

Inside: Franz Ferdinand Switchfoot Maroon 5 Estelle Basement Jaxx

# MUSICWEEK



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Downloads

## Crunch time as Apple launches iTunes

Industry welcomes revolutionary download service, but it leaves a bitter taste for the indies, p6-7



### EU "to approve" majors' merger

Growing speculation suggests Sony/BMG have secured unconditional approval at EU hearing in Brussels **p3**

### Labels review poster activity

Legal action against Sony and BMG's flyposting campaigns leads other labels to review their options **p4**

### Franz Ferdinand surpass 1m sales

The Domino band break through globally, as other homegrown acts make headway across the Atlantic **p8**

**This week's Number 1s**  
Albums: Keane  
Singles: Britney Spears  
Airplay: Mario Winans



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Digest

▶ 'The launch of iTunes may be a fantastic consumer experience, but it is not the second coming' - Editorial, p14

# MUSICWEEK

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## Your guide to the latest news from the music industry

### Bottom line

#### OFF to probe ticket agents

● The Office of Fair Trading has launched a 'short fact-finding' study of ticket agents to see if current working practices are proving effective for consumers. The study will focus on links between event organisers and agents, price transparency regarding booking fees and whether consumer protection regulations are working effectively. The action follows complaints from consumers regarding booking fees and alleged exclusivity agreements between ticket agents and event organisers as well as difficulties with refunds for cancelled events.  
● Warner Music Group has reached an agreement with the partners of **Maverick Records** which sees the major take a majority stake in the label. Under the deal, **Maverick** partner **Ray Owsen** signs a new multi-year contract with **Maverick**, with **Warner** acquiring the interests held by **Maverick** **Gordon Ramme Dasher** and **Madonna**. **Madonna** remains signed to **Warner Bros** under the deal.  
● Record labels are reviewing their position on **freemixing** **CD**.  
● **Beechwood Music** is up for sale after administrators were called in to the dance music operation. The company is now being run by administrators from the Reading offices of **800 Sky Hayward**, who say they are looking to sell the company.  
● **Entertainment Direct UK** is pursuing a new strategy, **p4**.  
● **Chrysalis-owned Heart 106.2** breakfast show hosts **John Coleman** and **Harriet Scott** have been lined up as hosts of the **NTL Commercial Radio Awards**, which takes place this Friday at London's Intercontinental hotel.  
● **PRS and PPL** are cracking down on unlicensed Indian restaurants, **p4**

### Sign here

#### V2 in licensing deal with A&R



● **V2 Records** has signed a worldwide licensing deal with **A&R Records**, home to **Raghuw**, the artist who has already scored three Top 10 singles this year. **Raghuw's** first release under this new partnership will be **Let's Work It Out** on August 23 and its debut album, tentatively titled **The Storyteller**, is out on September 6.  
● **Sanctuary** has added **Eve**, **Sleepy Brown** and **Angie Stone** to its management artist roster after buying **US** urban management specialist **Erving World**. **Erving World** founders **Jerry Erving** and **Troy Carter** became vice presidents of **Sanctuary's** urban division.  
● **UK-based publisher Kobalt Music Group** has signed an exclusive administration agreement with **US** publishing company **Integrated Copyright Corp** to represent its 40,000-strong catalogue in Europe. The newly-struck deal will see **Kobalt** represent **ICG's** catalogue, which includes the likes of **Roy Orbison**, **Loretta Lynn** and **Robert Johnson**.  
● **Music recognition operator Shazam Entertainment** plans to

develop its SMS activity with the appointment of SMS technology provider **Spongo** to support promotions and customer relationship management.  
● **Sony Network Services** has teamed up with **Alcatel** subsidiary **PacketVideo Network Solutions** to deliver a new personalised music-to-mobile service. **StreamMan** provides a complete music service, from radio streaming through to AAC-format downloads. Users will be able to access a personalised service that tracks their preferences and recommends music accordingly.

replace **KC** in the 3 to 5pm slot. The move is part of a series of changes at the station, which also see **Rege & Devin** taking over **Saturday Breakfast** and **Devin** occupying the breakfast **Sunday slot** in his own. **Meanwhile**, **Letitia McDill** will be joining a weekend afternoon slot and **Panjabi Hit Squad's Desi Beats** is being moved to an earlier evening Thursday slot.  
● A special one-off edition of **Ibiza Lifestyle magazine** **Paddy** will appear in next month's edition of the **Observer Music Monthly**. **Pack** magazine is **founder by Mack** magazine's **Ben Turner** - launched in **Ibiza** last summer when it was distributed for free to 30,000 people.  
● **London-based Asian Music station Club Asia** has put together a line-up including **Apache Indian**, **Taz Stereo Nation** and the **Rosh Rich Project** on July 2 as part of the **Redbridge Spectacular** in **Ilford's Valentines Park**.  
● **Roots Manuva**, **Squarepusher** and **2 Many DJs** have been confirmed as the headliners for the dance tent at this year's **Carling Reading and Leeds festivals**, which take place over the August Bank Holiday weekend.  
● **Jarvis Cocker**, **The Kills** and **Kosheen** are among the acts playing a newly-launched festival being held in London over the August Bank Holiday weekend. The **TDK Cross Central Festival** will be staged at the **Cross venue** in **London's Kings Cross** freight depot and also features **Terry Callier**, **Chicks on Speed** and **Dogs Die in Hot Cars** in the line-up.  
● The first exhibition under the **Creative and Design Awards (CDA's)** umbrella is being staged at London's **Institute of Contemporary Arts** from September 17 to 19. **I See Music** aims to celebrate the best examples of image creation for music over the past year. The closing date for exhibit submissions to the event is this Wednesday. For further details ring **Louise Stevens** on 020 7921 8546 or email [louise@musicweek.com](mailto:louise@musicweek.com)

### Exposure

#### Bacs to reprise Song Search UK

● The **British Association of Composers & Songwriters** is planning to repeat its **Song Search UK** for a second year this year, following the success of the inaugural contest. The first competition saw four songs shortlisted before one - **It Just Gets Better** written by **Juliet Walmsley**, **Martin Abbott**, **Leanne Brown** and **Catherine Cassidy** - went forward to compete in the Eurovision: Making Your Mind Up contest. This year's four shortlisted tracks - also including **Misty** written by **Calvin Brown** and **Kerry McGregor**, **I Wanna Man** written by **Toby Jarvis** and **Kabrina** written by **Steve Howard** and **Lee Horrocks** - feature on a CD which is distributed with this week's issue of **Music Week**. Full details of the new competition, which will open for its second year on July 1, will be unveiled in the next week.  
● **BBC** digital station **Xtra** is switching **G Money** and **Nesha** to its weekday schedule in August to

### People

#### Aim to endorse Sharkey at AGM

● **Live Music Forum** chairman **Aim's Sharkey** will be ratified at **Aim's AGM** tomorrow (Tuesday) as a new addition to the board, alongside **Beggars Group's Martin Mills**, **Cooking Vinyl's Martin Goldsmith** and **recordstore.com's Russel Coulart**.  
● **Culture Secretary Tessa Jowell** has appointed an independent panel of experts to assist with the impending review of the **BBC's Royal Charter**. **Jowell**, with the help of her advisor **Terry Burns**, has put together a group which includes **Tinley Mirror** chief executive **Johnnie Jackson**.  
● **Jamie Cullum** and **Ben Fiebig** are part of an army of **UK acts** currently making headway in the **US**, while **Franz Ferdinand** have hit **Im global** sales, **p8**



**Sparks demonstrate their first release**  
● **Demon's** new music DVD **division demonDivision** issues its first release on August 2 with **The Sparks - I'll Be There** Live in **Stockholm**. **Label manager and producer Sophie Coulthart** heads up the new venture, which promises new live productions, documentaries, back catalogue anthologies and **TV archive** material among its releases.  
● **Berlin-based** international media replicator **Sonopress** has extended its offering to encompass a digital encoding, storage and delivery facility.



**Sir Cliff Richard** helped bring the curtain down last week on one of the most influential UK acts as he reunited with his one-time backing group **The Shadows** for their final ever concert. **Sir Cliff** joined **Brian Bennett**, **Hank Marvin** and **Bruce Welch** at the **London Palladium** last Monday to perform their joint **UK charity** tappers **Summer Holiday**, **Bachelor Boy** and **The Young Ones** before

presenting them with a gold disc for **Life Story - The Very Best of The Shadows**. **The Universal Music TV** retrospective became the band's first Top 10 album in more than 13 years in May and has sold more than 120,000 copies to date over the counter. **Sales of the album** were up by more than 50% on the week last week and it was yesterday (Sunday) challenging to return to the Top 20.

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

# Universal rules majors in IFPI survey, while indies come top

Universal would have lost its status as the world's biggest record group if the proposed BMG-Sony conglomeration had been in place last year.

That is according to newly issued IFPI figures, which show Universal's global share dropped from 25.4% to 23.5% in 2003. While it remained the leading global player, it would have been outranked by BMG and Sony combined, which would have claimed 25.1%, even though the Japanese-owned major's own share fell on the year.

The independents claimed the biggest share, 25.3% of the global market, although this was down from 27.1% in the previous year.

Universal's share was down most notably in North America, where its exceptional 2002 31.7% showing slid to 27.9% in 2003, while it also declined in Asia (excluding Japan), Latin America and Europe, although its UK fall is thought to have been minimal.

In contrast, EMI, which ranked second, with a 13.4% global share, lifted its game in every region except Africa, including in its traditional troublepot of North America. Here, its share rose on the year from 8.9% to 10.5%, assisted by successes from the likes of Norah Jones' *Come Away With Me*, which was the US's second-biggest seller of the year and the world's number one for



OutKast: performance of *Speakerboxxx/The Love Below* album helped BMG's position

2003 with 10.5m global sales. EMI also had a good year in Asia (excluding Japan), where its share rose by 50% on the year for to claim 14.4% of the market.

Sony was third in the study – which for the first time covered music video as well as physical audio product – as its worldwide share slipped from 13.8% to

13.2%. Against a sharp rise in Japan, the firm suffered its biggest fall in North America, where its share dropped from 14.8% to 12.1%.

But its potential merger partner, BMG, had an exceptional year there, its share rising from 11.4% to 15.5% thanks to hit albums from the likes of OutKast. Its European share grew by 25% on the year to 12.5%, helping its global showing lift from 9.6% to 11.9%. It retained the fifth-ranked position overall. Ahead of BMG, Warner was aided somewhat by Linkin Park and Red Hot Chili Peppers to firm its fourth position, with 12.7% of the global market, compared to 11.8% in 2002.

## European Commission remains tight-lipped following speculation that it is to green-light union

# BMG/Sony in limbo despite reports

### Mergers

by Robert Ashton

The European Commission was refusing to comment last Friday on speculation that it was planning to give clearance to the Sony merger with BMG.

Reports indicated that the two companies had cleared the biggest hurdle in their bid to merge, with EC commissioner Mario Monti giving unconditional approval.

The speculation emerged last Thursday evening, two days after the majors had made their case in two days of hearings in Brussels.

Monti is understood to have decided there is not "sufficient evidence" to oppose a merger, although some sources suggest he has not yet decided and will give "some kind of indication" of what he thinks to the parties early this week.

Spokespersons for BMG and Sony both declined to comment on reports of a decision, which

appeared to have been made prematurely. Neither the European Commission nor the FTC have committed to announcing their decisions before July 22.

Although any merger could not go ahead unless the US Federal Trade Commission also approved, the FTC has been widely expected to nod the merger through.

It is believed that Monti may have given clearance, fearing that there was not enough evidence that the combination would create any market imbalance.

Recent months have seen EU courts reject a series of decisions by Monti to block mergers, insisting that the case against had not been proven and that more evidence be presented in future.

Last Friday, opponents to the merger – which include the independent-label community, represented by Aim and Impala, Apple, Warner Music and Universal Music – voiced concern and surprise about the apparent decision. The opposition lobby had believed

that last week's hearings had gone in their favour, following a strongly worded 51-page statement of objections, which had been issued by the commission.

Impala deputy secretary general Helen Smith says suggestions of merger approval are "completely contradictory" to all the indications throughout the process.

"We are outraged by any indication the Commission might do a complete turnaround," she adds. Some of the most senior music executives in the world, including BMG's chairman and CEO Rolf Schmidt-Holtz and Sony's Andrew Lack had flown to Brussels to give verbal evidence to last week's hearing.

Initial reports from sources at the hearings suggested they had not gone BMG and Sony's way. One said, "BMG trashed the statement of objections, so they didn't make any friends in the EC, but they also might have scared them with their technical arguments."

According to those present, the oral hearing covered issues including:

- price collusion with the majors presenting "complex mathematical" equations and questioning focusing on whether a record company was following market forces if it lowered its prices to follow a competitor or engaging in collusion;

- European countries that Sony and BMG may retreat from if the merger does not go ahead;

- debate over whether the record market is homogeneous or heterogeneous, with the majors arguing that it is heterogeneous and, therefore, each CD release has its own special market rather than one single massive market serving the whole industry;

- the ongoing issue of music piracy's impact on the majors.

BMG and Sony believe they played their best shot. In a statement from BMG parent Bertelsmann before last Thursday's reports, the companies say they

had "two productive days" in Brussels and "discussions... were constructive".

In a separate statement, Sony Music Entertainment added, "We remain confident the commission will approve the transaction".

Third parties presented their cases on the second day of the hearing, including Apple, Global Entertainment Retail Alliance (Gera), Impala and the French independents, the International Music Managers Forum, Play-London, Time Warner and the European consumers' organisation BEUC.

Issues raised by the opposing organisations included barriers to entry and the impact on cultural diversity. One surprise saw Time Warner appearing to support the Sony and BMG case. One source suggested this was a political move to discourage the EC from making further rulings on divestments. EMI, Universal and Warner Music did not make presentations.

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## THE MUSIC WEEK PLAYLIST



**SHAPESHIFTERS**  
*Lala's Theme*  
(Positiva)  
The classic dance record of the summer is also shaping up to be one of the biggest. (Single, July 15)



**VERBALICIOUS**  
*Don't Play Nice*  
(Adventures)  
Available this week as a download single to coincide with being featured as Coim & Edith's record of the week (album, July 15) (Single, out now)



**NATASHA BEDINGFIELD**  
*Unwritten*  
(Phonogenic)  
This highlight from the new established singleton is sure to be a massive radio hit later in the year. (album, July 5) (from album, tbc)



**THE ORDINARY BOYS**  
*Over The Counter Culture*  
(Globe)  
Perfectly timed to become one of the most listened to indie albums of the summer. (album, July 5)



**THE 'G'ALS'**  
*Ripuka/O.*  
(Crisis)  
Cracking second indie EP from Velvet Revolver-esque youngsters that is already causing a stir in the rock press. (single, July 5)



**NINA SKY**  
*Move Ya Body*  
(MCA)  
This *MV* playlist favourite is fast laced into the nation's airwaves, and looks set to stay there for some time. (single, July 5)



**KRISTIAN LEONTIOU**  
*Shining*  
(Polydor)  
After a resolute start for debut LP *Some Day Soon*, this massive single will drive sales to the next level. (single, August)



**NINA NASTASIA**  
*Dogs*  
(Touch and Go)  
The first proper release for Nina's debut album in the UK, Delicate folk melodies are out with sharp lyrics and vocals. (album, out now)



**DOGG DIE IN HOT CARS**  
*Have To Love U Cause I*  
(V2)  
The things are building nicely for the quirky Scots with this new single ahead of their debut album. (single, July 5)



**RUPEE**  
*Tempted To Touch*  
(Atlantic)  
Tipped here at the start of the year, this growing soca smash looks set to get an official UK release post-Cornel. (single, tbc)

# Warner follows Sony and calls halt to flyposting Court action forces labels to back down

## Flyposting

By Jim Larkin

Rival record companies are reviewing their position on flyposting after legal action taken by Camden Council last week prompted Sony Music to stop all such activity in England and Wales.

Warner Music UK announced it would also stop using the medium; a spokesman says the decision was taken because of the action taken against Sony and BMG.

EMI and Universal have had long-standing policies not to use flyposters, but BMG, which was linked with Sony in the legal action taken by Camden Council, declined to give an undertaking to stop.

Camden Council served Anti Social Behaviour Orders (ASBOs) against Sony Music UK managing director Catherine Davies and marketing director Jo Headland, as well as BMG marketing assistant Lucy Hansford.

A hearing was held last Monday at Highbury Corner magistrates court, originally with the purpose of determining if the orders would be upheld, but Camden Council's Andrew Glennie told the court there had been an undertaking from Sony to stop flyposting, which meant the council was withdrawing its action.

The order against BMG's Hansard was also withdrawn, because she is leaving the company at the end of this week. Camden Council used the aftermath of the court appearance as a PR platform from which to announce it is to continue action against BMG as well as 50 other organisations, making use



Court action: Camden Council served ASBOs against Sony executives

of ASBOs to target individuals within those companies.

Peter Strange, project manager of Camden Council's street improvement programme Boulevard Project, says, "We had this problem that would not go away using traditional methods and at last the use of ASBOs has brought results. We will continue to use this method and are encouraging other councils to do the same."

Camden Council has now been approached by City Centre Posters, a company which specialises in providing authorised sites which enable companies to put up flyposters at low cost. The company has already set up such schemes in the UK and on the continent in which it erects, maintains and sells space on designated flyposter sites, such as free standing advertising columns or vinyl borders on vacant premises. The proposal for Camden is to establish sites in

north London, but it has yet to receive a response.

Camden Council's Strange calculated Sony and BMG saved more than £8m last year through flyposting, but City Centre Posters' managing director Michael Chesters disputes Strange's suggestion, saying this money would not otherwise have gone on traditional advertising. "The council has been saying that Sony and BMG are saving millions of pounds per year in advertising, but these companies haven't got millions of pounds to spend on posters that will only be up for a few weeks," he says. "They've only got thousands of pounds to spend on posters per artist and that's why there's a need for low cost authorised flyposting sites. Flyposting can also be more effective than billboard adverts as, to a certain extent, the medium is the message."

jim@musicweek.com

# Joint blitz on Indian restaurants hotters up

PRS and PPL are joining forces to target thousands of Indian restaurants which are not registered with either organisation.

Out of about 12,500 such restaurants operating in the UK, only around 3,000 of them currently have licences with PRS or PPL, allowing them to legitimately play music on their premises.

However, in September the two collecting societies are pooling their resources to launch a campaign that will begin with advertising in five languages in the specialist *Spice Business* and *Tandoori* magazines and two Indian-language newspapers. This will be followed by the launch of a call centre employed by PRS and PPL persuading those already using music to acquire licences and those not presently playing music of its potential business benefits.

PRS director of public performance sales Clive Thomas told last Thursday's PRS AGM that if anybody admits to using music but refuses to pay for a licence they will receive a visit from the specialist copyright protection office. He adds, "We have chosen probably one of the most difficult niche markets to approach, but one that has been neglected."

The campaign marks a new level of co-operation between PRS and PPL. MCPS-PRS Alliance chief executive John Hutchinson says, "It clearly makes sense to share activity and attack all fronts where appropriate."

Elsewhere at the AGM at Jerwood Hall in East London, Hutchinson spoke out against "cosy practices" which had found their way into the operations of collecting societies. "Too few societies are prepared to adapt to new user and member demands and some still feel that their monopolistic positions are safe from regulators or - perish the thought - competitors," he said.

However, he said times were changing, with the European Commission last April announcing plans to regulate the collecting societies' activities. He said this was being driven by the digital music market, with the EC keen to ensure the EU operates as one market.

Hutchinson noted the EC's concerns about the Santiago agreement, in which each online service provider currently has to get a licence from the country in which it operates, and the Commission's aim to see some form of competition between the societies.



SNAP SHOT

SWITCHFOOT

Spiderman 2, one of this summer's biggest blockbuster films, is providing the platform for Sony Music to introduce San Diego melodic grunge rock act Switchfoot to the UK market. Their track *Meant To*

Live is featured in the movie and will be released as a single on July 26, two weeks after the film's UK debut. "It's a great way to reach an insouciant audience," says Switchfoot's product manager

Hannah Cooper. The campaign looks set to replicate the strategy used to launch *Excessiveness*, whose single *Bring Me To Life* broke last year after being featured on the

soundtrack to the Daredevil movie. Switchfoot have already sold more than 1m copies of their current album *The Boulevard Lullaby* in the US. The album will receive a UK release later in the year.

CAST LIST: Product Manager: Hannah Cooper; Sony Music: Roda: Nick Worsley/Pyramid; Sony Music: TV: Frances Bowdley; Sony Music: Press: Nicky Hobbs; Sony Music

# EDUK springs from Rolled Gold

Entertainment Direct UK is pursuing a new business strategy to rebuild the wholesaling business it is growing out of the ashes of Rolled Gold.

EDUK, which is led by former Rolled Gold director John Gray, bought the assets of the wholesaler following the administration of the original company in March this year and is now trading as Rolled Gold International.

But Gray says he is concentrating on the group's core business and recognised skills to avoid the pitfalls which caused the original Rolled Gold to fall into administration with debts of around £6m.

Gray pinpoints the problems of the original Rolled Gold as foreign currency fluctuations, the collapse of Our Price and the slowness of credit insurers to pay up losses from that and a move into new non-core businesses. "We had a few things go wrong at the same time," he says. "We were hit with a hurricane and then a tornado came along, too."

That means the new Rolled Gold will not be "betting" on foreign currency - buying euros in advance at a "pegged" price - because in its previous incarnation it was badly hit by fluctuations in the exchange rate.

At the same time, Gray says the company is negotiating to buy its recently-launched record label RGR. He is also aiming to build up the stock levels of around £2.5m-£3m at present to somewhere near the old levels of up to £9m, while keeping the management structure simple following the departure of his sales director, sales manager and purchasing director.

The original Rolled Gold is still operating in administration and Gray says he is hopeful that the administrators can "address" a dividend payout to some of the 170 creditors, who may not be credit insured.

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December 31  
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publisher royalty  
will rise to 12.5% on  
per track royalty of  
8.1p, leaving an  
iTunes profit of

14.1p per track  
(17.6% margin)

## New negotiations seek to build trust with indie labels

# New offer due as Apple courts indies

### Companies

by Martin Talbot

Apple was attempting to avert a damaging falling out with Europe's biggest independent labels last week, by making a new offer to include their content on its iTunes Music Store.

*Music Week* understands that Apple's chief negotiator Eddy Cue, the head of iTunes worldwide, was preparing to make a new offer at the end of last week in a bid to prevent a stand-off.

At a glittery launch at London's Billingsgate Market last Tuesday, founder and CEO Steve Jobs unveiled the details of the new UK service being launched in parallel with similar local services in Germany and France.

Although he said the five majors had signed deals to provide repertoire, along with "dozens" of indie labels, Jim said that talks with "a number of its members" including Beggars Group - which had been acting as their chief negotiator - had broken down.

Asked *Music Week* about the deals offered to independent labels, Jobs insisted: "We're offering the independents great rates, the same rates as the big five." Challenged with independents' claims that this is not the case, Jobs replied, "Well, then they're lying."

Jobs continued, "We've got more than 500 independents signed up and we're in the process of clearing with all those guys to get their music available over here. And we have signed dozens [of indies] in the UK and welcome more [to sign up]. We will be sign-

### Industry welcomes iTunes' launch

Universal Music chairman Lucian Grainge believes the launch will benefit sales in both the traditional and digital arena. "It is fantastic, because it makes the consumer aware of music and artists and builds excitement in UK music and culture and its economy. It benefits everyone." Describing Steve Jobs as "one of the true geniuses one sees in business today", he adds, "[Jobs] is an ideal man and has had an incredible idea. We should embrace it."

EMI executive chairman Peter Jamison gave the launch a "qualified welcome",

ing more in the next month or so, I'm sure."

Beggars Group founder and CEO Martin Mills responded fiercely. "For years, Apple have been David to Microsoft's Goliath, and now they are being Goliath to our David," he said.

"The independents had been offered a fixed-term, three-year deal, with a wholesale price of 45p sterling or 64c in euros, with no scope for a review. One source close to the negotiations says, "The issue is the fixed term for three years. It is evidently not what the majors have got."

"The wholesale price they are offering is fine at 79p retail price. It is the upward slalicy which isn't there - that is suicidal."

While none of the majors would discuss details of their terms, it is understood that one of the major groups had agreed the 45p per track rate, as part of a two-year deal with a 12-month price review. Another of the majors - understood to be EMI - had agreed to a 49p wholesale rate, but was offering no exclusives.

It is understood that negotia-

voicing concern about the conditions being made by the independent labels.

IFPI chairman and CEO Jay Berman hailed the launch as "probably the best evidence yet that the music industry's evolution from physical formats to online distribution is working and will be a success".

MPS and PGS announced they had signed a joint online licence for the service, as Alliance CEO John Hutchinson congratulated Apple on its launch.

tions began with Apple vice president Eddy Cue a month ago, when Cue issued a letter to labels offering to issue a "side letter" to the America deals, thus extending the US terms of 65c a track for Europe. The labels rejected the deal, arguing that such a rate would have been equivalent to a 33p wholesale price.

An alternative offer of 45p in sterling, or 64c in euros was lodged. Although labels had still not been told what the retail price per download would be before last Tuesday's launch, the 79p retail price is effectively in line with the US margin.

But, says Mills, "When we started to negotiate the contract, we said, 'So, if you put the price up, our price will go up, right? And they said no."

Apple was urged to either create a mechanism under which the wholesale price goes up with the retail price; establish a good faith review if prices increase outside the control of Apple; or accept a one-year deal.

Cue declined to comment last week, but Apple worldwide product - was asking VP Greg Joswiak said that Apple does not discuss any terms or the basis of negotiations. He adds that Apple is not overly concerned about the number of independents that have signed up so far.

"When we launched in the US we launched from zero independents," he says. "In the US, our entire focus was on the five majors, which made sense. We thought we'll get those done and add the independents over time. In the US, we now have more than 500 independents signed."

"We're ahead of that already because, starting today, opening in UK, France and Germany, we have dozens of independents signed. As we add more over time, I think we are even better placed to do well over here. So I am not worried about that at all!"

martin@musicweek.com

Apple iTunes' 79p per track rate equates to a minimum album price of £79.9. Apple's CEO Steve Jobs (pictured) told 500-plus media and music industry guests who gathered at the launch last Tuesday. Jobs opened his address an hour before the UK service went live at midday, in parallel with new services for the German and French markets, which ran with 99p per track and €99 for most albums price points. All three services will offer 700,000 pop tracks, plus 12,000 classical tracks, all available as downloads with no subscription package available. Downloads will be available for unlimited burns, can be played on an unlimited number of iPods and an up to five home computers, either PC or Mac. Jobs said that a fifth iTunes Music Store for the rest of Europe, in Austria and following the euro price, should launch by October. Announcing that everyone present would receive a voucher worth either £25 or €30 to spend on the site, he added that Apple was working hard to plug the gap in music players. While 3mp iPods have been sold worldwide, the company has created the Airport Express box - a £99 unit which will go on sale in the UK next month - allowing Mac users to transmit the music from their computer to their hi-fi. Alicia Keys finished off by performing songs including Fallin' and, in a tribute to the late Ray Charles, an amended version of Night & Day, with the lyrics altered to, "The nightime is the right time to listen to iTunes."



## Apple price point le

### Downloads

The key announcement of the iTunes launch was the confirmation of a 79p-per track price-point.

At around a quarter of the usual \$2.99 single price, the rate - which translates to a 99c euro price - was viewed as "competitive" at best by retailers.

One label source says, "I have already had a call from the head of our German company saying that they have had calls from retailers insisting that we will have to bring down our dealer price on singles, because of the iTunes retail price."

One senior retail source says he is concerned - if not surprised - by Apple's 79p price-point. "We don't know whether this is an opening offer, but it is not a good starting point," he says. "In the short term, the pressure will be downwards. But, realistically, I don't think it has a direct impact on singles pricing."

Free marketing manager Mino Russo says, "We believe that downloads - whether paid for or not - encourage experimentation and future consumption." The

launches of services such as Napster have had no impact on business, he says, and he expects the same from Apple.

In the absence of forecasts from Apple - or indeed from any other of the operators such as Napster which offers legitimate downloads in the UK - about the expected take-up of downloads, any estimates about their likely market penetration are speculative. However, it is possible to extrapolate from iTunes' US success to gain some insight into



Alicia Keys: among the acts offering exclusives to iTunes



The White Stripes: cleared through indie label XL, which is yet to sign iTunes deal

HOW THE PRESS SAW ITUNES' LAUNCH

*The Daily Telegraph*, p9: Headline: "Music revolution launched at 79p a song"

*The Independent*, p3: "Independent lands out of tune with world's biggest jakebox"

*The Sun*, p6: "Music 10 our cars"

*The Guardian*, p3: "Welcome to music's online future"

*Wall Street Journal*: "New iTunes stores are online for the

UK, Germany, France"  
*Daily Mail*, p39: "The online jakebox"

# iTunes: the view from the very top

## Q&A

Steve Jobs marked the launch of the iTunes Music Store in the UK, Germany and France by fielding questions from the London media. *Music Week reports.*

Does the internet spell the end for traditional retail?  
I think that one day all music will be delivered over the internet. The internet was built to deliver music. The first people to discover this were the pirates. What we have to do is offer a much better product at a compelling price to get people off piracy, because it's wrong. And we're not going to do it with a stick. We're going to do it with a carrot.

All this transition takes a long time. And who knows what is going to happen in the long term? But in the short term, I don't think it is going to [spell the end for

**We are clearly the most creative of the tech companies, but we are not a music company**

record shops].

What do you say to independent labels who have voiced concern about the deals they are being offered?

We're offering the independents great rates, the same rates as the big five.

They say that's not the case. Well, then they're lying.

Are you concerned about the independents?

We've signed more than 500 independents signed up and we're in the process of clearing with all those guys to get their music available over here. And we have signed dozens [of indies] in the UK and welcome more [to sign up]. We're signing more in the next month or so, I'm sure.

How do you think the UK and Europe differ from the US?

The UK and the US share a lot of music. A lot of great music in the US has come from the UK and a lot of great music here comes from the US. The music tastes of the two countries are very different, but there is a big overlap, too.

In terms of consumers, everybody sees the power of the internet for acquiring music – it is instant. If you want something, you can get it now. The problem has been that piracy has been the only real product out there. What we have to do is offer an even better product at a compelling price.

Do you think you can match your 70% US market share in the UK and Europe?

I think we're offering the best product out there, so we will wait and see how European customers react. Europe has not really had a great online music service yet and we think we have a much better product than anyone else. So we will see if people agree with us. **Are you worried by the launch of Napster?**

We've seen their product and we think our product is a lot better. We are investing a lot more in it. Plus we have iPods, which are the best way to listen to music and work with the iTunes Music Store as well. We will see how people react.

**OD2 has launched 15 streams from people's desktops – is that something you would like to offer?**  
We don't think people want to stream a song for a penny. We think they want to pay for a song. The streaming services haven't done well so far. Subscription services are not that expensive either and yet people don't want their music that way.

**But some services also offer previews of music as streams?**

So do we. Because it turns out that 30 seconds of a free preview is a lot. Thirty seconds is 20% to 25% of a song and so we give previews in very high quality by the way, whereas the other guys don't. We give the full quality preview stream.

**How are you going to compete with the pirates?**

We're going to offer a much better product than the pirates. It takes about 15 minutes to download a pirated song, because you might try to start downloading a track and it craps out halfway through. We're signing more and more guys maybe you get the wrong song because there are no previews. Then after another 15 minutes you

**One day, all music will be delivered over the internet... it was built to deliver music**

might get the right song.

The saving, which equates to 99 cents of the total, means you are working for four or five cents an hour, well under the minimum wage. For most people, their time is more valuable than that and they are willing to pay a competitive price. So we are trying to be very aggressive on price.

**Do you have any plans to compete with labels and own repertoire?**  
That's not what we do. We try to marry the creativity of music with the technology and bring it to people. We are clearly the most creative of the tech companies, but we are not a music company.



## leaves bitter taste for labels

potential trends in the UK in light of the 79p price point.

In the US, downloads are estimated to account for 2.5% of total music sales value, with iTunes taking a 70% share of this download revenue. If this 2.5% share is applied to the UK – within a relatively conservative two-year timeframe – and assuming that the total value of the UK business remains flat at £2bn, downloads in the UK would be worth just more than £50m annually. Again, were Apple to claim a 70% share of this

total, iTunes would have UK sales of around £35m – equivalent to just more than 44m 79p downloads.

Were iTunes to have 2m users at this stage, then they would be downloading the equivalent of 1.85 tracks per month; if there were half as many users, then they would be buying the equivalent of 3.7 tracks per month and so on.

Assuming a less optimistic scenario, with downloads accounting for 1% of the value of the UK market (£20m) and 500,000 people using iTunes, then they would each be downloading the equivalent of around three tracks per month.

While the 79p price point was certainly eye-catching, the issue raising most concern in retail circles last week was the range of exclusives being offered from artists including Jamie Cullum, The Darkness and Alicia Keys. The exclusives were also drawn from a tie-in with AOL offering clips from its online sessions by acts including Eric Clapton.

One senior retail source says he has already voiced concern about the exclusives with his suppliers. "This is the disturbing element of what Apple have launched with,"

he says. "I don't understand why a label would make something available exclusively through a download service, especially given this side of the business still accounts for only 2% of all sales. What about the rest of us, who make up the other 98%?"

Bard council member Paul Quirk, of Quirk's in Ormskirk, voices similar fears. "The issue with exclusives is totally against what retailers stand for," he says.

The Bard council last month reached an informal agreement to reject exclusives, following controversy when Chris De Burgh's new album was stocked as an exclusive to Woodworm's. "We believe it's better for consumers to be able to buy product from the widest possible market," says Bard secretary general Kim Bayley.

However, one senior label source dismisses complaints over exclusives as "nubbish". "There is no more extra content on iTunes than the retailers have as remixes on second CD single formats, or 12-inch singles," he says. "And what about DVD content? Everybody is always looking for an advantage – that's what business is about. This is no different."

iTunes, a cause of concern for traditional retailers

Artists with unique qualities are offering the American market something not provided by homegrown talent

# Renaissance begins for UK acts in the US

## Talent

by Paul Williams

Genuine UK breakthroughs State-side are so rare these days that the slightest hint of success is often matched by hype akin to the Second Coming.

But, while the US Top 10 continues to be monopolised by such homegrown superstars as Usher, OutKast and Beyoncé, lower down the charts a cluster of UK activity is strongly suggesting that better times are finally upon us — or at least just around the corner.

And, in contrast to much of the British success across the pond over the past few years, this latest development is not down to the likes of Elton John and Rod Stewart, but a strikingly diverse range of newer talent. Just as Mis-Teeq are selling R&B pop back to the Americans on the current Hot 100, jazz wunderkind Julie Cummin is making his mark on an album chart alongside other breaking UK acts including Franz Ferdinand, Lostprophets, Muse and Joss Stone, whose *The Soul Sessions* has been a chart fixture there all year. And that is without factoring in George Michael's triumphant return.

They were joined last week by PJ Harvey who landed a new US chart career high with *UH HUH* Her debuting at 29 and Katie Melua who entered at 161 with *Call Of The Search*.

"We have every reason to be optimistic for the future," says Warner UK's international director Hassan Choudhury, whose company last week had *The Darkness*, Muse and *The Streets* on the *Billboard* 200. "The whole attitude there towards international repertoire has changed and UK repertoire is treated more on a par with US repertoire these days. We're getting a lot of interest in our acts, not just with our A&R executives, but the media as well. I feel a shift towards more UK repertoire."

Choudhury points to the unique qualities of the three acts, all of whom are offering the US something not available from their own artists. "I don't think there are any other bands you can compare to any of them," he says.

For Mis-Teeq, not even the huge setback of the demise of their record company Telstar has hampered their breakthrough into a market which is often seen as a closed door to non-US R&B. The trio's scandalous week ago move into the top half of the *Billboard*



Mis-Teeq: selling R&B pop back to the Americans on the current Hot 100

Hot 100 chart and their American label Reprise is now preparing for the release of a debut, self-titled US album on July 20 combining tracks from their first two UK albums.

In the wake of Telstar's descent into administration, which left Mis-Teeq without a deal and their management 21st Artists winning back the masters, the group's manager Derek Jamieson-Collip says a licensing agreement had to be urgently put in place for Warner in the US.

Mackillop believes Mis-Teeq are "a breath of fresh air" for the US market and, unlike other UK acts looking for a US breakthrough, adds they are not having to compete with similar-style acts on the roster. The group are currently completing their first US promotional trip, which last week included performing live on weekly TV chat programme *Pepe* Live.

For his part, Universal Classics & Jazz's Jamie Collip says he has been busy pressing the flesh Stateside, helping his album *Twentsomething* claim the *Billboard* 200's "pacesetter" honour a week ago, marking the biggest percentage sales growth as it moved 194-83.

The rise came on the back of a performance on the *Today* programme, part of a five-week US promotional trip, which also took in appearances on David Letterman and Conan O'Brien. It was Collip's third US visit this year and he will be returning in August and likely again in November and December.

"We probably won't have massive airplay at radio at the moment, so it's very much about him performing live," says Mercury and Universal Classics and Jazz international director Stan Thomas who believes "the time is right" now for UK acts in the States.

"Every so often things change," she says. "Coldplay have done the British music industry a lot of

good, opening doors again, and there are lots of other artists."

Elsewhere, Franz Ferdinand and Lostprophets are setting the pace for a series of UK alternative acts in the US, where only last month Morrissey hit a career-best position of 11 with his Sanctuary debut *You Are The Quarry*. Lostprophets' Columbia-issued *Start Something* is already gold in America, while Domino's self-funded Franz Ferdinand album — handled by Epic in the US — has been hovering for weeks around the 50 mark on the *Billboard* 200. Below them, Muse are enjoying their first taste of life on the chart with *Absolution* a week ago lifting 161-194 partially on the back of MTV2 support, while Universal acts Keane and Snow Patrol are placed just outside the same countdown's door.

Safta Jaffery, managing director of Muso's label Taste Media, believes one key factor to this renewed interest in UK talent has been the launch this year in Los Angeles of radio station Indie 103.1, whose playlist is currently littered with UK talent, including The Cure, Franz Ferdinand and The Streets. Jaffery says the new station — launched by the usually ultra-conservative Clear Channel — has also shaken up long-time LA player K-Roq whose once more daring music policy had latterly been accused of becoming too safe.

"Indie 103 was the first station to play Muse this time round with *Time Is Running Out*," he says. "That's what's made the difference and they've made K-Roq realise there's another competitor."

The launch of such a station is yet further reason for the UK industry to believe that, after years of their acts being largely ignored across the Atlantic, "a new dawn may finally be arriving." paul@musicweek.com

## THE BPI AWARDS

### ALBUMS

Kristian Bush — *...To The 5 Boronates*

Sony Day Song

(Silver)

PJ Harvey — *UH HUH*

Hir (Silver)

Joyrid Eagle — *Hard*

(Silver)

## The Bestie Boys

— *To The 5 Boronates*

(Gold)

### SINGLES

Audius — *Left*

*Outside Alone*

(Silver)

# Franz Ferdinand make a mark internationally

by James Roberts

With more than 1m copies of their eponymous debut now sold worldwide, there is no doubt that Franz Ferdinand are one of the UK breakthrough stories of the year. Two Top 10 singles have driven sales in the UK, but the fact that only 350,000 of those sales have come at home highlights the importance of the international market.

Last week the group began their latest US trip, which continues until tomorrow (Tuesday). Although it is still relatively early in the album's campaign they are close to selling 200,000 albums in the territory and last week climbed 53-43 on the *Billboard* 200 albums chart.

"This is the first real opportunity to do things comprehensively in the US," says Franz Ferdinand's manager Cerne Canning, who works as part of Supervision Management, part of the Channery group of companies. Along with a hectic schedule of interview and radio promotion, the band last Tuesday played a high profile gig at the Virgin Megastore in New York's Times Square. "The two main shows in New York are sold out, so we wanted to give people an opportunity to see the band outside of those, and to allow younger fans the chance to see them," explains Canning.

Franz Ferdinand's international roll-out is happening in conjunction with Sony Music, which earlier this year struck a licensing deal with the band's UK label Domino Recordings to release their material in the US, Australia and Japan.

After returning to the UK, following the current US visit to play *Glastonbury*, the band play European festivals before starting their first tours of Japan, Australia and New Zealand in August. A

further UK single will be released ahead of their high-profile slot at Reading/Leeds, with new material in the form of an EP or single pencilled in for release before the end of the year.

Despite the impression given by this hectic schedule, the international plans are a natural extension of the group's calmly executed campaign. "Everyone involved has a long-term game plan, they are not trying to do everything at once," says Universal Music Publishing's Frank Tope, who signed the band towards the end of 2003.

Perhaps one of the hardest obstacles Franz Ferdinand have overcome is the breakthrough from critically acclaimed indie act to the mainstream. "They have maintained their credibility while selling a lot of records," says Franz Ferdinand's PR, Steve Phillips of Coalition. Although MME has been the band's most public supporter in the press, other publications have enabled the group to reach a much wider audience without being seen to be selling out. "The band edited an edition of *The Guardian's* 52 on the day of release of the *Mañana* single, which was a big thing to do," says Phillips.

Another key tool in communicating the band's ethos has been the animated video for *Take Me Out*, which was produced by Nexus Productions for the relatively small sum of £18,000. Dan Puffk has just completed a remix of the single, which, despite not being given a commercial release in the UK, is expected to be one of the alternative club tracks of the summer.

It is yet another example of how Franz Ferdinand are connecting with a mass-market audience in highly innovative ways. james@musicweek.com



Franz Ferdinand: proving to be one of the year's big breakthrough acts

TV and record companies are forming increasingly symbiotic relationships, in which music, rights, broadcasting and audio-visual content are part of the deal. *Adam Webb reports*

# Media tunes into visionary future

For record labels, TV has traditionally served as a promotional tool – a vital cog in the marketing process with the express purpose of boosting CD sales. For TV, such programming is crucial content – the fuel through which it wins viewers and thus raises revenue from advertising, licensing or subscription.

More often than not this has resulted in a give-and-take relationship. Yet, with income from CD sales in decline, and with new income streams developing, this potentially fractious relationship appears to be evolving.

The value of visual content is being re-evaluated by record labels. The practice of enhancing the CD with additional content is becoming standard. The allure of DVD is more significant still and, with sales of the relatively new format on an upward trajectory, labels are keen to exploit what is often seen as a sexier product. Add to that the future impact of mobile phones and broadband and the range of media crying out for audio-visual content appears to be multiplying by the day.

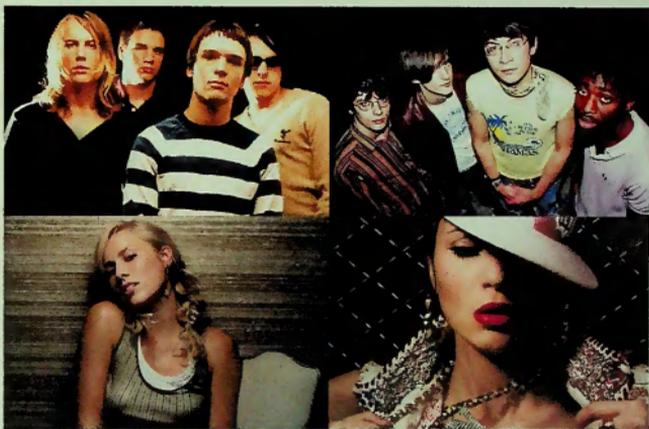
In this light, the divisions between broadcasters, programme makers and labels no longer look so pronounced. Indeed, with dialogue flowing more readily from all sides, new relationships are continuing to develop.

"Increasingly, record companies are having to look at things which were considered secondary revenue as being more important to the mainstream business – which is of course under attrition," says Eagle Rock Entertainment COO Geoff Kempin. "It would be absolute madness to give away expensive audio-visual material when you're cutting back severely on your overheads and trying to make sense of selling audio."

Lara von Ahlefeldt, managing director of distributor 3DD Entertainment, agrees that the attitude of record companies is starting, albeit slowly, to change. "With the consolidation of labels, record companies are bringing in the kind of people who understand TV and the nature of it," she says. "There are more people who are willing to say, 'I'm not going to give my product away for free because it's worth something.'"

"The key word here, as with most media-related matters these days, is 'convergence'. As new mediums develop and others decline, so different areas of media are finding themselves working together on strategies of mutual benefit.

"The analogy to draw is between radio and TV," says Fired Up managing director Andy Holland of this sea change. "The record companies have acted like radio stations for years and they've only been interested in the audio. Now DVDs have come along and they've had to take much more interest in the visual as well. They are essentially



audio-visual businesses now."

However, labels' attitudes on the value of their audio-visual property seems to be mixed. Done & Dusted executive producer Julie Jakobek sees them as split, both internally and externally, over how audio-visual should be used. "There seems to be a continual discussion of 'should we give this away and just get our artist on television or is that devaluing it?' and 'should we only sell it?'. There doesn't seem to be an industry answer to that."

"There are two types of people at this record company," says Solomon Nwabazue, who joined BMG from Warner Vision five months ago as head of visual media with a brief to exploit audio-visual income. "There are those people who believe that audio-visual exists in its own right, like DVD, and there are those people who believe that DVDs are there to help you sell more CDs. It divides about 50-50."

The recent spat between MTV and UK indie labels over performance payments hardly made that relationship sound like a happy marriage either, yet evidence does support the fact that multi-platform deals, in the collective interest of TV and music, are being struck more readily. "A big part of the new world is trying to put

Acts involved in multi-platform media initiatives: (clockwise from top left) Ordinary Boys, Bloc Party, Justin's, Natalie Beatingfield

together multi-layered deals," says Something Else director Jer Nelson. "These might bring together a broadcaster, a distributor, a DVD company and a record label, and so everyone – us included – is looking at putting together deals that don't put all the pressure on the broadcaster."

Typically, these deals will see the record label sharing broadcast costs with other media players in return for a share of rights, or acquiring footage for a number of purposes – DVD, live promo, EPK, online promotion, additional content on CD – and killing several birds with the same stone.

For Blaze Television head of music programming Phil Mount, this latter proposition has already had a clear impact on business, with a number of recent ventures undertaken along these lines by the production company. These have included the launch of David Bowie's Reality album via a simultaneous cinecast to 21 countries and an international day for Metallica, for which Blaze supplied Mercury Records with a bundle of footage following an extended shoot for CD-UK.

Mount says, "With Metallica, it would have cost Mercury Records a lot of money to send the band into a lot of smaller territories around

Everyone is looking at putting together multi-platform deals that don't put all the pressure on the broadcaster.

Jer Nelson, Something Else

Europe, so they decided to do an international day where they used our facilities at Riverside Studios and we recorded a bunch of songs for CD-UK and a half-hour special for Channel 4. We then gave Mercury edited, finished copies of the material that they could use for international use, for EPK and DVD. It can then be used for other territories as a standalone show. We also recorded other interviews for international territories as well. Basically, we got everything under one roof in one hit."

Similarly, when Fired Up made the Carling Live New Kings of Rock N' Roll series for Channel 4 featuring bands such as the Ordinary Boys and Eighties Matchbox B-Line Disaster, the lion's share of production costs came from the sponsor, with the remainder being shared between record labels and the broadcaster. Although only three songs might be broadcast in the actual programme, Fired Up - which plans to extend the "New Kings" brand into other areas - would record 10 in total plus backstage or interview footage. This additional film would be tied into the deal for record companies to exploit at a later date.

"It's a win-win situation," says Fired Up's Andy Holland. "The label gets the most out of this expensively-produced footage, the broadcaster gets a series worth £500,000 and it only cost them £100,000, and the sponsor gets an underground event with three hours of marketing and advertising which, if they paid for it all themselves, would have only run for one hour."

Commercial broadcasters are increasingly open to these kind of deals that collectively limit exposure, says Channel 4 editor for music (TV and youth) Neil McCallum, who adds that the



channel is increasingly building such deals with third-party brands such as Carling, Diesel and Grolsch. "If you can get the labels to put some money in [as well as sponsors and broadcasters] by giving them a rights position, then the channel is more than happy to make it work, otherwise these [programmes] tend not to happen. So, if record companies can put in some money, it allows them to exploit the footage for EPKs or overseas use. Or we can all say upfront that we don't have a problem with it being used by VH1 or the Sky music channels. If we don't do this, then there'll just be less music on TV."

**Metallica:** following an extended shoot for CD-UK, Blaze supplied Mercury with enough audio-visual content for other projects

The result of such a trade-off, says Nwabueze, is cost-savings for the labels, the potential to leverage favourable rights and, perhaps most importantly, more interesting music programming. Citing the example of a forthcoming Dido special for quarter four, he says that co-producing the project with a broadcaster will extend the budget and result in greater creative scope.

"I'm not only creating broadcasts of live concerts," he says. "There's also the 'making of...' and there are films with more of a narrative so you get to know the artists. We're trying to get the public closer to the music and making more quality pro-

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gramming rather than just promotional tools. You don't have to do things the old way."

And convergence is not only beneficial for established acts – the effect on new artists is also looking positive. With broadcasters searching for more interesting programming, there seems to be a new reliance on breaking acts in a bid to differentiate yourself from your competitors. As a result, TV is building direct links with labels, their artists and their management.

For Emap TV director of music Simon Sadler, the past few years have seen much closer contact with the record company boardroom. "As well as having the traditional plunger-TV relationship, we'll also go into record labels at a senior level and talk about our joint plans for the next six months and see if there's any synergy there, where we can work together on projects," he says. "We've had quite a lot of success with that over the past few years. For example, we got heavily involved with the initial stages of Bustled where we committed to giving them TV, radio and magazine support well upfront and putting them on a lot of our events."

MTV head of talent Jamie Caring says the station's commitment to breaking new bands has often been a response to viewer demands. Unimpressed by the recent output of more established acts – what he terms the growth in "platinum casualties" – and perhaps spurred on by the internet, he thinks viewers are currently keen to seek out new talent.

"Viewers seem to be getting increasingly fickle in sticking with artists long term and there seems to be less artist loyalty – particularly on our more cutting-edge channels. As a result, we've got quite



a few vehicles on air that are specifically designed around new artists. On Base we've got Fresh, Big 'N' Basy and Base Lounge where we highlight new urban artists, while on MTV2 about 40% of the playlist features new acts. We also have a number of events of which Gonzo On Tour [a joint venture with the Early and Student Broadcast Network] is perhaps the best example."

Caring adds that a station such as MTV needs to be operating closer to the record industry than ever – to the point where they are working virtually as an A&R department. When MTV chose the acts for Spankin' New Music Week – which included emerging talent such as The 411, Jentia, Natasha Bedingfield, Bloc Party, Kasabian and Kristian Leontiou among seven others – two of

them weren't signed and one of them didn't even have a name. "People associating MTV with being the first into bands is really important to us," he says. "There can be no bigger success story than us having the first interviews, the first live performance and people associating that with the first time they saw and heard a band was on MTV."

Again, the common theme is communication and convergence – the blurring of boundaries with potential benefits for all.

"The more we can do on all levels is obviously beneficial to the labels. But we will also hopefully forge long-term relationships with bands early on so that we can both benefit later," says Channels 4's McCallum, who is already looking forward to Channel 4's coverage of V2004 in addition to continued success for Popworld (which recently struck a partnership deal with MTV Hits) and T4.

"The reality is that were it not for record company support and third-party funding, our company would be very different to what it is now – we would really have to focus on what we were doing. Whereas this way allows us to do more things with greater variety," he says.

Taking that theme of variety onto an even bigger level is the forthcoming Music Hall Of Fame, which is being developed by Initial TV for Channel 4. Not only is this set to provide hours of prime music programming, but it will also spin off tie-in albums, DVDs and generate catalogue sales for featured artists. It looks like a neat win-win for everyone involved.

While the music and TV industries have traditionally used the same product for different ends, the forging of closer relationships between the two is reaping more mutual benefits it seems.

Bowie: TV tie-in enabled Reality album to be launched via simultaneous directcast to 23 countries

organised by CASA and B&B



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## McKevitt songs based on Jarman

by Andrew Stewart

Instant Karma Classics has released the first commercial release of Donna McKevitt's Translucence, a moving song-cycle to poetry by Derek Jarman.

The album was initially recorded and released in 1998, four years after Jarman's death. Advanced reviews were glowing, as were those of the composition's live performances. Disputes with the Jarman estate, however, meant that the original pressing on Warner's Teldec label had to be destroyed. Legal hurdles were finally cleared late last year, paving the way for the belated appearance



McKevitt: moving song-cycle

of McKevitt's greatly admired work.

"The music came quite easily through intense reading and study of all of Derek's works: his writing,

diaries, art and film," says the composer. "But more importantly from his example, his essence, from his strength and his love and appreciation of the small things in life. This I found to be an immense inspiration."

Phil Knox-Roberts, label manager for Instant Karma Classics, says Translucence is likely to appeal to several markets, including those people who followed McKevitt's progress in the Nineties as a member of Miranda Sex Garden and the Medieval Baebes, and Jarman's own fanbase. "At this stage in the release, we're looking to get people writing and talking about the album," he adds.

Translucence received a pre-launch showcase on June 4 at the Tate Gallery, part of which was

broadcast on Radio Four.

"We made a video of that, which we hope will be shown on Classic FM television," says Knox-Roberts. "Also, we're looking to get Donna back from her home in Sarajevo to appear on radio shows and revive interest in her work. The press that followed pre-release copies in 1998 was outstanding, so we're targeting those journalists and others to set things rolling again."

## Sanctuary chief goes freelance

Chris Craker has resigned from his full-time position as head of classics at the Sanctuary Records Group to move into a freelance

consultancy role with the west London-based company. He will continue to advise on A&R matters for Sanctuary Classics labels.

Craker's departure from the full-time Sanctuary post will clear the way for him to pursue a broad variety of freelance opportunities, including consultancy work with two new classical start-up labels, publishers and a select group of artists and composers. He is also set to return to his freelance career as a record producer for several different labels.

"I think I've learned that I'm a fairly independent spirit and that, maybe, being in the employ of one organisation is not quite right for me," he says. "I prefer the freedom to follow my nose and find projects that are interesting to me." [andrewstewart1@tiscali.co.uk](mailto:andrewstewart1@tiscali.co.uk)

## Reviews

### Mozart

Request. Soloists: Arnold Schoenberg Choir, Concertus Musicus Wien/Harmoncourt (Deutsche Harmonia Mundi SACD 82876 58705 2)



Austrian conductor Nikolaus Harnoncourt's occasional mannerisms

may alarm some critics in his reading of Mozart's Requiem, offered on this album in the familiar Süßmayr version, albeit in a newly-revised edition. And yet the disc has already been selected as a *Gromophone* Editor's Choice and has the gravitas necessary to place it high on the long list of recordings of the work. The mix of period instruments, rich-voiced soloists and a romantic conducting style underline the Requiem's blend of drama and pathos.

### JS Bach

Partitas and Fugue in A minor etc. Hewitt (Hyperion CDA 67499)



Hyperion's July record of the month sees the culmination of Canadian pianist Angela Hewitt's outstanding Bach series.

Her feeling for the composer's dance rhythms and poetic shading of contrapuntal lines fit this release away above the competition, presenting neglected keyboard works with freshness and insight. The album, backed by ads and PR coverage in the specialist classical press, is also available in SACD format.

### Shostakovich

Symphonies Nos. 5 & 9. Kirov Orchestra/Gergiev (Philips 470 651-2 SACD)



The benefits of surround sound are clear from the opening bars of Valery Gergiev's

inspired live recording of Shostakovich's Fifth Symphony, coupled here in this Philips hybrid SACD with the altogether lighter Ninth Symphony, composed soon after the final victory over the Nazis in 1945 and condemned at the time as an inappropriate response to Hitler's fall. The passion of the playing in both works leaps out of this widely-advertised album.

### Marx

Orchestral Songs. Blasi Doufexis, Bochum SO/Sloane (ASV CD DCA 1164)



The first volume in ASV's survey of Joseph Marx's orchestral music proved a winner with reviewers,

won over by the similarity of the Austrian composer's work to that of Richard Strauss. The Straussian parallels are even stronger in this second album of songs with orchestra, which includes a group of 11 pieces for soprano, beautifully performed by Angela Maria Blasi. Likewise, mezzo-soprano Stella Doufexis captures the romantic mood of her set songs. Steven Sloane and the Bochum SO supply an accompaniment of lush sound to highlight the richness of Marx's scoring.

### Britten

Peter Grimes. Soloists: LSO & Chorus/Davis. (LSO Live LS00054 (3CD))



Recorded live at two concerts given in January to launch the LSO's centenary season, the latest LSO Live release has the makings of an award-winning best-seller. Although Glenn Gould made the title role falls short of Jon Vickers and Peter Pears, he certainly conveys Grimes's paranoia and wildness. The London Symphony Chorus send shivers down the spine with their cries of "Grimes" in the opera's chilling closing scene.



This three-disc set is supported by its ads in the broadsheets and specialist classical press.

### Bruckner

Symphony No.8, Vienna PO/Furtwängler (Archipel ARPCD 0118)



German budget historical label Archipel has mined the Furtwängler archives to impressive effect, here presenting his little-known live performance of Bruckner's Eighth Symphony made in April 1966 in excellent mono sound. Although less intense than the conductor's famous wartime recording with the Vienna Philharmonic, this version has a greater sense of spirituality in the work's slow movement. This release should generate considerable retail interest, given the limited availability of the performance on CD and Archipel's bargain price tag.

### JS Bach

Cantatas Vol.15, Amsterdam Baroque Orchestra & Choir/

Koopman (Challenge Classics CC7215 (3CD))



Ton Koopman's project to record Bach's complete sacred cantatas has gone from strength to strength since the series switched from Warner Classics label Erato to the Dutch indie Challenge Classics. This latest installment retains the freshness of singing heard in recent issues, boosted by fine solo singing and stylish instrumental playing. The third disc contains a thrilling performance of the well-known Ascension Day Cantata BWV173, complete with high horns and trumpets.

### Dvůřák

Sixth Symphony. The Golden Spinning Wheel. Czech PO/Mackerras (Supraphon SU 3771-2)



After a professional lifetime performing the works of Dvůřák, this live recording of the composer's endlessly tuneful Sixth Symphony

## ALBUM OF THE WEEK

### Wagner

Tristan and Isolde

Voigt, Moser, Lang, Weber, Holt, Vienna State Opera Choir & Orchestra/Thielemann. (Deutsche Grammophon 474 974-2 (3CD)).

Controversial German conductor Christian Thielemann made headlines news a few weeks back when he resigned as music director of Berlin's Deutsche Opera in protest at the long-term cuts to the German capital's once sacrosanct arts spending. The intense, overly romantic qualities of his conducting contribute to the appeal of this live recording of Tristan and Isolde, one of a series of Austrian Radio tapes set for release on the yellow label. Thielemann's cause is helped in a strong market by heartfelt singing from Thomas Moser and Deborah Voigt in the opera's title roles.

is practically self-recommending. The conductor's lyrical interpretation is matched by idiomatic playing from the Czech Philharmonic, which begs questions about the neglect of such a striking, warm-hearted composition. Press ads in *BBC Music Magazine* and *Gromophone* should entice interest in this key summer release.

### Theodorakis

Adagio; Zorbas; Carnival. Various orchestras/Dutot. (Decca 4756130)



Imprisoned and then exiled by the Greek socialist dictatorship of the late Sixties, Mikis Theodorakis became a symbol of artistic freedom. The Beatles and Piaf performed his songs, while the composer's soundtrack score to *Zorba the Greek* reached a huge worldwide audience. This Decca album offers three representative slices of Theodorakis, including the seductive ballet score *Zorbas*, drawn from the Michalis Cacoyannis movie.

Arrival of online music store is great news for consumers and for the promotion of music

# Apple can benefit all music sales

EDITORIAL  
MARTIN TALBOT



It is important to put last week's launch of Apple's iTunes Music Store in perspective. There is no doubt that it is great news for the promotion of music that such a huge brand is here. It is good to see Steve Jobs promoting the anti-piracy message and committing to making sure anyone who wants to download music will know about his legal alternative. iTunes is also a fantastic consumer experience, more user-friendly than any online service in this market.

It is not the second coming. In fact, it arrives in the UK not as the only show in town but as the latest player devoted to driving a new generation of digital music delivery, with competitors, from Napster, MyCokeMusic and Connect around the corner. But if it makes even a fraction of the impact its has made in the US, it can have a massive influence on the music business, both here and in the rest of Europe.

Apple's promotion of the concept of paid-for downloads will also benefit other download services. Its promotion of music as a cool, must-have item can also be good for everyone selling music, including traditional bricks and mortar retailers.

While it is easy to understand specialist retailers' concerns about exclusives and relatively cut-price

wholesale prices, the emergence of a download market in the UK poses little immediate threat to their general record shop business today.

I remember the IFPI's Jay Berman, more than a year ago, voicing concern that the coolest kid in the class may be the one who used Grokster or KaZaA to steal the new Eminem album. Now, thanks to Apple, he may be the one who has loaded the record onto his digital music player through iTunes.

While most labels have voiced optimism and excitement about the arrival of iTunes Music Store, there has been an almost inevitable, "but". The but applies to the attitude with which Apple has swept into Europe demanded testing terms – something which is to be expected, of course – with a confidence that many say has bordered on arrogance.

For a brand that has built up so much goodwill from the creative community in the past three decades, it is disappointing and surprising. It is also dumb for Apple – and particularly someone as brilliant as Jobs – to end up in a slanging match with the independent labels over terms. We can only hope that sense will prevail and that resolution comes quickly.

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## iTunes' spotlight on history proves awards are timely

VIEWPOINT  
PHIL ALEXANDER



The launch of iTunes Music Store across Europe last week has been met with a mixture of glee and grumbling. While the impact of the service on music fans and the industry remains to be seen, there is no doubt that 50-plus years of rock 'n' roll is now available at your fingertips. This choice and access means music is no longer consumed in a linear manner. How can it be when it is so easy to become a musical magpie? In turn, this cultural shift makes a nonsense of classifying music consumers by age. Ditto artists.

**There has never been a better time to celebrate our musical heritage**

Mojo magazine's growth over the past few years is proof of that. The Baby Boomers who drove Mojo's sales initially and allowed themselves a Friday afternoon spending spree in HMV have become the first generation to embrace the iPod. Meanwhile, a new generation of post-Britpop music zealots, disenfranchised by the disposable nature of modern pop and the ubiquitous nature of music media, have gravitated

towards the magazine, clutching a piece of recently reissued vinyl firmly to their bosom. While these two generations may consider their musical year zero to be different, both groups are united in their quest for authenticity and their sense of history and heritage.

In some quarters of the UK music business, "heritage" is a dirty word, one that sits with "has-been". It's not an attitude shared by Americans, who view longevity as a virtue. In truth, in a world where half a century's worth of music is a mouse-click away, it is time to realise that there has never been a better time to celebrate our vast musical heritage. That is the aim of the Mojo Honours List – the first UK awards ceremony dedicated to recognising success and creativity over a sustained period, rather than simply celebrating the achievements of the past year.

Faced with a parade of legendary performers, it will be easy for those attending the Mojo Honours List bash on Tuesday to choke on a rampant sense of classicism. That would be to miss the point. We'd prefer it if people remembered that when it comes to music, quality never goes out of style.

Phil Alexander is editor-in-chief, Mojo.  
Kerrang! & Q

## Is the legal clampdown on flyposting a good thing?

The big question

With councils being encouraged to use hardline tactics to eradicate flyposting, many companies may think twice before resorting to this means of promotion. But is flyposting a good or bad thing?

Nigel Downs, Carling Academy  
Brixton

"It's a good thing if it's done at controlled and appropriate sites. But if people just flypost anywhere it can bring down an area and this can reflect badly on us because people think it's the venue that's put the posters up. London authorities need to learn from the example of pilot schemes in Cardiff and Glasgow where there are designated sites because, as someone said to me recently, there's no reason it can't look attractive if it's done well."

Andrew Savage, Chemical  
Underground Records

"It's one of many different ways of marketing. Councils are missing out by not putting up designated sites for flyposting because it would be a steady source of income for them. And by outlawing it you're just driving the whole thing underground, which is what we're seeing happening."

Ferisha-Danielle Silveira, Rush  
Release Promotions

"From an independent promotion company's perspective, flyposting is a

good promo tool. But they should put a cap on how much flyposting is permitted and where."

Geoff Ellis, DF Concerts

"I would prefer to use the term 'low-cost street advertising'. Unfortunately it is now a bad thing for anyone doing it because they are almost certain to be pursued through legal channels. But responsible flyposting adds colour and vibrancy to any city or town and illustrates that there is a cultural life going on and alerts tourists to what is there. To lose this street art would be a shame."

Sue Nelson, ENCAMS (organiser of  
Keep Britain Tidy)

"In a recent street survey of 1,000 people, we found they rated flyposting as much of a local nuisance as discarded needles and abandoned vehicles, they say it makes their area feel run down and attracts other anti-social behaviour such as graffiti and litter. Councils are spending unnecessary amounts of money clearing it up (£250,000 a year in Cardiff), when it could go towards hospital equipment or new teachers."

Peter Jenner, IMMF

"Posters on blank walls look great, but I would be pissed off if they were on my office. I can see it is a real pain for people to have to scrape them off their shutters. But flyposters are where new artists can advertise so maybe it would be a good thing to have clean, but dedicated space provided specially."

## Fresh from being awarded an OBE in the Queen's Birthday Honours, **Barry Clayton** recalls some highlights of his career in the live sector

### Quickfire

**Congratulations Barry. What was your reaction when you found out about the OBE?**

Surprised. Surprised, but proud.

**You've worked with some huge names over the years, including Barbara Streisand, Neil Diamond, Tom Jones, Shirley Bassey, Rod Stewart, Michael Jackson and Luciano Pavarotti. Who stands out as being the most memorable?**

They've all been good to work with in one way or another, but I suppose the one that stands out is Michael Jackson in 1988 when we did seven dates at Wembley Stadium, so that's seven times 75,000 people. We were working on it from October 1987 to September the following year. And it wasn't just Wembley, we played at Aintree and various other locations and sold close to 1m tickets for the tour. It was hard work, but was worth it when it all came together. **How has the live music industry changed over the years?**

Dramatically. In my artist manager days with the Walker Brothers, we all got in the same van with all the equipment and drove for three hours to the motorway, played the show and then drove three hours back. There were no soundchecks or tour accountants and there was definitely no such thing as a catering rider. It's like chalk and cheese compared with today. People get nostalgic for those times, but one thing that has certainly improved is the paying methods. Technologies such as credit cards, phone booking and now the internet mean that we can now sell more



tickets than would be possible in the past.

**What do you make of the current crackdown on flyposters? Do you think it will have an impact on the live scene?**

Posters are an important means of letting the public know what's going on. We spend money on all forms of advertising, but it's nice for a band to see a poster promoting the show on their way to a gig. It would be a great shame if they disappear completely, as the poster sites which could be used as an alternative would be very expensive for some of the smaller bands. That said, Clear Channel has legitimate poster sites so I probably shouldn't say that... **Your OBE is also a recognition of the charity work you do. Which**

**charities are you involved with?** I do work for the Prince's Trust, the Variety Club and also a charity called Make A Wish, which enables terminally ill children to do things such as visit Disney and should their parents be unable to afford it. It's a very sad charity to be involved with, but also a very worthwhile one. It's nice to be able to help people who can't help themselves. My wife is also involved with charity work, doing a lot for animal welfare groups, so between us we tend to make an awful lot of work for the postman. We're probably not too popular with him.

Barry Clayton is senior vice president UK music, at Clear Channel Entertainment. During his career, Clayton has promoted gigs by some of the world's biggest artists.

### Inside track

**Guy Holmes is managing director of Gut Records. Formerly head of promotions at Island Records, he set up the Gut Reactions promotions company in 1988 and, after hearing Right Said Fred's 'I'm Too Sexy', decided to sign the band and put the record out himself on the newly launched label. Right Said Fred went on to sell 5m albums and Holmes later signed Aswad and Space. Gut now has bands including metal act Sixers and Anglo-Norwegian rockers Alito Trucks on its roster.**



**Name:** Guy Holmes.

**Born:** London, October 1961.

**First job in the music business:** Post boy when I was 17.

**Last job in the music business (in your dreams):** I am doing it - running a label.

**First record you bought:** T Rex's Metal Guru.

**Last record you bought:** Mario Winans and The Streets' albums.

**Your current favourite music, DVD, game or gadget:** I buy more DVDs than CDs. Mainly films. Just bought

the re-release of The Great Escape and have just finished reading the history of Warner Bros Music, and my latest toy is a Noble - 0-60mph in 3.7 seconds!

**What is your all-time favourite record?** New Order - World in Motion.

**Best friend in the music business:** I've made some good friends and a few enemies!

**Which football team do you support?** Tottenham.

**Greatest passion other than music:** Cars.

**Best thing that has happened to you in the past 12 months:** Just football! Love to be haggier with life. **Tell us a secret about yourself!** No! Who is your all-time hero: The Dalai Lama.

**What is the best piece of music business advice given to you:** Making records is a gamble as to whether or not they'll be successful, making films is an even bigger gamble - Chris Blackwell.

**What is your most embarrassing music industry moment:** I was having dinner with Michael Hutchence and Paula Yates and Michael started slagging off radio because they weren't playing his solo album and asked me why they weren't playing it. I, having had a few drinks, responded, "the record's not good enough" - he had a sense of humour failure. Oops!

**Were you ever last on an on holiday?** Skiing with mates. I much prefer an active holiday because just lying on a beach sunbathing is my idea of hell. **What technological development will have the most impact on the music industry over the next five years?** The biggest impact over the next five years will be great artists writing and performing great songs.

### Diary

### DOOLEY'S DIARY



### Jobs promotes 'good karma'

**THE PR** where you hear it! Even if the PR wasn't exactly seamless, the iTunes Music Store certainly appears to have got to a good start. Word reaches Dooley that the service saw around 10,000 downloads in its first day of operation, equivalent to around a quarter of a full week's market... This was just one of the issues that Steve Jobs didn't discuss with **Aim boss Alison Wenham** when he called her last Wednesday to protest at her organisation's stance. Wenham says simply, "Let's just say that I'm not on his Christmas card list," she says simply... As some get hot under the collar over the exclusives, EMI is the company earning most brownie points among retailers for apparently refusing to deal. Steve Jobs certainly has a fan in **Universals' Lucian Grainge**. "I've spent a lot of time with him and he loves music, he is passionate about music and so are his team," says Grainge. Jobs' favourite record is Hotel California... Jobs' turn at Billingsgate was certainly impressive. In comparison, the Napster launch was like a bloke with an overhead projector," quipped one observer... Jobs was entertaining too. Highlighting the pirates as the biggest competitors

for his service, he stressed that downloading music from iTunes "is not stealing - it's good karma"... However, more than one snigger accompanied Jobs' use of Gerry & The Pacemakers' Ferry Across The Mersey as an example of one of the many "obscure" tracks available on iTunes... While official sales figures for iTunes Music Store won't be coming through just yet, keep tuned for news on the arrival of some very official download data coming your way very soon... Congratulations to manager Neale Easterby and partner Chrissy on the birth of Daisy Anne... **PRS chairman David Bedford** really does have the organisation in his blood. As the collecting society celebrates its 90th birthday this year, he highlighted at last Thursday's AGM its very first member was composer Liza Lehmann - his own grandmother... Another lunch in aid of **Norfolk's Robbins Music Therapy** saw a grand total of £363,000 raised last Friday. The O Silver Clef lunch saw the biggest sum of £25,000 paid out by Beyoncé's dad, Matthew Knowles, for a Craig David-designed Raymond Weil watch, while Steve Knott will be no doubt booting for to the HMV bookshops after paying £7,000 for a painting of Buddy Holly. Other decent deals saw Proper Distribution's **Malcolm Mills** pay £4,000 for four hospitality tickets - including accommodation in a 17th century farmhouse - to see the formal EMI clearance of while **Lucian Grainge** paid £2,500 for two tickets on the final night of Simon Cowell's X-Factor and a meet and greet with the great man himself! - it says here. Finally, on the day when everyone was waiting for formal EMI clearance of the **EMG Show** proved, **BMG chief Tim Bowen** moved particularly cost-conscious, picking up £10,000-worth of airtime on the Galaxy network - for £6,000.



In what was among the coolest moments in the 29-year history of the Silver Clef lunch, the surviving New York Dolls stepped onto the stage to present the O Silver Clef Award to Morrissey last Friday. Dolls founder David Johansen led the outfit to the stage, complaining that "last week I had a beard and looked like a bedraggled folk singer like John

Marty and now I'm turned up like one of the Scissor Sisters". Alongside Morrissey, the launch saw further goings for George Benson (Raymond Jones International Award), Jamie Cullum (HMV New Music Award), Iron Maiden (Deluxe Special Achievement Award) and Will Young (HMV 10s2 Record Of The Year Award).

# Classified

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# Club Charts 26.06.04

## The Upfront Club Top 40

Pos	Track	Label	Pos	Track	Label
1	2	3	4	5	6
1	SHAPESHIFTERS (OLAS) THEME	Atlantic/Def Jam	21	FIFTH AVENUE SPANISH EYES	Red Bull
2	ALOND SEX & SUN	Atlantic/Interscope/Def Jam	22	JURCEY WRITES FEAT. ANDREA BRITTON (TAKE MY HAND)	Red Bull
3	GEORGE MICHAEL FEAT. WENDIE (GO TO THE CITY)	Atlantic	23	BASMENT JAZZ (GOOD LUCK)	XL/Interscope
4	FERRY CORNSTEEN IT'S TIME	Mercury	24	GIRLS ALoud THE SHOW	XL/Interscope
5	100 RED SATELLITE (O-LOVE)	Mercury	25	ROYAL GIBBONS CALIFORNIA DREAMING	Mercury
6	D18 PROJECT THE SUN IS SHINING DOWN ON ME	Waka	26	MOBILIO FEAT. AUDIO BULLYS BREAK DOWN THE DOORS	Mercury
7	4 STRINGS TURN IT AROUND	Waka	27	IAN VAN DAEH BELIEVE	Waka/Interscope
8	DOUBER FEAT. EBONY PSYCHO KILLER	Red Bull	28	JENI MA BAD ASS STRIPPA	Waka/Interscope
9	BRITNEY SPEARS EVERYTIME	Mercury	29	LEE GARRERA PRESENTS PHASE 2 WOODOO LOVE	XL/Interscope
10	NINA SIV FEAT. JABBA MOWE YA BODY	Red Bull/Interscope	30	EMMA CRICKETS SING FOR ANAMARIA	XL/Interscope
11	KATIE PEOPLE FREEFALLING	XL	31	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP	XL/Interscope
12	PHILAX WILD BOYS	XL	32	JANET ALI NITE (DON'T STOP)	XL/Interscope
13	THE DONATIELLA MOVEMENT FEAT. MA WHITE GET READY	XL	33	TEARS FOR FEMES SHOUT	Waka/Interscope
14	SUN ONE WITH YOU	XL	34	FREESTYLERS RUSH UP	Waka/Interscope
15	DARK GLOVE WOSALOGIA FOR THE FUTURE	XL	35	GIRLS OF FHM (O YA YA THINK I'M SEXY)	XL/Interscope
16	JC CHASEZ AL DAY LONG I DREAM ABOUT SEX	XL	36	CLINOR JACK STUDIO/SO	XL/Interscope
17	MANGOLIA IT'S ALL IN VAIN	XL	37	JENI MA LIT (GIRLS GET UP)	XL/Interscope
18	ANGUS & HEAT BAILEY DON'T GO	XL	38	KOOL & THE GANG THE HITS - RE-LOADED: NO SHOW	XL/Interscope
19	ULTRABATT BETTER THAN LIFE	XL	39	ANGEL CITY FEAT. LARA MALLER TOUCH ME...	XL/Interscope
20	MINIMAL CHIC I NEED THE KEY	XL	40		

### TOP 10 UPFRONT CLUB BREAKERS

- 1 DEEP DISH! ACQUAINTANCE
- 2 SQUAD CLUB FEAT. ASHLEY JANE AUNT NO LOVE (DON'T GO) USED
- 3 MARTIN SCHOERER I'M A GOOD GUY
- 4 BOBO CHIEFER WORKING ALWAYS COMES TOO SOON
- 5 TONIA FEAR NINA SIV FEAT. JABBA MOWE IT'S ALL ABOUT

### Shapeshifters hit top

By Alan Jones  
The battle for the #1 slot on the upfront club chart is frequently a two-way tussle, less often a one record walkover and almost never a three cornered fight. But this week the latter scenario prevails, with the Shapeshifters, Aloud and George Michael separated by less than 2% at the top.

George Michael's Flawless (Go To The City) is the last link of the three contenders slipping 2-3 despite a 14% increase in support week-on-week. It also nets #1 on more DJ charts - 36% of them - while Aloud's Sex & Sun is top on 25% and Olaf's Theme by the Shapeshifters is the top tune for 16% of jocks. But Flawless' tally of 698 points puts it 12 points behind both its rivals, and although Sex & Sun has the same tally of points as Olaf's Theme, it was supported by two fewer DJs.

Which, under our tie-break system, means the Shapeshifters are #1. It's been a long time coming, Ludg's Theme has been on the Top 40 for a remarkable 19 weeks already. It first charted on the indie National Groove label in February and has moved 35-27-24-34-23-29-19-35-26-25-20-14-29-29-31-26-26-5-1. For all but the last two weeks of that run, when the Boston promo kicked in, it was on very limited promo and its tenacity in retaining a Top 40 place throughout is the mark of a record with very obvious and substantial crossover appeal.

It is also the highest debut on the Commercial Pop Chart this week, debuting at three, although it is still a little way behind Britney Spears, up 4-2 with Everytime and Girls Aloud, who leap 13-1 with The Show. There is no change on the urban chart, where Mario Winans makes his new weeks in a row at #1 with I Don't Wanna Know - but he looks certain to lose pole position next week, as his once mighty lead has been eroding up. Nina SIV who is on his case, the entire top has closed up to within striking distance and any one of them could hit the top next week, although the biggest gain and the one to watch is undoubtedly Burn by Usher. The Urban Chart has had substantial turnover in recent weeks, but is strangely static again at the moment, with no new entries in the top 20. 12 non-movers sit the majority of records making only small moves in either direction.



Nina Siv; Usher Chart contenders

### COMMERCIAL POP TOP 30

Pos	Track	Label			
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5

Produced in co-operation with the BPI and based on a sample of more than 4,000 record outlets  
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As used by Top Of The Pops and Radio 1

# MUSICWEEK

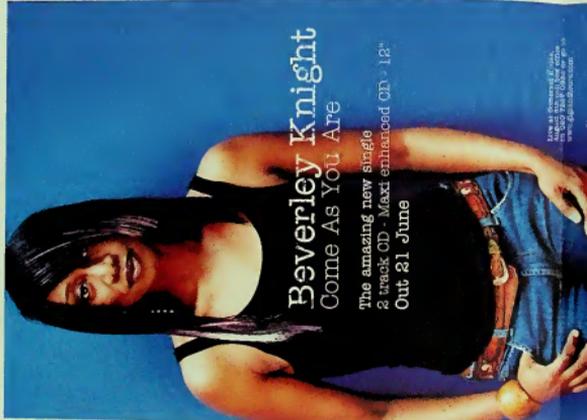
## The Official UK Charts 26.06.04

### SINGLES

1	BRITNEY SPEARS EVERYTIME	Jive
2	MARIO WINANS/ENYAP DIDDY I DON'T WANNA KNOW	Mercury/Island
3	4-4-2 COME ON ENGLAND	Gut
4	0-ZONE DRAGOSTEA DIN TEI	Jive
5	KELIS TRICK ME	Virgin
6	BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	Atlantic
7	JESSICA SIMPSON WITH YOU	Dolby
8	CASSIDY FEAT. R KELLY HOTEL	J
9	RAZDLIGHT GOLDEN TOUCH	Vertigo
10	FRANKIE FURB (F U RIGHT BACK)	All Around The World
11	THE FARM/SFX BOYS CHOIR ALL TOGETHER NOW 2004	rug
12	EAMON F**K IT (I DON'T WANT YOU BACK)	Jive
13	PAUL WELLS THE BOTTLE	V2
14	KANYE WEST FEAT. S JOHNSON ALL FALLS DOWN	Island/Def Jam
15	SLIPKNOT DUALITY	Roadrunner
16	ANASTACIA LEFT OUTSIDE ALONE	Eric
17	SCISSOR SISTERS LAURA	Polygram
18	JAVINE BEST OF MY LOVE	Innocent
19	CANDEE JAY IF I WERE YOU	Intone
20	HOBBASTANK THE REASON	Mercury
21	MARCOON 5 THIS LOVE	J
22	PERFECT 10	Capitol

### ALBUMS

1	KEANE HOPES AND FEARS	Island
2	BEASTIE BOYS TO THE 5 BOROUGHES	Capitol
3	THIN LIZZY GREATEST HITS	Universal TV
4	PHIL COLLINS THE PLATINUM COLLECTION	Virgin
5	SCISSOR SISTERS SCISSOR SISTERS	Polygram
6	JOSS STONE THE SOUL SESSIONS	Robisco/Virgin
7	FAITHLESS NO ROOTS	Cherry
8	THE STREETS A GRAND DON'T COME FOR FREE	Island/Island
9	USHER CONFESSIONS	Arista
10	GUNS N' ROSES GREATEST HITS	Columbia
11	THE CORRS BORROWED HEAVEN	Arista
12	MARIO WINANS HURT NO MORE	Def Jam
13	SUPERGRASS SUPERGRASS IS 10 - BEST OF 94-04	Mercury
14	KANYE WEST THE COLLEGE DROPOUT	Island/Def Jam
15	SHADOWS LIFE STORY	Universal TV
16	DONNA SUMMER THE JOURNEY - THE VERY BEST OF	Mercury
17	BRYAN FERRY/ROXY MUSIC PLATINUM COLLECTION	Virgin
18	ANASTACIA ANASTACIA	Eric
19	AVRIL LAVIGNE UNDER MY SKIN	Arista
20	DIRE STRAITS SUITANS OF SWING - VERY BEST OF	Mercury
21	WHO THEN AND NOW	Polygram



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20	17	HOUBAS TANK	THE REASON	Various
21	21	MARCOON 5	THIS LOVE	J
22	6	FREESTYLERS	PUSH UP	Against the Grain
23	31	VS CALL U SEXY		Innocent
24	16	FAITHLESS	MASS DESTRUCTION	Deity/Arts
25	6	NERD	MAYBE	Virgin
26	13	PETER ANDRE	INSANZIA	East West
27	18	THE 411 FEAT. GHOSTFACE	KILLAH ON MY KNEES	Sony Music
28	22	CHRISTINA MILIAN	DIP IT LOW	Dot Jam/Hi/Various
29	24	THE RASMIUS	IN THE SHADOWS	Universal
30	25	KRISTIAN LEONTIU	STORY OF MY LIFE	Polygram
31	19	JANET JACKSON	ALL NITE (DON'T STOP)/I WANT YOU	Wah
32	20	BEASTIE BOYS	CH-CHECK IT OUT	Capitol
33	9	TWISTED X	BORN IN ENGLAND	Universal TV
34	6	AGNETHA FALTSKOG	WHEN YOU WALK IN THE ROOM	WEA
35	26	THE CORRS	SUMMER SUNSHINE	Abscise
36	27	NATASHA BEDINGFIELD	SINGLE	Parade
37	23	JURGEN VRIES/ANDREA BRITTON	TAKE MY HAND	Decca
38	6	THE DIVINE COMEDY	ARSENT FRIENDS	Parlophone
39	28	EMMA CRICKETS	SING FOR ANAMARIA	19
40	29	V BLOOD	SWEAT AND TEARS	Universal



BRITNEY: BALLAD POWERS HER ALL THE WAY TO THE TOP



## COMPILATIONS

1	1	POWER BALLADS II	Various/Various
2	4	MORE THAN A FEELING	Sony Music TV
3	2	ENGLAND - THE ALBUM	DM/Various TV
4	10	PURPLE RAINBOWS	DM/Universal TV
5	3	HITS 58	Blue/Sony Music/Various
6	6	NOW THAT'S WHAT I CALL MUSIC! 57	BMG/A&M/Various
7	7	IBIZA - THE HISTORY OF TRANCE	Wessex Dance
8	5	ULTIMATE DIRTY DANCING (OST)	RCA
9	6	DISCO CLASSICS	UMT/Ministry of Sound
10	6	CAPITAL GOLD JAZZ LEGENDS	DM/Various/CD
11	14	HEROES	Sony Music TV
12	11	WE LOVE MAMBO	DMG TV Projects
13	9	JUMPERS 4 GOALPOSTS	W&M
14	12	THIS IS THE MODERN WORLD	Universal TV
15	8	KISS PRESENTS THE HIP-HOP COLLECTION	Universal TV
16	20	CHILLED IBIZA GOLD	Wessex Dance
17	6	COME ON ENGLAND	Get
18	13	BACK TO THE 80S	Sony Music TV
19	6	CRUISE CONTROL	BMG/Various
20	6	JUST FOR YOU	Universal TV

## FORTHCOMING

FRANZ FERDINAND	MICHELLE LOUNDO	FRANZ FERDINAND	SEP 20
MATISMA	RED HOT CHILI PEPPERS	MATISMA	AUG 23
PHOENIX	PRODIGY	PHOENIX	AUG 23
SUGARBABES	THE ISLAND	SUGARBABES	AUG 26
MARCOON 5	SHE WILL BE LOVED	MARCOON 5	AUG 26
OCTAVIA BANG		OCTAVIA BANG	AUG 9
ANASTACIA	SOAK & THERAPY	ANASTACIA	AUG 26
THE BASKIN-BALLOON	ISLAND	THE BASKIN-BALLOON	AUG 26
THE STREETS	LOVE YOUR EYES	THE STREETS	AUG 26
SHAPESHIFTERS	LOUIS BHEME	SHAPESHIFTERS	AUG 26
SHADY LAWS	NEVER FELT LIKE	SHADY LAWS	AUG 26
WILL YOUNG	FRANK'S CHILD	WILL YOUNG	AUG 26
GEORGE MICHAEL	FLAMELESS	GEORGE MICHAEL	AUG 26
MOTY	GO AWAY	MOTY	AUG 26
USHER	ESION	USHER	AUG 26
ASHANTI	TIC-TOC	ASHANTI	SEP 20
ANDREA BACCINI	RED HOT CHILI PEPPERS	ANDREA BACCINI	AUG 23
PRODIGY	ALWAYS OUTFANDED	PRODIGY	AUG 23
RED HOT CHILI PEPPERS	LIVE AT FRODO PARK	RED HOT CHILI PEPPERS	AUG 26
WARNER BROS.		WARNER BROS.	AUG 9
SHADY LAWS	OPEN LOUNDO	SHADY LAWS	JULY 26
THE HIVES	THE POLAR	THE HIVES	JULY 19
THE BUCKLE		THE BUCKLE	JULY 19
EWEL CASSEY	KONGRESS	EWEL CASSEY	JULY 12
MOTY	KOOLHA ON THE THIRD FLOOR	MOTY	JULY 12
ISLAND		ISLAND	JULY 5
BEVERLY SINGLET	AFFIRMATION	BEVERLY SINGLET	JULY 5
PHOENIX		PHOENIX	JULY 5
THE BEES	FREE THE BEES	THE BEES	JUNE 28
BARB		BARB	JUNE 28
FRANZ FERDINAND	ONE FOR ONE	FRANZ FERDINAND	JUNE 28
TWISTED MENTAL		TWISTED MENTAL	JUNE 28

20	6	DIRE STRAITS	SULTANS OF SWING - VERY BEST OF	Various
21	42	WHO	THEN AND NOW	Polygram
22	6	CELINE DION	A NEW DAY - LIVE IN LAS VEGAS	Compass
23	20	OUTKAST	SPEAKERBOXXX/THE LOVE BELOW	Arts
24	15	MARCOON 5	SONGS ABOUT JANE	J
25	16	THE KILLERS	HOT FUSS	Edward King
26	18	KELIS	TASTY	Virgin
27	29	NORAH JONES	FEELS LIKE HOME	Blue Note
28	31	MORRISSEY	YOU ARE THE QUARRY	Abscise
29	24	WILL YOUNG	FRIDAY'S CHILD	S
30	28	BILLY OCEAN	ULTIMATE COLLECTION	Jive
31	23	JET	GET BORN	Elektra
32	27	BRITNEY SPEARS	IN THE ZONE	Jive
33	33	KATIE MELUA	CALL OFF THE SEARCH	Director
34	37	BOB DYLAN	THE ESSENTIAL	Columbia
35	11	VELVET REVOLVER	CONTRABAND	RCA
36	50	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros
37	30	CARLY SIMON	REFLECTIONS - GREATEST HITS	Elektra/BMG
38	22	DEEPEST BLUE	LATE SEPTEMBER	Open
39	36	SNOW PATROL	FINAL STRAW	Foxcatcher
40	35	FRANZ FERDINAND	FRANZ FERDINAND	Dunmo



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# Datafile

Britain's most comprehensive charts service

Week 25

TV & radio airplay p20 > Cued up p24 > New releases p26 > Singles & albums p28

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Ozaki Link Your Ticket (Island); Wilco A Chest Is Born (Nonesuch/EastWest); Kings Of Convenience Riot On An Empty Street (Sourno); Badly Drawn Boy One Plus One Is One (Twisted Nerve/UK); The Concrete Concretes (EMI);

**JUNE 28**  
The Bees Free The Bees (Virgin); Beverley Knight Affirmation (Parlophone); Razorlight Up All Night (Virgin); The Cure The Cure (1 Am/Geffen);

**JULY 5**  
The Ordinary Boys Over The Counter Culture (B Unique); The Kingsbury Manx Acte Discipline (Cooking Vinyl); McFly Room On The Third Floor (Island);

**JULY 12**  
Canton Ibc (Def Jam/Mercury); The Roots The Tipping Point (Island); Sigur Ros Ba Ba Ti Ki Di Do (EMI); Eva Cassidy Wonderful World (Hot);

### SINGLES

**THIS WEEK**  
Beverly Knight Come As You Are (Parlophone); Blink 182 Down (MCA); Outkast Ross (BMG); Twista Overnight Celebrity (East West); Jentima Bad Ass Strips (Virgin);

**JUNE 28**  
Blue Bubblic (Imacon); Kylie Minogue Chocolate (Parlophone); McFly Obviously (Island); George Michael Flawless (Go To The City) (A&P); Usher Burn (Arista); Girls Aloud The Show (Polydor); Basement Jaxx Good Luck (XL);

**JULY 5**  
Shazay Lewis Never Fell Like This Before (London); The Hives Walk Idiot Walk (Polydor); Will Young Friday's Child (BMG); MIA Sorrowless (XO); Damien Rice Cannonball (4th Floor);

**JULY 12**  
Jamelia See It In A Boy's Eyes (Parlophone); Morrissey The First Of The Band To Die (Attack); Rachel Stevens Some Girls (19/Polydor); Shapeshifters Laké's Theme (Positiva); Marillion Don't Hurt Yourself (Impact);

### GET MUSIC WEEK ONLINE

musicweek.com lists extended key releases for the next eight weeks



Guns N' Roses: received sales lift before Fathers' day, along with other heritage acts

## The Market

# Fathers' Day gives boost to best ofs

**Alan Jones**  
With sales visibly winking thanks to hot weather and football, Fathers' Day gave a welcome boost to the market last week – but it triggered sales later and by less than normal.

In the week as a whole, album sales increased by 19.2%, with 2.83m sold compared to 2.36m the previous week. For the period Sunday-Thursday, sales were up just 3.3%. But Friday saw an increase of 29.0% over the previous week and Saturday's boost was 53.3%. Even so, the total number of albums sold in the week leading up to Fathers' Day was 4.3% down on the 2.96m sold in the comparative week in 2003.

when it fell a week earlier.

Artist albums are primarily to blame for the slide, with their tally down 8.5% on a year ago, while compilations were off a mere 0.6%. Last year, Fathers' Day coincided with the release of Radiohead's *Hail To The Thief*, which cashed in with sales of 114,000 copies, but there was no comparable release in 2004, hence Keane's return to the summit with the six-week-old *Hopes And Fears*, which sold a comparatively slender 47,000 copies last week – a mere 2% above its sales in the previous week.

More noticeably benefiting from Fathers' Day were vintage rock acts like Thin Lizzy (13-3), Phil Collins (19-4), Guns N' Roses (17-10), The Shadows (32-15), Bryan Ferry and Roxy Music (25-17) and The Who (42-21), among others, helping artist albums to increase 15.2% week-on-week.

Compilations sales fared better, with the sector up 31.6% week-on-week. The most outstanding contribution came from Power

Ballads II, which remains at number one, and enjoyed a 16% boost to 173,299 sales last week, less than 700 fewer than the 103,096 tally turned in by the comparable week by the original Power Ballads album last year.

Meanwhile, singles sales edged up by 2.6%. Britney Spears registering her second and Jive's third number one of the year with *Everetime*, which sold 54,022 copies, 53% more than runner-up Mario Winans' *I Don't Wanna Know*.

Slaves of football-related singles slipped following England's last gap defeat by France, and both *The Firm* (down 5-11) and *Twisted X* (9-33) spiraled out of the top 10, but 4-4-2 *Deoxy's* rewrite *Come On England* actually managed a 4% increase in sales week-on-week even though it slips 2-3. It suffered a dip at the start of the week but sales were well up on Friday and Saturday, following England's 3-0 victory over Switzerland. It did particularly well in Scotland, where it jumps 24-12 this week.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +2.7%

Year to date versus last year: -10.0%

Market shares  
 BMG 27.6%  
 Island 12.8%  
 Virgin 9.9%  
 Polydor 7.9%  
 Mercury 7.5%

### ALBUMS

Sales versus last week: +15.3%

Year to date versus last year: +16.5%

Market shares  
 BMG 18.7%  
 Virgin 11.2%  
 Polydor 10.3%  
 Island 8.9%  
 Parlophone 8.7%

### COMPILATIONS

Sales versus last week: +31.6%

Year to date versus last year: +0.2%

Market shares  
 EMI Virgin 33.0%  
 Universal TV 15.8%  
 Sony Music 13.7%  
 WSM 11.1%  
 BMG 9.8%

## THE BIG NUMBER: 250,361

Sales of Associated's 13 hit Left Girls: Above – showing that singles can still sell a lot without reaching #1

### RADIO AIRPLAY

Market shares  
 BMG 27.3%  
 Island 12.8%  
 Polydor 11.1%  
 Sony Music 9.3%  
 Parlophone 7.9%

### UK SHARE

Origin of singles sales  
 (Top 75): UK: 53.3%  
 US: 1.7% Other: 0.3%  
 Origin of albums sales  
 (Top 75): UK: 54.7%  
 US: 38.7% Other: 6.6%

## FAST CHART

### SINGLES

**NUMBER ONE**  
**BRITNEY SPEARS EVERYTIME** Jive  
 Evertime clinches Spears' second number one of the year and extends America's look on the number one position to four songs and 10 weeks.

### FASTEST ALBUMS

**NUMBER ONE**  
**KEANE HOPES AND FEARS** Island  
 It is the third week at number one for the Battle bands debut album, which has sold 459,063 copies in six weeks.

### COMPILATIONS

**NUMBER ONE**  
**VARIOUS POWER BALLADS II** EMI/Virgin  
 Sales of more than 100,000 give Power Ballads II a second week at the top with sales 3.3 times higher than the number two album, More Than A Feeling, a spoiler which contains tracks by nine of the artists on Power Ballads II.

### RADIO AIRPLAY

**NUMBER ONE**  
**MARIO WINANS I DON'T WANNA KNOW** Bad Boy  
 Ending a run of six one-week chart-toppers, Mario Winans' single has more staying power and a hefty 25% lead over runner-up Maroon 5's *This Love*.

### 7-INCH SINGLES

**NUMBER ONE**  
**PAUL WELLER THE BOTTLE V2** It is another good week for the format, with sales up 88% compared to market average of 3%. The top six are all new entries, with Paul Weller's at number one.

### SCOTTISH ALBUMS

**NUMBER ONE**  
**KEANE HOPES AND FEARS** Island  
 Number one for the fourth time in the UK as a whole, Keane's album registers its sixth straight week at the top in Scotland, where it outlasts runner-up the Scissor Sisters by 21.7%, with the *To The 5 Boroughs* by the Boozie Boys at four.

**Dance Feature**  
**July 10th issue**

How is the dance music scene in the UK shifting and changing to cope with the needs of the current market?

For more information please contact  
 Scott Green  
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20.06.04

## Jaxx duo score footie theme

### The Plot

Baseament Jaxx album highlight on course for re-release after exposure from BBC's Euro 2004 coverage.

**BASEMENT JAXX GOOD LUCK (XL)** Basement Jaxx are enjoying a boost in profile thanks to Euro 2004. A special edit of their track Good Luck has been chosen by the BBC as its theme for its TV coverage.

The South London dance stars completed a customised 45-second instrumental re-edit which is being used along the network to accompany TV, radio and interactive broadcasts.

Baseament Jaxx's manager Andrew Mansi says the duo always thought it was the strongest track on their current Kish Kash album and jumped at the chance to give the single an exposure.

The full version of Good Luck is re-released via XL on June 28 and will be backed with Cish Cash Feet Siouxiase Siou. The track peaked at 12 when it was originally released in January 2004.

Mansi adds, "The key to the project was that the BBC version was a customised, written-to-



order project - Felix and Simon have even recorded a happy and melancholy outro depending on England's results."

Good Luck has been chosen a Radio 2004 playlisting - the first time Baseament Jaxx have been playlisted at the station. The track is on Capital FM's A-list and is playlisted at Kiss, Galaxay and is on recurrences at 6Music. Radio One has its own edit of the track to accompany its football reports.

A video shot by director Matt Kirkby in a Buenos Aires prison is picking up play on MTV Dance, Amp, The Box and Kiss music TV channels.

Baseament Jaxx will be headlining The Other Stage at Glastonbury on June 25.

### CAMPAIGN SUMMARY

**MANAGER:** Andrew Mansi  
**AG:** Ben Boardwalk/UK  
**RADIO:** Hannah Parkin, Beagars  
**TV:** Craig McKel, Beagars  
**PUBLISHER:** Universal Music Publishing  
**PRESS:** Ruth Drake, Sairied PR

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### Martin Howes, owner, Avid Records

TREVOR LOVENS INTASTELLA (FREERANGE)

"Renowned deep house producer Trevor Lovens has created a stunningly original take on the form with his first solo LP - melodic, sonically sublime, the tones range from soothing jazz to bumping breakbeats. This is house music with a very distinct twist and is essential listening for lovers of house, jazz, soul, funk, and even easy listening. It is very good."

#### Dave McGeachan, promoter, DF Concerts

SM ROBERTS DONT WALK AWAY ELLEN (SONY)

"Canadian five-piece, Sam Roberts are a band with a member actually called Sam Roberts. Signed to

Sony, they are about to release Don't Walk Away Eileen, which is an amazing mix of melodic rock, with energetic vocals. Think The Hives meets Jesse Malin meets Kings Of Leon. Taken from their brilliant album We Were Born In A Flame, this is definitely one to look out for."

#### Sarah J. Edwards, co-director, BLAG magazine

YOUNG FEAT. DMX, LIL FLIP & DAVID BANNER TEAR IT UP (FULL SURFACE/RECORDS)

"Anyone who felt amazed by Lucy Pearl's marching band rendition of Dance Tonight must pick up this track. Reflecting the energy and feel of the Jackson Five's Dancing Machine, Tear It Up's main loop is a stretch of Short It Out performed by Atlanta's A&T Marching Band and credits the legendary Dallas Austin among its composers. Mixed up with all the MC's crunk and grimey individual styles and Faust's genius production, this record is set to stan hip hop heads and anyone with an interest in music. Place your bets now that 20 other MCs are going to jump on this beat."

### RADIO PLAYLISTS

#### RADIO 1

A LIP'S Black Eyed Peas Let's Get It Started Blink 182  
2 Down Cassidy feat. R Kelly Kelly Christina  
Millan Do It Like That Fatheadz Mass Destruction  
3 The Roots Time Jamaica Sea In It A Boyz Eyes  
4 Joss Stone Super Duper Love Kanye West  
5 Kelly Rowland Johnson All Falls Down Kanye  
6 Kanye West Jay-Z The Black and White  
7 Winona feat. Enya & P. Diddy I Don't Wanna  
Know NERD Maybe Outkast Rascal Scales  
8 Sisters Laura Shaped Like A Heart Thom  
9 Shamay Lewis Never Fall This Below: The  
10 The Roots Outrage Killah Oh My Knees, The  
11 The News Walk Like an Egyptian  
12 B LIP'S  
A&T Augsi City feat. Lara McAllen Touch Me  
Beastie Boys Ch-Check It Out Beverly Knight  
Coco As You Are Brandy feat. Kanye West  
Talk About Our Love Britney Spears Everyday  
Darius Rucker Carolina Freshies Push Up  
Girls About The Show Jay Sean feat. Rich  
Rick Project Eyes De Vito Jessica Bell Ass  
Sungara Kylie Minogue Chocolate Love Road  
Satisfiers Of Love 2004 Niss Day Miss You  
Boyz Kanye West Golden Ticket Snow Patrol  
Soothing Cosmos The 5078's Who Has The  
Sedgely Bay Talk Talk Talk The Streets Dr  
Your Eyes The Zutons Remember Me  
C LIP'S  
1 "Sheep Die In Hot Cars I Love You Carlo 1 Home  
Te" Estelle 3500 George Michael Flawless Go  
To The City Jessica Simpson With You Max  
Sedgely Hazy Mofly Shavinsky "Nelly  
Furtado Feat. Rachel Stevens Some Grrrls  
Slicknot Funky The Back Hornet "Will  
Young Friday's Day"

#### RADIO 2

A LIP'S Brit & Sebastian Wayward Up In Books  
Beverly Knight Come As You Are Damien  
Rice Caravan Kelly Holloper Girl Angel City  
Helen Jones What Is It To You Sarah  
McClellan Mountain On Fire Sheryl Crow Light In  
Your Eyes The Divine Comedy Ancient Furies  
A Walk With Friday's Day  
B LIP'S  
6 01 X3 Eve The Asks Of My Eye Big Rascal  
Something Good Catina Brown You & I Counting  
Down Accidentally In Love George Michael  
Flawless Go To The City "Jamaica Sea In It A  
Boy's Eyes Janet Jackman I Want You  
"Remember First Of The Gang To Die "Phenome  
Everything Is Everything The Farm feat. SFX  
Boys Choir All Together Now 2004  
C LIP'S  
Baseament Jaxx Good Luck Christine McVie  
You Are David Bowie Dyer/Robert Never Gets  
Old Ken Casaday What A Wonderful World  
Feat: Ozi Ozuna "Wired When You Get Out Of  
Jail "Kings Of Caberconnet Irish On An Empty  
Street Galsband "Hole & The Gang" Various  
The Hills Reborned Kanye Minogue Chocolate  
"Leary Kravitz California Mellow Drifting Out  
Of Sight "Rachel Stevens Some Grrrls Scales  
Sisters Laura "Shamay Lewis Never Fall Like  
This Below: Shaggy Daily All I Want "Snow  
Patrol Splitting Gears The Coors Borrowed  
Haven (album)

### Jain Moffat, Editor, Playlouder.com

RADIO 4 PARTY CRASHERS (ITV SUNDAY)

"This represents an enormous comeback single from the band who were enjoying the punk-funk revival before anyone could even spell DFA. Party Crasher is about the only serious challenger to Franz Ferdinand's hits as the year's most danceable indie release, and they've topped the ante with some gloriously strings and epic, Associates-style pianos too. This is a welcome taster for what should, in fairness, be their big breakthrough album."

### Christian Smith, head of music, Kiss 104

THE PIRATES FEAT. SHOLA AMA & NAILA BOSS YOU SHOULD REALLY KNOW (UNSIGNED)

"Here, along with Naila Boss, Shola Ama features on London outfit The Pirates' reply to Mario Winans' I Don't Wanna Know. In the same way that Frankie enjoyed success with her reply to Eamon, as people tire of the original, The Pirates should benefit in the same way."

### CAPITAL

A LIP'S Adele Marcellite Die I Three Anastasia Let  
Outside Alone Baseament Jaxx Good Luck  
Beverly Knight Come As You Are Beyonce  
Nasid City Black Eyed Peas Let's Get It  
Started Like Bubblic Brandy feat. Kanye  
West Talk About Our Love Britney Spears  
Everyday Christina Milian Oh My Knees  
Eamon Rice Caravan George Michael Flawless Go  
To The City George Michael Flawless Go  
To The City "Jamaica Sea In It A Boy's  
Eyes On Me Joss Stone Super Duper Love  
Janet Jack Spidisco Kanye West All Falls  
Down Kanye West Jay-Z The Black and White  
Mc Lenny Kravitz California "Love Road  
Satisfiers Of Love 2004 Niss Day Miss You  
Boyz Kanye West Golden Ticket Phixx Wild  
Days Shaggy Various "Hole & The Gang  
Various "Nelly Furtado Feat. Niss Day Miss  
You Boyz Outkast Rascal Scales  
Sisters Laura "Shamay Lewis Never Fall  
This Below: The Coors Summer  
Streets Dr Your Eyes The Zutons Remember Me  
Will Young Friday's Day  
"Ads

### SNAP SHOT

### MAROON 5



While Maroon 5's airy pop smash This Love is still climbing the airplay chart, BMG is hoping to switch attention to its follow-up next

week, when She Will Be Loved is serviced to radio. Although Jaxx, which has sold 300,000 copies to date in the UK, Maroon 5 will be taken from the UK for a short

group's debut album. Songs about Jaxx, which has sold 300,000 copies to date in the UK, Maroon 5 will be taken from the UK for a short

### TOP 10 RADIO GROWERS

WEEK ENDING	Artist	Title	Peak	Wk	Wk
1	MARTIN WIMANS/ENYA & P DIDDY	I DON'T...	2636	435	
2	FELIX THICK ME		1842	361	
3	JAMROB JACK STUPIDISSO		325	325	
4	ESTELLE	LOVE	163	207	
5	THE CRACKERS	LAURA	70	277	
6	CHADNARY LEWIS HEYTS FALL LIKE THIS BEFORE		158	260	
7	GEORGE MICHAEL FLAWLESS GO TO THE CITY		1249	251	
8	BEVERLY KNIGHT COME AS YOU ARE		1251	232	
9	BASEMENT JAXX FEAT LISA NAILA BOSS GOOD LUCK		1254	220	
10	BRITNEY SPEARS EVERYDAY		182	206	

### Adds

**BIG CITY**  
MagnaLife Is All Your Body Busted Stevens Some Grrl The Streets Dr Your Eyes

**KISS FM**  
3 Of A Kind Baby Castle Estelle 1000 MagnaLife Is All Your Eyes: MINE SMILE

**THE MIX**  
Damien Rice Caravan Kelly Holloper Girl About The Show

**VIRGIN**  
Ash Starstruck Badly Drawn Boy Year Of The Rat

**CHANCE**  
Jaxx feat. AC Galaxay All Day Long (It Remains About Size) NERD Maybe Royal Glamour California Dreams: Prud'En

High The Streets Touch The Riders Mr Brightside

**XFM**  
Bleu Party Love Theology's Ethel Blue Girls Under Pressure MIA Soul Survivor

**Planet 10 Presents**  
Damien Rice Caravan Kelly Holloper Girl About The Show

**Patrol Splitting**  
The Coors Summer Streets Dr Your Eyes The Zutons Remember Me The Flury Furnaces Everyones

# TV Airplay Chart

Pos	Weeks	Artist	Label	Pos
1	1	<b>KELIS TRICK ME</b>	VEVINA	435
2	3	<b>USHER BURN</b>	ARISTA	411
3	3	<b>BRITNEY SPEARS EVERYTIME</b>	JIVE	379
4	13	<b>BLACK EYED PEAS LET'S GET IT STARTED</b>	ARNDYWOOD	344
4	5	<b>GIRLS ALoud THE SHOW</b>	POLYGRAM	344
6	4	<b>OUTKAST ROSES</b>	ARISTA	343
7	4	<b>MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW</b>	WAB BROTHERS/LAND	314
8	3	<b>4-4-2 COME ON ENGLAND</b>	OUT	289
9	8	<b>CASSIDY FEAT. R.KELLY HOTEL</b>	J	266
10	10	<b>ANASTACIA LEFT OUTSIDE ALONE</b>	EPIC	258
11	11	<b>KYLIE MINOUGE CHOCOLATE</b>	PARLOPHONE	244
12	3	<b>JAMIELA SEE IT IN A BOY'S EYES</b>	EMBRODINE	242
12	31	<b>THE FARM FEAT. SFX BOYS CHOIR ALLTOGETHERNOW 2004</b>	BMG	242
14	24	<b>BRANDY FEAT. KAYNE WEST TALK ABOUT LOVE</b>	ATLANTIC/CAST WEST	241
15	13	<b>SCISSOR SISTERS LAURA</b>	ARISTA	235
15	10	<b>CHRISTINA MILIAN DIP IT LOW</b>	DEF JAM/BERKLEY	235
17	26	<b>MAROON 5 THIS LOVE</b>	OCTAMBER	234
18	21	<b>FAITHLESS MASS DESTRUCTION</b>	DECCA/ARISTA	228
19	14	<b>THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES</b>	SONY	224
20	5	<b>THE RASMUS IN THE SHADOWS</b>	BIG SILENT	223
21	12	<b>FRANKEE FURB (F U RIGHT BACK)</b>	ALLAROUND THE WORLD	224
22	18	<b>MCFLY OBVIOUSLY</b>	ISLAND	213
23	21	<b>WILL YOUNG FRIDAY'S CHILD</b>	BMG	212
23	18	<b>OZONE DRAGOSTEA DIN TEI</b>	JIVE	212
25	17	<b>BLUE BUBBLIN'</b>	INVICTUS	211
26	11	<b>BEASTIE BOYS CH-CHECK IT OUT</b>	CAPITOL	207
26	37	<b>ASH STARCROSSED</b>	INVICTUS	207
28	35	<b>TWISTA OVERNIGHT CELEBRITY</b>	ATLANTIC/CAST WEST	187
29	39	<b>THE STREETS DRY YOUR EYES</b>	LOONDOUDOWN	186
30	31	<b>HOOBASTANK THE REASON</b>	DEF JAM/BERKLEY	180
31	21	<b>THE CORRS SUMMER SUNSHINE</b>	ATLANTIC	175
32	42	<b>THE HIVES WALK IDIOT WALK</b>	POLYGRAM	169
33	41	<b>GEORGE MICHAEL FLAWLESS (GO TO THE CITY)</b>	DISNEY/SONY	166
34	43	<b>BYRONCE FEAT. IN LOVE</b>	OLIVIA	165
35	10	<b>N.E.R.D. MAYBE</b>	VEVINA	163
36	22	<b>EAMON F**K IT (I DON'T WANT YOU BACK)</b>	JIVE	162
37	23	<b>KAYNE WEST/SYLEENA JOHNSON ALL FALLS DOWN</b>	HOGA PELLA/MERCURY	159
38	38	<b>KEANE EVERYBODY'S CHANGING</b>	ISLAND	155
39	41	<b>BEVERLY KNIGHT COME AS YOU ARE</b>	PARLOPHONE	153
40	29	<b>BLINK 182 DOWN</b>	ISLAND	151



**Kelis** Kelis is getting very broad support, with plays on 11 stations, ranging from a high of 58 on top supporter The Box to 21 on the least enthusiastic of its supporters, MTV. This, and constantly increasing radio support (it has moved 27-15-12-9-5-3 on the radio chart) have helped Trick Me to four straight weeks in the top five of the sales chart while raising sales of parent album Tasty to more than 170,000.



**4-4-2** Support for football-related videos grew enormously last week, with the 18 station Music Control panel airing King Order's classic World Football 82 times, Twisted X's Burn In England 90 times, The Farris All Together Now 242 times and 4-4-2's Come On England 289 times, sending it catapulting to 8-3 on the chart. Its main supporters: The Mix (66 plays), The Amp (6-0), YH2 (51) and The Box (57).

**Kelis' Trick Me** increases its margin of victory at the top of the chart, while **Black Eyed Peas** and **Jamela** make strong gains

**THE AMP NUMBER ONE**  
4-4-2  
Come On England  
**HIGHEST CLIMBER**  
Twisted X  
Born In England  
**HIGHEST NEW ENTRY**  
Dogs Die In Hot Cars  
I Love You Cause I Hate You

## MTV MOST PLAYED

Pos	Artist	Label
1	<b>AVRIL LAVIGNE DON'T TELL ME</b>	ARISTA
2	<b>BEASTIE BOYS CH-CHECK IT OUT</b>	CAPITOL
3	<b>KELIS TRICK ME</b>	VEVINA
4	<b>BRITNEY SPEARS EVERYTIME</b>	JIVE
5	<b>SCISSOR SISTERS LAURA</b>	POLYGRAM
6	<b>THE KILLERS MR. BRIGHTSIDE</b>	LEGACY/KING
7	<b>FAITHLESS MASS DESTRUCTION</b>	DECCA/ARISTA
8	<b>OUTKAST ROSES</b>	ARISTA
9	<b>N.E.R.D. MAYBE</b>	VEVINA
10	<b>PORTOBELLA COVERED IN PUNK</b>	ISLAND

**FLAUNT NUMBER ONE**  
Britney Spears  
Everyone  
**HIGHEST CLIMBER**  
JC Chasez  
All Day Long I Dream About You  
**HIGHEST NEW ENTRY**  
Rachel Stevens  
Some Girls

## THE BOX MOST PLAYED

Pos	Artist	Label
1	<b>BLACK EYED PEAS LET'S GET IT STARTED</b>	ARNDYWOOD
2	<b>USHER BURN</b>	ARISTA
3	<b>KELIS TRICK ME</b>	VEVINA
4	<b>CASSIDY FEAT. R.KELLY HOTEL</b>	J
5	<b>COONE DRAGOSTEA DIN TEI</b>	JIVE
6	<b>MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW</b>	WAB/BRO
7	<b>MCFLY OBVIOUSLY</b>	ISLAND
8	<b>OUTKAST ROSES</b>	ARISTA
9	<b>CINLS ALoud THE SHOW</b>	POLYGRAM
10	<b>4-4-2 COME ON ENGLAND</b>	OUT

**KISS TV NUMBER ONE**  
The 111  
On My Hips  
**HIGHEST CLIMBER**  
Frontiers  
Push Up  
**HIGHEST NEW ENTRY**  
Junior Jack  
Stupidicia

## KERRANG! HITS MOST PLAYED

Pos	Artist	Label
1	<b>JET ARE YOU GONNA BE MY GIRL?</b>	ELECTRA
2	<b>SALUNKIE DUALITY</b>	ROCKSTAR
3	<b>THE HIVES WALK IDIOT WALK</b>	POLYGRAM
4	<b>BEASTIE BOYS CH-CHECK IT OUT</b>	CAPITOL
5	<b>VELVET REVOLVER SLITHER</b>	BMG
6	<b>SEETHER FEAT. AMY LEE BROKEN</b>	YOUNG UPRITE
7	<b>BLINK 182 DOWN</b>	ISLAND
8	<b>LINKIN PARK BREAKING THE HABIT</b>	WALTON BRGS
9	<b>ASH STARCROSSED</b>	INVICTUS
10	<b>THE RASMUS IN THE SHADOWS</b>	UNIVERSAL

**SCUZZ NUMBER ONE**  
Softer feat Amy Lee  
Broken  
**HIGHEST CLIMBER**  
Green Day  
Time Of Your Life  
**HIGHEST NEW ENTRY**  
Limp Bizkit  
Rollin'

## MTV2 MOST PLAYED

Pos	Artist	Label
1	<b>THE HIVES WALK IDIOT WALK</b>	POLYGRAM
2	<b>BEASTIE BOYS CH-CHECK IT OUT</b>	CAPITOL
3	<b>THE CURB THE END OF THE WORLD</b>	POLYGRAM
4	<b>THE KILLERS MR. BRIGHTSIDE</b>	LEGACY/KING
4	<b>REUBEN FREDDY KREJCER</b>	ATLANTIC
6	<b>HOPE OF THE STATES THE RED THE WHITE THE BLACK...</b>	SONY
6	<b>BAZORBLIGHT GOLDEN TOUCH</b>	VERTIGO
8	<b>THE 411 THE QUIET THINGS THAT KNOW ONE...</b>	SOBE PLOT
9	<b>SALUNKIE DUALITY</b>	ROCKSTAR
10	<b>THE STREETS DRY YOUR EYES</b>	LOONDOUDOWN

**THE HITS NUMBER ONE**  
4-4-2  
Come On England  
**HIGHEST CLIMBER**  
Black Eyed Peas  
Let's Get It Started  
**HIGHEST NEW ENTRY**  
Linkin Park  
In The End

## MTV BASE MOST PLAYED

Pos	Artist	Label
1	<b>USHER BURN</b>	ARISTA
2	<b>TWISTA OVERNIGHT CELEBRITY</b>	ATLANTIC/CAST WEST
3	<b>MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW</b>	WAB/BRO
4	<b>BRANDY/KAYNE WEST TALK ABOUT LOVE</b>	ATLANTIC/CAST WEST
5	<b>DRAGOSTEA FEAT. MISSY ELLIOT PUSH</b>	DEF JAM/BERKLEY
6	<b>LAWSON UPSY</b>	ARISTA
7	<b>JAMIELA SEE IT IN A BOY'S EYES</b>	PARLOPHONE
8	<b>KELIS TRICK ME</b>	VEVINA
9	<b>CHINCY ONE CALL ANNY</b>	PARLOPHONE
10	<b>ALICIA KEYS IF I AIN'T GOT YOU</b>	J

**TMF NUMBER ONE**  
The Corrs  
Summer Sunshine  
**HIGHEST CLIMBER**  
Rachel Stevens  
Some Girls  
**HIGHEST NEW ENTRY**  
Shapeshifters  
Lola's Theater

↑ Highest New Entry  
↓ Highest Top 40 Cluster

© Music Control UK Compiled from 654 stations and from 00:00 on Sun 3 June 2004 to 24:00 on Sat 3 June 2004. TV airplay chart is currently based on plays on the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

breaking point

**CHART THE RISE AND FALL OF 9 UNSIGNED BANDS ON THEIR JOURNEY TO THE TOP**

**WOULD YOU SIGN THEM?**

WEDNESDAYS & THURSDAYS AT 9PM ONLY ON MTV



# Play Chart

music control **uk**

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
26	41	2	<b>BELLE AND SEBASTIAN WRAPPED UP IN BOOKS</b>	RESONANCE	81	-7	22.05
27	75	3	<b>THE DIVINE COMEDY ABSENT FRIENDS</b>	RESONANCE	81	-21	21.76
28	46	3	<b>BLINK 182 DOWN</b>	ISLAND	203	12	21.71
29	16	3	<b>CASSIDY FEAT. R. KELLY HOTEL</b>	JL	713	3	21.37
30	24	2	<b>THE FARM FEAT. SFX BOYS CHOR ALLTOGETHERNOW 2004</b>	DVG	410	30	20.09
31	36	3	<b>NORAH JONES WHAT AM I TO YOU?</b>	BLUE NOTE	145	66	20.07
32	49	3	<b>JAY SEAN EYES ON ANGE CITY</b>	REDEFINITION	363	28	18.62
33	42	4	<b>HELICOPTER GIRL ANGEL CITY</b>	DISSENT KATHA	197	-1	18.59
34	46	2	<b>JAY SEAN EYES ON ANGE CITY</b>	REDEFINITION	454	40	18.41
35	76	18	<b>USHER FEAT. LIL'JON &amp; LUDACRIS YEAH</b>	ARISTA	763	15	17.98
36	13	15	<b>BEYONCE NAUGHTY GIRL</b>	COLUMBIA	857	35	17.62
37	41	2	<b>JAMELIA SEE IT IN A BOY'S EYES</b>	PHILIPINE	843	23	17.57
38	10	2	<b>KYLIE MINOGUE CHOCOLATE</b>	PHILIPINE	360	42	17.21
39	25	18	<b>WILL YOUNG YOUR GAME</b>	BMG	763	-11	17.16
40	17	19	<b>AVRIL LAVIGNE DON'T TELL ME</b>	ARISTA	645	28	16.46
41	44	12	<b>BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK</b>	KL	524	72	16.16
42	157	1	<b>MORRISSEY FIRST OF THE GANG</b>	ATTACHMENTARY	52	229	16.03
43	40	24	<b>OUTKAST HEY YA!</b>	ARISTA	665	-7	15.61
44	39	3	<b>THE STREETS DRY YOUR EYES</b>	LOOKOUT	401	3	15.60
45	18	20	<b>BRITNEY SPEARS TOXIC</b>	JIVE	663	12	15.52
46	34	2	<b>SHERYL CROW LIGHT IN YOUR EYES</b>	ADMARQUEE	333	48	15.47
47	47	3	<b>JURGEN VRIES FEAT. ANDREA BRITTON TAKE MY HAND</b>	SONY	335	-21	15.43
48	36	12	<b>KEANE SOMEWHERE ONLY WE KNOW</b>	ISLAND	246	-20	15.23
49	14	7	<b>SARAH MCCLACHLAN WORLD ON FIRE</b>	ARISTA	134	25	14.18
50	35	1	<b>MCFLY OBVIOUSLY</b>	REDEFINITION	880	11	14.18

WEEKS ON CHART: 1-10, 11-20, 21-30, 31-40, 41-50, 51-60, 61-70, 71-80, 81-90, 91-100, 101-110, 111-120, 121-130, 131-140, 141-150, 151-160, 161-170, 171-180, 181-190, 191-200, 201-210, 211-220, 221-230, 231-240, 241-250, 251-260, 261-270, 271-280, 281-290, 291-300, 301-310, 311-320, 321-330, 331-340, 341-350, 351-360, 361-370, 371-380, 381-390, 391-400, 401-410, 411-420, 421-430, 431-440, 441-450, 451-460, 461-470, 471-480, 481-490, 491-500, 501-510, 511-520, 521-530, 531-540, 541-550, 551-560, 561-570, 571-580, 581-590, 591-600, 601-610, 611-620, 621-630, 631-640, 641-650, 651-660, 661-670, 671-680, 681-690, 691-700, 701-710, 711-720, 721-730, 731-740, 741-750, 751-760, 761-770, 771-780, 781-790, 791-800, 801-810, 811-820, 821-830, 831-840, 841-850, 851-860, 861-870, 871-880, 881-890, 891-900, 901-910, 911-920, 921-930, 931-940, 941-950, 951-960, 961-970, 971-980, 981-990, 991-1000



**1. Britney Spears**  
Britney Spears' previous single, 'Toxic', took the top spot of the album chart, having moved 99-34-16-14-7 this far. It's got single disc support from Radio One (one play) and Radio Two (six) but was played 92 times on Core, 46 times



**17. George Michael**  
Amazing was a bit for George Michael and stands at 75 in the year-to-date album chart, but it was now handed the baton to follow-up *Flashness*



(Go To The City), which is picking up steam nicely, and jumps 27-17 this week. Michael's work supporters are View 103.62 plays last week and 27-17 this week. Michael's work supporters are View 103.62 plays last week and 27-17 this week.



**21. Shapeshifters**  
Currently staying up to bat one of the biggest club/sales crossovers of the year, Lala's *Them* by the Shapeshifters has also spread far beyond the specialist radio stations where it got its early plays. Two stations on the Music Control panel of 108 added it last



week, meaning it now has exposure on 69 of them. Radio One loves it, and played it 19 times last week, while all continued to provide massive support. **39. Will Young** Friday's *Child* is shaping up to become the third consecutive radio smash from Will Young's current album, on which it served as the track. The first



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## INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE LABEL	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
3			<b>MARIO WINANS/YENYA/P DIDDY I DON'T WANNA KNOW</b> G&B BOYS&G	BMG	232	2	26.36
2			<b>MAROON 5 THIS LOVE</b> OCTOBER	WAA	246	25	26.03
2			<b>ANASTACIA LEFT OUTSIDE ALONE</b> EPIC	WAA	246	25	26.03
4			<b>MCNEE EVERYBODY'S CHANGING</b> FINE	BMG	254	26	26.03
5			<b>MARISA BEING/FIELD SINGLE</b> PHENOMENON	WAA	275	28	26.03
6			<b>KELLY TRICK ME</b> WEAVER	WAA	285	29	26.03
7			<b>OSBORN BURN</b> ARISTA	WAA	290	30	26.03
8			<b>CHRISTINA MILLAN DOP FLOEM</b> J&R/J&R/EVERETT	WAA	290	30	26.03
9			<b>BRITNEY SPEARS EVERYTIME</b> JIVE	WAA	291	30	26.03
10			<b>THE 410 FEAT. CHRISTOPHER KILLAH ON MY KNEES</b> SONY	WAA	291	30	26.03
11			<b>THE CORRS SUMMER SUNSHINE</b> ATLANTIC	WAA	291	30	26.03
12			<b>THE RASMIUS IN THE SHADOWS</b> UNIVERSAL	WAA	292	30	26.03
13			<b>ROSS STONE SUPER SUPER LOVE</b> REDEFINITION	WAA	292	30	26.03
14			<b>KRISTIAN LEONTOU STORY OF MY LIFE</b> UNIVERSAL	WAA	292	30	26.03
15			<b>GEORGE MICHAEL FLAWLESS</b> GOTO TO THE CITY/ADMARQUEE	WAA	293	30	26.03
16			<b>BEVERLY KNIGHT COME AS YOU ARE</b> PHILIPINE	WAA	293	30	26.03
17			<b>WILL YOUNG FRIDAY'S CHILD</b> BMG	WAA	293	30	26.03
18			<b>NO DOUBT THIS IS MY LIFE</b> PHENOMENON	WAA	293	30	26.03
19			<b>BRITNEY SPEARS SISTERS LAURA</b> JIVE	WAA	293	30	26.03
20			<b>MCFLY OBVIOUSLY</b> REDEFINITION	WAA	293	30	26.03
21			<b>BEYONCE NAUGHTY GIRL</b> COLUMBIA	WAA	293	30	26.03
22			<b>OUTKAST SEES IT</b> ARISTA	WAA	293	30	26.03
23			<b>JAMELIA SEE IT IN A BOY'S EYES</b> PHILIPINE	WAA	293	30	26.03
24			<b>SHAPESHIFTERS LOLAS THEME</b> REDEFINITION	WAA	293	30	26.03
25			<b>MCFLY OBVIOUSLY</b> REDEFINITION	WAA	293	30	26.03
26			<b>WILL YOUNG YOUR GAME</b> BMG	WAA	293	30	26.03
27			<b>USHER FEAT. LIL'JON &amp; LUDACRIS YEAH</b> ARISTA	WAA	293	30	26.03
28			<b>BLACK EYED PEAS LET'S GET IT STARTED</b> ADMARQUEE	WAA	293	30	26.03
29			<b>CASSIDY FEAT. R. KELLY HOTEL</b> J	WAA	293	30	26.03
30			<b>OUTKAST HEY YA</b> ARISTA	WAA	293	30	26.03

WEEKS ON CHART: 1-10, 11-20, 21-30, 31-40, 41-50, 51-60, 61-70, 71-80, 81-90, 91-100, 101-110, 111-120, 121-130, 131-140, 141-150, 151-160, 161-170, 171-180, 181-190, 191-200, 201-210, 211-220, 221-230, 231-240, 241-250, 251-260, 261-270, 271-280, 281-290, 291-300, 301-310, 311-320, 321-330, 331-340, 341-350, 351-360, 361-370, 371-380, 381-390, 391-400, 401-410, 411-420, 421-430, 431-440, 441-450, 451-460, 461-470, 471-480, 481-490, 491-500, 501-510, 511-520, 521-530, 531-540, 541-550, 551-560, 561-570, 571-580, 581-590, 591-600, 601-610, 611-620, 621-630, 631-640, 641-650, 651-660, 661-670, 671-680, 681-690, 691-700, 701-710, 711-720, 721-730, 731-740, 741-750, 751-760, 761-770, 771-780, 781-790, 791-800, 801-810, 811-820, 821-830, 831-840, 841-850, 851-860, 861-870, 871-880, 881-890, 891-900, 901-910, 911-920, 921-930, 931-940, 941-950, 951-960, 961-970, 971-980, 981-990, 991-1000

## TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE LABEL	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1			<b>USHER EURYN</b> ARISTA	WAA	38.88		
2			<b>BEVERLY KNIGHT COME AS YOU ARE</b> PHILIPINE	WAA	32.74		
3			<b>GEORGE MICHAEL FLAWLESS GOTO TO THE CITY</b> ADMARQUEE	WAA	32.54		
4			<b>BLACK EYED PEAS LET'S GET IT STARTED</b> ADMARQUEE	WAA	31.97		
5			<b>WILL YOUNG FRIDAY'S CHILD</b> BMG	WAA	26.81		
6			<b>SHAPESHIFTERS LOLAS THEME</b> REDEFINITION	WAA	27.25		
7			<b>DAMIEN RICE CANNONBALL</b> PHENOMENON	WAA	27.07		
8			<b>BELLE AND SEBASTIAN WRAPPED UP IN BOOKS</b> RESONANCE	WAA	22.76		
9			<b>BLINK 182 DOWN</b> ISLAND	WAA	21.26		
10			<b>NORAH JONES WHAT AM I TO YOU?</b> BLUE NOTE	WAA	20.08		
11			<b>JAY SEAN EYES ON ANGE CITY</b> REDEFINITION	WAA	18.41		
12			<b>JAMELIA SEE IT IN A BOY'S EYES</b> PHILIPINE	WAA	17.57		
13			<b>KYLIE MINOGUE CHOCOLATE</b> PHILIPINE	WAA	17.22		
14			<b>MORRISSEY FIRST OF THE GANG</b> ATTACHMENTARY	WAA	16.04		
15			<b>THE STREETS DRY YOUR EYES</b> LOOKOUT	WAA	15.60		
16			<b>SHERYL CROW LIGHT IN YOUR EYES</b> ADMARQUEE	WAA	15.47		
17			<b>MCFLY OBVIOUSLY</b> REDEFINITION	WAA	14.18		
18			<b>SHAWNAY LEWIS NEVER FELT LIKE THIS</b> BEFORE	WAA	14.40		
19			<b>COUNTING CROWS ACCIDENTALLY IN LOVE</b> ADMARQUEE	WAA	12.57		
20			<b>BLUE EURELUM</b> UNDISCOVERED	WAA	11.23		

WEEKS ON CHART: 1-10, 11-20, 21-30, 31-40, 41-50, 51-60, 61-70, 71-80, 81-90, 91-100, 101-110, 111-120, 121-130, 131-140, 141-150, 151-160, 161-170, 171-180, 181-190, 191-200, 201-210, 211-220, 221-230, 231-240, 241-250, 251-260, 261-270, 271-280, 281-290, 291-300, 301-310, 311-320, 321-330, 331-340, 341-350, 351-360, 361-370, 371-380, 381-390, 391-400, 401-410, 411-420, 421-430, 431-440, 441-450, 451-460, 461-470, 471-480, 481-490, 491-500, 501-510, 511-520, 521-530, 531-540, 541-550, 551-560, 561-570, 571-580, 581-590, 591-600, 601-610, 611-620, 621-630, 631-640, 641-650, 651-660, 661-670, 671-680, 681-690, 691-700, 701-710, 711-720, 721-730, 731-740, 741-750, 751-760, 761-770, 771-780, 781-790, 791-800, 801-810, 811-820, 821-830, 831-840, 841-850, 851-860, 861-870, 871-880, 881-890, 891-900, 901-910, 911-920, 921-930, 931-940, 941-950, 951-960, 961-970, 971-980, 981-990, 991-1000

KEYS TO THE CHART

AT A GLANCE

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Profile

## IN-STORE NEXT WEEK



**In-store** - Britney Spears, Will Young, Dixie, Alicia Keys, Clubbers Guide Summer 2004, Groove Armada, Beverly Knight, Kanye West, Kool & The Gang, Symphonic Rock, **Single** - Girls Aloud: **Album** - Beverley Knight

## BORDERS

**Listening posts** - Badly Drawn Boy, Brian Wilson, Willie Kings of Convenience, and any album on digital listening systems in stores nationwide. **In-store** - The Concrete, The Bees, The Cure, Doobie Brothers, Razorlight, Thea Gilmore, Michael Jackson, Beverly Knight, Angie Stone, 2 for £22.3 for £20 and 2 for £10 promotions on CDs



**Album of the month** - The Ploies: **In-store** - Blueskins, Lucky Jim, Breed 77, Four Tet, Moodyman, Ian Archer, Skits Of Trust, Modley Lemon



**Windows** - Campaign: **In store** - Ryan Adams, Beanie Man, Beta Band, Black Eyed Peas, Blu, Ferry Corsten, Jason Downs, Shonagh Daly, Eighties Matchbox B-Line Disaster, Fiery Furnaces, Girls Aloud.



**Albums** - The Bees, Brandy, Beverley Knight, Rush, Ben Harper, Jayne, Kinks, The Cure, **Main Promotion** - Summer Sale: **Secondary Promo** - 5 for £30 CD or DVD;



**Mojo** - Mondo, Midlake, Charlie Watts, U2, A Girl Called Eddy, Dares, Solerba - Cathedral, Jesse Man, Republic Of The Noise, Various - Reggae Gold 2004, Christine McVie

## TASTEMAKERS

**HOWARD RITCHIE**  
DJ/KXLU Network/Ministry of Sound

1. SPANX - TO THE CLUB (EPIC)
2. STELLA - 1980 (V2)
3. SHAPESHIFTERS - IOLAS (THE ALTERNATIVE ROCK/INDUSTRIAL GROUPS POSITION)
4. MARLY - YOU'VE NEVER KNO (AAV)
5. TBA - IN THE HEAT OF THE NIGHT (MAGNETIC)
6. FULL INTENTION - GRABBE UP THIS BEAT (EPIC)
7. JAMOR JACK - STUPID (DINO) HDX 20 REMIX (DEFECTIVE)
8. SOKER - BABY AVALAN (MCA)
9. COCA & AVILA - LA MOCHE (ITZYING)
10. IEEI CHARRA - VOODOO LOVE (STEVIE NICKEL)

"My top ten is a nod to where we could be heading music-wise this summer. There is more melody coming through, more funky house and more quality. If last year was trance and R&B, this year the funky house takes over. For the R&B corner, Estelle is cheery and thought-provoking lyrically, while the house awards go to Talent from Denmark, namely Marly and TBA. Meanwhile, the good-looking award goes to Junior Jack, so always. Usher gets house-up, which makes his original version about as interesting as three episodes of Heartbeat. And, as for the Lee Cabrera, TBA, Shapeshifters and Full Intention, we might as well build a statue to honour them."

## Safeway

**Deal of the week** - Artist A: Beverley Knight, Artist B: Javine, Compilations - A Super 70's Summer, Ministry Of Sound - Clubbers Guide To Summer 2004

## Sainsbury's

**In-store** - The Jacksons, Beverley Knight, Lloyd Banks, The Cure, Clubbers Guide Summer 2004, Razorlight, Brandy, The Bees, The Doobie Brothers, Javine, Super 70's Summer, MTV - The Base, Shrek 2 (OST)

## TESCO

**Singles** - Britney Spears, Brandy: **Albums** - Classic Football Scores, Donna Summer, Sheryl Crow, Celine Dion, Symphonic Rock, Just for You, Beastie Boys, Die Straits: **Promos** - **Fathers' Day Offers**, BMG WoW CDs from 6.97, Buy 2 Save £3, £9.97



**Windows** - DVDs from 5.99, CDs from 3.99; **In-store** - DVD from 5.99, CDs from 3.99



**Windows** - Mega Deal, Festivals - CDs From £6.99; **In-store** - Beverley Knight, The Bees, The Cure, Razorlight, The Jacksons, Shrek 2, Stone Roses DVD, **Advertising** - Festivals - CDs From £6.99, The Cure, Dogs Die In Hot Cars.

## WHSmith

**In-store** - Beverley Knight, Brandy, Razorlight, Doobie Brothers

## WOOLWORTHS

**Album of the week** - Beverley Knight, **single of the week** - Blue; **In-store** - Beverley Knight, Javine, Brandy, Ministry Of Sound - Clubbers Guide To Summer 2004, The Cure, Kylie Minogue, Blue, McFly, Girls Aloud.

## TV LISTINGS

**CDUK**  
Angel City Fed, Lara MacLellan, Rich McBlack, Eddy Peas, Left, Get It Started, Bushed, Thunderbirds Are Go!, Busted, D-12, How Come, Girls About The Show, Jay 2 Sea, Eyes On You, Urban Barrn

**GMTV**  
Blue, Ireland Gift, Sludge

**LATER**  
Body Wornack, California Dreaming, The Bad Plus, Usher

**MTV UK**  
Usher Barrn; Shapeshifters (alt); The Cure The End Of The World

**POPWORLD**  
Black Eyed Peas Let's Get It Started; Blue October; Estelle; Girls Aloud; The Show; Jamilla; Shapeshifters (alt); The Cure; The Week; The Live

**SMASHITTS**  
Boogie Pimps Sunny; Busted A1 Hostias; Cannon FM (1); Don't Want You Back; His Solitary Mat; Maroon 5 The Live; Natasha Bedingfield; Single; The Streets FR But You Know It

**TASUNDAY**  
Jamilla; Don't Want You Back; Spine Patrol Splitting Gears

**THE BOX**  
4-4 Come On England, Ash

**RADIO LISTINGS**

**RADIO ONE**  
Mary Anne Hobbs - Sun/Sat special (Wed) John Peel - Sun/Sat special (Wed) Juice (Tue) Zane Lowe - (Radio2) guest (Wed) **On the Road** - from Solar (Thu) Joe Waley - live from Glastonbury; Charlie Gillett (Fri) Colin & Edith/Pergie - live from Glastonbury (Sat) **Radio 2** - from Sun/Kyle - live from Glastonbury (Sat) **Sala Favourites** - live from Glastonbury; Stanislav Wurmst; John Sessions (Sun) **Anna Nightgale** - live from Glastonbury (Sun) **Radio 3** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 4** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 5** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 6** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 7** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 8** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 9** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 10** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 11** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 12** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 13** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 14** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 15** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 16** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 17** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 18** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 19** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 20** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 21** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 22** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 23** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 24** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 25** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 26** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 27** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 28** - from Sun/Kyle - live from Glastonbury (Sat) **Radio 29** - from Sun/Kyle - 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**ALSO OUT THIS WEEK SINGLES**  
 Archie Bronson Outfit - Islands (Domino)  
 Degrassi - I Saw You (Brownstone)  
 Elbow - Grace

Under Pressure (V2)  
 Moby - How Will I Know You? (Four Music)  
 Orbital - One Perfect Sunrise (BHT)  
 Say Si - Want Some (Dolbin Jr)

Treemaskers - Express Way (Blue Note)  
 Ian Van Dahl - Believe (Mute/Arista)  
**ALBUMS**  
 3 Colours Red -

Union Of Souls (Mercury Arson)  
 (Mercury Arson)  
 Various - The Trip  
 Tim Lowe Lee (Family)  
 Various - The Very Best Of Latin Jazz

## SINGLE OF THE WEEK

### Nina Skafe feat. Jabba Move Ya Body

(MCA MCSTD04373)  
 This R&B shaker from the American twins is based on the classic dance rhythm, the successor to last year's dull-dance sensation. Move Ya Body is shaping up to be a real bizzie for the summer, with Capital and Kiss adding it to their playlists seven weeks before release, and now other media coming onboard, including Radio One, which gave the track a B-listing last week. This track's strength lies in its urban/pop crossover potential.



## ALBUM OF THE WEEK

### The Ordinary Boys Over The Counter Culture

(B Unique/WEA 256461674)  
 Like many of their indie contemporaries, The Ordinary Boys borrow from Eighties icons, this time The Smiths. And on the strength of this class debut, they manage to bring something new to the party. The album is packed with the group's trademark three-minute angular tunes, which demonstrate a songwriting ability ahead of their peers. This band certainly have the material to make the transition from indie buzz to mainstream recognition.

## Singles

**5678's**  
 Whoa Ho! (Sweet Nothing CSSN028)  
 From the soundtrack to *Kill Bill 2* and the *Crucial Football* ad, this song seems to be playing everywhere at the moment and looks set to be a hit. Tipped by *Music Week* tastemakers earlier in the year, this infectious single is helping the Japanese dance trio-punk sell out dates around the country, while the track is B-listed at Radio One.

**The Bronx**  
 Fake Alarm (Wichita WEB8062SD)

Taken from debut album *The Bronx*, this single features the angry LA punks shouting about scars and other such unpleasantness with the rawness of *At The Drive-In* in their prime. This is destined to prove popular with the rock contingent at this year's Reading and Leeds festivals.

**Dogs Die In Hot Cars**  
 I Love You Cause I Have To (V2 WR5025873)

This is the second single to be lifted from the quirky Scots' debut album, which is released the following week. This jaunty track, which is added to Radio One's *C-list* this week, sounds like Kevin Rowland singing an XTC track, which may just be the result of producers Clive Langer and Alan Winstanley, who worked with Dexy's bands such as Dexy's.

## THEY'GA'S

**featuring K.O. (Crisis Media TOLCDS2)**  
 This is the second limited edition release from the explosive Brit upstarts, and it is providing them with plenty of attention from the rock press. Replica kites from the EP like a teenage version of Velvet Revolver, while K.O. is an anti-racist tale about Kelly Osbourne, who the band recently toured with. The group head out on another UK tour in support of this release, ending at London's Iceland Academy on July 14.

**Ghostface Feat. Missy Elliott**  
 (Def Jam/Warner 9862836)  
 Released from the original *Tush*, which comes from The Pretty Toney album, *Ghostface* once

again shows why he is such a face while Missy steps up to the plate with her usual aplomb. With recent exposure courtesy of his recent *411* collaboration, this has "hit" written all over it.

**Matt Goss**  
 Fly (Concert COM57)  
 The former Bros star returns from a stint in the pop wilderness and Hell's Kitchen with this acoustic, string-laden single. He may not set the singles market alight as in days of yore, but this is a radio-friendly single which should appeal to David Gray-buying thirtysomethings.

**The HIVes**  
 Walk Jolot Walk (Polydor 9867038)  
 Anticipation for *The HIVes'* comeback single after three years' absence has generated a certain buzz. Thankfully, any hype is backed up by a track which is better than average, utilising the Swedes' trademark riffs and echoing the Rolling Stones' swagger. The track has secured an A-listing at Radio One and Xfm.

**Ben Kweller**  
 Rules (ATQ/RCA 82876631072)  
 This is a straightforward, upbeat and thunderous slab of traditional rock'n'roll which is complemented by Kweller's fragile, but incisive, voice. It is not the best track from his second album *On My Way*, but is more engaging than a lot of other material in this genre.

**Shaznay Lewis**  
 Never Felt Like This Before (London LCCDP484)

The former All Saint offers a slice of sweeping, slick yet slightly overproduced pop for her debut solo single. The slightly more upbeat *Phones* Volt version is perhaps a better track than the edit picked up by Radio One. Big City, Kiss FM and Capital, but it should make a strong showing nonetheless.

**Lucky Jim**  
 You're Lovely To Me (Skint SKINT101X)

This is a surprise signing by Skint, which has detoured from dance music into mellow and pleasant folk, and seems to be the fashionable thing to do at the moment. This is a pleasant track

from the duo with touching lyrics, but it is hardly adventurous or groundbreaking.

**MIA**  
 Surepower (XL XLJ87)  
 This excellent slice of regga-tinged pop has been bubbling under for quite some time. It signals another canny signing for XL and is sure to gain widespread radio support. An album is due later in the year and features production from the likes of Richard X, Pulp's Steve Mackey and the Fat Trunks.

**Modest Mouse**  
 Float On (Epic 5162722)  
 A mainstay of *MW's* playlist, Seattle-based Modest Mouse bring to mind The Talking Heads and The Jamming's seas. Any band that have named an album track after the writer Charles Bukowski have to be coming from the leftfield and Modest Mouse wear this tag proudly.

**Damian Rice**  
 Cannonball (4th Floor DR03CD)  
 A re-worked version of the poignant and wistful original, this track features some heavy counterpoint work, some extra acoustic guitar laced with summery flourishes and lapping strings. It will undoubtedly sound better on radio and hence, has already been playlisted by Radios One and Two.

**Slynte**  
 One Wish (Polydor 9868875)  
 Channel 4's *21* looks set to give her since supporting Basement Jaxx last year with this debut single. One Wish, with its Eastern sample, sparse beats and machine-gun delivery, will help ensure she will share the spotlight currently being dished out to UK urban acts such as Wiley and Dizeez Rascal.

**Silver Revolver**  
 Velvet (RCA 8287663312)  
 This first single from the rock supergroup, which includes former members of Guns 'N Roses, Stone Temple Pilots and Electric Love Hogs, starts off well, bringing to mind Queens of the Stone Age with its brooding track, but ultimately it does not quite add up to the sum of its parts.

**Will Young**  
 Friday's Child (SBMG 82876623932)

The title track and third single from Young's huge second album is arguably the strongest cut on it. This adult-orientated soulful dance tune shows he has got what it takes to survive in the market. Dougal Wilson's brilliant video and two phenomenal mixes by Groove Armada's Andy Cato complete this package, which seems certain to propel Young to another Top Three smash. A-listed at Capital, B-listed at Radio Two and C-listed at Radio One, Young is currently on a sell out UK tour.

**Young Heart Attack**  
 Starlite (XL XL5191CD)  
 The third single from the Texas rockers' debut album *Mouthful Of Love* is an awful lot of fun, coming on like Jet on steroids and not letting a UK tour, which will improve their chances of charting.

## Albums

**I Monster**  
 Nevermore (Epic 5162722)

More new-or-die (Irisant Karma DHARMACD2)  
 The third single from the all-increasingly accessible pop - including 2001 hit *Daydream In Blue* - is this debut by Sheffield dance vets Jarrod Gosling and David Noren somehow failed to find a sizeable audience when it was released last year. But it should fare better this year, with the help of the single *Hey Mrs.* and *The Blue Wrath* which featured on acclaimed *Britlike! Shaun Of The Dead*.

**The Kingsbury Manx**  
 Manx Discipline (Cooking Vinyl COOKCD299)

Three albums into their recording career, and Kingsbury Manx have really found their sound. *Aztec Discipline* is a captivating set of vaguely psychedelic, autumnal country songs that will hopefully bring the band some well-deserved acclaim.

**McFly**  
 Room On The 3rd Floor (Island MCD600994)

McFly have already come a long way riding on Budweiser's coat tails, but now it's time for them to stand

on fall on the strength of their music. While it is easy to knock such a commercially-minded project, young fans without the historic reference points of *The Beach Boys* and *The Clash* will consider this to be a great album. The rest will just watch it clean up in the charts with bemusement.

**The Open**  
 The Silent Hours (Loop/Polyma 9866166)

The *Loop* imprint launches one of its most-typed debut albums to date, with certain magazine titles bigging up the five-piece from the north west. The style here echoes bands such as *Talk Talk* and *The Verve*, with expansive and intense guitar ballads backed up by emotionally revealing vocals.

**Piney Gir**  
 Peakalohaka (Truck Records TRUCK17)

This album, issued through the Oxford-based indie label *Truck*, consists of a well-written song. The first six tracks exude dark-edged electro pop, some of which better Peaches' material. Elsewhere, the mood takes a leaning towards laid-back Americana and jazz-influenced, lounge-lizard crowd-pleasers.

**Prince Po**  
 Sickness (Lex LEX025CD)

Prince Po, aka Prince Pozy from early Nineties duo *Organized Confusion*, has teamed up with a host of his former talents to release an excellent, funk-ed-up album. It was executive-produced by Dexter Muse, who counts The Grey Album on his CV, and although it gets heavy in places, the whole thing has the seamless feel of a really good mix album.

**Quantic**  
 Mishaps Happening (Tru Thoughts TRUCDD62)

Will Holland puts aside his *Quantic Soul Orchestra* moniker for a while to release his third solo album. Funky flavours are still very much to the fore, with soul singer Spanky Wilson on hand for two tracks and Alice Russell guesting elsewhere on vocals.

This week's review: David Bard, Phil Brook, Jim Larkin, David Knight, Owen Jones, Steve Roberts, Nicola Slast, Nick Toozoo and Simon Ward.





# Singles

2006.04  
Top 75

Britney Spears' power ballad *Everytime* enters at the chart's summit, while debuts from Brandy Feat. Kanye West, Jessica Simpson and Razorlight enter the Top 10

# The Official UK

## HIT 40 UK

WEEK	ARTIST	TITLE	Label	Chart Date	
1	BRITNEY SPEARS	EVERYTIME	Jive	Jan 29	
2	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Def Jam/Interscope	Feb 10	
3	4-4-2	COME ON ENGLAND	Cap	Feb 10	
4	KELIS	TRICK ME	Mercury	Feb 10	
5	MAROON 5	THIS LOVE	Virgin	Oct 26	
6	ANASTACIA	LEFT OUTSIDE ALONE	Epic	Nov 10	
7	0-2ONE	DROGOSTEA DIN TEI	Mercury	Nov 10	
8	CHRISTINA MILLIAN	DIP IT LOW	Def Jam/Interscope	Nov 10	
9	THE RASMSIN	IN THE SHADOWS	Mercury	Nov 10	
10	NATASHA BEDINGFIELD	SINGLE	Atlantic	Nov 10	
11	BRANDY FEAT. KANYE WEST	TALK ABOUT OUR LOVE	Atlantic	Nov 10	
12	THE 411	ON MY KNEES	Sony	Nov 10	
13	KEANE	EVERYBODY'S CHANGING	Island	Nov 10	
14	CASSIDY	FIT & KELLY HOTEL	Atlantic	Nov 10	
15	THE CORRS	SUMMER SUNSHINE	Jive	Nov 10	
16	THE FARM FEAT. SIX BOYS CHOIR	ALLTOGETHERNOW 2004	DVG	Nov 10	
17	SCISSOR SISTERS	LAURA	Mercury	Nov 10	
18	JESSICA SIMPSON	WITH YOU	Capitol	Nov 10	
19	USHER BURN		Mercury	Nov 10	
20	KANYE WEST FEAT. SYLEENA JOHNSON	ALL FALLS DOWN	Roc-A-Fella/Interscope	Nov 10	
21	JESS STONE	SUPER DUPEL LOVE (ARE YOU DIGGIN ON MEH?) P.1	Mercury/Virgin	Nov 10	
22	EMINEM	F**K IT (I DON'T WANT YOU BACK)	Jive	Nov 10	
23	NO DOUBT	IT'S MY LIFE	Interscope/Jive	Nov 10	
24	KRISTIAN LEONTOU	STORY OF MY LIFE	Polygram	Nov 10	
25	RAZORLIGHT	GOLDEN TOUCH	Virgin	Nov 10	
26	CANDICE JAY	IF I WERE YOU	Interscope/Atlantic	Nov 10	
27	FRANKEE FURB (F U RIGHT BACK)		All Around The World	Nov 10	
28	JAYME	BEST OF MY LOVE	Interscope	Nov 10	
29	PAUL WELLS	THE BOTTLE	VE	Nov 10	
30	CONOR MICHAEL	FLAWLESS (GO TO THE CITY)	Asylum	Nov 10	
31	VS	CALL US	Arista	Nov 10	
32	19	VS	CALL US	Arista	Nov 10
33	BENJELLY	KNIGHT COME AS YOU ARE	Interscope	Nov 10	
34	SLIPKNOT	QUALITY	Rock-A-Billy	Nov 10	
35	HOBBASTANK	THE REASON	Def Jam/Virgin	Nov 10	
36	USHER FEAT. LIL JON & LUDACRIS	YEAH	Arista	Nov 10	
37	BENJELLY	KNIGHT COME AS YOU ARE	Interscope	Nov 10	
38	19	VS	CALL US	Arista	Nov 10
39	19	VS	CALL US	Arista	Nov 10
40	19	VS	CALL US	Arista	Nov 10

## THE YEAR SO FAR: TOP 20 SINGLES

WEEK	ARTIST	TITLE	Label	Chart Date
1	EMINEM	F**K IT (I DON'T WANT YOU BACK)	Jive	Jan 29
2	DJ CASPER	OH DA DA DA	All Around The World	Jan 29
3	USHER FEAT. LIL JON & LUDACRIS	YEAH	Arista	Jan 29
4	MICHELLE	ALL THIS TIME	AES	Jan 29
5	PETER DINKlage	MYSTICIOUS GIRL	Mercury	Jan 29
6	BRITNEY SPEARS	TRICK ME	Jive	Jan 29
7	ANASTACIA	LEFT OUTSIDE ALONE	Epic	Jan 29
8	KELIS	MILKSHAKE	Mercury	Jan 29
9	LAMPY	TAKE ME TO THE CLOUDS ABOVE	All Around The World	Jan 29
10	FRANKEE FURB (F U RIGHT BACK)		All Around The World	Jan 29
11	0214	MY BACK	Interscope	Jan 29
12	JAMIELIA	THANK YOU	Profile	Jan 29
13	OUTKAST	HEY YA	Arista	Jan 29
14	RASMSIN	IN THE SHADOWS	Mercury	Jan 29
15	MICHAEL ANDREWS FEAT. GARY JULES	HEAD WORLD	Mercury	Jan 29
16	BOONIE PUPPETS	SHEDDING TO LOVE	Mercury	Jan 29
17	MICKEY S	COLORS IN HER HAIR	Mercury	Jan 29
18	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Def Jam/Interscope	Jan 29
19	OZZY & KELLY	OSBOURNE CHANGES	Mercury	Jan 29
20	CHRISTINA MILLIAN	DIP IT LOW	Def Jam	Jan 29

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**1. Britney Spears**  
The first artist to have two number ones in 2004, Britney Spears topped the chart at 1 with *Everytime*, and returns to the summit this week with the following. *Everytime*, Toxic had first-week sales of 102,574, while *Everytime* checks in with 54,022.



**6. Brandy**  
Talk About Our Love gives Brandy her fifth Top 10 hit in a nine-year chart career, but more impressively provides Kanye West with his first Top 10 chart career. *Talk About Our Love* is not on it but is featured on the upcoming Brandy AfroBunkid.



**7. Jessica Simpson**  
MTV's *Newlyweds* reality TV show, in which Simpson starred with husband Nick Lachey of 98 Degrees, has helped propel her back into the Top 10 after four years, with the introductory single from her new album, *Me*. In This Skin album was released eight weeks ago and reached 36.

WEEK	ARTIST	TITLE	Label	Chart Date	
1	BRITNEY SPEARS	EVERYTIME	Jive	Jan 29	
2	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Def Jam/Interscope	Feb 10	
3	4-4-2	COME ON ENGLAND	Cap	Feb 10	
4	0-2ONE	DROGOSTEA DIN TEI	Mercury	Feb 10	
5	KELIS	TRICK ME	Mercury	Feb 10	
6	BRANDY FEAT. KANYE WEST	TALK ABOUT OUR LOVE	Atlantic	Nov 10	
7	JESSICA SIMPSON	WITH YOU	Capitol	Nov 10	
8	CASSIDY	FIT & KELLY HOTEL	Atlantic	Nov 10	
9	RAZORLIGHT	GOLDEN TOUCH	Virgin	Nov 10	
10	FRANKEE FURB (F U RIGHT BACK)		All Around The World	Nov 10	
11	THE FARM FEAT. SIX BOYS CHOIR	ALLTOGETHERNOW 2004	DVG	Nov 10	
12	EMINEM	F**K IT (I DON'T WANT YOU BACK)	Jive	Nov 10	
13	PAUL WELLS	THE BOTTLE	VE	Nov 10	
14	KANYE WEST FEAT. SYLEENA JOHNSON	ALL FALLS DOWN	Roc-A-Fella/Interscope	Nov 10	
15	SLIPKNOT	QUALITY	Rock-A-Billy	Nov 10	
16	ANASTACIA	LEFT OUTSIDE ALONE	Epic	Nov 10	
17	SCISSOR SISTERS	LAURA	Mercury	Nov 10	
18	JAYME	BEST OF MY LOVE	Interscope	Nov 10	
19	CANDICE JAY	IF I WERE YOU	Interscope/Atlantic	Nov 10	
20	HOBBASTANK	THE REASON	Def Jam/Virgin	Nov 10	
21	MAROON 5	THIS LOVE	Virgin	Nov 10	
22	FREESTYLEERS	PUSH UP	Agip/Interscope	Nov 10	
23	VS	CALL US	Arista	Nov 10	
24	FAITHLESS	MASS DESTRUCTION	Cherry/Arista	Nov 10	
25	NERD MAYBE		Interscope	Nov 10	
26	PETER ANDRE	INSANIA	Epic	Nov 10	
27	THE 411	FEAT. GHOSTFACE	KILL ON MY KNEES	Interscope/Atlantic	Nov 10
28	CHRISTINA MILLIAN	DIP IT LOW	Def Jam/Interscope	Nov 10	
29	THE RASMSIN	IN THE SHADOWS	Mercury	Nov 10	
30	KRISTIAN LEONTOU	STORY OF MY LIFE	Polygram	Nov 10	
31	JANET JACKSON	ALL NITE (DON'T STOP) I WANT YOU	Mercury	Nov 10	
32	BEASTIE BOYS	CH-HECK IT OUT	Capitol	Nov 10	
33	TWISTED X	BORN IN ENGLAND	Mercury	Nov 10	
34	AGNETHA FALTSKOG	WHEN YOU WALK IN THE ROOM	Mercury	Nov 10	
35	THE CORRS	SUMMER SUNSHINE	Jive	Nov 10	
36	NATASHA BEDINGFIELD	SINGLE	Atlantic	Nov 10	
37	JURGEN VRIES	FEAT. ANDREA BRITTON	Take My Hand	Nov 10	
38	THE DIVINE COMEDY	ABSENT FRIENDS	Profile	Nov 10	

TITLES & ARTISTS: BRITNEY SPEARS (Jive), MARIO WINANS (Def Jam/Interscope), 4-4-2 (Capitol), 0-2ONE (Mercury), KELIS (Mercury), BRANDY (Atlantic), JESSICA SIMPSON (Capitol), CASSIDY (Atlantic), RAZORLIGHT (Virgin), FRANKEE FURB (All Around The World), THE FARM (DVG), EMINEM (Jive), PAUL WELLS (VE), KANYE WEST (Roc-A-Fella/Interscope), SLIPKNOT (Rock-A-Billy), ANASTACIA (Epic), SCISSOR SISTERS (Mercury), JAYME (Interscope), CANDICE JAY (Interscope/Atlantic), HOBBASTANK (Def Jam/Virgin), MAROON 5 (Virgin), FREESTYLEERS (Agip/Interscope), VS (Arista), FAITHLESS (Cherry/Arista), NERD MAYBE (Interscope), PETER ANDRE (Epic), THE 411 (Interscope/Atlantic), CHRISTINA MILLIAN (Def Jam/Interscope), THE RASMSIN (Mercury), KRISTIAN LEONTOU (Polygram), JANET JACKSON (Mercury), BEASTIE BOYS (Capitol), TWISTED X (Mercury), AGNETHA FALTSKOG (Mercury), THE CORRS (Jive), NATASHA BEDINGFIELD (Atlantic), JURGEN VRIES (Take My Hand), THE DIVINE COMEDY (Profile).  
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 ARTISTS: BRITNEY SPEARS (Jive), MARIO WINANS (Def Jam/Interscope), 4-4-2 (Capitol), 0-2ONE (Mercury), KELIS (Mercury), BRANDY (Atlantic), JESSICA SIMPSON (Capitol), CASSIDY (Atlantic), RAZORLIGHT (Virgin), FRANKEE FURB (All Around The World), THE FARM (DVG), EMINEM (Jive), PAUL WELLS (VE), KANYE WEST (Roc-A-Fella/Interscope), SLIPKNOT (Rock-A-Billy), ANASTACIA (Epic), SCISSOR SISTERS (Mercury), JAYME (Interscope), CANDICE JAY (Interscope/Atlantic), HOBBASTANK (Def Jam/Virgin), MAROON 5 (Virgin), FREESTYLEERS (Agip/Interscope), VS (Arista), FAITHLESS (Cherry/Arista), NERD MAYBE (Interscope), PETER ANDRE (Epic), THE 411 (Interscope/Atlantic), CHRISTINA MILLIAN (Def Jam/Interscope), THE RASMSIN (Mercury), KRISTIAN LEONTOU (Polygram), JANET JACKSON (Mercury), BEASTIE BOYS (Capitol), TWISTED X (Mercury), AGNETHA FALTSKOG (Mercury), THE CORRS (Jive), NATASHA BEDINGFIELD (Atlantic), JURGEN VRIES (Take My Hand), THE DIVINE COMEDY (Profile).



After a close battle, The Beastie Boys new album not quite manage to better sales of Keane's chart-hugging *Hopes And Fears* set, which returns to number one this week

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	GUNS N' ROSES	WELCOME TO THE VIDEO	Interscope (DVD)
2	THE WHO	THE KIDS ARE ALLRIGHT	Sanctuary (V)
3	VARIOUS ARTISTS	LATER... COOL BRITANNIA	Warner Music (DVD)
4	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone (V)
5	CHER	THE FAREWELL TOUR	BMG Music (DVD)
6	THE EAGLES	HELL FREEZES OVER	BMG Music (DVD)
7	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Music (DVD)
8	HANK MARVIN	HANK PLAYS LIVE	Interscope (DVD)
9	CAT STEVENS	MAJIKAT - EARTH TOUR 1976	Capitol (DVD)
10	AC/DC	LIVE AT CONINGTON	EastWest (DVD)
11	THE QUEEN	GREATEST VIDEO HITS - 2	Parlophone (V)
12	BRITNEY SPEARS	IN THE ZONE	Capitol (DVD)
13	VARIOUS ARTISTS	SUNDAY FOR SAMMY 2004	Musicon (DVD)
14	UB40	HOMECOMING - LIVE	Warner Music (DVD)
15	DAVID BOWIE	BEST OF BOWIE	EMI (DVD)
16	VARIOUS ARTISTS	UK EUROVISION SONG CONTEST - ISTANBUL 2004	EMI (DVD)
17	RED HOT CHILI PEPPERS	LIVE AT SLANE CASTLE	Warner Music (DVD)
18	VARIOUS	THE LAST WALTZ	MCA (DVD)
19	SONIC YOUTH	CORPORATE GHOST - THE VIDEOS	Gotham (V)
20	THE PIXIES	THE PIXIES	IMP (DVD)

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**2. Beastie Boys**  
Six years after their previous album *Hello Nasty* debuted at number one, the Beastie Boys can't quite pick up where they left off, debuting at two with *The Black Album*. Hello Nasty opened its account with first-week sales of 253,582, which later swelled to more than 270,000. To the 5 Boroughs sold 13,292 copies last week.



**3. Think Lizzy**  
Already Tin Lizzy's highest-charting album for 13 years when it debuted at 13 last week, *Greatest Hits* jumps to three, after increasing its sales by 111% week-on-week. That makes it their highest-charting album since *Black Rose* reached two in 1976. It gained strength throughout the week, and is one of six best-of sets in the Top 20 - an unusually high tally for this time of year.



**16. Donna Summer**  
All over TV last week promoting her new hits compilation and her role in ITV's Saturday night confection *Discothon*, Summer reaps the reward with the compilation debuting at a lofty 16 with first-week sales of 20,855 copies.

Pos	Artist	Title	Label
1	KEANE	HOPES AND FEARS	Capitol (CD)
2	BEASTIE BOYS	THE BLACK ALBUM	Capitol (CD)
3	THIN LIZZY	GREATEST HITS	Universal (CD)
4	PHIL COLLINS	THE PLATINUM COLLECTION	Wipe (CD)
5	SCISSOR SISTERS	SCISSOR SISTERS	Polygram (CD)
6	JOSS STONE	THE SOUL SESSIONS	Mercury (CD)
7	FAITHLESS	NO ROOTS	Cherry (CD)
8	THE STREETS	A GRAND DON'T COME FOR FREE	Island (CD)
9	USHER	CONFESSIONS	Arava (CD)
10	GUNS N' ROSES	GREATEST HITS	Capitol (CD)
11	THE CORRS	BORROWED HEAVEN	Atlantic (CD)
12	MARIO WINANS	HURT NO MORE	Red (CD)
13	SUPERGRASS	SUPERGRASS IS 10 - THE BEST OF 94-04	Parlophone (CD)
14	KAYE WESS	THE COLLEGE DROPOUT	Mercury (CD)
15	SHADOWS	LIFE STORY	Mercury (CD)
16	DONNA SUMMER	THE JOURNEY - THE VERY BEST OF	Mercury (CD)
17	BRYAN FERRY/ROXY MUSIC	PLATINUM COLLECTION	Virgin (CD)
18	ANASTASIA	ANASTASIA	Capitol (CD)
19	AVRIL LAVIGNE	UNDER MY SKIN	Capitol (CD)
20	DIRE STRAITS	SULTANS OF SWING - THE VERY BEST OF	Capitol (CD)
21	WHO	THEN AND NOW	Capitol (CD)
22	CELINÉ DION	A NEW DAY - LIVE IN LAS VEGAS	Capitol (CD)
23	OUTKAST	SPEAKERBOXXX/THE LOVE BELOW	Arava (CD)
24	MAROON 5	SONGS ABOUT JANE	Capitol (CD)
25	THE KILLERS	HOT FUSS	Capitol (CD)
26	KELIS	TASTY	Capitol (CD)
27	NORAH JONES	FEELS LIKE HOME	Capitol (CD)
28	MORRISSEY	YOU ARE THE QUARRY	Capitol (CD)
29	WILL YOUNG	FRIDAY'S CHILD	Capitol (CD)
30	BILLY OCEAN	ULTIMATE COLLECTION	Capitol (CD)
31	JET	GET BORN	Capitol (CD)
32	BRITNEY SPEARS	IN THE ZONE	Capitol (CD)
33	KATIE MELUA	CALL OFF THE SEARCH	Capitol (CD)
34	BOB DYLAN	THE ESSENTIAL	Capitol (CD)
35	DEVIL	REVOLVER CONTRABAND	Capitol (CD)
36	RED HOT CHILI PEPPERS	GREATEST HITS	Capitol (CD)
37	CARLY SIMON	REFLECTIONS - GREATEST HITS	Capitol (CD)
38	DEEPEEP BLUE	LATE SEPTEMBER	Capitol (CD)

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist	Title	Label
1	NORAH JONES	FEELS LIKE HOME	Capitol (CD)
2	VARIOUS ARTISTS	CAPITAL GOLD JAZZ LEGENDS	EMI (CD)
3	JAMIE CULLUM	TWENTYSOMETHING	Capitol (CD)
4	BEREL GILBERTO	BEREL GILBERTO	Capitol (CD)
5	NORAH JONES	COME AROUND WITH ME	Capitol (CD)
6	MICHAEL BUBLE	MICHAEL BUBLE	Capitol (CD)
7	OLIVIA KAYE	THE GIRL IN THE OTHER ROOM	Capitol (CD)
8	MICHAEL BUBLE	COME FLY WITH ME	Capitol (CD)
9	DR JOHN	NAZULINZ - DIS DAT OR DUDU	Capitol (CD)
10	JAY CALE	TESSA AND BACK	Capitol (CD)

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## THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	HOW THAT'S WHAT I CALL MUSIC '04	EMI (CD)
2	ORIGINAL SOUNDTRACK	ULTIMATE DORIS DANCING	MCA
3	ORIGINAL SOUNDTRACK	LIVE ACTUALLY	Capitol
4	VARIOUS	FLOORFILLERS	Capitol
5	VARIOUS	POP PRINCESSES	Capitol
6	VARIOUS	COLUMBIX 2004	Capitol
7	VARIOUS	POP PARTY	Capitol
8	VARIOUS	BEST OF RB	Capitol
9	VARIOUS	STEVIE NICHOLS' CHOCOLATES & CHAMPAGNE	Capitol
10	VARIOUS	MEMORIES ARE MADE OF THIS	Capitol
11	VARIOUS	POWER BALLADS II	Capitol
12	VARIOUS	CLUBLAND EXTREME 2	Capitol
13	VARIOUS	CLUBLAND 4	Capitol
14	VARIOUS	REAL LOVE	Capitol
15	VARIOUS	BEST OF ACUSTIC	Capitol
16	VARIOUS	THE VERY BEST OF NEW WOMAN	Capitol
17	VARIOUS	HOW THAT'S WHAT I CALL MUSIC '04	Capitol
18	VARIOUS	KISS SMOOTH REB	Capitol
19	VARIOUS	FUNK SOUL CLASSICS	Capitol
20	VARIOUS	POWER BALLADS	Capitol

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## BET MUSIC WEEK ONLINE TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

# Albums Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
39	30	20	<b>SNOW PATROL FINAL STRAW</b>	Mercury
40	35	19	<b>FRANZ FERDINAND FRANZ FERDINAND</b>	Mercury
41	52	3	<b>MARIO LANZA THE DEFINITIVE COLLECTION</b>	Demos
42	<b>ROYAL PHILHARMONIC ORCHESTRA SYMPHONIC ROCK</b>	BMG		
43	<b>EMERSON LAKE AND PALMER THE ULTIMATE COLLECTION</b>	Virgin		
44	26	3	<b>THE CALLING TWO</b>	Mercury
45	34	4	<b>SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES)</b>	Reprise
46	45	38	<b>DIDO LIFE FOR RENT</b>	Columbia
47	13	17	<b>NERO FLY OR DIE</b>	Cherry
48	4	4	<b>HOBBASTANK THE REASON</b>	Virgin
49	60	14	<b>GEORGE MICHAEL PATTENCE</b>	Mercury
50	3	3	<b>KRISTIAN LEONTIYOU SOME DAY SOON</b>	Mercury
51	46	13	<b>THE RASMUS DEAD LETTERS</b>	Melba
52	67	12	<b>RED HOT CHILI PEPPERS CALIFORNICATION</b>	Warner
53	43	11	<b>EMMA FREE ME</b>	Phonogram
54	48	20	<b>LEANN RIMES THE BEST OF</b>	Curb
55	64	34	<b>DAMIAN RICE</b>	Mercury
56	<b>KOOL &amp; THE GANG THE HITS - RELOADED</b>	Mercury		
57	40	3	<b>CHRISTINA MILIAN IT'S ABOUT TIME</b>	Dolby
58	49	49	<b>RED HOT CHILI PEPPERS BY THE WAY</b>	Warner
59	2	2	<b>HOPE OF THE STATES THE LOST RIOTS</b>	Sony
60	66	35	<b>JAMIE CULLUM TWENTYSOMETHING</b>	Capitol
61	<b>SASHA INVOLVER</b>	Cherry		
62	40	3	<b>BEBEL GILBERTO BEBEL GILBERTO</b>	Capitol
63	47	5	<b>ASH MELTDOWN</b>	Interscope
64	56	20	<b>ALICIA KEYS THE DIARY OF</b>	J
65	65	113	<b>NORAH JONES COME AWAY WITH ME</b>	Parlophone
66	64	60	<b>EVANESCENCE FALLEN</b>	Warner
67	39	3	<b>RJ HARVEY UH HUH HER</b>	Mercury
68	9	9	<b>BAY CITY ROLLERS THE VERY BEST OF</b>	Mercury
69	4	4	<b>RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK</b>	Warner
70	56	8	<b>D-12 D12 WORLD</b>	Mercury
71	53	5	<b>GABRIELLE PLAY TO WIN</b>	Capitol
72	63	4	<b>ELAINE PAGE CENTRE STAGE</b>	Virgin
73	4	2	<b>BLINK 182 BLINK 182</b>	Capitol
74	2	2	<b>FRANKEE THE GOOD THE BAD THE UGLY</b>	Mercury
75	4	3	<b>BLACK EYED PEAS ELEPHUNK</b>	A&M

Chart compiled from actual sales last Sunday in 10 markets across a range of more than 4000 UK shops. © The Official Charts Company 2004. Produced with BPI and IFPI cooperation.



**22. Celine Dion**  
Celine Dion's ongoing residency at Las Vegas' Caesars Palace is said to be the most lucrative in show business history. It will certainly dwarf her income from this album, which sneaks into the chart this week at 22. It sold more than 16,000 copies last week.



**43. Emerson, Lake & Palmer**  
It is more than 25 years since progressive rock superstars Emerson Lake & Palmer last ventured into the album chart, but this week they're back thanks to The Ultimate Collection, a double-disc set chock-a-bloc with bonus and classical pre-releases.

**56. Koool & The Gang**  
Atomic Kittenz, Blue, Lil' Kim, Liberty X, Justine Lealu, Blaise\* Squad, Lisa Stansfield, Jimmy Cliff, Roanoy Hunter, Jamaica, Beverley Knight, Jamiroquai, Angie Stone, Youssou N'Dour and Lauryn Hill - that is the astonishing line-up of guest co-operating artists on *INTERESTED* by Koool & The Gang's two-disc set *The Mics: Reloaded*. The second instalment is similarly stellar selection and sold just over 5,000 copies, debuting at 56.

## TOP 20 COMPILATIONS

Pos	Last	ARTIST TITLE	Label
1	1	<b>VARIOUS POWER BALLADS II</b>	Virgin/Capitol
2	4	<b>VARIOUS MORE THAN A FEELING</b>	Sony Music
3	2	<b>VARIOUS ENGLAND - THE ALBUM</b>	EMI/Universal
4	10	<b>VARIOUS PURPLE RAINSONS</b>	EMI/Universal
5	3	<b>VARIOUS HITS 50</b>	Mercury
6	4	<b>VARIOUS NOW THAT'S WHAT I CALL MUSIC 57</b>	EMI
7	4	<b>VARIOUS BEZA - THE HISTORY OF TRANCE</b>	Warner
8	5	<b>VARIOUS ULTIMATE DIRTY DANCING (OST)</b>	BMG
9	5	<b>VARIOUS DISCO CLASSICS</b>	EMI
10	5	<b>VARIOUS CAPITAL GOLD JAZZ LEGENDS</b>	EMI
11	14	<b>VARIOUS HEROS</b>	Sony Music
12	11	<b>VARIOUS WE LOVE MAMBO</b>	BMG
13	9	<b>VARIOUS JUMPERS &amp; GOALPOSTS</b>	EMI
14	12	<b>VARIOUS THIS IS THE MODERN WORLD</b>	Universal
15	8	<b>VARIOUS KISS PTIS THE HIP HOP COLLECTION</b>	Universal
16	20	<b>VARIOUS CHILLED BEIZA GOLD</b>	Warner
17	6	<b>VARIOUS COME ON ENGLAND</b>	Capitol
18	13	<b>VARIOUS BACK TO THE SIXTS</b>	Sony Music
19	5	<b>VARIOUS CRUISE CONTROL</b>	BMG
20	7	<b>VARIOUS JUST FOR YOU</b>	Universal

## TOP 20 INDIE ALBUMS

Pos	Last	ARTIST TITLE	Label
1	1	<b>THE KILLERS HOT FUSS</b>	Island
2	2	<b>MORRISSEY YOU ARE THE QUARRY</b>	Atco
3	5	<b>SASHA INVOLVER</b>	Cherry
4	3	<b>FRANZ FERDINAND FRANZ FERDINAND</b>	Mercury
5	6	<b>EMERSON LAKE AND PALMER THE ULTIMATE COLLECTION</b>	Virgin
6	5	<b>KATIE MELUA CALL OF THE SEARCH</b>	Drumhead
7	0	<b>TIM BOOTH BONE</b>	Virgin
8	8	<b>JESSE MALIN THE HEAT</b>	Dot
9	8	<b>THE PIXIES BEST OF - WAVE OF MUTILATION</b>	4AD
10	14	<b>BETHNIEL JAZZ KISH KASH</b>	XL
11	2	<b>BASEN NIELSEN CHAPMAN LOOK</b>	Fontana
12	6	<b>LIGHTNISH ON</b>	Mercury
13	7	<b>NIGHTPROPHETS START SOMETHING</b>	Mercury
14	9	<b>TIESTO JUST</b>	Mercury
15	4	<b>THE DARSUNS OUTTA SIGHT OUTTA MIND</b>	Y2Y
16	17	<b>THE DARBINS PERMITS TO LAND</b>	Mercury
17	16	<b>TOOTS &amp; THE MAYTALS TRUE LOVE</b>	Y2Y
18	0	<b>THE WHITE STRIPES ELEPHANT</b>	4AD
19	0	<b>THE PIXIES DOULLITE</b>	4AD
20	20	<b>MYLO DESTROY ROCK N ROLL</b>	Island

## TOP 10 DANCE ALBUMS

Pos	Last	ARTIST TITLE	Label
1	1	<b>SASHA INVOLVER</b>	Cherry
2	0	<b>DONNA SUMMER THE JOURNEY - THE VERY BEST OF</b>	Mercury
3	1	<b>FATHEADS 100 RUDS</b>	Cherry
4	0	<b>VARIOUS BACK TO LOVE GOLD</b>	Capitol
5	2	<b>VARIOUS DEFECTED IN THE HOUSE - EVISSA 04</b>	Island
6	0	<b>VARIOUS BEIZA - THE HISTORY OF TRANCE</b>	Warner
7	0	<b>VARIOUS DISCO CLASSICS</b>	EMI
8	0	<b>VARIOUS ENJOY BOSS SINCLAR</b>	Mercury
9	0	<b>VARIOUS CHILLED BEIZA GOLD</b>	Warner
10	0	<b>VARIOUS UNDER RHYTHM EPISODE III</b>	Universal

## TOP 10 ROCK ALBUMS

Pos	Last	ARTIST TITLE	Label
1	1	<b>THE LIZZY GREATEST HITS</b>	Universal
2	3	<b>GUNS N' ROSES GREATEST HITS</b>	Capitol
3	1	<b>VELVET REVOLVER CONTRABAND</b>	Mercury
4	0	<b>VARIOUS ARTISTS PURPLE RAINSONS</b>	EMI
5	4	<b>SLIPKNOT VOL. 3 (THE SUBLIMINAL VERSES)</b>	Reprise
6	5	<b>HOBBASTANK THE REASON</b>	Mercury
7	7	<b>VARIOUS ARTISTS VIN GREEN</b>	Mercury
8	6	<b>BLINK 182 BLINK 182</b>	Capitol
9	6	<b>THE CALLING TWO</b>	Mercury
10	0	<b>EVANESCENCE FALLEN</b>	Warner

Sales in copies  
 Sales in revenue  
 New  
 Re-release  
 Special  
 Remastered  
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