



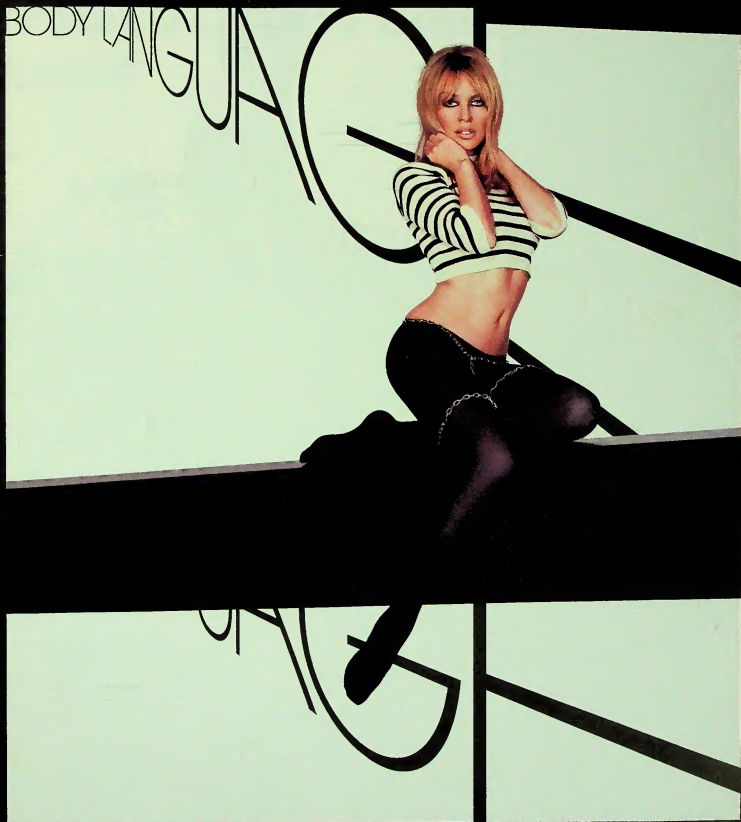
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In this week's issue: **Wildcat post strikes cause chaos;**
Universal cools on £1.99 single Plus: the charts in full

MUSICWEEK



CMP
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Kylie

BODY LANGUAGE

The album released November 17
Features Slow – The New Single Out Now

RADIO:

Radio 1 Kylie Day, Nov 3
Radio 2 Steve Wright, Nov 3
Capital Foxy Interview Nov 3
Hearst John and Emma
breakfast show, Nov 5
Radio 2 Album Show, Nov 17
Radio 2 'Kylie Story', Nov 4/11
Radio 1 Album Exclusive, Nov 10
Interviews on EMAP Smash hits
show, GWR Group, Clyde, Forth,
Beat, Capital Group, Real Radio
Group, Galaxy Group and
Wireless Group.

PRESS COVERS:

Vogue, ID, Mixmag, NME, Sunday
Times, GQ and Q Magazine.

TELEVISION:

Performances on, TOTP, TOTP Sat
& CD-UK, MTV Europe Awards and
the ITV Spectacular 1 hour show
22nd November.

MARKETING:

National TV, Press & Outdoor
advertising and database
marketing.

KYLIE MINOGUE – MONEY CAN'T BUY
LIVE CONCERT / NOVEMBER 15 / HAMMERSMITH APOLLO

Inside: Missy Elliott Michael Jackson Westlife Mis-Teq Kylie Minogue

MUSICWEEK



Pluggers, PRs and distributors are among those counting cost of unofficial post office strikes

Post strikes cause chaos

PR & plugging

by Joanna Jones

Wildcat postal strikes spreading across the UK are hitting at the heart of the music industry with supply lines clogged up and media campaigns left in disarray.

Pluggers are feeling the full force of the Royal Mail dispute with some companies unable to deliver product to radio stations via the normal channels and being forced instead to use couriers or Fastrax's digital delivery service.

"It's a nightmare - the problem

has been that it is unofficial so it has changed day by day," says Inter-media Regional Promotions managing director Steve Tandy, whose company services 300 radio stations. "With the Alistair Griffin record we Fastrax'd it finally. We had mailed out CDs at the beginning of the week which were collected and then got stuck at the sorting office."

Tandy says regional stations have been hit hardest. "It can have a really bad effect if radio cannot listen to or play the CDs we are trying to plug," he adds.

Meanwhile, major record com-

panies were experiencing varying degrees of disruption.

"It's affecting us really badly," says one major-label press officer. "Nothing has gone out for the past four days; everything is sitting in the post office depot waiting to go."

A Polydor spokesman says, "We are putting most things in the regular post, but a couple of things are being sent out by registered post, which is more expensive."

An EMI spokeswoman says the company has not used Royal Mail for international or London deliveries since the last strike, using Speedmail instead.

By the end of last week Royal Mail had suspended special deliveries in response to the backlog it has amassed.

Fastrax has indirectly benefited from the strike action. Operations manager Ross Priestly says the company saw an upturn in demand for audio promos to be delivered digitally from pluggers to radio and last Friday instigated a 20% discount on all audio during the postal strike.

The strike was hurting distributors, too, with Vital marketing director Richard Willis noting that, while its physical distribution is

handled by THE via DHL Express, it uses the post service for mail-outs and sales information.

"We are encountering all sorts of problems because a lot of indie labels like to get their information in physical form rather than through the internet," he says. "We are having to rely on the reps more to get the information out."

© The postal strike affected deliveries of *Music Week* in some London postcodes last week. To get the latest sales and airplay charts, release information and news, subscribers should log on to MusicWeek.com.

journals.musicweek.com



Terfel on song as album hits Top 20

Deutsche Grammophon baritone Bryn Terfel was yesterday (Sunday) set to give Universal Classics & Jazz its fifth entry in the mainstream Top 50 with the Top 20 debut of his album Bryn.

The album, which has been driven by a *Songs Of Praise* special two Sundays ago, highlights UCJ's success at gaining exposure for its artists without relying on mainstream radio. The debut album by jazz newcomer Jamie Cullum has soared into the Top 10 in its second week following a spot on Michael Parkinson's TV show, while fellow Top 20 resident

Hayley Westenra, who appeared with Terfel on *Songs Of Praise*, is set to feature in the BBC Remembrance Day broadcast from the Royal Albert Hall this Saturday. Also in the Top 50 are TV- and press-driven albums from Aled Jones and Myleene Klass.

"This will be our best year ever," says UCJ divisional director Bill Holland. He notes that Klass,

Cullum and Jones are all signed directly to UCA, while Terfel has been A&R'd from the UK.

"Our internationally-based classical and jazz labels are not necessarily switched on to the needs of the local market so we're becoming an A&R centre," he adds. "We're going to become more and more active on our own UK projects."

Universal cools over £1.99 single

Singles market-leading major rules out blanket move to two-track format, aiming to drive volume sales at higher price **p3**

KaZaA spotlight at MusicWorks

Head of file-sharing company unveils plans to take service legitimate at busy MusicWorks conference in Glasgow **p6**

From dancehall to the charts

Crossover hits from the likes of Sean Paul and Wayne Wonder highlight the importance of retaining grassroots focus **p11**

This week's Number 1s Albums: REM Singles: Fatman Scoop Airplay: Sugababes



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Your guide to the latest news from the music industry

Exposure



The Koreans: UK act in NY showcase

BPI commits to regular NY event

■ The BPI says it plans to make a British showcase a regular fixture at New York Music Conference CMJ Music Marathon following the successful staging of its first showcase of British bands. Aidan Smith, Clearlake, Kinesis and The Kowens (pictured) performed under the British showcase banner at New York venue Don Hill's as part of the initiative, which was also backed by British Underground, PPL and UK Trade and Investment. BPI and British Underground also distributed 7000 sampler CDs of UK acts performing during the event, including The Cooper Temple Clause, and all British showcase acts.

■ **HMV** is linking its High Street stores and its newly redesigned online offer, hmv.co.uk, with new in-store listening pods, providing internet access to more than 70,000 tracks featured on the website. The new system gives listeners the opportunity to hear 30-second samples of tracks stored on hmv.co.uk.

■ **Virgin Megastores** has launched a free flights promotion, offering customers return flights to one of 10 key European destinations if they spend £50 or more in store. The campaign, which runs until November 30 and involves a number of different airlines, covers flights to cities including Barcelona, Madrid and Paris. ■ **Wembley Arena** is to be revamped in a £20m overhaul. p4

■ **US-based company Roxio** has introduced a pre-pay card service for its Napster service, which it relaunched last week. **CR18 sheet**, p17

Sign here

Label snaps up Scorsese rights

■ **Snapper Music** has secured theatrical, DVD, VHS and broadcast rights to the Martin Scorsese-produced film series *The Blues*. Snapper will release all seven films theatrically, followed by a video and

DVD collectors' set, and is working with Sony Music on a best CD and boxed-set.

■ **Enap Performance** has secured a deal with F2P Games allowing players of F2P games to play the game-viewer software simultaneously with a drop-down menu to select an Enap station to listen to.

Bottom line

Universal set to buy DreamWorks

■ **DreamWorks** has reportedly struck a deal to sell its music division for \$10.6bn to the Universal Music Group, which presently distributes the company's music releases. Staff at DreamWorks, which was formed in 1994 by David Geffen, Jeffrey Katzenberg and Steven Spielberg, were understood to have been told about the deal last week.

■ **Music distributor Prime Distribution** has been placed into administrative receivership with all 50 staff being made redundant. Jonathan Schapiro and Keith Goodman, partners in chartered and business reconstruction firm Leonard Curtis, were last Tuesday appointed receivers to the Wembley-based business. Prime, a specialist in dance music distribution, had an annual turnover of around £12m and had been active for more than 10 years.

■ **Ministry of Sound** is launching label Open for acts on album-oriented artists. p4

■ **Boosey & Hawkes**, which has been at the centre of an auction for the past month, has been left with only one bidder following the withdrawal

of Regent Street Music from the process. Regent had offered 1959p, but that was bettered by HM Capital at the end of September when it put in an offer of 215p. Although the first date for acceptances from shareholders passed last Friday, Nick Martin does not expect the deal to be wrapped up until mid-November.

■ **Yahoo! Europe** last week confirmed it had acquired UK consumer music website **dotmusic**, which will be integrated into the BT Yahoo broadband offering and into Yahoo! Launch music site in the UK and Ireland. Financial terms of the deal have not been disclosed. While no compulsory redundancies were made, it is understood some dotmusic staff will transfer to Yahoo! while others will be re-deployed within BT.

■ **Supermarkets Asda and Tesco** last week replied to a CD price cut by Sainsbury's, which reduced its chart prices by 20p to £9.79 to temporarily claim the title of cheapest CD outlet on the High Street. In response, both Asda and Tesco dropped their prices on single CD chart titles to £9.79.

■ **Blue, Simply Red and Westlife** are among a number of acts releasing cover versions this Christmas. p7

■ **EMP Entertainment** is looking to rekindle further Kerrang! success at winning the West Midlands FM regional radio licence last month by creating a managing director position for the rock brand. The appointed person will be responsible for overseeing the growth of the Kerrang! radio brand.

■ **Tony Bay founder Tom Silverman** is launching a download dance music service for DJs. p4

■ **Two Belgium bands** are joining the music industry's long battle to have the same **European tax rates** applied to CDs as other cultural products by

releasing an album to which the 6% rate will be applicable. This is Not A CD, by Fester and McGroove, is able to get around the EU tax loophole by featuring photographs which Impala says draws attention to the fact that there is hardly any difference between books and CDs as carriers of culture.

■ The **APRS** is hosting the **last Aim Big Wednesday** evening networking session on November 12 with a discussion on pre-release security and professional audio. The event at Phoenix Sound in Wembley runs from 6.30pm and will be chaired by Aim CEO Alison Whelan.

People

Warner fills new director position

■ Warner has appointed **Gia Rokeach** to the newly-created London-based position of Warner Music International communications director. Rokeach joins from DoubleClick, a marketing and data company whose international communications strategy she headed.



Budd (left), Morris: charity effort

■ **Manager and Channelly director Stephen Budd** last week presented to MP's the details of the Passport-Bark To The Bars series of concerts in aid of War Child and the homelessness charity Shelter. The presentation came as the All Party Music Group last week held a £1m exhibition in the House of Commons on the music industry's contribution to UK charitable and educational work. It was opened by Culture Secretary Estelle Morris.

■ **Steve O'Rourke**, Pink Floyd's manager since 1966, died last week aged 63. **Obituary**, p17

■ **BMG** has confirmed the departure of **A&R manager Nick Hinson** from the major. In an unrelated move, BMG has appointed **Mick Pickering** as an A&R consultant. Pickering was one of the company's key staff during the Nineties as part of his band M People.

■ **Rak founder and record producer Mickie Most** may have contracted lung cancer after being exposed to asbestos while touring as South Africa more than 40 years ago, an **UPDATE** into his death heard last week. Most died aged 64 in a year after a 15-month battle against a rare form of lung cancer called mesothelioma. An **OPEN** article was recorded.

■ **Nell Boote** has left his role as VH1 Smiths entertainment business unit director. p7



Rod Stewart was last week just 13,000 sales shy of his first **Billboard 200** number one since 1979's *Blondes Have More Fun* via The Great American Songbook Part II debuted at number two. The J Records release, Stewart's highest entry on the chart since *Unplugged...* And *Unseated* debuted at the same position in 1993, sold around 212,000 units over the counter in week one. Stewart's manager **Arnold Stiefel**

says the idea for the project came directly from the singer. "It's something he first told me he wanted to do in 1982 and I said 'Rod were you years away from that and he kept at it,'" says Stiefel. The initial success of the album, which debuted a week ago at four in the UK, came as the singer launched his West End musical *Tenants of The Night* and recorded an appearance on Parkinson, which was screened last Saturday.

The major adopts cautious approach to two-track single, the strategy touted as the format's salvation

Universal cools over £1.99 singles idea

by Paul Williams

Universal has delivered a serious blow to the two-track, £1.99 single by ruling out a blanket move to the new format.

The major, which regularly commands a singles market share of more than 30%, is strongly questioning just how effective two-track releases can be in trying to breathe new life into the flagging singles market.

Up until now Universal has adopted a notable silence over the whole issue. EMI made the first move when it revealed it would be releasing £1.99-priced singles on a weekly basis, and then the Official Charts Company agreed new rules backing a two-track format.

However, Universal sales director Brian Rose says his company has no plans to bring in the cheaper-priced single as a regular format. "We don't think the two-track, £1.99 single is the answer to the singles market," he says.

"The change in chart rules has given us greater flexibility. That's all," adds Rose. "It doesn't mean we want to go in that market. I'm sure we'll use it from time to time but I don't think it's going to turn the singles market around."

Universal's stance is likely to have a strong bearing on what direction the singles business takes since its market share puts it comfortably ahead of its rivals. A week ago two of its operations, Polydor and Mercury, ranked as the first and third biggest companies respectively in the market, while yesterday (Sunday) Universal releases were set to make up around a third of the titles in the Top 40. Among them was Def Jam UK's Fatman Scoop, which was



Rose unconvinced the two-track single will turn around the fortunes of the format

expected to spend a second week at number one across the year up until last week so we're doing more than anyone to drive the market. It's not all about pricing. It's about great music, packaging and format," says Rose, whose company is putting out a number of key singles this month, including releases by Busted (Nov 10) and former Academy winner Alex Parks (Nov 17).

He also highlights the detrimental effect that cheaper singles could have on driving album sales since customers might not bother buying an album if they can pick up one of its key tracks as a cheap single. In contrast, he says that when consumers recognise the quality of an act, the price of singles is not so relevant. As an example he highlights Black Eyed Peas' Elephunk album, which moved into the Top 10 during one of the weeks when Where Is The Love was at the top of the singles chart priced £3.99.

We don't think the two-track, £1.99 single is the answer

Brian Rose, Universal

patient, very cautious" approach over the whole issue. While agreeing price is a factor in trying to lift the singles market, he also points to his company scoring the last three UK singles chart-toppers, all with releases that at no stage carried a £1.99 format. Black Eyed Peas' Where Is The Love and Sugababes' Hole In The Head both initially went out at £2.99 while a £3.99-priced Fatman Scoop's Be Faithful a week ago beat Blue's Gully to number one, even though the Innocent release included a £1.99 format.

"We realise the singles market is

in decline but we've had 18 weeks at number one across the year up until last week so we're doing more than anyone to drive the market. It's not all about pricing. It's about great music, packaging and format," says Rose, whose company is putting out a number of key singles this month, including releases by Busted (Nov 10) and former Academy winner Alex Parks (Nov 17).

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"We appreciate the singles market is in decline. We're taking it very seriously," he says. "We think it's a very positive message you can drive volume at the higher price."

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Elliott: high-profile addition to the MTV Europe Music Awards line-up in Leith

MTV lines up Missy for Europe Awards

MTV is making the final installations to its purpose-built venue in Western Harbour, Leith in Edinburgh as it announced that Missy Elliott and Black Eyed Peas will join the line-up of performers for the MTV Europe Awards on Thursday night.

MTV Networks Europe president Brent Hansen is confident the "stripped back" sets and feel of this year's show will deliver a fresh look in its 10th anniversary year, while the more intimate 5,000-capacity tent venue, on the Leith waterfront, will be "extremely atmospheric".

"We wanted something more focused around the artist performances rather than the size of the event," says Hansen. Hansen says the event's

location in Edinburgh reflects a successful year for MTV UK, which also organised a four-date tour around the UK leading up to the awards.

While Christina Aguilera will host the show, Beyoncé, Dido, Kraftwerk, Kylie Minogue, Pink, Sean Paul, The Darkness, The White Stripes and Travis will perform in the main arena.

A free, ticket-only MTV In The Gardens show in the city's Princes Street Gardens running simultaneously with the awards will feature performances from The Chemical Brothers, Flaming Lips and Jane's Addiction, and will be beamed live to the ceremony itself. The final 100 tickets will be made available from Foot Locker stores in Edinburgh and Glasgow this Wednesday.

THE MUSIC WEEK PLAYLIST



SIA
Breathe Me (Go Beat)
More blissed out songs set to get the one-time Zero 7 vocalist, who also features on the disc's forthcoming album (single, tbc)



SIMPLE KID
Drugs (2M)
Currently building a nice buzz, this looks set to get the red hot kid noticed in all the right places (single, November 17)



BEE NIE MAN & MS THING
Dude (Mad House/Virgin)
Hughes and the pirates, this dancehall gen is now getting a release in the US and could clean up over here (single, import)



OUTKAST
Hey Ya! (Arista)
Fantastic song, fantastic video which deserves far wider exposure on the music TV channels (single, November 10)



EAMON
Fuck It (Don't Want You Back) (Interscope)
A superb return of plaintive blue-eyed soul with a comical take on the tired love story which is building spot plays on US radio (album, tbc)



NELLY FURTADO
Folklore
A superb return of strong Latin and hip hop vibes with a sophisticated pop framework (album, tbc)



VARIOUS
Pop Party (Universal/EMI/Virgin)
A next new concept which looks set to give the twentees compilations market a new lease of life (album, out now)



MICHAEL JACKSON
Number Ones (Sony)
This huge great compilation, which should be driven by the new single, One Time Chance (album, November 17)



ECHO & THE BUNNYMEN
Hicres Up Here (WMS)
Arguably one of the best early Eighties UK guitar records, this sounds fantastic as a remastered reissue (album, out now)



COLDPLAY
Live 2003 (Parlophone)
A "must have" music market DVD, this looks set to lead the way with many others are sure to follow (DVD, November 10)

THE BPI AWARDS
ALBUMS
 Various - *R&B Love*
 silver
 Various - *New*
 Dance 2004 silver
 Various - *Smash*
 Hits - *Let's Party*
 Gold silver

Stace Orino - *Various*
 Stace Orino gold
 Various - *Hairbrush*
 Divas gold
 Ruf Stewart - *As*
 Time Goes By - *The*
 Great American
 Songbook Vol II
 gold

Emancipation - *Fallen*
 Patriot Various - *Bliss*
 Various - *Outcasts*
 In The World *Ever 2 x*
 platinum
 The White Stripes - *Elephant 2 x*
 platinum

SINGLES
 The Black Eyed Peas
 - *Where Is The*
 Love? platinum

Owner to modernise venue in time for 70th anniversary Wembley Arena plan proposes £20m refit

Live music

by Robert Ashton

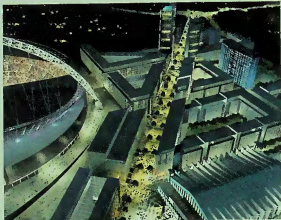
London's claim to be the capital of European live music was strengthened last Friday when a £20m proposal to modernise Wembley Arena was put before Brent Council for approval.

The capital's pull on major touring bands has taken a hit in recent years with the closure of the London Arena, the failure to turn the Millennium Dome into a high-profile venue and the gradual decline of many existing facilities.

This is something of which Wembley director of sales and marketing Peter Tudor is acutely aware. "The great thing about the Arena is that it has always been a unique, great experience," he says. "But other things like the toilets, the immediate vicinity of the stadium, the rest of the experience have let us down."

The refurbishment programme, funded by Arena owner Quintain, which bought the venue last year, will address these issues and also transform the surrounding site with a new piazza designed by award-winning architect Richard Rogers.

Once the work has been completed - the plans specify in the last quarter of 2005 - Tudor claims the Arena will boast the London live circuit's "largest permanent space" (Earl's Court seating is removable) with a total standing and seated capacity of around 11,500.



New-look Wembley: piazza designed by architect Richard Rogers

The new plans, which have already been subject to long public consultation and have the support of Brent Council and GLA, will involve:

- restoration of the Grade II listed facade of the former Empire Pool;
- reorientation of the inside of the building to create a new entrance and foyer;
- increasing the standing capacity by at least 1,000 to 5,000;
- improved acoustics and seating;
- new and larger backstage and dressing room facilities;
- improved and enlarged restaurant, hospitality areas and bar office;
- improved access for people with disabilities; and

■ new heating and ventilation, improved lifts and escalators.

Tudor expects to sit down shortly with music promoters to explain the changes to them. The immediate vicinity of the new-look Arena will also be improved with the creation of a new boulevard, shops and restaurants.

Work will start in earnest in January 2005 and is expected to take around nine months to complete, opening in tandem with the neighbouring National Stadium. In preparation for the refurbishment, 2004's schedule will be given over to the venue's 70th anniversary celebrations, which will include major concerts.

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Ministry of Sound is developing three acts signed to a brand new label focusing on album-orientated artists.

Open marks the first step forward in record company strategy for the clubs-to-holiday group in more than a year following its high profile exit from a series of artist-focused joint ventures. "It's something we have been working towards for a year or so," says Ministry Of Sound Recordings managing director Lohan Presencer of the new label.

Open will sit alongside the company's Data singles imprint, which has enjoyed a successful year with hits from the likes of Benny Benassi and Thomcat.

"We have wanted to do this for a while and our recent success enables us to invest in this new imprint, giving it time to develop. The whole team is tremendously excited about embarking on this new phase of our business. We are really committed to this strategy," he says.

Open's roster already includes French outfit Aloud and UK vocalists Cassandra Fox. Joining them on the imprint will be Ministry's chillout duo Bent, who have already had two albums released by the company via their own Sport imprint. Open A&R will be



Aloud's debut album due in February

led by A&R director Ben Cook and A&R manager Rick Salmon.

"Open is about finding genuine artistic talent with whom we can develop fruitful, long-term careers," says Cook. "It's about being open-minded with the sort of music we sign and is a hugely exciting project."

Aloud's debut album for Open is expected to be released in February. Meanwhile, Fox is currently recording material in north London with Dido's producer and brother Rollo Armstrong. "It's a real coup for Rollo to be producing the album for Cassandra," says Salmon. "He has been approached by every A&R in the US with a female solo artist but has turned them all down."

DJs gain online service

Tommy Boy founder Tom Silverman is promising dance silvers a valuable new revenue stream with the launch of a

website that will enable DJs to download and burn legal versions of dance tracks from a catalogue of new and classic songs.

The dance industry veteran along with partner Joe Vangerl, president of software company Visiosonic, hopes that the DJ Xpress site will become the destination for DJs from around the world to visit in order to download and burn the 12-inch mixes of thousands of dance tracks. Rather than buying one version of each track, visitors to the site - which was officially unveiled at the Amsterdam Dance Event last weekend - will be offered "MixPacs" containing three versions - for example an a cappella, instrumental and club edit. Retailing at £2.79, these will mirror the elements found on many typical 12-inch vinyl records.

The site, which is set to launch in January, will be searchable by label, artist, producer, remixer, BPM or year of release. Each MixPac will be moveable to digital

storage devices and will be burnable onto a limited number of CDs using DRM technology.

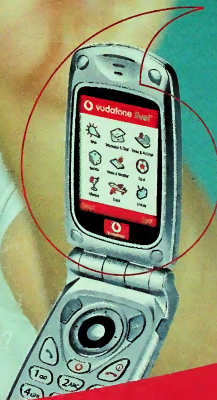
Silverman, who has been a dance and rap pioneer since the early Eighties, says that the site will tap into DJs' desires to buy the latest mixes of hot records as well as classics from the past three decades in a way that is quick and efficient. In addition, he says DJ Xpress will offer labels and copyright owners new ways of exploiting their catalogues while incurring little or no extra costs. He hopes to have the first labels signed up by the end of November.

"The economics are designed to help indie labels survive. We estimate labels will end up with a net of \$1-\$1.20 depending on their royalty and publishing responsibilities, which is more than they make selling vinyl," he says.

"We have created a dance music distribution model which operates at the speed of light," he adds. "A new track can be posted on the site at noon, and by midnight it can be playing in dance clubs all across the planet. After all a techno DJ today is as likely to be based in Cairo as in London."



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Vodafone live! is one year old. And it's not just a new world of pictures and sound on their mobiles that has helped us win so many new customers. Lively, informative and entertaining content delivered by our Content Partners continues to help attract more every day. So, a toast to all of you who've helped make Vodafone live! the success it is today, including:



live!

Here's to sharing future success in this exciting, expanding market!

► 'In my view deleted singles should be barred from the chart' - Viewpoint, p16

File-sharing company's boss unveils aim to take it legit

KaZaA shares plans with MusicWorks

Conferences

by James Roberts

The boss of file-sharing software company KaZaA used his keynote address at last week's MusicWorks conference to unveil plans to legitimise a service which is currently used almost exclusively for illegally sharing music, films and games.

Alan Morris, executive vice president of Sharan Networks, announced details of version 2.6 of the popular software, which he says prioritises "gold" files, which users are required to pay for. The software was officially launched last Wednesday.

"The way to do it is not to drive everyone away," he told *Music Week* following his presentation at the Glasgow event last Thursday. "It's about putting the gear in there which will eventually drive out the bad."

Morris's presentation used examples of how KaZaA could be used in a creative, copyright-friendly way. He claimed Avianet at Honey Palace had been the subject of 110,000 paid-for downloads via the application, which had been instrumental in helping the emerging act to develop. In particular, he suggested the new software could support files containing added value content such as magnet links or KaZaA



Morris: aiming to "drive out the bad"

Kapsules, which can offer video as well as audio.

The KaZaA presentation set the tone for the launch of the second MusicWorks conference last Thursday in Glasgow's Radisson SAS hotel. Following the well-received inaugural event last year, organisers say they had a 50% increase in delegates this year, with around 350 people registered on the first day last Thursday.

"We have spent a year developing the programme and the feedback from panellists and delegates has already been extremely good," says Joanne Wain, producer of MusicWorks for U2 Events.

The two main conference themes of synchronisation (see below) and downloading attracted a wide range of executives from across the UK and beyond.

One of the most high-profile events was a company case study of Clear Channel, the US-based

media, advertising and entertainment giant whose interests range from venues to radio stations and management.

Clear Channel UK CEO Paul Latham told the conference his company was not about to acquire key UK radio groups such as Capital or Zeno, at least in the short term. "As businesses they are probably overvalued, so at the moment I would rather we didn't buy them," he said. "In the long-term maybe, but at the moment I doubt it."

Latham addressed concerns that the entertainment and advertising goliath was a threat to the UK music business. "Being part of the family doesn't always work. It can compromise margins," he said. "I don't believe in and never want a monopoly in this country. Sometimes dialogue can be better when you don't own everything."

Elsewhere at MusicWorks, a discussion examining the legitimisation of P2P services highlighted the divide between what the public actually wants, and what the tech industry develops. Scott Cohen, co-founder of New York-based distribution company The Orchard, said, "When Apple announced 99c iTunes it was revolutionary to consumers but we were all talking about it in 1997. There needs to be a focus on the timeline. In reality it's still early days."

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MICHAEL JACKSON

SNAP SHOT

Sony is harnessing iconic imagery sponsoring Michael Jackson's entire career with the major in a bid to promote its biggest release this Christmas to a mass-market audience.

The November 17-released *Number Ones* CD and DVD will be backed by a TV teaser advertising campaign kicking off with three 20-second spots per commercial break, counting down to release across ITV1, Channel 4, Five and Sky channels for 10 days from next week followed by a standard 30-second ad.

Meanwhile, a 14-day teaser Big Active-designed poster campaign, featuring segments of four album cover art, will run on BS 60 x 40 outdoor poster sites from last

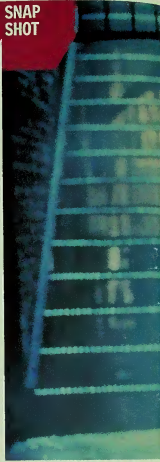
weekend. A London Underground poster campaign will be rolled out from December.

"Key to the campaign is that no one in the UK is unaware that the greatest entertainer on the planet is releasing an album," says Simon Barnabas, product manager at Sony Music UK's international repertoire division.

He adds that Sony Music UK worked closely with the US company to put forward an ideal UK track listing, which has now been adopted by several other European territories and Australia.

The R Kelly-inspired single *One More Chance*, which last week became the UK's second single of the week, is released on November 24.

CAST LIST: Product manager: Simon Barnabas; Sony A&R: Malcolm J. Sony; Press: Joanna Burns, Sony; Radio: Phil Youngman (national); Bob Hermon (regional); Sony, TV: Sacha Cowling, Sony.



Indie chart to receive high-profile overhaul

The Chain With No Name charts are being radically overhauled with a brand new name, a high-profile sponsor and plans for spin-off radio and TV shows.

Changes to the newly-rebranded Independent Music Charts come as Vital, which launched the countdowns earlier this year as a marketing tool and now has them in around 100 stores, hands over control to an independent body.

Vital managing director Peter Thompson says the distributor has made the move because his involvement in the initiative has made some independents wary of marketing. He adds that he wants to widen the parameters of the chart, its exposure and influence.

New company Content, founded by former EMI product manager Gideon Palmer, will now oversee the charts, while Simon Trivette stands from marketing group 17 Trinity Street is being drafted in as a consultant with graphics by 3rd Planet.

Palmer says the aim of the new charts is to "ringfence" the whole

indie music culture by incorporating all deserving labels and distributors. He expects to "reassess entry level" to the new chart, but it is unlikely it will be defined by distribution alone - the current criteria for entry to the Official UK Charts Company's Independent Singles rundown.

Palmer, who expects to launch the new Independent Music Chart in early 2004, also claims to be close to securing a sponsor and adds he has interest from terrestrial TV and national radio broadcasters to air the Independent Music Charts. He also hopes to meet with the OCC soon to discuss what, if any, involvement it will have.

Meanwhile, the OCC is continuing to assess the current qualification rules and future shape of its own independent charts following former indie distributor Pinnacle's formal takeover by Bertelsmann's Arvalo operation. OCC senior licensing manager Phil Matcham says the subject is on the agenda at the next chart advisory committee.

Awards honour music in ads

Music's hugely effective role in the world of commercials was in the spotlight at this year's MusicWorks conference with the presentation of a new series of awards.

The Music Publishers Association's Music In Advertising Awards aim to celebrate the use of music in commercials, with songs presented last Thursday in pop, classical, branding and specially-commissioned music categories.

Universal Music Publishing won the pop category for use of the Velvet Underground's 'I'm Stupid' with You in a recent Hyundai campaign. BBH's Levi's ad won the classical category for an arrangement of Handel's *Sarabande in D Minor*. The category for specially commissioned music was won by Peter Lawler for his composition titled *Joe Night*, as used by Orange. The brand award went to Nike and its agency Wieden & Kennedy in recognition of their innovative use of music across British TV and cinema during the past 12 months.



Lawler with Orange's Katherine Meakins

MPA chief executive Sarah Faudler said at the event, "The winners show what a valuable role music plays in the advertising process. Tonight was a celebration of the creativity that goes into placing the right music with the right ad."

Universal Music Publishing's film and TV manager Barbara Zamoyaska added, "Music is 50% of the overall effect of a commercial and these are perfect examples of music and visuals working together."

The awards, which were held in Glasgow's Radisson SAS hotel and presented by Addmusic creative director Roger Watson and ex-Mother ad agency partner Jay Pond-Jones, tied in with one of MusicWorks' key themes, namely the use of music in film, TV, advertising and video games. A number of daytime panels focused on the issues affecting the synchronisation community.

Universal Music's director of film, TV and advertising Tracey Long-Bowell was one of the delegates attending the event. "Some of the panels were basically synchronisation for beginners, but I'm hopeful that these kind of events will grow into something valuable for everyone," she says.

"It would have been nice to see a higher ratio of people from television or agencies attending, as labels and publishers can only really change things when we sit down at the same table with those people."

COVER VERSIONS

COUNTDOWN

November 10

Janine - Summer

(Innocent)

November 17

Girls Aloud - Jump

(Polydor)

Westlife - Aloudly (5)

December 1

Richard X feat.

Javier - You Used To

Hold Me So Tight

(Nym)

December 8

Michael Andrews

featuring Gary Jules -

Mud Walks

(Adventures In

Music)

Atomic Kitten feat

Kool & The Gang -

Ladies First

(Innocent)

Big Brovax - It Ain't

What You Do... (Epic)

Blue feat. Stevie

Wonder and Arge

Stone - Signed,

Delivered

(Innocent)

Simply Red feat.

Mickie M - All Around

New

(SimplyRed.com)

Amy Strub: All I

Wanna Do (Polydor)

December 15

Bivouac - Christmas

Is All Around

(Globe)

Pop 101: 2 Happy

Xmas (War Is Over)

(5)

Labels are cueing up a flood of cover versions for Xmas, but such remakes are only part of a long tradition

Cover versions have Xmas wrapped up

by Paul Williams

Like gods, cover versions are not just for Christmas but come this December and the singles chart is likely to be bursting at the seams with hit remakes.

Atomic Kitten, Blue, Girls Aloud, Simply Red and Westlife are just a handful of the acts who have been busy riding the vaults for a proven smash as the race for festive chart glory this year inspires a sense of déjà vu.

John and Yoko's evergreen *Happy Xmas (War Is Over)* leads the bookies' field to be number one on December 25 in a remake by the Pop Idol 2 finalists, while songs originally hits for artists such as Barry Manilow, Stevie Wonder and the Pointer Sisters are all expected to join it in the Christmas chart.

Cover versions are hardly a new phenomenon. The way first rockers' toll record to break into the US Top 20, Bill Haley & His Comets' *Shake, Rattle & Roll*, was a retreat of a Big Joe Turner R&B smash, but the temptation to opt for reworking an old hit at Christmas seems greater than ever these days.

Innocent Records managing director Hugh Goldsmith, whose acts Atomic Kitten, Blue and Janine all have reworkings as their next singles, suggests that the Christmas market provides the ideal platform for a well-chosen cover.

"As a general rule there aren't a huge amount in the market during the course of the year but you tend to see a few pop up around this time of the year," he says. "It's a time when there are more people in stores buying records and it's

possibly a good way of grabbing their attention."

Opting for cover an already-proven hit is often seen as the easy option, but Goldsmith's attitude to them is a long way from the days of simply putting out a carbon copy of the original.

"My golden rule is only do it if the original is to it," he says. "With *The Tide Is High* [covered by Atomic Kitten in 2002 and previously by Billie Piper] there was a new part written to the song and I wouldn't have entertained the covers with Blue [Signed, Sealed, Delivered] or Janine [It's Christmas (Ladies' Night)] if we didn't have Stevie Wonder and *Kool & The Gang* on them."

The presence - or at least support - of the original artist is certainly a way of adding authenticity to the remake. In the case of a new version of Tears For Fears' *Mud World* - currently bookmaker William Hill's 15/1 favourite for Christmas number one in a cover by Michael Andrews featuring Gary Jules - the PR campaign is at pains to highlight that writer Roland Orzabal has said he prefers this version to the original. (Coincidentally Fame Academy winner Alex Parks has also recorded the song, though this has not been played publicly yet.)

Paul Conroy, whose company Adventures In Music is putting out the Andrews release, says, "Some things work really well when given a different twist and that's what we felt with *Mud World*. Most people have to listen to it at least a minute before they realise what it is."

Polydor co-managing director David Joseph says Girls Aloud's cover of the Pointer Sisters' *Jump*

came about because of the new Hugh Grant film *Love Actually*. "The original is featured in a prominent scene in the movie and the producers wanted a new version for the end titles.

"That's an opportunity we were given as opposed to me going 'Let's do *Jump*' because it's that time of year when it's featured in a prominent scene in the movie and the producers wanted a new version for the end titles."

"That's an opportunity we were given as opposed to me going 'Let's do *Jump*' because it's that time of year when it's featured in a prominent scene in the movie and the producers wanted a new version for the end titles."

EMI Music Publishing's executive VP and head of UK and European A&R Guy Moot is quick to point out that while those familiar with the original when a song is covered may well think "Oh no that's so played out", there is always a new generation who have never heard the tune before. "Covers are not a bad thing as long as there aren't too many clogging up the charts and if it puts music in front of a generation they haven't heard before," he says.

For radio, cover versions provide stations with new releases to which their listeners already know the words. But for someone like Radio Two's executive producer for music Colin Martin it creates the problem of what to do when the original of a song that has just been covered is already a staple olde on the station.

"We did have a problem, for instance, with David Bowie covering *Waterloo Sunset*. It's a classic song we play all the time. I thought long and hard about adding it to the playlist but David Bowie's version does add something to it," says Martin, who a week ago put the cover on the station's A-list.

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Smiths hit by exit of key executive

WH Smith's troubles selling CDs have been further hit by the sudden departure of Neil Boote, brought in just nine months ago to draw up a strategy for the group's entertainment division.

In October the retailer revealed flat sales and difficulties in the CD market in the face of competition from cost-cutting supermarkets and others. Now Smiths and its business unit director for entertainment have parted company before he could implement the strategy he presented to the group months ago.

Part of this strategy for entertainment was to position the retailer as a prime outlet for DVDs, which showed encouraging sales figures in the company's last disappointing results. Boote says his initial job was in two stages - to draw up a strategy for the entertainment function, and then deliver it.

He adds that for "various reasons" both sides decided to part, but insists there is now a "clear strategy for entertainment, at the heart of which is the creation of a destination offering of DVD for the family".

He adds, "I have absolutely no regrets - I learned a lot. But we got to the point where the feeling about how the business wanted to be organised and where I was didn't fit."

Boote, who gained extensive experience at *Our Price* and Virgin retail before joining WH Smith, suggests that his next move could be on the supplier side.

"I am about entertainment, music and film and I feel pretty committed to getting back there," he says, adding he is already in talks about a new job.

Following Boote's departure WH Smith is creating a new news and entertainment role, which will be filled by former director of news and impulse for WH Smith High Street, Rachel Russell. She will be responsible for delivering the future direction and agenda for music, video and DVD set out by Boote.

"Neil has handed me an exciting legacy," she says. "We have a robust future direction for our entertainment business, which capitalises on the phenomenal growth of the DVD sector."



Wrapping up Christmas: Blue have reworked Stevie Wonder, while Girls Aloud have tackled Pointer Sisters



As battle rages for The Darkness' publishing, major once again outshines its competitors EMI keeps its rivals in the shade

Publishing

by Paul Williams

Judging by the band's third-quarter album sales alone, it's little wonder that the competition to sign The Darkness's publishing has been so intense.

Were the retro rockers to launch their own publishing company, they would rank as the sixth biggest album publisher of the quarter with a hefty 5.6% of the market. Sales of their debut album *Permission To Land*, currently registering as copyright control for publishing, were so strong that its \$51,958 tally could only be bettered by the latest No. 1 release.

Still, whatever the outcome of that race (still unresolved at press time), it will not make a blind bit of difference to the top of the market share tables, with EMI Music Publishing's 23.0% combined share so far ahead of the pack that not even a Darkness-style boost for one of its rivals would affect the outcome. But, along with its three main challengers — BMG, Universal and Warner/Chappell — EMI did have to settle for smaller albums and singles shares compared to the last quarter, partly explained by the fact The Darkness's sizeable slice of the cake is still so far unclaimed.

For the fourth successive quarter, the EMI team reserved its best performance for albums, taking a 24.8% share thanks largely to varying shares of eight of the 10 biggest

sellers. These ranged from the entire *Evanescence* album folien (10th of the quarter) to 1.4% of *The Thriller So Much For The City* (seventh), while it also claimed the biggest shares on albums by Beyoncé, Busta and Sean Paul.

EMI's lead on albums dipped marginally compared to quarter two but more than halved on singles, where its 20.2% score was just 3.6% points ahead of second-placed Universal.

For the first time this year Universal powered its way to number two on the combined rankings with 14.9%, a position it previously held regularly until a Zomba-swelled BMG overtook it at the start of the year. Conversely, Universal achieved this with its smallest albums, singles and combined shares of the year as The Darkness factor and strong performances from some indie publishers ensured percentages were spread more widely than usual.

Despite no claims on any of the quarter's half-dozen biggest sellers, Universal put in its best performance on singles with a 16.7% share, a total beaten only by EMI.

On albums, Universal could not produce significant claims on any of the quarter's 10 biggest-selling titles. However, its fairly minor shares on seven of these releases plus its bigger stakes on albums by acts such as Kings Of Leon and Stereophonics helped it to a respectable 13.8% album share.

Mega hits from the Jive stable

by R. Kelly and Justin Timberlake in the first half of 2003 meant a dream start to the year for Zomba and BMG, which now takes in the former indie's previously separate market share. But in quarter three, as the likes of Timberlake's album dipped from its peak, the Zomba factor became less significant, partly explaining BMG's drop from second to third place on the combined publishing table. The major's singles share plummeted from 17.8% to 11.0% as both Universal and Warner/Chappell overtook it, while it held up far better on albums, retaining second place with 14.4% as it cashed in on one of its most successful UK signings in recent years, The Thrills.

Warner/Chappell's fortunes were largely the reverse of those of BMG, with its singles share soaring but its albums tally falling to 9.9%. The company's singles score improved from 9.1% last time to 16.0% after claiming more than a third of Blu Cantrell's *Breathe* (second of the quarter), half of Beyoncé's *Crazy In Love* and 55.0% of Dixie's *White Flag* (fourth). It also controlled all of the revived *Are You Ready For Love?* (sixth of the quarter).

Sony/ATV's smaller roster and catalogue compared to the other four majors mean its market share performance largely rests on whether a few releases perform or not. As it claimed dominant shares in two of the period's five top-selling albums, the result was its

Windswept holds off indie challengers

Towering performances by several leading indie players meant Windswept really had its work cut out in quarter three to retain its position as top independent publisher.

Windswept was hit by a drop in its share but still led the combined table with an 11.3% share of the independent market. The company, whose main successes included nearly a quarter of *By Your Side* (pictured)

Dangerously in *Love* album, again led Chrysalis as its closest challenger. The latter took a combined 9.1% share of the indie total in a run helped by songwriter Bud Temperton's contribution to George Benson's *The Very Best Of* collection (14th top seller of the quarter).

However, there is a new name in town, Catalyst, the company set up by Peter Knight, Jr, the publishing veteran who ran the UK arm of Jangle

+ INDEPENDENT			
EMI	23.0%	Minor	17%
Windswept	11.3%	Hornall	14%
Chrysalis	9.1%	Westbury	13%
Catalyst	5.4%		
Carlin	5.0%		
Greensleeves	5.0%		
Notting Hill	3.5%		
Blue Mountain	2.3%		



German outfit Global during the Eighties and *Pearl* where is *The Loss*. Catalyst emerged from nowhere to finish as this top independent with 5.4%. Carlin dropped to fourth and, like Catalyst, it shared in the success of Q3's biggest single

with a 30% stake in *Black Eye* in *Pearl* where is *The Loss*. Meanwhile, Greensleeves was boosted by writer Stephen Lacey *Marsden's* *Dial* rhythm, which gave it three hits by Wayne Wonder and Lumidee (see p11).

best performance in that market in more than a year. The 63.7% stake in Delta Goodrem's *Innocent Eyes* (fourth of the quarter) and 76.9% share of Daniel Bedingfield's *Gotta Get Thru This* album (fifth) gave Sony/ATV 9.7% of the albums market. It also marginally improved its share on singles, though it was still only able to claim just over half of the fourth-ranked company's share.

While The Darkness ensured that part of the market was redistributed in quarter three to copyright control, there was still a notable shift in market share from

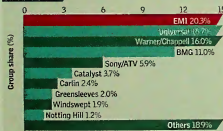
the majors to the indies. During the previous quarter the majors collectively accounted for 81.2% of the combined market but that slid to 71.5% for quarter three.

There were many positives for the independent sector to take away from the quarter, although the market shares make equally interesting reading for the majors with Universal, BMG and Warner/Chappell all close enough to each other to fight it out next time for runner-up position. Indeed the only certainty seems to be EMI's continuing hold at the top.

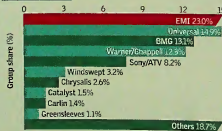
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Publishing 2003: third quarter performance

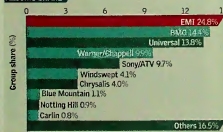
SINGLES SHARE



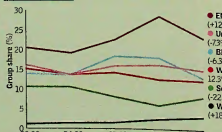
COMBINED SHARE



ALBUMS SHARE



QUARTERLY SHARE




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

Top 10 singles for Q3 2003

Rank	Title	Artist	Label
1	WHERE IS THE LOVE?	Adams/Pineda/Gomez/Timberlake/Prattin/Robinson/Boa	EMI 23.0%
2	BREATHE	Martin/Matias/Benbery/Broadford/Harris/Joiler/Marsh	Copyright Control 12.5%/Carlin 30%/Catalyst 25.1%
3	CRAYZ IN LOVE	Harrison/Knowles/Carter/Carter	EMI 42.5%/Windswept 2.9%/Warner/Chappell 50%
4	WHITE FLAG	Armstrong/Novak/Armstrong	BMG 15%/Warner/Chappell 55%/EMI 30%
5	PRETTY GREEN EYES	Mew/Hobbs/Van-Strawn	Paul Rodgers/100%
6	ARE YOU READY?	Bell/Bell/James	Warner/Chappell 100%
7	NEVER LEAVE YOU	Cedeno/Wander/Marshall	Warner/Chappell 100%
8	BRING ME TO LIFE	Hodges/Levy/Moody	EMI 100%
9	SWEET DREAMS...	Dennis/Karlsson/Winsberg/Jonback	EMI 50%/Universal 50%
10	NEVER GONNA...	Bedingfield	Sony/ATV 100%

Top 10 albums for Q3 2003

Rank	Title	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC 55	Various	BMG 16.5%/EMI 17.0%/Sony 8.4%/Universal 19.50%/Warner 9.73%/Chrysalis 2.91%/Notting Hill 1.94%
2	WINDSWEPT	L.86/W.86/Greensleeves 1.17%/Catalyst 0.35%	EMI 52%/Greensleeves 50%/EMI 18.75%
3	PERMISSION TO LAND	The Darkness	Copyright Control 100%
4	DANGEROUSLY IN LOVE	Beyoncé	EMI 100%
5	INNOCENT EYES	Delta Goodrem	EMI 5.88%/EMI 24.60%/Universal 10.25%/Warner 17.2%/Chrysalis 2.9%/Notting Hill 6.77%/Windswept 24.79%/Catalyst 0.24%
6	GOTTA GET THRU THIS	Daniel Bedingfield	EMI 14.88%/Sony 63.69%/Universal 17.34%/Warner/Chappell 5.06%/Windswept 3.57%
7			Sony 76.92%/Universal 7.99%

A close-up photograph of a hand being cut by a scalpel. The hand is held steady, and the scalpel is positioned to cut across the palm. The lighting is dramatic, highlighting the texture of the skin and the metallic surface of the instrument. A blue banner is overlaid on the top right of the image.

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The new wave of crossover hits highlights the importance of artists maintaining roots in the dancehall scene, allowing them to test tracks and retain credibility. Adam Webb reports

Global market taps dancehall source

When VP Records and Atlantic Records signed their partnership deal in October 2002, no-one could have guessed the extent to which the sound of downtown Kingston would infiltrate the pop mainstream on both sides of the Atlantic. Reggae has always periodically thrown up crossover hits, but this time around a number of artists have emerged – and done so without watering down their sound in the slightest.

The deal, in which Atlantic assumed control of marketing, promotion and distribution of select VP artists, has already seen Sean Paul kick open the door to overground success. The phenomenal sales of Paul's *Dutty Rock* were followed by Wayne Wonder, whose Diwali-driven *No Letting Go* was one of the anthems of the summer. Now, with Elephant Man potentially poised to cross over with the huge street record *Pon De River, Pon De Bank*,

the continued ascent of dancehall looks assured.

This is not the first time dancehall artists have been picked up raw from Jamaica and been given the major label treatment – a decade ago US majors rushed to sign Deejays such as Sizzla, Buju Banton. Back then, most of the artists that did enjoy crossover success subsequently foundered as their music's vitality was diluted to meet the demands of the US urban market. This perhaps explains why the most vital element of the VP-Atlantic deal is its recognition of the unique mechanics that drive the Jamaican business: freedom.

"When the dancehall artists were signed up in the early Nineties, they were signed directly to major labels," says VP Records New York-based vice president Randy Chin. "After that one initial hit, the records were A&R'd with a major label

It is crucial that the grassroots in Jamaica support a product before you introduce it to the world

Hugh Francis, Jet Star

ear – trying to make the records cross over. The records lost their soul. Part of the crux of this particular deal with Atlantic is that we're still actively working these records. We're still actively putting out new records by these people, we're still promoting them within their core market, so we're not losing their support. Even though that core market is relatively small in population, they carry enormous influence in terms of credibility of the artists and in terms of how far these artists can reach."

After all, dancehall exists only in the present. Exclusive recording contracts rarely exist and artists do not tie themselves down to individual labels or producers, but rather operate on a freelance basis – looking to ride the latest, hottest rhythms. This is perhaps the essential factor behind the genre's evolution, ensuring the music remains exciting and vital. Any top artist will have a bewildering amount of product available at any one time on any number of different labels.

"The whole nature of dancehall is this sort of fast, almost disposable production," says Willber Wilberforce, programmes editor at iXtra. "The rhythms come out very quickly and records come and records go. One artist can have seven or eight different records out on different labels – it's a very fast-moving genre. I think that was one of the problems that happened with the major record labels in that they treated the genre the same as any other and it wasn't really going to work."

Like preefighters, a Deejay's position in the dancehall hierarchy is determined by proving themselves on the latest rhythms. Only the strongest survive. The dancehall arena is the lifeblood of the entire market, driving an intense competition that sees trends and styles change with a ferocious frequency. For a dancehall Deejay to become detached from the core market is tantamount to career suicide.

Yet this detachment is precisely what most dancehall artists have encountered in the past. Major labels, seeking to break the mainstream, have often removed them from the core market with calamitous results for all parties concerned. There have been exceptions – Beenie Man's deal with Virgin has allowed him to continue releasing seven inches for the grassroots market, some of which have made it onto his major-label albums, but overall, reggae has attained the stigma of being "difficult" to market.

In fact, much like hip hop, grassroots support remains all-important. In an urban market that craves credibility and "rawness", the way forward has been not to interfere with the artists, but to leave well alone. For Chris Cracknell, A&R director at Greenleaves, the veteran UK indie which has been dealing directly with Jamaican music

Diwali: Marsden's handclap rhythm goes global

If 2003 was the year of dancehall, then it was also the year of Diwali. That infectious clapping rhythm not only formed the basis of dancehall crossover hits by Wayne Wonder (*No Letting Go*) and Sean Paul (*Get Busy*), but proved equally popular in the hip hop and R&B markets, providing the distinctive backing for Lauryn's *Destiny Fulfilled* (*Up Don't*) and even influencing Missy Elliott's forthcoming *Press That Dutch*.

Created by producer and keyboardist Steven "Lenky" Marsden in 1999, it wasn't until 2002 that his rhythm appeared in Jamaica. "It didn't take even a day to create," recalls Marsden, "so I put it on a tape, didn't think about it and didn't name it the Diwali. It was just a rhythm with a clap, it wasn't anything special."

In May 2002, Greenleaves released its Diwali album compiling 19 artists voicing over the rhythm including Bounty Killer (*With Sufferer*, the biggest version on the street at the time), TOK, Elephant Man and Wayne Wonder. The rest is history, not only for the producers, but also for Greenleaves, which publishes the song (see publishing market spread, p9).

For Marsden – who has



worked for many years as a producer and keyboardist with artists such as Buju Banton and whose publishing contract is currently understood to be up for renewal – Diwali has meant new opportunities and he is currently working in both America and Jamaica. "I'm just doing some writing projects and getting together with people and writing songs and stuff like that," he says. "It's contemporary singing music, not straight hip hop. It's

contemporary singers and up-and-coming artists."

Yet he remains adamant that his music will remain true dancehall in style. "Everyone is trying hard to make music for the American market. The Deejays are trying to Deejay that way and it's definitely changing the sound – you've got a lot more party sounds, more fun sounds. But I'll still be doing my own sound. I'm still me. I'm not changing anything."

Marsden, producer of the handclap rhythm in 2002, which inspired hits by Wayne Wonder and Lauryn

Vybz Kartel ready to go

Greensleeves artist Vybz Kartel is certainly in no doubt about how reggae is influencing the mainstream. "The new hip hop right now as we know it is dancehall - R Kelly gave me a testament to that," he says, citing the example of Kelly's *Tha Hot Chick* and *Fiesta*.

With his debut Greensleeves album *Up 2 Di Time* due for a November release, Vybz Kartel feels the stage is now set for hardcore dancehall artists truly to crack the urban mainstream.

Produced predominantly by Donovan "Wonderful" Bennett with Stephen "Lenky" Marsden and Trevor "Baby G" James and including collaborations from Wayne Marshall and Canadian rapper Kardinal Offishall (who appears on the current *Yours* single) the album includes 2003's huge dancehall hit *Sweet To The Belly*, *Why You Doing It* and *Sen*



On. "The album shows that dancehall is a highly intelligent art form and will bring dancehall to the world. It's all about the lyrics and melody," he says.

Under Bounty Killer's mentorship Kartel was already grabbing attention for his quick-fire flow back in 2001. By 2003 he had achieved superstar status in Jamaica and has been making inroads into the US hip hop market, most recently appearing on a remix of Pharrell Williams' *Frontin'*, supporting 50 Cent at a

sell out show in Kingston and featuring on the lead track of Def Jam's *Def Jamaican* project.

Having grown up on the likes of KRS One, Run DMC, Young MC and Big Daddy Kane there is certainly an undeniable hip hop edge to Kartel's rhymes. "If you listen to my lyrics you know I'm very influenced by that," he says.

Poised for greater success, he is certainly not lacking in confidence. When asked what to expect in 2004 he replies, "What? After the two Grammys?"

Vybz Kartel: his hardcore dancehall feels set to crack the urban mainstream

album (see breakout, p11) that Greensleeves issued long before the rhythm had reached the authentic status it subsequently attained - and a year-and-a-half before one of its featured cuts, Wayne Wonder's *No Letting Go*, charted.

"It is absolutely crucial that the grassroots in Jamaica support a product before you introduce it to the rest of the world," says Hugh Francis, head of promotions at Jet Star. "If it's not proven to sell in Jamaica you can just forget it - it just won't happen elsewhere. The Jamaican scene is a massive proving ground - the sound system carries a lot of weight and, without them, the music wouldn't reach as many people as it does."

Ironically, until very recently, Sean Paul's "uptown" status meant that he himself was not actually as big at the grassroots in Jamaica as the likes of Bounty Killer and Elephant Man. However, the crossover success achieved by Paul and Wayne Wonder appears to have attached greater importance to the marketing of dancehall. For Hakkem Stevens, currently working on Elephant Man, Kevin Lytle and Black Out in his role as Warner's urban promotions and A&R manager, dancehall is now promoted via a three-tiered process. First the product is re-serviced to the core reggae market, then it is taken to the "mainstream urban market" on stations like Choice, iXtra, and Galaxy 102.2 before it is finally crossed it over to the daytime national playlists. It is the first two stages in this process that have become most crucial - only if the core market supports a record is there potential for other urban Deejays to take it on to the next level.

"The bottom line is that if the record's not cool within the reggae community it's going to be diffi-

ers for more than 25 years, the barometer of whether a record is hot is dependent on the dancehall. Without a track holding sway in the dance there would be little point in licensing it.

"What we try to do with our rhythm albums is

[select] cuts that we feel are going to kick in the dance, because that's where it counts," says Crockwell. "And that's where the big tunes come from. They don't really come from radio play in the core market." A perfect example is the Diwali rhythm

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TEN REGGAE CUTS TO WATCH
1. Sean Paul and Sista - I'm Still In Love With You (VP/Atlantic) The latest crossover hit for Paul.
2. Jimmy London

~ Little Love (Impact) The classic soul on the Transport for London TV advert.
3. FYA - Boers (Def Jam UK) The debut single from this Slough-based girl trio.
4. Beenie Man & Ms Thing - Dude (Madhouse/Virgin) On Duke Kelly's Fania rhythm, this could be set for a huge crossover.

5. Vitamin 5 - Baby Cham (Madhouse) Another cut to the Fiedls.
6. TOK - Unknown Language (High Society/Greenleafs) On

the irrepressible Conie rhythm.
7. Elephant Man - A Rock and Just One Of Those Days. This one is huge for the conscious artist.
9. Dip Set (Jaez) Santana and Jim

8. Sizzla - Thank You Mama (VP) Along with Sista, A Rock and Just One Of Those Days, this one is huge for the conscious artist.
9. Dip Set (Jaez) Santana and Jim

James Wayne Marshall & Vybz Kartel - Straight Off The Top (Def Jamaica) The lead track off the new Def Jamaican album.
10. Kip Rick &

Predator - Head No Good (Baldora) More cartoon stuff from one of the newest dance talents.

cult for me to take it to the R&B and hip hop community," says Stevens. "There are people like Firing Squad who play basement on their Monday night show on Kiss, and Westwood plays the odd reggae time before Goldfinger comes on - so for those people to play it, the reggae Deejays need to be playing it as well. On legal radio there's only 10-15 reggae radio shows nationwide, so, if we just rely on that core market to try and break a record, you can only get it so far."

Othman Mukhlis, CEO of Jamdown Music, the operation that works with a number of Jamaican and UK artists including Bounty Killer and newcomers FYA, believes there has been a significant change in major label attitudes. He points to the plethora of bootlegs and mix CDs as evidence that labels are willing to bend the established rules in order to attain that priceless street credibility. Jamdown will be releasing a Galaxy P rhythm album combining six dancehall cuts from Jamaica by the likes of Elephant Man, Sizzla, Buju Banton, Bounty Killer, Capleton and Galaxy P with six from UK artists including the Sogababes, Tubby T and new Def Jam-signings FYA.

For Mukhlis, this represents a new sense of understanding on behalf of major labels to tap into the core audience credibility. "We've approached all the labels and every single one of them has given clearance," he says. "They'd normally have to spend money doing this and it wouldn't be authentic. This is the real artist and they are associated with all the real artists who they want to be associated with. I think they're all totally receptive and there's been a total change in the past few months."

"The beauty of the situation is that the music's



crossing over on its own terms," says Stevens. "It doesn't need to be watered down. When I first came [to East West] four years ago, we had to do dance remixes in order to get the records played on radio, which was upsetting because it meant diluting the music."

Projects such as Def Jam's Def Jamaican and Sean Paul's cameos with the likes of Blu Cantrell and Beyoncé have further cemented the link between dancehall and other urban genres. This has been vitally important says EMI Music Publishing's Guy Moot, who has built up an enviable

roster of reggae-based producers and writers over the past decade including Steele & Cleery, Dave Kelly, Salaram Remi, Jeremy Harding, Sean Paul, Beenie Man and newcomer Craig Parker.

"As publishers we've generated a tremendous amount of success by crossing these writers into other genres," says Moot. "That doesn't mean we're trying to dilute what they do, but I think everybody respects dancehall. It's very influential and you always find common ground whether it's an American rapper or a UK garage act. They all respect dancehall records and look to those producers for inspiration. So there's always synergy."

"The artist does have a lot more freedom," says Greensleeves artist Vybz Kartel, who this month releases his debut album *Up 2 Di Time*, "and that is mainly due to the fact that the music has been embraced by millions of Americans and Europeans. Right now, they just want raw, unadulterated dancehall."

"It's like jazz," adds broadcaster David Rodigan, currently celebrating his 25th anniversary in the business. "Reggae is a source music with powerful origins and it is never, ever going to go away."

With the VP-Atlantic deal leading the way, the power of grassroots influence has grown more important than ever. It is the key to unlocking mainstream success. Testament to this is the fact that Elephant Man, dancehall's most popular and uncompromising artist, is finally on the verge of a wider mainstream breakthrough. The fact that he has so far pulled it off with limited support outside the specialist stations may be the most telling sign yet for the longevity of dancehall as a global attraction.

FYA: UK talent set to appear on Galaxy P rhythm compilation alongside dancehall stars









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Vangelis launches classical odyssey

by Andrew Stewart

If advance interest in the latest Vangelis release is any guide, the Universal title should perform well in the pre-Christmas market.

Odyssey - The Definitive Collection, which rolled out in the UK last Monday, offers 18 tracks from the Greek artist's catalogue, including material owned by Universal, BMG and Warner. While the album is heavily targeted at a broad pop audience, Universal is also looking to address the classical market with a radio advertisement on Classic FM.

Simon King, product manager for Universal Music TV, admits that *Odyssey* had returned modest mid-week sales figures. However, he remains convinced that the album will cross over into markets not usually touched by "greatest hits" compilations.

"Our challenge has been to deliver this album to a wide market," he says. "At the moment, it is tracked out in stores with pop releases, but it might work just as well in the classical and soundtrack departments. We'll watch and see how this goes, because we feel the album has a lot of mileage."



Vangelis: targeting classical consumers

Television advertising will include slots throughout the terrestrial commercial stations and several selected digital channels. According to King, the marketing mix will look to capitalise on the breadth of the Vangelis fanbase.

"It's been a question of reaching everyone who has an interest in his music," he says. "When chill-out albums were the flavour of the month, Vangelis was cropping up there. We also know that his soundtracks are very popular with classical fans. There is a strong classical element to his work, and we want to see this album making an impact among classical consumers."

Avie rolls out download deal

Avie, the independent classical company that allows artists to keep control of their recording rights, has announced a novel deal with California-based internet company Magnatune.

The recently-formed multi-genre company offers access to artists' recordings through its www.magnatune.com site, which can then be downloaded in MP3 form or as WAV files. Magnatune's online customers are encouraged to pay what they think a downloaded album is worth, within the suggested band of \$5 to \$18. The average price paid per disc is currently about \$10.

In future, the majority of Avie's catalogue, which includes albums by established classical artists and talented newcomers, will be offered on the Magnatune site for streaming and downloading. Selected Avie titles will also include a password as part of the packagable bonus disc held by Magnatune. Next year, Avie is set to release CD versions of titles from Magnatune's online catalogue, which is rich in early music and world music albums.

Andrew.Stewart1@compuserve.com

Beethoven
Symphony No.9, Atlanta SO & Clavier/Rumicdes (Telarc SACD-60603)



Scottish-born conductor Donald Rumicdes continues to build his

reputation beyond the opera pit, flexing his musical muscles in a bold, dramatic account of Beethoven's Ninth Symphony. Although there is much to say about the performance, this album's USP rests with its release in hybrid SACD surround sound, which reinforces the conductor's gritty interpretation of the score.

Shostakovich & Sychedrin
Piano Concertos: Hamelin; BBC Scottish SO/Litton (Hyperion SACDAS7425)
Everything about Hyperion's November disc of the month has the stamp of quality about it, from the inspired piano playing of French Canadian virtuoso Marc-André Hamelin, the conducting of fellow pianist Andrew Litton, the edge-of-seat playing of the BBC Scottish SO and the top-drawer artistic values of producer Andrew Keener. The album's SACD version is up there with the best classical surround-

sound releases, making a virtue of the format's ambient warmth and highlighting the romantic richness of Shostakovich's slow movements.

J.S. Bach
Christmas Oratorio: Soloists: Netherlands Bach Society/Van Veldhoven (Channel Classics CCS SA 20103)



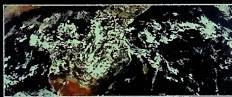
Co-produced in association with Utrecht's Museum Catherijneconvent, this

new recording of Bach's Christmas Oratorio spares no expense when it comes to presentation. A red velvet slipcase, hardbound four-colour programme book, and extensive notes on the work and its rootedness in the cultural traditions on Christmas add to the value of a very fine performance from Jos van Veldhoven and his Netherlands Bach Society.

Roberto Alagna
Nessun Dorma: Arias by Puccini, Gordini, Catalani, Leoncavallo, etc. Alagna; London Voices; Orchestra of the Royal Opera/Elder. (EMI Classics 5 57627 2).
This is brave stuff from Roberto

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Alagna, who tackles the big, verismo arias with passion and style. He may be at his best in lighter French repertoire, but there is no shortage of hot blood in these performances.

So Deep Is The Night

Songs and arias by Dvorak, De Falla, Mozart, Pergolesi, Purcell, Rodrigo, etc. Lesley Garrett, etc (EMI Classics 5576282)

The nation's favourite soprano returns to her classical roots for her latest EMI Classics release, a key autumn title backed by a heavyweight marketing campaign and underscored by the December 8 BBC2 broadcast of Desert Skies, a 50-minute programme featuring music from *So Deep Is The Night*. Garrett is set to present her annual London gala concert at the Royal Festival Hall on December 4, promoting songs from the album, and appears on BBC2 again two days later in a recording of her July open-air concert at Temple Newsam.

The John Tavener Collection

Including Song for Athene, The Lamb, Funeral Ikos, etc. Choir of Temple Church, Holst Singers, etc./Layton (Decca 475 096-2).

In addition to favourite Tavener works, such as Song For Athene

and The Lamb, this eloquently-performed disc also includes the world premiere recordings of music from the composer's seven-hour night vigil, *The Veil Of The Temple*, and his memorial work for the Queen Mother, Elizabeth Full Of Grace. Stephen Layton's total commitment to this music adds emotional power and drama to the spiritual dimension of works such as Funeral Ikos and God Is With Us.

Sibelius

Complete Symphonies, etc CBSO/Oramo (Erato 2564 60294-2) Finnish conductor Sakari Oramo's Sibelius recordings for Erato are here issued at special price as a four-disc boxed set. The performances have drawn a truckload of critical superlatives, adding to the marketability of works such as Funeral Ikos and God Is With Us.

Berg

Lyric Suite, Uppshaw; Kronos Quartet (Nonesuch 7559-79696-2)

This album, one of a trio of Kronos Quartet CD singles set for release on November 3, contains the rarely-heard vocal part to Alban Berg's Lyric Suite, restored by leading Berg scholar



George Perle and exquisitely sung by Dawn Uppshaw. There is only one other recording of this version of the work in the catalogue.

JS Bach

Leipzig Christmas Cantatas; Magnificat BWV 243a. Collegium Vocale Ghent/Horreweghe (Harmonia Mundi HMC 801781-82) Backed by advertising in *BBC*

Music Magazine, this set offers two surround-sound discs for the price of one and a half. The recorded results are outstanding, capturing high energy, uplifting performances from Philippe Herreweghe and his Belgian early music ensemble. Bach's Magnificat, written for his first Christmas as Kantor in Leipzig in 1723, here receives a storming performance.

ALBUM OF THE FORTNIGHT

Pachelbel's Greatest Hits
The Ultimate Canon: Various artists, including James Galway, Cleo Laine, Tomita, Canadian Brass, etc (RCA Red Seal 9297653-072)

The revival of BMG Classics and its future progress can only benefit from many releases such as this, a revised issue of an album that in its original early Nineties guise sold over 20,000 units in the UK and clocked up worldwide sales of 300,000 and above. The extended new version charts the modern reception of the Canon by Johann Pachelbel, made famous following its 20th Century rediscovery by one of the tracks on this album. Featuring flautist James Galway (pictured), it looks set to be a good classical banker for non-specialist retailers.

Obrecht

Missa Sub Tuum Praesidium, etc. Clerks' Group/Wickham (ASV Gaudeamus CD GAU 341). Moving deep into virgin early music territory, Edward Wickham and his Gramophone Award-winning Clerks' Group present premiere recordings of music by the remarkably individual 15th-Century Flemish composer Jacob Obrecht.

Lesley Garrett returns to her classical roots
with her new album - a rich variety of classical songs and arias from Chopin, Dvořák, Purcell and Pergolesi, to Barber, De Falla and Rodrigo.

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UK business measures up well compared to the gloomy mood in the US and Germany

Insights from an outside perspective

EDITORIAL AJAX SCOTT



At this time of year it is all too easy to get so sucked into the day-to-day grind that it is hard to retain any broader sense of perspective on the UK business. But step outside, and it looks slightly different.

Two things highlighted this during the past week. Firstly, a trip to the US rammed home quite how bleak the business is over there. Perennially upbeat major label executives were almost without exception full of unremitting doom and gloom, predicting further cutbacks and shrinking sales for established and new artists. Even major label CEOs who are selling records say they have no option but to cut costs further. Meanwhile, life is even worse in the indie sector, with one leading indie light admitting that he has effectively put his company into hibernation.

Strongest of all was the sense of helplessness. Technology may yet provide a remedy to the business's ills, but it has still to materialise. Mergers may happen – or they may not. Meanwhile, Universal's price-cutting initiative seems to be having no effect on frontline titles with most specialist music retailers ignoring it and no other

major labels looking to follow suit.

Then, back in Europe, there was the equally bleak news coming out of Germany last week that the volumes needed to qualify for sales certifications there have been slashed. Gold albums now need to ship 100,000 (it was 150,000), while platinum has reduced from 300,000 to 200,000.

These overseas experiences serve as a timely reminder that however tough life may be in the UK – and, let's face it, it is pretty tough – there are still reasons to retain a positive if pragmatic outlook. While singles continue to disappear down the toilet, albums sales are up year on year. More fundamentally, week in week out we are able to feature just as much quality music as ever in *MW*, whether it be new UK talent or international artists who are receiving their first big breaks in the UK.

To be sure, there are huge issues to be tackled on the daily basis. But they can either be approached with an attitude of doomed fatalism, or with the belief that there is a business worth fighting for and music worth fighting to get across to new fans. We stand firmly in the latter camp.

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Listening to retailers will help sort singles problems

VIEWPOINT THEO LOYLA



There has been much talk over the past few weeks about declining singles sales. I agree with the move for cheaper two-track singles and full-price premium singles with more tracks and/or videos. I personally see the future in DVD singles which can still sell at £3.99.

I also agree about the over-exposure of songs before release. Time and again we have had to turn away dozens of people who want to buy singles which are being heavily rotated on radio and TV. When they eventually come out weeks later the buzz has gone.

What I find particularly irksome is the early deletion of hit singles

As an ex-pluggier I understand the necessity of building a demand, but you shouldn't allow it to frustrate consumers.

But, as a retailer, what I find particularly irksome is the early deletion of hit singles. The latest glaring case of this is Universal's deletion of Rachel Stevens' Sweet Dreams My LA Ex in the week it entered the chart at number two.

Having sold all our initial stock in week one, we are now faced with telling customers that a record

which is still on the chart and receiving exposure on radio and TV is not available to buy.

The punters look at us as if we are daft. How can we expect to instil confidence in the singles market when in-demand items are deleted so early?

I understand the logic that deleting hot singles may promote album sales, but it is a short-term view. In my view, deleted singles should be banned from the charts. While I recognise record companies make most of their profits from albums, but they should recognise that healthy singles sales promote album sales in the long run.

Once a single has been made and promoted the costs should have been recouped in the first couple of weeks and any sales made further down the line should be straight profit.

If I am placing a minimum shipping order of £75 plus, I fail to see how they can fail to make a profit on a single with a dealer price of £2.69.

Sales are being lost and the image of singles damaged. Or is it just a plot to do away with retailers selling records and move on to a download-on-demand system?

Theo Loyla is manager of the Kent music chain Gatefold Sounds.

What's the ideal cover song and who should perform it?

The big question

Atomic Kitten, Blue, Simply Red and Westlife are just four of the countless acts going back to the future with covers of classic hits coming out as singles over the next few weeks. But what song should be given the cover treatment and who should perform it?

Arnold Stiefel, Rod Stewart manager

"I would really enjoy Britney Spears, Madonna and Christina Aguilera do a trio of Da Ya Think I'm Sexy. They could really die it up."

Steve Tandy, Intermedia managing director

"Don't Go Breaking My Heart as a duet with Elton John and Eminem. Why? Why not? A great song first time round and, being the two biggest showmen, they need to work together."

Simon Gavin, Polydor A&R manager

"It would be Bohemian Rhapsody by The Darkness. Just because. It would fit like a hand in glove. It's just so obvious and I'd like a point if it works."

Miles Leonard, Parlophone managing director

"I Love You Always Forever by Donna Lewis needs to be covered

by Jaimeson. The Donna Lewis song is a perfect pop song that is so underrated and sounds perfect in high times and low times."

Jane Rees, Warner/Chappell creative manager

"The song would be Need You Tonight by INXS and it would be covered by Janet Jackson. It's just a very sexy song. It's also quite universal. It sold millions so everybody knows it. Janet or Justin Timberlake would make a good job of it. If you update the production, make it punchy, make it sexy – it could even be a duet. Plus, INXS would probably be keen to have their stuff covered anyway."

Steve Allen, Eternal A&R director

"Blue should cover Walk Away From Love by former Temptation David Ruffin. It's one of the great undiscovered Motown songs. It's a fantastic song for a great vocal group. It's got a lot of soul and could sound very contemporary. We could think Simon Cowell should cover Unchained Melody... just for a laugh."

Dariusz Beese, Island Records senior A&R manager

"The track Too Much Too Young by The Specials with Bustled doing it. This track stands the test of time and is still as relevant today as it ever was. Bustled are the new breed – who better to pull it off?"

Club Charts 08.11.03

The Upfront Club Top 40

Rank	Artist	Title	Label
1	UNDERWORLD	BORN SLIPPER	Virgin
2	SOLITAIRE	I LIKE LOVE (I LOVE LOVE)	556
3	UNKLE	IN A STATE	Mercury
4	TRANSLUZENT FEAT ODESSA	I NEED YOU	44
5	ROOM 5 FEAT GUYER	CHEATHAM MUSIC & YOU	Mercury
6	RADICAL NOIZ FEAT ADEVA	IN & OUT	Mercury
7	HOLLY VALANCE	STATE OF MIND	London
8	SOLEX	CLOSE TO THE EDGE	44
9	LUMIBEE	EXCHANGING A PARTY	44
10	JAYDICE	PASTIC DREAMS	44
11	ORIELLE	ALL I KNOW	Mercury
12	LINUS LOVES	STAND BACK	44
13	GOLDRAPPER	TWIST	44
14	CJ STONE	DON'T LOOK BACK	44
15	LEE CABREIRA	SPECIAL 2003	44
16	INAMR WUNDER	FOUR	44
17	DAVE GAHAN	BOTTLE CLIVING	44
18	THE LOOSE CANNONS	SUPERSTARS	44
19	RITMO DYNAMICO	CALINDA	44
20			
21	ACQUISTO	LOVE EXPERIENCE	Painted Pony
22	LOSTRIBE	GAMMA MASTER 2003	44
23	DANIEL BEDINGFIELD	FRIDAY	Mercury
24	EASISIDE	OH LAMOUR	44
25	TIFANY GATE	DO YOU WANNA DANCE?	44
26	SIGABABES	HOLE IN THE HEAD	44
27	DIRTY	DEVILS MUSIC IS LIFE	44
28	WARP BROTHERS	GONING INSANE	44
29	THE ORIGINAL	I LUV U BABY	44
30	PRIMAL SCREAM	FEAT. KATE MOSS	SOME VELVET MORNINGS
31	MARK OWEN	FEAT. LLOYD U BABY	44
32	KOSHEEN	WASTING MY TIME	44
33	DAVID SNEEDON	BABY GET HIGHER	44
34	FUTURESHOCK	LATE AT NIGHT	44
35	DESSERT	BEYOND THE SUN	44
36	STEVE MURANO	PASSION	44
37	GIRLS ALONE	JUMP/GIRLS ALLOWED	44
38	ARETHA FRANKLIN	THE ONLY THING MISSIN'	44
39	SPACE COWBOY	CRAZY TALK	44
40	EMMA NAYBE		44

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	BOTTING	SEARS FEEL MODERNA	HE AGAINST THE MUSIC
2	PRAXIS	HELD ON ME	44
3	WARRORS	BEST OF DIBNY GAZETTES	44
4	SHARLA NANA	WHEN YOU SEE ME	44
5	REBECCA FEAT WARRORS	WHEN YOU SEE ME	44

TRANSLUZENT FEAT ODESSA 'I NEED YOU'
HERMAN CATTANEO / MARTIN GARCIA REMIX
PLASTICMINDS LOST EDIT



Underworld: Born Slippy makes back at the top

Mark Owen: Settles to top of Commercial list

Born Slippy sticks to peak

Underworld's Born Slippy was a #1 Upfront Club Chart hit in 1996, and returns to pole position this week. Its new incarnation featuring mixes by Rick Smith, Paul Oakenfold and Atomic Hooligan and its raison d'être being to promote the new decade spanning Underworld compilation 1992-2002. It shows a clean pair of heels to the more sophisticated charms of I Like Love (I Love Love) by Solitaire which features a second-hand sample of the work of Nile Rodgers and Bernard Edwards. The Solitaire track is based around Rodgers and Edwards 1978 creation I Like Love by Norma Jean and is one of the chart's most durable entries at the moment, climbing 3-2 on its ninth week on the list and is already a hit in Australia, where it enters the Top 100 at #82.

While Underworld race top spot, another newly-released indie provides this week's highest new entry. It's Dutch DJ and former-rastafing champion *Hardcore*, Plastic Dreams, which first started to get exposure in 1992. Hit the Top 20 five years later and became a popular club cut when developed with Willem van Nieuwen and Martin Luther King. It debuts at #10 this week and would probably have debuted higher. It was not for the postal service, which resulted in far fewer chart returns reaching our office at the end of the week. In order to provide a statistically viable sample, we still processed the usual number of chart returns but they were at almost all faxed and by included a higher percentage than usual from earlier in the week, thus slowing the chart. Some records which would otherwise have charted are also missing from the chart by dint of the fact they are still sitting in sorting offices.

A close battle at the top of the Commercial Pop Chart finds **Mark Owen's** *Alone Without You* emerging as the new #1, just two points ahead of **David Sneedon's** *Baby Get Higher*, although the success here of both records contrasts to the lukewarm reception they have had at retail.

Finally, **50 Cent's** *PIMP* tops the Urban Chart for the fourth week in a row, while **Lumibee** has the highest new entry with *Cosplay A Party*, the latter track hitting the weeks top crossover, as it also appears at #9 on the Upfront Chart and #3 on the Commercial Top Chart, although in radically different mixes.

COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	50 CENT	PIMP	50
2	MARK OWEN	ALONE WITHOUT YOU	44
3	DAVID SNEEDON	BABY GET HIGHER	44
4	LUMIBEE	COSPLAY A PARTY	44
5	HERMAN CATTANEO	PLASTICMINDS LOST EDIT	44

MUSICWEEK

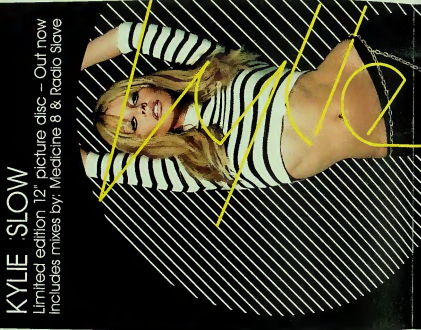
The Official UK Charts 08.11.03

SINGLES

1	1	FATMAN SCOOP/PROCKOYIN CLAN BE FAITHFUL	Go Jane/Go Jane
2	3	KEVIN LITTLE TURN ME ON	Atlantic
3	6	ATOMIC KITTEN IF YOU COME TO ME	Interscope
4	4	BLACK EYED PEAS WHERE IS THE LOVE?	ARL
5	2	BLUE GUILTY	Interscope
6	5	SUGABABES HOLE IN THE HEAD	Universal
7	6	PINK TROUBLE	Merlo
8	6	HOLLY VALANCE STATE OF MIND	London
9	6	LIBERTY X JUMPIN'	V2
10	6	PHIXX HOLD ON ME	Concert
11	6	ANGEL CITY/LARA MCALEN LOVE ME RIGHT...	Dba
12	7	JAMIELIA SUPERSTAR	Parlophone
13	9	HILARY DUFF SO YESTERDAY	Hithead
14	8	OBIE TRICE GOT SOME TEETH	Interscope/Polygram
15	10	EMMA MAYBE	Virgin/Real
16	11	50 CENT PIMP	Interscope/Polygram
17	12	STACIE ORRICO THERES GOTTA BE MORE TO LIFE	Virgin
18	14	DIDO WHITE FLAG	Chryslers
19	6	WAYNE WONDER BOUNCE ALONG	Atlantic
20	13	THE DARKNESS I BELIEVE IN A THING...	Westwood/Atlantic
21	17	BEYONCE FEAT. SEAN PAUL BABY BOY	Columbia

ALBUMS

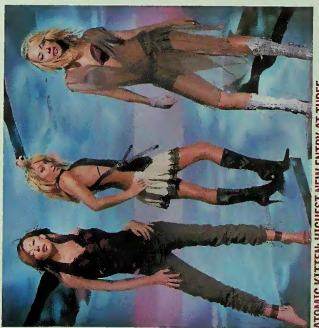
1	1	REM IN TIME - THE BEST OF - 1988-2003	Warner-Bros/UK
2	1	DIDO LIFE FOR RENT	Chryslers
3	6	SUGABABES THREE	Universal/Decca
4	3	SHERYL CROW THE VERY BEST OF	BMG
5	22	JAMIE CULLUM TWENTYSOMETHING	U2
6	2	THE STROKES ROOM ON FIRE	Rough Trade
7	8	THE DARKNESS PERMISSION TO LAND	Westwood/Atlantic
8	9	R KELLY THE R IN R & B - GREATEST HITS VOL 1	Jay
9	4	ROD STEWART ...GREAT AMERICAN SONGBOOK VOL 2	Universal TV
10	6	CAT STEVENS THE VERY BEST OF	Decca
11	11	HAYLEY WESTENRA PURE	Deutsche Grammophon
12	6	BRYN TEREL BRYN	Chryslers
13	10	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Chryslers
14	6	THE BEAUTIFUL SOUTH GAZE	Go/Dun/Mercury
15	21	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polygram
16	7	TRAVIS 12 MEMORIES	Interscope
17	14	DELTA GOODREM INNOCENT EYES	Epic
18	18	OBIE TRICE CHEERS	Interscope/Polygram
19	6	SOPHIE ELLIS-BEXTOR SHOOT FROM THE HIP	Polygram
20	20	CHRISTINA AGUILERA STRIPPED	BMG
21	12	MICHAEL RURI F MICHAEL RURI	BMG



KYLIE SLOW

Limited edition 12" picture disc - Out now
Includes mixes by: Medicine 8 & Radio Slave

20	13	THE DARKNESS I BELIEVE IN A THING...	Man Delany/Motown
21	17	BEYONCÉ FEAT. SEAN PAUL BABY BOY	Columbia
22	15	MARK RONSON OOH WEE	Elektra
23	4	UB40/UNITED COLOURS OF SOUND SWING LOW (Feat. Monie Love)	Elektra
24	18	FABOLOUS FEAT. TAMIA INTO YOU	phillybar
25	10	RACHEL STEVENS SWEET DREAMS MY LAX	Universal
26	6	MARK OWEN ALONE WITHOUT YOU	JBL
27	11	UNDERWORLD BORN SLIPPERY NUXX	Merch/Interscope
28	19	ASHANTI RAIN ON ME	Xtreme
29	23	S CLUB 8 SUNDOWN	Epic
30	24	BIG BROVAX BABY BOY	Polyr
31	22	SOPHIE ELLIS-BEXTOR MIXED UP WORLD	Arista
32	25	BLU CANTRELL FEAT. SEAN PAUL BREATHE	Interscope
33	20	TAN VAN DAHL I CAN'T LET YOU GO	Warner Bros
34	21	REM BAD DAY	Merch
35	16	KYMN MARSH SENTIMENTAL	Universal
36	8	DAVE GAHAN BOTTLE LIVING	Merch
37	27	CHINGY RIGHT THURR	Capitol
38	14	DAVID SNEDDON BABY GET HIGHER	Felony
39	38	NICKELBACK SOMEDAY	Roadrunner
40	31	DELTA GOODREM INNOCENT EYES	Epic



ATOMIC KITTEN: HIGHEST NEW ENTRY AT THREE



COMPLIATIONS

1	1	NOW DANCE 2004	Virgin/Epic
2	8	R&B LOVE	Star TV/Barbaro Dance
3	4	THE VERY BEST OF PURE R&B - WINTER 2003	Teles TV/ABC
4	3	HUGE HITS 2004 - THE VERY BEST OF HITS	Blues/Sony/Interscope
5	2	NOW DECADES	Epic/Universal
6	1	GREASE/MANIA	Polystar/5
7	4	HAIRBRUSH DIVAS	Merch
8	5	POWER BALLADS	Virgin/Epic
9	6	100% PURE OLD SKOOL CLUB CLASSICS	Teles TV/ABC
10	6	WHILE MY GUITAR GENTLY WEEPS II	Universal TV
11	4	KILL BILL VOL. 1 (OST)	Merch/Universal
12	8	SMASH HITS - LET'S PARTY ON	Epic/Universal
13	4	BEST BANDS EVER 2004	Virgin/Epic
14	7	THE VERY BEST OF COUNTRY GOLD	Real Gone
15	12	SMOOTH CLASSICS - DO NOT DISTURB	Dance FM
16	12	BUFFY THE VAMPIRE SLAYER	Virgin/Epic
17	9	FAME ACADEMY - THE FINALISTS	Polyr
18	11	THE VERY BEST OF ALL WOMAN	Blues/Sony/Interscope
19	16	NOW THAT'S WHAT I CALL MUSIC! 55	Blues/Sony/Interscope
20	13	CLUBMIX SUMMER 2003	Universal TV

FORTHCOMING

BLUES STEVE WONDER & ANGE STONE	DEC 8	ATOMIC KITTEN LADIES NIGHT (Reissue)	NOV 10
SOPHIE ELLIS-BEXTOR (Reissue)	DEC 15	THE BEATLES LET IT BE (Reissue)	NOV 17
THE DARKNESS (Reissue)	DEC 15	THE BEATLES LET IT BE (Reissue)	NOV 17
THE DARKNESS IT'S FOLLY NIGHT/TOT LET	DEC 15	MICHAEL JACKSON NIP/TUP (Reissue)	NOV 17
THE BELLS END (Feat. Dextera/Alford)	DEC 15	ROMAN HEATING TUBS II (CD/DVD)	NOV 17
DIDD: LIFE FOR BENT (Feat. Jay-Z)	DEC 15	LIBERTY X: BEING SOMEBODY (V2)	NOV 17
ROMAN HEATING: LIST (Reissue)	NOV 10	KYLE MINOGUE BODY LANGUAGE (Reissue)	NOV 17
MICHAEL JACKSON ONE MORE CHANCE	NOV 24	ALEX PARKS: INTRODUCTION TO ME	NOV 24
KYLE MINOGUE: SLOW (Reissue)	NOV 24	PINK: TRY THIS (Reissue)	NOV 24
ALEX PARKS: WAYE THAT'S (Reissue)	NOV 24	RED: NOT CHILI PEPPERS: GREATEST HITS	NOV 17
POP IDOL: HAPPY CHRISTMAS... IS	DEC 15	BRITNEY SPEARS: IN THE ZONE (Reissue)	NOV 17
BRITNEY SPEARS FEAT. MADONNA: AGAINST THE MUSIC (Reissue)	NOV 10	VARIOUS: POP IDOL (S)	DEC 8
WILL YOUNG: LEAVE RIGHT NOW (S)	NOV 24	KELIS: LASTY (Virgin)	DEC 8

20	20	CHRISTINA AGUILERA STRIPPED	RCA
21	12	MICHAEL BUBLE MICHAEL BUBLE	Merch
22	6	ROD STEWART THE STORY SO FAR - THE VERY BEST	Universal TV
23	4	VANGELIS ODYSSEY - DEFINITIVE COLLECTION	Universal TV
24	13	ROD STEWART AND THE FACES CHANGING FACES...	Universal TV
25	6	BARBRA STREISAND THE MOVIE ALBUM	Columbia
26	26	BLACK EYED PEAS ELEPHUNK	ASAP
27	16	50 CENT GET RICH OR DIE TRYIN'	Interscope/Polyr
28	5	TEXAS CAREFUL WHAT YOU WISH FOR	Merch
29	37	JUSTIN TIMBERLAKE JUSTIFIED	Jive
30	29	SEAN PAUL DUTTY ROCK	Atlantic
31	23	DAMIAN RICE O	BMG/Interscope
32	15	ERASURE HITS! THE VERY BEST OF	Merch
33	25	BEYONCÉ DANGEROUSLY IN LOVE	Columbia
34	27	THE EAGLES THE COMPLETE GREATEST HITS	Merch
35	10	NICKELBACK THE LONG ROAD	Merch
36	16	REM IN TIME - THE BEST OF - 1988-2003 - LTD	Warner Bros
37	28	EVANESCENCE FALLEN	Epic
38	19	DANIEL O'DONNELL AT THE END OF THE DAY	Merch
39	24	ELVIS PRESLEY 2ND TO NONE	RCA
40	34	MOUSE ABSOLUTION	Merch



REM: NUMBER ONE BEST OF

Steve O'Rourke, the manager who put Pink Floyd on the world music map, died aged 63 in Florida last Wednesday night after collapsing from a stroke.

Obituary

Last week tributes poured in from Pink Floyd band members David Gilmour, Richard Wright, and Nick Mason and friends and collaborators of O'Rourke, who had managed the group since 1968.

"This news is a terrible shock," said David Gilmour. "Steve has always lived life to the full and had so much still to live for, not least his wonderful children who made him so proud. After 35 years of his association with Pink Floyd I'm really sad to have lost such a close friend and supporter."

Fellow band member Richard Wright said he was "in a state of shock" and "devastated at the sad loss." "He was a wonderful friend and was a constant in my life. My thoughts are with his family at this sad time. He has left a gap in all our lives," he said. Nick Mason described O'Rourke as "my manager, business partner, fellow motor racing competitor, co-driver and dear friend for 35 years." "The shock of losing him is still striking at me, said. "All and all my family and I go to send all our love to Arnie and the children at this terrible time."

Willesden-born O'Rourke's long association with the band began when the Bryan Morrison Agency, whom he worked for, took over the management of the band in 1968 from Blacklist Enterprises — an outfit run by Pete Jenner and Andrew King.



O'Rourke: friend of tributes

Blacklist had handled the band's affairs since October 1966 but the pairing between Floyd and Jenner's management team came unstuck when Syd Barrett left the group.

Jenner last week paid the highest compliment to his successor, saying he was a moderniser who created the blueprint for many managers today. "When Syd left the band, there was a crisis of confidence. Everything was in crisis. The band said to us 'you don't believe in us without Syd do you?' and we said 'no.' The band upped sticks to the Bryan Morrison Agency. That was the right move," continues Jenner. "Steve became very close to them and a lot of ground was broken by him such as the way they played several nights at stadiums. He was an incredible enabler."

Speaking from Georgia in the US, Morrison says, "I [O'Rourke's death] is unbelievable. We had great fun in those days and he obviously did a great job with them."

Peter Barnes, head of Pink Floyd's publishing outfit Plangent Visitors

Music, agrees that O'Rourke was a "brilliant negotiator who earned the respect and affection of those he dealt with". He adds, "There are very few managers that are able to handle an operation of the size of Pink Floyd."

EMI Group chairman Eric Nicoli says, "He was a dear friend, mentor and an incredible force within the industry. He had a brilliant sense of humour and his anecdotes were legendary. As well as managing one of the world's most successful and innovative bands, he also found time to help us with the Music Sound Foundation."

EMI Recorded Music chairman/CEO Tony Wadsworth adds, "With Pink Floyd, Steve O'Rourke revolutionised the rules of the music business, but most of all I'll remember him as an exceptionally charming guy who was great fun to be with."

And private O'Rourke, who shunned the celebrity lifestyle adapted by some high-profile managers, was so known outside the band's affairs for his motor racing exploits. He took part in the gruelling 24-hour Le Mans race several times and also joined the team on the US circuit, where in October 1991 to run the La Carrera Panamericana — a repeat of the legendary car race held in Mexico in the early Fifties. The result was turned into a film, which O'Rourke produced.

He also picked up an executive producer credit on the band's critically-acclaimed *The Wall* movie.

Crib sheet

The new legal version of Napster launched last Wednesday with a new pre-pay scheme.

Pay-As-You-Go Napster? Is this true?

Absolutely. Roxio, the new parent company of Napster 2.0, is making every attempt to guarantee the success of the new digital music venture. Aside from deals with Microsoft that will see Napster 2.0 featured as part of its new MediaCentre software (out at the UK at Christmas), it has introduced pre-pay cards to ensure Napster 2.0 is accessible to all potential users, even those without credit or debit cards. **It's not an incredibly unique idea...**

No, but it is the first time it has been implemented online. Pre-pay cards have been enjoying success for some time, mostly due to the introduction of them in Europe by the telecoms companies. Recently in the US, both Starbucks and McDonald's launched pre-pay initiatives and, according to business analyst Financial Insights, the US pre-pay card industry will be worth \$29bn by 2006.

\$290bn you say?

Yes. Although Napster has been relatively visionary in its approach, all things there is a fast-moving bandwagon to be jumped on. Murmurs on message boards and



Napster now a legal service

through e-mail networking lists suggest RealNetworks, which will launch the Rhapsody service in Europe next year, and FullAudio's MusicNow service will be implementing a similar scheme soon. As it is, online retailing mainly depends on pre-pay, since teenagers, and those without credit cards, are often ostracised.

What, precisely, do you get for your money?

The card retails at \$14.95, for which you receive 15 downloads. In addition, Napster offers a free online magazine, video, song clips and 40 commercial-free radio stations.

Where can you buy the new Napster card?

Roxio has struck deals with retailers Best Buy, CompUSA, Kroger, Safeway, RiteAid, ExxonMobile, Duane Reade and Diamond Shamrock. It will feature album-specific point-of-sale items, but a recognisable by the familiar Napster kitty head logo.

DOOLEY'S DIARY



Seven days and nights of gossip

Remember where you heard it: First it taught the world to sing; now look out for one of the world's biggest brands to confirm its belief in the power of music. There are few surprises in the music ranks of the *Sunday Times* **Pay list**, with the Simons doing big box office business. The ranking does provide another reminder of the buoyancy of the live business, however, with ever-impressive rankings for the likes of various Stones, Macca, Sir Elton and Robbie, not to mention superstar DJ's DaKie, Digweed and Tjorie... Thinking of dance vets, US pioneers including Tom Silverman, Eddie O and Danny Glass are launching a **Dance Hall of Fame** with other artists including Tom, Pete Dinklage, Guy Moot, and Frankie Knuckles. The first ceremony will be in NYC next spring... Which major label MD wants to launch a campaign to boycott the Pop Idol War Is Over cover on the basis of bad taste?... Now Dooley knows that Hoot over-taking Capital in London was surely shattering news, but surely it's not enough to drive one to a life on the high seas? **MD Jane O'Hara** has announced she is setting sail for Portugal, Spain and the Caribbean for good next spring. And no, before you ask they're not miking her walk the plank. Instead she's pursuing a long-held dream to go long-

distance sailing. A successor will be appointed in January... Proceeds will be thrown some light on *The Darkness* I Believe In A Thing Called Love while label doing the rounds. The Darkness tribute record *Orchestra Manoeuvres In The Darkness* is released on December 15 through Guided Missile, but the identity of the band members remains a secret... So there is indeed life in the old dog yet. Just eight days after his 55th birthday, Bard deputy chairman **Paul Quirk** managed to run the Snowdonia marathon. "It was 26.2 miles of beautiful scenery and 262 miles of hell," a clearly tired Quirk tells Dooley. But he battled on to complete the run that included three major climbs totalling more than 2000ft in a highly respectable four hours... Rod Stewart manager **Arnold Stiefel** clearly doesn't miss a trick trying to promote his artist. During his stay at the Dorchester last week he got a CEO up with the Martonavi-style Tchakovsky playing as the hotel's hold music on the phone that he got the bosses there to switch over instead to Stewart's latest long player... Mornfield, he and Stewart were surprised to stumble across the fact that, alongside his album of American standards, the singer had a second album last week in the UK *Top 20* — a *Universal*-issued best of they knew nothing about. "It would have been nice if they'd told us so it's," noted Stiefel... From one Scottish executive to a real-life Scot: congratulations to **David Sneedon** who bagged this year's *Hellcat* & Grand Tartan Ciel last Saturday night. See Dooley next week for the full rundown... **Pity poor old Paul Carrack**, whose UK tour was stopped in its tracks last Friday when a truck containing all of his band's equipment was stolen from a car park near Cambridge... Just how much does Mark Goodier like *Blue's* cover of *Sigrid Sealed, Delivered* 'M Yours'? So much, in fact, that on Radio 20 last week he played it, then decided to immediately play half the track again...

Clearly the notorious Napster branding is going to help make the card stand out, in a retail space that is currently overloaded.

Will this be a successful attempt at preventing the relentless growth of peer-to-peer file-sharing?

It is another step in the right direction, but as Roxio et al make one move, the computer geeks/geniuses make another. Only this week two students at the Massachusetts Institute of Technology (MIT) have devised a way in which students resident on the college's campus can share music on the local cable TV network. The project, which has been partly financed by Microsoft (figure that out!), allows students to upload tracks from CDs on to the system and create a library that can be accessed through pre-booked 80-minute slots. Copyright issues have been side-stepped because the college pays a blanket, analogue licence to ASCAP, BMI and SESAC.

And if these new initiatives, nothing's going to stop the development of peer-to-peer networks?

Only someone who can see into a crystal ball can give you the answer to that question. The US senate has proposed only last Thursday that it would be donating \$5m to international anti-piracy programmes. Maybe its time it got the students at MIT on its side.



In a case of life reflecting art (or is it the other way round?), music industry art lovers lined up at the launch of the Rediffers Music Picture Gallery, which exclusively exhibits music photography, in West London last Thursday.

The first exhibition at the gallery showcased the work of David Redfern, founder and managing director of Reddiffers Music Picture Library, and featured

photographs of the likes of Led Zeppelin, Louis Armstrong, Miles Davis and The Rolling Stones. Pictures, left to right, are Radio Two department manager Cheryl Kent, jazz star Jamie Cullum, David Redfern and Radio Two executive producer Lewis Carnie. The gallery is also set to feature the work of jazz photographer William Gottlieb and rock photographer Mick Hutton among others.

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Booking deadline: Thursday 10am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for seven bookings, 17 days prior to publication).

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MUSICWEEK

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Week 44

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

KEY RELEASES

ALBUMS

THIS WEEK
Blue Gilly (Innocent): Liberty X Being Somebody (V2); Mark Owen In Your Own Time (Mercury)

NOVEMBER 10
Atomic Kitten Ladies Night (Innocent); Fatman Scoop Party Breaks Vol. 1 (Def Jam/Mercury); Pink Try This (Arista); Holly Valance State Of Mind (London)

NOVEMBER 17
The Beatles Let It Be... (Apple)/Parlophone; Michael Jackson Number One (Epic); Kylie Minogue Body Language (Parlophone); Britney Spears In The Zone (Jive)

NOVEMBER 24
Busted A Present For Everyone (Universal); Javine Surrender (Innocent); Alex Parks Introduction To Me (Polydor); Westlife Turnaround (S)

DECEMBER 1
D Side (bc Island); Jay-Z (bc Roc-A-Fella/Mercury); Will Young Friday's Child (S)

DECEMBER 8
Kelis Tasty (Virgin); Various Pop Idol Compilation (S)

SINGLES

THIS WEEK
Blair: Squad Filo Reverse (EastWest); Kylie Minogue Slow (Parlophone); Robbie Williams Sowed Up (Chrysalis)

NOVEMBER 10
Busted Crashed The Wedding (Universal); Javine Surrender (Your Love) (Innocent); Ravin Keatinge Look For Words (Polydor); Britney Spears/Madonna Me Against The Music (Jive)

NOVEMBER 17
Lemar 50/50 (Sony); Mis-Teeq Style (Telstar); Alex Parks Maybe That's What It Takes (Polydor); Westlife Mandy (S)

NOVEMBER 24
Michael Jackson One More Chance (Epic); Madonna Nothing Falls (A&R); Warner Bros. Will Young Leave... Now (S)

DECEMBER 1
Glu Cantrell Make Me Want... (Arista); Dido Life For Rent (Cheeky/Arista); S Club 8 Life For Rent (Cheeky/Arista)

DECEMBER 8
Christina Aguilera Voice Within (RCA); Atomic Kitten Ladies Night (Innocent)

The Market

Headline over several decks

Alan Jones
While singles sales drifted slightly last week, album sales surged forward by 13.92% to reach their fifth highest level of the year at 2,985,988. Singles sales, at 637,055, were down a little over 8,000 week-on-week. They've been higher six times and lower 37 times this year, but are off more than 30% against the comparative week in each of the past three years. Album sales are the highest recorded for this week in any year and represent growth of 5.07% over this week in 2002, 8.55% over this week in 2001 and 13.22% over this week in 2000.

The biggest individual contribution to the album chart's buoyancy came from R.E.M., whose In The Time single CD hits compilation sold more than 114,000 copies - the highest tally achieved by a US act this year, and one beaten in 2003 only by homegrown artists Dido and Robbie Williams.

Meanwhile, no fewer than three companies are engaged in a battle for sales of Rod Stewart albums. Current label J/B/Music is faring best and Stewart's As Time Goes By, his second album of standards for the imprint, suffered only a 15% downturn on selling nearly 27,000 copies as it slips 4-9. Universal Music Television's Changing Faces - The



Stewart: three labels currently have Stewart collections in the albums chart

Very Best Of Rod Stewart & The Faces was released at the same time and has an even smaller dip in sales, losing 12% of its thrust as it falls 13-24.

With Stewart's current profile so high, thanks to his promotional activities in support of As Time Goes By and a successful West End musical based on his life, Warner Music has opportunistically chosen to re-promote The Story So Far - The Very Best Of Rod Stewart. The album peaked at #7 the week of its release two years ago and has sold more than 612,000 copies to date. It explodes 128-22 - its highest position for 21 months - following its re-promotion, and sold more than

16,000 copies last week. It includes many of the same tracks as the new Universal title, as Warners leased old Stewart hits from Universal in 2001 in the same way that Universal has just leased more recent Stewart smashers from Warner Music.

Finally, we should note the compilation market's 18% surge this week, which was helped by new entries for the entire top three, with EMI/Virgin/Universal's Now Dance 2004 taking pole position, with just 150 sales more than Sony/Warner Music's R&B Love. Now Dance 2004's 28,317 sales are 18% lower than Now Dance 2003's opening a year ago, reflecting the dance market's continuing problems.

FAST CHART

SINGLES CHART

NUMBER ONE

FATMAN SCOOP

BE FAITHFUL Def Jam UK

This corpulent rapper's debut hit enjoys an easy second week at #1, dipping 16% but staying 28% ahead of runner-up Kevin Lyttle.

HIGHEST NEW ENTRY

ATOMIC KITTEN

IF YOU COME TO ME Innocent

Hugh Goldsmith's label secures its second Top Three hit in a week. First-week sales of more than 32,000 are 47% up on first-week sales of the girls' previous single, Love Doesn't Have To Hurt, which was a #4 hit in April.

ARTIST ALBUMS

NUMBER ONE

REM

IN TIME - THE BEST OF - 1988-2003 Warner Bros

The group's 2001 chart-topper reveal sold 111,000 in its first week. In Time sold nearly 126,000 - 114,500 for the main album release and 11,500 for the double-disc limited-edition box set.

COMPILATION ALBUMS

NUMBER ONE

VARIOUS

NOW DANCE 2004 VIRGIN/EMI This is the 13th #1 album for the Now Dance series since its 1989 inception.

RADIO AIRPLAY CHART

NUMBER ONE

SUGARBABES

HOLE IN THE HEAD Island It has been an easy second week at #1 for the girls, with 11,800 more listeners and 19,22% more plays than other songs.

DANCE SINGLES CHART

NUMBER ONE

UNDERWOOD

BRUN SLIPPY J&R/V2

Number one in 1996, number one again in 2003. These mixes replace David Guetta at the top and outsell its nearest rivals by more than 45%.

MARKET INDICATORS

SINGLES

Sales versus last week: -1.3%
Year to date versus last year: -33.6%

Market shares
Polydor 14.7%
Virgin 14.3%
East West 14%
Mercury 11.5%
RCA Arista 8.5%

ALBUMS

Sales versus last week: +12.8%
Year to date versus last year: +12.3%

Market shares
RCA Arista 14.7%
Polydor 13.3%
V&A London 12.3%
Universal Classics 8.1%
Universal Island 6.2%

COMPILATIONS

Sales versus last week: +18.4%
Year to date versus last year: +1.2%

Market shares
EMI Virgin 27%
RCA Arista 13.3%
East West 12.9%
V&M 10.6%
Telstar 7%

THE BIG NUMBER: 900,700

Number of copies Dido's Life For Rent has sold in just 34 days.

RADIO AIRPLAY

Market shares
Polydor 16.8%
RCA Arista 13.4%
East West 12.9%
Parlophone 8.3%
Virgin 6.5%

UK SHARE

Origin of singles sales
(Top 75): UK: 61.3%; US: 35.0%; Other: 2.7%
Origin of albums sales
(Top 75): UK: 60.0%; US: 36.0%; Other: 4.0%



DEM BOYS DUN DUN IT AGAIN...
HEY YA!
THE SINGLE NOV 10



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TV Airplay Chart

Rank	Artist	Album	Score
1	SUGABABES	HOLE IN THE HEAD	340
2	KYLIE MINOGUE	SLOW	321
3	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC	319
4	DIDO	WHITE FLAG	317
5	FATMAN SCOOP	BE FAITHFUL	298
6	BUSTED	CRASHED THE WEDDING	298
7	ROBBIE WILLIAMS	SEXED UP	270
8	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	254
8	LINKIN PARK	FROM THE INSIDE	254
10	MUSE	TIME IS RUNNING OUT	252
11	THE STROKES	12:51	245
12	GIRLS ALoud	JUMP	241
13	BLAZIN'	SQUAD FLIP REVERSE	234
14	BLACK EYED PEAS	WHERE IS THE LOVE?	223
15	JAMELIA	SUPERSTAR	221
16	DIDO	LIFE FOR RENT	213
17	LIMP LIFE	MANDY	212
17	WEST LIFE	BEHIND BLUE EYES	212
19	PINK	TROUBLE	206
20	ATOMIC KITTEN	IF YOU COME TO ME	193
21	WILL YOUNG	LEAVE RIGHT NOW	186
22	50 CENT	PIMP	183
23	JAMBLINA	GUILTY	180
23	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	180
25	STACIE ORRICO	(THERE'S GOTTA BE) MORE TO LIFE	173
26	GOOD CHARLOTTE	THE YOUNG AND THE HOPELESS	170
27	RACHEL STEVENS	SWEET DREAMS MY LA EX	162
28	BEYONCE FEAT. SEAN PAUL	BABY BOY	156
29	OBIE TRICE	GOT SOME TEETH	152
30	BLACK EYED PEAS	SHUT UP	149
31	BLINK 182	FEELING THIS	148
32	LIBERTY X	JUMPIN'	144
33	NICKELBACK	SOMEDAY	137
34	THE CHEMICAL BROTHERS	GET YOURSELF HIGH	135
35	REM	BAD DAY	121
36	ELECTRIC SIX	GAY BAR	119
36	HOLLY VALANCE	STATE OF MIND	119
38	PHIXX	HOLD ON ME	116
39	DELTA GOODREM	NOT ME, NOT I	113
40	CRISTINA AGUILERA	THE VOICE WITHIN	109



1. SUGABABES
Already #1 on radio as they, the Sugababes, complete their first double by jumping 2-1 on a TV airplay chart dominated by female artists. Their 340 spots last week were enough to beat fellow girls Kylie Minogue, Britney Spears & Madonna and Dido, who completed the male-free leading quartet. Hole In The Head's top TV broadcaster was Smooth Hits, with 89 spots, followed by MTV Hits (79) and The Box (68).



4. DIDO
White flags #1 White Flag makes an inexplicable 9-4 leap on its 10th week in the Top 10 of the TV airplay chart. Dido's follow-up Life For Rent is off to a fast start, gathering 213 plays to debut at #16 on its first week on the TV airplay chart. The title track from Dido's triple-platinum album about now's not the best time, December, but was also on air eight stations last week, with 57 plays from The Box and 51 from Q TV leading the charge.

Sugababes take the crown as Kylie Minogue edges ahead in second place and Britney Spears makes it an all-female trio.

MTV MOST PLAYED

Rank	Artist	Title
1	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC
2	SUGABABES	HOLE IN THE HEAD
4	KYLIE MINOGUE	SLOW
5	BLACK EYED PEAS	WHERE IS THE LOVE?
5	THE DARKNESS	I BELIEVE IN A THING...
9	PINK	TROUBLE
10	CRISTINA AGUILERA	THE VOICE WITHIN
10	STACIE ORRICO	MORE TO LIFE

THE BOX MOST PLAYED

Rank	Artist	Title
1	WILL YOUNG	LEAVE RIGHT NOW
2	SUGABABES	HOLE IN THE HEAD
3	BUSTED	CRASHED THE WEDDING
4	DIDO	LIFE FOR RENT
5	FATMAN SCOOP	BE FAITHFUL
5	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC
7	BLINK 182	FEELING THIS
8	GIRLS ALoud	JUMP
9	ROBBIE WILLIAMS	SEXED UP
9	PINK	TROUBLE

SMASH HITS MOST PLAYED

Rank	Artist	Title
1	BUSTED	CRASHED THE WEDDING
2	WEST LIFE	MANDY
3	BRITNEY SPEARS/MADONNA	ME AGAINST THE MUSIC
4	SUGABABES	HOLE IN THE HEAD
5	ROBBIE WILLIAMS	SEXED UP
5	ATOMIC KITTEN	IF YOU COME TO ME
8	GIRLS ALoud	JUMP
8	DIDO	WHITE FLAG
9	JAMELIA	SUPERSTAR
10	WILL YOUNG	LEAVE RIGHT NOW

MTV2 MOST PLAYED

Rank	Artist	Title
1	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON
2	THE STROKES	12:51
3	MUSE	TIME IS RUNNING OUT
4	THE MARS VOLTA	INEXACT ESP
5	YEAR YEAR YEARS	MERKAT
6	HOT HOT HEAT	TALK TO ME, DANCE WITH ME
7	THE DARKNESS	I BELIEVE IN A THING...
8	KINGS OF LEON	WASTED TIME
9	HUNDRED REDDONS	THE GREAT TEST
10	THE DISTILLERS	GRAIN THE BLOOD

MTV BASE MOST PLAYED

Rank	Artist	Title
1	LUDACRIS	STAND UP
1	FABOLOUS FEAT. TAMIKA	INTO YOU
3	KEVIN LYTTLE	TURKIE OR!
3	BLACK EYED PEAS	SHUT UP
5	M. RONSOMAN	DOGGO & GHOSTFACE KILLAH OH WEEE WEEE
6	CHINERY THURM	
7	50 CENT	PIMP
7	WAYNE WUNDER	BOUNCE ALONG
9	BEYONCE FEAT. SEAN PAUL	BABY BOY
10	RUSTY RHYMES	LIGHT YOUR ASS ON FIRE

THE BOX NUMBER ONE
Will Young
Leaves Right Now
HIGHEST CLIMBER
Black Eyed Peas
Shut Up
HIGHEST NEW ENTRY
Christina Aguilera
The Voice Within

MTV NUMBER ONE
Britney Spears & Madonna
Against The Music
HIGHEST CLIMBER
Christina Aguilera
The Voice Within
HIGHEST NEW ENTRY
Christina Aguilera
The Voice Within

KERRANG! NUMBER ONE
Iron Maiden
Raze
HIGHEST CLIMBER
The Offspring
Smash Hits
HIGHEST NEW ENTRY
Excessives Bring Me To Life

MTV2 NUMBER ONE
The White Stripes
The Hardest Button To Button
HIGHEST CLIMBER
Blink 182
Feeling This
HIGHEST NEW ENTRY
The Vines
Cut Free

MTV BASE NUMBER ONE
Ludacris
Stand Up
HIGHEST CLIMBER
Usher
You Make Me Wanna
HIGHEST NEW ENTRY
Janet Jack
Clap Back

SMASH HITS NUMBER ONE
Busted
Crashed The Wedding
HIGHEST CLIMBER
Will Young
Leaves Right Now
HIGHEST NEW ENTRY
D-Side
Rud' Worst

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TOP 10 HIGHEST LOVE
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Sugababes retain pole position ahead of Rachel Stevens, while Dido drops down to number three as Jamelia's Superstar continues to climb at number four.

The UK Radio Airplay

RADIO ONE

Pos	Artist Title	Days	Label	Wk	Airplay
1	THE STROKES 12.51	BRUSH BRASH	37	20/50	
2	KEVIN LYTTLE TURN ME ON	ATLANTIC	28	29/34	
3	PINK TROUBLE	ARISTA	29	29/62	
4	FATMAN SCOOP BE FAITHFUL	DEF JAM/RECORDS	15	28/24/8	
5	MISSY ELLIOTT PRSS THAT OUTCH	4101 HUSTL	24	28/24/8	
6	ANGEL CITY/LARA MCALEEN LOVE ME RIGHT	DATA/UNIVERSITY OF SOUNDS	23	28/26/4	
7	KYLIE MINOUGE SLOW	PARLOPHONE	21	26/20/0	
8	M RINSONSON DOGG & GHOSTFACE KILLAH OOH WEE	EAST WEST	34	25/35/9	
9	THE DARDENNES I BELIEVE IN A THING...	WALL TO WALL MUSIC	27	24/19/5	
10	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	19	24/18/3	
11	LIBERTY X JUMPIN'	ARISTA	19	23/14/1	
12	OBIE TRICE GOT SOME TEETH	INTERSCO/RECORDS	15	23/14/1	
13	STRENGTHENERS SINCE I TOLD YOU I'M OVER	WARRNER BROS	16	21/11/17	
14	RED HOT CHILI PEPPERS FORTUNE FAGED	WARRNER BROS	20	20/10/4	
15	SUGABABES HOLE IN THE HEAD	UNIVERSAL	26	20/8/8	
16	BLACK VEALANCE WHERE IS THE LOVE?	AMERICA/SONY	21	19/8/6	
17	JAMELIA SUPERSTAR	PARLOPHONE	17	19/10/4	
18	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	16	19/10/4	
19	TRAVIS RE OFFENDER	INDIEPROFIT	17	19/10/4	
20	50 CENT PIMP	INTERSCO/RECORDS	23	18/10/0	
21	OUTKAST HEY YA	ARISTA	32	18/13/16	
22	HOLLY VALANCE STATE OF MIND	LONGWAY	14	18/10/2	
23	NICKELBACK SOMEDAY	ROADSHOW	15	16/9/6	
24	DIDO WHITE FLAG	CHEERFULNESS	34	15/12/16	
25	BASEMENT JAXX FEAT. BIZZER RASCAL LUCKY STAR	3	15	15/15/1	
26	CHRISTINA AGUILERA FEAT. LIL' KIM CAN'T HOLD US DOWN	ISCA	14	14/6/9	
27	LINUS LOVES/SAM OBENKIN STAND BACK	DATA/UNIVERSITY OF SOUNDS	13	14/16/3	
28	IAN VAN DAM I CAN'T LET YOU GO	NEWLINE/ARISTA	13	14/10/7	
29	R. KELLY THOU THOING	ZENITH	13	14/10/2	
30	BUSTED CRASHED THE WEDDING	UNIVERSAL	5	11/1/8	
31	LOSTPROPHETS BURN BURN	VEBILLE	8	11/1/2	

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Pos	Artist Title	Days	Label	Wk	Airplay	
1	SUGABABES HOLE IN THE HEAD	UNIVERSAL	29/5	7	84.51	13
2	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	29/2	-6	75.54	6
3	DIDO WHITE FLAG	CHEERFULNESS	23/22	-8	71.18	-28
4	JAMELIA SUPERSTAR	PARLOPHONE	22/18	-4	67.81	9
5	BLACK EYED PEAS WHERE IS THE LOVE?	AMSTERDAM	21/62	-22	65.29	-13
6	LIBERTY X JUMPIN'	VEE	20/91	8	57.09	-2
7	KYLIE MINOUGE SLOW	PARLOPHONE	15/58	25	55.25	16
8	BLUE GUILTY	INDIEPOST	16/88	1	53.96	6
9	KEVIN LYTTLE TURN ME ON	ATLANTIC	11/31	13	51.04	36
10	ROBBIE WILLIAMS SEXED UP	CAPRI/SONY	15/85	29	47.39	42
11	FATMAN SCOOP BE FAITHFUL	DEF JAM/RECORDS	11/44	16	45.42	8
12	PINK TROUBLE	ARISTA	27/13	13	45.11	13
13	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	13/55	7	42.45	-1
14	ANGEL CITY/LARA MCALEEN LOVE ME RIGHT	DATA/UNIVERSITY OF SOUNDS	12/25	24	40.84	25
15	SOPHIE ELVIS-BEXTOR MIXED UP WORLD	PELVOR	10/10	-4	37.68	-40
16	BLU CANTRELL FEAT. SEAN PAUL BREATHE	ARISTA	11/25	-18	37.40	-13
17	THE DARKNESS I BELIEVE IN A THING...	VEBIE RECORDS/ATLANTIC	9/42	-13	34.75	-6
18	SHERYL CROW THE FIRST CUT IS THE DEEPEST	ARISTA	5/10	-3	34.75	1
19	NICKELBACK SOMEDAY	ROADSHOW	16/68	2	33.96	30
20	EMMA MAYBE	PARLOPHONE	8/70	9	33.42	-6
21	JAYINE SURRENDER (YOUR LOVE)	INDIEPOST	9/85	43	32.02	66
22	ATOMIC KITTEN IF YOU COME TO ME	INDIEPOST	14/85	12	31.57	2
23	CHRISTINA AGUILERA/LIL' KIM CAN'T HOLD US DOWN	ISCA	11/11	-22	31.28	-34
24	50 CENT PIMP	INTERSCO/RECORDS	8/94	11	30	-13
25	THE STROKES 12.51	ROSN TRADE	20/1	-15	28.96	37



SNAP SHOT **WESTLIFE**

Westlife's forthcoming cover of Mandy (previously made popular by Barry Manilow) looks set to deliver a return to fortunes at radio for the act, following the baka-

warm reaction to previous single Hey Whatever, which was the group's lowest charting single to date. Mandy was on course to explode into the Top 25 airplay

chart two weeks ahead of its release on November 17. 5 Records vice president Sonny Takhar says, "It's a record we always wanted to cover with the band and the opportunity to do it arose with this album." Westlife's new album, Turasound, is due for release on November 24.

CAST LIST: Radio: Tonya Governor (national)/Nick Bray (regional), BMG TV: Jacqui Quire, BMG Press: Stuart Bell, Outside (national), Us1: Fitchey, Outside (regional)

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

RADIO TWO

Pos	Artist Title	Days	Label	Wk	Airplay
1	SHERYL CROW THE FIRST CUT IS THE DEEPEST	AMSTERDAM	5/10		
2	PET SHOP BOYS MIRACLES	PARLOPHONE	15/10		
3	MAT COSS I'M COMING WITH YA	ONLINE	15/10		
4	WESTLIFE MANDY	3	15/10		
5	SEAL LOVE'S DIVINE	WARRNER BROS	15/10		
6	BLUE GUILTY	INDIEPOST	16/10		
7	DANNIEN REE CANNONBALL	ONLINE/ATLANTIC	15/10		
8	MICHAEL JACKSON ONE MORE CHANCE	EPIC	15/10		
9	ROBBIE WILLIAMS SEXED UP	CAPRI/SONY	15/10		
10	SOPHIE ELVIS-BEXTOR MIXED UP WORLD	PELVOR	10/10		

XFM

Pos	Artist Title	Days	Label	Wk	Airplay
1	OUTKAST HEY YA	ARISTA	32/16		
2	KINGS OF LEON WASTED TIME	TRAVIS MUSIC/SONY	15/10		
3	THE STROKES 12.51	ROSN TRADE	20/1		
4	RED HOT CHILI PEPPERS FORTUNE FAGED	WARRNER BROS	20/10		
5	MUSE TIME IS RUNNING OUT	TRIST MEGACAST WEST	15/10		
6	THE WHITE STRIPES THE HARDEST BUTTON TO BUTTON	15/10			
7	JAY ARE YOU COMING BE MY GIRL	ELEKTRA	15/10		
8	SCISSOR SISTERS LARA	FLAVOR	15/10		
9	M RINSONSON DOGG & GHOSTFACE KILLAH OOH WEE	15/10			
10	BLACK REBEL MOTORCYCLE CLUB WE'RE ALL IN LOVE	VIRGIN	15/10		

NUMBER ONES
96.9 FM THE WAVE
Rachel Stevens
Sweet Dreams My...
CITY BEATS 96.7
Blue Gully
ISLE OF WIGHT
Jamelia Superstar

103.9 FM
Robbie Williams
Sexed Up
SCR FM
Rachel Stevens
Sweet Dreams My...
VIBE FM
Fatman Scoop

104.9 FM
Be Faithful
XFM
Outkast Hey Ya!
HALLAM FM
Blu Cantrell Breathe
95.9 CHILTERN FM
Robbie Williams
Sexed Up

HIGHEST ENTRIES
96.4 FM THE WAVE
My Young Love
Bright Now
CITY BEATS 96.7
Alex Parks Maybe
That's What It Takes

CAPITAL

Pos	Artist Title	Days	Label	Wk	Airplay
1	SUGABABES HOLE IN THE HEAD	UNIVERSAL	29/5		
2	DIDO WHITE FLAG	CHEERFULNESS	23/22		
3	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	29/2		
4	BLACK EYED PEAS WHERE IS THE LOVE?	AMSTERDAM	21/62		
5	JAMELIA SUPERSTAR	PARLOPHONE	22/18		
6	LIBERTY X JUMPIN'	VEE	20/91		
7	NICKELBACK SOMEDAY	ROADSHOW	16/68		
8	EMMA MAYBE	PARLOPHONE	8/70		
9	BEYONCE FEAT. SEAN PAUL BABY BOY	COLUMBIA	13/55		
10	JUSTIN TIMBERLAKE SENORITA	JIVE	15/10		

GWR GROUP

Pos	Artist Title	Days	Label	Wk	Airplay
1	RACHEL STEVENS SWEET DREAMS MY LA EX	PARLOPHONE	29/2		
2	ROBBIE WILLIAMS SEXED UP	CAPRI/SONY	15/10		
3	DIDO WHITE FLAG	CHEERFULNESS	23/22		
4	SUGABABES HOLE IN THE HEAD	UNIVERSAL	29/5		
5	LIBERTY X JUMPIN'	VEE	20/91		
6	JAMELIA SUPERSTAR	PARLOPHONE	22/18		
7	WESTLIFE MANDY	3	15/10		
8	KYLIE MINOUGE SLOW	PARLOPHONE	15/58		
9	BLUE GUILTY	INDIEPOST	16/88		
10	NICKELBACK SOMEDAY	ROADSHOW	16/68		

JAY ARE YOU COMING BE MY GIRL
JFM
Jinx's Antidote
Jinx's Escape
HALLAM FM
Lamar 105.0
96.9 CHILTERN FM
Ms-Tech Style

Play Chart

music control

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS IN TOP 10	WEEKS IN TOP 20
26	35	1	WESTLIFE MANDY	1	705	25	23/1 25/2
27	35	2	M RONSON/N DOGG & GHOSTFACE KILLAN OOH WEE	1	665	2	25/4 37
28	34	3	MISSY ELLIOTT PASS THAT DUTCH	1	ADAPTATION WEST	291	5 25/30 26
29	46	4	OBIE TRICE GOT SOME TEETH	1	INTERCOMPLEX	554	13 24/4 23
30	48	2	STEREOPHONICS SINCE I TOLD YOU IT'S OVER	1	VE	419	96 23/4 55
31	78	24	BEYONCE CRAZY IN LOVE	1	COLOMBIA	863	7 23/7 5
32	41	2	RED HOT CHILI PEPPERS FORTUNE FADED	1	WARNER BROS	269	2/5 23/7 30
33	76	9	TRAVIS RE-OFFENDER	1	INDEPENDENT	473	38 22/6 11
34	37	11	JUSTIN TIMBERLAKE SENORITA	1	JIVE	966	21 22/6 5/4
35	87	1	MATT GOSS I'M COMING WITH YA	1	CONCEPT	150	11 22/6 15/6
36	36	21	STEREOPHONICS MAYBE TOMORROW	1	VE	859	11 22/8 27
37	19	13	ULTRABEST PRETTY GREEN EYES	1	ALL AROUND THE WORLD	843	4 21/6 5
38	45	2	BRITNEY SPEARS/MADONNA ME AGAINST THE MUSIC	1	ZIONA	595	44 21/6 3/4
39	49	2	HOLLY VALANCE STATE OF MIND	1	LENOVO	622	26 21/35 39
40	42	2	SEAL LOVE'S DIVINE	1	WARNER BROS	391	4/3 20/4 3/4
41	33	4	DAMIEN RICE CANNONBALL	1	BREITENBURGER	184	7 20/39 3
42	9	4	CRAIG DAVID WORLD FILLED WITH LOVE	1	WILDSTAR	1160	20 20/19 15/2
43	19	6	ELTON JOHN ARE YOU READY FOR LOVE?	1	SOUTHERN	827	25 19/39 11
44	35	29	JUSTIN TIMBERLAKE ROCK YOUR BODY	1	JIVE	532	9 19/32 4/7
45	70	1	RONAN KEATING LOST FOR WORDS	1	POLYORB	563	15/1 19/4 7/8
46	18	1	PET SHOP BOYS MIRACLES	1	PARLOPHONE	85	25/4 18/3 2/5
47	106	1	MICHAEL JACKSON ONE MORE CHANCE	1	EPIC	475	16/8 18/9 3/9
48	13	36	ROOM 5 FEAT. OLIVER CHEATHAM MAKE LUV	1	ROSEA	432	7 18/6 15
49	48	1	OUTKAST HEY YA!	1	ARISTA	188	35 17/3 5/8
50	107	1	LEMAR 50/50	1	SILV	596	12/6 18/2 15/9

Music Control UK Top 50 Singles chart from 100-1000
See PAGE 22 FOR THE NEW 2005 SOUNDS TO WATCH
Singles chart: weeks in chart; Top 10: weeks in top 10; Top 20: weeks in top 20

■ New Entry ■ Regained top 10 position ■ Regained top 10 position after 2 or more weeks in chart ■ Regained top 10 position after 3 or more weeks in chart



SUGARBABES
The Sugarbabes risk as their second straight week at 41 with *Role In The Head* and their 10th week at 43 in total on the airy chart. Hole In The Head is currently #13 in Germany and reached top 10 in Sweden, and is backed up a UK audience of more than 200,000 last week.



10. ROBBIE WILLIAMS
Escapology 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10.



Mick Ronson/Dogg & Ghostface Killah
OOH WEE. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10.



Obie Trice
GOT SOME TEETH. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10.



Missy Elliott
PASS THAT DUTCH. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10.



Craig David
WORLD FILLED WITH LOVE. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10. Escaping 23-10.

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	SUGARBABES	HOLE IN THE HEAD	EMERALD	2943	23/27 4/16
2	RACHEL STEVENS	SWEET DREAMS MY LA EX	REVERSON	2617	10/15 45/50
3	DIDO	WHITE FLAC	DETERMINATION	2603	10/3 43/40
4	JAMIELLA	SUPERSTAR	PARLOPHONE	2313	10/3 36/34
5	BLACK EYE PEAS	WHERE IS THE LOVE?	ARISTOCORP	2311	10/9 36/34
6	LIBERTY X	JUMPIN' UP		2292	10/8 37/39
7	BLUE	GUILTY IN MY HEART		2187	10/4 23/29
8	ROBBIE WILLIAMS	SEXED UP	CHRYSLER	1937	10/4 16/26
9	KYLIE MINOUGE	SLOW	PARLOPHONE	1713	10/3 18/22
10	ATOMIC KITTEN	IF YOU COME TO ME	INDEPENDENT	1711	10/8 25/32
11	BEYONCE FEAT. SEAN PAUL	BABY BOY	COLOMBIA	1606	9/6 27/42
12	SOPHIE ELLE-BENTON	MIXED UP	WORLD WIDE	1510	9/9 18/48
13	CRAIG DAVID	WORLD FILLED WITH LOVE	WILDSTAR	1115	10/3 10/49
14	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	ARISTA	1115	8/5 20/32
15	CHRISTINA AGUILERA	FEAT. LIL' KIM	CANT HOLD US DOWN	1042	8/3 20/32
16	KEVIN LYTTLE	TURN ME ON	ARISTA	1031	8/8 20/32
17	NICKELBACK	SOMEbody	EPIC/BURBANK	1018	7/9 18/27
18	PINK	TROUBLE	ARISTA	1011	7/5 17/26
19	FATMAN SCOOP	BE FAITHFUL	LET AMERICA BUY	953	5/6 18/30
20	JUSTIN TIMBERLAKE	SENORITA	JIVE	910	5/9 19/30
21	ANGEL CITY/LARALA MALLEN	LEVE ME RIGHT	DEAD END	875	7/9 19/30
22	THE DARKENES	I BELIEVE IN A THING	MUSIC EXPERIMENTAL	1016	6/9 19/30
23	STEREOPHONICS	MAYBE TOMORROW	VE	140	6/2 18/27
24	JAYNE	SURRENDER YOUR LOVE	INDEPENDENT	101	6/8 19/37
25	ELTON JOHN	ARE YOU READY FOR LOVE?	SOUTHERN	1011	6/7 19/30
26	BEYONCE	CRAZY IN LOVE	COLOMBIA	716	6/5 18/49
27	SCENT	PI X UP	WILDSTAR	719	6/4 18/48
28	EMMA	MAYBE	PARLOPHONE	719	6/1 16/18
29	ULTRABEST	PRETTY GREEN EYES	ALL AROUND THE WORLD	661	5/9 19/34
30	STACIE ORRICO	THERE'S GOTTA BE MORE TO LIFE	CONCEPT	640	5/8 17/25

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	ROBBIE WILLIAMS	SEXED UP	CHRYSLER	42/39	
2	SHIRLEY COLWELL	THE FIRST CUT IS THE DEEPEST	MANAGEMENT	34/25	
3	JAYNE	SURRENDER YOUR LOVE	INDEPENDENT	32/22	
4	WESTLIFE	MANDY	EMERALD	25/22	
5	MISSY ELLIOTT	PASS THAT DUTCH	VE	25/3	
6	STEREOPHONICS	SINCE I TOLD YOU IT'S OVER	VE	23/95	
7	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS	23/57	
8	MATT GOSS	I'M COMING WITH YA	CONCEPT	22/47	
9	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	ZIONA	21/47	
10	SEAL	LOVE'S DIVINE	WARNER BROS	20/94	
11	RONAN KEATING	LOST FOR WORDS	POLYORB	19/15	
12	PET SHOP BOYS	MIRACLES	PARLOPHONE	18/93	
13	MICHAEL JACKSON	ONE MORE CHANCE	EPIC	18/89	
14	OUTKAST	HEY YA!	ARISTA	17/31	
15	LEMAR	50/50	SILV	16/62	
16	BUSTED	CRASHED THE WEDDING	REVERSON	16/13	
17	LINUS LOUIS	STAND BACK	DEAD END	15/78	
18	BLAZIN' SQUAD	FLIP REVERSE	EASTWEST	14/100	
19	THE THRILLS	DON'T STEAL OUR SUMMER	VE	13/47	

Music Control UK Top 20 Pre-Release Singles chart from 100-1000
Singles chart: weeks in chart; Top 10: weeks in top 10; Top 20: weeks in top 20

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IN-STORE NEXT WEEK



Singles - Busted, Britney Spears, Ronan Keating, Missy Elliot, Red Hot Chili Peppers, Javine, Basement Jaxx, Stereophonics, Linus Loves, Outkast, Ludacris, **Albums** - Pink, Atomic Kitten, Bruce Springsteen, Holly Valance, Lulu, Andrea Bocelli, Meatloaf, Clubland 4, Euphoria

BORDERS

Windows - Christmas Classics including Strakes, Elvis, REM, Nigel Kennedy. **In-store** - Christmas Choice campaign, Rolling Stones, Atomic Kitten, Meat Loaf, £299 each or three for £20, two for £22 and two for £10 on CDs. **Listening posts** - Pink, Coldplay, Bruce Springsteen, Jazz Album 2004



Best of 2003 promotion - 60 Vital-distributed titles including White Stripes, The Kills, Broadcast, Goldfrapp, Bonobo, Arab Strap, Radio 4, Colder



Windows - New release Audio, New release DVD, Campaign **In-store** - Basement Jazz, Missy Elliot, Ludacris, Underworld, Abs, Primal Scream, Red Hot Chili Peppers, Seal, Britney Spears feat. Madonna, Girls Aloud, Stereophonics, Busted, Cooper Temple Clause, **Press ads** - Basement Jazz, Outkast, Razorlight, Ludacris, Primal Scream, Cooper Temple Clause, Holly Valance, Joff, Stereophonics, Busted, Atomic Kitten, Javine, Radical Nitme, Moving Fusion, Original, Plastic Boy, Nini Sawajye, Aloud, DJ Marley, **TV ads** - Elephant Man campaign



Main promotion - two CDs for £22. **Windows** - X Men 2, Bruce Springsteen, two CDs for £22. **In-store** - Peter Gabriel, R. Kelly, Meatloaf, Atomic Kitten, Soul On Song, Willie My Guitar Weeps



Listening posts - Biz Markie, Bellairs, Twilight Singers, Jarrett, Kelly Osborne, **Mogs recommended**

TASTEMAKERS

MARK JONES
MD, Wall of Sound

- 1 **SOULJAZZ** FORTHCOMING ALBUM
- 2 **MIRIAM MAKE**
- 3 **TV UPDATES**
- 4 **DIANE BERRY** & **HIS ROBOTS** THEY DON'T EVEN KNOW ME!
- 5 **EXPLORATIONS** IN THE SKY THE EARTH IS NOT A COOL DEAD PLACE
- 6 **MIRIAM MAKE** GET
- 7 **SCISSOR SISTERS** TAKE YOUR MAMA OUT ALL NIGHT
- 8 **THE LUNES** YOUR LOVE'S YOUR BARK
- 9 **THE TROPICS** HIGHWAY BY THE STARS
- 10 **OUTKAST** SPEAKERS BOX

"Following the classic 2 Many DJs compilation is going to be no mean feat, but the new *SoulJazz* record blends rock and electronics like no record I've really heard. It's topically gets better with every play. You'll get another step in the right direction for UK hip hop. I'm mesmerised by the Explorations In The Sky record as they are good pals of *Love Live* You's American Analogue set. The Ludes deliver reaved-up agit-rock, with more than a nod in the direction of The Clash. There's some great new music out there, so find it!"

LAYO
Layo & Bushwacka

- 1 **BASEMENT JAZZ** KESH KASH
- 2 **AGONY** THE BIRD (GANG) JACKSON GIBB
- 3 **THE REALISER** SPECIAL INGREDIENTS
- 4 **DIAG PROBLEMA** PROBLEMA IS WORKED
- 5 **DIGITAL TONIC** NO WAY YOU'LL GET
- 6 **CLIMMER TWINS** WY RAY MAME FAY
- 7 **AUSON DAVIS** DREAMS COME TRUE BUZZ IN THE ATTIC
- 8 **SOY FIDELITY** SCÉN & BONE
- 9 **BLACK GRASS** EASY CONTEMPORAL
- 10 **MIRIAM MAKE** GET, WOL, 10ST

"Basement Jaxx's Kish Kash is a fantastically-produced, modern, funky album - it's really good. Dub Pict's Problem Is an infectious tune with a haunting vocal by Terry Hall - a bit like The Specials. The Kerrill soundtrack is kind of self-explanatory."

DIETER MEIER
musician/producer, Yello

- 1 **FRANK SINATRA** MY WAY
- 2 **MARVIN GAYE** I HEARD IT THROUGH THE GRATE
- 3 **KRATTKER** AUTOGRAPH
- 4 **FRANK SINATRA** STRANGERS IN THE NIGHT
- 5 **MILES DAVIS** KIND OF BLUE
- 6 **ELVIS PRESLEY** IN THE Ghetto
- 7 **TRUB DUB** IN THE CITY
- 8 **NEIL YOUNG** DOWNWOWN LEGEND
- 9 **BARRY WHITE** YOU'RE THE FIRST, THE LAST, MY EVERYTHING
- 10 **ROD STEWART** DO YA THINK I'M SEXY?

"When I was professional gambler, I was playing in kind of a rough place, and there was a strip-joint next door with a three-piece orchestra that would play Strangers In The Night 29 times a night. In 1970, when I first came to the US, I was in New York and I heard It Through The Grapvine was on the jukebox. I fell in love with the song and with a woman."

retailers - Mott, The Hoopla, Trespassers William, Explosions In The Sky, Britta Phillips & Dean Wareham, Jolie Holland, Cosmic Rough Riders

Safeway

Deals of the week - Red Hot Chili Peppers, Foster & Allen, All Time Classic Country Tearjerkers, Super 60's

Sainsbury's

Albums - Pink Live & Swinging - Ultimate Rat Pack Collection, Bruce Springsteen, Crying Game, Atomic Kitten, Holly Valance, Lionel Richie & The Commodores, Euphoria, Andrea Bocelli, Meatloaf, **Lulu, DVD** - Dony Osmond, R. Kelly, Coldplay

TESCO

Singles - Kylie, Robbie Williams, Blazer Squad; **Albums** - Ryan Adams, Bon Jovi, Blue, David Cassidy, Tom Braxton Hilary Duff, Foster & Allen, Peter Gabriel, J. Rite, Liberty X, Mark Owen, Robert Plant, Primal Scream, UB40

TOWER

Windows - X Men 2, Kylie, Basic, Westwood, Kelly Osborne, **In-store** - Christmas Campaign, Harmonia Mundi, Warner Classics



In-store - Liberty X, Blue, Westwood, Bon Jovi, Peter Gabriel, Underworld, J. Rule, Tupac, Mark Owen; **Press ads** - two for £20 campaign, Bon Jovi, Liberty X, Tupac, Blue, Joe Strummer; **Windows** - Liberty X, Blue, Westwood, Bon Jovi

WHSmith

Singles - Busted, Ronan Keating, Britney Spears, **Albums** - Pink, Atomic Kitten, Bruce Springsteen

WOOLWORTHS

Singles - Britney Spears feat. Madonna, Javine, Busted - Trash the Wedding, Enrique Iglesias, Ronan Keating; **Albums** - Pink, Holly Valance, Euphoria, School Reunion, Clubland 4, Atomic Kitten, Country Ballads; **DVDs** - REM, Queen, John Lennon

TV LISTINGS

CD-UK

Britney Spears feat. Madonna - *I'm a Slave 4 U* (Jive)
The Mirror - *Garth*
Girls Say No! (Int'l)
Kylie Minogue - *Still on Top* (Pinnacle)
Primal Scream
Jarvis - *Red Hot Chili Peppers*
Westlife - *My Love*

MTV UK

Christina Aguilera - *The Voice Within*
Black Eyed Peas
Shu-Quh - *No Doubt It's My Life*
Red Hot Chili Peppers - *For Your Love*
Felix

POP WORLD

Alan 7 - *Wines Alike*
Parkes - *Busted*
Crashed - *The Wedding*
Enrique Iglesias
Cerys Adair - *Jang*
Lemar - *50/50*
Mis-Tee - *No Doubt It's My Life*

SMASH HITS

The

T4 SATURDAY

Javine - *Surrender*

T4 SUNDAY

Britney Spears - *Me Against the Music*
Justin Timberlake
Kylee - *My Love*
Red Hot Chili Peppers - *Snooze*
Sixx

TOP OF THE POPS FRIDAY

Alca Keys - *You Don't Know My Name*
Angel City - *Love Me Right*
Urban Science - *Be Faithful*
Holly Valance - *Size of Me*
Missy Elliott - *Work*
Pass - *That Outfit*

RADIO LISTINGS

RADIO ONE

Steve Lamacq One Live In Brighton with The Music House of The Blackies (Monday)
Mark & Lard Kylee Minogue co-hosts (Monday)
John Peel Freddie Fuchs in the Line Louisa (Tuesday)
Banham & How On Radio 1 In 3 Weeks
Full-on For A Friend in concert (Thu/Sat)
Essential Mike Live from Tidal Garden in Salford (Sat/Sun)

RADIO TWO

John Hirtland Robin Givens & session (Monday)
The Language Of Kelly part one of a Kelly profile and interview (Tuesday)
CAA Awards awards ceremony including video (Wednesday)
Parson/Nolan Jones live in the city (Wednesday)
By George Doug Thorne: the story of three top acts (Wed/Sat)
Bob Harris Country highlights of the CMA Awards (Thursday)
Rock - *My Love* (Thursday)
Russell Davies Live Top and record producer Phil Spector (Friday)
Record of the week

Phox Hold On Me; **Pink** Sober; **Shane** Richie In Your Man

TOP OF THE POPS SATURDAY

Alan 7 - *Wines*
Girls Say No! In The Disc
D-Side - *Garth*
Girls Say No! In The Disc
Javine - *Surrender*
Ma-Tee - *Style*
Shani - *Bele*
Westlife - *My Love*

PARSONS

Rod Stewart & **Lulu**
Passant (quest)

BBC2

Lester - *With Joels Holland* - *Scam* (Paul The Ours/Labelator/Elbow quest (Fri/Sat))

BBC3

Trevor Nelson's *Lowdown* - *So Solid Crew* (Fri/Sat)

ITVI

Pop Idol (Saturday)

CHANNEL 4

T4 Live from MTV
Awards (Sat/Sun)

MEDIA INSIDER



Soul City gets formula right

Mick Jackson head of music, Soul City Radio The London radio market is the most competitive in the UK, and getting more so all the time, making it tough even for the major players to maintain market share but Soul City Radio, which serves east London and parts of Essex, has seen its listening hours increase by 87% in the last year, while its audience has increased from 19,000 to 24,000 from an available TSA of 389,000.

Launched in May 1998 as Active FM, the station changed its name to Soul City Radio three years later. It continued to play pop music in the day and dance music at weekends until about 18 months ago, when it adopted its current format.

Head of music Tony Jackson is pleased with the changes. "We've almost got it right, although we are still tweaking it," he says.

We don't get too urban, and avoid 'bling bling' culture. Modern rap is a kiddie thing

"We are classic soul-led. We play Sixties Motown and Stax. Seventies disco, Eighties old school and even current artists like Craig David and Dennis Taylor. "We don't get too urban, and avoid 'bling bling' culture. Modern rap is a kiddie thing, and our audience tends to be in the 25-55 age group."

"About 60% of what we play is classic; the remainder new and recent music. We will play modern records with raps - Beyonce's *Crazy In Love*, for example - but something like Fatman Scoop is too heavy for our daytime audience, although it's risen to death at the weekend."

London has always had a large audience for soul music, and Jackson concedes that it's tough competing with Soul 24-7, Choice, Solar and Jazz FM for listeners.

"We are a small fish in a big pond but we're beginning to make waves and, without going into detail, we're exploring ways of making those waves even bigger in the new year." Address: Lambourne House, 7 Western Road, Romford, Essex, RM1 3LD. Telephone: 0570 607 1075. E-mail: info@soulcity1075.com. Website: www.soulcity1075.com.

SINGLE OF THE WEEK

Mis-Teq
Style

Telstar: CXSTAS3369

A real return to form following the trio's unmemorable last single 'Can't Get It Back', this is the natural partner to their anthem *Scandalous*. Featuring a re-played sample from Post-Boy's 'West End Girls', it is the freshest production from Norwegian team Stargate for some time. With the single already B-listed at Radio One and receiving strong support from ILR, expect the girls to be unavoidable on the media during the next two weeks.

ALSO OUT
THIS WEEK
SINGLES
Alooz: The 3p Up
EP (Dance)
Marta L Corre
(Lovers' Mail)
Jan The White
Rapper Put Your

Hands Up (Drop
Out Club)
Magnet: Last Day
Of Summer (Island)
John Mayer: Bigger
Than My Body
(Geffen)
ALBUMS
Linkin Park: Live In

Texas (Warner
Bros)
Robert Palmer:
At His Best
(Universal TV)
Status Quo: Refs
(Universal TV)
Rage Against The
Machine (Epic)

Records released 17.11.03



Singles

2 Play (Sony 6744185)
50/50 (Sony 6744185)
Co-written with Stargate, this is a hypnotic, soulful cut which will distance Lemar even further from his Fame Academy roots. With radio plays approaching those of number two predecessor Dance (With You) last week and heavy support from MTV Base, MTV Hits and the Box last week, this should crack the Top 10 with ease.

The Chemical Brothers
Get Yourself High (Freestyle
Doo/Virgin CHEMSOJ19)

This second new track from the Chemicals' singles set follows the success of their link-up with The Flaming Lips. Canadian rapper K-Os adds a delectable rap over a moody electro groove. As the package generously includes an extra track, remixes and a video, it is chart-ineligible.

FVA
Boops (Def Jam UK 9814556)
This Slough-based trio's debut is a cover of Sly & Robbie's Eighties classic that neatly highlights their abilities to flip from pop-style song vocals to dancehall-style cuts. With a whole range of material already recorded for their debut, this is promising stuff from these MW favourites.

Girls Aloud
Jump (Polydor 9814103)
The 21st Century's love affair with the Eighties continues with Girls Aloud covering this Pointer Sisters hit (see Analysis, p7). So far the girls have hit the Top Three with all their singles, and this disco tune will sell well during the festive season.

The Gitterati
Do You Love Yourself (Poptones MCS087SCD)
Originally from Leeds, these London-based rockers are already causing a stir with their sleazy take on Brit rock. Signed to Alan McGee's Poptones for this one-off single, they look set to continue the current buzz by securing a long-term deal very soon.

Lemar
50/50 (Sony 6744185)
Co-written with Stargate, this is a hypnotic, soulful cut which will distance Lemar even further from his Fame Academy roots. With radio plays approaching those of number two predecessor Dance (With You) last week and heavy support from MTV Base, MTV Hits and the Box last week, this should crack the Top 10 with ease.

Lumidee
Crash! A Party (MCA MCSD40341)
After her Top Five hit Never Leave You, the 19-year-old US newcomer heads in a more hip-hop direction by recruiting rapper N.O.R.E. to help her. Featuring her trademark vocals over a bumping groove, this will struggle to match its predecessor's sales.

No Doubt
It's My Life (Interscope D00B77)
No Doubt once again call on the production skills of ex-Soul II Soul man Nellee Hooper for this stomping cover of the Talk Talk classic. This piece captures a greatest hits album timed for the Christmas market.

Alex Parks
Maybe That's What It Takes (Polydor 9814551)
The Fame Academy winner should capitalise on her high media profile with this emotional ballad co-written by the singer. B-listed at Radio One, C-listed at Capital and increasing its plays across the board, this will benefit from a strong TV and press plot.

Pet Shop Boys
Miracles (Parlophone CDR56620)
Written with drum & bass producers Adam P and Dan Fresh, this gorgeous string arrangement, and is probably one of the best things they have done in some time.

Radiohead
24=5 (Parlophone CDR56623)
This third single from the album *Hail To The Thief* finds Radiohead returning to more traditional sounds. B-listed at Radio One, this will please fans of Bend Sinister. The band are just finishing a US tour and

return to the UK for sell-out dates this month.

Simple Kid
Drugs (2M 2M006GD)
This impressive blend of styles is actually a cautionary tale about the controlling nature of the 'system', and reveals the Kid to be anything but simple. Support slots with Travis and The Thrills in October and November should boost this talented artist's profile.

Solex
Close To The Edge (free2air 0150355F2A)
This big-sounding trance anthem is the work of producer/remixer Michael Woods. Backed by Judge Jules and B-listed at Radio One, it is melodic yet forgettable.

Starsailor
Born Again (EMI CDEM632)
The second single from the rockers' album *Silence Is Easy* is a rousing acoustic anthem which has become a crowd favourite during the band's recent sell-out live tour. The song is A-listed at Radio One and should follow previous single *Silence Is Easy* into the Top 10.

Shania Twain
When You Kissed Me/Up (Mercury 9814005)
Last year's album *Up!* is turning out to be just as much of a singles factory as Twain's previous set *Come On Over*. This fifth single from the album and is a mid-tempo ballad with suitably festive production. B-listed at Radio Two, it should sell respectably.

Westlife
Mandy (S 82876570732)
Originally a hit for Scott English but made internationally famous by Barry Manilow, Mandy looks set to be another saccharine Top Five hit for the biggest-selling arena tour act of 2003. This take for their new album *Turaround* is A-listed at Radio Two.

The White Stripes
The Hardest Button To Button (XL Records XLS 173CD)
The third single to be lifted from the platinum-selling *Elephant* album, this punchy single finds the Stripes in fine fettle after their tour of Just Don't Know... It is B-listed at Radio One.

Albums

The Beatles
Let It Be...Naked (Parlophone 5957132)
This remastered version of the controversial album changes the running order, removes

Lennon's *Maggie Mae* and Dig It, and substitutes the Lennon McCartney song *Don't Let Me Down*. Stripped of Phil Spector's production, its live feel gives a new slant to a recording which contains its share of gems but has always proved strong reactions.

Blazin' Squad
Now Or Never (East West SAM00883)
Clearly much effort has gone into giving the Squad a more adult and sophisticated R&B sound. Though critics have long written of the north Londoners' forthcoming single flip reverse is shaping up to be a big hit and will help drive sales of this album.

Busted
A Gift For Everyone (Universal MCD60909)
Although the Busted boys haven't really been away, this album marks their return with their second full-length release. It looks set to be a real treat for their huge UK fanbase. The sense of humour is still present, but musically they have also moved things on, without losing their tremendous sense of melody.

Fast Food Rockers
It's Never Easy Being Easy (Cherry 0287BD)
Fast Food Rockers' unique brand of parent-irritating pop has given them two Top 10 hits and a nomination for best novelty record at the National Music Awards for *Fast Food Song*. This album doesn't deviate far from the formula that has served them well and, with a Christmas single lined up, it is hard to see younger fans' interest waning soon.

Michael Jackson
Number Ones (Sony 51380027)
The formula which worked so well for The Beatles in 2000 and

ALBUM OF THE WEEK

Kylie Minogue
Body Language

Parlophone 5956452
For her ninth studio album, Kylie ventures deeper into electro-edged pop, with many of the 12 tracks having a distinct early Eighties feel. The first six tracks - which include her Radio A-listed single *Slow* - are particularly strong. Even though this album is fertile ground for future singles, the tracks do need time to grow. The super-smooth production and cool grooves call for sexy coos and sighs from Kylie, which make sister Dannii sound like a prude in comparison.

Elvis in 2002 is now applied to the cream of Michael Jackson's catalogue. The number ones in question comprise international chart-toppers (around one-third are UK number ones), while the last of the 18 tracks is Jackson's strong new single, *One More Chance*, which was written by R Kelly.

Ronan Keating
Tom 'n' Ton (Polydor 9865582)
Keating's third album sees him moving towards a more adult direction, with a healthy mix of rock/pop numbers and intelligent ballads. Standout cuts are the muscular *Lot For Words*, the sweet ballad *She Gets Me Inside* and the raucous *First Class*. Helping out with writing and production are The Matrix, Steve Robson, Rob Davies and regular collaborator Gregg Alexander.

Red Hot Chili Peppers
By Your Side (Wiz 9826485452)
This 14-track collection capitalises on the Chili's recent sparkling return to form by grouping tracks from their 2003 *Universally Speaking* album, with other classics such as *Give It Away*, *Under The Bridge*, *Suck My Kiss* and *Californication*.

Cliff Richard
Cliff At Christmas (EMI 5934982)
Keeping up the tradition of Cliff Richard releasing Christmas albums, the former *Number One* festive songs. Old favourites such as *Mistletoe And Wine* and *Saviour's Day* feature alongside traditional Christmas songs.

Britney Spears
In The Zone (Jive 82876576442)
With tracks spanning R&B, edgy pop and pop dance, Britney's latest album certainly doesn't lack variety. It also has some top-quality material, among it tracks produced by R Kelly and Bloodshy which are stronger than the debut single. However, the challenge for Jive in the face of such diversity will be capturing the attention of Britney's old fans, while bringing in a new audience.

This week's reviewers: Dagald Baird, John Brooke, Ed Chamberlin, Simon Gietter, Joanna Jones, David Knight, Owen Lattimer, James Rolfe, Alan Stiles, Alan Scott, Nick Tocco and Adam Woods.

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Singles

08.11.03
Top 75

Nothing can budge the Fatman from the number one spot as Kevin Lyttle retains a Top Three slot at two and Atomic Kitten head four Top 10 new entries at three.

HIT 40 UK

Pos	Last	Artist	Title	Label
1	1	FATMAN SCOOP	BE FAITHFUL	Sol America
2	3	KEVIN LYTTLE	TURN ME ON	Atlantic
3	4	ATOMIC KITTEN	IF YOU COME TO ME	Island
4	4	BLACK EYED PEAS	WHERE IS THE LOVE?	ADM/RCA
5	5	SUGARBABES	WHERE IS THE HEAD	Island
6	2	BLUE GUILTY		Island
7	6	JAMELIA SUPERSTAR		Polystyle
8	8	DIDD	WHITE FLAG	Cherry/Lake
9	7	LIBERTY X	JUMPIN	V2
10	9	RACHEL STEVENS	SWEET DREAMS MY LA EX	Mercury
11	31	PINK TROUBLE		Arca
12	38	ANGEL CITY FEAT. LARA MACLEEN	LOVE ME RIGHT (OH SHEILA)	Dot/Atlantic/Decca
13	NEW	HOLLY VALANCE	STATE OF MIND	London
14	NEW	BEYONCE FEAT. SEAN PAUL	BABY BOY	Columbia
15	NEW	EMMA MARVE		Virgin
16	NEW	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	Arca
17	NEW	50 CENT	PIMP	Interscope/Polystyle
18	NEW	PHOIX	HOLD ON ME	Capitol
19	NEW	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Island/Atlantic
20	NEW	OBIE TRICE	COULD SOME TEETH	Interscope/Polystyle
21	NEW	STACIE ORRICO	THERE'S GOTTA BE MORE TO LIFE	Parlophone/Virgin
22	NEW	NICKELBACK	SOMEDAY	Backstreet
23	NEW	SOPHIE ELKS-BEXTOR	MIXED UP WORLD	Parlophone
24	NEW	ROBBIE WILLIAMS	SEXED UP	Chrysalis
25	NEW	HILARY DUFF	SO YESTERDAY	Nilevent
26	NEW	KYLIE MINOGUE	SLOW	Polystyle
27	NEW	WAYNE WONDER	BOUNCE ALONG	Atlantic/Decca
28	NEW	MARK RONSON FEAT. NATE DOGG & GHOSTFACE KILLAR	OOH WEE	EastWest
29	NEW	JUSTIN TIMBERLAKE	SCORIONA	RCA
30	NEW	CHRISTINA AGUILERA	FEAT. LIL' KIM CAN'T HOLD US LOVE	RCA
31	NEW	DAVID DREYFUS	WORLD FILLED WITH LOVE	Walt Disney
32	NEW	BIG BROTHER	BAD BOY	V2
33	NEW	STEDOHOPKINS	MAYBE TOMORROW	Excite
34	NEW	BEYONCE KNOWLES	CRAZY IN LOVE	Columbia
35	NEW	ULTRABEST	PRETTY GREEN EYES	All Around The World
36	NEW	ELTON JOHN	ARE YOU READY FOR LOVE?	Sire/Red
37	NEW	REM	BAD DAY	Warner Bros
38	NEW	FABOLOUS	FEAT. TAMIA INTO YOU	Def Jam/Universal
39	NEW	JAYVE	SURRENDER (YOUR LOVE)	Present
40	NEW	JUSTIN TIMBERLAKE	ROCK YOUR BODY	Island

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	Artist	Title	Label	
1	1	BLACK EYED PEAS	WHERE IS THE LOVE	ADM	
2	1	GARETH GATES	FEAT. THE KUMARS SPIRIT IN THE SKY	Sir	
3	1	R KELLY	IGNITION REMIX	Jive	
4	1	TATU	ALL THE THINGS SHE SAID	Mercury	
5	1	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	Arca	
6	1	ROOM 5	FEAT. OLIVER CHEATHAM	MAKLE LUV	Pepona
7	1	EVANESCENCE	BRING ME TO LIFE	Epic/Warner	
8	1	50 CENT	IN DA CLUB	Interscope	
9	1	DIDD	WHITE FLAG	Cherry	
10	1	BEYONCE	CRAZY IN LOVE	Columbia	
11	1	JUNIOR SENIOR	MOVE YOUR FEET	Mercury	
12	1	DAVID SNODDON	STOP LIVING THE LIFE	Atlantic	
13	1	GIRLS ALoud	SOUND OF THE UNDERGROUND	Mercury	
14	1	CHRISTINA AGUILERA	BEAUTIFUL	RCA	
15	1	RACHEL STEVENS	SWEET DREAMS MY LA EX	Mercury	
16	1	ULTRABEST	PRETTY GREEN EYES	All Around The World	
17	1	EMINEM	YOU YOURSELF	Interscope	
18	1	JENNIFER LOPEZ	FEAT. LIL' COOL J	ALL I HAVE	Jive
19	1	JUSTIN TIMBERLAKE	DRY ME A RIVER	Jive	
20	1	ELTON JOHN	ARE YOU READY FOR LOVE	Sire/Red	

ATOMIC KITTEN



1. ATOMIC KITTEN
Atomic Kitten register their seventh straight top 10 hit this week, debuting at #3 with **IF YOU COME BACK TO ME**, the introductory single from their upcoming album *Ladies Night*. Released a week on Monday, the album is the group's follow-up to last year's *Feels So Good*, which generated four top 10 hits and sold more than 755,000 copies.



4. BLACK EYED PEAS
Black Eyed Peas' **Where Is The Love?** moves to the top of the year-to-date singles rankings with cumulative sales of 578,000. The single is now less than a week away from registering the 500,000 sales mark.



7. PINK
Migrating further away from the R&B sound that first made her a star, Pink's new single **Trouble Is My Kind of Music** is her rockiest yet and features a vocal recorded on her tour bus. It's the introductory single from her upcoming third album *Try This*, and sold nearly 200,000 copies last week to secure a #7 debut on the chart. It's the 26-year-old's ninth hit and the follow-up to *Footstompin' Dirty*, which reached #3 in July.

The Official UK

Pos	Last	Artist	Title	Label
1	1	FATMAN SCOOP FEAT. THE CROOKLYN CLAN	BE FAITHFUL	Sol America
2	3	KEVIN LYTTLE	TURN ME ON	Atlantic
3	NEW	ATOMIC KITTEN	IF YOU COME TO ME	Island
4	4	BLACK EYED PEAS	WHERE IS THE LOVE?	ADM/RCA
5	2	BLUE GUILTY		Island
6	5	SUGARBABES	WHERE IS THE HEAD	Island
7	NEW	PINK TROUBLE		Arca
8	NEW	HOLLY VALANCE	STATE OF MIND	London
9	6	LIBERTY X	JUMPIN	V2
10	NEW	PHOIX	HOLD ON ME	Capitol
11	NEW	ANGEL CITY FEAT. LARA MACLEEN	LOVE ME RIGHT (OH SHEILA)	Dot/Atlantic/Decca
12	7	JAMELIA SUPERSTAR		Polystyle
13	9	HILARY DUFF	SO YESTERDAY	Nilevent
14	8	OBIE TRICE	COULD SOME TEETH	Interscope/Polystyle
15	10	EMMA MARVE		Virgin
16	11	50 CENT	PIMP	Interscope/Polystyle
17	12	STACIE ORRICO	THERE'S GOTTA BE MORE TO LIFE	Parlophone/Virgin
18	14	DIDD	WHITE FLAG	Cherry
19	NEW	WAYNE WONDER	BOUNCE ALONG	Atlantic/Decca
20	13	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Island/Atlantic
21	17	BEYONCE FEAT. SEAN PAUL	BABY BOY	Columbia
22	15	MARK RONSON	OOH WEE	EastWest
23	NEW	UB40/UNITED COLOURS OF SOUND	SWING LOW	IMP
24	18	FABOLOUS	FEAT. TAMIA INTO YOU	Def Jam/Universal
25	16	RACHEL STEVENS	SWEET DREAMS MY LA EX	Mercury
26	NEW	MARK OWEN	ALONE WITHOUT YOU	Universal
27	NEW	UNDERWORLD	BORN SLIPPY NUXX	Island
28	19	ASHANTI	RAIN ON ME	Major
29	5	S CLUB 8	SUNDOWN	IMP
30	21	BIG BROTHER	BAD BOY	V2
31	23	SOPHIE ELKS-BEXTOR	MIXED UP WORLD	Parlophone
32	24	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	Arca
33	20	TAN VAN DAMME	I CAN'T LET YOU GO	Sire/Red
34	21	REM	BAD DAY	Warner Bros
35	NEW	KYM MARSH	SENTIMENTAL	Universal
36	NEW	DAVE GAHAN	BOTTLE LIVING	Mercury
37	23	CHINGY	RIGHT THURR	Major
38	NEW	DAVID SNEDDON	BABY GET HIGHER	Island

TRICK-AZ 12.13.11	THE BROTHERS 12.13.11	CONFESSIONS 12.13.11	HELLO GOODBYE 12.13.11	IF YOU LEAVE ME NOW 12.13.11
ALICE WALKER 12.13.11	THE SUFFRAGETTE 12.13.11	THE SUFFRAGETTE 12.13.11	IF YOU LEAVE ME NOW 12.13.11	IF YOU LEAVE ME NOW 12.13.11
ARE YOU READY FOR LOVE 12.13.11	BECKY G 12.13.11	BECKY G 12.13.11	IF YOU LEAVE ME NOW 12.13.11	IF YOU LEAVE ME NOW 12.13.11
BAD DAY 12.13.11	BECKY G 12.13.11	BECKY G 12.13.11	IF YOU LEAVE ME NOW 12.13.11	IF YOU LEAVE ME NOW 12.13.11
BAD DAY 12.13.11	BECKY G 12.13.11	BECKY G 12.13.11	IF YOU LEAVE ME NOW 12.13.11	IF YOU LEAVE ME NOW 12.13.11

Albums

08.11.03
Top 75

REM's greatest hits collection ends Dido's chart reign by taking the top spot, while the only other Top 10 entry sees Sugababes' aptly titled *Three* land in just that spot.

TOP 20 MUSIC DVD

Rank	Artist	Title	Label
1	REM	REM IN TIME - THE BEST OF REM 1988-2003	Warner Bros. Inc. (WB)
2	JOHN LENNON	JOHN LENNON LEGEND - THE VERY BEST OF	Parlophone (P)
3	PINK FLOYD	LIVE IN POMPEII	Universal (U)
4	WESTLIFE	LIVE 2003	BMG Music (BMG)
5	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone (P)
6	CLIFF RICHARD	THE WORLD TOUR	Universal (U)
7	DAVID BOWIE	BEST OF BOWIE	EMI (E)
8	ERASURE	HITS! THE VERY BEST OF	Maverick (M)
9	PINK FLOYD	CAULDRONS: THE MAKING OF THE DARK SIDE OF THE MOON	Epic/World (E)
10	METALLICA	CUNNING STREETS	Universal (U)
11	VARIOUS	THE OLD GRAY WHISTLE TEST - VOL. 2	BBC (B)
12	DURAN DURAN	GREATEST - THE VIDEOS	EMI (E)
13	ROBBIE WILLIAMS	THE ROBBIE WILLIAMS SHOW	EMI (E)
14	LEZ ZEPPELIN	LIVE AT THE ZEPPELIN	Warner Music (WB)
15	ELTON JOHN	GREATEST HITS LIVE	Universal (U)
16	IRON MAIDEN	VISIONS OF THE BEAST	EMI (E)
17	ROBBIE WILLIAMS	LIVE AT THE ALBERT	Chrysalis (C)
18	QUEEN	GREATEST VIDEO HITS - 1	Parlophone (P)
19	VARIOUS	LATER WITH Jools Holland - GIANTS	Warner Music (WB)
20	LEZ ZEPPELIN	SOX REMAINS THE SAME	Warner Brothers (WB)

TOP 10 JAZZ & BLUES ALBUMS

Rank	Artist	Title	Label
1	JAMIE CULLUM	TWENTYSOMETHING	354 (S)
2	ROD STEWART	AS TIME GOES BY THE GREAT AMERICAN SONGBOOK VOL. 2	J (J)
3	MICHAEL BUBLE	MICHAEL BUBLE	Mercury (M)
4	NORAH JONES	COME AWAY WITH ME	Parlophone (P)
5	GERSON BENSON	THE VERY BEST OF - THE GREATEST HITS OF	WGM (W)
6	VARIOUS	MICHAEL PARKINSON COLLECTION	UCC (U)
7	JAMIE CULLUM	POINTLESS NOSTALGIA	Candle (C)
8	GLENN MILLER	IN THE MOOD - THE DEFINITIVE	BMG (B)
9	LOUIS ARMSTRONG	AS HIS VERY BEST	UCC (U)
10	FLEETWOOD MAC	THE BEST OF PETER GREENS	Columbia (C)

THE YEAR SO FAR: TOP 20 ALBUMS

Rank	Artist	Title	Label
1	JUSTIN TIMBERLAKE	JUSTIFIED	Jive
2	NORAH JONES	COME AWAY WITH ME	Parlophone
3	CHRISTINA AGUILERA	STRIPPED	RCA
4	COLDFLAY	A ROUGH OF BLOOD TO THE HEAD	Parlophone
5	DIDO	LIFE FOR RENT	Cherry
6	AVRIL LAVIGNE	LET GO	Arista
7	BUSTED	BUSTED	Virgin
8	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Capitol
9	RED HOT CHILI PEPPERS	BY THE WAY	Warner Bros.
10	DARREN PERSSON	TO LAND	Mutual (M)
11	50 CENT	GET RICH OR DIE TRYIN'	Mercury
12	BEYONCÉ	DAUGHTER IN LOVE	Capitol
13	EVANESCENCE	FALLEN	Epic/Warner
14	WHITE STRIPES	CLEOPATRA	XL Recording
15	ROBBIE WILLIAMS	ESCAPOLOGY	Capitol
16	SEAN PAUL	DUTTY ROCK	Capitol
17	STEREOHOPPIES	YOU GOTTA GO THERE TO COME BACK	Arista/AV
18	DELTA GOODREM	INNOCENT EYES	Epic
19	LINKIN PARK	METEORA	Warner Bros.
20	EMINEM	THE LONGWALK SHOW	Mercury

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

THE YEAR SO FAR: TOP 20 ALBUMS

1. REM
The single disc collection of REM's hits compilation *In Time - The Best Of - 1968-2003* sold more than 124,000 copies last week to become the group's sixth #1. Seven Grammy-nominated, US and five British groups beat them to it. They're the first album to reach both #1 in the UK and #1 in the US in the same week since 1981's *Hotel California*.

2. DIDO
After four weeks at #1, Dido's *Life For Rent* gives way to REM, but sales of her second album remain buoyant, as it moves up to 5th place in the year-to-date chart.



3. SUGABABES
Following the recent #1 success of single *Hole In The Head*, the Sugababes' third album, *Three*, debuts at #3 this week. Its first-week sales exceeded £300,000, marking only a slight dip on the opening week's tally of nearly £55,000 achieved by their 2002 album *Angie*.

With *Dirty Diamonds*, the latter disc went on to sell more than 805,000 copies.

The Official UK

Rank	Artist	Title	Label
1	REM	REM IN TIME - THE BEST OF - 1968-2003	Warner Bros. Inc. (WB)
2	DIDO	LIFE FOR RENT	Cherry (C)
3	SUGABABES	THREE	Mercury (M)
4	SHERYL CROW	THE VERY BEST OF	BMG Music (BMG)
5	JAMIE CULLUM	TWENTYSOMETHING	354 (S)
6	THE STROKES	ROOM ON FIRE	Brushy Beats (BB)
7	THE DARKNESS	PERMISSION TO LAND	Mercury (M)
8	R KELLY	THE R IN R & B - GREATEST HITS VOL. 1	Jive (J)
9	ROD STEWART	...THE GREAT AMERICAN SONGBOOK VOL. 2	J (J)
10	ST STEVENS	THE VERY BEST OF	Universal (U)
11	HAYLEY WESTENRA	PURE	Decca (D)
12	BRYN TERFER	BRYN	Decca (D)
13	ROBBIE WILLIAMS	LIVE AT KNEBWORTH	Mercury (M)
14	THE BEAUTIFUL SOUTH	GAZE	Capitol (C)
15	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Capitol (C)
16	TRAVIS	12 MEMORIES	Epic/Warner (E)
17	DELTA GOODREM	INNOCENT EYES	Epic (E)
18	OBIE TRICE	CHEERS	Mercury (M)
19	SOPHIE ELLIS BEXTOR	SHOOTER FROM THE HIP	Mercury (M)
20	CHRISTINA AGUILERA	STRIPPED	RCA (R)
21	MICHAEL BUBLE	MICHAEL BUBLE	Mercury (M)
22	ROD STEWART	THE STORY SO FAR - THE VERY BEST OF	Jive (J)
23	VANGELIS	ODYSSEY - THE DEFINITIVE COLLECTION	Decca (D)
24	ROD STEWART	AND THE FACES CHANGING FACES - THE BEST OF	Mercury (M)
25	BARBRA STREISAND	THE MOVIE ALBUM	Columbia (C)
26	BLACK EYED PEAS	ELEPHUNK	A&M (A)
27	50 CENT	GET RICH OR DIE TRYIN'	Mercury (M)
28	TEXAS	CAREFUL WHAT YOU WISH FOR	Mercury (M)
29	JUSTIN TIMBERLAKE	JUSTIFIED	Jive (J)
30	SEAN PAUL	DUTTY ROCK	Capitol (C)
31	DAMIEN RICE	O	Mercury (M)
32	ERASURE	HITS! THE VERY BEST OF	Maverick (M)
33	BEYONCÉ	DAUGHTER IN LOVE	Columbia (C)
34	THE NICKLES	THE COMPLETE GREATEST HITS	Mercury (M)
35	ICE CUBE	BLACKBACK THE LONG ROAD	Mercury (M)
36	REM	REM IN TIME - THE BEST OF - 1968-2003 - LTD	Warner Bros. Inc. (WB)
37	EVANESCENCE	FALLEN	Epic (E)
38	DANIEL O'DONNELL	AT THE END OF THE DAY	Mercury (M)

ARTISTS-A-Z	BEATLES	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE
BOB DYLAN	BOYZ II MEN	BRITNEY SPEARS	DAVID NINE	THE NOTORIOUS B.I.G.	JUST A LITTLE MORE

Albums Chart

Chart compiled from actual sales by Sunday afternoon 12.00pm each week. 4,000 UK sales = 100% of Official Charts Company. *CDs include both CD and DVD versions.



12. BRYN TERFEL
Classical music fills a new high tide mark this week, with six classical albums in the Top 25. Bryn Terfel, who has never been higher than #43 before. His album, Bryn, includes songs like Lady & The Tramps, Sweet Low and Swing Chiaro as well as more traditional classical fare.



14. THE BEAUTIFUL SOUTH
Returning after a three-year absence, The Beautiful South had to settle for a #30 debut and peak for their single, Just A Few Things I Ain't a fortnight ago. Their new album, Gaze, fares better this week, debuting at #14 with 70,000 sales but, unless it climbs at least four more places, it will become their first album to fall short of the Top 10.



19. SOPHIE ELLIS-BEXTOR
One of the best-selling artists of the 21st century was Sophie Ellis-Bextor's debut single, which reached #2 and sold more than 775,000 copies. Second album, Shout From The Hip, begins quietly debuting at #19 with first-week sales of 17,000.

TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	HOW DANCE 2004	Virgin (140)
2	VARIOUS	R&B LOVE	Sony Music (100)
3	VARIOUS	THE VERY BEST OF PURE R&B - WINTER 2003	Sony Music (100)
4	VARIOUS	HUGE HITS 2004 - THE VERY BEST OF HITS	BMG (100)
5	VARIOUS	NOVEDECARS	EMI (100)
6	VARIOUS	GRASSMANIA	Parlophone (100)
7	VARIOUS	HARDROCK DRINKS	Mercury (100)
8	VARIOUS	POWER BALLADS	Virgin (100)
9	VARIOUS	2003 PURE OLD SCHOOL CLASSICS	Mercury (100)
10	VARIOUS	WHILE MY GUITAR CRIES WEEPS II	Mercury (100)
11	VARIOUS	KILL BILL VOL. 1 (OST)	Mercury (100)
12	VARIOUS	SMASH HITS - LET'S PARTY ON	EMI (100)
13	VARIOUS	BEST BANDS EVER 2004	Virgin (100)
14	VARIOUS	THE VERY BEST OF COUNTRY GOLD	Decca (100)
15	VARIOUS	SMOOTH CLASSICS - DO NOT DISTURB	Decca (100)
16	VARIOUS	BUFFY THE VAMPIRE SLAYER	Virgin (100)
17	VARIOUS	THE VERY BEST OF THE FINALISTS	Parlophone (100)
18	VARIOUS	THE VERY BEST OF ALL WOMAN	EMI (100)
19	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 55	BMG (100)
20	VARIOUS	CLIMAX! SUMMER 2003	Mercury (100)

TOP 20 INDIE ALBUMS

Pos	Artist	Title	Label
1	THE STROKES	ROOM ON FIRE	Mercury (100)
2	THE DARNESSES	PERMISSION TO LAND	Nonesuch (100)
3	BASEMENT JAXX	KISH KASH	BMG (100)
4	DIZZEE RASCAL	BOY IN DA CORNER	BMG (100)
5	THE WHITE STRIPES	ELEPHANT	XL (100)
6	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Virgin (100)
7	JOE STRUMMER & THE MESCALINOS	STREETCORE	Mercury (100)
8	STEREOPHONICS	JUST AN EDUCATION TO PERFORM	Virgin (100)
9	BELLE & SEBASTIAN	JUST AN EDUCATION TO PERFORM	Mercury (100)
10	THE STROKES	IS THIS IT	Mercury (100)
11	DANIEL O'DONNELL	AT THE END OF THE DAY	Mercury (100)
12	EVA CASSIDY	SINGBIRD	Mercury (100)
13	THE FALL	COUNTRY ON THE CLIX	Mercury (100)
14	LEEDER	SIX FIRE	Mercury (100)
15	FREDERIC COMFORT	IN SOUND	Mercury (100)
16	BILLY BRAGG	MUST I TALK YOU A PICTURE	Mercury (100)
17	JAMIE CULLUM	POINTLESS NOSTALGIA	Mercury (100)
18	50 CENT	GUESS WHO'S BACK	Mercury (100)
19	THE LIBERTINES	UP THE GRACKET	Mercury (100)
20	ELBOW	CAST OF THOUSANDS	Mercury (100)

TOP 10 ROCK ALBUMS

Pos	Artist	Title	Label
1	THE STROKES	ROOM ON FIRE	Mercury (100)
2	THE DARNESSES	PERMISSION TO LAND	Nonesuch (100)
3	TRANCEVISION	FALLEN	Mercury (100)
4	MUSE	ABSOLUTION	Mercury (100)
5	FUNERAL FOR A FRIEND CASUALLY DRESSED & DEEP IN CONVERSATION	INTERVIEW	Mercury (100)
6	KINGDOM OF THE LION ROY	INTERVIEW	Mercury (100)
7	MACHINE HEAD	THROUGH THE ASHES OF EMPIRES	Mercury (100)
8	LINKIN PARK	METEORA	Mercury (100)
9	LIMP BIZKIT	CHILLS MAY VARY	Mercury (100)
10	RED HOT CHILI PEPPERS	BY THE WAY	Mercury (100)

TOP 10 DANCE ALBUMS

Pos	Artist	Title	Label
1	BASEMENT JAXX	KISH KASH	BMG (100)
2	VARIOUS	HENNY DOPPE IN THE HOUSE	Mercury (100)
3	VARIOUS	STEVIE NAILER - LIGHTS OUT 2	Mercury (100)
4	VARIOUS	HOW DANCE 2004	Virgin (100)
5	DANIEL BERNHEIMER	COTTA GET THRU THIS	Mercury (100)
6	VARIOUS	2003 PURE OLD SCHOOL CLUB CLASSICS	Mercury (100)
7	THE CHEMICAL BROTHERS	SINGLES 93-03	Mercury (100)
8	PAUL VAN DYK	SINGLES	Mercury (100)
9	VARIOUS	SUBTERRANIAN WINTER SESSIONS - MORLLO	Mercury (100)
10	VARIOUS	ANDY C - DRUM & BASS ARENA	Mercury (100)

Pos	Artist	Title	Label
39	ELVIS PRESLEY	2ND TO NONE	BMG (100)
40	MUSE	ABSOLUTION	Mercury (100)
41	BASEMENT JAXX	KISH KASH	BMG (100)
42	STACIE ORRICO	STACIE ORRICO	Mercury (100)
43	SAM COOKE	PORTRAIT OF A LEGEND	Mercury (100)
44	BUSTED	BUSTED	Mercury (100)
45	NORAH JONES	COME AWAY WITH ME	Mercury (100)
46	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Mercury (100)
47	AMY STUDD	FALSE SMILES	Mercury (100)
48	ALÉD JONES	HIGHER	Mercury (100)
49	MYLENE KLASS	MOVING ON	Mercury (100)
50	S CLUB 8	SUNDOWN	Mercury (100)
51	FABLOUS	SWEET DREAMS	Mercury (100)
52	STING	SACRED LOVE	Mercury (100)
53	KINGS OF LEON	YOUTH AND YOUNG MANHOOD	Mercury (100)
54	DMX	GRAND CHAMP	Mercury (100)
55	STARSAILOR	SILENCE IS EASY	Mercury (100)
56	FUNERAL FOR A FRIEND	CASUALLY DRESSED & DEEP IN CONVERSATION	Mercury (100)
57	RACHEL STEVENS	FUNKY DORY	Mercury (100)
58	SUEDE	SINGLES	Mercury (100)
59	JOHN LENNON	LENNON LEGEND - THE VERY BEST OF	Mercury (100)
60	DEWINE LEIGH & JANE GILCHRIST	OPERATUNITY WINNERS	Mercury (100)
61	THE THRILLS	SO MUCH FOR THE CITY	Mercury (100)
62	OUTKAST	SPEAKERBOXXX/THE LOVE BELOW	Mercury (100)
63	CLANNAD	THE BEST OF - IN A LIFETIME	Mercury (100)
64	VAN MORRISON	WHAT'S WRONG WITH THIS PICTURE	Mercury (100)
65	ATHLETE	VEHICLES & ANIMALS	Mercury (100)
66	DIDD	NO ANGEL	Mercury (100)
67	THE CHEMICAL BROTHERS	SINGLES 93-03	Mercury (100)
68	BIG BROVAV	NO FLOW	Mercury (100)
69	ROBBIE WILLIAMS	ESCAPOLOGY	Mercury (100)
70	LUDACRIS	CHICKEN N BEER	Mercury (100)
71	THE WHITE STRIPES	ELEPHANT	Mercury (100)
72	LINKIN PARK	METEORA	Mercury (100)
73	AMICI	FOREVER THE OPERA BAND	Mercury (100)
74	DIZZEE RASCAL	BOY IN DA CORNER	Mercury (100)
75	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)

Pos	Artist	Title	Label
76	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
77	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
78	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
79	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
80	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
81	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
82	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
83	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
84	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
85	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
86	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
87	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
88	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
89	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
90	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
91	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
92	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
93	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
94	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
95	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
96	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
97	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
98	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
99	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)
100	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	Mercury (100)

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Starsailor	98,455
Placebo	77,175
Kosheen	76,678

Sources: Trustify, Data, Stat Source, Paid Survey

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