

Inside: The Crimea The Hives Lamont Dozier Taz Kanye West The Killers

MUSICWEEK



Roll-out of download service is just the start of a summer of hot activity

Napster UK launch turns up the heat

Downloads

by Paul Williams

Napster's UK arrival is set to herald the start of an unprecedented summer of activity in what is being labelled "a momentous year in the evolution of the music industry".

As the Napster launch dominated the media last Thursday and Friday, news emerged last week of a series of developments involving Apple, MyCokeMusic and OD2.

Apple is putting in place the first marketing plans for the long-awaited UK launch of its own iTunes Music Store service, after securing a sponsorship deal with the *Sunday Times*'s The Month CD-Rom. The tie-up is expected to begin in August, although sources suggest that the service could launch as soon as June.

The Napster announcement came as Coca-Cola confirmed that it is beginning to roll out its myokemusic.com site across the Continent, starting with a launch in Austria. Other launches are expected to follow soon.

Leading operator OD2 preempted last week's Napster announcement by unveiling a temporary price cut. The service, whose retail partners include Coca-Cola, MSN and Virgin Megastores, brought the price down of its individual tracks from 99p to 50p for two weeks, compared to a

lowest price of 88p on Napster.

OD2 UK marketing manager Paul Smith says his company was prepared for the Napster news. "There are two reasons for the move," he says. "First, to drive awareness to let people know that, although a service has launched in the UK, Coke is there already, MSN is there already and if you go there you'll get a full offer. Second, we wanted people to know they can discover and access music with no subscription, so there's no commitment and they can pay and go."

Smith says the market is going to be very competitive and marketing is the key at the moment, but he adds, "I don't think we're going to see a price war."

Napster president Brad Duce says "with the demand expected for Napster" he does not blame OD2 for the price cut, but says he will not be drawn into such activity. "Once a company tries to be the cheapest, it's very difficult to be anything else. We think it's about delivery and a viable service."

At Thursday's high-profile Napster launch, chairman and CEO Chris Grogg predicted 2004 would be "a momentous year in the evolution of the music industry". "We conclude the online distribution of music will ultimately replace physical distribution over the next decade," he added.

Paul Williams
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● Napster launch, p3



Knight unveils new sound

UK urban star Beverley Knight is poised to move further into the mainstream with her new album p7

Rights & wrongs of publishing

MW unveils the winners in the Q1 publishing race – and the developments which are changing the sector forever p8

Search pays off for Melua

In the first of a new "Milestones" series of features, MW charts the rise of the former Brit School student p11



HMV chief calls time after 40 years as retail pioneer

HMV chief Brian McLaughlin is preparing for retirement after 40 years in the music business.

McLaughlin – who played a central role in turning HMV into the UK's most successful entertainment retail chain – told shocked delegates at the company's annual conference in Marbella last Thursday that he is stepping away from a full-time role this December.

McLaughlin, who is 55 in August, said he reached the decision "after a great deal of soul

searching and discussion with my family". After 40 years in the music business – including 36 at HMV – he said he wanted to spend more time with his wife Sue.

"Sue and I plan to do a lot of travelling, watch Pompey together and visit a few race courses and a lot of other sporting events," he said.

McLaughlin told the gathered staff that he never felt like a member of senior management throughout his period as managing director of HMV UK, Europe and

now as global COO. "It was as if I was someone who couldn't swim who was thrown in at the deep end. But I mastered it because of your support."

"I feel myself to be one of the luckiest people on this planet to have been given the opportunity to help build and develop something as special as this company. It is a unique business. I will miss you all."

McLaughlin says he is keen to retain an involvement with Nordoff-Robbins, the charity

which honoured him with a chairman's award in 2000, and says he is delighted that HMV have agreed to keep him as a non-executive board member.

HMV Europe managing director Steve Knott says McLaughlin's legacy is "immense". "He has overseen this company's growth from a small, almost backstreet operation into not only the market leader in the entertainment sector but also one of the most respected retailers on the High Street," he adds.

McLaughlin began in the music industry at the Portsmouth Co-op in 1964, joining HMV as senior sales assistant at the Portsmouth branch in 1968. Quickly rising to become store manager three years later, he became operations director by 1980. In 13 years as HMV UK managing director and Europe managing director, he oversaw a period in which the chain's turnover tripled, before stepping up to take over the global role as HMV Group COO in November 2000.

29.05.04

Digest

► **McLaughlin's departure is certainly the end of one particular era** – Editorial, p26

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Your guide to the latest news from the music industry

Sign here

Bedingfield signs publishing deal

● **EMI Music Publishing** has signed **Natasha Bedingfield** (pictured at the signing last week with her new team) to a worldwide publishing deal. The singer, who is signed to BMG's Phonogenic imprint for recordings, co-wrote her current hit single **Single with a View** with fellow EMI Music writers **Andrew Frampton** and **Steve Kipner**.



Bedingfield team: ink drying on paperwork

● **AOL UK** has agreed what it says is a groundbreaking licence with the **MPS** (Music Publishing Society) to use the deal, which covers the whole of this year, allows AOL access to around 10m musical works and clears songwriting and publisher rights.

● **Capital Radio** has signed a deal with **Western Union-owned Epos's Ringtone** Division to offer its listeners a range of ringtone and mobile content services, beginning with a 'ringtone of the week' promotion. Each station taking part will offer a £3 for a polyphonic version and £150 for a monophonic version.

● **The Agency Group**, which represents more than 1,000 music clients worldwide, is expanding into music publishing following a link-up with former **Windup Music** managing director **Bob Grace**. The publishing veteran has joined forces with **The Agency Group's** chairman **Neil Warnock** to form a publishing division of the worldwide operation.

● **Music publishing company A7 Music** has signed an exclusive deal with **London-based Jazz Radio** for its music catalogue, which incorporates the **Herd Kani** band. Under the deal **A7** will administer and collect royalties for Jazz along with exploiting the catalogue for synchronisation uses.

● **HMV** is opening a record number of new stores. **ip6**

● **Virgin's Simon Wright** will give a retail keynote address at **Music Week's DVD Europe** conference, **ip6**

Wednesday evening, but sources close to Brussels say the **Competition Office** ran out of time before the **EC** probe for a long weekend vacation on Thursday. It will give the first official **EC** taste of the measures **Sony** and **BMG** need to address for Brussels to **pass it**.

● **Edel UK** president **Clive Black** has completed a management buyout of the **Camden-based** company, which will now trade as **Blacklist Entertainment**. Black has acquired 81% of the company, which comprises dance label **Free2Air** and **Blacklist**, which licenses **Cassius**, **Henry D-Side** and **Judd Mohney** out to Universal. Former **Edel UK** managing director **Daniel Lyett** has no role in the new operation, but Black says he will work with **Blacklist** on a forthcoming venture.

● **Mis-Teq's** management is looking for a new label deal. **ip6**

● **Timewrap Distribution** has become the latest distributor to benefit from the recent downfall of **3pm**. **Timewrap** has picked up **Chillfunk**, **Sonar Collectiv** and **Jazmen** which were previously handled by **3pm**.

● **Capital Radio** chief executive **David Mansfield** has initiated a number of changes to the performance of its new star presenter **Johnny Vaughan** after unveiling improving financial figures. His comments came as the group announced revenues in the six months to March 31 this year had risen by 10% to £59.0m with operating profit for its analogue stations rising 5% to £14.4m. However, pre-tax profits for the period fell by nearly 11% to £6.5m.

● **Sanctuary was yesterday (Sunday)** chasing its first albums number one through **Marrisey**. **ip6**

● **Broadcaster Noel Edmonds's** company **i4Net** is poised to launch a new type of payment card aimed at young people who do not have access

to credit or debit cards. When the consumer wishes to make a purchase, the card is placed in the **CD drive** of a computer and its details are checked off against an online account.

People

New producer joins Hit 40 UK

● **Hit 40 UK's** production company **SongbirdEye** has appointed **Katherine Wong** to take over as producer of the commercial radio countdown. Wong, who has been an entertainment news reporter as well as producing programmes for **Radio One** and commercial radio, joins the show just ahead of the arrival of **Simon Hirst** and **Katy Hill** as its new presenters in June.

● **Saga 105.2**, the station which won the **FM licence** for **Gloucester** last year, has appointed **Gerry Burge** as its programme controller ahead of an autumn launch. Burke, who has worked at a senior level for **Scottish Television**, **Northsound** and **Radio Clyde**, will be joined at the station by newly-appointed sales director **Pam Richardson**, whose career spans 10 years in the media industry.

● **Talvin Loui A&R** Paul Martin, who signed **Roni Size** and **Reprazent**, has joined **Out Records** as head of urban A&R. Martin will oversee current projects including **Black Meth Connection**, **Million Dan** and new signing **EV-Dence**.

● **The European Arenas Association** has appointed **Wilfrid Spronk**, the managing director of **Munich's Olympiastadion/Olympiastadion**, as its new president. He replaces **Stefan Holmberg**, formerly of **Stockholm's Globe Arena**, who has retired from the organisation. **NEC** director of arenas

Linda Barrow becomes first vice president, while **Wendy Arena** director of sales and marketing **Peter Tudor** is the new honorary secretary and treasurer.

Exposure

MTV Awards opts for Rome show

● **Rome** has been confirmed as the location for **November 18's MTV Europe Music Awards**. Italy has played host to the event in 1998 when **Milan** was the chosen location. Last year the event generated £8.8m in revenues for **Edinburgh**, according to **Scotland's tourism minister Frank McAwee**, after it played host to the spectacle presented by **Christina Aguilera** and **Justin Timberlake**. **MTV** event provider **Wandoo** has declared **Manchester** unsigned band **Mauga** the winner of its pan-European online talent search **Wandoo Discoveries**. The group attracted more than 800,000 votes across international **Wandoo** portals in March and April this year.



Mauga: Wandoo talent search winners

● **Radio One** has made changes to its special line-up. **ip6**

● **Xfm** is looking to increase its presence in **Ireland** in a move which sees its parent company **Capital Radio** reunited with former group programming executive **Clive Dickens**. The **London-based** alternative station, which already has a year-old presence in **Ireland** on **Sky Digital** and **NTL**, has teamed up with **Irish TV**, radio and internet group **UTV** and **Irish-owned** radio consultancy **Abolue Radio International** – where **Dickens's** programme and operations director – to apply for an analogue licence for a new bespoke station **Xfm Dublin**.

● **Proed Harris's A Wizard Shade Of Pale** has been named the most-played track on **British radio** of all time in a newly-published survey of more than 10m songs, undertaken by **PPL** to mark **RTS 70th** anniversary. **Queen's Bohemian Rhapsody** finishes second, while **Wet Wet Wet's Love Is All Around** is third.

● **BBC Eurovision** bosses are contemplating changes to how the **UK** conducts the contest. **ip6**

● **Emap Performance** says it is backing the **June 10** launch of **Kerrang! 105.2** in the **West Midlands** with a £1m marketing campaign.

● **Contrary to the impression given in last week's Music Week**, **Dannie Rice** is not fact distributed by **Ten** and **Decept Blue** is distributed by **Universal** not by **3pm** as was wrongly stated.

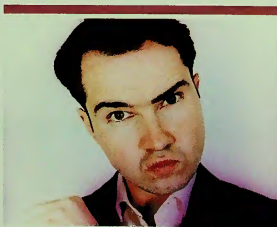
Bottom line

BMG/Sony await EC Office report

● **Sony** and **BMG** will have to wait until this week to gain first sight of the **EC's** statement of objections to their proposed merger. The statement had been expected to be issued last

Comedian and **Xfm** DJ **Jimmy Carr** is to host the new incarnation of **Music Week's** **Ornament And Design Awards**. **Cads O4: Music Vision Awards** take place at **London's Royal Lancaster Hotel** on **June 9** and the shortlists for the awards are announced today (**Sunday**) at www.musicweek.com/musicvision_awards. Among those

nominated for **Best Music DVD** are **Doves' Where We're Calling From**, **The Beatles' Anthology**, **The Chemical Brothers' The Singles 93-03** and **Ninja Tune's Zen TV**. Meanwhile, voting for the new **CDUK People's Choice Award** started on **CDUK** at the weekend. For further information contact **James Smith** on **020 7921 8308**.



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

Subscription model to be at heart of US download service's UK roll-out **Napster fosters community in bid to return to heyday**

Downloads

by Paul Williams

Napster is seeking to revive the shared music experience of its pre-legal existence as one of a multitude of ways to lure consumers to its newly-launched UK site.

The new UK service, which went live last Thursday, aims to recapture the spirit of the Shawn Fanning era Napster by allowing visitors to look into fellow users' song collections, access and buy any selections, and e-mail recommendations on to others.

"What we've done with Napster is legally provide the community features that were so important to Napster's original success with consumers," says Napster president Brad Duce, whose company has used Fanning as a consultant to help develop its legal service.

"It's a way for consumers to share music just as they did with

While we move the permanent download model we think subscription is the model of the future

Brad Duce, Napster

the original Napster, the difference being we service it to the consumer community so it's high quality, clear quality and with no viruses and spoof files."

The "community" aspect will operate alongside a series of other services on the site as Napster looks to encourage consumers to visit and then buy in a number of different ways. The service, which can be used with any portable audio device supporting WMA

audio files, will also incorporate 10 radio stations where consumers can alter the playlists and buy tracks, as well as offering 10 years of the official UK sales charts and an online magazine.

However, despite operating both a subscription model and allowing "Napster Light" consumers to buy on a track-by-track basis, the service will try to persuade users to subscribe, reflecting its subscription-led business model. A key to this approach will be the pricing structure: each track will cost £1.09 to non-subscribers and 99p to anyone paying a £9.95-per-month subscription. The price falls further for subscribers if they buy "bundles" of tracks, such as a 50-pack for £43.99, the equivalent of 88p per track. In each case, the per-track prices apply to "permanent" downloads, which can be burned to CD.

As part of the subscription, users will be able to play an unlimited number of up to 500,000 tracks initially and 700,000 within 30 days of launch, and download them to up to three PCs and access the radio and charts services. Any such "non-permanent" downloads will expire if a subscription is ended.

"Our model is a new model," says Duce. "While we support the permanent download model we think subscription is the model of the future. That model requires change both from a consumer behaviour and from a licensing perspective, changes embraced by many and by a few addressed with some hesitation."

Duce also points to Napster's own experience that the subscription model brings in more business than a download route. He says, "What we've found with subscriptions in the US is that the more



Duce: Napster aiming to click with UK "consumer community" through sharing

music people are exposed to, particularly with full-length tracks, the more they consume and purchase. Specifically our subscribers in the US are purchasing more tracks than Napster Light users."

Part of this widening of users' music-specific visit ways via the 10 genre-specific radio stations, which allow users to skip or delete tracks from the playlists as well as add their own choices, while Napster can also build a user's own station based around a selection of three tracks.

"What's happened with radio, the playlists have been narrower. What we're trying to do is open up music and give consumers the ability to learn about new music," says Duce.

As the music industry also faces an ongoing battle with music piracy, he also suggests the subscription model offers the best weapon to fight it. "It gives people

access to a massive amount of content, unlimited downloads and the ability to share music," he says.

Napster, which this month announced a tie-up with the Dixons Group to push the UK service and stock Napster-branded software and products, has on board all the major record companies as well as key indie through Aim ahead of the UK launch. He will not reveal any revenue breakdowns between the company and its repertoire partners.

The service is striking deals with labels to access exclusive content, such as acquiring releases upfront of recording Napster Live sessions. The first of these is with V2's Stereophonics, while among the exclusives are tracks by BMG acts The Calling and Avril Lavigne from their forthcoming albums and an exclusive Zutons track not available elsewhere. paul@musicweek.com

Oxfam to launch UK's first charity download site

Oxfam will unexpectedly beat War Child to market with the launch of the UK's first charity download site this Wednesday (May 26).

Bigonomusic.com is powered by O2 and will offer 300,000 tracks, including regularly updated exclusive content.

The service is partly inspired by the charity credit card model, which marries charitable giving to commercial enterprise, but is also seen by Oxfam as an extension of its bricks-and-mortar business.

"We have about 750 shops around the UK, which makes one of the leading High Street retailers," says Oxfam's Gareth Simpson, who project-managed the site's development. "Online music is still a fledgling industry, but we can see there is revenue potential for the charity there."

Bigonomusic.com will compete directly on price with other download services, with Oxfam taking the retailer's cut from each sale - 10p in the pound - and labels paid upwards of 5p per normal O2D track, 7p from a 99p download. MPCS, CRS, Five 7p and cash handling costs 5p. Songs will retail from 75p, although most will come in at around 99p.

The site is part of an attempt by Oxfam to crack the young adult market, which traditionally gives little to charity. "We envisage 20- to 35-year-olds being the primary market but we also hope we will introduce our core supporters into downloading, and they typically tend to be 35-plus," says Simpson. "It would be nice to think their first download experience will be through Oxfam."

Oxfam expects to raise £120,000 from downloads and donations through the site in its first year and to generate 75,000 names for the Big Money Million in support of its Make Trade Fair campaign, for which more than 5m people have already signed up.

THE MUSIC WEEK PLAYLIST



J-KWON
Tipsey Remix feat. Chingy & Murphy Lee (BMG)
Now starting to pick up momentum radio plays, this US monster hit is on its way over the pond (single, tbc)



NINA SKY
Move To Body feat. Jaijo Okert (Platinum/Universal)
The Cocle Dance rhythm continues to grow with this mainstream radio play, the New York-based twins set to hit the charts first (single, July 5)



MAX STEEP
Happy (Sunday Best)
Tipped here in last year's import, this funk monster is winning plays from DJs as diverse as Pete Tong and Giles Peterson (single, June 7)



THE KILLERS
My Brightest Diamond (Lead King)
An early summer anthem released this week to coincide with the start of the group's first major UK tour (single, out now)



RAZZLIGHT
Golden Touch (Mercury)
With a new drummer now on board, Razzlight are confirming to win friends and influence people (single, June 7)



TAZ
Analyse This (Def Jam UK)
Cracking homegrown sounds that took set to bring this producer/rapper into mainstream recognition (album, June 28)



MODEST MOUSE
Good News For People Who Love Bad News (Epic)
Currently at number 23 in the US, this band nod towards Mercury Rev and Flaming Lips, but keep true pop sensibilities (album, July 19)



KELIS
Trick Me (Virgin)
The way this is shaping up it is on course to be bigger than MissyKae (single, June 31)



LONGVIEW
Dream (4th Floor)
Manchester's atmospheric wonders maintain their quality level with this first outing since last year's debut album (single, June 28)



JENTINA
Bad Ass Strippers (Radio Slave)
Remix (Virgin)
Radio Slave add bottom to this bass-heavy track that now features Babychem and is getting noticed in the right places (single, June 26)

New-look Radio One sees Zane Lowe act as bridge to repositioned, mid-evening specialist shows.

R1 shake-up places Lowe in key position

Radio

by Adam Woods

Radio One has announced a new line-up of specialist shows in the second phase of an overhaul which has already brought significant changes to its daytime schedule.

In the most thorough reorganisation of the station's evening programming for years, Zane Lowe has been handed a key early-evening role while Asian and metal shows move out of graveyard slots into mid-evening positions.

Casualties of the shake-up include Dave Pearce, who loses his weekday drivetime slot, but retains his Dance Anthems show on Sunday evenings, and Seb Fontaine, whose Saturday evening slot is taken by Judge Jules. Trevor Nelson loses his Sunday 11pm show but gains an hour in his R&B chart on Saturday, which moves from its old 3-5pm position to a new 4-7pm slot.

The lynchpin of the new-look weekday schedule is Lowe, whose Monday to Thursday show moves forward an hour to 7pm, providing a bridge between daytime and specialist programming.

"Zane is the entry point to our specialist shows," says Ian Parkin-



Lowe: entry point into specialist shows

son, Radio One head of specialist, live and speech. "He plays all the best stuff from all the different genres and he is very accessible."

Lowe's new slot, combined with John Peel's move back an hour to 11pm from Tuesday to Thursday, create a mid-evening window from nine to 11 for three homegrown specialist shows.

Former Radio One runner Mike Davies' punk-metal show *The Lock Up* is brought back from 2am on Tuesday mornings to 9pm on Tuesday night; Bobby & Nihal's Sony Gold-winning Asian beats show moves into the Wednesday mid-evening slot from its previous graveyard shift; and newswoman Annie MacManus, formerly broadcast assistant on Zane Lowe's show,

wins her own dance show at 9pm on Thursdays.

"There is sort of a theme on Tuesday, Wednesday and Thursday evenings," says Parkinson. "Tuesday is guitar-focused, Wednesday is more urban and Thursday is clubbing as you move towards the weekend."

Parkinson believes the reaction to the "clean-up" of the schedules will be well received, although he insists that the aim of despoiling the specialist coverage is not to rack up ratings. "It always takes people time to get used to so I wouldn't want to make any predictions, but I think people will like it," he says.

He adds that the new schedule, combined with the recent changes which have seen Chris Moyles installed at breakfast and Mark & Lad leave the station, represents the biggest shake-up in recent memory.

"Audience tastes change, audience expectations change, the talent changes," says Parkinson. "In the past we have been slow to react. But I don't think there has been a significant change like this for years. If you look at the schedule overall, including mainstream, there is virtually nothing that is the same as it was a year ago."

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THE BPI AWARDS
Best of 2005
 Various - The Princes Trust Urban Music Festival (silver)
 Gabrielle - Play to Win (gold)
 The Showbox Life
 Story - The Very Best of Various (gold)
 Various - Pop Princesses (gold)
 Various - Outland X-Treme 2 (gold)
 Various - Leaders of the Pack (gold)

Post-Telstar Mis-Teeq on verge of new deal

The cupboard is almost bare at Telstar as administrators prepare to finalise terms with buyers for most of the company's remaining assets.

In addition to the recent sale of the Euphoria and Breakdown compilation brands to Ministry of Sound, Mis-Teeq's management company 21st Artist has acquired the group's masters. Further slices of catalogue have been picked up in the past week, although the buyers have not yet been named.

"We have sold the principal assets and we are just looking for purchasers for a few remaining parts of the business," says Paul Williams of administrator Menzies Corporate Restructuring. "We may see a few more parts sold."

Mis-Teeq manager Derek Mackillop says the group are attracting interest in the US and are on the verge of signing a new worldwide record contract. "There is a new global deal looming for us, but it is all lawyers and administrators at the moment," says Mackillop.

Meanwhile, the former head of Telstar TV has moved his old team up to Holland Park to launch a new TV-advertised compilations ven-



Mis-Teeq: label interest from the US

ture with the backing of V2. V2TV managing director Myrn Jazeel says the new company will put out its first releases in July having struck a whirlwind deal with V2 chief executive Tony Harlow.

"I presented V2 with a business plan and it snowballed from there," says Jazeel. "I have a strong team, we have got good ideas and we have a release schedule going through to the end of next year."

Jazeel's team consists of five other former Telstar employees - head of sales and marketing Adrian Danson, compilations and licensing manager Lawrence Kenny, sales, marketing and licensing co-ordinator Soos Donaldson, production manager Kelly Taylor and creative manager Leigh Parry.

BBC heads size up Eurovision tweak

BBC Eurovision bosses are pondering whether to "go cabaret" for 2005's UK entry after a series of visual stage spectacles dominated this year's voting.

With skintight, leather-clad Ruslana giving Ukraine victory for the first time to date and British hopeful Janie Faux more straightforward performance managing 16th place, the BBC's competition producers say a rethink may now be necessary for next year's event.

Alongside concerns of highly-political voting, BBC Eurovision producer Dominic Smith says it was very difficult to argue that the Ukrainian, Serbia and Montenegro and Greek entries that attracted the most votes did not deserve to be in the top three. "They put great packages together. Next year maybe we should be a bit more cabaret and entertaining," he says.

The BBC this year gave its biggest on-air commitment in years to selecting the UK entry, led by prime-time *Saturday Night Takeaway* on BBC1 (featuring evening shows of the six challengers, followed by a public vote). It brought on board such proven songwriting names as Gary Barlow, Pam

Sheyne and Brian Rawling, whose company Metrophonic's song *Hold On To Our Love*, penned by Gary Miller and performed by Jamie Fox, was selected as the British challenger.

However, despite the new approach, the UK found itself out of the top 10 finishers for the fifth time in the past six years with Fox a weekend ago managing just 16th place and 29 points. Before that, the British entry had failed to land a top 10 place in the finals on two occasions out of 41 attempts.

BBC Entertainment Events executive producer Ben Ballard says, "What Britain has tried to do is go back to basics with the most brilliant songwriters. That's what we did and we got a great song and a very respectable position, but maybe we've got to look at the spectacle factor."

Against the disappointing UK finish, BBC's broadcast of the event attracted a very healthy 42% share of viewing, up more than four percentage points on last year, with an average 8.3m watching. The show hit a peak of 11.2m and took a 52% share on pre-consolidated figures.

SNAP SHOT

THE CRIMEA



The Crimea last week secured a worldwide record deal with Warner Bros. The UK band were signed by Los Angeles-based

senior A&R vice president Perry Watts-Russell, whose other recent signings include Damien Rice and The

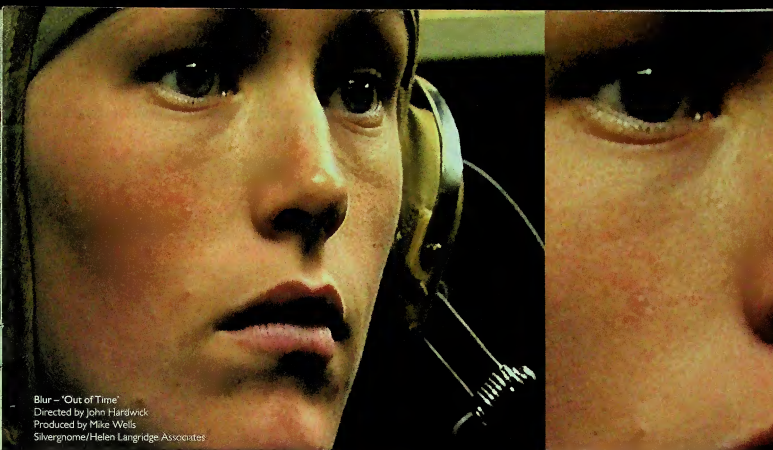
Wallmen. Watts-Russell discovered the band at Marek's SXSW festival, where The Crimea headlined

WV's showcase of new UK talent. Following the deal, the group will secure a UK release through Warner company East West, whose

managing director Kenda Marshall has requested to work with them. The Crimea, who last year secured a publishing deal

with Nuxx/Warner-Chappell, play their first UK show as a signed band at London's Garage on Friday June 18.

CAST LIST A&R: Perry Watts-Russell, Warner Bros. Manager: Stephen Tavernier, Outthere. Publisher: Joe Taylor, Nuxx. Press: Paddy Davis, Bad Mount. Agent: Steve Stronge, Heller Sklar.



Blur – 'Out of Time'
Directed by John Hardwick
Produced by Mike Wells
Silvernome/Helen Langridge Associates

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The campaign for the long-awaited return of Swedish rockers The Hives gets into full swing next week when Radio One will air comeback single *Idiot Walk* for the first time on Monday (May 31). The group will then play a special show at London's Electric Ballroom on June 3, preceding a high-profile slot at Donington's Download Festival. "It's a great launchpad for the new album in the UK, which is being

released around the world simultaneously," says Polybor Associated Labels marketing director Karen Simmonds, who is overseeing the campaign. *Idiot Walk* is scheduled for release on July 5, followed by the as-yet-untilled album on July 19. Swedish directors Stylren have produced a distinctive video for *Idiot Walk*, which sees the group performing on an oversized Scrabble board.

Morrissey album takes Sanctuary to new high

Sanctuary Records was yesterday (Sunday) looking to reach another milestone as its signing Morrissey battled it out with Keane to try to give the company its first albums number one.

The former Smiths frontman's Sanctuary debut *You Are The Quarry* was in a two-way fight all week with Keane's *Hopes And Fears* to land the top spot, leading the race by around 4,000 sales at the close of business last Thursday. Only last December Sanctuary broke new ground when it achieved its first number one singles within a fortnight through the Osbournes and Michael Andrews featuring Gary Jules.

Sanctuary Records CEO Joe Colekell says: "The first benchmark was the two number ones and for us this is another extremely important benchmark, but one that we have always known is achievable."

Colekell adds that it has been a case of Sanctuary "bedding down" its strategy of signing acts with a recognisable brand and

place in the market, activating their fanbases and also waiting for the right record and act to come along. "The album has the full support of Morrissey and, if set up right, we know we had a big record on our hands," he says.

The success of the album, which has shipped 500,000 worldwide, including more than 200,000 in the US where the Irish *British Heart* single is already enjoying heavy radio play, will not alter Sanctuary's methods. Colekell insists he will continue to use the group's joint ventures with operations such as Rough Trade and Adventure to find the new acts with Sanctuary available to pick up "strong, high-profile" artists. "Our view is if the artists have a creative force and are still motivated then we can work together," says Colekell.

Following the Morrissey success, Colekell says he is already on the verge of signing two other well-known acts, who have been inactive for a time, and releasing their albums this year.

Retailer bucks trends with plans for 25 new stores HMV gears up for further expansion

Retail

by Martin Talbot

HMV Europe managing director Steve Knott told his team to prepare for one of the busiest years in the chain's history following a 12 months in which the retailer has continued to buck market trends.

Addressing staff at the chain's annual conference in Marbella last week, Knott said that the next 12 months will see HMV opening more new stores than in any other year in its history, as the retailer embarks on a massive 10% expansion in its trading base. The record 25 new stores - including outlets in Derry, Yeovil, Southampton, Birstall and Harlow during 2004 and Hemel Hempstead and Stratford in 2005 - will take HMV beyond the 200-store barrier.

"There are a lot of things we do well but you can always do things better," says HMV Europe managing director Steve Knott. "HMV is a people who have always been very critical and competitive. There is no resting on our laurels."

"With music we continue to try to improve our offer, giving people great choice, great range and a strong value-for-money message as well."

HMV's recent investment in new stores has already paid handsome dividends, according to operations director Simon Peck. Stores opened in the past two years now account for 10% of HMV's business, he says.

The ambitious target for the next year follows 12 months in which HMV has opened 15 new stores, bringing the total to 179 in



Knott: "no resting on our laurels"

the UK and Ireland and passing through the 1m sq ft trading landmark for the first time.

Ongoing investment is not restricted to new stores, however, says Peck. The past year has seen £9.5m-worth of refits and this coming year will see HMV focusing on its Premier and Superstore sites, as part of an ongoing programme which will be completed by Christmas 2008. Its Cardiff store will also be relocated in October to a 20,000 sq ft site three times the size of the current store.

Group COO Brian McLaughlin, who announced his retirement at the event, said the strong performance of the past year had not gone unnoticed. The HMV Group share price had improved 113% on the previous year, with it becoming the top-performing share in the FTSE 250. He urged his colleagues to remain focused on the

company's retail philosophy, built on staff expertise, outstanding range, service and value for money. However, he stressed that HMV should resist the pressure to meet the intense retail competition with "mindless discounting".

E-commerce director Stuart Rowe hinted that HMV was looking to make a major announcement regarding its download offer in the coming months, following a programme of research to ensure that it meets consumer needs.

He added that, following a reduction in prices to compete with other online retailers, hmvc.co.uk had achieved strong December business compared to the previous year. Trials with in-store kiosks in London's West End have proved successful and they will be rolled out over the next 12 to 18 months, he added.

martin@musicweek.com

Key players join DVD event

Virgin Entertainment Group CEO Simon Wright and top DVD director Simon Hilton are set to bring two very different perspectives to the world of music DVD when they take the stage at next month's DVD Europe 2004 conference.

Wright will provide the retail keynote address on the second morning of the *Music Week* weekend event, which takes place at London's Congress Centre from June 8-9, offering a senior international retailer's perspective on the prospects of the format. This will be followed by the sales and marketing debate in which other leading retailers, label marketers and distributors will examine different

strategies to build the music DVD business.

Meanwhile Hilton, who directed last year's John Lennon: *Imagine* Legend DVD release, will give an inside account of the making of Supergroup's forthcoming DVD. Drawing on exclusive unseen footage, Hilton will talk through the project from its genesis right through to its completion. Having worked with the band for the past nine years, he directed the documentary disc of the release.

Wright and Hilton join a wide range of experts who will examine every aspect of the music DVD process, from surround sound and content creation through copy

protection and marketing. The Future Panel will also examine other ways of deriving revenue from audio-visual content via channels such as the web, mobile and interactive TV.

With an underlying theme of how to add artistic value and extract maximum financial returns from audio-visual content, the conference is targeted at everyone from artist managers and label product managers to distributors and retailers.

For the full line-up, visit www.dvdeurope2004.com. For more information, contact James Smith on 020 7921 8048 or jsmith@enpinformation.com.

Talent

New album to push urban star further into mainstream

Knight's new sound focuses on crossover

Talent

by James Roberts

It has never been easy for UK urban acts. British R&B and hip-hop acts, however talented, have consistently found the going tough, in a crowded marketplace dominated by their US cousins.

Indeed, while the UK charts and media are currently dominated by genre-leading US exports such as Usher, Beyoncé and now Mario Winans, it seems as hard as ever for UK urban talent to be taken seriously. Even the acts widely considered to be the leaders of UK urban music have struggled to match the multi-million sales of their more mainstream UK peers.

It is a conundrum which currently faces Beverley Knight, an established UK star blessed with a classic soul voice and critical

acclaim but, as yet, not quite the sales to match. Her past two studio albums, 1998's *Prodigal Sista* (135,000 sales) and 2002's *Who I Am* (215,000), sold respectably without really taking her into the premier league.

And now Knight's forthcoming third album for Parlophone, due for release on June 29, sees the artist firmly targeted at a mass audience rather than the sometimes fickle urban youth market.

Typical is the album's lead single *Come As You Are*, which was co-written by Robbie Williams' former partner in crime Guy Chambers and is undoubtedly the singer's most commercial single to date, with a soul-rock sound more akin to Anastacia or classic Tina Turner than Usher or Beyoncé.

Knight says that her new sound was a natural development from her last record, which delivered

the radio smash *Shoulda, Woulda, Coulda*, rather than a conscious decision to go mainstream. "I never really considered my music to be urban, whatever that means," she says. "I've always considered by music to be soulful, not soul."

Knight's A&R man, Parlophone managing director Miles Leonard, says the focus of the new album, *Affirmation*, was on finding the right songs rather than chasing the latest R&B production techniques. "Beverley is recognised as a leader in her field and we really believe she has appeal with a very broad audience," he says. "She is only one step away from mass crossover."

Knight's co-manager Dave Woolf says the brief for the album was to broaden things out. "There was a feeling that Beverley could have carried on forever making the same sort of record, this was about

CAST LIST
Management: Alan Edwards/Dave Woolf
A&R: Miles Leonard
Artist: Jamie Nelson
Parlophone: Agent: David Levy

ITB
Publisher: Minorette Music
Radio: Kevin McCabe
Parlophone: TV: Emma Geim
Parlophone: Product manager:

Claire O'Brien
 Parlophone
 Press: KZG Alliance
 Stewart/Dave Woolf/DWL

really moving things on," he says.

The move into the mainstream is as tricky for acts coming from urban, as it is for those from alternative or dance; all run the risk of losing fans who can only see a sell-out. But Woolf says this should not be an issue. "The specialist urban press sees her a quality artist, and as such are totally behind her all the way. There will be some purists that see this as not being for them, but we are fully prepared to deal with that," he says.

Knight herself is positive that *Affirmation* could be the album that opens things up for her. "I really hope this is the album that springboards me into the international marketplace – certainly in the US I am still an untapped market, so to speak," she says. "But in terms of the UK and Europe, it's about digging my heels in and saying 'I'm here and not going anywhere'."

With *Come As You Are* added to Capital Radio and Radio One's C-lists last week and currently Radio Two's record of the week ahead of its release on June 21, it certainly seems as though people are listening.

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Major regains top position overall but Universal scores new best to dominate singles

EMI takes lead despite rivals' push

Publishing

by Paul Williams
EMI Music Publishing's return as top publisher was about the only predictable aspect of a first quarter packed with incident.

Its arch rival Universal Music had the champagne flowing after pulling off its best singles performance yet by capturing more than 25% of the market, while independent Chrysalis also hit a new high to finish above three of the majors on singles for the first time in its history.

And that was not all: Sony/ATV was celebrating its strongest run in the albums market since The Beatles' 1's record-breaking run more than three years ago and managed to push BMG down to fourth place on the combined list for the first time in close to two years.

EMIs love them all. EMI Music made up for its uncharacteristic exit from the top during the previous quarter to capitalise on last time's champ Warner/Chappell's swift decline and once again head the combined table. However, EMI's 3.9 percentage point lead with 22.0% of the overall market was its slimmest for two years.

Despite having its rivals breathing down its neck, EMI still managed to lift its game on both singles and albums, helped on the latter by its share of more than half of Norah Jones's *Feels Like Home*. The quarter's second top-selling

album was the main driver of EMI's success in leaping above Warner/Chappell to reclaim the albums crown with a 24.4% share, while it capitalised on its extensive back catalogue with big stakes in Jamie Cullum and Joss Stone's covers-heavy albums.

Its singles share also rose, but only by enough to push it from third to second, as Universal denied it the top spot with a stunning showing. Universal's 25.0% market share was the best it has yet achieved on singles and one only bettered by any company on a handful of occasions previously.

Universal's record-breaking singles run included a first of the quarter's biggest seller, Pop Idol winner Michelle McManus's *All This Time*, leading shares in LMC *Vs U2* and Britney Spears' chart-toppers and all of Boogie Pimps' *Hey Somebody To Love* (eighth best seller). That performance was only partially compensated for a slight dip in its albums share to 14.2%, as it moved further behind the leading two companies.

Between them, EMI and Universal were responsible for 42.7% of the singles market, with second-placed EMI opening up an 8.2 percentage point lead on the chasing pack. Remarkably, only the quarter before the landscape had been totally different with Warner/Chappell second, but its 18.1% share then crumbled to just 7.4% over the following three months as Chrysalis overtook it to finish third

with 9.6%, its best-yet showing in the market (see opposite).

Warner/Chappell's performance held up slightly better on albums, although it dropped down here from first place to runner-up spot as its share dipped from 25.5% to 20.1%. As administrator of George Michael's catalogue, the release of his *Patience* album (third top seller of the quarter) was certainly welcome, while it continued to reap the benefits of its signing *Just a Year Ago* for Rem (sixth).

Just a year ago, BMG - heavily boosted by the addition of Zomba's prized publishing assets - was comfortably sitting at the top table, with only EMI Music able to outperform it. By the first quarter of 2004, it was a whole different story. With its combined share declining for the fourth successive quarter to just 7.0%, the same company had to settle for fifth place on the company rankings.

BMG's singles share actually improved over the previous quarter, up from 4.7% to 7.4% through the likes of 5.0 stakes in both Ke\$ha's hit *Milkshake* and Jamelia's *Thank You*, but on albums its 6.7% share was its lowest for two years.

Sony/ATV enjoyed a very satisfying quarter with *Katie Melua's Call Of The Search* the main factor in lifting it to fourth on the combined rankings. The company already had the release's producer and principal songwriter Mike Batt on its books and then added Melua herself to its roster near the

Chrysalis outpaces indies to take on majors

Chrysalis Music did not just announce the independent opposition in quarter one, but managed to put a trio of the major publishers in the shade.

In a stunning three months for the company, Chrysalis clocked up a 19.3% market share among the indie community which was better than its three nearest rivals combined. Meanwhile, in the singles market as a whole, it set a new record as it outperformed BMG, Sony/ATV and Warner/Chappell to finish third.

end of last year, just as her album was really starting to take off.

All that landed Sony/ATV with 59.3% control of an album which in quarter one alone sold more than 740,000 copies over the counter to stand as the period's top seller by a comfortable margin. For the publisher, it helped lift its share of the albums market to a fourth-placed 10.9%, its biggest slice of the cake since the close of 2000. Having almost a third of Will Young's debut album *Friday's Child*, the quarter's fourth

| INDEPENDENT SHARE Q1 2004 | Blue Mountain 2.4% |
|---------------------------|---------------------------------|
| Chrysalis 19.3% | Rokstone 2.0% |
| Catalyst 7.5% | Sparta Florida 2.3% |
| Big Life 6.1% | |
| Perfect 5.0% | share of the independent market |
| Windswep 4.8% | |
| Oward 3.2% | |
| IMG 3.1% | |



Such was its incredible singles run during the quarter that it controlled more than a quarter of the independent market. Here it benefited from continuing sales of two of 2003's biggest smashes, Outkast's *Hey Ya!* (seventh of the quarter) and the Roland Orzabal-performed *Mad World* (third) for Michael Andrews and Gary Jules, while it also claimed a third share in the quarter's top seller, Michelle McManus's *All This Time*.

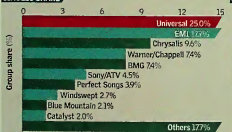
Chrysalis also led the race for independents on the

top seller, hardly did it any harm either. With BMG and Sony/ATV switching over for fourth and fifth spots and the top three shuffling around, the quarter witnessed the rare sight of every position compared to last time out. Even taking into account the fact that traditional leader EMI returned to the top of the pile, it makes attempting any predictions for the rest of the year a very difficult exercise.

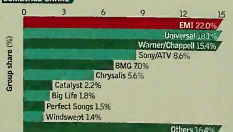
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Publishing 2004: first-quarter performance

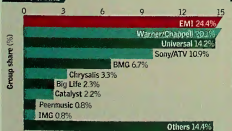
SINGLES SHARE



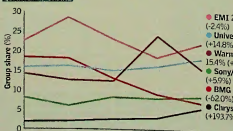
COMBINED SHARE



ALBUMS SHARE



QUARTERLY SHARE



Figures refer to first quarter; bracketed figures represent year-on-year change

Top 10 singles for Q1 2004

| Rank | Title | Artist | Label |
|------|----------------------------------|--|--|
| 1 | ALL THE TIME | Michelle McManus | Rokstone 33.3%/Universal 33.3%/Chrysalis 33.3% |
| 2 | MYSTERIOUS GIRL | Andre Jackson/Jacobs/Goldsmith/Butler/Rush | Perfect Songs 77.5%/EMI Music Network 22.5% |
| 3 | CHA CHA SLIDE | Thompson | Universal 100% |
| 4 | MILKSHAKE | Williams/Hugo | BMG 50%/EMI 50% |
| 5 | TAKE ME TO THE CLOUDS ABOVE | Merrill/Rubicon/Walden/U2 | Blue Mountain 50%/Universal 42.5%/Carlin 8.75% |
| 6 | TOXIC BEARS | Karlsson/Winsberg/Jonsson | Chrysalis 100% |
| 7 | HEY YA! | Benjamin | EMI 50%/Universal 50% |
| 8 | SOBRIED TO LOVE | Slick | Universal 100% |
| 9 | MAD WORLD | Orzabal | Chrysalis 100% |
| 10 | YEAH SMITH/GARRETT/SMITH/BRIDGES | | Windswep 40%/EMI 31.6%/Copyright Control 28.4% |

Top five albums for Q1 2004

| Rank | Title | Artist | Label |
|------|--------------------|-----------------|--|
| 1 | CALL OF THE SEARCH | Katie Melua | EMI 8.3%/Sony 58.3%/Warner-Chappell 16.7%/IMG 8.3%/Others 8.3% |
| 2 | FEELS LIKE HOME | Norah Jones | EMI 77%/Universal 77%/Warner-Chappell 77%/Big 77%/Others 19.2% |
| 3 | PATIENCE | George Michael | BMG 1.4%/EMI 7.4%/Sony 0.5%/Universal 2.3% |
| 4 | FRIDAY'S CHILD | Will Young | Warner-Chappell 65.6%/Others 2.4% |
| 5 | ELEPHUNK | Black Eyed Peas | BMG 9.1%/EMI 22.7%/Sony 31.1%/Universal 27.3%/Others 9.8% |

A string of developments affecting collecting societies are set to transform the sector for good. *Robert Ashton* reports.

Changing times for rights world

Hold the rights management. Something just got interesting in the world of collecting societies.

When the biggest record company on the planet moves €100m-worth of mechanical rights business into one of Europe's smallest collection societies – and in the process MCPS loses its only central licensing agreement – publishers sit up and take note.

Then in the midst of protracted negotiations between Biem and IFPI to find a solution to the CD mechanical rate agreement, someone moots a radical new 'triple eight' formula.

And on top of that, at the beginning of the month the EC threw back the Santiago Agreement – which governs online licensing – to collecting societies claiming it to be in breach of EU competition rules, while Brussels is also advocating legislation for the governance of collecting societies. The effect of all this has been to put publishers and rights societies into the biggest spin since the Cannes Agreement was signed seven years ago.

MCPS, UMI and the rebate debate

It looks like a revolution is brewing, at least a Europe-wide one. And London-based MCPS is at the heart of it.

This is not the first time. During the past decade the UK body has been at the forefront of trying to influence how sister societies structure central licensing deals and – prompted by the legal action launched by U2 in 1999 – reduce the administration fees they charge for live performance royalties.

This time its chief executive John Hutchinson had been playing hardball with Universal Music International for the past year when its central licensing agreement expired. According to insiders, Hutchinson was resisting the 2.5% 'rebate' or 'kickback' it has filtered back to UMI as part of the nine-year deal, which it lost to the little known Belgium-based Sabam earlier this month. This rebate was paid in exchange for the 'expected benefits and efficiencies' a centralised deal was supposed to bring MCPS.

Clearly, by arguing against continuing the rebate, Hutchinson was trying to draw a line in the sand. If he was not quite attempting to redraw the map of how centralised licensing agreements worked (see breakout, right), he at least wanted to start a debate about rebates and their veracity.

One source says, 'Collecting societies were once willing to give a rebate to gain business'. However, within the MCPS, at least, that philosophy has shifted with the London organisation deciding that, as one insider says, 'It's not the collecting society's money' and that 2.5% given to the user will have an impact on the payout to the creator.

Hutchinson says as much. 'We were convinced that any new deal should not be one that is detrimental to our members', he says.

Sabam seems to have no such reservations about offering rebates, with informed sources suggesting



U2: previous agents of reform now set to be licensed through UMI's Sabam deal

UMI will benefit from a sliding scale agreement moving from 1.5% in the first year, 2% in the second year and a maximum 2.5% in the third year of the agreement. Neither Universal general counsel Richard Constant or Sabam director general Jacques Lion will confirm these figures.

Some UK publishers are wondering aloud why MCPS couldn't have successfully renegotiated without losing its only central licensing account. Are rebates a thing of the past? Or what else could Sabam be offering UMI? And, despite the fact that Hutchinson insists that the financial impact to MCPS is 'relatively small, in the region of £700,000 and £800,000', where does this leave the collecting society and its chief executive?

Constant will say only that 'all systems are in place (at Sabam) that can serve a central licensing

agreement'. But, with royalties of just €121.04m in 2002, the UMI deal almost doubles Sabam's turnover overnight, leading some to question if it really can handle the business.

'Yes, it is our biggest one,' admits a Sabam spokesman. Deflecting questions about the organisation's readiness for handling this massive mechanical rights business, the spokesman adds, 'I cannot imagine the biggest major in the world choosing Sabam if we were not efficient.'

This doesn't entirely wash with some observers. 'MCPS tried to take a stand and failed,' says one. 'Collecting societies need to decide whose side they are on. Is it the creators? Or the record companies? Or are they just representing themselves? That could be extremely important to the future of income streams of publishers.'

Others believe more sinister forces are at play. 'It is going to be a massive job for UMI to move,' says one publisher. 'It will be a colossal expenditure and also cost thousands of man hours. What made that worthwhile? I simply don't know. Sabam may do a better job, but the proof of the pudding will be in the amount of money we get out of the deal. Until then I will nurse suspicions.'

Implications of EC investigations

The UMI/Sabam move does, however, bring into focus two recent EC investigations that have direct implications for collecting societies because, as the publishing source adds: 'this [deal] is not the behaviour that the Commission was looking for. This is exactly the reverse because the EC doesn't like collecting societies anyway, they think they are anti-competitive.'

Others suggest the EC attitude is more ambivalent. As Andrew King, head of Mute Songs, explains, the EC 'does like, but also doesn't like' collecting societies. The relationship between the rights holders and societies is tolerated, he suggests, 'because that is good old-fashioned unity through strength. But, it is not keen on the relationship between the societies and users.'

In mid-April Brussels offered its own view when the EC's Internal Market division headed by Frits Bolkestein finally published its communication on the management of copyright and related rights, which it began to investigate in 1996. The report's main finding is that it favours European legislation on the governance of collecting societies, noting 'an internal market for collective rights management will be more firmly established if a legislative framework... is implemented at Community level. Such a framework would address the issues surrounding the establishment and status of collecting societies, the relationship they have with right holders and commercial users, and lastly, their external supervision.'

Central licensing deals: a potted history

Traditionally collecting societies issue licences to record companies for the exploitation of musical works territorially. Under a European Central Licensing agreement a licence from a single collecting society is granted to the record company to allow it to manufacture and distribute physical product for retail sale anywhere within the EU. Thus these societies receive royalties from sales of CDs made in an EU country where they are not based and these royalties are transferred to the society in the country of sale for distribution to publishers and composers.

The first ECL was created by

PolyGram and Stema in 1987. This prompted other collecting societies to offer financial inducements to secure business from record groups, who were keen to chase the savings available through ECLs.

PolyGram's decision to switch its ECL to MCPS in 1996 and a move to introduce direct distribution to members rather than the societies led to protests from other rights groups culminating in the infamous Midem meeting between publishers and societies at the Carlton Hotel casino in Cannes. The deal that followed – the Casino Agreement, since renamed Cannes Agreement – saw publishers backtrace on their

claim for direct distribution and established a number of principles, including a reduction in the levels of commission, more accountability and speedier distributions.

All the majors operate ECLs with deals between France's SDRM and Sony Music; Germany's Cetina and both BMG and Warner Music; and EMI and BSA, a partnership between four societies – MCPS, Stema, Sacem/SDRM and Gema. Earlier this month Universal Music International moved its central licensing from the UK's MCPS to Belgium society Sabam.

There is a push towards the creation of a single market of copyright administration as a free movement of goods.

Crispin Evans, Universal Music Publishing International

Collecting societies, publishers and other interested parties have until June 21 to respond to these measures, which Bolkestein and his team believe will "ensure that collecting societies are transparent" and also foster the emergence of Community-wide licensing for the exploitation of rights.

Crispin Evans, senior VP of legal and business affairs for Universal Music Publishing International, is among many in the publishing sector who broadly welcome this finding. "The directive is saying collective rights management will pass into natural law. What they are saying is they want a harmonisation of the process as part of the whole process of harmonisation of copyright," he says, adding that this will provide welcome consistency for the user community and also for rights owners.

He adds, "There is a definite push towards the creation of a single market of copyright administration as a free movement of goods."

Those within collecting societies "are also not averse to the EC document. One senior European collecting society source tells *Music Week*, "It is right and proper that collecting societies should be transparent and efficient for creators and users. Collecting societies are not blocking this."

However, he adds that collecting societies could become wary if the EC becomes too aggressive in laying down the law. "Collecting societies are organisations of individual creators, so if you are having to go at a collecting society, you are having to go at creators. Sometimes it seems the very term collecting society has become a dirty word, but it is simply that creators are trying to get value for their work and everyone, including record companies, are chipping away at that."

Online sector under EC inspection

However, while this plays out, the Internal Markets sister department in the EC, the Competition Office, has put collecting societies' noses out of joint. At the beginning of May it wrote to 16 author societies warning them that the 2000 Santiago Agreement is "potentially in breach of EC competition rules". Essentially, the EC believes Santiago (see breakout, right) limits choice because the cross-licensing arrangements it provides means "an effective lock up of national territories".

In opening its proceedings into collective licensing of music copyrights for online use, Mario Monti's department (which was first notified about Santiago in April 2001) suggests "lack of competition between national collecting societies in Europe hampers the achievement of a genuine single market in the field of copyright management services and may result in unjustified inefficiencies as regards the offer of online music services to the ultimate detriment of consumers." However, it stresses that this is the EC's "preliminary position" and the collecting societies have two-and-a-half months to reply to the Commission's objections.

It hasn't taken long for the MCPS or Franco's Sacem to formulate a response. Hutchinson says the licensing of rights for online usage has been the "subject of much debate over the years and will continue to be so". However, he maintains, "Santiago is important because at least while the debate about how to license online continues, our composers and songwriters are receiving proper payment for the exploitation of their works."

The MCPS chief also suggests one central issue for the EC proceedings will be the "level of worth of the creator". He explains, "Before any decisions are taken on the management of collecting societies, creators' rights must be properly taken into account – especially in relation to big businesses that wish to exploit their music."

"We must ensure that our creators' rights are not given away... we must also ensure that we have a practical and effective method of licensing which does not increase the costs of administration and



which in particular avoids duplication of costs."

Sacem also plans to defend Santiago. Indeed, it argues that the Commission "has failed to take into account elements of analysis that it has received."

King and others in the publishing community also believe Santiago works well and would prefer Brussels to leave it alone. However, King notes that the EC often adopts a "European philosophical stance" which can be removed from the daily running of Europe's publishing operations.

"There is still not a huge volume of business covered by Santiago," he says. "These massive issues of competition are tackled in a theoretical way, but at the coal face we sometimes are just concerned that we have the hammer to keep chipping away at the coal; it doesn't matter what sort of hammer it is."

EMI Music Publishing continental Europe executive vice president Terry Foster Key believes it is up to the collecting societies to defend the territorial aspects of Santiago from the Commission's objections. Foster Key stresses that the agreement's provisions are good, with societies consistently handling online business for several years.

And he detects the hand of the record companies in lobbying. "With iPod [and other internet services] there has been no hold-up with licenses. It is the record industry trying to pretend they can't get them. The record companies are trying to protect their own business models in the online world, to try and transfer their offline business model to the online environment, but it is completely different," says Foster Key.

Triple eight rate set for royalties?

While the haggling over collecting societies and online rights continues, the recording and publishing industries appear to be nearing a solution to one critical dispute: the long-running IFPI-Biem royalty rate negotiations. With the CD mechanical rate limping along as a de facto agreement following the expiry of the 9% deal which operates across Continental Europe – and therefore excludes the UK – a few years back, the recording group is proposing a flat 8% fee across the European CD, DVD and online markets. This blanket "triple eight" agreement is genuinely groundbreaking and potentially a gift to the factions at the collection societies, publishing and recording industry. More importantly, it could end the current tangled and confusing mess of royalty rights across Europe, plus the exponential growth of new music downloading services and settle the ongoing DVD rate dispute between the BPI and MCPS.

IFPI CEO Jay Berman and Cees Verwoerd, the Dutch head of Sterna and Biem management committee member – who is understood to have played a key role in floating the "triple eight" proposal at an informal function in April – both refuse to comment while their negotiations are still live. But many executives, grown weary of years of battling over percentages, points or fractions of points, are keen for the deal to proceed.

There is much yet to be resolved. Biem's definition of how to apply 8% to certain services appar-

MCPS's John Hutchinson rejected Universal Music International's demands and kick-started debate about the process

We've convinced that any new deal should not be one that is detrimental to our members.

John Hutchinson, MCPS

only still differs markedly from the IFPI's interpretation. Thus online, Biem is understood to want to apply 8% to the gross revenues of the internet service provider. IFPI is thought to want to apply it to the money they receive. Also, the IFPI proposals are understood to stipulate "no minimal royalties and maximum tracks" on CDs. Foster Key says, "The next step is for the Biem societies to agree a common position and respond to the IFPI in writing. Hopefully something can be tweaked out between them."

Biem and the IFPI are next due to sit down in the first week of June. The "triple eight" rate is now on the agenda of these meetings and the next step is getting both sides to agree what they actually mean by 8%. If that can be agreed then at least that will be a positive resolution to one of the problems besetting the world of rights administration.

More change on the horizon

Ultimately all of these issues – central licensing deals, online licensing rates, EC inquiries – relate to a more fundamental question: what is the most appropriate structure for rights administration in the years ahead?

There is inevitably no single answer because every party in the chain – societies, publishers, authors, record companies, broadcasters, online operators, Brussels bureaucrats and so on – have different views. And while some would like to preserve the status quo, the most radical suggest a complete restructuring.

Some float the idea, for example, of a single European organisation granting mechanical and performance licences on a regional basis with separate territorial offices focused mainly on licensing small scale local users. Others point to the rationale (viewed as heresy in some quarters) for much closer co-operation between author/publisher societies and label/performer bodies – indeed MCPS PRS and PPL are understood to have held exploratory talks along these lines – in a drive to increase efficiency by eliminating the huge areas of overlap between them.

So deep are the entrenched forces – and so varied their views – that there is no common consensus about the future. But what is not in doubt is that more is currently up for grabs than at any time in many years. And with the EC still heavily involved in the mix, it looks like the sometimes sticky world of collecting societies will remain interesting for quite a while yet.

The Santiago Agreement: an insider's guide

The Santiago Agreement was struck in the Chilean capital four years ago by five of the world's leading collecting societies – BMI (US), Buma (Netherlands), Gema (Germany), PRS (UK) and Sacem (France).

It was framed to simplify the licensing of the performing right of musical works for online use and has subsequently paved the way for the legitimate licensing of music on the internet.

As part of the terms of the agreement, amendments were written into Santiago to provide a "one-stop shop approach" to online licensing. This enables music users to license the performing right within a musical work for worldwide usage with the collecting society local to their business paying the local

rate in each territory. The agreements cover web casting, downloading and online music and provide for a mechanism to assure distribution of licence fees to authors, composers and music publishers on a worldwide basis.

The Santiago Agreement has subsequently been signed up to by 34 of the world's main performing rights collecting societies. As part of their obligations to the EC, Buma, Gema, PRS and Sacem notified the Commission of the terms of the Santiago Agreement in April 2001. On May 3, the EC's Competition Office warned them and 12 other rights organisations that Santiago is "potentially in breach of EU competition rules".

The terms of the Santiago Agreement are due to expire on December 31 2004.



PHOTO: ANDREW HARRISON/REUTERS

Brit School girl is top of the class

In less than a year, Katie Melua has risen from Brit School student to sell more than 1m albums. *Music Week* marks this achievement with the first in a new 'Milestones' series of features

Katie Melua's web diary entry for May 23 2003: "Anyway, I'm sitting at home relaxing after exam turmoil yesterday. Yes I'm going through good old A-levels. I had a THREE hour (not a minute less) exam, in Baroque harmony, which is part of the A-level exam. Towards the end my eyes started going blurry from all the staves and notes. The best thing about exams is that if you look up at the teachers supervising, they're bored out of their wits - and it's heart-warming to know when you're sitting there wracking your brain over question (b)(2), that you're not the only one suffering."

Twelve months on, A-levels could not be further from the mind of 19-year-old Katie Melua. Since June 2003, when Radio Two's Terry Wogan first played *The Closest Thing To Crazy*, Melua has gone on to sell more than 1m albums in the UK and secure a Top 10 single. *Call Off The Search* replaced Dido at the number one spot for three weeks in January this year before returning, two weeks later, to set off Norah Jones, for three more. The album is already making significant inroads into various European charts (number two in Norway, six in the Netherlands, 17 in Germany), while preparations to break the US and the rest of the world are well underway.

And there have been other notable moments along the way. Melua's debut gig at Shepherd's Bush Empire in November 2003 - a fairly audacious move for a relatively unknown artist - was certainly one, as were crucial appearances at both the Royal Variety Performance and the Brit Awards. At the latter, along with Jamie Cullum, she would step into Dido's shoes once again.

Even more extraordinary is that such success has been achieved on a small independent label and driven by a team of independent promoters. From the A-level exam student of 12 months ago there's little doubt that the Georgian-born Belfast-raised songwriter is on the verge of becoming the international star that Mike Batt - her producer, manager, co-writer, piano player and head of Dramatico Entertainment - always said she would be.

Indeed, the musical partnership between Batt and Melua is at the centre of this success. That blend of youth and experience is just one of a series of paradoxes underlying the campaign - whether that be the combination of grassroots marketing and high-profile TV advertising or the placing of Melua's discreet music on the widest possible stages. It is a case study in perseverance, vision, strategic planning and, as with any campaign, some defining elements of good fortune - albeit fortune explainable by the ground work that had gone before.

But, the success of *Call Off The Search* is ultimately about the music and the songs themselves. Batt would conclude as much in a critic-busting broadside printed in *The Times* questioning why the public was buying albums by Melua or Norah Jones by the truckload: "The

reason is that Norah Jones and Katie Melua are good," he declared. "It's that simple."

Things may have been quite different had Batt not visited the Brit School for Performing Arts and Technology in September 2002. At that point he was looking for a young bass player for a potential acid rock band and an interpretive singer in the vein of Eva Cassidy. Needless to say, the acid rock band never was.

"In hindsight, I must have been a bit shocked when I found Katie," he says. "I was only looking for somebody competent and excellent. I wasn't expecting that touch of greatness — that somebody who would one day be one of the greats would walk into the room. But I certainly believe that is what happened."

Following rehearsals at his London home, Batt became convinced that the 19-year-old singer-songwriter represented much more than he was originally looking for. "I remember she delivered a particular vocal line," he says of their early recording sessions, "and I remember looking at my engineer and just bursting into laughter of joy that this could happen — this maturity and understanding of vocal interpretation. There are just certain things that can't possibly be learnt and she was just totally natural."

With such strong musical chemistry between them and a clutch of material including the Melua-penned Cassidy-tribute *Faraway Voice* — the song she had sung at the Brit School audition — already recorded, they decided to collaborate on an album. For Batt, this was the essential starting point and the point he always comes back to: this was a project driven by a love of music, not marketing.

"When we talk about marketing, that's really the key to it," he says. "We got the music right. If we got anything right that's what we got right. That's what has made everything else go right. It makes the whole marketing operation so much easier if what you start out with is something that people want."

"We were patient and we knew we were going to stay there as long as it took and we weren't going to put together hundreds of thousands of pounds of marketing expenditure and then expect it to just go or not. And our attention span with only one artist on a tiny label was going to be a lot more patient, in the widest sense of the term, than most majors would probably be able to afford with their big overheads and everything



else that they've got to run. They have reporting systems where they have sell so many records to so much marketing expenditure — well I didn't have any of that, I just report to myself really and if I wasted a load of money then it's my own silly fault."

Yet, in the spring of 2003, the plan was initially to find Melua a solo deal. With such a target in mind, she added to major labels in New York and London. At this point, Batt had already put together an independent promotions team, including Amanda Beel at Absolute Promotions for national TV and radio and Terrie Doherty of Terrie Doherty Promotions covering regional duties. Employing an independent PR team that could ensure a flexible and enduring marketing approach would be another central factor to the project's success.

"I think if a record company is only going to do one thing with a project, and if they're only going to spend a little bit of money, then they should spend it on the best independent pro-

motion people they can afford," says Batt. "That's where the most value comes from, because if those people come up with one great television show then they've already done more than you can do with a week of TV advertising."

The major-label meetings proved encouraging but, despite the offer of a deal from Sony, remained ultimately fruitless. "Either they thought she wasn't ready, they weren't sure about the A&R direction and, maybe, because of me personally," says Batt. "Mike [Wogan] thought they weren't going to get enough control or maybe they thought 'Should a Wombles be producing a top-line act? I don't know.'"

The decision to pursue an independent route via Batt's own Dramatico label would arrive in more ad hoc circumstances. Following a lunchtime showcase with various TV and radio producers at London's Langham Hilton, Paul Walters, senior producer at Radio Two, played *The Closest Thing To Crazy on Wake Up To Wogan*.

"A couple of weeks after he sent me a finished copy and asked me if I'd test it," says Walters, "so I stuck it in the programme and got this huge, huge response — the same as I did with Eva Cassidy. The e-mail inbox just lit up with listeners asking where they could buy it. And so we carried on playing this finished demo that wasn't available and people were queuing up to try and buy it. [As a consequence] Mike went into business straight away and came out with the album later on. I don't think anyone else was playing it at the time at all."

Unbelievably, Batt had initially considered dropping *The Closest Thing To Crazy*, concerned that too many of his own compositions might dominate the finished album. "It wasn't my commercial instincts that led to the choosing of that song," he says. "Quite the opposite in fact. But what I did do was react. Once I saw the flood of e-mails I would have been an absolute idiot to have ignored them."

"If I hadn't had that support from Wogan then I probably wouldn't have had the courage to say, 'Okay, I'll do this myself.' So it was that Wogan radio support that made me think 'Well, there are a lot of people out there who want this record — all I've got to do is announce the fact that it's released and put some money behind it.'"

Melua signed a five-album contract with Dra-

KATIE MELUA

CALL OFF THE SEARCH



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matico, while Batt struck a distribution deal with Pinnacle and put an initial marketing spend of £100,000 into advertorials on Magic and The Box, radio spots on Heart and two weeks of advertising on GMTV. Despite not making the Radio Two playlist – although, notably, Parkinson was also now playing Melua – Batt remained confident in both his artist and the finished record.

"When you say you're putting something out on your own label, people react with pity because usually it's the result of not being able to get a record deal – in this case that was partly true," he says. "I knew we could get a record deal later on and I knew that Katie would be successful whatever happened – even if we screwed up the first launch. So the confidence was there."

With distributor Pinnacle concentrating its efforts on Woolworths and the supermarkets, Call Off The Search entered the albums chart at number 40 on November 10, 2003. Although it dropped to number 71 two weeks later in the pre-Christmas market, Batt decided on a course of damage limitation and injected another £150,000 into TV advertising. Stabilising the album's position around the 50-mark, this coincided with the campaign's second slice of good fortune – a phone call from Jeff Thacker, senior producer at Granada, requesting a last-minute appearance at the Royal Variety Performance (although it must be noted that Thacker, like Paul Walters, was familiar with Melua from that showcase at the Langham Hilton).

"The biggest coup of all in the early days, aside from Terry Wogan playing the record, was Jeff Thacker putting Katie on the Royal Variety Performance," says Terrie Doherty. "[Wogan] was the turning point, but the Royal Variety show was the key and Mike very cleverly TV advertised the album during the ad break."

Such canny marketing – again highlighting the importance of reactivity as well as proactivity – saw Melua's profile rise significantly and was followed by appearances on the Northern Irish leg of Children In Need and Granada TV's Luncheon Live. Buoyed by a Top 10 single and that headlining Shepherd's Bush appearance on November 19 – a media triumph instigated by Batt and Barrie Marshall of Marshall Arts – the album reached platinum sales and a chart position of 34 by Christmas.

Still with relatively little airplay beyond region-



A winning combination: Melua on stage in Croydon with Mike Batt

al stations, but with another injection of TV advertising, Call Off The Search topped Dido to reach number one on January 25. Melua's first UK tour and high-profile appearances on Des & Mel, Parkinson and The Brits saw her remain in the Top Five for 11 consecutive weeks – including six at the top spot.

This year has also marked Melua's first foray into the European market with a performance at Mideem, in front of the minister for trade, investment and foreign affairs Mike O'Brien at a BPI-organised reception.

And, then, of course, Call Off The Search passed its extraordinary Im-sales landmark in mid-March.

Batt's ambitions do not end there, however. The next step is to target the international market and fulfil his overseas ambitions with Melua.

Working with Brian Yates, Batt was determined to replicate his UK formula, negotiating a series of pressing and distribution deals while hiring local promotion and marketing teams for

each separate territory. Retaining independence remained of fundamental importance.

"What we don't have is people to report to who are saying 'What's your bottom line for next year and how many records do you think you're going to sell?'" he says. "We haven't got the faintest idea how many we're going to sell. We've got targets for each country that I think we'll aim for."

With P&D partnerships in place for Northern and Southern Europe, Dramatico have now also secured deals for the rest of the world, this time with the major-label backing of Universal. However, as Batt is quick to point out, these are not licensing deals, and retain the European template with one distinct difference – they would also be paying the majors to promote the record.

"We've enhanced the [Universal] deal by giving them a little bit of extra percentage for what they call 'full label services' – in other words they're doing everything a record company would normally do, but they're doing it on the basis that we're paying them rather than they're paying us."

In other words, the major label is basically acting as a distribution company, with Dramatico paying them for their marketing muscle but retaining total artistic control.

"Effectively what we've done is set up the Dramatico label around the world with pressing and distribution," says Batt, "so we can initiate a worldwide release on Dramatico for any future products using the same network deals."

Essentially this means Melua will approach a world market backed by a similar model to that which enabled her to conquer the UK – still on Dramatico, still independent and still working with Mike Batt – just as she has since day one. The only difference is one of scale, while the only potential pitfall is an increasingly hectic schedule with a US tour, European dates and promotion for her third UK single, *Crawling Up A Hill*, all booked for June.

"It's a musically-driven approach – that's the whole thing," says Batt. "That's what's rewarding for me because, first and foremost, I'm a musician before being any sort of businessman or marketing person."

"It all comes down to this: you can analyse it as much as you like, but the fact is that we got the record right and Katie is an extraordinary artist and those two things combined have made me to job a hell of a lot easier in trying to sell it to the public."

Adam Webb



Teenager and a twentysomething: Melua performs with Jamie Culham at the Brits

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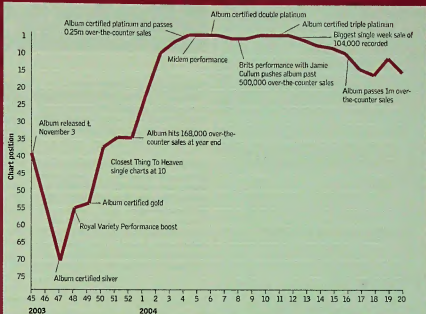
The sales curve of Katie Melua's *Call Off The Search* could be used by music business analysts everywhere to illustrate good, old-fashioned sales growth.

Initial sales were modest, as the album entered on the fringes of the Top 40 and fell back immediately.

However, a sustained early marketing push, and promo activity including the spot at the Royal Variety Performance and radio interest prompted by the release of the single *The Closest Thing To Crazy*, drove the album back into the Top 40 in its sixth week of release.

The album has not looked back, remaining in the Top 40 ever since. Indeed, since rising from 22 to nine in the second week of January, the album has never fallen out of the Top 20.

The biggest sales spike came resolutely at the start of 2004. This is highlighted by a couple of simple facts: By the end of 2003 - after eight weeks on release - the album had sold 168,000 units over the counter. In the following eight weeks, it added 330,000 units more - doubling its rate of weekly sales in, supposedly, the



quietest period of the year compared to what is, for the market as a whole, the most intense sales period of the year.

Indeed, although the album was barely platinum by the end of January, it was triple platinum by mid-March, seven weeks later.

In its biggest week, *Call Off The Search* sold 112,000 in seven days, buoyed by the sales spike prompted by Mother's Day. At

KATIE MELUA



another of its peaks, *Call Off The Search* sold 104,000 in mid-February (week seven), amid the profile immediately prior to Melua's Brits duet of Love Cats with Jamie Cullum.

What is perhaps ironic about these two biggest sales weeks is that both saw Melua's album topped from number one, as brand new studio albums by Norah Jones and George Michael respectively entered at one.

Throughout January the album was selling an average of 23,000 units a week, a figure which rose to just over 70,000 in February and rose again to 78,000 in March. It was in late April, as weekly sales had fallen to just below the 40,000-a-week mark, that it passed the magic 1m mark.

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Milestones

Music Week asks about the Brit School, Mike Batt

Melua: in her

Where are you at the moment?

"We're just in Detroit in the moment and it's all going really well. We've just been to New York and Los Angeles and then we're off to Minneapolis and back to the UK tomorrow."

It was only a year ago when you were taking your exams and now you've got a hugely successful album - is there any point in the past 12 months that particularly stands out?

"Do you know what, there never was a moment when I thought, 'This is it.' It all happened so gradually. Although it happened over quite a period of time, it was very gradual. I guess the album going to number one was the point where it really hit me, but I still can't really believe it. It's so bizarre."

Your success seems to have grown from a real combination of big, dramatic events such as The Brits and the Royal Variety Performance, along with a more organic trajectory.

"I guess so. So many things happened by accident and by default like getting on the Royal Variety Performance when somebody pulled out and also at the Brit Awards when Dido pulled out. We really had luck on our side. But on the inside, it has been quite a long-term project and for me it has felt like three years because even though I've been with Mike [Batt] for nearly two years now, before that I had been singing and playing as well."

How important was the Brit School in all this?

"The Brit School is the sort of place where you can really learn intuitively. It's not like other academic places where teachers tell you off and things like that - it was very much about leaving you to your own devices and it was the sort of place where they'd tell you you had a gig in a month's time and you had to come up with something. They'd leave you to work with other musicians. There is a side where there's the standard learning about theory but I really think that it helped me develop as both a songwriter and for understanding the music."

Was the audition with Mike quite typical of what went on there?

"Yeah, that happened every week. When I met up with Mike and we got together all my friends were doing the same thing with other producers and songwriters and managers and things like that. There wasn't really any reason for me to believe that this was going to turn out to be what it became."

The album sounds like you'd be playing with Mike for a long time - was that dynamic between the two of you there from the off?

"First of all, for me, when I heard Mike's

songs they really inspired me. And, during the recording process, he would suggest things and really helped me. I don't want to say that he taught me how to sing, but he sort of suggested things and things would come out of me that I didn't realise I had. That seems to be a really good way of working. But also I remember hearing

The Closest Thing To Crazy and thinking 'My God, this is such a beautiful love song but it's got some sort of darkness behind it and some sort of internal struggle even though this person is in love.' There was something about that song that fascinated me and I really wanted the chance to sing it. But it became quite apparent early on that things were going to work out between us as musical collaborators."

It doesn't sound like it was a particularly pressurised album to record.

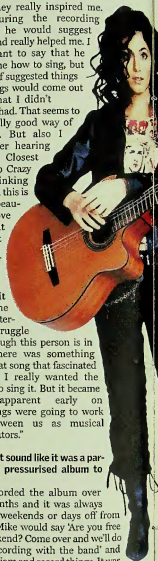
"We recorded the album over nine months and it was always done at weekends or days off from school. Mike would say 'Are you free this weekend? Come over and we'll do some recording with the band' and we'd just jam and record things. It was just fun and really a creative process and I think that that probably helped make the album become what it was."

How about being on an independent label - do you think that was important to how things turned out?

"That has been great for me as an artist and I have been so lucky to have found Mike, who was willing to take that many risks. He was completely mad really to put up his own money to help finance the project. But it has really helped me and it's lessened the pressure really for doing things that I'm sure would have arisen had I been signed to a major."

You've obviously got a couple of your own songs on the album - will we be hearing more of your own material in the future?

"I guess so, but I'm still 19. I have been



Batt's role in her success - and her second album

er own words

writing for the past three years, but a lot of that was done on the computer and it's only since I started writing on the guitar that I realised that the songs I had been writing previously weren't all that good. I think that when you write on a computer, from my experience anyway, you get really distracted thinking what the beat should be and what other sounds

you should have because you have all that information in front of you on the screen. But when I started writing on the guitar it was just melodies, my voice and the guitar and so it was so good just to concentrate on the important roots of the song. So that was when I really started writing songs. I haven't had a chance to write that much while we were making the album, but now I'm writing more and hopefully if they're good they should get on the next one."

What's influencing you at the moment?
"I'm really getting into people like Jack Johnson and Damien Rice and I'm going back to people like Cat Stevens and Nick Drake as well. That's what in my sort of record bag at the moment."

And playing live - how important is that to you?

"It's really important. There have been so many things since I've got into the industry that have been really alien like doing photo shoots and the whole fame thing, but when I go back to playing again it just brings it all back home and reminds you of what you do it for. There's just this complete love between you and your music which sounds so weird but I just love it and that really is the reason I do it."

Is it good now when you're going to Europe and the US and you're an unknown artist trying to win people over?

"I have really enjoyed the European and US trips because we've just been doing little showcases and little bars and it just feels great and even if things do go well I know I'll always be playing little intimate gigs because that's where you really connect with your audience."

How do you find the whole press angle bunching together all these young artists such as yourself and Norah Jones and Jamie Cullum?

"I hope that people who've heard my album and heard other people's albums know how different each of us are. I

guess the media try to put you in a compartment, but I'm not worried about things like that as they go away in a month's time. Hopefully people will see over the next few albums that I grow as an artist and develop into different styles and forms as I'm sure all the others will and then I'm sure the media will stop lumping us altogether. The public isn't that stupid, especially when it comes to a mature audience, and I hope that people buy records because they like them."

Was it important for you that The Closest Thing To Crazy snowballed from a public response on Wogan rather than starting from a big marketing campaign?

"It was an organic process for us. We didn't even think about putting anything out as a single or what it should be - it really got decided by public opinion. Once you've got that sort of feedback then you just release it."

Was that a song that really stood out for the start?

"I sort of did for me as a song but I never thought 'That is the single' and to be honest I wanted to change my vocals on it because I thought they were really...crap. But suddenly people started writing in and before I knew it we were releasing it and so I didn't get the chance to change it. Not that I'm ungrateful for that. I was happy with the way it happened and was happy that people liked the song, so I guess it turned out for the best and it shows that sometimes even as the singer you don't recognise things."

Any thoughts about the second album yet?

"I'm always thinking about it, but I'm not really thinking about the second album as such - I'm just trying to write songs. I think we will go about it the same as the first one and use the same method of making it, but that doesn't mean that the album will be the same. To me, the focus is again going to be on the songs, and trying to write and sing the best songs that I can and trying to deliver them in the best way possible. That could end up being heavy metal. But it'll be something that happens organically and it will take a life of its own. If it's good enough then it'll make itself."

Are there any directions you'd like to try out, though?

"There's loads. I'd love to experiment with world music, especially coming from a place like Georgia where the musical culture is very big and they have the most amazing symphonic singing where they have 10-part harmonies. It's usually done by men which is probably quite sexist, but it's just this beautiful tradition so maybe I'd like to collaborate with a Georgian choir one day."

AB

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Congratulations Mike & Katie

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We talk to the behind-the-scenes figures who have made the Melua phenomenon happen

Driving Katie to 1m sales

Amanda Beel

All About Promotions (national TV & radio promotion)

When did you come on board?

"In March 2003, when I was with my previous company, Absolute Promotions."

What was the key moment in the campaign for you?

"The big coup was the Royal Variety Performance. The gig at Shepherd's Bush Empire was a brave move coming, as it did, before the single was released. I'd also have to mention the Wogan support, Jazz FM - which came on early around October time - and Parkinson. And also The Brits. There's been so many."

What is your best memory of the project?

"Sitting on a station platform, finding out the album was number one, talking to Mike on the phone and crying."

Emma Camfield

Pinnacle (UK distribution)

When did you come on board?

"August 2003. That was when Mike was having discussions with the chairman, Steve Mason."

What was the key moment in the campaign for you?

"The key moment in the campaign for us has to be the Royal Variety Performance. We really needed mainstream prime-time TV to cross Katie over and the Royal Variety show did just that. That one TV appearance sparked a host of other appearances, press interviews and live shows, driving the album into the number one slot."

What is your best memory of the project?

"The best memory of the project is Mike Batt's enthusiasm and determination to break this act on an independent label without having to conform to the demands of the majors. It just goes



It just goes to show that the music counts beyond anything else

Emma Camfield, Pinnacle

to show that the music counts beyond anything else - it is not about what you wear or how much money you've spent on a video."

Terrie Doherty

Terrie Doherty Promotions (regional radio & TV PR)

When did you come on board?

"From the very start. It was about a year ago that Mike called to tell me he was very excited about this artist that he'd met at the Brit School. He'd actually recorded some tracks and he sent me a couple - one of which was The Closest Thing To Crazy."

What was the key moment in the campaign for you?

"Hearing The Closest Thing To Crazy for the first time and how strongly I felt about that particular track. It just immediately sounded like a classic hit to me."

What is your best memory of the project?

"Reaching number one. The first week we went to number one with the album it felt like you had

KATIE MELUA
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THE TEAM**
Label: Dramatico
Label A&R: Max
Glet
Promotion
consultant:
Amanda Beel (All
About Promotions)

**National radio
promotions:** Nick
Fleming (Fleming
Connolly Lander
PR)
**Regional radio
promotions:** Terrie
Doherty
(Terrie Doherty)

**Promotions &
Sales:** Tomkins
(Tomkins PR)
TV promotions:
Matt Connolly, Judd
Lander (Fleming
Connolly Lander
PR)
Press: Sue Harris,

**Olle Korn (Republic
Media)**
Product manager:
Jo Goodall
(Dramatico)
Distributors:
Pinnacle
Manufacturer:
Sound Performance

Manager: Mike
Batt (Dramatico
Management)
Lawyer: James
Wylie (Russells
Solicitors)
Accountant: Tim
Brown (HW Fisher
& Co)

**Live booking
agent:** Barrie
Merrill (Marshall
Arts)
Merchandise:
Benry Lawford
(B & A Audio)
International:
Brian Yates

to scrape me off the ceiling. That was the ultimate moment – and not just achieving number one but also maintaining it – knocking Dido off and then coming back from number two to knock Norah Jones off. I also think it was really thrilling to see Katie at the Brits. It was only two years earlier that she was a Brit School student.”

Sue Harris

Republic Media (national PR)

When did you come on board?

“We got involved about two or three weeks before the album’s release. At the start it was really, ‘Here we are, we’ve got an album, we’ve got a great artist and we’ve got a record company who are going to put all their resources behind it – we just need to make sure we approach everyone we can about the record and journalists get to hear it whether it’s music press, teen press, jazz, blues, tabloids or broadsheet.’ We felt it was a mainstream album so we wanted to make sure all the relevant journalists had the record and were listening to it.”

What was the key moment in the campaign for you?

“The first Shepherd’s Bush Empire gig certainly helped us jump up a couple of rungs. It was so cheeky. That show was announced before the album went on sale and there aren’t that many people who would have that much confidence to do that – or would even think of doing it.”

What is your best memory of the project?

“When the album went to number one.”

Charles Hunfeld

Zomba Distribution, Benelux

When did you come on board?

“At Midem through our partners at Pinnacle and Rough Trade Germany.”

What was the key moment in the campaign for you?

“Katie’s promo visit to the Netherlands where she appeared on a big talk show and did a great acoustic rendition of Closest Thing To Crazy on a Friday night. I think that really triggered increased sales and lured people into the record shops. The TV campaign also propelled sales and made people aware that something exceptional was happening.”

What is your best memory of the project?

“Taking some press, radio and key retail people to the show in London at Shepherd’s Bush Empire and seeing Katie live. That made a deep impression on everyone who was there to see such a true and pure artist. You could hear a pin drop at one point where it was so quiet and focused where people were listening to her. It sent shivers down the spine.”

Judd Lander

Fleming Connolly Lander (national radio and TV PR)

When did you come on board?

“Fleming Connolly Lander PR came on board in mid-December. Mike had been exhaustively co-

The first week the album went to number one it felt like you had to scrape me off the ceiling

Terrie Doherty,
Terrie Doherty
Promotions

ordinating the whole of campaign almost single-handedly. Amanda Beel, who initially started the radio PR campaign, had been appointed to join Dramatico as consultant media co-ordinator. Over the years, I have had a longstanding relationship with Mike from performing as a session musician on his early recordings to working with him while I was director of promotions at Epic. Our team at FCL had also recently worked on a classic project with him, but I feel it was our TV promotion guru Matt Connolly’s love of Katie’s album that persuaded Mike into taking us on.”

What was the key moment in the campaign for you?

“There were three: Des & Mel in January – the audience demographics were perfect for her music. We shot two tracks for separate transmissions and, as a result, a noticeable increase in sales were seen. Parkinson in March gave Katie high-profile status. And, for The Brits, Mike, Nick (my partner) and I had all been pushing hard in drawing the various executives and decision-makers to the fact of Katie’s Brit School connection. More recently, GMTV, which has been a big supporter, transmitted some great coverage of Katie’s Kremlin gig in Moscow.”

What is your best memory of the project?

“There are so many, but the key fact is that this project is still ongoing and isn’t being treated as a one-off, as it would be with a major, whose marketing execs would have dedicated a set spend and a relatively short window for advertising based on a sales prediction – something Mike hasn’t done.”

CONGRATULATIONS

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Club Charts 29.05.04

The Upfront Club Top 40

| Rank | Artist | Label |
|------|--|-------|
| 1 | MORILLIO FEAT. AUDIO BULLYS BREAK DOWN THE DOORS | Mer |
| 2 | CASSIUS HENRY FEAT. FREEWAY THE ONE | Mer |
| 3 | DEEPEST BLUE IS IT A SIN | Mer |
| 4 | ROB TISSERA, VINTAGEBOOBY & THE RED HEAD STAY | 16th |
| 5 | CANDEE JAY IF I WERE YOU | Mer |
| 6 | IAN VAN DAM BELIEVE | Mer |
| 7 | ANGEL CITY FEAT. LABA MCALLEN TOUCH ME | Mer |
| 8 | SARAH MCADAM WORLD ON FIRE/STUPID | Mer |
| 9 | JANET ALI NITE (DON'T STOP) | Mer |
| 10 | FALITHLESS MASS DESTRUCTION | Mer |
| 11 | EMMA O'RICK'S SING FOR ANAMARIA | Mer |
| 12 | MAGNOLIA IT'S ALL IN VAN | Mer |
| 13 | KOD & THE GANG THE HITS - RELOADED: NO SHOW | Mer |
| 14 | THE LOOSE CANNONS LIKE IT WHEN YOU | Mer |
| 15 | BASTIAN YOU'VE GOT MY LOVE | Mer |
| 16 | KELSI TRICK ME | Mer |
| 17 | THE AGE OF LOVE THE AGE OF LOVE | Mer |
| 18 | SON ONE WITH YOU | Mer |
| 19 | HOWARD JONES JUST LOOK AT YOU NOW | Mer |
| 20 | JUGEN WRITES FEAT. ANDREA BRITTON TAKE MY HAND | Mer |

| Rank | Artist | Label |
|------|---|-------|
| 21 | KANE RAIN DOWN ON ME | Mer |
| 22 | FREESTYLERS RUSH UP | Mer |
| 23 | RON VAN DEN BEUKEN TIMELESS (KEEP ON MOVING) | Mer |
| 24 | THE DONATELLA MOVEMENT FEAT. MAI WHITE GET READY | Mer |
| 25 | DI SHARON O LOVE & 3 ELEMENTS FEAT. ELANI FAST CAR | Mer |
| 26 | CHRISTINA MILLAN FEAT. FABULOUS DIDI IT LOW | Mer |
| 27 | V BLOOD SWEAT AND TEARS | Mer |
| 28 | SPARKOX TO THE CLUB | Mer |
| 29 | THE AMHARIC ONE CAN DO | Mer |
| 30 | TIES TO FEAT. BT LOVE COMES AGAIN | Mer |
| 31 | SHAPE SHIFTERS OLAS THEME | Mer |
| 32 | PEYTON HIGHER PLACE | Mer |
| 33 | JAMMESON FEAT. TERRI WALKER COMMON GROUND | Mer |
| 34 | MARTIN SOLIVER ROCKIN' MUSIC | Mer |
| 35 | N-TRANCE I'M IN HEAVEN | Mer |
| 36 | ROYAL GIGOLDS CALIFORNIA DREAMING | Mer |
| 37 | THE CORRS SUMMER SUNSHINE | Mer |
| 38 | MAIIO WINS FEAT. EYMA & P DIDDY I DON'T WANNA KNOW | Mer |
| 39 | SPEEDWAY VS. LMC IN & OUT | Mer |
| 40 | NINA SIV FEAT. JABBA MOVE VA BODY | Mer |

TOP 10 UPFRONT CLUB BREAKERS

| Rank | Artist | Label |
|------|--|-------|
| 1 | DEEPEST BLUE IS IT A SIN | Mer |
| 2 | THE ONE WITH YOU | Mer |
| 3 | HOWARD JONES JUST LOOK AT YOU NOW | Mer |
| 4 | KOD & THE GANG THE HITS - RELOADED: NO SHOW | Mer |
| 5 | ANGEL CITY FEAT. LABA MCALLEN TOUCH ME | Mer |

COMMERCIAL POP TOP 30

| Rank | Artist | Label |
|------|---------------------------------|-------|
| 1 | DEEPEST BLUE IS IT A SIN | Mer |
| 2 | DEEPEST BLUE IS IT A SIN | Mer |
| 3 | DEEPEST BLUE IS IT A SIN | Mer |
| 4 | DEEPEST BLUE IS IT A SIN | Mer |
| 5 | DEEPEST BLUE IS IT A SIN | Mer |



Deepcore Beat, Commercial runner-up

Mer: remains at Urban summit

Morillio scales Upfront peak

By Alan Jones

Probably best-known for his work as a producer and mixer, Erick Morillio is about to drop his debut album as an artist: *My World* - and from the first single Break Down The Doors is a runaway Upfront Club Chart success, jumping 4-1 this week, with a 21st margin over nearest challenger, The One by Cassius Henry. Morillio's single, over its own Subliminal label, is a turny house track featuring hip-house heroes the Audio Bullys, and is also starting to crossover to the more mainstream Commercial Club Chart, where it debuts at 21st this week. Break Down The Doors was a big hit at the Miami Dance Music Convention earlier this year and has since become a significant dance sensation throughout Europe, topping the club charts in the Netherlands and Germany as well as in the UK.

Meanwhile, two Ministry Of Sound imprints hold the top two places on the Commercial Club Chart, with **Deepest Blues** Is It A Sin, an Open scuffling 15-2 to reach the peak it reached on the Upfront Chart last week but failing to match the support for **Candee Jay's** Incentive label release If I Were You. The latter disc is also cutting a swathe through the Upfront Chart, where it improves 9-5 this week and, in addition to its club success, it is beginning to attract a lot of radio attention, including a Radio One *Clubland* slot this week.

All of the top six records on the Commercial Club Chart this week are 8-8's, none with the potential to top the chart, which, in turn, means steep declines for last week's top three, with **Angel City** down 1-8, **N-Trance** off 2-14 and **Popt** delisting 3-17. Another flurry of frenetic action looks to be on the cards, with no fewer than nine new entries to the Top 30 looking to make further upwards progress a week hence.

By contrast, the Urban Chart welcomes only four new entries and has an unchanged top two for the fourth week in a row. **Cassidy's** *Hot*, now checked into the sales chart in a perthuse row, is still cooling its heels in runner-up position where it now trails 56% behind **Mario Winans'** runaway chart topper I Don't Wanna Know. Winans' single has already racked up five weeks in pole position and looks likely to add several more to its tally.

DI Lawrence joins us The Foundations
Wedding Train & Philadelphia Numbers



Produced in co-operation with the BPI
 and based on sales 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 29.05.04

SINGLES

| | | | |
|----|--|-----------------------|--------------------|
| 1 | FRANKIE FURB (F U RIGHT BACK) | At About The World | Jan |
| 2 | EAMON F--K IT (I DON'T WANT YOU BACK) | | J |
| 3 | CASSIDY FEAT. R KELLY HOTEL | | Sony Music |
| 4 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | Dot Jan UK Mercury | |
| 5 | CHRISTINA MILLJAN DIP IT LOW | | Atlantic |
| 6 | THE CORRS SUMMER SUNSHINE | | Epic |
| 7 | ANASTACIA LEFT OUTSIDE ALONE | | J |
| 8 | MAROON 5 THIS LOVE | | Universal |
| 9 | THE RASMUS IN THE SHADOWS | | Arda |
| 10 | AVRIL LAVIGNE DON'T TELL ME | | Paragonic |
| 11 | NATASHA BEDINGFIELD SINGLE | | Epic |
| 12 | ATL CALLING ALL GIRLS | | BMG |
| 13 | THE CALLING OUR LIVES | | Interscope/Polydor |
| 14 | D-12 MY BAND | | 3PM/Reliefs |
| 15 | PPLAY FT RAGHAV & N BOSS IT CAN'T BE RIGHT | Tech. Music/East West | |
| 16 | MIUSE SING FOR ABSOLUTION | | BMG/444/Def Jan |
| 17 | JANZ 99 PROBLEMS/DIRT OFF YOUR... | | Atlantic |
| 18 | MORRISSEY IRISH BLOOD ENGLISH HEART | | Universal TV |
| 19 | GLADIATOR FEAT. IZZY NOW WE ARE FREE | | Polydor |
| 20 | ABBA WATERLOO | | Arda |
| 21 | USHER FEAT. LIL' JON & LUDACRIS 'YEAH | | |

ALBUMS

| | | |
|----|---|----------------------|
| 1 | 1 KEANE HOPES AND FEARS | Parlophone |
| 2 | 10 MORRISSEY YOU ARE THE QUARRY | Atlantic |
| 3 | 2 THE STREETS A GRAND DON'T COME FOR FREE | Loose/Co/99 |
| 4 | 6 MARIO WINANS HURT NO MORE | Bad Boy |
| 5 | 10 ASH MELTDOWN | Interscope |
| 6 | 7 JOSS STONE THE SOUL SESSIONS | Riviera/5/99 |
| 7 | 3 ANASTACIA ANASTACIA | Epic |
| 8 | 10 ALANIS MORISSETTE SO-CALLED CHAOS | Universal/Numer 9/93 |
| 9 | 9 SCISSOR SISTERS SCISSOR SISTERS | Polydor |
| 10 | 10 GABRIELLE PLAY TO WIN | Go Beat/Island |
| 11 | 4 GUNS N' ROSES GREATEST HITS | Caplan/Polybor |
| 12 | 5 MAROON 5 SONGS ABOUT JANE | J |
| 13 | 10 THE CHARLATANS UP AT THE LAKE | Universal |
| 14 | 13 USHER CONFESSIONS | Arda |
| 15 | 9 SHADOWS LIFE STORY | Universal TV |
| 16 | 10 FRANZ FERDINAND FRANZ FERDINAND | Domino |
| 17 | 10 KANYE WEST THE COLLEGE DROPOUT | Rock-A-Billy/Def Jan |
| 18 | 15 KATIE MELUA CALL OFF THE SEARCH | Quantic |
| 19 | 10 GRAHAM COXON HAPPINESS IN MAGAZINES | Interscope/Polygram |
| 20 | 12 WHO THEN AND NOW | Polybor |
| 21 | 20 OUTKAST SPEAKERSXXX(THE LOVE BELOW | Arda |

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| | | |
|----|---|---------------------|
| 20 | ABBA WATERLOO | Pop/Rn |
| 21 | USHER FEAT. LIL' JON & LUDACRIS YEAH | Adult |
| 22 | KEVIN LYTTLE LAST DROP | Atlantic |
| 23 | THE STREETS FIT BUT YOU KNOW IT | Local On/99 |
| 24 | R KEATING & L RIMES LAST THING ON MY MIND | Pop/Rn/Crb |
| 25 | KURT NILSEN SHE'S SO HIGH | BCA |
| 26 | CHINGY FEAT. J WEAN ONE CALL AWAY | Capital |
| 27 | KEANE EVERYBODY'S CHANGING | Island |
| 28 | RJ HARVEY THE LETTER | Island |
| 29 | JOSS STONE SUPER DUPEE LOVE (ARE YOU...) | Brooklyn/Wega |
| 30 | METHOD MAN/B RHYMES WHAT'S HAPPENIN' | Def Jam/Universal |
| 31 | SPECIAL D COME WITH ME | At Record The World |
| 32 | NICKI DRAKE MAGIC | Island |
| 33 | BUSTED AIR HOSTESS | Universal |
| 34 | DJ CASPER CHA CHA SLIDE | At Record The World |
| 35 | JAMIE FOX HOLD ON TO OUR LOVE | Swing Music |
| 36 | BOOBIE SIMPS SUNNY | Swing Music |
| 37 | TWISTA LOW JAMZ | Dada |
| 38 | MCFEY FIVE COLOURS IN HER HAIR | Atlantic |
| 39 | BRAND NEW THE QUIET THINGS THAT NO ONE... | Swing Point |
| 40 | GUNTHER & THE SUNSHINE GIRLS DING DONG SONG | WGA |



FRANKEE: STILL TELLING IT HOW IT IS THIS WEEK AT THE TOP

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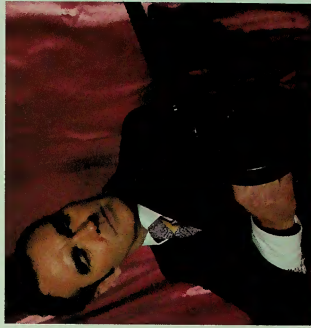
COMPILATIONS

| | | |
|----|---|----------------------|
| 1 | NOW THAT'S WHAT I CALL MUSICI 57 | Universal/TV |
| 2 | KISS PTS THE HIP HOP COLLECTION | BCA |
| 3 | ULTIMATE DIRTY DANCING (OST) | Wega |
| 4 | LOVE HURTS | Universal/TV |
| 5 | CLUBLAND X-TREME 2 | Universal/TV |
| 6 | CAPITAL GOLD - JUST GREAT SONGS | Universal |
| 7 | BACK TO THE MOVIES - HITS FROM THE FLIX | Versus/UK |
| 8 | POP PRINCESSES | Universal/TV |
| 9 | SUMMER IN THE SIXTIES | Versus/UK |
| 10 | TRANCE MASTERS | Versus/UK |
| 11 | URBAN MUSIC FESTIVAL | Warner Dance |
| 12 | BEST OF R&B | BM TV/Sony TV |
| 13 | ANNUAL SPRING 2004 | Midway/3 Sound |
| 14 | ANTHEMS OF OLD SKOOL | Island |
| 15 | KILL BILL VOL 1 (OST) | Harlock/Homer/Bat |
| 16 | FLOORFILLERS | UMTA/MTV |
| 17 | THE OC | Warner/Burton |
| 18 | WESTWOOD - THE JUMP OFF | Def Jam/Motown |
| 19 | POP PARTY | EMI/Versus/Universal |
| 20 | THE VERY BEST OF NEW WOMAN | Versus/UK |

FORTHCOMING

| | |
|---|---------|
| KEY SINGLES RELEASES | |
| HANIE WEST TOE (FEAT. JAMMCORRY) | JUNE 7 |
| SASSOR SISTERS LAURA PRITCHER | JUNE 7 |
| BLACK EYE PEAS LET'S GET IT...AMPOLODOR | JUNE 14 |
| BRANDY TALK ABOUT OUR LOVE (EASTWEST) | JUNE 14 |
| OVYNE COMEDY ASSIST - PHALOPHIE | JUNE 14 |
| FRIMAN SCOP TOE (FEAT. JAMMCORRY) | JUNE 14 |
| BOYFRIEND NIGHT COME AS...PHALOPHIE | JUNE 21 |
| FVA TOE MARCHORY | JUNE 21 |
| OUTMASH ROGERS BRIG | JUNE 21 |
| PRINCE CANNON GIRL COLUMBIA | JUNE 21 |
| BLUE BROS. ITY UNDOCT | JUNE 28 |
| GEORGE MICHAEL I AMLESS SONY MUSIC | JUNE 28 |
| USHER BY PHALOPHIE | JUNE 28 |
| BLAZNY SQUAD REVOLUTION (EASTWEST) | JULY 5 |
| SHAWNAY LEWIS KICKED IT | JULY 5 |
| ASHI STARCROSSED INFECTIOUS | JULY 12 |
| KEY ALBUMS RELEASES | |
| CANNON TOE (FEAT. JAMMCORRY) | MAY 21 |
| MISTON LEMTUN SOME DAY | MAY 21 |
| MURT NILSEN (S/M) | MAY 21 |
| RJ HARVEY (H/H/H HER ISLAND) | MAY 21 |
| THE CALLING 2 (S/M) | MAY 21 |
| DEPESS BLUE (LATE SEPTEMBER OPEN) | JUNE 7 |
| PHALOPHIE (LATE SEPTEMBER OPEN) | JUNE 7 |
| PHALOPHIE (LATE SEPTEMBER OPEN) | JUNE 7 |
| PETER ANHIE (LATE SEPTEMBER) | JUNE 7 |
| SUPERGRASS BEST OF...PHALOPHIE | JUNE 7 |
| CELINE DION (LATE SEPTEMBER) | JUNE 14 |
| CELINE DION (LATE SEPTEMBER) | JUNE 14 |
| BEASTIE BOYS TOE (CAPITOL) | JUNE 14 |
| THE BEASTIE BOYS TOE (CAPITOL) | JUNE 14 |
| UTAHAN (LATE SEPTEMBER) | JUNE 21 |
| RAKONIGHT (LATE SEPTEMBER) | JUNE 21 |
| SHAWNAY LEWIS SHAWNAY LEWIS (VIRGO) | JULY 26 |
| BRANDY (LATE SEPTEMBER) | JULY 26 |
| BRANDY (LATE SEPTEMBER) | JULY 26 |

| | | |
|----|--|--------------------|
| 20 | WHO THEN AND NOW | Pop/Rn |
| 21 | OUTKAST SPEAKERSXXX (THE LOVE BELOW) | Arista |
| 22 | SNOW PATROL FINAL STRAW | Ecstasy/Pyra |
| 23 | NORAH JONES FEELS LIKE HOME | Blue Note |
| 24 | THE RASMUS DEAD LETTERS | Motown |
| 25 | D-12 D12 WORLD | Interscope |
| 26 | DIANA ROSS AND THE SUPREMES THE NO 1'S | Island |
| 27 | NEW FOUNDED GLORY CATALYST | Capitol/Pyra |
| 28 | LEANN RIMES THE BEST OF | Capitol/Pyra |
| 29 | METHOD MAN TICAL 0 - THE PREQUEL | Def Jam/Universal |
| 30 | BRITNEY SPEARS IN THE ZONE | Jive |
| 31 | KELLS TASTY | Virgo |
| 32 | ABBA GOLD - GREATEST HITS | Pop/Rn |
| 33 | WILL YOUNG FRIDAY'S CHILD | Rock-A-Mole/Motown |
| 34 | JAY-Z THE BLACK ALBUM | Island |
| 35 | GOMEZ SPLIT THE DIFFERENCE | Island |
| 36 | DIANA KRALL THE GIRL IN THE OTHER ROOM | Nones |
| 37 | NORAH JONES COME AWAY WITH ME | Polystar |
| 38 | QUEEN GREATEST HITS I II & III | Parlophone |
| 39 | ZERO 7 WHEN IT FALLS | Ultimate/Diretta |
| 40 | EAMON I DON'T WANT YOU BACK | Jive |



MORRISSEY MAKES AN ADMIRABLE RETURN AT TWO

PRE-RELEASE AIRPLAY TOP 20

| LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|----------------|-------------------|-------------------------------|---------------|
| 1 | 1 | MAURO | LOVE YOUR MAMA KNOW | 1 |
| 2 | 1 | THE DOY VON REYES | THE DOY VON REYES | 2 |
| 3 | 1 | HELS BROS | HELS BROS | 3 |
| 4 | 1 | KANYE WEST | ALL ABOUT YOU | 4 |
| 5 | 1 | USHER | USHER | 5 |
| 6 | 1 | IBRAHIM MAHMOUD | WANT WEST TALK ABOUT OUR LOVE | 6 |
| 7 | 1 | DMX | DMX | 7 |
| 8 | 1 | SONOUSTERS | LOVE'S HERE | 8 |
| 9 | 1 | SEAN PIONEER | SEAN PIONEER | 9 |
| 10 | 1 | REIGNYTT | REIGNYTT | 10 |
| 11 | 1 | CONOR SMYTH | CONOR SMYTH | 11 |
| 12 | 1 | REBECCAH JOHNSON | REBECCAH JOHNSON | 12 |
| 13 | 1 | ALAN WALKER | ALAN WALKER | 13 |
| 14 | 1 | ANGELINA | ANGELINA | 14 |
| 15 | 1 | ANGELINA | ANGELINA | 15 |
| 16 | 1 | ANGELINA | ANGELINA | 16 |
| 17 | 1 | ANGELINA | ANGELINA | 17 |
| 18 | 1 | ANGELINA | ANGELINA | 18 |
| 19 | 1 | ANGELINA | ANGELINA | 19 |
| 20 | 1 | ANGELINA | ANGELINA | 20 |

These charts are also available online at musicweek.com

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COOL CUTS CHART

| LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|----------------|--------------------------|--------------------------|---------------|
| 1 | 1 | SHADES | SHADES | 1 |
| 2 | 1 | STUNNING | STUNNING | 2 |
| 3 | 1 | SHAMANO | SHAMANO | 3 |
| 4 | 1 | THE KISS | THE KISS | 4 |
| 5 | 1 | THE KISS | THE KISS | 5 |
| 6 | 1 | ISABELE MICHELLE | ISABELE MICHELLE | 6 |
| 7 | 1 | JANINE JACK | JANINE JACK | 7 |
| 8 | 1 | REBECCAH JOHNSON | REBECCAH JOHNSON | 8 |
| 9 | 1 | KID DEMO FEAT. SHARLANDO | KID DEMO FEAT. SHARLANDO | 9 |
| 10 | 1 | HYBRID | HYBRID | 10 |
| 11 | 1 | THE LOOSE CANNONS | THE LOOSE CANNONS | 11 |
| 12 | 1 | LAND BETWEEN | LAND BETWEEN | 12 |
| 13 | 1 | PERFECT PULSE | PERFECT PULSE | 13 |
| 14 | 1 | THE LIGHTSTORMERS | THE LIGHTSTORMERS | 14 |
| 15 | 1 | ANTONY HEAL | ANTONY HEAL | 15 |
| 16 | 1 | ANTONY HEAL | ANTONY HEAL | 16 |
| 17 | 1 | ANTONY HEAL | ANTONY HEAL | 17 |
| 18 | 1 | ANTONY HEAL | ANTONY HEAL | 18 |
| 19 | 1 | ANTONY HEAL | ANTONY HEAL | 19 |
| 20 | 1 | ANTONY HEAL | ANTONY HEAL | 20 |

URBAN TOP 30

| LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|----------------|--------|--------|---------------|
| 1 | 1 | DEBBIE | DEBBIE | 1 |
| 2 | 1 | DEBBIE | DEBBIE | 2 |
| 3 | 1 | DEBBIE | DEBBIE | 3 |
| 4 | 1 | DEBBIE | DEBBIE | 4 |
| 5 | 1 | DEBBIE | DEBBIE | 5 |
| 6 | 1 | DEBBIE | DEBBIE | 6 |
| 7 | 1 | DEBBIE | DEBBIE | 7 |
| 8 | 1 | DEBBIE | DEBBIE | 8 |
| 9 | 1 | DEBBIE | DEBBIE | 9 |
| 10 | 1 | DEBBIE | DEBBIE | 10 |
| 11 | 1 | DEBBIE | DEBBIE | 11 |
| 12 | 1 | DEBBIE | DEBBIE | 12 |
| 13 | 1 | DEBBIE | DEBBIE | 13 |
| 14 | 1 | DEBBIE | DEBBIE | 14 |
| 15 | 1 | DEBBIE | DEBBIE | 15 |
| 16 | 1 | DEBBIE | DEBBIE | 16 |
| 17 | 1 | DEBBIE | DEBBIE | 17 |
| 18 | 1 | DEBBIE | DEBBIE | 18 |
| 19 | 1 | DEBBIE | DEBBIE | 19 |
| 20 | 1 | DEBBIE | DEBBIE | 20 |
| 21 | 1 | DEBBIE | DEBBIE | 21 |
| 22 | 1 | DEBBIE | DEBBIE | 22 |
| 23 | 1 | DEBBIE | DEBBIE | 23 |
| 24 | 1 | DEBBIE | DEBBIE | 24 |
| 25 | 1 | DEBBIE | DEBBIE | 25 |
| 26 | 1 | DEBBIE | DEBBIE | 26 |
| 27 | 1 | DEBBIE | DEBBIE | 27 |
| 28 | 1 | DEBBIE | DEBBIE | 28 |
| 29 | 1 | DEBBIE | DEBBIE | 29 |
| 30 | 1 | DEBBIE | DEBBIE | 30 |

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CALL OFF THE SEARCH:**CREDITS:**

Writers: Mike Batt
(Call Off The Search)
The Coolest Thing To Crazy My Aphrodisia: J. You, Blame It On The

Moan, Mockingbird, Tiger, Tigr In The Night: Katie Melua (Bellefleur, Forward)
Voice: John Mayall (Crowling Up A Hill, Delivers J Silver Laminar) The Bluzist Randy

Newman (I Think It's Going To Rain Today): James Shelton (Blue Wine)
Publishers: EMI (83.3%), Sony ATV (53.3%), Warner Chappell (166.7%).

International Music Network (8.33%), Trof Essex (8.33%)
Vocals: Katie Melua
Guitars: Kille
Melias, Chris Spandow, Jim Creagan
Piano & organ:

Mike Batt, Bass guitar: Tim Flarries
Drums: Henry Sorrett, Michele Knik
Orchestra: The Irish Film Orchestra
Conductor: Mike Hubbard.

Bill Leaver: Alan Smitke
Arranger/producer: Mike Batt
Engineer: Steve Sale
Photography: Michael Hubbard.

Simon Fowler, Woody Design: Stjörngun

Charlie Pinder

Sony ATV Music Publishing (publisher for Katie Melua and Mike Batt)

When did you come on board?

"We signed Mike Batt in January 2003 (for his catalogue and futures) when he was in the process of developing Katie. We signed Katie herself at the beginning of December 2003. I think we've signed a significant writer here - this girl could be around for years and years, so we're going to allow her to keep on doing what she does."

What was the key moment in the campaign for you?

"The key moment in the 'campaign' was the day that Mike met Katie. Between the two was a killer combination of talent, experience and total belief. You've got to hand it to them."

What is your best memory of the project?

"My best memory was meeting Katie round at Mike's house and hearing her play some of her own songs on her guitar and thinking, 'Shit, she's a great writer', and praying that no other publisher would clock how good she was."

Jeff Thacker

senior producer, Royal Variety Performance

When did you come on board?

"I first heard of Katie in Easter 2003 and then I got invited to a lunch at the Langham Hilton where she played. There was just a uniqueness about her that was so different and so fresh."

What was the key moment in the campaign for you?

"When she sat in the corner of the room at that first meeting, picked up a guitar and opened her mouth."

What is your best memory of the project?

"At the Royal Variety Performance she just came onto the stage and she didn't demand attention - it was just automatically given. People just sat and listened to her voice - not only to what she was singing about but the way she sang it. At the line-up, when I took the Queen round, the Queen said, 'Oh, I've heard that song on the radio.' I think the Royal Variety show was the kick-start, not for Katie, but for the rest us to see a brand new talent."

Brian Yates

international consultant to Dramatic Entertainment

When did you come on board?

"I sat down with Mike before Christmas and we decided we were going to have an independent set-up for every territory in Europe. Then I talked to Mike about going to Midem and about Katie performing. We also saw a window of opportunity straight after Christmas when a lot of albums are dropping in the album charts where we could push for number one before Norah Jones came out on February 11."

What was the key moment in the campaign for you?

This girl could be around for years and years, so we're going to allow her to keep on doing what she does

Charlie Pinder, Sony ATV

"Midem. It just opened it all up. Katie played one showcase and then we did a separate press conference where she played as well and then we managed to get her on the front of the *Midem News*. From that moment on the phone didn't stop ringing."

What is your best memory of the project?

"Just seeing her perform live. On her UK tour, I went to see her at Glasgow, Cambridge and at Shepherd's Bush, and to watch her develop over those 10 days was incredible - sometimes just sitting backstage or on the hotel when she's rehearsing and or tuning up. Her voice is just so pure and professional and the lyrics...what more can you say?"

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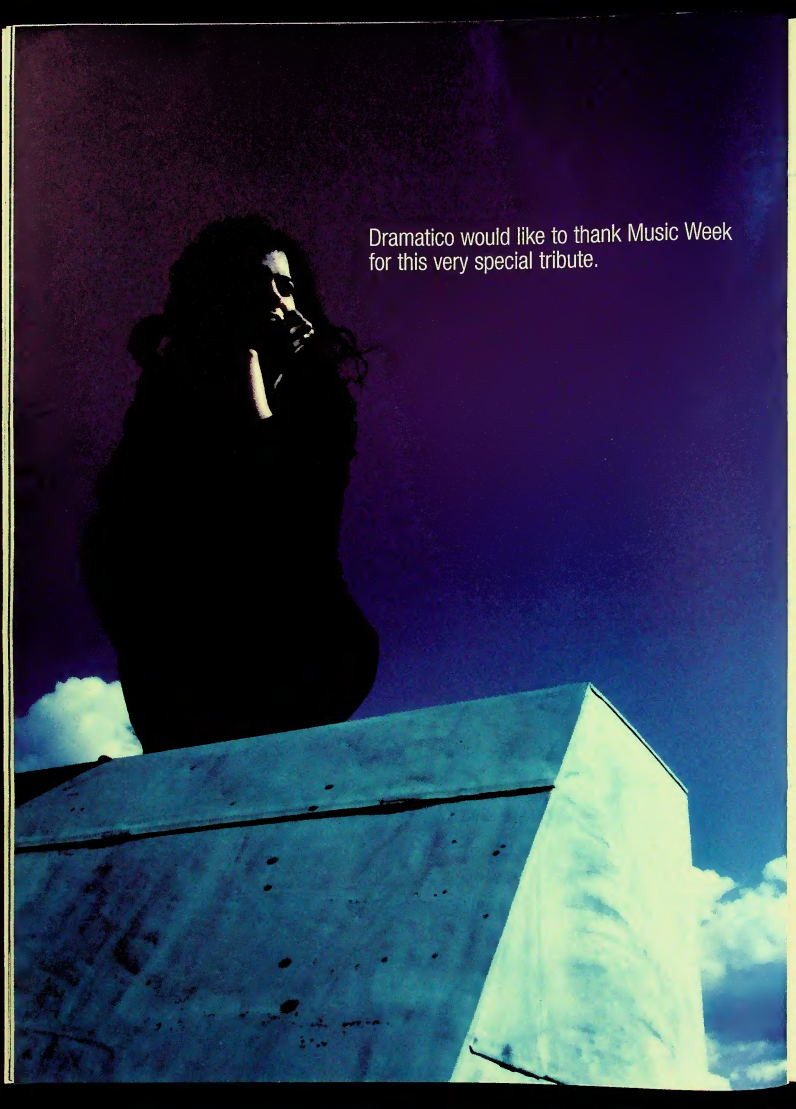
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DAY 1

| | | |
|-----------|---|---|
| Session 1 | Keynote | |
| Session 2 | Introduction overview | How have different formats been selling in the UK and abroad? How many formats have been released and by what sort of companies? What sales strategies have they experienced? What are the forecasts for the next two years? |
| Session 3 | The beauty of licensed, the creative view | How do multichannel producers change the on-air picture? Has it opened up a whole new world for artists and producers looking to create a new audio experience for the listener? Is branding still the way to go? What are the challenges? What are the best examples? |
| Lunch | Sponsored by Pioneer | Pioneer |
| Session 4 | Making a catalogue come alive | What are the different approaches being adopted to catalogue releases? Focusing on strong examples, with licensed/retail budgets, what will constitute what works, what's been up and when, give more money. |
| Session 5 | How DVD works for content artists | The world will become four times as big! DVD releases in the next few years have arrived. How can the needs of artists and labels during a DVD project be met? Who needs to buy into the project and at what cost (recording, equipment and artist)? And in particular, to create good work on a shortening budget. |
| Session 6 | Demo | |

DAY 2

| | | |
|-----------|--|---|
| Session 1 | Keynote | |
| Session 2 | The Social Address | How does the shop floor on how the market is developing? What's looking it best? What are the reasons that are keeping the retailers at the cutting edge? |
| Session 3 | How to sell music on DVD | Using case studies leading artists and retailers will explain how best to sell music DVDs to the public. How important is artist involvement? Where should DVDs be displayed? How important is the chart? How can you make a release stand out? |
| Lunch | Sponsored by Pioneer | Pioneer |
| Session 4 | Copy protection - How to ensure people will still buy pre-recorded discs | This session will explore the importance of copy protection for protecting revenue streams. It will include a demo of how easy it is to copy a DVD at home and then look at what is being done to fight the pirates. What can music learn from the film industry? |
| Session 5 | Brand Design - Can design and packaging elevate your product? | This session will offer a practical insight into examples of how brand packaging and designed DVDs have created the world. |
| Session 6 | The Future Session | Overview of other music-related content, a group. Is DVD already a redundant technology? What are the emerging products for delivering individual music content to fans? What opportunities do Interactive TV and mobile technologies offer content creators? |
| Close | Conference term to G & D Ltd | |

A woman with long dark hair is silhouetted against a bright blue sky. She is standing on the edge of a concrete rooftop, leaning forward with her hand near her face. The sky is filled with soft white clouds. The overall mood is contemplative and dramatic.

Dramatico would like to thank Music Week
for this very special tribute.

Bocelli's take on Verdi rolls out

by Andrew Stewart

With worldwide sales passing the 45m mark, Andrea Bocelli can justifiably claim to be the people's tenor.

The Pisan artist has devoted more time in recent years to extending the range of his operatic roles, appearing regularly at the annual Puccini Festival in Torre del Lago and starring in complete sets of Puccini's *La Bohème* and *Tosca* on the Decca label.

Bocelli's first complete recording of a Verdi opera rolls out on June 14, complementing the issue four years ago of his chart-topping discs of Verdi arias with an account of the troubled central character Manrico in *Il Trovatore*. The two-disc Decca set, conducted by regular Bocelli collaborator Steven Mercurio, also stars Veronica Villarroel, who sang the role of



Bocelli: inspired by Verdi operas

Leonora at the Royal Opera House, Covent Garden in 2002, Carlo Guelfi as the Count of Luna and the admirable Elena Zaremba as Azucena.

"There are four or five operas

which are the dream of every tenor in the world and *Trovatore* is certainly one of them," observes the 46-year-old tenor. "It's a fantastic opera, which I think is well suited to my voice – it requires a

lot of emotion, a lot of pathos and a style which I particularly like, the Verdi style of strength and character. There's also an aspect of the role that I recognise in my own character, that somewhat impetuous, impulsive nature."

Marketing for the album will include an extensive e-tailing campaign, ads in the national and specialist press and in-store promotional material.

Greenwood takes BBC appointment

Radiohead's Jonny Greenwood is to succeed Anne Dudley as the BBC Concert Orchestra's composer in association, a deal designed to broaden the appeal of contemporary classical music and introduce new audiences to the work of one of the corporation's most versatile ensemble.

Radio Three controller Roger Wright was drawn to Greenwood

because of his raw musical talent and lack of a classical training. "We want to give him the opportunity to simply be creative," he explains. "We want him to try things out with brass and strings, to experiment. Anything goes and we all enormously excited."

The appointment comes in the wake of the positive critical reaction to Greenwood's soundtrack score for the film *Boysong*. The guitarist now has the chance to experiment with orchestral sounds, develop fresh ideas on orchestration and generally extend the range of his activities as a composer.

In recent years the BBC Concert Orchestra, long-time servants of Radio Two's *Friday Night is Music Night*, has drawn capacity audiences to its series at the Royal Festival Hall. In 2001, Anne Dudley became the orchestra's first composer in association in 2002 and is set to hand over to Greenwood at the beginning next season. Andrew.Stewart1@compuserve.com



ALBUM OF THE FORTNIGHT

Catrin Finch

The Harpist: Works by JS Bach, Debussy, Saint-Saëns, Mathias, Mr. D. etc. Finch, Harpist. (Sony Classical SK59103).

Although still in her early twenties, Finch is already recognised as one of the world's finest harpists, a position confirmed on the strength of her second release for Sony Classical. The 23-year-old Welsh musician – nominated in the young artist category at next week's Classical Brit Awards – made her crossover mark last year with her debut album, *Crossing The Stone*. The Harpist takes a more mainstream view of the harp repertoire, although there is nothing predictable about the music or its performance. Finch is at her best in works which display the harp's fullest range of colours, especially so in William Mathias' *Santa Fe Suite* and three arrangements of popular Debussy.

Haydn String Quartets Op.50 Nos.1-3. The Lindseys (ASV Gold GLD 4007).

Sonata for Flute B-flat Sonata and Liszt's mercurial Mephisto Waltz, by turns wiffully indulgent and sublimely transcendent.

Sibelius

Symphonies Nos.1 & 5. LSO/Davis. (LSO Live LS0027)

The London Symphony Orchestra continues to celebrate its centenary with a gala concert at the Barbican Centre on June 9, exactly 100 years to the day since it first beguiled Edwardian music lovers. Principal conductor Sir Colin Davis – who is nominated for the Classical Brit male artist of the year award – is among the artists leading the party. In the latest addition to the orchestra's LSO Live label, Davis can be heard in works close to his musical heart, drawing an intensely beautiful playing from his world-class band.

Vivaldi

Sonata da camera RV 68, 86, 77, 70, 83, 71. L'Estre/Tabacco. (Opus 111 09 30252)



Opus 111's ultra-ambitious and acclaimed Vivaldi Edition rolls

on with the release of four tapping interpretations of half-a-dozen of the Venetian composer's chamber sonatas, pieces written to entertain and divert and recreated very much in that spirit by harpist/cellist Giorgio Tabacco and his ensemble L'Estre. The performance style here is marked by good taste and an innate feeling for the line and shape of Vivaldi's dance-based music.

Adams Road Movies; American Berserk, etc. Hind, Hodges, Josefowicz, Novacek. (Nonesuch 7559 79699-2)

Music "comfortably settles in a pulse groove" is how John Adams describes his

Road Movies, a perpetually mobile set of three pieces for violin and piano. The work's rhythmic insistence will appeal directly to fans of the Pulitzer Prize-winning composer's minimalist output, as will his early piano pieces China Gates and Phrygian Gates. This important Nonesuch release also contains the hypnotic Hallelujah Junction for two pianos, and the irresistible American Berserk, a schizophrenic miniature for piano composed in 2001.

Berlioz Les Nuits d'été; Ravel Cinq Mélodies, etc. Daniels; Ensemble Orchestral de Paris/Nelson. (Virgin Classics 545 646 2)

Counter-tenor Daniels continues his work to bring his voice type into the classical mainstream by recording Berlioz's song-cycle *Les Nuits d'été*, written long before male solos were taken seriously in the concert hall. The American singer's rich sound is well suited to these pieces, above all in *Le spectre de la rose* and *Au cimetièr*.

Glück

Orphée et Eurydice. Croft, Delunsch, Haroussou, etc. Les Musiciens du Louvre/Minkowski. (Archiv 471 582-2 (2CD)).

Marc Minkowski and his French team have prepared the way for their recording of Glück's most famous opera with complete sets

of the composer's *Armide* and *Iphigénie En Tauride*. The depth of their collective experience is evident in this youthful, highly expressive reading of the opera's 1776 Paris version, which sounds incredibly fresh and often totally wild.

Grieg

Piano Concerto; Symphonic Dances; Concert Overture 'In Autumn'. Giffey; RSNO/Engeset. (Naxos 8.557279).

As one of Naxos' key titles, released in conventional, DVD-A and SACD formats,

this title should stand out from the crowd in store thanks to its attractive slipcase packaging and heavy marketing emphasis on Grieg's evergreen Piano Concerto. Harvard Gimace's performance is

so sufficiently strong and distinct to set the budget label's new Grieg edition off in fine style.

Mahler Symphony No.3, etc. Royal Concertgebouw Orchestra/Chailly. (Decca 470 652-2 (2SACD)).

Universal's commitment to the SACD format returns huge artistic dividends in the latest instalment in Riccardo Chailly's cycle of the Mahler symphonies. The stereo and surround sound-quality of this hybrid both fall into the demonstration class, matching a performance that draws on Chailly's dramatic sense of the score and the great Mahler tradition of his Amsterdam orchestra. Press ads and the likelihood of five-star reviews should help this release at retail level.

Schubert

Sonata in B flat major, etc. Kissin. (RCA Red Seal 82876 59462 2).

Critics in the UK and the US have recently questioned whether Russian-born pianist Evgeny Kissin's musical development has crashed off the rails, unnerred by certain grand

Napster has a long, long way to go to match the extraordinary legacy left by HMV's chief

One man who shaped British retail

EDITORIAL MARTIN TALBOT



There can be no doubting the significance of the announcements of last Thursday.

While Napster unveiled one of the biggest launches yet in the move towards digital distribution, the UK music industry's most celebrated bricks-and-mortar retailer announced his retirement.

In with the new, out with the old? Not exactly, but the news of Brian McLaughlin's departure is certainly the end of one particular era. It is not the end of HMV – far from it, as the company prepares for its busiest year for new stores in its 80-year history – but it heralds the end of an extraordinarily successful and influential career in the music business.

It is easy to talk about the influence of famous artist managers and larger than life label executives who have shaped the British music scene. But retailers are rarely mentioned in the same breath.

Perhaps this is because we take what they do for granted. Indeed, it is only when Brian McLaughlin has left his full-time post at the end of this year that it will be truly possible to recognise what an impact he has had, running HMV in the UK, Europe and most recently globally for two decades.

When he started at the Co-op in Portsmouth in

1964 The Beatles were just out of the blocks, Elvis was barely half-way through his career, Led Zeppelin had not been formed and the Gallagher brothers had not even been born. Music retailing was about black vinyl, listening booths and sheet music.

Fast forward to the high-tech environment of glittering discs, listening posts downloading stations of today and it becomes clear what changes those four decades have seen.

Except McLaughlin has not just seen them, he has ushered them in. It is not overstating the case to suggest that this amiable, fun-loving, but steely Pompey fan is more responsible for changing the face of music retail in the UK than any other individual.

Not only has he helped build a company owning a handful of stores into the most-admired music retailer in the UK (and perhaps the world), but he has also made a huge contribution to the development of retail association Bard, not to mention charitable causes such as Nordoff-Robins.

Last week's launch of Napster UK is certainly significant. But that single service has a long way to go before it can claim the kind of impact on the UK market which McLaughlin can.

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Ludgate House, 245 Bucklers Road,
London SE1 9UR

The industry must redefine the term 'distribution'

VIEWPOINT HENRY SEMMENCE



Distribution traditionally focused on physical carriers only and recording contracts offered a full range of exploitation services.

In the "new world" of the music business, though, there is a growing need for a new definition of distribution as the function is expanding to incorporate the exploitation of all music rights – with physical distribution becoming just a part of the mix.

With unsustainable overheads and spiralling marketing spends resulting in the shrinkage and sometimes collapse of existing

range of channels – from online retailing, download sites and mobile entertainment content to sponsorship, brand partnering, compilations, neighbouring rights and synchronisation opportunities.

In addition to generating marketing opportunities, there is an important additional benefit in that the rights remain under the ownership and control of the rights owner. Consequently, there is less need for artists and labels to rely on the services offered by the traditional record business structures.

With such a wide range of management skills available, it is now possible to assemble a dedicated and focused team of experienced people around each artist, or individual release, to ensure that they can compete equally and be both successful and profitable.

To see how this new model is evolving, you only have to look at All Around The World's number one successes in the UK singles chart, Katie Melua in the albums chart, the success of the new Marillion single and album across Europe and Simply Red's enormous worldwide success.

Henry Semmence is managing director of full-service label management company Absolute Marketing and Distribution.

There is less need to rely on traditional business structures

businesses, the "new independents" are now looking at the alternatives, including fully-managed solutions to help them get to market and maximise their commercial revenues and business development opportunities.

As a result of these circumstances, there is an ever-increasing demand for much more hands-on and involved relationships.

Today, distribution companies need to be able to manage a diverse

How significant is Napster's arrival in the UK market?

The big question

Napster last week finally ended months of speculation by telling a watching nation it had launched its UK site. But, at this stage of the digital revolution, just how significant is the new service?

Paul Douglas, Editor, net magazine
"Napster's long-awaited launch in the UK is good news, as UK web users have been begging the record industry to provide a comprehensive, affordable music download service for years. But Napster's US service costs \$995 a month (about £560), while the UK service costs £995 a month. What's so different about the UK service that we should pay almost twice as much?"

Ted Cohen, senior vice president of EMI Music's digital development and distribution arm DJ
"Napster has proved over the past year that they are a world-class music service. Their arrival in the UK marketplace will provide British music fans with a convenient, innovative and legal way to enjoy a massive catalogue of great music."

Seth Jackson, VR Media marketing director
"Overall, Napster is on the right track, but it misses a few tricks here and there (as do most digital shops). It plays on its 'underground' heritage to such an extent that it actually misses

the point of what it is and who exactly it is aimed at."

Jon Davis, BMG director of new media

"Napster has a chance. Over the past six months we've seen our legitimate download sales grow and you would expect the introduction of new players to grow this further. Their offering and usability is good and we'll be supporting them all the way. The key will be their customer acquisition programme."

Steve Knott, HMV Europe managing director and Bard chairman

"There are a number of players in the market and it's a question of what the make-up is over the long term. In 10 years, the market may be different, but in five years or two years, who knows? The Bard view is that physical retailing is going to be the dominant channel for many years to come."

Mark Bjornsgaard, Resistance Media joint managing director

"The new Napster is to legitimise music services what Greece is to the Olympics. The birthplace of a classic, but unlikely to pull it off this summer."

Peter Thompson, Vital managing director

"It is positive and it keeps the momentum going on in what is an important area. But I hope people don't see it as an excuse to pull down the traditional route of High Street retail. There is room for both areas."

On the eve of an Ivors honour this week, **Lamont** Dozier talks about Berry Gordy, his new versions of Motown hits and his favourite current artists.

Quickfire

What made you decide on your new album Reflections Of......to reinterpret, mainly as ballads, some of the classic Motown songs you wrote for the likes of The Supremes and Four Tops? I was sitting around with some friends reminiscing about some of the songs and I mentioned a few of them were originally written in ballad style. Somebody suggested, 'Why don't you record a couple of the songs like that?' I did a couple of them as a test when I performed in Nashville and they went over so well I realised I was onto something. I reckon there's some four CDs of about 12 songs each, so I figure we will have a boxed-set of these re-arranged songs.

Outside the Motown stable, whose versions of your hits do you rate?

Jaymes Taylor's *How Sweet It Is* was always a favourite mine. And Vanilla Fudge's *You Keep Me Hangin' On* was a fun thing. I remember saying to Brian [Holland], 'Do you see what these guys have done to this song?' We were sort of laughing about it, but when we checked the chart it had gone to number one.

The album includes Where Did Our Love Go. The Supremes' breakthrough hit. But wasn't that originally offered to and rejected by The Marvelettes?

I didn't record it because they hated it. Gladys Horton didn't like it, but I took it upon myself to cut the track and she refused to do it. I said, 'Wait a minute, we've cut the track specifically for you' and she said, 'We don't do stuff like that. It will kill our career.' I was a little bit irate and at Motown if you cut something and it's not finished you get charged. So I looked at the bottom of the artist roster and there were The Supremes. But they said they hated it too. Because Mary and Florence had been talking about it with Gladys. But the attitude of the girls - like 'I'm special' - when we recorded it, especially Diana Ross, was just what the song needed.

The quality and prolific nature of your work in those days was incredible. In one session with The Supremes, didn't you cut You Keep Me Hangin' On, Love Is Here And Now You're Gone and You Can't Hurry Love, which all became US number ones?

We did that several times. When you wait to a session you had to have at least two songs before you recorded. A lot of the times we had three songs ready. I'll start rolling, it gathered and got bigger and bigger and the momentum and confidence kept growing. I felt I was 10ft off the ground with the ideas I came up with at the piano.

Just how much competition was there among the writers and artists?



I must say the writers and producers did not appreciate too much Holland Dozier Holland because we really dominated the releases of several of the artists. We closed off The Supremes, nobody else reached them, but they were given B-sides, but we got rate about that because we thought we should have had them because we simulated the whole situation with the A-side.

You left Motown in 1968, which resulted in a lawsuit for breach of contract from founder Berry Gordy and the formation of Invictus and Hot Wax.

We wanted to stretch out more. We felt we were just sitting there. We had gone as far as we could go and we'd got an offer from Capital and they wanted to sponsor a label for us and we took it. Leaving was the hardest thing in the world to do, it was scary for all of us and we took the plunge. The lawsuit was eventually settled in 1972, just as I decided I wanted to leave the Invictus and Hot Wax situation.

Have you, Brian and Eddie attempted to write together since? We lived that after the Motown 25 in 1983 and we did a few things with the Four Tops. It was all right, but a lot of water had passed under the bridge, we had moved on. We had created something in those 10 years before and that was that. It was in another place.

Now, of course, you're back where you started as an artist, producer and songwriter in your own right. I've always been a songwriter and producer so it wasn't that I needed to be in any team. But from 1982 to 1972 Lord knows we had the blessings of God and the music and everything on our side, a beautiful chemistry, but it was unfulfilled business for me and that's what I called this tour (Unfulfilled Business) because I just wanted to move on. I hate staying put. It's a fancy business, for me stagnant. It's a fancy business, for me stagnant. It's a fancy business, for me stagnant. It's a fancy business, for me stagnant. It's a fancy business, for me stagnant.

and write for other artists. I did a little bit of it (for myself) in the Seventies, but I never really got out there on the road and toured.

And do you see Berry Gordy much these days? I saw him for dinner near his house a couple of weeks ago. There's going to be a Motown museum in Detroit and they're bringing in a French architect to design the whole thing. We wanted to see what I thought about it.

Do you have any plans for a Motown musical? Yes. I think that community is looking forward to a Motown presentation on Broadway because there's a lot of drama in those songs and they lend themselves to the stage.

You're being honoured this Thursday at The Ivor Novello Awards. Why do you think Motown has remained so fondly in the hearts of the UK population? When I first came to England in 1977, I had that feeling it was another era, that of Detroit - the people and the way they live, there's some sort of connection there, a kind of kinship, England is my second home. I lived there for two-and-a-half years and worked with Alison Moyet, Simply Red and Boy George. I'm now going to be writing with Guy Chambers. We're just going to sit down and talk. He expressed a wish to work with me and we're going to make it happen and Boy George has asked me to write with him again.

And who of today's artists do you rate? Keith Jones. Just her whole delivery, her piano playing, her voice. It's nothing that we haven't heard back in the day, as they say, but timing wise it's just what people wanted and needed to hear. It was like music had been forgotten again with a new sound and new voice.

Lamont Dozier is to be honoured - along with Brian and Eddie Holland - with a lifetime award at this Thursday's Ivor Novello Awards.

DOOLEY'S DIARY



A leaving do like no other...

Remember where you heard it: You could have heard a pin drop as Brian McLaughlin announced his decision to retire at HMV's Marbella conference last Thursday. His announcement was greeted with his lighter moments, though. As well as thanking the HMV staff - who gave McLaughlin a standing ovation - he thanked the suppliers for their kindness over the years, 'even when I've beat the shit out of you for better terms'. McLaughlin also revealed that he had spent much of the afternoon calling friends in the business to tell them of his decision, including the former Polydor and Roadrunner MD Jimmy Devlin. Devlin asked McLaughlin to read out a message - 'Sorry I can't be there for your year-end awards and witness the suppliers trying to hide their delight'. McLaughlin wasn't the only man receiving tributes on the night, with 31-year veteran Graham Walker - former manager of HMV Oxford Street - also retiring. In addition, Steve Knott said tribute to Pinnacle managing director Tony Powell, who is to move to semi-retirement in July, switching to two days a week at the distributor. It is going to be a summer of celebrations for Pinnacle, with founder Steve Mason also getting wed. Napster's catalogue of 700,000 tracks is an awful lot to choose from, but for those vital acts missing it meant a subtle re-writing of music

history at the UK services launch last Thursday. The launch is a very important part of the soul of music. Its chairman and CEO Chris Gorog enthused as he highlighted the likes of The Clash, The Who and Eric Clapton. However, as with the catalogues of Napster and its rivals, The Beatles failed to rate a mention. The launch at London's Sketch featured an impressive animated opening, complete with a scene capturing music industry 'online music negotiations', depicted as a full-scale riot. Very, er, catchy...

Meanwhile, AIM CEO Alison Venham, who missed the launch because she was stuck at a DCMS meeting, would have been delighted to know her unused name badge stated she worked at Universal. Is there something you're not telling us Alison? If Napster started the day in the hallowed halls of Sketch it ended it down and dirty in the Boardroom. As in the following media director Jeff Smith manned the decks, new media types watched an acoustic set from The Raveonettes while The Buzzcocks also put in an appearance. While the mood was generally upbeat about Napster's entry to the UK market kick-starting the whole download shooting match, one label boss was heard to mutter: 'I tried to log on to Napster the other day, but our IT department said it was still blocked because it is an illegal site'. The ring-tones chart attracted column inches in the week-end. Look for the official story here in seven days' time. **The Mirror** got its wires crossed last week as a story linking Natalie Imbruglia with a new label being managed by Tedlar boss Jeremy Marsh. The truth is Natalie has simply transferred with Marsh to Virgin Goldsmith's new joint venture company with the major and Marsh has nothing to do with it. More than 30 years after her dad, Nick Drake was yesterday (Sunday) chosen to make his singles chart debut with Music part of a great run currently for Island which was expecting simultaneous Top 10 albums from Kazuo, Mario Winans, Gabriele and The Charlatans.



Four similar-looking Irish people with the same surname were last week trying to forestall the usual questions about how and where they all met by renewing their media acquaintances with a gig at the Station pub in west London's Latiner Road in front of 200 opinion-former types. Pictured left to right (back row) are Warner execs Nick Phillips, Damien Christian, Korla Daniall and Richard Hinkley

and (front row) Corps manager John Hughes, Caroline, Andrea, Siaron and Jim Corry and East West director of press Andy Hart. The band's fourth album Borrowed Heaven has shipped 180,000 copies ahead of its May 31 release, while first single Summer Sunshine was hovering just outside the Top Five on both the singles and airplay charts at the time of going to press.

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Week 21

TV & radio airplay p32 Cued up p36 New releases p38 Singles & albums p40

KEY RELEASES

ALBUMS

THIS WEEK
 Tori Amos The Scarlet Sessions (Sony);
 Felix Da Housecat Devin Dazzle...
 (Empire Norton); Avril Lavigne Under
 My Skin (Arista); The Open The Silent
 Hours (Polydor); Nick Drake Made To
 Love Magic (Island); Kevin Lyttle Kevin
 Lyttle (Atlantic);

MAY 31
 R1 Harvey Huh Huh (Island); Lamb
 Best Of (Fontana); The Corrs Borrowed
 Heaven (Atlantic); Camron tbc (Def
 Jam/Mercury); Sarah Connor Sarah
 Connor (Sony); The Calling 2 (BMG);
 Kristian Leontiou Some Day Soon
 (Polydor); Kurt Nilsen 1 (BMG);

JUNE 7
 Supergrass is 10: Best Of '94-'04
 (Parlophone); Faithless No Roots
 (Cherry/Arista); Kanye West tbc (Def
 Jam/Mercury); Peter Andre tbc
 (EastWest); Sonic Youth Sonic Nurse
 (Polydor); Hope Of The States The Lost
 Riders (Virgin); Deepest Blue Late
 September (Open); The Datsums Outta
 Sight Outta Mind (V2);

SINGLES

THIS WEEK
 Kelis Trick Me (Virgin); The Vines
 Wining Days (Heavenly); Ewanescence
 Everybodys Fool (Wind-Up/Epic);
 Deepest Blue Is It A Sin (Datal);
 Supergrass Kiss Of Life (Parlophone); V
 Blood Sweat & Tears (Universal); Sarah
 Connor Bounce (Sony Music); Kelis Trick
 Me (Virgin); Kristian Leontiou Story Of
 My Life (Polydor); The Offspring (Can't
 Get My Head Around You (Sony Music);

MAY 31
 Faithless... Mass Destruction (Cherry/
 Arista); The Beastie Boys Check Your
 Head (Capitol); VS Call U Sexy (Innocent);
 Jessica Simpson With You (Columbia);
 Peter Andre Incania (EastWest); D-Side
 Puhini Me Out (BlackSt/Ede/WEA);
 Emma Bunton Crickets Sing For
 Anamara (Polydor); The Datsums
 Broken My Thumb (V2); Lemar No
 Pressure (Sony Music); Stacie Orrico I
 Could Be The One (Virgin);

KEY MUSIC WEEK ONLINE

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

The Market

UK apes US urban suit

Alan Jones

A record tally of nine artists who have had a grand total of 22 #1s between them issued new albums or compilations last week - and they were all unable to unseat incumbent chart-toppers Keane, whose Hopes And Fears set stood firm, with second week sales of 79,576. That is nearly 5,000 more sales than Morrissey's, You Are The Quarry, which was ahead on midweek sales flashes but flagged at the weekend, thus depriving Morrissey of the chance of hoisting his career tally of number 1 artists to five. The other former 1 artists to settle for less than this week, and their debut positions: Ash (5), Alanis Morissette (6), Gabrielle (10), The Charlatans (13), Graham Coxon, who topped the chart five times as a member of Blur (9), Diana Ross & The Supremes (26), Lenny Kravitz (74) and James Horner, whose latest soundtrack (Troy) arrives at 127.

Despite the release of new albums by so many familiar favourites, album sales last week topped at 2,177,613 - not just their lowest level of the year, but also their lowest level at any time since Week 38 of 2003 (last September) - in other words, 35 weeks ago. Compared to the same week last year, sales were down more than 4% last week.

Meanwhile, singles sales topped a 13 week low, coming



So Urbane: Nick Drake charts a posthumous number 32 hit single with Magic

in at just 475,814, despite a fairly strong slew of new releases. More remarkably, the entire top five is made up of urban singles for the first time in chart history, with Frankie and Edmon both registering (holds over at number 1 and 2), Cassidy checking in at 3, The 411 debuting at 4 and Christina Milian slipping a notch to 5. The US Hot 100's top tier has long since been an urban stronghold and for the top five here to be all urban there is no longer news - although, ironically, it's not all urban this week, with rockers Hoodabank taking fifth place behind Mario Winans, Beyonce and two singles by Usher.

Two new entries to the singles chart this week were triggered by

30th anniversaries - one good, one bad. Abba's 1974 Eurovision triumph is marked by the re-release of maiden chart-topper Waterlo, which debuts at 20, while the increasingly legendary Nick Drake - who died prematurely in 1974 - charts with his first ever single, a newly assembled version of a song called Magic, which makes its bow at 32. Both are available on 7-inch as well as compact disc, and help the 7-inch share of the market to a new eight year high of 2.5813%, narrowly beating the 2.8663% high it reached a fortnight ago. The Abba single tops the 7-inch chart, with Drake second, PJ Harvey fifth and The Others sixth - all with new entries.

FAST CHART

SINGLES

NUMBER ONE
 FRANKIE FURB (F U R I G H T B A C K)
 AATW
 Down 36% week-on-week to 49,462 sales but Frankie's FLURB holds a still significant 67% lead over runner-up, inspiration and (some say) former boyfriend Emancipator.

ARTIST ALBUMS

NUMBER ONE
 KEANE HOPES AND FEARS Island
 Trailing Morrissey right through the week, Keane's debut album Hopes And Fears snatched a second week at #1 by virtue of selling 10,205 copies on Saturday, against Morrissey's 12,777 tally to turn a deficit of 947 into a victory by a margin of 4,581 sales.

COMPILATION ALBUMS

NUMBER ONE
 NOW 57 Virgin/EMI/UMTV
 A surprisingly small 36% decline earns Now! 57 a seventh straight week at #1 by virtue of selling 10,205 copies on Saturday, against Morrissey's 12,777 tally to turn a deficit of 947 into a victory by a margin of 4,581 sales.

RADIO AIRPLAY

NUMBER ONE
 NATASHA BEMINGFIELD SINGLE
 Phonogenic/BMG
 Tash takes the title, completing a 72-33-31-28-13-10-5 ascent. Single topped the 2,000 spins tally last week for the first time with 71 plays from Core 58 from 107.6 Juice FM and 48 from Vibe 105.10M providing its largest spin tally. In terms of audience, 29 plays from Radio One and 39 from Heart FM are its trump cards, making contributions of 35.81% and 6.64%, respectively.

VINYL ALBUMS

NUMBER ONE
 TIESTO Just Be Nebula
 Morrissey's failure to top the overall album chart was repeated on the vinyl album chart, where his You Are The Quarry album finishes its runner-up to trance star Tiesto's Just Be album, ending up 33% in arrears on black plastic despite the fact that across all formats, Morrissey's album sold 18 times more.

MARKET INDICATORS

| SINGLES | ALBUMS | COMPILATIONS |
|--------------------------------------|--------------------------------------|--------------------------------------|
| Sales versus last week: -6.8% | Sales versus last week: -2.6% | Sales versus last week: -7.7% |
| Year to date versus last year: -9.8% | Year to date versus last year: +0.9% | Year to date versus last year: +1.1% |
| Market shares | Market shares | Market shares |
| BMG 28.0% | Universal Island 20.5% | BMG 26.2% |
| AATW 13.1% | Polydor 10.5% | Universal TV 25.1% |
| Sony Music 13.0% | BMG 10.5% | WSM 10.9% |
| East West 8.4% | WEA London 9.8% | BMG 9.3% |
| Universal Island 7.8% | Sanctuary 8.6% | Ministry of Sound 5.3% |

THE BIG NUMBER: -19.8%

Compilations' share of the albums market fell to 19.8% last week - it has not fallen below 20% for 31 weeks.

| RADIO AIRPLAY | UK SHARE |
|-----------------|--|
| Market shares | Origin of singles sales (the 75% UK/27.9%) |
| BMG 26.2% | US: 33.3% Other: 40.1% |
| Polydor 15.2% | Origin of albums sales (the 73% UK/22.0%) |
| Island 11.5% | US: 42.7% Other: 5.3% |
| Sony Music 9.7% | |
| East West 7.8% | |

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TV Airplay Chart

| Pos | Artist | Title | Label | Wk |
|-----|---------------------------------------|----------------------------|----------------------|-----|
| 1 | KELIS | TRICK ME | VERBENA | 483 |
| 2 | BRITNEY SPEARS | EVERYTIME | JIVE | 461 |
| 3 | FRANKEE FURB (F U RIGHT BACK) | | JIVE | 396 |
| 4 | THE RASMUS IN THE SHADOWS | | UNIVERSAL | 391 |
| 5 | D-12 | MY BAND | INTERSCOPE/REPLY | 384 |
| 6 | EAMON F**K IT (I DON'T WANT YOU BACK) | | JIVE | 380 |
| 7 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/UNIVERSITY | 330 |
| 8 | OUTKAST | ROSES | ARISTA | 326 |
| 9 | LINKIN PARK | BREAKING THE HABIT | WARNER BROS | 311 |
| 10 | MAROON 5 | THIS LOVE | OCTONING | 308 |
| 11 | AVRIL LAVIGNE | DON'T TELL ME | ARISTA | 307 |
| 12 | THE STREETS | FIT BUT YOU KNOW IT | LOOKED GOOD | 295 |
| 13 | ANASTACIA | LEFT OUTSIDE ALONE | EPIC | 292 |
| 14 | THE 411 | ON MY KNEES | SONY | 287 |
| 15 | NATASHA BEDINGFIELD | SINGLE | PHONOGRAM/SYG | 283 |
| 16 | THE CALLING | OUR LIVES | BMG | 274 |
| 17 | SCISSOR SISTERS | LAURA | POLOGY | 272 |
| 18 | BEASTIE BOYS | CH-CHECK IT OUT | CAPITOL | 272 |
| 19 | USHER FEAT. LILJON & LUDACRIS | YEAH | ARISTA | 265 |
| 20 | MARIO WINANS/ENYA/P DIDDY | I DON'T WANNA KNOW | ISLAND | 258 |
| 21 | BRITNEY SPEARS | TOXIC | JIVE | 256 |
| 22 | USHER BURN | | ARISTA | 250 |
| 23 | FAITHLESS | MASS DESTRUCTION | CHERRY/ARISTA | 233 |
| 24 | KEANE | EVERYBODY'S CHANGING | ISLAND | 223 |
| 25 | CASSIDY FEAT. R. KELLY | HOTEL | J | 204 |
| 26 | JAY-Z | 99 PROBLEMS | BECA/HELLA/MERCUY | 202 |
| 27 | PETER ANDRE | INSANTIA | EAST WEST | 191 |
| 28 | MORRISSEY | IRISH BLOOD, ENGLISH HEART | ATLANTIC | 185 |
| 29 | THE CORRS | SUMMER SUNSHINE | PARLOPHONE | 182 |
| 30 | CHINGY | ONE CALL AWAY | INTERLOUIS | 180 |
| 31 | ASH ORPHEUS | | ROKER/INNER | 177 |
| 32 | SLIPKNOT | DUALITY | VERBENA | 176 |
| 33 | STACIE ORRICO | I COULD BE THE ONE | SPIN/STUDIO | 171 |
| 34 | 2PLAY | IT CAN'T BE RIGHT | | 164 |
| 35 | MUSE | SING FOR ABSOLUTION | DEF JAM/REPLY | 152 |
| 36 | FRANZ FERDINAND | MATINEE | DEF JAM/UNIVERSITY | 146 |
| 37 | HOOBASTANK | THE REASON | ELECTRA | 142 |
| 38 | JET | ARE YOU GONNA BE MY GIRL | | 141 |
| 39 | SPECIAL | COME WITH ME | ALL AROUND THE WORLD | 138 |
| 40 | BRANDY FEAT. KAYNE WEST | TALK ABOUT LOVE | REPUBLIC/ARTIST | 138 |

Music Control UK compiled from data gathered from BBC's Top 40 to May 2004 to 21:00 on 22 May 2004. The TV airplay chart is compiled based on airplay in following stations: MTV, MTV2, MTV Classic, MTV HD, MTV Base, MTV, The Box, Smash Hits, Kiss, Magic, Q and Planet.

An all female top 3 - Kelis leads the pack while Outkast's Roses steep ascent bodes well for its single release.

THE BOX NUMBER ONE
Britney Spears
Everytime
HIGHEST CLIMBER
Morrissey Irish Blood, English Heart
HIGHEST NEW ENTRY
Sade Jackson All We (Don't Stop)

MTV NUMBER ONE
Avril Lavigne Don't Tell Me
HIGHEST CLIMBER
The Killers Mr Brightside
HIGHEST NEW ENTRY
Portabella Covered In Park

KERRANG! NUMBER ONE
Slipknot Duality
HIGHEST CLIMBER
Vivette Revolver
HIGHEST NEW ENTRY
Black 132 Down

MTV 2 NUMBER ONE
Beastie Boys Ch-Check It Out
HIGHEST CLIMBER
The Ordinary Boys
HIGHEST NEW ENTRY
Pink Graze The Pink Graze

KISS TV NUMBER ONE
Franke Furb (F U Right Back)
HIGHEST CLIMBER
Chingy One Call Away
HIGHEST NEW ENTRY
Beastie Man On

MTV BASE NUMBER ONE
Chingy One Call Away
HIGHEST CLIMBER
Cassidy Feat The One
HIGHEST NEW ENTRY
Public Enemy La La

SMASH HITS! NUMBER ONE
Britney Spears
Everytime
HIGHEST CLIMBER
Outkast Roses
HIGHEST NEW ENTRY
Sade Mark The Sun Has Come Your Way

VH-1 NUMBER ONE
Anastacia Left Outside Alone
HIGHEST CLIMBER
Maroon 5 This Love
HIGHEST NEW ENTRY
Helicopter Girl Angel City

MTV MOST PLAYED

| Pos | Artist | Title | Label |
|-----|---------------------------------------|----------------------|------------------|
| 1 | AVRIL LAVIGNE | DON'T TELL ME | ARISTA |
| 2 | EAMON F**K IT (I DON'T WANT YOU BACK) | | JIVE |
| 3 | THE STREETS | FIT BUT YOU KNOW IT | LOOKED GOOD |
| 4 | THE RASMUS IN THE SHADOWS | | UNIVERSAL |
| 4 | NATASHA BEDINGFIELD | SINGLE | PHONOGRAM/SYG |
| 6 | KELIS | TRICK ME | VERBENA |
| 6 | ASH ORPHEUS | | INTERLOUIS |
| 6 | D-12 | MY BAND | INTERSCOPE/REPLY |
| 6 | FRANZ FERDINAND | MATINEE | DEF JAM |
| 6 | KEANE | EVERYBODY'S CHANGING | ISLAND |

THE BOX MOST PLAYED

| Pos | Artist | Title | Label |
|-----|---------------------------------------|---------------|--------------------|
| 1 | FRANKEE F U RIGHT BACK | | JIVE |
| 1 | BRITNEY SPEARS | EVERYTIME | JIVE |
| 1 | KELIS | TRICK ME | VERBENA |
| 3 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/UNIVERSITY |
| 3 | AVRIL LAVIGNE | DON'T TELL ME | ARISTA |
| 6 | THE RASMUS IN THE SHADOWS | | UNIVERSAL |
| 6 | EAMON F**K IT (I DON'T WANT YOU BACK) | | JIVE |
| 8 | MAROON 5 | THIS LOVE | OCTONING |
| 9 | D-12 | MY BAND | INTERSCOPE/REPLY |
| 10 | USHER BURN | | ARISTA |

KERRANG! MOST PLAYED

| Pos | Artist | Title | Label |
|-----|---------------------------|-------------------------|----------------------------|
| 1 | SLIPKNOT | DUALITY | ROKER/INNER |
| 2 | VIVETTE | REVOLVER SLITHER | BMG |
| 3 | LINKIN PARK | BREAKING THE HABIT | WARNER BROS |
| 4 | THE RASMUS IN THE SHADOWS | | UNIVERSAL |
| 5 | HOLE | CELEBRITY SKIN | GEFFEN |
| 5 | THE DARKNESS | I BELIEVE IN A THING... | WIPAC/DESTRUCTION/ATLANTIC |
| 7 | SYSTEM OF A DOWN | CHOP SUEY | COLUMBIA |
| 8 | COOL CHARLOTTE | THE ANTHEM | FINE |
| 9 | QUEENS OF THE STONE AGE | NO ONE KNOWS | INTERSCOPE/REPLY |
| 10 | HOUSE OF PAIN | JUMP AROUND | ALL RECORDS |

MTV2 MOST PLAYED

| Pos | Artist | Title | Label |
|-----|-----------------|-----------------------------------|-------------------|
| 1 | BEASTIE BOYS | CH-CHECK IT OUT | CAPITOL |
| 2 | THE KILLERS | MRS BURGESS | LEZARD KING |
| 3 | MUSE | SING FOR ABSOLUTION | DEF JAM/REPLY |
| 4 | ASH ORPHEUS | | INTERLOUIS |
| 5 | FRANZ FERDINAND | MATINEE | DEF JAM |
| 6 | THE STROKES | KEPTILA | ROKER/INNER |
| 7 | SNOW PATROL | CHOCOLATE | INTERSCOPE/REPLY |
| 8 | THE WALKMEN | THE RAT | RECORD COLLECTION |
| 9 | BRAND NEW | THE QUIET THINGS THAT KNOW ONE... | DEF JAM |
| 10 | THE DARKNESS | BLACKEN MY THUMB | WIPAC/SOUNDWAVE |

MTV BASE MOST PLAYED

| Pos | Artist | Title | Label |
|-----|---------------------------|--------------------|--------------------|
| 1 | CHINGY | ONE CALL AWAY | INTERLOUIS |
| 2 | MARIO WINANS/ENYA/P DIDDY | I DON'T WANNA KNOW | ISLAND |
| 3 | KELIS | TRICK ME | VERBENA |
| 3 | CASSIDY FEAT. R. KELLY | HOTEL | J |
| 5 | ALICIA KEYS | I AIN'T GOT YOU | J |
| 5 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/UNIVERSITY |
| 7 | JAGGED EDGE | WHAT'S IT LIKE | COLUMBIA |
| 8 | JOE FEAT. G-UNIT | RIDE WITH U | JIVE |
| 8 | METHOD MAN/B-RHYMES | WHAT'S HAPPENIN' | DEF JAM/UNIVERSITY |
| 10 | K WESLEY JOHNSON | ALL FALLS DOWN | BECA/HELLA/MERCUY |



19. Usher
After 10 weeks in the Top 10, including a stall at number 1, Usher's 'Yeah!' dives 6-19 - but that's only because TV programmers have switched their attention to follow-up Burn, which offers its predecessor's decline by catapulting 74-22. It was added by both Flavour and TMF last week, while top supporters were KISS TV (22 plays), The Hits (6/7) and The Box (5/6). Burn also jumps 79-41 on the radio airplay chart.



28. Morrissey
After an absence of six years, radio did not exactly rush to embrace Morrissey's Irish Blood, English Heart single, which reached only 182 on the radio airplay chart despite its 3 sales chart success. TV has been kinder to Muzza, and the video for the single enjoyed an upsurge in support last week, moving 40-28 on the TV airplay chart as a result. The largest contribution to its tally of 187 plays, VH2 played the video 20 times.

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

A gradual climb to number one, Natasha Bedingfield's Phonogenic/BMG debut finally makes it to the top spot, while Maroon 5 spend another week playing second fiddle.

The UK Radio Airplay

RADIO ONE

| Pos | LAST WEEK | ARTIST | TITLE | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK |
|-----|---------------------------|---------------------------------------|-------------------------|---------------------------|------|------|----------------|------|------|----------------|------|
| 1 | 9 | KELIS | TRICK ME | VEGAS | 23 | 32 | 2595 | 1 | 2 | 1 | 1 |
| 2 | 23 | CASSIY FEAT. R.KELLY | HOTEL | ATLANTIC | 16 | 31 | 2534 | 2 | 4 | 2 | 2 |
| 3 | 2 | NATASHA BEDINGFIELD | SINGLE PHONOGENIC/BMG | 11 | 29 | 2323 | 3 | 5 | 3 | 3 | 3 |
| 4 | 7 | KEANE | EVERYBODY'S CHANGING | ATLANTIC | 21 | 29 | 2590 | 4 | 1 | 5 | 29 |
| 5 | 18 | JET ARE YOU GONNA BE MY GIRL | ELECTRA | 18 | 29 | 3510 | 5 | 2 | 6 | 7 | 10 |
| 6 | 5 | JAY-Z | 99 PROBLEMS | ROCA/ATLANTIC/REPLY | 29 | 28 | 2032 | 6 | 10 | 9 | 4 |
| 7 | 18 | THE 411 | ON MY KNEES | SONY | 30 | 28 | 2038 | 7 | 15 | 5 | 4 |
| 8 | 23 | BEASTIE BOYS | CH-CHACK! IT OUT | CAPTOL | 16 | 27 | 1364 | 8 | 11 | 5 | 5 |
| 9 | 7 | THE RASMIUS | IN THE SHADOWS | UNIVERSAL | 24 | 23 | 1340 | 9 | 3 | 10 | 7 |
| 10 | 1 | ASB | ORPHEUS | HYPERDUCK | 31 | 23 | 1303 | 10 | 34 | 4 | 0 |
| 11 | 20 | K WESLEY JOHNSON | ALL FALLS DOWN | ROCA/ATLANTIC/REPLY | 17 | 22 | 1191 | 11 | 6 | 11 | 2 |
| 12 | 0 | SISTER SISSERS | LAURA | REVERBY | 10 | 21 | 1036 | 12 | 30 | 18 | 59 |
| 13 | 11 | THE STREETS | FIT BUT YOU KNOW IT | LOOKED GOOD | 22 | 19 | 1325 | 13 | 36 | 30 | 59 |
| 14 | 0 | FATLASS | MASS DESTRUCTION | CHERRYBLOSSOM | 33 | 19 | 999 | 14 | 13 | 34 | 20 |
| 15 | 6 | D-12 | MY BAND INTERPOLPOLYDOR | 28 | 18 | 3042 | 15 | 27 | 14 | 20 | 25 |
| 16 | 11 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/UNIVERSITY | 22 | 17 | 3219 | 16 | 21 | 14 | 20 |
| 17 | 9 | KRISTIAN LEONTIOU | STORY OF MY LIFE | POLYDOR | 23 | 17 | 3064 | 17 | 35 | 30 | 59 |
| 18 | 13 | AVRIL LAVIGNE | DON'T TELL ME | ARISTA | 20 | 17 | 3022 | 18 | 27 | 3 | 0 |
| 19 | 26 | LOSTPROPHETS | WAKE UP (MAKE A MOVE) | VEGAS/SONY | 15 | 17 | 3152 | 19 | 9 | 30 | 34 |
| 20 | 6 | DEEPST BLUE | IS IT A SIN | OPERA/IMPRESARIO OF SOUND | 19 | 16 | 3065 | 20 | 24 | 3 | 0 |
| 21 | 3 | EAMON F*CK IT (I DON'T WANT YOU BACK) | JIVE | 30 | 16 | 3062 | 21 | 31 | 3 | 1 | 1 |
| 22 | 10 | USHER FEAT. LILJON & LUDCRIS | YEAH | ARISTA | 18 | 16 | 3036 | 22 | 40 | 2 | 6 |
| 23 | 20 | SUPERGRASS | KISS OF LIFE | RESONANCE | 17 | 16 | 3076 | 23 | 32 | 14 | 19 |
| 24 | 14 | FRANZ FERDINAND | WATLINE | SONO | 20 | 16 | 3105 | 24 | 20 | 18 | 59 |
| 25 | MARIO WINANS/ENYA/P DIDDY | I DON'T WANNA KNOW | ISLAND | 15 | 15 | 3187 | 25 | 32 | 14 | 19 | |
| 26 | JURICO VRIES | FEAT. ANDREA BRITTON | TAKE MY HAND | SONY | 8 | 15 | 3113 | 26 | 18 | 16 | 19 |
| 27 | JAY-Z | 99 PROBLEMS | ROCA/ATLANTIC/REPLY | 29 | 15 | 3113 | 27 | 32 | 14 | 19 | |
| 28 | JAY-Z | 99 PROBLEMS | ROCA/ATLANTIC/REPLY | 29 | 15 | 3113 | 28 | 32 | 14 | 19 | |
| 29 | JAY-Z | 99 PROBLEMS | ROCA/ATLANTIC/REPLY | 29 | 15 | 3113 | 29 | 32 | 14 | 19 | |
| 30 | JAY-Z | 99 PROBLEMS | ROCA/ATLANTIC/REPLY | 29 | 15 | 3113 | 30 | 32 | 14 | 19 | |

GET MUSIC WEEK ONLINE

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SNAP SHOT



South Londoner Taz is building on strong special-cast interest with his forthcoming single *Contain Me*, which was last week added to Radio One's *Clist* following strong support from *J4*.

Whitley and Zane Lowe. The 23-year-old, who is signed to Def Jam/Reprise, releases his self-produced debut album, *Analyze*. This, two weeks after the single on June 23, he looks

set to become one of the key urban releases of the summer, and is likely to ensure that Taz takes the natural step forward from the vibrant underground scene which has

supported Dizzee Rascal and other of the UK's hip-hop acts over the past 18 months. BBC 1Xtra head of music George Ergatoulis says Taz's debut is "the best urban album to come out of the UK in years".

NUMBER ONES

BEAT
Rascal
Nile Rodgers
DREAM
The Rasmus

IMAGINE FM
Jays Shere Super
Dapper Love
LINES FM
Maroon 5 This Love
NFFM 103.4
Maroon 5 This Love
MIX 96

Natasha Bedingfield
Singles
REAL RADIO
Scotland
Anastacia Left
Outside Alone
SIGNAL ONE
Keane Everybody's

NUMBER ONES
BELFAST CITY
BEAT
DREAM 100FM
Renaissance
EAMON F*CK IT
IMAGINE FM

The Rasmus In The
Shadows
LINES FM
Peter Andre
MARIO WINANS/ENYA/P
DIDDY
Renaissance
Don't Wanna Know
MIX 96

Deepest Blue It's A
Sin
REAL RADIO
SCOTLAND
Christina Milian Dip
It Low
SIGNAL ONE
G Michael Flatley

RADIO TWO

| Pos | LAST WEEK | ARTIST | TITLE | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK |
|-----|-----------|-------------------|-------------------------------|---------------------|------|------|----------------|------|------|----------------|------|
| 1 | 4 | DIANA KRALL | NARROW DAYLIGHT | VEGAS | 18 | 18 | 1864 | 1 | 2 | 1 | 1 |
| 2 | 7 | KRISTIAN LEONTIOU | STORY OF MY LIFE | POLYDOR | 23 | 18 | 1864 | 2 | 3 | 2 | 2 |
| 3 | 2 | JAY-Z | 99 PROBLEMS | ROCA/ATLANTIC/REPLY | 29 | 18 | 1864 | 3 | 4 | 3 | 3 |
| 4 | 1 | THE CORRS | SUMMER SUNSHINE | ATLANTIC | 21 | 18 | 1864 | 4 | 1 | 5 | 29 |
| 5 | 1 | STING | STOLEN CAR (TAKE ME DANCING) | ADM/POLYDOR | 21 | 18 | 1864 | 5 | 2 | 6 | 7 |
| 6 | 8 | JOSH RITTER | HELLO STARLING (SNOW IS GONE) | SONO | 18 | 18 | 1864 | 6 | 10 | 9 | 4 |
| 7 | 11 | RON SEXSMITH | NOT ABOUT TO LOSE | NETHERLANDS/REPLY | 18 | 18 | 1864 | 7 | 18 | 16 | 19 |
| 8 | 0 | HELICOPTER GIRL | ANGEL CITY | ROCA/ATLANTIC/REPLY | 18 | 18 | 1864 | 8 | 24 | 18 | 59 |
| 9 | 14 | BETH NIELSON | CHAPMAN TRYING TO LOVE YOU | SARABAND | 18 | 18 | 1864 | 9 | 25 | 30 | 59 |
| 10 | 0 | MAROON 5 | THIS LOVE | OCASION/BMG | 18 | 18 | 1864 | 10 | 35 | 30 | 59 |

GALAXY

| Pos | LAST WEEK | ARTIST | TITLE | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK |
|-----|-----------|------------------------------|---------------------------------|---------------------|------|------|----------------|------|------|----------------|------|
| 1 | 2 | USHER FEAT. LILJON & LUDCRIS | YEAH | ARISTA | 18 | 18 | 1864 | 1 | 3 | 1 | 1 |
| 2 | 1 | DIANA KRALL | NARROW DAYLIGHT | VEGAS | 18 | 18 | 1864 | 2 | 4 | 2 | 2 |
| 3 | 7 | MARIO WINANS/ENYA/P DIDDY | I DON'T WANNA KNOW | ISLAND | 15 | 18 | 1864 | 3 | 1 | 5 | 29 |
| 4 | 1 | D-12 | MY BAND | INTERPOLPOLYDOR | 28 | 18 | 1864 | 4 | 2 | 6 | 7 |
| 5 | 13 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/UNIVERSITY | 22 | 18 | 1864 | 5 | 1 | 5 | 29 |
| 6 | 1 | KANYE WEST | THROUGH THE WIRE | ROCA/ATLANTIC/REPLY | 29 | 18 | 1864 | 6 | 11 | 5 | 29 |
| 7 | 1 | JAY-Z | CHASER BLOWN UP (WITH HER LOVE) | JIVE | 30 | 18 | 1864 | 7 | 1 | 5 | 29 |
| 8 | 7 | NARCOTIC THRUST | LIKE IT | FREEDOM | 21 | 18 | 1864 | 8 | 1 | 5 | 29 |
| 9 | 1 | SHODICE | PIMPS S'NINNY | SONY | 30 | 18 | 1864 | 9 | 1 | 5 | 29 |
| 10 | 13 | SHAPESHIFTERS | LOKAS THEME | POSITION | 21 | 18 | 1864 | 10 | 1 | 5 | 29 |

NUMBER ONES

BEAT
Rascal
Nile Rodgers
DREAM
The Rasmus

IMAGINE FM
Jays Shere Super
Dapper Love
LINES FM
Maroon 5 This Love
NFFM 103.4
Maroon 5 This Love
MIX 96

Natasha Bedingfield
Singles
REAL RADIO
Scotland
Anastacia Left
Outside Alone
SIGNAL ONE
Keane Everybody's

NUMBER ONES
BELFAST CITY
BEAT
DREAM 100FM
Renaissance
EAMON F*CK IT
IMAGINE FM

The Rasmus In The
Shadows
LINES FM
Peter Andre
MARIO WINANS/ENYA/P
DIDDY
Renaissance
Don't Wanna Know
MIX 96

Deepest Blue It's A
Sin
REAL RADIO
SCOTLAND
Christina Milian Dip
It Low
SIGNAL ONE
G Michael Flatley

VIBE 101

| Pos | LAST WEEK | ARTIST | TITLE | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK |
|-----|-----------|---------------------------------------|-----------------------------|----------------------|------|------|----------------|------|------|----------------|------|
| 1 | 1 | USHER FEAT. LILJON & LUDCRIS | YEAH | ARISTA | 18 | 18 | 1864 | 1 | 2 | 1 | 1 |
| 2 | 2 | 2PLAY | IT CAN'T BE RIGHT | 2P5/UNIVERSAL | 23 | 18 | 1864 | 2 | 3 | 2 | 2 |
| 3 | 3 | TWISTA | SLOW JAMZ | ATLANTIC | 16 | 18 | 1864 | 3 | 4 | 3 | 3 |
| 4 | 3 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/UNIVERSITY | 22 | 18 | 1864 | 4 | 1 | 5 | 29 |
| 5 | 8 | EAMON F*CK IT (I DON'T WANT YOU BACK) | JIVE | 30 | 18 | 1864 | 5 | 2 | 6 | 7 | |
| 6 | 1 | G UNIT | WANNA GET TO KNOW YOU | GUINTEPERSPECTIVE | 18 | 18 | 1864 | 6 | 2 | 3 | 3 |
| 7 | 2 | LMC VUZ | TAKE ME TO THE CLOUDS ABOVE | ALL AROUND THE WORLD | 18 | 18 | 1864 | 7 | 11 | 5 | 29 |
| 8 | 11 | SUCARBABS | IN THE MIDDLE | ISLAND | 18 | 18 | 1864 | 8 | 9 | 5 | 29 |
| 9 | 8 | 50 CENT | I CAN'T | INTERPOLPOLYDOR | 28 | 18 | 1864 | 9 | 1 | 5 | 29 |
| 10 | 11 | BEYONCE NAUGHTY GIRL | COLUMBIA | 18 | 18 | 1864 | 10 | 1 | 5 | 29 | |

CHRYSALIS GROUP

| Pos | LAST WEEK | ARTIST | TITLE | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK | LAST | WEEKS ON CHART | PEAK |
|-----|-----------|---------------------------------------|--------------------|---------------------|------|------|----------------|------|------|----------------|------|
| 1 | 3 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/UNIVERSITY | 22 | 18 | 1864 | 1 | 3 | 1 | 1 |
| 2 | 1 | MARIO WINANS/ENYA/P DIDDY | I DON'T WANNA KNOW | ISLAND | 15 | 18 | 1864 | 2 | 4 | 2 | 2 |
| 3 | 7 | USHER FEAT. LILJON & LUDCRIS | YEAH | ARISTA | 18 | 18 | 1864 | 3 | 2 | 3 | 3 |
| 4 | 8 | TWISTA | SLOW JAMZ | ATLANTIC | 16 | 18 | 1864 | 4 | 1 | 5 | 29 |
| 5 | 4 | D-12 | MY BAND | INTERPOLPOLYDOR | 28 | 18 | 1864 | 5 | 2 | 6 | 7 |
| 6 | 11 | KELIS | TRICK ME | VEGAS | 23 | 18 | 1864 | 6 | 11 | 5 | 29 |
| 7 | 1 | BEYONCE NAUGHTY GIRL | COLUMBIA | 18 | 18 | 1864 | 7 | 1 | 5 | 29 | |
| 8 | 1 | KANYE WEST | THROUGH THE WIRE | ROCA/ATLANTIC/REPLY | 29 | 18 | 1864 | 8 | 1 | 5 | 29 |
| 9 | 12 | THE 411 | ON MY KNEES | SONY | 30 | 18 | 1864 | 9 | 1 | 5 | 29 |
| 10 | 6 | EAMON F*CK IT (I DON'T WANT YOU BACK) | JIVE | 30 | 18 | 1864 | 10 | 1 | 5 | 29 | |

NUMBER ONES

BEAT
Rascal
Nile Rodgers
DREAM
The Rasmus

IMAGINE FM
Jays Shere Super
Dapper Love
LINES FM
Maroon 5 This Love
NFFM 103.4
Maroon 5 This Love
MIX 96

Natasha Bedingfield
Singles
REAL RADIO
Scotland
Anastacia Left
Outside Alone
SIGNAL ONE
Keane Everybody's

ALSO OUT
THIS WEEK
SINGLES

The Bronx: Falco
Alman: Wright
The Holiday Plan:
Storkey/Sarahba
Olsami
Lily Savage: Csi

Ching (Cheque 12)
(Guns N'
Albums
Shiraghi Daly
Beautiful View
(Polydor)
Hiccupper Get
Voodoo Chic
(J&M/Karma)

Melody Club: Music
Machete (Virgin)

Records released 07.06.04

SINGLE OF THE WEEK

Kanye West
All Falls Down

Roc-A-Fella 9662669
The rap producer of the year delivers one of the strongest cuts from the rap album of the year so far. With Syleena Johnson singing the hook (it was originally a Lauryn Hill sample but she refused to clear it) this has strong lyrics, a rousing melody and musical production. With strong support from the likes of Radio One, Galaxy and MTV Base, plus West having played his first UK live date last week, this will comfortably hit the Top 10.



Singles

Amp Fiddler

Dreamin' (Genuine GEN025CD)
Having made a splash with his debut single I Believe In You, Detroit's Amp Fiddler is back with this cut from his excellent album *Waltz Of A Ghetto Fly*. Highlighting a more R&B side to his sound, it is backed by mixes from Blacksmith, Yam Who and ATCO's Ali Sheheed Muhammad.

Ozark

Ether Radio (Island CID860)
This stirring rocker from the Bristol five-piece deserves to see their break wide-open in time for their debut album on June 21. Produced by Steve Osborne, it has already garnered praise from the *NME*, *The Fly* and *Billboard*.

Janet Jackson

All Night (Dorl Stop!) I Want You (Virgin VJSCD292)
Where All Night is foot-stomping dance stomper, but it is I Want You which is the real treat - a sweet shuffling mid-tempo ballad produced by man-of-the-moment Kanye West. This two-pronged attack should propel her *Damita Jo* album to greater heights.

Linkin Park

Breaking The Habit (Warner Bros W4841)
Taken from Linkin Park's 8m-selling second album *Meteora*, this is the most commercial track - a mid-paced pop anthem boasting a great infectious chorus. The video is getting healthy rotation across MTV2 and Kerrang!. The band play the Glasgow and Donington Download festivals next month.

Lose Cannon

I Like It When Ya... (Island MSTD40356)
Currently winning new fans on the Scissor Sisters' tour, the funksters return with a horn-fueled workout worthy of Outkast. Mixes from Jungle Brothers and Mark Ronson helped deliver a Top 20 debut in *AWJ's* Urban Chart last week.

Golden Touch

Razor Trench (Mercury 9666836)
These indie scamps have survived

a few ups and downs since signing to Mercury last summer in a flurry of A&R chequebook waving. Thankfully the band have produced an album packed with fuzzy guitar pop hits, of which this is one of their finest to date.

Scissor Sisters

Laura (Polydor 981278)
The group named after a New York City slang term for lesbians reissue this superb single following its release as a 12-inch picture disc in 2003. After debuting at 63 on the airport chart last week, expect it to make strong gains thanks to a Radio One A-listing. Their album has been one of the slow-build success stories of the year, having spent the past nine weeks in the Top 10.

Max Sedgley

Happy (Sunday Best SBEST4)
Hotly tipped for more than a year on import after support from the likes of Rob Da Bank, this funky soundtrack-style cut finally sees a wider release. Previously Zane Lowe's record of the week, it has also received Radio One support from Gilles Peterson.

Jürgen Vries Feat. Andrea Britton

Take My Hand (Direction 4749932)
This memorable Euro-trance cover of the Dido album track has been receiving support from Radio One's Judge Jules, Pete Tong and Dave Pearce and Tiesto and could well be Vries' fourth consecutive Top 40 hit.

Albums

!!! Louden Up (Warp WARPCD12)

Mixing ramshackle guitar grooves worthy of the Happy Mondays with bleepy electro touches, this US collective have a unique sound. While sometimes the layers of percussion, guitar, bass and horns seem almost out of control, they are held in check by an irrepressible groove.

Peter Andre

The Long Road Back (EastWest 5045738102)
Andre's fourth studio album includes a couple of potential hits, such as the slick reggae-pop of World Of Her Own. His super-

smooth ballad style is surprisingly refreshing given that there is no-one else currently proving such an straightforward pop to the underserved tots-and-mums market. The release is supported by a tour of UK seaside resorts.

Tim Booth

Bone (Sanctuary SANCD268)
Tim Booth left James in 2001, but is back in more familiar territory with this album, which he insists is not a solo record but a collaboration, including with writer/musician KK. The result is a return to form, with a host of highlights that would suggest that it can have serious impact.

The Datsuns

Outta Sight/Outta Mind (Hell Squad/V2 WR1026942)
Since The Datsuns first emerged on the ironic rockers of the moment, the Darkness have hijacked the group's unique selling point and rinsed it to the full. Apparently unfazed by having their thunder stolen, the group return with their John Paul Jones (Led Zep) produced album that aims to stake their claim as the main rockers in town.

Deepest Blue

October Sessions (Open OPENCD03)
Studio belting Deepest Blue have delivered a collection of well-crafted songs, served up with a contemporary twist. The recipe has to date proved to be a huge hit with radio programmers, and with a plethora of future singles to choose from on this set, looks set to continue for some time.

Faithless

No Roots (Cheeky/Arista 8287618702)
Maxi Jazz's lyrics take an unfashionably political turn on this fourth album from the dance outfit, yet are all the more powerful for it. Leeds singer LSK and Dido guest on a set that radiates confidence and maturity. Fans will be eager to snap up the band's first new material since 2001's *Outrospective*.

Frankie

The Good The Bad The Ugly (All Around The World 9867000)
Eamon's equally foul-mouthed ex follows her current novelty hit

with an album that continues the Tourette's theme. Split into three distinct sections, it is a rare example of an R&B concept album, and features a host of top-drawer producers such as Trackmasters and Rich Harrison. The aim is clearly to move Frankie into Beyoncé territory, but it remains to be seen whether fans of her single will give a 1+ about her more serious material.

Ray Gelato

Ray Gelato (Blue TBRCDD001)
Maestro of swing Ray Gelato found fame when he supported Robbie Williams at the Albert Hall, has performed for The Queen twice and even Paul McCartney wanted him for his wedding. This well-made and brilliantly sung 16 track album of eye listening/swing standards could follow in the footsteps of Jamie Cullum's *Twentysomething*.

Bebel Gilberto

Bebel Gilberto (Crammed/East West 5046732662)
Having reached gold status in the UK and sold more than 1m copies worldwide of her debut album *Todo Tempo*, Brazilian star Gilberto apparently has a tough task on this follow-up. However, she delivers with aplomb on this strong set produced by Marius de Vries, Guy Sigsworth and Pascal Gabriel. It has a magical feel that will ensure it builds throughout the summer and beyond.

Hope Of The States

The Lost Riots (Sony 5172642)
The Lost Riots is an interesting debut that, in places, genuinely shines with beautiful melody and a rich, understated power. However, the fails to gauge pace and often each track merges into the next without any clear definition. Still, the band have written two tracks under the Top 20 and overall, this album shows true potential.

Sonic Youth

Nurse (Geffin 9862547)
The grandpans of grunge deliver their 19th album in a 23-year career. Tracks tread the fine line between the need for melodic song structures and measured doses of noise, which works to good effect across this set.

ALBUM OF THE WEEK

The Killers
Hot Fuss

Lizard King LIZARD001

Hot on the heels of current breakthrough single Mr Brightside, the Las Vegas four-piece hit the UK in June to promote the release of this debut album. It is crammed full of potential future singles such as Smile Like You Mean It and Jenny Was A Friend Of Mine, which offer plenty of opportunity for mainstream exposure. In contrast, the group's twisted pop anthems are neatly offset by darker side, which gives the album plenty of depth.

Supergass

Supergass 3 (The Best Of 94-04 3024)
This brilliant compilation could do a Beautiful South and achieve legs when people finally realise just how many great singles Supergass have released over the past 10 years. All hits are here - from Sun Filts The Sky, Pumping On Your Stereo and Grace, as well as the brand new single *Kiss Of Life* and *Bullet*.

Ikara Colt

Modern Apprentice (Fantastic Plastic FPLCD007)
Ikara Colt have had time to develop their sound and build their fanbase, resulting in a second album of quality art rock which bristles with energy all the way through to track 12. Most pleasing is the feel of progression of the band's sound.

Toots & The Maytals

True Love (V2 WR1027102)
Toots Hibbert has gone back into the studio to re-record his classics with a stellar list of musicians. This Jeff Beck appears on 54-46, Willie Nelson on 51 is Still Moving and Bootsy Collins and The Roots on Funky Kingston - and that's just a few of the names.

TV On The Radio

Desperate Youth, Blood Thirsty Babes (Touch and GO/AD CAD 242002)
TV are a five-piece from Brooklyn who make inventive and witty music that at times evokes Peter Dinklage at his best. The warm analogic sound draws you in and tracks like Don't Let Love You and Staring At The Sun confirm their status as one of the most original sounds around. They were one of *Music Week's* key acts to emerge from this year's SXSW festival.

Velvet Revolver

Contraband (RCA 82876620922)
Put together by a 'supergroup' comprising a sizeable chunk of Guns N' Roses' original line-up (including guitarist Slash), and Scott Weiland of Stone Temple Pilots fame, this is straight-ahead rock'n'roll of the variety that can be heard in bars across the US every night of the week.

This week's reviewers: David Brad, Phil Brooks, Jimmy Brown, Dawn Lawrence, James Roberts, Nicola Slatk and Nick Tesco.

Frankie remains at number one after fending off the competition from an interesting mix including Cassidy, The 411, The Corrs, Muse, Abba and Nick Drake.

The Official UK

HIT 40 UK

| Pos | Artist | Title | Label |
|-----|---|----------------------|------------|
| 1 | FRANKIE FURB (F U RIGHT BACK) | All Around The World | Atlantic |
| 2 | EAMON F**K IT (I DON'T WANT YOU BACK) | Jive | Jive |
| 3 | CASSIDY FEAT. R KELLY HOTEL | Jive | Jive |
| 4 | ANASTASIA LEFT OUTSIDE ALONE | Epic | Epic |
| 5 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | Sony | Sony |
| 6 | CHRISTINA MILLIAN DIP IT LOW | Def Jam/UMG | Def Jam |
| 7 | MARON 5 THIS LOVE | Capitol | Capitol |
| 8 | THE CORRS SUMMER SUNSHINE | Atlantic | Atlantic |
| 9 | NATASHA BEDINGFIELD SINGLE | Parlophone | Parlophone |
| 10 | THE RASMUS IN THE SHADOWS | Universal | Universal |
| 11 | AVRIL LAVIGNE DON'T TELL ME | Atlantic | Atlantic |
| 12 | USHER FEAT. LIL' JON & LUDACRIS YEAH | A&R | A&R |
| 13 | D-12 MY BAND | Interscope/Def Jam | Interscope |
| 14 | BRITNEY SPEARS TOXIC | Jive | Jive |
| 15 | RONAN KEATING & LEANN RIMES LAST THING ON MY MIND | PhiloCub | PhiloCub |
| 16 | KEANE EVERYBODY'S CHANGING | Mercury | Mercury |
| 17 | JOSS STONE SUPER DUPER LOVE (ARE YOU DIGGIN' ON ME?) P.T.I. | Mercury | Mercury |
| 18 | BEYONCÉ NAUGHTY GIRL | Columbia | Columbia |
| 19 | NO DOUBT IT'S MY LIFE | Interscope/Def Jam | Interscope |
| 20 | THE CALLING OUR LIVES | BMG | BMG |
| 21 | WILL YOUNG YOUR GAME | BMG | BMG |
| 22 | JAMIELIA THANK YOU | PhiloCub | PhiloCub |
| 23 | ZPLAY IT CAN'T BE RIGHT | ZPS/Atlantic | ZPS |
| 24 | ZPLAY IT CAN'T BE RIGHT | ZPS/Atlantic | ZPS |
| 25 | SUGARBABES IN THE MIDDLE | Mercury | Mercury |
| 26 | DIDDY DON'T LEAVE HOME | CherryLip | CherryLip |
| 27 | ATL CALLING ALL GIRLS | Sony | Sony |
| 28 | MADWYNS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | Sony | Sony |
| 29 | OUTKAST HEY YEAH | Mercury | Mercury |
| 30 | THE STREETS FIT BUT YOU KNOW IT | Island/Def Jam | Island |
| 31 | GEORGE MICHAEL AMAZING | Sony | Sony |
| 32 | CHENY ONE CALL AWAY | Parlophone | Parlophone |
| 33 | KEVIN LYTTLE LAST DROP | Atlantic | Atlantic |
| 34 | KYLIE MINOGUE RED BLOODED WOMAN | Atlantic | Atlantic |
| 35 | SPECIAL D COME WITH ME | Atlantic | Atlantic |
| 36 | MORRISSEY IRISH BLOOD ENGLISH HEART | Atlantic | Atlantic |
| 37 | CARDIELLE S'AY THE SAME | Atlantic | Atlantic |
| 38 | KEELS TRUCK ME | Virgin | Virgin |
| 39 | OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE | Atlantic | Atlantic |
| 40 | WILL YOUNG LEAVE RIGHT NOW | Atlantic | Atlantic |
| 41 | TWISTA SLOW JAMZ | Epic | Epic |

THE YEAR SO FAR: TOP 20 SINGLES

| Pos | Artist | Title | Label |
|-----|---|----------------------|------------|
| 1 | EAMON F**K IT (I DON'T WANT YOU BACK) | Jive | Jive |
| 2 | DJ CASPER CHA CHA SLIDE | All Around The World | Atlantic |
| 3 | MICHELLE ALL THIS TIME | Jive | Jive |
| 4 | USHER FT LIL' JON & LUDACRIS YEAH | A&R | A&R |
| 5 | PETER ANKOR MYSTERIOUS GIRL | A&R | A&R |
| 6 | BRITNEY SPEARS TOXIC | Jive | Jive |
| 7 | KEELS TRUCK ME | Virgin | Virgin |
| 8 | LMC VS UP TAKE ME TO THE CLOUDS ABOVE | All Around The World | Atlantic |
| 9 | ANASTASIA LEFT OUTSIDE ALONE | Epic | Epic |
| 10 | D-12 MY BAND | Interscope/Def Jam | Interscope |
| 11 | JAMIELIA THANK YOU | PhiloCub | PhiloCub |
| 12 | OUTKAST HEY YEAH | Mercury | Mercury |
| 13 | MICHAEL ANDREWS FT JARVIS ARMY MAD WORLD | Atlantic | Atlantic |
| 14 | BOOGIE PIMPS SUNNY | Jive | Jive |
| 15 | MCLY 5 COLOURS IN HER HAIR | Universal | Universal |
| 16 | RASMUS IN THE SHADOWS | Universal | Universal |
| 17 | OZZY & KELLY OSBOURNE CHANGES | Sony | Sony |
| 18 | FRANKEE FURB (F U RIGHT BACK) | Atlantic | Atlantic |
| 19 | GEORGE MICHAEL AMAZING | Mercury | Mercury |
| 20 | SEAN PULLEY FT SASHA I'M STILL IN LOVE WITH YOU | Atlantic | Atlantic |



2. Cassidy
It's a while since no singles chart was complete without songs from Dallas Warren, Babyface and R. Kelly - but Kelly, at least, is making a show of it at the moment, with his own single Happy People due soon and two more acts entering the Top 20 this week with songs Kelly co-wrote. At 12 are ATL with Calling All Girls, while Cassidy equals his recent US Hot 100 peak Top 5 position with Hotel.



4. The 411 feat Ghostface Killah
Given a warm welcome by the press, new girl group The 411 enter at 3 with their debut single On My Knees. 19-year-olds Carolyn and Tanya are named after the US telephone information



6. Corrs
While bathing in the hottest weather of the year, the Corrs' Summer Sunshine arrives right on cue. It's their Irish sibling their sixth Top 10 hit, as they renege their recording career after a two and a half year hiatus. The track, which details at 6, is the first single from their upcoming album Borrowed Heaven.

| Pos | Artist | Title | Label |
|-----|---|----------------------|------------|
| 1 | FRANKIE FURB (F U RIGHT BACK) | All Around The World | Atlantic |
| 2 | EAMON F**K IT (I DON'T WANT YOU BACK) | Jive | Jive |
| 3 | CASSIDY FEAT. R KELLY HOTEL | Jive | Jive |
| 4 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | Sony | Sony |
| 5 | CHRISTINA MILLIAN DIP IT LOW | Def Jam/UMG | Def Jam |
| 6 | THE CORRS SUMMER SUNSHINE | Atlantic | Atlantic |
| 7 | ANASTASIA LEFT OUTSIDE ALONE | Epic | Epic |
| 8 | MARON 5 THIS LOVE | Capitol | Capitol |
| 9 | THE RASMUS IN THE SHADOWS | Universal | Universal |
| 10 | AVRIL LAVIGNE DON'T TELL ME | Atlantic | Atlantic |
| 11 | NATASHA BEDINGFIELD SINGLE | Parlophone | Parlophone |
| 12 | ATL CALLING ALL GIRLS | Sony | Sony |
| 13 | THE CALLING OUR LIVES | BMG | BMG |
| 14 | D-12 MY BAND | Interscope/Def Jam | Interscope |
| 15 | ZPLAY FT RAGHAW & NAILA BOSS IT CAN'T BE RIGHT | ZPS/Atlantic | ZPS |
| 16 | MUSE SING FOR ABSOLUTION | Sony | Sony |
| 17 | JAVZ '99 PROBLEMS/DIRT OFF YOUR SHOULDER | Mercury | Mercury |
| 18 | MORRISSEY IRISH BLOOD ENGLISH HEART | Atlantic | Atlantic |
| 19 | GLADIATOR FEAT. IZZY NOW WE ARE FREE | Atlantic | Atlantic |
| 20 | ABBA WATERLOO | Mercury | Mercury |
| 21 | USHER FEAT. LIL' JON & LUDACRIS YEAH | A&R | A&R |
| 22 | KEVIN LYTTLE LAST DROP | Atlantic | Atlantic |
| 23 | THE STREETS FIT BUT YOU KNOW IT | Island/Def Jam | Island |
| 24 | RONAN KEATING AND LEANN RIMES LAST THING ON MY MIND | PhiloCub | PhiloCub |
| 25 | KURT NILSEN SHE'S SO HIGH | PhiloCub | PhiloCub |
| 26 | CHINGY FEAT. J WEAV ONE CALL AWAY | Capitol | Capitol |
| 27 | KEANE EVERYBODY'S CHANGING | Mercury | Mercury |
| 28 | PR HARVEY THE LETTER | Atlantic | Atlantic |
| 29 | JOSS STONE SUPER DUPER LOVE (ARE YOU DIGGIN' ON ME) | Mercury | Mercury |
| 30 | METHOD MAN FT BUSTA RHYMES WHAT'S HAPPENIN' | Atlantic | Atlantic |
| 31 | SPECIAL D COME WITH ME | Atlantic | Atlantic |
| 32 | NICK DRAKE MAGIC | Atlantic | Atlantic |
| 33 | BUSTED AIR HOSTESS | Mercury | Mercury |
| 34 | DJ CASPER CHA CHA SLIDE | Atlantic | Atlantic |
| 35 | JAMES FOX HOLD ON TO OUR LOVE | Sony | Sony |
| 36 | BOOGIE PIMPS SUNNY | Jive | Jive |
| 37 | TWISTA SLOW JAMZ | Epic | Epic |
| 38 | MCLY 5 COLOURS IN HER HAIR | Universal | Universal |

| Pos | Artist | Title | Label |
|-----|---|----------------------|------------|
| 39 | BRITNEY SPEARS TOXIC | Jive | Jive |
| 40 | KEELS TRUCK ME | Virgin | Virgin |
| 41 | LMC VS UP TAKE ME TO THE CLOUDS ABOVE | All Around The World | Atlantic |
| 42 | ANASTASIA LEFT OUTSIDE ALONE | Epic | Epic |
| 43 | D-12 MY BAND | Interscope/Def Jam | Interscope |
| 44 | JAMIELIA THANK YOU | PhiloCub | PhiloCub |
| 45 | OUTKAST HEY YEAH | Mercury | Mercury |
| 46 | MICHAEL ANDREWS FT JARVIS ARMY MAD WORLD | Atlantic | Atlantic |
| 47 | BOOGIE PIMPS SUNNY | Jive | Jive |
| 48 | MCLY 5 COLOURS IN HER HAIR | Universal | Universal |
| 49 | RASMUS IN THE SHADOWS | Universal | Universal |
| 50 | OZZY & KELLY OSBOURNE CHANGES | Sony | Sony |
| 51 | FRANKEE FURB (F U RIGHT BACK) | Atlantic | Atlantic |
| 52 | GEORGE MICHAEL AMAZING | Mercury | Mercury |
| 53 | SEAN PULLEY FT SASHA I'M STILL IN LOVE WITH YOU | Atlantic | Atlantic |

Singles Chart

| Rank | Artist | Title | Label |
|------|-------------------------------|---|------------------------------|
| 39 | BRAND NEW | THE QUIET THINGS THAT NO ONE EVER KNOWS | SONO (SONO) 433 |
| 40 | GUNTHER & THE SUNSHINE GIRLS | DING DONG SONG | HEARST (HEARST) 0786 |
| 41 | MILLWALL FC | OH MILLWALL | HEARST (HEARST) 0786 |
| 42 | THE OTHERS | THIS IS FOR THE POOR | PROGRESS (PROGRESS) 020 |
| 43 | FRANZ FERDINAND | MATINEE | NEWLINE (NEWLINE) 047 |
| 44 | ASH ORPHEUS | | NEWLINE (NEWLINE) 047 |
| 45 | GOLDRAPP | STRICT MACHINE | WARRIOR (WARRIOR) 013 |
| 46 | ALANIS MORISSETTE | EVERYTHING | MANEWS (MANEWS) 022 |
| 47 | LOSTPROPHETS | WAKE UP (MAKE A MOVE) | WARRIOR (WARRIOR) 013 |
| 48 | KASABIAN | CLUB FOOT | WARRIOR (WARRIOR) 013 |
| 49 | GABRIELLE | STAY THE SAME | GOOD (GOOD) 089 |
| 50 | BRITNEY SPEARS | TOXIC | JIVE (JIVE) 049 |
| 51 | NERO | SHE WANTS TO MOVE | WARRIOR (WARRIOR) 013 |
| 52 | OUTKAST FEAT. SLEEPY BROWN | THE WAY YOU MOVE | ARISTA (ARISTA) 002 |
| 53 | JOE FEAT. G-UNIT | RIDE WITH U/MORE & MORE | JIVE (JIVE) 049 |
| 54 | BEYONCE NAUGHTY GIRL | | JIVE (JIVE) 049 |
| 55 | BLUE | BREATHE EASY | SONO (SONO) 433 |
| 56 | ZERO 7 FEAT. SIA | SOMERSAULT | SONO (SONO) 433 |
| 57 | THE CHARLATANS | UP AT THE LAKE | SIRENA (SIRENA) 010 |
| 58 | JAMELIA | THANK YOU | PATHEON (PATHEON) 01 |
| 59 | KANYE WEST | THROUGH THE WIRE | ROK-A-FELLA (ROK-A-FELLA) 01 |
| 60 | STING | STOLEN CAR (TAKE ME DANCING) | ATLANTA (ATLANTA) 01 |
| 61 | HIM | SOLITARY MAN | ATLANTA (ATLANTA) 01 |
| 62 | JC CHASEZ | SOME GIRLS/BLOWN MY UP | JIVE (JIVE) 049 |
| 63 | SYSTEM OF A LIO | LIV IS COOL | FREEDOM (FREEDOM) 01 |
| 64 | ATOMIC KITTEN | SOMEONE LIKE ME/RIGHT NOW 2004 | SONO (SONO) 433 |
| 65 | TIESTO FEAT. BT | LOVE COMES AGAIN | SONO (SONO) 433 |
| 66 | KAISER CHIEFS | ON MY GOD | SONO (SONO) 433 |
| 67 | GRAHAM COXON | BITTERSWEET BUNDLE OF MISERY | SONO (SONO) 433 |
| 68 | WOLFMAN FEAT. PETE DOHERTY | FOR LOVERS | SONO (SONO) 433 |
| 69 | SANDY B | MAKE THE WORLD GO ROUND 2004 | SONO (SONO) 433 |
| 70 | BOBBY BLAND & MIKKI MOTO 3 AM | | SONO (SONO) 433 |
| 71 | AGENT BLUE | SEX DRUGS AND ROCKS THROUGH YOUR WINDOW | SONO (SONO) 433 |
| 72 | MILLION DEAD | I GAVE MY EYES TO STEVE WONDER | SONO (SONO) 433 |
| 73 | SNOW PATROL | CHOCOLATE | SONO (SONO) 433 |
| 74 | DINO | DON'T LEAVE HOME | SONO (SONO) 433 |
| 75 | THE CRIBS | WHAT ABOUT ME | SONO (SONO) 433 |

| Rank | Artist | Title | Label |
|------|-------------------------------|--|------------------------------|
| 1 | MORRISSEY | IRISH BLOOD ENGLISH HEART | ATLANTIC (ATLANTIC) 01 |
| 2 | THE OTHERS | THIS IS FOR THE POOR | PROGRESS (PROGRESS) 020 |
| 3 | FRANZ FERDINAND | MATINEE | NEWLINE (NEWLINE) 047 |
| 4 | LOSTPROPHETS | WAKE UP (MAKE A MOVE) | WARRIOR (WARRIOR) 013 |
| 5 | TIESTO FEAT. BT | LOVE COMES AGAIN | SONO (SONO) 433 |
| 6 | SANDY B | MAKE THE WORLD GO ROUND 2004 | SONO (SONO) 433 |
| 7 | KAISER CHIEFS | ON MY GOD | SONO (SONO) 433 |
| 8 | AGENT BLUE | SEX DRUGS AND ROCKS THROUGH YOUR WINDOW | SONO (SONO) 433 |
| 9 | MILLION DEAD | I GAVE MY EYES TO STEVE WONDER | SONO (SONO) 433 |
| 10 | BOBBY BLAND & MIKKI MOTO 3 AM | | SONO (SONO) 433 |
| 11 | TALI LYRIC | ON MY LIP | FULL CIRCLE (FULL CIRCLE) 01 |
| 12 | THE CRIBS | WHAT ABOUT ME | SONO (SONO) 433 |
| 13 | WOLFMAN FEAT. PETE DOHERTY | FOR LOVERS | SONO (SONO) 433 |
| 14 | MISS KITTIN | PROFESSIONAL DISTORTION | SONO (SONO) 433 |
| 15 | NIGHTWISH | NEURO | SONO (SONO) 433 |
| 16 | EBONY | OUSTERS NUMBER 1/THE RETUAL | SONO (SONO) 433 |
| 17 | X-PRESS 2 | STORE LIGHT SILHOUETTE | SONO (SONO) 433 |
| 18 | NARCOTIC | THRUST I LIVE IT | SONO (SONO) 433 |
| 19 | GOOD | LOOKIN' CHAIN HALF MAN HALF MACHINE/SUE YOURSELF | SONO (SONO) 433 |
| 20 | PETTIN | A HIGHER PLACE | SONO (SONO) 433 |

As used by Top of The Pops and Radio One

Chart compiled from actual broadcast listings by Saturday, unless a specific date is given. Data compiled by the BBC. Chart compiled by the BBC. Chart compiled by the BBC. Chart compiled by the BBC.



13. The Calling
 The Calling's much-praised debut album Camino Palomero spawned the number 3 hit 'Wherever You Will Go' and the Top 20 singles 'Adrenaline' and 'And on we go'. More than 270,000 copies. Their follow-up, Two, is also getting loud comments and a first single 'Our Lives' makes a 13 debut this week.



16. Muse
 Sing For Absolution provides a powerful third chapter from the album this week, making its debut at 16. That surpasses the 17 peak of the album's second single, 'Hysteria', though it is way behind the 9 peak of Time Is Running Out. Muse's fourth album, Absolution, is their biggest seller to date at 356,000.



25. Kurt Nilsen
 Top 30 hit for singer/songwriter Kurt Nilsen has 1999's 'Sincere' as a high fave. Little better this week, debuting at 25 in a version by Who'd I'dol Kurt Nilsen. It reached 1 in Norway, 9 in Belgium, 16 in Holland and 25 in Germany.

INDEPENDENT SINGLES

| Rank | Artist | Title | Label |
|------|-------------------------------|--|------------------------------|
| 1 | MORRISSEY | IRISH BLOOD ENGLISH HEART | ATLANTIC (ATLANTIC) 01 |
| 2 | THE OTHERS | THIS IS FOR THE POOR | PROGRESS (PROGRESS) 020 |
| 3 | FRANZ FERDINAND | MATINEE | NEWLINE (NEWLINE) 047 |
| 4 | LOSTPROPHETS | WAKE UP (MAKE A MOVE) | WARRIOR (WARRIOR) 013 |
| 5 | TIESTO FEAT. BT | LOVE COMES AGAIN | SONO (SONO) 433 |
| 6 | SANDY B | MAKE THE WORLD GO ROUND 2004 | SONO (SONO) 433 |
| 7 | KAISER CHIEFS | ON MY GOD | SONO (SONO) 433 |
| 8 | AGENT BLUE | SEX DRUGS AND ROCKS THROUGH YOUR WINDOW | SONO (SONO) 433 |
| 9 | MILLION DEAD | I GAVE MY EYES TO STEVE WONDER | SONO (SONO) 433 |
| 10 | BOBBY BLAND & MIKKI MOTO 3 AM | | SONO (SONO) 433 |
| 11 | TALI LYRIC | ON MY LIP | FULL CIRCLE (FULL CIRCLE) 01 |
| 12 | THE CRIBS | WHAT ABOUT ME | SONO (SONO) 433 |
| 13 | WOLFMAN FEAT. PETE DOHERTY | FOR LOVERS | SONO (SONO) 433 |
| 14 | MISS KITTIN | PROFESSIONAL DISTORTION | SONO (SONO) 433 |
| 15 | NIGHTWISH | NEURO | SONO (SONO) 433 |
| 16 | EBONY | OUSTERS NUMBER 1/THE RETUAL | SONO (SONO) 433 |
| 17 | X-PRESS 2 | STORE LIGHT SILHOUETTE | SONO (SONO) 433 |
| 18 | NARCOTIC | THRUST I LIVE IT | SONO (SONO) 433 |
| 19 | GOOD | LOOKIN' CHAIN HALF MAN HALF MACHINE/SUE YOURSELF | SONO (SONO) 433 |
| 20 | PETTIN | A HIGHER PLACE | SONO (SONO) 433 |

THE OFFICIAL UK SINGLES CHART

| Rank | Artist | Title | Label |
|------|-------------------------------|--------------------------------|-----------------|
| 1 | GLADIATOR FEAT. RAZZ | HOW WE ARE FREE | SONO (SONO) 433 |
| 2 | BOBBY BLAND & MIKKI MOTO 3 AM | | SONO (SONO) 433 |
| 3 | MISS KITTIN | PROFESSIONAL DISTORTION | SONO (SONO) 433 |
| 4 | Q-TIP | BREATHE AND STOP | SONO (SONO) 433 |
| 5 | X-PRESS 2 | STORE LIGHT SILHOUETTE | SONO (SONO) 433 |
| 6 | NERUDA | WEST GHOST | SONO (SONO) 433 |
| 7 | JAY-Z | BIG PIMPY | SONO (SONO) 433 |
| 8 | THE ORB | AFTERMATH | SONO (SONO) 433 |
| 9 | SANDY B | MAKE THE WORLD GO ROUND 2004 | SONO (SONO) 433 |
| 10 | TIESTO FEAT. BT | LOVE COMES AGAIN | SONO (SONO) 433 |
| 11 | MARTIN SOLIVER | ROCKING MUSIC | SONO (SONO) 433 |
| 12 | THE SUE LAWLER | LOST | SONO (SONO) 433 |
| 13 | LUIGI CRISTE FEAT. NATE DOGG | OGA CODES | SONO (SONO) 433 |
| 14 | PEYTON LAKE | SATELLITE | SONO (SONO) 433 |
| 15 | OCYAN | A HIGHER PLACE | SONO (SONO) 433 |
| 16 | DAVE CLARKE | JUST RIDE | SONO (SONO) 433 |
| 17 | FORBES & TAYLOR | AURA | SONO (SONO) 433 |
| 18 | RYANMADDA | DIG THE BASS/DROP THE BASS NOW | SONO (SONO) 433 |
| 19 | MAW FT. INDIA/LATIN PROJECT | I CAN'T GET NO SLEEP/EL LO LAI | SONO (SONO) 433 |
| 20 | STEL & GOOD | NEURZ PARTICLE | SONO (SONO) 433 |

R&B SINGLES

| Rank | Artist | Title | Label |
|------|-------------------------------------|---|-----------------|
| 1 | CASSIY FEAT. R KELLY | HIT | JIVE (JIVE) 049 |
| 2 | THE 411 FEAT. GHOSTFACE | KILLAN ON MY KNEES | SONO (SONO) 433 |
| 3 | CHRISTINA MILLIAN | OFF IT I GO | SONO (SONO) 433 |
| 4 | ATL | CALLING ALL GIRLS | SONO (SONO) 433 |
| 5 | JAY-Z | 99 PROBLEMS (OFF YOUR SHOULDER) | SONO (SONO) 433 |
| 6 | CHINGY FEAT. J WEAV | ONE CALL AWAY | SONO (SONO) 433 |
| 7 | D-12 | MY BIRD | SONO (SONO) 433 |
| 8 | METHOD MAN FT. BUSTA RHYMES | WHAT'S HAPPENIN' | SONO (SONO) 433 |
| 9 | THE STREETS | FIT BIT YOU KNOW IT | SONO (SONO) 433 |
| 10 | USHER FEAT. LIL JON & LUDWIGS YEAH! | | SONO (SONO) 433 |
| 11 | JOSS STONE | STREET SUPER LOVE (GARE YOU DIZZIN ON ME) | SONO (SONO) 433 |
| 12 | NEED THE WHATS TO MOVE | | SONO (SONO) 433 |
| 13 | BEYONCE NAUGHTY GIRL | | SONO (SONO) 433 |
| 14 | JOE FEAT. G-UNIT | RIDE WITH U/MORE & MORE | SONO (SONO) 433 |
| 15 | OUTKAST FEAT. SLEEPY BROWN | THE WAY YOU MOVE | SONO (SONO) 433 |
| 16 | JAMELIA | THANK YOU | SONO (SONO) 433 |
| 17 | JOE BIDDEN | PUMP IT UP | SONO (SONO) 433 |
| 18 | KANYE WEST | THROUGH THE WIRE | SONO (SONO) 433 |
| 19 | NEO | NOTHIN' | SONO (SONO) 433 |

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Keane hold on to the number one slot with their Island debut, while Morrissey, after two weeks of solid campaigning arrives at number two.

The Official UK

TOP 20 MUSIC DVD

| WEEK | ARTIST | TITLE | Label/Company |
|------|--------|---|-------------------------|
| 1 | 5 | CHER THE FAREWELL TOUR | BMG Video (UK) |
| 2 | 1 | THE WHO THE KIDS ARE ALRIGHT | Sony Music UK |
| 3 | 2 | BRITNEY SPEARS IN THE ZONE | Jive (UK) |
| 4 | 4 | GUNS N' ROSES WELCOME TO THE VIDEO | Universal (UK) |
| 5 | 3 | THE PIXIES THE PIXIES | 4AD (UK) |
| 6 | 6 | CAT STEVENS MALIKAT - EARTH TOUR 1976 | Capitol Video (UK) |
| 7 | 10 | TRAVIS AT THE PALACE | Warner Music Video (UK) |
| 8 | 9 | VARIOUS THE LAST WALTZ | ATM (UK) |
| 9 | 6 | BEYONCE LIVE AT WEMBLEY | Columbia (UK) |
| 10 | 7 | QUEEN LIVE AT WEMBLEY STADIUM | Parlophone (UK) |
| 11 | 8 | RUSH IN RIO | Sandwich (UK) |
| 12 | 8 | HANK MARVIN HANK PLAYS LIVE | Universal Video (UK) |
| 13 | 8 | THE EAGLES HELL FREEZES OVER | BMG Video (UK) |
| 14 | 11 | ABBA IN CONCERT | Parlophone (UK) |
| 15 | 15 | GUNS N' ROSES USE YOUR ILLUSION II | Parlophone (UK) |
| 16 | 13 | GUNS N' ROSES ILLUSION VIDEO I | Capitol (UK) |
| 17 | 16 | ATOMIC KITTEN GREATEST HITS - LIVE AT THE WEMBLEY ARENA | Imprint (UK) |
| 18 | 8 | LIVE CAST RECORDING LES MISÉRABLES IN CONCERT | Vivado Collection (UK) |
| 19 | 7 | ROBBIE WILLIAMS WHAT WE DID LAST SUMMER | Chrysalis (UK) |
| 20 | 17 | VARIOUS CONCERT FOR GEORGE | Warner Music Video (UK) |

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TOP 10 R&B ALBUMS

| WEEK | ARTIST | TITLE | Label/Company |
|------|--------|--|-----------------------|
| 1 | 1 | THE STREETS A GRAND DON'T COME FOR FREE | Island (UK) (UK) |
| 2 | 2 | MARIO WINANS HURT NO MORE | Bad Boy (UK) |
| 3 | 3 | JOSS STONE THE SOUL SESSIONS | Real Gone Music (UK) |
| 4 | 4 | METHOD MAN TICAL O - THE PREQUEL | Def Jam (UK) |
| 5 | 7 | USHER CONFESSIONS | Arista (UK) |
| 6 | 4 | VARIOUS ARTISTS KISS PT'S THE HIP HOP COLLECTION | Universal (UK) |
| 7 | 6 | KANYE WEST THE COLLEGE DROPOUT | Roc-A-Fella (UK) (UK) |
| 8 | 9 | OUTKAST SPEAKERSBOOKXXX/ THE LOVE BELOW | Arista (UK) |
| 9 | 5 | THE STREETS ORIGINAL PIRATE MATERIAL | Island (UK) (UK) |
| 10 | 11 | JAY-Z THE BLACK ALBUM | Roc-A-Fella (UK) |

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THE YEAR SO FAR: TOP 20 COMPILATIONS

| WEEK | ARTIST | TITLE | Label/Company |
|------|--------|---|----------------|
| 1 | 1 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 57 | BMG Music (UK) |
| 2 | 2 | ORIGINAL SOUNDTRACK ULTIMATE DIRTY DANCING | BMG |
| 3 | 3 | ORIGINAL SOUNDTRACK LOVE ACTUALLY | Island |
| 4 | 4 | VARIOUS ARTISTS FLOORFLIPS | ANTIPOP (UK) |
| 5 | 5 | VARIOUS ARTISTS CLUBXOXO 4 | ANTIPOP (UK) |
| 6 | 6 | VARIOUS ARTISTS STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE | BMG |
| 7 | 7 | VARIOUS ARTISTS POP PARTY | BMG Music (UK) |
| 8 | 9 | VARIOUS ARTISTS MEMORIES ARE MADE OF THIS | BMG Music (UK) |
| 9 | 8 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 56 | BMG Music (UK) |
| 10 | 11 | VARIOUS ARTISTS CLUBLAND 4 | ANTIPOP (UK) |
| 11 | 10 | VARIOUS ARTISTS R&B LIVE | Sony (UK) (UK) |
| 12 | 12 | VARIOUS ARTISTS BEST OF ACROUSTIC | EMI (UK) |
| 13 | 14 | VARIOUS ARTISTS BEST OF R&B | EMI (UK) (UK) |
| 14 | 13 | VARIOUS ARTISTS KISS SMOOTH R&B | Sony (UK) |
| 15 | 15 | VARIOUS ARTISTS THE VERY BEST OF HEAVEN WOMAN | EMI (UK) |
| 16 | 19 | VARIOUS ARTISTS POP PRINCESSES | BMG |
| 17 | 16 | VARIOUS ARTISTS FUNK SOUL CLASSICS | Mercury (UK) |
| 18 | 17 | VARIOUS ARTISTS BEAUTIFUL | BMG (UK) |
| 19 | 18 | VARIOUS ARTISTS THE ULTIMATE CHOK FLOK LIVE SONGS | BMG (UK) |
| 20 | 24 | VARIOUS ARTISTS CLUBLAND XTRM2E 2 | ANTIPOP (UK) |

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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



2. Morrissey
Ten years after his last number 1 album *Vauxhall And I* (ranked in 22nd position with 25,456), *You Are The Quarry* misses the top spot even though it sold 79,959 copies, (nearly three times as many as *Vauxhall And I* required). With 12 songs - all co-written by Morrissey - and 47 minutes of music, it is Morrissey's first album for Sanctuary.



5. Ash
Meltdown was released exactly eight years to the week after 1977 marked their arrival by debuting at 1. Although Meltdown's 5 debut is lower than the 2 debut made by last album *Interpolologic* (which sold 28,172 copies on its debut week, compared to Meltdown's sale of 32,762 last week).



8. Alanis Morissette
Has an album campaigning first week with new album *So-Called Chaos*. Home to live recent 22 single Everything, at 8 with first week sales of 24,047, compared to the 52,756 opening of *Under Rug Swept*.

| WEEK | ARTIST | TITLE | Label/Company | |
|------|--------|--|-----------------------------------|-------------|
| 1 | 1 | KEANE HOPES AND FEARS | Island (UK) | |
| 2 | NEW | MORRISSEY YOU ARE THE QUARRY | Island (UK) (UK) | |
| 3 | 2 | 2 THE STREETS A GRAND DON'T COME FOR FREE | Island (UK) (UK) | |
| 4 | 6 | 5 MARIO WINANS HURT NO MORE | Bad Boy (UK) (UK) | |
| 5 | NEW | 4 ASH MELTDOWN | Real Gone Music (UK) | |
| 6 | 7 | 20 JOSS STONE THE SOUL SESSIONS | Real Gone Music (UK) | |
| 7 | 3 | 8 ANASTACIA ANASTACIA | Mercury (UK) (UK) | |
| 8 | NEW | 8 ALANIS MORISSETTE SO-CALLED CHAOS | Mercury (UK) (UK) | |
| 9 | 8 | NEW | 3 SCISSOR SISTERS SCISSOR SISTERS | Island (UK) |
| 10 | NEW | 10 GABRIELLE PLAY TO WIN | Capitol (UK) (UK) | |
| 11 | 4 | 10 GUNS N' ROSES GREATEST HITS | Capitol (UK) (UK) | |
| 12 | 5 | 15 MAROON 5 SONGS ABOUT JANE | Island (UK) | |
| 13 | NEW | 13 THE CHARLATANS UP AT THE LAKE | Island (UK) (UK) | |
| 14 | 13 | 9 USHER CONFESSIONS | Arista (UK) (UK) | |
| 15 | 4 | 15 SHADOWS LIFE STORY | Island (UK) | |
| 16 | 10 | 15 FRANZ FERDINAND FRANZ FERDINAND | Island (UK) (UK) | |
| 17 | 18 | 14 KANYE WEST THE COLLEGE DROPOUT | Roc-A-Fella (UK) (UK) | |
| 18 | 15 | 29 KATIE MELUA CALL OFF THE SEARCH | Drone (UK) (UK) | |
| 19 | NEW | 19 GRAHAM COXON HAPPINESS IN MAGAZINES | Island (UK) (UK) | |
| 20 | 13 | 10 WHY THEN AND NOW | Island (UK) (UK) | |
| 21 | 24 | 21 OUTKAST SPEAKERSBOOKXXX/ THE LOVE BELOW | Arista (UK) (UK) | |
| 22 | 14 | 16 SNOW PATROL FINAL STRAW | Island (UK) (UK) | |
| 23 | 16 | 15 NORAH JONES FEELS LIKE HOME | BMG (UK) (UK) | |
| 24 | 17 | 9 THE RASMUS DEAD LETTERS | Island (UK) (UK) | |
| 25 | 11 | 12 D12 D12 WORLD | Island (UK) (UK) | |
| 26 | NEW | 26 DJANA ROSS AND THE SUPREMES THE NO 1'S | Island (UK) (UK) | |
| 27 | NEW | 27 NEW FOUND GLORY CATALYST | Island (UK) (UK) | |
| 28 | NEW | 28 LEANN RIMES THE BEST OF | Capitol (UK) (UK) | |
| 29 | NEW | 29 METHOD MAN TICAL O - THE PREQUEL | Def Jam (UK) (UK) | |
| 30 | 27 | 17 BRITNEY SPEARS IN THE ZONE | Jive (UK) (UK) | |
| 31 | 66 | 11 KELIS TASTY | Island (UK) (UK) | |
| 32 | 21 | 33S ABBA GOLD - GREATEST HITS | Virgin (UK) (UK) | |
| 33 | 32 | 25 WILL YOUNG FRIDAY'S CHILD | Island (UK) (UK) | |
| 34 | 64 | 4 JAY-Z THE BLACK ALBUM | Roc-A-Fella (UK) (UK) | |
| 35 | NEW | 35 GOMEZ SPLIT THE DIFFERENCE | Island (UK) (UK) | |
| 36 | 23 | 6 DIANA KRALL THE GIRL IN THE OTHER ROOM | Island (UK) (UK) | |
| 37 | 100 | 100 NORAH JONES COME AWAY WITH ME | Island (UK) (UK) | |
| 38 | 36 | 92 QUEEN GREATEST HITS I II III | Parlophone (UK) (UK) | |

| ARTIST | WEEK | ARTIST | WEEK | ARTIST | WEEK | ARTIST | WEEK |
|-------------------|------|----------------|------|----------------|------|---------------|------|
| ABBA | 32 | BLONDIE | 10 | BRITNEY SPEARS | 30 | CHER | 5 |
| ALANIS MORISSETTE | 8 | BRITNEY SPEARS | 30 | CHER | 5 | DAVID NAVARRO | 11 |
| ALVINI | 11 | CHER | 5 | DAVID NAVARRO | 11 | DEEP PURPLE | 12 |
| ANDY | 11 | CHERRY | 7 | DEEP PURPLE | 12 | DEEP PURPLE | 12 |
| ANTHEM | 11 | CHRIS REA | 11 | DEEP PURPLE | 12 | DEEP PURPLE | 12 |
| ANTHEM | 11 | CHRIS REA | 11 | DEEP PURPLE | 12 | DEEP PURPLE | 12 |
| ANTHEM | 11 | CHRIS REA | 11 | DEEP PURPLE | 12 | DEEP PURPLE | 12 |
| ANTHEM | 11 | CHRIS REA | 11 | DEEP PURPLE | 12 | DEEP PURPLE | 12 |

Albums Chart

Chart compiled from actual sales data by the British Phonographic Industry (BPI) and based on a sample of more than 4,000 UK shops.
 1 The Official Charts Company, 2008. Post-order and BPI and BARS co-ordinators.

WEEKS ON CHART
 NEW
 RE-ENTERING CHART
 PREVIOUS POSITION
 CURRENT POSITION
 ALBUM TITLE
 LABEL

| | | | | | |
|----|-----|-----|--|----------------------------|----------------------------|
| 39 | 41 | 12 | ZERO 7 WHEN IT FALLS | Worship/Electronic Jive | Worship/Electronic Jive |
| 40 | 12 | 7 | EAMON I DON'T WANT YOU BACK | Worship/Electronic Jive | Worship/Electronic Jive |
| 41 | 31 | 34 | DIDO FOR RENT | Pop/R&B Jive | Pop/R&B Jive |
| 42 | 25 | 31 | JAMIE CULLUM TWENTYSOMETHING | Pop/R&B Jive | Pop/R&B Jive |
| 43 | 20 | 10 | DAMIAN RICE 0 | Pop/R&B Jive | Pop/R&B Jive |
| 44 | 33 | 16 | LOSTPROPHETS START SOMETHING | Pop/R&B Jive | Pop/R&B Jive |
| 45 | 26 | 3 | THE PIXIES BEST OF - WAVE OF MUTILATION | Pop/R&B Jive | Pop/R&B Jive |
| 46 | 38 | 25 | ALICIA KEYS THE DIARY OF ○ ○ ○ | Pop/R&B Jive | Pop/R&B Jive |
| 47 | 43 | 15 | JET GET BORN | Pop/R&B Jive | Pop/R&B Jive |
| 48 | 27 | 5 | PRINCE MUSICOLOGY | Pop/R&B Jive | Pop/R&B Jive |
| 49 | 35 | 10 | GEORGE MICHAEL PATIENCE | Pop/R&B Jive | Pop/R&B Jive |
| 50 | 38 | 48 | THE STREETS ORIGINAL PIRATE MATERIAL | Pop/R&B Jive | Pop/R&B Jive |
| 51 | 34 | 15 | NO DOUBT THE BEST OF 1992-2003 | Pop/R&B Jive | Pop/R&B Jive |
| 52 | NEW | NEW | MICHAEL BUBLE COME FLY WITH ME | Pop/R&B Jive | Pop/R&B Jive |
| 53 | 47 | 40 | BLACK EYED PEAS ELEPHUNK | Pop/R&B Jive | Pop/R&B Jive |
| 54 | NEW | NEW | TIESTO JUST BE | Pop/R&B Jive | Pop/R&B Jive |
| 55 | 53 | 33 | MUSE ABSOLUTION | Pop/R&B Jive | Pop/R&B Jive |
| 56 | 52 | 70 | DANIEL BEDINGFIELD GOTTA GET THRU THIS | Pop/R&B Jive | Pop/R&B Jive |
| 57 | 48 | 14 | JAMIELIA THANK YOU | Pop/R&B Jive | Pop/R&B Jive |
| 58 | 27 | 27 | BUSTED A PRESENT FOR EVERYONE | Pop/R&B Jive | Pop/R&B Jive |
| 59 | 49 | 17 | NERD FLY OR DIE | Pop/R&B Jive | Pop/R&B Jive |
| 60 | 42 | 7 | ATOMIC KITTEN THE GREATEST HITS | Pop/R&B Jive | Pop/R&B Jive |
| 61 | 46 | 18 | CHRISTINA AGUILERA STRIPPED | Pop/R&B Jive | Pop/R&B Jive |
| 62 | 72 | 8 | TWISTA KAMIKAZE | Pop/R&B Jive | Pop/R&B Jive |
| 63 | 61 | 56 | EVANESCENCE FALLEN | Pop/R&B Jive | Pop/R&B Jive |
| 64 | 51 | 11 | NELLY FURTADO FLOKLORE | Pop/R&B Jive | Pop/R&B Jive |
| 65 | 64 | 34 | CHER THE VERY BEST OF | Pop/R&B Jive | Pop/R&B Jive |
| 66 | 37 | 19 | RONAN KEATING TURN IT ON | Pop/R&B Jive | Pop/R&B Jive |
| 67 | 49 | 7 | BAY CITY ROLLERS THE VERY BEST OF | Pop/R&B Jive | Pop/R&B Jive |
| 68 | 48 | 43 | BEYONCÉ DANGEROUSLY IN LOVE | Pop/R&B Jive | Pop/R&B Jive |
| 69 | 63 | 63 | COLDPLAY A RUSH OF BLOOD TO THE HEAD | Pop/R&B Jive | Pop/R&B Jive |
| 70 | 53 | 39 | GOLDFRAPP BLACK CHERRY | Pop/R&B Jive | Pop/R&B Jive |
| 71 | 56 | 5 | JESSICA SIMPSON IN THIS SKIN | Pop/R&B Jive | Pop/R&B Jive |
| 72 | NEW | NEW | MORRISSEY THE BEST OF - SUEDEHEAD | Pop/R&B Jive | Pop/R&B Jive |
| 73 | NEW | NEW | CHINGY JACKPOT | Pop/R&B Jive | Pop/R&B Jive |
| 74 | NEW | NEW | LENNY KRAVITZ BAPTISM | Pop/R&B Jive | Pop/R&B Jive |
| 75 | 65 | 27 | MICHAEL JACKSON NUMBER ONES | Pop/R&B Jive | Pop/R&B Jive |

| | | | | | | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |
| NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW |
| NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW | NEW |



10. Gabrielle
 Stay The Same's recent 20 track work has far fewer since Fergie's About The World reached 23 eight weeks back. Its lack of success has impacted on Gabrielle's new album Fly To Win, which struggles to a 10 debut this week. However, before Rise took hold it debuted and peaked at 25, and did not reach pole position until its 17th week of release.



13. Charlatans
 Charlatans' eighth studio album At The Lake has been given the thumbs-up almost everywhere - but with so much competition around this week it has to settle for a 13 debut. The title track from the new album was also the introductory single and the Charlatans' 20th hit when it reached 23 a fortnight ago.



52. Michael Buble
 Buble has sold more than 515,000 copies of his self-titled 2003 album. But the groove from Vancouver makes only 52 with new artist Celine Dion Fly With Me this week, and that is primarily because it is not a regular hit. With only two singles, some live tracks and a discography, Buble's CD/DVD package.

TOP 20 COMPILATIONS

| THE LAST | ARTIST/TITLE | LAST POSITION |
|----------|---|---------------|
| 1 | VARIOUS HOW THATS WHAT I CALL MUSIC! 57 | 16 (W) (1992) |
| 2 | VARIOUS KISS PT5 THE HIP HOP COLLECTION | 18 (1994) |
| 3 | VARIOUS ULTIMATE DORRY DANCING (OST) | 19 (1994) |
| 4 | VARIOUS LOVE HITS | 20 (1994) |
| 5 | VARIOUS CLUB AND NYXINE 2 | 21 (1994) |
| 6 | VARIOUS CAPITAL GOLD - JUST GREAT SONGS | 22 (1994) |
| 7 | VARIOUS BACK TO THE MOVIES - HITS FROM THE FILM | 23 (1994) |
| 8 | VARIOUS POP PRINCESSES | 24 (1994) |
| 9 | VARIOUS SUMMER IN THE SIXTIES | 25 (1994) |
| 10 | VARIOUS TRANCE MASTERS | 26 (1994) |
| 11 | VARIOUS URBAN MUSIC FESTIVAL | 27 (1994) |
| 12 | VARIOUS BEST OF RING | 28 (1994) |
| 13 | VARIOUS ANNUAL SPRING 2004 | 29 (1994) |
| 14 | VARIOUS ANTHEMS OF OLD SCHOOL | 30 (1994) |
| 15 | VARIOUS KILL BILL VOL. 1 (OST) | 31 (1994) |
| 16 | VARIOUS FLOORFILLERS | 32 (1994) |
| 17 | VARIOUS THE OC (OST) | 33 (1994) |
| 18 | VARIOUS WESTWOOD - THE JUMP OFF | 34 (1994) |
| 19 | VARIOUS POP PARTY | 35 (1994) |
| 20 | VARIOUS THE VERY BEST OF NEW WOMAN | 36 (1994) |

TOP 20 INDIE ALBUMS

| THE LAST | ARTIST/TITLE | LAST POSITION |
|----------|--|---------------|
| 1 | MORRISSEY YOU ARE THE QUARRY | 1 (1994) |
| 2 | FRANZ FERDINAND FRANZ FERDINAND | 2 (1994) |
| 3 | KATIE MELUA CALL OF THE SEARCH | 3 (1994) |
| 4 | TIESTO JUST BE | 4 (1994) |
| 5 | LOSTPROPHETS START SOMETHING | 5 (1994) |
| 6 | THE PIXIES BEST OF - WAVE OF MUTILATION | 6 (1994) |
| 7 | RJD2 SINCE WE LAST SPOKE | 7 (1994) |
| 8 | THE DARKNESS PERMISSION TO LAND | 8 (1994) |
| 9 | THE PIXIES SURFER ROSA | 9 (1994) |
| 10 | AL GREEN THE VERY BEST OF AL GREEN | 10 (1994) |
| 11 | MUSKISKY THE DIFFERENCE BETWEEN ME AND YOU | 11 (1994) |
| 12 | THE PIXIES DOUBTLITTLE | 12 (1994) |
| 13 | BRED 77 CULTURA | 13 (1994) |
| 14 | DELAYS FACED SEASIDE GLAMOUR | 14 (1994) |
| 15 | MOTHEAD AGE OF SPRADES | 15 (1994) |
| 16 | THE LIBERTINES UP THE BRACKET | 16 (1994) |
| 17 | THE STROKES ROOM ON FIRE | 17 (1994) |
| 18 | BASEMENT JAXX KISS KISS | 18 (1994) |
| 19 | TWO LOSE SWORDSMEN FROM THE DOUBLE GANE CHAPEL | 19 (1994) |
| 20 | WILEY FREEDOM ON THE ICE | 20 (1994) |

TOP 10 CLASSICAL ALBUMS

| THE LAST | ARTIST/TITLE | LAST POSITION |
|----------|---|---------------|
| 1 | KATHERINE JENKINS PREMIERE | 1 (1994) |
| 2 | HATLEY WESTENRA PURE | 2 (1994) |
| 3 | EMMA WESTENRA FLORE | 3 (1994) |
| 4 | KARE JENKINS THE ARMED MAN - A MASS FOR PEACE | 4 (1994) |
| 5 | LUDOVICO EINAUDI EDGES - THE COLLECTION | 5 (1994) |
| 6 | WANGS HAE THE ULTIMATE COLLECTION | 6 (1994) |
| 7 | BYRON TESSER BRUN | 7 (1994) |
| 8 | CAINY/TROTTER/BRUNSON/SOP BARBER/KNOXVILLE/SUMMER OF THIS | 8 (1994) |
| 9 | ALDO JONES HIDER | 9 (1994) |
| 10 | ANDREA BOCELLI VIAGGIO ITALIANO | 10 (1994) |

TOP 10 CLASSICAL COMPILATIONS

| THE LAST | ARTIST/TITLE | LAST POSITION |
|----------|--|---------------|
| 1 | VARIOUS THE VERY BEST OF CLASSICAL CHILLOUT CD | 1 (1994) |
| 2 | VARIOUS HALL OF FAME - THE GREAT COMPOSERS | 2 (1994) |
| 3 | VARIOUS RELAXING CLASSICS | 3 (1994) |
| 4 | VARIOUS RELAXING CLASSICS | 4 (1994) |
| 5 | VARIOUS 100 - YOUR HUNDRED BEST | 5 (1994) |
| 6 | VARIOUS CLASSICAL AMERICA | 6 (1994) |
| 7 | VARIOUS SMOOTH CLASSICS - DO NOT DISTURB | 7 (1994) |
| 8 | VARIOUS GREATEST CLASSICS | 8 (1994) |
| 9 | VARIOUS CLASSICAL DISCOVERY | 9 (1994) |
| 10 | VARIOUS CLASSICAL SUMMER MOODS | 10 (1994) |



GOLD NORTH

2 0 0 4

NEW ACTS NEW SONGS NEW SOUNDS
9TH - 10TH JUNE 2004
ABERDEEN, SCOTLAND

PARTICIPATING ACTS

DIABLO (ABERDEEN) NORTHERN
REMEDY (DUNDEE) POMEGRANATE
(GLASGOW) THE CAVES (WALES) RAAR
(HIGHLANDS) HOBOKEN (GLASGOW)
DIONYSUS (HIGHLANDS) THE CASUALS (GLASGOW)
KID CARPET (BRISTOL) AKA THE FOX (ABERDEEN)
ROLAN BOLAN (USA) THE CELLERS (ABERDEEN)
ALLY KERR (GLASGOW) GLITTERSTAR (NEWCASTLE)
TEITUR (FAROE IS) DEDALUS (ABERDEEN)
MILLENIUM CHILD (ABERDEEN) KAIN (GLASGOW)
DEAD FLY BUCHOWSKI (GLASGOW) TIGER
BOMBS (FINLAND) AZIZ (MANCHESTER)
SPOONER (GLASGOW) GEM (HOLLAND) HALF
COUSIN (ORKNEY IS) QUINN (GLASGOW)
THE NEEDLES (ABERDEEN) MARIA SOLHEIM
(NORWAY) RODDY HART (GLASGOW)
KEVIN O'HARA (HIGHLANDS) POOR OLD
BEN (LEWIS/PAISLEY)

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