

Inside: FYA Will Young Dido The Young Punx Pop Idols The Darkness

MUSICWEEK



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Zoot Woman join British At Midem

Wall of Sound's Zoot Woman are among a string of key talents being lined up for the annual British At Midem showcase in Cannes next month.

The electronic pop act join Martina Topley-Bird, Razorlight and Kosheen on perhaps the best

line-up to date for Midem's traditional UK talent showcase.

The gig, which will take place at the Marlinz Hotel on January 26, is put together by Metropolis Music for the BFI, PPL and British Music Rights, with Music Week as media sponsor. It will be preceded by an acoustic showcase.

Neil Wyatt of Metropolis says he is very pleased with the line-up, which he says is evidence of the growing status of the talent

showcase. "The line-up seems to be getting better year on year," he says. "Every band which plays the show seems to get something concrete out of it." Last year's standout act, David Holmes' Free Association, secured bookings from four European festivals as a result of the show.

Zoot Woman's Midem show will mark the beginning of a five assault on the continent, with a European tour continuing into

February. A limited-edition release of Gem - which features in the Kate Moss TV ad for Rimmel - is due on December 15, with Taken It All following in March. The release comes three months after the outfit's album Zoot Woman was reissued to some acclaim.

Band member Stuart Price - who has also recorded as Les Rhythmes Digitales for the label - acted as musical director on Madonna's world tour.

Big albums buoy trade deliveries

Hit albums from acts such as Dido The Darkness helped offset the impact of lower prices and piracy in quarter three p3

Warner looks to next chapter

Following Edgar Bronfman Jr's takeover of Warner Music, labels are pondering the industry's future shape p7

You know they got soul

A handful of female artists are following the back-to-basics route to success taken by the likes of Norah Jones p8



Charts are the real thing as two-year sponsorship by Coca-Cola offers high-profile exposure

Coke gives charts fizz

Charts

by Martin Talbot

Coca-Cola has signed a two-year deal to sponsor the Official UK Singles and Albums Charts.

The agreement, which comes into effect on January 1 next year, is the second sponsorship deal for the charts and is understood to be worth a cash sum in the high six figures across its two years.

Official UK Charts Company chairman Richard Wootton - the owner of Leicester indie Ainleys - says, "It is fantastic news. A lot of

us have been pursuing Coca-Cola because we feel that they are the biggest brand in the world and the UK charts are the best and most important in the world.

"The financial side of the deal is very good, but the exposure it is going to give to the OCC, being branded on billions of Coke cans and machines across the country, will raise everyone's awareness of our company."

The last UK chart sponsorship deal, the £3m, three-year Worldpop agreement which was struck in April 2000, ended along with the collapse of the music web portal

less than 18 months later. Although the Coca-Cola link-up offers less cash than that deal, Coca-Cola is said to have committed to support the charts with marketing initiatives, which dwarf that agreement.

"This deal is not worth as much as the Worldpop deal in terms of cash, but it is worth far more in terms of the marketing support we are going to get from Coke," says Official UK Charts Company director Omar Maskatiya. "Bidding to labels and retail, Coca-Cola was the one brand which no-one had any problems with. It is a very

friendly brand for us."

As well as covering the UK's two central charts, the Coca-Cola deal will also ultimately cover the UK's Downloads Chart. The OCC is continuing to collect download data to compile a chart on a trial basis, with the view to possibly launching an official chart next year. A decision is due to be taken in the first quarter of 2004, says Maskatiya.

Coca-Cola music spokesman Rafael McDonnell says the company is delighted to become sponsors of the charts. "This announcement is the first in a number of exciting

and ground-breaking music initiatives that Coca-Cola will be launching to consumers in 2004," he says.

"In addition, we are proud of our involvement in the forthcoming Official UK Download Chart, which will place Coca-Cola at the forefront of an exciting new era in the way people will listen to music."

The Coca-Cola branding will appear with the charts where they are published in-store, on radio and TV and in newspapers and magazines such as Music Week. martin@musicweek.com

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Biggest

Your guide to the latest news from the music industry

Sony's add four awards to event

● **Sony Radio Academy Awards** organisers are introducing four new categories to next year's event, including a prize for DJ of the year and station programme of the year. The information award and an honour for promotional campaign are also being introduced to the event, which takes place at London's Grosvenor House Hotel on May 12.



Westlife on Popworld's Xmas live-up

● **Popworld's Christmas event** at Wembley Arena tomorrow (Tuesday) is to be aired by Channel 4 on December 14 in a two-hour broadcast. Christmas in Popworld features Blur's Spinal Tap, Emma Bunton, Bustard, Gareth Gates, Girls Aloud, Liberty X and Westlife.

● **BBC TV's All New Top Of The Pops** made its debut last Friday, p4

● **Voting for next year's Brit Awards** begins this week with voting papers going on sale (Monday) to Brit Academy members. The closing date for votes is December 17.

● **The Commercial Radio Companies Association (CRCA)** is marking the sector's 30th anniversary in the UK by unveiling a new venue for its annual awards ceremony. The NTL Commercial Radio Awards will take place on June 25 next year at London's Hotel Intercontinental for the first time.

● **Capital Radio** has increased the digital presence of three of its brands in a deal with digital cable platform NTL Home. In the tie-up, 95.8 Capital FM and its digital-only brands Century and Capital Disney are to be available on NTL Home.

● **NTL** is offering a £399-per-month bundle of music content to fund its broadband service. p6

● **Who Wants To Be A Millionaire creator Celador** is planning a worldwide televised music talent contest. p6

Bottom line

Music boosts Tesco sales

● **Tesco's** rapidly rising music sales helped the supermarket's overall group sales to improve 17.5% for the 14 weeks to November 15 this year.

Total UK sales rose 14.6% in the period, according to figures unveiled last Tuesday. Tesco senior buying manager for music and books Alan Hunt says the UK's chain music sales are more than 30% up in value in the year to date compared with 2002, while over-the-counter unit sales are up 10%.

● **Global Life For Rent** has hit 50 million sales and is poised to become the UK's biggest-selling album this year. p5

● **The chain of 111 stores** previously owned by **Sanity** has gone into administration. p5

● **The European Commission** has unveiled a huge fall in the number of counterfeit and pirated CDs, DVDs and cassettes seized by customs officers in the region over the past year. Just 12m units were seized by officers last year, compared to 40m in 2002. Despite the drop in 2002, IPI regional director for Europe Frances Moore warns that, in the first six months of this year, more than 25m pirate audiovisual products have been seized.

● **Radio production company UBC** is cutting in on BBC's expanding digital radio services as a new revenue production stream. p4

● **HqCapital's** takeover of **Boosey & Hawkes** finally went "unconditional" last week after the venture capitalist secured approval from more than 90% of the company's shareholders for its 215p offer. The move means publishing chief John Minch effectively takes over the running of the group, which expects to delist from the stock exchange on December 22.

● **Mobile music recognition service Shazam** is looking to move into radio monitoring. p5

● **Three music industry players** are offering a new source of finance through secured advanced loans. p6

● **TalkSports Wireless Group** will

meet with audience research group Rajar on December 18 to find a solution to its long-running dispute over audience measurement data. TalkSport claims Rajar is under-measuring its audience with its techniques, which put listeners at 19m. The radio stations' own audience research by electronic surveys firm GFK suggests the figure is nearer 6.6m. A TalkSport spokesman says if the December meeting fails to find a solution it will launch legal proceedings against Rajar claiming £27m in lost revenues.

Sign here

Emap extends consultant's role

● **One-time Capital Radio group director of programmes Richard Park** has extended his role with **Emap Performance**, after starting last year as a consultant at London-based **Music 2054**. Park will continue as a consultant with Music, while also extending his role to cover the group's Big City Network. p4

● **Youth Music** launched a £1m initiative at the London Aquarium last Wednesday, aiming to give more than 5,000 children and young people access to musical instruments. The Endangered and Protected Species programme tackles the problem of falling numbers of young people playing the bassoon, double bass, French horn, oboe, trombone and tuba.

● **Mendip Council** has granted a license for **Castlebury Festival** to go ahead next year on June 25, 26 and 27, after a meeting with Mean Fiddler managing director Melvin Benn yesterday. Impressed with the success of last year's event, Pilton's ward councillor Dick Skidmore agreed

to the staging of next year's festival, while the local council, police and fire services have laid out a series of initiatives to guarantee the safe running of the event.



Peak rejoining the Key 103 fold

● **DJ Steve Peak** is returning to Manchester to rejoin **Empas Key 103**, the station where he began his career in 1978 when it was then named Piccadilly Radio. The former Virgin and Capital DJ will take up his new role in the new year. Details of the show are due to be released later this year.

People

Fopp appoints Russo to top job

● **Fopp** has turned to its one-time employee **Aldino Russo** to fill a newly-created role of head of marketing. Russo, a singles buyer for Fopp in 1994, will join the independent music chain in January from The Scotsman Publications Ltd where he is sponsorship manager. He will report to managing director Peter Ellen.

● **EMI Music Publishing's** Sally Permyan is leaving the company. p4

● **Echo** is promoting head of marketing **David Rowell** to the new post of director of marketing in recognition of his work at the label for the past eight years and for breaking acts such as Feeder. In his new role, he will also establish his own music marketing company, Bigger Picture Media, to work on projects outside of Echo.

● **Peruassioni's Evelyn Glennie**, finalist **James Galway** and cellist **John Lough Webber** are today (Monday) set to meet Secretary of State for Education Charles Clarke in the latest phase of their national campaign highlighting music in the National Curriculum.

● **Aim's** Big Wednesday's December 3 networking session will update members on the activities of its new media committee (NMC). It will be attended by Aim CEO Alison Wehrhan, Musicline head of licensing Steve Johnson and label representatives who sit on the NMC, including Beggars Group, Warp, V2 and Sanctuary.

● **Andrew Ulloa Webber's Really Useful Group** has confirmed its interest in buying Warner/Chappell, which was sold last week as part of Warner Music Group to a consortium headed by Edgar Bronfman Jr. Webber said, "There would be fantastic synergies between both of the companies."

In homage to Peaches, who sports a beard on the cover of her album **Fatherfucker**, XL hired MJ Media to recruit Peaches' look-alikes, complete with faux facial hair, to attend gigs on Peaches' current tour with Marilyn Manson. The furstie ladies were dispatched to venues including Birmingham's NEC Arena, Manchester's MEN Arena and London's Alexandra Palace last week. The stunt proved very popular, with giggoers queuing up to have their photos taken with the girls, while Peaches invited her look-alikes backstage after the show. Peaches is set to go on tour with The Distillers in January, ahead of the release of next single **Kick It**, on which Iggy Pop guests.



HOW THE UK MARKET IS FAIRING
 Albums units
 50.4m (46.8m)
 Albums value
 £221.5m (£217.8m)
 Singles units 8.1m
 (7.2m)

Singles value
 £15.1m
 (£12.2m)
 Tracks deliveries
 July-Sept 2003
 Figures in brackets
 reflect the same
 period of 2002.
 Source: BPI

News edited by Paul Williams

Big-selling albums from Dido, Robbie and The Darkness counteract effect of cheaper pricing **Blockbuster albums boost Q3 sales**

Trade deliveries

by Robert Ashton

The strength of UK music, older buyers and low prices are helping to see the record industry through difficult times, with more than 50m albums sold in the third quarter of this year, 7.6% up on the same period last year.

Although store discounting and multi-buy album campaigns saw value of CD shipments rise by only 4.0% between July and September, the BPI's executive chairman Peter Jameson says the growth illustrates the strength of British music.

"Look at Dido - they are amazing numbers - and then Robbie Williams and The Darkness," he says. "The music has been the booster. Why is Britain resilient to the so-called downturn? Isn't it Britain's musical affinity?"

Jameson argues that there is nothing intrinsically wrong with "Great British music" and profits are still being invested in talent. He points to The Darkness's debut album scoring second place in the quarter's best sellers list, behind only No. 10, which was the best-selling album of the quarter.

However, he believes the trade figures would be infinitely better "were it not for piracy and price erosion". To underline the latter point, the BPI survey highlights the retail price index, which rose by 5.9% over the two years from January 2000 to the end of 2002. In contrast, the average cost of a CD album fell by more than 8%, with customers paying less than £10 for many new releases.

HMV product director Steve Gallant and Echo managing director John Chuter also believe new music has been a strong factor in registering a record 230m units sold this year.

"Six months ago no one would have heard of The Darkness," says Chuter. "It shows new music is coming through and can sell in big numbers. I don't think it matters a compilation was the biggest seller: 3% all music and people shouldn't be snobbish about it."

Gallant adds that what albums are also selling without being driven by singles, which could help explain why singles fell by 30.8% in units and 31.7% in value during the three-month period. Black Eyed Peas' "I'm a Slave 4 U" was the best-selling single of the third



The Darkness' debut album's success indicates health of "Great British music"

quarter, shipping 600,000 copies. "A lot of albums, like Jamie Cullum and Dido, are not driven by singles," says Gallant. "These acts appeal to the over-30s and, as the singles market declines, people are asking if singles continue to be a sensible marketing tool for record companies."

The BPI also has evidence that older consumers are propping up the industry as younger music buyers turn to the internet for downloads - legal or illegal. In quarter three, 18.5% of albums were

bought by the 40- to 49-year-olds compared with just 16.5% by the same age group in quarter four 2000, whereas only 12.9% of 15- to 19-year-olds bought albums in the last quarter, down from 13.1% at the end of 2000.

Tesco's senior buying manager for music and books, Alan Hunt, confirms that low pricing helped to create a "buoyant" period for the supermarket. "Quarter three reflected what we've been doing all year," he says. "Because our price point is permanent and steady,

more and more consumers throughout the year have got into the habit of knowing CDs are under £10 in supermarkets. We're obviously a major part of that."

Hunt also believes the continued increase in album sales in the UK has to be down to the price point. "It's as simple and as basic as that," he says. "It's one of the factors in keeping CD sales up. Not only are CDs that price with us, but across the High Street you've got generalists and specialists offering versions of CDs for under £10."

Gallant and Jameson, who both attended last Wednesday's Barclay/BPI meeting, report that the majority of the majors are now more ready to embrace two-track singles at £1.99. Both believe this will help to turn around the crisis in the singles market. Jameson adds he believes some singles will still be offered at £3.99 to give a "flexibility of approach".

Trials of the OCC-compiled Downloads Chart, which have been running for three weeks, indicate that the number of downloads is rising. "Downloads being added to physical singles is going to be a real boost," says Jameson. rbri02musicweek.com

Innocent chief steps down but retains key A&R role

EMI has confirmed that Hugh Goldsmith is to step down as managing director of Innocent Records at the end of the year.

Goldsmith, who has turned the company into one of the UK's most successful pop imprints since launching the operation, will be retained by EMI as a consultant, continuing to A&R projects such as Blue, Atomic Kitten, Javine and Speedway.

EMI Recorded Music chairman and CEO Tony Wadsworth says Goldsmith's departure from the

end of 2003, which follows more than a year of discussions, is perfectly amicable.

"We have struck a deal which really works, for both of us. It works for us because it gives us continuity for the artists," he says. "Hugh has had great success over the past few years, which we have turned into international success as well with Blue and Atomic Kitten. This deal means that we continue working together while Hugh is able to strike out and start his new entity."

Goldsmith says he is not able to unveil his new operation just yet, but says details are likely to follow by early next year.

He says, "My new business will be a group of companies incorporating recordings, publishing, management and some consultancy. It makes sense to set up in that way, because of the way the business is going."

Goldsmith's departure from Innocent - which he describes as "an incredibly tough decision" - comes five years after its first

records were released. In the period since, Innocent has sold more than 22m singles and albums worldwide, in the UK scoring 10 number one singles and five number one albums.

Wadsworth says that the future shape of Innocent Records will remain unchanged, with Sara Freeman running the operation on a day-to-day basis as label manager. Freeman will report directly to Wadsworth, who says he is initially looking to work closely with the team.

The plan is for the label to continue to sign new acts, says Wadsworth. "It is a really successful, profitable entity," he says. "It works very, very well and has a great team of people. The challenge is to build on the current success and make a long-term future for the label."

Next year, in addition to continuing work on the new Blue and Atomic Kitten albums, the label will focus on developing acts Javine and Speedway, as well as baby acts VS and Wontia.

THE MUSIC WEEK PLAYLIST



OUTKAST
I Like The Way You Move (Arista)
 Big Boi smashes it on the next crossover hit from one of the albums of the year. (Single, tbc)



THE DARKNESS
Christmas Time (Don't Let The Bells End) (Must Destroy)
 The first truly joyous, least ironic Christmas single for many a year: A Slade for the Naughties (Single, December 15)



BEENIE MAN
FEAT. MS THING Duet (Virgin)
 A joyous regular on seven-inch, this slice of the Fiesta rhythm has now been confirmed for a major-label release next year (single, February)



ELIN SIGURDSSON
Paper Cup Words (Arista)
 An Access All Areas favourite of Tony Parsons, this suggests that folk pop is alive and kicking in Scandinavia. (Swedish single)



LAMBCHOP
There Is Still Time (Slang/Labels UKO)
 Lush, quality melancholia. Kurt Wagner's lyrics and delivery remain a string of quiet beauty (album track, out February 9)



MUSIC A.M.
A Heart & Two Slang (Quatermass)
 A return for Whitebread prizewinner Luke Sutherland who has produced a gentle album of electronica. (album, Jan 20)



MARK LANEGAN BAND
Here Comes That Wild Child (Beggars)
 Banquet!
 Erikshole COTSA man creates a storming, psychedelic eight-track EP. (EP, out now)



JOSS STONE
Soul Sessions (5) (5)
 Here Comes That Wild Child the EMI contingent at last week's showcase, while all the media were there too; witness a sfiatist show (album, out now)



SARAH McLACHLAN
Afterglow (Arista)
 It's been seven years since her last studio album, but the Canadian singer/songwriter's UK fans will love this album. (January 26)



JEHST
Hard/Hard/History (Low Life)
 Hard-hitting UK hip hop from the London rapper's strong debut, but the Canadian singer/songwriter's UK fans will love this album. (album, December 15)

ALL NEW TOP OF THE POPS
Host: Tim Kash
Performances:
 Elton John (live from Atlanta), Robbie Williams (live from Knivethorpe),

Kylie Minogue (album track), Nelly, Lisa Maffia, Mi-Que, Will Young, Buzzer Squad and Westlife.
ALL NEW TOP OF THE POPS
Hosts: Richard

Bacon, Margherita Taylor.
Performances: The Darkness (live CD from Rockness), Lenny, Stancolar, Duzze Rocca, Lordsheds, Black Eyed Peas, Mi-Que.

Successful start adds weight to Andi Peters' revamp Smooth show ushers in new era for TOTP

Television

by Martin Talbot

Andi Peters' new-look Top Of The Pops was unveiled with a seamless launch show last Friday.
 The revamped, All New Top Of The Pops was heralded with an hour-long special which went off without a glitch, despite a power cut which hit BBC TV Centre — where the show is recorded — earlier in the day.

A spokesperson for the show said the blackout affected neither the morning's rehearsals nor the evening's broadcast, which kicked off with a medley by Mis-Teeq at 7pm. The highlights of the show included live performances by Will Young, Westlife and Blazin' Squad.

Industry executives including Universal's Lucian Grange and Brian Berg, and BPI's Andrew Yeates attended a party immediately before the new-look show, which was hosted by Tim Kash.

A premiere of the promo to Michael Jackson's single was cancelled towards the end of last week because the clip was not finished in time, according to a Sony Music spokesman. Instead, other elements were extended to fill the show, says a BBC source.
 The show was followed by an hour-long special on BBC3, presented by Richard Bacon and Margherita Taylor.

Peters, who says the BBC3 show is a one-off, with the main show also reverting to a 30-minute slot this coming Friday.

Peters says, "Everyone has been so supportive. They have been



Kash (left), Beckham: Posh guests on the first All New TOTP

really keen and really happy that here is a show which really works for them."

The 'All New' branding will be dropped in the coming months, he adds. The temporary renaming "reaffirms in the audience's mind that this product is new," he says.
 "People like new things. They like to think they were there first. But there is a date already set for the dropping of 'All New'."

Peters also stresses that he is not under pressure to chase ratings. "You can say that TOTP had 10m viewers once, but *Neighbours* now had 12m viewers," he says. "The market place has changed. There are a huge number of TV channels playing music."

He continues, "TOTP's audience figures at the moment are robust as a result of its existence. The great thing about the BBC is that it is not all about audi-

ence figures. Our focus is in making a great TV show."

Peters denies suggestions that he will oversee a more pop-oriented show. "Absolute rubbish," he says. "The show is reflective of the chart. If you look at the entries to the Top 30, half of them are pop and half of them are R&B or something. If the Top 10 is all cheesy pop records, the show has to reflect that. But there is a lot of music out there."

Peters says that he will begin to focus on the other element of his new role as executive editor, pop music, once the relaunch is fully bedded in.

"I will executive produce TOTP until Christmas and then it will run itself," he says. "The position I am in at the moment is 'let's do the rejuvenation.' Then I will start working on the other stuff."
 martin@musicweek.com

BBC offers production company Xtra work

Production company **UBC** has secured a series of BBC digital radio commissions, helping to offset the loss of its Hit 40 UK production deal.

The leading independent production company is set to produce 10 documentaries and features for the corporation's urban digital station Xtra. This represents a new business stream for UBC as, until now, the BBC's digital services have largely relied on in-house production for programming.

"The BBC is now getting serious about digital radio in a significant way," says UBC chief executive Simon Cole, whose company last Monday unveiled turnover rising 31% to £6.51m for the six months to September 30. Its pre-tax losses were cut from £1.03m to £758,000.

The Xtra deals come as part of a number of new BBC commissions for UBC's programming division, which experienced revenues rising 6% over the six months to £11.9m. However, the group will cease production of Hit 40 UK at the end

of the year after a new deal was awarded last month to rival *Something Else*.

Cole says the loss of Hit 40 UK will not have a "material" effect on turnover. "When you're the market leader sometimes people steal things from you, but it couldn't have come from a nicer group of people," he says. "We rate *Something Else*."

Elsewhere, the launch of an AA Roadwatch service in the final quarter of the last financial year helped its commercial division's revenues more than double to £2.39m, while its AM and digital brand Classic Gold Digital saw revenues rise 5% to £2.4m during the half-year.

UBC shows signs of looking to increase its portfolio of stations by last week announcing the appointment of Hoare Govett as sole nominated adviser and principal broker to the company. Cole says he expects "some corporate activity," but any potential purchases would have to have a "strategic fit" with UBC's current assets.

SNAP SHOT

Dido's Life For Rent album passed 5m global sales last week and was poised this week to become the year's biggest-selling album in the UK as the international promotional trail for the singer raked in an

Europe. Launching the album in a trans-Atlantic He adds, "We still have a couple of big European TV shows to come and Dido is set to finish off the year with 14 days in the US doing Christmas radio shows. We are looking forward to 6m global sales by Christmas."

Sheck says that in many Asian markets *Life For Rent* outsold its predecessor *No Angel's* total sales within two months of release. In Germany, it has reached more than 40% of the previous record's tally.

C&S LIST: Press: Barbara Charone, BMC; Marketing: Louise Hart, James Craftley, BMC; International Marketing: Dave Sheck, Helen Lawson, BMC; Radio: Tonya Gownder, BMC; TV: Jackie Quill, BMC; Regroup: Nick Bray, BMC.



UK publisher axes manager

The number one UK music publisher has made its general manager redundant, highlighting the tough state of the publishing business.

EMI Music Publishing chairman and CEO Peter Reichardt announced last week that his long-standing lieutenant Sally Perryman is leaving the company. The pair had worked together for more than 15 years.

In a statement issued last Tuesday, Reichardt says, "This decision was made after very careful consideration and reflects the extremely difficult market that we are trading in at the present time. I have nothing but respect for Sally and the contribution she has made to the company."

Reichardt says that the decision to make Perryman's role redundant — as executive vice president, creative, and general manager — was not connected to the 5% staff reduction which was announced as part of last week's EMI interim results.

"We are number one in the UK, but we exist in a global market place," he says. "We have to look at the company globally. This keeps us ahead of where I think we are all going to be over the next year or so."

Perryman, who has been negotiating a settlement with Reichardt for the past eight weeks, leaves the company just six months after she was elevated from head of A&R to

the role of general manager.

Perryman joined EMI in 1989 along with Reichardt; both were at SBK Songs when EMI bought the publishing company and merged it with its own publishing operations, under Reichardt as managing director. Moving over as head of A&R, she retained the role until last May.

Perryman says, "Obviously I'm sad to be leaving. I have spent a big part of my professional life at EMI and have many close friends there amongst both the staff and the writers. I now intend to spend some quality time with my family in the short term, but will be reviewing all of my options in the new year."

What is driving the majors' restructuring plans is their desire to cut costs. Sadly, that is likely to mean the spectre of redundancy.' - Viewpoint, p14

Xmas stocking trouble looms as Sanity up for sale again

by Paul Williams

The troubled Sanity UK entertainment chain sold by Australian retailer Brazin just two months ago is back on the market again after being put into the hands of administrators.

Lee Skinner, whose business interests have included video distribution operation Crazy Eddie's, took control of the 111 stores in September in a reported £5m deal as the front man of a newly-formed operation called Primenist.

Backed by a mystery investor, the deal made Skinner the fourth controller of the one-time Our Price chain in just five years. However, a fortnight ago he sold his entire stake back to the investor - whose identity has not even been made known to head office staff - who immediately placed it in administration.

BDO Stoy Hayward's Shay Bannon and Simon Michaels were appointed as joint administrators by the High Court on November 21 and are now seeking a new buyer for the company, which is registered as Our Price Entertainment.



Sanity: sold back to mystery investor

The administrators say they are in the process of talking to the business's 800 staff, while they are looking to sell the company as a going concern. They add that it will continue to trade under their direction and there are no plans to close any stores.

The business, though, is being severely hit by stocking problems, with record companies reporting that they are no longer supplying product on a credit basis because of unsettled bills. The situation has left pre-Christmas plans drawn up by Sanity office staff in turmoil.

A source within the chain says in the 12 weeks since Brazin sold the business, the company has had

issues gaining credit and regular supply from the major UK suppliers. "Some links with UK suppliers have been severed in the past few weeks," he says. "We are very disappointed that this situation has come about as we had some very strong support from the UK suppliers."

One record company insider says his company had been given reassurances that money outstanding for product would be paid following the chain's takeover, but this has not happened. A number of labels are now no longer supplying product, leaving stores with many key releases missing from their ranges.

The source at Sanity says staff have become "increasingly frustrated" at not being able to put quarter four plans into action. "Sales year-to-date were up on target and we were confident we had a strong Christmas offer to continue this trend," he adds. "The business was in no way broken and was ready to go from strength to strength."

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Retailers last week significantly ramped up their orders for the new Will Young album Friday's Child, out today (Monday), after being caught out over demand for its lead-off single *Leave Right Now*. Despite only winning an initial stip of 60,000 copies, the S Records single sold an unrivalled 38,000 copies on its first day of release last Monday, instantly sparking huge re-orders and leaving a number of stores

without any stock. With few copies available the next day, the single was overtaken in sales by another BMG release, Shane Richie's cover of *I'm Your Man*. S Records vice president Sonny Takhar says that, as a result, store orders for the album have leapt from 150,000 to 250,000 copies. "Retailers are more confident now and we expect Will to come in with a number one album," he says.

Shazam eyes monitoring as new deals take shape

Mobile music recognition company Shazam is looking to broaden its activities into the broadcast monitoring area, with applications from radio airplay monitoring to music piracy.

The strategic rethink follows its launch a year ago as a consumer tool designed to identify unknown tracks. Shazam CEO Jerry Roest says it has already run pilot tests for a US-based performance rights organisation and an airplay monitoring company after being approached by them to adapt its music recognition technology.

The company has now attracted approaches from a UK media owner to monitor radio output, as well as a UK-based performance rights society, he says.

Roest says privacy contracts mean he cannot reveal the names of the groups, but he believes Shazam can now attract four new sources of revenue from tracking for royalties payments to artists, airplay monitoring,

piracy and ad tracking.

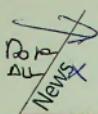
Roest says, "Our system can dramatically reduce staff costs and, because most tracking studies are samples, we can offer more accurate information."

He adds that Shazam has already been asked to co-operate with anti-piracy efforts.

Roest says that Shazam's move into these new areas has been prompted in part by the approaches by companies seeking to use the group's ground-breaking technology for new applications, but he also admits that Shazam's original business plan - which forecast that 5% of UK mobile users will use the service around four times a month - has proved over-optimistic.

Shazam has attracted 600,000 unique users and around half of those don't use the service "that much". Shazam expects to achieve revenues of £4m in 2004, breaking even by the middle of the year.





THIS WEEK'S BEST ALBUMS
Albums
 Funeral for a Friend
 - *Casualty Creed and Drop* at
 Conversation
 (Mercury) (shred)
 Missy Elliott - *This Is*

Not A Test (Warner
 Sony) (pop)
 M4 Historical
 Society - *Lead*
 (Blanco Y Negro)
 (shred)
 Blink 182 - *Blink*
 182 (Universal)
 (shred)

Also Praise
 Introduction
 (Phonon) (pop)
 Fabrizio - *Street*
 Dreams (Warner)
 (pop)
 Blunt Sagard - *Now*
 Or Never (East
 West) (pop)

Lerner - Dedicated
 Sony) (pop)
 Cher - *Very Best Of*
 (A&M) (pop)
 Pop Art - *The Hits*
 (Parlophone) (pop)
 Small World Big
 Band, Friends 3
 (Warner) (pop)
 Mary J Blige - *Love*

And Life (Universal
 Island) (pop)
 Pet Shop Boys - *Yes*
 (Universal) (shred)
 The Roots - *Let It*
 Be... Naked (Amp!)
 (Parlophone) (pop)
 Girls Aloud - *Sound*

of the Underworld
 (Polydor) (platin)
 Ladies Night - *Three*
 Supergods (Mercury)
 (Universal) (shred)
 Pink - *Try This*
 (Arista) (platin)
 Black Eyed Peas - *Elephunk* (Polydor)

(platin)
 Atomic Kitten - *Ladies Night*
 (Virgin) (platin)
 Kylie Minogue - *Body Language*
 (Parlophone)
 (platin)
 Busta - *A Present*

for Everyone
 (Mercury) (shred)
 (double platin)
 REM - *In Time*
 (Warner) (double
 platin)
 Daniel Barenboim - *Sean Paul - Duty*
 Rock East West
 (double platin)

The Darkness -
 Permission to Land
 (Most Destroy)
 Atlantic) (triple
 platin)
 Daniel Barenboim - *Go Go Go*
 (Polydor) (four
 times platin)

Celador link-up with Griffin will take show worldwide

Millionaire TV group in global talent show

Television

by Paul Williams
 The company behind worldwide TV hit *Who Wants To Be A Millionaire* is moving into the broadcast space occupied by 19 Entertainment by launching a global talent search.

The World's Greatest Singer, due to be screened next October by a series of leading international terrestrial broadcasters, is the first of what is planned to be an annual contest pitting untried singers against one another from 24 countries.

The competition's winner will be determined by a global public phone vote and carries the first prize of a recording and management deal. It is the first project undertaken by a newly-formed subsidiary of Millionaire creator Celador International which has been formed in partnership with TV producer Guy Freeman.

Celador Music & Events links Celador with Freeman's own operation Griffin Media and will be tasked with creating and producing globally-marketed music shows and other TV events.

Freeman's many TV projects include *The Brits*, *BBC Music Live*, *The Eurovision Song Contest* and the first UK Millionaire series for



Millionaire is in more than 100 territories around the world so the Celador name is a powerful calling card
 Guy Freeman

Celador. The new venture will tap into Celador's strong reputation among broadcast companies worldwide, established thanks to its highly successful Millionaire format. "Millionaire is in more than 100 territories around the world so the Celador name is a really powerful calling card," says Freeman.

The global talent search places the new company in a similar broadcast arena to Simon Fuller's 19 Entertainment, which is follow-

ing its hugely lucrative Pop Idol programming in individual territories by pooling the winners together for a World Idol contest.

However, Freeman insists that Celador's approach greatly differs from 19's. "Simon comes from the music business and is very successful in translating it into TV programming and our background is more TV and we're finding music applications for that," he says.

Unlike Pop Idol and its equivalents, The World's Greatest Singer will not carry an upper age limit for contestants. The only criteria will be that hopefuls are 18 or over and unsigned.

Meanwhile, broadcasters taking the show in each territory will be given the freedom to decide how their country's contestant is selected, which could either be through an off-air process or as part of a screened competition. The first final will be staged in the UK and the competitors will perform a song already established in their own territory. Voting will then be carried out by the public.

Freeman stresses the contest will not be dominated by pop. "We're making sure there's a good spread of contestants from each continent and we represent as many music styles as possible," he says.

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M.A.S.S. were among a handful of bands who flew the UK flag at the inaugural Access All Areas event, staged by the British Council in partnership with Export Music Sweden in Stockholm last week. Almost 2,000 fans turned up to the two showcase evenings which acted as the climax to panels last Wednesday and Thursday, at Stockholm's Moado centre. The first night's performance by M.A.S.S. (whose singer Justine is

pictured) came just a matter of days before the five-piece are this week due to sign a worldwide record deal (ex-UK and US) with French label Trema Records.

The deal, which will see the band distributed through Sony Music internationally, came after a glowing review in French music magazine *Les Inrockuptibles* led to a place on the title's summer tour and a support slot with The Libertines in Paris.

NTL targets music fans with broadband bundle

NTL Home is aiming to encourage music fans to sign up to its new broadband content service with a £399-per-month bundle offering access to music channels and thousands of music tracks and videos.

NTL Home Broadband Plus, which launches this Wednesday, will be free for the first three months. Its music content will be made available through its partners Music Choice, MTV Live, Video TV, ViZone and the O2D-processed Download 365.

Covering three areas including games and games, the service allows customers to stream, download and listen to 220,000 tracks. It was launched in response to customer research which found more than 50% of broadband consumers would pay for a bundle of branded broadband content, particularly downloads, gaming and educational material.

"NTL has more than 910,000 homes connected to broadband and a huge number of those customers download music," says NTL's head of core internet services Chris Bunyan. "Now with our partners we are providing a

compelling package which is a standalone service exclusive to NTL for a price free."

Under the service, MTV Live offers 24-hour live performance footage from MTV Europe's archives in a channel designed exclusively for broadband users, while the Download 365 service allows Broadband Plus subscribers 100 credits to stream 100 tracks or download 10 tracks per month.

Latest pop videos are available via ViZone, which adds 200 new videos monthly, while VideoTV has a catalogue of 3,000 videos and Music Choice offers back to back music via 16 different channels.

The games area is from content partners Freeleader and Game.net while content for the family area is provided by a host of brands including BBC Worldwide's Tweenies and Encyclopaedia Britannica.

ViZone's Adrian Workman believes the service provides a boost for the music industry by pushing access to paid-for music content online.

NTL Home's 600k broadband service costs £289 with the addition of Broadband Plus.

Venture helps musicians keep their finances afloat

Record producer Robin Millar is looking for another producer and publisher to create a financial lifeline for cash-strapped musicians and a means of pumping new investment into the industry.

Cue Capital, set up by Millar in tandem with Badly Drawn Boy producer Gary Williams and royally administrator Francis Pettican of Westbury Music, is designed to help musicians obtain loans secured against their future royalties.

Millar says musicians often face difficulties obtaining loans from banks, which perceive the music business as high risk. Cue Capital has negotiated banking from a major bank, which will advance loans to parties referred through the new venture. "The perception of banks is

that music is risky - musicians don't wear ties and go into banks with ideas on the back of envelopes," says Millar. "But catalogue isn't [risk] and banks don't understand that."

Musicians and others in the business wanting money - the loans can be for anything from paying off credit card bills to improving studio facilities - can approach Cue Capital, which will perform due diligence checks. These will involve checking record contracts, proving the applicant has earned royalties for the past five years and assessing whether that source will dry up. However, the loans can be granted irrespective of a musician's other outstanding debts such as a mortgage.

Based on this and the level of royalties a musician has been

earning, a loan recommendation will be made by Cue Capital to the bank with the applicant undertaking to pay back the loan directly from part of his future royalties. The amount of the future royalties used to pay off the loan will vary, but will never exceed 50%, and Cue Capital has negotiated an interest rate of between 8% and 9%. Millar adds that the length of the loan can also be adjusted and, if a musician has a windfall, can be paid off early.

"We are hoping we can eventually free up around £100m in loans and, hopefully, half of that will be ploughed back into the music industry," says Millar. He says it is even planning to apply for a loan himself through the scheme to develop his studio businesses.

Warner's new owners are not the only music companies trying to restructure for the future

Warner and EMI ponder single life

Takeovers

by Ajax Scott

Staff at Warner and EMI have been waiting to see what happens to their companies for the best part of four years — if you trace their origins of their discussions back to Midem 2000. It has been an unsettling wait.

But, when the resolution came it was unhesitatingly speedy. Just four days after Edgar Bronfman Jr and his partners had emerged as surprising front-runners to relieve Time Warner of its music operations the deal was signed. There may be twists yet to come in this story — not least with BMG and Sony still yet to gain regulatory approval for their own merger — but for now at least there is a temporary sense of some order being restored to the world of multinational music companies.

Temporary is the operative word, however. With the short Thanksgiving holiday in the US now out of the way, Warner Music's new owners are expected to get to work formulating their plans immediately. Meanwhile, Sony and BMG are expected to announce the signature of their binding agreement to merge as early as this week.

Publishing is an important store of value and also integral to a recorded music group

Edgar Bronfman Jr, Liza Partners

So has the world really changed? Is there any more certainty to business moving forward or is there a rollercoaster ride that has a long way to run? And who is best positioned if anyone to take advantage of the situation in which the business finds itself?

Over at Warner Music, senior executives on both side of the Atlantic express a mixture of relief and anxiety about the future. "It's nice to have some clarity after four years of shit, but everybody is a little apprehensive," says one US source. "The elation is temporary. The champagne bottles have popped and now it's time to really get to work."

One thing is certain: no one really has much insight into what is likely to happen other than that there will be a deep series of cuts across the company (see box). "There are significant opportunities for cost and streamlining efficiencies," says Scott Springer, managing director of Thomas H Lee Partners, the lead investor in the deal.

This is a significant point, since despite fevered speculation about the ultimate gameplan of Bronf-

man and his backers, all the early indications are that they have banded the company to run it as a standalone music group rather than as part of a far larger strategy. "We have been studying this industry for two years," says Springer. "We looked at Universal and we think we have developed a pretty good understanding of the levers driving cashflow and profitability." He adds that the investment group fully expects global music sales to be "choppy to down" during the next two years, followed by sales recovery and the pick-up of digital distribution.

Since the deal was announced, there has been no shortage of alternative scenarios — ranging from offloading the Warner/Chappell publishing arm and selling records on EMI at a profit, through to attempting to buy EMI. Bronfman, himself, a sometime songwriter, insists that Warner/Chappell — which Ames was prepared to offer to secure the EMI merger — will be central to the new strategy.

"I see [publishing] as an important store of value and also integral to a recorded music group," he told *Music Week* last week. "There are also ways we can build a music company that has both recorded music and publishing, which are much more integrated ways. That's a vision that Roger and I share. It's very important from a value standpoint."

And he denies any interest in EMI. "We're not focused on EMI or any other company," he says. "Buying Warner is our focus." Meanwhile, external observers suggest that the structure of the deal — which includes \$1.35bn of equity and \$1.2bn of debt — supports his denial. "If you think private equity is going to double up their risk by trying to buy another company, you're mad. They're going to see



Higher Ground: Red Hot Chili Peppers will be among the acts helping Warner move on

how this one works out," says one senior observer.

Bronfman says he will work closely with Ames to develop a plan for the group, which is expected to be ready for implementation by the time the deal closes in 60 days.

"We're not going to do this in a very rigid fashion," he says. "The efforts will be led by Roger and me, but we're both pretty collaborative. We will try to involve as many people as we can and should."

In addition to taking advice from industry colleagues — during the merger of MCA and PolyGram he had input from executives as diverse as MCA chief Doug Morris and DreamWorks founders Jeffrey Katzenberg and David Geffen — Ames is expected to rely on heavy input from consultants.

One potentially significant change in the status of Warner is its move from public to private company. Senior executives at each of the publicly listed majors have often privately complained of the burden of quarterly or six-monthly reporting in an industry that relies on artistic talent which

WHAT TIME WARNER GETS
 ■ \$2.6bn for Warner Music Group
 ■ Option to buy 15% of the company at a discount in the next three years
 ■ Option to buy 100% in event of situations such as future mergers
 ■ Edgar Bronfman Jr/Liza Partners: \$250m
 ■ Providence Equity: \$150m
 WHO'S PAYING WHAT
 ■ Warner/Chappell: \$100m
 ■ EMI: \$100m
 ■ Warner Music International: \$100m
 ■ Warner/Chappell: \$100m

WHAT THEY GET
 ■ US: Warner/Chappell, Elektra and Warner Bros
 ■ Warner Music International
 ■ Warner/Chappell

is, in itself, inherently unpredictable. "It's a different challenge being a public and private company," admits Ames. "Going private will allow us to do things privately but also take a longer term view before."

And at least one of the US-based competitors admits to being jealous. "Those people who put up \$1.3bn of their own money aren't stupid," he says. "They're going to ask how many questions about the business than Time Warner should be asking theirs. They're going to watch the costs carefully and at the same time they don't have quarterly results. That's a great luxury."

While Bronfman and Ames are drawing up their plans for the future, their rivals at other companies are doing exactly the same. Universal is in the middle of a staff reduction plan which will see its total headcount reduce from 12,200 to 10,850 by year end. Meanwhile, BMG and Sony are also expected to pave the way for their own merger with staff cuts.

And then there is EMI. Clearly outflanked by the Bronfman team, its management insists it is still on track to go it alone, even though (like Ames) it has been a strong champion of consolidation for the past four years.

EMI Recorded Music chairman Alain Levy, who led the Warner negotiations along with EMI Group chairman Eric Nicoli, admits, "I do see it as a blow, because when you work two months on a deal you want to make it happen. But I'm relieved that it allows us to pursue our own strategy without major disruption, without the risk of not completing and without the additional risk of totally unsettling our people."

Insisting it is business as usual, he says that there is more that his company can do to improve its bottom line without making further hefty cuts. In particular he says he is only halfway to where he would like it to be in terms of overhauling the record operation's day-to-day

operating culture in areas such as A&R and marketing spends, flat bonuses and "respecting targets".

And he insists he is not worried by the tough global trading conditions. "I kind of like it because I can impose discipline on our management, which you don't have in growing markets."

Quite how the mergers and sales currently being closed pan out in the immediate future remains to be seen. After all, it is business as usual in very unusual times. EMI Music Publishing chief Marty Bandier says, "Everyone will regroup over the next few weeks and figure out the strategy, which has for the time being been to go it alone but who knows? Someone out there could be saving private equity has acquired a company that's only in recorded music and publishing — is there anyone else out there who is maybe even leaner? Well here we are."

By a quirk of timing, if the Warner sale is completed as expected, it will be on November 20, it will be almost precisely four years to the day since Warner announced its plans — later aborted — to merge with EMI in the midst of Midem 2000.

In a sense, all the reshuffling that has happened since then is the

I do see it as a blow... but I'm relieved that it allows us to pursue our own strategy without major disruption

Alain Levy, EMI

culmination of a period in record industry history that kicked off six years ago when Bronfman made his bid to buy Warner Music Group. Universal, the giant whose clout has set the pace for the rest of the business to chase. And, as such, all the participants — including Universal, which is itself having to cut costs — are now really preparing themselves for the next chapter in the story.

"It takes five years to build a great record company and five years to destroy one," says Levy. But now time is being telescoped.

Optimists suggest that companies across the business probably have two years to get their houses in order before the first meaningful fruits appear from downloads and other forms of wireless delivery — assuming these revenue streams materialise. Every company must rethink its business model. So, BMG and Warner must do so at the same time as they restructure their existing operations. Whether that turns out to be a blessing or a curse is too early to tell.

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Where Bronfman can make savings

US press reports suggest that Bronfman is looking to extract savings from WMG ranging from \$100m to \$300m, but observers suggest it will be a very difficult task. "It's not as easy as it looks to extract anything like that, not least following the recently completed \$1.05bn sale of Warner's global manufacturing and distribution operations to Cleary, which at a relatively reduced head count by 5,000 and effectively shrank the company's

focus firmly onto developing and marketing talent. "To complement that, Alain Levy has managed to extract \$100m in savings from EMI, but Warner Music Group has already done a lot of similar retooling work during the past few years. "Roger runs a pretty tight ship," says one industry executive who has worked closely with him.

One immediate option is to rationalise the company's US label operations. New York-based

Atlantic and Elektra units into a single operation to complement the West Coast-based Warner Bros. US sources suggest that this could produce savings of \$30m to \$40m. A further likely scenario is cutting the size of Warner Music International, both its central offices and withdrawing from its smallest territories. Currently the company has operating companies in 47 countries (EMI has 43, BMG 40,

Sony 46 and Universal 49). Meanwhile, publishers suggest there is scope to introduce savings at Warner/Chappell, not least by integrating some of its backroom operations into records, but the savings involved are relatively small in the context of a \$300m target. It currently employs around 500 staff (larger rival EMI Music Publishing has 650) compared with recorded music's 4,500.

A handful of new artists are quietly winning mainstream success with back-to-basics campaigns which bypass the hit single route. And more such newcomers are set to follow. *By James Roberts*

Message from the soul sisters

Stone rolls onto scene with maturity beyond her years

Sometimes a record arrives seemingly out of nowhere and starts to develop a momentum of its own. Just such a record is *The Soul Sessions*, the debut album from UK artist Joss Stone, which is already shaping up to be one of the international breakthroughs of the next 12 months.

The album has sold close to 200,000 copies in the US in a few weeks, largely through word of mouth. This would be an achievement for any artist, but it is all the more impressive given the fact that the artist is just 16 years old, and that her record is essentially a set of Seventies soul covers (ranging from favourites such as the Isley Brothers' *For The Love Of You* to the downright cult) which sound as if they were recorded in Miami circa 1974.

Despite the reliance on covers, Stone is no American Idol wannabe. For a start there is her backing band, which is essentially a roll-call of early Seventies Miami veterans such as Betty Wright, Latimore, Timmy Thomas and Little Beaver. But even more important is the voice and style of delivery, which has a maturity and depth way beyond Stone's years.

The start of her career can be traced back to 2001, when the then 14-year-old auditioned for and won the BBC TV talent show *Star for A Night*. Veteran production guru The Bolshoihouse

Boys were among those who were impressed with what they heard. "They called telling me that they had just heard the greatest singer they'd ever heard from their country," recalls Steve Greenberg, founder and CEO of New York-based S-Curve Records. Greenberg flew Stone and her family to New York and promptly signed her on the spot.

Although the initial plan was to make an album of contemporary R&B, the reactions to Stone's soul songs were so strong that Greenberg, who has had hits with Hanson and Baha Men but is also a self-confessed "soul freak", decided to track down the likes of Betty Wright to work with his new signing. The resulting album turned out so well that what was planned as an introductory release quickly became the label's key release of the year.

"What started as a warm-up record has become something that people are getting genuinely excited about," says Greenberg, who co-produced the album. "Now she is getting invited to do key TV shows for no other reason than the people really love who she does."

"What's incredible is that she has made something this good so early in her career," he adds. "She is improving each day - her learning curve is so steep."

Virgin Records UK imprint Rentless is preparing to soft release *The Soul Sessions* this



week. "The concept of the album is that it is her genuine talent that is allowed to shine," says Rentless MD Shals Jomapura, who actually tried to sign Stone before she did the S-Curve deal. "The story of Joss being a 16-year-old from Devon doing well in the US is permeating very quickly through to the consumer."

The album will be promoted fully in February around the release of the first single, *Fall In Love With A Boy*, which is a cover

of the similarly-titled White Stripes track featuring backing from The Roots, Angie Stone and Betty Wright. By that time, Stone will have supported Erykah Badu on her UK tour and recorded a Radio One session for Jo Whitley, both key events in helping to build a credible UK plot, without the pressure of a hit single.

Virgin UK managing director Philippe Ascolli says the approach is all part of a long-term artist development strategy. "This is

Among the many challenges currently facing the UK record business, arguably the greatest is turning talented artists with a strong industry buzz into mainstream album sellers.

There is certainly no shortage of factors which are needed out to explain the difficulties - the ever more homogenised state of UK radio, the lack of music on TV, the waning influence of the specialist press or the pressure on labels to achieve short-term success. And yet it is still possible to achieve such breakthroughs, as the success of artists as diverse as Norah Jones, Dido, David Gray and Eva Cassidy has shown.

Musically, these artists have little in common, and the ways in which they have achieved success have also been very different. Perhaps the only similarity between them is that they have managed to find a mass audience keen to buy into more sophisticated adult-oriented pop - and largely done so without relying on that most traditional of marketing tools, the hit single.

This year has also seen the emergence of a handful of exciting UK-signed album-based artists. It is still early days, but acclaimed debuts from the likes of Amy Winehouse (Island) and Damien Rice (DRM/14th Floor) are shaping up to fully break through into the mainstream over the next 12 months and there are more to come (Rice's album has already quietly gone gold).

In fact, a handful of new female solo artists - among them Winehouse, Sia and Joss Stone - are now in the process of launching campaigns targeting a broadly similar audience. Each is blessed with a distinctive voice and plenty of talent, but musically the only link between them is

very much the first album of a long career for Joss Stone," he says. "We don't want to be pushing it down people's throats, but we do want to expose it in the right way to build on the amazing buzz around her."

With material already written for the follow-up record - one track was performed at Stone's packed showcase at London's Ronnie Scott's last week - this looks like the start of a long career.

that each has a very different take on "soul". Winehouse's album finds her occupying a niche somewhere between Eartha Kitt and Erykah Badu, while Stone's debut is closer to the Miami soul of mentor Betty Wright and Sia's rich orchestration echoes the laidback sound of Zero 7, with whom she continues to guest. All have been playlisted by *MW* months before release.

In stark contrast to the "instant gratification" trend of recent years, the key to the campaigns for each of these artists appears to be to give them time to find their audiences. The biggest challenge for each is to find a way of tapping into the market that awaits them.

And, maddeningly for observers of their progress, there is no common route. David Gray built up his own fanbase by virtue of constant gigging, which in turn helped turn media heads. In contrast, Norah Jones has hardly set foot in the UK, instead relying on a gradually unfolding radio plot and carefully orchestrated TV ads.

With perceived "real" music growing in popularity with media, record companies are reacting by developing back-to-basics campaigns which, on the face of it, attempt to avoid too much hype. But it is a delicate balance to strike. Good early reviews in the specialist and quality press can help convince radio and TV to come on board, yet if those write-ups reflect an industry buzz and appear too early or out of sync with a broader broadcast push, they will most likely have a minimal effect on sales over the counter.

For acts that are not focused on taking the hit single route – and thus end up effectively bypassing mainstream radio – the promotional high ground centers around key TV shows such as the BBC's Saturday night *Parkinson* (which claims an audience of up to 8.5m a week) and Friday night *Jonathan Ross* (up to 4m).

The power of such shows is underlined by successes such as Jamie Cullum, an artist who has enjoyed huge exposure on *Parkinson*.

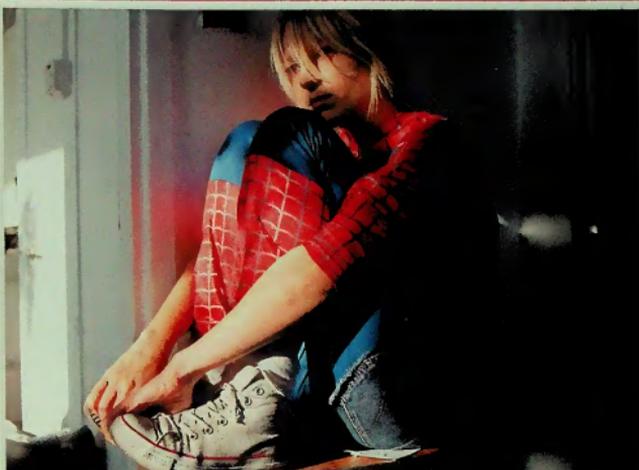
Parkinson's assistant producer Sophie Newth says his show has always tended to attract album artists, because it reaches a large album-buying audience. "We haven't noticed a discernible change in the approach of labels," she says. "What is interesting is to see the likes of Jamie Cullum subsequently appearing on singles-based shows such as *CD:UK*."

Newth adds that press has less influence on their decisions than some might think. "The process starts earlier than that for us," she says. "We do of course follow features and reviews very closely, but by the time press coverage starts, we have usually heard the music and made our own minds up. Indeed, in the case of artists making their debut appearance on *Parkinson* – like Jamie Cullum and Michael Buble – the headlines have followed the show."

Another key media tastemaker is Radio Two executive producer (music) BBC Radio Colin Martin, who welcomes the arrival of more-album-focused acts. "Artist development is the lifeblood of our station and acts like Amy Winehouse and Joss Stone hold great promise of a very happy new year for all of us," he says.

Arguing that the record industry largely failed to develop artists in the years when dance dominated, he suggests that A&R teams are engaged in a frantic drive to build artists careers and to generate album sales at a time when singles are in decline. "The music industry has been playing catch-up with massive benefits to album buyers – the heartland of Radio Two – as witnessed by the success of acts such as Coldplay, Norah Jones and The Thrills," he says.

It looks like there will be no shortage of contenders to follow them in 2004. If anything, the hard part will be standing out from an expanding pack.



Sia keeps it low-key after Zero 7 success

Sia Furler may not yet be a household name in the UK, but her voice is certainly among the most familiar female vocals of recent years.

The Australian-born artist has received critical acclaim for solo material such as her album *Healing Is Difficult* for independent label Long Lost Brother. However, she is perhaps best known as one of the voices of Zero 7's coffee-table classic *Simple Things*, which made a huge impact in 2002. Now she is set to return to the limelight in her own right with the launch of her first solo album since signing to Go Beat/Universal, not to mention featuring on Zero 7's follow-up, which is due next March.

The artist, who shares management with Robbie Williams at IE Music, landed her first break as a backing vocalist for Jamiroquai in the mid-

Nineties. She also worked with Massive Attack and William Orbit before releasing her debut single *Taken For Granted* in early 2000, which entered the UK Top 40. Driven by a Prokofiev sample, that had a Brit soul/acid jazz feel, while she also found prominence on the UK garage underground due to a couple of strong remixes.

Her new solo material is different again and, according to Go Beat managing director Ferry Unger-Hamilton, it has developed as a result of Sia's own vision and drive. "We let her go around the world finding amazing people to work with, which is how she has ended up working with Sam Dixon in Australia, Beck in Los Angeles and Mr Dan from over here," he says.

Unger-Hamilton admits the job of putting together the album has involved more of a hands-off approach. "With Sia it's about

knowing when to do nothing – she is someone who knows what she wants," he says.

The album – titled *Breathe Me* and due in March – will be preceded by two singles, one of which will be the "warm up" single *Don't Bring Me Down*, in January. "The first single from the new album is not necessarily aimed at the singles charts," says IE Music co-founder Tim Clark. "She is a classic beddit artist, along the lines of Cat Stevens or Nick Drake. There is a big market out there looking for something a little deeper, more satisfying."

The label is aiming to keep it cool for the time being to allow strong word-of-mouth of the artist to develop.

"It's the sort of record people need to discover themselves," says Unger-Hamilton. "It's not something we are going to force upon people."

Sia: "It's the sort of record people need to discover themselves"



Eva Cassidy and Norah Jones: breakthroughs achieved without the "benefit" of a hit single



JAZZ PLAYLIST
Bobby McFerrin -
Blackbird (Live At
London Jazz
Festival)

This inspiring
 show at Royal
 Festival Hall was a
 reminder of why

McFerrin is unique
 with this simple but
 effective rendition
 of the McCartney
 classic.

Tim Berne - The
Sulphur Aes
(Thirsty Ear)

A thrilling blend
 of scary funky grooves
 and free-thinking
 from the New York
 underground.

George Duke -
Face The Music
(J2)

A great return to
 more earthy fusion
 from the enduring
 pianist.

Jack Antonius
Big Band - Park
Jazz Revisted
(Heads Up)

An intriguing
 tribute from living
 bass master
 Marcus Miller to
 deceased bass
 master Patatoon
 on this, and his big
 band session.

Jazz is edited by Adam Woods

Lovingly-packaged collections set to tempt music fans Boxed sets lead the way forward

by Kevin Le Gendre

Such is the popularity of jazz boxed sets they have become almost a genre in their own right.

Warner Jazz has issued boxed sets at a steady rate, its most substantial offering to date being a 20-CD Miles Davis 'suitcase' covering his complete recordings of concerts performed at the Monterey jazz festival over several decades. John McLaughlin gets a similar treatment this year with a 16-CD overview of the great British guitarist's gigs at the famous Swiss Jamboree, which is released in mid-December, while Duke Ellington's five-CD Reprise Studio Recordings is out now. At Columbia, the four-CD Count Basie collection, America's Number One Band and Miles Davis' five-CD Complete Jack Johnson Sessions round off the mouthwatering products leading the charge this year.

Universal Jazz saw in last Christmas with Legacy, Ray Charles' choice of his father John's Impulse Recordings, and this Christmas it has put out Char-

lie Parker's Complete Verve Master Takes, a three-CD account of the sessions Parker recorded with Verve founder Norman Grant.

"The key is that people like the idea of something real that they can keep," says Sony Jazz head of marketing Adam Sieff. "You don't download a boxed set, it's more than just a CD in a jewel case, it's a beautiful thing people want to own because it is way more than just the music, it is also all the information and history that comes with it and that's vital for bringing younger people into the music. We did tremendously well with our Louis Armstrong Complete Hot Fives And Eights which was basically a great book and a bunch of CDs. From the whole package people - by reading as well as listening - will have understood that he was like the great Hercules of his time."

Essential sets are a traditional project that has different criteria for pricing. Miles' Jack Johnson retails at around the £50 mark, while Count Basie's America's Number One Band is £30.

"With Basie, the packaging costs much less and there is also the fact that you don't want to over-price material that may already be out there," says Sieff.

The Miles boxed set - his eighth "complete" set in the 12 years since his death - is already one of the most controversial collections of recent years. It is a brilliant and expansive presentation of a key album in the slow recordings that the legendary trumpeter made in the early Seventies, and which has long been overlooked in favour of Bitches Brew and In A Silent Way, both of which have been boxed-up in recent years. But producer Teo Macero, the man who played such a vital role in the recording and editing of the lengthy jams of Miles' electric period, has expressed extreme concerns about the release of some of the previously unused tracks from the Jack Johnson sessions.

"You can't look at it like that," says Adam Sieff. "Time changes the perspective of music. At that time, nobody conceived music longer



Miles Davis: numerous forthcoming releases, including Warner's 20-CD 'suitcase'

than 20 minutes a side so there was no way to accommodate Miles' long jams. Now it's fantastic to be able to hear such a concentration of music. They had the tapes rolling all the time. It wasn't 'let's make an album', but 'let's make music' and just keep the tape rolling."

Over at Warner, while the Davis-inspired McLaughlin boxed set will whet the appetites of true collectors, top priority is the handsome Duke Ellington five-CD package of The Reprise Studio Recordings. There are artistic and commercial reasons for the release, according to Warner Jazz product manager Florence Halfon.

"Ellington was signed to Reprise by Sinatra to enable him to do what he wanted," says Halfon.

"There is still a large proportion of stuff on Reprise that was previously unavailable and it's great to have everything in one boxed set. It provides a great overview."

"We have to have new boxed sets before Christmas because the product cost is high, they are a luxury item and we have more chance of selling something for £45 around this time of year. But the point is that consumers see the value of a boxed set when it is really done properly."

kgid@compuserve.com

Bela Fleck & The Flecktones

Little Worlds (Columbia 5133132)



This sprawling
 three-CD set
 sees banjo
 player Fleck
 cover a huge

amount of
 stylistic ground - spaced out dub
 grooves, rousing Gaelic melodies,
 Indian drones, funky backbeats
 and hands-in-the-air rock
 choruses all stream into the sea of
 sound on which the leader floats
 serenely. There is a lot to get your
 head around and it might have
 worked better as a double-disc,
 yet there is a winning integrity in
 Fleck's writing and arranging that
 negates any charges of
 dilettantism.

Tom Harrell

Wise Children (Bluebird 1418725)

Like many jazz musicians,
 trumpeter Harrell continues to
 slip quietly through the cracks of
 recognition. Harrell's playing has a
 heart-breakingly delicate quality
 and his compositions can be
 exquisite at times, negotiating
 Afro-Cuban, Brazilian and soul
 with fine string arrangements that
 impart a haunting quality. Guest
 vocalists Dianne Reeves,
 Cassandra Wilson, Jane Monheit
 and Claudia Acuna also bring
 class to the mix.

Jason Moran

The Bandwagon (Blue Note 5809172)



This young
 Texan pianist is
 fast gaining a
 reputation as

one of the most
 progressive and
 original artists of his generation
 and has been described as "the
 man who builds the bridge
 between Afrika Bambaataa to
 Brahms". Moran is adept at
 finding novel, idiosyncratic ways
 of unveiling hidden musical
 agendas. He can banter
 improvisations on telephone
 conversations or bring out the
 melody in electro beats. More to
 the point, he can do so without
 sounding contrived or stilted.

Tommy Smith Sextet

Evolution (Spartacus ST5008)

This all-star session, featuring Joe
 Lovano, John Patitucci, John
 Scofield, Bill Stewart and John
 Taylor, has some heart-stopping
 compositions and a playing that,
 occasionally some more, is a kind
 of ECM-with-a-touch-of-swing. In
 fact, the blend of Taylor's celestial
 subtlety and the bluesy thrust of
 Scofield and Lovano makes for
 intriguing listening. It is not a
 million miles from the Old world
 New World cries of some of the
 Fresh Sound releases.



Nikki Yule/Cleveland Watkiss

Multi-Verse (Watkey)

This is a fine album from singer
 Watkiss and pianist Yule which,
 thanks to the artful employment
 of a boomerang sampler as well as
 the ingenuity of the players,
 sounds more like a band album
 than a straight duet. Watkiss's rpe

reggae-inflected basslines and
 vocalised drum beats flow in and
 out of some gorgeous themes that
 are marked by classical and Afro-
 Latin influences.

Alan Skidmore's Ubuho

Ubuho (Provocateur PVC1036)

This is a rousing and energetic set

ALBUM OF THE MONTH

Rabih Abou-Khalil

Morton's Foot

(Enja 0094622ENJ)

The Lebanese composer's Morton's
 Foot features a sharply deployed
 sextet anchored by tuba player
 Michel Godard, drummer Jared
 Capwin and accordion player
 Luciano Biondini, whose instrument
 chops and changes between
 clipped, cracked guitar and boiling
 organ to good effect. One of the
 most striking components of this
 piece is the primal vocal of
 Savino Murgio, who unleashes sub-
 bass dissonance. Along with Giovanni
 Mirabassi's winsome, winding
 clarinet, these musicians graciously
 negotiate the arches, swing doors
 and spiral staircases of Abou-
 Khalil's sonic architecture, allowing
 the composer to intelligently
 explore the spaces between Middle
 Eastern folk, improvisation and
 classically-edged composition.

from the veteran British
 saxophonist and South African
 wood and percussion group
 features swinging township
 themes, which come alive quite
 joyously throughout the album.
 There are also tough, pounding
 6/8 grooves for Skidmore to get
 his flinty tenor into.



Last Year's Winners (l to r): Surround Artist of the Year, Graham Nash with Russ Kunkel, David Crosby and Nathaniel Kunkel, Surround Pioneer winner Elliot Scheiner, AAX's Mark Waldrop and John McEuen, Best of Show winners for Nitky Gritty Sound.



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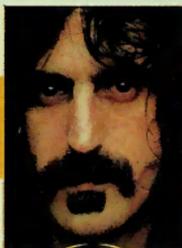


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Szabó film prompts slew of complementary releases

New interest in Furtwängler

By Andrew Stewart

István Szabó's film *Taking Sides* has brought the name and music-making of legendary German conductor Wilhelm Furtwängler to a new audience, underpinned by powerful performances from Harvey Keitel as the musician's post-war American interrogator and Stellan Skarsgård as Furtwängler.

The movie, which was released last week, deals with the nature of the conductor's complicity with the Nazis and his naive belief that he could preserve the true greatness of German art from corruption by Hitler's brown-shirted gangsters.

Deutsche Grammophon has issued the OST for *Taking Sides*, including extracts from Furtwängler's famous 1943 account of Beethoven's Fifth Symphony, which was recorded in Berlin's old Philharmonie shortly before it was destroyed in a bombing raid. The disc opens with a "re-creation" of the first movement of Beethoven's Fifth in the image of Furtwängler's interpretation, conducted by Daniel Barenboim with the Berlin Staatskapelle, and also



Furtwängler: reaching new audience

offers other classics from the DG Furtwängler catalogue.

Interest in Furtwängler has been spurred in recent months by the release of several titles. Non-specialist retailers hoping to gain from *Taking Sides* would do well to consider DG's Original Masters six-disc box set of the conductor's live recordings from 1944-53, which includes the first CD release of his 1951 Cairo performance of Tchaikovsky's *Pathétique* Symphony. The yellow label also offers the

dream coupling of Schumann's Fourth Symphony, a matchless studio recording of 1953 vintage and Furtwängler's own Second Symphony.

The conductor's 1938 HMV recording of the *Pathétique* with the Berlin Philharmonic appears on a new Naxos disc, the first in a series on the budget label's historical offshoot devoted to Furtwängler.

Codaex-distributed budget label Archipel has released a flood of Furtwängler titles this autumn, the best of which include a two-disc Richard Strauss set and the conductor's 1950 Berlin Phil Stockholm concert. The EMI Classics catalogue includes Furtwängler titles such as his 1952 studio recording of Tristan Und Isolde with Kirsten Flagstad and Beethoven's *Emperor* Concerto with Edwin Fischer as the soloist. The Classic FM Masterprize winner, Christopher Theofanis's *Rainbow Body*, was released by Telarc and not as stated here two weeks ago.

AndrewStewart1@compuserve.com

Christmas From A Golden Age
Original Recordings From 1925-1950. Various Artists, Including McCormack, Ponsolle, Tauber. (Naxos Historical 8.110296).



Nostalgia fans can count on this compilation from Naxos' impressive historical label to

recreate the sounds of Christmas past, enhanced by excellent transfers of tracks from the early days of electrical recording. Highlights include John McCormack's account of *Adeste Fideles*, a Christmas hit in 1926, and a tear-jerking Coventry Carol from Elisabeth Schumann. This is an unbeatable release.

Andrea Scholl - Arcadia
Music by Gasparini, Pasquini, B. Marcello A. Scarlatti, etc. Scholl: Accademia Bizantina/Dantone. (Decca 470 296-2).
Counter-tenor Andrea Scholl is on fine form on this album of world premiere recordings, exploring the elegant poetry and complementary musical settings encouraged by the Arcadian Academy in Rome and its northern offshoot in Venice. These Italian chamber cantatas perfectly suit Scholl's rich sound and delight in expression.

Puccini

Tosca, Callas, Di Stefano, Gobbi, La Scala/Di Sabata. (EMI Classics 5 85644 2 (2CD)).



By favouring a synopsis in place of a libretto and jewel-case packaging, EMI Classics offers one of the great recordings from its catalogue for the first time at budget price. The 1953 mono recording can still beat countless stereo versions of the work, underpinning the overwhelming performances of Callas, Gobbi and Di Stefano and Victor de Sabata's compelling conducting.

Lotti

Missa Sapiaentiae; JS Bach: Magnificat BWV 243a; Baltasar-Neuman Choir and Ensemble/Hengelbrock. (Deutsche Harmonia Mundi 05472 77534 2).
This release follows on from Thomas Hengelbrock's world premiere recording of Antonio Lotti's Requiem, which has done good business for BMG's Deutsche Harmonia Mundi label. The latest Lotti album explores the link between the Venetian composer, JS Bach, who owned a copy of the *Missa Sapiaentiae*, and other north European composers, notably Handel and Zelenka.

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Ginastera

Estandia; Concerto For Harp And Orchestra; Variations Concertantes, etc. Orquesta Ciudad De Granada/ Pons. (Harmonia Mundi HMC 903808).



The 'objective nationalism' of Ginastera's music owed much to the use of folk melodies from his native Argentina, which are put to good use in his 1943 ballet score *Estandia*. Top marks to Harmonia Mundi for recording *Estandia* in company with representative works from Ginastera's more abstract output with the sparky Orquesta Ciudad de Granada and Josep Pons.

Vivaldi In Arcadia

Concertos And Arias, Lawson; La Serenissima/Chandler. (Avie AV0031). Violinist Adrian Chandler's tireless efforts to explore neglected Vivaldi began when he was a student at London's Royal College of Music in the mid-Nineties and have continued since he became established as one of the finest period instrument players in the business. His brilliant new disc with La Serenissima, marketed

and promoted by Avie, is bold in character and invigoratingly alive to the improvisatory component of baroque music.

Beethoven

Variations Op.34 And *W080*; *Andante Favori*; *Piano Sonatas Pathétique* and *Les Adieux*. McCawley. (Resonance CD RSB 3000). Resonance, the new budget price line from Sanctuary Classics, makes an impressive start with this all-Beethoven disc from Leon McCawley, a former BBC Young Musician Of The Year, who has risen to become one of the best British pianists of his generation.

Care-Charming Sleep

Music by Dowland, Johnson, Monteverdi, Purcell, etc. John Potter; The Dowland Project (ECM New Series 476 052-2).



John Potter's haunting tenor voice ideally fits John Dowland's tearful vocal music, its lachrymose qualities intensified by fellow members of The Dowland Project, lutenist Stephen Stubbs, violinist Miya Homburger, bassist Barry Guy, and legendary sax player John Surman. This ECM New Series release is the sequel to



the group's first album, *In Darkness Let Me Dwell*. Their gentle contemporary take on baroque song never violates the original's work, but rather brings a freshness to them.

Karaoke Opera

Including *Nessun Dorma*, *Pearl Fishers' Duet*, *Largo Al Factotum*, etc. Czech SO/Bigg. (Castle Select SELCD 622). This is good fun from Sanctuary's Castle Select label, until you try to sing-a-long with Verdi, Rossini,

Bizet, Offenbach and Puccini. The idea, though, of providing backing tracks to famous opera arias and Bizet's *Pearl Fishers' Duet* is very appealing. Budding opera singers will no doubt carp at the speeds of the orchestral accompaniments, but this package offers fun to the game and the brave.

Purell

Dido And Aeneas; Graham, Bostridge, etc. European Voices; Le Concert D'Astrée/Halm. (Virgin Veritas 5 45605 2).

ALBUM OF THE FORTNIGHT**Penderecki**

St Luke Passion. Soloists; Warsaw National Philharmonic Choir and Orchestra/WAL. (Naxos 8.557149). To mark the 70th birthday of Poland's Krzysztof Penderecki (pictured), Naxos offers this moving performance of his *St Luke Passion*. The classical business has traditionally treated the contemporary composer as a hard sell, but the spine-tingling drama of Penderecki's *Passion* setting looks set to reach a wider audience thanks to this album's budget price and good marketing support from Select. Here is an uncompromising work of modernism with the power to enthrall new listeners.



This is *Virgin Classics'* biggest release of his 15th anniversary year, complete with an all-star cast and an excellent young French early music band under the thrilling direction of Emmanuel Haïm. The strengths here range from Susan Graham's eloquent *Dido* and European Voices' precise choral singing to Haïm's innate feeling for tempo and overall concern for the work's drama.



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As global music sales decline, the UK albums sector's 8% hike makes us star performers

UK is miracle market in the making

EDITORIAL
MARTIN TALBOT



The UK market is in danger of becoming known as the miracle market.

It is easy to lose sight of how much is being achieved in this market in 2003, especially when we have our noses to the grindstone and we are working overtime to put records out, raise their profile and encourage punters to buy them.

The trade delivery figures which were unveiled last week are remarkable. They show a market which is still selling up to 8% more albums than it did last year.

Even the overall value of the market is climbing, despite the desperate state of the singles sector – which remains a miserable cloud on the landscape – and supermarket-led discounting.

In international terms, that is astonishing.

You can argue that the growth in album sales is only being driven by rampant price-cutting. But no-one should kid themselves; we are not the only market to look towards pricing to build unit sales.

The Americans have tried it, much of Europe has tried it. But no other markets have achieved the results which we have. Even the French market – the only other to record consistent growth while the rest of the world declines – is now on the slide.

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The key period of 2003 is yet to be assessed; these latest figures cover the third quarter, before the year's truly crucial period had got under way.

Once those sales are counted we will have a clearer idea how much of a miracle we are seeing in the UK. As things stand, however, there is more reason for optimism than we can genuinely expect.

In a week of good news – apart perhaps for EMI, left at the altar once more – the announcement that Coca-Cola has signed up as the new sponsors of the official albums and singles charts is positive indeed.

That a brand of Coke's status is willing to associate itself with the UK charts is a sterling seal of approval for the charts themselves and the music market itself. It says a lot for the currency and potency of the music market, at a time when many throughout the media hanker on about it losing value, about its lack of relevance to a youth demographic apparently obsessed with computer games, DVDs and fashion.

It is a deal which has been a long time coming; since negotiations began more than six months ago and since the Worldpop deal collapsed along with the internet bubble. But it has been worth the wait.

Staff cuts are necessary but should be done with dignity

VIEWPOINT
MIKE BROOKES



It is no secret that what is driving the majors' restructuring plans is their desire to cut costs in a market currently producing lower revenues. Already, Warner Music's new owners-to-be have announced planned annual savings of \$150m. But what is the largest cost any business faces? Paying its workforce. Sadly, that is likely to mean the spectre of redundancy.

Often employers act first and think afterwards, laying off staff only to recruit it again (at a cost) when things look better.

It is an employer's duty to con-

What is the largest cost any business faces? Paying its workforce.

sult its workforce at an early stage to discuss possible redundancies, and consider suitable alternatives including job shares, career breaks or even relocations. If there really is no alternative, this should be explained properly, with a full breakdown of entitlements.

Myths about those entitlements include the widely-held belief that for every year worked, you get a month's pay. Not so. There may be a company scheme offering this but, if not, your redundancy pay-

ment at law is calculated at around a week's pay for every full year of service. That week's pay is capped at £260. Not much, is it?

Redundancy payment is not the only entitlement. Employees can expect to have their contractual notice period honoured – normally between one and three months – which they may not have to work. Executives on more sophisticated fixed-term contracts can have a host of different and more complex issues. They should get paid at least for the balance of any fixed term.

To be certain of a clean break, employers must get the employees to sign a "compromise agreement", waiving all claims in return for something else, not always just cash. For example, executive counselling, taking the laptop, the offer of free office space, or even a reference and a "thank you". If the deal is structured properly, parts of the package can be paid tax-free to the employee. Those agreements must be vetted by an independent lawyer to be binding and the employer should pay that lawyer's fees.

People should also be treated with respect and dignity. Let's face it, it's a small business we work in. Next time, it could be one of you. Mike Brookes is a partner at Lee & Thompson Solicitors

What is the secret behind Dido's global success?

The big question

Dido's Life For Rent album has just passed 5m global sales. How has she managed to succeed where so many UK artists have failed?

Robin Millar, record producer

"She has ability and is world class. She also has a willingness to be nice and co-operative and that doesn't always go hand-in-hand with a lot of musicians, but is important for getting abroad. Her ideas have a selling purpose. A lot of artists tend to complicate records, but, if you look at the Top 10 US albums, there are never more than three ideas on them – you know what you are buying. Dido is not afraid to make the best record she can. A lot of artists think they are abandoning their edge or credibility if they are seen to be doing and playing their best."

Janie Garing, MTV Networks UK & Ireland head of talent and artist relations

"Dido's success primarily comes down to brilliant songcraft. Sure, she's beautiful and charismatic, but most importantly she has a rare talent for creating timeless, classic, relevant songs. There are other attractive artists, with bigger, more impressive wires, that push more creative boundaries, but you can rely on Dido for consistent quality. She writes in a deeply personal way, recounting her

own experiences with feeling that speaks to her core audience."

Chris Morrison, CMO Management managing director

"She has US management, which helps. It is an exception to achieve success outside your home territory first. Dido stands out by being a cut above the rest – they are great songs that are instantly recognisable as her and as hits."

Richard Manners, Warner/Chappell managing director

"In a word, songs. It doesn't work without the songs, but she did have a perfect storm with everything coming together: talent, hard work – people forget the amount of touring she did before the Eminem release – amazing commitment from the record company, which spent a phenomenal amount of money on a video for the first single then scrapped it and made another, fantastic management and a great bit of sync from Warner/Chappell with Eminem."

Steve Levy, BMG Music Publishing International head of global marketing

"The songs are unique in that they travel, they are things that people can relate to. It's completely down the middle. At a time when the rest of the industry is following trends, it doesn't fit into any category whatsoever, other than that it's melodic and cool and the very nondescriptness makes it a winning formula."

Letters

Electronic Arts
is happy to pay
for its music

Electronic Arts boss just
wants our music for free



From Steve Schnur, Electronic Arts VP of music
I read with great interest Catherine Bell's Viewpoint (11.5.03). While I fully respect Ms Bell's opinions, I'd like to clarify some of her observations.

Chief among them is the misconception presented in the editorial's title. Electronic Arts (EA) neither wants nor expects - any music - for free. Unlike MTV and radio, EA pays for each and every piece of music we use. We have increased the money paid by EA to the major label groups and publishers multiple times during the past two years due to the increased amount of songs we now license.

EA often pays to create and promote songs and artists themselves. Of the 33 new songs licensed for our SSX3 soundtrack, only one was a catalogue track for which we paid a major fee to the song's owners. We also paid for a three-week publicity tour for the artist to promote the game and its accompanying soundtrack album. Our creative and financial co-venture with Def Jam on Vendetta has resulted in a remarkable new international brand as well as significant non-monetary opportunities for Def Jam and their artists.

Catherine also states, "EA stands alone in refusing to pay royalties." This is blatantly untrue. Leading manufacturers such as Activision (makers of the Tony Hawk titles) and Rock Star (creators of Grand Theft Auto) also employ buyouts on the music they license. This practice was in place long before the gaming industry began; songs placed in movies are generally licensed on a buyout basis, too. It is only if and when a hit soundtrack album is released that an inclusive song earns royalties. EA is the first video game company to successfully create and release soundtrack albums based on our games.

We must consider the unprecedented impact of the video game today as not just a business, but as a promotional vehicle fast becoming an unstop-

pable cultural force. The days of complete reliance on radio or music video are gone.
Rehewood City, California

Lower prices
will boost sales

From Graham Bruines

As a member of the public who used to buy singles, 20 to 30 a year when they were reasonably priced, I find the record companies' attitudes beyond belief. I have not paid £2.99/£3.99 for a single in the past three years purely on price, and yes it's much cheaper to copy. But, guess what? In the past month, I have purchased four singles at £1.99. Doesn't that tell you something? Get the price down, get the sales up.

By e-mail

Radio pirates are
selfish, not cool

From Daniel Owen, *Chrysalis Radio Director of regulatory and public affairs*

Only someone who runs a digital-only station and has never had to worry about where his funding comes from could support pirate radio the way Willer Webb does (The Big Question, 22.11.03). When you belong to a parent company with a guaranteed income of £2.7bn of public money, who is willing to give you £5m of it for your programming, you can be forgiven for being slightly out of touch with the rest of your industry.

The existence of pirate radio is not evidence of unmet demand. If there really was significant demand for what pirate stations do, legitimate radio would do it. Pirate radio doesn't enhance audience choice. By blocking other stations, it restricts choice.

Try telling hundreds of LBC listeners who complain to you about pirate interference that they're getting extra choice. Pirate radio also adds to the whole framework of copyright and performing rights from which the music industry prospers - for all the support you give them, you'll never get a penny back.

There are plenty of listener needs not catered for by BBC and commercial radio - the reality of radio frequency scarcity means that will always be the case. Most of those whose needs are not met are not so selfish or self-righteous as to believe it is their right to seize the airwaves, block other radio stations, and needlessly endanger lives.

Next time I'm waiting for an ambulance that doesn't know where I am because all it's getting is cutting-edge urban music, I'm sure I'll find the coolness of it all very comforting.

Brentley Road, London
nw2letters@musicweek.com

DOOLEY'S DIARY

Bronfman clears
up the situation

Remember where you heard it:

Edgar Bronfman Jr was unsurprisingly in an upbeat mood when Dooley caught up with him last Monday, even though he had spent most of the day answering the same questions from the Fourth Estate. "We have a clear idea directionally," he insisted, before declining to go into any detail. "We only signed it three hours ago - we ran an all-nighter." A useful excuse. The Glitterati derby continues with at least one high-profile US A&R man flying across the Atlantic for last week's London show. With the MME still raving about the Universal-published act, expect an announcement soon... Meanwhile, look for V2's Jamie Bins and Malcolm Durbar to confirm the signing of Estelle this week. Having heard the track she has recorded with Daniel Bedingfield (also managed by the ascendant Empire), Dooley confirms she will be huge... All KaZAAs advertising campaign launched last week to a low ruffled feathers, word has it that Am's commercial arm Musiclicious continues to make over the new version of the list carried out earlier this year with label Cooking Vinyl and through P2P service KaZAa's secure technology Altnet. Back in May, the one-off pilot scheme offered pre-release downloads through KaZAa, but, after a full since then, there may

be some new activity on the horizon in that arena. "There is still a way to go in terms of a long-term business model," one source suggests. But Dooley hears some kind of credit system for sharing legit files could be under discussion... Some big names from the UK business found themselves in dark, rainy Stockholm for the Access All Areas event last Wednesday and Thursday. Among them were Am's Alison Weisman looking fighting fit after her recent operation - Billy Bragg manager Pete Jenner - who had flown straight in from the US after a three-week tour - and, in celebrity interview, Tony Parsons, who revealed his continuing loyalty to the MME - when he

Fresh from hosting his What We Did Last Summer DVD premiere and playing an intimate gig for 300 competition winners recently at London's Abbey Road Studios, Robbie Williams was rewarded with a disc to recognise his album Escapology just tipping over the 2m units mark in the UK. Pictured, left to right, are EMI Records Music chairman and CEO Tony Woodruff, Taylor-Herring account director, press, Bronn White, EMI Records director of media Rebecca Castles, EMI Records head of national promotions Tim Skinner, EMI Music UK's Ireland group A&R executive Chris Briggs, Robbie Williams, EMI Records marketing and creative director John Leahy, EMI Records marketing manager Paul Fletcher and EMI Records managing director Terry Felgate.



His football club may be in troubled waters, but BING UK international VP Dave Shack is still smiling as he awaits the publishing event of the year - no, not Simon Cowell's book, but his own account of Leeds United's 2002-2003 Season. The Parrswood Press-published Elland Road Emails hits the shelves next week, to provide solace for all Leeds fans. Written entirely in e-mail form by fans around the globe, according to Shackie, it is a "real-time roller-coaster of that fateful season". Shackie is pictured (centre front) with his fellow contributors - some of whose identities have been obscured because they are "Leeds insiders" - including music industry cohorts Jeremy Lascelles, Chris Moyles, Dorian Wathen and Chris Tams. The ex-plugger has not only time recking up airtime to film his opus, including interviews with BBC Breakfast's Rob Bennett tomorrow (Tuesday), Five Live and Talksport alongside a spread in the *Yorkshire Evening Post*.

Melody Maker and Sounds closed, it was like, "Yes! We got them!" - and his particular fancy for the music of Tupac, Sade Ross and dear, departed Joe Strummer... Contrary to everyone believing in sorting out the Coca-Cola sponsorship deal for the charts - from Onar and Darren from OGC, to Spin Music's Andy Cleary, and many others. Kat had work getting the UK's cocaine and dear, departed Joe Strummer in the world to have secured such an achievement... Like motifs around a particularly inscrutable flame, the clever boys of British pop - Jarvis Cocker, St. Etienne's Bob Stanley and Luke Haines of Black Box Recorder and The Auteurs, to name the three Dooley spotted - stepped out last Tuesday for the launch of Universal's Scott Walker boxed set, Five Easy Pieces. Walker as An Evening Without Scott Walker. It's great to surprise that he was not himself never showed, but he was there in spirit as revellers at Bloomsbury's Horse Hospital tried in vain to find some relation between the Walker performance footage on the big screens and the golden gears coming out of the sound system... After last weekend's World Cup triumph, expect tickets to sell even quicker than ever for the 2004 Six Nations Rugby Charity dinner in aid of Nordoff-Robbins Music Therapy, which is set to take place on January 22 at London's Inter-Continental Hotel. The annual event, hosted by Entertainment UK, O2, Indigo Sports Tours and Nordoff-Robbins, will also raise funds for the testimonials of two of the architects of England's glorious World Cup 2003 victory - Lawrence Dallaglio and Mike Catt. So, if you fancy a chance to show down with members of the England Rugby World Cup Squad and former internationals as well as a host of celebs, contact NRM's Linda McLean now to avoid disappointment at lindamac@nrfc.co.uk or 020 73710404.

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MUSICWEEK

Club Charts 06.12.03

The Upfront Club Top 40

Rank	Artist	Title	Label
1	SUGABABES	TOO LOST IN YOU	Mercury
2	RACHEL STEVENS	FUNKY DORY	Mercury
3	MO'JA	BRENNAN SHOW ME	Mercury
4	BOOGIE FUNKY	SONA-BODDY TO LOVE	Mercury
5	MORRIS T & ERNADO FEAT. BARBARA TUCKER	LET ME BE	Mercury
6	STUDIO 81 (FE. GIRLS (GRAZY))	STUDIO 81 (FE. GIRLS (GRAZY))	Mercury
7	THE LOST BROTHERS	COPY LITTLE SISTER (I NEED U NOW)	Mercury
8	KULAY DADA	YOUNG HEARS	Mercury
9	MENDOZA	WORKING WITHOUT ME	Mercury
10	ROD KLEIN	FEARLESS	Mercury
11	YOUNG PUNK	GOT YOUR NUMBER	Mercury
12	JAYDE	PLASTIC DREAMS	Mercury
13	MARY J BLIGE	FEAT. EVE NOT TODAY	Mercury
14	P. DIDDY & KRANTZ/P. WILLIAMS/LOON	SHOW ME...	Mercury
15	MOLDOLO	DANNOT CONTAIN THIS	Mercury
16	GOLD BEAR	TWIST	Mercury
17	CHLOE FEAT. BRYAN ADAMS	DON'T GIVE UP 2004	Mercury
18	MOTORCYCLES	AS THE RUSH COMES	Mercury
19	ANNIE LENOX	WONDERFUL	Mercury
20	SOLJAIRE	LIKE LOVE (I LOVE LOVE)	Mercury
21	UNKLE	IN A STATE	Mercury
22	RADICAL NOIZ	FEAT. ADEENA IN & OUT	Mercury
23	ORIENTAL ALL I KNOW	ORIENTAL ALL I KNOW	Mercury
24	SMILEY RED	YOU MAKE ME FEEL BRAND NEW	Mercury
25	LAMB WOLVER	LAMB WOLVER	Mercury
26	NORTSTARZ/NORTSTARZ/DREAM	FREQUENCY WHAT'S UP...	Mercury
27	ULTRABEAT	FEELING FINE	Mercury
28	NETLY	ERJANO POWERLESS (SAY WHAT YOU WANT)	Mercury
29	RICHARD X	YOU USED TO	Mercury
30	MICHAEL ANDREWS	FEAT. GARY JULES MAD WORLD	Mercury
31	LEE CABBERA	SPECIAL 2003	Mercury
32	HOLLY WALLACE	STATE OF MIND	Mercury
33	HOWARD JONES	RECOLLECTION OF THE HEART	Mercury
34	JANINE SURRENDER	JANINE SURRENDER	Mercury
35	ROOM 5	FEAT. OLIVER CHEATHAM MUSIC & YOU	Mercury
36	JUNIOR JACK	DA HYPE	Mercury
39	SOLEX	CLOSE TO THE EDGE	Mercury
40	ZEENA GUDZAR	STRESS IN A BOX	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title
1	THE FORCE	PARADISE & DREAMS
2	NETLY	ERJANO
3	WARRIORS	STARS AND 4 - THE NIGHT OF YOUR LIFE
4	DELTA	GOODMAN WOT ME!

Planet Rockin' Commercial Dance Hits at 140 BPM

Rank	Artist	Title
1	THE FORCE	PARADISE & DREAMS
2	NETLY	ERJANO
3	WARRIORS	STARS AND 4 - THE NIGHT OF YOUR LIFE
4	DELTA	GOODMAN WOT ME!



Sugababes: Top Upfront and Commercial dance

Andy King: Biggest new entry at 15th

Sugababes in triple-whammy

by Alan Jones

For the first time since our Commercial Pop Chart joined the Upfront Chart in *Music Week* more than a decade ago, the same three records (line-up in the same order) at the top of both charts - this time round it is **Mo'ja Brennan** (ranked third), **Rachel Stevens** (finishing runner-up) and the **Sugababes** (simultaneously) topping both charts courtesy of 'Too Lost In You'.

It's the second single from the Sugababes' latest album *Three* and tops the chart's first seven weeks after the first - 'Hole In The Head' did likewise. In its original form, 'Too Lost In You' is a down-tempo track but for club purposes it is transformed into a funky floorfiller, courtesy of **Kybur Dada**. 'Too Lost In You' has a 13% lead on the Upfront Chart and a similar 11% advantage on the Commercial Pop Chart. **Mo'ja Brennan** is 29% behind the Sugababes on the former chart and 60% behind on the latter.

It is a closer call at the top of the Urban Chart, where **Mary J Blige** shades it from **Missy Elliott** for the second week in a row. Unfortunately, although **Blige's** single is getting terrific support in the clubs - Upfront and Commercial Pop as well as Urban - it has been giving short shrift by radio and TV, and will debut short of the Top 40 on the sales chart this week, mirroring the fate of the last Urban Chart topper, **Luniz**'s *Crashin' A Party*, which stumbled to a number 55 peak on the OCC chart last month, compared to the number two peak of her debut hit *Mezzanine* (see *Urban* on p. 10).

The Urban Chart usually changes at a much slower pace than our other charts, but all three have seen debuts in the Top 30 this week. That's pretty standard for the others, but for the Urban Chart it is the highest intake for more than six months. Two artists replace themselves on the list - **Alicia Keys** produces the week's highest debut, entering at #7 with 'You Don't Know My Name', while falling off the list with **Stevie Nicks**. **Smashley**, **Fabulous**' appearance at #23 with 'Make U Mine' coincides with the departure of **Gant Let You Go** (rank You, which was the chart's longest-running hit with a 28-week residency. The longest survivor now is **Busta Rhymes** 'Light Your Ass On Fire', which has survived for 16 weeks thus far, although it dips 16-29 this week.

COMMERCIAL POP TOP 30

Rank	Artist	Title
1	THE FORCE	PARADISE & DREAMS
2	NETLY	ERJANO
3	RACHEL STEVENS	FUNKY DORY
4	MO'JA	BRENNAN SHOW ME



Produced in co-operation with the BPI and Bred, 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 06.12.03

SINGLES

1	6	WILL YOUNG LEAVE RIGHT NOW	BAC
2	4	SHANE RICHIE I'M YOUR MAN	Epic
3	1	WESTLIFE MANDY	PyJar
4	2	GIRLS ALLOUD JUMP	PyJar
5	0	MICHAEL JACKSON ONE MORE CHANCE	Epic
6	3	ALEX PARKS MAYBE THAT'S WHAT IT TAKES	PyJar
7	7	KEVIN LYTTLE TURN ME ON	Mutic
8	4	BUSTED CRASHED THE WEDDING	Universal
9	0	JAY-R RULE CLAP BACK/REIGNS	Del. Jam/Netany
10	8	OUTKAST HEY YAI	Jepha
11	6	BRITNEY SPEARS FEAT. MADONNA WE AGAINST...	Jag
12	5	LEMAR 50/50/LULLABY	Sony Music
13	0	IRON MAIDEN RAINMAKER	EMI
14	0	FATMAN SCOOP & THE GROOKLYN CLAN BE...	Ed. Jam/Melody
15	0	BLINK 182 FEELING THIS	Columbia/PyJar
16	11	ENRIQUE IGLESIAS ADDICTED	Interscope/PyJar
17	12	KYLIE MINOQUE SLOW	PyJar/Inte
18	0	LUMP BIZKIT BEHIND BLUE EYES	Interscope/PyJar
19	14	BLAZIN' SQUAD FLIP REVERSE	East West
20	0	NO DOUBT IT'S MY LIFE	Interscope/PyJar
21	0	MEAT LOAF MAN OF STEEL	Warner

ALBUMS

1	6	WESTLIFE TURNAROUND	Epic
2	1	MICHAEL JACKSON NUMBER ONES	Cherry/Pirella
3	3	DIDO LIFE FOR RENT	Universal
4	2	BUSTED A PRESENT FOR EVERYONE	PyJar
5	0	ALEX PARKS INTRODUCTION	Warner Bros.
6	4	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros.
7	5	REM IN TIME - THE BEST OF - 1988-2003	AA/PyJar
8	17	BLACK EYED PEGS PEASPHUNK	Interscope/PyJar
9	8	BLUE GUILTY	Interscope
10	18	HAYLEY WESTENRA PURE	Doca
11	9	BRYN TERFEL BRYN	DeLuxe Gramaphone
12	16	ROD STEWART AS TIME GOES BY: THE GREAT...	Jag
13	0	ENRIQUE IGLESIAS SEVEN	Interscope/PyJar
14	6	ATOMIC KITTEN LADIES NIGHT	Interscope
15	4	KYLIE MINOQUE BODY LANGUAGE	PyJar/Inte
16	15	R KELLY THE R IN R & B - GREATEST HITS VOL 1	Jag
17	0	LEMAR DEDICATED	Sony Music
18	38	CLIFF RICHARD CLIFF AT CHRISTMAS	EMI
19	0	SUGARBABES THREE	Universal
20	34	MICHAEL BUBLE MICHAEL BUBLE	Rapine
21	12	PINK TRY THIS	Ariza

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20	NO DOUBT IT'S MY LIFE	Interscope/Atlantic
21	MEAT LOAF MAN OF STEEL	Mercury
22	JAMIELIA SUPERSTAR	Parlophone
23	THE CORAL BILL MCCAI	Delicious
24	MISSY ELLIOTT PASS THAT DUTCH	East West
25	PINK TROUBLE	Arava
26	MIS-TEEQ STYLE	Relax
27	THE DARKNESS I BELIEVE IN A THING...	Mat Desai/Atlantic
28	PET SHOP BOYS MIRACLES	Priority/Reprise
29	BLACK EYED PEAS WHERE IS THE LOVE?	AAJMP/Atlantic
30	DIZEE RASCAL JUS' A RASCAL	XL
31	ATOMIC KITTEN IF YOU COME TO ME	Intercut
32	RED HOT CHILI PEPPERS FORTUNE FADED	Warner Bros
33	LUDACRIS STAND UP	Del. Jam. South/Warner
34	DIDD WHITE FLAG	Orion/Brava
35	BLUE GUILTY	Intercut
36	UB40/CITY COLOURS OF SOUND SWING... (EP)	Mercury/Intercut
37	ANGEL CITY FEAT. LARA MCALLAN LOVE ME RIGHT...	Deo
38	ROOM 5 FEAT. OLIVER CHEATHAM MUSIC & YOU	Polonia
39	SUGABABES HOLE IN THE HEAD	Universal
40	MARY J BLIGE FEAT. EVE NOT TODAY	Columbia/Intercut



SHANE RICHIE: PIPPED AT THE POST BY WILL YOUNG

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* Source - Comscore, Oct 2005

COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 36	EMI/Pygmy/BMG
2	POP PARTY	EMI/Virgin/Universal
3	LOVE ACTUALLY (OST)	Island
4	CLUBLAND 4	UMG/UAW
5	THE NUMBER ONE CLASSICAL ALBUM 2004	TEL
6	SCHOOL REUNION - THE 80'S	Virgin/EMI
7	POWER BALLADS	Virgin/BMI
8	WESTWOOD - PLATINUM EDITION	Del. Jam/Universal Music TV
9	CAPITAL GOLD - LOVE LEGENDS	Virgin/BMI
10	THE ANNUAL 2004	Musical Ground
11	THE ULTIMATE CHICK FLOCK LOVE SONGS	UMG/VEVO
12	KISS PRESENTS HOT JOINTS	Universal TV
13	R&B LOVE	Sony/Universal Music
14	BEST CHRISTMAS ALBUM IN THE WORLD EVER	Virgin/EMI
15	THE BEST AIR GUITAR ALBUM EVER III	EMI/Virgin/Universal
16	NOW DECADES	Capitol/Universal
17	THE VERY BEST OF PURE R&B - WINTER 2003	Telstar/VEVO
18	THE ULTIMATE CHEESE PARTY	VEVO
19	CAPITAL GOLD MOTOWN CLASSICS	Universal TV
20	CAPITAL GOLD - ROCK 'N' ROLL LEGENDS	Virgin/BMI

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
RYAN ADAMS: LOVE IS BELL VOL. 2 (Mercury) DEC 8	ATOMIC KITTEN FEAT. KOOL & THE GANG: DEC 15
AIR: TALKIE WALKIE (Virgin) JAN 26	THE CORAL: HIGHWAY TO THE REAL VICTORIA: DEC 8
THE CORAL: HIGHWAY TO THE REAL VICTORIA: JAN 5	BLUES BROTHERS: IT'S NOT WHAT YOU DO (Epic) DEC 8
THE CORAL: HIGHWAYS AND THE SONS: JAN 5	BLUES BROTHERS: IT'S NOT WHAT YOU DO (Epic) DEC 8
OF REDDER (Decca) JAN 26	SCALD DELIVERED IN YOURS (Intercut) DEC 8
FATMAN SCOOP: The God of Jam (Mercury) JAN 19	BO SELECTA: PROPER GRUBB (Decca) DEC 15
WHITNEY HAUSTON: ONE WISH - THE HOLIDAY ALBUM (A&O) DEC 8	THE DARKNESS: CHRISTMAS TIME (DON'T LET THE BELLS END) (Just Desserts) (Atlantic) DEC 15
THE CORAL: HIGHWAYS AND THE SONS (Mercury) JAN 5	THE BELL END: (Just Desserts) (Atlantic) DEC 15
LAKE: SCOP: AM (Mercury) YOU CAN (Columbia) FEB 9	BULEY MAC: CHRISTMAS IS ALL AROUND (Island) DEC 15
COURTNEY LOVE: TEC (Virgin) FEB 9	NOBODY: MAKE WAY FOR NOBODY (Epic) DEC 15
VARIOUS: POP IDOL: THE XMAS FACTOR (Epic) DEC 8	POP IDOL WINNER: TEC (Epic) JAN 5
STEVE WONDER: THE DEFINITIVE COLLECTION (Universal TV) DEC 1	BACHELOR STEVEN'S FLUNKY CORY (Virgin) (Just Dec 8
ZERO 7: WHEN IT FALLS (Ultimate) (Decca) FEB 23	SIGNATURES: YOU'LL JUST IN YOU (Universal) DEC 15

20	MICHAEL BUBLE MICHAEL BUBLE	Reprise
21	PINK TRY THIS	Arava
22	JAMIE CULLUM TWENTYSOMETHING	UCL
23	THE BEATLES LET IT BE... NAKED	Parlophone
24	DELTA GOODREM INNOCENT EYES	Epic
25	SHERYL CROW THE VERY BEST OF	Real Gone/Atlantic
26	LIONEL RICHIE/COMMODORES THE DEFINITIVE	Universal TV
27	CHRISTINA AGUILERA STRIPPED	RCA
28	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polygram
29	JUSTIN TIMBERLAKE JUSTIFIED	Jive
30	PET SHOP BOYS POPART - THE HITS	Parlophone
31	THE DARKNESS PERMISSION TO LAND	Mat Desai/Atlantic
32	ROBBIE WILLIAMS LIVE AT KNEBWORTH	Orion/Decca
33	SIMON AND GARFUNKEL THE ESSENTIAL	Capitol
34	G-UNIT BEG FOR MERCY	Interscope/Atlantic
35	ANDREA BOCELLI VIAGGIO ITALIANO	Polonia
36	ELTON JOHN THE GREATEST HITS 1970-2002	Mercury
37	BRITNEY SPEARS IN THE ZONE	Jive
38	MEAT LOAF THE VERY BEST OF	Virgin/Sony TV
39	BON JOVI THIS LEFT FEELS RIGHT	Mercury
40	CAT STEVENS THE VERY BEST OF	Universal TV



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Datafile

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Week 48

TV & radio airplay p20 ▶ Coed up p24 ▶ New releases p26 ▶ Singles & albums p28

KEY RELEASES

ALBUMS

THIS WEEK

Jay-Z Black Album (Roc-A-Fella/Mercury); Alicia Keys The Diary Of Alicia Keys (J); Diddy Lauper At Last (Epic); Stevie Wonder Definitive Collection (Universal TV); Will Young Friday's Child (IS)

DECEMBER 8

Ryan Adams Love Is Hell Vol. 2 (Mercury); Johnny Cash Unearthed (American/Last Highway); Whitney Houston One Wish - The Holiday Album (Arista); Kelis Tasty (Virgin); Howard Shore Lord Of The Rings - Return Of The King (Warner); Various Pop Idol: The Xmas Factor (IS)

DECEMBER 15

Delirious? World Service (Furious?)

SINGLES

THIS WEEK

Black Eyed Peas Shut Up (A&M/Polydor); Blu Cantrell Make Me Want To Scream (Arista); Dido Life For Rent (Columbia); Gareth Gates Say It Isn't So (IS); Muse Hysteria (Taste Media/East West); Nelly Iz U (Universal)

DECEMBER 8

Big Brovaz I Ain't What You Do (Epic); Blue/Stevie Wonder/Angie Stone Signed, Sealed, Delivered... (Innocent); The Cheeky Girls Have A Cheeky Christmas (Mullipip); Madonna/Profession/Nothing Falls (Mercury/Warner Bros.); Noddy Make Way For Noddy (BMG); Cliff Richard Santa's List (EMI); Simply Red You Make Me Feel Brand New (SimplyRed.com); Rachel Stevens Ducky Ducky (Polydor)

DECEMBER 15

Atomic Kitten/Kool & The Gang Ladies Night (Innocent); Beyonce Me Myself I (Columbia); Bo Selecta Proper Krinbo (RCA); The Darkness Christmas Time (Don't Let...) (Must Destroy/Atlantic); Fast Food Rockers I Love Christmas (Better The Devil; Billy Mac Christmas Is All Around (Island); Pop Idol Happy Christmas (War Is Over) (IS); Sugababes Too Lost In You (Universal)

KEY MUSIC WEEK ONLINE

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

The Market

Single sales bring in a double

Alan Jones

Another banner week for sales, with albums increasing by more than 26% week-on-week to reach a new 2003 high while singles register a 19% uptick to reach their fourth-highest level of the year.

At 5,448,565, album sales for last week were 8.2% ahead of the comparative week in 2002, 9.8% up on 2001 and more than 13% ahead of 2000. Singles sales ticked up to 703,899, which is 37.2% below their level in the comparable week in 2000 but just 3.7% down on a year ago. Singles have only had higher sales this year in the last three weeks of March.

The singles market has been improving steadily recently, but this week's chart is the first 13th year in which the top two singles both sold more than 100,000 copies. It is only the fifth week this year that any single has registered a six-figure sale.

Although discounting is deeper than ever, unit sales of albums offer great encouragement, and 56 albums (41 artist and 15 compilations) sold more than 20,000 copies last week. Leading the way, Now! 56 dipped only 4.1% on its second week, selling a further 234,475 copies. In 13 days, it has sold 478,911 copies, and is running 33% ahead of Now! 53's 2002 sales at the same stage.



Dido: Life For Rent album has passed 1.2m sales in the UK

although it is still a little down on Now! 50, which sold 498,000 copies in the same timespan in 2001.

On the artist album chart, Westlife romped to the top with some ease, after selling more than 154,000 copies of Turnaround, which is more than 10% ahead of runner-up Michael Jackson.

Only Westlife's self-titled debut, which debuted and peaked at number two in 1999, failed to reach the summit. Their last album, Unbreakable - The Greatest Hits Volume 1 sold 188,000 copies on its debut 54 weeks ago, while World Of Our Own sold 178,000 on its debut at number one exactly a year earlier.

53 weeks before Coast To Coast opened on top with a first week tally of 235,000, and 53 weeks before that, Westlife opened its account with 83,000. Thus far Westlife has sold 1,445,400, Coast To Coast has sold 1,659,000, World Of Our Own has sold 1,165,000 and Unbreakable has sold 1,078,000.

Dido's Life For Rent continues at number 3, and increased sales week-on-week by more than 33% to 121,367. It is now the biggest seller of the year, with 1,279,424 copies sold since its release nine weeks ago. Runner-up Justin Timberlake's Justified has sold 1,241,707 copies this year, and 1,413,750 in total.

MARKET INDICATORS

SINGLES

Sales versus last week: +19.8%
Year to date versus last year: -32.5%

Market shares
RCA Arista 42.2%
Polydor 12.6%
Mercury 6.0%
Sony 5.8%
East West 5.7%

ALBUMS

Sales versus last week: +29.0%
Year to date versus last year: +9.0%

Market shares
RCA Arista 17.6%
Polydor 14.7%
Sony 12.4%
WEA London 9.8%
Universal Island 7.4%

COMPILATIONS

Sales versus last week: +19.8%
Year to date versus last year: +3.3%

Market shares
EMI Virgin 39.0%
Universal TV 38.2%
Universal Island 6.5%
WSM 5.2%
Universal Classics 4.1%

THE BIG NUMBER: 1,443,815

The number of compilation albums sold last week - the highest tally for 31 weeks.

RADIO AIRPLAY

Market shares
EMI Virgin 39.0%
Polydor 34.5%
Perfectione 10.2%
Virgin 8.6%
Island 8.1%

UK SHARE

Origin of singles sales
(Top 75): UK: 53.7%
US: 40.0% Other: 1.3%
Origin of album sales
(Top 75): UK: 52.0%
US: 44.0% Other: 4.0%

FAST CHART

SINGLES

NUMBER ONE

WILL YOUNG
LEAVE RIGHT NOW'S

Leading an all-BMG top three, Young's latest sold 9,000 more copies last week than his previous single (Don't Let Me Down/You And I) has in the year it has been out.

ARTIST ALBUMS

NUMBER ONE

WESTLIFE
TURNAROUND'S

Simon Cowell's S imprint simultaneously tops both charts, and Westlife are off to a good start in their pursuit of a fifth straight million-seller.

COMPILATION ALBUMS

NUMBER ONE

Now! 56
EMI/Virgin/UMTV

Holding a 3-1 majority over runner-up Pop Party, Now! 56 faces potentially stiffer competition with the release of Hits 57 this week.

SCOTTISH SINGLES

NUMBER ONE

WILL YOUNG
LEAVE RIGHT NOW'S

Young's 4.7% lead over Shane Richie in the UK as a whole wasn't matched in Scotland where Leave Right Now sold 7 more copies than I'm Your Man, a margin of less than 0.07%.

BUDGET ALBUMS

NUMBER ONE

INSTANT XMAS PARTY - VARIOUS
Crimson

Exactly half the Top 50 are Christmas compilations, with the top-seller among non-Yule fodder being Madonna's seven track EP Remixed And Revisited, which debuts at number three.

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Team Behind The Hits - who's working those big releases

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TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	BLACK EYED PEAS	SHUT UP	ARMP/POLO/P	373
2	1	RED HOT CHILI PEPPERS	FORTUNE FADED	WARNER BROS	320
3	4	GIRLS ALLOUD	JUMP	POLO/P	300
4	5	WILL YOUNG	LEAVE RIGHT NOW	S	282
5	7	BUSTED	CRASHED THE WEDDING	UNIVERSAL	277
6	8	LINKIN PARK	FROM THE INSIDE	WARRNER BROS	275
7	8	WESTLIFE	MANDY	S	264
8	13	NO DOUBT	IT'S MY LIFE	POLO/P	262
9	2	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	JIVE	254
9	26	EVANESCENCE	MY IMMORTAL	SONY	254
11	11	ATOMIC KITTEN FEAT. KOOL & THE GANG	LADIES NIGHT	UNIVERSAL	233
12	11	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	POLO/P	215
13	3	CHRISTINA AGUILERA	THE VOICE WITHIN	WARRNER BROS	214
14	13	KYLIE MINOGUE	SLOW	PARLOPHONE	205
14	20	BLINK 182	FEELING THIS	ISLAND	205
16	4	GARETH GATES	SAV IT ISN'T SO	S	204
17	17	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/POLO/P	202
18	15	SUGABABES	HOLE IN THE HEAD	UNIVERSAL	193
19	18	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL	191
20	17	SHANE RICHIE	I'M YOUR MAN	BMG	165
21	15	ALISTAIR BRING IT ON		UNIVERSAL MUSIC TV	162
22	25	JAMELIA SUPERSTAR		PARLOPHONE	161
23	16	D-SIDE	REAL WORLD	BLACKSTONE	159
24	30	KELLY OSBOURNE	CHANGES	SALVO/STY	154
25	24	RACHEL STEVENS	FUNKY DORY	POLO/P	148
26	26	JUSTIN TIMBERLAKE	I'M LOVIN' IT	JIVE	146
27	21	BLAZIN' SQUAD	FLIP REVERSE	EAST WEST	144
28	29	DIDO	LIFE FOR RENT	CHERRYBLOSSOM	137
29	42	SUGABABES	TOO LOST IN YOU	ISLAND	136
29	22	BLUE FEAT. STEVIE WONDER & ANGIE STONE	SIGNED...	UNIVERSAL	136
31	18	FATMAN SCOOP	BE FAITHFUL	DEF JAM/UNIVERSAL	135
32	11	50 CENT	IN DA CLUB	INTERSCOPE/POLO/P	133
32	29	BLACK EYED PEAS	WHERE IS THE LOVE?	ARMP/POLO/P	133
34	28	MIS-TEQ	STYLE	TOLSON	130
35	41	BEYONCE CRAZY	IN LOVE	OLYMPIA	127
36	28	COLDPLAY	MOSES (LIVE)	PARLOPHONE	121
37	36	THE STROKES	12-51	ROLO/STROKES	119
37	30	BIG BROVAX	AIN'T WHAT YOU DO	EPIC	119
39	47	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	JUST ENTERTAINMENT	118
40	20	ALICIA KEYS	YOU DON'T KNOW MY NAME	BMG	114



1. BLACK EYED PEAS
It's only five weeks since Where Is The Love spent the TV airplay chart but Black Eyed Peas return to the summit with Shut Up, which entered at a mighty 373 plays last week, 53 more than any other video. Its biggest supporter was MTV itself, where it was aired for 75 minutes, followed by Planet (65). MTV Dance (47) and Smash Hits TV (46).



41. THE BEATLES
Although only two of the 13 monitored music television stations played Get Back last week, the Beatles track - proposed to publicise the Let It Be... Naked album - jumps 320-41 on the chart this week. The Amp aired the rooftop concert clip 29 times while Q TV put it on screen 83 times.

Black Eyed Peas make a speedy return to the top of the TV Airplay chart, displacing the Chili Peppers in the process.

MTV MOST PLAYED

Rank	Artist	Title	Label	
1	4	BLACK EYED PEAS	SHUT UP	ARMP/POLO/P
2	3	LINKIN PARK	FROM THE INSIDE	WARRNER BROS
3	1	CHRISTINA AGUILERA	THE VOICE WITHIN	WARRNER BROS
4	11	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	JUST ENTERTAINMENT
5	30	JUSTIN TIMBERLAKE	I'M LOVIN' IT	JIVE
6	0	NO DOUBT	HEY BABY	INTERSCOPE/POLO/P
7	1	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST...	JIVE
8	5	BASEMENT JAXX	FEAT. DIZEE RASCAL LUCKY STAR	XL
9	8	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL
9	7	RED HOT CHILI PEPPERS	FORTUNE FADED	WARRNER BROS

THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	4	GIRLS ALLOUD	JUMP	POLO/P
2	1	BUSTED	CRASHED THE WEDDING	UNIVERSAL
3	13	WESTLIFE	MANDY	S
4	4	WILL YOUNG	LEAVE RIGHT NOW	S
5	1	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	POLO/P
6	2	KYLIE MINOGUE	SLOW	PARLOPHONE
7	7	ALISTAIR BRING IT ON		UNIVERSAL MUSIC TV
8	16	BLACK EYED PEAS	SHUT UP	ARMP/POLO/P
9	4	GARETH GATES	SAV IT ISN'T SO	S
9	20	ATOMIC KITTEN/VOGUE & THE GANG	LADIES NIGHT	UNIVERSAL

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	1	LUDACRIS	STAND UP	DEF JAM/UNIVERSAL
1	1	ALICIA KEYS	YOU DON'T KNOW MY NAME	BMG
3	9	FABOLOUS FEAT. TAMIA	INTO YOUR ARMS	ELECTRA/HEART WEST
4	9	M ON 808	WANNABE DOGG/GHOSTFACE KILLAH COOL	EAST WEST
5	3	WAYNE WUNDER	BOUNCE ALONG	ARMP/HEART WEST
5	8	BLACK EYED PEAS	SHUT UP	ARMP/POLO/P
5	11	THE G-UNIT	STUNT JOE	POLO/P
8	4	BUSTA RHYMES	LIGHT YOUR ASS ON FIRE	ARMP/STY
9	2	MICHAEL JACKSON	ONE MORE CHANCE	EPIC
10	13	MILO J. JOHNSON	CHANGE CLOTHES	BMG/A&M/REGENCY

MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	8	HOT HOT HOT	TALK TO ME, DANCE WITH ME	SUB POP
2	4	THE STROKES	12-51	FOGHA/STROKES
3	6	MUSE	HYSTERIA	HAZEL BERRY/STROKES
4	3	LOSTPROPHETS	BURN BURN	VISAGE/NOISE
4	2	THE WHITE STRIPES	THE HARDEST BUTTON TO BUTTON	XL
7	1	RED HOT CHILI PEPPERS	FORTUNE FADED	WARRNER BROS
7	5	BLINK 182	FEELING THIS	ISLAND
9	11	JET	ROCKOVER DJ	ELECTRA
9	8	THE RAPTURE	SISTER SAVIOUR	WARRNER BROS
10	13	JET	ARE YOU CONNIA BE MY GIRL	ELECTRA

KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	1	BLINK 182	FEELING THIS	ISLAND
2	4	LINKIN PARK	FROM THE INSIDE	WARRNER BROS
3	44	GODD CHARLOTTE	WOO HOO	EPIC
3	1	RED HOT CHILI PEPPERS	FORTUNE FADED	WARRNER BROS
5	5	LIMP BIZKIT	BEHIND BLUE EYES	INTERSCOPE/POLO/P
5	5	EVANESCENCE	MY IMMORTAL	SONY
6	0	NO DOUBT	IT'S MY LIFE	POLO/P
8	52	GODD CHARLOTTE	THE LIVESYLES OF THE RICH	WARRNER BROS
9	11	LIMP BIZKIT	TAKE A LOOK AROUND	INTERSCOPE/POLO/P
9	11	LINKIN PARK	IN THE END	WARRNER BROS

SMASH HITS NUMBER ONE
Busted Crashed The Wedding
HIGHEST CLIMBER
Justin Timberlake I'm Lovin' It
HIGHEST NEW ENTRY*
The Ink Spots Jimmie (Was It One?)

MTV NUMBER ONE
Black Eyed Peas Shut Up
HIGHEST CLIMBER
Evanescence My Immortal
HIGHEST NEW ENTRY*
Be/Seals Proper One/Out

KERRANG! NUMBER ONE
Blink 182 Feeling This
HIGHEST CLIMBER
Godd Charlotte Woo Hoo
HIGHEST NEW ENTRY*
The Darkness Christmas Tree (Don't Let The Bulls End)

MTV2 NUMBER ONE
The Stripes 12/51
HIGHEST CLIMBER
Wayne Wonder Bounce Along
HIGHEST NEW ENTRY*
Bibi Stenius In Heaven
HIGHEST NEW ENTRY*
The Electric Soft Parade Empty At The End

MTV BASE NUMBER ONE
Ludacris Stand Up
HIGHEST CLIMBER
Lil Jon featuring Daughtry Mar and Busta Rhymes
HIGHEST NEW ENTRY*
Kida Mizuhara

KISS TV NUMBER ONE
Busted Crashed The Wedding
HIGHEST CLIMBER
Justin Timberlake I'm Lovin' It
HIGHEST NEW ENTRY*
Rachel Stevens Funky Dory

THE BOX NUMBER ONE
Busted Crashed The Wedding
HIGHEST CLIMBER
Justin Timberlake I'm Lovin' It
HIGHEST NEW ENTRY*
Shane Richie In Your Mind

* Music Control UK Compiled from data collected from 09:00 on Sun 23 Nov 2003 to 09:00 on Sun 29 Nov 2003. The TV airplay chart is compiled based on data from the following stations: BBC, ITV, Sky, MTV Base, MTV2, MTV, BBC Two, BBC Three, Smash Hits, Kerrang!, Music 24 and Kerrang!

CLOSEN TO THE STARS

Name: **GUSTED** First Appearance: **2001**

Date Formed: **2001** Favourite Band: **Jinxx 182**

Message to TRL:

TRL Rocked, Dwe Berry is now our favorite because he's cool!! Our album is this week.

TOTAL REQUEST LIVE
WEDNESDAY 11.4.30
*TV IS AVAILABLE ON SAT, SUN, MON AND TUE NEXT WEEK

irplay Chart

music control
UK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
26	21	14	THE DARKNESS	I BELIEVE IN A THING...	ROCK	956	3	30.89
27	34	4	RED HOT CHILI PEPPERS	FORTUNE FADED	ROCK	469	10	30.19
28	26	1	ATOMIC KITTEN/KOOL & THE GANG	LADIES NIGHT	ROCK	425	12	29.96
29	26	4	MIS-TEEQ	STYLE	ROCK	1229	12	29
30	54	1	NELLY FURTADO	POWERLESS (SAY WHAT YOU WANT)	ROCK	485	87	27.82
31	33	3	PET SHOP BOYS	MIRACLES	ROCK	295	54	26.57
32	29	4	BUSTED	CRASHED THE WEDDING	ROCK	638	36	26.21
33	42	2	GIRLS ALONE	JUMP	ROCK	1392	18	25.48
34	30	4	JAVINE SURRENDER	(YOUR LOVE)	ROCK	989	44	23.17
35	25	11	50 CENT	P.L.M.P.	ROCK	564	2	23.05
36	39	6	BRITNEY SPEARS FEAT. MADONNA	ME AGAINST...	ROCK	834	-17	22.23
37	46	1	THE LOST BROTHERS	CRY TILL I SISTER...	ROCK	795	54	21.67
38	36	6	STEREOPHONICS	SINCE I TOLD YOU IT'S OVER	ROCK	736	-10	21.32
39	49	3	THE THRILLS	DO NOT STEAL OUR SUN	ROCK	216	24	20.19
40	46	1	ULTRABEAT	FEELIN' FINE	ROCK	420	479	19.71
41	47	28	BEYONCÉ	CRAZY IN LOVE	ROCK	712	-6	18.94
42	51	1	ALICIA KEYS	YOU DON'T KNOW MY NAME	ROCK	400	18	18.92
43	42	13	JUSTIN TIMBERLAKE	ROCK YOUR BODY	ROCK	571	10	18.73
44	31	9	THE STROKES	12.51	ROCK	116	-9	18.57
45	40	4	THE CORAL BELL MCCAIG		ROCK	192	8	18.37
46	28	15	BLUE GUILTY		ROCK	1167	-16	18.35
47	40	16	JUSTIN TIMBERLAKE	SEÑORITA	ROCK	670	-7	12.59
48	41	16	BLU CANTELL FEAT. SEAN PAUL	BREATHE	ROCK	653	-7	12.46
49	34	8	ATOMIC KITTEN	IF YOU COME TO ME	ROCK	1130	-18	12.10
50	73	1	ENRIQUE IGLESIAS	ADDICTED	ROCK	545	24	16.96

■ Highest New Entry ■ Biggest increase in airplay ■ Biggest increase in downloads ■ Biggest increase of 50% or more



Dido
1. Dido
Dido's White Flag
planks 10-24 this
week, ending a 16-
week run in the
top 10. The main
reason for its
resurgence is its
sudden dense is
the Dido's follow-
up. Life For Rent
has replaced it as
an Adult throughout
the country. Life
For Rent has
moved 29-33-14-
6-L, and tops the
chart just as

weeks after White
Parks' fourth and
last week at
number one. Life
For Rent achieved
the extremely rare
more than 20
plays (nine from
Radio One and
Radio Two last
week) - 23 from the
former, 21 from the latter -
but has yet to top
the main-playlist
list on any

independent
station.
14. Alex Parks
Jumping 21-14 on
the overall airplay
chart. Indie
Academy graduate
Parks' debut single
enjoyed a huge
swell of support
last week and
already tops the
main-playlist lists
at GWR FM.
15. Micaela FAL
Lessor's Sound,
O No, 103 Lines FM
and 599 FM.
26. The Darkness
I Believe In A
Thing Called Love
was a great total of 138 times.



and details at
number 66 as a
result. It's one of
two seasonal
songs to debut on
the chart this
week, the other
being So Solid's
Propor Domingo at
number 173.
28. Atomic
Kitten
A great week for
cover versions on
Independent. It has
remained high on
the chart ever
since but drifts 21-
20 this week as
airplay begins to
fade for the
follow-up
Christmas Time
(Don't Let The
Grass Grow), which
was a great total of 138 times.

The Cranberries
Night debuts at
number 28. The
lead single is being
driven by massive
support from Radio
Two, where it
debuts atop the
most-played list,
with 22 spins. It
was aired 403
times elsewhere but
it's the Radio Two
plays that provide
nearly 78% of its
audience at this
stage.

29. The Cranberries
Night debuts at
number 28. The
lead single is being
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was aired 403
times elsewhere but
it's the Radio Two
plays that provide
nearly 78% of its
audience at this
stage.

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1			SUCARBARS	HOLE IN THE HEAD	ROCK	1026	194	16.84
2			JAMIELLA	SUPERSTAR	ROCK	794	17	15.91
3			ROBBIE WILLIAMS	SEXED UP	ROCK	818	195	15.86
4			KYLIE MINOGUE	SLOW	ROCK	1133	176	15.77
5			WILD YOUNG	LEAVE RIGHT NOW'S	ROCK	134	183	15.00
6			DIXIE LULL	FOR RENT	ROCK	1392	176	14.94
7			LIBERTY X	JUMPIN' UP	ROCK	597	193	14.94
8			ARNE WESTLIFE	MAYBE THAT'S WHAT IT TAKES	ROCK	623	192	14.94
9			1915	WALKING MANOVS	ROCK	197	168	14.61
10			GIRLS ALONE	JUMP	ROCK	1392	197	14.61
11			BLACK EYED PEAS	WHERE IS THE LOVE?	ROCK	1010	197	14.61
12			BLACK EYED PEAS	SHUT UP	ROCK	781	190	14.61
13			ANGEL CITY FEAT. LARA MACLENN	LOVE ME RIGHT	ROCK	287	126	14.07
14			MIS-TEEQ	STYLE	ROCK	1229	123	14.07
15			LEMAR	SO/SO SO/RY	ROCK	1875	127	13.94
16			BLUE FEEL	QUANTITY	ROCK	1152	186	13.92
17			RACHEL STEVENS	SWEET DREAMS MY LA EX	ROCK	1465	148	13.92
18			BEYONCÉ FEAT. SEAN PAUL	BABY BOY	ROCK	1247	133	13.92
19			ATOMIC KITTEN	IF YOU COME TO ME	ROCK	1184	129	13.87
20			WHITE LITTLE TURIN	ME	ROCK	1256	141	13.87
21			BIDDO	WHILE FLAG	ROCK	1188	126	13.87
22			BLUE FEEL	STEVIE WONDER & ANGE STEVE	ROCK	142	167	13.87
23			JAVINE SURRENDER	(YOUR LOVE)	ROCK	1168	188	13.87
24			CHRISTINA AGUILERA	THE WHITE WITHIN	ROCK	710	192	13.87
25			FATMAN SCOOP	BE FAITHFUL	ROCK	1008	194	13.87
26			THE DARKNESS	I BELIEVE IN A THING...	ROCK	938	193	13.87
27			BRITNEY SPEARS FEAT. MADONNA	ME AGAINST THE MUSIC	ROCK	955	181	13.87
28			PINK	TROUBLE	ROCK	1179	184	13.87
29			STEREOPHONICS	SINCE I TOLD YOU IT'S OVER	ROCK	736	123	13.87
30			BEYONCÉ	CRAZY IN LOVE	ROCK	712	120	13.87

Music Control UK. This chart is based on a total number of plays of 46 stations on independent, local stations from 00:00 on Sunday 25 Feb 2003 to 00:00 on Sunday 25 Feb 2003.

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1			DIDO	LIFE FOR RENT	ROCK	623		62.73
2			SUCARBARS	TOO LOST IN YOUR GLAND	ROCK	1026		62.73
3			ANGEL CITY FEAT. LARA MACLENN	LOVE ME RIGHT	ROCK	287		61.42
4			BLACK EYED PEAS	SHUT UP	ROCK	781		61.25
5			CHRISTINA AGUILERA	THE WHITE WITHIN	ROCK	710		56.67
6			BLUE FEEL	STEVIE WONDER & ANGE STEVE	ROCK	142		56.67
7			JAVINE SURRENDER	(YOUR LOVE)	ROCK	1168		56.67
8			ATOMIC KITTEN/KOOL & THE GANG	LADIES NIGHT	ROCK	425		56.67
9			NELLY FURTADO	POWERLESS (SAY WHAT YOU WANT)	ROCK	485		56.67
10			THE LOST BROTHERS	CRY TILL I SISTER...	ROCK	795		56.67
11			ULTRABEAT	FEELIN' FINE	ROCK	420		56.67
12			ALICIA KEYS	YOU DON'T KNOW MY NAME	ROCK	400		56.67
13			JUSTIN TIMBERLAKE	I'M LOVING IT	ROCK	571		56.67
14			SIMPLY RED	YOU MAKE ME FEEL BRAND NEW	ROCK	1026		56.67
15			WHITE STRIPES	HARDEST FEELING TO BUTTON UP	ROCK	1140		56.67
16			EVANESCENCE	MY IMMORTALITY	ROCK	1140		56.67
17			MIKE YESTER	THEY'RE HERE	ROCK	1140		56.67
18			RACHEL STEVENS	FUNNY DORY	ROCK	1465		56.67
19			TEXAS FILL	LET IT THROUGH	ROCK	1223		56.67
20			CRAIG DAVID	YOU DON'T MISS YOUR WATER	ROCK	1246		56.67

MUSICIANS' BENEVOLENT FUND

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Telephone: 020 7636 4481
email: info@mbf.org.uk
website: www.mbf.org.uk

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ALSO OUT
THIS WEEK
ALBUMS
Delirious? World
Session (Parlophone)
John: Falling Down
(Lowville)
Mergins! Reek the
(Mercury)

Various Christmas
Hits (BMG TV)

NUMBER ONE
SINGLES - THE
PAST 10 YEARS
2002 Guts About
Sound of The
Underground
(Polygram)
2001 Robbie
Williams & Nicole
Kidman: Something
Stupid (EMI)
Crysalis
2000 Bob The
Builder Can We Fix
It (BBC Music)
1999 Weezer
Have A Dream/
Seasons In The Sun

(RCA)
1998 Spin 17
Goodbye (Virgin)
1997 Sade
To Much Virgin
1996 Sade
1995 Spice Girls 2
Escapes (Jive)
1995 Michael
Jackson: Earth Song

(Epic)
1994 East 17
Another Day
(London)
1993 Mr. Blobby
Mr. Blobby (Mercury)

Records released 15.08.03

SINGLE OF THE WEEK 1

The Idols

Happy Xmas (War Is Over)

(195) 82876593622

The Pop Idol juggernaut rolls over on-wards with this already-chronicled cover of the John Lennon/Yoko singo (also re-released this Christmas). Featuring the TV show's 12 finalists, Happy Xmas (War Is Over) will enjoy the benefit of extended TV coverage during the run-up to its release courtesy of the weekly show. It is a busy week even for Christmas standards, but this must surely be the only surefire contender for the coveted top spot this year.



Singles

Michael Andrews feat. Gary Jules
Mad World (Adventures In
Music/Sanctuary SANX250)

Tears For Fears announced that they were reuniting last month for a new album on Arista and it might just be because of this song. Mad World has insinuated itself into the release schedules since its turn in the movie *Donnie Darko*, but it actually comes from Jules's well-regarded and self-marketed 2001 album, *Trading Snakeoil For Wolfickets*. Genuinely released by popular demand, this comes increasingly enthusiastically supported by radio and seems on course for the Top 10.

Atomic Kitten feat. Kool & The Gang

Ladies' Night (Innocent SINC053)
The Kittens, along with Blue, have wisely recruited their cover of choice's original performers for extra credibility points this Christmas. This functional reread of Kool & The Gang's 1979 chart debut is A-listed at Radio 2 and receiving heavy plays on MTV Hits and The Box.

Beyoncé
Me, Myself And I (Columbia 136111)

Every single from Dangerously In Love sounds a bit weaker than the last until you hear it on the radio for two months and finally have to concede that it is actually pretty fantastic. Seen in this light, Me, Myself And I sounds like a fairly slight R&B ballad, but radio and TV have already shown an insatiable appetite for anything Beyoncé.

The Earlies
EP4 Names (JAMNAMES 001)

Good fortune seems destined for The Earlies, a band who have a firm grip on their sprawling orchestral sound. The band being an odd mix of Texans and Mancunians means that inspirations and influences justify for attention, underpinned by quietly haunting songs. Ones to watch in 2004.

Fast Food Rockers
I Love Christmas (Better The Devil BDT6CD)

Mike Stock and Steve Crosby have concocted this seasonal offering with a whiff of Last Christmas about it. An across-the-board press blitz and a plethora of pantomime appearances will ensure this festive romp will be up there with the best of them come Christmas Day.

G Unit
Singles 101 (Interscope/Polydor UN12)

50 Cent's crew trade player clichés on this lead-off single from their Top 20 debut album *Be Free For Mercy*. Lacking the lyrical inventiveness of Eminem or the catchiness of 50's hit singles, it stands out mainly for its blister and bling. Still, a B-listing at Radio One plus support at Choice FM and the Galaxy network should deliver a modest hit.

Billy Mack
Christmas Is All Around (Universal Island CID84)

This single from unlikely pop idol Bill Nighy seems to have everything going for it. Based on an All Around and featured in box office smash *Love Actually*, its only problem may be winning over radio, which seems to prefer the charms of The Darkness.

Avid Merrion
Proter Cynobol (BMG 828765931419)

As Christmas novelty recordings go, this Bo Selects-linked offering isn't too bad. The chorus is great, but Radio One might have a problem with the "so excited you might weep" line. That said, it is funny, with a key change and everything. All the stars are here - David, Bo Jackson and others who appear on the TV show. The video is as funny as the record and, if it gets airplay, we'll all be singing the hook line when we open our presses. Bo!

New
She Came Home For Christmas/
That Time On The Lodge (Epic 673402)

This double A-side is the third

release from Danish band Mew, who unveiled their debut album *Fragers* earlier this year. Neither track is particularly arresting, but then gentle, melancholic songs do have a place and it is likely that Coldplay fans could go for this.

Joe Strummer
Redemption Song/Arms Aloft (Hell Cat/Epic/H 1472)

Strummer's Marley cover came in for a special kicking when his Streeter album was reviewed, although his inferior duet with Johnny Cash on the same song - on Cash's *Unearthed* boxed set - has prompted mainly sage nodding. That's how the critical ball bounces when you're an old punk, but this sums up Strummer's philosophy as well as any song could - not bubble, but entirely good-hearted.

Sugababes
Too Lost In You (Universal CID844)

Co-production by Bob Dougan gives a dramatic, string-soaked feel to this classically Diane Warren ballad from Sugababes' gold album *Three*. The track is featured in the chart-topping movie *Love Actually*, while strong support from Radio One (A-listing), ILR, MTV and The Box will take it high into the Christmas chart.

Travis
The Beautiful Occupation (Independent ISOM 81MS)

Beautiful Occupation is, like most songs on Travis's new offering *Re-Offender*, a slow burner which takes to become more likeable on further listens. Although it is probably not the strongest track on the album, it is B-listed at Radio One.

Ultrabeat
Feel's Fine (All Around The World CDS/ORE320)

The Liverpool trio follow the 200,000-selling *Pretty Green Eyes* with another slice of ultra-commercial pop-house that will get stonewalled by the music press yet probably end up in the Top 20. Whether it can match its predecessor's six-week spell in the

Top 10 is debatable, but a healthy playing will be expected thanks to a B-listing at Radio One.

The Visitor
Our Lips Are Sealed (Wall Of Sound WALLT070)

This reinvention for former handbag house DJ Jon Pleased Wimmin boasts a poppier electro-sound complete with an Eighties cover and Kim Wilde's sister Roxanne on vocals. It is cheaper than a deli counter, but will no doubt find many fans.

The Young Punx
Got Your Number (EMI CDPUNX13)

A side-splitting dance version of the Rocky theme featuring the 118 118 joggers yelling all over the place. Got Your Number fits most

Idols lead in Christmas number one stakes

With many of the favourites for this year's Christmas Number One out on December 15, this week's *MW* reviews outline the last-minute contenders to rule the festive chart. With four weeks to go, the Idols - the last 12 Pop Idol finalists with their version of the Lennon/Ono Christmas (War Is Over) - are firm favourites. Pop Idol judge Pete Dinklage is confident: "I can't see anyone else knocking it off. It comes from the biggest TV show and it is the greatest song in the world." But William Hill's Graham Sharp suggests it is not all over yet. "At one point we thought that they would run away with it - we were a bit surprised, as we expected, at this stage, for them to be around 51 on the charts. But there seems to be a bit of a reaction against manufactured pop, which may go against them." It is a reflection of the speed of the singles chart that the five biggest favourites are released in the last possible week to compete for the Christmas number one.

Xmas No 1 single

The Idols	9-5
The Darkness	15-4
Gary Jules	9-2
Avid Merrion	17-1
Billy Mack (Bill Nighy)	17-1
UB40	26-1
Richie Rich	34-1
Blue/Steve Wonder/Angie Stone	34-1
Mike Parry and Rolling Stones	34-1
At 44-1: Will Young, Erin Rochas, Alex Parks, Sugababes, Ozzy & Kelly Rowland, Alchemist Griffin, Neody, Young Punks	

which will be awarded in the singles chart published in *Music Week* on Monday, December 22. Of those records which have already been released, UB40's *Swing Low* is expected to ride on a wave of patriotism after England's Rugby World Cup victory in October. Sharp says that a victory for The Idols could be curial for betting on the second place.

Xmas No 1 album

Dido	11-4
Rusted	12-1
The Darkness	9-1
Michael Jackson	9-1
Pop Idol 2003	9-1
Shania Twain	13-1
Kylie Minogue	13-1
Westlife	15-1
The Beatles	17-1
Alex Parks	17-1
Sei Cliff Richard	17-1
At 21-1: Will Young, Trini Trank, Rachel Stevens, Gareth Gates, Elvis Presley, Blue, Beyoncé	

Singles

06/12/03
Top 75

Will Young rises above Christmas stocking problems to snatch his fourth number one at the expense of Shane Richie and his charitable contribution.

HIT 40 UK

Pos	Last	Artist	Title	Label	Weeks on chart
1	34	WILL YOUNG	LEAVE RIGHT NOW	Virgin	5
2	1	SHANE RICHIE	I'M YOUR MAN	Big	5
3	1	WESTLIFE	MANDY	Capitol	5
4	2	GIRLS ALoud	JUMP	Mercury	5
5	6	SUGARBOYS	HOLE IN THE HEAD	Parlophone	5
6	9	JAMIELLA	SUPERSTAR	Parlophone	5
7	3	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	Parlophone	5
8	4	KEVIN LYTTLE	TURN ME ON	Atlantic	5
9	10	KYLIE MINOGUE	SLOW	Parlophone	5
10	4	ROBBIE WILLIAMS	SEXED UP	Decca	5
11	5	MICHAEL JACKSON	ONE MORE CHANCE	A&M	5
12	5	LEMAR	SO SO LULLABY	San	5
13	13	BLACK EYED PEAS	WHERE IS THE LOVE?	A&M/Interscope	5
14	11	FATMAN SCOOP	BE FAITHFUL	Def Jam/Universal	5
15	8	BRITNEY SPEARS	FEAT. MADONNA ME AGAINST THE MUSIC	Jive	5
16	12	OUTKAST	HEY YA	Capitol	5
17	7	BUSTED	CRASHED THE WEDDING	Universal	5
18	5	DIDO	WHITE FLAG	CherryRed	5
19	28	DIDO	LIFE FOR RENT	CherryRed	5
20	9	JA RULE	CLAP BACK/REIGNS	Def Jam/Universal	5
21	16	LIBERTY X	JUMPIN'	Y2	5
22	20	BEYONCÉ FEAT. SEAN PAUL	BABY BOY	Columbia	5
23	26	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT (OH SHEILA)	Def Jam/Universal	5
24	17	MIS-TISPE	STYLE	Capitol	5
25	25	RACHEL STEVENS	SWEET DREAMS MY LA EX	Virgin	5
26	21	JAYVINE	SURRENDER (YOUR LOVE)	Capitol	5
27	23	BLUE GUILTY		Island	5
28	30	BLACK EYED PEAS	SHUT UP	A&M/Interscope	5
29	22	ATOMIC KITTEN	IF YOU COME TO ME	Island	5
30	18	PINK TROUBLE		Mercury	5
31	30	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury/Interscope	5
32	19	ENRIQUE IGLESIAS	ADDICTED	Mercury	5
33	9	IRON MAIDEN	RAINMAKER	EMI	5
34	10	NO DOUBT	IT'S MY LIFE	Capitol	5
35	5	BLUE FEAT. STEVIE WONDER & ANGE	STONE SIGNED, SEALED, DELIVERED...	Island	5
36	6	LIMP BIZKIT	BEHIND BLUE EYES	Interscope	5
37	24	BLAZIN' SQUAD	FLIP REVERSE	East West	5
38	36	JUSTIN TIMBERLAKE	SEKONITA	Jive	5
39	38	BLU CANTRELL	FEAT. SEAN PAUL BREATHE	Arista	5
40	29	EMMA MAYBE		Virgin	5

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	Artist	Title	Label	Weeks on chart
1	1	BLACK EYED PEAS	WHERE IS THE LOVE?	A&M/Interscope	5
2	2	GARETH GATES	FEAT. THE KUMARS SPRINT IN THE SKY	San	5
3	3	R KELLY	IGNITION REMIX	Jive	5
4	4	TATU	ALL THE THINGS SHE SAID	Interscope	5
5	5	BLU CANTRELL	FEAT. SEAN PAUL BREATHE	Arista	5
6	6	ROOM 5 FEAT. OLIVER CHATHAM	MAKE LUV	Mercury	5
7	7	EVANESCENCE	BRING ME TO LIFE	Wind-up	5
8	8	DIDO	WHITE FLAG	CherryRed	5
9	9	50 CENT	IN DA CLUB	Interscope	5
10	10	BEYONCÉ	CRAZY IN LOVE	Columbia	5
11	11	JUNIOR SENIOR	MOVE YOUR FEET	Mercury	5
12	12	DAVID SNODDON	STOP LIVING THE LIE	Mercury	5
13	13	KEVIN LYTTLE	TURN ME ON	Atlantic	5
14	14	GIRLS ALoud	SOUND OF THE UNDERGROUND	Virgin	5
15	15	RACHEL STEVENS	SWEET DREAMS MY LA EX	Virgin	5
16	16	CHRISTINA AGUILERA	BEAUTIFUL	REA	5
17	17	ULTRAVAST	PRETTY GREEN EYES	ARW	5
18	18	FATMAN SCOOP	CRACKLYN' CLAN BE FAITHFUL	Def Jam	5
19	19	EMINEM	LOSE YOURSELF	Interscope	5
20	20	JAMIELLA	SUPERSTAR	Parlophone	5

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Pos	Last	Artist	Title	Label	Weeks on chart
1	NEW	WILL YOUNG	LEAVE RIGHT NOW	Virgin	5
2	NEW	SHANE RICHIE	I'M YOUR MAN	Big	5
3	1	WESTLIFE	MANDY	Capitol	5
4	2	GIRLS ALoud	JUMP	Mercury	5
5	NEW	MICHAEL JACKSON	ONE MORE CHANCE	A&M	5
6	3	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	Parlophone	5
7	7	KEVIN LYTTLE	TURN ME ON	Atlantic	5
8	4	BUSTED	CRASHED THE WEDDING	Universal	5
9	NEW	JA RULE	CLAP BACK/REIGNS	Def Jam/Universal	5
10	8	OUTKAST	HEY YA	Capitol	5
11	6	BRITNEY SPEARS	FEAT. MADONNA ME AGAINST THE MUSIC	Jive	5
12	5	LEMAR	SO SO LULLABY	San	5
13	NEW	IRON MAIDEN	RAINMAKER	EMI	5
14	9	FATMAN SCOOP	FEAT. THE CROOKLYN CLAN BE FAITHFUL	Def Jam/Universal	5
15	NEW	BLINK 182	FEELING THIS	Capitol	5
16	11	ENRIQUE IGLESIAS	ADDICTED	Mercury	5
17	12	KYLIE MINOGUE	SLOW	Parlophone	5
18	14	LIMP BIZKIT	BEHIND BLUE EYES	Interscope	5
19	14	BLAZIN' SQUAD	FLIP REVERSE	East West	5
20	NEW	NO DOUBT	IT'S MY LIFE	Capitol	5
21	NEW	MEAT LOAF	MAN OF STEEL	Mercury	5
22	19	JAMIELLA	SUPERSTAR	Parlophone	5
23	NEW	THE CORAL BILL MCCAI		Decca	5
24	16	MISSY ELLIOTT	PASS THAT DUTCH	East West	5
25	18	PINK TROUBLE		Mercury	5
26	12	MIS-TISPE	STYLE	Capitol	5
27	10	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury	5
28	12	PEY SHO BOYS	MIRACLES	Parlophone	5
29	17	BLACK EYED PEAS	WHERE IS THE LOVE?	A&M/Interscope	5
30	NEW	DIZZEE RASCAL	JUS' A RASCAL	Mercury	5
31	22	ATOMIC KITTEN	IF YOU COME TO ME	Island	5
32	20	RED HOT CHILI PEPPERS	FORTUNE FADED	Warner Bros	5
33	23	LUDACRIS	STAND UP	Def Jam	5
34	19	DIDO	WHITE FLAG	CherryRed	5
35	26	BLUE GUILTY		Island	5
36	37	ARABIAN/UNITED COLOURS OF SOUND	SWING LOW	Capitol	5
37	25	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT (OH SHEILA)	Def Jam/Universal	5
38	NEW	ROOM 5 FEAT. OLIVER CHATHAM	MUSIC & YOU	Mercury	5

Time	Artist	Title	Label
1-2	WILL YOUNG	LEAVE RIGHT NOW	Virgin
3	SHANE RICHIE	I'M YOUR MAN	Big
4	WESTLIFE	MANDY	Capitol
5	GIRLS ALoud	JUMP	Mercury
6	MICHAEL JACKSON	ONE MORE CHANCE	A&M
7	ALEX PARKS	MAYBE THAT'S WHAT IT TAKES	Parlophone
8	KEVIN LYTTLE	TURN ME ON	Atlantic
9	BUSTED	CRASHED THE WEDDING	Universal
10	JA RULE	CLAP BACK/REIGNS	Def Jam/Universal
11	OUTKAST	HEY YA	Capitol
12	BRITNEY SPEARS	FEAT. MADONNA ME AGAINST THE MUSIC	Jive
13	LEMAR	SO SO LULLABY	San
14	IRON MAIDEN	RAINMAKER	EMI
15	FATMAN SCOOP	FEAT. THE CROOKLYN CLAN BE FAITHFUL	Def Jam/Universal
16	BLINK 182	FEELING THIS	Capitol
17	ENRIQUE IGLESIAS	ADDICTED	Mercury
18	KYLIE MINOGUE	SLOW	Parlophone
19	LIMP BIZKIT	BEHIND BLUE EYES	Interscope
20	BLAZIN' SQUAD	FLIP REVERSE	East West
21	NO DOUBT	IT'S MY LIFE	Capitol
22	MEAT LOAF	MAN OF STEEL	Mercury
23	JAMIELLA	SUPERSTAR	Parlophone
24	THE CORAL BILL MCCAI		Decca
25	MISSY ELLIOTT	PASS THAT DUTCH	East West
26	PINK TROUBLE		Mercury
27	MIS-TISPE	STYLE	Capitol
28	THE DARKNESS	I BELIEVE IN A THING CALLED LOVE	Mercury
29	PEY SHO BOYS	MIRACLES	Parlophone
30	BLACK EYED PEAS	WHERE IS THE LOVE?	A&M/Interscope
31	DIZZEE RASCAL	JUS' A RASCAL	Mercury
32	ATOMIC KITTEN	IF YOU COME TO ME	Island
33	RED HOT CHILI PEPPERS	FORTUNE FADED	Warner Bros
34	LUDACRIS	STAND UP	Def Jam
35	DIDO	WHITE FLAG	CherryRed
36	BLUE GUILTY		Island
37	ARABIAN/UNITED COLOURS OF SOUND	SWING LOW	Capitol
38	ANGEL CITY FEAT. LARA MCALLEN	LOVE ME RIGHT (OH SHEILA)	Def Jam/Universal
39	ROOM 5 FEAT. OLIVER CHATHAM	MUSIC & YOU	Mercury

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Westlife score their fourth number one album of this decade. Meanwhile, Alex Parks makes a number five debut and Enrique Iglesias and Lemar go Top 20

The Official UK

TOP 20 MUSIC DVD

The Last ARTIST TITLE	Label (date)
1 ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Cherry Red (1)
2 112 GO HOME - LIVE FROM SLANE CASTLE	112 (18)
3 QUEEN GREATEST VIDEO HITS 2	Parlophone (4)
4 COLDUPLY LIVE 2003	Parlophone (4)
5 RED HOT CHILLI PEPPERS LIVE AT SLANE CASTLE	Warner Bros. (4)
6 TENACIOUS D THE COMPLETE MASTERWORKS	Epic (15)
7 DONNY OSMONO LIVE	Universal (16)
8 BRUCE SPRINGSTEEN & THE E STREET BAND LIVE IN BARCELONA	Columbia (16)
9 WESTLIFE LIVE 2003	Mercury (16)
10 ROLLING STONES FOUR FLICKS	Warner Bros. (16)
11 FOO FIGHTERS EVERYWHERE BUT HOME	RCA (16)
12 VARIOUS CONCERT FOR GEORGE	Warner Music (16)
13 RUSH IN RIO	Sanctuary (16)
14 SIMON AND GARFUNKEL THE CONCERT IN CENTRAL PARK	SAN (16)
15 CLIFF RICHARD THE WOULD TOUR	Water Children (16)
16 JOHN LENNON LENNON LEGEND - THE VERY BEST OF	Parlophone (16)
17 QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (16)
18 AC/DC LIVE AT DONNINGTON	Epic (16)
19 SHANIA TWAIN UP - LIVE IN CHICAGO	Universal (16)
20 JENNIFER LOPEZ THE REEL ME	Epic (16)

TOP 10 JAZZ & BLUES ALBUMS

The Last ARTIST TITLE	Label (date)
1 ROD STEWART AS TIME GOES BY: THE GREAT AMERICAN SONGBOOK VOL 2	24 (1)
2 MICHAEL BUBLE MICHAEL BUBLE	Mercury (1)
3 JAMIE CULLUM TWENTYSOMETHING	UJA (4)
4 KATIE MELUA CALL OF THE SEARCH	Decca (10)
5 NORAH JONES COME AWAY WITH ME	Parlophone (16)
6 VARIOUS THE NUMBER ONE JAZZ ALBUM 2004	UJA (16)
7 GEORGE BENSON THE VERY BEST OF - THE GREATEST HITS	WOW (16)
8 JAMIE CULLUM POINTLESS NOSTALGIA	Caroline (16)
9 VAN MORRISON WHAT'S WRONG WITH THIS PICTURE?	Blue Note (16)
10 VARIOUS THE MICHAEL PARKINSON COLLECTION	UJA (16)

THE YEAR SO FAR: TOP 20 ALBUMS

The Last ARTIST TITLE	Label (priority)
1 DIDO LIFE FOR RENT	Cherry Red (1)
2 JUSTIN TIMBERLAKE JUSTIFIED	Jive
3 CHRISTINA AGUILERA STRIPPED	RCA
4 NORAH JONES COME AWAY WITH ME	Parlophone
5 COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
6 AVRIL LAVINE LET GO	Arista
7 BUSTED BUSTED	Universal
8 DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polygram
9 DARKESS PERMISSION TO LAND	Mercury
10 RED HOT CHILLI PEPPERS BY THE WAY	Warner Bros.
11 50 CENT GET RICH OR DIE TRYIN'	Interscope/Polygram
12 BEYONCÉ DANGEROUSLY IN LOVE	Columbia
13 EVANESCENCE FALL EN	Wind-up/Epic
14 WHITE STRIPES ELEPHANT	UJA/Reprise
15 SEAN PAUL DUTTY RUDY	Arista/Jive
16 ROBBIE WILLIAMS ESCAPOLOGY	EMI
17 DELTA GOODREM INNOCENT EYES	Epic
18 STRECHHEADS YOU GOTTA GO THERE TO COME BACK	Island
19 REM IN TIME - THE BEST OF - 1988-2003	Warner Bros.
20 LINCOLN PARK METAGORA	Warner Bros.

GET MUSIC WEEK ONLINE TOO

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WESTLIFE

1. WESTLIFE Westlife are the only act to have a platinum album every year since 21st Century and the only act to have had four number one albums this year. They're taking to their latest album Timarond, which debuts at number one a week after introductory single Monday gave them their 12th number one single.



ALEX PARKS

A unique styling of covers - Yellow, Imagine and the like - plus her own compositions earn her Introduction disc a lacy five debut with first week sales in excess of 75,000 copies. The teenager equals the debut/peak position achieved by 2002 winner David Sneddon's Seven Years - Ten Weeks in May and has already exceeded that album's cumulative sales of 75,000.



BLACK EYED PEAS

With Shut Up proving that even without Justin Timberlake on board Black Eyed Peas can still hold their own, the album improves its chart position for the fourth week in a row. It leaps 17-5 to top the ring peak. It scaled 10 weeks ago and registered a powerful 111% increase in sales week-on-week to more than 17,000.

Wk	Wk On	NEW	Artist	Title	Label (date)
1	1	NEW	WESTLIFE	TURNAROUND	Mercury (16)
2	1	2	MICHAEL JACKSON	NUMBER ONES	Epic (17/02/02) (16)
3	1	2	DIDO	LIFE FOR RENT	Cherry Red (16) (16) (16)
4	2	2	BUSTED	A PRESENT FOR EVERYONE	Universal (16) (16)
5	1	NEW	ALEX PARKS	INTRODUCTION	Mercury (16) (16) (16)
6	4	2	RED HOT CHILLI PEPPERS	GREATEST HITS	Warner Bros. (16) (16) (16) (16)
7	5	2	REM	IN TIME - THE BEST OF - 1988-2003	Warner Bros. (16) (16) (16) (16)
8	17	15	BLACK EYED PEAS	ELEPHUNK	A&M/Polygram (16) (16) (16)
9	8	4	BLUE	GUILTY	Mercury (16) (16) (16)
10	18	11	HAYLEY WESTENRA	PURE	Decca (16) (16) (16)
11	9	5	BRYN TERFER	BRYN	Decca/Geometric (16) (16) (16)
12	16	6	ROD STEWART	AS TIME GOES BY: THE GREAT AMERICAN	Epic (16) (16) (16) (16)
13	1	NEW	ENRIQUE IGLESIAS	SEVEN	Interscope/Polygram (16) (16) (16)
14	11	3	ATOMIC KITTEN	LADIES NIGHT	Interscope (16) (16) (16)
15	6	2	KYLIE MINOGUE	BODY LANGUAGE	Polygram (16) (16) (16)
16	15	10	R KELLY	THE R IN R & B - GREATEST HITS VOL 1	Jive (16) (16) (16) (16)
17	1	NEW	LEMAR	CLIFIED	Sony Music (16) (16) (16)
18	26	2	CLIFF RICHARD	CLIFF AT CHRISTMAS	Mercury (16) (16) (16) (16)
19	5	2	SUGABABES	THREE	Mercury (16) (16) (16) (16)
20	34	8	MICHAEL BUBLE	MICHAEL BUBLE	Mercury (16) (16) (16) (16)
21	12	3	PINK	TRY THIS	Arista (16) (16) (16) (16)
22	7	6	JAMIE CULLUM	TWENTYSOMETHING	UJA (16) (16) (16)
23	7	2	THE BEATLES	LET IT BE... NAKED	Apple (16) (16) (16)
24	25	22	DELTA GOODREM	INNOCENT EYES	Epic (16) (16) (16) (16)
25	10	7	SHERYL CROW	THE VERY BEST OF	A&M/Polygram (16) (16) (16)
26	20	3	LIONEL RICHIE	THE COMMODORES THE DEFINITIVE COLLECTION	Universal (16) (16) (16) (16)
27	23	5	CHRISTINA AGUILERA	STRIPPED	RCA (16) (16) (16) (16)
28	18	5	DANIEL BEDINGFIELD	GOTTA GET THRU THIS	Polygram (16) (16) (16)
29	24	5	JUSTIN TIMBERLAKE	JUSTIFIED	Jive (16) (16) (16) (16)
30	1	NEW	PET SHOP BOYS	POPART - THE HITS	Mercury (16) (16) (16) (16)
31	18	21	DARKESS	PERMISSION TO LAND	Polygram (16) (16) (16)
32	30	9	ROBBIE WILLIAMS	LIVE AT KNEBWORTH	Cherry Red (16) (16) (16)
33	1	NEW	SIMON AND GARFUNKEL	THE ESSENTIAL	Columbia (16) (16) (16) (16)
34	13	7	G-UNIT	BEG FOR MERCY	Mercury (16) (16) (16) (16)
35	12	6	ANDREA BOCELLI	VIAGGIO ITALIANO	Parlophone (16) (16) (16)
36	25	28	ELTON JOHN	THE GREATEST HITS 1970-2002	Mercury (16) (16) (16) (16)
37	14	2	BRITNEY SPEARS	IN THE ZONE	Jive (16) (16) (16) (16)
38	33	30	MEAT LOAF	THE VERY BEST OF	Virgin (16) (16) (16) (16)

ARTIST	Wk On	NEW	Artist	Title	Label (date)
39	5	2	ENRIQUE IGLESIAS	13	Mercury (16) (16) (16)
40	1	NEW	EVANESCENCE	10	Wind-up/Epic (16) (16) (16)
41	1	NEW	PAUL ROSS	13	Mercury (16) (16) (16)
42	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
43	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
44	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
45	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
46	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
47	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
48	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
49	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)
50	1	NEW	THE NOTORIOUS B.I.G.	13	Mercury (16) (16) (16)

Albums Chart

Chart compiled from actual sales last Sunday to Saturday, using a sample of new titles 400,000 copies. © The Official UK Charts Company 2005. Produced by IPI and BMI/ASCAP.

WEEKS ON CHART	WEEKS ON CHART	ARTIST/TITLE	WEEKS ON CHART	
39	24	BON JOVI THIS LEFT FEELS RIGHT Leopard Run Zoo/Zomba	Mercury 765,900 CD	
40	35	CAT STEVENS THE VERY BEST OF Ⓞ	Universal 74,999 CD/2 CD	
41	NEW	ELVIS PRESLEY CHRISTMAS PEACE Various	RCA 824,999 CD (4x2)	
42	NEW	CHER THE VERY BEST OF Ⓞ	Walt Disney 74,999 CD (4x2)	
43	24	SIMPLY RED HOME Ⓞ	Capitol 74,999 CD (4x2)	
44	21	ROMAN KEATING TURN IT ON Dawn Fresh/Cherry Tree/Interscope	Polydor 765,980 CD	
45	36	21	ROD STEWART THE STORY SO FAR - THE VERY BEST OF Ⓞ (1)	Mercury 765,980 CD
46	41	23	BEYONCÉ DANGEROUSLY IN LOVE Ⓞ	Walt Disney 74,999 CD (4x2)
47	NEW	LINKIN PARK LIVE IN TEXAS Various	Columbia 767,999 CD (2x2)	
48	39	2	JOOLS HOLLAND & HIS R&B ORCHESTRA JACK O' THE GREEN... Ⓞ	Worner Bros 74,999 CD (2x2)
49	NEW	MISSY ELLIOTT THIS IS NOT A TEST Ⓞ	Elektra 74,999 CD (2x2)	
50	53	31	EVANESCENCE FALLEN Ⓞ (1)	Epic 1,000 CD (2x2)
51	22	2	BLINK 182 BLINK 182 Ⓞ	Geffa/Polydor 765,980 CD
52	NEW	STING SACRED LOVE Ⓞ	A&M 766,999 CD	
53	NEW	KORN TAKE A LOOK IN THE MIRROR Various	Epic 767,999 CD (1x1)	
54	48	5	VANGELIS ODYSSEY - THE DEFINITIVE COLLECTION Ⓞ	Universal 74,999 CD (4x2)
55	71	4	KATIE MELUA CALL OFF THE SEARCH Ⓞ	Decca/EMI 768,000 CD (2x2)
56	43	4	FOSTER AND ALLEN BY SPECIAL REQUEST - THE VERY BEST OF Various	Sony 74,999 CD (4x2)
57	49	41	50 CENT GET RICH OR DIE TRYIN' Ⓞ (1)	Interscope/Warner 74,999 CD (2x2)
58	44	31	SEAN PAUL DUTTY ROCK Ⓞ (1)	Atlantic 74,999 CD (2x2)
59	42	3	BRUCE SPRINGSTEEN THE ESSENTIAL Various	Columbia 74,999 CD (2x2)
60	4	2	JAY-Z THE BLACK ALBUM The Black Album (Various Artists)	Roc-A-Fella/Warner 74,999 CD
61	71	8	ELVIS PRESLEY 2ND TO NONE Various	RCA 824,999 CD (4x2)
62	NEW	NELLY FURTADO FOLKLORE Ⓞ	Decca/Warner 74,999 CD	
63	42	4	OUTKAST SPEAKERBOXXX/THE LOVE BELOW Outkast	Atlantic 826,999 CD (2x2) (4x2)
64	57	48	NORAH JONES COME AWAY WITH ME Ⓞ (1)	Polydor 766,999 CD (2x2)
65	52	52	BUSTED BUSTED Ⓞ (1)	Universal 74,999 CD (2x2)
66	47	4	LUCIANO PAVAROTTI TI ADORO Various	Decca 74,999 CD (2x2)
67	50	5	STACIE ORRICO STACIE ORRICO Ⓞ	Virgin 766,999 CD (2x2)
68	54	4	PETER GARRIC HIT Ⓞ	Decca 74,999 CD (2x2)
69	50	4	LIBERTY X BEING SOMEBODY Various	Decca 74,999 CD (2x2)
70	48	18	FLEETWOOD MAC THE VERY BEST OF Ⓞ	WGC 74,999 CD (2x2)
71	37	2	BLAZIN' SQUAD NOW OR NEVER Ⓞ	East West 74,999 CD (2x2)
72	65	7	TRAVIS 12 MEMORIES Ⓞ	Interscope 74,999 CD (2x2)
73	60	10	NICKELBACK THE LONG ROAD Ⓞ	Roadrunner 765,980 CD
74	42	2	STATUS QUO RIFFS Various	Universal 74,999 CD (2x2)
75	70	6	THE STROKES ROOM ON FIRE Ⓞ	Backlash 74,999 CD (2x2) (2x2)



15. ENRIQUE IGLESIAS
Enrique Iglesias' last album Escape sold just 1,610 copies on its first week in the shops and failed to chart, but eventually spent 26 weeks in the Top 10 - two of them at number 1 - and sold 1,390,000 copies. His follow-up is now sold nearly 47,000 copies last week to debut at number 13 a week after introductory single Added.



18. 41. CLIFF RICHARD/ELVIS PRESLEY
The first Christmas albums to chart this year are by two of the rock's legendary figures, Cliff Richard - whose Cliff At Christmas leaps 38-18 - registers his 50th chart album, while Elvis Presley's tally reaches a mind-boggling 105 with the number 41 debut of Christmas Peace. Richard's album - a mixture of new and old recordings - sold 40,000 copies last week, while Presley's - a 20 track compendium of old favorites like 'White Christmas', 'Winter Wonderland' and 'Here Comes Santa Claus' - sold 29,000 copies.

TOP 20 COMPILATIONS

WEEKS ON CHART	ARTIST/TITLE	COPYES SOLD
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 56	807,999 CD (4x2)
2	VARIOUS POP PARTY	EMI 74,999 CD (2x2)
3	VARIOUS LOVE ACTUALLY (OST)	Universal 74,999 CD
4	VARIOUS CLEVELAND 4	BMG 74,999 CD
5	VARIOUS THE NUMBER ONE CLASSICAL ALBUM 2004	1,623 CD
6	VARIOUS SCHOOL REUNION - THE 80'S	Virgin 74,999 CD
7	VARIOUS POWER BALLADS	WGC 74,999 CD
8	VARIOUS WESTWOOD - PLATINUM EDITION	Def Jam/Universal Music 74,999 CD
9	VARIOUS CAPITAL GOLD - LOVE LEGENDS	WGC 74,999 CD
10	VARIOUS THE ANNUAL 2004	Mercury 74,999 CD (2x2)
11	VARIOUS THE ULTIMATE CHICK FLICK LOVE SONGS	BMG 74,999 CD
12	VARIOUS KISS PRESENTS HOT JOINTS	Universal 74,999 CD
13	VARIOUS R&B LOVE	Sony/Polygram 74,999 CD
14	VARIOUS BEST CHRISTMAS ALBUM IN THE WORLD EVER	Virgin 74,999 CD
15	VARIOUS THE BEST AIR GUITAR ALBUM EVER III	EMI/WGC 74,999 CD
16	VARIOUS NOW DECADES	EMI/WGC 74,999 CD
17	VARIOUS THE VERY BEST OF PLEBE R&B - WINTER 2003	Island 74,999 CD (2x2)
18	VARIOUS THE ULTIMATE CHEESE PARTY	WGC 74,999 CD
19	VARIOUS CAPITAL GOLD MOTOWN CLASSICS	Island 74,999 CD
20	VARIOUS CAPITAL GOLD - ROCK 'N' ROLL LEGENDS	Virgin 74,999 CD

TOP 20 INDIE ALBUMS

WEEKS ON CHART	ARTIST/TITLE	COPYES SOLD
1	THE DARKNESS PERMISSION TO LAND	Mercury 74,999 CD
2	KATIE MELUA CALL OFF THE SEARCH	Decca/EMI 74,999 CD
3	THE WHITE STRIPES ELEPHANT	XL 74,999 CD
4	STROKES YOU GOTTA GO THERE TO COME BACK	V2 74,999 CD
5	THE STROKES ROOM ON FIRE	Backlash 74,999 CD
6	DIZEE RASCAL BOY IN DA CORNER	XL 74,999 CD
7	FOSTER AND ALLEN BY SPECIAL REQUEST - THE VERY BEST OF BASEMENT JAZZ KISH KASH	XL 74,999 CD
8	EVA CASSIDY SONGBOOK	Mercury 74,999 CD
9	DANIEL O'BONNELL AT THE END OF THE DAY	Mercury 74,999 CD
10	LIBERTY X BEING SOMEBODY	V2 74,999 CD
11	UNDERWORLD 1992-2002	XL 74,999 CD
12	BELLE & SEBASTIAN DEAR CATASTROPHE WAITRESS	Virgin 74,999 CD
13	FLEDER COMFORT IN SOUND	Epic 74,999 CD
14	EVA CASSIDY AMERICAN TUNE	New Street 74,999 CD
15	THE STROKES IS THIS IT	Backlash 74,999 CD
16	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	V2 74,999 CD
17	JAMIE CULLUM KNOWLESS NOSTALGIA	Capitol 74,999 CD
18	ELECTRIC SIX FIRE	Mercury 74,999 CD
19	ELBOW CAST OF THOUSANDS	V2 74,999 CD

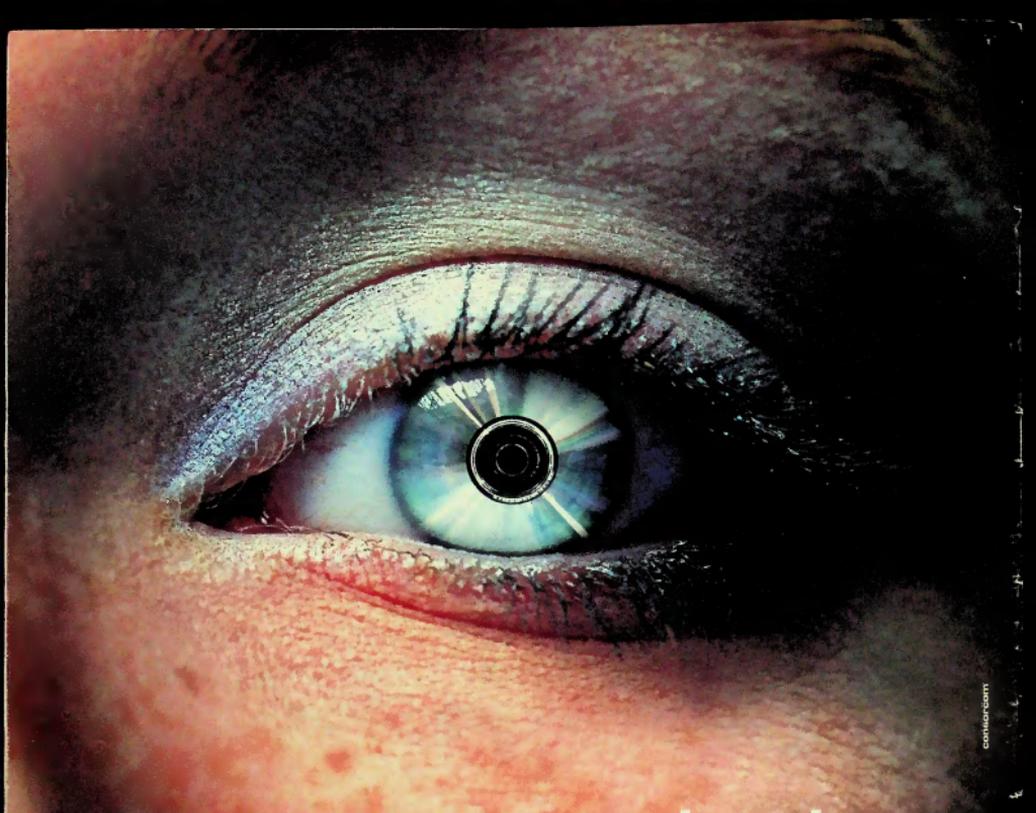
TOP 10 ROCK ALBUMS

WEEKS ON CHART	ARTIST/TITLE	COPYES SOLD
1	THE DARKNESS PERMISSION TO LAND	Mercury 74,999 CD
2	KORN TAKE A LOOK IN THE MIRROR	Epic 74,999 CD
3	BLINK 182 BLINK 182	WGC 74,999 CD
4	LINKIN PARK LIVE IN TEXAS	Virgin 74,999 CD
5	BON JOVI THIS LEFT FEELS RIGHT	Mercury 74,999 CD
6	MUSE ASSOLUTION	Epic 74,999 CD (2x2)
7	EVANESCENCE FALLEN	Epic 74,999 CD
8	THE STROKES ROOM ON FIRE	Backlash 74,999 CD
9	QUEEN GREATEST HITS I II & III	Parlophone 74,999 CD
10	PUDGE OF MUDD LIFE ON DISPLAY	Columbia 74,999 CD

TOP 10 DANCE ALBUMS

WEEKS ON CHART	ARTIST/TITLE	COPYES SOLD
1	MADONNA REMIXED & REVISITED	Mercury 74,999 CD (2x2)
2	VARIOUS CLEVELAND 4	BMG 74,999 CD
3	THE CHEMICAL BROTHERS GET YOURSELF HIGH	Mercury 74,999 CD
4	VARIOUS THE ANNUAL 2004	Mercury 74,999 CD (2x2)
5	VARIOUS TRANCE NATION ANTHEMS - JUDGE JAMES	Mercury 74,999 CD (2x2)
6	BAD COMPANY BLUE TIME EP	EC Recordings 74,999 CD
7	UNDERWORLD 1992-2002	XL 74,999 CD
8	VARIOUS EUPHORIA	Virgin 74,999 CD (2x2)
9	VARIOUS THE WORLD SERIES US MIX 1	Mercury 74,999 CD
10	VARIOUS LATE NIGHT TALES - JAMIROQUAI	EMI 74,999 CD

Labels include: 10. Island; 11. Virgin; 12. Decca; 13. Epic; 14. Mercury; 15. Warner Bros; 16. EMI; 17. Capitol; 18. RCA; 19. Interscope; 20. Universal; 21. Polygram; 22. BMG; 23. Sony; 24. Warner Bros; 25. Decca; 26. Virgin; 27. Epic; 28. Mercury; 29. Island; 30. Warner Bros; 31. Decca; 32. Epic; 33. Mercury; 34. Virgin; 35. Island; 36. Warner Bros; 37. Decca; 38. Epic; 39. Mercury; 40. Virgin; 41. Island; 42. Warner Bros; 43. Decca; 44. Epic; 45. Mercury; 46. Virgin; 47. Island; 48. Warner Bros; 49. Decca; 50. Epic; 51. Mercury; 52. Virgin; 53. Island; 54. Warner Bros; 55. Decca; 56. Epic; 57. Mercury; 58. Virgin; 59. Island; 60. Warner Bros; 61. Decca; 62. Epic; 63. Mercury; 64. Virgin; 65. Island; 66. Warner Bros; 67. Decca; 68. Epic; 69. Mercury; 70. Virgin; 71. Island; 72. Warner Bros; 73. Decca; 74. Epic; 75. Mercury.



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