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**In this week's issue: MTV & Emap target 'middle youth';
IFPI unveils webcast agreement Plus: the charts in full**

MUSICWEEK



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PopArt Pet Shop Boys The Hits

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Features: Miracles
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Radio
Radio 2:
A list
Steve Wright interview November 12th
Album Show interview November 17th
Jonathan Ross interview December 6th
Capital Gold Network:
David Jensen interview November 24th
One hour Special November 30th
BBC London:
Gary Crowley Special November 22nd
Radio 5:
Simon Mayo interview November 24th
6Music:
Breakfast Show one hour Special
November 21st
ILR:
Interviews and competitions
50+ playlists

TV
TOTPs Exclusive PA November 14th
TOTPs2 PA November 24th
Popworld interview November 16th
T4 PA tx November

Press
Features to run in:
iD
Time Out
The Evening Standard
The Daily Telegraph
The Daily Mirror
Mojo
News of the World - Sunday magazine
The Daily Mirror
Word
The Guardian

Marketing
National TV advertising
Outdoor activity - billboards
and BR campaign
Press advertising
Database marketing
Online campaign

petshopboys.co.uk



Inside: Jaimeson The Killers McFly Busted Jamie Cullum Will Young

MUSICWEEK



X Busted lead bumper line-up

Busted's second album, *A Present For Everyone*, is among the titles jostling for attention in what is the busiest week this year for new release albums.

This week's other new-release

albums include Kylie Minogue's *Body Language* (Parlophone), Britney Spears' *In The Zone* (Jive), Ronan Keating's *Turn It On* (Polydor) and Blazier's *Squad's Now Or Never* (East West).

Adding to the plethora of new titles are new greatest hits packages from Red Hot Chili Peppers (Warner Bros) and

Michael Jackson (Epic), plus a "demitized" version of *The Beatles' Let It Be* (Apple/Parlophone).

Busted's album arrives after current single *Crashed The Wedding* was set to debut at number one on the singles chart yesterday (Sunday).

Marketing agency Diabolical Liberties was responsible for a

promotional stunt last Friday to promote the Busted release, which saw video footage of the band projected onto a 40ft "water screen" above the River Thames.

The Busted launch comes as their management and record company team talk for the first time about plans to launch new act McFly early in 2004 (see p8).

IFPI green lights webcast deal

Industry body unveils agreement that will smooth the licensing of music on the internet **p3**

Radio giants plot steady growth

Capital and Emap to focus on organic growth and digital expansion as they unveil their results for the past year **p4**

Thinking of a master plan

Many master tapes of classic albums are stored on decaying magnetic tape - but solutions are available **p10**

This week's Number 1s

- Albums: **Dido**
- Singles: **Busted**
- Airplay: **Sugababes**



MTV launches VH2 and Emap unveils Mojo Awards in bid to target expanding older market

MTV and Emap target 'middle youth'

Television

by Robert Ashton

Middle-youth record buyers are being newly wooed by the music industry with the launch of a dedicated MTV channel and an Emap-backed awards ceremony.

MTV presses the button next month on digital channel VH2, which will focus on a diet of acts such as Coldplay, Red Hot Chili Peppers and The White Stripes. Its December 16 roll-out will be followed in the spring by Emap's launch of the first annual Mojo

Awards, to mark the magazine's 10th anniversary.

VH1 general manager Sally Habbershaw, who is also overseeing the new MTV channel, says the launch of VH2 follows research undertaken by the broadcaster which found the 25- to 34-year-old age group was a demographic which is still being under-served. Its study also unveiled that 56% of fans in that market were "huge fans of music".

"We realise there is a real niche for a music genre that is best described as 'real music'," says Habbershaw, who concedes that

the demographic is also more commercially attractive than a younger audience "because they have the money".

The man behind the new Mojo Awards, Emap Performance Rock managing director Dave Henderson, says the event will be held in April or May and recognises the fact that fewer and fewer pop legends are being created. "It's all about having legends in the room and legends are getting older and more wrinkly," he says.

One of the six honours will be the Icon award, nominated by musicians and voted by the 400

people at the ceremony. "Jack White could get up and say I nominate John Lee Hooker and there will be a big debate and people in the room will vote," he adds.

The moves by Emap and MTV underline the growing importance of 25- to 34-year-old consumers to the music industry, coming after a year in which *Word* magazine has launched and *Uncut* has also proven to be one of the publishing business's success stories.

Word's associate editor Andrew Harrison agrees that "old is the new young". He adds, "They are hipper, have better taste and have

more money to spend on boxed sets and DVDs."

However, he does not believe the demographic has gone anywhere: it is just that it has taken time to wake up to its potential. "Kids balk at spending two quid on a single, but are happy to pay £4 for a ringtone so no wonder the industry is in a flat spin," he says. "But the older guys have always been there. They are the engine room, the ones who were good for us in the Eighties with New Order and The Smiths. It's just the record industry has lost touch with them."

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22-11-03

Digest

Your guide to the latest news from the music industry

MUSICWEEK
 Increasingly, M&M, Future Music, Green Street, Hit Music, Record Mirror and Record Review.

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Bottom line

UMG acquires DreamWorks

● **Universal Music Group** has completed the acquisition of DreamWorks Records, the record label launched with the backing of Hollywood powerplayers David Geffen and Steven Spielberg and representing Nelly Furtado, Papa Roach and Rufus Wainwright.

● **Sony Music International** is urging staff not to become distracted by the major's BMG merger plans, p4



Beck's comeback via Telstar

● **Telstar** has made 10 redundancies from across its record label operations, including marketing manager Philip Seidel and Multiply managing director Mike Hall. Meanwhile, Telstar has confirmed plans for Victoria Beckham's comeback. A double A-side single *You're Head On This Groove* will be released on December 29, followed by a CD and DVD album package on January 5 titled *The Real Victoria Beckham*.

● **Universal Music UK** has been hailed for the quality of its training with an *Australian Training Award*. The major joins Eusef, Royal Bank of Scotland, Sainsbury's and Lloyds TSB as one of only five companies out of 200 finalists in the London region to win the award, which is managed by UK Skills on behalf of the Department for Education and Skills.

● **Capital Radio** and Emap have separately ruled out immediate station-buying sprees, p4

● **Investment group HgCapital** is rapidly near to a 90% shareholder acceptance; it requires to secure the buyout of music publisher Boossey & Hawkes. Director Nick Martin said Hg, which put in an offer of £25 for Boossey in September, had by last week acquired around 83% acceptance, some 80% more than required to approve refinancing. Martin expects the remaining acceptance to follow this week.

● The new legal **Napster** reported sales of more than 300,000 copies since the launch of its 20 version under new owner Rhapsody at the end of last month. It says premium members downloaded or streamed more than 2m tracks and estimates it will have 800,000 premium subscribers by the end of the year.

● **WordWorld** is targeting the ringtone market with an in-store chart alongside its singles rundown, p8

● **Colplay's Live 2003 DVD/DVD** has debuted at 13 on the *Billboard* 200 chart and one on the *Billboard* DVD music chart, selling 71,223 copies over the counter in its first week.

● **Time** has named Apple's iTunes its invention of the year because it is a "dramatically simple concept" that offers a new, and much-needed, revenue stream for the industry.

● **The Commercial Radio Companies' Association** has intensified its efforts to close down pirate radio stations, p8

● **Counterfeit music merchandise** worth around £30,000 was seized in the Hockley area of Birmingham in a raid undertaken by trading standards officers and the newly-formed trade organisation, Trademarks and Rights Holders Against Piracy (Trap).

● The Metropolitan Police has issued an investigation a complaint from say rights group **Outrage** against a number of reggae artists has forwarded its file to the Crown Prosecution Service. The move follows an investigation into a complaint that acts including *Beenie Man*, *Elephant Man* and *Bounty Killer* allegedly incite homophobic assaults and murder through their lyrics.

People

BBC unveils new TOTP presenter

● **MTV presenter Tim Cash** has been confirmed as the new face of *Top Of The Pops* when it relaunches at the end of this month as a live broadcast. Cash will retain his role on MTV's *TRL*, while also fronting *All New Top Of The Pops* when it goes out live for the first time from Friday next week.

● **Emma Forbes** is quitting *Capital FM* only a month into her run at the London station after failing to secure a place on the new breakfast show

team. Capital says Forbes, who joined the group from *Chrysalis's Heart 106.2*, "has never made any secret of her desire" to co-present weekdays, but adds that no decision has yet been made on her next job. Johnny Vaughan's team.

● **NME** has appointed former *Musik* editor Mark Meer as features editor of the IPC-owned fortnightly. Meer has worked across a host of titles including *The Face*, *Arena*, *F-O*, *Loaded* and *Smash Hits*.

● **BBC TV music executive Mark Hagen** has been elected as one of two international directors of the Nashville-based Country Music Association.

● **Principle Management** has appointed *Itunes*' international director Steve Matthews as its new managing director, p4



UK international division's production manager Ken Marshall (pictured) says the idea came from Sony's advertising agency Manning Gottlieb OMD following similar campaigns for Energizer batteries. "I don't think you can do it for everyone, but for someone like Bruce it works," says Marshall. The truck campaign will run until December 9.

1970s and acts on the label include Boni Garcia, Barry Briggs and Errol Dunley.

● US indie urban label **Penalty Recordings** has signed a deal with Rykodisc; International for its repertoire to be released in 40 countries. The new operation will be managed by the UK by Rykodisc label manager Sandra Scott.

Exposure

Hit 40 quashes Fox speculation

● **Hit 40 UK** says Neil Fox is to continue as host of the commercial radio chart programme, despite reports to the contrary. Speculation about Fox's position came with news that *Somethin' Else* is to take over from *Unite* as production partner for the *Woolworths*-sponsored show next year at a date to be confirmed.

Darkness strike sheet music deal

● **International Music Publications** has struck a sheet music publishing deal with *The Darkness* to accompany their double platinum album *Permission to Land*. The deal is unusual in that it precedes the finalisation of the Lowestoft band's music publishing deal, which remains the subject of intense competition.

● **ITV** has signed a deal with Eagle Rock to screen a documentary on **Paul McCartney's** historic concert in Liverpool's Red Square as part of its Christmas line-up.

● **Sanctuary Records** is acquiring legendary Seventies reggae imprint **Creole Records** in a move that will add several thousand masters to the group's catalogue and find a sympathetic home with Trojan Records, acquired by Sanctuary in 2001. Creole was founded in the early

● **Capital-owned Xfm** is staging what it bills as its "biggest-ever gig" at London's Astoria on December 14. Xfm's Winter Xmas in aid of charity Shelter, will include performances from the Cooper Temple Clause, The Music, The Scissor Sisters and Martina Topley-Bird.

● **Key German radio station Eins Live** added *The Darkness's Believe In A Thing Called Love* to daytime rotation charts after their MTV Europe Music Awards performance aired in the market but week *Meanwhile*, the band prepared to return to the US for a string of live dates last weekend, ahead of the MTV US premiere of the EMAs last Saturday, followed by a three-date tour of Japan.

● **Radio One** is lining up daytime presenters including *Oh My Gosh* and *Sara Cox* to star in a BBC production running on *Station* TV, p4

● **Innocent's Blue** and **Islands Sugababes** are part of a wave of UK pop successes currently on overseas charts, p4

● **Radiohead** are overseeing BBC digital radio station **6Music's** entire output for a week over Christmas. The act will choose the music, artists and programming from December 22 to 28 on the station, while also guesting on programmes, co-presenting shows and selecting exclusive recordings.

● **MUSIC CHOICE** is reshaping its programming around a compilation album-style format. The new interactive TV service on Sky digital channel 480 provides viewers with 10 back-to-back compilation CD-style music channels as well as some album sleeve artwork and navigation.

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Scissor Sisters: part of Xfm show

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Online music distribution set for boost as IFPI helps seal one-stop international licensing deal

Music webcasting receives boost

Online

by Robert Ashton

IFPI chairman and CEO Jay Berman is predicting a "substantial" boost to music webcasting following the launch of a "one-stop" agreement to license programming across international borders.

The new process to streamline content marks one of the most significant steps for broadcasting music on the Internet since a deal was struck in 2001 to put in place a single licence for simulcast. Under the latest deal, webcasters will be able to clear record producers' rights in various countries simultaneously thanks to a system of reciprocal agreements between national collecting societies.

Until now, webcasters – in theory at least – have been required to obtain separate producer rights from each national licensing body on a country-by-country basis. But the global webcasting licence means just one call is necessary to any one of the participating collecting societies and rights administration bodies, which will then liaise

with its sister agencies.

The webcasting business is already well established in the US where there are around 1,250 services, but the IFPI's Berman – whose organisation represented the recording industry in the licence negotiations – believes the new deal will allow it to take off in the rest of the world. At present, there are as few as around 30 significant companies providing webcasts in Europe alongside hundreds of small webcasters.

"We've seen it develop in the US and there is no reason why it shouldn't take off in Europe," says Berman. "Our job is to facilitate conditions for that to happen, to help carry into existence these new markets. [The agreement] is another milestone in the development of online music services."

In the past, setting up webcasting licences in multiple countries, for example across Europe, has been an arduous and time-consuming task. It was important for our collecting societies to set up a system that would remove these hurdles. It will be much easier for these companies to operate across bor-



[The deal] is another milestone in the development of online

Jay Berman, IFPI



This is a positive and exciting development. We are very pleased.

Fran Nevrika, PPL

ders, and we expect to see webcasting gain momentum as a result of this agreement."

For the record industry battling record levels of internet piracy, webcasting represents a new legal form of online music distribution that can be developed into a major revenue stream.

A spokesman for AOL, which recently launched Radio@AOL

broadcasting radio to broadband users in the UK, welcomes the initiative, which it says will reduce its potential workload. "Essentially it's good news for us and our industry and we look forward to it being implemented," he adds.

The webcasting agreement is expected to be signed by societies in countries including the US, France, Germany, India, Spain and the UK.

PPL chairman and CEO Fran Nevrika, whose organisation is planning to sign up to the deal shortly, says: "From our point of view, this is a very positive and exciting development and we are very pleased that we shall be able to play a meaningful role in enabling licensees to make agreements in this new environment. This really is a terrific step forward."

The simulcast licence agreed two years ago allowed artists to be simultaneously transmitted on the internet and for the first time meant that collecting societies representing record producers and, sometimes performers, were able to license beyond their national borders for the first time. A total of 33 countries have already signed up to this agreement and Berman expects at least this many to take up the new webcasting licence.

"I expect it to be more than 33 by the time it gets going, because a lot of people are moving into this area," he adds. More recently, PPL has licensed the Internet Radio Services of AOL UK.

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Entertainment UK launches digital download service

Entertainment UK has become the latest UK retailer to move into the digital downloads market ahead of Apple's expected 2008 launch of its iTunes Music Store service across Europe.

EUK's "a la carte" downloads service, which mirrors the iTunes pricing model, allows customers to pay just 99p for one song with no further commitment to buy, and purchase whole albums for £7.99. It will be offered via its Woolworths Group operation Streets Online and powered by digital service provider DX3.

EUK's move into the

downloads market, it says, makes it one of the first companies to launch a fully-integrated service alongside a physical offering, following the likes of Virgin Megastores into the arena.

The retailer, which has so far struck repertoire deals with EMI, Beggars Group and XL

Recordings, expects to secure further agreements with the remaining majors and indie organisation Aim over the next three months, with a view to launching a full consumer model early next year, offering in the region of 300,000 tracks.

EUK's head of digital Paul Zimmerman, who took up the post in August after leaving his job as Amazon general manager for music, says the service's main point of difference is that physical and digital albums appear on screen side by side.

"There will be things we need to learn about this service from the Beta test and then we will dramatically increase range and content – we are actively negotiating with the other majors and Aim," says Zimmerman.

He adds, "Right now we are focused on Streets Online and

there is no big High Street brand name behind it, but to take it to the wider consumer market we would be linking up with a major retail brand name targeting EUK's customer base and we have also been approached by people outside of that customer base."

Woolworths earlier this year launched a digital preview service, allowing customers to download or stream complete albums weeks ahead of commercial release.

Virgin Megastores launched its own à la carte service, powered by O2D, back in September,

offering single tracks for as little as 60p.

Under the pay-as-you-go credit system, which works on a credit system and offers more than 200,000 tracks from the five majors, customers can download one track for 99 credits or 99p or can buy packages from as little as £1.99 to download and burn two CD singles and up to £29.99 to access 500 tracks – equivalent to 60p a track.

HMV also offers an O2D-powered service based on a credits model via a monthly subscription.

THE MUSIC WEEK PLAYLIST



GARY JULES
Mad World (Adventures)
The Donnie Darko cult classic has finally made its way to radio and is generating incredible reactions across the board (single, Dec 15)



WAX POETIC
Nubia Sessions (Ultra Records)
A classy album from the NYC band that once included Norah Jones – and yes, she does feature on two new tracks (album, January)



VARIOUS
Under The Influence: Paul Weller (DMC)
Weller draws from a deep well on the third in this series, taking in John Holt, The Kinks, Charles Mingus and Little Richard (album, Nov 24)



MIA
Galang (Showbiz)
A real slice of bouxy electro dance produced by Ross from the Fat Trunkers and starting to build profile (single, out now)



VARIOUS
Red Star Sounds Presents Def Jamaica (Def Jam)
Now gathered on one disc, out on this bashment-meets-hip hop cono have already featured in *MV* (album, tbc)



WILL YOUNG
Friday's Child (S/BMG)
Evidence that reality TV pop hasn't been a complete waste of time, this is class white boy soul to rival Simply Red at their best (album, Dec 1)



OUTKAST
Speakerboxx/The Love Below (Arista)
Packed full of catchy tunes, the uncatchable Busted boys deliver another brilliant pop album (album, out now)



BUSTED
A Present For Everyone (Universal)
Packed full of catchy tunes, the uncatchable Busted boys deliver another brilliant pop album (album, out now)



PET SHOP BOYS
PopArt (Parlophone)
Neil and Chris revisit their hair-style, and outfits with an entertaining commentary on this 35-track compilation (DVD, Nov 24)



SPY 51
We Jet Ham (Double R)
This London-based three-piece masterfully brings the pop/rock divide thanks to strong songwriting (mini-album, Dec 1)

Radio giants plan organic growth and digital expansion

Capital and Emap plot steady course

Radio

by Paul Williams

Capital Radio and Emap say they are planning their immediate futures on growing existing analogue and digital assets rather than making a sudden dash to the marketplace.

Despite the Communications Act, which became law in the summer, freeing up the UK's previous strict radio ownership rules, the two radio giants are both treading a cautious path over striking deals with other players in what they believe is an over-priced market.

"We're more interested in organic growth than we are buying older, purely FM assets. They're over-priced at the moment," says Emap Performance chief executive Tim Schoonmaker, whose division last week unveiled turnover rising year-on-year by 8% to £80m for the six months to September 30 with operating profit flat at £19m.

His views are echoed by Capital Radio chief executive David Mansfield, who says it is difficult to second guess when expected consolidation in the UK radio industry is likely to materialise. "We know what we'd like to do," he says. "We know which stations we'd like to have, but our focus is organic growth and driving digital radio."

Both Capital - which last week announced group pre-tax profit sliding 18% to £22.8m for the year to September 30 - and Emap have been heavily investing in their dig-

The balance sheet

CAPITAL RADIO FULL-YEAR RESULTS

	2003	2002	Change
Turnover	£25.5m	£10.0m	+4%
Operating profit	£22.0m	£27.9m	-21%

SOURCE: COMPANY REPORTS

EMAP PERFORMANCE INTERIM RESULTS

	2003	2002	Change
Turnover	£8m	£7.6m	+5%
Operating profit	£2m	£1m	0%

SOURCE: MUSICWEEK 12 SEP 2003

ital assets. Emap says around £2m will be invested in the current year, while Capital says it plans to invest another £0.8m in the coming financial year on top of the £4.2m which has already been ploughed into its wholly-owned digital operations.

Mansfield believes 2003 has been an important year for digital radio. "There are more sets and manufacturers in the market place than ever before," he says. "We've got Roberts in the marketplace for the first time; the BBC are running a very big campaign and then Sony announced it would be manufacturing digital radios next year."

Meanwhile, Capital continues in its efforts to turn around the fortunes of its flagship analogue station Capital FM. The station overtaken in listening share by a commercial competitor for the first time in the quarter three Rajas announced last month, but Mansfield insists it remains London's number one commercial station as it has the most listeners.

But he concedes the uncertainty over whether Chris Tarrant

would continue at breakfast had affected listening figures, though he adds there will now be a "seamless transition" when Johnny Vaughan replaces him next year.

Mansfield adds there has been notable success with its Century network, while the radio has seen record listening for London urban station Choice, in which it currently has a 19% stake and is set to complete a takeover next year.

Emap Performance's Schoonmaker, meanwhile, reports strong audience growth with Kiss and Magic, while radio advertising revenue overall grew 8% in the six months to September 30. But he notes the music magazine market continues to be tough with *Kerrang!*'s growth slowing, though *Magic*, *Q* and *Smash Hits* increased circulations.

"The size of the market has declined," he says. "There were a number of launches, particularly in the rock space, and for a month or two this increased the size of the market and then the market went down to the size before, so the new ones haven't grown the market."

Emap TV stations suffered a 13% drop in ad revenue as the market became increasingly competitive. "In the past nine months there've been over a dozen music TV channels launched on satellite," says Schoonmaker. "It's the old story: a media market always over-supplies and everybody got excited about the growth in 2002."

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RI's TV push puts focus on daytime

Radio One is putting the focus back on its daytime line-up with a month-long marketing campaign utilising the full marketing might of the BBC.

The promotion, running throughout January, will prominently feature new breakfast presenter Chris Moyles, Sara Cox - who is switching to Moyles' drivetime slot - and weekend mid-morning presenters Colin Murray and Edith Bowman in a series of TV trailers. It will also incorporate a two-week national poster campaign featuring Moyles.

Having the spotlight on its daytime presenters marks a change in strategy by the station, which has previously used its promotional windows on other BBC outlets to plug more specialist output, including its extensive live summer music coverage.

But, with Moyles moving into the breakfast chair in the period when the promotion runs, Radio One marketing manager James Wood says the station wanted to flag up its new daytime schedule in a campaign that will centre on its DJs "getting the listener through the day".

"Radio One during the day is



Moyles: national poster campaign

fun and accessible and, whatever job you do or whatever you're doing, it will be there to get you through it," says Wood. He adds that the promotion will be predominantly aimed at the station's 15- to 24-year-old target audience.

Station bosses will hope the promotion, which Wood says will be the first part of a three-stage marketing campaign possibly to include a similar BBC TV push later this year, will provide a shot in the arm for its listening figures. Its audience dipped below 10m to 9.87m for the first time in the second quarter Rajar survey, although it was almost unchanged in the following quarter's figures.

Principle MD departs

Principle Management is filling the gap being created by the departure of managing director Sheila Roche after 17 years by recruiting Island's international director Steve Matthews.

Matthews, who currently oversees international marketing for the management company's acts U2 and PJ Harvey, will take up his new role on January 5 after Principle's Paul McGuinness "reluctantly accepted" Roche's resignation. "The band and Polly join with me in wishing Sheila all the best in the future," says McGuinness.

Matthews describes his move from record company into management as a "once-in-a-lifetime opportunity".

"Having had the pleasure and privilege of working with Sheila Roche since 1995 on campaigns for U2 and PJ Harvey and, having witnessed first hand the amazing job she does at Principle Management, I feel very honoured and slightly daunted at the prospect of following in her footsteps," he says.

McGuinness believes the record executive will bring a new dimension to the company. "We have worked very closely with him over the past eight years, so the

transition from record company to artist management will be an easy move for Steve," he says.

Roche will continue at Principle until April before embarking on what she describes as her "gap year". "I have had such a great time over the years working with Paul, U2 and PJ Harvey," she says. "This feels more like a graduation than resignation."

It was unclear last week who would step into Matthews' international role at Island, with no replacement announced at the time of going to press.

Universal Music UK international senior vice president Bernadette Coyle says, "Steve and I have had a great working relationship during the years he's been here and he's always given 100% and more. He's done a great job with U2 and the Island roster internationally. I'm delighted to be able to continue our working relationship into and through the next U2 project, and beyond."

In September, Universal Music UK streamlined its international operations, sweeping away its previously separate international departments and combining the teams under the three label international heads at Island's Chiswick offices.



SNAP SHOT

JAIMESON

The campaign for the third single from UK urban artist Jaimeson kicks off this week, boosted by huge exposure in a European-wide TV seasonal advertising campaign for alcoholic beverage Tia Lusso.

The campaign runs from today (Monday) right through to the new year, when the single Take Control will be released on January 12 through U2.

The sync deal was struck between ad agency Base UK (a division of Publicis) and consultant Mick Clarke, the former BMG urban A&R manager.

Take Control will be followed by the release of Jaimeson's debut album *Think On Your Feet* on January 26. The long-player will also contain the artist's previous sales and airplay hits *True and Complete*.

CAST LIST: Management: Paul Samuels, Radio & TV: Neil Arby, U2: Press: Dan Stevens, Doring Department.

ANNUAL DRINKS



Reply



Reply All



Forward



Follow up



File

From: Jon Dale

To: All staff

Cc:

Subject: ANNUAL DRINKS

There will be no drinks party this year as we may have to pay a fine of £1000 because nobody remembered to pay for the TV Licence.

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Jon Dale
Personnel



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Quoting MWA20J

Keep focused, says Rick Dobbis, as Sony and BMG staff prepare for their merger

Sony boss: 'It's business as usual'

Mergers

By Ajax Scott

Sony Music International president Rick Dobbis has stressed the importance of proceeding with a "business as usual" approach following the announcement of the major's proposed merger with BMG a fortnight ago.

Both sides are moving towards the signing of a binding agreement in December, according to sources close to the deal, following the confirmation two weeks ago that they have agreed in principle to merge into a new record company called Sony BMG.

Dobbis last week stressed the importance of pushing ahead with business, both through the crucial fourth quarter and into 2004.

"We haven't stopped signing artists," says Dobbis. "We're going to have things to say about our artists because we're in business and we're not stopping the business of running Sony Music in the



Jackson: Sony underlines focus on performance as Number Ones hits racks this week

best possible way we can.

"If there's a transition to Sony BMG, that company will run with the same enthusiasm to be the best. The one thing we can't allow is for there to be a dip in performance."

BMG COO Michael Smellie — one of the four named signatories to the Sony BMG deal letter of intent — told *Music Week* last week

that he expected a formal application for merger by mid-December. The business fundamentals of the merger have been agreed, but they now need to be placed within a legal framework, he said.

Dobbis says that the construction of any integration plan will only begin once the formal application is submitted. "Only then will

the process of establishing what the make-up of Sony BMG will be in detail will begin," he says. "While that is going on, the primary mission is to keep our eye on the ball with regard to our releases and artists. What's important is that the work that needs to be done with our artists is done at the highest level. It's a challenge and one we will rise to."

"Until we have a binding agreement, any structure is speculation," adds Dobbis, who says this Christmas will centre on working new releases from Lemar, Offspring and Korn, as well as Bruce Springsteen's *The Essential* and Michael Jackson's *Number Ones*, and continuing to work albums from the likes of Beyoncé, Evanesence, Delta Goodrem and Big Brovaz.

Dobbis has direct merger experience, having been in charge of PolyGram's European operations during its takeover by MCA to form Universal. "The situation is not identical but it's similar," he says. "The truth is that it's a challenge to

keep your eye on both balls, but the most important message people received then was that solid, outstanding performance on the task at hand was the best way for any individual to showcase themselves within the process. It's a matter of performance and ability being the goal, and what you look for. You want to populate the merged company with the best people."

Both EMI and Warner declined to comment on the current status of their ongoing discussions, which are also expected to result in a formalisation of EMI's £1bn bid for Warner Music before Christmas.

One of EMI's biggest shareholders — an institutional investor holding 4% to 5% of the company — called on EMI to issue an update on its talks with Time Warner when it unveils interim results next Friday (November 28). It is understood that EMI and Time Warner's boards are planning to meet next week to discuss their plans.

ajax@musicweek.com

SNAP SHOT

THE KILLERS



Emerging Las Vegas, UK, The Killers look poised to follow in the footsteps of The Strypes and The White Stripes by establishing themselves in the UK before the US. The band are

set to build on strong word-of-mouth following their recent triumph at CMJ in New York by focusing on the UK market in the next few months. The Killers recently signed to Island

Def Jam for the US and to Lizard King for the UK, and they will be handled by Mercury for Europe, excluding the UK. The band are also the subject of healthy interest from a

number of publishers. "The UK is a key territory for the band and they already have momentum here, so their US label are happy to let the plot develop in the UK before

anywhere else," says Lizard King's head of A&R Ben Durling. The coming weeks will see The Killers play a UK tour as support for British Sea Power along with a handful of

headliner dates. Producer Aliza Moulder is due to mix forthcoming single *Somebody Told Me*, which is lined up for release in February. An album will follow in February.

CAST LIST: Left: Lizard King (UK), Island Def Jam (US) Publisher: None. Agent: Ed Stringfellow, The Agency. Radio: Stuart Bridgman, Alan James PR. Press: Rachel Nyeby, Durling Department.

UK pop acts storm overseas charts

UK artists have taken a strange hold on the German airplay top five as part of a wave of British pop successes across international charts.

Island's Sugababes last week headed German radio's countdown with *Hole in the Head*, with Dido's *White Flag* taking second place, Atomic Kitten's *If You Come Back in Third*, Robbie Williams' *Sexed Up* fourth and Blue's *Guiltily* fifth. At the same time, Blue's latest album made rare inroads for an international album in the upper reaches of the overall Japanese chart by debuting at six.

Island international director Steve Matthews, who leaves his post at the end of the year to join Principle Management, says he is really pleased with the way *Hole in the Head* has launched the campaign for Sugababes' *Three* album. "It's number one airplay in Germany and we still have another three visits to Germany before the end of the year," he says.

The group are due to visit France this week to coincide with the premiere of the film *Love Actually*, whose soundtrack includes their next single *Too Lost In You*.

Meanwhile, Innocent's *Alizee* have made their biggest impact yet on the Japanese market, with *Guiltily* debuting at six on the all-comers' *Dempa* Publications chart. Their previous album *Oae Love*



Blue: in all-UK German airplay top five

sold 300,000 copies in Japan on the back of the massive airplay hit *If You Come Back*.

A lack of access to the band between October and Christmas forced the label to set up long-lead promotional trips to Japan back in September, when they only had a handful of tracks at their disposal.

Virgin international project manager Helen Hampson says, "The live and pre-recorded interviews they did then will work us throughout the campaign until February, when they do their first live dates in Japan on a three-city tour visiting Nagoya, Osaka and Tokyo."

Meanwhile, Blue's version of *Sing, Senled, Delivered*, featuring Stevie Wonder and Angélique Kidjo, will be issued to European radio just before Christmas.

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Steve O'Rourke

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ESSEX

CAST LIST
Management:
 Richard Rishman/
 Matt Fletcher,
 Prestige
Agents: Paul
 Franklin, Ptolemy
 Steller
TV: Mike Mooreley

CRCA starts civil action to keep pirate stations off air

Radio broadside bids to sink the pirates

Radio

by Paul Williams
 The Commercial Radio Companies' Association (CRCA) has pulled the trigger on its first mass action in a bid to rid the airwaves of pirate broadcasters.

Six illegal stations across the UK are being targeted in the crackdown, which comes as part of an ongoing campaign by the trade body to shut down services it says are affecting its members' businesses and interfering with emergency service and air traffic control signals.

The CRCA has turned to law firm Eversheds to bring civil actions against the pirates after concerns that the previous route of using the criminal courts has failed to be an effective deterrent. Eversheds media group associate Patrick Gardiner says such criminal actions often resulted in pirates being given only small fines.

However, he adds that the civil courts can be much more effective as injunctions can be taken against offenders, prohibiting them from continuing to be involved in pirate radio. "They have to agree to be bound by the terms of the injunction which if they breach would put them in contempt of court and they could be sent immediately to prison," he says.

In the first mass action against six different pirate broadcasters, including Groove FM in Dudley



Brown: "no need for pirate radio"

and KB FM in Leeds, five operators have already agreed to be bound by the injunctions issued. This latest crackdown follows injunctions already issued against several independent stations, including those running illegal stations in south east London, Nottingham and Walsall, while Gardiner adds that the CRCA is planning to bring further mass actions in the future.

CRCA chief executive Paul Brown says pirate stations – which include around 85, mainly dance- and urban-focused, stations just in London – can obliterate his members' signals and cause advertisers to complain that the commercials they have paid for cannot be heard.

He adds, "The net of the matter is unless you do something in the radio business people think it doesn't matter very much – these are young people having a good time or serving a social purpose. But there's adequate opportunity for them now on the web and applying for licenses, particularly in the digital era. There's no need for pirate radio."

Despite being illegal, the pirate stations remain an important promotional vehicle for major and independent record companies, particularly in the urban arena. One urban label executive says that over the past six months the number of pirates has increased significantly.

"They are absolutely vital because you can hear fresh, new music that has yet to be played elsewhere," says the executive, although he concedes BBC digital urban station 1Xtra represents "a fantastic opportunity and that will grow and grow".

Empy Performance programming managing director Mark Storey, whose radio stations include London urban station Kiss, says it would be somewhat hypocritical of him just to condemn the pirates because he started as a pirate broadcaster and Kiss was originally a pirate station.

"Having said that, we have suffered from pirates, not because of the competition, which I'm happy about, but because the technical problems they cause mean you can't listen to anything," he says.

However, Storey adds that the radio industry needs to do more to encourage people from different backgrounds to work within legitimate stations. Kiss itself now has three former pirate DJs on air, working as Haunted House Productions, who joined in September after the station launched its Pirate Soundclash initiative. paulw@musicweek.com



McFly: support slot on Busted's arena tour will be launched for new four-piece

Prestige management cue up fresh act to complement Busted's success

Busted team launch McFly

by James Roberts

As Busted's second album begins to fly off the shelves this week, the team responsible for helping the group achieve their incredible success is preparing to introduce a new bunch of guitar-wielding punk popsters into the market in early 2004.

Four-piece McFly are one of two new acts being developed by Busted's management company Prestige, both of which are signed to Island Records label Universal, home to Busted themselves.

McFly are in keeping with a tradition that has seen Westlife launched under the wing of Boyzone and, more recently, S Club 7 replaced by their younger peers.

But the plan to introduce McFly to Busted's audience is not a move to sideline the trio. In fact, the two bands work hand-in-hand together (McFly guitarist/vocalist Tom Fletcher has already co-written a significant chunk of Busted's material, including current single *Crashed The Wedding*).

With Busted the UK's biggest-selling teen act this year – in their new album *A Present For Everyone* has shipped 500,000 copies in advance of its release date (Monday) – perhaps the biggest surprise has been the time it has taken for other acts to move in to their territory.

"I am shocked that there haven't been a plethora of mini-Busted launched after the success they [Busted] have had this year," says Universal Records managing director Paul Adams, who signed Busted and McFly. "It's a massive area of the market, but I think McFly will be the first post-Busted band in that area to really have impact."

It is easy to understand Adam's

confidence in his latest project. Made in equal measures of boy band looks and genuine rock'n'roll attitude, McFly's songs – including teen anthems *Surfer Babe*, *That Girl* and *Five Colours In Her Hair* – are delivered in a highly marketable, but charmingly unconvicted, package. They can cut it like live better than most of the band's featured in a standard issue of the *NME*, which should also help silence any critics.

Prestige's Richard Rishman says the complete package is the result of a long period of development. "Tom Fletcher has been working with us for two years now, since before Busted launched, which has allowed him to develop into a great songwriter," he says.

A&R manager Louis Bloom describes the McFly sound as "the classic song structure of the Sixties with contemporary lyrics for a pop audience".

If early reactions are anything to go by, McFly look sure to get off to a good start when they are unveiled to the public on Busted's huge UK arena tour in March. Their debut single is planned for shortly after that tour, with an album landing after single two. "If anything, we are having to hold back the interest in them at the moment," says Prestige's Matt Fletcher (who is no relation to Tom).

As one of the judges of the original series of Popstars (which created *HearSay*), it is perhaps significant that Adam sees McFly as part of the next chapter of UK music history.

"Busted have changed the goalposts slightly," he says. "There is now a backlash to anything really based – people expect more now."

jamesr@musicweek.com

Woolworths gets its tills ringing

Woolworths is taking a leap into the multi-million-pound ringtone market by launching an in-store top 10 ringtones chart. In the first move of its kind, the retailer will run its ringtones chart next to its own Top 10 CD singles chart in its 900-plus stores and MCV shops, allowing customers to buy singles at the same time as purchasing ringtones. The ringtones will be sold at a recommended retail price of £3.

Woolworths is undertaking the venture with Western Union-owned Epos, which will create the charts to mirror the CD chart. The ringtones will be sold at a recommended retail price of £3.

Under the deal, Epos, which specialises in entertainment products for the mobile phones

market, can also deliver logos, animations and picture messages.

The move is a joint initiative between Woolworths' entertainment, music and electrical departments and the retailer's telecoms hand buyer Rob Cooke, who describes it as an "innovating" service. He adds that the group linked with Epos because the company is one of the leaders in the mobile services arena, having invested £12m alone in their UK infrastructure.

Epos marketing and content director Tony Ragan adds that ringtones are a growing part of the retail marketplace and worth something around £60m in the UK alone, with revenues expected to top £1.2bn in western Europe by next year. Ragan adds that within three to six months he hopes to be

able to provide pictures of artists and possibly video downloads and that within a few years more shoppers may be downloading ringtones than buying CDs.

"It's a worthwhile project, but it's really up to us to convert the traffic that goes through the stores," he says.


"Woolworths customers will be able to purchase a CD single and buy the same track for their phone at the same time."

In a parallel move, BT has entered the ringtone market by offering a new service, Btringones.com, via its public internet kiosks.

Provided by Btringones Online, the new service will be available across all 1,400 BT kiosks. The 4,000 ringtones on offer will retail at £2 each.

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Oh yes...and there is also the 35th Anniversary Arena Tour of the UK in 2004

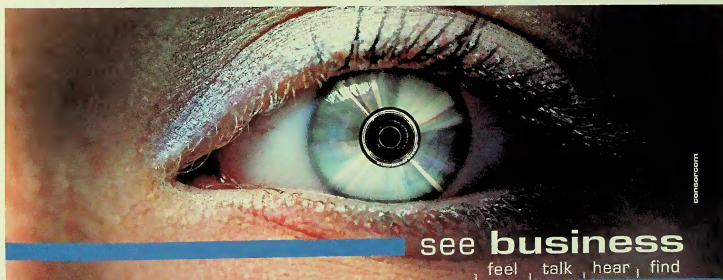
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The value of the music industry's irreplaceable masters is being neglected, leading some to take a long, hard look at their archiving procedures. *Anthony Clark* highlights the solutions

It's time to restore our masters

Imagine for a moment that the master tape of your favourite album no longer existed because the sole copy had been left to rot in a dusty, forgotten archive. According to Keith Knowles, general manager of Audio Transfers, a recently-launched facility at Inflight Studios in London's Covent Garden, that could well be the case if the record industry doesn't start to think seriously about archiving its increasingly aged store of magnetic tapes; tapes which are rapidly degrading and could soon become unplayable.

"For years, the music industry was relying on magnetic tape to record audio all over the world, so there's obviously a vast amount of tapes sitting in storage, with many degrading with every passing day," says Knowles, whose company specialises in audio archiving. "When you come to dig out a track that's suddenly in vogue and you open the box of the tape, it is going to be like opening the curtains to a vampire on a sunny day."

With this prospect in store, you would expect that rights holders would be banging down his door in an attempt to find someone capable of preserving their valuable audio assets. But, according to Knowles this isn't happening. "Record companies in particular know that an archiving programme is a necessity, not a luxury, and yet they continually fail to budget for such projects; they seem to believe money would be better spent within other parts of the company. It really is a false economy, as a record company's longevity may one day depend on income earned by its catalogue when current releases are not recouping the money spent on them. Companies who own and store masters on behalf of their artists also have a responsibility and duty to maintain the life of a recording," says Knowles.

Christophe Kummer, CEO of NOA Audio Solutions, a Viennese manufacturer of professional tools for digitising and archiving audio material, says his company has never been busier, although he concedes it has taken a long time for the market to wake up to the importance of protecting the content of its vintage tapes. "In the last 10 years, hundreds and hundreds of companies have talked

We got one where there were woodlice in with the tape. It was wet and it stank as well.

Kevin Van Bergen, FX

about archiving, but only in the last year have people started to jump on the bandwagon," says Kummer. "We have one big customer here in Austria which has been digitising its archive over the last three years and they thought they were the last to take this step. Now, because they were actually among the first, they're going out and promoting the benefits of this move to other people."

Kevin Van Bergen, manager of FX Copyroom, a division of FX Group in London, agrees that recent months have seen a sudden increase in archiving activity. "We specialise in transferring old tapes and over the last year there has been a rise in archiving awareness - we're getting a lot more work especially on the back of things like Super Audio CD and DVD-A. A lot of material is being resurrected as record companies start to realise the importance of back catalogue artists. I'm even getting people coming in off the street who used to be in bands from the Seventies saying, 'I've had a phone call from a record company saying they want to re-release a track' and handing over tapes."

Siegfried Aecker, managing director of audio archiving technology specialist Cube-Tec, based in Albstadt, Germany, says the market is continuing to develop, but that for some material time is rapidly running out and as a result people are being forced to prioritise their holdings and pick those elements that are most important. "The first question people often ask is 'Will we ever use 100% of our archive?' and then someone has to make a decision about what is going to be transferred and what isn't."

Unfortunately, Knowles believes that ignorance is still hampering a proper understanding of archiving needs. This, he says, will inevitably lead to the permanent loss of material.

"Some owners of tape-based music fail to realise that, regardless of conditions, a tape that has been in storage for years may be in a state of deterioration or displaying signs that deterioration is about to begin. While in storage, most of these tapes are not checked on a regular basis, the



boxes are only usually opened when the tape may be required for projects such as re-issue, remixes etc," he explains.

"Usually a deteriorated tape can be made safe for copying through a heat treatment called baking, but you will get the occasion when the condition of the tape surface has deteriorated so much it cannot be restored to a playable condition allowing it to be copied, resulting in the audio being lost forever."

And because of the impending loss of valuable archive recordings, industry professionals are increasingly being confronted with material that needs specialist skills to be saved.

"I've had some tapes that were virtually unplayable and somehow we've managed, through various methods, to get something off them," explains Van Bergen. "A couple of years ago we got sent around 50 old 2-inch tapes of previously unreleased Bob Marley recordings. We spent weeks and weeks hand winding and cleaning them before we could even

It has taken a long time for the market to wake up to the importance of protecting the content of vintage tapes."

Christophe Kummer, NOA Audio Solutions



play them and even then some turned out to be totally unplayable."

One of the most difficult jobs Van Bergen completed required him to soak a tape in distilled water for half a day before hand-winding, drying it and then baking it six times. "We finally got to copy it off and it actually sounded OK, but it took a lot of effort to make the tape play," he says. "There are all kinds of horror stories - some tapes come through literally rotting. We got one where there were woodlice in with the tape and, when I picked it up my hand, it went through the box. It was wet and it stank as well."

Part of the problem faced by the recording industry is the seemingly endless proliferation of digital formats, explains Knowles.

Indecision from clients as to the best destination format is another problem, especially when faced with an extensive audio collection that needs to be archived uniformly. With technology changing at such a rapid pace, it would seem no one person wishes to make the final decision as to which format to use. At Audio Transfers we cover a number of formats, with the most popular being straight analogue tape-to-tape clones, Pro Tools with its variety of back-up media, Red Book Audio CD and DAT. We will always advise clients on the pros and cons of the formats available for archiving, but the final decision is down to them."

Some veteran producers have their own, very clear vision of how to work. Sphere Studios is currently hosting SACD remastering sessions for Eric Clapton's *Slowhand* - which is being remixed by original producer Glyn Johns - and several Seventies Elton John albums destined for 5.1, having also been the site of a number of Queen remasters in recent years.

"The tapes arrive and, of course, they are never in great shape, because they are so old," says Sphere studio consultant Graham Carpenter. "So we send them off to be baked and when we get them back, nine times out of 10 we put them into Pro Tools. Glyn Johns has been listening to the 16-track tapes after they have been baked and is putting them onto eight-track. This is how he has always worked and he is not changing now."

Carpenter points out that, restoration aside, there are no guarantees that the next generation of tapes - even those which have been rescued once - will be better cared for than the last. "The worrying thing is how it will be kept once the tape has been baked and put onto ProTools," he says. "Do you then put it back onto tape or do you keep it on disc? Probably the right thing to do is to put it on the right piece of two-inch, but that is a couple of hundred quid and you have got to pay for the studio time to do it. The more you delve into



T-Rex's Marc Bolan: catalogue transferred onto digital archives

this, the more problems you find."

FX's Van Bergen agrees that no-one knows what format to archive onto for best results. "At the end of the day, analogue tape is the only known format from which stuff can be recovered. With digital formats it's different. For example, if people record stuff on a hard drive, leave it on a shelf for just six months and haven't spun the disk up, you can't be sure the disk is still going to be alive."

Technology aside, there are two other problems - cash and storage, although the anxiety over creating yet more archive material is starting to subside, says Kummer. "It's such a big decision to say 'yes, we're going to archive our holdings' because it can result in terabytes or even petabytes of data but, now that several companies have shown the way, people are starting to lose their fear."

And Knowles thinks he may have found a way around the cost to record labels - although artists may blanch: "An archiving project of any reasonable size would obviously make a huge dent in any annual budget. However, companies could surely reduce this cost greatly if it was made a point of contract that all copies or clones of a master recording are fully rechargeable to the artist."

But a cash-strapped record industry remains nervous about opening its chequebook, especially when there may be no short-term gain to be had. "I spoke to an A&R co-ordinator, who shall remain nameless, who said 'why would I want to blow my budget on something I'm not going to be thanked for, even 100 years down the line?'," says Van Bergen. "There's a certain amount of apathy about it and it all gets put on the back burner."

And when money is spent, it is generally on pri-

ority artists, he explains. "Big back catalogue artists tend to be the ones done first. We archived The Police [earlier this year] but the majority of work we get is when people come to remix stuff for new formats and then arrive the recording as an after-thought. We baked the tapes for the Led Zeppelin releases [How the West Was Won and the Led Zeppelin DVD] - around 60 tapes in total - and we have done T-Rex ready for a surround-sound remix. We have even had an Elvis tape come through."

DVD is one format which has lit the touchpaper for a small-scale restoration explosion. Even where the core material is in good shape, the demand for odd bits of footage as extras means restoration is an inevitable part of the remastering process. While hardware units such as Cedars can be used, studios more commonly rely on software such as Digidesign's Pro Tools, which uses a range of plug-in combinations to restore the audio.

"The kind of problems we typically deal with are removing clicks, pops, hum and distortion from old material, which often originates from Hi-8, cassette, VHS or vinyl," says Rob Kelly, post-production manager at Strogmound Studios, where recent audio restoration projects include the *Music Week* Award-winning *The Ultimate Jam DVD*, a special feature for The League of Gentlemen's Christmas Special DVD, a DVD of choral music entitled *Hildegard Von Bingen* for Opus Arte, and numerous stereo-to-5.1 emulations for artists such as Squeeze and Wet Wet Wet.

"Audio restoration often goes hand in hand with stereo to 5.1 emulation," says Kelly. "Where a surround-mix is required, but source multi-tracks are not available, the stereo master often needs repair work before restoration. This will often comprise the processes outlined above, along with a degree of remastering to get the stereo to optimal quality and level before generating a 5.1 mix."

But still, Knowles remains discouraged by the record industry's attitude to its back catalogues. "Audio archiving is a subject that is very, very delicate," he says. "Everybody needs to do it but no-one will find the funds to do it. Whatever format the originals are on, they need to be preserved so that record companies can do whatever they want with them in the future - remix them, strip tracks off. Also, if a master is held in one place and something happens to that place, like a fire, it is gone."

It all makes for a depressing picture, especially as the need to archive is known and the technology exists to do it. What is missing from the mix is the will to make it happen from the very people who have the most to gain.

A version of this piece originally appeared in *Pro Sound News Europe*

The Police (left), Bob Marley: previously unplayable masters are now usable



Video: experts can restore irreplaceable but damaged tapes

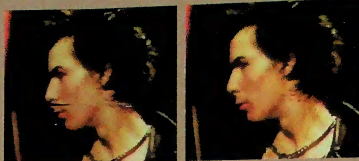
If audio tapes in need of restoration are frequently left on the shelf because their owners are reluctant to pay for their treatment, the same thing is also slowly eating into a wealth of irreplaceable video footage.

According to a survey carried out by Prestia (Preservation Technologies for European Broadcast Archives) in 2001, European archives hold an estimated 10m hours of film, 20m hours of video and 20m hours of audio. At least two-thirds of that material is held on obsolete formats, while one-third of it is already deteriorating.

Nonetheless, as susceptible as it is to degradation, video and film stock is remarkably robust. If properly treated, Tim Dwyer of Berkshire-based Sandelco, which has been taking elderly film and tape for almost 30 years, says he can't recall a videotape which his company has been unable to resurrect. "Only for one last tape – enough to copy it onto a new medium. "Where people are pretty sure it is a really bad case, everybody takes steps to make sure you get one pass," he says. The best thing is a straight-

forward process which takes between four days and a couple of weeks, depending on the condition of the tapes. The key is in knowing exactly for how long and at what temperature to bake them, according to Dwyer, who says there is no substitute for the professional touch. "We have had people heat reels of tape in Aga cookers, microwaves and all sorts of things. It doesn't work too well. Tapes have to be baked at the critical temperature for an exact time."

Particularly dirty tape has to be cleaned by hand, as mould and other contamination is common. After the masters have been restored, they need to be transferred to a new format, and finding a compatible player can be as challenging as tracking up the master itself. Stanley Aaron, founder of Stanley Productions, a Soho-based company which has been selling media and transferring audio and video to new formats for 28 years, recently tracked down a Philips HL502, one of the earliest video recorders. Aarons reports that archive video transfer is picking up, with Super-Eight and Standard-Eight film among the most regular visitors to his



Sex Pistols live footage from Swedish gig in 1977 – before (left) and after treatment (right)

Wardour Street shop

Once the tape itself has been brought into the present, the second, digital phase of restoration can begin. Recent advances in digital restoration technology have significantly reduced the cost of – and the time involved in – cleaning and correcting film stock online. Entire feature films can now be smartened up for DVD release for not much more than £1,000, while timeless music footage has been put through the digital wash for a few hundred pounds.

Metro Broadcast in London's Soho carried out the digital restoration of the Royal Albert Hall section of the Led Zeppelin DVD, as

well as that of a complete Swedish 1977 gig by the Sex Pistols – their first outside the UK, filmed by Aba's own camera crew – and the only live concert footage of Eva Cassidy. The Cassidy performance was caught on a VHS camcorder, but with the help of Scall & Wilcox's Archangel hardware, Metro fixed the picture, which previously had a hand-held wobble to a standard where it could be broadcast on TGTP2. The Pistols and Led Zep both benefited from significant amounts of digital cleaning using both Archangel, which combs the footage for faults in real time and the frame-by-frame Scratchbox, which allows

the user to touch up particularly stubborn faults with a light pen. While the Zep has since made its way into 700,000 DVD collections worldwide, the Pistols' footage was selected to possibly see more glowing test conditions, with a screening at the Royal Festival Hall as part of a punk film series. "Client business is scared of restoration because of the potential costs, but these systems are very cheap to process now," says Michael Smith, Metro technical operations manager. "But film is film – whatever age it is, you are going to get a certain amount of faults coming up." Adam Woods

WHERE DO YOU FIND THE NEXT MICHEL GONDRY?

The latest issue of PROMO – the ultimate guide to music video production – comes with news of Gondry's latest White Stripes video, and a free DVD devoted to new work by the hottest new talent in music and video direction. It's an absolute must for anyone in the business of creativity.

The advertisement features a collage of music video covers and a DVD disc. At the top, it lists featured content: "Videos: The White Stripes • British Sea Power • Kallie • PJM • Blue • The Caprice Temple Closure". Below this is a large "PROMO" logo with "A MUSIC VIDEO PUBLICATION" underneath. A central image shows a busy street scene with the text "BANG ON" overlaid. To the right, a DVD disc is shown with the text "PROMO DVD 003 HEROES". Below the disc, it says "NEW MUSIC NEW DIRECTORS BRILLIANT IDEAS DVD". At the bottom, a banner reads "FREE HEROES DVD" and "MUSIC • NEW DIRECTORS • RIP-ROARING VIDEOS". A small "PROMO" logo is also present in the bottom right corner of the ad area.

For a sample copy and subscription details, contact David Pagendam at dpagendam@compinformation.com



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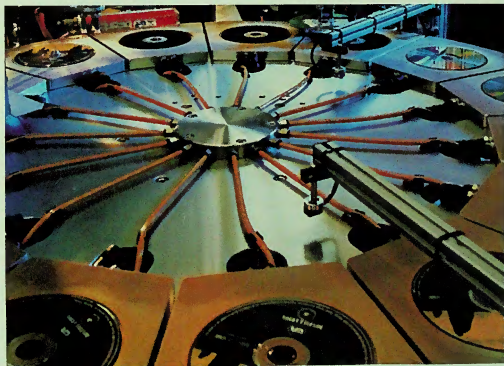
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COLDPLAY LIVE 2003

The replication business is making the best of difficult times at the head of the music industry's revenue chain, but what does the future hold? *Music Week* asks five key players for their views

Replication: Looking into the future



If there is one sector which can justifiably – and literally – describe itself as the engine room of the industry, it is the replication business. While the rest of the record industry attempts to refashion itself as an intellectual copyright powerhouse, able to sell its wares through any conceivable virtual or physical channel, manufacturers continue to press the discs which will enable the music world to turn a profit this year and next.

Over the past 20 years, the replication business has seen music's dominant format change three times and watched as its own death notices were written by ultimately misguided online evangel-

ists. And, in spite of falling margins and a

frantic close, the UK's leading replicators and brokers offer their analysis of the current climate.

I would have thought CD has a lot of life in it yet
Sabine Smith, Sonopress

As the year in manufacturing approaches its frantic close, the UK's leading replicators and brokers offer their analysis of the current climate.

What is your take on the state of the industry? Are these healthy times, or does it just keep getting harder?

Sabine Smith, director of special projects, Sonopress: "It's tougher. It is always tough and I think everybody is saying the same thing. There is

certainly no let-up in terms of price pressure for audio or DVD."

Tim Bevan, commercial director, MPO UK: "I think we are obviously seeing a plateau in CD, but there are people exiting the CD market and entering the DVD market, so there isn't a shortage of CD business. But I think increasingly there is a shortage of good-quality manufacturers in the marketplace."

Martine Tatman, sales director, Docdata: "We saw the peak season start quite early this year, so let's hope it is going to continue right through to Christmas. A lot of people have been early with their releases and now is the time to see whether those releases are going to sell through, and that is the key for us as manufacturers."

"There has been a lot of consolidation this year and we will have to see if that continues into next year. I think it might. At the moment, everyone is absolutely chock-a-block, but come the new year there is going to capacity out there, so it is going to be a case of who is strongest."

Karen Emanuel, managing director, Key Production: "There have obviously been quite a few companies that have gone down recently, which makes one think that it is hard times, but what I have found is that things do tend to go in cycles. When something like this happens, when a lot of majors are merging and independent distributors go down, it kind of shakes things out for a bit and then it all seems to regroup itself. I just think we are at a point in a cycle."

Terrence Davison, managing director, Deluxe Media Services Europe: "It is a tough market, which is why innovation is vital to maintain growth."

Obviously compact disc appears to be slowly losing its value and DVD is peaking very fast – even apart from those formats, do you believe optical disc will run and run?

Tim Bevan: "I will probably say something and we'll turn around tomorrow and everything will be downloaded, but the fact that there are so many brokers in the market suggests there are still some good volumes out there and some business to be had."

Karen Emanuel: "I would have thought CD has a lot of life in it yet. People were trying to tell me that vinyl was dead 15 years ago and it still isn't, so yes, I think CD will run and run. I think it is a great format."

Sabine Smith: "CD is perceived by the public as a commodity because every magazine and every newspaper comes with a CD included now, therefore the buying public find it harder to justify paying a certain amount of money for it [on its own]. But I think optical disc has a fair life left in it still, a good decade or so, because there isn't anything that can really replace it. It is such an easy and neat and perfect format and I don't think it has been bettered in any form. There are still a lot of people around who want to buy something that has been put together by a professional outfit – a record company, a film company, a games company – rather than just pulled off the internet."

Martine Tatman: "We hope optical disc will go on and on. I think it is very difficult to predict what is going to happen in one or two years' time, let alone five or 10, but from our point of view we see optical disc having quite a long life. There are a lot of players out there, a lot of hardware, and that ought to support it for a long time to come. We still do quite a lot of business with cassette – a lot of people said that would disappear altogether, but it hasn't yet. I think CD and DVD will stay around – especially DVD, because it is multi-platform and it is selling in a lot of different forms."

Terrence Davison: "Optical disc will be with us for the foreseeable future. The crucial point is to maintain price and to arrest value loss."



What is the greatest challenge facing replicators, and what do you believe to be the greatest threat?

Martine Tatman: "There is a continual pressure on prices: the consumer wants cheaper product, the retailer wants cheaper product, so the record company wants a cheaper price and it is people like us who get squeezed. That is what is happening to a lot of people who have gone out of business - they get squeezed so hard that in the end they can't afford to reinvest and they just go under. Then there is the market itself - not knowing whether CD will be the way forward, whether DVD will be the way forward, the future of the single - is DVD going to help it fight back or will the singles market just go online?"

Sabine Smith: "I think the greatest challenge is the customers' demands and their perception of how fast everything has to be produced to the highest standard with very little time. It's meeting the publishers' expectations."

Tim Bevan: "The constant issue of piracy and downloading, and the fact that there is not a suit-



Talking heads (clockwise from left): Terrence Davison, Karen Emanuel, Sabine Smith, Tim Bevan and Martine Tatman. DVD assembly (below): format is key growth market

able model for making revenue from downloading. Obviously oil pricing is a big issue too, and not only in relation to the plastic itself but I also in relation to delivery charges. Historically, people in the entertainment business have been enjoying free delivery and that is becoming increasingly difficult. We are operating in a penny business and the fuel increases that freight companies have borne over the last couple of years have to be reflected in the market at some point. You have to look to charge that on somewhere. The days of free delivery are gone, and that echoes across business as a whole."

Karen Emanuel: "A lot of people would probably say the biggest problem is digital downloading of music at the moment, but I think that might have been a bit overblown. I think if people start using it more as a tool to promote music, we will still be replicating music for a long time. At one point there were a lot of small pressing plants starting up and then going into receivership. There were a lot of people launching business who



didn't realise what it would be like and then going under, which causes problems for brokers who are using those manufacturers."

Terrence Davison: "Our greatest challenge is to anticipate the growth of DVD and catalogue promotions - and their longevity."

What do you think will your company be doing in five years' time?

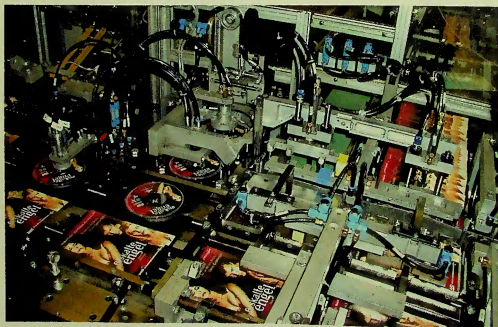
Sabine Smith: "I think music will still have a large part to play; films will still have a prominent role. I'm not an expert in games, so I'm really guessing, but I would have thought the traditional PC-Rom game is going to be affected the most by the rise of DVD. Certainly there are lots of people looking into what they can pack onto a DVD. I'm sure there are people thinking about that and once the price becomes attractive enough to do it, I think DVD will be something that steps into the breach for a lot of different companies."

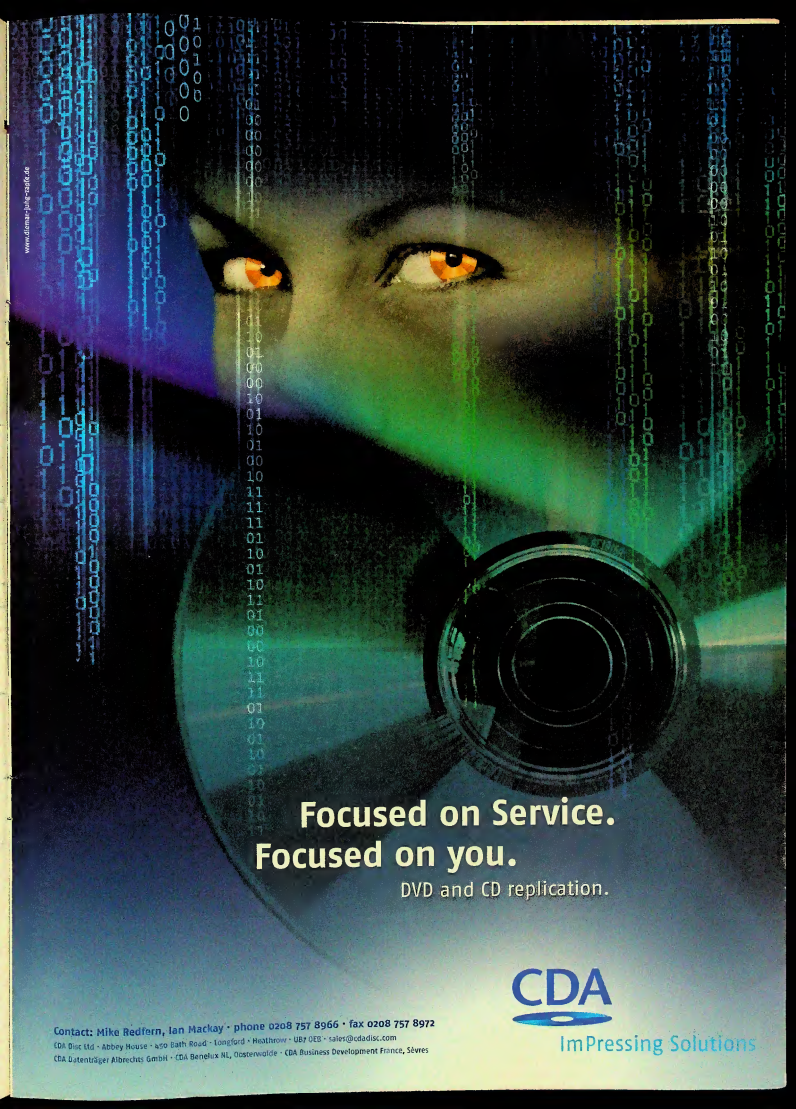
Tim Bevan: "DVD is the key. It is the growth market, it is where we are focusing our efforts. We will be doing a lot of film. I would hope we will be doing a lot of audio. I hope music DVD will come on a storm. [The music industry] needs to get creative with it and music DVD is a very collectible format."

Terrence Davison: "We will support all formats and explore new technologies for as long as they are economically viable."

Martine Tatman: "At this stage we don't see a new format on the horizon unless it is something which is derivative of an existing format, like DVD-Plus. It is very, very difficult to say. I hope that we will still be manufacturing optical disc products and maybe even cassettes, who knows? But it is our job to follow the market, so whatever happens, it is up to us to look at it and decide whether it is worth investing in."

Karen Emanuel: "We are mainly music and we always have been, but we are always looking to break into different areas. DVD is a very fast-growing product, but being brokers, we will always embrace formats as they come along. We react to the markets, basically. If the music market does change and people start to put a lot more of their music onto DVD rather than CD, we will be there to cater for that. It already has changed a lot - DVD [replication] prices have dropped quite dramatically since the format started, so people are finding it within their budgets to do it. We have certainly seen a surge and a lot more people are asking us to quote on it."





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ImPressing Solutions

Universal takes classical top five

by Andrew Stewart

A combination of big-name crossover titles, limited competition and clever strategic marketing netted the top five slots in last week's classical album chart for Universal Classics. And, at the time of going to press, it looked set to hang onto them for this week.

In addition to Bryn Terfel, the major also captured second to fifth place in the classical chart with albums respectively from Hayley Westenra, Luciano Pavarotti, Aled Jones and Mylène Klass. As of the end of last week, only Andrea Bocelli, another Universal artist, appeared to have any chance of breaking into the Top Five. No other company has returned better results since the launch of the classical album chart.

Bryn Terfel's eponymous



Terfel, topping classical chart in a banner week for Universal Classics

crossover disc, Bryn, scored top classical chart billing and also reached number 11 in the pop album chart, cause for celebration at St Peter's Square following a rolling campaign to translate the opera star into a household name.

"This is unbelievable," said the Welsh big bass baritone. "I'm delighted, even more so given the fight that our boys put up in the rugby." Terfel was in the studio last week to record a role in *Ca Ira*, an opera by former Pink Floyd star

Roger Waters. The work, set during the French Revolution, is expected to receive its world premiere production next year.

Terfel's disc was still doing good business in the second week of release, and should continue to gather sales momentum with the scheduled screening of Alan Yentob's BBC1 documentary on the singer later this month.

Teldec composer wins Masterprize

Teldec and the Atlantic Symphony Orchestra, winners of this year's Grammy for best classical record, have cause for a double celebration following the decision to award the Masterprize for composition to Dallas-born Christopher Theofanidis.

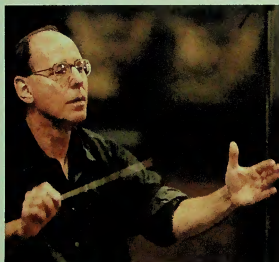
The composer's Rainbow Body, a short orchestral meditation on one of Hildegard von Bingen's chants, has already been

released by Teldec and the Atlanta band. Thanks to Classic FM's live broadcast of Masterprize, Rainbow Body and the five other works selected from 1,000 entrants for the final at London's Barbican Centre on October 30, reached an estimated audience of 10m listeners worldwide.

National Public Radio's 641 affiliate stations aired the show throughout the US, while Radio Latvia and a Japanese cable company also carried the event live. More than 81,000 people voted in Classic FM's poll, their views added to those of a distinguished judging panel to decide the £25,000 Masterprize winner.

"Our aim is to connect new music with new audiences," says Classic FM managing director and programme controller Roger Lewis. "Masterprize has engaged a new audience with classical music. As I am delighted that Classic FM has played a part in that."

AndrewStewart1@compuserve.com



Beethoven
Mass in C Major; Elegy/Short Gensang; Meerstille und glückliche Fahrt.
Soloists; Collegium Musicum 90/
Richard Hickox (Chandos CHAN 0703)

Richard Hickox scrapes away the marsh added by generations of overly reverent conductors to Beethoven's undated Mass setting for Haydn's last employer, Prince Nikolaus Esterházy. The variety of tone colours from Collegium 90's period instruments and the sheer exuberance of the choral and solo singing contribute to the revelatory nature of this excellent Chandos release.

Dvorak
Piano Concerto; The Golden Spinning Wheel. Aimard; Royal Concertgebouw Orchestra/
Harcourt (Teldec 8573 87630-2)
Gramophone Award-winning

ALBUM OF THE FORTNIGHT

Mahler
Symphony No.2, Vienna Philharmonic/Kaplan (Deutsche Grammophon 474 380-2 (2 CD)).
Millionaire publisher Gilbert Kaplan has spent a huge amount of time and money over the past 20 years in pursuit of his passion for Gustav Mahler's music, and the composer's Second Symphony in particular. He loved the work so much, he took conducting lessons and made a very good recording of it in the late Eighties. His second account of the

"Resurrection" Symphony offers the work's first SACD outing and also the premiere recording of the new critical edition of its score. It is set to receive a bold marketing and PR push from Universal Classics.

Goetz
Piano Quintet Op.16; Piano Quartet Op.6, Pro Arte Quartet etc. (ASV CD DCA 1157)

Although Hermann Goezt (1840-1876) was not best known until he was 17, he soon gained a reputation as an excellent pianist, organist and composer. Tuberculosis limited his concert career, but he managed to complete a cracking comic opera, a symphony and a piano concerto. The long, neglected works on this ASV disc echo Mendelssohn's style and should appeal to chamber music connoisseurs.

Fitkin
Kaplan, Fitkin, Wall (Black Box BEM1066)
Electronic keyboards and Graham Fitkin's pursuit of "fictitious" musical ideas supply the essential spirit of Kaplan, a seven-movement work that takes

its name from the non-existent character in Hitchcock's movie *North by North West*. The musical variety ranges widely from jazz funk to dance, never quite settling on any single identity: "I wanted to imbue the score with harmonic and rhythmic ambiguities which perhaps lead towards certain conclusions and then reveal other results which may be more important," says Fitkin. It is a strong addition to the adult contemporary/classical crossover genre, hailed by *Wire* as "engaging, memorable and unpretentious".



Holloway
Violin Concerto; Horn Concerto. Kovacic, Tuckwell; SDO/Bamert. (NMC Ancora D 097)

Balham-bred, Cambridge-based composer Robin Holloway marked his 60th birthday earlier this year and this disc from NMC's Ancora range helps mark the occasion. The rich romanticism of Holloway's writing in these concertos will confound those who think of contemporary classical music as ditchwater dull or ridiculously complex. Echoes of Richard Strauss, British light music, Alban Berg and Faure emerge from the fabric of both works, leaving the strong individual flavour of Holloway's writing intact.

Vladimir Horowitz
Legendary RCA Recordings: Including Tchaikovsky's Piano Concerto No.1, Rachmaninov Piano Concerto No.3, Horowitz etc. (RCA Red Seal 82876 50052 2 (2CD))
Released to mark the centenary of the famous Russian virtuoso's birth, this two-disc compilation lives up to its 'legendary' billing. The album opens with the

pianist's 1941 account of Tchaikovsky's First Piano Concerto, accompanied by his father-in-law, Arturo Toscanini, and the NBC Symphony. The second disc is devoted to solo works by composers whose works were closely associated with Horowitz, the release will be backed by a full-page ad in December's *Gramophone*.

Sullivan
The Prodigal Son; Boer War Te Deum. Soloists; London Chorus; New London Orchestra/Corp (Hyperion CDA67423)
Here is Sullivan without Gilbert, still attractive despite the biblical *tabula rasa* nature of The Prodigal Son and the jarring jingoism of the Boer War Te Deum, his last completed composition. Interest in Sullivan's work remains strong on both sides of the Atlantic, already proved by Ronald Corp and his New London Orchestra with their earlier Hyperion release of The Golden Legend. This disc has the potential to perform well on the Christmas market tills.

Vivaldi
Vespers for the Assumption of the Virgin Mary. Concerto Italiano/Rinaldo Alessandrini. (Opus 111 30385 (2CD))
This speculative reconstruction of Vespers places familiar sacred works by Vivaldi into liturgical context. Thanks to full-on performances from Rinaldo Alessandrini and his Concerto Italiano, the results turn out to be much more than a dry academic exercise, especially so when contralto Susanna Mingardo's singing in the Nisi Domini and an thrilling reading of the Magnificat. It will be backed by a considerable PR push, including selection as featured classical CD in the Month, the *Sunday Times*' CD-ROM supplement, and specialist press ads.

Club Charts 22.11.03

The Upfront Club Top 40

Position	Last Week	Artist/Chart	Peak
1	NEW	MORRIS T & FERRAO FEAT. BARBARA TUCKER LET ME BE... DANCE FLOOR	1
2	1	DANIELE PLASTICDISCANS	1
3	13	GOLDRAPPT TWIST DANCE FLOOR	13
4	13	LAMB WOUNDER DANCE FLOOR	13
5	1	UNKLE IN A STATE DANCE FLOOR	1
6	23	KYLLIE MINOQUE SLOW DANCE FLOOR	23
7	NEW	MENDOZA NOTHING WITHOUT ME DANCE FLOOR	1
8	2	ORIELLE ALI I KNOW DANCE FLOOR	2
9	3	SOLITAIRE DANCE FLOOR	3
10	5	UNDERWORLD BOYZ SLEEPY DANCE FLOOR	5
11	6	ROOM 5 FEAT. CHEATHAM MUSIC & YOU DANCE FLOOR	6
12	4	RAKIAK! NOIZ FEAT. ADEVA IN & OUT DANCE FLOOR	4
13	4	IN-GRID TULI'S FORTLU DANCE FLOOR	4
14	NEW	STUDIO B (SEE GIRLS (GRANZ)) DANCE FLOOR	1
15	NEW	RACHEL STEVENS PUNKY DOORY DANCE FLOOR	1
16	NEW	THE LOST BROTHERS CRY LITTLE SISTER (I NEED U NOW) DANCE FLOOR	1
17	NEW	HOWARD JONES REVOLUTION OF THE HEART DANCE FLOOR	1
18	NEW	TRANSLUZENT FEAT. ODESSA I NEED YOU DANCE FLOOR	1
19	3	LEE GARBERA SPECIAL ANIMALS DANCE FLOOR	3
20	4	SOLEIX GO TO THE EDGE DANCE FLOOR	4
21	3	DAVE GEMAN BOTTLE LIVING DANCE FLOOR	3
22	NEW	FANNIE LEMMON UNDISCOVERED DANCE FLOOR	1
23	NEW	MARY J BLIGE FEAT. EVE NOT TODAY DANCE FLOOR	1
24	NEW	HOLLY WALANCE STATE OF MIND DANCE FLOOR	1
25	12	IBRAO FOOD FOR THOUGHT DANCE FLOOR	12
26	20	RTTRBAAT FEEL IN FINE DANCE FLOOR	20
27	NEW	LIVINS LOVES STAND BACK DANCE FLOOR	1
28	17	LUMINDE (LUMINIS) A PARTY DANCE FLOOR	17
29	16	GIRLS ALLOUD JUMPY GIRLS ALLOWED DANCE FLOOR	16
30	27	ACQUSTIC LOVE EXPERIENCE PAINTED PONY DANCE FLOOR	27
31	15	PIDDY/D KRANITZ/P WILLIAMS/LOON SHOW ME YOUR DANCE FLOOR	15
32	NEW	DIRT DEVILS MUSIC IS LIFE DANCE FLOOR	1
33	18	NOODONO CHILD LIGHT IS IN YOUR EYES/ELECTRONICA DANCE FLOOR	18
34	NEW	PASCAL/KAREN PARRY THIS WILL BE... DANCE FLOOR	1
35	NEW	CJ STONE DON'T LOOK BACK DANCE FLOOR	1
36	18	THE ORIGINAL I U U U BABY DANCE FLOOR	18
37	24	KELIS MULLSHAKE DANCE FLOOR	24
38	18	ZENAUA GULZAR STRESS IN A BOX DANCE FLOOR	18
39	NEW	LDSTRIBBE GAMESMASTER 2003 DANCE FLOOR	1
40	21		21

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist/Chart	Peak
1	CHEMICAL BROTHERS LET WOLFEST HIGH DANCE FLOOR	1
2	MOMI BANNAN SHINY ME DANCE FLOOR	2
3	ROMAN KENTON LOST FOR WINGS DANCE FLOOR	3
4	NEALTY I U U DANCE FLOOR	4



TRANSLUZENT FEAT. ODESSA 'I NEED YOU'

HERNAN CATTANEO / MARTIN GARCIA REMIX
PLASTICMINDS LOST EDIT

Flood of new entries

by Alan Jones

A week ago there were no new entries to the Top 20 of the Upfront Club Chart; this week there are six, including the new number one. Last week's famine and this week's feast are both consequences of the unofficial prosa that which has now worked its way out of the system in spectacular style, allowing Let Me Be by **MORRIS T & FERRAO** feat. **Barbara Tucker** to become the first record this year to debut at #1. An engaging soulful house track, it has a 7% lead over runner-up **Jaylene** newly refurbished Plastic Dreams. It's also the third Big Upfront Chart hit on Salsu in a month, following the number six success of You Can't Hide My Love by Souza/feat. Kenny Thomas, and the number two hit I Live Love (I Love Love) by Solitaire.

All told, there are 23 debuts on the Top 100 – the highest tally for more than two years – and (obviously) an identical number of departures. Aside from Morris T, however, the only other disc to mark its debut by claiming a Top 10 place is Nothing Without Me by **Mendoza**, which arrives at number seven.

On the Commercial Pop Chart, the new number one has a less spectacular claim than on the Upfront Chart – indeed, improving just one place to establish itself as the top track, is **Girls Aloud's** cover of the Pointer Sisters' Jump which features in the new High Gear film *Love Actually*. In a week when half of the Top 20 consists of newcomers – among them **Zenaau Gulzar**, **Ultrabeat**, **Antione**, **Mary J Blige**, **Nelly**, and **Kylie Minogue** – the groovy Pointer albummate **Roman Kenton** provides the chart's highest debut and their nearest challenger, exploiting onto the list at number two with *Lost For Wings*.

No change at the top of the Urban Chart, where **Luminde** is still **Cashie**. The only, though, she only just shades it from **Mary J Blige**, whose *Not Today* surges 28-2, with an identical points tally to one less supporter, and is clearly set to top the chart a week hence. With **Craig David** and **Big Brovaz** alternating, **Lemar** is now the only Brit in the Top 20, marking the year's low point for UK urban performers, who seem to have lost much ground this year, ceding places not only to the ongoing tide of hip-hop and R&B talent from the US but also to Jamaican interlopers like **Sean Paul**, **Wayne Wonder** and **Elephant Man**.

COMMERCIAL POP TOP 30

Rank	Artist/Chart	Peak
1	GIRLS ALLOUD JUMPY GIRLS ALLOWED COMMERCIAL POP	1
2	ROMAN KENTON LOST FOR WINGS COMMERCIAL POP	2
3	BRIANNE DEKOR NATIONAL RE-AKASHI THE MUSIC COMMERCIAL POP	3
4	NEALTY I U U COMMERCIAL POP	4



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

MUSICWEEK

The Official UK Charts 22.11.03

SINGLES

Rank	Artist	Single	Genre
1	6	BUSTED CRASHED THE WEDDING	Instrumental
2	4	BRITNEY SPEARS/MADONNA ME AGAINST THE MUSIC	Pop
3	4	KEVIN LYTTLE TURN ME ON	Atlantic
4	1	KYLIE MINOGUE SLOW	Pop/R&B
5	3	FATMAN SCOOP/CROOKYLN CLAN BE FAITHFUL	Pop/R&B
6	6	OUTKAST HEY YA!	Ar&A
7	2	BLAZIN' SQUAD FLIP REVERSE	East West
8	5	BLACK EYED PEAS WHERE IS THE LOVE?	Atlantic
9	6	ROMAN HEATING LOST FOR WORDS	Pop/R&B
10	6	MISSY ELLIOTT PASS THAT DUTCH	East West
11	6	RED HOT CHILI PEPPERS FORTUNE FADED	Warner Bros
12	9	PINK TROUBLE	Ar&A
13	6	ATOMIC KITTEN IF YOU COME TO ME	Instrumental
14	6	LUDACRIS STAND UP	Del Jun South/Warner
15	6	JAVINE SURRENDER (YOUR LOVE)	Instrumental
16	4	STEREOPHONICS SINCE I TOLD YOU IT'S OVER	U2
17	7	BLUE GUILTY	Instrumental
18	13	JANELIA SUPERSTAR	Pop/R&B
19	8	SUGABABES HOLE IN THE HEAD	Universal
20	31	ANGEL CITY FEAT. LARA MCALLEN LOVE ME RIGHT...	Universal
21	1	LOVLY VANCE STATE OF MIND	Pop

ALBUMS

Rank	Artist	Album	Genre
1	3	DIDO LIFE FOR RENT	Classical/Pop
2	2	REM IN TIME - THE BEST OF - 1988-2003	Warner Bros
3	6	PINK TRY THIS	Ar&A
4	1	BLUE GUILTY	Instrumental
5	4	ATOMIC KITTEN LADIES NIGHT	Instrumental
6	11	BRYN TERFEL BRYN	Dutch/UK Gramophone
7	13	HAYLEY WESTENRA PURE	Pop/R&B
8	6	ELTON JOHN THE GREATEST HITS 1970-2002	Mercury
9	5	ROD STEWART AS TIME GOES BY...	J
10	6	LIONEL RICHIE/THE COMMODORES DEFINITIVE...	Universal TV
11	7	SHERYL CROW THE VERY BEST OF	Atlantic/Pop/R&B
12	8	R KELLY THE R IN R&B - GREATEST HITS VOL. 1	Ar&A
13	6	SUGABABES THREE	Universal
14	4	BON JOVI THIS LEFT FEELS RIGHT	Mercury
15	10	THE DARKNESS PERMISSION TO LAND	Met/Del Jun/Atlantic
16	14	CHRISTINA AGUILERA STRIPPED	RCA
17	18	JUSTIN TIMBERLAKE JUSTIFIED	Ar&A
18	19	BLACK EYED PEAS ELEPHUNK	Ar&A
19	9	JAMIE CULLUM TWENTYSOMETHING	U2
20	35	DELTA GOODREM INNOCENT EYES	U2
21	1	POPPIE MULLIGAN LIVE AT METROWOOD 1	Pop



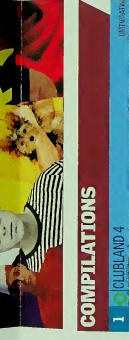
Pet Shop Boys
The Hits
November 24th



20	11	ANGEL CITY FEAT. LARA MCALLEN LOVE ME RIGHT...	London
21	17	HOLLY VALANCE STATE OF MIND	London
22	16	DIDO WHITE FLAG	Cherry/Belvia
23	6	BASEMENT JAXX FEAT. DIZEEE RASCAL LUCKY STAR	XL
24	19	THE DARKNESS I BELIEVE IN A THING...	Mer (Dunham/Melrose)
25	18	EMMA MAYBE	Interscope
26	10	ROBBIE WILLIAMS SEXED UP	Oruga
27	4	MELANIE C MELTYFEH YEH YEH	V2
28	15	LIBERTY X JUMPIN'	Atlantic
29	6	ELEPHANT MAN PON DE RIVER, PON DE BANK	Versa
30	23	STAGUE ORRICO THERE'S GOTTA BE MORE TO LIFE	Dada
31	24	LOUIS LOAF FEAT. SAM OBERNIK STAND BACK	Interscope/Polydor
32	20	OBIE TRICE GOT SOME TEETH	Interscope/Polydor
33	21	50 CENT PIMP	Concept
34	14	R KELLY STEP IN THE NAME OF LOVE/THOIA THONG	Jive
35	25	HILARY DUFF SO YESTERDAY	HighRoad
36	24	PHIXX HOLD ON ME	Interscope
37	4	THE COOPER TEMPLE CLAUSE BLIND PILOTS	Interscope
38	20	BEYONCE FEAT. SEAN PAUL BABY BOY	Interscope
39	27	WAYNE WONDER BOUNCE ALONG	Atlantic
40	17	LOSTPROPHETS BURN BURN	Walt Disney



BUSTED: SINGLE CRASHES INTO TOP SPOT



COMPILATIONS

1	4	GUINLEAD 4	LEVINSON
2	3	POP PARTY	EMI/Night/Universal
3	1	WESTWOOD - PLATINUM EDITION	Dot Jive/Universal Music TV
4	2	THE ANNUAL 2004	Melody of Sound
5	4	R&B LOVE	Sony TV/Weaver Dance
6	7	100 DECADES	EMI/Night/Universal
7	5	CAPITAL GOLD - LOVE LEGENDS	Viper/EMI
8	8	SCHOOL REUNION - THE 80'S	Viper/EMI
9	9	HUGE HITS 2004 - THE VERY BEST OF HITS	WACKO/Blue/Universal
10	6	THE VERY BEST OF PURE R&B - WINTER 2003	Talar Music
11	8	NOW DANCE 2004	Viper/EMI
12	11	POWER BALLADS	Viper/EMI
13	10	HAIRBRUSH DIVAS	Wool
14	6	EUPHORIA	Talar Music
15	4	CAPITAL GOLD - ROCK 'N' ROLL LEGENDS	Viper/EMI
16	4	LIVE & SWINGING - THE ULTIMATE RAT PACK	Begin
17	13	100% PURE OLD SKOOL CLUB CLASSICS	Talar Music
18	15	THE VERY BEST OF CLASSICAL CHILLOUT GOLD	Decca/Decca
19	6	COUNTRY BALLADS	Viper/EMI
20	14	WHILE MY GUITAR GENTLY WEEPS II	Universal TV

FORTHCOMING

KEY SINGLES RELEASES

THE BEATLES: LET IT BE	Capitol/Parade	NOV 17
VICTORIA BECKHAM: THE REAL VICTORIA	Capitol/Parade	NOV 17
SOULJA K: THE REAL SOULJA K	Capitol/Parade	NOV 17
BUSTED: A PRESENT FOR EVERYONE	(Universal)	NOV 17
ENRIQUE IGLESIAS: 7 (Interscope/Polydor)	NOV 24	
MICHAEL JACKSON: NUMBER ONES (A&M)	NOV 17	
KYLE MINOGUE: BODY LANGUAGE	NOV 17	
ALEX BRASS: INTRODUCTION (Polydor)	NOV 24	
PET SHOP BOYS: FORBET (Polydor)	NOV 17	
BRITNEY SPEARS: IN THE ZONE (Jive)	NOV 17	
VARIOUS: POP IDOL: THE XMAS FACTOR	NOV 24	
WESTLIFE: TIL HARRINGTON'S	NOV 24	
STEVE WONDER: THE DEFINITIVE COLLECTION	NOV 24	
WILL YOUNG: FRIENDS (JIVE)	DEC 1	
WILL YOUNG: LEAVE RIGHT NOW (JIVE)	NOV 24	

KEY ALBUMS RELEASES

ATOMIC KITTEN FEAT. KIDU & THE GANG:	DEC 8
LAUREN BOWEN (INNOCENT)	DEC 8
THE REAL MICHAEL (A&M)	NOV 17
BLUE FEAT. STYLIS: NUMBER 1 ANGIE STYLIS	DEC 8
SUNSET: SEALED, DELIVERED	NOV 17
BO SELECTA: PROPER KNUDDO (RCA)	DEC 15
THE DARKNESS: CHRISTMAS TIME (DON'T LET	DEC 15
THE BELLS (EMI/Universal)	DEC 15
DIDD: LIFE FOR RENT (Interscope)	DEC 15
MICHAEL JACKSON: ONE MORE CHANCE	NOV 24
THE REAL MICHAEL (A&M)	NOV 24
BILLY MAE: CHRISTMAS IS ALL (Island)	DEC 8
NOODY: MAKE WAY FOR NOODY (BAG)	DEC 8
POP IDOL: HAPPY CHRISTMAS (JIVE)	DEC 15
SHANE RICHIE: TO YOUR MAN (RCA)	NOV 24
SUGARBAES: TOO LOST IN YOU (Universal)	NOV 24
WILL YOUNG: LEAVE RIGHT NOW (JIVE)	NOV 24

20	15	DELTA GOODREM INNOCENT EYES	Capitol
21	17	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Dynasty
22	26	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polydor
23	6	MEAT LOAF THE VERY BEST OF	Viper/Sony TV
24	6	ANDREA BOCELLI VIAGGIO ITALIANO	Phonix
25	16	CAT STEVENS THE VERY BEST OF	Universal TV
26	28	MICHAEL BUBLE MICHAEL BUBLE	Reprise
27	12	LIBERTY X BEING SOMEBODY	V2
28	6	BRUCE SPRINGSTEEN THE ESSENTIAL	Columbia
29	24	ROD STEWART THE STORY SO FAR...	Warner Bros
30	39	FOSTER & ALLEN BY SPECIAL REQUEST...	DING TV
31	36	SEAN PAUL DUTTY ROCK	Atlantic
32	6	BRUCE SPRINGSTEEN THE ESSENTIAL	Columbia
33	33	BEYONCE DANGEROUSLY IN LOVE	Columbia
34	21	LUCIANO PAVAROTTI TI ADORO	Decca
35	4	LULU THE GREATEST HITS	Mercury/Universal TV
36	23	TONI BRAXTON ULTIMATE	Arista
37	20	WANGELIS ODYSSEY - THE DEFINITIVE COLLECTION	Universal TV
38	44	BUSTED BUSTED	Universal
39	35	50 CENT GET RICH OR DIE TRYIN'	Interscope/Polydor
40	29	PETER GABRIEL HIT	RealWorld



PINK: ALBUM TIES UP AT NUMBER THREE

- PRE-RELEASE AIRPLAY TOP 20
- | Rank | Artist | Label |
|------|------------------------|---------|
| 1 | THE APOCALYPSE | Capitol |
| 2 | BLACK COUNTRY SWILL UP | Mercury |
| 3 | SOULX COUNTRY BOYZ | Mercury |
| 4 | THE DIRT | Mercury |
| 5 | THE DIRT | Mercury |
| 6 | SOULX COUNTRY BOYZ | Mercury |
| 7 | SOULX COUNTRY BOYZ | Mercury |
| 8 | THE DIRT | Mercury |
| 9 | THE DIRT | Mercury |
| 10 | THE DIRT | Mercury |
| 11 | THE DIRT | Mercury |
| 12 | THE DIRT | Mercury |
| 13 | THE DIRT | Mercury |
| 14 | THE DIRT | Mercury |
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| 16 | THE DIRT | Mercury |
| 17 | THE DIRT | Mercury |
| 18 | THE DIRT | Mercury |
| 19 | THE DIRT | Mercury |
| 20 | THE DIRT | Mercury |

- | Rank | Artist | Label |
|------|------------------------|---------|
| 1 | THE APOCALYPSE | Capitol |
| 2 | BLACK COUNTRY SWILL UP | Mercury |
| 3 | SOULX COUNTRY BOYZ | Mercury |
| 4 | THE DIRT | Mercury |
| 5 | THE DIRT | Mercury |
| 6 | SOULX COUNTRY BOYZ | Mercury |
| 7 | SOULX COUNTRY BOYZ | Mercury |
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| 17 | THE DIRT | Mercury |
| 18 | THE DIRT | Mercury |
| 19 | THE DIRT | Mercury |
| 20 | THE DIRT | Mercury |

MARY

Not Today, Not Today

Featuring: MTV

The New Single Released November 24th Available on CD, DVD, and Download Featuring 4 Bonus Tracks

Love So Life

Album from Dave

- ### COOL CUTS CHART
- | Rank | Artist | Label |
|------|------------------------|---------|
| 1 | ONE ON ONE | Capitol |
| 2 | THE APOCALYPSE | Capitol |
| 3 | BLACK COUNTRY SWILL UP | Mercury |
| 4 | SOULX COUNTRY BOYZ | Mercury |
| 5 | THE DIRT | Mercury |
| 6 | THE DIRT | Mercury |
| 7 | SOULX COUNTRY BOYZ | Mercury |
| 8 | THE DIRT | Mercury |
| 9 | THE DIRT | Mercury |
| 10 | THE DIRT | Mercury |
| 11 | THE DIRT | Mercury |
| 12 | THE DIRT | Mercury |
| 13 | THE DIRT | Mercury |
| 14 | THE DIRT | Mercury |
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| 16 | THE DIRT | Mercury |
| 17 | THE DIRT | Mercury |
| 18 | THE DIRT | Mercury |
| 19 | THE DIRT | Mercury |
| 20 | THE DIRT | Mercury |

UPFRONT CLUB CHART NO. 4

8:11:03 UPFRONT CLUB CHART NO. 17

25:10:03 UPFRONT CLUB CHART NO. 19

2:11:03 COOL CUTS NO. 18

2:11:03 COOL CUTS NO. 19

FEATURED ON DENIMS (DEEPER SUBSTANCE)

JOHN DOWNWELL (KISS MIX 7/17/03)

WWW.MARKRECORDS.COM NETWORK ACCESS CODE 100518

- ### URBAN TOP 30
- | Rank | Artist | Label |
|------|------------------------|---------|
| 1 | THE APOCALYPSE | Capitol |
| 2 | BLACK COUNTRY SWILL UP | Mercury |
| 3 | SOULX COUNTRY BOYZ | Mercury |
| 4 | THE DIRT | Mercury |
| 5 | THE DIRT | Mercury |
| 6 | SOULX COUNTRY BOYZ | Mercury |
| 7 | THE DIRT | Mercury |
| 8 | THE DIRT | Mercury |
| 9 | THE DIRT | Mercury |
| 10 | THE DIRT | Mercury |
| 11 | THE DIRT | Mercury |
| 12 | THE DIRT | Mercury |
| 13 | THE DIRT | Mercury |
| 14 | THE DIRT | Mercury |
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| 16 | THE DIRT | Mercury |
| 17 | THE DIRT | Mercury |
| 18 | THE DIRT | Mercury |
| 19 | THE DIRT | Mercury |
| 20 | THE DIRT | Mercury |

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 **MIDEM**
CLASSIQUE & JAZZ

Saving priority albums for the Christmas market has a downside as well as an upside

How many big albums this week?

EDITORIAL
MARTIN TALBOT



martin@musicweek.com
Martin Talbot, executive editor,
Music Week, DMP Information, 8th Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UR

Can you ever remember such a big week for releases? Busted, The Beatles, Ronan Keating, Kylie Minogue, Britney Spears all issue albums this week, all studio sets. As if that weren't enough, Michael Jackson and Red Hot Chili Peppers also deliver greatest hits.

On any ordinary week, all such titles would be pretty well stitched on number ones. But, this week, there will be casualties. One or two of them will probably even fall short of the Top 10.

Which all – as retailers across the country will chime in – highlights the farce of saving so many records for November release, in the hope that they might become a massive Christmas hit.

The argument has been well-aided many times: the potential dividends which the Christmas period can recoup are so great that it is not surprising that record companies pitch their biggest records in such a competitive race. The upside is too great to ignore.

But, entry to the race is so expensive – whether you are talking about TV advertising, retail co-ops and PoS – that the downside is potentially crippling, too.

The wider, knock-on effect is that a string of albums which should sell significant volumes for their labels, their publishers, their artists and the retailers will fall

short of their true potential.

It is worrying that next year, we will most likely be facing an identical problem.

The issue highlighted by Sony's Rick Dobbs this week is a present one; that, in the months before either the Sony BMG and EMI Warner deals are completed, minds remain firmly focused on business.

There is a very real danger that, with four of the world's biggest music companies in the middle of mergers, the business will lose its focus in 2004.

The very specific possibility is that too many companies will go for the relatively safe option and put all its eggs into the Christmas basket. For some of them, it may only be during the fourth quarter of 2004 that merger talk is consigned to history – further justification for a late run on the blind side.

That again would be a shame. Given all the other difficulties which are facing the music business, driving sales down and slashing margins, it has never been more important for sales to be maximised.

One certain way of doing precisely the opposite is releasing a dozen of potentially the biggest releases of the year on one day.

Mergers may well threaten cultural diversity in Europe

VIEWPOINT
MICHEL LAMBOT



European independent music companies oppose the proposed joint venture between BMG and Sony and also the planned merger between EMI and Warner because we are concerned about access to the market and consumer choice, which are linked.

It's important to mention that the European Commission never said no to the majors' previous attempts to merge – they were stopped by both entities before coming to that decision.

We are concerned about the oligopolistic behaviour of the

It's natural that the big will buy the small, but what is the limit?

majority. It has always been natural for the big to buy the small, but what is the limit for us in ensuring European music survives?

Are we just any industry or are we a cultural industry? If we are the latter, which is our point of view, then it is important to allow people access to cultural diversity.

We felt, and we still believe, too much concentration kills diversity, and this is not about mergers it is about concentration.

The crisis in the recording sec-

tor has less to do with P2P music services and more to do with supply problems and the majors' trading practices which are themselves a product of concentration.

I am not sure that if you merge people will consume more music.

With Musicnet and Pressplay, if there had been three majors instead of five that would have meant only one service and I believe that kind of behaviour will get worse with concentration.

If people stop buying my music as a result of downloading and P2P and I have to merge then I would diminish the market still further and what does that change?

This is not about mergers, it is about market dominance. The argument that the market has changed since three years ago does not make it any better and there is nothing to suggest that the majors will behave differently post-merger or pre-merger.

There is no sign they will regulate themselves and the Commission is not there to decide how companies will change.

In an ideal world, there would be a code of conduct but as there is not, we must be anti-merger.

Michel Lambot is president of European independents' trade body Impala and director of Play It Again Sam/Vital.

Is pirate radio a menace or a necessary evil?

The big question

In the light of the recent crackdown on pirate radio stations by the Commercial Radio Companies Association (CRCA), are pirate radio stations a menace or a necessary evil?

Wilber Wilberforce, iXtra programmes editor

Over the past 10 years or so, more than 200 new radio services have launched, yet we are told that fewer listeners are reached by legitimate radio than in 1991, so something isn't working right. While it's wrong to condone illegal transmissions which some say are a dangerous menace, pirate radio is merely a symptom born from a lack of opportunity. A symptom of the many record companies and most of the radio

industry, who refuse to deviate to any level of significance, from the easy pickings of the mainstream. Perhaps the real evils are a lack of imagination and greed.

Join Simons, Guardian Media Group programme director

"Pirate radio stations are a fucking nuisance. I know it's pretty untrendy to say it, but they piss around on frequencies that cause havoc to air traffic and emergency services' frequencies. It sounds cool until they set up shop on the frequency next to yours and obliterate you. They also cost money. Broadcasters wanting to get a step up should get on internet radio or DAB. In-store radio also used to be a great breeding ground for DJs."

David Rowell, Echo head of marketing

"I think we need pirate stations. They are part of the radio, framework and have been for some time. It is not as if they are peddling filth. They are simply playing records. We have a rapper Nio who was played for two years on pirate radio so they can also be an important part of the marketing mix. Also, these stations would not spring up unless there was a demand for them. However, if they are interfering with emergency signals then something should be done and I can understand how radio groups are frustrated because they spend huge amounts of money getting their frequencies."

ELO co-founder **Jeff Lynne** welcomes the CD/DVD release of the George Harrison tribute concert, in which he took part alongside Clapton and McCartney.

Quickfire

How did the idea of the concert come about?
I believe it was Eric's idea and Olivia (Pearson) got the ball rolling, asked a lot of people and everybody wanted to do it. We close numbers we wanted to really hard for probably two-and-a-half weeks in London. We just kept backing away until it started sounding good. The hardest part was mixing it, which took about five months.

For a concert packed with such superstars, did everyone leave their egos at the door?
There wasn't any of that at all. Everybody was there for George, that was the good thing. And George didn't like that kind of bullshit anyway. George's son Dhani was on stage playing guitar throughout the concert. How important was it to have him involved?

Very important. Dhani was a little bit reluctant at first and originally was only going to play on one song. When we first rehearsed, he didn't play on anything and then he really started getting into it. It was a great thing for him and us as well.

With superstars as big as Clapton, Macca and Tom Petty playing, it seemed a nice touch to have the less glamorous Joe Brown close the show.
George and Joe were close friends. Joe was around George's a lot when I

was round there. It was a perfect way to end the show.

And what would George have made of it all? You get the impression he might not have wanted all the attention.
George maybe wouldn't have wanted the fuss. But I think if he ever heard it, he'd be thrilled.

The concert marked another chapter in your long relationship with George, which included co-producing his hugely successful 1987 comeback album Cloud Nine.
When I got to work with George on Cloud Nine, that was probably one of the best periods of his life. When he asked me to work on a new album, what could I say? It was just a wonderful thing for me personally and Eric was on it, of course. It was a lovely album to make and put out.

And you also co-produced with Dhani his final studio album, Brainwashed, which you helped to complete after his death.

That was obviously very sad to do. Mainly they were mostly finished songs. It was great having Dhani there who, having been deeply involved with George musically over the past couple of years of his life, knew how far George wanted to go with things. And I, knowing George very well and having jammed with him a lot, knew instinctively what direction he wanted to go. What he wanted was post demos.

Besides all this, what else are you up to? Any further ELO plans?
There are no plans at the moment except we've got this live album that we did about two years ago, which we're going to release, probably on my own label. I might also produce somebody soon and I'm going to make an album of my own.

Warner Vision International releases A Concert For George DVD next Monday (Nov 24), with Warner Strategic Marketing issuing an accompanying double CD on the same date.



DOOLEY'S DIARY



Legit download frenzy ensues...

Remember where you heard it? While Apple has launched its furry advertising campaign in recent weeks, Kazza's parent company Sharnan, not to be confused, is on the verge of launching its own charm offensive on the public and labels with details of an advertising campaign set to be unveiled this week. Mobile operator Oz, meanwhile, is preparing to unveil details of its download offering. Including the Oz Digital Music Player, tomorrow (Tuesday) at a Blu Cantrell gig at London's The Hospital. EMI was flying in an army of its own label people, press and competition winners from around the world as Kylie prepared to take the stage for her one-off gig at Hammersmith Apollo last Saturday night. According to one EMI staffer, around 600 VIPs, media and lucky fans were winging their way for the Body Language album launch – the largest number for any single event in recent times.

Following an aftershow for Heavenly born in 2002's last week, Dooley hears label boss Jeff Barrett generously invited the 50-strong crowd back to his place. Word has it loss of memory took hold and, once back at the gates to his apartment block, Barrett couldn't remember his entry code. Fifteen minutes of chaos ensued,

resulting in the arrival of the police who apparently threatened the Heavenly man with arrest for breaking into his own building... Who says you can't sell albums in massive quantities these days? Less than seven weeks after release, Moby's Life Force had achieved its one-millionth over-the-counter UK sale last week... Just because he is hanging up his breakfast show headphones shortly, don't assume Chris Tarant's long love affair with Capital will be completely coming to an end shortly. Chief executive David Mansfield reveals the Millionaire man could be found another position once Johnny Vaughan takes over the hotseat. "He could broadcast across the group, not just London," says Mansfield. "I hope we can do something for him." Don't tell Martin Bashir, but Sony is supporting the release today (Monday) of Michael Jackson's Number Ones album with a bunch of look-alikes wandering around key UK cities. It will include one Jacko wannabe drawing up this morning (Monday) in a limousine outside HMV's Oxford Circus store. From a man retiring as a performer, David Sneedon is filling up his trophy cabinet in a somewhat hectic manner. Just weeks after collecting a Nardoff Robbins Tarant Award, he won the favourite chart newswriter gong at the first ever Top One Awards last Thursday. Texas's Shareen Spiteri was also honoured. Dooley congratulates the ingenious folks at Pleasure Unit Records for their wily promotional assault on Music Week Towers this week. Barabara Williams in the office with hand-written postcards bearing nightly comments referring to nights out and conversations we'd never had and advice we'd never given, it all turned out to be a thin reuse to plug Kellerlton Rod's EP, but encouraged Dooley to make a mental note to pay more attention next time...

Letters

TOTP: been there, done that

From Ian Wood
I see two basic problems with the blueprint for All New Top Of The Pops which has been drawn up by its head honcho Andi Peters.

Firstly, the proposals suggest that lessons haven't been learned from failed tinkering with the format in years gone by. The great '80s comeback (after a Musicians' Union dispute put TOTP off the air for several weeks) introduced editorial, but the news and interviews were quietly dropped in favour of more of what viewers banded in for: the music.

As for going live – so what? They did this for a while in the Eighties. Apart from that edition in which All About Eve failed to tip-pyne because they couldn't hear the playback, it was pretty much business as usual.

Secondly, programmes broadcast opposite ITV's Coronation Street are little more than hambo to the slaughter and TOTP's 7.30pm Friday slot is a sign of how far its stock has fallen in the BBC hierarchy.

The best programme's prospects can be ruined by unsympathetic scheduling. Remember how BBC2 buggared around with Seinfeld? Still, Andi has an impressive track record, so perhaps it's me who's out of step. This much is true: if he doesn't get it right, TOTP will go the way of This Is Your Life.

Hall Green, Birmingham.

Two track single: a good idea?

Jon Webster, Clancy Webster Partnership
It's all very well for [Universal sales director] Brian Rose to say with a 30% market share and a record that has just spent six weeks at number one that the £1.99 single is not the answer, but then what is? The fact that a £3.99 single beat a £1.99 single to number one is completely irrelevant, as it implies that people just buy on price – which they don't.

Rob's saying that he could sell a new Madonna CD for £25. At the time he could, but I'm certain he couldn't now. When something is hot n't now. When something is premium people will always pay a premium price during that window of opportunity when demand is high,

but that doesn't mean that there are not underlying basic problems that the £1.99, two-track single can help to solve. So what is Brian Rose's solution to the underlying market decline then?

London

From Lerryn Bry, Music Box
In our experience so far, EMI's two-track CD singles have made little difference to sales until a couple of weeks ago. Customers who usually don't buy singles picked up the Blue new release solely because of the £1.99 price tag.

In general, if the song is weak or artist not familiar, £1.99 makes little difference. Janelia's success, I believe, is solely due to the fact it is a very good pop song and, as you say, radio play helped. From the first week of release, customers would have eagerly paid £3.99, there has never been any questioning about price, just the question: "Who sings that song Superstar?"

I hope record companies realize the increase in singles sales over the past couple of weeks is largely due to the fact they have chosen commercial, well-written songs that the public are happy to part £3.99 with in most cases.

Plymouth
mlwletters@musicweek.com



Hip-hop producing wizards the Neptunes in their live incarnation N.E.R.D. breezed into London's Brixton Academy last week to play the last gig of their short UK tour and pick up an award. BMG presented one half of the production team and N.E.R.D. member Pharrell Williams with more than 100,000 copies of a disc recognising sales of more than 100,000 copies. The Neptunes Presents... Clones album, which was released in August this

year. Justin Timberlake, meanwhile, took time out from polishing the three MTV Europe Music awards trophies he bagged in Edinburgh recently to make a surprise guest appearance, thrilling the crowd with several of his own numbers. Pictured, left to right, at the gig are BMG marketing manager Fiona Walcott, Pharrell Williams, BMG press officer Zoe Stafford and BMG marketing director Matt Ross.

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Week 46

TV & radio airplay p26 > Cued up p30 > New releases p32 > Singles & albums p34

KEY RELEASES

ALBUMS

THIS WEEK
The Beatles Let It Be... Naked (Apple/Parlophone); Busted A Present For Everyone (Universal); Michael Jackson Number Ones (Epic); Roman Kofman I'm In On (Polydor); Kylie Minogue Body Language (Parlophone); Red Hot Chili Peppers Greatest Hits (Warner Bros); Brinley Spears In The Zone (Globe)

NOVEMBER 24
Missy Elliott This Is Not A Test (Elektra/EastWest); Enrique Iglesias 7 (Interscope/Polydor); Nelly Da Derry Versions (The Reimention) (Universal); Alor Parks Introduction To Me (Polydor); Pet Shop Boys PopArt (Parlophone); Westlife Tamarand (S)

DECEMBER 1
Elyptian Man Good To Go (EastWest); Jay-Z The Black Album (Roc-A-Fella/Motown); Alicia Keys The Diary Of Alicia Keys (J); Cyndi Lauper At Last (Globe); Stevie Wonder The Definitive Collection (Universal TV); Will Young Friday's Child (S)

SINGLES

THIS WEEK
Girls Aloud Jump (Polydor); David Gray Lead In The Water (IHT/West); Damar 50/50 (Sony); Mis-Teeq Style (Eldara); Alex Parks Maybe That's What It Takes (Polydor); Westlife Mandy (S)

NOVEMBER 24
Mary J Blige Not Today (Geffen/Island); Dizzee Rascal Just A Rascal (XL); Lisa Miskovsky (Epic); Michael Jackson One More Chance (Epic); Shane Richie I'm Your Man (Artist); Will Young Leave Right Now (S)

DECEMBER 1
Black Eye Peas Shut Up (A&M/Polydor); Blu Cantrell Make Me Want To Scream (Artist); Dixie Life For Rent (Cherry/Artist); Alcazar Griffin Bring It On (Universal TV); Muse Hysteria (Baste Media/EastWest); Nelly 1 U (Island)

NET MUSIC WEEK ONLINE

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

The Market

Dido album storms to 1m sales

Alan Jones
The calm before the storm? With Kylie Minogue, Brinley Spears, Michael Jackson and The Beatles among the artists with new albums out this week, last week saw record companies taking a short breather, with fewer hot new albums being unleashed than is customary at this time of the year.

Only three of the new arrivals managed to make the Top 20, whereas a year ago there were three debuts in the top four. The 2002 intake included Westlife's hits set Unbreakable, which sold nearly 188,000 on its debut. Last week's top seller, by comparison, sold less than 84,000 but the market overall remains very strong, and total album sales (artists and compilations) for last week were 3,379,474, the third highest tally of 2003 and 1.6% up on the same week last year.

Artist album sales were good but compilation sales were terrific, improving 20% week-on-week to 871,893. This is their second-highest tally of the year, but beaten only by the 888,914 tally they posted in the first week of January, when they were artificially boosted by clearance bargains. Compilations accounted for 25.8% of the market last week. They have increased their share six points in a row, starting at just 16.3%.



Dido: fastest million-seller to date by a female artist

The compilation sector's star performer last week was Clubland 4, the latest in the highly successful All Around The World/Universal Music Television series, which debuted at number one. All four albums in the regular Clubland series have topped the chart, while the more radical Clubland X-treme reached number 2. First-week sales of Clubland 4 were nearly 56,000 - an excellent tally, though somewhat down on the 69,000 tally with which Clubland II opened exactly a year ago.

Meanwhile, Dido's Life For Rent album returns to number one on the artist chart after a two-week interruption. The album spent its first four weeks at

number 10ne, before dipping first to number two, then to number three. It sold nearly 84,000 copies last week, and has now sold a total of 1,066,788 copies. It actually achieved its millionth sales last Monday (November 10) on its 50th day in the shops. That makes it the fastest million-seller to date by a female solo artist, though it cannot compare with either the group record (17 days for Oasis' Be Here Now in 1997) or the male solo artist record of 29 days established by Robbie Williams' Swing When You're Winning in 2001. The fastest million-seller so far this century is The Beatles' is album which took 26 days to reach the target in 2000.

MARKET INDICATORS

SINGLES

Sales versus last week: +2.7%
Year to date versus last year: -33.5%

Market shares
East West 14.8%
Universal Island 14.0%
Zomba 11.4%
RCA Arista 8.9%
Polydor 8.8%

ALBUMS

Sales versus last week: +6.3%
Year to date versus last year: +9.7%

Market shares
RCA Arista 14.8%
Universal Classics 10.4%
Virgin 9.9%
Ministry of Sound 8.0%
WEA London 7.3%

COMPILATIONS

Sales versus last week: +19.6%
Year to date versus last year: +2.1%

Market shares
EMI Virgin 26.5%
Universal TV 23.3%
WCM 6.5%
Ministry of Sound 5.9%
UMTV 5.0%

THE BIG NUMBER: 22

The number of artist albums to sell more than 20,000 copies last week

RADIO AIRPLAY

Market shares
EMI Virgin 26.5%
Universal TV 23.3%
WCM 6.5%
Ministry of Sound 5.9%
UMTV 5.0%

MP3-SHARE

Origins of singles sales
(Top 75): UK 57.3%
US: 40.1% Other: 2.7%
Origins of albums sales
(Top 75): UK 57.3%
US: 37.3% Other: 5.3%

FAST CHART

SINGLES

NUMBER ONE
BUSTED CRASHED THE WEDDING
Universal
Julie Rogers reached number three with The Wedding in 1964, but the Busted single is the first Wedding song to reach number one.

TOP FIVE

KEVIN LYTTLE TURN ME ON Atlantic
Lyttle's single has been in the Top Five for five weeks, moving 2-3-2-4-3. It is the only climber in this week's Top 40.

ARTIST ALBUMS

NUMBER ONE
DIDO LIFE FOR RENT Cheeky
Dido's debut album No Angel spent seven weeks at number one. Life For Rent returns to pole position this week to claim its fifth.

HIGHEST NEW ENTRY

PINK TRY THIS ARTIST
Pink clouds at number three, selling 61,532 copies and lifts her total UK album sales over the 2m mark.

HIGHEST RE-ENTRY

ELTON JOHN THE GREATEST HITS 1970-2002 Mercury
Elton explodes back into the Top 10 at eight, thanks to a Pop Idol Elton special a week ago.

COMPILATIONS

NUMBER ONE
CLUBLAND 4 A&M/UMTV
The Clubland II compilation, released a year ago, is the series best-seller with 394,000 sales.

SCOTTISH ARTIST ALBUMS

NUMBER ONE
DIDO LIFE FOR RENT Cheeky
Scottish record-buyers choose same number one as the rest of the UK but prefer Lulu (number 17) over Bryn Terfel (number 26).

RADIO AIRPLAY

NUMBER ONE
SUGABABES HOLE IN THE HEAD
A fourth week at number one for the Sugababes single, which is getting saturation coverage at Core (14 plays last week) but only had one spin at BBC Nottingham.

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TV Airplay Chart

Pos	Weeks on Chart	Artist	Title	Label	Pos
1	1	KYLIE MINOQUE	SLOW	UNIVERSAL	387
2	1	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	374
3	7	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	JIVE	371
4	25	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS	354
5	14	CHRISTINA AGUILERA	THE VOICE WITHIN	BMG	312
6	4	LINKIN PARK	FROM THE INSIDE	WARNER BROS	299
7	7	BUSTED	CRASHED THE WEDDING	UNIVERSAL	275
8	13	WESTLIFE	MANDY	BMG	259
9	25	BLUE/STEVIE WONDER/ANGIE STONE	SIGNED, SEALED...	INNOVATION	256
10	4	FATMAN SCOOP	BE FAITHFUL	DEF JAM/INNOVATION	248
11	9	GIRLS ALoud	JUMP	POLYGRAM	246
12	18	BLACK EYED PEAS	SHUT UP	ADMARCO	245
13	18	WILL YOUNG	LEAVE RIGHT NOW	BMG	243
14	6	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/POLYGRAM	236
15	18	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST	228
16	49	BLINK 182	FEELING THIS	ISLAND	224
17	16	DIDO	LIFE FOR RENT	CHEER/INNOVATION	218
18	64	GARETH GATES	SAY IT ISN'T SO	BMG	206
19	47	BLACK EYED PEAS	WHERE IS THE LOVE?	ADMARCO	204
19	54	KELLY OSBOURNE	CHANGES	SANCTUARY	204
21	5	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL	203
22	19	NO DOUBT	IT'S MY LIFE	POLYGRAM	196
23	47	ALEX PARKS	maybe THAT'S WHAT IT TAKES	INNOVATION	192
24	60	ATOMIC KITTEN FEAT. KOOL & THE GANG	LADIES NIGHT	INNOVATION	188
25	27	50 CENT	PIMP	INTERSCOPE/POLYGRAM	187
26	17	JAMELIA	SUPERSTAR	PROPER/INNOVATION	183
27	10	DIDO	WHITE FLAG	CHEER/INNOVATION	168
28	56	GOD CHARLOTTE	THE YOUNG AND THE HOPELESS	SPV	166
29	16	MIS-TEEQ	STYLE	TELSTAR	164
30	41	LEMAR	50/50	SONY	159
31	1	BASEMENT JAXX FEAT. DIZZEE RASCAL	LUCKY STAR	XL	149
32	13	JAVINE	SURRENDER (YOUR LOVE)	INNOVATION	135
33	20	ATOMIC KITTEN	IF YOU COME TO ME	INNOVATION	134
34	18	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	133
35	45	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT	CONTOURVISION OF SCAND	130
35	14	ENRIQUE IGLESIAS	ADDICTED	INTERSCOPE/POLYGRAM	130
37	11	D-SIDE	REAL WORLD	BLACKHEATH	129
38	71	ROBBIE WILLIAMS	SEXED UP	UNIVERSAL	126
39	26	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	COLUMBIA	124
40	31	THE STROKES	12-51	REPUBLIC	123



1 Kylie Minogue Another lavish and sexy video this time a striking, sultry production by director Billie Walsh set next to a Barcelona swimming pool - lyrics from the babes again for Kylie Minogue, with the clip overseeing being the Sugababes' Hole In The Head to top of the most-played list with 387 airings. It was played by nine of five stations on the Music Control panel, its top supporters being Smash Hits (3), Q TV (80), The Box (40) and MTV Dance (53).



4 Red Hot Chili Peppers Taken from their upcoming Greatest Hits album, the Red Hot Chili Peppers' latest single Fortune Faded narrowly missed giving the group its fourth Top 10 single on the sales chart. It is doing even better on the TV chart, where it has spent 379-23-1 in its first fortnight. Its biggest benefactor is Karmine, where it has the most-played list with 104 plays.

Kylie comes out on top, while Red Chili Peppers, Christina Aguilera and Blue all make strong gains

MTV MOST PLAYED

Pos	Artist	Title	Label
1	2	LINKIN PARK FROM THE INSIDE	WARNER BROS
2	37	SUGABABES HOLE IN THE HEAD	BMG
2	1	CHRISTINA AGUILERA THE VOICE WITHIN	BMG
4	8	THE DARKNESS I BELIEVE IN A THING...	JUST DESTROY/ATLANTIC
5	6	KYLIE MINOQUE SLOW	PROPER/INNOVATION
5	3	BRITNEY SPEARS/MADONNA ME AGAINST THE MUSIC	JIVE
7	21	BLACK EYED PEAS WHERE IS THE LOVE?	ADMARCO
7	37	FATMAN SCOOP BE FAITHFUL	DEF JAM/INNOVATION
9	27	DIDO WHITE FLAG	CHEER/INNOVATION
10	17	THE WHITE STRIPES THE HARDEST BUTTON TO BUTTON	XL

THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	2	BRITNEY SPEARS/MADONNA ME AGAINST THE MUSIC	JIVE
2	3	KYLIE MINOQUE SLOW	PROPER/INNOVATION
3	4	FATMAN SCOOP BE FAITHFUL	DEF JAM/INNOVATION
3	1	SUGABABES HOLE IN THE HEAD	UNIVERSAL
5	5	WILL YOUNG LEAVE RIGHT NOW	BMG
6	6	ALEX PARKS MAYBE THAT'S WHAT IT TAKES	INNOVATION
7	14	GIRLS ALoud JUMP	POLYGRAM
7	12	NO DOUBT IT'S MY LIFE	POLYGRAM
9	11	BUSTED CRASHED THE WEDDING	UNIVERSAL
10	34	GARETH GATES SAY IT ISN'T SO	BMG

SMASH HITS MOST PLAYED

Pos	Artist	Title	Label
1	2	WESTLIFE MANDY	BMG
2	20	GARETH GATES SAY IT ISN'T SO	BMG
3	12	BUSTED CRASHED THE WEDDING	UNIVERSAL
4	8	BLUE/STEVIE WONDER/ANGIE STONE SIGNED...	INNOVATION
5	1	GIRLS ALoud JUMP	POLYGRAM
6	18	KYLIE MINOQUE SLOW	PROPER/INNOVATION
6	4	ATOMIC KITTEN/KOOL & THE GANG LADIES NIGHT	INNOVATION
8	4	WILL YOUNG LEAVE RIGHT NOW	BMG
9	3	SUGABABES HOLE IN THE HEAD	UNIVERSAL
10	10	FATMAN SCOOP BE FAITHFUL	DEF JAM/INNOVATION

MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	9	RED HOT CHILI PEPPERS FORTUNE FADED	WARNER BROS
2	1	THE WHITE STRIPES THE HARDEST BUTTON TO BUTTON	XL
3	6	BLINK 182 FEELING THIS	ISLAND
4	2	THE STROKES 12-51	REPUBLIC
4	2	NO HOT MEAT TALK TO ME, DANCE WITH ME	SUBPOP
6	4	THE MARS VOLTA INERTIA/TIC ESP	ISLAND
6	5	YEAR YEAH YEARS MARS	INNOVATION
8	14	LOST PROPHETS BURN BURN	WORLD MUSIC
9	17	JET HOLLOWER D.J.	CENTRAL
10	7	MUSE TIME IS RUNNING OUT	MATE/INNOVATION

MTV BASE MOST PLAYED

Pos	Artist	Title	Label
1	1	LODOLACUS STAND UP	DEF JAM/INNOVATION
2	4	LEMAR 50/50	SONY
3	3	KEVIN LYTTLE THEN WE ON	ATLANTIC
4	10	50 CENT PIMP	INTERSCOPE/POLYGRAM
5	6	MARSH MONSIEUR/NATE DOGG/HOSTAGE ON ICE	BMG
5	7	FABOLOUS FEAT. TAMIA INTO YOU	REPUBLIC
7	5	WAYNE WONDER BOUNCE ALONG	ATLANTIC/ATLANTIC WEST
8	1	BLACK EYED PEAS SHUT UP	ADMARCO
9	13	ASHANTI RAIN ON ME	INNOVATION
10	12	BUSTA RHYMES LIGHT YOUR ASS ON FIRE	BMG

THE BOX NUMBER ONE Britney Spears' *Me Against The Music*

HIGHEST CLIMBER Kelly & Ozzy Osbourne's *Changes*

HIGHEST NEW ENTRY Kelly Clarkson's *The Trouble With Love Is*

MTV NUMBER ONE Linkin Park from *The Inside*

HIGHEST CLIMBER Sugababes' *Hole In The Head*

HIGHEST NEW ENTRY Blink 182's *Feeling This*

KERRANG! NUMBER ONE Red Hot Chili Peppers' *Fortune Faded*

HIGHEST CLIMBER Puddle Of Nothing's *Away From Me*

HIGHEST NEW ENTRY Hundred Reasons' *The Great Test*

MTV2 NUMBER ONE Red Hot Chili Peppers' *Fortune Faded*

HIGHEST CLIMBER Jet's *Ballzer DJ*

HIGHEST NEW ENTRY The Pasture's *Sister Souljah*

MTV BASE NUMBER ONE Lemar's *Stand Up*

HIGHEST CLIMBER F.Y.A.'s *Boops 03*

HIGHEST NEW ENTRY Alicia Keys' *You Don't Know My Name*

SMASH HITS NUMBER ONE Westlife's *Mandy*

HIGHEST CLIMBER Gareth Gates' *Say It Isn't So*

HIGHEST NEW ENTRY Rachel Stevens' *Fury Drive*

VH1 NUMBER ONE Black Eyed Peas' *Where Is The Love?*

HIGHEST CLIMBER S Club 7's *Don't Stop Movin'*

HIGHEST NEW ENTRY Robbie Williams' *She's The One*

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Music Control UK Chart from 6.45pm from 0000 on Sun Nov 30 to 2400 on Sat Dec 6. All times are GMT. For TV airplay chart is compiled based on the following stations: MTV, MTV2, MTV Base, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

CLOSER TO THE STARS

Name: **ATOMIC KITTEN** First Appearance: **RICHARD & JUDY**

Date Formed: **JUNE '99** Favourite Band: **BOYZ II MEN**

Message to TRF:
**WE HAD A WICKED TIME + DAVE,
 LIZ SAID "WILL YOU MARRY HER?!"**

TOTAL REQUEST LINE
 URBAN'S #1
 4-300-0000

No change at the top, with Sugababes' Hole In The Head holding the most-played title for another week. Jamelia's Superstar holds at two after 12 weeks

The UK Radio A

RADIO ONE

The List	ARTIST	TITLE	Label	Wk	LAST WK	WEEKS ON CHART
1	2	FATMAN SCOOP BE FAITHFUL	DEF JAM/INTEGRITY	33	33	2678
2	30	OUTKAST HEY YA	ARISTA	23	32	2308
3	1	MISSY ELLIOTT PASS THAT DUTCH	EMPIRE	33	30	2343
4	5	RED HOT CHILLI PEPPERS FORTUNE FADED	WARNER BROS	28	30	2188
5	14	PINK TROUBLE	ARISTA	18	27	2380
6	9	LINUS LOVES FEAT SAM OBERNIK STAND BACK	DEKAY	24	25	1800
7	4	ANGEL CITY FEAT LARA MCALLEN LOVE ME RIGHT	IMPULSE	30	24	2089
8	7	MARK RONSON/NATE DOGG/CHASTACE UOH WEE	EAST WEST	23	23	2479
9	6	SUGABABES HOLE IN THE HEAD	UNIVERSAL	27	22	2024
10	7	THE DARKNESS 1251	RESONANCE	25	22	1724
11	9	JAMIELA SUPERSTAR	IMPULSE	22	22	2180
12	9	BASEMENT JAXX FEAT DIZZEE RASQUAL LASCY STAR	XL	21	22	1560
13	25	50 CENT P.I.M.P.	INTERSCOPE	17	21	1987
14	18	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPULSE	20	20	1883
15	3	KYLIE MINOQUE SLOW	EMPIRE	18	19	1243
16	14	STARSAILOR BORN AGAIN	EMI	19	18	1372
17	24	BEYONCÉ FEAT SEAN PAUL BABY BOY	COLUMBIA	15	18	1842
18	29	SOLEX FEAT THE EDGE FREEMAN	10	18	1054	
19	4	KEVIN LYTTLE TURN ME ON	ATLANTIC	17	17	1674
20	1	THE WHITE STRIPES THE HARDEST BUTTON TO BUTTON	XL	17	17	1262
21	10	LUDAKIS STAND UP	DEF JAM/INTEGRITY	8	17	1199
22	13	LIBERTY X JUMPIN'	VO	20	16	1847
23	10	JAMIELA SUPERSTAR	IMPULSE	23	16	1787
24	18	STEREOPHONICS SINCE I TOLD YOU IT'S OVER	XL	18	16	1051
25	18	BLACK EYED PEAS WHERE IS THE LOVE?	AMPLIFY	15	16	1038
26	26	NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	REPUBLIC	12	15	1171
27	11	THE CORAL KILL MICKA	RESONANCE	7	14	629
28	10	THE THRILLS DON'T STEAL OUR SUN	WYBEN	9	13	1843
29	18	MIS-TEQ STYLE TELLER	BMG	6	13	1004
30	25	BUSTED CRASHED THE WEDDING	UNIVERSAL	14	13	493

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SNAP SHOT

WILL YOUNG

After a slow start, the promotional campaign for Will Young is building pace. A performance on Parkinson was upgraded to also include an interview last

Saturday after the TV chat host spotted Neil McCormack's glowing profile of the singer in The Daily Telegraph last Thursday. Leave Right Now is out next

Monday, with Friday's Child following on December 1. BMG VP promotions Alex Cross says, "positive word of mouth is spreading, with

Radio One adding first single Leave Right Now to its C-list last week and indications suggesting a growth of support from regional radio in the north last week.

RADIO TWO

The List	ARTIST	TITLE	Label
1	7	WESTLIFE MANDY	5
2	1	MATT GOSSEL I'M COMING WITH YA	CONCEPT
3	4	WILL YOUNG LEAVE RIGHT NOW	5
4	4	MELANIE C MELT	VERVO
5	1	MICHAEL JACKSON ONE MORE CHANCE	IMPULSE
6	1	PET SHOP BOYS MIRACLES	PHILIPINE/WARNER BROS
7	6	SEAL LOVE'S DIVINE	5
8	6	FLEETWOOD MAC PEACEKEEPER	REPRISE
9	1	ROBBIE WILLIAMS SEXED UP	EMPIRE
10	1	ROMAN REATING LOSER FOR HOURS	REPRISE
11	30	MARRET PELLOW A LOVE OF LOVE	WYBY

VIBE 101

The List	ARTIST	TITLE	Label
1	2	ANGEL CITY/LARA MCALLEN LOVE ME RIGHT	DATAPUNKS
2	21	BLAZIN' SQUAD FLIP REVERSE	EAST WEST
3	2	JAY RULE REGIONS	DEF JAM/INTEGRITY
4	4	KEVIN LYTTLE TURN ME ON	ATLANTIC
5	3	ASHANTI RAIN ON ME	MURDER INC/REPUBLIC
6	7	KYLIE MINOQUE SLOW	EMPIRE
7	11	BRITNEY SPEARS/MADONNA ME AGAINST THE MUSIC	JIVE
8	4	FATMAN SCOOP BE FAITHFUL	DEF JAM/INTEGRITY
9	4	RADICAL NOIZ FEAT ADELE IN AND OUT	REKALLA
10	15	ROOM 5 FEAT OLIVER CHEATHAM MUSIC & U	EMI

NUMBER ONES

CLYDE I FM	Sowed Up	100	100	100
Angol City Love Me Right	100	100	100	100
100.5 CENTURY FM	100	100	100	100
Radio White Flag	100	100	100	100
METRO FM	100	100	100	100
Robbie Williams	100	100	100	100

Black City Beat	100	100	100	100
100.5 CENTURY FM	100	100	100	100
Angol City Love Me Right	100	100	100	100
MANX	100	100	100	100
The Beatles Get	100	100	100	100

CAPITAL

The List	ARTIST	TITLE	Label
1	1	SUGABABES HOLE IN THE HEAD	UNIVERSAL
2	3	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPULSE
3	2	DIDO WHITE FLAG	DEF JAM/INTEGRITY
4	4	JAMIELA SUPERSTAR	IMPULSE
5	6	LIBERTY X JUMPIN'	VO
6	3	BLACK EYED PEAS WHERE IS THE LOVE?	AMPLIFY
7	5	ROBBIE WILLIAMS SEXED UP	EMPIRE
8	12	KYLIE MINOQUE SLOW	EMPIRE
9	9	BEYONCÉ FEAT SEAN PAUL BABY BOY	COLUMBIA
10	8	BLU CANTRELL FEAT SEAN PAUL BREATHE	REKALLA

GWR GROUP

The List	ARTIST	TITLE	Label
1	3	SUGABABES HOLE IN THE HEAD	UNIVERSAL
2	6	WESTLIFE MANDY	5
3	4	ROBBIE WILLIAMS SEXED UP	EMPIRE
4	7	KYLIE MINOQUE SLOW	EMPIRE
5	2	LIBERTY X JUMPIN'	VO
6	9	PINK TROUBLE	ARISTA
7	1	ATOMIC KITTEN IF YOU COME TO ME	IMPULSE
8	1	RACHEL STEVENS SWEET DREAMS MY LA EX	IMPULSE
9	10	WILL YOUNG LEAVE RIGHT NOW	5
10	12	BLUE GUILTY	IMPULSE

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HIGHEST NEW ENTRIES

Clyde I FM	100	100	100	100
Robbie Williams	100	100	100	100
Sowed Up	100	100	100	100
100.5 CENTURY FM	100	100	100	100
Kylie Minogue Slow	100	100	100	100
METRO FM	100	100	100	100

City Beat	100	100	100	100
100.5 CENTURY FM	100	100	100	100
100.5 CENTURY FM	100	100	100	100
MANX	100	100	100	100
The Beatles Get	100	100	100	100

City Beat	100	100	100	100
100.5 CENTURY FM	100	100	100	100
100.5 CENTURY FM	100	100	100	100
MANX	100	100	100	100
The Beatles Get	100	100	100	100

City Beat	100	100	100	100
100.5 CENTURY FM	100	100	100	100
100.5 CENTURY FM	100	100	100	100
MANX	100	100	100	100
The Beatles Get	100	100	100	100

airplay Chart

music control

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Points	Peak
26	4	BRITNEY SPEARS/MADONNA	WE AGAINST THE MUSIC	JIVE	884	12	28.19
27	2	LINUS LOVES FEAT. SAM OBERNIK	STAND BACK	COMMUNIST UNIVERSITY OF SOUNDS	402	-3	25.69
28	7	JUSTIN TIMBERLAKE	SEÑORITA	JIVE	830	0	25.64
29	1	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	REPUBLIC	910	34	24.82
30	2	BLU CANTRELL FEAT. SEAN PAUL	BREATHE	ARISTA	827	-5	24.82
31	7	MARK RONSON/NATE DOGG/GHOSTFACE	OOH WEEE	LAST FETTER	462	-35	24.30
32	3	EMMA MAYBE		UNIVERSAL	801	-6	23.60
33	2	MIS-TEEQ	STYLE	TELSTAR	882	16	23.46
34	1	MATT GOSS	MI COMING WITH YA	CHERRY	140	-28	23.35
35	1	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	841	-3	22.39
36	2	STEREOPHONICS	SINCE I TOLD YOU IT'S OVER	YIP	712	-5	22.07
37	2	RONAN KEATING	LOST FOR WORDS	POLYGRAM	786	5	22.07
38	2	MELANIE C	MELT	VEVO	279	4	21.85
39	2	THE STROKES	12:51	RED BULL	155	-8	20.98
40	2	LEMAR	50/50	SONY	937	45	20.75
41	2	BUSTED	CRASHED THE WEDDING	UNIVERSAL	827	62	20.41
42	2	BLAZIN'	SQUAD FLIP REVERSE	EAST WEST	683	22	20.21
43	1	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	POLYGRAM	858	-28	19.85
44	2	ULTRABEST	PRETTY GREEN EYES	ALL ABOUT THE WORLD	644	-2	19.85
45	2	THE CORAL	BILL MCCAI	DEFAJONG	159	31	18.57
46	2	JUSTIN TIMBERLAKE	ROCK YOUR BODY	JIVE	422	-36	18.53
47	2	SHANIA TWAIN	UP!	MERCURY	185	20	18.28
48	1	THE THRILLS	DON'T STEAL OUR SUN	VEVO	163	7	17.10
49	2	ROOM 5 FEAT. OLIVER CHEATHAM	MAKE LUV	POSTUM	399	-8	17.07
50	2	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	AL	300	22	17.05

INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Points
1	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	1925
2	JAMIELLA	SUPERSTAR	INDIGNANT	1763
3	LIBERTY X	JUMPIN' UP	4295	
4	ROBBIE WILLIAMS	SEXED UP	CHERRY	1494
5	DIDO	WHITE FLAG	CHERRY	1378
6	KYLIE MINOGUE	SWEET DEAMON	2007	
7	RACHEL STEVENS	SWEET DREAMS	MYLA EX REPUBLIC	2258
8	BLACK EYED PEAS	WHERE IS THE LOVER?	ARISTA	1574
9	BLU CANTRELL	FEAT. SEAN PAUL	BREATHE	1629
10	JAYNE	SURRENDER (YOUR LOVE)	INDIGNANT	1320
11	ATOMIC KITTEN	IF YOU COME TO ME	INDIGNANT	1391
12	PINK	TRUBLE	ARISTA	1383
13	BEYONCÉ	FEAT. SEAN PAUL	BASY BOY	1354
14	KEVIN LYTTLE	TURN ME ON	ARCADE	1134
15	WILL YOUNG	LEAVE RIGHT NOW	S	1173
16	WESTLIFE	MANDY'S	S	911
17	FATMAN SCOP	BE FAITHFUL	TEF JAM UNIVERSITY	1134
18	ANGEL CITY/LARA MACLEAN	LOVE ME RIGHT	COMMUNIST UNIVERSITY OF SOUNDS	1251
19	LEMAR	50/50	SONY	607
20	MICHAEL JACKSON	ONE MORE CHANCE	EPIC	737
21	DIDO	LIFE FOR RENT	CHERRY	476
22	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	POLYGRAM	673
23	GIRLS ALoud	JUMP	POLYGRAM	487
24	BRITNEY SPEARS	FEAT. MADONNA	WE AGAINST THE MUSIC	783
25	MIS-TEEQ	STYLE	TELSTAR	175
26	THE DARKNESS	I BELIEVE IN A THING... MUST BE SUPERSTYLISTIC	S	776
27	SOPHIE ELLIS-BEXTOR	MIXED UP WORLD	ARISTA	1463
28	BEYONCÉ	CRAZY IN LOVE	COLUMBIA	883
29	JUSTIN TIMBERLAKE	SEÑORITA	JIVE	823
30	BLU CANTRELL	FEAT. SEAN PAUL	BREATHE	944

TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Points
1	DIDO	LIFE FOR RENT	CHERRY	40.49
2	WILL YOUNG	LEAVE RIGHT NOW	S	36.51
3	WESTLIFE	MANDY'S	S	31.61
4	MICHAEL JACKSON	ONE MORE CHANCE	EPIC	29.05
5	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	POLYGRAM	24.83
6	MIS-TEEQ	STYLE	TELSTAR	23.46
7	LEMAR	50/50	SONY	18.50
8	THE CORAL	BILL MCCAI	DEFAJONG	18.50
9	SHANIA TWAIN	UP!	MERCURY	18.28
10	THE THRILLS	DON'T STEAL OUR SUN	VEVO	17.10
11	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	AL	16.02
12	PET SHOP BOYS	MIRAGE'S PARADISE	INDIGNANT	15.41
13	BLACK EYED PEAS	SHUT UP	ARISTA	15.27
14	STARSAILOR	BORN AGAIN	OMI	15.10
15	SOX	CLIQUE TO THE EDGE	INDIGNANT	14.04
16	CHRISTINA AGUILERA	THE VOICE WITHIN	INDIGNANT	13.98
17	GIRLS ALoud	JUMP	POLYGRAM	13.95
18	NELLY FURTADO	POWERLESS (SAY WHAT YOU WANT)	POLYGRAM	13.72
19	TEXAS	I'LL SEE IT THROUGH	INDIGNANT	12.72
20	DIDO	WHITE FLAG	CHERRY	12.70

SUGABABES
Although losing 30 plays and more than half a million audience impressions since last week, Sugababes' 'Hole In The Head' is far ahead of their other releases. It's still in the Top 10, and has a number one for a fourth week. That is because it's still in the Top 10, and has a number one for a fourth week. That is because it's still in the Top 10, and has a number one for a fourth week.

gap between the two records' audiences has swelled to more than 20m. Sugababes' advantage now being 31.7%.



14. Dido
White Flag spent four weeks at number one for Dido, and registers its 14th week in the Top 10. Meanwhile, her new single

Life For Rent is making fast progress. It has the biggest increase in audience and the biggest increase in plays this week, and has exploded 89-33-14 since reaching radio. 0-19 on Visting FM and Key 103 lead the charge to Life For Rent, each gaining it 44 times last week. Although 41 records were aired 10 times or more at Radio One, and 15



One, and 15 records hit the same target at Radio One, and 15 records hit the same target at Radio One, and 15 records hit the same target at Radio One.

Two, Life For Rent was the only one to do it on both stations.



29. Alex Parks
Reality TV discoveries have always had a tough time getting radio exposure but it doesn't seem to be getting any tougher, as this week's Top 50 airplay chart shows plays lost to

fast-rising hits by Will Young, Lemar and Alex Parks, who won Fame Academy a few weeks ago, is getting excellent reaction to her debut single, which duly explodes 51-29 on the airplay chart this week.



The Beatles' 'Let It Be' has led the airplay chart.

received a fair amount of exposure on radio last week. BBC London, for instance, banned over an hour of Gary Crowley's Saturday show to playing tracks and an interview with Kevin Howlett, who wrote the sleeve notes. Let It Be itself was the most-air track from the album, with 3.8 spins earning it enough of an audience for it to debut at number 11 on the airplay chart.

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Singles

Black Eyed Peas
 Shut Up (A&M/Polydor 9814501)
 The West Coast rappers continue their journey into the mainstream with this smoothly produced follow-up to their Timberlake co-penned smash Where Is The Love. Though the hook is not as strong, this is still a pick up follow-up which is starting to decent up on airplay on Radio One and LLR.

Big Catrell
 Make Me Wanna Scream (Arista 8287657102-2)
 Reggae veteran Ian Lewis is far less in evidence than Sean Paul was on Catrell's previous chart-topping single, but this doesn't hold her back on this stripped-down club banger. Though it lacks the strong hook of Breathe, the video is receiving good plays on the likes of MTV Base and The Box, which should ensure it makes a decent Top 20 entry.

Buzzcocks
 Sick City Sometimes (Damaged Goods 219CD)
 This single is the first from the punk veterans since the mid-Nineties and is also the first to be lifted from the band's current self-titled album. Sick City Sometimes is a gritty nugget of accomplished punk punk which will go down well during their 12-date UK tour.

Gareth Gates
 Say It Isn't So (S/BMG 8287658342)
 Anthemic production by Per Magnusson and David Krueger (A Side) dusts this emotional ballad with the sparkle necessary for the Christmas market. Backed by strong support from MTV Hits and The Box, it looks like a strong contender for the festive top spot.

Alistair Griffin
 Bang It On (UMTV95814926)
 The Fame Academy series two runner-up offers the first of two back-to-back singles in December with his self-penned version on the TV show, Bang It On. The harmless pure pop ditty is followed two weeks later

SINGLE OF THE WEEK

Dido
 Life For Rent

Arista/Cheeky 82876 576 622
 The title track from an album which passed 1m UK sales last week and is destined to become the biggest seller of 2003 gets to the nub of the Dido phenomenon: the singer's thoughtful, rather melancholic reflections are wrapped up in a characteristically memorable pop tune. A-listed at Radio One, B-listed at Radio Two, C-listed at Capital, and with support from LLR stations, MTV Hits and The Box, this will increase her huge fanbase still further.



with a duet with Bee Gees Robin Gibb titled Lover's Prayer.

Jay-Z
 Change Clothes (Roc-A-Fella LC08427)
 Having guested on Pharrell's recent Frontin', Jay-Z recruits the Neptunes for production on the first single off his farewell Black album. With its sung chorus, uptempo tempo and offbeat chords, this is lighter than some of the king of New York's previous material but it is a decent introduction to the excellent album, and is getting strong radio support from the likes of Tim Westwood and Trevor Nelson.

JTW
 Put Your Hands Up (Sony 674472)
 Collaborations with the likes of cult Brit rap name MCD means that this newcomer has some links to the rap underground, although its debut single is aimed far more squarely at the mainstream. The lead track finds him stranded between underground and pop crossover, although Flipside Pop like shows a sense of humour that marks him out from some of his peers.

M83
 0078H (Goomb Discs/Labels 5476922)
 This French duo use antiquated keyboards, drum machines and vocal loops to create surging, throbbing layers of sound, which is similar in effect to guitar-based shoegazing from the early Nineties. This intense track bends post-rock for the laptop into strange new shapes.

Muse
 Hysteria (Taste Media/EastWest EW278CD)
 A-listed at Radio One, this second physical single from Absolution is (the first being downloaded only) is an exhilarating rush of huge prog rock, underpinned by a heavy electronic bass sound, this is begging for some potentially spectacular remixes.

Nelly
 Iz U (Universal MCST040346)
 Coming from Nelly's remix album Da Derry Versions, this cut appears, if slightly altered form, on the soundtrack of Disney

film Haunted Mansion. Unlike most of the other tracks, this bouncy cut - which harnesses the People's Court theme tune - has never been released before and sticks to the St. Louis rapper's usual formula.

Pump DJs feat. Gary Numan
 Pray For You (Finger Lickin' FLR045P1/2)
 The breakbeat duo succumb to the trend for all things Eighties by recruiting Gary Numan for this Eighties-tinged track. Replete with classic synths, its rumbling electro feel should conquer the clubs this Christmas.

Puddle of Mudd
 Awake From Me (Flawless/Geffen 9814810)
 The first single since their platinum album Come Clean, Awake From Me is a melodic, grungy affair with more than a passing resemblance to Nirvana. B-listed at Radio One, Awake From Me is a tester for their November 24-released Live On Display.

The Raveonettes
 Heartbreak Stroll (Columbia RAVED09)
 The second single to be lifted from The Raveonettes' Chain Gang Of Love album combines Jesus & Mary Chain-inspired fuzzy guitars with Sixties girl group harmonies to great effect.

Syntax
 Meccano Mind EP (Illustrious GUSM0001)
 This gothic electro track with deep-voiced vocals somehow manages to do Depeche Mode crossed with Robert Miles really badly. It is possible that this will attract the youngsters who would have loved Gary Numan, if they would have alive then.

Albums

Blind Boys Of Alabama
 Go Tell It On The Mountain (Real World/Virgin CDRW115)
 The legendary Blind Boys intrepid some well-known Xmas songs in a way that only they can, but it is their choice of



guests which add the icing to this rich cake. Tom Waits joins them for Go Tell It On The Mountain, and other tracks feature Chrissie Hynde, Aaron Neville and George Clinton to name but a few. This makes for a welcome relief from the usual MOR Christmas fodder.

Daft Punk
 Daft Club (Virgin CDV2982)
 Previously only available as part of their membership-only Daft Club, this collection of remixes from the dance duo's Discovery album is a strong package, with reworkings from Basement Jaxx, The Neptunes, Slum Village and Gonzales. It is an intriguing companion piece to their new DVD Interstellar 5555.

Cyndi Lauper
 At Last (Sony S134762)
 Lauper lends her distinctive voice to a variety of cover versions including Unchained Melody, Walk On By and Makin' Whoopee. Featuring a duet with Tony Bennett, this album is pleasant enough, and probably the natural progression for a fading female icon.

Biz Markie
 Weekend Warrior (Grove Attack GAGP08CD)
 Clown prince of hip hop Biz Markie is back with his first album in 12 years, licensed by Germany's Grove Attack from Tommy Boy. Boasting link-ups with P Diddy and Elephant Man, it shows he has lost none of his humorous storytelling skills.

Arthur Russell
 The World Of Arthur Russell (Soul Jazz SJRCD83)
 Producer and Sleeping Bag co-founder Russell made his mark in early Eighties New York with an innovative blend of disco, funk and punk. Featuring his work as well as under his own name, this 11-track set reveals a surprising folkly side to the dance pioneer.

Spy 51
 We Jet Hem (Double R/Shelshock RRCD02)
 North London three-piece Spy 51 unleash this six-track mini-album both in the tracks of support acts with The Wannadies and plays on

ALBUM OF THE WEEK

Will Young
 Friday's Child

S/BMG 82876557462
 This second album from Young is a massive leap forward. Helping out with the writing (Young co-wrote more than half of the 11 tracks) are Eg White, Karen Poole and Steve Lipson. An inspired cover of Stephen Stills' Love, The One You're With gets things off to a rousing start and choice cuts are the ballad Stronger, the single Leave Right Now and the stirring You're Game. But the real eye-opener is the title track - a nine-minute, fully orchestrated tour de force.

Radio One, Xfm and Capital, plus critical acclaim from Kerrang'. Their strong songwriting and passionate delivery look set to get them noticed.

Trespassers William
 Different Stars (Bella Union BelloCD56)
 Bringing to mind to mind Mazzy Star's Hope Sandoval, and Sarah McLachlan, Trespassers Williams' vocalist Anna Lynne Williams provides the framework to this 10-track album of melancholia, which includes a piano-led cover of Ride's Vapour Trail.

Various
 Some Recordings 2003 (Soma CD34)
 This is exactly the sort of top-quality house, tech-house, techno and related music that we have come to expect from the long-established Chicago indie. With various tracks from label mainstays such as h-Foundation, Funk D'Void and Master H, this will please the label's many fans.

Various
 A Secret History (New Religion REGESCD)
 One has to applaud any compilation that offers Throbbing Gristle alongside Paul McCartney while keeping a straight face, which is what this reappraisal of Eighties electronic dance music manages to do. A worthy lesson in post-punk, pre-techno experimental music, A Secret History also features Visage, Liaison Dangersous and Riichi Sakamoto alongside the ex-Fab's Temporary Secretary.

Stevie Wonder
 The Definitive Collection (UMTV 9614464)
 Wonder is one of the few artists who can genuinely pack a 39-track greatest hits set with legendary moments. The inclusion of his forgettable duet with Blue and Angie Stone and a sequencing which skips around the eras - rather than going for a sensible chronological listing - cannot take away from the quality encompassed by this set.

The week's reviewers: David Beard, Phil Bevis, David Keight, James Roberts, Alex Scott, Nicola Shute, Marisa Talbot, Simon Ward and Alan Woods.

Albums listed this week: 219
 Year to date: 10,892
 Singles listed this week: 124
 Year to date: 6,213

More information can be faxed to Owen Lawrence
 at (972) 792-8337 or e-mailed to owen@musicweek.com

Records released 24.11.03

Profile

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RETAIL INSIDER

Twister stirs up a storm

Lee Skelking
 cover Twister Records
 While drum & bass and garage records rarely make the Top 40 these days, there is increasing evidence, both actual and anecdotal, that the market for this is growing, with specialist shops springing up to cater for demand. One of the latest to arrive on the scene is Twister Records, which took over from Deology - a drum & bass-only outlet owned by DJ Karen G - in the centre of Brierley Hill, next to the popular Merry Hill shopping complex, a couple of months ago. Owned by drum & bass DJs Lee Skelking and John Roberts, Twister has made a solid start and is looking to expand its business through mail order by the addition of a website, which went live a couple of weeks ago.

The website is already making a difference with orders beginning to filter through

"It's going pretty well so far - we're covering costs," says Skelking. "The website is already making a difference with orders beginning to filter through. "Because Deology - which was owned by someone else - was drum & bass-only, people are still discovering that we stock garage records. We are going to increase awareness by advertising in some of the DJ magazines and will also be distributing flyers."

Twister occupies about 60 sq m of trading space and the shop was refurbished prior to opening. It currently stocks around 3,000 12-inch singles plus cassettes, CDs, slipmats, T-shirts and related merchandising.

"We also sell tickets for all the major drum & bass gigs, including our own Twister club nights," says Skelking. "But the main thing is the shop, and we are buying old collections so that we can supply rare tunes. In addition, we may also expand into other areas of dance music, and early next year we will be launching our own Twister label."
 Address: Twister Records, 4 Mill Street, Brierley Hill, West Midlands, B95 2RH. Telephone: 01824 485459. Web: www.twister-records.com. E-mail: info@twister-records.com

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Singles

22.11.03
Top 75

The Official UK

Busted's best-yet first-week sales land them their second number one single on the eve of the release of their second album, holding off Britney's collaboration with Madonna

HIT 40 UK

Wk	Artist	Title	Label
1	Busted	Crashed The Wedding	Universal
2	Britney Spears Feat. Madonna	Me Against The Music	Jive
3	Kevin Lyttle	Turn Me On	Arista
4	Kylie Minogue	Slow	Parlophone
5	Sugababes	Hole In The Head	Universal
6	Fatman Scoop	Be Faithful	Def Jam/Warner
7	Jamelia Superstar	—	Parlophone
8	Black Eyed Peas	Where Is The Love?	A&M/Polystar
9	OutKast	Hey Ya!	Arista
10	Dido	White Flag	Columbia
11	Robbie Williams	Sexed Up	Columbia
12	Liberty X	Jumpin'	V2
13	Blazin' Squad	Flip Reverse	East West
14	Pink	Trouble	Arista
15	Javine Szabren	Your Love	Imprint
16	Blue	Gully	Imprint
17	Ronan Keating	Lost For Words	Nellyville
18	Atomic Kitten	If You Come To Me	Imprint
19	Rachel Stevens	Sweet Dreams My La Ex	Ripley
20	Missy Elliott	Pass That Dutchie	Def Jam
21	Red Hot Chili Peppers	Fortune Faded	Warner Bros
22	Angel City Feat. Lara McAllen	Love Me Right (Oh Sheila)	Dial/Warby & Sons
23	Benicey Feat. Sean Paul	Baby Boy	Columbia
24	Stereophonics	Since I Told You It's Over	V2
25	Emma Maybe	—	21st Century
26	The Darkness	I Believe In A Thing Called Love	Mercury/Nonesuch
27	Justin Timberlake	SexyBack	Jive
28	Blu Cantrell Feat. Sean Paul	Breathe	Arista
29	Ludacris	Stand Up	Def Jam/Warner
30	Holly Valance	State Of Mind	London
31	50 Cent	—	Priority/Polystar
32	Linus Lupeo Feat. Sam Obernik	Stand Back	Dial/Warby & Sons
33	Obie Trice	Got Some Teeth	Mercury/Nonesuch
34	Dido	Life For Rent	Columbia
35	Beyoncé	Knowles Crazy In Love	Columbia
36	R Kelly	Step In The Name Of Love/Tha Thing	Columbia
37	Melanie C	Me Vuh Yeh Yeh	Jive
38	Stacie Orrico	Theres Gotta Be More To Life	Wepa
39	Sophie Ellis-Bextor	Mixed Up World	Bertelsmann
40	Will Young	Leave Right Now	Jive



1. Busted
Crashed The Wedding is the first single from Busted's new album A Present For Excessives, and debuts at the top of the chart with first-week sales in excess of 55,000. It is the 22nd Top Three single and B's second number one. Its first-week sales were the best yet for the group, checking in 35% higher than their previous best with Sold No Wimp in May. The album is topped the chart in May.



2. Britney & Madonna
Britney Spears has three number one singles to her credit, Madonna has 10 - but the combination of the two falls to produce another, Their My Against The Music, collaboration, which is the first single from Spears' new album In The Zone. Ends up 13% adrift of Busted.



6. OutKast
Increasing its sales more than 20% a week, OutKast's latest album Speakerboxxx/The Love Below has climbed 72-68-62-57-52, primarily because of the buzz surrounding the single Hey Ya!, which provides the duo with its second Top 10 hit in their six-year career.

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3	Kevin Lyttle	Turn Me On	Arista
4	Kylie Minogue	Slow	Parlophone
5	Fatman Scoop	Be Faithful	Def Jam/Warner
6	OutKast	Hey Ya!	Arista
7	Blazin' Squad	Flip Reverse	East West
8	Black Eyed Peas	Where Is The Love?	A&M/Polystar
9	Ronan Keating	Lost For Words	Nellyville
10	Missy Elliott	Pass That Dutchie	Def Jam
11	Red Hot Chili Peppers	Fortune Faded	Warner Bros
12	Pink	Trouble	Arista
13	Atomic Kitten	If You Come To Me	Imprint
14	Ludacris	Stand Up	Def Jam/Warner
15	Javine Szabren	Your Love	Imprint
16	Stereophonics	Since I Told You It's Over	V2
17	Blue	Gully	Imprint
18	Jamelia Superstar	—	Parlophone
19	Sugababes	Hole In The Head	Universal
20	Angel City Feat. Lara McAllen	Love Me Right (Oh Sheila)	Dial/Warby & Sons
21	Holly Valance	State Of Mind	London
22	Dido	White Flag	Columbia
23	Basement Jaxx Feat. Dizzee Rascal	Lucky Star	XL
24	The Darkness	I Believe In A Thing Called Love	Mercury/Nonesuch
25	Emma Maybe	—	21st Century
26	Robbie Williams	Sexed Up	Columbia
27	Melanie C	Me Vuh Yeh Yeh	Jive
28	Liberty X	Jumpin'	V2
29	Elephant Man	Pon De River, Pon De Bank	Wepa
30	Stacie Orrico	Theres Gotta Be More To Life	Wepa
31	Linus Lupeo Feat. Sam Obernik	Stand Back	Dial/Warby & Sons
32	Obie Trice	Got Some Teeth	Mercury/Nonesuch
33	50 Cent	Pimp	Priority/Polystar
34	R Kelly	Step In The Name Of Love/Tha Thing	Columbia
35	Hilary Duff	So Yesterday	Jive
36	Phixx	Hold On Me	101
37	The Cooper Temple Clause	Blind Pilots	Cine
38	Bevonce Feat. Sean Paul	Baby Boy	Columbia

THE YEAR SO FAR: TOP 20 SINGLES

Wk	Artist	Title	Label
1	Black Eyed Peas	Where Is The Love	A&M/Polystar
2	Gareth Gates Feat. The Kumars	Spirit In The Sky	Jive
3	R Kelly	Reation Remix	—
4	Tatu	All The Things She Said	Interscope/Sony
5	Blu Cantrell Feat. Sean Paul	Breathe	Arista
6	Room 5 Feat. Olivier Chatham	Make Love	Polystar
7	Evanescence	Bring Me Out	Wind-up
8	Dido	White Flag	Columbia
9	50 Cent	In Da Club	Priority/Polystar
10	Beyonce	Crazy In Love	Columbia
11	Jinor Senuo	Move Your Feet	Columbia
12	Darius Rucker	Just Loving The Life	Mercury
13	Girls Aloud	Sound Of The Underground	Mercury
14	Rachel Stevens	Sweet Dreams My La Ex	Ripley
15	Christina Aguilera	Beautiful	BMG
16	UltraNat	Feat. Freddy Green Eyes	A&M
17	Eminem	Love's On Top	Interscope/Sony
18	Kevin Lyttle	Turn Me On	Arista
19	Jennifer Lopez Feat. LL Cool J	All I Have	Cap
20	Justin Timberlake	Cry Me A River	Jive

Title	Wk	Artist	Label
1	1	Busted	Universal
2	2	Britney Spears Feat. Madonna	Jive
3	3	Kevin Lyttle	Arista
4	4	Kylie Minogue	Parlophone
5	5	Fatman Scoop	Def Jam/Warner
6	6	OutKast	Arista
7	7	Blazin' Squad	East West
8	8	Black Eyed Peas	A&M/Polystar
9	9	Ronan Keating	Nellyville
10	10	Missy Elliott	Def Jam
11	11	Red Hot Chili Peppers	Warner Bros
12	12	Pink	Arista
13	13	Atomic Kitten	Imprint
14	14	Ludacris	Def Jam/Warner
15	15	Javine Szabren	Imprint
16	16	Stereophonics	V2
17	17	Blue	Imprint
18	18	Jamelia Superstar	Parlophone
19	19	Sugababes	Universal
20	20	Angel City Feat. Lara McAllen	Dial/Warby & Sons
21	21	Holly Valance	London
22	22	Dido	Columbia
23	23	Basement Jaxx Feat. Dizzee Rascal	XL
24	24	The Darkness	Mercury/Nonesuch
25	25	Emma Maybe	21st Century
26	26	Robbie Williams	Columbia
27	27	Melanie C	Jive
28	28	Liberty X	V2
29	29	Elephant Man	Wepa
30	30	Stacie Orrico	Wepa
31	31	Linus Lupeo Feat. Sam Obernik	Dial/Warby & Sons
32	32	Obie Trice	Mercury/Nonesuch
33	33	50 Cent	Priority/Polystar
34	34	R Kelly	Columbia
35	35	Hilary Duff	Jive
36	36	Phixx	101
37	37	The Cooper Temple Clause	Cine
38	38	Bevonce Feat. Sean Paul	Columbia

Albums

22.11.03
Top 75

Dido bounces back to the top spot with ease, forcing her label-mate Pink to make do with a number three debut for Try This. Meanwhile, REM hold steady at number two

TOP 20 MUSIC DVD

Pos	Artist	Label
1	COLDFPLAY LIVE 2003	Parlophone (B)
2	QUEEN GREATEST VIDEO HITS - 2	Parlophone (B)
3	AC/DC LIVE AT DONINGTON	Epic (UK)
4	JOHN LENNON LENNON LEGEND - THE VERY BEST OF	Parlophone (B)
5	DONNY OSMOND LIVE	Universal (UK)
6	WESTLIFE LIVE 2003	BMG (UK)
7	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (B)
8	PINK FLOYD LIVE IN POMPEII	Universal (UK)
9	AVRIL LAVIGNE MY WORLD	Arista (BMG)
5	REM IN TIME - BEST OF REM 1988-2003	Warner Music Int. (UK)
11	CLIFF RICHARD THE WORLD TOUR	Widescreen (UK)
12	PEARL JAM LIVE AT THE GARDEN	Epic (UK)
13	DANIEL O'DONNELL SONGS OF FAITH	Real Gone (I)
14	DAVID BOWIE BEST OF BOWIE	EMI (B)
15	PETER DINKELBAUGH UP - LIVE	Warner Music Int. (UK)
16	DEPECHE MODE 101	Maverick (I)
17	QUEEN GREATEST VIDEO HITS - 1	Parlophone (B)
18	VARIOUS ARTISTS FAME ACADEMY 2	Profile (B)
19	ELTON JOHN GREATEST HITS LIVE	Universal (UK)
20	ROBBIE WILLIAMS THE ROBBIE WILLIAMS SHOW	EMI (B)



3. Pink
Pink's progress from R&B rookie to pop princess to alternative rocker reaches fruition on her new album Try This, which was released last week. Debuting at number three, it is the follow up to Misunderstood, which has sold more than 1.5m copies to date, on which reckoning Try This' first-week sales of 61,500 can be considered modest, especially as it is the second three hit Fool Good That and the recent number seven success, Trouble. Nevertheless, its sales are nearly three times the first-week tally of Misunderstood.

TOP 10 COUNTRY ALBUMS

Pos	Artist	Label
1	DANIEL O'DONNELL AT THE END OF THE DAY	Profile (I)
2	SHANIA TWAIN UP	Arista (B)
3	JOHNNY CASH THE MAN COMES AROUND	Epic (UK)
4	SHANIA TWAIN MAN ON OVER	Arista (B)
5	EMMYLU HARRIS STUMBLE INTO GRACE	Maverick (I)
6	THE MAVERICKS MAVERICKS	Sony (B)
7	THE DIXIE CHICKS HOME	Epic (UK)
8	CHARLIE LAMBOROUGH SMILE	Mercury (UK)
9	JOHNNY CASH AMERICAN III - SOLITARY MAN	Columbia (B)
10	MARTINA MCBRIDE MARTINA	BGM (B)



5. Atomic Kitten
Bidding to become the first girl group to have three number one albums, Atomic Kitten fall short, their third album Ladies Night debuting at number five with first-week sales of only 49,000. The group is a girl group with the Supremes and the Spice Girls.

THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist	Label
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 55	Epic (UK)
2	VARIOUS POWER BALLADS	Epic (UK)
3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 54	Epic (UK)
4	ORIGINAL SOUNDTRACK MILE	Interscope (I)
5	VARIOUS CLUBLAND III	ACT (UK)
6	VARIOUS BACK TO THE OLD SCHOOL CLUB CLASSICS	Motown (I)
7	VARIOUS THE VERY BEST OF COLD FEET	BMG (I)
8	VARIOUS NOW DECADES	EMI (UK)
9	VARIOUS THE VERY BEST OF PURE R&B - SUMMER 2003	BMG (I)
10	VARIOUS CLUBS AND X-FILES	ACT (UK)
11	VARIOUS PURE LIFE ANTHOLOGICALS	Sony (UK)
12	VARIOUS HITS 55	BMG (I)
13	VARIOUS ALL TIME CLASSIC TEARJERKERS	WIP (I)
14	ORIGINAL SOUNDTRACK CHICAGO	Epic (UK)
15	VARIOUS LOVE - ETERNAL LOVE SONGS	BMG (I)
16	VARIOUS REGGAE LOVE SONGS	Sony (UK)
17	VARIOUS THE VERY BEST OF MTV UNPLUGGED 2	BMG (I)
18	VARIOUS HITS 55	BMG (I)
19	VARIOUS CLUBBING GUIDE TO SUMMER 2003	Motown (I)
20	VARIOUS KISS PITS R&B COLLABORATIONS	Sony (UK)



6. Bryn Terfel
Welsh bass-baritone Bryn Terfel was the subject of Imagine: The Voice Of Bryn Terfel, a 55 min documentary on BBC1 last Wednesday and nets the rewards immediately.

The Official UK

Pos	Artist	Label
1	DIDO LIFE FOR RENT	Columbia (UK)
2	REM IN TIME - THE BEST OF - 1988-2003	Warner Bros (UK)
3	PINK TRY THIS	Arista (BMG)
4	BLU GUILTY	Interscope (I)
5	ATOMIC KITTEN LADIES NIGHT	Interscope (I)
6	BYRN TERFEL BYRN	Decca (UK)
7	HAYLEY WESTENRA PURE	Interscope (I)
8	ELTON JOHN THE GREATEST HITS 1970-2002	Mercury (UK)
9	ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN	Interscope (I)
10	LIONEL RICHIE/THE COMMODORES THE DEFINITIVE COLLECTION	Mercury (UK)
11	SHERYL CROW THE VERY BEST OF	A&M (UK)
12	R KELLY THE R IN R & B - GREATEST HITS VOL. 1	A&M (UK)
13	SUGABOYS THREE	Mercury (UK)
14	BON JOVI THIS LEFT FEELS RIGHT	Atlantic (UK)
15	THE DARKNESS PERMISSION TO LAND	Mercury (UK)
16	CHRISTINA AGUILERA STRIPPED	RCA (UK)
17	JUSTIN TIMBERLAKE JUSTIFIED	Mercury (UK)
18	BLACK EYED PEAS ELEPHUNK	A&M (UK)
19	JAMIE CULLUM TWENTYSOMETHING	Interscope (I)
20	DELTA GOODREM INNOCENT EYES	Epic (UK)
21	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Decca (UK)
22	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Decca (UK)
23	MEAT LOAF THE VERY BEST OF	Virgin (UK)
24	ANDREA BOCELLI VIAGGIO ITALIANO	Philips (UK)
25	CAT STEVENS THE VERY BEST OF	Universal (UK)
26	MICHAEL BUBLE MICHAEL BUBLE	Rovington (UK)
27	LIBERTY X BEING SOMEBODY	Interscope (I)
28	SPICE GIRLS THE ESSENTIAL	Columbia (UK)
29	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Mercury (UK)
30	FOSTER AND ALLEN BY SPECIAL REQUEST - THE VERY BEST OF	Mercury (UK)
31	SEAN PAUL DUTTY ROCK	Arista (UK)
32	SPICE GIRLS THE ESSENTIAL	Columbia (UK)
33	BEYONCE DANGEROUSLY IN LOVE	Columbia (UK)
34	LUCIANO PAVAROTTI TI ADORO	Decca (UK)
35	LULU THE GREATEST HITS	Mercury (UK)
36	TONI BRAXTON ULTIMATE	Arista (UK)
37	VANGELIS ODYSSEY - THE DEFINITIVE COLLECTION	Universal (UK)
38	BUSTED BUSTED	Universal (UK)

GET MUSIC WEEK ONLINE TOO

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

Albums Chart

Chart compiled from actual sales last Sunday to Saturday across a range of more than 400 UK titles
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WEEKS ON CHART	ALBUM TITLE	ARTIST	LABEL
39	50 CENT GET RICH OR DIE TRYIN' Ⓢ	Interscope/Aftermath (5C 00554) (3)	
40	PETER DINKLAGE HIT	Real Gone Music (RGM 0001) (2)	
41	AMICI FOREVER THE OPERA BAND	Real Gone Music (RGM 0001) (2)	
42	THE STROKES ROOM ON FIRE	Victrola/Interscope (VIC 000022) (8) (9)	
43	ROD STEWART & THE FACES CHANGING FACES - THE VERY BEST OF	Mercury (MERC 0001) (2)	
44	ROBERT PLANT SIXTY SIX TO TIMBUKTU	Mercury (MERC 0001) (2)	
45	STACIE ORRICO STACIE ORRICO	Mercury (MERC 0001) (2)	
45	NORAH JONES COME AWAY WITH ME	Mercury (MERC 0001) (2)	
47	BARBRA STREISAND THE MOVIE ALBUM	Columbia (C 0001) (2) (3)	
48	TRAVIS 12 MEMORIES	Interscope/Aftermath (5C 00554) (3)	
49	ERASURE HITS! THE VERY BEST OF	Mercury (MERC 0001) (2)	
50	OBIE TRICE CHEERS	Interscope/Aftermath (5C 00554) (3)	
51	DANIEL O'DONNELL AT THE END OF THE DAY	Mercury (MERC 0001) (2)	
52	OUTKAST SPEAKERSBOXXX THE LOVE BELOW	Arista (ARIS 0001) (2) (3)	
53	DAMIAN RICE O	Mercury (MERC 0001) (2)	
54	KATIE MELUA CALL OFF THE SEARCH	Mercury (MERC 0001) (2)	
55	EVANESCENCE FALLEN	Mercury (MERC 0001) (2)	
56	NICKELBACK THE LONG ROAD	Mercury (MERC 0001) (2)	
57	PRIMAL SCREAM DIRTY HITS	Columbia (C 0001) (2) (3)	
58	THE BEAUTIFUL SOUTH GAZE	Mercury (MERC 0001) (2)	
59	ELVIS PRESLEY 2ND TO NONE	Mercury (MERC 0001) (2)	
60	HOLLY VALANCE STATE OF MIND	Mercury (MERC 0001) (2)	
61	THE EAGLES THE COMPLETE GREATEST HITS	Mercury (MERC 0001) (2)	
62	TUPAC RESURRECTION (OST)	Mercury (MERC 0001) (2)	
63	MUSE ABSOLUTION	Mercury (MERC 0001) (2)	
64	SAM COOKE PORTRAIT OF A LEGEND	Mercury (MERC 0001) (2)	
65	THE WHITE STRIPES ELEPHANT	Mercury (MERC 0001) (2)	
66	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Mercury (MERC 0001) (2)	
67	ALED JONES HIGHER	Mercury (MERC 0001) (2)	
68	JA RULE BLOOD IN MY EYE	Mercury (MERC 0001) (2)	
69	UNDERWOOD 1992-2002	Mercury (MERC 0001) (2)	
70	UB40 HOME GROWN	Mercury (MERC 0001) (2)	
71	ROBBIE WILLIAMS ESCAPOLOGY	Mercury (MERC 0001) (2)	
72	LINKIN PARK METEORA	Mercury (MERC 0001) (2)	
73	KINGS OF LEON YOUTH AND YOUNG MANHOOD	Mercury (MERC 0001) (2)	
74	TEXAS CAREFUL WHAT YOU WISH FOR	Mercury (MERC 0001) (2)	
75	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Mercury (MERC 0001) (2)	



20.32 Bruce Springsteen Like REM a fortnight ago, Springsteen debuts simultaneously with two different versions of the same compilation, *Springsteen* topped the chart in 1995 with a single disc. Greatest Hits set which has thus far sold more than 700,000 copies but this week has debuts at 28 and 32 with *The Essential*. The lighter charting *Like REM* CD version with 42 songs. The other is a double, *Like REM* 20 CDs. If they were combined, they would rank at number 12.



35. Lulu Veteran singer Lulu is in the Top 40 for only the third time in her career, thanks to *The Greatest Hits* which now has 13,000 copies but week to earn a number 35 debut. She also charted with a 1992 compilation, *The Most of Lulu*, and *Together*, her 2002 debut set.



60. Holly Valance Holly Valance's first album *Footprints* debuted and peaked at number nine, with first-week sales of 24,000 eventually swelling to 157,000. However, *State of Mind* debuts at number 60 this week, with first-week sales of less than 8,000.

TOP 20 COMPILATIONS

LAST WEEK	ALBUM TITLE	ARTIST	LABEL
1	VARIOUS CLUBLAND 4	EMI (5051) (1)	
2	VARIOUS POP PARTY	EMI (5051) (1)	
3	VARIOUS WESTWOOD - PLATINUM EDITION	Del. Jive/Warner Music (W 003)	
4	VARIOUS THE ANNUAL 2004	Mercury (MERC 0001) (2)	
5	VARIOUS R&B LOVE	Sony/Epic/Warner Music (E 001)	
6	VARIOUS NOW DECADES	EMI (5051) (1)	
7	VARIOUS CAPITAL GOLD - LOVE LEGENDS	Mercury (MERC 0001) (2)	
8	VARIOUS SCHOOL REUNION - THE 80S	Mercury (MERC 0001) (2)	
9	VARIOUS HUGE HITS 2004 - THE VERY BEST OF HITS	BMG/SONY (B0001) (1) (2)	
10	VARIOUS THE VERY BEST OF PURE R&B - WINTER 2003	Torstar (T0001) (2)	
11	VARIOUS NOW DANCE 2004	Virgin (V 001) (1)	
12	VARIOUS POWER BALLADS	Mercury (MERC 0001) (2)	
13	VARIOUS HAIRBRUSH DIVAS	EMI (5051) (1)	
14	VARIOUS EUPHORIA	Torstar (T0001) (2)	
15	VARIOUS CAPITAL GOLD - ROCK 'N' ROLL LEGENDS	Mercury (MERC 0001) (2)	
16	VARIOUS LIVE & SWINGING - THE ULTIMATE RAT PACK	Mercury (MERC 0001) (2)	
17	VARIOUS 100% PURE OLD SCHOOL CLUB CLASSICS	Mercury (MERC 0001) (2)	
18	VARIOUS THE VERY BEST OF CLASSICAL CHILLOUT GOLD	Mercury (MERC 0001) (2)	
19	VARIOUS COUNTRY BALLADS	Mercury (MERC 0001) (2)	
20	VARIOUS WHILE MY GUITAR GOES WII	Universal (U 001) (1)	

TOP 20 INDIE ALBUMS

LAST WEEK	ALBUM TITLE	ARTIST	LABEL
1	THE BARRONS PERMISSION TO LAND	Mercury (MERC 0001) (2)	
2	LIBERTY X BEING SOMEBODY	Mercury (MERC 0001) (2)	
3	THE STROKES ROOM ON FIRE	Mercury (MERC 0001) (2)	
4	THE WHITE STRIPES ELEPHANT	Mercury (MERC 0001) (2)	
5	KATIE MELUA CALL OFF THE SEARCH	Mercury (MERC 0001) (2)	
6	ENDERWORLD 1992-2002	Mercury (MERC 0001) (2)	
7	FRIDAY BASSAL BOW IN DA CORNER	Mercury (MERC 0001) (2)	
8	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Mercury (MERC 0001) (2)	
9	BASEMENT JAXX KISS KASH	Mercury (MERC 0001) (2)	
10	FOSTER AND ALLEN BY SPECIAL REQUEST - THE VERY BEST OF	Mercury (MERC 0001) (2)	
11	DANIEL O'DONNELL AT THE END OF THE DAY	Mercury (MERC 0001) (2)	
12	EVA CASSIDY SONGBOOK	Mercury (MERC 0001) (2)	
13	ELBOW CAST OF THOUSANDS	Mercury (MERC 0001) (2)	
14	BELLE & SEBASTIAN DEAR CATASTROPHE WAITRESS	Mercury (MERC 0001) (2)	
15	EVA CASSIDY AMERICAN TUNE	Mercury (MERC 0001) (2)	
16	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	Mercury (MERC 0001) (2)	
17	THE STROKES IS THIS IT	Mercury (MERC 0001) (2)	
18	ELECTRIC SIX FIRE	Mercury (MERC 0001) (2)	
19	FEEDER COMFORT IN SOUND	Mercury (MERC 0001) (2)	
20	JAMIE CULLUM POINTLESS NOSTALGIA	Mercury (MERC 0001) (2)	

TOP 10 BUDGET ALBUMS

LAST WEEK	ALBUM TITLE	ARTIST	LABEL
1	VARIOUS INSTANT XMAS PARTY	Mercury (MERC 0001) (2)	
2	VARIOUS THE WHITE CHRISTMAS ALBUM	Mercury (MERC 0001) (2)	
3	JIVE BUNCH & THE MASTERMIXERS ULTIMATE CHRISTMAS PARTY	Mercury (MERC 0001) (2)	
4	NAT 'KING' COLE/DEAN MARTIN CHRISTMAS TOGETHER	Mercury (MERC 0001) (2)	
5	VARIOUS ARTISTS INSTANT CHRISTMAS PARTY 2	Mercury (MERC 0001) (2)	
6	MICHAEL BALL CHRISTMAS	Mercury (MERC 0001) (2)	
7	VARIOUS ARTISTS CHILDREN'S CHRISTMAS CAROLS + SONGS	Mercury (MERC 0001) (2)	
8	VARIOUS ARTISTS AN EASY CHRISTMAS	Mercury (MERC 0001) (2)	
9	VARIOUS THE BEST CAROLS IN THE WORLD EVER!	Mercury (MERC 0001) (2)	
10	THE FLAMING LIPS EGG TRIPPING AT THE GATES OF HELL	Mercury (MERC 0001) (2)	

TOP 10 JAZZ & BLUES ALBUMS

LAST WEEK	ALBUM TITLE	ARTIST	LABEL
1	ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN SONGBOOK VOL. 2	Mercury (MERC 0001) (2)	
2	JAMIE CULLUM JUST SOMETHING	Mercury (MERC 0001) (2)	
3	MICHAEL BUBLE MICHAEL BUBLE	Mercury (MERC 0001) (2)	
4	NORAH JONES COME AWAY WITH ME	Mercury (MERC 0001) (2)	
5	KATIE MELUA CALL OFF THE SEARCH	Mercury (MERC 0001) (2)	
6	GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS OF 1970-2000	Mercury (MERC 0001) (2)	
7	VAN MORRISON WHAT'S WRONG WITH THIS PICTURE?	Mercury (MERC 0001) (2)	
8	NORAH JONES THE MICHAEL FRANKSON COLLECTION	Mercury (MERC 0001) (2)	
9	JAMIE CULLUM POINTLESS NOSTALGIA	Mercury (MERC 0001) (2)	
10	GLENN MILLER IN THE MOOD - THE DEFINITIVE	Mercury (MERC 0001) (2)	

* Platinum (30,000) * Silver (20,000) * Gold (10,000) * Diamond (250,000)



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