	2	GREEN DAY	AMERICAN IDIOT REMIXE	28	25	2002			
5	21	MAROON 5	SHE WILL BE LOVED J	12	24	2010			
6	7	TWISTA	SUNSHINE ATLANTIC	13	24	2010			
7	24	ESTELLE	FREE W	12	23	1010			
8	29	KELIS	FEAT. ANDREW 3000 MILLIONAIRE VIRGIN	20	22	2010			
9	2	ROBBIE WILLIAMS	RADIO CASALS	15	21	2009			
10	3	NATASHA BEDINGFIELD	THESE WORDS PHONOGENIUS	20	21	1010			
11	8	DEEP DISH	L'ESPERANCE REDUXION	20	20	1007			
12	11	JOJO	LEAVE (GET OUT) MERCURY	10	20	1010			
13	5	JOSS STONE	YOU HAD ME RELEMENTS/SONIC	25	19	1010			
14	4	RAZORLIGHT	VICE VERGEM	26	19	1010			
15	19	MOUSE FEAT. EMMA LANFORD	IS IT COS I'M COOL? FREEMAN	14	18	1010			
16	29	MARLON MANSON	PERSONAL JESUS TONY	10	17	1010			
17	19	THE MUSIC FREIGHT FIGHTERS	MY OWN	20	16	1010			
18	14	THE THRILLS	WHATEVER HAPPENED TO COREY BROWN VIRGIN	12	15	1010			
19	12	DIDDY	SAYO I'M MY SHAKES CHEEKY	12	15	1010			
20	12	THE VERTIGO BAND		6	15	2009			
21	10	JIMMY EAT WORLD	FRAIN (WHATEVER YOU WANT) DEF JAM UK	4	14	1010			
22	14	HATBOY SLIM	SLASH DOT DASH GREAT	16	14	1010			
23	12	LAMARQUE	DRIFTY TYPHOON	17	13	1010			
24	21	BESTY'S CHILD	LOSE MY BREATH COLUMBIA	11	13	1010			
25	10	SCISSOR SISTERS	MARY POLYDOR	7	12	2009			
26	15	THE STREETS	BUILDING BY THE LIGHTS LOGIC/DUNN	15	11	1010			
27	29	TERROR SQUAD	LEAN BACK UNIVERSAL	11	11	1010			
28	21	KEANE	REDSHAPED ISLAND	13	11	1010			
29	1	THE ORDINARY BOYS	SEASIDE B-EMPIRE	7	11	1010			
30	1	MASABIAN	PROCESSED BEANS BMG	10	10	1010			
31	1	THE LIBERTINES	WHAT BECAUSE OF THE LUCKY LADS POLYDOR BRIDGE	5	10	1010			
32	1	MICHAEL GRAY	THE WEEKEND GO INCREDIBLES	1	10	1010			
33	1	ANGEL CITY	DO YOU KNOW I GO CRAZY DATA	4	10	1010			
34	1	WAS BRIDGING THE GAP COLUMBIA		4	10	2010			

BEY MUSIC WEEK ONLINE

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

SNAP SHOT

PSAPP



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

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

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

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

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

Pos	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	WEEKS	WEEKS	WEEKS	WEEKS
1	1	JOJO	LEAVE (GET OUT)	10	3	62.29	5		
2	2	NATASHA BEDINGFIELD	THESE WORDS	PHONOGENIUS	24	6	60.25	7	
3	5	ERIC PRYZD	CALL ON ME	DATA	23	6	57.25	14	
4	1	JOSS STONE	YOU HAD ME	RELEMENTS/SONIC	1,851	8	57.21	34	
5	7	MAROON 5	SHE WILL BE LOVED	J	2,056	-6	50.78	0	
6	4	ROBBIE WILLIAMS	RADIO	CHRISLIS	1,152	23	42.39	37	
7	8	BRIAN MCFADDEN	REAL TO ME	NOBELISTOP	1,816	-2	41.64	37	
8	3	SCISSOR SISTERS	MARY	POLYDOR	455	66	41.18	56	
9	10	SHAPESHIFTERS	LOLA'S THEME	POSTIVA	1,448	-8	36.82	34	
10	14	ASHLEE SIMPSON	PIECES OF ME	POLYDOR	1,253	19	35.87	17	
11	9	NELLY MY PLACE		UNIVERSAL	1,950	-2	35.07	26	
12	13	TWISTA	SUNSHINE	ATLANTIC	805	-1	31.85	0	
13	8	DIDDY	SAND IN MY SHOES	CHEEKY	1,129	-21	29.76	63	
14	26	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	PARADISE	1,052	30	28.87	30	
15	15	MAROON 5	THIS LOVE	J	895	4	27	-13	
16	16	ESTELLE	FREE	W	615	3	26.84	56	
17	20	RONAN KEATING	I HOPE YOU DANCE	POLYDOR	502	31	26.64	0	
18	18	REM	LEAVING NEW YORK	WARNER BROS	330	4	25.18	42	
19	20	SCISSOR SISTERS	LAURA	POLYDOR	1,209	-9	25.03	4	
20	17	KEANE	BEDSHAPED	ISLAND	1,133	0	24.69	-34	
21	19	ANASTACIA	SICK AND TIRED	EPIC	1,490	-2	24.64	-34	
22	54	DURAN DURAN	REACH UP FOR THE SUNRISE	EPIC	577	42	23.54	107	
23	11	THE 411 DUMB		SONY/STRETS/DOE	1,411	-19	23.92	53	
24	27	LUCIE SILVAS	WHAT YOU'RE MADE OF	MERCURY	679	23	23.89	11	
25	22	GREEN DAY	AMERICAN IDIOT	REPRISE	446	5	23.55	-2	

RADIO TWO

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

KISS

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

NUMBER ONES

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

LNCS FM
REM Leaving New York
VIBE 105.10B
Kala M. Beck, My Back Beat 106
Entourage Gravity

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

HIGHEST NEW ENTRIES
BELFAST CITY BY Joss Stone You Had Me
LOW RADIO
Doiny Omond
Breath On By

LNCS FM
Lucie Silvas What You're Made Of
VIBE 105.10B
Michael Gray The Weekend
BEAT 106
Kells M. Curjone

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

Play Chart

music control

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Album
26	38	77	MOUSE T. FEAT. EMMA LANFORD IS IT COS I'M COOL? <small>REPLACES</small>	704	-2	253
27	56	1	TRAVIS WALKING IN THE SUN	INDEPENDENT	371	55
28	51	0	EAMON LOVE THEM	JIVE	186	39
29	31	9	CHRISTINA MILIAN WHATEVER YOU WANT	DEF AMERICA	671	11
30	84	1	ANDRE 300 MILLIONAIRE	VIRGIN	337	70
31	32	3	DEEP DISH FLASHDANCE	ROSTARA	412	54
32	0	1	NANCY SINATRA LET ME KISS YOU	ATLACK	20	0
33	73	1	U2 VERTIGO	ISLAND	188	107
34	37	1	RACHEL STEVENS MORE MORE MORE	PARADYD	629	41
35	37	10	STONEBRIDGE FEAT. THERESE PUT EM HIGH	HEAVEN	841	8
36	34	9	THE THRILLS WHATEVER HAPPENED TO COREY HAIM	VIRGIN	470	30
37	25	9	KEANE EVERYBODY'S CHANGING	ISLAND	589	26
38	61	1	DONNY OSMOND BREEZE ON BY	DECCA	170	175
39	16	8	EMBRACE GRAVITY	INDEPENDENT	428	13
40	12	6	THE CORRS ANGEL	ATLANTIC	659	13
41	29	9	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	601	16
42	38	9	SUGABABES CAUGHT IN A MOMENT	UNIVERSAL	823	57
43	129	1	NORAH JONES THOSE SWEET WORDS	BLUE NOTE	36	0
44	62	1	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	WOLFE	802	59
45	29	2	KELIS TRICK ME	VIRGIN	748	20
46	42	0	ANGEL CITY DO YOU KNOW (I GO CRAZY)	BMG	544	21
47	46	31	NO DOUBT IT'S MY LIFE	INDEPENDENT	535	4
48	51	0	KHIA MY NECK, MY BACK (LICK IT)	EPIC	455	20
49	24	1	RAZORLIGHT VICE	METRO	226	38
50	227	1	TINA TURNER OPEN ARMS	INDEPENDENT	97	185

Biggest New Entry (Red)
Biggest Top 50 Climber (Green)
Biggest increase in audience (Blue)
Biggest increase in plays (Purple)
Advance release (Orange)
Advance release of 50% or more (Pink)

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

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

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

Tasty, Kelis enlisted the help of Andre 3000 from Outkast to perk up her new single 'Millionaire', and it seems to have worked, with the record catapulting 84-30 on the airplay chart this week. Exposure for Millanovic has clearly helped the album to halt the gentle decline, which had set in since second single 'Trick Me' peaked a few weeks ago. Tasty increased by an impressive

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

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



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

INDEPENDENT LOCAL RADIO

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Album
1	1	NATASHA BEDINGFIELD	THESE WORDS	INDEPENDENT	258	247
2	2	JOJO LEAVE (GET OUT)	HERRY	2021	2299	4522
3	5	ERIC PRYDE	CALL ON ME	DAVA	1995	2010
4	3	MAROON 5	SHE WILL BE LOVED	J	2073	3801
5	4	NELLY	MY PLACE	HYPERREAL	1935	2047
6	6	BRIAN MCFADDEN	REAL TO ME	INDEPENDENT	1341	1731
7	8	JOSS Stone	YOU HAD ME	INDEPENDENT	1681	1756
8	10	ANASTACIA	SICK AND TIRED	EPIC	1586	1514
9	9	SHAPESHIFTERS	LOLAS THEME	ROSTARA	2630	1802
10	7	THE 411	DUMB	SONY/REDFERRE	8956	1348
11	13	SCISSOR SISTERS	LAURA	WOLFE	1779	876
12	16	ASHLEE SIMPSON	PIECES OF ME	WOLFE	1971	1126
13	11	DIDD	SAND IN MY SHOES	CHERRY	1129	1099
14	15	KEANE	BEEHIVED	ISLAND	1042	1100
15	18	ROBBIE WILLIAMS	RADIO	CHRYSLER	853	1368
16	20	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	INDEPENDENT	951	1061
17	17	MAROON 5	THIS LOVE	J	151	2648
18	14	GIRLS ALDUI	LOVE MACHINE	WOLFE	1084	847
19	25	STONEBRIDGE FEAT. THERESE	PUT EM HIGH	HEAVEN	731	125
20	22	TWISTA	SUNSHINE	ATLANTIC	785	179
21	23	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	WOLFE	463	103
22	12	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL	1287	178
23	19	KELIS	TRICK ME	VIRGIN	813	104
24	9	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA	610	145
25	9	RACHEL STEVENS	MORE MORE MORE	PARADYD	450	443
26	28	MOUSE T. FEAT. EMMA LANFORD	IS IT COS I'M COOL?	REPLACES	645	168
27	41	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF AMERICA	324	43
28	6	LUCIE SIMONS	WHAT YOU'RE MADE OF	INDEPENDENT	517	603
29	27	THE CORRS	ANGEL	ATLANTIC	469	195
30	40	BRITNEY SPEARS	MY PRECIOUS	JIVE	772	179

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TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Weeks on Chart
1	ROBBIE WILLIAMS	RADIO	CHRYSLER	42.39
2	SCISSOR SISTERS	LAURA	WOLFE	41.19
3	ESTELLE	FREE	W	26.34
4	DURAN DURAN	BEACH LEAP FOR THE SWISS	EPIC	24.82
5	LUCIE SIMONS	WHAT YOU'RE MADE OF	INDEPENDENT	23.89
6	TRAVIS WALKING IN THE SUN	INDEPENDENT	21.57	
7	EAMON	LOVE THEM	JIVE	21.15
8	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF AMERICA	20.62
9	KELIS FEAT. ANDRE 300 MILLIONAIRE	VIRGIN	20.27	
10	NANCY SINATRA	LET ME KISS YOU	ATLACK	20.03
11	U2	VERTIGO	ISLAND	19.90
12	RACHEL STEVENS	MORE MORE MORE	PARADYD	19.22
13	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	16.85
14	NORAH JONES	THOSE SWEET WORDS	BLUE NOTE	16.85
15	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	WOLFE	15.48
16	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	BMG	14.08
17	TINA TURNER	OPEN ARMS	INDEPENDENT	13.39
18	BRITNEY SPEARS	MY PRECIOUS	JIVE	12.84
19	R KELLY	HAPPY PEOPLE	JIVE	12.23
20	MARILYN MANSON	PERSONAL JESUS	WOLFE	12.20

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The news as it happens

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IN-STORE NEXT WEEK



Single – Rooster; **Album** – Lucie Silvas; **Compilation** – School Disco; **Music DVD** – Page & Plant; **In-store** – Tom Jones & Jools Holland, Lisa Stansfield, Ashlee Simpson, Natasha Bedingfield, Usher, Brian Wilson, Damien Rice, Razorlight, Duran Duran

BORDERS

In-store – Sun 41, Good Charlotte, Duran Duran, Acoustic: 80s, Ronan Keating, Celine Dion; **Listening posts** – REM, Joss Stone



Album of the month – Fatboy Slim; **In-store** – Blues Explosion, Devandra Banhart, Marinette Fitzpatrick, Interpol, County Soul Review, Billy Corgan, Rodney P, Elliott Smith



Windows – Sale; **In-store** – Lucie Silvas, Good Charlotte, Celine Dion, Duran Duran, Sun 41, Ronan Keating, Jamelia, AC/DC, Jimmy Eat World, John Hughes, Claire Martin, The Streets, The Hive, Herxatist, Sasha, Gigs, Massive Attack; **Press ads** – Duran Duran, Good Charlotte, Jimmy Eat World, Death In Vegas



In-store – Good Charlotte, Jimmy Eat World, Ronan Keating, Celine Dion, Duran Duran, Sun 41, Death In Vegas; **Main promotion** – Half Price Sale; **Offer** – Duran Duran; **Listening posts** – The Beautiful South, Leonard Cohen, The Zutons, Nancy Sinatra, Tom Waits, James Blunt



Major recommended retailers – P1X, The Autumn, Superheroes, Motormark, The Beachy Shop, The Czars; **Select listening posts** – Brand New Heavies, Mad Capsule Markets, The Dees, Tom Waits, Nancy Sinatra

TASTEMAKERS

THE GLIMMERS

- 1. **REVEREND & PHILL: THE HEARTY PFI & P2 (SPECIALIST INTERESTS)**
- 2. **RODNEY P: HIT YOU (CONY MARIPALES MIX) (VIR)**
- 3. **THE SILENT DIVERS: ORIGINAL (LIVE) (SPECIALIST INTERESTS)**
- 4. **CHICAGO (I I A MAN RIGZ) (TJ) (EAT)**
- 5. **THE FALLA: PAPERBAY (B N BLESS)**
- 6. **WHO MADE WHO SATISFACTION (DODMAN)**
- 7. **ETIENNE DE CRECY: ART ZODIAC (DIFFERENT)**
- 8. **MICHAEL MONTY: ACCORDIAN (GUILDER)**
- 9. **LINDSTROM: GANG SOUND (BEARD)**
- 10. **RAY MANG: TELL BELL (ESCHIO)**

Reverend's Peps and Phill have delivered probably the best lifted 12-inch of the year. Every track or mix on this record is outstanding – something very rare in these times – it's true no-one: Balearic, funk/disco. More reworked disco classics from the Romig Music label, which is releasing a string of goodies from the likes of Chicago and Tussle. Chicago's I'm A Man has been reworked by New York's Rug & Tug to create a floor riot – it's extremely hot. Brazil's funk scene is getting global with De Falla, a storming electro-rock hurricane-style floorbanger. Also, look out for the whirlwind of psychedelic, disco invading dancefloors all over – Lindstrom's gang sound's bleating across your head and Ray Mang's Tell Bell ringing all night long. Face it – disco's back!



In-store – Celine Dion, Duran Duran, Pure Groove 80s Slowjams, Best Pub Jukebox

Sainsbury's

In-store – Ronan Keating, Daniel O'Donnell, Duran Duran, Good Charlotte, Celine Dion, Lucie Silvas, Let's Go Girls, Best Pub Jukebox Ever!, Pure Groove 80s Slow Jams

TESCO

Singles – Cliff Richard, Duncan James & Keefee, Rooster; **Albums** – Ronan Keating, Celine Dion, Daniel O'Donnell, Duran Duran, Good Charlotte, Lucie Silvas, Let's Go Girls; **School Discs: Promos** – CDs from £97; **Bad Credits** – CDs from £97



TV ads – Mega Deal, Estelle, Eamon, Bowling For Soup, Angel City, Korn, Adam F & DJ Fresh Kiss Loves...; **Windows** – Mega Deal; **In-store** – Mega Deal, Buffy Cyber, De La Soul, Korn, Christina Milian, REM, Nancy Sinatra, Roni Size, Super Furry Animals; **Press ads** – Mega Deal, Brandy, Lucie Silvas, Bellefleur, Rooster, Duncan James & Keefee, The Hive, Jimmy Eat World, Lloyd Cole, NY Dolls, The Czars, Ben Harper, The Mavericks, Dolly Parton, The Arlenes, Duran Duran, Naxos

WHSmith

Deal of the week – Celine Dion; **Album of the week** – Ronan Keating; **Sony album of the week** – Duran Duran; DVD – Good Charlotte

WOOLWORTHS

Single – VS, Album – Lucie Silvas, **In-store** – Lucie Silvas, School Disco Very Best Of, Celine Dion, Duran Duran, Good Charlotte, VS, Rhian Benson, Duncan James & Keefee, Scissor Sisters, Rooster, Best Pub Jukebox, Daniel O'Donnell

TV LISTINGS

CBUK

Estelle Freck
Kashie Promoted
Bachel
Stevens More Man
More
Robbie
Williams Kicking
Rohan Keating Baby
Can I Read You
Tina's Walking In
The Sun

GMTV

Chanta for (Thurs)
Darius (Fri), Duncan
James (Fri), Lucie
Silvas (Wed), Your
Music (Mon)
Shazny Lewis You
Wish, Think Great
Remixes (Fri)

HIT 40 UK

**Big Break: Marilyn
Manson** (Sun)
Around the Sun
Rohan Keating I
Hope You Dance
Shazny Lewis You
Wish

POPWORLD

Bellefleur
Good Sheel What
You Wishing For, Jay
Sean, Kazabian
Prepared Beats
Moby, Scissor
Sisters Mary,
Shazny Lewis You
Wish

SMASH HITS

**Big Break: Years
Falling** (Sun)
Christina Milian
Nina Wasteler You
Want, Darren Hayes
Popular, Glee
Louisa Carter Guts
Don't Kill People,
Rozz, DC, Jess
Newman You're
The Only One, Twista
Santana (Sun)

T4 SUNDAY

Danni Minogue
Paul Weller / Working
On A Star: Snow

Patrol How To Be

Drat: The Cure
Katie Couric
TOP OF THE
POPS FRIDAY
Alicia Keys Come
Daniel Bedingfield
Notting Hills Love
Low, Meco Sesto
Producers The Love
Of REM Nikkor
REM Leaving New
York, Ronan Keating
I Hope You Dance,
Usher Confessions
Part II, Vito
Stood Up

TOP OF THE POPS SATURDAY

Benji Almond
Daniel Bedingfield
Notting Hills Love
Low, Doris Dinda
Low, I Dream But,
Celine D France,
Dreading Jews Dr
Shazny Lewis More
Meco Sesto Rooster
Come Get Some

BBC1

Friday Night
with
Jonathan Ross
Duran Duran/Pop
quest (Fri)

BBC4

BBC Four Seasons
Gleam Week (Fri)

ITV1

Parade
Kieran Cif
Richard (Sat)

CHANNEL 4

84 (Mon-Fri)
Richard & Judy
Nancy Sinatra
Headliners Damon
Ross (Fri)
Sally Frye Animals
on tour (Fri)

RETAIL INSIDER



8 Ball cued up for success

Tim Allsopp proprietor, 8 Ball
Sited in the small town of
Southwell, a well-heeled
community near to Nottingham,
8 Ball is owned by surveyor and
local radio DJ Tim Allsopp, and
has been trading for a little less
than four months.

Although Allsopp previously
owned a toy shop, this is his first
venture into the world of record
retailing, and things haven't quite
gone the way he expected.

"I anticipated that we would
sell mostly back-catalogue CDs,"
he says, "but we're actually selling
more chart stuff than anything
else, with the Keane album and –
for some reason – Room 5
proving most successful."

"I never expected we'd
be selling vinyl either, but there is a
definite market for it, so about
20% of our space is now devoted
to it. We sell both classic second-

House music is big here, and it's been a big surprise to find that drum & bass sells well

hand albums and current dance
and urban titles. House music is
big here, and it's been a big
surprise to find that drum & bass
sells very well.

"CDs and vinyl probably
represent about 75% of our
turnover but we also sell gadgets,
DVDs, computer games and
consoles, greetings cards and
YU-Gi-Oh! cards, which are
tremendously popular. They sell
mostly to pre-teens but they can
spend £20 a time on them, and
frequently bring their parents
with them, who then come back
to buy CDs."

"There are only about 35 shops
in Southwell and no competition,
so things have gone pretty well so
far. I'm just shy of my targets but
things are picking up, and we're
going to be doing a fair amount
of advertising."

"We've never going to compete
with the bigger shops in
Nottingham – 15 miles away – but
we are convenient and offer top
albums for £11.99. I see new faces
in here every day, and I'm pretty
confident about our prospects."

Address: 18 Queen Street, Southwell,
Notts NG25 5AD. Telephone: 01636
813040. Website: www.8ball.tidak.
Email: tim@8ball.tidak

RADIO LISTINGS

RADIO ONE

Jay Whaley live
Louise guesst. Estelle
(Thu)/Zorro
(Wed)/Mogwai 5
(Thu)
Zane Lowe The Cure
from Maida Vale
(Mon)/Chris Day from
Merita Vale (Wed)
Jade 91.1, The Furry
Animals from Maida
Vale (Wed), Damon
Albin in session
(Thu)
Annie Mac Skinny
Man in his (Thu)
The New Red Vegas
mix (Sat)
Drew Temm Sunday
Ruin mix (Sat)
Gilles Peterson Gigs
from Maida Vale (Sun)

RADIO TWO

Mark Radcliffe live
In Liverpool guesst.
Damon Albin, Enbridge
(Wed)
Paul Jones Bob
Gardner live (Wed)
Live In Liverpool
Both Nicks
Christina/Ozney
Quarant live (Fri)
**Tom Jones & Jools
Holland** Live &
Jools
Jeffrey Ross Gigs
Ozzy Osbourne live (Sat)
Ed Sheeran of week
Eton Jahr All That
I'm Alive
Alan Partridge The
80M Around The Sun

BBC 6 MUSIC

Vic McNamee All
Scott guesst (Mon)
Andrew Collins
Suzanne Sear guesst
(Mon)
Tom Robinson RT
Durrant guesst (Wed)
The Sid Vicious story
David (Wed)
The Music Maida Vale
Live Q Awards
(Fri)
Chris Charles US3
quest (Sat)
Mark Riley MCA
P. Hinson guesst (Sat)
The New Red Vegas
Buy In The Arctic
quest (Sat)
6 Mix Dark
Duke (Sat)
6 Mixes Midnight
Doubt
Lennon (Sat/Sun)

VIRGIN

Stuart Adams
Zane guesst (Sat)
Ben Jones Duran
Duran guesst (Sat)
Paul Mitchell
Suzanne/Suzanne
Super
Furry Animals; quest
(Sun)
Chris Mitchell
in session (Sun)

XFM

Christian O'Connell
quest of the week
UD: Vertigo
Lauren Lawrence
quest of the week
The Departure: Be
My Enemy



Singles

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

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

The Cure

Taking Off (Fiction 9864491)

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

Darius

Live Twice (Mercury 9868350)

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

The Departure

Be My Enemy (Parlophone CDPCS6653)

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

Depeche Mode

Enjoy The Silence (Mute CD80NG34)

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

SINGLE OF THE WEEK

R Kelly
Happy People

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

The Futureheads

Mountains (79 679L088CD2)
This is another punchy, angular guitar-based pop track from *The Futureheads'* eponymous debut album. Although it has only been picked up by Xfm, this track - with shades of The Jam, and New Order basslines - does potentially have a wider appeal.

The Hives

Two-Timing Touch and Broken Bones (Polydor 9868351)
The great thing about The Hives is that they never overstay their welcome. This short and sharp single is C-listed at Radio One and sure to pick up plays around the country.

Kelis feat. Andre 3000
Millionaire (Virgin VSCDT1885)
Produced by and featuring Andre 3000, this strong third single from Kelis's album *Tasty* could make an Outkast single. A breathy Kelis trades vocals with the hip-hopper over a futuristic funk backing. Radio One has A-listed the track, while it is strongly backed by the Galaxy network, MTV Base and The Box.

Outkast

Prototype/Ghetto Music (Arista 8287665302)
Lifting one track from each of the albums in the Atlanta hip-hopers' *Speakerboxxx/The Love Below* package, this double-header shares Andre 3000 and Big Boi at their finest. *Prototype* is a spaced-out smoother worthy of Barry White, while the flip is a rousing Miami bass-flavoured thumper.

Shaznay Lewis

You (London PR015068)
After the warm welcome for her debut single *Never Felt Like This Before*, Lewis again confirms that there is a life after *All Saints*. You is certainly not groundbreaking, but its catchy tempo and sultry female chorus suggest that Lewis has perfectly mastered the rules of the pop ballad.

The Libertines

What Became Of The Likely Lads (Rough Trade RTAUSD0215)
The second single from *The Libertines'* number one album is another surefire Top 10 hit, given

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

Manic Street Preachers

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

Mylo

Drop The Pressure (Breastfed BFD009)
Originally released as a club promo last year, word of mouth about Mylo's *Destroy Rock & Roll* album - from which this is lifted - and club plays over the summer have increased demand for this official single release. The track is currently at number one in the Music Week Upfront Club Chart and is C-listed at Radio One.

Placebo

Twenty Years (Virgin FLOORDR24)
This track has been added to Placebo's singles retrospective, *One More With Feeling*, which follows this single by a week. Twenty Years sounds like an ideal song to open a live show, something which might well happen when the three-piece take to the stage at Wembley Arena on November 5.

The Roots

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

Travis

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

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

The Zutons

Don't Ever Think (Too Much) (Delastonic DLTCD2026)
The Zutons bounce back from their Mercury disappointment with this new single, their first new material since their debut album *Who Killed...The Zutons*, which has now gone gold. Produced by White Stripes producer Ian Watson rather than Ian Brodie, Don't Ever Think (Too Much) flags up the band's October UK tour.

Albums

Angel City

Love Me Right (Data DATACD05)
Angel City's debut album is a succession of bright dance that have the potential to be as successful as their first three singles. With a sexy singer, Lara McAllen, the group has plenty of potential to succeed.

Cake

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

Frank Black/Black Francis
FrankBlackFrancis (Cooking Vinyl COOKCD91)

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

Album Of The Week

Robbie Williams
Greatest Hits

Chrysalis 8668192
Robbie looks set to rule Christmas again in spite of the fact that he hasn't obviously done anything this year apart from issuing two new tracks. There are no surprises here, but few would dispute that, after five albums and 39 singles, the time is right for a compilation. Robbie's debut solo hit *Freedom Is Missing*, as is his Nicole Kidman duet *Something Stupid*, but single *Radio and Misunderstood*, which features on the *Bridget Jones 2* soundtrack, are both included.

Minnie Driver

Everything I've Got In My Pocket (EMI 8742702)

Oscar-nominated actress Driver's music is as much better than it should be. Although largely one-paced, her laconic, melancholic voice with a hint of country works perfectly throughout these self-penned songs.

Estelle

The 18th Day... (V2 J4D1027832)
With a couple of pop singles under her belt, this album is loaded with expectation.

However, *The 18th Day...* may surprise listeners who were turned on by the west London rapper-pop-with-attitude singles. There is further pop single material present - more than half of the back-end of the album is made up of smooth soul ballads, with Hey Girl standing out as the highlight.

Lucie Silvas

Breathe In (Mercury 9867025)

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

Elliott Smith

From A Basement On A Hill (Domino WIGCD147)

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

Tunde

Warc (RCA 82876652262)

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

This week's reviewers: David Burt, Phil Brooke, Jonno Jones, David Knight, Owen Lawrence, James Roberts, Nicola Stoll, Nicky Trico and Simon Webb

Singles

09/10/04
Top 75

Eric Prydz retains the top spot for a third week as four new entries appear in the Top Five including Ronan Keating and Deep Dish

The Official UK

HIT 40 UK

Pos	Artist	Title	Label
1	ERIC PRYDZ	CALL ON ME	Edel
2	RONAN KEATING	I HOPE YOU DANCE	Edel
3	DEEP DISH	FLASHDANCE	Pravix
4	JOJO LEAVE (GET OUT)		Mercy
5	NATASHA BEDINGFIELD	THESE WORDS	Phonogenic
6	NELLY	MY PLACE	Universal
7	ASHLEE SIMPSON	PIECES OF ME	Island
8	MAROON 5	SHE WILL BE LOVED	Island
9	BRIAN MCFADDEN	REAL TO ME	Melody
10	GIRLS ALLOUD	LOVE MACHINE	Melody
11	REM	LEAVING NEW YORK	Warner Bros
12	JOSS STONE	YOU HAD ME	Riviera/Virgin
13	TWISTA	SUNSHINE	Atlantic
14	GREEN DAY	AMERICAN IDIOT	Reprise
15	SHAPESHIFTERS	LOLAS THEME	Pravix
16	THE 411 DUMB		Sony/Dance
17	3 OF A KIND	BABYCAKES	Island
18	ANASTASIA SIKI	AND TIBED	Eric
19	THE STREETS BLINDED BY THE LIGHTS		WIP/Decca
20	ARMAND VAN HELDEN	I SEE YOU BABY	BMG
21	MAROON 5	THIS LOVE	J
22	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	Mercury
23	STONEISLAND	FEAT. THERESE PUT EM HIGH	Red/Kid
24	BIG BROVAZ	YOURS FATALLY	Mercury
25	JENTINA	FRENCH KISSES	Virgin
26	MOUSSE T FEAT. EMMA LANFORD	IS IT COS I'M COOL?	Rescue
27	SCISSOR SISTERS	LAURA	Island
28	KEANE	BEDHEAD	Island
29	SUPER FURRY ANIMALS	THE MAN DON'T GIVE A FUCK	Eric
30	THE PIRATES/ENYA/SHOLA AMA	YOU SHOULD REALLY KNOW	Island
31	SUGARBAES	CAUGHT IN A MOMENT	Island
32	MCFY	THAT GIRL	Island
33	DIDD	SAND IN MY SHOES	Cherry
34	DONNY OSMOND	BREEZE ON BY	Sony
35	ARMAND VAN HELDEN	I'M MY MY	Southern
36	ALCAZAR	THIS IS THE WORLD WE LIVE IN	BMG
37	ROBBIE WILLIAMS	RADIO	Epic
38	EMBRACE	GRAVITY	Independent
39	THE COBBS	ANGEL	Atlantic
40	AVRIL LAVIGNE	MY HAPPY ENDING	Arista



2. Ronan Keating
Ronan Keating increases his unprecedented opening string of Top 10 hits to 28 this week, debuting at number two with *I Hope You Dance*, a cover of Lee Ann Womack's 2001 number 14 hit on Billboard's Hot 100. A brand new recording, taken from Keating's upcoming 10 Years On His album - due for release next Monday (October 11) - it brings his tally of number ones to nine: six with Boyzone, three solo. His fully assembled *girls* is also here, and is made up in exactly the same way.



3. Deep Dish
Two dance records in the top three? It is something we haven't seen for exactly 78 weeks - a year and a half - but with Eric Prydz's *Call On Me* holding at number one and Deep Dish's *Flashdance* debuting at number three, it happens this week for the first time since April 2003, when Room 5 and Junior Savoy shared top three action. *Flashdance* gives US duo Deep Dish their biggest hit by some distance, leaving the number 31 peak of their previous top track, 19/98's *The Future*, a collaboration with Everything But The Girl.

Pos	Artist	Title	Label
1	ERIC PRYDZ	CALL ON ME	Edel
2	RONAN KEATING	I HOPE YOU DANCE	Edel
3	DEEP DISH	FLASHDANCE	Pravix
4	ASHLEE SIMPSON	PIECES OF ME	Island
5	REM	LEAVING NEW YORK	Warner Bros
6	NELLY	MY PLACE/FLAP YOUR WINGS	Universal
7	JOJO LEAVE	(GET OUT)	Mercy
8	GIRLS ALLOUD	LOVE MACHINE	Melody
9	GREEN DAY	AMERICAN IDIOT	Reprise
10	THE STREETS BLINDED BY THE LIGHTS		WIP/Decca
11	3 OF A KIND	BABYCAKES	Island
12	TWISTA	SUNSHINE	Atlantic
13	BRIAN MCFADDEN	REAL TO ME	Melody
14	NATASHA BEDINGFIELD	THESE WORDS	Phonogenic
15	BIG BROVAZ	YOURS FATALLY	Mercury
16	SUPER FURRY ANIMALS	THE MAN DON'T GIVE A FUCK	Eric
17	MOUSSE T FEAT. EMMA LANFORD	I SEE YOU BABY	Rescue
18	MAROON 5	SHE WILL BE LOVED	Island
19	JOSS STONE	YOU HAD ME	Riviera/Virgin
20	JENTINA	FRENCH KISSES	Virgin
21	DONNY OSMOND	BREEZE ON BY	Sony
22	MCFY	THAT GIRL	Island
23	THE 411 DUMB		Sony/Dance
24	THE PIRATES/ENYA/SHOLA AMA	YOU SHOULD REALLY KNOW	Island
25	ALCAZAR	THIS IS THE WORLD WE LIVE IN	BMG
26	FATBOY SLIM	SLASH DOT DASH	Sire
27	MOUSSE T FEAT. EMMA LANFORD	IS IT COS I'M COOL?	Rescue
28	HOUSTON I LIKE THAT		Century
29	THE CHEEKY GIRLS	CHEEKY FLAMENCO	Melody
30	ARMAND VAN HELDEN	I'M MY MY	Southern
31	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	Mercury
32	IAN BROWN	KEEP WHAT YA GOT	Reprise
33	GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE RAPPERS DO	Atlantic
34	MINNIE DRIVER	EVERYTHING I'VE GOT IN MY POCKET	Island
35	BUSTED	THUNDERBIRDS/3AM	Island
36	EMBRACE	GRAVITY	Independent
37	DANNY HOWELLS & DICK TREVOR	DUSK TIL DAWN	BMG
38	MUSE	BUTTERFLIES & HURRICANES	Virgin

INDEPENDENT SINGLES

Pos	Artist	Title	Label
1	ARMAND VAN HELDEN	I'M MY MY	Southern
2	FATBOY SLIM	SLASH DOT DASH	Sire
3	DANNY HOWELLS & DICK TREVOR	DUSK TIL DAWN	BMG
4	MOUSSE T FEAT. EMMA LANFORD	IS IT COS I'M COOL?	Rescue
5	STONEISLAND	FEAT. THERESE PUT EM HIGH	Red/Kid
6	NIGHTBREED	PACK OF WOLVES	BMG
7	ROOM 5	FEAT. RAZELI OUT OF BREATH	Y&R
8	THE CHEEKY GIRLS	CHEEKY FLAMENCO	Melody
9	BIFFY CLOYD	MY REVOCERY INJECTION	Mercury
10	BRIAN WILSON	WONDERFUL	Romance
11	THE RAKES	STRASBOURG	Cip/Ricard
12	NIGHTWISH	WISH I HAD AN ANGEL	Island
13	SPANKOX	TO THE CLUB	Melody
14	HAPPYLEY	SILENCE WHEN YOU'RE BURNING	Albatron
15	NEW ORDER	ACE HOUSE MIXES BY BOB STATE	Reprise
16	PUMP UP JAM	VIBRATES/BULLET TRAIN	Fine Line
17	THRILLSEKERS	SYNTHESIS	Atlantic
18	KOOLhaas	FOLLOW DA VISION/PAPER MASTER	Capitol
19	DIJZZE	PRESAL STAND UP TALK	XL
20	JD RHYTHM	PRESENTS SOUL THEORY DRAMA	Island

ARTIST	TRACK	WEEKS ON CHART	PEAK POSITION
ERIC PRYDZ	CALL ON ME	3	1
RONAN KEATING	I HOPE YOU DANCE	1	2
DEEP DISH	FLASHDANCE	1	3
ASHLEE SIMPSON	PIECES OF ME	1	4
REM	LEAVING NEW YORK	1	5
NELLY	MY PLACE/FLAP YOUR WINGS	1	6
JOJO LEAVE	(GET OUT)	1	7
GIRLS ALLOUD	LOVE MACHINE	1	8
GREEN DAY	AMERICAN IDIOT	1	9
THE STREETS BLINDED BY THE LIGHTS		1	10
3 OF A KIND	BABYCAKES	1	11
TWISTA	SUNSHINE	1	12
BRIAN MCFADDEN	REAL TO ME	1	13
NATASHA BEDINGFIELD	THESE WORDS	1	14
BIG BROVAZ	YOURS FATALLY	1	15
SUPER FURRY ANIMALS	THE MAN DON'T GIVE A FUCK	1	16
MOUSSE T FEAT. EMMA LANFORD	I SEE YOU BABY	1	17
MAROON 5	SHE WILL BE LOVED	1	18
JOSS STONE	YOU HAD ME	1	19
JENTINA	FRENCH KISSES	1	20
DONNY OSMOND	BREEZE ON BY	1	21
MCFY	THAT GIRL	1	22
THE 411 DUMB		1	23
THE PIRATES/ENYA/SHOLA AMA	YOU SHOULD REALLY KNOW	1	24
ALCAZAR	THIS IS THE WORLD WE LIVE IN	1	25
FATBOY SLIM	SLASH DOT DASH	1	26
MOUSSE T FEAT. EMMA LANFORD	IS IT COS I'M COOL?	1	27
HOUSTON I LIKE THAT		1	28
THE CHEEKY GIRLS	CHEEKY FLAMENCO	1	29
ARMAND VAN HELDEN	I'M MY MY	1	30
BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	1	31
IAN BROWN	KEEP WHAT YA GOT	1	32
GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE RAPPERS DO	1	33
MINNIE DRIVER	EVERYTHING I'VE GOT IN MY POCKET	1	34
BUSTED	THUNDERBIRDS/3AM	1	35
EMBRACE	GRAVITY	1	36
DANNY HOWELLS & DICK TREVOR	DUSK TIL DAWN	1	37
MUSE	BUTTERFLIES & HURRICANES	1	38

Singles Chart

As you see it
NEW **RECENT** **LAST WEEK** **WEEKS ON CHART** **WEEKS ON CHART** **WEEKS ON CHART**

39	21	PAUL MCCARTNEY TROPIC ISLAND HUM//WE ALL STAND TOGETHER <small>(Polygram/Parlophone)</small>	NEW		1
40	33	SHAPESHIFTERS LOLA'S THEME <small>(Polygram/Parlophone)</small>			1
41	36	ANASTACIA SICK AND TIRED <small>(Polygram/Parlophone)</small>			1
42	30	THE CORRS ANGEL <small>(Atlantic/World Circuit)</small>			1
43	30	STONEISLAND FEAT. THERESA PUT EM HIGH <small>(Atlantic/World Circuit)</small>			1
44	NEW	RONI SIZE FEAT. RAHZEH OUT OF BREATH <small>(Hed Kandi/WEA Music)</small>	NEW		1
45	NEW	NIGHTBREED PACK OF WOLVES <small>(Capitol/Warner Bros)</small>	NEW		1
46	38	RAZORLITH VICE <small>(Epic/Sony BMG)</small>			1
47	39	KANYE WEST JESUS WALKS <small>(RCA/Jay Z/Roc-A-Fella)</small>			1
48	28	STATUS QUO YOU'LL COME 'ROUND <small>(Mercury/Universal)</small>			1
49	37	CASSIDY FEAT. MASHONDA GET NO BETTER <small>(Epic/Sony BMG)</small>			1
50	40	SUGABABES CAUGHT IN A MOMENT <small>(Epic/Sony BMG)</small>			1
51	NEW	AUF DER MAUR TASTE YOU <small>(Mercury/Universal)</small>	NEW		1
52	47	THE STREETS DRY YOUR EYES <small>(Epic/Sony BMG)</small>			1
53	24	BIFFY CLYRO MY RECOVERY INJECTION <small>(Polygram/Parlophone)</small>			1
54	42	KEANE BEDSHAPED <small>(Epic/Sony BMG)</small>			1
55	43	DIDO SAND IN MY SHOES <small>(Mercury/Universal)</small>			1
56	27	THE ORDINARY BOYS SEASIDE <small>(Mercury/Universal)</small>			1
57	NEW	THE RAKES STRASBOURG <small>(Polygram/Parlophone)</small>	NEW		1
58	41	PETER ANDER THE RIGHT WAY <small>(Mercury/Universal)</small>			1
59	29	BRIAN WILSON WONDERFUL <small>(Mercury/Universal)</small>			1
60	NEW	NIGHTWISH WISH I HAD AN ANGEL <small>(Polygram/Parlophone)</small>	NEW		1
61	NEW	BOXER REBELLION CODE RED <small>(Mercury/Universal)</small>	NEW		1
62	50	BEASTIE BOYS TRIPLE TROUBLE <small>(Polygram/Parlophone)</small>			1
63	34	MARK KNOPFLER BOOM LIKE THAT <small>(Mercury/Universal)</small>			1
64	51	O-ZONE DRAGOSTEA DIN TEI <small>(Mercury/Universal)</small>			1
65	19	RACHEL STEVENS SOME GIRLS <small>(Mercury/Universal)</small>			1
66	48	AVRIL LAVIGNE MY HAPPY ENDING <small>(Polygram/Parlophone)</small>			1
67	44	ANNIE CHENING GUM <small>(Mercury/Universal)</small>			1
68	37	ULTRABEST BETTER THAN LIFE <small>(Polygram/Parlophone)</small>			1
69	NEW	SPANXOX TO THE CLUB <small>(Polygram/Parlophone)</small>	NEW		1
70	46	BRYAN ADAMS OPEN ROAD <small>(Mercury/Universal)</small>			1
71	58	THE MUSIC FREEDOM FIGHTERS <small>(Mercury/Universal)</small>			1
72	53	PAUL WELER WISHING ON A STAR <small>(Mercury/Universal)</small>			1
73	NEW	HAPPYLIFE SILENCE WHEN YOU'RE BURNING <small>(Mercury/Universal)</small>	NEW		1
74	65	DARREN HAYES POPULAR <small>(Mercury/Universal)</small>			1
75	81	DIZZEE RASCAL STAND UP TALL <small>(Mercury/Universal)</small>			1

As used by Top Of The Pops and Radio One
 One sample from our set on Sunday 15 January, across a sample of more than 4,000 UK DJs.



4. Ashlee Simpson It peaked at number five in the US, and now Ashlee Simpson's impressive debut single Places Of My Dreams here at number four. It therefore hosts the number seven peak scaled by big sister Jessica's single With You In June. Also, as a popular actress, has been even more successful with her album in the US, where it topped the chart, and has sold 1,807,499 copies in 10 weeks. In contrast, in the UK the album has still to make the Top 75 and sits 124-127 this week.

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5. REM REM release their 13th studio album, Around The Sun, softly (October 4), and it gets the perfect launch thanks to the first single Leaving New York, which, after five, at number five, this week, becoming only the third Top Five hit for the rockers, whose biggest hit, The Great Beyond, reached number three in February 2000. Leaving New York brings the group's tally of hits since 1987 to 33, of which 29 have reached the Top 40, and comparisons with the more than fourfold with the number 33 peak scaled by their last single, Around, in January.

DOWNLOADS

1	NATASHA BEDINFIELD THESE WORDS <small>(Polygram)</small>	1
2	GREEN DAY AMERICAN IDIOT <small>(Capitol)</small>	2
3	MARCOON 5 SHE WILL BE LOVED <small>(Mercury)</small>	3
4	BRIAN MCFADDEN REAL TO ME <small>(Mercury)</small>	4
5	NELLY MY PLACE <small>(Mercury)</small>	5
6	GIRLS ALOUD LOVE MACHINE <small>(Mercury)</small>	6
7	REM LEAVING NEW YORK <small>(Mercury)</small>	7
8	MARCOON 5 THIS LOVE <small>(Mercury)</small>	8
9	RAZORLITH GOLDEN TOUCH <small>(Mercury)</small>	9
10	JOSS STONE YOU HAD ME <small>(Mercury)</small>	10
11	THRILLS WHAT EVER HAPPENED TO COREY HAIN? <small>(Mercury)</small>	11
12	SHAPESHIFTERS LOLA'S THEME <small>(Mercury)</small>	12
13	JOJO LEAVE IT OUT <small>(Mercury)</small>	13
14	3 OF A KIND BABYKISSES <small>(Mercury)</small>	14
15	STREETS DRY YOUR EYES <small>(Mercury)</small>	15
16	TAN BROWN KEEP WHAT YA GOT <small>(Mercury)</small>	16
17	DIPECHE MOVE INTO THE SILENCE <small>(Mercury)</small>	17
18	OURAN DORAN DREAM UP FOR THEIR SUNRISE <small>(Mercury)</small>	18
19	KEANE BEDSHAPED <small>(Mercury)</small>	19
20	14 TWISTA SUNSHINE <small>(Mercury)</small>	20

DANCE SINGLES

1	DEEP DISH FLASHDANCE <small>(Mercury)</small>	1
2	RONI SIZE FEAT. RAHZEH OUT OF BREATH <small>(Hed Kandi/WEA)</small>	2
3	DANNY HOWELLS & DIK TREVOR DUSK TIL DAWN <small>(Mercury)</small>	3
4	ERIC PUFFY CALL ON ME <small>(Mercury)</small>	4
5	NIGHTBREED PACK OF WOLVES <small>(Capitol/Warner Bros)</small>	5
6	KRISTY FOLLOWS DA VISION PAPER MASTER <small>(Mercury)</small>	6
7	GROOVE ARMADA I SEE YOU BABY <small>(Mercury)</small>	7
8	FATBOY SLIM SLASH OUT DASH <small>(Mercury)</small>	8
9	DI RHYTHM PRESENTS SOLI THEORY DRAMA <small>(Mercury)</small>	9
10	PUMP UP DUST VIBRATES BULLET TRAIN <small>(Mercury)</small>	10
11	MISS KITTIN' REHEM FOR A HIX <small>(Mercury)</small>	11
12	NEW ORDER ACACIA HOUSE MIXES BY BOB STATE <small>(Mercury)</small>	12
13	TOTAL SCIENCE PROZAC/CHICKEN LIPS <small>(Mercury)</small>	13
14	DJ WILDCARD FORBIDDEN <small>(Mercury)</small>	14
15	STEVE LAWLOR OUT AT NIGHT <small>(Mercury)</small>	15
16	SPANXOX TO THE CLUB <small>(Polygram/Parlophone)</small>	16
17	SUCKER DISS LOTTA LOVIN' <small>(Mercury)</small>	17
18	THRILLSEEKERS SYNTHESIA <small>(Mercury)</small>	18
19	AXWELL FEEL THE VIBE <small>(Mercury)</small>	19
20	ARMAND VAN HELDEN MY MY MY <small>(Mercury)</small>	20

R&B SINGLES

1	NELLY MY PLACE, FLAP YOUR WINGS <small>(Mercury)</small>	1
2	THE STREETS BLIND BY THE LIGHTS <small>(Mercury)</small>	2
3	14 TWISTA SUNSHINE <small>(Mercury)</small>	3
4	BIG BROVAV YOUR FATALITY <small>(Mercury)</small>	4
5	JENTINA FRENCH KISSES <small>(Mercury)</small>	5
6	JOSS STONE YOU HAD ME <small>(Mercury)</small>	6
7	THE 411 DJME <small>(Mercury)</small>	7
8	THE PIRATES YENYA/SOLO AMA YOU SHOULD REALLY KNOW <small>(Mercury)</small>	8
9	HOUSTON I LIKE THAT <small>(Mercury)</small>	9
10	BEVERLY KNIGHT NOT TOO LATE FOR LOVE <small>(Mercury)</small>	10
11	CASSIDY FEAT. MASHONDA GET NO BETTER <small>(Mercury)</small>	11
12	GOLDIE LOOK IN CHAIN GUNS DONT KILL PEOPLE RAPPERS DO <small>(Mercury)</small>	12
13	KANYE WEST JESUS WALKS <small>(Mercury)</small>	13
14	BEASTIE BOYS TRIPLE TROUBLE <small>(Mercury)</small>	14
15	THE STREETS DRY YOUR EYES <small>(Mercury)</small>	15
16	IGHER IS UP <small>(Mercury)</small>	16
17	SHAYNE MAKE IT EASY <small>(Mercury)</small>	17
18	D B-DAY COME <small>(Mercury)</small>	18
19	14 J-KOM TUPSY <small>(Mercury)</small>	19
20	NINA SKY HOW YA BODY <small>(Mercury)</small>	20

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

Sales Increase **Sales Increase +52%** **Single** **Album** **2000-01** **2000-01** **2000-01**

PAUL McCARTNEY	TROPIC ISLAND HUM//WE ALL STAND TOGETHER	NEW
SHAPESHIFTERS	LOLA'S THEME	NEW
ANASTACIA	SICK AND TIRED	NEW
THE CORRS	ANGEL	NEW
STONEISLAND	FEAT. THERESA PUT EM HIGH	NEW
RONI SIZE FEAT. RAHZEH	OUT OF BREATH	NEW
NIGHTBREED	PACK OF WOLVES	NEW
RAZORLITH	VICE	NEW
KANYE WEST	JESUS WALKS	NEW
STATUS QUO	YOU'LL COME 'ROUND	NEW
CASSIDY	FEAT. MASHONDA GET NO BETTER	NEW
SUGABABES	CAUGHT IN A MOMENT	NEW
AUF DER MAUR	TASTE YOU	NEW
THE STREETS	DRY YOUR EYES	NEW
BIFFY CLYRO	MY RECOVERY INJECTION	NEW
KEANE	BEDSHAPED	NEW
DIDO	SAND IN MY SHOES	NEW
THE ORDINARY BOYS	SEASIDE	NEW
THE RAKES	STRASBOURG	NEW
PETER ANDER	THE RIGHT WAY	NEW
BRIAN WILSON	WONDERFUL	NEW
NIGHTWISH	WISH I HAD AN ANGEL	NEW
BOXER	REBELLION CODE RED	NEW
BEASTIE BOYS	TRIPLE TROUBLE	NEW
MARK KNOPFLER	BOOM LIKE THAT	NEW
O-ZONE	DRAGOSTEA DIN TEI	NEW
RACHEL STEVENS	SOME GIRLS	NEW
AVRIL LAVIGNE	MY HAPPY ENDING	NEW
ANNIE CHENING	GUM	NEW
ULTRABEST	BETTER THAN LIFE	NEW
SPANXOX	TO THE CLUB	NEW
BRYAN ADAMS	OPEN ROAD	NEW
THE MUSIC	FREEDOM FIGHTERS	NEW
PAUL WELER	WISHING ON A STAR	NEW
HAPPYLIFE	SILENCE WHEN YOU'RE BURNING	NEW
DARREN HAYES	POPULAR	NEW
DIZZEE RASCAL	STAND UP TALL	NEW

YOU SHOULD REALLY KNOW BY YOUR FIRST TROUBLE 89
YOUR FRIENDS 89
THEY'RE GOING TO WANT ALL 89
YOU'RE GOING TO WANT ALL 89
YOU'RE GOING TO WANT ALL 89

Albums Chart



Chart compiled from actual sales data from 18 UK retailers across a range of more than 6000 music titles.
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WEEKS ON CHART	ARTIST TITLE	LABEL	WEEKS ON CHART	ARTIST TITLE	LABEL
39	ALISON MOYET VOICE	Sony	20	SNOW PATROL FINAL STRAW	Sony
41	STATUS QUO XS ALL AREAS - THE GREATEST HITS	Mercury	27	THE LIBERTINES THE LIBERTINES	Mercury
42	50 CENT GET RICH OR DIE TRYIN'	Aftermath	31	DURAN DURAN GREATEST HITS	Mercury
44	DURAN DURAN GREATEST HITS	Mercury	34	LOU REED TRANSFORMER	Mercury
45	LOU REED TRANSFORMER	Mercury	34	DAMIAN RICE O	Mercury
46	DAMIAN RICE O	Mercury	35	MICHAEL JACKSON THRILLER	A&M
47	MICHAEL JACKSON THRILLER	A&M	33	MCFLY ROOM ON THE 3RD FLOOR	Mercury
48	MCFLY ROOM ON THE 3RD FLOOR	Mercury	29	JOSS STONE THE SOUL SESSIONS	Mercury
49	JOSS STONE THE SOUL SESSIONS	Mercury	11	NICK CAVE & THE BAD SEASONS ABATTOIR BLUES/THE LYRE OF ORPHEUS	Mercury
50	NICK CAVE & THE BAD SEASONS ABATTOIR BLUES/THE LYRE OF ORPHEUS	Mercury	12	THE THRILLS LET'S BOTTLE BOHEMIA	Mercury
51	THE THRILLS LET'S BOTTLE BOHEMIA	Mercury	17	MUSE ABSOLUTION	Mercury
52	MUSE ABSOLUTION	Mercury	17	THE KILLERS HOT FUSS	Mercury
53	THE KILLERS HOT FUSS	Mercury	17	WHITNEY HOUSTON THE GREATEST HITS	Mercury
54	WHITNEY HOUSTON THE GREATEST HITS	Mercury	17	AVRIL LAVIGNE UNDER MY SKIN	Mercury
55	AVRIL LAVIGNE UNDER MY SKIN	Mercury	17	DIZZEE RASCAL SHOWTIME	Mercury
56	DIZZEE RASCAL SHOWTIME	Mercury	17	LISA STANSFIELD THE MOMENT	Mercury
57	LISA STANSFIELD THE MOMENT	Mercury	17	RAY CHARLES GENIUS LOVES COMPANY	Mercury
58	RAY CHARLES GENIUS LOVES COMPANY	Mercury	17	JET GET BORN	Mercury
59	JET GET BORN	Mercury	17	THIRTEEN SENSES THE INVITATION	Mercury
60	THIRTEEN SENSES THE INVITATION	Mercury	17	JUSTIN TIMBERLAKE JUSTIFIED	Mercury
61	JUSTIN TIMBERLAKE JUSTIFIED	Mercury	17	OASIS DEFINITELY MAYBE	Mercury
62	OASIS DEFINITELY MAYBE	Mercury	17	DIDO NO ANGEL	Mercury
63	DIDO NO ANGEL	Mercury	17	OUTKAST STANKONIA	Mercury
64	OUTKAST STANKONIA	Mercury	17	JOJO JOJO	Mercury
65	JOJO JOJO	Mercury	17	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Mercury
66	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Mercury	17	NELLY SWIFT	Mercury
67	NELLY SWIFT	Mercury	17	GUNS N' ROSES GREATEST HITS	Mercury
68	GUNS N' ROSES GREATEST HITS	Mercury	17	KATIE MELUA CALL OFF THE SEARCH	Mercury
69	KATIE MELUA CALL OFF THE SEARCH	Mercury	17	ALICIA KEYS THE DIARY OF	Mercury
70	ALICIA KEYS THE DIARY OF	Mercury	17	SEX PISTOLS NEVER MIND THE BOLLOCKS	Mercury
71	SEX PISTOLS NEVER MIND THE BOLLOCKS	Mercury	17	NORAH JONES COME AWAY WITH ME	Mercury
72	NORAH JONES COME AWAY WITH ME	Mercury	17	THE BEACH BOYS THE VERY BEST OF	Mercury
73	THE BEACH BOYS THE VERY BEST OF	Mercury	17	ALEXANDER O'NEAL GREATEST HITS	Mercury
74	ALEXANDER O'NEAL GREATEST HITS	Mercury	17	THE STONE ROSES THE VERY BEST OF	Mercury
75	THE STONE ROSES THE VERY BEST OF	Mercury	17		



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



7. Brian Wilson
First album for six years*
Overlooked the slicker on Brian Wilson's *Gettin' In Over My Head* - which debuted and peaked at number 53 just 14 weeks ago. Now, 37 years after abandoning the original *Smile* - the Beach Boys' projected follow-up to *Pet Sounds* - Wilson has re-recorded it in its entirety, and released it to devastating critical acclaim. His number seven debut this week adds sales of 29,423, outdistancing anything the solo Wilson has yet managed.

TOP 20 COMPILATIONS

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

TOP 20 INDIE ALBUMS

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

TOP 10 DANCE ALBUMS

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

TOP 10 ROCK ALBUMS

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

NEW RELEASES:
 ALICIA KEYS THE DIARY OF A SCREAM (Mercury)
 AVRIL LAVIGNE UNDER MY SKIN (Mercury)
 COLDPLAY A RUSH OF BLOOD TO THE HEAD (Mercury)
 DAMIAN RICE O (Mercury)
 DIDO NO ANGEL (Mercury)
 DIZZEE RASCAL SHOWTIME (Mercury)
 FRANZ FERDINAND FRANZ FERDINAND (Mercury)
 GUNS N' ROSES GREATEST HITS (Mercury)
 JET GET BORN (Mercury)
 JOSS STONE THE SOUL SESSIONS (Mercury)
 JUSTIN TIMBERLAKE JUSTIFIED (Mercury)
 KATIE MELUA CALL OFF THE SEARCH (Mercury)
 LOU REED TRANSFORMER (Mercury)
 LISA STANSFIELD THE MOMENT (Mercury)
 MUSE ABSOLUTION (Mercury)
 NICK CAVE & THE BAD SEASONS ABATTOIR BLUES/THE LYRE OF ORPHEUS (Mercury)
 NICK CAVE & THE BAD SEASONS ABATTOIR BLUES/THE LYRE OF ORPHEUS (Mercury)
 OUTKAST STANKONIA (Mercury)
 RAY CHARLES GENIUS LOVES COMPANY (Mercury)
 THE BEACH BOYS THE VERY BEST OF (Mercury)
 THE KILLERS HOT FUSS (Mercury)
 THE LIBERTINES THE LIBERTINES (Mercury)
 THE STONE ROSES THE VERY BEST OF (Mercury)
 THE THRILLS LET'S BOTTLE BOHEMIA (Mercury)
 WHITNEY HOUSTON THE GREATEST HITS (Mercury)



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