



OK LABELS PREPARE FOR MIDEM PUSH
— FEATURE, pp. 15

FOR EVERYONE IN THE BUSINESS OF MUSIC 18 JANUARY 2003 £3.80

musicweek

BPI seeks talks on gun lyrics issue

by Robert Ashton

The BPI is calling for direct talks with the Home Secretary over the issue of gun references in lyrics after government ministers linked the rapid rise in UK gun crime to the influence of gangsta rap.

BPI chairman Peter Jamieson last week wrote to David Blunkett agreeing to discuss the matter after the minister was heard on Radio Two describing some urban lyrics as "appalling" and calling for talks with the producers behind rap and garage music.

Blunkett's comments followed the killings of two teenage girls at a New Year party in Birmingham and came just a day after culture minister Kim Howells denounced rap music of "glorifying" violence. Howells, who has ministerial responsibility for music, suggested on Radio Four's The World

At One that rappers were partly to blame for the deaths of Charlene Ellis and Letisha Shakespeare in the Birmingham drive-by shooting.

He also singled out So Solid Crew, describing the Independent set as "idiots" who glorify gun culture and violence. A spokeswoman for the band refused to comment.

In his letter to Blunkett, Jamieson offers to discuss the voluntary sticker scheme it launched last year, advising the public about explicit lyrics, and also ways this could be improved "in a way that you might believe would assist in diminishing the likelihood of a further tragedy".

Jamieson says, "The Government wish to meet, we have to step up to the plate. We are bound to help in any way at all." However, he stresses that it might be more useful for the Government to tackle the root



Blunkett: some lyrics "appalling".

causes of crime, suggesting the negligible increase in hip-hop album sales in the UK between 2001 and 2002 (from a 4.2% to 4.4% market share) cannot account for the 35% rise in gun crime in the past 12 months. "I would suggest the availability of firearms is more relevant," he adds.

The letter has a sting in the tail for the minister: "It might be wiser to

regard some of these songs as news bulletins from the streets. They tend to reflect a problem rather than create it. Various social issues and the sheer availability of guns would appear to be more appropriate targets than singling out the recorded music industry as a convenient scapegoat."

Record labels are also demonstrating sensitivity to the issue, including BMG, whose spokesman says it will "look carefully at things in the future". At the same time, the black music community is calling for support from the industry to help artists working in rap and garage.

Although black music labels, promoters and PRs condemn Howells' suggestion that lyrics help promote violence, they suggest that the music business has a responsibility to encourage alternative acts to gang-

sta rap, promote more positive lyrics and assist inner-city communities.

The Black Music Congress (BMC) suggests that there is no evidence to prove a link between rap lyrics and violence. "If you are a grounded person then when you hear Eminem talk about killing, not everyone will imitate him," says BMC founder Kwaku. However, Kwaku accepts that at present it is "hard to be hard" and he suggests that many acts use more profanity in their lyrics than they would in real life to help sell more records.

Charlie Parker, founder of Brixton-based Fas Fwd, says that the majors also have a responsibility to put more support into the communities in which urban records are born to give lyricists the skills to turn the negative images they see into more positive messages. "We need to put some learning on the streets," he adds.

A headlining slot for Telstar/Invicta Hi-Fi's Ladytron (pictured) at the British At Midem showcase in Cannes next Monday will herald the beginning of a feverish promotional campaign to push their Light And Magic album across Europe. "The British At Midem showcase is a well-deserved spot for Ladytron," says Telstar Music Group International CEO Graham Williams. "They should be headlining because they will be the new band for 2003."

Following a trip to the US, Ladytron are set to play UK dates from March 17 to 31, while the tour moves to continental Europe in April. They will be joined at the Music Week-backed British At Midem event in the Hotel Martinez Ballroom by David Holmes' Free Association, J-Walk and Minuteman. See profiles, p13.



Newton clinches senior role at RCA

Ashley Newton has landed one of the key A&R jobs in the US record industry, as RCA's A&R executive vice president.

The former, long-serving Virgin executive is the first appointment to the label by Clive Davis since the veteran executive was given the role of chairman of a newly created RCA Music Group comprising both J Records and RCA.

Newton's arrival, just under a year after he lost his job with long-

time business partner Ray Cooper as Virgin Records America co-president, comes after he was previously described with a position at Warner Music UK.

Davis likened Newton as "a truly first-class music executive who brings to RCA Records a unique understanding of the creative community and what inspires it." "I am really happy that we will be working together and I am confident that he will bring new and fresh lustre to RCA," he adds.

Hewitt urges action on pirate Thai CDs

The battle against piracy took a step forward on two fronts last week.

Trade and Industry Secretary Patricia Hewitt called on Thailand's prime minister Thaksin Shinawatra to help stem the flow of pirate CDs from the market last Friday. Her move followed the release of evidence by the IPI that more than 50% of pirated discs are manufactured in Thailand, whose annual CD production capacity has risen from 40m units to 1.2bn units since 1998.

"After the meeting during an official visit to Bangkok, Hewitt said, "I am very pleased that the Thai prime minister shared my views on the need to protect intellectual property and that, in a knowledge economy, it is essential that we protect original and



The Beatles: lost tapes recovered creative ideas."

Hewitt's actions came after the IPI met with DTI officials late last year to raise concerns about the explosion of piracy production in markets such as Thailand, which is regarded as one of the world's pirate hotspots behind only China and Taiwan.

Meanwhile, hundreds of original

real-to-reel tapes of Beatles sessions which had been missing for more than three decades have been seized from music pirates by police.

The 500 tapes, dating back to the 1969 Get Back sessions which led to the Let It Be album, were uncovered as part of a lengthy anti-piracy investigation carried out by UK and Dutch police in liaison with the IPI and BPI.

The tapes vanished shortly after being recorded and were subsequently turned into bootleg releases which were widely available across Europe and the US. As part of the investigation, which started when the BPI found pirate copies of the recordings in anti-piracy raids in the UK, six people were arrested on suspicion of theft and handling stolen goods.

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newsfile

CAPITAL FM LAUNCHES LONDON'S FIRST OFFICIAL ALBUMS ROUNDUP

Capital FM is this Saturday launching London's first official albums chart countdown, in a 10am to 1pm slot. The Capital Album Countdown chart is being compiled weekly for the station by the Official Charts Company using London and South East sales data. Capital Gold's Mick Brown (pictured) will host the programme.



BARRETT ISSUES UNIVERSAL WITH SUE FOR UNPAID ROYALTIES

Aston Barrett, co-founder of Bob Marley's Wailers band, has filed a formal suit in the High Court against Universal over unpaid royalties, which Barrett says are owed to him and his late brother Carlton. The hearing is scheduled to begin next Monday.

SEE FOR MILES GOES INTO LIQUIDATION

SEE FOR MILES releases outfit. See For Miles has gone into liquidation after 18 years. One of the original founders and former director of the company, Mark Rye, together with former sales manager Steve Waters, have gone on to form the Highnote group of companies. Rye says the company will continue with the mail order magazine, Maggins, as well as its consultancy services and music for film business.

IVOR NOVELLOS SET FOR SMALL SCREEN BROADCAST VIA INITIAL

The first Ivors Live concert in May will be brought to TV screens for the first time in Friday, the production team behind Big Brother and Fame Academy, the British Academy of Composers and Songwriters confirmed last Friday. The live concert, being staged at London's Royal Albert Hall on May 23, the day after Ivors ceremony, is sponsored by Virgin Megastores and will be executive produced by initial chief executive Malcolm Gerrie and head of events Andy Ward.

HAFFENDEN MOVES UP AT UNIVERSAL

Polydor head of artist relations Clara Haffenden has been elevated to the newly-created position of head of artist relations across Universal Music UK. Haffenden, who joined Polydor in 1998, has worked with acts including Eminem, Enrique Iglesias, Ronan Keating and Sting.

SAFeway TAKEOVER MAY LEAD TO LOW-PRICE CDS

Recent companies say they expect "yet more low CD prices" to emerge from the planned £2.5bn takeover of Safeway by supermarket chain Morrisons. There is speculation that other players, possibly including Asda owner Wal-Mart, could make a move themselves on Safeway which ranks as the UK's fourth biggest supermarket chain. Morrisons announced its plan to take-over Safeway last Thursday.

DEESLEY SET TO HOST CD-UK SPIN OFF, HOTSHOTS

Cat Deesley (pictured) is to host a weekly spin-off of *CD UK* highlighting the week's key new releases. The half-hour *CD UK Hotshots* will go out at 11.55am on Fridays on ITV1, starting on January 31, and will each week feature six videos and a section covering new releases and breaking acts.

IFPI ANNOUNCES PAN-EUROPEAN AWARDS

IFPI's Innocent acts Atomic Kitten and Blue were both awarded IFPI Platinum Europe Awards in December for 12 pan-European sales of their current albums. Other 12m awards were made for latest albums from Warner's David Gray and Phil Collins, Universal's Estelle Johnson and Sony's Jennifer Lopez, while there were 2m awards for albums by Universal's Metallica and Roadrunner's Nickykat, 3m honors for BMG's Elvis Presley and Universal's Eminem and 4m for Sonar of BMG's Whitney Houston and Sony's Shakira.

m w playlist

50 CENT — In The Club (Shady Records) With personal controversies still raging all around this signing to Eminem's label, In The Club will be the track that takes 50 Cent overground in the UK (single, tbc)

BUSTED — Year 3000 (Universal) Finally released this week, Year 3000 kicks off what is sure to be great year for Busted in their own unfeasibly melodic way (single, out now)

THE CARDIGANS — Long Gone Before Daylight (Stockholm) Only when they return will you realise how much you missed them (album, March 24)

STYLOPHONIC — If Everybody In The World Loved Everybody In The World (Profilica). Spillier cohort Stefano Fontana is the man behind this downtempo cut in the same vein as Bent and Groove Armada. A stunning remix package promises it apart from the pack (single, Jan 27)

HEAVY — Love On The Run (WVA) Featuring vocals from former D-Ream vocalist Peter Cunnah, this single could herald one of the comebackes of 2003 for Chicane (single, tbc)

ED HARCOURT — From Every Sphere (Heavenly) Enchanting storytelling from one of the UK's unique talents (album, Feb 3)

NICK CAVE & THE BAD SEEDS — Bring It On (Mute) Duet with ex-punk star Chris Barrie. Broody and moody (from album, tbc)

MOTLEY — Muddy (unligned) Rising urban star standing out from the Stokes-sound-aikes on Radio One's OneMusic unsigned playlist (MP3)

KELLY OSBOURNE — Shut Up (Sony) Along with Rowland, Osbourne is the other Kelly that is currently rocking our world (single, Jan 27)

COMMON — Electric Circus (MCA) If Kim Howells & Co want to hear what a creative — and positive — force hip hop is, then they should look no further than this dizzying album (album, out now).

Smash Hits chart woos radio with Sunday show

by Paul Williams

Emap is raising the stakes in commercial radio's newly-ignited Sunday evening chart battle by moving to make its Smash Hits countdown as big as the rival Neil Fox-hosted show of the end of 2003.

Emap Performance group programming director Andy Roberts says he wants the Smash Hits chart — which debuted in its new Sunday slot a week ago — to match the audience share of the rival LR chart, which has been newly renamed Hit 40 UK within the year.

Roberts' confidence has been boosted by the success of the Mark Goodier-hosted Emap countdown in securing deals with a first batch of 22 non-group stations to take the weekly programme.

"The take-up has been really positive," says Roberts. "We're really surprised how soon we could get on board these other stations, its originally wanted it to get going and running first with our own stations but the interest has been so strong." Following deals with the Forever,



Roberts: confident

Real Radio, Findle and UKRD groups, Roberts says there is a huge potential for other stations to take the chart which is uniquely compiled from a combination of sales, radio airplay. TV viewers' requests and web and phone votes. "It is hoped a chart that truly represents what people want to hear and these are the 40 records people are interested in at the moment," he says.

The change of name for the long-established rival countdown comes amid continuing negotiations for a new sponsor following the withdrawal last year after nine years of

Pepsi. A deal for sponsorship is reportedly imminent and could be in place for the first week of February, the same week that Radio One's new Top 40 host Wes Deters is due to present his first show.

Alongside the name change, several new elements have also been introduced to the former Pepsi Chart. Including the addition of Top Five DVD and album chart run-downs. All stations taking the chart are now broadcasting the Chart Checkup and Midweek Chart features going out on Mondays and Wednesdays respectively, while there are plans to further extend the brand. This will include a website and spin-off CDs.

Meanwhile, a radio version of Emap's TV station The Hits began broadcasting on the London D digital radio multiplex at the end of last year. ● Emap group chief operating officer Tom Moloney is to take over as chief executive on January 23 following the departure of long-serving Robin Miller.

Brits nominations list set to boost UK urban

UK urban music is set to grab the headlines at tonight's (Monday) Brits launch party, with My Dynamite and The Streets winning the most nominations.

Best signing My Dynamite and 679 Records/WEA London's The Streets are each expected to pick up four nominations at the Abbey Road Studios-held event, where the shortlists will be unveiled for all 13 Brits categories.

My Dynamite, who will perform an acoustic set at the launch, is likely to figure among the contenders for the inaugural best British urban act prize as she looks to build on her Technics Mercury Music Prize and Mbo wins. The new category's winner will be determined by MTV viewers.

Six days after grabbing an unbeatable five mentions in this year's Grammy Awards shortlist, Blue Note/Parlophone's Norah Jones is expected to lead the Brits nominations in the international categories, figuring in the best international



Streets: fighting chance at Brits

female and newcomer sections. Fellow Parlophone act Coldplay, who two years ago won best British album for Parachutes and best British group, are poised to make a prominent impact at this year's shortest event which is being televised live for a second successive year by ITV2.

Meanwhile, Davina McCall, who became the first woman to host the Brits into three years ago, will be confirmed this evening as host of next month's ceremony which will take place at London's Earl's Court 2 on February 20.

World music awards compilation CD set to feature nominees

The profile of world music is set to receive a boost at retail this spring, with the first compilation produced in tandem with the Radio Three Awards for World Music 2003.

Following last year's successful inaugural event, an album featuring tracks by the nominees for this year's nine awards is being released on March 10 through Union Square's Mانتanca label.

Union Square marketing director Steve Brien says the compilation will feature 28 tracks from acts ranging from Spain's Ojo de Brujo to Egypt's Samira Said. He predicts it will sell up to 45,000 copies. "It is based around the awards ceremony, which is a BBC priority, so we are hopeful it will become the world music version of the Brits," he says.

The winners will be announced on Radio Three's World Routes on February 8, while the winners concert will take place at London's Ocean on March 24 and then featured on the station on March 27 and on BBC4 a day later.

Musical Youth to reform as Universal pays royalties

Musical Youth are to reform later this year following the successful conclusion of the band's long-running dispute with Universal over royalty payments.

The four surviving members of the group — Dennis Seegal, Kelvin and Michael Grant and Junior Walle — and Jean Walle, the mother of Patrick Walle, who in 1993, had been compensated an undisclosed sum believed to be in six figures.

The group have battled for more than two years with Universal over alleged non-payment of royalties stretching back to the group's first recordings in the early Eighties. Royalty investigator David Morgan, who has helped the group



Musical Youth: won six-figure sum in their efforts to audit Universal and recover outstanding royalties, says they are "very happy". He adds, "They suffered. They really suffered. But they've finally got money in their pockets again. This has taken two-and-a-half years, when careers can come and go in a year."

As part of the settlement, Morgan says Universal is also promising to release a greatest hits CD and DVD package, the 23rd Anniversary of Musical Youth, which will include hits such as Pass The Dutchie and their Donna Summer collaboration Unconditional Love, and unreleased material including Watcha Talkin' (Boyz), a collaboration with Stevie Wonder.

Morgan says the idea for a best of package came about after he had attempted to have the rights returned to the group. He adds that the reformed group will help sell the new CD release by touring this summer for the first time since the group split in 1995.

mw comment

BLOWING AWAY THE GUN MYTHS



The music industry has come under many unwarranted attacks in its time, but rarely has it come under direct assault from the Home Secretary.

Now, there is nothing pleasant or defensible in lyrics which glorify violence, gangs or any kind of antisocial behaviour. Few would argue otherwise.

But there is a whole wealth of difference between feeling uncomfortable with challenging lyrics and blaming them for creating an environment in which gun crime is on the increase.

The criticism from David Blunkett and "musical mislead" Kim Howells is alienating for its clear ignorance. The vast majority of the lyrics leapt upon by the media in the past week are from recordings by US acts and are up to five or 10 years old. And, in fact, few of US Solid Crew's lyrics refer to guns in any style or form.

To blame music for the ills of a society which is paying the price for the impact of a wide range of influences – urban deprivation, long-institutionalised racism, joblessness, TV, movies – is frankly ludicrous. This is not about abdicating responsibility, but recognising that there is not, in this case, any simple, straightforward scapegoat.

Perhaps, what Blunkett, Howells and the *Daily Mail* would rather hear are UK acts taking a more intelligent stance, decrying the endemic violence in British culture.

It is a shame, then, that they do not seem to be aware of the biggest black music breakthroughs of the past couple of years – Ms Dynamite and Craig David.

Now, there are two of the most intelligent, articulate and, frankly, unthreatening young people one is ever likely to come across.

On a more positive front, analysis of the number of acts reaching gold status for the first time indicates that the UK industry is, contrary to much anecdotal evidence, being doing pretty well with breaking acts over recent years.

This gold standard tells only half of the story of course. Taking an act to gold status is all well and good, but the UK industry is used to bigger success than that and too often it is the next step which proves the hardest to take.

One striking success highlighted by our analysis is the achievement of Richard Russell's Beccanac-owned XL, which has broken at least one new act in each of the past four years. And this week, it has started in good shape again, rocketing the rather superb Electric Six towards the top of the singles chart with their excellent debut, *Danger! High Voltage!*

Observant readers will recall that *AW* has been championing Electric Six since early October.

Watch out for more where they came from – we are preparing to get behind a lot more music in 2002.

Martin Talbot
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Unsigned acts bid for gold

by James Roberts

More emerging artists are broken to mainstream sales success by independent companies than any single major label in the UK, according to analysis of sales patterns.

Since 1998, the independent sector has consistently beaten the performance of any one major label in scoring at least gold-certified albums (100,000 shipped copies) for new UK-signed artists. In the past six years, 37 new acts have reached the level via an independent, including Badly Drawn Boy, Craig David, Elbow and Lostprophets.

But the single most successful company in breaking new talent is EMI Recorded Music, which took 31 new UK-signed artists to at least gold status in the same period. Universal (formerly PolyGram), took 20 new acts past the 100,000 sales mark in

six years, Warner Music scored 12, BMG managed 11 and Sony Music clocked up nine such successes.

"The data does show that good music doesn't need to be signed to a major in order to achieve success," says Am CEO Alton Wertham.

One independent company contributing to the independent sector's success is XL Recordings, which has consistently broken UK-signed acts past gold status. These include Basement Jaxx (1999), Badly Drawn Boy (2000), The Avianimals (2001) and The White Stripes (2002). "We're providing a home for innovative, uncompromising artists and helping them achieve commercial success without diluting what they do," says XL Recordings co-owner Richard Russell. "We have to believe in an artist 100% to take them on, and then be prepared to stretch LP cam-



White Stripes: Indie golden wonders pay out over huge lengths of time – we tend to be working on albums for a minimum of a year now.

EMI Recorded Music chairman & CEO Tony Wadsworth says the key to breaking more acts is focus and quality. "That is a mantra which has been drilled into the company over the past few years," he says.

The key for the industry is also taking acts who have achieved gold to the next level. He adds, "That is to do

with how selective you are in the artists that you sign. In other words, you might sign a mediocre artist and take it to gold, but you are going to find it difficult extending your career further than the second or third albums.

"It is important to have a long-term vision and not run away if the first album doesn't really work. Some of the biggest acts don't break through until you get to album two or three. If you drop an act after the first album, you are never going to know."

Wadsworth also highlighted EMI's record in achieving an even higher level of success. Of the 10 biggest albums of 2002, EMI claimed the top three studio albums by UK-signed acts, Chrisy's Robbie Williams, Parlophone's Coldplay and Innocent's Blue.

● Who signed what in 2002, p67

Manchester rapper Motley (right) is one of six unsigned acts gaining more exposure on a national scale by featuring in the first of Radio One's OneMusic Unsigned list this week. Tracks from the unsigned acts, including Mike Celeste, The Vaults, Jetson, Four Day Hombre and Sweettool, have each benefited from five to six spins a day since last Friday and will be played at a similar rate until this Friday.

Motley's manager Matt Hellawell says the exposure during the OneMusic Unsigned Week is providing crucial profile for his act.

"Things have really hotted up since getting exposure on the OneMusic Unsigned list," he adds. The list run alongside Radio One's A, B and C playlists and listeners can access more information via its website.

Radio One's editor of music policy Alex Jones-Donnelly describes the response as "phenomenal".



Sun's CD promotion supports new talent

The Sun's CD Of The Week promotion is being relaunched next month, with an added emphasis on supporting up-and-coming talent.

The offer, which allows Sun readers to collect tokens from the paper and redeem them in HMV stores for a weekly CD focusing on a specific artist, is to become a monthly promotion.

The new monthly CD will feature a track from one established act and as many as three tracks by lesser-known, up-and-coming acts, says Andy Cleary of Spin Music, who began presenting the new concept to record labels last week. It is understood that tracks by up-and-coming acts will be with HMV's Playlist sampler CD, and that labels will be paid for placing tracks on the Sun CD, which has not previously been the case.

Cleary says that although the changes do not reflect any failure with the original concept, they reflect an attempt to respond to music industry feedback to the promotion. "The first reactions are that people liked it last time, but like the Improvements which we are making," he says.

McNicholas moves over to take on Virgin music

Virgin Retail has turned to its own ranks to fill the gap left by Jim Batchelor's exit to Woodworms, by appointing visual media head Joe McNicholas as its new head of music.

McNicholas, who started his retail career as a Christmas temp at Our Price in 1985, takes up the new role at the start of a year in which his boss Steve Kincaid says the industry will face a number of tough issues.

"I'd love to be optimistic and say it's going to be a great year, but I can't see market growth. I see further decline," says Kincaid. "There's the overall issue of breaking some new acts and we are facing an industry-wide issue where we've got to do something about the singles market, because a weak singles market leads to a weak albums market."

The Virgin commercial director believes McNicholas, whose previous roles include Virgin Our Price head of games and commercial manager for Virgin's European stores, has the right credentials to bring a "more aggressive" approach to the job.

He adds, "He's very experienced in overall product management and



McNicholas: operational background managing fast-moving markets, because he looked after games, DVDs and VHS and you could argue games is faster than music because products come and go. Also he has a big operational background and coupled with that he's massively enthusiastic about music."

Kincaid says one of the big issues will be tackling the current "crisis" in the singles market, while Virgin will also have to deal with the "realities of pricing" in the market. The emphasis at the moment is massing the Top 40 on price, but from Virgin's point of view we need to embrace a range and authority because, for us, that's the way forward to differentiate ourselves from everyone else," he says.

Clifton scores victory in MW Xmas contest

Independent's senior product manager Pat Clifton has emerged as the winner of Music Week's Fantasy Christmas competition.

Clifton correctly predicted 14 of the 20 biggest-selling albums of Christmas week, and accurately forecasted the entire Top Five. Nobody estimated more than 14 of the Top 20 correctly. Clifton wins a state-of-the-art Sony Super Audio CD Player and discs, supplied by Sony Music. Industry predictions for Christmas week show albums by Donny Osmond and David Bedingfield as the 19 and 18 in the festive chart respectively. Albums which were expected to do well, but which underperformed included S Club's Seeing Double.

Lack takes helm as Motolla leaves

Sony Music Entertainment has gone outside the music industry to find a successor as chairman and CEO to Tommy Motolla.

NBC president and chief operating officer Andrew Lack is set to replace Motolla, who is stepping down two years before the end of his contract to start a new venture expected to be in partnership with Sony.

Motolla, whose successes at the company include Mariah Carey, Jennifer Lopez and Shakira, says he has been thinking about taking up "this new challenge" for about a year. "I'm an artist, but I will continue my long-standing relationship with Sony to create a company that I believe will be a blueprint for the music business in the coming years," he says.

Motolla adds that the structure of the new venture will be designed "to meet the array of opportunities" within the changing music business.

"I believe consolidating the range of entertainment disciplines in one organisation today holds the greatest potential for efficiently realising artistic vision and commercial success," he says.

Sony Corp's music division has suffered losses in the past two quarters.

US chartfile

NEW YEAR BEGINS WITH SLOW SALES

In a downturn start to the new year, only three albums managed to top 100,000 sales in the US last week, while just one album in the Top 200 actually increased sales week-on-week and two more made debuts.

The soundtrack to Eminem's acclaimed movie *8 Mile* resumed at number one last week and continues to hold pole position, despite slipping 62% in a week. Even though Eminem's latest single *Lose Yourself*, which is on the album, registered a 11th straight week at the top of the Hot 100, the album almost loses its throne to Norah

Jones (pictured), who's *Come Away With Me* set climbs 7-2 to achieve a new peak on its 45th week in the chart. Jones' album sold 118,354 copies last week, just 500 fewer than *8 Mile* — and stands a good chance of completing its journey to the top next week, after being feted with five Grammy nominations. Avril Lavigne's album, which also received five Grammy nominations, could also end up at number one on its 32nd week in the chart, as it is also very close behind, having sold more than 113,000 copies last week.

With sales of the Top 200 off 57% week-on-week, the only album to improve its sales performance was the xxx *...and Out*, which re-enters the list at number 85 with a 60% increase, thanks to the publicity generated by the film's release on video. Although the *Widow* Thombergs film soundtrack and 17 UK albums debuts at 159 and 151, respectively, they do so with week-on-week declines of 28% and 16%. The number 200 album sold just 6,555 copies last week, compared to 13,449 the previous week.

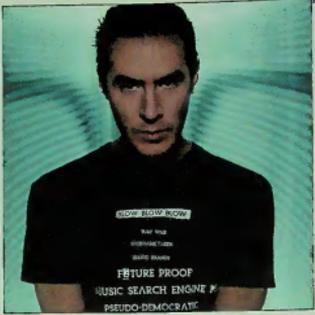
Several British and Irish acts benefited from the decline and/or departure from the chart of seasonal titles, with the Rolling Stones' *Forty Licks* up 20-16, Rod Stewart's *Great American Songbook* bouncing 26-23 and Coldplay's (pictured) *A Rush Of Blood To The Head* up a further 11 places at number 38.

Jumped 15 runs last week, Elton John (41-40), Craig David (137-112) and Phil Collins (140-116) also enjoy bounces. Heading the wrong way are Paul McCartney (30-31), Fleetwood Mac (74-78), U2 (64-68), and 93-100), David Gray (87-89), Charley Huth (109-137), George Harrison (120-144), Led Zeppelin (156-181), Eric Clapton (139-182) and Kelly Osbourne (149-187).

Midonna's *The Answer Day* Is the best-selling single for the 12th week in a row — but that is a fairly hollow achievement, as it sold a paltry 5,698 copies to retail its title. No other single sold more than 4,000 copies and only 17 sold more than 1,000 copies.

Alan Jones

Virgin Records is stopping up the global campaign for Massive Attack's first studio album in four years ahead of its international release on February 10. The band have already completed a round of long-lead press in Europe for *Hundredth Window*, with features in France's *Les Inrockuptibles* and Spain's *Rock Deluxe* among other major European magazines and newspapers, while a second round of press and promotion from London is being scheduled to coincide with the album's release. A striking online viral campaign and an innovative online presence are forming a key part of the campaign. Virgin international project manager Matt Osborne says he is confident the album will exceed the international sales of 1998's 3m-selling *Mezzanine*. "Sales of previous albums are truly global and we are trying to accommodate all markets with this campaign," he adds. The band are in rehearsals for their European tour starting in April, while lead-off single *Special Cases* goes to radio in most international markets today (Monday) and is given a simultaneous commercial release on February 24.



BEHIND SCENES

THE NEW

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MUSIC PROOF ENGINE

PSYCHO-DEMOCRAT

UK albums dominates overseas sales list with U2 on top

TOP UK-SOURCED WORLDWIDE ALBUMS SALES IN 2002

1 The Best Of 1990-2002 U2 (Island)	5.2m
2 Forty Licks Rolling Stones (Virgin/Decca)	4.5m
3 Escapology Robbie Williams (Chrysalis)	3.0m
4 A Rush Of Blood To The Head Coldplay (Parlophone)	2.7m
5 The Greatest Hits 1970-2002 Elton John (Rocket/Mercury)	2.5m
6 Fever Kylie Minogue (Parlophone)	2.3m
7 Destination Ronan Keating (Polydor)	1.9m
+8 Slicker Than Your Average Craig David (Mute)	+1.5m
9 Heathen Christianity Westlife (Wildstar)	1.5m
10 Unbreakable Westlife (Big Brother/Sine)	1.4m
(S)	1.3m

Figures above represent global sales for 2002, including the UK. Figures exclude shipments before the beginning of 2002. Source: M.I. research/reco2 company figures.

*Figure excludes US where Mute signed to V2

by Joanna Jones

The enduring global appeal of U2 showed no signs of slowing in 2002, as the band's second greatest hits became the year's best-selling album overseas by a UK-sourced act.

The Best Of 1990-2002, released in November last year, sold more than 5m copies last year outside the UK and was one of three U2 albums to top the 1m mark in a list featuring six mentions for Universal artists.

That release re-achieved the status of the first volume of their greatest hits set 1980-1990 through the year, with just more than 1m sales. Their most recent studio album, 2000's *All That You Can't Leave Behind*, also sold a further 1m sales in the year, bringing its cumulative global sales tally outside the UK to more than 11m.

Island Records Group head of international Steve Matthews says: "The Best Of 1990-1990 has been a phenomenal seller for us since its release four years ago and it got a new lease of life with the release of

the second volume. U2 have managed to draw in a whole new generation of fans, with All That You Can't Leave Behind and the *Elevation Tour*."

The Rolling Stones' *Forty Licks* topped 4.5m, putting collections in the top two spots. With half of 2002's top-sellers comprising greatest hits collections, Robbie Williams led a trio of studio albums from EMI acts, ranking third with his November-issued album *Escapology* which reached the

3m mark in just six weeks.

Coldplay's *A Rush of Blood to the Head*, also released last year, weighed in at 2.7m sales to finish just behind Williams, while fellow Parlophone act Kylie Minogue's *Fever* album — released in 2001 — clocked up 2.3m sales overseas in the past calendar year.

Capitol UK's international director Kevin Brown says the company's strong performance in 2002 was

down to the quality of artists on the roster and commitment to overseas markets, particularly in the US.

"To have reached 3m sales on UK with Robbie in the first six weeks is phenomenal," he says.

Mercury's Elton John claimed the second highest-ranking greatest hits collection of 2002, with his 1970-2002 collection topping 2.5m before the year's end while another Universal collection — *The Very Best Of Sting & The Police* — also exceeded 1m sales in the same period, as did Mark Knopfer's *The Rappin'ers Dream of Mercury*.

Polydor's Ronan Keating came in just under the 2m mark, with his *Destination album* placing him ahead of Mute-signed *Moby's* 18 album, which scored 1.5m global sales excluding the US, where he is signed to V2.

Big Brother's Oasis sold 1.4m with *Heaven Chemistry* ranking them ahead of S Records' *Westlife* with 1.3m sales from *Unbreakable* — *The Greatest Hits Vol. 1*.

Copyrights should mirror US's 95 years, says lobby

Pressure is mounting from record companies and the IFPI for changes to European copyright duration laws, as a mass of *Fittes classic jazz*, rock 'n' roll and opera recordings stand on the brink of entering the public domain.

The lobby in Brussels is gathering force to extend European copyright from 50 years from the date of issue to bring it further into line with the US model, which protects recordings for 95 years.

The anomaly is forcing major labels to strike deals with labels to protect classic catalogue as recordings from the early to mid-fifties begin to go out of copyright in Europe, paving the way for any European recording company to release albums previously controlled exclusively by specific labels.

Last year, EMI Recorded Music struck a one-off deal with Caracal, with the support of the Maria Casata estate, to try to legitimise recordings already in the marketplace and pro-



Classics: catalogue 50 years old that the opera diva's valuable catalog for the future. It had previously sought to block the indie label from releasing live *Claris* material.

EMI Recorded Music's worldwide classics and jazz president Richard Lytellton says: "We feel 50 years is insufficient and the music industry is trying very hard to get it changed. It is paradoxical that Europe, which is perceived to be such a cultural force, should look after its own artists rather less assiduously than the US."

IFPI regional director for Europe Frances Moore says the EC is also being lobbied to review duration. "Europe is lagging behind and needs to be brought in line with the US."

UK acts make impression as Grammys unveil nominations

Elvis Costello has followed his high-estimating album in years in the US by playing a prominent role in the UK nominations for this year's Grammy Awards. Costello, whose 2002 release *When I Was Cruel* became his first US Top 20 album since 1980, is one of six British acts to win multiple nominations. He is shortlisted in the rock performance and rock album categories.

Fellow Universal act Robert Plant is nominated in the same two categories, while Elton John and Sting are pitted against Wildstar's Craig David in the best male pop performance category with Sony artist David Bowie's *Slow Burn* competing for the rock performance prize.

EMI has Coldplay and Dirty Vegas contending for two prizes apiece at the 45th annual event. Dirty Vegas are one of four UK-aligned acts in the best a cappella category, alongside fellow Parlophone act

UK GRAMMY NOMINEES Coldplay (Parlophone) group performance, alternative artist; Elvis Costello (Mercury) male rock performance, rock album; Dirty Vegas (Parlophone) dance, video, recording package; Floetry (DreamWorks) urban performance, R&B song, R&B album; One Giant Leap (Palm Pictures) short-form video, long-form video; Robert Plant (Mercury) rock album, male rock performance.

Kylie Minogue, Polydor's Daniel Bedingfield and Jive's Groove Armada.

DreamWorks-signed, but UK-born act Floetry score three nominations for their *Floetic* album in the urban performance, R&B song and album categories, while Palm Pictures' One Giant Leap have two nominations. There are also nominations for Domino's Clinic, Uva London's Enya, Parlophone's Paul McCartney, Island's U2 and EMI's Robbie Williams.

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2002: A flurry of signings and growing strike rates

Investment in new music was firmly back on the agenda of UK record companies during 2002, with 188 new signings which translated into a 40% increase on the previous year. James Roberts reports on which labels were on the money

All the talk of tough times for the music industry did not stop a flurry of signings by UK companies in 2002.

Some 188 acts were signed to the leading record companies in 2002, as highlighted in Music Week's annual Rosterwatch analysis (see survey below).

The data gathered for each year's rosterwatch listings cannot be precisely compared due to the transient nature of the music business – some companies featured in previous years have been replaced by

more prolific labels, while others prefer not to disclose information about their new acquisitions. But the fact that the labels polled registered 40% more acts signed than in 2001 sends a clear message – few held back on an A&R front in 2002.

A study of the strike rates of UK record companies in breaking new acts over the past 20 years also highlights that the past five years have seen more new domestically signed acts broken in the UK – as defined by reaching gold album status for the first

time – than in equivalent five-year periods over the past 20 years. In the period between 1998 and the end of 2002, 102 acts achieved 100,000 album sales for the first time compared with 86 (in the years from 1993 to 1997), 89 (1988 to 1992) and 72 (1983 to 1987).

A closer examination of the figures also highlights a growing divide in the performance between the major and independent sectors (see table left). The growth in the number of UK-signed

acts reaching gold status for the first time is increasingly in the hands of the independents, whose successes in 2002 included Elbow, The Hives, Liberty X, Lostprophets, Royksopp, Scooter and White Stripes. If the count of acts which were developed by independents before being snapped up by majors is factored in, then the figures would be further polarised. The Coral (Sony) and Kosheen (BMG) are just two examples of acts that reached gold status in the UK in 2002 – thus contributing

UK-SIGNED ACTS REACHING GOLD STATUS FOR THE FIRST TIME

Year	BMG	EMI	Indies	Sony	Warner	Universal	Total
1997	3	5	4	2	2	2	18
1998	3	5	8	2	1	5	24
1999	1	5	2	1	0	2	11
2000	1	6	8	2	3	3	23
2001	0	8	8	1	2	5	24
2002	3	2	7	1	4	3	20

BASED ON 100,000 SALES



Polyphonic Spree



Will Young



Royksopp

13ANP Children Polish singer fronts this duo, who combine experimentation with pop

2M Heads Dance duo from Brighton, will release their second single in early summer

Makelito London-based male solo artist, who will debut in March

ALL AROUND THE WORLD

Aquagen Recently teamed up with Rozzetta for a new version of Everybody's Free, due for release early in 2003
Friday Night Spies Scott Pidge and Henry Hark's debut single Kiss This will be out in March
Q-Tex Scotland-based duo comprising Gillian Tennant and DJ Scott Brown
Rezonance Q Their cover version of Mariah Carey's Somebody is currently showing on The Box
Vendex & Seneca Now signed to A&W for following their hit Blood Is Pumpin' in 2001, these independent members will release new studio material in 2003

BEGGARS BANQUET
Blue States (UK) Based around producer Andy Onigiani, this act's debut set released its debut XL album Man Mountain in August 2002
Delectables (The Pure) Leading lights of the UK indie ward scene
Electric Six (XL) Following current hit Danger! High Voltage! The Detroit rockers release their album Fire in Me in March
Equipe (Rox) Providing evidence that Eminem is not the only white rapper to hail from Detroit
Golden Vixens (RCA) Quoting legend the way for its current busy commissioning Scandinavian scene
It Goes (The Pure) The solo recording project of Brooklyn artist Elizabeth Sharp
Mountain Goats (A&D) Californian duo, John Darnielle and Peter Higgs, release debut album for 4AD at the end of January
Scott Niblett (Too Pure) Nottingham-based Emma Niblett fronts the traditional singer-songwriter model

Oceanwise Harry toured with Elbow and The Cooper Temple Clause, expect an album from their Mancunians by the summer
Pansley Sound (Mot World) An album is due in the summer following two singles
Peaches (XL) Queen of electrochick is currently in her Berlin studio working on the follow-up album to her debut, The Teachers Of Her Own

Whitewind Heat (XL) An album, Do Rabiola Wroblew, has been produced by Jack White of The White Stripes and will be released through his Third Man label in the spring

Young Heart Attack (Rox) MOJO and (52+70)–ended rock'n'roll staple from Austin, Texas

Zongelen (XL) Susumu Mukai is the brainchild of this London-based act, who release their self-titled debut album in March

BELLA UNION
The Faraway Places Fusion of garage, funk and West Coast harmonies
Jetsam Texas thrashers release their Starhead Experience album in April
Lama Vels Idiosyncratic mix of folk and country

BMG
Bornholm (Sunday Best) Colourful collection of CDs, vocalists and producers from the Sunkid Bay label
Gareth Gates (S Records) Pop lid runner-up released his debut album in 2002 with a second due in 2003
Kasabian Midlands-based neo-orientalized rock band
Maddison (Novus) Songs influenced by Van Morrison, Norah Jones and the Tinklers
Thoran & Wayne Working name for group comprising Icelandic indie vocalist and artist London male vocalist. The duo are currently working on material for an early summer release
The Weekes (Gravity) New single is due in February from this act at country act
Sarah Whitmore (S Records) Pop idol contestant follows her 2002 single debut

with an album in the spring
Will Young (RecoRD) The Pop lid winner will follow his 2002 success with a new album in 2003

CONCEPT MUSIC
Octave One Detroit techno veterans will soon return with a new artist album
Janis Benesi Former singer of Neptunes signed a solo deal in 2002
Johnny Pate London-based four piece punk act

DB RECORDS
Psychedelic Oxford four-piece who debuted with a limited single in August 2002

ECHO
Desert Eagle Dicks Former Boilerhouse act signed to EMI in 2002
I Am OK Currently recording a new album with Chris Pitter and will be touring with Turin Brakes in February
Mirwala Highly-acclaimed French producer who has recorded a version of the Rolling Stones' Miss You for release in 2003
Nio This 18-year-old north west London artist has toured with Daze & Neuzino and Blazin' Squad

EMI RECORDED MUSIC
Audi Bullys (Source) London duo currently enjoying success with their single We Don't Care
Bangles (EMI Catalogue) Reformed group set to release new album
Blowfield (Vigle) Mix of reggae and breakbeat at the heart of this UK urban artist
Catny Davey (RCA) Irish singer-songwriter

Davey (Source) Melodic songwriter from the Isle Of Wight will release an album produced by The Bliss Factory (Vigle). This urban MC's debut in the spring will encompass hip-hop, garage and drum & bass
Terry Hall (Honest John) Damon Albarn collaborator and Specials veteran
Ivy (Vigle) Trio with orchestral/soundtrack feel
King Unique (JBO) House duo currently

working on debut album
McAndrew & Butler (EMI) The duo re-signed in 2002 for a new studio album
Medicine 8 (Ragga) Formerly signed to Nasa Surf (Heavenly) Classic sounds from New York act
Martin Roberts (Heavenly) Soundscapes from Dover's keyboard player
The Servant (Profilic) Alternative act fronted by the charismatic Dan Black
Silly (EMI) Former Shink Annals Frontwoman switched to EMI for her solo deal
Speakeasy Moss (Vigle) Solo female singer/songwriter currently working on her debut album in Dublin with Ian Stanley producing (For Amos/Natalie Inkerling)

Talby T (Vigle) Hip-hop/reggae vocalist is currently working on new material
The Truth (Vigle) Critically-acclaimed Dublin-based garage band produced by Air and Beck producer Tony Hoffer
VS (Atomium) Many female hip-hop/rap act managed by Simon Vetter from BMG

Weeds (Atomium) Young female rapper and writer from Mass. Manchester will debut with a single in the summer
Richard X (Vigle) The producer behind Sugababes' Resak Like Me will release a single, Being Nobody (featuring Liberty X), in March

GUT Sixth Fast rising UK band currently enjoying acclaim in the rock press
Trucks Anglo-Norwegian hip-hop/rap act who debuted with a single, It's Just Porn Mums, in 2002

INDEPENDENT
Embrace Former hit 6ixtyfour currently writing new songs for a 2003 album

Kisses Rock outfit from Bolton currently recording their debut album with Dave Eringa
Lisa Maffia So Solid member will release a solo album debut in 2003
Trance Hi Heaven is due early in 2003

MINISTRY OF SOUND
DL Samray (Datsi) The follow-up to pop trance Hi Heaven is due early in 2003

Fischenspöner (FS Studios) The signing of the famed electro/ash duo was one of the highest-profile deals of the year
Phineas Superior (Rapsler) Female rapper made her chart debut in 2002

MUTE
James (Future Groove) Dutch producer
Lies (Blas Fleet) New Yorkers released their debut album last August
MoustacheM (Mute) Liverpool-based Welsh band and ex-saboteurs of the Coral
T. Raumschmiere (Novamute) Pioneer of minimal house
Tom Wright (Novamute) Musician who also renounced under the name Gem and Tube Jerk

MUSHROOM
Magnet (Ultimate Dilemma) Critically-acclaimed Norwegian act

NINJA TUNE
King Gheedoan An album, Take Me To Your Leader, is imminent
Biggs Jay Former member of Compay Segundo infelites Live London MC

OUTCASTE
Yo Yo Val Contemporary Jewish act

ROUGH TRADE RECORDS
Backwood Sparks West Coast US act
Billy & Sebastian New deal for indie outfit
British Sea Power Brighton-based act purk five-piece
Baxter Dury Singer-songwriter, son of Ian

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to their respective major label tally – and which started life as independents.

In fact, the relatively stable performance of the majors as a whole can be largely attributed to the performance of EMI, which achieved a significant growth in success of breaking new artists while others floundered in the period from 1983 to 1987, the major broke 14 new acts to gold status. But for the period from 1998 to 2002 that figure had risen to 26 acts – more than 37% of the majors' total.

Aside from the figures, a look at the list of signings over the last year highlights the breadth of genres covered by 2002's new signings – as well as the emphasis on reality pop. Universal Music took on the highest number of acts with 36 new artists ranging from Leeds glam rockers Kid Symphony (Island) to former Ali Saints' sisters Asplinet (Polydor), not to mention five Fame Academy stars, led by the winner David Sneddon. Meanwhile, BMG's count of eight new acts was led by three singers from Pop Idol – Will Young, Gareth Gates and Sarah Watkins. Elsewhere, emerging rock acts clearly made an impression with A&Rs in the past 12 months, with Slikk (Gut), Kinesis (Independent) and Span (Island) among the key signings from the genre.

A key trend emerging in 2002 that is not apparent from the data is the growth of artists doing it for themselves – financing, distributing and promoting their own albums without the use of a record company, either major or independent. Perhaps the most successful at this in 2002 was Chris Rea, who scored a top 20 album and over 50,000 sales on his Dancing Down The Stony Road album, released via his own Jazzee Blue company which he established after the end of a lengthy career with East West. Other newer artists, such as Lewis Taylor, also

made in-roads with this concept in 2002.

Further developments in this area are expected in 2003, as a handful of established acts go solo. Simply Red's new album will be released in March without the assistance of a traditional record label.

But with a team of freelance specialists working on the project – including former WEA marketing director Tony McGuinness and WEA director of press Barbara Charone – it will be an interesting test of what can be achieved through a new business model.

The count of new signings always includes a handful of acts switching labels, while others fall into the "second chance" category, having previously been dropped by another label. 2002's crop of such acts include Tom Jones (V2), Bellefire (East West), Chicane (M Records), Embrace (Independent), Mirwais (Echo), Victoria Beckham (Telstar), Planet Funk (Blustrious) and Alison Moyet (Sanctuary).

Another sector boasting plenty of activity in 2002 was the label deal, with majors and independents alike signing up new ventures. Universal persuaded Fierco Panda's Simon Williams to set up and run Temptation Records, with Medium 21 and The Reimband among its key signings. Elsewhere, NME magazine's James O'Hanlon quit the weekly magazine to set up Loop Records through Polydor, Virgin signed up So Solid Crew's management to run Messy Records and Warner struck a repertoire deal with B-Unique. The indies were also busy with label deals, with Telstar's Poptones deal and Ministry's part-funding of Cheryl Rocco 2M Records among the key business deals.

After such a strong run of breakthroughs to gold status in recent years, the new signings will certainly have a challenge ahead to help the industry live up to its recent performance.



02 NEW SIGNINGS

Eastern Love (Verve) Young band from the North East.

Mini Boykie (Newport) Single-act who have been cloning the singles chart.

Queen Adreana (Nisus) Lively, dark pop.

SANCTUARY

The Boatings (Fantastic Plastic) East London band whose garage rock is finely dosed courtesy of M&V's Ben Shields.

The Fireheads (Fantastic Plastic) Retro-influenced outfit, from Sunderland Hall and Oates. A new studio album and tour is due in 2003.

Isaac Cott (Fantastic Plastic) London indie rock four-piece.

James Formey signed to Mercury, the Manchester veteran will release a live greatest hits set in 2003.

Stephan Jones new material is due in March from the former Baby Bird frontman.

Albanis Ezzed signed to Mercury with her first studio album *HomeTime*.

Beth Nielsen Chapman Nashville songstress with her first album in four years, *Center Stage*.

Ocean Colour Scene former Irish-signee act are currently recording their fourth studio album for release in April.

Rexa (Epic) A new album and tour is expected in April from the Nashville veteran.

Brian Wilson Beach Boy who has released two live albums – culminating in one of 2002's most talked about shows – is the live Pet Sounds performance at the Royal Festival Hall.

SKINT

FD (New) A new deal for one of the coolest dance beats artists of the year.

International Psycho Scottish Gemma Loo.

SONY

Big Brother Soul three-piece vocal group.

The Coral (Definitely) Signed via the label deal at the start of 2002.

Alice Hartness Singer-songwriter who

released her *Marius De Vries* produced debut album late in 2002.

Mini Boykie (Newport) Manchester dance act formerly with Faith & Hope Records.

Planet Funk (Blustrious) Formerly signed to Telstar, the seven act's comeback should finally get a release in 2003.

Jamie Scott Young singer-songwriter and R&B balladeer.

Jody Seymour A student from Paul McCartney's LPA, Seymour fronts her own rock band.

Syntax (Blustrious) Hybrid dance/rock.

TELSTAR

Victoria Beckham (Telstar) Posh Spice is currently recording material for her second solo album, her first since parting company with Virgin.

Cheeky Girls (Mushy) The Poptones contestants, who went on to secure a number two hit with the Cheeky Song, are planning a follow up for the summer.

The Devils (Polygram) Garage rockers signed via Alan McGee's imprint.

Robson Green (Z2) Green attempted a musical comeback late last year.

The Dog (Polygram) The footballers-turned-act tried his hand at singing last year.

Ladytron (Epic) Electroclash stalwarts.

Rosie Ribbons (Z2) Pop list finalist released his second single, a Little Mix this week.

Clare Sweeney (Z2) The TV presenter released her debut solo album in 2002.

UNIVERSAL

80s Matchbox B-Line Disaster (No Death/Universal) Brighton-based guitar posse debut album.

Horse Of The Dog was released in January 2002.

Asplinet (Polydor)

Markus De Vries, Ash Hovess and Maris

Harrington have an all-instrumental debut album as duo.

Ben Casper (Island)

London funk band.

prising **London** act Kevin McPhee **Burford** (English) After scoring a hit with *What I Go To School For*, the pop punk trio releases their second single, *New York*, this week.

Cosmos (P Records) Tom Middleton's solo act.

Mini Boykie (Newport) 21-year-old Irish singer signed via The Really Useful Group.

Daisie (Mercury) Third single from the surprise success story of 2002 is due in March.

Alan David (Mercury) London-based singer who has previously worked with Red Snapper.

Felix Ide (Mercury) Hove-based indie rock act.

Gina Auld (Polydor) The winning girls' act from *Popstars*. The *Beavis Kid Symphony* (Island) Leeds-based band set to spearhead the Queen revival.

Lentado (Blustrious) Male vocalist whose debut single is a dance cover version of the Richard Marx hit *Here We Waiting*.

Melissa Classics (Mercury) European pop dance act.

Madonna (classics) Kym Marsh (Universal) Debut solo album featuring compilation from Wigan's first music festival, offering singer Richard Ashcroft.

Medium 21 (Temptation) Northampton quartet likened to Pavement and Super Furry Animals.

Michelle Lawton (Mercury) 22-year-old winner of *Taylor Nelson's* New Year Music Award.

Holley (Go Beat) Soul singer hailing from the Bronx, NY.

Novak (Classics) Club-based pop/dance act being produced by Brian Higgins.

Altaga Parker (Polygram) Cutting-edge singer-songwriter whose first single is due in March.

The Rabbits (Temptation) Manchester rockers hotly tipped by NME.

Rikki & Zed (Serious) Pioneers of souppop to release an album in 2003.

Alita Scott Lee (Mercury) Former Steps member hot on the heels of H & C.

Janice Senior (Mercury) The infectious singer *Move Your Feet* is released in February.

Blade (Z2) Best Australian singer and the voice of Zed's acclaimed *Simple Things* album.

Span (Island) Swedish rockers.

Shant (Go Beat) Prolific of UK urban producer Sticky.

Sunshi (Go Beat) Garage producer due to deliver a solo artist album.

Syrene (Mercury) A trio of female vocalists, with pop/R&B style.

Tor (Go Beat) 23-year-old London rapper.

Amy Winehouse (Island) 19-year-old London-based artist managed by 19 Management.

Zena (Serious) British R&B female vocalist.

David Sneddon, **Ernie**, **Ainslie** (All Mercury), **Malachi** (Mercury/Universal), **Pippa** (Mercury/Serious) All Fame Academy contestants on individual solo deals.

V2

Bumling Birds Rock trio influenced by B5, the Stooges and Black Sabbath.

The Datsuns New Zealand's first were one of the hottest signings of 2002.

Jameson (J-Di) Debut single *Tue* is currently #1 at Radio One.

Tom Jones Veteran crooner signed a new deal in 2002 for his *Wynne* (re-produced) comeback.

WALL OF SOUND

Medicine LA-based indie band.

Theremo Electronic-influenced London duo.

WARNER

Aqualing (B-Unique) Multitalent Matt Holes was signed after high profile exposure in a WW advertisement.

Emma B (East West) Model turned singer.

The Banville (B-Unique) North West quartet band.

Bellefire (East West) Irish four-piece scored a new deal after parting company with Virgin.

Neil Stastu (Mercury) Former Ali Saint, currently working on solo material.

Black & Square (East West) Ten-piece pop band who scored a number one single with their debut release *Crossroads*.

Chicane (M Records) Electronic artist. Nicka Braegertje switched labels in 2002.

H & C (WEA) Former Steps members teamed up for a new project.

Ben Kewler (679 Recordings) Former singer with Radlat released critical acclaim in 2002.

Darrell Mingus (London) The other *Mingus* who continued her musical career with a new album deal.

Moony (London) Album deal for Dove singer.

Sam Ochemick (East West) The singer from Tim Deluxe's hit *I Want Do* is currently recording solo material.

Polyphonic Spree (679 Recordings) The highest-profile new signings.

Sly FX & Power (BFI) Veteran drum & bass act were producers of Radio One's most played track of the year, *Shaka U*.

Span (B-Unique) Skapunk act with a strong live following.

Anakia Strom (M Records) Dance-based solo artist set to debut early in 2003.

Un-Cut (M Records) Act emerging from the stable of Manchester producers Future Co.

Holly Valance (London) Australian soap queen who kicked off her solo career with *Kiss Kiss*.

The Vells Tynesville guitar-based act.

Violent Delia (WEA) UK pop rockers.

Willis (679 Recordings)

ZOMBA

Butty Brax Daughter of renowned blues musician *Victor Brax*.

Ernie Hollard (Jive) Singer-songwriter working with Steve Lussan and Johnny Douglas.

Kashier (Jive) Gitty Songs, followed by Manchester frontman.

Mi Free (Viper) West Londoner.

One True Voice (Jive) A second single from the winners of *Popstars*. The *Realists* is due in March.

Reno (Pepper) Liverpool duo compared to Grove Armada, Blue States and Zero 7.

Lauren Waterston (Jive) Teenage protégé of Peter Waterman released two singles in 2002.



Here's one trip to Las Vegas that isn't a gamble

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MIDEM FRESH FOCUS

As a new executive takes the helm at Midem, he unveils plans to broaden its appeal and respond to a competitive conference market. by Steve Hemsley

It is perhaps too early to assess what effect a man with more than 20 years'

international marketing experience promoting well-known food brands and US basketball is likely to have on the music industry's most important global trade event.

Yet the appointment of Paul Zilk as the new president and CEO of Reed Midem means the company's flagship music trade fair looks ahead with fresh eyes after 13 years under the control of Xavier Roy, a man as synonymous with Midem as all-right networking in the bar of the Martinez hotel.

The change in leadership comes at a time when the global music industry is facing different problems to those of the late

Sixties and Seventies, when Midem was born and UK record company and publishing

heavyweights would venture down to the south of France to sign deals around crowded tables in the old Palais.

While Roy was climbing the ladder at the Midem Organisation – which was acquired by Reed Exhibitions and renamed Reed Midem Organisation in 1989 – Zilk was making his name building brands at food giant Nestlé before he attempted to raise the worldwide profile of basketball for the US's National Basketball Association. "Basketball and music are similar as sports and music are cultural products," says Zilk, whose impressive CV is underpinned by an MBA degree from the Harvard Business School.

He acknowledges he is a different character to Roy, but says the passion they share for running trade shows which bring different cultures together – and for the events business as a whole – means the music industry should not fear the change at the top.

As an American who has lived and worked in Europe for the past 15 years, Zilk speaks French fluently, a skill which will aid him in the unenviable task of trying to follow such a respected figure as Roy, who recently retired and spent Christmas recovering at home from a second hip operation. He still hopes to be fit enough to be at the Palais De Festivals to say farewell to the many UK friends he made during his 36-year involvement with the fair.

When Zilk joined Midem in September 2001 as managing director, he had minimal knowledge of the music business, but during the months of being groomed as Roy's successor he has spent many hours networking.

There is no doubt that he takes the reins at a time when the industry is far from upbeat, and many executives will have been questioning whether it could justify the expense of visiting the South of France this month. He knows that if Midem is to retain its prime one position in an increasingly crowded music events diary it must be seen to be constantly evolving, so visitors are given a reason to come back year after year.

It is one of his main aims to make Midem more relevant to the executives who used to



Midem: aiming to attract industry's big hitters

visit but for one reason or another no longer regard the event as important to their business plan as it perhaps once was.

"I want the industry's big hitters to feel that Midem is still a must-attend event," he says. The big hitters he refers to are the record company big boys who used to venture to Cannes in the early days of Midem when it was the place one had to be to secure territory-territory deals, particularly across Europe. Today the fair is still a thriving marketplace for publishers, exporters and

importers as well as a large number of independent labels.

"Midem's role has changed because the business has changed and it must ask itself 'What do the big companies actually achieve from coming here?' It enjoyed a resurgence among key personnel a couple of years ago with the e-commerce boom but that was soon over," says Pinnacle Records managing director and Midem veteran Tony Powell. "It is always a big social interaction but more labels from around the world, especially the

▶ p10

WHAT ARE YOUR PLANS FOR MIDEM THIS YEAR?

Sally Jellery, managing director, Taste Media

"In addition to our annual Taste Media licensees meeting, which is being held on Monday 20, where we plan to play new material from Muse, Seafirst, Vega 4 and One Minute Silence, we will also be at Midem to find licensees partners in Japan, Scandinavia and Germany for our recent new signing One Minute Silence, who had previously recorded two albums for V2. We will also be looking for sub-publishers for The Buffsteeds and The Sundae Club, our recent new signings to Taste Music, our publishing company."

Adrian Farmer, artistic director, Nimbus Records

"We're going primarily for two things. Firstly, to re-establish global distribution, as we closed our classical record label a year ago and it's been dormant since then. Secondly, we have put in in-house on-demand disc and print manufacturing so that we can massively reduce the amount of inventory we carry and can also lease 100% of our catalogue available. We're going to talk to people about offering it as a third-party service."

Paul Birch, managing director, Revolver Music

"We're taking loads of stuff with us, but we're looking to buy as well. We go there to find repertoire and labels and distribution and do deals like everyone else. Specifically, we're taking the new Epic album, a dance project by a DJ from Wales called Frequency and we've got an R&B act from Manchester called Heavy Load. I'm particularly looking for deals for Japan, South-East Asia and Australasia."

Allister Wells, in-house label manager, Prime Distribution

"Normally about 10 staff go to cover each department: sales, exports, label managers, A&R, licensing, publishing and merchandising. We don't normally look to tie up deals while we're out there – it's more meeting and greeting and going through deals that will get finalised back in the UK."

Peter Shack, managing director, Union Square Music

"We have a stand and a team of six people going. It gives us the opportunity to meet international distributors and at the same time we'll be taking back our sub-licensing sampler that we compiled especially for Midem of the various catalogues that we control. We'll also be launching our first entries into the DVD market and we'll be talking to various distributors about that."

Debra Foster, international director, Tidy Trax

"It's a networking situation more than anything and a way of establishing and coming on relationships from down the years. It gives us chance to meet with our licensees and to sell our product at the same time – we're now expanding so we're looking for more territorial partners to build the Tidy brand, in Japan and Asia in particular. We'll be particularly promoting our first artist-led project, which is an album with Anne Savage."

Anette Verelst, international manager, Cooking Vinyl

"You get the chance to meet people face to face, which is really important, and also to make new contacts. With our sampler CD, which features the likes of Ian McCulloch, Sufi Call and Camper Van Beethoven, we'll be looking to expand that existing network and work towards Japan, Korea, South America and the US."

Jeremy Patterson, label manager, Trust The DJ Records

"We basically go to meet our licensees and also to extend our distribution network and promote the website – so it's a multi-faceted approach. It provides a base for the rest of the year to expand from. It's divided approximately into one-third of us chasing new business, one-third people contacting us, and one-third meeting existing partners. I don't believe you actually do the deal at Midem, you make the contact and follow it up with negotiations over the following weeks and months."



BRITISH AT MIDEM SHOWCASE
MARTINEZ BALLROOM, 21.00 - MIDNIGHT

LADYTRON
DAVID HOLMES PRESENTS
THE FREE ASSOCIATION
MINUTEMAN
J-WALK

ACOUSTIC SHOWCASE
MARTINEZ PALLISANDRE, 18.00 – 20.00

TOM BAXTER
AMY WADGE
GEOFFREY WILLIAMS
SHELLY POOLE

British*midem

BPI BATHON MUSIC PPL

Midem plays central role in busy music conference schedule

For years, Midem stood unchallenged as the music industry's conference of choice. But, in the past decade and more, as the business has developed, so has the competition. The two events which most clearly challenge Midem's dominance are Popkomm in Cologne and SXSW in Austin, Texas. Popkomm (pictured), which takes place from August 14-16 this year, proclaims itself as the world's biggest trade show for pop music and entertainment after it attracted almost 15,000 delegates in 2002, including 797 exhibitors from 29 countries.

SXSW first opened its doors in 1987 and in March more than 15,000 participants from the music, film and internet industries will again converge on the Austin Convention Centre in Texas for 10 days of conferences and trade shows and to hear producer Daniel Lanois make his keynote speech. The UK will account for around 4% of all visitors.

"During the past decade, the international music community has come to recognise the value of SXSW," says managing director Roland Swenson. "It is a multi-faceted event, but the common thread woven through the entire fabric is an emphasis on artists from all genres. It is the issues that affect those artists and the companies they work for that are at the



core of the conference curriculum."

In the UK, in The City remains a focal point for industry discussion, despite some criticism that it has lost some of its unique energy in recent years. Organiser Tony Wilson says ITC remains one convention where the emphasis is on new talent.

"The unsung bit of ITC remains the only new band event in Europe that actually means something – building on its fabulous back catalogue year by year," he says. "In 2002, seeing the back streets of Salford thronged with happy, crazed and determined A&R folk checking the best collection of new talent we've had for four or five years did my heart plenty of good."

ITC was followed in late October by the first three-day MusicWorks New Music Convention and Festival held at the Lighthouse in Glasgow, where 400

delegates took part in industry debate and seminars and attended showcases. Scottish act Quarantine were subsequently signed by EMI Continental.

On the European mainland, the biggest music conference in the Netherlands is the Noorderslag live music event which took place earlier this month from January 9-11 and around 1,300 industry people, including more than 100 from the UK, were expected to attend. The show is organised in association with the European Broadcasting Union, which includes the BBC among its members.

One of France's oldest and most well-known music festivals, the Trans Musicales de Rennes – which is held for four days each December – is attempting to raise its profile as a trade event by increasing the number of industry delegates and new artists it attracts, while Iceland has two emerging shows designed to tempt international delegates.

The Trade Council of Iceland supported a seminar last May called Export of Icelandic Music, at which speakers included Sony VP Simon Young, former MAF chairman Keith Harris and Christian Ulfhansen, the former head of artist relations at BML. "This was an attempt to get the debate going, sharing experiences and analysing what our industry is about and what potential

Icelandic music has at an international level," says Anna Hildur, who worked as a consultant on the event.

Meanwhile, the innovative music event Airwaves, which started out as a showcase for local DJs four years ago, again took place in Reykjavik in October and was attended by UK label representatives as well as the trade press. Performances by Fatboy Slim and Sweden's The Hives shows how much its status has improved.

Norway's Dylarn is a Scandinavian music business conference which takes place in a different Norwegian city each year. The next event in Trondheim runs from February 13-16 and will attract more than 1,000 delegates to its series of workshops and seminars.

In Spain, the international festival of advanced music and multimedia art, Sonar, will run in Barcelona from June 12-14 and the organisers are hoping to beat the more than 1,800 industry executives who attended in 2002.

With budgetary constraints imposed across all areas of the industry, every event targeting music executives has to offer something different and provide delegates with a real return on investment from the time and money they spend attending. And the competition to do just that is increasing by the year.

pp> UK, US and Australia, are looking at the cost of attending and are assessing what they actually get out of being there compared to 20 years ago when real business was done."

It is clear that Zilk will take Midem in a new direction over the next few years as he employs his marketing talents to broaden the show's appeal to not only reignite the interest of lapsed visitors but to ensure he retains the involvement of the 10,000 music

professionals expected to attend the 37th gathering this month.

He says he wants to transform Midem into a year-round brand less reliant on the January trade fair. "I want to bring it even closer to the international music industry than it is now," he says. "We are only at the holding stage, but we could be talking about holding Midem events all year round, including regular high-level regional meetings

for top executives in North America, Europe and Asia for example."

Other ideas being bounced around by the Midem management team include offering the global music industry business services that companies could not get anywhere else. "We are in a unique position because we attract so many different segments of the music industry, but can take a step back and provide an independent view of what is happening," he

says. "We could offer valuable research or exploit the excellent contacts we have with intellectual rights bodies and international governments across the world."

Like Xavier Roy, Zilk is a firm believer that face-to-face networking will always deliver better results than a business relationship developed solely via the telephone or e-mail, but recognises that Midem must be seen to understand the needs of the many different

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areas of the industry it wants represented in Cannes.

"We need to look at Midem in a more segmented way by tearing the show apart to see who attends so we can get a better understanding of why they come and who they want to meet," he says. "We must play on their need for information, especially on important issues such as the latest technological and legislative changes which will affect the industry."

The economic downturn and internet piracy are again likely to dominate Midem discussion in the halls and bars, while Zilk points to new initiatives this year such as the Urban Music Village, which is designed to recognise the growing impact of urban music artists from the world of rap, hip hop and R&B, as evidence of how Midem is reflecting current trends.

The village will offer customised conference sessions and workshops, live DJ sessions at the Martinez Hotel and an urban music report in the Midem daily news magazine, as well as an artist showcase.

Midem can still attract new and established artists to Cannes and the list of showcases this year includes the Brazilian

night on January 15, while the NRJ Awards will again highlight Midem's ability to attract the big names. The awards show on January 18 will be covered on television and radio in France with Jennifer Lopez and Mariah Carey among the acts who contract their video ahead of the Christmas.

Despite being the elderly relative in the family of international music events, Midem's heritage means it can call on a backroom staff with extensive experience to produce an efficient and professional show year after year which always manages to woo heavyweight speakers such as the IPR's chairman and CEO Jay Berman this year.



Zilk: aiming to broaden Midem's appeal

Show director Dominique Leguenn has a vast knowledge of the music business having joined Midem as artistic director in 1998 after a career which started at EMI and then took her to Clouesau Music Publishing and Virgin France, where she rose to the post of general manager before being recruited by Xavier Roy.

She has brought stability to the management team during the changeover of personnel at the very top.

Both Leguenn and Zilk are aware of the growing number of more specialist shows taking place around the world and which are keen to

'More labels from around the world are looking at the cost of attending and are assessing what they actually get out of being there'

- Tony Powell, Pinnacle

divert any disillusioned Midem attendees and their event budgets away from Cannes, SXSW and Popkomm offer particularly strong competition in their very different ways, while France's Trans Musicales de Rennes, the UK's ITC, MusicWorks and Belfast and a number of Scandinavian events all find a space in the market (see breakout).

For a man familiar with the stresses of competitive professional sport, Reed Midem's Paul Zilk knows he is operating in such a congested show calendar and that his Midem team cannot afford to take its eye off the ball.

WHAT ARE YOUR PLANS FOR MIDEM THIS YEAR?

Grahame Maclean, managing director, NorthStar Music Publishing

"We sell worldwide - from here to China, to Australia - so it gives us a chance to meet our clients. We meet up again with everybody we've been working with all year and discuss projects for 2003. It's not a place that we do business at, but we plan our business year and our releases from those four days in Cannes every year. It's our catalyst where we see people from Japan, Australia and Thailand and we can say 'this is what we've been doing - where's your market going?'. It's planning the releases that we'll work on all year."

Steve Brink, audio director, Prism Leisure Corporation

"We're at Midem to meet old friends and new. We'll be launching the 2003 Prism audio catalogue. We have music DVDs available for many territories. We're looking to buy special purchase product and overstocks for our UK racking business. We're looking to acquire licenses for our UK racking operation and wholesale."

Dany Duckworth, general manager, Amato

"We're looking to build up a new network of international distribution partnership for our international sales area. We'll also be looking at buying product in on an album basis - looking at product that's released in other territories that isn't available over in the UK. We're also looking at placing product we have in the UK with some of our existing partnerships and with any new partnerships. So it's business both ways for us."

John Carroll, managing director, Big Fish

"Mostly we'll be meeting people who we do business with, or people who we haven't done business with yet - it's an old cliché, but the more times we meet people the more likely it is that we'll do business with them. Overall, it's looking at other territories - mostly small compilation deals - and an opportunity to see what's going on."

Sabrina Sciarra, international manager, One Little Indian

"I schedule beforehand the people who I really want to see as I'm predominantly there to get our bands released elsewhere. We'll be taking out a sampler of all the stuff that's available to license. Grim Northern Social, Sandy Dillon, Alabama 3, Baz, Black Box Recorder - all our bands really. It's not really my time force to pick anything up, but if I come across anything particularly interesting then I'll pass it on and won't turn it down."

Ray Lery, head of Rance, Telstar Music Group

"Telstar will be at Midem waving the flag, looking at product licensing and meeting up with old and new acquaintances. But you never know what's going to happen with the climate as it is - it's a great meeting pot. We hope to do some business there, but it's more a way to carry on with relationships from down the years."

Emy Glyn Williams, managing director, Ankt Musik Records

"Our main reason for going is that this is our 15th year as a label and we've only had one company that's ever licensed one of our recordings, and we've released more than 100 now. We're looking to get European representation for the reissues and distribution and so forth. I'll also be taking a 40-track Best Of Ankt CD, covering the first 12 years of the label, with bands such as Gary's, Catatoria and The Super Furies."

David Pegg, managing director, Windang International

"We can meet many of our customers in one place and we take that opportunity. What we hope to achieve will vary from customer to customer and from British to supplier. This year we will be particularly focussing on how to further promote Tripple independent music abroad, particularly raising profile in Europe, the US and Japan."

Johnny Marr + the Healers, Blues Traveler, moe., John Doe, Gene, Berlin, Speech, Tré Hardson from the Pharcyde, MC Lyte, Warren G, Eric Idle, Lisa Germano, Al Shaheed Muhammad from A Tribe Called Quest, Sir Mix-A-Lot, Tweaker, Cracker, Tha' Liks, Michael Franti - Spearhead, Big Bad Voodoo Daddy, Folk Implosion - Lou Barlow, Tom Tom Club...

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GOING GLOBAL AND LOCAL

MTV Networks International head Bill Roedy blends a global vision with support for local audiences. by Joanna Jones

When the recipient of Midem 2003's Nesuhi Ertegun Person Of The Year Award was described as a "dedicated internationalist", it was certainly no overstatement.

And for MTV Networks International president Bill Roedy, who has spent the past 14 years travelling the world spreading the word of MTV and the various issues it promotes, this global outlook begins at home. "I grew up in Miami, but have lived a lot of my life outside the US - in the UK and elsewhere," says Roedy, adding, "I aspire to be a global citizen."

This yearning to be a citizen of the world underpins Roedy's message of "diversity through localisation", helping to drive the launch of uniquely-programmed MTV networks around the world and the expansion of the brand to 65 channels in international markets including Nickelodeon.

Joining MTV in 1989 as chief executive and managing director of MTV Europe, after securing an MBA from Harvard University after serving a 10-year career with HBO, Roedy was appointed to his current post in June 2000, overseeing all of MTV Networks' international multimedia business operations including the brands MTV, Nickelodeon, VH1 and TMF.

But his extensive stint in music television is a far cry from his original career path.

When many of his contemporaries were tuning in and dropping out in the late States, he embarked on what he describes as a somewhat barren musical period of his life, with the beginnings of an 11-year military career at West Point.

A career officer in the US army, receiving the Bronze Star, Air Medal, Meritorious Service



Roedy: "diversity through localisation"

Medal and Vietnamese Cross of Gallantry, Roedy cites discipline and the ability to put the machinations of the likes of the music and TV industries into perspective as valuable lessons from his military days.

"In my early life, I had a love of both medium TV music and television, while I had a diversion there for 11 years at West Point, I always had an aspiration to be involved with them," says Roedy. "The emotional response to music and the force of TV was an unbeatable combination."

For the man who grew up in Miami to the doowoo of the Filles, Roedy's role has allowed him to witness the transformation of music markets around the world and experience some pivotal moments in history, bringing him face to face with the premiers of countries including China and a front-row seat at the dismantling of the Berlin Wall.

Roedy counts the inaugural MTV Europe Music Awards at Berlin's Brandenburg Gate as just one of his most cherished memories.

"Just pulling this thing off and seeing what

they had done - building a venue from scratch and the huge logistical effort of just getting the artists in. When the curtains went back, everyone saw the Brandenburg Gate and George Michael singing Freedom - we were in the heart of Berlin, in the heart of Europe and it was a magical moment," he says.

Roedy points to expansion in the digital realm as one of MTV's future challenges, while he continues to be a vocal advocate for pushing local music across borders - he cites Russian duo T.A.T.U. as one local act which has recently benefited from MTV's support.

"When I first started, music was dominated by Top 40 Anglo-American music - in Germany it was schlager music and US music," he says. "All the regional channels are reflective of local cultures - that is the most important thing. That is the driving force behind everything I do internationally, to be localised and concentrate on the local audience."

Meanwhile, his position has also been a springboard to promote the "issues that matter to young people" including MTV's promotion of HIV and AIDS education, and in his role as UNWIDS ambassador since 1998.

A since supporter of Midem, which he counts as "the biggest and best" gathering of industry executives, Roedy says even the Gulf War did not stand in the way of his 1991 visit.

"I go to lots of gatherings but I know I will see everybody at Midem and it is a tremendous opportunity to experience music in a local way," he says.

Highlighting MTV's 2,000-strong worldwide team, including Europe and Asia presidents Brent Hansen and Frank Brown, as ongoing inspirations, Roedy concludes, "Person of the year should really be persons of the year."

WHAT ARE YOUR PLANS FOR MIDEM THIS YEAR?

Simon Cowell, joint managing director RSK Entertainment (formerly Koch International Ltd.)

"We are an old-style Midem company, in that we go to reaffirm our existing international relationships. Koch UK, or RSK Entertainment as we now are, does most of its business on an international basis. You don't actually go to listen to sign deals, but it's an extremely useful talking shop. We're interested in growing our label roster quite aggressively now. We just broken away from Universal and we're looking forward to consolidating our position and growing rapidly at what we do best as an already successful sales, marketing and distribution operation."

Anthony Hall, managing director, Mist Source Recordings

"As an eclectic new label with a revolutionary approach to artist deals, we are hoping to increase the label profile and form long-lasting relationships with distributors and the like. We're taking our debut release - A Hint Of Mint - which will be available for sale, distribution and licensing. We also fully intend to have lots of fun and entertain you with our busker."

Mark Ward, head of repertoire & acquisitions, Kickin' Music

"We'll be taking out Kickin's five dance labels for licensing in and out, including the Blaze and Poison Flow projects. Also, Harjo Music - Kickin's publisher - will be licensing and representing artists such as Solid Groove, Chiller Twist and the Kickin, Atomic, Solar and Relative ensembles. We'll also be promoting our music data tracking and artist rights representation with clients, including Ultra Nuts, Mousse T., King Britt and many more."

Lu Linton, managing director, Scam! Recording

"I am going to Midem this year, for the first time, after a fantastic experience at Popkomm in August, where we were completely surprised at the amount of deals

we completed. I have several artists' product that I am looking to license out including Auburn, an indie trip-hop band, whose debut album will be released in GSA & Benelux in January, and Shane MacGowan's band The Popes, who are soon to record a new studio album available for licensing in many territories."

Simon Harris, founder, Music Di Life

"Midem is the way we keep in touch with who's who internationally, it's for licensing, publishing and making deals. Midem is one event that nobody who's in the business of music can afford to miss. It's the benchmark for all other events and trade shows - there is only one Midem (unfortunately). I think if I wasn't in the music industry any more I would still find it hard to stay away from Cannes at the end of January."

Barry Tomas, proprietor, Gotham Records

"We are meeting RKG France who have already signed one of our artists - 8-E8 - for the world. The deal was done at the last Midem. Even though we are a small company, we are offering three new artist albums - Andy Leak, Eleven and Sorry Morgan - along with about 100 new tracks. Ultimately, the thing for me is still the thrill of the chase and those surprise meetings that you did not plan but turn into deals."

Geoff Muncey, label manager, Fabrik

"Our trip to Midem is mainly to meet up with our various overseas distributors - to look at and discuss our performance during 2002 and to talk them through our exciting release schedule for 2003. We will hook up with a few labels we have licensed tracks from - especially if we haven't met them face-to-face before. We will also look at which distributors and labels from Eastern Europe and South America are attending, to discuss the chance of future business. And, of course, Midem is always good for that chance meeting."

Will Pinn, New Sales and Distribution (UK)

"We will be attending our second Midem with an ever growing roster of labels - we now have more than 1,300 titles and 50 labels distributed via Pinnacle in the UK and Ireland. We will be looking to add more international labels to our roster and will be looking to license product to our own UK company, as well as building relationships with overseas distributors from all territories."

Phil Ellis, label manager & business development manager for the arts, Raw Records

"We are also the only music and management college taking young musicians, DJs and young trainers, producers and promoters to Cannes. This year I am taking 50 student staff to Midem. We are with the BPI stand and normally share the Aim stand. We will be presenting four new albums in Cannes and one single, while giving the budding managers a taste of the hustle and bustle of Midem."

Roger Semon, COO, Sanctuary Records Group UK

"Our main objectives for Midem include the presentation of exciting new releases for 2003 to our international distributors. These include new album releases from Ocean Colour Scene, Monty Python, Hall and Oates, Kenny Rogers, Stephen Jones (aka Babybird), Kirk Crimmon, Ministry and Capercaille. In addition, we'll be maximising synergies for our joint venture labels, our Rough Trade new releases include the Strokes, Belle & Sebastian and, from Fantastic Plastic, Buff Seeds, The Beatings & Futureheads."

Adam Velasco, director, Cherry Red Records

"Cherry Red Records are celebrating their 25th anniversary this year and we are releasing more records than ever, as well as DVDs and books. We are looking for good product for our main catalogue, as well as looking to extend our distribution and licensing situation overseas."

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UK acts prepare to make a splash at Midem

Another line-up of key UK talent takes the Martinez Ballroom stage for the annual British At Midem showcase from 8pm next Monday (January 20), backed by *Music Week*, *NME*, *British Music Rights*, *BPI* and *PPL*. Earlier in the evening, from 6pm-8pm, the Kashmir Klub will present up-and-coming singer-songwriters in the Pallisandre at the same hotel, including Tom Baxter, Amy Wadge, Geoffrey Williams and Shailie Poole, formerly of *Altha's Attic*. But here, *Music Week* surveys the four bands who will round off the evening.

LADYTRON (INVICTA HI FI/TELSTAR)

Having prefigured the chilly retro-futurism of electroclash by some years without ever quite breaking through in their own right, British At Midem headliners Ladytron refused to sell themselves on the back of that movement and consequently have escaped the backlash as the scene declines. And rightly so. Certainly, to hear last November's Seventeen single as remixed by Soulaw is to contemplate a cultural lineage that runs from *The Stooges* via *The Normal* to *Can't Get Out Of My Head*.

Last year's *Light & Magic* album demonstrated the band's musical growth, and their label *Invicta Hi Fi's* relationship with *Telstar* demonstrates a newfound ambition which belies their long-standing cult status. The band will follow *Midem* with a full-scale US tour throughout February and March supported.

DAVID HOLMES PRESENTS THE FREE ASSOCIATION (13 AMP)

David Holmes, virtually a household name these days as a soundtrack compiler and DJ, added the credit of bandleader to his busy CV last year with the *Free*

Association debut album. And, notwithstanding the state-of-the-art production, the set-up appears to bear closest comparison to the shifting collectives of the jazz world, with Holmes adopting a *Mingus*-type role in shaping proceedings, abetted by what is effectively a set of solo performers, including resident siren Petra Jean Phillipson, US rapper and former *Beta Band* collaborator Sean Reveron and programmer Steve Hilton.

Although the album hit the stores in October, the first single, *I Wish I Had A Wooden Heart*, has been delayed by recent developments at *Ministry Of Sound*, which backed the 13 Amp label run by Holmes, with *Best Est's* John Best and *Big Dipper Management's* Dean O'Connor, a pair who also share the management of *Sigur Ros*. The label is currently negotiating its way out of that deal and the single will appear in March to coincide with the band's first full set of UK dates. A second single, *Everybody Knows*, is already to scheduled to follow soon after.

MINUTEMAN (IGNITION)

Bringing a good old-fashioned dose of guitar-led, slow-mo, progressive catharsis to Cannes are *Minuteman*, the long-gestating project of former *Ultrasound* keyboard player – and apparently one-time nude model – Matt Jones. The band came together fairly rapidly in the wake of that group's premature split in 1999. Jones credits *Bowie*, *Dylan* and *Neil Young* as songwriting influences, but just as often on debut album *Resigned To Life* *Minuteman* point towards more contemporary sources, with *Sparklehorse* and *Sabotage* offering another comparison. Support slots for *Suede* and *Gemma Hayes* last year



Flying flag at Midem (clockwise from above): *Free Association*, *Ladytron*, *Minuteman*, *J-Walk*



demonstrate the band's constituency as well as anything, and their addition to the *Midem* bill provides another dimension to a largely electronic and amp-based line-up.

J-WALK (EAST WEST)

The resurgent Manchester scene which threw out *Elbow*, *Doves*, *Badly Drawn Boy* and *Andy Votel* has made another contribution in the form of *J-Walk*, the production duo responsible for two-year-old "loungecore" club hit *Soul Vibration*. *A Night On The Rocks* landed in October, *DJ Martin Barb* and *Codebreaker Studios'* resident engineer *Martin Desai's* first full-length outing, throwing northern soul influences in prominently among electro, Detroit techno, disco and funk. Sometime *Rae & Christian* vocalist *Vob* and *Guy Garvey of Elbow* – headline act of last year's *British At Midem* showcase – both grace the album. *Cannes'* lounge-loving Eurotrash element should feel right at home during the *Tijuana Brass*-inspired *Soul Vibration*, at the very least.



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JIM BEAM

EVOLUTION IS KEY TO SURVIVAL

Nick Kanaar of Collyer Bristow examines the factors driving recent changes in contracts as record companies respond to an evolving market



October's EMI/Robbie Williams deal and November's BMG contracts announcement are such examples.

There is no exaggeration in the statement that the majors have been living in fear that they are at serious risk of becoming extinct. Therefore, the natural desire to survive must be the real reason behind the initiative.

There are various individual suggestions to explain the severe downturn that have caused the panic and fear. However, the downturn in sales has undoubtedly been aggravated by the internet, where music is freely accessible. It may also be the failure to identify and develop popular and long-lasting talent or the confused system that currently allows the charts to be so superficial. There are, in truth, many other reasons that have consolidated this dilemma and a remedy must be sought.

I personally believe that the EMI initiative illustrates the attempts by the music industry to evolve. However, a sceptic might suggest that it does no more than acknowledge that the old order must change to meet current business and commercial needs. It would be encouraging for an agreement to be made that there is no need for change if the label and artist are to

survive, rather than pretending that the change is in a desire to be "more transparent" and so on.

The underlying business reason that needs to be acknowledged is the fact that the traditional manner of selling finished physical records through High Street shops will dramatically reduce, but not disappear. It is therefore necessary that the industry adapts to the change and finds an approach that makes financial sense to all parties.

Costs incorporated in the recording and promoting of records, as well as those of developing talent, will continue. However, the costs of setting up substantial manufacturing facilities and the real costs of distribution will largely disappear. Buildings and machinery to purchase, maintain and replace will no longer be necessary, and neither will the many vans and salesmen travelling the country.

Historically, these factors have enabled record companies to set prices allowing income to be generated to cover their costs. They paid for the whole corporate structure - offices and buildings, staff and senior executives, travel, entertaining and conferences. The control also generated the profit demanded by shareholders.

With the change in the culture of the music industry, it is now necessary to identify the key elements of successful business and profit-making. This is particularly challenging when it is unclear how, where and in what sums the new market will provide revenue.

It must be taken as read that music will be delivered at a cost to the consumer. Free

music will not be the norm. Broadcasters, internet service providers and mobile telephone operators will prevail, finding models that will allow access through them. Naturally, users will have to pay for the privilege.

Record labels have been considering how much money will be available from such sources and have concluded that future income from the use and exploitation of music receivable from these operators will be smaller than has previously been the case.

It should be accepted that record companies are necessary for a healthy music industry. They have an integral part to play and it is right that an appropriate financial return should occur in exchange for services rendered. Risk taken until the change in the industry occurs should also result in profit on the money invested.

We should therefore consider the overall "pot" of money available. If the anticipated income through the electronic age is to be insufficient then, if the argument is valid, the whole income generated resulting from, and attributable to, the success of the record company input should be available for sharing.

Historically, this method used to be obtained by vertical integration. The record company retained profit from the separate activities involved: manufacturing, selling and distributing. Today it has to be achieved by a quasi partnership with the artist. The additional areas of income are songwriting, merchandising and personal appearances.

While there are still examples of vertical

integration, for example in the case of AOL Time Warner and where many record companies have music publishing arms, it is difficult to understand why the record industry is not treated as a standalone entity when looking for an equitable sharing arrangement.

There is no doubt that a new system of rewarding artist and record company is necessary and also needs to be equitable, with a balance found between the interests of both parties. Record companies are now in a stronger position when negotiating with any but the most successful artists and should therefore be open and malleable, keeping the current dilemma under review as the market evolves. The traditional attitude of enforcing old contractual provisions, that have not stood the test of time, should be abandoned (for example, old contracts provided for the payment of one half an old penny for each record sold when a current market royalty would be, perhaps, £1).

This is, fundamentally, the right path of progress but one that needs discretion and responsibility on the part of record companies. Evolution is pointless if the new animal is not suited to the environment and essentially becomes extinct itself.

Nick Kanaar is a music consultant at legal firm Collyer-Bristow. Its music, media and entertainment team will be exhibiting on Stand 05.19 at Midem. E-mail: nick.kanaar@collyerbristow.com.

● This viewpoint does not necessarily reflect the view of Music Week.

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FROM PAVEMENT TO PENTHOUSE

Robert Horsfall of Lee & Thompson Solicitors outlines the impact of moves such as the Robbie/EMI deal and the introduction of new royalty rates by BMG



We are currently experiencing the beginning of a climate change in the way record labels structure and/or operate their contracts with recording artists. In recent months, we have seen new business practices unveiled at all levels of the "corporate towers" of the "Big Five".

At the ground-floor level, BMG has introduced a new type of recording contract for its new artist signings. At the mid-floor level, labels such as Universal have announced that their entire roster will benefit from better royalty terms for digital distribution and has also committed itself to a more transparent policy with royalty accounting and audits. At the penthouse suite level, EMI has concluded (in effect a joint-venture deal with Robbie Williams which encompasses his activities other than as a recording artist and allows EMI to participate in new revenue streams.

It is no accident that this climate change coincides with an economic downturn when the record industry is in many territories experiencing negative growth, exacerbated by the twin threats of the internet and CD burning/piracy.

Moreover, certain sectors of the artist community now have increased leverage or more powerful lobby groups (such as the MAF here in the UK or the Future of Music Coalition and the Recording Artists Coalition in the US) who can seek to challenge and change at least some of the unpalatable business practices of the record companies.

There are certain common denominators

here which are driving the record labels to look at their standard contracts. One could view their motives as being motivated by:

- A PR need to curry favour with the artist community in view of adverse criticism in recent years, coupled again with a desire to confront the challenges of the Internet.
- A desire to secure a competitive edge.
- A wish to simplify business practices and to create greater transparency.
- A need to enhance margins and/or maximise revenues and/or participate in new or different income streams.
- An attempt to reduce overhead costs or manpower time on contract administration and royalty accounting.

Perhaps the recent craving for TV-backed talent shows has also given the labels the opportunity to adapt their business models, so as to tap into new income streams in which they have not traditionally participated.

The Robbie Williams-type deal will clearly be saved for the "special occasion" and so the most significant changes are happening at the ground-floor level. Some of those new policies will most probably filter through eventually to artists already signed and to catalogue artists. Consequently, it is worth examining the new model recording contract to be used by BMG. In essence, BMG's new policies can be summarised as follows:

- Contracts being limited to a maximum of four albums.
- A fixed element of recording costs for each album being non-recoupable.
- Advances being spread through the contract period.
- To maintain long-term/perpetual copyright



Robbie Williams: at "penthouse suite" level

ownership, BMG will pay additional advances at certain points in the future.

It is also understood that BMG may put an end to the customary 25% reduction to North American mechanical royalty rates.

The most wide-ranging changes, however, are in the area of royalty calculation and royalty accounting. These changes are long overdue. Indeed, in 1993 Lee and Thompson helped author the MAF's submissions to the Monopolies and Mergers Commission which advocated the introduction of a "Real Royalty Rate". BMG's aim is to do just that to overcome the long held view that "what they [record labels] give artists with one hand they take away with the other." Consequently, BMG has decided to:

- Scrap the practice of container/packaging deductions.
- Have one royalty rate which applies to all territories and all formats or to share income from non-traditional sales on a 50/50 of net basis.
- Scrap all reduced rate royalty categories.
- Report royalties on a monthly - as opposed

to semi-annual - basis.

In return for all this, BMG will adjust the royalty rate down and the understanding is that the rate which will generally be applied will be 15% of dealer price, which is not ungenerous as that would equate to a royalty rate under the conventional system of 20% with a 25% container charge.

However, as welcome as these changes are, certain unpopular practices will continue such as the recoupment of video production costs and television advertising costs. Also, it is understood that the royalty rate will not be allowed to increase over time or on volume.

Nevertheless, BMG should be applauded for taking this initiative and hopefully the other record labels will follow suit in due course.

We are clearly at some kind of crossroads here and it is quite clear that the contractual landscape in five years' time will be very different to what we have grown accustomed to in the past 20 years. There has always been a tension between the conflicting interests of art vs commerce and it would appear that the record labels are keen to engender better working relations with their artists. At the end of the day, however, labels are in business to make money and perhaps we will end up with a scenario where artists have to serve their apprenticeship under contracts akin to the new BMG template, but after achieving success they move into a "penthouse suite" deal akin to the Robbie Williams/EMI deal.

Robert Horsfall is a partner at Lee & Thompson Solicitors

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SINGLES COMMENTARY

by ALAN JONES



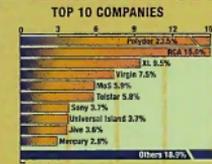
A week after Peter Gabriel's latest single, *More Than This*, failed to register in the Top 40, the former Genesis star's 1977 debut solo hit, *Solsbury Hill*, revives the chart career of Erasare. Britain's second most successful duo – their tally of hits is inferior only to the *Put Shop Boys* – Erasare improve on Gabriel's peak by debuting at number 10, 28th their entry their 16th Top 10 hit and their eighth chart entry in all. It's the first single from Vince

SINGLES FACTFILE

Clarke and Andy Bell's upcoming covers album *Other People's Songs*, and proves quite a tonic to their flagging chart career – their last single *Freedom* peaked at number 27 in 2000, becoming their lowest-charting single since their 1995 debut *Who Needs Love Like That*. *Solsbury Hill*, by contrast, provides them with their first Top 10 hit since 1994's *Run To The Sun*. *Other People's Songs* is due to be released in a fortnight.

Registering just 33,500 sales – the lowest tally for a number one since Aaliyah's *More Than A Woman* took the title with 32,000 sales a year ago this week – Girls Aloud's *Sound Of The Underground* nevertheless retained its title more easily than midweek sales flashes suggested it might. Likewise, Detroit newcomers *Electric Six* were just a couple of thousand sales behind their debut single *Danger! High Voltage*. In the end, however, they were more than 7,000 sales short of pole position, leaving *Girls Aloud* to reflect that in topping the chart for four weeks. *Sound Of The Underground* has done as well as any single in the 21st century. Whole Again by Atomic Kitten, Can't Get You Out Of My Head by Kylie Minogue, Hero by Enrique Iglesias, Unchained Melody by Gareth Gates and A Little Less Conversation by Elvis Presley all survived for four weeks: the last number one to endure longer was 'I Like You' by Run-DMC vs Jason Nevins, which spent six weeks at the top in 1998.

MARKET REPORT



SALES UPDATE
 VERSUS LAST WEEK: -9.1%
 YEAR TO DATE VERSUS LAST YEAR: -5.5%

PERCENTAGE OF UK ACTS IN THE CHART
 UK: 76.0% US: 17.3% Other: 6.7%

A fortnight ago, Blacknium-based indie All Around The World's run of nine straight Top 20 hits came to an end when Pascal's cover of

INDEPENDENT SINGLES

Rank	Title	Artist	Label
1	1 DANGER HIGH VOLTAGE	Electric Six	XL XS15 190102 (V)
2	2 SOLSBURY HILL	Erasare	Mute LCOMUTE 215 (V)
3	3 WE DON'T CARE	Audio Bullys	Source SOURCE 061 (V)
4	4 BORN AGAIN	Buddy Duval	XL TNXO 016CD (V)
5	5 SACKED TRUSTAFRUIT YOU'RE GONE	One True Voice	Esh/Universal 501522 (P)
6	6 CRUSHED LIKE FRUIT	Imme	Musica For Nations COKUK 200 (P)
7	7 WILD AS ANGELS	The Lovell Sisters	Enigma ENIGMA 02 (DMV)
8	8 HOLDING ON FOR YOU	Justin X	V2 VYR20028 (DMV)
9	9 LIKE I LOVE YOU	Liam Lynch	Jive 025042 (V)
10	10 UNITED STATES OF WHATEVER	Liam Lynch	Global Warning WARMC 010 (V)
11	11 CHANGES	Sandy Rivera feat. Haze	Defected DFD 0598 (V)
12	12 FEEL THE HEAT	Roni Size	Full Cycle FCY 048 (V)
13	13 SUCH A GOOD FEELIN'	Miss Behavin'	Tidy Two TIDY TWO 115C (ADD)
14	14 THE COLLABORATIONS EP	BEK	Nakazoo 048P/PIK (ADD)
15	15 HUSH/SLUG/BEARMASTER	Trilauz Tabu	Roxy Champs ROXOJIP 002 (V)
16	16 SACRED CIRCLES/WHEN THRU YOUR SYSTEM	Ben Lazerby/Jerik Promo	Roxy Champs ROXOJIP 003 (V)
17	17 CLOUDWALKING	Dave Carter	Trace Communications TCOM204 (ADD)
18	18 THE WOLF	Pulse	Skint SKINT17 (DMV/P)
19	19 DIRTY HARRY'S REVENGE	Adam F feat. Bennie Man	Kaos KAOSM4P (SRD)
20	20 TOGETHER	Artists Unknown	White Label (ESD)

Rank	Title	Artist	Label
21	1 HANNA DANCE WITH SOMEONE	FLY GIRL	Alcatraz 001 (V)
22	2 HEAVEN	Ed Sheeran & Tomme Balon	Dot
23	3 BORN AGAIN	Buddy Duval	XL
24	4 IF YOU'RE NOT THE ONE (ORIGINAL MIX)	Paper	Capitol
25	5 THE PIT STOP (ORIGINAL MIX)	Benji	Capitol
26	6 CHEEKY SONG TOUCH MY BUM!	The Cheeky Girls	Multiple
27	7 YOU'RE A SUPERSTAR	Loona	Nakazoo
28	8 I CAN SEE TO BE THE HARDEST WORK	Black Sea	Island
29	9 SASHAY 'TIL YOU GET YOUR GIRL	The New Face	Island
30	10 SOLSBURY HILL	Erasare	Mute
31	11 FEEL	Roni Size	Capitol
32	12 SKIER BOI AND LEVITATE	For You Liberty X	Island
33	13 HOLDING ON FOR YOU	Liberty X	Island
34	14 DILEMMA	Roby Lee	Island
35	15 FAMILY PORTRAIT Pt 4	Roby Lee	Island
36	16 THE LAST GOODBYE	With U2	Island
37	17 SCIENCE OF SILENCE	Richard Ashcroft	Island
38	18 JENNY FROM THE BLOCK	Jenny Jagan	Island
39	19 TIMES LIKE THESE	Five Fingers	Island
40	20 STRONGARMED WITH 2007 FIGHTERS	Island	Island

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ALBUMS COMMENTARY

by ALAN JONES



With Las Ketchup's *The Ketchup Song (Asereje)* bidding "Adios!" to the Top 10 singles chart after a 13-week run, the new longevity champ is Daniel Bedingfield, whose ballad *If You're Not The One* holds at number four on its seventh week, with sales dipping by a minuscule 3%. More than Bedingfield's previous singles *Gotta Get Thru This* and *James Dean*, it has established the New Zealand-born Londoner as a viable

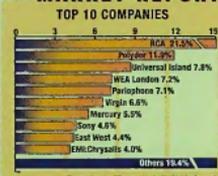
ALBUMS FACTFILE

album act. His debut LP, also called *Gotta Get Thru This*, would have been a disappointment, with sales of 33,000, but *If You're Not The One* has revived it, with sales now of more than 332,000. The album equalled its highest chart position to date last week and improves on that dramatically this week, leaping 13.4. And, in a market which is off 31.3% week-on-week, it even manages a 9% increase in sales.

For the first time in its 29-year history, *Arista* holds the top two places in the albums chart. The BMG imprint, founded by Clive Davis in 1975, is number one thanks to Canadian *Avril Lavigne*, whose debut set *Let Go* retains the pole position it won for the first time last week, while Pink's second album *Missundertoon* moves from runner-up position. The Pink album debuted at number four 50 weeks ago and has since spent three weeks at number three, but reaches a new high this week, while extending its current run in the Top 10 to 22 weeks. Despite its advance, *Missundertoon* moves from runner-up position. The Pink album debuted at number four 50 weeks ago and has since spent three weeks at number three, but reaches a new high this week, while extending its current run in the Top 10 to 22 weeks. Despite its advance, *Missundertoon* moves from runner-up position.

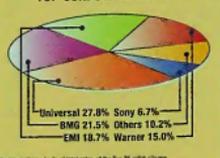
With new single *Carly Rae Me A River* rapidly increasing its radio and TV exposure, and previous single *Like I Love You* exploding in the clubs, *N Sync* star Justin Timberlake's debut solo album justified its hot again. The album, which has moved 6-22-33-52-59-60-56-53-26-8 since its release last November, sold its

MARKET REPORT



Report shows top 10 companies by % of total sales, and corporate group shares by % of total sales.

TOP CORPORATE GROUPS

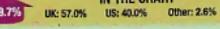


SALES UPDATE



200,000th copy on Sunday, and has wiped the floor with fellow live boy band star Nick Carter's debut solo disc *Now Or Never*. Hitting

PERCENTAGE OF UK ACTS IN THE CHART



the shops a week before Timberlake's disc, *Backstreet Boys* star Carter's disc debuted at number 91, but has been in decline ever since.

COMPILATIONS

Two years to the week after *Now That's What I Call Music!* 47's seven-week reign at the top of the compilation chart was ended by *Clubbers Guide* To 2001, and one year to the week after *Now That's What I Call Music!* 50's identical 49-day supremacy was overturned by *Clubbers Guide* To 2002. *Now!* 53 is despatched from the chart summit - after seven weeks - by *Clubbers Guide* 2003.

But behind the bare facts lies a more disturbing trend for the *Clubbers Guide* series. *Clubbers Guide* 2003 sold only 22,000 copies last week, while *Clubbers Guide* To 2002 opened with nearly 37,000 sales, and *Clubbers Guide* To 2001 exploded with a first-week tally of 47,000. Even compared to *Clubbers Guide* To 2000, which opened its account with 26,000 sales four years ago, the opening score of

Clubbers Guide To 2003 is below par.

It is certainly disappointing when one considers the track selection. It contains recent monster hits like *Heaven* by DJ Sammy and *You're A Superstar* by *Love* Inc. High new singles chart entries this week by *Frip & Fill* (*Wanna Dance With Somebody*) and *Dwaine* (*Inspiration - Put Your Hand In My Hand*) plus upcoming hits *Hard To Say I'm Sorry* by *Aquagen* and *Turn Around* 2003 by *Phats & Small*.

In its defence, *Clubbers Guide* 2003 is the only new compilation to event the Top 50 this week, and, had it not been released, sales in the sector, which are off by 33% week-on-week, would have slipped even further. And it would make number one comfortably with the new number two, *All Time Classic Tearjerkers*, selling fewer than 16,000 copies even as it jumped 6-2.

MARKET REPORT



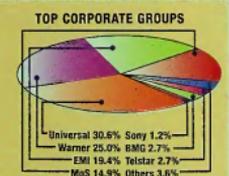
Report shows top 10 companies by % of total sales, and corporate group shares by % of total sales.

SALES UPDATE



the shops a week before Timberlake's disc, *Backstreet Boys* star Carter's disc debuted at number 91, but has been in decline ever since.

COMPILATIONS' SHARE OF TOTAL SALES



Artist sales: 75.8%
Compilations: 24.2%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)	
1	1	JUSTIFIED	Justin Timberlake	Blue	22472 (P)	
2	2	MELODY AM	Rockytop	Wall Of Sound	WALLCD27 (N)	
3	5	COMFORT IN SOUND	Feeder	Echo	ECHD043 (P)	
4	3	THINKING IT OVER	Liverty X	V2	VV191782 (SMV/P)	
5	6	HAVE YOU FED THE FISH?	Baddy Drown Boy	XL	TXL00156 (V)	
6	4	YOUR NEW FAVOURITE BAND	Hives	Pyramid	MC6550 (P)	
7	18	LOST HORIZONS	Lemon Jelly	Impudent	FonzXL FXL0016 (N)	
8	8	18	Moby	Mute	COSTUM202 (V)	
9	7	THE VERY BEST OF	The Stone Roses	Silverstone	506382 (P)	
10	9	PLAY	Moby	Mute	COSTUM112 (V)	
11	16	UP THE BRACKET	The Libertines	Rough Trade	TRADECD06 (P)	
12	13	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2	VV191528 (SMV/P)	
13	15	THE DESAINS	The Desains	V2	VV191092 (SMV/P)	
14	17	SONDRIB	Lemon Jolly	Big	Blue/Red	CD646 (HOT)
15	10	ORIGIN OF SYMMETRY	Muse	Mutemath	MUSH 5020 (SMV/P)	
16	14	SHOWBIZ	Muse	Mutemath	MUSH 5030 (SMV/P)	
17	12	GREATEST HITS 87-92	Kylie Minogue	PWL	522842 (P)	
18	18	ABOUT A BOY (OST)	Baddy Drown Boy	Telstar	NervxXL TXL00152 (V)	
19	20	LOVEBOX	Grady Amada	Papper	223082 (P)	
20	20	DON'T GIVE UP ON ME	Soloman Burke	Fat Possum	25562 (P)	

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THE YEAR SO FAR...

This	Last	Title	Artist
1	1	LET GO	AVRIL LAVIGNE
2	2	MISSUNDERSTOOD	PINK
3	3	ESCAPOLOGY	ROBBIE WILLIAMS
4	4	ONE LOVE	BLUE
5	5	A RUSH OF BLOOD TO THE HEAD	COLDPLAY
6	6	BY THE WAY	RED HOT CHILI PEPPERS
7	7	GOTTA GET THRU THIS	DANIEL BEDINGFIELD
8	8	UNBREAKABLE - THE GREATEST HITS - VOL 1	DANIEL BEDINGFIELD
9	9	A NEW DAY AT MIDNIGHT	DAVID GRAY
10	10	ANGELS WITH DIRTY FACES	SUGARBEATS
11	11	THE GREATEST HITS 1970-2002	ELTON JOHN
12	12	ESCAPE	ENRIQUE IGLESIAS
13	13	WHITE LADDER	DAVID GRAY
14	14	ELVIS - 30 NUMBER 1 HITS	ELVIS PRESLEY
15	15	COME AWAY WITH ME	NOB BLOOM
16	16	JUSTIFIED	JUSTIN TIMBERLAKE
17	17	IT HAD TO BE YOU - THE GREAT AMERICAN SONGBOOK	ROD STEWART
18	18	FEELS SO GOOD	ATOMIC KITTEN
19	19	ONE BY ONE	POD FIGHTERS
20	20	THE EMINEM SHOW	EMINEM

© The Official UK Charts Company 2003. Last week's position in parentheses that show three weeks ago

OFFICIAL CHARTS 18/1/2003

music week

SINGLES

1 SOUND OF THE UNDERGROUND

Grits About

Polydor

- 2 DANGER HIGH VOLTAGE Electric Six XL
- 3 LOSE YOURSELF Eminem Interscope/Polydor
- 4 IF YOU'RE NOT THE ONE Daniel Bedingfield Polydor
- 5 THE WAY (FOR YOUR HAND IN MY HAND) Britney Spears Dead & Co./Jive
- 6 CHEEKY SONG (ROUGH MY BUM) The Cheeky Gits Muddiy
- 7 YOU'RE A SUPERSTAR Love Inc. Nuff/Arista
- 8 SORRY SEEMS TO BE THE HARDEST WORD Blue feat. Ethel John Innocent
- 9 SACRED TRUST/AFTER YOU'RE GONE One True Voice DeW/Arise
- 10 SOLSBURY HILL Erasure Mute



- 8 11 SMOKE BOI Avril Lavigne Arista
- 12 TIMES LIKE THESE Foo Fighters RCA
- 13 I WANNA DANCE WITH SOMEBODY Fip & Fill All Around The World
- 14 SCIENCE OF SILENCE Richard Ashcroft Hit/Virgin
- 15 WE DON'T CARE Audiotchicks Source
- 16 BORN AGAIN Badly Drawn Boy XL
- 17 THE KETCHUP SONG (ASSEMBLE) Las Ketchup Columbia
- 18 DILEMMA Nelly feat. Kelly Rowland Universal/UK/Island
- 19 FEEL Robbie Williams Chrysalis
- 20 FAMILY PORTRAIT Pink Arista



THE OFFICIAL UK CHARTS COMPANIES

BIG RADIO 1

97-99111

TOP 100 SINGLES

The Official UK Charts Company 2003. Produced in co-operation with the BBC and BMD, based on a sample of more than 4,000 record outlets

MASAI
DO THAT THANG
18TH NOVEMBER 2002



ALBUMS

1 LET GO

Avril Lavigne

Arista

- 2 MISSOUDAZ/GOOD Pink Arista
- 3 ESCAPOLOGY Robbie Williams EMI
- 4 GOTTA GET THRU THIS Daniel Bedingfield Polydor
- 5 BY THE WAY Red Hot Chili Peppers Warner Bros
- 6 A RUSH OF BLOOD TO THE HEAD Coldplay Polygram
- 7 ONE LOVE Blue Innocent
- 8 JUSTIFIED Justin Timberlake Jive
- 9 ANGELS WITH DIRTY FACES Sugababes Island/UK/Island
- 10 UNBREAKABLE - THE GREATEST HITS VOL. 1 Westlife S



- 8 11 A NEW DAY AT MIDNIGHT David Gray East West
- 23 12 ONE BY ONE Foo Fighters RCA
- 16 13 COME AWAY WITH ME Norah Jones Polyphone
- 9 14 THE GREATEST HITS 1970-2002 Elton John Mercury
- 11 15 ESCAPE Enrique Iglesias Interscope/Polydor
- 12 16 WHITE LADDER David Gray Hit/Virgin
- 17 17 IT HAD TO BE YOU - THE GREAT AMERICAN SONGBOOK Rod Stewart J
- 14 18 ELVIS - 30 #1 HITS Elvis Presley RCA
- 19 19 THE EMINEM SHOW Eminem Interscope/Polydor
- 47 20 BUSTED Busted Universal



COMPILATIONS

1 CLUBBERS GUIDE 2003

Mystery Of Sound

2 ALL THE CLASSIC TEACHERS
MSA

3 8 MILE (OST)
Hanson/Polydor

4 NOW THAT'S WHAT I CALL MUSIC! 53
EMI/Vergil/Universal

5 BASS BREAKS & BEATS 2003
Various Dance

6 FIVE CORDS FUNK! - THE NEW BEST OF
Various Dance

7 THE BEST R&B SINGERS ALIVE IN THE WORLD 2
EMI/Sony/Universal

8 CLUBLAND II
UNIVERSAL TV

9 HUGE HITS 2003
EMI/Sony/Universal/MSA

10 COUNTRY LEGENDS
Vergil/EMI

11 30 YEARS OF THE GREATEST HIT SINGLES
EMI/Vergil/Universal

12 FAME ACADEMY
Mercury

13 CLASSICAL CHILLOUT GOLD
Resonance

14 PLATINUM SOUL LEGENDS - 1950-1975
VMSA

14-15 THE ANNUAL 2003
Mercury Of Sound

16 CAPITAL GOLD FIGHTERS LEGENDS
Vergil/EMI

17-17 CAPITAL GOLD SIXTIES LEGENDS
Vergil/EMI

18 WHILE MY GUITAR GENTLY WEEPS
Universal TV

19 THE NEW BEST OF FINE FEEL - THE WINTER
Telstar TV/ABC

20 STEVE WRIGHT'S SUNDAY LOVE
Universal TV

21 MORE FRIENDS - SMALL WORLD BIG BAND 2 Joos Holland
VMSA

22 THINKING IT OVER Liberty X
V2

23 FEEL SO GOOD Atomic Kitten
Innocent

24 FORTY LUCKS The Rolling Stones
Virgin/Decca

25 A LITTLE DEEPER Ms Dynamite
Polydor

26 THIS IS ME... THEN Jennifer Lopez
Epic

27 STRIPPED Christina Aguilera
RCA

28 SLICKER THAN YOUR AVERAGE Craig David
Walslar

29 NIRVANA Nirvana
Geffen/Polydor

30 ALL RISE Blue
Innocent



31 MELODY AM Royksopp
Well Of Sound

32 FROM NOW ON Will Young
S

33 THE BEST OF 1990-2000 & B SIDES U2
Island/Un-Island

34 DIVE IN Darius
Epic

35 COMFORT IN SOUND Feeder
Epic

36 NEYLVILLE Nelly
Universal

37 UPI! Shania Twain
Mercury

38 THE CORAL The Coral
Dialtone

39 BEST OF BOWIE David Bowie
EMI

40 DESTINATION Roman Keating
Polydor

KEY UPCOMING RELEASES

APPLETON: Fantasy (Polydor)
Feb 24

NICK CAVE & THE BAD SEEDS: Nocturnama (White)
Feb 3

ROBIN GIBB: Magnet (SPV)
Feb 3

ED HARCOURT: From Every Sphere (Heavenly)
Feb 17

KINKY: Kinky (Sonic 360 London)
Jan 20

MASSIVE ATTACK: 1001 Window (Virgin)
Feb 10

TOM MERRIE: Just Like Blood (DB)
Feb 3

KELLY OSBOURNE: Shut Up (Epic)
Feb 10

KELLY ROWLAND: Simply Deep (Columbia)
Feb 10

STEREO MESS: Retroactive (Island/Un-Island)
Jan 27

- 14 21 REACT: Erick Sermon feat. Redman
J
- 15 22 THE LAST GOODBYEBE WITH YOU Atomic Kitten
Innocent
- 17 23 HOLDING ON FOR YOU Liberty X
V2
- 15 24 WE'VE GOT TONIGHT Roman Keating feat. Lulu
Polydor
- 16 25 CRUSHED LIKE FRUIT Time
Music For Nations
- 16 26 PSYCHOS SHAKI! Feat. Meebhor & The Bosses
Island/Un-Island
- 17 27 LAND OF THE LIVING Milk Inc
Posthwa
- 21 28 THUG LOVIN' Ja Rule feat. Bobby Brown
Def Jam
- 20 29 JENNY FROM THE BLOCK Jennifer Lopez
Epic
- 22 30 NAUGHTY GIRL Holly Valance
London
- 24 31 HEAVEN DJ Sammy & Yvanou feat. Do
Dinah/Ministry Of Sound
- 23 32 DREAMER CK & Supreme Dream Team
Multiply
- 21 33 SCORPIO BASSIN' Death In Vegas with Lem Galbraith
Orion/Decca
- 17 34 WILD AS ANGELS EP The Levelers
Eagle
- 19 35 WHAT MY HEART WANTS TO SAY Gareth Gates
S
- 25 36 UNITED STATES OF WHATEVER Liam Lynch
Global Warming
- 26 37 NO FLOW: Big Brovaz
Epic
- 31 38 STRONGER/ANGELS WITH DIRTY FACES Supababes
Island/Un-Island
- 29 39 LIKE I LOVE YOU Justin Timberlake
Jive
- 16 40 PUPPY LOVE/SLEIGH LOVE S Club Juniors
Polydor



KEY UPCOMING RELEASES

AINSLIE: Keep Me A Secret (Mercury)
Feb 24

RIP & RILL: I Wanna Dance With Somebody (All Around The World)
Jan 6

LAYO & BUSHWACKAI: Love Story (XL)
Jan 13

OASIS: Songbird (Big Brother)
Feb 3

SINBAD QUINN: Iba (Mercury)
Feb 10

KELLY ROWLAND: Stole (Columbia)
Jan 27

DAVID SNEEDON: Stop Living The Lie (Mercury)
Jan 13

JUSTIN TIMBERLAKE: Cry Me A River (Jive)
Feb 3

UZ: The Hands That Built America
Feb 24

JURGEN VANS: The Opera Song (Direction)
Jan 20



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CLASSICAL ARTISTS

This	Last	Title	Artist	Label (Distributor)
1	2	REPRISE	Russell Watson	Decca 4730102 (U)
2	1	SINFONETTO	André Bocelli	Philips 4730102 (U)
3	3	ALTO	André Jones	UCI 064792 (U)
4	4	KASHIF: THE QUEEN SYMPHONY	Royal Philharmonic Orchestra	EMI Classics 0579852 (E)
5	5	THE COLLECTION	John Rutter	UCI 478222 (U)
6	6	THE SINGER	Lesley Garrett	EMI Classics 0574022 (E)
7	8	THE GOLD COLLECTION	Lesley Garrett	Decca/DCC/RYM 03076 (UMV/TE)
8	14	PRELUDE - THE BEST OF	Christine Church	Sony Classical 520826 (TE)
9	9	ENCORE	Russell Watson	Decca 4730102 (U)
10	10	THE VOICE	Russell Watson	Decca 0467512 (U)
11	11	GREATEST HITS	Nigel Kennedy	EMI Classics 0574112 (E)
12	12	BEYOND IMAGINATION	OperaBabes	Sony Classical 5308916 (TEN)
13	13	SACRED ARIAS	Andrea Bocelli	Philips 4630302 (U)
14	14	MAHLER'S SYMPHONY NO 5	Berliner Philharmoniker Orchestra/Rafael	EMI Classics 0579852 (E)
15	15	I GIOIANI	Ludovico Einaudi	Arista 743219432 (UMG)
16	NEW	VAUTAVARASZYM NO 7 ANGEL OF LIGHT	Ronc/Kaliva	Naxos 0530414 (S)
17	NEW	ROBERT WILSON/JANUS	Johnston/Keenlyside/Johnston	Naxos 0537114 (S)
18	NEW	THE VERY BEST OF	James Galway	Red Seal 9006268912 (BMG)
19	16	AT HER VERY BEST	Nana Mouskouri	Philips 5405492 (U)
20	16	THE JOHN RUTTER CHRISTMAS ALBUM	Cambridge Singers/Rutter	Collegium 5262310 (S)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT GOLD	Various	Decadence DCCV05 (UMV/TE)
2	2	CLASSIC FM - SMOOTH CLASSICS	Various	Classico FM CMC037 (BMG)
3	3	CLASSICAL AMBIENCE	Various	Classico CMC035 (BMG)
4	4	CLASSICS 2003	Various	Decca 4730812 (U)
5	5	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Virgin/EMI VTDCC049 (E)
6	6	CLASSICAL LEGENDS	Various	Classico FM STV0338 (EUK)
7	7	THE CLASSICAL BRIT AWARDS ALBUM 2002	Various	Sony Classical 520826 (TE)
8	12	CLASSICAL FAVORITES	Various	Crimson 5 CMB038 (EUK)
9	11	RELAXING CLASSICS	Various	EMI Gold 5748772 (E)
10	7	PAWARTO'DDOMINGO/CARRERAS	Various	Decca 4732982 (U)
11	10	CLASSICS 2002	Various	Sony UK/Decca DMDCC03 (EUK)
12	9	THE CLASSIC SCORE	Various	Classico FM USMDC002 (BMG)
13	13	100 GREAT CLASSICS	Various	Castle Music MDC05017 (P)
14	10	100 POPULAR CLASSICS	Various	Virgin/EMI VTDCC049 (E)
15	15	BEST CLASSICAL ALBUM OF THE MILLENNIUM EVER	Various	Virgin/EMI VTDCC049 (E)
16	17	RELAXING CLASSICS	Various	Crimson MDC05008 (EUK)
17	18	FAVOURITE CLASSICS	Various	Crimson CMC035 (BMG)
18	NEW	TRANDOLITY	Various	Decca 4706822 (U)
19	NEW	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTDCC047 (E)
20	16	WVALD: FOUR SEASONS	Various	HMV HMV21902 (S)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 528002 (E)
2	2	THE JAZZ ALBUM 2003	Various	Verve 0600672 (U)
3	3	LIVE IN PARIS	Diana Krall	Verve 0630302 (U)
4	4	ASK A WOMAN WHO KNOWS	Natalie Cole	Verve 04243697742 (U)
5	5	KIND OF BLUE	Miles Davis	Capitola CE 9555 (TEN)
6	6	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzee Blue JBLUC0101 (PMV/P)
7	10	PIERCELOUIS	The Roots	MCA/Uni-Label 113192 (TEN)
8	9	TANTO TEMPO	Bebel Gilberto	East West 052744002 (TEN)
9	7	TOURIST	Blaze Neveu	Blue Note 5262012 (E)
10	NEW	THE LOOK OF LOVE	Diana Krall	Verve 508462 (U)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 9329402 (BMG)
2	2	ONE BY ONE	Foetus Fighters	RCA 042119462 (BMG)
3	6	COMFORT IN SOUND	Feeder	Epic 620404 (P)
4	5	AUDIOSLIPS	Queens Of The Stone Age	Interscope/Polygram 683446 (U)
5	4	SONGS FOR THE DEAD	Arctic Monkeys	Geffen/Polygram 653522 (U)
6	8	MIRVANA	Nirvana	Parlophone 528382 (E)
7	8	GREATEST HITS I & II	Nirvana	Reprise/UMG 1208462 (U)
8	9	SILVER SIDE UP	Nickelback	American Recordings 510249 (TEN)
9	10	THE SYSTEM ALBUM	System Of A Down	Epic 622322 (EUK)
10	7	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 622322 (EUK)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LOSE YOURSELF	Eminem	Interscope/Polygram 4914262 (U)
2	2	REACT	Eric Semon feat. Redman	J 7432198492 (BMG)
3	3	DILEMMA	Nelly feat. Kelly Rowland	Universal/MCA 03704239 (U)
4	4	TRUG LOVIN'	Ju Jale feat. Bobby Brown	Def Jam 057371 (U)
5	5	JENNY FROM THE BLOCK	Justin Timberlake	Def Jam 057303 (TEN)
6	7	LIKE I LOVE YOU	Shy FX	Epic 625540 (U)
7	6	NU FLOW	Big Boyz	Epic 621032 (TEN)
8	8	PUT HIM OUT	Ms Dynamite	Polygram 0635231 (U)
9	9	STOLE	Kelly Rowland	Columbia 6732122 (Impor.)
10	12	DIBBY	Christina Aguilera feat. Redman	RCA 7432198722 (BMG)
11	9	LOVE ON THE LINE	Bahari/Squad	East West 5204400201 (TEN)
12	14	HAPPY	Ashanti	Def Jam 0638241 (U)
13	10	WHAT'S YOUR FLAVAZ?	Craig David	Wildstar CKNW143 (BMG)
14	15	WORK IT	Missy Elliott	Eletra 9714402 (TEN)
15	17	FROM THE CHURCH TO DA PALACE	Snoop Dogg	Priority 5510102 (E)
16	11	ONE LOVE	Imogen Heap	Imogen 52041 (E)
17	13	ADDICTIVE	Tosh Vortis feat. Rakim	Interscope/Polygram 497784 (U)
18	22	CLEANLY OUT MY CLOSET	Eminem	Interscope/Polygram 497784 (U)
19	21	DON'T WANNA KISS	Shy FX & T-Power feat. DJ Skibadee	Def Jam 057303 (TEN)
20	19	GIRL TALK	TLC	Arista 7432198342 (BMG)
21	25	DON'T NEED YOU (DARE 2 WAT MEH)	Sade	Capitol 67410 (U)
22	19	HOT IN HERE	Nelly	Universal/MCA 704288 (U)
23	17	THROUGH THE RAIN	Mariah Carey	Mercury 030372 (U)
24	18	GIRLFRIEND	Alicia Keys	J 7432198741 (BMG)
25	20	DOWN 4 U	Ini V feat. Jay-Z, Rakim & Eminem	Murder Inc 0630302 (U)
26	10	NU FLOW BETTER	Big Boyz	Def Jam 0638272 (U)
27	23	I'M BRIGHT HERE	Samantha Mumba	Wild Card/Polygram 055372 (U)
28	26	HEY SUE! SUE!	Whiggy	MCA/Uni-Label MCA 514034 (U)
29	27	WHAT CHIL DORNATTA?	Shaggy	Arista 743219732 (BMG)
30	NEW	DON'T MUG YOURSELF	Shaggy Houston	Interscope/Polygram 497784 (U)
31	NEW	DON'T MUG YOURSELF	The Streets	Locked Out/STW Recordings 6796 0001 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	CHANGES	Sandy Rivera feat. Haze	Defected DDF 0539 (U)
2	2	THE WAY (PUT YOUR HAND IN MY HAND)	Diva Inspiration	Diva/Ministry Of Sound DATA 421 (UMV/TE)
3	3	FEEL THE HEAT	Roni Size	Full Cycle FYC 048 (U)
4	2	AM ON YOUR MIND	Oxygen feat. Andrea Britton	Immocore SINT 40 (U)
5	3	MUNDIAN TO BACH RE	Farfela MC	Big Star SUPER 26527 (Impor.)
6	6	SUCH A GOOD FEELIN'	Missy Black	Tadpole TDDY110 115 (ADD)
7	7	WOLF	Shy FX	4Dubs EBD001 (SFR)
8	5	TOGETHER	Arctic Monkeys	white label 0F001 (ESD)
9	NEW	I WANNA DANCE WITH SOMEBODY	Pip & Flap	All Around The World TGL016 275 (TEN)
10	6	THE WOLF	Dave Clarke	Skinz SKIN78 (3MV/P)
11	NEW	HVSBLE/GAMEMASTER	Titostone	Hoop/Chorus HODJ.RP.012 (U)
12	NEW	THE GREAT BRITAINS EP	BK	Nakula 0409PNUK (ADD)
13	13	YOU'RE A SUPERSTAR	Low Inc.	Nuffis 7432197341 (BMG)
14	14	DREAMER	Ck & Supreme Dream Team	Multiply TMLTY.96 (BMG)
15	NEW	SACRED CYCLES/MOVIN' THRU YOUR SYSTEM	Pete Lazenby/Jark Prongo	Hoop/Chorus HODJ.RP.013 (U)
16	NEW	LOVE STORY	Layo & Bushwacka	Life RISE13 (Impor.)
17	12	UK (CAROLINA CAROL BAE)	DJ Marly & XPS feat. Stamina MC	V Recordings V05 (ADD)
18	18	BEATLES GRAY	Spice Redness	Spice Records 03 (MV/P)
19	15	CLOUDBWALKING	Puber	Trance Communication TCM004 (SFR)
20	9	BILLEE J	Artist Unknown	white label BILLEE J (ESD)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	INCELOUT	Rokycroop	Wall Of Sound WALLP027 (U)
2	5	LOST HORIZONS	Leamon Jeffry	Impromptu Fantasy IFFY 012 (U)
3	2	ORIGINAL PRIBATE MATERIAL	The Streets	Locked Out/STW Recordings 67243882 (TEN)
4	4	ANGELS WITH DIRTY FACES	Sugababes	Island/Uni-Label JCD0122 (U)
5	NEW	CLUBBERS GUIDE 2003	Various	Ministry Of Sound JMG058 58 (UMV/TE)
6	8	GOTTA GET THRU THIS	Daniel Bedingfield	Polygram 761522 (U)
7	NEW	THE CHILLOUT SESSION 2003	Various	Ministry Of Sound JMG058 58 (UMV/TE)
8	NEW	SCORPIO RISING	Darius Roves	Concrite/9MG HAR0332403032 (BMG)
9	NEW	PLAY	Moby	Mute CDS 040502 (U)
10	7	PLAY	Moby	Mute STUMM 172CS/STUMM 172 (U)

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MUSIC VIDEO

TW	LAST	TITLE	Label Cat. No.
1	1	WESTLIFE: Unbreakable - The Greatest Hit - Vol 1	S 42231/3522
2	3	ROZAN KEATING: Live - Destination Wembley	VAL 017481
3	2	QUEEN: Greatest Video Hits - 1	Parlophone 065948
4	6	DANIEL O'DONNELL: Shades Of Green	Reprise RGS021
5	2	BLUE: One Love Live Tour	Interscope 524904
6	1	UP: The Best Of - 1996-2000	Island/Uni-Label 053203
7	5	KYLIE MINOGUE: Kylie Fever 2002	Parlophone 670103
8	4	DAVID BOWIE: Best Of Bowie	EMI 430123
9	11	RUSSELL WATSON: Live	Universal Video 307481
10	NEW	MADONNA: Drowned World Tour 2001	Warner Music Video 759136533

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11	9	ROBBIE WILLIAMS: Nobody's Perfect	Chryslis 429173
12	10	LEO SUTCLIFF: See You Someday	Warner Brothers 570139
13	10	LEO SUTCLIFF: See You Someday	Cap Music 490230
14	14	VARIOUS: U2's Rattle And Hum	Opus Arts 03582 (U/IMP)
15	17	ROBBIE WILLIAMS: Live At The Palace	Chryslis 430363
16	13	SUPREMO: The Best Of	Redwood/IMP 83073
17	12	MANIE STREET PREACHERS: Forever Delayed	Epic 206769
18	20	KYLIE MINOGUE: Greatest Hits	PWL 524925
19	22	ABBA: The Definitive Collection	PolyGram Video 061343
20	25	METALLICA: Crushing Stunts	PolyGram Video 061343

STORE OF THE WEEK

CARDIFF MUSIC

STORE DETAILS

Cardiff Records was opened in June 2001 by James Joseph, ably assisted by his manager Paul Syme, after having success in Aberystwyth with another classical record shop. Joseph identified a gap in the Cardiff independent market after the closure of the well-loved Jo Radio classical specialists in the early Nineties. Surprisingly no shop opened in the interim and Joseph took the opportunity to expand.

Store size: 84 sq m
Music stocked: classical, jazz and world
Areas of specialisation: Opera, singers and vocal historical reissues
Local competition: Virgin

Cardiff Music's Top 10 sellers:

1. Gergely/Kiro - Rimsky-Korsakov Sheherazade (Universal Classics)
2. Missa Mexicana (Harmonia Mundi)
3. Lisovski - Strauss 4 Last Songs (Orfeo)
4. Diana Krall - Live at Paris (Universal Music)
5. Collection John Rutter (Universal)
6. Rattle - Mahler Symphony 5 (BPO EMI), 7. Pergolli Marian Vespers (Warner Classics)
8. Barshal - Shostakovich Symphonies 1.15 (Brilliant Classics)
9. Lilo Rhydderch - Ennill (Ffych Tnad)
10. Sweeney Todd (DVD)

JAMES JOSEPH, OWNER

"We, like most classical independent shops, make our way in the world without any reference to charts, although I do like to read them myself as it's always interesting to see what's selling in places like Iceland. This past year has been very positive for us at the retail end of classical music, even though the majors seem to be panicking, I find it a source of constant surprise that here the cutbacks in educational funding for school orchestras, there are still so many younger people coming through with an interest in classical music. Here in Cardiff, we have the Welsh College of Music & Drama and we have so many students coming to work here that I believe we could start our own orchestra.

A year ago there was general concern about failing classical releases and cutbacks in major rosters. Artists such as James Galway had no contract. Now, a year on, there is a burgeoning schedule of interesting new releases. These are mainly coming out on independent labels such as Hyperion, Chandos and Alpha, to name but a few. At the same time, even though the flow from majors has been smaller the quality has been up, which runs contra to the perceived gloom in the industry.

In the 18 months we've been here, business has gone steadily. The process of stocking and selling classical music is very pleasant. Compared with the mainstream it seems a lot less mechanical and I feel we are doing a much more personal service. We're an enthusiast business. We have a very good



Cardiff Music: thriving classical stores relationship with our competitors in the area, such as Virgin and HMV, as we have classical music in depth so they refer many customers to us if they can't help them.

We also supply sheet music so we get sent all the difficult requests as we use it's like help. We make extensive use of the internet, which is a marvelous tool for us. It's like having the encyclopaedia of your dreams at your fingertips and it lives up the day when you spend time tracking something down. We can usually track down sheet music on an obscure recording for our customers and if it's not available in the UK we can invariably source it and import it for them.

2003 looks like being a good year for us. We'll continue to serve the need for classical music and, as long as we can offer a friendly service, I believe there will always be a demand for the music."

Address: 31-33 Castle Arcade, Cardiff CF10 1BW
Tel: 02920 229700
Email: cardiff@bermusic.com

NEW RELEASE COUNTDOWN

ALBUMS

- This week**
Original Cast Recording: Chicago (Epic); **Various More Music From 8 Mile** (Interscope/Polydor)
January 20
Kinky Kinky (Sonic 360/London); **Erick Sermon React** (RCA)
January 27
Erasure Other People's Songs (Mute); **Joy Zipper American Whip** (13 Amp); **More Fire Crew More Fire Crew** (Polydor); **More Fire Together - The Best of 52: Stereo MCs Retrospective** (Island/Unltd); **Van Halen Solid Steel: Herxatist** (Ninja Tune)
February 3
Bent Everlasting Blink (Sport); **Nick Cave & The Bad Seeds Nocturnas** (Mute); **Robin Gibb Magnificent Seven** (Mercury); **Ozzy Osbourne Hell on Wheels** (Mercury); **Tom McEneaney Just Like Blood** (DB); **The Raveonettes Whip It Up** (Columbia)
February 10
50 Cent Get Rich Or Die Tryin' (Polydor); **Massive Attack 1000 Hours** (Virgin); **Ozzy Osbourne Take No Prisoners** (Mercury); **Erland Ege Unrest** (Source); **Kelly Rowland Simply Deep** (Columbia)
February 17
Ed Harcourt From Every Sphere (Heavenly); **Clipsie Lord Wilkin** (Arista); **Sleepy Jackson** (Mercury); **Adrian Belew** (Mercury); **Sam McEneaney For Sash** (Profilica); **Jimmi Tenor Higher Planes** (Kitty Yu)
February 24
Appleton Two (Polydor); **Sarah Whatmore** Two (RCA); **Moony Island** (W&A); **Adrian Sherwood** Never Trust A Hippie (On! Sound); **Erin McKenna** Distillation (Parlophone); **Mario Manó** (RCA)

SINGLES

- This week**
50 Cent Wanksta (Polydor); **The Calling** Could It Be Any Harder (RCA); **Feeder** Just The Way I'm Feeling (Epic); **Lay & Bushwacka** Love Story (XL); **More Fire** Fire Crew Back Then (Go Beat/Polydor); **Rossie Ribbons** A Little Bit (TZ); **Tom McEneaney** Best Me Like A Lady (13/UMTV)
January 20
Chicane Saltwater 02 (Xtremazone); **Craig David** Hidden Agenda (Wildstar); **Eve** Satisfaction (Ruff Ryders/Interscope); **Jay-Z** The Black Album (Mercury); **Jenny Jaga** Weather For Dicks (XL); **Jürgen Vries** The Opera Song (Direction)
January 27
Big Brovaz OK (Epic); **Fame Academy** Two (Mercury); **Oakenfold** The Harder They Come (Mercury); **Moony Island** (W&A); **Adrian Belew** (Mercury); **Kelly Rowland** Stone (Columbia); **Moguai** U Know Y (Hope)
February 3
The Datsuns Harmonic Generator (V2); **Grand Papp** Football Club Each Finger Has An Opinion (Arista); **Ed Harcourt** All Of Your Days Will Be Blessed (Hearst); **Oasis** Songbird (Big Brother); **Red Hot Chili Peppers** Can't Stop (Warner Bros.); **Justin Timberlake** Cry Me A River (Jive)
February 10
Appleton Don't Worry (Polydor); **Big Brovaz** OK (Epic); **Blazin' Squad** Reminisce (Eastwest); **Blazin' Squad** Low On The Run (Chicane); **Idjele** Modern Way Of Letting Go (Parlophone); **Alce Martineau** The Right Time (Epic); **The Music** There Is No Words (HU)
February 17
Adema Insomniacs Dream (RCA); **Michelle Branch** Goodbye To You (WEA); **Jakatta** One Fine Day (Jive); **Jennifer Lopez** All I Have (Epic); **Tina Turner** Run Like a Killer (Source); **Shy FX & T Power** Feel, Lele Ko Roc Feelin' Yu (Jfr); **System Of A Down** The (Columbia)
February 24
Des'ree It's OK (52); **Massive Attack** Special Cases (Mercury); **Ed Harcourt** All I Have (Epic); **Brother** (Polydor); **UD** The Hands That Built America (Island/Unltd); **Melanie C** Here It Comes Again (Virgin); **Sugababes** Two (Island/Unltd)

IN-STORE NEXT WEEK: FROM 20/1/03

Andys RECORDS Windows - Feeder, Ministry
 Report: In-store - Richard Ashcroft, John Silver, Feeder, Mike Ince, DJ Ozi, Tenacious D, Darren Hayes, The Coral, Audioslave, Shakira, Jennifer Lopez, Rolling Stones, Atomic Kitten, Now 53, The Music, Aaron Copland, Hi St Soul, Kylie Minogue, Handel, Vaughn-Williams, Britten, Best Of British, Elgar, Walton, Fint, Bend It Like Beckham, Marilyn Manson, Manic Street Preachers, Nigel Kennedy, Audus January Sale, Andys two for £7.99 Navos Sale, Andys three for £9.99 Video Sale, Press ads - Rautavaara, Handel, Gilbert & Sullivan, Vaughn-Williams, Britten, Best Of British, Elgar, Walton, Fint

ASDA In-store - Jay-Z, Craig David, Jürgen Vries, Darren Hayes, Lemon Jelly, Leonard Cohen, Urban Explosion, Deeper Shades Of Euphoria.

HMV Press ads - Fleming Lips, Minutemen, Jay-Z, Windows - 8 Mile OST, Single - Jay-Z
 In-store - Audioslave, Craig David, Lemon Jelly

MVC In-store - 100 Greatest Albums: Best Of 2002; Listening posts - Darius, Howard Marks, Once More With Feeling; Windows - Elton John, Vanilla Sky; In-store - Oceans 11, Pixar DVD Boxset, Atomic Kitten, Sugababes; In-store - DVD

TOWER In-store - Feeder, Studio One Story, Badly Drawn Boy, Gotan Project, Lemon Jelly, Interpol, Jay-Z, Bushwacka, Scooter, Graham Coxon, John Peel, Sigur Ros

Virgin megastore In-store - Blue, Robbie Williams, Elton John, U2, Shania Twain, Elvis Presley, Jennifer Lopez, Will Young, Gareth Gates, Eminem, Craig David, Westlife, Atomic Kitten, Bon Jovi, Oasis, David Bowie, Stone Roses, David Gray, Groove Armada, Badly Drawn Boy, Red Hot Chili Peppers, Pink, Paul Weller, Foo Fighters, Robson Green, Frank Sinatra, Queens Symphony, Best Of Bond, Rereed Mat, Phil Collins, Rod Stewart, Robert Palmer, Bond

PUNABLE METHOD Subcetsa listening posts - Baz, The Libertines, Ladytron, Electronic Music For Heroes Vol. 2, The Sea & Cake, Mojo Recommended releases - Mick Ralphs, Mar Lorson & Billy Cote, Jeff Klein, Jan Wobbe, Dakota Suite, Bob Log II.

Sainsbury's Singles - One True Voice, Girls Aloud; Album - Daniel Bredfield; Compilation - Capital Gold Bed-filled; Legends 80s, 60s, Country Legends. In-store - CD Box Sets at 9.99. Gt Hits albums at 8.99 & 12.99.

TESCO In-store - Bestsellers: two for £20 or 11.99 each, WWC Anthology, Kiss Hitlist 2003, The Two Towers OST, Girls Aloud, One True Voice, All Lavigne

BORDERS Windows - Time To Chill, new promotion on CDs, DVDs; Listening posts - Neary 700 full albums, in-store - two for £22, three for two and two for £10

In-store - Best of 2002 (full promotions return 27/01)

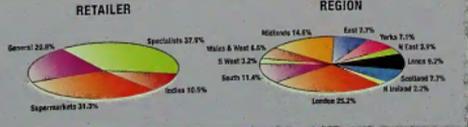


WHSmith Single - Craig David, Albums - Bustled, Leonard Cohen. In-store - Chicago OST, Video, Explosion.

WOOLWORTHS Singles - Love Inc, Girls Aloud, One True Voice; Albums - I Love To Party 2003, Girls Aloud, One True Voice, Red Hot Chili Peppers, Fame Academy; Press ads - Love Inc, One True Voice, Girls Aloud; In-store - One True Voice, Girls Aloud

SALES WATCH: COLDPLAY

COLDPLAY: A RUSH OF BLOOD TO THE HEAD (PARLOPHONE)
 LW Chart position: 5.
 Pie charts show sales by retailer type and sales week to the end of January 5, 2003. Source: Official Charts Company.



CLASSICAL news

by Andrew Stewart

SIGNUM AIMS TO RAISE PROFILE

Business development and expansion plans may have slipped from the agendas of many classical record companies in recent months, especially so given slow pre-Christmas trading conditions. But Signum Records is looking to buck the trend with a campaign to raise its brand profile in the High Street and target fresh customers.

The small independent label was established in 1996 by Alastair Dixon as a vehicle to carry recordings by his early music ensemble, La Chapelle du Roi. Positive press reviews of volumes in the choir's complete survey of the vocal works of Thomas Tallis and healthy online sales encouraged Dixon to grow Signum's business with the addition of titles by other artists, notably the Clerks' Group, La Charivari Agréables and Musica Antiqua of London.

Dixon admits that raising the label's High Street presence represents a considerable challenge. "We've tried very hard with retail and have found that the big guys will take our releases," he says. "Because we don't have the clout of a Universal or Naxos, they're not prepared to keep product on the shelf forever. We understand their space demands, but I hope that after nearly five years of Signum Records releases people now realise that we're a serious operation."

He points to a strong line-up of new titles, including the February 10 release of a disc of music by 16th-century composers associated with Magdalen College, Oxford, performed by the Institution's choir and backed by research from leading Tudor music specialist David Skinner. March sees the launch of an intriguing survey of Baroque cantatas from Cordelia and its inspired director Walter Ralston, while an all-Bach disc from harpsichordist Lucy Carolan rolls out next month.

Signum's marketing and PR manager Nigel Sharman explains that the label now realises the value to retailers of fixed release dates. "Small labels have not been good at marrying PR and media coverage with actual release dates," he says. "We're addressing that for the sake of retail and want to exploit the initial buzz generated by reviews in the national and specialist press and radio coverage."

DECCA SHINES IN GRAMMY SHORTLIST

This year's nominations for Grammy Award classical categories continue the broad spread of major and independent label representation set in the 2002 list.

The mix of big corporates and smaller specialists is clear in the shortlist for best classical album, with Decca in the frame twice alongside the San Francisco Symphony's own-brand label, Manfred Eicher's ECM Records and Telarc Digital. While Warner's Teldec Classics, EMI Classics and Universal Classics share nominations for the prestigious opera award, classical Indies stand to do well in the best small ensemble performance category, where discs from Awe, Black Box, Nonesuch and Koch International are pitched against a Teldec album of choral works by John Tavener.

Choice of best classical crossover album is to be had from Anapala's tango ballet tribute, Ranzette; a Latin American disc from the Los Angeles Quartet on Telarc Digital; Ian Bostridge's Noel Coward Songbook for EMI Classics; the most recent Kronos Quartet album on Nonesuch; Deutsche Grammophon's all-Korngold album conducted by André Previn and jazz vibraphonist Gary Burton's take on classical works by Ravel, Barber and others for Concord Jazz.

Andrew Stewart can be contacted by email at AndrewStewart1@compuserve.com

ALBUM of the week



GLIERE: Symphony No.3 "Ilya Muromets". LSO/Botstein (Telarc CD 80609). US conductor and musicologist Leon Botstein again deviates from the mainstream of late romantic repertoire to discover genuine buried treasure in the



work of Reinhold Glière's Third Symphony, a monumental work completed in 1911 and based on the legend of Ilya Muromets, Russian knight errand and scourge of the Mongol-Tatars. This Telarc release follows in wake of previous Botstein winners, helped by demonstration sound quality and colourful playing from the London Symphony Orchestra. The next Telarc/Botstein release, set for this summer, will deliver another rarity, Richard Strauss's opera Die Ägyptische Helena. Marketing for the Glière album includes advertising in Gramophone.

REVIEWS

For records released up to 27 January 2003



TELEMANN: Tafelmusik, Florilegium (Channel Classics CCS 19198).

Florilegium's line-up of early music specialists makes their work just about self-recommending. The British ensemble's status is enhanced by their latest release for the Koch distributed Channel Classics, exploring the tonal variety of extracts from Telemann's so-called Table Music and revealing a corporate sense of phrasing and balance practised by only the finest among chamber musicians. Above all, Florilegium's players focus attention on why Telemann was considered great by his 18th-century contemporaries.

RACHMANINOV: Piano Concerto No.3, Preludes Nos 5 & 12, Op.32; Prelude No.2, Op.23 etc. Goerner; BBC Philharmonic/Sinaiak. (Cascavelle VCL 3051). Argentine-born pianist Nelson Goerner's effortless technique is put to the service of his lyrical, heart-melting reading of Rachmaninov's Third Piano Concerto. Although

the best part of a decade has passed since the release of Shine, the wide popular appetite for this concerto has not faded, especially so with Classic FM's devotees. The Swiss label Casavelle, distributed in the UK by One For You, has gained a version of the work to set alongside the best in the catalogue. The album also includes Felix Blumenfeld's rarely-heard Study for Left Hand, played with touching elegance.



BACHIANA — MUSIC BY THE BACH FAMILY: Double Concertos by JC Bach, WF Bach, JCF Bach, OPE Bach, Musica Antiqua Köln/Goebel (Deutsche Grammophon Archiv 471 579-2). Deutsche Grammophon's period-performance label continues to explore works by Bach family members recently rediscovered in Kiev. Reinhard Goebel and his Cologne-based ensemble Invest great subtlety and expression to their music-making, unlocking the passion in Johann Christoph Friedrich Bach's concerto for Christoph, horns, oboes and strings and forging an inspired account of OPE Bach's concerto for harpsichord, fortepiano, flutes, horns and strings.

New from EMI Classics

EMI CLASSICS



Roberto Alagna's latest solo album features a selection of arias and songs celebrating the 200th Anniversary of the birth of Hector Berlioz. Alagna is accompanied by the Orchestra of the Royal Opera House, Covent Garden conducted by Bertrand de Billy.

Release date: 13 January



Following their phenomenal debut CD, EMI Classics is delighted to announce that the Belcea Quartet have just signed an exclusive five-year contract. The first disc of this new contract features two quartets and the well-known Quartettsatz by Schubert.

Release date: 13 January

557 4339

www.emiclassics.com

SINGLE of the week

KELLY ROWLAND: Stole (Columbia 67351865). It was always going to be tough to top Dilemma, Rowland's smash duet with Nelly, so instead she sensibly opts to take a different route. *Stole* combines a more serious reality lyric than those performed by Destiny's Child with a funky melody and a subtle but huge hook. Already cruising up the A-list chart, A-listed at Radio One and receiving strong rotation on The Box, this should comfortably debut in the Top Five.



ALBUM of the week

VARIOUS: Counter Culture 2002 (Rough Trade CDSTUM211). Lovingly



handpicked by the Rough Trade staff, this double CD features their best 40 records from 2002. From the fringes it offers an inspiring array of new and established artists, including Yeah Yeah Yeahs, Crossover, James Yorkston, Joy Zipper (pictured), Pollyanna Sparo and many obscure gems, such as Glass Candy & The Shattered Theatre's fabulous Sixties pastiche, Johnny, Are You Queer?

SINGLE reviews



REMEMBER KELLY OSBORNE: Shut Up (Epic 6739552). The follow-up to Papa Don't Preach is the real deal — just under three minutes of punk attitude, pop gutters and Kelly's big voice. This is pop music that will lap up by the early teens and their older siblings and will kick its way down the path being trod by Pink and Avril Lavigne. B-listed at Radio One, and with the new Osbourne series out soon, the princess of the First Family Of Rock should scale the charts with ease.

BUSTA RHYMES: Make It Clap (I Records/BMG 6276502062). Rhyms returns with the first single to come from his forthcoming album, *It Ain't Safe No More*. Sean Paul features on the remix, which is already B-listed at Radio One.

PAUL OAKENFORD: The Harder They Come (Perfecto PFR49CDS). This third single from the successful *Burika* album does not quite have the immediacy of *Starry Eyed Surprise*, but does boast marvellous vocals from Keisha White and Tricky.

STYLPHONIC: If Everybody In The World Loved Everybody In The World (Proflicca CDPR012). Italy's Stefano Fontana could be set to score a surprise crossover hit with this downtempo gem released through EMI imprint Proflicca. The original features a soulful vocal sample over low-slung beats, while a strong remix package includes reworkings from King Britt, Kevin Saunderson and Rob Mello.

3RD EDGE: Know You Wanna (Parlophone CDR565596). This R&B-lite track is standard radio fodder that looks likely to chart thanks to support from Radio One. A remix from Sean B (Sugababes), which features Blak Twang, might lend some club credibility.

BLACKSTREET: Wizzy Wow (DreamWorks 4507902). Teddy Riley returns to take back the crown of R&B innovator stolen by the likes of Timbaland with this. *Wizzy Wow* is typical Blackstreet, complete with quirky hook and production and a fitting rap from Mystikal. Mainstream media has not jumped on board as might have been expected, though this will still help set up the forthcoming album *Level II* (out on February 10).

ERLEND BYE: Sudden Rush (Source SOURCD066). Kings Of Convenience frontman Eyrund unveils the first single from his debut solo album *Unrest*. Produced by Kompis, it has a gentle electronic feel that

complements Eyrund's warm vocal perfectly. With the singer's profile thanks to his guest spots on Roxy's album, this should win him acclaim in his own right.

ECHOBY: Automatic Eyes (Mute 501602560273). The guitar riff on this bouncy track brings to mind early New Order and bodes well for Echo's new album *Grafite*, which is released on February 10.

SUPERGRASS: Seen The Light (Parlophone CDR6592). This second single from the Top 10 album *Life On Other Planets* coincides with the biggest Supergrass live shows to date. One of the highlights from the band's fourth album, *Seen The Light* was conspicuous among the 12 outstanding songs that saw Supergrass regain their edge last year.

AALIYAH: Miss You (Blackground/Independente). The first single from Aaliyah's forthcoming greatest hits is also the first to be released by Independente following its deal with Blackground, the label run by her uncle that previously went through Virgin. With growing airport support including a *Clinging At Radio One*, this will find a ready-made audience among the late singer's fanbase.

ALBUM reviews



VARIOUS: Essential Asian Flavours (Outcaste CASTE2CD). This excellent compilation from Outcaste pulls together some of the more cutting-edge and interesting cuts from the UK Asian underground. Kicking off with the internationally-massive Panjabi MC, it features acts such as Punjabi Hit Squad and Tricky.

ERASURE: Other People's Songs (Mute CDSTUM2115). This collection of favourite songs by Bell and Clarke sounds somewhat lacklustre. Although it will be boosted by a likely Top 10 single with Solarsky Hit today (Monday), the staccato synth production style is unsuited to most of the cuts.

LAIKA: Lost In Space (Top Pure PURE110CD). This double CD set rounds up the past decade of Laika's innovative blend of the live and the electronic. Included are highlights from the band's three albums, together with rarities, B-sides, tracks from radio sessions and one new recording.

VARIOUS: Solid Steel Presents Hexastate — Listen & Learn (Ninja Tune ZENCDS1). Colourful cohorts and audiovisual wizards Hexastate show their turntable skills on this album of sonic trickery and

spritely sampling. Blending hip hop, funk and reggae into an energetic mix, it features a wealth of classics from acts such as Grandmaster Flash, Young MC and Toots & The Maytals.

VARIOUS: At Least You Can Die With A Smile On Your Face (Bella Union BELLCD45). Bella Union, the label managed by former Cocteau Twins Simon Raymonde and Robin Guthrie, marks its fifth birthday with this seductive 22-track double CD. Kid Loco, Departure Lounge and Lift To Experience feature on this downtempo set which is well worth attention.

LOU REED: The Raven (Reprise 9362 48373-2). Reprise allows Lou Reed free rein on this enormous concept album. The 18 songs and 18 spoken-word tracks are inspired by the works of Edgar Allan Poe. There are first-rate examples of Reed's solo work here, but there is an enormous amount of chaff in the whist.

TEENAGE FANCLUB: Four Thousand Seven Hundred And Sixty Six Seconds... (Columbia P00L53CD). This pleasant

collection comprises 21 tracks taken from six albums while three songs are new. Former singles make up less than half the album, but fans will love it nonetheless.



VARIOUS: Reggae Love Songs (Trojan TJDD083). This fabulous compilation from the reinvigorated Trojan label features all the classics from the high-water mark of Rover's look, such as

Just Water by Janet Kay and Hurt So Good by Susan Cadogan.

RICHARD HAWLEY: Lowpeds (Santana SETCD110). Sometime Pulp and Longpils sideman Hawley has generated so much critical approval in his own right with this eponymous EP and last year's *The Night Train* that one starts to fear for his commercial prospects. This follow-up maintains the usual high standard.

RY COODER & MANUEL GALBAN: Mambo Sinuendo (EastWest 7559766112). Cuban veteran Galban Galban teams up with Ry Cooder and they are abetted by the likes of Chachato Lopez, Jim Keltner and Ana Diaz. The result is an album of great beauty.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooke, Joanna Jones, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco and Adam Woods.

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BEST SELLERS OF 2002 SINGLES TOP 100

Reality pop delivers million-sellers but singles sales side continues

One of the most difficult years in the history of the single, 2002 saw sales of the format plummet by more than 14% according to OCC data. Coming on top of a fall of more than 8% in 2001, it caused recording speculation about the future viability of the format. Many fingers were pointed at the rash of manufactured boy bands, girl groups and graduates from reality TV whose records, it was said, are undermining the single.

Whether this is true or not, winners, losers and rejects from two reality TV shows — *Popstars* and *Pop Idol* — between them supplied 17 of the year's top 200 singles, selling nearly 6.5m singles, or 14.8% of the overall total.

Will Young and Gareth Gates — the winner and runner-up of *Pop Idol* — went on to have the year's only million-sellers, with Young's single — pairing *Anything Is Possible* and Evergreen — selling a staggering 1,108,269 copies in its first week. It went on to sell a total of 1,784,000 copies to become not only the biggest seller of the year, but also of the 21st Century. It is currently just 60 weeks short of becoming the 10th biggest hit of all-time.

Gates' subsequent debut with *Unchained Melody* made the song — previously a chart-topper for Jimmy Young, The Righteous Brothers and Robson & Jerome — a number one hit for an unprecedented fourth time and also opened big, with first week sales of more than 850,000 copies. Gates & Young subsequently topped the pair with their second solo singles and charted with their third number one, covering the Beatles' *The Long And Winding Road* before both failed to top the chart with their fourth singles. Young's first single gives BMG its first number one single of the year since 1995, when Robson & Jerome's *Unchained Melody* topped the list. With fellow S/RCA artist Gates in second place for the year, BMG secures the top two places for the first time since 1992, when Whitney Houston's *I Will Always Love You* (Arista) was number one and *Rhythm Is a Dancer* by Snap (Logic) was number two. BMG's best showing came when it secured the entire top three in 1997 courtesy of Rick Astley, Starship and Whitney Houston.

Gates and Young helped pop to tighten its grip on the singles market, with its share of the Top 100 records of the year rising from 39% to 50%, largely at the expense of dance and urban music. Dance continues to reel and is down from a record 37 entries on the Top 100 of 1999 to just 12 last year, when its biggest seller, Scooter's techno thrashing of Supertramp's *The Logical Song*, ranked 15th after selling more than 386,000 copies.

Despite the fact that sales were down so savagely, there were still eight weeks in which the number one single sold more than 200,000 copies — two more than in 2001 — and 74 occasions on which the number one sold more than 100,000 (one less than in 2001) although the number two single only topped the 100,000 mark twice in the year, compared to eight times in 2001.

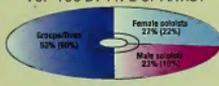
Historically, male solo artists command a much greater share of chart action than females, but the girls beat the boys for the first time three years ago and have been giving them short shrift ever since. In the



Three of 2002's top singles sellers (clockwise from above): Will Young, Gareth Gates and Shakira

HOW 2002'S TOP 100 SINGLES BREAK DOWN

TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



TOP 100 BY GENRE



NUMBER OF ENTRIES BY CORPORATE GROUP

Group	Top 10	Top 20	Top 40	Top 100
UNIVERSAL	3	7	13	29
INDIES	1	4	9	19
SONY	2	2	3	16
BMG	4	6	10	16
EMI	0	1	4	12
WARNER	0	1	1	8

TOP 100 BY CORPORATE GROUP



THE 10 HIGHEST WEEKLY SALES

*1,108,269 Will Young — <i>Anything Is Possible</i> (Capitol)	Mar 8
*850,536 Gareth Gates — <i>Unchained Melody</i>	Mar 30
377,074 Will Young — <i>Anything Is Possible</i> (Evergreen)	Mar 18
*243,301 Elton John — <i>A Little Less Conversation</i>	Apr 22
*240,972 Gareth Gates — <i>Anyone Of Us (Stupid Mistake)</i>	Apr 30
236,177 Gareth Gates — <i>Unchained Melody</i>	Apr 6
*217,540 Girls Aloud — <i>Sound Of The Underground</i>	Dec 28
*207,500 Nelly feat. Kelly Rowland — <i>Dilemma</i>	Oct 25
*176,707 Will Young — <i>Light My Fire</i>	Jun 8
*165,669 Emilos — <i>Without Me</i>	Jun 1

Source: The Official UK Charts Company data integrated and categorized by Alan Jones. Last week's figures in brackets.

BIGGEST SINGLES 1993-2002

- 1993: I WOULD DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) Meat Loaf
- 1994: LOVE IS ALL AROUND Wet Wet Wet
- 1995: UNCHAINED MELODY/WHITE CLIFFS OF DOVER Robson & Jerome
- 1996: KILLING ME SOFTLY Puggles
- 1997: SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANOLE IN THE WIND Elton John
- 1998: BELIEVE Cher
- 1999: BABY...ONE MORE TIME Britney Spears
- 2000: CAN WE FIX IT? Rob The Builder
- 2001: IT WASN'T ME SHAGGY feat. RIKALEX
- 2002: ANYTHING IS POSSIBLE/EVERGREEN Will Young

computations, which include any single that sold 121 copies or more — the cut-off point for the top 5,000 singles. Young's winning tally of 2.52m was 2.57% of the overall total of singles sold, an historically high share, easily beating the 1.91m sales which won Shaggy top artist honours last year.

Looking for silver linings behind the cloud that is the singles market, more than 265,000 seven-inch singles were sold last year, a 48% spurt over 2001, and the highest level for the format since 1998. Admittedly that is only 0.5% of all singles sales but it is twice the 0.3% share the

seven-inch claimed in 2001. The biggest-selling seven-inch in the year was the Jan 7 75p 25th anniversary reissue of *In The City*, which sold a pleasing 5,555 copies. Twelve-inch sales declined less than the market as a whole and consequently increased their share from 7.7% to 7.9%. The best-selling 12-inch, with sales of more than 22,500 was Liza by X-Press 2 featuring David Byrne.

Finally, to illustrate the way the market has fallen, the year's 100th biggest hit — Jenny From The Block by Jennifer Lopez sold 102,000 units, well down on the 124,500 copies *How Wonderful You Are* by Gordon Haskell sold to claim anchor position in 2001 and even further adrift of the 150,000 sales of 2001's number 100, *One More Time* by Daft Punk. **Alan Jones**

Where two or more artists have collaborated on a single, all have been credited with the full sales of their collaboration. All sales data © The Official UK Charts Company 2002. All tables and analyses were compiled by Alan Jones. The charts cover the 52 weeks from 22 December 2001 to 28 December 2002. Highest position and weeks on chart are for these 52 weeks only.

MUSIC WEEK 18 JANUARY 2003

BEST SELLERS OF 2002 SINGLES TOP 100

Peak	Wks. pos.	Title	Artist	Label (distributor)	Peak	Wks. pos.	Title	Artist	Label (distributor)
1	16	ANYTHING IS POSSIBLE/EVERGREEN	Will Young	Polydor (U)	49	9	INSATIABLE	Carman Hayes	Columbia (IEN)
2	1	UNCHAINED MELODY	Gareth Gates	S (BMG)	50	2	STOP CRYING YOUR HEART OUT	Oasis	Big Brother (BMV/TEN)
3	1	HERO	Enrique Iglesias	Interscope (U)	51	3	WE'RE ON THE BALL	Ant & Dec	Columbia (IEN)
4	12	DILEMMA	Nelly feat. Kelly Rowland	Universal (U)	52	3	WHEN YOU LOOK AT ME	Christina Milian	Def Soul (U)
5	1	A LITTLE LESS CONVERSATION	Elvis Vs JXL	RCA (BMG)	53	9	UNBREAKABLE	Westlife	S (BMG)
6	1	ANYONE OF US (STUPID MISTAKE)	Gareth Gates	S (BMG)	54	2	AIN'T IT FUNNY (REMIX)	Jennifer Lopez	Epic (TEN)
7	2	WHENEVER WHEREVER	Shakira	Epic (TEN)	55	13	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone (E)
8	1	THE KETCHUP SONG (ASEREJE)	Las Ketchup	Columbia (TEN)	56	1	MY SWEET LORD	George Harrison	Parlophone (E)
9	1	JUST A LITTLE	Liberty X	V2 (BMV/P)	57	10	CAUGHT IN THE MIDDLE A1		Columbia (TEN)
10	1	WITHOUT ME	Eminem	Interscope (U)	58	2	LAZY X-Press 2	David Byrne	Skirt (BMV/P)
11	1	IF TOMORROW NEVER COMES	Ronan Keating	Polydor (U)	59	3	WHENEVER YOU WILL GO	The Calling	RCA (BMG)
12	4	HOW YOU REMIND ME	Nickelback	Roadrunner (U)	60	3	IN YOUR EYES	Kylie Minogue	Parlophone (E)
13	1	THE TIDE IS HIGH (GET THE FEELING)	Atomic Kitten	Innocent (E)	61	12	FLY BY II	B*Witched	Innocent (E)
14	2	KISS KISS LITTLE VALANCE	London Ten	Sheffield Tunes (V/THE)	62	4	THE WORLD'S GREATEST R	Kelly Rowland	Jive (P)
15	1	THE LOGICAL SONG	Scorcher	S (BMG)	63	1	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless (BMV/TEN)
16	1	LIGHT MY FIRE	Will Young	Polydor (U)	64	3	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam (U)
17	3	SOUND OF THE UNDERGROUND	Girls Aloud	Polydor (U)	65	5	TAINED LOVE	Marilyn Manson	Maverick (TEN)
18	1	COLOURBLIND	Garis	Mercury (U)	66	11	LIKE A PRAYER	Madhouse	Serious (U)
19	1	HEAVEN	DJ Sammy & Yanou feat. Do	Data/Mos (BMV/TEN)	67	1	CROSSROADS	Blazin' Squad	East West (TEN)
20	2	ME JULIE	Ali G & Shaggy	Island (U)	68	10	I'M GONNA BE ALRIGHT	Jennifer Lopez	Epic (TEN)
21	1	GET THE PARTY STARTED	Pink	LaFace (BMG)	69	3	POINT OF VIEW	DB Boulevard	Illustrious (TEN)
22	1	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS	Will Young & Gareth Gates	S (BMG)	70	2	YOU S Club 7		Polydor (U)
23	2	ONE STEP CLOSER	S Club Juniors	Polydor (U)	71	3	ADDICTIVE	Truth Hearts feat. Rakim	Interscope (U)
24	5	CHEEKY SONG (TOUCH MY BUM)	Cheeky Girls	Mutiny (BMG)	72	4	FOOLISH	Ashanti	Murder Inc./Mercury (U)
25	6	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor (U)	73	6	A THOUSAND MILES	Vanessa Carlton	A&M (U)
26	4	SOMETHING LAGO	Positiva (E)	Universal (U)	74	3	BLACK SUITS COMIN' (NOO YA HEAD)	Will Smith feat. Tra-Knox	Columbia (TEN)
27	1	HOT IN HERRE	Nelly	Universal (U)	75	4	WHAT'S LUV	Ja Rule feat. Ashanti	Atlantic (TEN)
28	1	FREAK LIKE ME	Sugababes	Island (U)	76	4	FEEL	Robbie Williams	Chrysalis (E)
29	3	NU FLOW	Big Brovaz	Epic (TEN)	77	4	I NEED A GIRL/DO NOT HAVE TO CALL P	Daddy Yankee	Puff Daddy (BMG)
30	1	DIRTY	Christina Aguilera feat. Redman	RCA (BMG)	78	5	WE'VE GOT TONIGHT	Ronan Keating feat. Lulu	Def Soul (U)
31	1	ROUND ROUND	Sugababes	Island (U)	79	3	AM TO PM	Christina Milian	Def Soul (U)
32	1	LOSE YOURSELF	Eminem	Interscope (U)	80	3	DIAM ANOTHER DAY	Madonna	Warner Bros (TEN)
33	2	LIKE I LOVE YOU	Justin Timberlake	Jive (P)	81	2	LITTLE BY LITTLE/SHE IS LOVE	Diana Krall	Big Brother (BMV/TEN)
34	1	SORRY SEEMS TO BE THE HARDEST WORD	Blue feat. Elton John	Innocent (E)	82	2	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive (P)
35	3	IT'S OK	Atomic Kitten	Innocent (E)	83	6	DON'T LET ME GET ME	Pink	Arista (BMG)
36	9	COMPLICATED	Avril Lavigne	Arista (BMG)	84	3	WHAT I GO TO SCHOOL FOR	Busted	Universal (U)
37	2	ADDICTED TO BASS	Puretone	Gusto (P)	85	1	OVERPROTECTED	Britney Spears	Jive (P)
38	3	SACRED TRUST/AFTER YOU'RE GONE	One True Voice	Epic (TEN)	86	1	MORE THAN A WOMAN	Aaliyah	Virgin (E)
39	4	HERO	Chad Kroeger feat. Jimmy Scott	Roadrunner (U)	87	2	MURDER ON THE DANCEFLOOR	Sophie Ellis Bextor	Polydor (U)
40	1	WORLD OF OUR OWN	Westlife	S (BMG)	88	5	LAST GOODBYE/BE WITH YOU	Atomic Kitten	Innocent (E)
41	3	UNDERNEATH YOUR CLOTHES	Shakira	Epic (TEN)	89	3	GET OVER YOU/MOVE THIS MOUNTAIN	Sophie Ellis Bextor	Polydor (U)
42	1	JUST LIKE A PILL	Pink	Arista (BMG)	90	12	GO TO HAVE YOUR LOVE	Liberty X	V2 (BMV/P)
43	1	THE HINDU TIMES	Oasis	Big Brother (BMV/TEN)	91	7	A NEW DAY HAS COME	Celine Dion	Epic (TEN)
44	2	GIRLFRIEND 'N SYNC	Nelly	Jive (P)	92	1	BY THE WAY	Rud Hot Chili Peppers	Warner Bros (TEN)
45	3	ONE LOVE	Blue	Innocent (E)	93	4	I'M GONNA GETCHA GOOD	Shania Twain	Mercury (U)
46	3	ESCAPE	Enrique Iglesias	Interscope (U)	94	8	CLEANIN' OUT MY CLOSET	Eminem	Interscope (U)
47	5	4 MY PEOPLE	Missy Elliott	Eletra (TEN)	95	10	BOP BOB BABY	Westlife	S (BMG)
48	2	AUTOMATIC HIGH	S Club Juniors	Polydor (U)	96	5	THE WHISTLE SONG/BLOW MY WHISTLE BITCH!	DJ Ayco Project	All Around The World (AMDU)

TOP 50 BEST-SELLING SINGLES ARTISTS OF 2002

1 (-)	WILL YOUNG	2.52m	18 (-)	HOLLY VALANCE	0.52m	35 (-)	A1	0.30m
2 (-)	GARETH GATES	2.26m	19 (-)	SCOTTER	0.50m	36 (-)	CHEEKY GIRLS	0.28m
3 (-)	ENRIQUE IGLESIAS	0.96m	20 (4)	WESTLIFE	0.49m	37 (-)	AVRIL LAVIGNE	0.28m
4 (-)	NELLY	0.91m	21 (-)	OASIS	0.49m	38 (25)	SOPHIE ELLIS BEXTOR	0.27m
5 (-)	EMINEM	0.82m	22 (-)	NICKELBACK	0.48m	39 (5)	S CLUB 7	0.25m
6 (-)	SHAKIRA	0.79m	23 (-)	ASHANTI	0.46m	40 (-)	DARREN HAYES	0.24m
7 (3)	ATOMIC KITTEN	0.76m	24 (13)	JENNIFER LOPEZ	0.43m	41 (-)	CHRISTINA AGUILERA	0.24m
8 (-)	LIBERTY X	0.68m	25 (6)	KYLIE MINOGUE	0.41m	42 (-)	REDMAN	0.24m
9 (-)	PINK	0.67m	26 (1)	SHAGGY	0.38m	43 (-)	BIG BROVAZ	0.23m
10 (-)	KELLY ROWLAND	0.65m (with Nelly)	27 (-)	DARIUS	0.37m	44 (-)	JUSTIN TIMBERLAKE	0.22m
11 (-)	RONAN KEATING	0.65m	28 (-)	LASGO	0.36m	45 (-)	BLAZIN' SQUAD	0.21m
12 (-)	ELVIS PRESLEY	0.64m	29 (-)	CHRISTINA MILLIAN	0.36m	46 (-)	PURETONE	0.21m
13 (-)	S CLUB JUNIORS	0.63m	30 (-)	GIRLS ALOUD	0.34m	47 (-)	ONE TRUE VOICE	0.20m
14 (10)	BLUE	0.58m	31 (-)	BRITNEY SPEARS	0.38m	48 (-)	CHAD KROEGER & JOSEY SCOTT	0.20m
15 (-)	SUGABABES	0.56m	32 (-)	JA RULE	0.32m	49 (-)	'N SYNC	0.20m
16 (-)	LAS KETCHUP	0.56m	33 (-)	DJ SAMMY	0.31m	50 (-)	A1	0.20m
17 (33)	DANIEL BEDINGFIELD	0.52m	34 (-)	ELTON JOHN	0.31m			

Robbie Williams escapes from Robbie as the Stone Island beats Pink to top spot

After delivering the year's second biggest seller in both 2000 and 2001, Robbie Williams moves up a gear and takes the prize for best-selling album of 2002 with *Escapology*. Williams' fifth solo album, it debuted at number one in November and stayed there for the rest of the year, selling 1,411,000 copies in 41 days. That is actually fewer than the 1,490,000 units which the Stoke lad's Rat Pack tribute *Sing When You're Winning* sold in an identical time frame in 2001 or the 1,600,000 copies *Sing When You're Winning* sold in the last 118 days of 2000 when finishing as runner-up. With solid sales from his back catalogue, Williams sold an overall total of 1.62m albums last year, emerging as the biggest-selling artist for the second year in a row.

Escapology's win is tough on Pink, who made a career move from R&B to pop/rock and then fired off a string of major hit singles to generate multi-platinum sales of her second album *Missundatood*. Home to the hits *The Party Started* (number two), *Don't Let Me Get Me* (number six), the chart-topping *Just Like A Pill* and the number 11 hit *Family Portrait*, it achieves the rare feat of finishing higher in the annual chart (number two) than it ever reached in the weekly chart (number three). It started slowly, selling 20,000 over nine weeks after getting a "soft release", then debuted at number four. After dipping as low as number 31, it finally got into its stride in September when it re-entered the Top 10, staying there for the final 20 weeks of the year. *Missundatood* has already sold more than four times as many copies as Pink's debut album *Can't Take Me Home* and continues to command a place in the chart's upper echelon.

Before Robbie Williams' impressive burst and Pink's sustained challenge, the year's best-selling album looked likely to be Enrique Iglesias' *Escape*, which lead the year-to-date rankings for more than nine months. Home to the chart-topping *Hero* and a trio of other Top 20 hits, it entered the chart at number 68 last January and swept to the Top Three weeks later. It has remained on the chart over nine and has outsold Iglesias' previous biggest-selling album by a factor of 12.

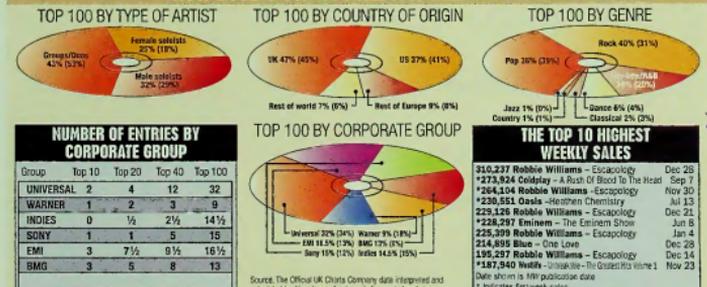
Two very different British bands take fourth and fifth place in the chart with million-selling follow-ups to million-selling debuts. *Coldplay*'s *A Rush Of Blood To The Head* arrived in August, two years after their sextuple platinum debut *Parachutes*, and registered the year's highest first-week sale, more than 273,000. That increased to 1,132,000 by year's end, enough for fourth album. Meanwhile *Blur*'s claim to be Britain's top boy band is all ratified by the arrival of *One Love*. The follow-up to 2001's *All Rise* held a place in the Top Three for the last eight weeks of the year, dashing to 1,995,000 sales and fifth place in the list. It had already eclipsed *One Love* already.

Although there is no US album in the Top Five for the second year in a row, two of the year's most remarkable successes are by US acts - chart veterans the Red Hot Chili Peppers and US newcomer Norah Jones. The Peppers released their self-titled debut in 1993 and did not make the UK album chart for the first time until 1991. Their 1999 album *Californication* found them moving into platinum territory for the first



Album winners (clockwise from above): Robbie Williams, Pink and Enrique Iglesias

HOW 2002'S TOP 100 ALBUMS BREAK DOWN



Group	Top 10	Top 20	Top 40	Top 100
UNIVERSAL	2	4	12	32
WARNER	1	2	3	9
INDIES	0	1/2	2 1/2	14 1/2
SONY	1	1	5	15
EMI	3	7 1/2	8 1/2	16
BMG	3	5	8	13

time and went on to sell more than 850,000 copies even though it never charted higher than number five. But its achievements are dwarfed by the group's latest album, *By Your Side*. After spawning a number two single in the form of the title track, the album debuted atop the album chart in July and went on to spend five weeks at number one. It has remained in the Top 20 ever since and had sold more than 1,056,000 copies by year's end.

Radio One played a big role in the success of the Red Hot Chili Peppers while Radio Two was crucial to the success of Norah Jones. The sultry New Yorker, an accomplished pianist and singer in the jazz idiom, is the daughter of Indian music legend Ravi Shankar and her debut album *Come Away With Me* is remarkable for selling more than 800,000 copies without spawning a Top 40 hit. Three singles have been taken from the album - but all have performed exceedingly modestly, with the introductory *Don't Know Why* peaking at number 59, *Feelin' The Same Way* reaching number 72 and *Come Away With Me* reaching number 80. Don't Know Why was a particular

BIGGEST ALBUMS 1993-2002

1993: *RAY OUT OF HELL II - BACK INTO HELL* Meat Loaf
 1994: *CROSS ROAD - THE BEST OF* Bon Jovi
 1995: *ROBBIE WILLIAMS - ESCAPOLOGY* Robbie Williams
 1996: *JAGGED LITTLE PILL* Alice In Chains
 1997: *BE HERE NOW* Oasis
 1998: *TALK ON CORNERS* The Corrs
 1999: *COME ON OVER* Sheryl Crow
 2000: *1 The Beatles*
 2001: *NO ANGEL*, Dido
 2002: *ESCAPOLOGY* Robbie Williams

favourite on Radio 2, where it was aired 143 times last year, a total beaten by only 24 tracks but got little support elsewhere and is not among the year's 500 most-played tracks. Despite this, *Come Away With Me* sold 800,000 copies in 2002 to claim 11th place on the chart. It is the biggest-selling debut of the year, ahead of Nickelback's *Silver Side Up* and Avril Lavigne's *The Red Hot Chili Peppers*. Jones's achievement forms part of an impressive success story for EMI Recorded Music, which claims three of the Top Five and eight of the Top 20 biggest-selling artists albums of the year. Its overall claim to 14% places in the 100 is dwarfed by Universal's

32. And that stray half? That reflects EMI's share of the Rolling Stones' *Forty Licks*, on Virgin Decca, with Universal also claiming the other 1/2 share in the Stones album and another in Nickelback's *Silver Side Up*, along with Roadrunner.

As the heavy sales figures quoted above suggest, while sales elsewhere are in freefall, OCC data indicated that artist album sales in Britain increased by 4.06% last year, while value increased by 4.59%. Taking account of the 0.4% dip in compilation sales, the total album market in the UK grew by almost 3% last year. Q2's domination is almost absolute, rising to 90.0% from 97.6% in 2001, while cassette's share is down by more than two-thirds to a paltry 0.5%. Even so, it is slightly higher than all other formats (vinyl, DCC, miniDisc, DVD-Audio) combined.

All sales data © The Official UK Charts Company 2001. All tables and analyses were compiled by Alan Jones. The charts cover the 52 weeks from 29 December 2001 to 28 December 2002. Highest position and weeks on chart are for these 52 weeks only.

BEST SELLERS OF 2002 ALBUMS TOP 100

Peak	Wks on ch.	Title artist	label (distributor)	Peak	Wks on ch.	Title artist	label (distributor)
1	6	ESCAPOLOGY Robbie Williams	EMI (E)	49	4	NO MORE DRAMA Mary J Blige	MCA (I)
2	3	MISSUNDAZTOOD Pink	Arista (BMG)	50	5	A FUNK ODYSSEY Jamiroquai	Sony S2 (TEN)
3	1	ESCAPE Enrique Iglesias	Interscope (U)	51	23	MY WAY - THE BEST OF Frank Sinatra	Reprise (TEN)
4	1	A RUSH OF BLOOD TO THE HEAD Corrosion	Parlophone (E)	52	7	A LITTLE DEEPER Ms Dynamite	Polydor (U)
5	1	ONE LOVE Blue	Intocent (E)	53	7	WORLD OF OUR OWN Westlife	RCA (BMG)
6	1	BY THE WAY Red Hot Chili Peppers	Warner Bros (TEN)	54	5	TOGETHER S Club Juniors	Polydor (U)
7	1	THE EMINEM SHOW Eminem	Interscope (U)	55	4	FOREVER DELAYED - THE GREATEST HITS Maric Street Preachers	Epic (TEN)
8	1	UNBREAKABLE - THE GREATEST HITS - VOL. 1 Westlife	S (BMG)	56	1	ONE BY ONE Foo Fighters	RCA (BMG)
9	1	ELVIS - 30 NUMBER 1 HITS Elvis Presley	RCA (BMG)	57	8	SMALL WORLD BIG BAND Jools Holland	WSM (TEN)
10	1	HEATHEN CHEMISTRY Oasis	Big Brother (BMV/TEN)	58	12	SOMEWHERE IN TIME Donny Osmond	Decca (U)
11	3	COME AWAY WITH ME Norah Jones	Parlophone (E)	59	14	THIS IS ME... THEN Jennifer Lopez	Epic (TEN)
12	1	SILVER SIDE UP Nickelback	Roadrunner (U)	60	12	COME CLEAN Puddle Of Mud	Geffen (U)
13	1	A NEW DAY AT MIDNIGHT David Gray	East West (TEN)	61	7	THE VERY BEST OF Fleetwood Mac	WSM (TEN)
14	2	GREATEST HITS II, III & IV Queen	Parlophone (E)	62	13	GOTTA GET THRU THIS Daniel Bedingfield	Polydor (U)
15	3	FEVER Kylie Minogue	Parlophone (E)	63	13	REPRISE Russell Watson	Decca (U)
16	1	LET GO Avril Lavigne	Arista (BMG)	64	11	BEST OF BOWIE David Bowie	EMI (E)
17	3	THE GREATEST HITS 1970-2002 Elton John	Mercury (U)	65	8	ENCORE Lionel Richie	Mercury (U)
18	1	FROM NOW ON Will Young	S (BMG)	66	4	DIVE IN Darius	Mercury (U)
19	2	FORTY LICKS Rolling Stones	Virgin (Decca (E))	67	2	LEGACY - THE GREATEST HITS COLLECTION Boyz II Men	UMTV (U)
20	1	FEELS SO GOOD Atomic Kitten	Intocent (E)	68	17	MORE FRIENDS - SMALL WORLD BIG BAND 2 Jools Holland	WSM (TEN)
21	2	LAUNDRY SERVICE Shakira	Epic (TEN)	69	3	YOUR NEW FAVOURITE BAND The Hives	Poptones (P)
22	2	NELLYVILLE Nelly	Universal (U)	70	26	SONGBIRD Eva Cassidy	Blix Street/Vot (HOT)
23	1	DESTINATION Roman Keating	Polydor (U)	71	3	SUNSHINE S Club 7	Polydor (U)
24	1	JUST ENOUGH EDUCATION TO PERFORM Stereophonics	V2 (BMV/P)	72	1	THE LAST BROADCAST Doves	Heavenly (E)
25	2	ANGELS WITH DIRTY FACES Sugababes	Island (U)	73	6	GREATEST HITS 87-82 Kylie Minogue	PWL (P)
26	1	ALL RISE Biana	Intocent (E)	74	8	ABOUT A BOY - 03-02 Kylie Minogue	XL Recordings (VW/E)
27	2	NO ANGEL Gipsy	Arista (BMG)	75	12	ORIGINAL PIRATE MATERIAL The Streets	879/Loaded On (TEN)
28	2	READ MY LIPS Sophie Ellis Bextor	Polydor (U)	76	20	DREAMS CAN COME TRUE - GREATEST HITS Gabriella	Go Beat (U)
29	4	FREAK OF NATURE Anastacia	Epic (TEN)	77	4	SLICKER THAN YOUR AVERAGE Craig David	Wilstan (BMG)
30	7	WHAT MY HEART WANTS TO SAY Gareth Gates	S (BMG)	78	15	THE INVISIBLE BAND Travis	Independents (TEN)
31	6	SONGS IN A MINOR Alicia Keys	J (BMG)	79	10	BRITNEY Britney Spears	Jive (P)
32	3	THINKING IT OVER Liberty X	V2 (BMV/P)	80	15	THE DEFINITIVE COLLECTION Stevie Wonder	UMTV (U)
33	14	WHITE LADDER David Gray	East West (TEN)	81	27	LOVE IS HERE Starsailor	Chrysalis (E)
34	9	NIRVANA Nirvana	Geffen (U)	82	12	IS THIS IT The Strokes	Rough Trade (P)
35	1	SWING WHEN YOU'RE WINNING Robbie Williams	Chrysalis (E)	83	7	ALL KILLER NO FILLER Sum 41	Mercury (U)
36	1	THE ESSENTIAL Barbra Streisand	Columbia (TEN)	84	12	CAMINO PALMERO The Corral	RCA (BMG)
37	4	UP Shania Twain	Mercury (U)	85	13	HYBRID THEORY Linkin Park	Warner Bros (TEN)
38	3	ASHANTI Ashanti	Murder Inc/Mercury (U)	86	7	WHO I AM Beverley Knight	Parlophone (E)
39	1	A NEW DAY HAS COME Celine Dion	Epic (TEN)	87	1	THE RISING Renee Springsteen	Columbia (TEN)
40	3	PAIN IS LOVE Ja Rule	Def Jam (U)	88	16	PARACHUTES Coldplay	Parlophone (E)
41	1	13 Moby	Mute (VW/E)	89	6	DUETS Barbra Streisand	Columbia (TEN)
42	1	IMAGINE Eva Cassidy	Blix Street/Vot (HOT)	90	10	LICKIN' ON BOTH SIDES Mi-Tecc	Inferno/Telstar (BMG)
43	7	SENTIMENTO Andrea Bocelli	Philips (U)	91	9	MELODY AM Ronkossop	Wall Of Sound (VW/E)
44	1	THE VERY BEST OF Sting & The Police	ABM (U)	92	4	SONGS FOR THE DEAF Queens Of The Stone Age	Interscope (U)
45	2	THE BEST OF 1990-2000 & B-SIDES U2	Island (U)	93	8	JUSTIFIED Justin Timberlake	Jive (P)
46	2	SPIN Darren Hayes	Columbia (TEN)	94	6	SINGS THE HITS OF WET WET WET & SMILE Mari Pellow	UMTV (U)
47	8	IT HAD TO BE YOU - THE GREAT AMERICAN Rod Stewart	J (BMG)	95	36	TENACIOUS D Tenacious D	Epic (TEN)
48	4	J TO THA L-O - THE REMIXES Jennifer Lopez	Epic (TEN)	96	5	THE CORAL The Coral	Deltasonics (TEN)

TOP 50 BEST-SELLING ALBUMS ARTISTS OF 2002

1 (1)	ROBBIE WILLIAMS	1.99m	18 (-)	NORAH JONES	0.80m	35 (-)	SUGABABES	0.56m
2 (26)	BLUE	1.62m	19 (-)	ATOMIC KITTEN	0.77m	36 (-)	JOOLS HOLLAND	0.55m
3 (-)	RED HOT CHILI PEPPERS	1.33m	20 (-)	DAVID BOWIE	0.74m	37 (25)	ROD STEWART	0.54m
4 (29)	COLDPLAY	1.32m	21 (11)	EVA CASSIDY	0.71m	38 (4)	MADONNA	0.54m
5 (6)	WESTLIFE	1.30m	22 (44)	JENNIFER LOPEZ	0.71m	39 (2)	DIDO	0.52m
6 (-)	PINK	1.26m	23 (-)	AVRIL LAVIGNE	0.70m	40 (-)	SHANIA TWAIN	0.51m
7 (-)	ENRIQUE IGLESIAS	1.23m	24 (-)	RONAN KEATING	0.67m	41 (-)	SOPHIE ELLIS BEXTOR	0.50m
8 (5)	DAVID GRAY	1.22m	25 (-)	NELLY	0.67m	42 (-)	CELINE DION	0.49m
9 (14)	KYLIE MINOGUE	1.14m	26 (7)	STEREOPHONICS	0.66m	43 (-)	GARETH GATES	0.49m
10 (-)	ASIS	1.13m	27 (-)	NIRVANA	0.66m	44 (-)	MOBY	0.46m
11 (36)	ELVIS PRESLEY	1.07m	28 (-)	WILL YOUNG	0.65m	45 (-)	ALICIA KEYS	0.44m
12 (31)	EMINEM	1.03m	29 (-)	SHAKIRA	0.64m	46 (20)	RUSSELL WATSON	0.44m
13 (27)	ELTON JOHN	0.96m	30 (33)	FRANK SINATRA	0.60m	47 (35)	JAMIROQUAI	0.42m
14 (-)	QUEEN	0.93m	31 (12)	ANASTACIA	0.59m	48 (-)	LIBERTY X	0.41m
15 (-)	ROLLING STONES	0.87m	32 (-)	BARBRA STREISAND	0.58m	49 (-)	LIONEL RICHIE	0.40m
16 (13)	U2	0.82m	33 (-)	JA RULE	0.57m	50 (-)	BADLY DRAWN BOY	0.40m
17 (-)	NICKELBACK	0.81m	34 (30)	ANDREA BOCELLI	0.57m			

CD PLAYS AIRPLAY

Now! on top despite chilly sales climate

It has only just achieved the magnitude of major CDs and is still dominating the compilation market, but is the Now That's What I Call Music series beginning to show its age? A year ago, Now! Celebrated its 18th birthday in style, with total sales of its three 2001 editions (Now! 48, Now! 49 and Now! 50) reaching a towering 9.92m – the best tally of any year. Twelve months on, the combined sales of Now! 51, Now! 52 and Now! 53 are 2.21m – a decline, year-on-year, of 24.4%. Although the Now! series filled the top three places in the chart in 2002 for the fourth time in five years, it also failed to generate a million-seller for the first time in five years. Now! 53 will doubtless get there eventually, but the 950,000 copies it sold in 2002 compare unfavourably with both Now! 50's tally of 1,214,000 at the same stage in 2001 and Now! 44's 1,442,000 in the end of 1999. Now! 53's decline certainly owes little to the rival Hits series. Hits 52, 53 and 54 sold a combined tally of 526,000 in the year, less than a quarter as many as its rival, albeit an improvement on the 275,000 the series' two 2001 releases sold. And Now!'s problems aren't simply due to tough market conditions for compilations as a whole, as the sector fell well towards the end of 2002 to

register a negligible decline of less than 0.5% in year. It is more likely its stumble was associated with the parlous state of the singles market in general, whose health is crucial to a series that cherry-picks the biggest hits, or the fact that for the first time since it came into existence Now! didn't have access to six of the eight biggest-selling singles of the year – Las Ketchup, Will Young, Gareth Gates and the like – as these tracks were retained by their rivals for the Hits series.

The most successful launch of the year was Universal/All Around The World's Clubland series. An unapologetically commercial compilation relying heavily on All Around The World's own hit repertoire, it supplanted the year's sixth and seventh biggest-sellers with Clubland and Clubland II selling 332,000 and 320,000 copies respectively, dwarfing the next biggest-selling dance compilation, the 181,000-selling Clubbers Guide To 2002 in another terrible year for dance compilations.

Soundtracks also had a poor year, with the Eminem/Huge & Mile the only 2002 soundtrack release to wind up in the Top 50 – and the threshold for admission to the Top 50 was easier to meet. In 2002, with sales of 112,500 required to stake a claim, compared to 125,000 in 2001.

Kylie Minogue becomes the first artist to date to register the most-aired record two years in a row, romping to victory in 2002 with Love At First Sight, just as she did in 2001 with 'Can't Get You Out Of My Head'. The latter disc's nine-week reign on the chart was always going to be a winning performance, but Love At First Sight spent just two weeks at the top of the chart to earn the 2002 title. The record it replaced at number one – Liberty X's Just A Little – and the record it was replaced by – A Little Less Conversation by Elvis Vs JXL – were, respectively, the second and third most-heard hits of the year on radio, which may explain why Love At First Sight's reign was comparatively brief. Minogue's other 2002 single, 'In Your Eyes' spent five weeks at number one, although it never achieved the level of support that Love At First Sight did and consequently only ranks number six for the year.

Supababies emulated Minogue by placing two records in the Top 10 in the year, achieving 10th position with Freak Like Me, and going one better with the follow-up Round Round. Both discs topped the sales and airplay charts.

Although British record buyers have shown a fondness for European pop and dance records for years, radio still treats such discs as novelties and they rarely achieve the support their sales success merits. Among the more harshly treated discs in 2002 were Las Ketchup's The Ketchup Song (Burger), which sold more than half a million copies to claim eighth position on the OCC chart for a year, but is ranked only 256th on the airplay chart. The Logical Song by German techno band Scooter and Transylvanian twins the Cheeky Girls' Cheeky Song finished 15th and 24th for the year in the 'best-sellers' list but failed to show in the airplay Top 100. Finding records with more airplay than their chart success deserves is tougher – although many would be surprised to find that Shy FX & Power's Don't Wanna Know (a number seven hit which was the 106th biggest seller of 2002) was the 52nd biggest airplay hit of the year. That is primarily because it was the year's most-aired record



Airplay favourite of 2002: Kylie Minogue

AIRPLAY CHART CHAMPS 1993-2002

- 1993: THE PIVER OF DREAMS Billy Joel
- 1994: LOVE IS ALL ABOUT Take That
- 1995: BACK FOR GOOD Wat Wat
- 1996: FAST LOVE George Michael
- 1997: DON'T SPEAK NO DOUBT
- 1998: ANGELS Robbie Williams
- 1999: BEAUTIFUL STRANGERS Madonna
- 2000: PURE SHORES All Saints
- 2001: CAN'T GET YOU OUT OF MY HEAD Kylie Minogue
- 2002: LOVE AT FIRST SIGHT Kylie Minogue

on Radio One, with 569 plays. Radio One accounted for 61.7% of the record's entire 2002 audience, the highest of any Top 10 hit. Shakedown's At Night was also much favoured on the station. Although only number 148 on the sales tabulation, it was the ninth most-played disc on Radio One, which supplied nearly 41% of its overall audience, helping it to a very healthy 34 slot on the overall airplay chart.

Finally, it would be remiss of us not to note that while Natalie Imbruglia's biggest 2002 hit Wrong Impression made the right impression with programmers and finished in a respectable 33rd place for the year, her 1997 hit Torn remains remarkably durable. The 18th biggest hit of 1997, it was number three in 1998, number 50 in 1999, number 104 in 2000, number 185 in 2001 and number 248 in 2002, when it was aired 6,939 times and attracted an audience of more than 195m. It is, by some distance, the oldest track in the Top 250 and generated more airplay than all but 4% of 2002's releases. **Alan Jones**

PK	WOC	Title	Label	Dates
pos				
1	6	NOW THAT'S WHAT I CALL MUSIC 53	Various	EMI Virgin/UMTV (E)
2	1	NOW THAT'S WHAT I CALL MUSIC 52	Various	EMI Virgin/UMTV (E)
3	14	NOW THAT'S WHAT I CALL MUSIC 51	Various	EMI Virgin/UMTV (E)
4	10	POP IDOL – THE BIG BAND ALBUM	Various	S (BMG)
5	3	WHILE MY GUITAR GENTLY WEEPS	Various	UMTV (U)
6	12	CLUBLAND	Various	UMTV (U)
7	1	CLUBLAND II	Various	UMTV/AATV (U)
8	2	COUNTRY LEGENDS	Various	EMI Virgin (E)
9	1	THE ANNUAL 2003	Various	Melody DJ Sound (SMV/ITN)
10	2	FAME ACADEMY	Various	Mercury (U)
11	3	SMASH HITS – LET'S PARTY	Various	EMI Virgin/UMTV (E)
12	6	THE BEST AIR GUITAR ALBUM IN THE WORLD 2	Various	EMI Virgin/UMTV (E)
13	9	8 MILE	Original Soundtrack	Interscope (U)
14	17	THE VERY BEST OF PURE R&B – THE SUMMER	Various	BMG/Telestar TV (BMG)
15	4	THE ULTIMATE CHICK FLICK SOUNDTRACK	Various	UMTV/WSM (ITN)
16	4	7 ALL TIME CLASSIC TRAPERJACKERS	Various	WSM (ITN)
18	4	CHRISTMAS HITS	Various	BMG/Sony/Te/WSM (BMG)
19	5	70 YEARS OF THE GREATEST HIT SINGLES	Various	EMI Virgin/UMTV (E)
20	1	THE VERY BEST OF MTV UNPLUGGED	Various	UMTV/WSM (U)
21	4	THE BEST CHRISTMAS ALBUM IN THE WORLD EVER	Various	EMI Virgin (E)
22	2	HITS 53	Various	BMG/Sony/Te/WSM (BMG)
23	9	HITS 52	Various	BMG/Sony/Te/WSM (BMG)
24	6	CLUBBERS GUIDE TO 2002	Various	BMG/Sony/Te/WSM (BMG)
25	1	SUPERHEROES	Various	Melody DJ Sound (SMV/ITN)
27	5	THE VERY BEST OF EUPHORIA – MATT DAREY	Various	UMTV/WSM (U)
28	6	CAPITAL GOLD SIXTIES LEGENDS	Various	BMG/Telestar TV (BMG)
29	7	CLASSICAL CHILLOUT GOLD	Various	EMI Virgin (E)
30	7	CAPITAL GOLD SEVENTIES LEGENDS	Various	EMI Virgin (E)
31	3	SMASH HITS SUMMER 2002	Various	EMI Virgin/UMTV (E)
31	5	NOW DANCE 2003	Various	EMI Virgin (E)
32	4	HITS 54	Various	EMI Virgin (E)
33	8	CLASSIC FM – SMOOTH CLASSICS	Various	Classica FM (BMG)
34	8	NOW THAT'S WHAT I CALL MUSIC 50	Various	EMI Virgin/UMTV (E)
35	8	CAPITAL GOLD EIGHTIES LEGENDS	Various	EMI Virgin (E)
36	14	STEVE WRIGHT'S SUNDAY LOVE	Various	EMI Virgin (E)
37	1	SCHOOL DISCO COM – SPRING TERM	Various	Columbia (ITN)
38	11	THE VERY BEST OF PURE R&B – THE WINTER	Various	BMG/Telestar TV (BMG)
39	1	THE BEST SUMMER ALBUM 2002	Various	Sony TV/WSM (ITN)
40	3	THE BEST CLUB ANTHEMS SUMMER 2002	Various	EMI Virgin (E)

MTV

UK Artist (Label)	No. of plays
1 WHEWEVER WHEWEVER (Zomba) (Epic)	700
2 HOW YOU REMIND ME (Nickelback) (Roadrunner)	620
3 WITHOUT ME (The Killback) (Interscope)	615
4 BY THE WAY (The Killback) (Interscope)	615
5 FEAR LIKE ME (Supababies) (Interscope)	605
6 ROUND ROUND (Supababies) (Interscope)	600
7 DON'T LET ME GET ME BETTER (Pink) (A&M)	599
8 LET THE BROTHERS STRIKE (Pink) (A&M)	595
9 HEY BABY (No Doubt) (Interscope)	591
10 LOVE AT FIRST SIGHT (Kylie Minogue) (Parlophone)	587
11 4 MY PEOPLE (Mya) (Epic) (Interscope)	582
12 HOI HOI (Herbie Hancock)	582
13 IN YOUR EYES (Liberty X) (Capitol) (RCA)	582
14 IN YOUR EYES (Liberty X) (Capitol) (RCA)	582
15 COMPLICATED (Jay-Z) (Roc-A-Fella)	577
16 JUST LIVE IT UP (Pink) (A&M)	577
17 IN MY EYES (The Killback) (Interscope)	577
18 A THOUSAND MILES (Vanessa Carlton) (A&M)	577
19 KISS KISS (Kiss) (Mercury)	577
20 LAZY F (Prinz 2) (Capitol) (RCA)	577
21 JUST A LITTLE (Liberty X) (Capitol) (RCA)	577
22 IT CAN BE (Liberty X) (Capitol) (RCA)	577
23 WHEREVER YOU WILL GO (The Killback) (RCA)	577
24 HEAR DAD (Kragan Heel) (Jony Scott) (Roadrunner)	577
25 ESCAPE (The Killback) (Interscope)	577
26 I LOVE YOU (Vanessa Carlton) (A&M)	577
27 GO TO (Vanessa Carlton) (A&M)	577
28 GREENE (The Killback) (Interscope)	577
29 FLY BY (The Killback) (Interscope)	577
30 ALL MY LOVE (The Killback) (Interscope)	577

THE BOX

UK Artist (Label)	No. of plays
1 WHEREVER WHEWEVER (Zomba) (Epic)	373
2 HERO (Enrique Iglesias) (Interscope)	302
3 SILENCE (Mya) (Interscope)	205
4 A LITTLE BIT OF LOVE (The Killback) (Interscope)	196
5 THE KETCHUP SONG (Las Ketchup) (Columbia)	190
6 THE LOGICAL SONG (Scooter) (A&M)	184
7 JUST LIVE IT UP (Pink) (A&M)	170
8 WITHOUT ME (The Killback) (Interscope)	163
9 KISS KISS (Kiss) (Mercury)	163
10 THE TIDE IS HIGH (Gina G) (Interscope)	163
11 WORLD OF OUR OWN (Westlife) (Epic)	163
12 COMPLICATED (Jay-Z) (Roc-A-Fella)	163
13 IN MY EYES (The Killback) (Interscope)	163
14 ANYONE OF US (STW) (Mercury)	163
15 HOW YOU REMIND ME (Nickelback) (Roadrunner)	163
16 IN YOUR EYES (Liberty X) (Capitol) (RCA)	163
17 UNCOMING MELLOW (Eminem) (Interscope)	163
18 HEAVY (No Doubt) (Interscope)	163
19 WHEREVER YOU WILL GO (The Killback) (RCA)	163
20 DISCREETLY YOU WILL GO (The Killback) (RCA)	163
21 ESCAPE (The Killback) (Interscope)	163
22 CLUBLAND (Various) (UMTV)	163
23 DON'T LET ME GET ME BETTER (Pink) (A&M)	163
24 WHEREVER YOU WILL GO (The Killback) (RCA)	163
25 DISCREETLY YOU WILL GO (The Killback) (RCA)	163
26 WHEN YOU LOOK AT ME (Christina Aguilera) (A&M)	163
27 HEAVY (No Doubt) (Interscope)	163
28 CHEEKY SONG (Las Ketchup) (Columbia)	163
29 SOMETHING (Lauri) (Mercury)	163
30 THE LOGICAL SONG (Scooter) (A&M)	163

day & down in healthy year for pop

Rank	Weeks on Chart	Title/Artist (Label)	Average Audience (000s)	Plays	Peak	Weeks on Chart	Title/Artist (Label)	Average Audience (000s)	Plays
1	33	LOVE AT FIRST SIGHT Kylie Minogue (Parlophone)	1,548,471	48,486	37	5	EMILION Eminem (Interscope)	798,770	29,778
2	1	JUST A LITTLE Liberty (V2)	1,624,228	48,241	38	10	ADDED TO BASS Peverlist (Capitol)	796,191	21,267
3	28	A LITTLE LESS CONVERSION Elvis Presley vs. JXL (RCA)	1,470,601	47,379	39	10	WHEREVER YOU WILL GO The Corning (RCA)	778,524	22,140
4	47	HOW YOU REMIND ME Hickatback (Roadrunner)	1,399,113	43,466	40	25	LIVIN' IT UP Ja Rule feat. Case (Def Jam)	768,131	25,947
5	3	FLY BY U Blue (Interscope)	1,316,926	41,873	41	1	STARRY EYE SURPRISE Goleenfeld (Parlophone)	765,943	21,728
6	1	IN YOUR EYES Kylie Minogue (Parlophone)	1,310,029	40,957	42	14	HAVERN'D SUMM' & YOUNG INC. Da DaBros (Mer)	757,821	24,106
7	15	DILEMMA Holly feat. Kelly Rowland (Universal)	1,279,274	38,834	43	8	WHAT'S HOT? Sunny & Yung Inc. Ashanti (Atlantic)	755,626	19,837
8	1	GET THE PARTY STARTED Pink (Arista)	1,259,893	39,994	45	2	AIN'T IT RHYTHM Jennifer Lopez (A&M)	743,114	21,501
9	23	ROUND ROUND Meg Seaborn (Island)	1,182,044	36,968	46	7	ESCAPE Enrique Iglesias (Interscope)	740,383	22,222
10	12	FREAK LIKE ME Sugababes (Island)	1,171,628	36,958	49	2	DOE ITLL BE LOVING YOU Honey (Postive)	725,796	26,414
11	21	LAZY X Pres G. David Byrne (Giant)	1,170,598	37,827	50	1	4 MY PEOPLE Missy Elliott (Elektra)	715,704	18,381
12	29	WHENEVER WHEREVER Shakira (Epic)	1,074,659	40,003	51	1	FEEL Robbie Williams (EMI)	703,526	14,249
13	29	SHOULDA WOULDJA COODA Knight Beverley (Parlophone)	1,074,351	35,838	52	9	SHAKE UR BODY Smokey & Flower feat. DJ Postive)	692,329	13,308
14	4	IN MY PLACE Coldplay (Parlophone)	1,054,168	29,408	53	5	WRONG IMPRESSION Natalie Imbruglia (RCA)	691,075	27,472
15	9	ALWAYS ON TIME Ja Rule feat. Ashanti (Def Jam)	1,048,828	22,780	54	16	GET OVER YOU Sophie Ellis-Bextor (Polygram)	690,757	25,829
16	37	FLOWERS IN THE WINDOW Tracy Thompson (Interscope)	1,037,930	29,825	55	9	IF TOMORROW NEVER COMES Brian Keating (Polygram)	678,417	23,472
17	23	KISS KISS Holly Valance (RCA)	1,028,226	34,123	56	3	JUST THE WAY YOU ARE Missy Elliott (Elektra)	675,015	21,850
18	16	COMPLICATED Avril Lavigne (RCA)	1,029,455	32,962	57	2	MURDER ON THE DANCEFLOOR Sophie Ellis-Bextor (Polygram)	667,834	22,950
19	4	SOMETHING J'Avon (Parlophone)	1,028,819	30,981	58	2	THE TIDE IS HIGH (feat. The Feeling) Atomic Kitten (Roc-A-Fella)	664,462	25,713
20	23	HEY BABY Joe Doan feat. Bounty Killer (Interscope)	991,546	22,727	59	17	LITTLE BY LITTLE David Gray (Big Brother)	657,636	12,026
21	4	POINT OF VIEW DJ Boolevud (Rhino)	970,302	23,283	60	27	FALLIN' Alicia Keys (J)	648,604	22,618
22	4	DON'T LET ME GET ME Pink (Arista)	946,670	29,819	61	8	STOP CRYING YOUR HEART OUT Oasis (Big Brother)	641,136	22,694
23	28	FOOLISH Ashanti (Def Jam)	941,917	30,775	62	1	STRONGER Sugababes (Island)	635,508	16,678
24	33	WOLFS OF OUR OWN WOLVES (S)	917,823	22,002	63	2	GIRLFRIEND 'N Sync (J)	622,884	19,728
25	15	ONE LOVE Blue (Interscope)	875,022	26,509	64	12	FAMILY AFFAIR Justin Tybe-Jacobs (MCA)	613,813	21,783
26	5	HOT IN HERRE Nelly (Universal)	868,228	21,512	65	4	LIKE A LACE Kelly Rowland (A&M)	613,095	16,574
27	5	HANDS AND FEET Sheryl Crow (Geffen)	855,415	31,927	66	7	WHEN YOU LOOK AT ME Christina Milian (Def Soul)	609,412	26,804
28	4	JUST LIKE A PILL Pink (Arista)	853,292	23,096	67	42	HERO Chad Kroeger feat. Jesse McCartney (Roadrunner)	600,021	20,181
29	8	LOVE FOOLISHLY Jamiroquai (S)	851,461	23,987	68	8	NOW FLOW Big Brother (Epic)	598,020	15,667
30	27	GOTTA GET THRU THIS Daniel Bedingfield (Richter)	840,854	25,573	69	16	CAUGHT IN THE MIDDLE A1 (Columbia)	595,253	23,243
31	6	ONE DAY IN YOUR LIFE Anarica (Epic)	840,477	20,028	70	4	JENNY FROM THE BLOCK Jennifer Lopez (Epic)	579,078	17,606
32	19	GO TO HAVE YOUR LOVE Sherry 'N' Zizi	828,387	27,679	71	22	STARLIGHT The Supremes Loves (Independent)	576,230	18,191
33	4	A THOUSANT MILES Vanessa Carlton (A&M)	813,825	26,720	72	3	COME INTO MY WORLD Kylie Minogue (Parlophone)	575,566	18,552
34	5	AT ALL Shaloudon (Def Soul)	811,842	19,344	73	5	AM TO PM Christina Milian (Def Soul)	567,960	17,441
35	9	HERO Enrique Iglesias (Interscope)	809,344	31,577	74	12	THE OTHER DAY Madonna (Warner Bros)	556,926	15,743
36	6	COLOURBLIND Darius (Mercury)	804,128	28,419	75	12	INSATIABLE Doreen Hayes (Columbia)	550,395	19,269

RADIO ONE		RADIO TWO		ILR		CAPITAL	
Week	Artist (Label)	Week	Artist (Label)	Week	Artist (Label)	Week	Artist (Label)
1	SHAKE IT BODY (feat. Tyra & T-Power) (S) (Polygram)	1	FLOWERS IN THE WINDOW (Travis) (Independent)	1	LOVE AT FIRST SIGHT (Kylie Minogue) (Parlophone)	1	JUST LITTLE (Liberty) (V2)
2	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)	2	WOMEN I DON'T MISS YOU (Angie Stone) (J)	2	FLY BY U (Blue) (Interscope)	2	WHEREVER YOU WILL GO (The Corning) (RCA)
3	ALWAYS ON TIME (Ja Rule feat. Ashanti) (Def Jam)	3	HERO (Enrique Iglesias) (Interscope)	3	IN YOUR EYES (Kylie Minogue) (Parlophone)	3	WHENEVER WHEREVER (Shakira) (Epic)
4	WITHOUT ME (Eminem) (Interscope)	4	COLOURBLIND (Darius) (Mercury)	4	A LITTLE LESS CONVERSION (Elvis Presley vs. JXL) (RCA)	4	IN YOUR EYES (Kylie Minogue) (Parlophone)
5	HOT IN HERRE (Nelly) (Universal)	5	HOW YOU REMIND ME (Hickatback) (Roadrunner)	5	HOW YOU REMIND ME (Hickatback) (Roadrunner)	5	ALWAYS ON TIME (Ja Rule feat. Ashanti) (Def Jam)
6	LOVE AT FIRST SIGHT (Kylie Minogue) (Parlophone)	6	SHOULDA WOULDJA COODA (Knight Beverley) (Parlophone)	6	HOW YOU REMIND ME (Hickatback) (Roadrunner)	6	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)
7	AT ALL (Shaloudon) (Def Soul)	7	SOAK UP THE SUN (Sheryl Crow) (Arista)	7	EMILION (Eminem) (Interscope)	7	COMPLICATED (Avril Lavigne) (RCA)
8	BY THE WAY (feat. DJ Boolevud) (Rhino)	8	FEEL (Robbie Williams) (EMI)	8	WHEREVER WHEREVER (Shakira) (Epic)	8	GET THE PARTY STARTED (Pink) (Arista)
9	HOW YOU REMIND ME (Hickatback) (Roadrunner)	9	A THOUSANT MILES (Vanessa Carlton) (A&M)	9	ROUND ROUND (Meg Seaborn) (Island)	9	DOE ITLL BE LOVING YOU (Honey) (Postive)
10	POINT OF VIEW (DJ Boolevud) (Rhino)	10	IT'S GONNA GETCHA GOOD (Shara Nova) (Mercury)	10	WHEREVER WHEREVER (Shakira) (Epic)	10	JUST THE WAY YOU ARE (Missy Elliott) (Elektra)
11	SOMETHING (J'Avon) (Parlophone)	11	RUN LIPS (Lipson Family) (MCA) (Mercury)	11	HOW YOU REMIND ME (Hickatback) (Roadrunner)	11	FEEL (Robbie Williams) (EMI)
12	IT'S JUST WHAT I DO (feat. Joe Doan & Bounty Killer) (Interscope)	12	THE GAME OF LOVE (Santana feat. Moby) (Mercury)	12	HOW YOU REMIND ME (Hickatback) (Roadrunner)	12	ADDED TO BASS (Peverlist) (Capitol)
13	DILEMMA (Holly feat. Kelly Rowland) (Universal)	13	ONE DAY IN YOUR LIFE (Anarica) (Epic)	13	HOW YOU REMIND ME (Hickatback) (Roadrunner)	13	WHEREVER YOU WILL GO (The Corning) (RCA)
14	KISS KISS (Holly Valance) (RCA)	14	LOVE AT FIRST SIGHT (Kylie Minogue) (Parlophone)	14	HOW YOU REMIND ME (Hickatback) (Roadrunner)	14	IN YOUR EYES (Kylie Minogue) (Parlophone)
15	GET THE PARTY STARTED (Pink) (Arista)	15	ANYONE OF US (feat. Justin) (Mercury)	15	HOW YOU REMIND ME (Hickatback) (Roadrunner)	15	ALWAYS ON TIME (Ja Rule feat. Ashanti) (Def Jam)
16	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)	16	A LITTLE LESS CONVERSION (Elvis Presley vs. JXL) (RCA)	16	HOW YOU REMIND ME (Hickatback) (Roadrunner)	16	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)
17	AT ALL (Shaloudon) (Def Soul)	17	POINT OF VIEW (DJ Boolevud) (Rhino)	17	HOW YOU REMIND ME (Hickatback) (Roadrunner)	17	COMPLICATED (Avril Lavigne) (RCA)
18	BY THE WAY (feat. DJ Boolevud) (Rhino)	18	POINT OF VIEW (DJ Boolevud) (Rhino)	18	HOW YOU REMIND ME (Hickatback) (Roadrunner)	18	DOE ITLL BE LOVING YOU (Honey) (Postive)
19	HOW YOU REMIND ME (Hickatback) (Roadrunner)	19	POINT OF VIEW (DJ Boolevud) (Rhino)	19	HOW YOU REMIND ME (Hickatback) (Roadrunner)	19	JUST THE WAY YOU ARE (Missy Elliott) (Elektra)
20	POINT OF VIEW (DJ Boolevud) (Rhino)	20	POINT OF VIEW (DJ Boolevud) (Rhino)	20	HOW YOU REMIND ME (Hickatback) (Roadrunner)	20	FEEL (Robbie Williams) (EMI)
21	SOMETHING (J'Avon) (Parlophone)	21	POINT OF VIEW (DJ Boolevud) (Rhino)	21	HOW YOU REMIND ME (Hickatback) (Roadrunner)	21	ADDED TO BASS (Peverlist) (Capitol)
22	IT'S JUST WHAT I DO (feat. Joe Doan & Bounty Killer) (Interscope)	22	POINT OF VIEW (DJ Boolevud) (Rhino)	22	HOW YOU REMIND ME (Hickatback) (Roadrunner)	22	WHEREVER YOU WILL GO (The Corning) (RCA)
23	DILEMMA (Holly feat. Kelly Rowland) (Universal)	23	POINT OF VIEW (DJ Boolevud) (Rhino)	23	HOW YOU REMIND ME (Hickatback) (Roadrunner)	23	IN YOUR EYES (Kylie Minogue) (Parlophone)
24	KISS KISS (Holly Valance) (RCA)	24	POINT OF VIEW (DJ Boolevud) (Rhino)	24	HOW YOU REMIND ME (Hickatback) (Roadrunner)	24	ALWAYS ON TIME (Ja Rule feat. Ashanti) (Def Jam)
25	GET THE PARTY STARTED (Pink) (Arista)	25	POINT OF VIEW (DJ Boolevud) (Rhino)	25	HOW YOU REMIND ME (Hickatback) (Roadrunner)	25	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)
26	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)	26	POINT OF VIEW (DJ Boolevud) (Rhino)	26	HOW YOU REMIND ME (Hickatback) (Roadrunner)	26	COMPLICATED (Avril Lavigne) (RCA)
27	AT ALL (Shaloudon) (Def Soul)	27	POINT OF VIEW (DJ Boolevud) (Rhino)	27	HOW YOU REMIND ME (Hickatback) (Roadrunner)	27	DOE ITLL BE LOVING YOU (Honey) (Postive)
28	BY THE WAY (feat. DJ Boolevud) (Rhino)	28	POINT OF VIEW (DJ Boolevud) (Rhino)	28	HOW YOU REMIND ME (Hickatback) (Roadrunner)	28	JUST THE WAY YOU ARE (Missy Elliott) (Elektra)
29	HOW YOU REMIND ME (Hickatback) (Roadrunner)	29	POINT OF VIEW (DJ Boolevud) (Rhino)	29	HOW YOU REMIND ME (Hickatback) (Roadrunner)	29	FEEL (Robbie Williams) (EMI)
30	POINT OF VIEW (DJ Boolevud) (Rhino)	30	POINT OF VIEW (DJ Boolevud) (Rhino)	30	HOW YOU REMIND ME (Hickatback) (Roadrunner)	30	ADDED TO BASS (Peverlist) (Capitol)
31	SOMETHING (J'Avon) (Parlophone)	31	POINT OF VIEW (DJ Boolevud) (Rhino)	31	HOW YOU REMIND ME (Hickatback) (Roadrunner)	31	WHEREVER YOU WILL GO (The Corning) (RCA)
32	IT'S JUST WHAT I DO (feat. Joe Doan & Bounty Killer) (Interscope)	32	POINT OF VIEW (DJ Boolevud) (Rhino)	32	HOW YOU REMIND ME (Hickatback) (Roadrunner)	32	IN YOUR EYES (Kylie Minogue) (Parlophone)
33	DILEMMA (Holly feat. Kelly Rowland) (Universal)	33	POINT OF VIEW (DJ Boolevud) (Rhino)	33	HOW YOU REMIND ME (Hickatback) (Roadrunner)	33	ALWAYS ON TIME (Ja Rule feat. Ashanti) (Def Jam)
34	KISS KISS (Holly Valance) (RCA)	34	POINT OF VIEW (DJ Boolevud) (Rhino)	34	HOW YOU REMIND ME (Hickatback) (Roadrunner)	34	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)
35	GET THE PARTY STARTED (Pink) (Arista)	35	POINT OF VIEW (DJ Boolevud) (Rhino)	35	HOW YOU REMIND ME (Hickatback) (Roadrunner)	35	COMPLICATED (Avril Lavigne) (RCA)
36	HEY BABY (feat. Joe Doan & Bounty Killer) (Interscope)	36	POINT OF VIEW (DJ Boolevud) (Rhino)	36	HOW YOU REMIND ME (Hickatback) (Roadrunner)	36	DOE ITLL BE LOVING YOU (Honey) (Postive)

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Dance smashes show the way in year of slack singles sales

One dominant genre in the singles chart, dance music has fought a spirited but increasingly unsuccessful rearguard action against pop, urban and rock music in the past couple of years. Of the 100 biggest selling singles as recently as 2000, 32 were dance records. By 2001 that number had died to 18, and in 2002 just the four of the Top 100 singles fitted the bill. And, in addition to seeing its penetration of the market slump by more than half in two years, dance music has had to live with the fact that singles sales overall are in steep decline, meaning that even when a dance record is a hit, it will sell far fewer records than it would have a couple of years ago.

In this climate, there were nevertheless some excellent dance records in 2002 and our annual recap of the biggest dancefloor hits finds the number one in our *Upfront Chart* occupied by the one-off pairing of *Press 2* and *David Byrne* on *Lazy*. A cleverly-constructed song not a million miles away from the style of some of Byrne's work with Talking Heads it is, by some distance, the top record of the year, and followed its club chart exploits by becoming a substantial hit at retail too, reaching number two, selling more than 153,000 copies and becoming the year's 58th biggest seller. Meanwhile, a remix of *Agnelli & Nelson's* *Everyday*—first a hit in 1999—was rumoured to slip, not least because it was given a belated boost by a delayed 12-inch promo which extended its chart career and helped it to accumulate extra points.

The only artist who had a record survive for more than a week at number one was *Jamiroquai*, who did it twice—first with *Love Foolosophy*, then with *Main Vein*, which wasn't even an *Aside*, being issued only on the flip of *Corner of the Earth*. Not surprisingly, this longevity helped *Love Foolosophy* and *Main Vein* to become the third and fourth biggest floorfillers of the year and also helped *Jamiroquai's* latest album to slip at a brisk pace throughout the year, with more than 750,000 sold by the end of 2002.

Among individual record labels, *Paul Casanova's* *Parlophone* supplied a steady stream of hits to the clubs throughout 2002 and is rewarded with a stunning 40 places in the list, although none of its discs was big enough to rank higher than 27th in the final analysis.

On the Commercial Pop Chart, the number one record of the year was never accorded a commercial release. Whether, as was widely speculated at the time, Warner Music's decision not to release *Wanted*, Cher's *(This Is A) Song For The Lonely* as a single was as a result of Cher not making herself available to promote it, or whether it was because radio was reluctant to play the disc, is open to speculation. The title is Cher's previous single. *The Music Is Good Without You*, had reached a respectable number eight of the OCC sales chart and her album *Living Proof*—which had peaked at number 46—could have done with a boost. For whatever reason—and although *(This Is A) Song For The Lonely* is a club and radio hit, no second single was ever released and the album disappeared from sight with fewer than 50,000 sales compared to the 675,000 copies her 1998 set *Believe* sold. Nestling in just behind Cher are *Kylie Minogue's* *Love At First Sight*, *DJ Sammy's* *Heaven* and *BD Boulevard's* *Point Of View*, a tightly-packed little group some distance ahead of the chasing pack.

The success and popularity of artists such as *Craig David*, *Big Brozav* and *Mis Dynamite* suggests there is a thriving UK urban scene, but when it comes down to it we still favour US hip-hop and R&B over our own. That, at least, seems to be the lesson to be learnt from British acts' poor showing in the *Urban Chart* for 2002. UK acts have never threatened US domination to any extent, but the fact we have only *Verbe Trio* and *Hill St Soul* in the year's Top 40 to provide a whitewash is a little disturbing. At the top of the list, ahead of the *Usher/P Diddy* double-header *U Don't Have To Call/Need A Girl*, *Ashanti's* debut solo hit *Foolish* is a worthy winner. Although *Foolish* spent only two weeks at number one (five records spent four or more weeks on top), it lingered for 23 weeks in the Top 20 and easily eclipsed everything else. *Ashanti* contributed to *Fat Joe's* *What's Love?* (number four) and *Ju Rule's* *Always On* (number 25).

Alan Jones



Press 2

DEO



TOP 100 CLUB CHART TRACKS OF 2002

1	LAZY X-Press 2 feat. David Byrne	Giant	51	THE DAY IT RAINED FOREVER	Aurora	EMI
2	EVERYDAY 2002 Alex Gid & Agnelli & Nelson	Xtravaganza	52	RESTLESS BECKING	Oluk	Pepper
3	LOVE FOOLOSOPHY Jamiroquai	S2	53	IN THE SKY	Ernest Saint Laurent	BMG
4	MAIN VEIN Jamiroquai	S2	54	FALLING LIQUID State feat. Marcella Woods	Parlophone	Parlophone
5	LOVE STORY Lazy & Bushwack!	XL Recordings	55	ALIVE Alive feat. D.D. Klein	EMI	EMI
6	SLEEPYFEARS FROM THE MOON Conjure One	Network	56	DREAMING Aurora	Interscope	Interscope
7	POINT OF VIEW BD Boulevard	Illustrious	57	LUV DA SUNSHINE Interscope	Interscope	Interscope
8	DAYES LIKE THIS Shaun Escoffery	Oyster Music	58	BREATH IN From Froo	Parlophone	Parlophone
9	SAFE FROM HARM Narcotic Thrust	Hrr	59	MUSIC IS GOOD WITHOUT YOU Usher	Parlophone	Parlophone
10	INTO THE SUN Weekend Players	Multiple	60	CLIMBING TO DEATH Rob Dougan	Cheeky/Arista	Cheeky/Arista
11	MOTHS W Fucker	Serious/Music	61	HUNGRY Koshen	XL	XL
12	IN THIS WORLD Moby	Able	62	WHAT YA GOT 4 ME? Slipsum	Yiva	Yiva
13	FREELANDER Driftwood	Pestifera	63	FREAK LIKE ME Sugababes	Parlophone	Parlophone
14	HERE COMES THE RAIN N.R.C.	white label	64	BE WITH YOU Atomic Kitten	VC Recordings	VC Recordings
15	ONE STEP TOO FAR Faithless feat. Dido	Cheeky/Arista	65	THRILL ME Junior Jack	Arista	Arista
16	TRIPPIN' Onis Jay presents Delazna	Gusto	66	WHY? LOVE LIVES Alison Limerick	Arista	Arista
17	STRONGER Sugababes	Go Beat	67	LITTLE GIRL Mathias Ware feat. Rob Taylor	Manifesto	Manifesto
18	4 MY PEOPLE Missy 'Midemeanor' Elliott	Elektra	68	OPED [CAN YOU FEEL IT] Azido Da Bass feat. Robert Cantu	Club Records	Club Records
19	FASCINATED Raven Matze	Ruffin	69	SEX ROBBIE RIVER vs Billy Paul	352 Records	352 Records
20	PRAY Lupo	Positive	70	IRRESISTIBLE Superchumbo	Loaded	Loaded
21	WE ARE ALL MADE OF STARS Moby	Male	71	SOUTHERN SUN/READY STEADY GO Oakenfold	Parlophone	Parlophone
22	ACROBATS (LOOKING FOR BALANCE) Moony	London	72	BE LITTLE JEAN Sound Bluntz	Interscope	Interscope
23	SHINY DISCO BALLS Who Da Funk	Cream/Subsub	73	EVER SO LOVELY Janina	Ruffin	Ruffin
24	THE LOVE HANGS FOR YOU Dims Vass	Island	74	CLIMBING IN A BOTTLE 7 Factory	London	London
25	MIND CIRCUIS Way Out West	Distinctive	75	PUT THE NEEDLE ON IT Danini Mimino	Concept	Concept
26	ON THE RUN Tilman Uthemacher	DirecTone	76	DO THAT THING Mazal	London	London
27	SHIPTER Tino Maas feat. MC Chickaboo	Parlophone	77	THE OPERA SOUND (BORN WORLD) Argon Verts feat. CMC	Disilas	Disilas
28	REASON Ian Van Dahl	NotLike/Arista	78	IN THE BREAKING REW GOODE	Double F Double R	Double F Double R
29	I DON'T WANT NOBODY Jada	Parlophone	79	I WANT YOU Frow	Disco/Warner	Disco/Warner
30	BLACKWATER Oats On Ice, An Sanderston	Cosmo/PG Music	80	CLUBBING TO DEATH	Data	Data
31	PUNK Terry Costen	Tsunami	81	YOU MAKE ME GO OOH Kristine Blond	WEA	WEA
32	DOVE Mo'Nique	Cream/Positive	82	THE OBE SOULS The Clergy	Double F Double R	Double F Double R
33	MEMORIES Rockkz	Serious	83	TALK TO ME K-Klass feat. Kinano	Susie	Susie
34	TO GET DOWN (ROCK THING) Tino Maas	Interscope	84	FIRE MOUSTS D	AMP:Promo	AMP:Promo
35	I FEEL SO FINE KMC feat. Dhany	Pestifera	85	GHOSTS Dirty Vegas	Crédence	Crédence
36	SHAKE IT BABY DJD presents the Hydraulic Dogs	Direction	86	WHO'S CRYING NOW DJ Chrome	Parlophone	Parlophone
37	INSOMNIA Highwighthers	London	87	EVER SO LOVELY Janina	Pacticle	Pacticle
38	WHY? LOVE LIVES Rain Mariah Carey	Del Jem/Parlophone	88	EXTREME WAYS Moby	WEA	WEA
39	GET OUT Foldo	Serious	89	MUSIC MAKES ME HAPPY Tom Drax	Distinctive	Distinctive
40	COVER Minimalists	Data	90	WHAT?CHULOOKNAT Happy Houston	Arista	Arista
41	PROMISES Bump & Flex	Hrr	91	AM I ON PAUSE Joe Johnston	Parlophone	Parlophone
42	TOUCH THE SKY 29 Palms	Parlophone	92	OBSESSION DJ Tiesto	Nebraska	Nebraska
43	HAPPY Lighthouse Family	Wildcard/Polydor	93	FEEL SO GOOD Jamiroquai	S2	S2
44	THE GREAT PLEASURE Morris T. Tale Boom	Data	94	EVER SO LOVELY Janina vs Houshang	Positive	Positive
45	THE ROCK Punt	Parlophone	95	AM I ON YOUR NINDO Amylett, Andrea Britton	Switch/Neoncat	Switch/Neoncat
46	OCEAN OF ETERNITY Future Breeze	Data	96	SWET DREAMS C.A.	Elemental	Elemental
47	HELP ME Tino Maas feat. Kallis	Parlophone	97	TREMBLE MAR E Claude	Positive	Positive
48	MY VISION Jaxxata feat. Seal	Parlophone	98	DEVOTION The Mystical	Xtravaganza	Xtravaganza
49	IT'S GONNA BE...JA LOVELY DAY! Branscombe & Aster Redroco/CreDenSe	CreDenSe	99	MY CULTURE I Got Luv Me! Naz Jaz & Robbie Williams	Picture Discs	Picture Discs
50	LOVE WILL SET YOU FREE Stanchester	Ruffin	100	FULL OF MOON Brandy	East West	East West

TOP 40 URBAN TRACKS OF 2002

1	FOOLISH Ashanti	Meridian/Int'l DJM
2	U DON'T HAVE TO CALL/NEED A GIRL Usher/P Diddy & The Real Bad Boy	Arista
3	ADDICTIVE Truth hurts	Interscope
4	WHAT'S LUV? Fat Joe	East West
5	WORK IT Missy 'Midemeanor' Elliott	Elektra
6	YOU GETS NO LOVE Faith Carr	Puff Daddy/Arista
7	REACT Eric Sermon feat. Redman	J
8	PASS THE COUROUISIER Busta Rhymes feat. P Diddy J	J
9	ALL EYEZ ON ME Monica	Interscope
10	WHERE ARE YOU NOW Kelly Rowland	Universal
11	NORTH 'N.I.C.E.	Def Jam
12	DOPS (OH MY!) Tweet	Gold Mind/Elektra
13	GANGSTA LUVIN' Foe feat. Alicia Keys	Interscope
14	WHAT?CHULOOKNAT Happy Houston	Arista
15	ALWAYS BE MYSELF Usher	Arista
16	AIN'T Y' FUNNY? Jennifer Lopez feat. Ju Rule	Interscope
17	GIRL TALK TLC	Arista
18	OH BOY Cam'ron	Roc-A-Fella
19	FULL MOON Brandy	East West
20	DILEMMA Kelly feat. Kelly Rowland	Interscope
21	TONIGHT MY GONNA LET GO Sylvester Johnson	Arista
22	HIT THE FREEWAY Tomi Brax feat. Leon	Arista
23	MY LOVE DRAMA Mary J Blige	MCA
24	ALWAYS ON TIME Ju Rule feat. Ashanti	Def Jam
25	LOW (THE A B A G D 'CHIPS) Hi Soul	Gut
26	LUV U BETTER L.U. Cool J	Def Jam
27	IT'S GONNA BE ALRIGHT Jennifer Lopez	Interscope
28	DON'T MESS WITH MY MAN Nivea	Interscope
29	CARAMEL City High	Interscope
30	I TURN URSH	LaFace/Arista
31	GET UP FROM THE BLOCK Jennifer Lopez	Elektra
32	ROCK THE BOAT Ashanti	Blackground
33	WHY DON'T WE FALL IN LOVE Amerie	Columbia
34	DANCE FOR ME Mary J Blige	MCA
35	IT'S STAY HOME TONIGHT Jee	Jive
36	WORK IT OUT Brandy	Columbia
37	RAINY DAY? Mary J Blige feat. Ju Rule	Columbia
38	LOOKIN' AT YOU Warren G & The World	Universal
39	THUG LOVIN' Ju Rule feat. Bobby Brown	Def Jam

TOP 40 POP TRACKS OF 2002

1	(THIS IS A) SONG FOR THE LONELY Cher	WEA
2	LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
3	HEAVEN DJ Sammy & Yanoou feat. De	Data
4	POINT OF VIEW BD Boulevard	Interscope
5	BE LITTLE JEAN Sound Bluntz	Interscope
6	GET OVER YOU Tinchy Dicks feat. Anastacia	Parlophone
7	ONE DAY IN YOUR LIFE Ruffin	Epic
8	BE WITH YOU Atomic Kitten	Innocent
9	DO THAT TO HAVE YOU LOVE Liberty X	Y2
10	CREAKY HEARS	Y2
11	ALONE Lupo	Positive
12	THAT'S THE KIND OF MAN I AM Helmi	S2
13	GIVE IN TO THE MUSIC Back	white label
14	SEXUAL GUARANTEE Azealia	Arista
15	ALWAYS BE MYSELF Usher/VERSATILE feat. JXL	Roc
16	SO, I BEGIN Galileo	Roc
17	T.S.L.M.C. The Loving	Positive
18	BECAUSE THE NIGHT Jay Wayne	Product
19	TALK MY BROTHER AWAY Soda Club	Parlophone
20	A FLOCKIN' IN THE HEAVEN Lupo feat. Beverly Craven	All Around The World
21	SUGAR FOR THE SOUL Steve Balzano/Balzano Project	Columbia
22	RIK & Claire	London
23	EMBRACE ME Fragma	Interscope
24	THE FEELING (THE FEELING) Atomic Kitten	Interscope
25	LOVIN' IS EASY Harry Belafonte	Polydor
26	ANY OTHER DAY Madonna	Maverick
27	ALIVE/DANCE S Club	Polydor
28	HARD TO SAY I'M SORRY Aurora	All Around The World
29	CHEEKY SONG (CHEEKY MY BUN!) Cheeky Girls	Interscope
30	BE COOL Pat Venduro	Substance
31	OVERPROTECTIVE (MAMA SLAVE 4 U) Brinley Spears	Jive
32	YOU S O Club 7	Jive
33	IF I WANTED, NOT YET A WOMAN Brinley Spears	Jive
34	FREAK LIKE ME Sugababes	Interscope
35	KISS KISS Holly Valance	London
36	ONE STEP CLOSER S Club 7	Polydor
37	TELL IT TO MY HEART Kelly Clarkson	All Around The World
38	ESCAPE ENTRENCE Iglesias	Positive
39	FOREVER N-Trance	Interscope
40	FOREVER N-Trance	All Around The World

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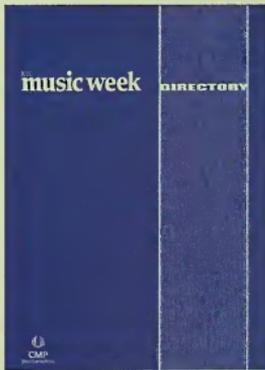
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OFF THE RECORD

ACCUSING BLACK MUSICIANS OF INSPIRING GUN CRIME IS LUDICROUS



I don't know what David Blunkett is on. Black people in Britain are still seen as one group of people, so any visible face for the community will be held up as being responsible as a spokesperson, but to accuse black musicians of inspiring gun crime in the UK is ludicrous.

I am aware that what I say in public can have a bearing on others around me, so there is a responsibility on the part of artists. But it is really very wrong to assume that music influences people to the extent David Blunkett and Kim Howells have suggested. The kind of people who commit these crimes are a tiny minority on the fringes of society that would be doing what they do regardless of a So Solid Crew rhyme.

It is interesting that papers have been quoting lyrics from rap songs that are not only really old but are by American artists. Some of the lyrics that have been used as examples of songs that have influenced recent crimes are 12 years old. They have no bearing on anyone now and certainly have no reflection on British culture in 2003. All it shows is how out of touch the papers and politicians are with reality. It is the same as when, back in the day, the heavy metal bands were accused of inspiring kids to commit suicide by hiding secret messages in their records that could only be heard when the records are played backwards, which also proved to be bollocks.

We could look at it in reverse. If music is as powerful as he says it is, then when Lennon sang 'Imagine' or Marvin Gaye sang 'Mercy Mercy Me', they would have got us all holding hands and hugging trees, but they didn't.

Music can be a powerful force, but it doesn't brainwash anyone. Beverley Knight is signed to Parlophone

● Off The Record is a personal view

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MUSIC WEEK 18 JANUARY 2003

THE BIG QUESTION

ARE POLITICIANS RIGHT TO BLAME RAP LYRICS FOR GROWING UK GUN CRIME?

Will Ashon, label manager, Big Dads

It is so ridiculous that I almost don't feel like dignifying it with a response. It just seems ludicrous to be focusing on music when people can go into a pub in London and buy a gun for 200 quid. It makes me want to put a gun on the front of every single record I do. But Kim Howells is a complete joker. He is the Enimem of British politics.

Phillip Myrner, deputy editor, *Hip-Hop Connection* magazine and Rap And Soul

"Blunkett's point is justified - but only as much as any other media industry is liable. The degree of liability is, of course, the real issue here. As for Kim Howells' comments - is it really that time of the year again? From jazz to rock'n'roll, this argument always comes around when people have used up their other usual scapegoats. Luckily, it soon dies down just as fast. If Kim Howells could name me all the members of Compton's Most Wanted then I could take any comments much more seriously and actually attack some gravitas to them."

Marie Agnes Beau, manager, French Music Export Office

"We had some problems in France like this, but people agreed that freedom of expression is the most important thing. But people should blame TV and films, more than music. Kids are definitely encouraged by violence in films, but not in music."

John Reid, managing director WEA London

"Rap music isn't causing any of this. The lyrics problem is symptomatic of the overall problem. It is not the cause of the problem."

James Poletti, editor, dotmusic

"Kim Howells unfortunately seems to deny music the same freedom to create fictional narratives as enjoyed by literature or film. But, however

misguided his assessment of black culture, there is a genuine need for artists and the industry to use this most powerful of communicative outlets to portray the rich diversity of the culture, rather than reinforce negative stereotypes."

Semtex, head of promotion, Def Jam

"The problems have always been there, but now the government and media have gone into overdrive. All the trouble in London in the last three years has been happening in Manchester for 10 years and the police never did anything about it until the Commonwealth Games, when they ensured there was a void of gangsters for six months. It's all bound up in a lot of social problems that are going on in this country rather than music."

A string of politicians, including Home Secretary David Blunkett, music minister Kim Howells and UD Dem home affairs spokesman Simon Hughes, have blamed the lyrics of rap music as contributing to rising gun crime in the UK.

DIARY

Remember where you heard it: Relations appear to be warming considerably between Aim and the BPI, with a string of meetings running through last week and into this week. Insiders suggest both sides are hopeful that a proposal can be put before their respective board/council meetings in the first week of February... Ashley Newton tells Dooley that it was an "overwhelming desire" to learn more about the US music scene that led him to abandon original plans to return to Blighty and join Warner and opt for RCA in New York instead. "I felt bad because I did a bit of a body swerve on the whole situation at the 11th hour and that's not something I'm used to doing in my career," he confesses... BMG and Classic FM have been busy celebrating smashing through the million figure for sales of their Classic FM CD boxed-set series.

Pictured, left to right, are BMG finance and operations vice president Dennis Kooker, Classic FM managing director Roger Lewis, BMG commercial business development director Brian Hopkins, Classic FM head of enterprises Kate Juxon, BMG chairman Hasse Breitholtz and BMG commercial vice president Richard Corps... Ritz Music Group may have a string of creditors as long as the Croisette, but that hasn't stopped Ron Winter's troubled outfit booking its customary yacht for Midem. It also hasn't stopped Aim blagging the boat as the venue for its annual shindig next month (20)... MW reaches the parts their mags cannot reach: having answered in our year-end poll that his biggest frustration of 2002 was not being able to get hold of Roger Ames, insurance guru Willie Robertson was tickled pink to receive a call last week from none other than you, guessed it, a chuckling Mr Warner Music himself... Dooley's thoughts are with the family and close associates of Maurice Gibb... Meanwhile, the respected freelance journalist Penny Valentine, co-founder of *Sounds* magazine, has lost her battle with cancer aged 59 and will be sadly missed.....



Bowman, Joe Rodden, Gary Farrow and Adrian Williams; middle row, left to right, Judd Lander, Geoff Collings, Douglas Keane, Les Mulroy, Russell Farrow, Amanda Beale; and, front, Joe Bennett.

The not-as-bitter Sir Jimmy Young was not the only long-time part of the Radio 2 furniture to vacate the building for the final time last year. Sony pluggler Geoff Collings - who in more than 20 years promoting to the station has seen it transformed from wearing cosy slippers to broadcasting punk documentaries - marked his retirement at the close of 2002 with a farewell party. Radio 2 bigwigs Jim Mair and Lesley Douglas were among those exchanging anecdotes with the Sony faithful, while station presenters Ken Bruce, Terry Wogan and Steve Wright all sent video tributes. Pictured, back row, left to right, are Robbie McIntosh, Craig Madley, Roger

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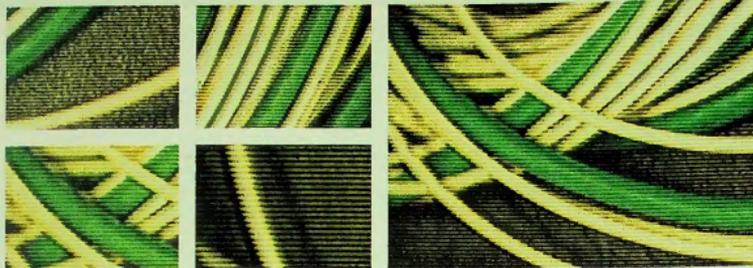
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ISSN 0265-1548

ABC

Rating weekly circulation: 1 July 2002 to 30 June 2001: 10,933.

MP



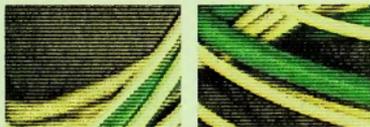
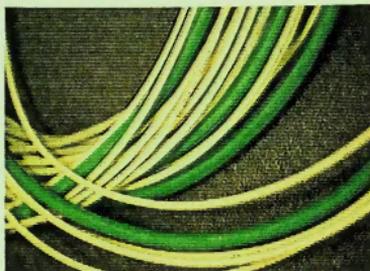
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DVD-Audio: a format for the future

january 2003

As the humble compact disc celebrates its 25th anniversary, the entertainment world is in the process of being overtaken by a brand new format.

While the DVD (Digital Versatile Disc) has

stormed home entertainment set-ups worldwide, offering movies, TV and music in high-quality digital sound and images, this optical disc format is not satisfied yet.

Taking its first steps in DVD's sibling - DVD-Audio. With 400 titles on the market and growing, the new format is hailed as its supporters as "the" future of music delivery in the physical world.

Designed to deliver music with higher-quality sound, value-added content, multiple channels of music and 5.1 surround sound, it is being positioned as a genuine challenger to compact disc.

In this special promotional brochure, 10 of the key supporters of this fast-developing new format outline its strength, potential and driving ambition.

If you want to know about DVD-Audio, this is your starting point.

DVD-Audio: reinventing the album experience

DVD-Audio succeeds the CD in many ways. It looks the same, but the disc itself holds a lot more digital information and, therefore, beats the CD for both sound quality and extra features. Yes, there are other disc formats vying for attention out there, but DVD-Audio has the advantage of being completely compatible with all machines that play the "miracle" consumer format of the hour - DVD-Video.

CONCEPT

The concept of the Digital Versatile Disc was developed by a consumer electronics consortium. By 1996, it was clear that "versatile" basically meant that the discs could be optimised for either video or audio content, while containing both, and the first DVD-Video discs went on sale in 1998. The first DVD-Audio titles reached the market in the autumn of 2000.

Accordingly, while the video version contains improved picture and audio over VHS, including surround sound, the audio version contains greatly improved audio over CD, a limited amount of video and copious graphics - immediately offering more to the consumer than the strictly audio-only CD.

ATTRIBUTES

So, while DVD-Video rapidly replaced the VHS cassette as the ideal package in which to bring home a movie, DVD-Audio emerged as a way of entirely reinventing the



Panasonic SC-DT300: "home cinema in a box" system capable of playing DVD-Audio discs

music album, with a number of attributes.

There is improved sound quality, crucially in the leap to surround. There is a great deal of "liner note" and sleeve-style information borrowing much from the old idea of the encyclopedia on CD-ROM. There is even room for a few video clips. And there is the comforting notion that the hardware which consumers buy to play the discs will happily play all their old CDs, too.

John Kellogg, Dolby's Burbank-based general manager multichannel music production, is in no doubt that DVD-Audio is the future, driven by a combination of universal compatibility, value added content and higher quality sound. "It clearly is the natural successor for compact disc for a lot of reasons. First and foremost DVD is the consumers' choice. They have clearly embraced and love DVD. At a time when CD sales are going down, consumers are buying zillions of DVDs."

The audio is improved by an increase in the digital resolution of the data. While CD captures audio at a rate of 44.1kHz per second, and smooths it out over 16 bits, DVD-Audio captures audio at either 96kHz or 192kHz per second, and smooths it out over 24 bits. The "snapshot" of the audio is more complete, and closer to the seamless registration of audio onto

CASE STUDY 1: DEEP PURPLE (EMI)

Deep Purple's Concerto for Group and Orchestra was recorded at London's Royal Albert Hall in 1969, and was revived by EMI last September for release on remastered CD, DVD-Video, DVD-Audio and SACD. All restoration, remixing and mastering work was carried out by engineers Peter Mew and Jonathan Allen at Abbey Road. "It was essential to line up all of the archive material," says Allen. "DVD-A demands a remix, not just remastering, and crucially we were able to get hold of the original eight-track tapes from the concert. These had to be manually re-synchronised to the existing video footage, made for an edited broadcast of the concert by the BBC."

"Only the second half of the evening's programme was broadcast and that was edited, so the video archive was incomplete. The DVD-Video release is therefore quite different to the DVD-Audio product, which provides a complete record of the whole evening for the first time."

"I had to have maximum flexibility in the mixdown," says Allen. "It's never going to be as successful to create a 'hybrid' 5.1 mix from stereo. Digging into the original multi-track gives you a real purpose for DVD-Audio."

Back catalogue as old as this inevitably demands a certain amount of ingenuity. "With this particular project," says Allen, "because I didn't have a specific surround source, I managed to take four channels of rear surround audience applause from Covent Garden Opera House, where some colleagues of mine were working. I wanted to create the fullest atmosphere possible of a live event. That applause was then spun into the Albert Hall mix."



Many production considerations are the same for both DVD-Audio and DVD-Video, despite the contrasting products that reach the consumer. DVD-Audio, however, exploits its capacity in the cause of better sound, as well as turning over its interactive menu features to offer album-specific documentary information.

It also provides for audio extras such as selectable commentary, akin to director's cut-style commentary offered via DVD-Video. On this disc, composer and Deep Purple keyboard maestro Jon Lord provides personal recollections and observations in an optional voiceover.

"DVD-A allowed us to present the concert in its entirety," says Allen, "irrespective of the original video edits for broadcast. That's typical of the format - it puts the emphasis on the listening experience over the viewing experience."

CASE STUDY 2: DISHWALLER (5.1 ENTERTAINMENT)

DVD-Audio is not all just about releasing back catalogue, as Dishwall's latest release *Opaline* shows. It is their third album, but the band is still new to the UK market and represents a younger voice in the chorus of surround sound. 5.1 Entertainment's John Trickett was at the helm for what was in fact the first day-and-date release – CD and DVD-Audio at the same time – in the history of DVD-A.

This meant early planning for both formats, and two simultaneous production strands. A record was made, but the band was given digital cameras and a DV-cam and told to keep it rolling. This they did, in the studio and during a few live dates that took place over the period, thus creating an instant archive. "The more the better," says Trickett, "and it's very cheap, too."

Audio-wise, extra sounds, parts and tracks were recorded that would not have been created for a stereo-only release – sounds that would not fit in a stereo mix. Surround sound offers a much wider palette; rear-channel parts and other surround content were captured quite specifically.

"It's a whole different dimension to making a record, because you've thought about it upfront."



says Trickett. "We mixed in stereo first, and then 5.1 – you don't have to do it that way. We've mixed dance records in 5.1 first, then stereo. It just depends upon the individual content."

The rest of the process was generic to all DVD-Audio discs, as Trickett explains. "Once you have your timeline, product map and all your assets in, the project splits, as one part goes into video and graphics production and the other goes into audio production," he says. "When the audio is mixed and approved, it goes into mastering and then all the assets meet up again for authoring."

DVD-Audios are authored twice, in fact: once for the standard DVD content, and again for the Advanced Resolution audio. The entire content lies on the DVD twice, to ensure backwards compatibility with DVD-Audio players: there is a different layer for each player. The layers are fused, though, so that the selection of the right layer is made automatically by the machine. The consumer is not burdened with matching disc and player: by default, the highest resolution that the machine is capable of is played.

analogue tape. More importantly than the science, perhaps, is that the audio rams home DVD-Video's quantum leap from stereo to surround, the subjective impact of which is incalculable.

Whether the sampling rate of DVD-Audio is 96kHz or 192kHz simply depends on whether the disc is carrying stereo sound or surround sound. For stereo, all of the resolution is dedicated to just two separate channels, left and right, providing incredibly detailed sound. For surround, the resolution is divided between six separate channels – five full-frequency channels arranged as left, centre, right, rear left and rear right, and a sub-bass channel. This is the configuration commonly referred to as 5.1.

The higher sampling rate and bit-depth of the disc is referred to as Advanced Resolution and is heard in all its glory on players that are specifically DVD-Audio compatible. However, a reduced (or "compressed") reading of the disc is readily played back on all DVD-Video machines too, along with all of the video and graphical material.

HYBRID

In the near future, it is planned that a hybrid disc will carry the DVD-Audio on one side, and a 44.1kHz copy of the same material – a CD version – on the other, making the disc even more versatile across the range of digital consumer players.

As with DVD-Video, DVD-Audio discs offer a menu-

driven interactive experience via consumers' TV sets or computer monitors. Everything is accessible randomly and instantaneously, placing a swathe of extra features such as discographies and artist interviews at the consumer's fingertips. Overall, the listening – and viewing – process is, indeed, extremely versatile.

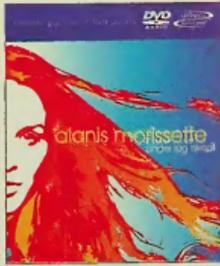
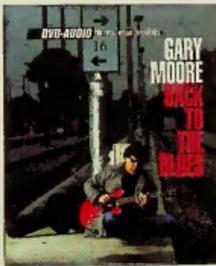
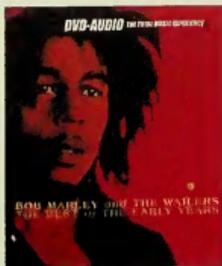
LABELS

At present, all but one of the major labels has either released or announced titles on DVD-Audio, along with several independents.

Virtually every household name in consumer hardware has launched DVD-Audio players onto the UK market. They range from around £400 for a low-range separate unit or a mini-system incorporating receiver, remote and surround speakers, to £600 to £1,200 for an audiophile-targeted separate, to upwards of £30,000 at the top of the lifestyle tree.

The remarkable penetration of DVD-Video into the market is widely seen as an open door for DVD-Audio, not least because DVD-Audio discs will play on all DVD-Video players. So, even if consumers don't take advantage of DVD-Audio's Advanced Resolution by buying a DVD-Audio player, their record collections still make the quantum leap from stereo to surround as they join the movie collection they have already started to build on DVD-Video.

So, in all likelihood, it is goodnight from VHS, and it is goodnight from CD.



Format of the future: DVD-A releases from Bob Marley, Gary Moore (both 5.1 Entertainment) and Alanis Morissette (Warner)

How to make a disc

Digital Versatile Disc is well named: it is indeed extremely versatile and this principal attribute cannot be underestimated.

Producing a DVD-Audio album offers a myriad of creative opportunities – whether back catalogue or new product – and these opportunities should not be missed.

"With DVD-Audio, you're leading with the ears rather than the eyes," says Jonathan Allen from Abbey Road, one of many facilities gearing up to provide DVD-Audio as a service. "You need to open the client to the possibilities. There are things you can do with surround imaging that really become part of the writing process, obviously where new material is concerned. Yes, there are graphic and video elements, but essentially it's an audio project; it's not picture-led."

CATALOGUE

"For back catalogue, the key issue is to open up access to as much material as possible," says Allen. "You really have to plunder the archives and it's always a better product if you dig into the original multi-tracks."

Crucially, back catalogue DVD-Audio demands a remix, not simply a remastering of the original stereo master. Mixing down from 24 discrete tracks, or more, to 5.1 provides the opportunity to revisit the music entirely and to create a release much closer than anything before to the artists' and producers' experience of making the record in the studio. "In essence, you're re-making the album," says Allen.

GRAPHICS

Similarly, the graphic and video elements of the format demand a thorough investigation of all the archive material associated with the original release, the creative possibilities of which are endless. Content owners have access to everything from promo stills to magazine interviews, rare sleeve editions and alternative frames from familiar photo sessions, and managing this output



Strongroom: specialist in multi-media

is one of DVD-Audio's biggest challenges.

Options for multi-media use of these assets include slide shows to accompany individual tracks, scrolling lyrics, menus that use original logos, and so on. Most of the leading recording studios now offer services that specifically address these possibilities, including Pavement at Strongroom, Abbey Road Interactive and Metropolis Multimedia.

MULTI-MEDIA

Awareness of the documentary possibilities of DVD-Audio, accordingly, informs all new productions. Many believe projects today should generate as much "making of"-style footage as possible, self-consciously storing up added extras that can be folded into the final product later. In one sense, outtakes are now as much a part of the final mix as the masters.

"Everyone's involved," says Allen. "You're not just making an album. You're making a multi-media experience. That needs a vision, a plan."

That said, the real purpose of DVD-Audio is to take advantage of the 96kHz sampling rate, and 24-bit

How to play a disc

In a precise parallel with the creative versatility which DVD-Audio affords artists, producers and studios, the format also offers maximum versatility to the consumer who wants to play one.

SYSTEMS

The Panasonic Micro system, at around £499, is typical of the all-in-one budget systems beginning to appear. "All-in-one" means exactly that: everything the consumer needs to play a disc in surround sound.

The essential components are a DVD-Audio player, a receiver and six loudspeakers, but a DVD-Video player will suffice to play the disc in surround, albeit with compressed audio only. The receiver replaces the amplifier of conventional hi-fi, as it also acts as an interface to the TV set needed to access the visual data. The six speakers represent left, centre and right channels, rear left and rear right, plus subwoofer. Both Pioneer and Toshiba also offer budget systems, while Pioneer's separates range up to five-figure sums.

PRICE

DVD-Video players begin at under £100 in the UK, making the entry level to playing a DVD-Audio disc extremely low. To get all the benefits of Advanced Resolution, however, the system should have a player specifically built for DVD-Audio.

DVD-Audio does "compress" its audio data, but by a method patented by consumer manufacturer Meridian and invented by the company's Bob Stuart. This method – known as Meridian Lossless Packing (MLP) –



uses methods of data economy and deletion that are effectively inaudible, concentrating on very similar frequencies that may occur many times at the same point. Removing surplus frequencies at these points leaves behind enough data for the ear to remain satisfied that nothing has changed, while saving memory on the disc.

HI-FI

Buying a conventional stereo hi-fi that plays CDs is now "madness", according to Pioneer's John Bamford. "Warner's point in leading the music industry into DVD-Audio," he says, "is that anybody who already has a DVD-Video player can play these discs. There simply isn't the complete shift in technology that there was when 78s gave way to micro-groove LPs and singles, and when they in turn gave way to the digital compact disc.

"The problem with these changes was that the consumer was expected to buy a completely new kind of kit to keep up – a whole new invention. Okay, DVD-Audio is a new way of delivering music into people's homes, but more than 80m consumers can already play it."

CASE STUDY 3: NEIL YOUNG (WARNER)

Neil Young's *Harvest* was originally released in 1972 and the DVD-Audio release from Warner in December is a meticulous evocation of the period.

The album is from an era when artists did not make videos, but Warner unearthed an incredible home movie shot – in colour – by Neil Young (pictured) literally as the band packed up their gear at the end of the sessions. As aficionados will tell you, the album was recorded in a barn during high summer, and Young is seen reclining in the adjacent corn field with the rustic scene – featured on the original sleeve – in the background.

He does not say much, but it is enough to prize open the arcane image of the album and to flood it with living, breathing colour. It is also the perfect showcase for the unique appeal of the DVD-Audio package.

"David May co-ordinated that project with Neil and his management," says Warner Strategic Marketing VP A&R Robin Hurley, "while Elliott Mazer, who produced the original album, is a major proponent of the DVD-Audio format. With that kind of positive co-operation and support, this is exactly what you can achieve."

"When you're remixing for DVD-Audio, it isn't as simple as when the industry went from two-channel



vinyl to two-channel CD. It's a longer process. Plus you have to find photographs that the fans have never seen, tracks that have never been released – it's almost like a mini boxed set."

"It's incredibly exciting to be able to get inside an album like this," adds Warner Strategic Marketing VP media relations and new media David Dorn. "Imagine the possibilities with major back catalogue, major artists and truly historic recordings."

resolution, in surround. This, naturally, puts recording excellence at the top of the agenda. The sound on a DVD-Video is, after all, compressed, while the emphasis of a DVD-Audio project is the high bandwidth, the wide dynamic range and the full-frequency range of the sound.

Metropolis business development manager Mike Gillespie makes this very clear. "You're using the expanded memory of the disc for audio, not video," he says.

"Ideally, for a stereo product you should be at 192kHz, and 96kHz for a 5.1 product – both at 24-bit. These are your optimum sample rates and bit depths. That's the digital side. But if you're recording on analogue, you should keep the production analogue as much as possible to take advantage of these attributes of DVD-A. Authoring a DVD-A from an analogue master is perfect

and some digital audio workstations used in multi-tracking can reduce your sampling rate and bit depth and are not suitable.

"Having said that, more workstations are optimised for DVD-Audio than other 5.1 formats, so you can record digitally if you wish – and you have the right facilities."

Authoring the disc is carried out on a specific workstation by Sonic Solutions at the mastering stage, again a facility incorporated into more and more studios, and imbues DVD-Audio with one of its most important attributes.

DVD-Audio is so difficult to copy that it will discourage all but the most dedicated of pirates and, because the sampling rate is high, an MP3 copy is impossible. As a medium to encourage legitimate purchase of product over bootlegging, it therefore has a lot going for it.

PENETRATION

Bamford points out that the global figure of 80m represents conventional DVD players only and does not even include DVD-ROM drives in PCs and Macs, or



games consoles such as PlayStation 2 and X-Box which are also DVD-compatible. "Add that into the equation and it takes us into the region of 150m to 200m people," he says.

Indeed, companies such as Creative Labs are actively working to improve the sound quality which can be delivered through PC. Creative Labs' Sound Blaster Audigy 2 sound card is designed to bring Advanced Resolution DVD-Audio to the home PC, as the first soundcard to support all the features of DVD-A and the first to be THX certified.

In the UK, it is estimated that DVD-Video players now reside in 25% of homes, up from 18% only last October. US penetration is closer to 50%.

"If you're not a real hi-fi buff," says Bamford, "a DVD-Video player may be sufficient because you get the DVD-Audio album at the same quality as your movie soundtracks." This is the compressed audio, either Dolby Digital 5.1 or DTS 5.1, depending on the title.

Many DVD-Video players are simply attached to the TV set by a Scart lead, leaving audio quality at the mercy of the TV. But around 1.5m homes already have 5.1 surround sound systems bolted onto this set-up, usually referred to as "home cinema". Add to this the

advantages of viewing the on-screen material of a DVD-Audio disc, and the appeal broadens still further.

"My son plays Linkin Park's second album – a DVD-Audio release – on his PlayStation 2," says Bamford. "It's a no-brainer for him over CD simply because he gets free Linkin Park videos thrown in. So, at many different levels, many different types of consumer see the added value of DVD-Audio."

UPGRADE

Music fans, however, are more likely to upgrade to a DVD-Audio player and place it into the existing TV, receiver and surround speaker system. The player will also handle DVD-Video discs – they are known as "combi" players – so nothing is lost in this transaction. The home cinema now doubles up as a high-resolution, surround-sound hi-fi. And it is this symbiosis that industry proponents of DVD-Audio regard as the key. Pioneer, meanwhile, is the only company so far to market a "universal" player, also capable of playing SACDs. More are expected this year from other manufacturers, while prior barriers of DVD-only combi players are expected to be broken several times by next Christmas.

"Compatibility with as many types of disc as possible will certainly be useful," predicts Panasonic audio product specialist Steve Oakes of his company's DVD-Audio players. "There could be more hybrid discs, as well as there still being a lot of CD product out there. From our point of view, though, DVD-Audio represents a strong lead for consumers to upgrade all of their system – not just the player, but the speakers, the screen and connectors too." Panasonic was the first company both to demonstrate and to release DVD-Audio hardware in Europe. It will have 15 new DVD-Audio compatible products in the market by the end of 2003.

How to sell a disc

As the momentum begins to pick among record companies, there is no doubt which one is currently doing most to get DVD's into record stores.

Ray Still is president of Warner Vision International, a major which sees itself squarely as "a DVD music business". WVI released the first music DVD-Video titles outside the US in 1998 - 8m units sold to date - and followed this with a swathe of DVD-Audio titles on August 26, 2002.

Still looks after all territories outside the US. "We're replicating what Warner Home Video did with movies on DVD-Video, and movies are what have made DVD-Video so compelling," he says. "Initially, music DVD-Video focused on promo compilations and concerts, but DVD-Audio provides a completely fresh approach. The key to DVD-Audio's retail success is, without doubt, the number of DVD players already established worldwide and the proportion of those linked to 5.1 surround sound speaker systems."

RETAIL

Around 120 UK retailers stock DVD-Audio, with 300 titles available this year. Warner markets nearly one-third of these, with 5.1's Silverline also contributing a significant number. EMI and BMG have dipped a toe in the water, along with independents such as One Little Indian.

"This is a pivotal year," says Still. "It is clear that all companies need to support this to speed its progress. BMG has just announced its support following the US success of the Ewis release at Christmas."

Warner's best-seller among some 600,000 units to date is Rumours, at 40,000 units sold, closely followed by Hotel California. "If you're doing catalogue, you do landmark records," says Still. Another 30 titles are approaching the 30,000 mark.

NEW RELEASES

New releases are not being ignored either and the goal for Warner is to achieve day-and-date releases rather than allow a timetable before a DVD-Audio version is available. Some labels are even beginning to try bundling free DVD-Audio discs with high-profile CD releases, a measure aimed at fighting piracy and raising awareness of the new format. High-profile DVD-Audio follow-ups this spring include David Gray's A New Day At Midnight, scheduled to be WW's first UK repertoire release.

"You'll see the number of titles dramatically increasing over the next two years," says Warner's Robin Hurley. "The titles I'm putting into production now will gestate and we'll have very strong third and fourth quarters. Plus there'll be some heavy marketing, and strategic partnerships with hardware and other software companies. There is unprecedented co-operation between the labels supporting DVD-Audio."

COMPUTERS

The computer market cannot be ignored as a vehicle for DVD-Audio, as Warner Strategic Marketing's David Dorn points out. "Creative Labs makes the Audigy 2 sound card that enables you to play DVD-Audio from your DVD drive," he says. "Manufacturers are putting DVD drives into computers, not CD drives. Furthermore, Creative Labs is the biggest sound card manufacturer there is."

"In this market, it's important to remember that DVD-Audio is not just about high-end resolution. Audiophiles might emphasise that, but as a record company we recognise that this disc is many things to many people and it has to be campaigned on many different fronts. 5.1 exists on the disc in Advanced Resolution, but also in standard Dolby Digital and that market has its own dynamics. We can't exclude any consumers as the format becomes established."

"Fundamentally, this is a record we're selling," says John Trickett, founder of specialist label and facilities house 5.1 Entertainment. "That's how it should be positioned. It is still early days and the challenge is to make people aware of everything it has to offer. Once you've done that, it will come down to what it always comes down to - are they good songs, is it good music - that makes people want to buy it."

PROMOTIONS

Panasonic is planning several promotions through its dealer network this year, demonstrating the format on the shop floor. Its own retail chain, Shop@Panasonic, will refurbish and add merchandising to emphasise surround sound generally - including critical listening areas to provide both pudding and proof. Consumer open evenings and roadshows are also planned.

"A lot of people think they've got DVD-Audio already, when in fact they just have the Eagles' live DVD-Video," says Panasonic's Steve Oakes. "Educating as many end users as possible, at every opportunity, is crucial."

Driving the message home

When it comes to shouting about DVD-Audio, there is no shortage of advocates. Many of the key players in developing and promoting this new, high-quality technology have come together regularly over the past year to spread the word.

While a series of four DVD Forums in 2002 culminated in a special focus on the fast-growing format at the UK's Olympic Studios last November, the first month of 2003 sees two high-profile showcases.

The International CES Convention in Las Vegas (January 9 to 12) saw many of the US's key players coming together in the name of the format, but Europe's focus is at Midem. The Games event - incorporating Midemnet and running from January 18 to 23 - sees the most focused and co-ordinated promotional effort to date, with a consortium of interested parties including Dolby, Panasonic, 5.1, DTS and Marantz among the backers of a DVD-Audio stand (stand R39.03). Besides informal demonstrations, displays of various DVD-A players and a selection of the



400-plus titles which are now available, the stand is designed as a focal point for anyone interested in the format, according to Dolby Laboratories' consumer electronics marketing manager David Fraser.

Besides a simple consumer system, the presence is not just about in-home systems. Also arriving at Midem is

Dolby's Surround In Motion car (pictured), a Chrysler Voyager kitted out with full 5.1 surround-sound technology, including a DVD-Audio system as well as DVD-Video, at Midem at Stand 21.01. Since the car was first unveiled last year, Dolby's vision of 5.1 on the move has become reality, with Volvo launching its XC90, the first car with factory-installed Pro Logic II, Fraser says. "It is an important step in introducing this technology, not just into the home but to create a moving experience as well."

If Midem is a key focal point, there will be further opportunities to bring attention to DVD-A in the year to come, from events such as Bristol's Hi-Fi Show on February 21 through to Berlin's established International Funkausstellung (IFA) in August.

Key DVD-A titles

AARON NEVILLE – Devotion

(5.1 Entertainment)

ALANIS MORISSETTE – Under Rug Swept (Warner Music)

ALICE COOPER – Billion Dollar Babies (Warner Music)

AMERICA – Homecoming (Warner Music)

ANDRE PREVIN – Holst: The Planets (EMI)

ART PEPPER – Art Pepper Meets The Rhythm Section (Victor)

BOB MARLEY & THE WAILERS – Best of the Early Years (5.1 Entertainment)

BOBBY SHORT – Piano (SurroundedBy Entertainment)

CARLY SIMON – No Secrets (Warner Music)

CHOIR OF KING'S COLLEGE, CAMBRIDGE – Bach: Magnificat (EMI)

DEEP PURPLE – Concerto For Group & Orchestra (EMI)

DISHWALLA – Opaline (5.1 Entertainment)

ERIC CLAPTON – Riding With The King (Warner Music)

ELVIS PRESLEY – 31 Number 1 Hits (BMG)

FAIRPORT CONVENTION – Close To The Wind (5.1 Entertainment)

FAITH HILL – Cry (Warner Music)

FLEETWOOD MAC – Live At The BBC (5.1 Entertainment)

FLEETWOOD MAC – Rumours (Warner Music)

FOREIGNER – Foreigner (Warner Music)

FREDDIE KING – Texas Cannonball (HRM)

GARY MOORE – Back To The Blues (5.1 Entertainment)

GARY NUMAN – Anthology (5.1 Entertainment)

GORDON GOODWIN – Big Phat Band (5.1 Entertainment)

GRATEFUL DEAD – Working Man's Dead (Warner Music)

HERBERT VON KARAJAN – Wagner: Overtures & Preludes (EMI)

JACK BRUCE – Shadows In The Air (5.1 Entertainment)

JEAN MARTINON – Ravel: Bolero (EMI)

JEFF TROTT – Dig Up The Astro turf (DTS)

JOEY RAMONE – Don't Worry About Me (5.1 Entertainment)

JOHN MCEJEN, JIMMY IBBOTSON WITH JENNIFER WARNES AND THE STRING WIZARDS – Nitty Gritty Surround (AIX)



(5.1 Entertainment)

NEIL YOUNG – Harvest (Warner Music)

OLIVIA NEWTON JOHN – One Woman's Live Journey (DTS)

PATRICE RUSHEN, DAREK OLESZKIEWICZ & NDUKU CHANCLER – Piano Bass and Drums (AIX)

PAUL SIMON – You're The One (Warner Music)

PAUL SMITH TRIO – Paul Smith, Jim DeJulio & David Tull (AIX)

QUEEN – A Night At The Opera (EMI)

R.E.M. – Reveal (Warner Music)

RICHARD STRAUSS – Four Last Songs (5.1 Entertainment)

RUDOLF KEMPE – Strauss: Sprach Zarathustra (EMI)

SHANKAR & GINGGER – One In A Million (5.1 Entertainment)

SHEILA NICHOLS – Wake (DTS)

SIMON RATTLE – Mahler: Symphony No.10 (EMI)

SIR CHARLES MACKERRAS – Handel: Water & Fireworks Music (EMI)

SONNY ROLLINS – Way Out West (Victor)

STEELY DAN – Two Against Nature (Warner Music)

STONE TEMPLE PILOTS – Core (Warner Music)

THE BAND – The Last Waltz (Warner Music)

THE CORRS – In Blue (Warner Music)

THE DOORS – LA Woman (Warner Music)

THE EAGLES – Hotel California (Warner Music)

THE FABULOUS THUNDERBIRDS – This Night In LA (DTS)

THE FIXX – 1011 Woodland (5.1 Entertainment)

THE POGUES – Streams of Whiskey (5.1 Entertainment)

VARIOUS – Awaken (5.1 Entertainment)

WILLIE NELSON – Night & Day (SurroundedBy Entertainment)

WISHBONE ASH – Bare Bones (5.1 Entertainment)

X-RAY SPEX – Germfree Adolescents (5.1 Entertainment)

ZEPHYR – Voices Unbound (AIX)



Websites for more title details – AIX (www.aixrecords.com), DTS (www.dtsentertainment.com), EMI (www.emigroup.com), 5.1 Entertainment (www.5point1.net), Hi-Res Music (www.hiresmusic.com), Nippon Columbia Co (www.columbia.jp), Pioneer Corporation (www.pioneer.co.jp), SurroundedBy Entertainment (www.surroundedby.com), Victor Entertainment (www.jvcmusic.co.jp), Warner Music (www.dvdaudiopreview.com).

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Origination and printing: Stephens &

George Magazines

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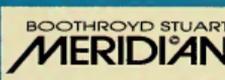
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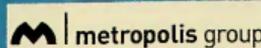
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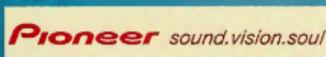
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