

MP3
MP4
MP5
MP6
MP7
MP8
MP9
MP10
MP11
MP12
MP13
MP14
MP15
MP16
MP17
MP18
MP19
MP20
MP21
MP22
MP23
MP24
MP25
MP26
MP27
MP28
MP29
MP30
MP31
MP32
MP33
MP34
MP35
MP36
MP37
MP38
MP39
MP40
MP41
MP42
MP43
MP44
MP45
MP46
MP47
MP48
MP49
MP50
MP51
MP52
MP53
MP54
MP55
MP56
MP57
MP58
MP59
MP60
MP61
MP62
MP63
MP64
MP65
MP66
MP67
MP68
MP69
MP70
MP71
MP72
MP73
MP74
MP75
MP76
MP77
MP78
MP79
MP80
MP81
MP82
MP83
MP84
MP85
MP86
MP87
MP88
MP89
MP90
MP91
MP92
MP93
MP94
MP95
MP96
MP97
MP98
MP99
MP100

CMP
United Business Media

NEWS: Norway's ROYKSOPP link up with new online music video platform Video-C
News 3



NEWS: Instant Karma plots crossover smash for PABLAJAI MC's bhangra/Knight Rider soundtrack
Talent 4



NEWS: MTV2 programmers in the US pick up on the STREETS, whose album is released Stateside by Vice Records
International 6



US URBAN CREATIVITY
SCORES UK SUCCESS
— FEATURE P19-20

FOR EVERYONE IN THE BUSINESS OF MUSIC 30 NOVEMBER 2002 £3.80

musicweek

BMG promises contract revolution

by Martin Talbot and Joanna Jones
BMG is implementing a radical overhaul of its standard artist contract, scrapping royalty deductions and promising quicker accounting in a raft of changes designed to improve its appeal to the artist community.

The major announced last Wednesday from New York that it is moving towards a more transparent royalty accounting process, doing away with deductions for the likes of packaging, free goods and CD technology. Its US contracts will also be brought in line with the rest of the world from next year by changing the basis on which royalties are calculated from suggested retail list price to wholesale price.

BMG worldwide chairman and CEO Rolf Schmitt-Holtz says the moves are designed to create greater "clarity and simplicity" to the royalty pay-

ment process. "We are committed to doing what we can to foster and maintain strong relations with our artists," he adds.

However, BMG UK is set to push the pace of reform further with a package of additional standard contract changes including:

- moving from many royalty rates to a simplified, composite royalty rate structure based on actual receipts in the territory of source;
- shorter album deals;
- faster accounting;
- paying non-recoupable, fixed recording costs for each album;
- paying a proportion of advances in monthly instalments with a bonus advance to incentivise the timely delivery of albums;
- paying further advances based on royalty income in order to retain copyright ownership post term; and



Rich: artists "major asset"

■ removing the 3/4 rate for Controlled Compositions in the US and Canada.

BMG UK & Europe VP legal and business affairs Clive Rich says that the new contract has already been used as a basis for two new artist deals. However, he says that other new artists can opt to work with the old contractual approach if they prefer, while current artists are under no pressure to shift to new contracts.

"We have been working for 18 months on changes which stem from our feeling that artists are the major asset for any company but the traditional way of negotiating contracts had become institutionalised," he says.

The move towards a new form of standard contract reflects the major's efforts to present itself as a more artist-friendly company, especially in the US. "[This] represents an important first step in laying the foundation for updating the model on which our artist contracts are based. We clearly recognise that there is room for improvement that can strengthen the important partnership between artists and their labels," says BMG COO Michael Smelie.

The scrapping of "deductions" follows increasing friction between artists and labels, especially in the

US. Managers and artists have protested against the application of deductions, a move which has increased in the past year through the growth of the Artist Network.

A spokesman for BMG says that, the new policy will apply in cyberspace as well as the physical music world, and that deductions will no longer be made on online royalties.

Schmitt-Holtz says, "By establishing a more direct-cut accounting process for online revenue, BMG hopes to encourage its artists to value our participation in legitimate online services and in the industry's continued efforts against online piracy."

The new accounting policies, and the way they will be implemented, will be presented to artists and managers early in 2003.

● See Analysis, p7

The traditional post-Christmas lull in releases is set to be broken in 2003 as one of the biggest buzz records of the moment is poised to be unleashed in the first week of January. Electric Six's (pictured) single *Danger! High Voltage* – which was last week added to Radio One's *Clash* seven weeks pre-release and has been championed solidly by other broadcasters including Xfm – has already been picking up exposure as a sound-bite for Channel 4 and as background music on football coverage. The Detroit five-piece's debut for XL Recordings features a guest vocal from Jack White, one-half of The White Stripes. Other key early releases next year include the Westlife single *Miss You Nights*, delayed from a pre-Christmas release, being issued by S Records on January 6.



Sony promotes Tuer in sales reshuffle

Sony Music's Nicola Tuer has struck another blow for the advancement of women within the music industry after becoming the only female sales director among the UK majors.

Tuer, formerly national accounts director, has been named as the major's sales vice president, taking over responsibility for the entire UK sales division from John Aston. In her new role she will report directly to chairman and CEO Rob Stringer.

In turn senior sales vice president Aston, a Sony veteran who has been with the company – in its former guise as CBS – since 1968, has taken on the new title of Sony Music UK and Europe senior



Tuer: building on Aston's work

vice president and assumes additional regional responsibilities. Sony Music Europe president Paul Burger says, "There is currently a wide range of issues facing the European industry where John's experience will prove invaluable."

Stringer says Tuer, who joined Sony from Our Price in 1995 to become national account manager, has been groomed for her new role during the past few years. He adds, "We are delighted to promote from within an executive who has all the skills to do a fantastic job in the ever-changing retail sector."

Tuer, who joins other senior ranking women executives at Sony including Sony Music UK managing director Catherine Davies and director of international marketing Angie Somerside, says she is looking forward to "building on Aston's good work and getting Christmas out of the way" before looking at any possible changes.

HMV expands with 150th UK store

HMV is set to reach another landmark next week with the launch in Turin of its 150th UK store.

The opening next Monday of the 500 sq m Cornwall store will further underline the rapid, ongoing expansion of the specialist chain: it was just five-and-a-half years ago that Robbie Williams officially opened its 100th UK outlet at the Fort Shopping Park in Birmingham.

The latest opening is the 15th in what is HMV's busiest year to date for new stores with further launches

also lined up between now and the end of the year in Newbury, Shrewsbury, Colchester, Falkirk and Lisburn in Northern Ireland. This will take the chain to 155 stores.

HMV Europe managing director David Pryle describes the growth since the 100th store opened as "truly outstanding". "It's amazing to think that in just five years we have opened a further 50 stores in the UK – nearly as many as were opened in the first 50 years of our company's history," he says.

newsfile

HAT COLLATION HATS LEADERS APPOINTMENT AS IMPORTANT STEP FORWARD
The music industry coalition fighting for a reduced VAT rate on recorded music has hailed the appointment of the French inspector general of finances Francois Lecomte to champion its cause as a major step forward. Lecomte will take the lead in persuading EU governments of the benefits that would result from a reduced VAT rate for recorded music.

DEMON ANNOUNCES TWO REBUNDANCES

Demon Records general manager Thierry Panneflier and sales manager Justin Simpson are being made redundant on December 9 as the Demo and Westside operations are downsized in a cost-cutting exercise following lower sales. The Impprints, part of Woolworth's VCI group, will remain alongside sister label MCI.

JAGO TO JOIN TARRANT IN NEWS PRESENTING ROLE

Capital FM's Chris Tarrant (pictured) is to be joined by Becky Jago as his new news presenter in a revamped breakfast show being launched by the London station in the new year. The announced arrival of Jago, who is currently co-host of BBC children's programme Newsround, follows that of Sarah Jane Edton being named as producer.

**BYFORD LOSES COURT CASE OVER SAXON NAME**

Two original members of the band Saxon have won a court case against Graham Oliver and Steve Dawson under the Trademarks Act, claiming they did not have the right to use the name. The court found against Byford on two counts, concluding the trademarked Saxon is indeed still owned by Oliver and Dawson. Following the ruling the pair will continue to perform as Oliver/Dawson Saxon.

LOSTPROPHETS LEAD WELSH MUSIC ACADEMY'S NOMINATIONS LIST

The Wales Music Academy (WMA) has announced the nominations in the rock and pop night of the Welsh Music Awards taking place next Thursday (December 5) at Cardiff's Coal Exchange. The Welsh Music Academy Wales staged event, hosted by Radio One DJ Bethan Ely and Radio Wales' Mevin Hughes, will be followed the next night by the dance music awards taking place at the same venue.

EMAP'S HIT TV BRAND BEGINS TRAIL RADIO BROADCAST IN GLASGOW

EMAP is aiming to attract its recently-launched The Hits TV brand as a radio station for Glasgow. The chart-based station, which debuted on digital TV service Freeview at the end of last month, will initially be the subject of a 28-day trial broadcast starting in the city tomorrow (Tuesday) ahead of a full Glasgow FM licence being advertised some time next year. Emap Performance chief executive Tim Schoonmaker says, "Our pitch will be that there's a broad opportunity for a music station that appeals to people under the age of 34," he says.

DEADLINE APPROACHES FOR MW S&CD PLATINUM/DISCS COMPETITION

The closing date is rapidly approaching for Music Week's Fantasy 2002 competition which has a first prize of a state-of-the-art S&CD player and 25 S&CDs, which were donated by Sony Music. The prize will go to whoever comes closest to correctly predicting the Top 20 biggest-selling albums for the week immediately before Christmas and published in MW on Monday, December 23. To enter, email your Top 20 and your prediction for the Christmas number one single to: MWFantasyKmas@musicweek.com, along with your name and contact phone number. The closing date is this Friday (November 29).

m w playlist

UN-CUT - Things U Do (M Records) Already found a niche in getting attention on the radio, this Manchester trio have the right songs and an awesome frontwoman to deliver them. Watch them take it from the streets to the mainstream (from sampler, b7c)

HEADWAY - Always The Same (unsigned) Ones to watch from Nottingham currently getting attention on the radio, this Manchester trio have the right songs and an awesome frontwoman to deliver them. Watch them take it from the streets to the mainstream (from sampler, b7c)

P.N.U.T - The Doe (Cheeky) Rolle's protégé steps out of the shadows for this low-key debut, which promises great things for the forthcoming album (single, January)

GANG STARR - Natural/Smiks (EMI/Chrysalis) Hip hop's freshest deliver a sublime raster from new album *Others*, which is set for an early 2003 release (single, import)

GLASSJAW - Cosmopolitan Bloodloss (Warner Bros) Ross Robinson continues to push rock's perimeter fine with his latest production. With their forthcoming *Astoria* show already sold-out, Glassjaw's star is clearly on the rise (single, November 25)

CANDIDATE - Nuda (Bellini UK) Forget us, it's out movie *The Wiskey Man*, recorded with touching reverence to the subject matter (album, out now)

PANJABI MC - Mundian To Bach Ke (Instant Karma) Along with Electric Six, Panjabi MC is in charge of a track with the kind of word-of-mouth buzz money can't buy (single, January 13)

THE VENUE - Memento (Bellini UK) Forget us, it's out movie *The Wiskey Man*, recorded with touching reverence to the subject matter (album, out now)

Classic FM joins digital TV pack

Classic FM is breaking new ground in its 10th anniversary year by launching the world's first 24-hours-a-day classical TV channel.

Classic FM TV, which is currently the subject of test transmissions, will launch fully on the Sky Digital platform at the end of the year with a diet of music including not only classical sets, such as Linda Brava, but film soundtracks such as *The Piano* and jazz artists such as Bobby McFerrin.

The news comes as other music TV broadcasters continue to develop their own offerings. MTV last week confirmed that it is to launch a version of Total Request Live, one of its



Brava: US TV audience

Roger Lewis says his new channel, which will be available in 6.3m homes in the UK, is part of the brand's aim of developing new audiences for classical music, while he adds that its broad music lineup is being pitched at "who is watching music TV."

"It's a youth audience and the time spent watching music TV is small so we need to create something which is visually compelling and fits in with the parameters of Classic FM," he says.

As part of the launch, Classic FM's head of sponsorship and promotions, Julian Rigamonti, has been elevated to the newly-created post of head of Classic FM TV, which Lewis says will be pushed via the brand's other outlets, including the radio station and magazine.

Packed Xmas TV line-up boosts feature films

TV HIGHLIGHTS DURING THE FESTIVE SEASON

Date	Programme	Time
November 30	Audience With... Martine McCutchen (ITV)	8.30pm
December 7	Record Of The Year Final (ITV)	8.30pm
December 7	Kylie in Concert (CA)	8.30pm
December 13	Music Street Preachers Homecoming (CA)	8.30pm
December 14	Elvis night from 10pm, including '56 Special (CA)	10pm
December 22	Kylie Fiel The Fever (CA)	8.30pm
December 22	Popstars - The Rivals. The final programme (ITV)	8.30pm
December 24	Capital Christmas Live (5)	8.30pm
December 24	Tom Jones From The Valleys To Harlem (CA)	8.30pm



December 13 and Mushroom/ Infectious Ash on December 20. On Saturday, December 7 the broadcaster is also lining up a Kylie Minogue special at 10pm, which will go up against ITV's final show of Record Of The Year the same night.

The following Saturday, Channel 4 is running an Elvis Presley night starting at 10pm with *Elvis Live* followed by *One Night With You and '56 Special*. Another Minogue special appears on December 22. The BBC is also planning K's The No.1 Party, to celebrate the 50th anniversary of the charts, on December 28 with up to a dozen acts performing.

BBC1's *Parkinson* show, which yesterday (Sunday) helped to send Rod Stewart's *I Had To Be You - The Great American Songbook* from outside the Top 100 to around the Top 40, is also promising extraordinary guests as is Friday Night music programmes featuring Sony's *Manic Street Preachers* on

Mediacom's TV group head Christian West says this year's Christmas lineup benefits from new arrivals, such as Fame Academy and the No.1 Party, which were not around last year. "As well as favourites such as the Smash Hits *Pop Winners* Party and *Record Of The Year*, there is a lot more this year with individual programmes such as the *Manics* in concert and the *Bis* night. Those are real opportunities for promoting albums which are around at the moment," he says.

Christmas Eve is also shaping up well for a musical feast. 5 will be broadcasting a new initial-produced show, *Capital Christmas Live*, at 3.50pm. To be staged at London's Earl's Court in support of 95.8FM's Capital FM's charity, the Help A Londoner Campaign, it features a stellar line-up including Atomic Kitten, Roman Kemping, Craig David, David Gray and Ms Dynamite among others.

Fame Academy ratings breathing down Rivals' neck

The battle of musical reality TV programmes and pop shows is hotting up with Fame Academy now making swift progress on *Popstars* - the Rivals' audience figures.

Despite a slow start to Fame Academy's run at the beginning of October, the BBC series' ratings have improved, with the November 8 week averaging at 6.0m and peaking at 6.47m. It is considerably higher than the 4.7m peak for its first show on October 4. However, the main show lost viewers last week because it was bumped from its regular Friday slot to Sunday by *Children In Need*.

The series average for Fame Academy is now just more than 5m viewers compared to *Popstars*' 6.8m. However, Fame Academy programme-maker Endemol's assessment of the show would put it more viewers as the characters and

TALENT SHOWS' RATINGS



Graph traces ratings for both programmes' main weekly shows. Source: Mediacom

storylines developed now appears to be holding water.

Mediacom's TV group head Christian West says *Popstars* has few weeks' headstart on Fame Academy which meant that initially people only had one option to watch. They had chosen to watch *Popstars* and didn't want to watch both, but as Fame Academy has taken off more people have begun to

watch it," he says. "People are probably getting a bit fed up with the format of *Popstars* - The Rivals. It is essentially the same as the first *Popstars*, while Fame Academy is offering something different."

A spokesman for Endemol says that more stories are coming out of Fame Academy and people can follow R better now that there are fewer people in the house. He also points to the demographics - an average 33% of 16- to 24-year-olds and 37% of 10- to 15-year-old girls watched the November 17 show - as being loyal and involved, providing an ideal and ready-made market for record companies.

In another weekly music TV battle, CD:UK is comfortably ahead of TOP1 Saturday, peaking at 1.56m on October 12, while the BBC show has yet to beat its rival or reach the 1m mark.

the w comment

BMG POINTS WAY ON CONTRACTS



Ripping up existing artist contracts in favour of a new model will mean the start of a bar-room banters for a decade or more – yet during that time contracts have continued to lengthen rather than shrink.

So it is to the credit of BMG and everyone involved at the major that it has taken the plunge and actually attempted to do something about it.

Of course, it is early days. The details have not widely been circulated, still less digested by lawyers and managers – not to mention other record companies. And the devil is always in the detail. But the fundamental principles are sound.

The fact is that most standard contracts today are rooted firmly in the practices of the past and have attempted simply to tack new clauses on top of old, rather than adopting a fundamentally new approach.

Negotiating a base royalty rate and then all the deductions that apply to it is clearly ridiculous, especially if those deductions are purely notional. Which is not to say that setting a new, reduced rate is a simple process. After all what happens when – as has always been labels' fear when this has been expressed previously – a successful artist inevitably seeks to renegotiate that rate upwards?

Of course it is not all about the base rate. Transparency, speed of accounting, royalty royalty delays, length of contract, master ownership and the like are just as hot issues to representatives of the artist community.

It remains to be seen how far BMG tackles these other issues, but at least it is embarking on the right path. Simpler deals should by definition increase transparency, and if the major can account more quickly, then it should in turn reduce – in theory – the need for lengthy, expensive and sometimes hostile audits. Meanwhile, offering shorter deals and contributing non-recoupable album recording costs merely reflect the unfortunate reality of how few artists recoup today.

One of the thrusts of BMG's initiative is to improve relations with the creative community, a move which is particularly pressing for the US business. And this is where it gets most interesting. For if artist and label start their relationship on a better footing, then it will be easier to explore other options, such as not at least it is embarking on the right path. Simpler deals should by definition increase transparency, and if the major can account more quickly, then it should in turn reduce – in theory – the need for lengthy, expensive and sometimes hostile audits. Meanwhile, offering shorter deals and contributing non-recoupable album recording costs merely reflect the unfortunate reality of how few artists recoup today.

Take a three-year-old bhangra track, sample it on a US Hip-hop bootleg, watch it kick off in UK urban clubs and then explode at specialist radio. It's a strange tale, but it's the kind of thing that Back E looks set to be the most unlikely crossover hit of 2003. Expect it to be the first of many from arguably the most vibrant part of the club scene. *Alax Scott*

alax@musicweek.com

Fletcher steps down from helm after decade leading Academy

by Paul Williams

Guy Fletcher is lowering the curtain on an interrupted decade-long stint as chairman of the British Academy of Composers & Songwriters and its predecessor Basca.

Fletcher, who was first elected chairman of the British Academy of Songwriters, Composers and Authors (Basca) in 1992, steps down ahead of the next Academy board meeting on December 9 when deputy chair David Ferguson is expected to succeed him.

Fletcher says he has decided to make way because he believes the Academy will benefit from a new chairman. "The Academy has a three-year term attached to the chairmanship and, although it was possible to continue for another three-year term, it is time to get other brains and thinking in," says Fletcher, who is a founding partner in music publishing company Music

Copyright Solutions (MCS). The veteran was honoured a week ago with a special dinner hosted by Sir Tim Rice.

However, despite relinquishing his role as chairman, he will continue working on the Academy's annual Gold Badge Awards as well as its prestigious Ivor Novello event and the new spin-off Ivors Live scheduled for London's Royal Albert Hall on May 23 next year.

During his stint as chairman Fletcher, who as a songwriter has had his songs recorded by artists including The Hollies, Elvis Presley and Cliff Richard, has overseen the amalgamation of Basca, the Association of Professional Composers and the Composers' Guild of Great Britain into the present Academy.

In that same period the Academy has also made advances in what Fletcher says is its "prime target"



Fletcher (r) with Sir Tim Rice

of improving the position of composers and songwriters. "The standard agreement between a writer and publisher these days is very much better to the writer than it was 10 years ago. The writers' copyrights pretty much always revert to them now whereas in the past they used to sign away their copyrights for life and the Academy has played a key part in that," says Fletcher, who has also stepped down from the boards of MCPS and British Music Rights, an organisation he founded with Andy Heath.

Online music video platform VideoC is bidding to reach millions of consumers and expand its offer to the music industry by launching the UK's first interactive broadband video chart show. The chart show, available via VideoC's own website, Freeview, Apple.com, Virgin.net and Bluewiner, features a rundown of the 10 most-voted-for videos online. VideoC's project co-ordinator Orlan Lunny says, "The voting is very popular, with the number one video typically attracting around 4,500 to 2,000 votes. It is such a powerful marketing outlet and a great promotional tool for record companies to promote their videos." Meanwhile, VideoC is working with Wall Of Sound on a broadband promotion of Royksopp's (pictured) *Poor Leno* single, creating a micro-site featuring the full-length video, and with Pias-signed Millionaire.



Robbie album set to score year's top week-one sales

Robbie Williams' Escapology was yesterday (Sunday) set to claim the album market's biggest first-week sale of the year after taking just three days to surpass 100,000 units.

The EMI/Chrysalis album had nearly 170,000 over-the-counter sales by last Tuesday, helping to push the market up by nearly 10%, and is now expected to retain its superiority this week as new albums arrive from artists such as Jennifer Lopez and S Club.

Williams' album is also powering ahead in mainland Europe with EMI Records' Music chairman and CEO Alain Levy revealing that it topped 2.2m copies pre-release across the UK and the Continent combined. It has already reached double platinum in Germany, platinum in Australia and Brazil, France and Italy.

The single *Fever* has gone Top 10 at a rate in every key European territory except France and Portugal, while securing a number 19 position in France after four weeks of airplay. Capital UK international director Kevin Brown says, "It is a pleasant surprise how early radio in France

THIS WEEK'S CHITS

S Club – Seeing Double (Polydor) 250,000
Jennifer Lopez – This Is Me... Then (Epic) 245,000
Sum 42 – Does This Look Infected (Mercury) 90,000
Blazin' Squad – In The Beginning (East West) 80,000
Charlotte Church – Prelude (Sony Classical) 75,000
Whitney Houston – Just Whitney (Arista) 65,000

have come on board, particularly given that, up to now, it has been one of Robbie's weaker territories."

Williams starts a 10-day promotional tour of Europe at the end of this week, while Brown says there are full plans to work Japan and Asia in January 2003.

Meanwhile, Levy says he is unconcerned by reports at a Berlin press conference last Monday that Williams is not worried about breaking the US, where the album is expected to be released through Virgin. "He is an artist, he says things," says Levy.

BMG unveils plan to buy Calder's J stake

BMG chairman and CEO Rolf Schmidt-Holtz underlined his company's "guiding strategy" to fully own its key assets after unveiling a deal to buy the half of J Records it does not already own.

In the move, which was tipped by MW in June following Clive Calder triggering the sale of his Zomba company to the major, J Records founder and 50% stakeholder Clive Davis is made chairman of a newly-created RCA Music Group comprising both J and RCA.

Charles Goldstack, previously J Records' president and COO, takes on the same role at the new, combined operation.

Ritz Group creditors join forces to consider next moves in case

Representatives of around 300 out-of-pocket suppliers and companies are expected to make the trip to the Official Receiver's office in London's Bloomsbury today (Monday) for the first meeting of Ritz Music Group creditors.

RMG was wound up in September, four months after the same happened to related company Ritz Music Operations, and since then the Official Receiver has been preparing a report for the creditors, which shows that RMG has unsecured liabilities of more than £2m. Based on this figure he believes that "there appears to be a prospect of a small distribution to creditors".

One creditor, Lisa Agasee, founding partner of The Press Office, says she started legal proceedings to recover around £10,000 from RMG after working to promote the female R&B group Lyric. She adds that they agreed a plan for the money owed to be paid in instalments, but says this ended after an initial payment of £1,000. "At this point we had no option but to sup-



Winter: former RMG chairman

port the existing winding-up petition against RMG," she says. "We are substantially out of pocket and hope that the official receiver who is handling the insolvency of the company will be able to make a successful recovery for us."

Today's meeting may also agree to appoint an insolvency practitioner to be the liquidator of the company and establish a liquidation committee.

Meanwhile, it has emerged that BMG chairman Ron Weir has also served as a director of Masquerade Music, which recently linked with THE to distribute Death Row Records product in the UK and around the world.

newsfile

KITTENS GO LATIN

Atomic Kitten last week re-recorded vocals for their previous number-one hit *The Tide Is High* (Get The Feeling in Spanish). The new version will be shortly be added to the Spanish version of their current album *Feels So Good* and will also be used to promote the trio in other Latin markets.

STAR MOVES AT MISSION CONTROL

Artist agency Mission Control has promoted Gary Howard and Guy Anderson to joint managing directors of the company. Mission Control founder Albert Samuel will now take the role of chairman, in addition to running his consultancy ASM, which manages acts including So Solid Crew, Oxide & Neutro, Romeo and East West 10-piece pop troupe Blazin' Squad. Howard and Anderson previously held the roles of agency manager and general manager respectively.

WINDMILL LAUNCHES PUBLISHER

Irish Entertainment production company Windmill Lane, which has been involved in local projects including Irish Popstars and *Dustin The Turkey*, has launched a music publishing division under the command of industry veteran Steve Lindsey. Lindsey's career has included positions at UK Discs Music and Music, Monument Music and Melanolic Songs on behalf of Massive Attack.

GERMANY WARMS TO BELASCO

UK net Belasco are picking up interest in Germany having recently signed to the country's Supermusic label, which has released a mini-album comprising tracks from the band's UK release *Sincerely*. The band also recorded a full-length album for the label, and are expected to confirm a licensing deal for the UK in the coming weeks. Currently on tour in Germany, the band play London's Water Rats on December 4.

BLUE IN NEW MEDIA PROMOTION

Virgin Records' new media department is using CDRO (compact disc rights detector) technology to promote Blue's current album *One Love*. When placed in a CD-Rom drive, legitimate copies of the CD will activate access to an otherwise invisible section of the group's website, where exclusive merchandise is being offered.

THIS WEEK'S BPI AWARDS

Albums: Kylie Minogue *Some Hearts* (Capitol), Pink *Misandropia* (Capitol), Robbie Williams *Escapology* (Z2), Sepultura *Chaos AD* (gold), Barbara Streisand *Duels* (gold), *Aquarium* (gold), Daniel Bedingfield *Gotta Get Thru This* (gold), Lighthouse Family *Greatest Hits* (gold), Various *Smooth Classics* (gold), Various *Capital Gold 60's* (gold), Various *Country Legends* (gold), Various *Best Air Guitar In The World...Ever!* (gold), Various *50 Years Greatest Hit Singles* (gold), H & Claire *Another You, Another Me* (silver), Various *Warrior* (gold), Various *Blondie Greatest Hits* (silver), Various *Love Album 2003* (silver), Various *Best* (silver), Various *...Ever!* (silver)

Some Hearts takes seven new awards in the seven days to *Radio* November 22, 2002.



O'Doherty to quit NME after ink cries on universal label deal

by James Roberts

NME journalist James O'Doherty has finalised a deal with Universal Music to form new record label, Loog Records.

The label, which will begin trading in February 2003, will be affiliated with the corporation's Polydor division, although it will be based out of its own central London office.

"I've been at NME for six years and it has reached its natural conclusion," says O'Doherty, who is deputy editor of the weekly music magazine.

Although O'Doherty has yet to sign any artists to Loog, he says the scope of the label will be wider than the garage rock genre he has regularly championed.

"I want Loog to have the atmosphere and passion of companies like Creation, Rough Trade and Heavenly, but ultimately I would love to have a



O'Doherty: to head Loog Records

label with the musical breadth of Interscope," he says. Recent artists O'Doherty has championed at NME include The Strokes, The Vines, The Vines and Starsailor.

Commenting on the new venture, Universal Music CEO Lucian Grainge says, "James is passionate about



Grainge: backing new venture

music, and so are we."

Polydor joint managing director Colin Barlow adds, "Loog Records will be a valuable part of our long-term strategy to expand the breadth of our roster. James' enthusiasm and vision for Loog has rubbed off on everyone here and we're looking forward to his

first signings next year."

"Lucian had 100% confidence in me from the day I met him," says O'Doherty, who leaves his current position at the NME next month. "I guess I have always wanted to run my own record label and now is the right time to do it."

"We won't have a scattergun approach, releasing loads of singles and EPs. I will probably only sign two or three bands a year, but concentrate on building them properly."

NME has appointed Melissa Myers as group news editor of the IPC *Light* title. Myers joins from the *Dirty Star* where she worked on the *Bitches* gossip column. NME online editor Anthony Thornton has had his role expanded to include the post of reviews editor for paper, covering the albums, singles and live reviews section.

Ballad king builds on Westlife hits with new acts

Writing a world-class ballad that sells millions of copies for one of the biggest pop acts of recent times might be the goal thousands of songwriters strive to achieve, but it does bring its own set of problems.

"You wouldn't believe the amount of times we have been asked by A&R people to write another *Flying Without Wings*," says Steve Mac, the UK writer responsible for many of Westlife's singles that make up the act's greatest hits package.

Since penning the group's debut single *Swear It Again* in 1999, Mac's name has become synonymous with epic ballads, a notion he supports. "I don't pretend I'm good at something I'm not - I don't go to clubs so don't know beats. I write ballads," he says.

Despite his high ballad ratio - "about seven out of 10 songs I write are ballads" - Mac has been known to knock out the occasional uptempo hit. "World Of Our Own was never intended to be a Westlife record, but the label thought it would really work for them," says Mac, who is managed by David Howells at Dorah Music and whose Rockstone publishing company is administered by Universal Music Publishing International. The track highlights Mac's different approach to writing,



Mac: working with David Campbell

depending on who the track is for. "I think we took it further than we would have done if we had known it was going to be for them," he says. "There are times when it works really well to work to a brief, particularly when a song is to be used in a film soundtrack," he says. Kate Winslet's *What If* (from *Christmas Carol: The Movie*) and Stephen Gately's *I Believe* (from *Billy Elliot*) are just two recent examples of Mac's film work.

Mac's run of mainstream pop success is the highlight of a varied career covering a wide spectrum of music. His first projects included classic dance tracks such as *Nomad's* (I Wanna Give You) *Devotion* and *Chad Jackson's* *Hear The Drummer*. From *There*, Mac lent his hand to Undercover, the



Westlife: songs penned by Mac

early-Nineties group which scored hits with souped-up versions of vintage songs. "I was also the guy that pretended to play the saxophone when the group did a PA of *Baker Street* on *Top Of The Pops*," he says. When the Undercover hits dried up, Mac began the first stages of the process to become one of the most in-demand writers in the UK.

In 1997, Mac was hired to write *Foggy* for EMI's R&B-flavoured boy band *Damage*. "I think it was then we realised that the ballad is a much more universal form of song," he says. It was around that time Mac teamed up with his current writing and production partner, Wayne Horvitz. "I hired some backing vocalists, by chance one of them was Wayne," he says.

The pair's big break came via BMG A&R consultant Simon Cowell, who called on Mac and Hector to work on Westlife's first material. "Because we set the sound for them with their first single *Swear It Again*, we are part of the team. Because of that, I'm not looking to make any competing tracks for other established pop acts, I find it more interesting to work with new people as there is more freedom and less pressure in terms of schedules," says Mac.

His new projects include new artist David Campbell. "It has been good for me, it's given me more freedom. It is one of the best projects I've worked on," he says.

While Mac predicts continued success for Westlife - "I think they can carry on for as long as they want to" - he has other ambitions. "I would like to work on more guitar-based stuff. I love bands like *Colin Hay* and *Puddle Of Mudd*. I also think *Matt Lange* is an incredible talent," he says.

Mac is also known in the song-writing industry for his structured approach to his work, avoiding the nocturnal existence of many of his peers by staying in "office hours" within his studio. "I work better after having a proper break where as before, it got to the point where there was no start or end to the week," he says.

mtv.co.uk



¡GRACIAS!

: THANK YOU

FROM MTV NETWORKS EUROPE TO: THE HOST: Sean 'P. Diddy' Combs.

THE PERFORMERS: Bon Jovi, Christina Aguilera, Coldplay, Eminem, Enrique Iglesias, Foo Fighters, Moby, Pink, Robbie Williams, Röyksopp, Whitney Houston, Wyclef Jean.

THE PRESENTERS: Anastacia, The Calling, Esther Cañadas, Holly Valance, Jade Jagger, Jean-Paul Gaultier, Kelis, Kylie, Las Ketchup, Marilyn Manson, Mel C, Ms Dynamite, Nick Carter, Patrick Kluivert and F.C. Barcelona, Pamela Anderson, Pharrell Williams from N*E*R*D, Pierce Brosnan, Rachel Roberts, Ronan Keating, Rupert Everett, Sara Montiel, Sophie Ellis Bextor, Sugababes, T.A.T.U., Tiziano Ferro.

...AND TO THE NOMINEES, LABELS, MANAGERS AND EVERYONE ELSE INVOLVED IN MAKING THIS THE BIGGEST AND BEST MTV EUROPE MUSIC AWARDS YET!

sponsored by

D&G
DOLCE & GABBANA

dolcegabbana.it

vodafone
live!

vodafone.com

Foot Locker

footlocker-europe.com

AMERICAN EXPRESS

americanexpress.com/global



europa
music awards
2002
barcelona

US chartfile

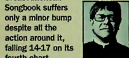
JAY-Z HITS TOP SPOT IN AMERICA

Happens don't come much more R&B-prolific than Jay-Z (pictured), either in terms of quantity of output or chart achievement. The New Yorker, who turns 32 on December 4, has released eight albums since his 1996 debut. The last five have all reached number one, including *Blueprint 2: The Gift And The Curse*, which debuts in pole position this week, after selling more than 545,000.

And Jay-Z is not just prolific in his own right — he also contributes to tracks on the Eminem soundtrack *Slim Shady's Mile* which clips to number-two this week, and Missy Elliott's *Under Construction*, which debuts at number three with sales of nearly 259,000.

The Jay-Z and Missy albums are the biggest of seven top 20 debuts this week, the others being Pearl Jam's *Riot Act* at number five (166,000 sales), TLC's 3D at number six (143,000), 3 Doors Down's *Away From The Sun* at number eight (115,000), Elton John's *Greatest Hits 1970-2002* (number 12, 101,000), the various artists *WWE Anthology* (number 13, 86,000) and Back to Your System by Saliva (number 19, 69,000). With a further 18 new entries stripped throughout the Top 200, sales of chart albums reach a 2002 high at \$1.27bn — an 11.3% increase during last week.

Top Bits on the chart are Sharon and Phyllis — the names by which Elton John (pictured) and Rod Stewart refer to each other. Elton's number 12 debut with *Greatest Hits 1970-2002* eclipses the number 15 peak of last year's studio effort *Songs From The West Coast* and the number 85 peak of 2000's *One Night Only — Greatest Hits Live*. It is John's 39th chart album. Meanwhile, *Stewart's It Had To Be You — The Great American Songbook* suffers only a minor bump despite all the action around it, falling 14-17 on its fourth chart appearance. Sales last week of more than 73,000 take the album's sales total to 337,000.



Another British veteran heading to the chart is Phil Collins, with *Testify* — his first new studio set since *Dance Into The Light*, which reached number 23. *Testify* debuts at number 30 with 50,000 sales. Unless it improves, it will be the lowest-charting of Collins' nine solo albums. Flying the flag for Ireland, U2's *Best Of 1990-2000 & B-Sides* slides 3-27, while the single disc *distillation Best Of 1990-2000* debuts at number 34. If they were to be combined together, they would rank 13th on the chart.

Finally joining *Restless Heart* in leaving UK and US majors, The Pretenders returns with their 11th chart album, *Loose Screw*, which sold more than 7,800 copies last week to debut at 179.

Alan Jones

Mixed figures for EMI as turnover slips 10% but profit margins rise

by Martin Talbot
EMI chairman Eric Nicoli has pointed to the global music downturn as one of the main reasons for his company reporting a 10% drop in its latest financial figures.

Nicoli says that, with the music industry down globally by around 6%, the wider market conditions have played a key part in the major's turnover declining by £105.5m (9.9%) to £981.5m in the six months to September 30 this year. The rest of the downturn was attributable to a decline in the company's global market share of around 0.5%, he adds.

But he emphasises that the company made considerable progress on profitability and believes its financial figures are still "absolutely on track", its profit — before interest, tax and amortisation (Ebita) — increased by 83.3% to £79.0m in interim results over the last week, while margin improved from 4.0% a year ago to 8.2% now.

Nicoli underlines the importance to

EMI GROUP: BOUNCING BACK?

	£m	Year-on-year change %
Group turnover	961.5	-9.9
Group profit*	79.0	+83.3
Recorded turnover	759.3	-12.4
Recorded profit*	35.5	n/a**
Publishing turnover	202.2	+1.1
Publishing profit*	53.9	-3.1

*earnings before interest, tax and amortisation. **+£3.1m loss in previous period. Figures for six months to September 30, 2002.
Source: EMI Group

the results of the "transformation" of EMI's record company, driven by cost savings, more efficient marketing spends and manufacturing.

EMI Recorded Music chairman and CEO Alan Levy says he is convinced the record company is on course to achieve 8.5% by the financial year-end, after achieving a margin of 4.5% for the first six months.

Levy concedes that the company

will have to buck the market to achieve such targets. "We will have to out-perform the market," he says. "From a repertoire point of view, we are in a much better position than last year. We went into the third and fourth quarters last year and the records dried up."

Besides already-released albums by Colplay and Norah Jones, the second half of EMI's financial year will include this week's Robbie Williams album, as well as titles from Mel C, Massive Attack, Ben Harper and Sarah Brightman, Levy says.

While Nicoli says there are no merger discussions taking place with any potential partners, he and Levy pointedly refuse to dismiss the possibility of discussions with potential partners over consolidating manufacturing or distribution within Europe.

EMI Music Publishing recorded its "customary good performance", according to Nicoli, registering turnover up 1.1% to £202.2m, while Ebita was up 3.1% to £53.9m.

EMI Music Publishing chairman and CEO Martin Barder adds that his operation is in strong shape for the second half, which will include income from albums by Justin Timberlake, Nirvana and TLC among 10 platinum album artists. He says he also expects to complete the \$170m deal to buy the 50% it does not already own of the Motown songs catalogue label.

Both Barder and Levy voice confidence that the current stand-off between publishers and record companies over online licensing in Europe can be resolved. Levy predicts a resolution in the first half of 2003.

EMI Recorded Music recently announced a series of deals in the US allowing for online access to EMI repertoire via a series of services; the deals allow consumers to download tracks permanently, burn a limited number of copies and import to portable players. Radio-only singles will also be made available as downloads from the day they go to radio.

Primals plan US push following Epic signing

Columbia UK's Primal Scream are preparing for a Stateside push for their *Exotic* album after signing a deal with sister Sony company Epic in the US.

Previous album *XTRMSTR* was released through Astralwerks in the US and the band were out of deal for a year before finding a home at Epic. *Exotic* will be issued there tomorrow (Tuesday) while Epic is currently preparing to service single Miss Lucifer to media.

Sony UK head of International Angle Somerside says a recent MTV video award nomination has lifted international sales for the album. It has already sold more than 80,000 copies in Japan.

Slick chart start sets David up for US entry

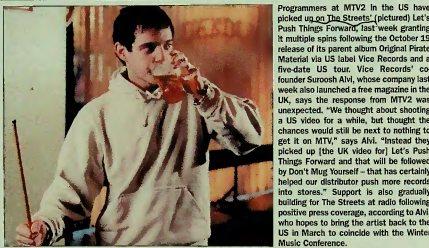
Travis David's Slicker than Your Average has clinched Top 20 debuts across Europe, Japan and Australia as his label Wildstar now targets to repeat the feat Stateside.

"It is on target right across Europe and the surprise is that after 18 months he can come back in and the strong markets are still there," says Telstar Music Group International CEO Graham Williams.

The album, which is subject to a two-pronged campaign targeting pop and urban media in the US where it was released a week after the rest of the world, entered at five in Australia, six in France, 11 in Italy, 16 in Germany and eight in the Japanese international chart.

David is due to visit Mexico for five days to shoot two videos — one for *Hidden Agenda* and one for *Personal*, which is also being serviced to urban radio in the US.

He returns to mainland Europe for high-profile TV appearances in Belgium and Spain, a new year special also featuring Robbie Williams and Tom Jones in Denmark, and to record for MTV in Berlin.



Programmers at MTV2 in the US have picked up *The Streets* (pictured) Let's Push Things Forward, last week granting it multiple spins following the October 19 release of its parent album *Original Pirate Material* via US label Vice Records and a five-date US tour. Vice Records' co-founder Suroosh Aivi, whose company last week also launched a free magazine in the UK, says the response from MTV2 was unexpected. "We thought about shooting a US video for a while, but thought the chances would be next to none to get it on MTV," says Aivi. "Instead they picked up [the UK video for] Let's Push Things Forward and that will be followed by Don't Mug Yourself — that has certainly helped our distributor push more records into stores." Support is also gradually building for *The Streets* at radio following positive press coverage, according to Aivi, who hopes to bring the artist back to the US in March to coincide with the Winter Music Conference.

Music Net and Pressplay set for biggest marketing pushes to date

The majors' online subscription businesses Pressplay and MusicNet are on the brink of their biggest marketing pushes to date after both sealing deals with the majors previously unsigned to each respective service.

Sony and Universal-owned Pressplay has inked a deal with Warner Music Group, the last of the majors to sign up to the service. Meanwhile, MusicNet — owned by BMG, EMI, Warner and RepriseNetworks — has just confirmed agreements with Sony and Universal to finalise its own clean sweep of the majors.

Pressplay spokesman Seth Oster says: "The most important part of the announcement is that it rounds out Pressplay's catalogue to include all five majors and many independents, which makes it a much more compelling offer for music fans."

Oster says the service is set to launch a series of exclusives, such as featuring songs from the new Jennifer Lopez album ahead of commercial and radio release. "The next phase is to continue to strengthen our already feature-rich service. The latest announcement will trigger a big



Lopez: Pressplay exclusive

marketing push over the next period — it is safe to assume that we are getting ready to move to the next level."

MusicNet's deal with Sony and Universal, confirmed the previous Friday, was also accompanied by a barrage of announcements which included sourcing additional digital rights from BMG, EMI and Warner Music Group. These extra rights and features include rights relating to permanent downloads, CD-burning, transfers to secure portable devices, free trials and access from multiple computers, while the deal with EMI Recorded Music also includes the rights to stream music videos.

Music Control launches airplay reference tool

Airplay monitoring service Music Control has launched a new web-based airplay reference service for radio programmers in the UK ahead of a mainland European roll-out in the new year.

The new reference tool, called *MCRadio*, is available via website www.mc-radio.com and will allow users to check the actual airplay performance of artists and titles across hundreds of radio and music TV stations in 17 markets across Europe as well as key US stations.

"Users, who can subscribe to the service on a number of different levels, will also have access to logs and programming schedules of competitor stations and networks."

"It is the first reference tool of its kind for radio," says Music Control head of UK operations Ray Bonici. "We have our music-control.com site which is targeted at record companies, pluggers and promoters, but this is the first we've geared a product to radio like this."

Several UK networks have already signed up to the service, which will be extended to the rest of Europe in early 2003.

BMG SAYS 'PROLIFERATION STANDSTILL'

BMG Entertainment, like most of the majors, dots not have the funkiest of reputations. And, some might say, the news that it is overhauling its standard artist contract will do little to change that.

But changes that are, on the face of it, somewhat dry, have potentially huge ramifications for the relationship between the company and its artists. And the broader moves being pioneered by its UK division could set the pace across the business.

On the face of it, BMG's move towards greater transparency – introduced in parallel with an effort to bring the US in line by basing all its contracts worldwide on dealer price – is intended quite simply to revolutionise its standard contract. By creating a clearer royalty source, the company is describing as a way of "dealing with the issue which has long been one of the greatest irritants in managers' and artists' relationships with their record labels.

Traditionally – with the US an exception until last week – artist royalties on sales of a record are calculated as a percentage of the dealer price. The royalties are then subject to a series of deductions; these can range from those reflecting the theoretical costs incurred by the label, including those for packaging and free goods, through to half-rate royalties for tracks which are added to compilations or albums which are reduced to mid- or budget price. All such added extras are enshrined within a contract often running into 40 or 50 pages and which remain indecipherable to all but the most legal of minds.

"With most contracts, the first page tells you are going to be paid, say, £2, and the

other 48 pages explain why you are going to be paid £1," says one manager.

Peter Leak, who manages BMG artists including Dido and Alvin Light, says, "Anything that makes the accounting simpler and more transparent has to be a positive move. The system is ridiculously antiquated and all these deductions are meaningless."

Quite how the new rate will operate is still unclear. Applying normal rates (see table) suggests how it could work out, although it is more complex since the new single rate will be applied to all formats including singles and videos, plus mid-price, budget and premiums.

Though full details are yet to emerge, the broader changes to the major's standard contract in the UK, which have been driven by European legal and business affairs VP Clive Rich, are potentially far wide-reaching and could address more of the issues long evoked by artists, managers and lawyers. Of particular interest here will be introducing shorter album deals, non-recoupable recording costs up to a set limit and speeding up the accounting process.

Rich suggests that the very introduction of a single contract should speed up the accounting process, with monthly accounting set to become a reality. "Because there are only two composite royalty rates it's so much easier than when there are 36 royalty rates for different formats in different media channels in different territories," he says.

BMG worldwide COO Michael Smellie has a broader vision. "We are a few years off it, but eventually we see it is not unreasonable for an artist to be able to log onto a website and see how much they are owed – and not have to

HOW ROYALTIES COMPARE

Old Royalty Rate System	
Dealer price for CD album	£9.99
Net dealer price after 25% cost/artist charge	£6.74
17% Royalty	£1.15
20% Royalty	£1.35
New System	
Dealer price for CD album	£9.99
Net price without cost/artist charge	£9.99
15% Royalty	£1.35
Source: MW	

call in KPMG," he says, though he adds that is a "way off yet".

Incidentally this would eventually have the knock-on benefit of reducing overheads in the major's royalty departments – a useful development at a moment when everyone is reducing costs. "Right now, the complexity of the old type of contract requires more investment in manpower/overhead costs in the business affairs and royalty accounting departments," says Lea & Thompson's Robert Horsfall. "The old system also effectively invites royalty auditors to undertake full-blown royalty audits at regular intervals – something which can cause temperatures to rise and relationships to deteriorate."

Horsfall suggests BMG's genuine efforts towards increasing contractual transparency will have other benefits. Besides mending some of the open sores which continue between artists and their labels, it will speed up the deal-making process (which can take

between two and six months), as well as allowing for faster – possibly "real-time" – accounting and simplifying the audit process.

The first, new, uncluttered royalty payment will be made in June 30 next year. BMG is also committing to a programme of seminars in the first quarter of next year to explain to artists and managers – who will be invited to attend charges last week, along with everyone else. "When we sit down with them and look at one of our artists' deals and see how they are intending to account to us, it will be fascinating to see how all this works out," says Leak. "In the short term, if they are going to pay us the same amount of money, that's not great. But I hope it is going to lead to something positive in the future."

BMG will still have some other PR challenges ahead. There is no suggestion of a forthcoming debate on deductions which many in the business still regard as unfair. As one major-label source said last week, "Why should there be a CD technology deduction today? These deductions have no real bearing on reality. We have just been taking them." To his mind, the move to achieve its stated aim of making itself more attractive to the artist community, then it may set a standard that others have no choice but to follow. "I think BMG are hoping this will give them a bit of an edge," says Leak. "And if it does, it won't be long before the other majors do something similar." **Martin Talbot and Joanna Jones**

MUSIC APPROACHING SATURDAY?

The volume of star power traipsing through the arrivals lounge at Barcelona airport two weeks ago meant only one thing: the MTV Europe Awards were in town. As a celebrity magnet, the event highlighted again why it is arguably the premier music show in Europe. It has always been this since George Michael helped launch the first show in front of Berlin's Brandenburg Gate eight years ago. But although MTV remains the pioneer in music television in Europe, it now faces strong competition in an ever more crowded field.

Nowhere is this truer than in the UK, where viewers can now watch more digital music channels than in any other country in the world except Japan. At the latest count MTV offers eight and Emap seven, while former MTV Show producer Keith McMillan has launched two more. In addition Sky plans to unveil three channels next year, and Classic FM confirmed last week that it will launch its own service.

One of the initial difficulties for anyone examining the subject is the lack of detailed data. The core measurement standard is Bar, yet the Bar panel is small enough that it shows zero viewers for some of the smaller channels even though they are obviously attracting viewers.

What is undisputed is that the audience for music TV has grown exponentially with the launch of new channels. Music channels now account for a 4.8% share of viewing in multi-channel homes, which is large enough to make it an attractive business opportunity.

MW is claiming the overall lead in the fight with Emap, citing Bar figures which show that year-to-date its channels have taken around 56% of the total audience of music-watching 16- to 34-year-olds (see table). More problematic are the numbers for the two new channels launched by Bar, Emap and Emap on Freeview. With only 100 of Bar's 4,500 homes on Freeview, and with only 17 on average watching a service which offers 30 channels, it is too early to say who is ahead. "Instead of passing judgement on who is winning out of TMF, I would like to see a new result and suggest that the advertisers are winning," says David Yorath of TV agency



Collday: scooping MTV Europe award

Guertelsooper, who notes that ads that register no viewers cannot be placed.

With the total costs of running a new channel as little as £1.5m a year, according to Chart Show's Keith McMillan, further channels are likely to appear, even though there are already signs that saturation is being reached. "The bottom line is that I think the market is starting to get saturated on Sky. We have done research into music TV viewing and people are doing quite a lot of flicking," says Emap Performance chief executive Tim Schoonmaker, who adds that there is still plenty of scope to build audience on Freeview.

The issue now for the broadcasters is how they promote and differentiate themselves in their scramble for audience share. MTV, which has 80 people working in programme production in the UK, is taking the editorial high ground. Having enjoyed success with high profile US programmes such as *Jacksons* and *The Osbournes*, MTV UK managing director Michael Bakker says it is doubling its UK programming budget in 2003, launching seven new programmes a week. He also plans to unveil a domestic version of flagship US programming strand *Total Request Live*.

In contrast Emap's approach, which is far more reliant on straight video plays and exploiting the group's other magazine and radio brands, is likely to place it in a more direct competition with Sky. The latter is remaining tight-lipped about all its plans.

Lack of publicly-stated figures makes it hard

HOW MUSIC TV RIVAL'S AUDIENCE SHARES COMPARE

	Aug-Oct 2002	Year to Date 2002		Aug-Oct 2002	Year to Date 2002
MTV	0.62%	0.61%	The Box	0.51%	0.59%
MTV Hits	0.55%	0.44%	Smash Hits	0.44%	0.42%
VH2	0.51%	0.44%	Music Television	0.39%	0.33%
MTV Base	0.35%	0.32%	Kiss TV	0.29%	0.26%
VH1 Classic	0.29%	0.27%	Kerrang	0.23%	0.22%
MTV3	0.23%	0.21%	Q Channel	0.20%	0.19%
MTV Dance	0.13%	0.07%	The Hits	0.00%	0.00%
The Music Factory	0.00%	0.00%	Emap Performance total	21.1%	1.99%
MTV Networks total	2.68%	2.43%	Chart Show TV	0.02%	0.01%

Share of adults aged 16-34 based on Full Multichannel. Source: Bar

to examine broadcasters' financial performance. Viacom's reticence on audience has prompted some commentators to argue that MTV is facing a financial squeeze from two ends: firstly there are new competitors for its ad and sponsorship revenue, which is estimated at around £20m annually, and secondly it is facing the prospect of a reduction in the £20m annual carriage fees it receives from BSkyB following similar cuts in its fees from NTL and Telewest.

Bakker vigorously dismisses such criticism, pointing out that the station's ad revenues have climbed 30% annually for each of the past two years. Moreover, he insists that despite the ongoing negotiations with Sky over carriage fees, the increasing number of paying cable and satellite subscribers means that total carriage revenue will increase. "I'm not expecting to take a hit," he says.

For the six months to the end of September 2002, Emap's music channels accounted for 15% of Emap Performance's revenues, equivalent to around £1.1m. Again, costs or profitability are not disclosed, although the division's chief executive Tim Schoonmaker insists, "We're making a profit."

Whatever the strength of their business models, the emergence of more music on TV is clearly a good thing for the music business. Once again, quantifying the impact is tough.

Certainly record executives privately pay tribute to the power of stations such as MTV Base and Kerrang! TV in delivering small but

highly focused audiences who go on to buy records. "Their viewing figures aren't high but kids are so media-literate that we ignore them at our peni. A station like MTV Base can help shape the musical tastes of urban fans," says one major-label managing director. Meanwhile, The Box can rightly claim some responsibility for the success of acts such as Las Ketchup.

Despite the power of video rotation for certain acts, however, most labels still remain to be convinced of the impact of digitised advertising campaigns. Ad agency Mediacom estimates that during the past 12 months the music stations took around 4% of record company spend. "Spending £3,000 for a week's campaign means you feel you're doing something cost-effective but, whether you're adding huge amounts of sales is impossible to know. It maintains your profile and shows retail that you're doing something beyond launch, but we're all still experimenting," says one major-label marketing director.

Globalstars says that labels should experiment more with the new stations. "The digital age isn't all bad – at least it has brought down the cost of reaching the record-buying public," he says.

While it may reduce labels' marketing costs, it is clear no longer is license for broadcasters to print money. As the competition increases, labels will be watching with interest to see who emerges as their dominant broadcast partner. **Alex Scott**

CLASSICAL news

by Andrew Stewart

VILLENEUVE DRIVES SIGNUM RELEASE

Formula One motor ace Jacques Villeneuve's little-known passion for classical music has prepared the ground for a new release on the Signum label. Tenebrae is the debut disc from the eponymous chamber choir of (professional) singers (pictured) founded by ex-King's Singer Nigel Short and supported by Villeneuve's patronage.



The racing driver and the musician met at the Swiss home of Villeneuve's management, swiftly discovering their mutual love of music and skiing. Short introduced Villeneuve to the work of Tenebrae, which gave its first concert in 1993, and invited him to become a patron of the choir. The quality of Tenebrae's singing, coupled with the group's use of dramatic choreography and atmosphere of its performances by candlelight, drew a positive response. Craig and Barbara Pollock – whose Claymore company handles Villeneuve's international management – have since added Tenebrae to their books. Meanwhile, members of Tenebrae sang at the 2002 launch of BAR Honda's racing season and are set to benefit by association with a star of the Formula One circuit.

"Passion and precision is the motto of Tenebrae, and the singers of the choir come from musical backgrounds that reflect these qualities," says Short. "Former members of choirs such as King's College, Cambridge, Westminster Abbey, Westminster Abbey, Westminster Cathedral and St Paul's Cathedral, together with the leading specialist vocal groups from the UK, make up its ranks." The choir also contains singers who work regularly at the Royal

Opera House, Covent Garden and English National Opera. "This combination weaves together an extraordinary variety of vocal experience and flexibility, giving the choir a unique range of vocal power and colour," adds Short.

The Signum album includes original Christmas compositions, chants and traditional carols, crowned by the world premiere recording of Short's 'The Dream of Hanoi', a modern mystery play in six scenes. It has already attracted

favourable reviews in the specialist press and the endorsement of Ralph Fiennes. Specialist marketing for the disc, a PR campaign handled by Katherine Howard Public Relations, and the choir's performance of the Dream of Herod at St Luke's, Chelsea, on December 5 should help raise Tenebrae's UK profile.

UNIVERSAL READIES 2003 LINE-UP

Universal Classics is set to release a clutch of strong core and crossover titles in the first two quarters of 2003, setting the tone with a rush-released album of the traditional New Year's Day concert from Vienna conducted by Nikolaus Harnoncourt.

The renewed artist topped the pop charts in his native Austria the last time he presided over the New Year proceedings and did good business for classical retailers in the UK. Other highlights include the Easter release of Bach's St Matthew Passion using one singer per part and conducted by Paul McCreech, an album of bel canto arias from tenor Juan Diego Florez, a disc of duets from Bryn Terfel and Renée Fleming, and a fresh account of Tosca starring Andrea Bocelli.

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM of the week

THE ORCHESTRA OF LOUIS XIII: Airs by Philidor the Elder and other pieces. Les Concerts des Nations/Savall (Alia Vox AV9824).

The Signum album includes original Christmas compositions, chants and traditional carols, crowned by the world premiere recording of Short's 'The Dream of Hanoi', a modern mystery play in six scenes. It has already attracted favourable reviews in the specialist press and the endorsement of Ralph Fiennes. Specialist marketing for the disc, a PR campaign handled by Katherine Howard Public Relations, and the choir's performance of the Dream of Herod at St Luke's, Chelsea, on December 5 should help raise Tenebrae's UK profile.

REVIEWS

For records released up to 9 December 2002

EINAUDI: I. Giomi, Einaudi (BMG Ricordi 74321 97462-2). Ludovico Einaudi received advanced training from master Italian avant-gardist Luciano Berio before abandoning the

shock of the new in favour of composing in a tender, lyrical style. The UK release of Stanz in 1997 drew the highest-ever listener response from Radio Three's Mixing It, while its follow-up L'Onde remains a regular source of material for Classic FM. I. Giomi offers 11 piano ballads, played by the composer, including unaffected pieces inspired by the rhythms of Malian music. IBERT: Persée et Andromède; The Ballad of Reading Gao; Sarabande for Dulcinea. Orchestre Philharmonique de Strasbourg/Latham-Koenig (Ave AV0008). Most classical fans know of Ibert thanks to his joyous Divertissement and Flute Concerto, works that bear little in common with his two-act fantasy opera Persée et Andromède. The young composer completed this short, punchy



work in Rome in 1921, crafting an intelligent, refined piece of music theatre based on a satirical look at the myth of Perseus and Andromeda. This excellent Ave release offers the opera's first digital recording, coupled with compelling performances of Ibert's La Ballade de la Geule de Reading and the delicate Sarabande pour Dulcinea.

Arvo Pärt's timeless musical language bears an uncanny power to hold listeners and remove them from the pressures of modern life. As such, New Age fans and those in search of spiritual solace have adopted it.

Arvo Pärt's timeless musical language bears an uncanny power to hold listeners and remove them from the pressures of modern life. As such, New Age fans and those in search of spiritual solace have adopted it.

Arvo Pärt's timeless musical language bears an uncanny power to hold listeners and remove them from the pressures of modern life. As such, New Age fans and those in search of spiritual solace have adopted it.

Arvo Pärt's timeless musical language bears an uncanny power to hold listeners and remove them from the pressures of modern life. As such, New Age fans and those in search of spiritual solace have adopted it. Estonian National Symphony Orchestra reach deep into the soul of Pärt's orchestral works, unearthing the sombre, artless qualities of pieces such as Summa and Fratres. Last week's review of Chantier's Our American Journey omitted the label credit. The disc is out on Teldec.

CLASSIC ARTISTS – CLASSIC ALBUMS...



ALED JONES CD 064 479-2 MC 064 479-4



ANDREA BOCELLI CD 473 410-2 MC 473 410-4



RUSSELL WATSON CD 473 100-2 MC 473 100-4



BOND CD 473 460-2 MC 473 460-4



CLASSICS 2003 2CD 472 681-2 2MC 472 681-4

ORDER NOW
TEL: 08705 310 310 FAX: 08705 410 410
OR FROM YOUR UNIVERSAL SALES REP

www.universalclassics.com



SINGLE of the week

BLUE FEAT. ELTON JOHN: Sorry Seems To Be The Hardest Word (Innocent SINCD43).

While it is (almost) the season to be jolly, Blue and Elton are here to remind us that some of us will be crying into our muted wires this Christmas in the face of unrequited love. This heart-wrenching rendition of one of Elton's finest songs is already on rotation on Radio One, Radio Two and Capital, and is a great way of keeping awareness of both Blue's and Elton's current albums sky-high right through to the New Year.



SINGLE reviews



RECOMMEND **DAVID GRAY:**

The Other Side (HIT) *East West EW259CD*. Gray's first single since December 2001's Say Hello, Wave Goodbye appears in the

wake of his chart-topping album *A New Day At Midnight*. The song is a strong example of the powerful yet intimate style that made him a household name, and has won B-listings at Radio One, Two and Capital FM. **GARETH GATES: What My Heart Wants To Say (S GARETH04)**. This is the single which BMG would have preferred to release before the spiky-haired idol's album arrived to a relatively restrained response a month ago. Produced and co-written by Steve Mac, it is a ballad Westlife would have been proud of and is sure to be promoted to death over the coming weeks.

RUSSELL WATSON: Nothing Sacred (Decca KIRSTY1). Subtitled *A Song For Kirsty*, this is the track which Watson quit Radio Two over — they wouldn't play it — but the resulting media coverage compensated for that lack of airtime. With his album shipping 180,000 units in advance of

release last week, only a fool would underestimate Watson's chances.

RECOMMEND **PINK: Family Portrait**

(Arista/BMG 74321985992). Cowritten with producer Scott Storch (Dr Dre, Busta Rhymes) this, the fourth single to be taken from *Misunderstood*, should appeal to fans who bought Pink's *Can't Take Me Home*. More R&B than her more recent releases, it has been A-listed by Radio One.

GLASSJAW: Cosmopolitan Bloodloss (Warner Bros WS94CD). Ross Robinson, the producer who hammered nu metal into creation, shows here that are ways to wrench guitars and twist lyrics without creating a Korn/Limp Bizkit/Slipknot clone. This, the first single from Glassjaw's second album, writhes and thrashes around Daryl Palumbo's manic vocals like no other, and is made complete with a catchy chorus.

MEW: She Came Home For Christmas (Evil Office/Epic XPCD2999). Christmas songs by relatively unknown artists can be disappointing, but this dreamily ethereal ballad, which builds into a surging guitar-led high, makes a good first impression. This is the second single from the Danish four-piece, whose debut album is due in March.

METRO AREA: Dance Reaction (Source SOURCE074). Taken from Darshan Jesrani and Morgan Geist's self-titled debut, *Dance*



RECOMMEND **THE RAVEONETTES: Attack Of The Ghost Riders (Columbia 6733897/2)**. This international release of one of the best-known tracks (first issued through Death In June/Crunchy Frog earlier in 2002) from one of the year's most talked-about bands should keep the buzz alive while the band finish recording their debut album in New York. Already a Sony priority act, and with the US media already warming to their cool Seventies stylings, expect big things from these Danes in 2003.

Reaction is a great example of their disco/electro fusion. The lush, soulful mood of the original is complemented by a driving mix from New York production team DFA.



BON JOVI:

Misunderstood (Mercury 538162). The veteran rock group's popularity continues to grow, as highlighted by a stadium tour lined up for

2003. Playlisted at Capital, this heartfelt cutting will be topped up by fans who helped his last single *Everyday* into the Top Five.

JOY ZIPPER: Gun Control EP (13 Amp 0135). New York duo Joy Zipper revel in their sugar-laden sound, blending West Coast harmonies with East Coast savvy. Opening track *Christmas Song* is a welcome antidote to the oncoming festivities, while *Gun Control* hints at a dark side.

HOLLY VALANCE: Naughty Girl (London LONCD472). Produced by Phil Thornalley, this is the third single from Valance's album *Footprints*. C-listed at Radio One, Capital FM and Radio Two, it isn't stuck in the quirky pop groove of her last two singles, and might well attract a wider audience.

JA RULE: 'Thug Lovin' (Murder Inc./Def Jam 0637872). Featuring the return of Bobby Brown on vocals, this is another consummate Irv Gotti production. It is perhaps not as immediate as *Always On Time*, but has risen to Radio One's A-list.

CINEMA: After Dark (Domino RUG 1511). Up-and-coming downtempo artists Cinema learned their trade working in the Glasgow scene with the likes of Belle And Sebastian.

Their recent album *Before The Dark* showcased their sound, a rich murky jazz stew seasoned with folk influences.

COZZYFATNASTEEZ: All Up In My Face (Coolhunter/Ryko CHCD51001). The first single from the nu-soul veterans' recent album, *The Tortoise And The Hare*, is a typically smooth slice of contemporary Philly. Well supported in the urban press and at specialist radio, it will be followed by their debut live UK date in January.

EDAN: Emcees Smoke Crack (Lewis LEWIS12002). This is dizzyingly inventive hip hop from Edan, whose recent debut album *Primitive Plus* caused ripples through the hip-hop fraternity. Recent UK shows proved he is a talented character with a refreshing take on the old school.

This week's reviewers: Dugald Baird, Phil Brooke, Owen Lawrence, Michele Legge, James Roberts, Martin Talbot, Nick Tesco and Simon Ward.

Why do all the hard work...



...when we've done it for you?



music week
DIRECTORY2003

The only comprehensive directory of the UK music industry

More than 13,000 entries with full contact details including emails, addresses & telephone numbers

dpagendam@cmpinformatoin.com Tel: 020 7579 4156

30 NOVEMBER 2002

The Official UK Airplay Chart

music control

Top 100
Peak
1-10
11-20
21-30
31-40
41-50

1 DILEMMA Nelly feat. Kelly Rowland Universal/Uni-Island 7/41 -8 87.38 -17

▲ 2 5 9	STRONGER	Sugababes	Island/Uni-Island	2/62	+29	73.46	+19
▲ 3 5 8	FEEL	Robbie Williams	Chrysalis	1/32	+14	74.40	+4
▲ 4 3 12	COME INTO MY WORLD	Kylie Minogue	Parlophone	2/67	+5	71.18	+5
▲ 5 18 5	JENNY FROM THE BLOCK	Jennifer Lopez	Epic	1/65	+9	65.91	+9
▲ 6 7 7	HEAVEN	DJ Sammy & Youp feat. Do	Data/Ministry Of Sound	2/68	-8	60.41	-1
▲ 7 8 7	LIKE ANOTHER DAY	Madonna	Maverick/Warner Bros.	1/73	-1	63.94	+4
▲ 8 6 15	DIKE I LOVE YOU	Justin Timberlake	Jive	1/72	-3	61.53	-7
▲ 9 11 2	THE GAME OF LOVE	Santana feat. Michelle Branch	Arista	3/84	+4	56.94	+4
▲ 10 10 3	COMPLICATED	Ariana Lavigne	Arista	1/59	-14	55.92	-14
▲ 11 17 1	DIRTY	Christina Aguilera feat. Redman	RCA	1/21	+22	50.99	+13
▲ 12 16 26	ONE LOVE	Blue	Innocent	2/52	-10	45.66	-36
▲ 13 19 2	THE SCIENTIST	Coldplay	Parlophone	1/70	+10	45.81	+3
▲ 14 20 3	RUSHES	Darlene	Mercury	1/42	+20	43.30	+7
▲ 15 12 11	I'M GONNA GETCHA GOOD!	Shania Twain	Mercury	1/81	-8	42.62	-19
▲ 16 29 5	THE LAST GOODBYE	Atomic Kitten	Innocent	1/28	+27	41.57	+47
▲ 17 10 14	NO FLOW	Big Brozz	Epice	1/22	-17	39.36	-21
▲ 18 29 4	THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros	9/53	-3	37.66	+21
▲ 19 14 4	MUSIC GETS THE BEST OF ME	Sophie Ellis-Bextor	Polydor	1/56	+4	37.65	-17
▲ 20 2 4	LOSE YOURSELF	Eminem	Interscope/Polydor	7/32	-38	36.89	-11
▲ 21 29 3	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	1/51	+45	36.44	-1
▲ 22 32 3	FAMILY PORTRAIT	Craig	Arista	1/49	+88	35.43	+51
▲ 23 18 36	WHAT'S YOUR FLAVA?	Prink David	Wildstar	1/205	-17	33.51	-24
▲ 24 15 42	JUST LIKE A PILL	Pink	Arista	1/41	-28	33.38	-34
▲ 25 3 2	HOLDING ON FOR YOU	Liberty X	V2	1/140	+52	33.20	+74
▲ 26 1 1	SORRY SHE'S NOT THE HARDEST WORD	Blue feat. Elton John	Innocent	8/62	+154	31.05	+128
▲ 27 31 2	PUT HIM OUT	Ms Dynamite	Polydor	9/19	+27	30.67	+46
▲ 28 34 3	DON'T LET ME DOWN	Will Young	S	4/20	n/c	27.12	-24

HIGHEST CLIMBER

▲ 29 5 4	WEVE GOT TONIGHT	Ronan Keating feat. Lulu	Polydor	6/29	+75	25.58	+76
▲ 30 4 1	ORDINARY DAY	Vanessa Carlton	Polydor	2/52	+8	25.16	+108
▲ 31 14 7	UNBREAKABLE	Westlife	S	1/112	-14	24.81	-89
▲ 32 7 3	IT'S ALL GRAY	Romeo feat. Christina Milian	Relentless	4/98	-48	24.76	-23
▲ 33 2 9	ELECTRICAL STORM	U2	Island/Uni-Island	5/49	-31	24.74	-44
▲ 34 10 1	LITTLE BY LITTLE	Oasis	Big Brother	3/32	-28	23.78	-28
▲ 35 20 19	STARRY EYE SURPRISE	Oakenfold	Perfecto	5/32	-2	22.20	+17
▲ 36 29 3	WORK IT	Missy 'Misdemeanor' Elliott	East West/Elektra	5/52	+7	22.98	-22
▲ 37 19 20	PUT THE NEEDLE ON IT	Dannii Minogue	London	5/34	-51	22.83	-13
▲ 38 1 9	HAPPY	Ashanti	Murder Inc/Def Jam	4/71	-20	22.24	-24
▲ 39 16 1	UNITED STATES OF WHATEVER	Liam Lynch	Global Warming	1/56	+16	21.67	+86
▲ 40 16 1	SKERBO BOI	Avril Lavigne	Arista	7/88	+105	20.15	+58
▲ 41 5 11	PRAY	Lasgo	Perivita	4/17	+11	19.32	+42

BIGGEST INCREASE IN AUDIENCE

▲ 42 15 1	DON'T STOP	Rolling Stones	Virgin	73	+204	19.96	+466
▲ 43 75 1	YOU'LL NEVER BE ALONE	Anastacia	Epice	3/88	+47	18.68	+97
▲ 44 30 12	MY VISION	Jaykatta feat. Seal	Rulin	6/52	-33	18.37	-49
▲ 45 37 3	ALIVE	S Club	Polydor	8/27	+18	17.76	-2
▲ 46 10 1	YOU AND I	Will Young	S	5/83	+99	17.15	+221
▲ 47 41 5	ALL MY LIFE	Fo Fighters	RCA	1/105	-16	16.83	-2
▲ 48 15 15	GOT TO HAVE YOUR LOVE	Liberty X	V2	5/88	-50	16.52	-39

BIGGEST INCREASE IN PLAYS

▲ 49 18 1	LOVE WILL COME THROUGH	Travis	Independents	2/97	+430	15.67	+619
▲ 50 11 1	STILL WAITING	Sum41	Mercury	7/77	-8	15.56	+50

© 2002 Capitol UK. Copyright for this chart provided under license to BBC on 29/11/2002 at 10:22:27. © 2002 Music Control. All rights reserved. **▲** Audience increase **▲** Audience increase 50% or more
 ▲ 2002 Chart: BBC Radio 1; 2001 Chart: BBC Radio 1; 2000 Chart: BBC Radio 1; 1999 Chart: BBC Radio 1; 1998 Chart: BBC Radio 1; 1997 Chart: BBC Radio 1; 1996 Chart: BBC Radio 1; 1995 Chart: BBC Radio 1; 1994 Chart: BBC Radio 1; 1993 Chart: BBC Radio 1; 1992 Chart: BBC Radio 1; 1991 Chart: BBC Radio 1; 1990 Chart: BBC Radio 1; 1989 Chart: BBC Radio 1; 1988 Chart: BBC Radio 1; 1987 Chart: BBC Radio 1; 1986 Chart: BBC Radio 1; 1985 Chart: BBC Radio 1; 1984 Chart: BBC Radio 1; 1983 Chart: BBC Radio 1; 1982 Chart: BBC Radio 1; 1981 Chart: BBC Radio 1; 1980 Chart: BBC Radio 1; 1979 Chart: BBC Radio 1; 1978 Chart: BBC Radio 1; 1977 Chart: BBC Radio 1; 1976 Chart: BBC Radio 1; 1975 Chart: BBC Radio 1; 1974 Chart: BBC Radio 1; 1973 Chart: BBC Radio 1; 1972 Chart: BBC Radio 1; 1971 Chart: BBC Radio 1; 1970 Chart: BBC Radio 1; 1969 Chart: BBC Radio 1; 1968 Chart: BBC Radio 1; 1967 Chart: BBC Radio 1; 1966 Chart: BBC Radio 1; 1965 Chart: BBC Radio 1; 1964 Chart: BBC Radio 1; 1963 Chart: BBC Radio 1; 1962 Chart: BBC Radio 1; 1961 Chart: BBC Radio 1; 1960 Chart: BBC Radio 1; 1959 Chart: BBC Radio 1; 1958 Chart: BBC Radio 1; 1957 Chart: BBC Radio 1; 1956 Chart: BBC Radio 1; 1955 Chart: BBC Radio 1; 1954 Chart: BBC Radio 1; 1953 Chart: BBC Radio 1; 1952 Chart: BBC Radio 1; 1951 Chart: BBC Radio 1; 1950 Chart: BBC Radio 1; 1949 Chart: BBC Radio 1; 1948 Chart: BBC Radio 1; 1947 Chart: BBC Radio 1; 1946 Chart: BBC Radio 1; 1945 Chart: BBC Radio 1; 1944 Chart: BBC Radio 1; 1943 Chart: BBC Radio 1; 1942 Chart: BBC Radio 1; 1941 Chart: BBC Radio 1; 1940 Chart: BBC Radio 1; 1939 Chart: BBC Radio 1; 1938 Chart: BBC Radio 1; 1937 Chart: BBC Radio 1; 1936 Chart: BBC Radio 1; 1935 Chart: BBC Radio 1; 1934 Chart: BBC Radio 1; 1933 Chart: BBC Radio 1; 1932 Chart: BBC Radio 1; 1931 Chart: BBC Radio 1; 1930 Chart: BBC Radio 1; 1929 Chart: BBC Radio 1; 1928 Chart: BBC Radio 1; 1927 Chart: BBC Radio 1; 1926 Chart: BBC Radio 1; 1925 Chart: BBC Radio 1; 1924 Chart: BBC Radio 1; 1923 Chart: BBC Radio 1; 1922 Chart: BBC Radio 1; 1921 Chart: BBC Radio 1; 1920 Chart: BBC Radio 1; 1919 Chart: BBC Radio 1; 1918 Chart: BBC Radio 1; 1917 Chart: BBC Radio 1; 1916 Chart: BBC Radio 1; 1915 Chart: BBC Radio 1; 1914 Chart: BBC Radio 1; 1913 Chart: BBC Radio 1; 1912 Chart: BBC Radio 1; 1911 Chart: BBC Radio 1; 1910 Chart: BBC Radio 1; 1909 Chart: BBC Radio 1; 1908 Chart: BBC Radio 1; 1907 Chart: BBC Radio 1; 1906 Chart: BBC Radio 1; 1905 Chart: BBC Radio 1; 1904 Chart: BBC Radio 1; 1903 Chart: BBC Radio 1; 1902 Chart: BBC Radio 1; 1901 Chart: BBC Radio 1; 1900 Chart: BBC Radio 1; 1899 Chart: BBC Radio 1; 1898 Chart: BBC Radio 1; 1897 Chart: BBC Radio 1; 1896 Chart: BBC Radio 1; 1895 Chart: BBC Radio 1; 1894 Chart: BBC Radio 1; 1893 Chart: BBC Radio 1; 1892 Chart: BBC Radio 1; 1891 Chart: BBC Radio 1; 1890 Chart: BBC Radio 1; 1889 Chart: BBC Radio 1; 1888 Chart: BBC Radio 1; 1887 Chart: BBC Radio 1; 1886 Chart: BBC Radio 1; 1885 Chart: BBC Radio 1; 1884 Chart: BBC Radio 1; 1883 Chart: BBC Radio 1; 1882 Chart: BBC Radio 1; 1881 Chart: BBC Radio 1; 1880 Chart: BBC Radio 1; 1879 Chart: BBC Radio 1; 1878 Chart: BBC Radio 1; 1877 Chart: BBC Radio 1; 1876 Chart: BBC Radio 1; 1875 Chart: BBC Radio 1; 1874 Chart: BBC Radio 1; 1873 Chart: BBC Radio 1; 1872 Chart: BBC Radio 1; 1871 Chart: BBC Radio 1; 1870 Chart: BBC Radio 1; 1869 Chart: BBC Radio 1; 1868 Chart: BBC Radio 1; 1867 Chart: BBC Radio 1; 1866 Chart: BBC Radio 1; 1865 Chart: BBC Radio 1; 1864 Chart: BBC Radio 1; 1863 Chart: BBC Radio 1; 1862 Chart: BBC Radio 1; 1861 Chart: BBC Radio 1; 1860 Chart: BBC Radio 1; 1859 Chart: BBC Radio 1; 1858 Chart: BBC Radio 1; 1857 Chart: BBC Radio 1; 1856 Chart: BBC Radio 1; 1855 Chart: BBC Radio 1; 1854 Chart: BBC Radio 1; 1853 Chart: BBC Radio 1; 1852 Chart: BBC Radio 1; 1851 Chart: BBC Radio 1; 1850 Chart: BBC Radio 1; 1849 Chart: BBC Radio 1; 1848 Chart: BBC Radio 1; 1847 Chart: BBC Radio 1; 1846 Chart: BBC Radio 1; 1845 Chart: BBC Radio 1; 1844 Chart: BBC Radio 1; 1843 Chart: BBC Radio 1; 1842 Chart: BBC Radio 1; 1841 Chart: BBC Radio 1; 1840 Chart: BBC Radio 1; 1839 Chart: BBC Radio 1; 1838 Chart: BBC Radio 1; 1837 Chart: BBC Radio 1; 1836 Chart: BBC Radio 1; 1835 Chart: BBC Radio 1; 1834 Chart: BBC Radio 1; 1833 Chart: BBC Radio 1; 1832 Chart: BBC Radio 1; 1831 Chart: BBC Radio 1; 1830 Chart: BBC Radio 1; 1829 Chart: BBC Radio 1; 1828 Chart: BBC Radio 1; 1827 Chart: BBC Radio 1; 1826 Chart: BBC Radio 1; 1825 Chart: BBC Radio 1; 1824 Chart: BBC Radio 1; 1823 Chart: BBC Radio 1; 1822 Chart: BBC Radio 1; 1821 Chart: BBC Radio 1; 1820 Chart: BBC Radio 1; 1819 Chart: BBC Radio 1; 1818 Chart: BBC Radio 1; 1817 Chart: BBC Radio 1; 1816 Chart: BBC Radio 1; 1815 Chart: BBC Radio 1; 1814 Chart: BBC Radio 1; 1813 Chart: BBC Radio 1; 1812 Chart: BBC Radio 1; 1811 Chart: BBC Radio 1; 1810 Chart: BBC Radio 1; 1809 Chart: BBC Radio 1; 1808 Chart: BBC Radio 1; 1807 Chart: BBC Radio 1; 1806 Chart: BBC Radio 1; 1805 Chart: BBC Radio 1; 1804 Chart: BBC Radio 1; 1803 Chart: BBC Radio 1; 1802 Chart: BBC Radio 1; 1801 Chart: BBC Radio 1; 1800 Chart: BBC Radio 1; 1799 Chart: BBC Radio 1; 1798 Chart: BBC Radio 1; 1797 Chart: BBC Radio 1; 1796 Chart: BBC Radio 1; 1795 Chart: BBC Radio 1; 1794 Chart: BBC Radio 1; 1793 Chart: BBC Radio 1; 1792 Chart: BBC Radio 1; 1791 Chart: BBC Radio 1; 1790 Chart: BBC Radio 1; 1789 Chart: BBC Radio 1; 1788 Chart: BBC Radio 1; 1787 Chart: BBC Radio 1; 1786 Chart: BBC Radio 1; 1785 Chart: BBC Radio 1; 1784 Chart: BBC Radio 1; 1783 Chart: BBC Radio 1; 1782 Chart: BBC Radio 1; 1781 Chart: BBC Radio 1; 1780 Chart: BBC Radio 1; 1779 Chart: BBC Radio 1; 1778 Chart: BBC Radio 1; 1777 Chart: BBC Radio 1; 1776 Chart: BBC Radio 1; 1775 Chart: BBC Radio 1; 1774 Chart: BBC Radio 1; 1773 Chart: BBC Radio 1; 1772 Chart: BBC Radio 1; 1771 Chart: BBC Radio 1; 1770 Chart: BBC Radio 1; 1769 Chart: BBC Radio 1; 1768 Chart: BBC Radio 1; 1767 Chart: BBC Radio 1; 1766 Chart: BBC Radio 1; 1765 Chart: BBC Radio 1; 1764 Chart: BBC Radio 1; 1763 Chart: BBC Radio 1; 1762 Chart: BBC Radio 1; 1761 Chart: BBC Radio 1; 1760 Chart: BBC Radio 1; 1759 Chart: BBC Radio 1; 1758 Chart: BBC Radio 1; 1757 Chart: BBC Radio 1; 1756 Chart: BBC Radio 1; 1755 Chart: BBC Radio 1; 1754 Chart: BBC Radio 1; 1753 Chart: BBC Radio 1; 1752 Chart: BBC Radio 1; 1751 Chart: BBC Radio 1; 1750 Chart: BBC Radio 1; 1749 Chart: BBC Radio 1; 1748 Chart: BBC Radio 1; 1747 Chart: BBC Radio 1; 1746 Chart: BBC Radio 1; 1745 Chart: BBC Radio 1; 1744 Chart: BBC Radio 1; 1743 Chart: BBC Radio 1; 1742 Chart: BBC Radio 1; 1741 Chart: BBC Radio 1; 1740 Chart: BBC Radio 1; 1739 Chart: BBC Radio 1; 1738 Chart: BBC Radio 1; 1737 Chart: BBC Radio 1; 1736 Chart: BBC Radio 1; 1735 Chart: BBC Radio 1; 1734 Chart: BBC Radio 1; 1733 Chart: BBC Radio 1; 1732 Chart: BBC Radio 1; 1731 Chart: BBC Radio 1; 1730 Chart: BBC Radio 1; 1729 Chart: BBC Radio 1; 1728 Chart: BBC Radio 1; 1727 Chart: BBC Radio 1; 1726 Chart: BBC Radio 1; 1725 Chart: BBC Radio 1; 1724 Chart: BBC Radio 1; 1723 Chart: BBC Radio 1; 1722 Chart: BBC Radio 1; 1721 Chart: BBC Radio 1; 1720 Chart: BBC Radio 1; 1719 Chart: BBC Radio 1; 1718 Chart: BBC Radio 1; 1717 Chart: BBC Radio 1; 1716 Chart: BBC Radio 1; 1715 Chart: BBC Radio 1; 1714 Chart: BBC Radio 1; 1713 Chart: BBC Radio 1; 1712 Chart: BBC Radio 1; 1711 Chart: BBC Radio 1; 1710 Chart: BBC Radio 1; 1709 Chart: BBC Radio 1; 1708 Chart: BBC Radio 1; 1707 Chart: BBC Radio 1; 1706 Chart: BBC Radio 1; 1705 Chart: BBC Radio 1; 1704 Chart: BBC Radio 1; 1703 Chart: BBC Radio 1; 1702 Chart: BBC Radio 1; 1701 Chart: BBC Radio 1; 1700 Chart: BBC Radio 1; 1699 Chart: BBC Radio 1; 1698 Chart: BBC Radio 1; 1697 Chart: BBC Radio 1; 1696 Chart: BBC Radio 1; 1695 Chart: BBC Radio 1; 1694 Chart: BBC Radio 1; 1693 Chart: BBC Radio 1; 1692 Chart: BBC Radio 1; 1691 Chart: BBC Radio 1; 1690 Chart: BBC Radio 1; 1689 Chart: BBC Radio 1; 1688 Chart: BBC Radio 1; 1687 Chart: BBC Radio 1; 1686 Chart: BBC Radio 1; 1685 Chart: BBC Radio 1; 1684 Chart: BBC Radio 1; 1683 Chart: BBC Radio 1; 1682 Chart: BBC Radio 1; 1681 Chart: BBC Radio 1; 1680 Chart: BBC Radio 1; 1679 Chart: BBC Radio 1; 1678 Chart: BBC Radio 1; 1677 Chart: BBC Radio 1; 1676 Chart: BBC Radio 1; 1675 Chart: BBC Radio 1; 1674 Chart: BBC Radio 1; 1673 Chart: BBC Radio 1; 1672 Chart: BBC Radio 1; 1671 Chart: BBC Radio 1; 1670 Chart: BBC Radio 1; 1669 Chart: BBC Radio 1; 1668 Chart: BBC Radio 1; 1667 Chart: BBC Radio 1; 1666 Chart: BBC Radio 1; 1665 Chart: BBC Radio 1; 1664 Chart: BBC Radio 1; 1663 Chart: BBC Radio 1; 1662 Chart: BBC Radio 1; 1661 Chart: BBC Radio 1; 1660 Chart: BBC Radio 1; 1659 Chart: BBC Radio 1; 1658 Chart: BBC Radio 1; 1657 Chart: BBC Radio 1; 1656 Chart: BBC Radio 1; 1655 Chart: BBC Radio 1; 1654 Chart: BBC Radio 1; 1653 Chart: BBC Radio 1; 1652 Chart: BBC Radio 1; 1651 Chart: BBC Radio 1; 1650 Chart: BBC Radio 1; 1649 Chart: BBC Radio 1; 1648 Chart: BBC Radio 1; 1647 Chart: BBC Radio 1; 1646 Chart: BBC Radio 1; 1645 Chart: BBC Radio 1; 1644 Chart: BBC Radio 1; 1643 Chart: BBC Radio 1; 1642 Chart: BBC Radio 1; 1641 Chart: BBC Radio 1; 1640 Chart: BBC Radio 1; 1639 Chart: BBC Radio 1; 1638 Chart: BBC Radio 1; 1637 Chart: BBC Radio 1; 1636 Chart: BBC Radio 1; 1635 Chart: BBC Radio 1; 1634 Chart: BBC Radio 1; 1633 Chart: BBC Radio 1; 1632 Chart: BBC Radio 1; 1631 Chart: BBC Radio 1; 1630 Chart: BBC Radio 1; 1629 Chart: BBC Radio 1; 1628 Chart: BBC Radio 1; 1627 Chart: BBC Radio 1; 1626 Chart: BBC Radio 1; 1625 Chart: BBC Radio 1; 1624 Chart: BBC Radio 1; 1623 Chart: BBC Radio 1; 1622 Chart: BBC Radio 1; 1621 Chart: BBC Radio 1; 1620 Chart: BBC Radio 1; 1619 Chart: BBC Radio 1; 1618 Chart: BBC Radio 1; 1617 Chart: BBC Radio 1; 1616 Chart: BBC Radio 1; 1615 Chart: BBC Radio 1; 1614 Chart: BBC Radio 1; 1613 Chart: BBC Radio 1; 1612 Chart: BBC Radio 1; 1611 Chart: BBC Radio 1; 1610 Chart: BBC Radio 1; 1609 Chart: BBC Radio 1; 1608 Chart: BBC Radio 1; 1607 Chart: BBC Radio 1; 1606 Chart: BBC Radio 1; 1605 Chart: BBC Radio 1; 1604 Chart: BBC Radio 1; 1603 Chart: BBC Radio 1; 1602 Chart: BBC Radio 1; 1601 Chart: BBC Radio 1; 1600 Chart: BBC Radio 1; 1599 Chart: BBC Radio 1; 1598 Chart: BBC Radio 1; 1597 Chart: BBC Radio 1; 1596 Chart: BBC Radio 1; 1595 Chart: BBC Radio 1; 1594 Chart: BBC Radio 1; 1593 Chart: BBC Radio 1; 1592 Chart: BBC Radio 1; 1591 Chart: BBC Radio 1; 1590 Chart: BBC Radio 1; 1589 Chart: BBC Radio 1; 1588 Chart: BBC Radio 1; 1587 Chart: BBC Radio 1; 1586 Chart: BBC Radio 1; 1585 Chart: BBC Radio 1; 1584 Chart: BBC Radio 1; 1583 Chart: BBC Radio 1; 1582 Chart: BBC Radio 1; 1581 Chart: BBC Radio 1; 1580 Chart: BBC Radio 1; 1579 Chart: BBC Radio 1; 1578 Chart: BBC Radio 1; 1577 Chart: BBC Radio 1; 1576 Chart: BBC Radio 1; 1575 Chart: BBC Radio 1; 1574 Chart: BBC Radio 1; 1573 Chart: BBC Radio 1; 1572 Chart: BBC Radio 1; 1571 Chart: BBC Radio 1; 1570 Chart: BBC Radio 1; 1569 Chart: BBC Radio 1; 1568 Chart: BBC Radio 1; 1567 Chart: BBC Radio 1; 1566 Chart: BBC Radio 1; 1565 Chart: BBC Radio 1; 1564 Chart: BBC Radio 1; 1563 Chart: BBC Radio 1; 1562 Chart: BBC Radio 1; 1561 Chart: BBC Radio 1; 1560 Chart: BBC Radio 1; 1559 Chart: BBC Radio 1; 1558 Chart: BBC Radio 1; 1557 Chart: BBC Radio 1; 1556 Chart: BBC Radio 1; 1555 Chart: BBC Radio 1; 1554 Chart: BBC Radio 1; 1553 Chart: BBC Radio 1; 1552 Chart: BBC Radio 1; 1551 Chart: BBC Radio 1; 1550 Chart: BBC Radio 1; 1549 Chart: BBC Radio 1; 1548 Chart: BBC Radio 1; 1547 Chart: BBC Radio 1; 1546 Chart: BBC Radio 1; 1545 Chart: BBC Radio 1; 1544 Chart: BBC Radio 1; 1543 Chart: BBC Radio 1; 1542 Chart: BBC Radio 1; 1541 Chart: BBC Radio 1; 1540 Chart: BBC Radio 1; 1539 Chart: BBC Radio 1; 1538 Chart: BBC Radio 1; 1537 Chart: BBC Radio 1; 1536 Chart: BBC Radio 1; 1535 Chart: BBC Radio 1; 1534 Chart: BBC Radio 1; 1533 Chart: BBC Radio 1; 1532 Chart: BBC Radio 1; 1531 Chart: BBC Radio 1; 1530 Chart: BBC Radio 1; 1529 Chart: BBC Radio 1; 1528 Chart: BBC Radio 1; 1527 Chart: BBC Radio 1; 1526 Chart: BBC Radio 1; 1525 Chart: BBC Radio 1; 1524 Chart: BBC Radio 1; 1523 Chart: BBC Radio 1; 1522 Chart: BBC Radio 1; 1521 Chart: BBC Radio 1; 1520 Chart: BBC Radio 1; 1519 Chart: BBC Radio 1; 1518 Chart: BBC Radio 1; 1517 Chart: BBC Radio 1; 1516 Chart: BBC Radio 1; 1515 Chart: BBC Radio 1; 1514 Chart: BBC Radio 1; 1513 Chart: BBC Radio 1; 1512 Chart: BBC Radio 1; 1511 Chart: BBC Radio 1; 1510 Chart: BBC Radio 1; 1509 Chart: BBC Radio 1; 1508 Chart: BBC Radio 1; 1507 Chart: BBC Radio 1; 1506 Chart: BBC Radio 1; 1505 Chart: BBC Radio 1; 1504 Chart: BBC Radio 1; 1503 Chart: BBC Radio 1; 1502 Chart: BBC Radio 1; 1501 Chart: BBC Radio 1; 1500 Chart: BBC Radio 1; 1499 Chart: BBC Radio 1; 1498 Chart: BBC Radio 1; 1497 Chart: BBC Radio 1; 1496 Chart: BBC Radio 1; 1495 Chart: BBC Radio 1; 1494 Chart: BBC Radio 1; 1493 Chart: BBC Radio 1; 1492 Chart: BBC Radio 1; 1491 Chart: BBC Radio 1; 1490 Chart: BBC Radio 1; 1489 Chart: BBC Radio 1; 1488 Chart: BBC Radio 1; 1487 Chart: BBC Radio 1; 1486 Chart: BBC Radio 1; 1485 Chart: BBC Radio 1; 1484 Chart: BBC Radio 1; 1483 Chart: BBC Radio 1; 1482 Chart: BBC Radio 1; 1481 Chart: BBC Radio 1; 1480 Chart: BBC Radio 1; 1479 Chart: BBC Radio 1; 1478 Chart: BBC Radio 1; 1477 Chart: BBC Radio 1; 1476 Chart: BBC Radio 1; 1475 Chart: BBC Radio 1; 1474 Chart: BBC Radio 1; 1473 Chart: BBC Radio 1; 1472 Chart: BBC Radio 1; 1471 Chart: BBC Radio 1; 1470 Chart: BBC Radio 1; 1469 Chart: BBC Radio 1; 1468 Chart: BBC Radio 1; 1467 Chart: BBC Radio 1; 1466 Chart: BBC Radio 1; 1465 Chart: BBC Radio 1; 1464 Chart: BBC Radio 1; 1463 Chart: BBC Radio 1; 1462 Chart: BBC Radio 1; 1461 Chart: BBC Radio 1; 1460 Chart: BBC Radio 1; 1459 Chart: BBC Radio 1; 1458 Chart: BBC Radio 1; 1457 Chart: BBC Radio 1; 1456 Chart: BBC Radio 1; 1455 Chart: BBC Radio 1; 1454 Chart: BBC Radio 1; 1453 Chart: BBC Radio 1; 1452 Chart: BBC Radio 1; 1451 Chart: BBC Radio 1; 1450 Chart: BBC Radio 1; 1449 Chart: BBC Radio 1; 1448 Chart: BBC Radio 1; 1447 Chart: BBC Radio 1; 1446 Chart: BBC Radio 1; 1445 Chart: BBC Radio 1; 1444 Chart: BBC Radio 1; 1443 Chart: BBC Radio 1; 1442 Chart: BBC Radio 1; 1441 Chart: BBC Radio 1; 1440 Chart: BBC Radio 1; 1439 Chart: BBC Radio 1; 1438 Chart: BBC Radio 1; 1437 Chart: BBC Radio 1; 1436 Chart: BBC Radio 1; 1435 Chart: BBC Radio 1; 1434 Chart: BBC Radio 1; 1433 Chart: BBC Radio 1; 1432 Chart: BBC Radio 1; 1431 Chart: BBC Radio 1; 1430 Chart: BBC Radio 1; 1429 Chart: BBC Radio 1; 1428 Chart: BBC Radio 1; 1427 Chart: BBC Radio 1; 1426 Chart: BBC Radio 1; 1425 Chart: BBC Radio 1; 1424 Chart: BBC Radio 1; 1423 Chart: BBC Radio 1; 1422 Chart: BBC Radio 1; 1421 Chart: BBC Radio 1; 1420 Chart: BBC Radio 1; 1419 Chart: BBC Radio 1; 1418 Chart: BBC Radio 1; 1417 Chart: BBC Radio 1; 1416 Chart: BBC Radio 1; 1415 Chart: BBC Radio 1; 1414 Chart: BBC Radio 1; 1413 Chart: BBC Radio 1; 1412 Chart: BBC Radio 1; 1411 Chart: BBC Radio 1; 1410 Chart: BBC Radio 1; 1409 Chart: BBC Radio 1; 1408 Chart: BBC Radio 1; 1407 Chart: BBC Radio 1; 1406 Chart: BBC Radio 1; 1405 Chart: BBC Radio 1; 1404 Chart: BBC Radio 1; 1403 Chart: BBC Radio 1; 1402 Chart: BBC Radio 1; 1401 Chart: BBC Radio 1; 1400 Chart: BBC Radio 1; 1399 Chart: BBC Radio 1; 1398 Chart: BBC Radio 1; 1397 Chart: BBC Radio 1; 1396 Chart: BBC Radio 1; 1395 Chart: BBC Radio 1; 1394 Chart: BBC Radio 1; 1393 Chart: BBC Radio 1; 1392 Chart: BBC Radio 1; 1391 Chart: BBC Radio 1; 1390 Chart: BBC Radio 1

SINGLES COMMENTARY

by ALAN JONES

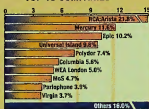


Despite suffering a week-on-week decline of 36%, Christina Aguilera's *Dirty* unexpectedly retains pole position on the singles chart. It sold nearly 47,000 copies – the lowest tally for a number one since Atomic Kitten's *The Tide Is High* sold slightly fewer on its third and final week at number one 10 weeks ago – but was able to continue as the singles market has quietened down. While album sales have surged ahead with gains of 1.6% and 27% in the last two weeks, the singles market has dipped 12%, then 6%.

A bad week for 19 Management, with the disappointing display of Will Young's new single (see above) and a below-par performance from S Club's *Alive*. S Club's previous nine singles all reached the Top Three but their latest, *Alive* has to settle for a number five debut with sales of 26,500. It is the introductory single from the group's new album, *Seeing Double*, which is out today (November 25). Their previous hits were as S Club 7. Their new name reflects the fact that

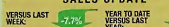
MARKET REPORT

TOP 10 COMPANIES

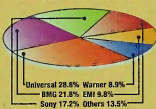


Figures show top 10 companies by % of total sales of the Top 75, and percentage share shown by % of total sales of the Top 75

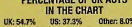
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



Alive is their first single since Paul Cattermole left the group in June. Meanwhile, Jennifer Lopez registers her

seventh straight Top five hit (and ninth from 10 singles) with *Jerry From the Block*, which debuts at number three. It is also the first

debut solo single anything is Possible/Evergreen sold 1,108,269 copies on its first week in the shop, including 403,027 on the day of its release. Indeed, it sold more copies in its first four in the shops than his latest single sold last week. Young's disappointing sales tally is all the more remarkable as the record is a charity single for Children In Need. Last year's *CHN single*, *Have You Ever* by S Club 7, sold 143,000 on its first week.

single from a new album which is out this week – namely *This Is Me...Then*.

Welcome back to Mariah Carey, who confounds her critics by registering her first Top 10 solo hit for four years, debuting at number eight with *Through The Rain*. It is Carey's 28th hit in all and her 18th Top 10 single. And, like the S Club and Lopez singles, it is the first single from a new album – in Carey's case *Charmbracelet*, which is out next month.

Belgian dance act Laïsago have had three hits this year, but as the titles (all one word) get smaller so do the hits. They started off with *Something*, which reached number four, then got to number seven with *Alone*. This week they debut at number 17 with *Pry*.

Kelly Loreena enjoys her fourth Top 20 hit of the year, debuting at number 19 with *Heart of Gold*. Kelly previously formed Flip & Fill's hit *True Love Never Dies* (seven February), reached nine with her debut solo single *Tell It To My Heart* in July and teamed up with H-Trance for *Forever* to reach six in September.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	LIKE I LOVE YOU	Justin Timberlake	Jive 525424 (P)
2	POOR LENO	Raymond	Wall Of Sound WALL0209 (P)
3	I LOVE ROCK 'N' ROLL	Salway Sparks	Nebula 925422 (P)
4	OBSESSION	Tico & Jurkie X	Nebula NEB0209 (ADD)
5	CONFUSION	Arthur Baker Vs New Order	Whacked Wacked10020 (SRD)
6	BORN TO SYNTHESIZE	Mona Lisa Overdrive	Platipus PLAT0107 (P)
7	LO (CAROLINA CAROL BELA)	DJ Marly And Xis Feet, Stamina MCV Recordings	V055CD (SRD)
8	GHOST (COWBOYS IN THE MOVIES)	Jenavus	Cowboy Music CD003064 (V)
9	YOU DON'T STOP	Jay Kirkland	BEK BEK030208 (ADD)
10	FLASHBACK	Rior Brothers	Tidy Two TIDY7011123 (ADD)
11	DIAMOND LIFE	Louie Vega & Jay Sealae Pts	Distance D2040 (P)
12	SEVEN DAYS AND ONE WEEK	Day Mark	Nokizee 045494XU (ADD)
13	DANCE TO THE UNDERGROUND	City Slang	221212 (V)
14	IN THIS WORLD	Moby	Mute LCD017216 (V)
15	PIRA	Hanches Mike H000103 (CD)	
16	3 MORE HIT SONGS FROM BRIGHT EYES	Bright Eyes	Wichita WEB03020 (V)
17	GO TO HAVE YOUR LOVE	Lenny X	V2 VNR020508 (SMV/P)
18	NEVER	Talishah	Classic CMC0202 (V)
19	MACHINE	Yeah Yeah Yeahs	Wichita WEB03020 (V)
20	GIMME THE LIGHT	Sean Paul	VP VP020400 (V)

All charts © The Official UK Charts Company 2002

SINGLES FACTFILE

Apparently set to become the first British male solo artist to date to register four number one singles in a calendar year, Will Young surprisingly falls so to do. After leading the chart all week with an advantage of 4,498 (17.6%) in Friday's sales flashes, Young's *Don't Let Me Down/You And I* ended up with sales of just 45,008, allowing fellow BMG star Christina Aguilera's *Dirty* to retain pole position with sales of 46,922. Young's

single from a new album which is out this week – namely *This Is Me...Then*.

Welcome back to Mariah Carey, who confounds her critics by registering her first Top 10 solo hit for four years, debuting at number eight with *Through The Rain*. It is Carey's 28th hit in all and her 18th Top 10 single. And, like the S Club and Lopez singles, it is the first single from a new album – in Carey's case *Charmbracelet*, which is out next month.

Belgian dance act Laïsago have had three hits this year, but as the titles (all one word) get smaller so do the hits. They started off with *Something*, which reached number four, then got to number seven with *Alone*. This week they debut at number 17 with *Pry*.

Kelly Loreena enjoys her fourth Top 20 hit of the year, debuting at number 19 with *Heart of Gold*. Kelly previously formed Flip & Fill's hit *True Love Never Dies* (seven February), reached nine with her debut solo single *Tell It To My Heart* in July and teamed up with H-Trance for *Forever* to reach six in September.



This Last	Title	Artist	Label
1	DIRTY	Christina Aguilera	BMG
2	DON'T LET ME DOWN/YOU & I	Will Young	BMG
3	JENNY FROM THE BLOCK	Mariah Carey	Epic
4	DIAMOND LIFE	Louie Vega	Distance
5	ALEXA	Kelly Rowland	Universal
6	THE KETCHUP SONG (ASERKE)	Las Ketchup	Columbia
7	HEVENLY	Sam & The Womp	BMG
8	THROUGH THE RAIN	Mariah Carey	Epic
9	STRONGBELIEFS WITH MY FACE	Sade	Nonesuch
10	UNBREAKABLE	Wendie	BMG
11	ONE LOVE	Sean Paul	Mercury
12	FM GONNA GETCHA GOOD!	Cherise Touch	Incentive
13	COME INTO MY WORLD	Kyle Minogue	Private
14	DIE ANOTHER DAY	Madeline & Marlene	BMG
15	HEAVENLY	Justin Tashiro	BMG
16	NO FLOW	Big Boy	BMG
17	LOVE ON THE LINE	East West	East West
18	COMPLICATED	Avril Lavigne	Arista
19	PRAY	Leona	Parlophone
20	THE GAME OF LOVE	Denise Ho	BMG

© The Official UK Charts Company 2002/2003/2004



Over 100,000 new users since mid-August launch
 The music-buying public now dials Shazam on 2560 from their mobile phones to identify and 'tag' music virtually anywhere – in a bar, in stores, on the radio, in the car. Shazam then sends a text with the artist and track. There's no need to register or subscribe. Try it now – call 2500 3. **Play music 24/7. Get news and lyrics instantly. 3. Point mobile towards LOUD music (Shazam dials the call after 30 seconds). 4. Receive a text with name of artist and track.**

Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Last	Title	Artist	Label
1	YOU'RE A SUPERSTAR	Enimem	Interscope/Polyor
2	LOSE YOURSELF	Enimem	Interscope/Polyor
3	FAMILY PORTRAIT	Rickie	Arista
4	FEEL	Robin Williams	EMI/Capitol
5	THE LAST GOODBYE	Atina Chen	Interscope
6	SKNER BOI	Avril Lavigne	Death In Vegas
7	SCORPIO RISING	Death In Vegas	Parlophone
8	MUNDIAL TO BACH KE	Parlophone	BMG
9	REVOLUTION	Parlophone	BMG
10	RUSHES	Parlophone	BMG

© Shazam Entertainment Ltd. Compiled by Shazam Entertainment Ltd. utilizing industry and consumer user pre-release music only – Shazam is tagged anywhere with a Shazam music source and industry copyright. All songs listed on Shazam Chart are copyright © Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd.

1.6million tracks on the Shazam database
 Get maximum exposure to your pre-releases on the Shazam database
 Send pre-release CDs to Shazam Promo Dept, 4th Floor, 156 Regent St, London W1B 5SU. Further info from: music@shazamteam.com
 Shazam is a registered trademark of Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd. Shazam is a registered trademark of Shazam Entertainment Ltd.

30 NOVEMBER 2002

Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)
1	1	DIRTY	Arista 7432195272/7432195214 (BMG)	Arista	7432195272/7432195214 (BMG)
2	NEW	DON'T LET ME DOWN/YOU AND I	Arista 7432195272/7432195214 (BMG)	Arista	7432195272/7432195214 (BMG)
3	NEW	JENNY FROM THE BLOCK	Epic 6735737/ (TEN)	Epic	6735737/ (TEN)
4	6	DILEMMA	Island MCA/EMI 60329/MCA/EMI 60329 (EMI)	Island	MCA/EMI 60329/MCA/EMI 60329 (EMI)
5	NEW	ALIVE	Polydor 06509/10058914 (U)	Polydor	06509/10058914 (U)
6	7	THE KETCHUP SONG (ASEREJE)	Columbia 673152/6731534 (TEN)	Columbia	673152/6731534 (TEN)
7	4	HEAVEN	Data/Ministry Of Sound DATA/MS/MS (MAM/TE)	Data	Ministry Of Sound DATA/MS/MS (MAM/TE)
8	NEW	THROUGH THE RAIN	Mercury 06807/06807074 (U)	Mercury	06807/06807074 (U)
9	2	STRONGER/ANGELS WITH DIRTY FACES	Island/Island 60343/60343 (U)	Island	Island 60343/60343 (U)
10	4	UNBREAKABLE	S 7432195272/7432195164 (BMG)	S	7432195272/7432195164 (BMG)
11	3	I'M GONNA GETCHA GOOD!	Mercury 1722742/1722984 (U)	Mercury	1722742/1722984 (U)
12	NEW	RHINESTONE COWBOY (GIDDY UP GIDDY UP)	Selena/Mercury 92544/92544 (U)	Selena	Mercury 92544/92544 (U)
13	2	LOVE ON THE LINE	East West SOLA/CD/ISO/CD/TE (FN)	East West	SOLA/CD/ISO/CD/TE (FN)
14	NEW	NO FLIGHT	Epic 673028/6730284 (TEN)	Epic	673028/6730284 (TEN)
15	5	LIKE I LOVE YOU	Jive 92544/92544 (U)	Jive	92544/92544 (U)
16	NEW	STILL WAITING	Mercury 06834/068314 (U)	Mercury	06834/068314 (U)
17	NEW	PRAY	Positive CD/TV154/TV154 (E)	Positive	CD/TV154/TV154 (E)
18	4	DIE ANOTHER DAY	Warner Bros W5952/ (AMV92)	Warner Bros	W5952/ (AMV92)
19	1	HEART OF GOLD	All Around The World KCG/CD/ (AMDU)	All Around The World	KCG/CD/ (AMDU)
20	5	ONE LOVE	Innocent SINC/D4/SINC4 (E)	Innocent	SINC/D4/SINC4 (E)
21	4	WORK IT	Elektra E7349/CD/7349 (TEN)	Elektra	E7349/CD/7349 (TEN)
22	5	COME INTO MY WORLD	Parlophone CDR5090/ (TEN)	Parlophone	CDR5090/ (TEN)
23	NEW	LEAFY MYSTERIES	Independent ISOM/SS/SS (TEN)	Independent	ISOM/SS/SS (TEN)
24	3	HAPPY	Def Jam/Jive 06362/063624 (U)	Def Jam/Jive	06362/063624 (U)
25	1	THE SCIENTIST	Parlophone CDR588/ (TEN)	Parlophone	CDR588/ (TEN)
26	NEW	GETAWAY	Hut/Jive HUT/CD/ (TEN)	Hut/Jive	HUT/CD/ (TEN)
27	NEW	FROM THE CHURCH TO DA PALACE	Priority 5516102/ (TEN)	Priority	5516102/ (TEN)
28	1	THE GAME OF LOVE	Arista 7432195944/7432195944 (BMG)	Arista	7432195944/7432195944 (BMG)
29	NEW	OBSESSIONS	Epic 672993/ (TEN)	Epic	672993/ (TEN)
30	1	OBJECTION (TANGO)	Epic 673428/6734284 (TEN)	Epic	673428/6734284 (TEN)
31	1	I LOVE ROCK 'N' ROLL	Jive 52442/524424 (U)	Jive	52442/524424 (U)
32	NEW	BILLE JEAN	Incentive CENTIS/CD5 - (BMV/TE)	Incentive	CENTIS/CD5 - (BMV/TE)
33	2	PUT THE NEEDLE ON IT	London/London/LON/CD/ (TEN)	London	LONDON/CD/ (TEN)
34	1	DON'T WANNA KNO	Island MCA/EMI 60329/MCA/EMI 60329 (EMI)	Island	MCA/EMI 60329/MCA/EMI 60329 (EMI)
35	2	IT'S ALL GRAVY	Rebelstar RELENT/CD5 (BMV/TE)	Rebelstar	RELENT/CD5 (BMV/TE)
36	4	WHAT'S YOUR FLAVA?	Wildstar CW/143/CW/143 (BMG)	Wildstar	CW/143/CW/143 (BMG)
37	1	ALL OUT OF LOVE	WEA WEA/300/WEA/300 (TEN)	WEA	WEA/300/WEA/300 (TEN)

Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)
38	NEW	POOR LON	Wall Of Sound WALL/CD/ (U)	Wall Of Sound	WALL/CD/ (U)
39	27	NO ONE KNOWS	Interscope/Polydor 49381122/ (U)	Interscope	Polydor 49381122/ (U)
40	24	HEY SEXY LADY	MCA/EMI Island MCA/EMI 60329/MCA/EMI 60329 (EMI)	MCA/EMI	Island MCA/EMI 60329/MCA/EMI 60329 (EMI)
41	26	MUSIC GETS THE BEST OF ME	Polydor 06922/069224 (U)	Polydor	06922/069224 (U)
42	10	JUST LIKE A PIRATE	Arista 7432195932/7432195934 (BMG)	Arista	7432195932/7432195934 (BMG)
43	4	BECAUSE THE NIGHT	Product/Incentive PD/TO2/CD5 (BMV/TE)	Product/Incentive	PD/TO2/CD5 (BMV/TE)
44	2	I MISS YOU	Columbia 673215/6732314 (TEN)	Columbia	673215/6732314 (TEN)
45	13	THE TIDE IS HIGH (GET THE FEELING)	Innocent SINC/D4/SINC4 (E)	Innocent	SINC/D4/SINC4 (E)
46	10	CLEANIN' OUT MY CLOSET	Interscope/Polydor 49792/497934 (U)	Interscope	Polydor 49792/497934 (U)
47	3	NEW DIRECTION	Polyd/06509/06509074 (U)	Polyd/06509/06509074 (U)	
48	5	THE ZEPHYR SONG	Warner Bros W5952/ (AMV92)	Warner Bros	W5952/ (AMV92)
49	27	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS	EMI/EMI 60343/60343 (U)	EMI	60343/60343 (U)
50	NEW	DROWNY	Columbia 673332/ (TEN)	Columbia	673332/ (TEN)
51	NEW	SOMETHING'S GOING ON	London LON/CD/ (U)	London	LON/CD/ (U)
52	NEW	ELECTRICAL STORM	Island/Island 60343/60343 (U)	Island	Island 60343/60343 (U)
53	NEW	ORDINARY DAY	ASAM/Polydor 49381122/4938134 (U)	ASAM/Polydor	49381122/4938134 (U)
54	8	DOWN BOY	RCA 7421193152/ (BMG)	RCA	7421193152/ (BMG)
55	55	DOWN BOY	London LON/CD48/LON/CD48 (TEN)	London	LON/CD48/LON/CD48 (TEN)
56	NEW	OBSESSION	Nebula NEB/CD/ (AD)	Nebula	NEB/CD/ (AD)
57	43	WHAT I GO TO SCHOOL FOR	EMI/EMI 60343/60343 (U)	EMI	60343/60343 (U)
58	31	COMPLICATED	Arista 7432195932/7432195934 (BMG)	Arista	7432195932/7432195934 (BMG)
59	24	WUNDERBOY	Epic 673337/ (TEN)	Epic	673337/ (TEN)
60	25	FEUER FREI	Universal MCA/EMI 60343/60343 (U)	Universal	MCA/EMI 60343/60343 (U)
61	38	ALL THAT MATTERED (LOVE YOU DOWN)	Creedence CDR/CD/ (TEN)	Creedence	CDR/CD/ (TEN)
62	1	I'M RIGHT HERE	Wild Card/Polyd/06509/06509074 (U)	Wild Card/Polyd/06509/06509074 (U)	
63	12	I VU BETTER	Def Jam 06372/063724 (U)	Def Jam	06372/063724 (U)
64	NEW	CONFUSSION	Whacked WAK/CD/ (ST)	Whacked	WAK/CD/ (ST)
65	55	GOT TO HAVE YOUR LOVE	VIRUS/20566/VR/20566 (MAM/9)	VIRUS	20566/VR/20566 (MAM/9)
66	48	SHINY DISCO BALLS	Creem CREAM/CD/ (TEN)	Creem	CREAM/CD/ (TEN)
67	RE	COME BACK AROUND	Epic 673337/ (TEN)	Epic	673337/ (TEN)
68	7	CHECK THE MEANING	Hut/Jive HUT/CD/ (TEN)	Hut/Jive	HUT/CD/ (TEN)
69	4	TAKE MY BREATH AWAY	Concept CD/CD/ (MAM/9)	Concept	CD/CD/ (MAM/9)
70	NEW	ELEVATION (MOVE YOUR BODY) 2002	RAM/CD/ (MAM/9)	RAM	CD/ (MAM/9)
71	63	LIFE GOES ON	Curb/London 030306/030306 (TEN)	Curb/London	030306/030306 (TEN)
72	18	PAPA DON'T PREAM	Epic 673028/6730284 (TEN)	Epic	673028/6730284 (TEN)
73	66	DOWN 4 U	Murder INC 06393/0639304 (U)	Murder INC	06393/0639304 (U)
74	RE	THERE BY THE GRACE OF GOD	Epic 673028/6730284 (TEN)	Epic	673028/6730284 (TEN)
75	51	MY SPECIAL	Rein REIN/CD5/LON/CD5 (BMV/TE)	Rein	REIN/CD5/LON/CD5 (BMV/TE)

As used by Top Of The Pops and Radio One

MIDEM 2003
January 19-23, Cannes

Midem is just 8 weeks away - so to maximise your profile make sure you are part of Music Week's 'British at Midem' special.
Issue dated: 18 January, 2003 (published on Monday, 13 January)
For further details, contact the Music Week Sales Team: 020 7579 8599
Let Music Week talk to the business for you in 2003

ALBUMS COMMENTARY

by ALAN JONES



Although it has yet to spawn any singles, Robbie Williams' Escapology arrived with quite a bang last week, selling upwards of 254,000 copies to command an 8.2% slice of the album charts. Although its opening week was smaller than Williams' last two albums, Escapology was in line with EMI expectations, and represents the second highest weekly sales registered by any album this year, falling 10,000 short of the 274,000 opening staged by Coldplay's second album A Rush of Blood to the Head at the end of August.

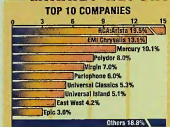
Williams had the second biggest-selling album of both 2000 (with Sing When You're Winning) and 2001 (Sing When You're Winning) but Escapology (number 44 for the year after six days) stands a better chance of getting the title in 2002, as the target is not so high. In 2000, The Beatles' 1 was top with 1.85m sales, 250,000 more than Sing. Last year, Dido's No Angel took the prize with 1.92m, while Swing sold 1.45m.

COMPILATIONS

Four weeks ago fewer than 500,000 compilations were sold, but last week the figure topped the million mark for the first time in 2002, still of which suggests two things – Christmas is coming and a new Now! album has arrived.

Now That's What I Call Music! 53 was released last Monday and sold almost 190,000 copies in the week. That is a 19% share of the market and more than its six nearest rivals' share added together. Impressive as that may sound, it is nevertheless way down on the first-week tallies of the equivalent Now! releases in recent years. Now! 50 opened a year ago with 267,000 sales, while Now! 47 sold 245,000 in its 2000 debut and Now! 44 made the all-time best Now! opening in 1999 with 278,000 sales. The last time the pre-Christmas Now! release started

MARKET REPORT



Figures show Top 10 companies by % of total sales, and corporate group shares by % of sales, of the Top 25 titles chart



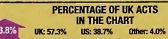
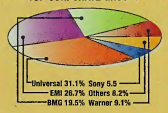
Thus far in 2002, no album has sold 1m copies, although the record which has lead the race for much of the year and is still number

ALBUMS FACTFILE

Robbie's fifth solo album Escapology sold more than 254,000 copies last week to debut at number one. That is 10.5% less than the 295,000 opening tally of Swing When You're Winning a year ago, and 15.6% down on the 313,000 buyers who put Williams' previous album, Sing When You're Winning at number one on its September 2000 debut. But Escapology beats the 132,000 first-week sale of his

second album I've Been Expecting You, and comes in 250,000 sales ahead of the introductory tally of his debut, Life Thru A Lens, which opened in 11th position with 14,500 sales in October 1997 (reaching number one after a 28-week gestation). It spent two weeks at number one, while Life Thru A Lens and Sing When You're Winning both reigned for three weeks and Swing... was number one for seven weeks.

TOP CORPORATE GROUPS



one – Enrique Iglesias' Escape – gets a new lease of life this week, scoring 53-16 after being repackaged with a trio of bonus cuts,

namely extra mixes of the singles Here and Maybe plus the new track To Love A Woman, a duet with Lionel Richie. Escape sold nearly 33,000 copies last week to take its overall 2002 tally to 903,000.

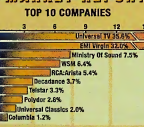
Meanwhile, Shania Twain's daunting task of following up her multi-platinum 1997 releases Come On Over is off to a brisk start. Twain's new album, Up!, sold nearly 73,000 copies last week and debuts at number four. Come On Over sold a meagre 122 copies on its first week, but went on to become one of the 10 biggest sellers of all-time in the UK, and the biggest by a female solo artist to date, with sales of more than 3.24m. Up! is an odd album in many ways: it is a double-disc set even though it is not indicated as such on the packaging. The first CD comprises pop versions of the album's 19 songs, and the second has them in waddling covers – except in America where the world songs are re-packaged by country mixes. As for the titles, no fewer than nine of them end with exclamation marks.

with a smaller tally than in 1997 when Now! 38 started out with 152,000 sales on its way to a 1.1m sale.

Throughout its 19-year history, the biggest selling of the three annual Now! releases is the one that coincides with the Christmas market – but Now! 53 has, surprisingly, the lowest first-week sale of the series to date. Now! 51 started with 224,500 sales in March and Now! 52 sold 227,500 the week it was released in July.

Now! 53's problems may simply be a reflection of the overall singles market malaise – or it may be that it contains fewer major hits than is customary. Among its 43 tracks are minor successes like Imagine by Eva Cassidy (a number 118 chart single) and a number of records which peaked in the teens.

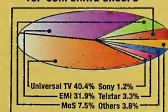
MARKET REPORT



Figures show Top 10 companies by % of total sales, and corporate group shares by % of sales, of the Top 25 titles chart



TOP CORPORATE GROUPS



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (date/genre)
1	1	GREATEST HITS 42-92	Kylie Minogue	PWL 824082 (P)
2	1	AUSTIFIED	Justin Timberlake	Arise 824772 (P)
3	2	THE VERY BEST OF	The Stone Roses	Silverstone 825082 (P)
4	3	HAVE YOU GOT THE FEELING?	Buddy Brown Day	XL XLKCD156 (V)
5	4	THE CELTIC CHILLOUT ALBUM	Various	Decadence DECTV07 (TEN)
6	4	SONGBIRD	Eva Cassidy	Blix Street/HOT G21005 (HOT)
7	5	IMAGINE	Eva Cassidy	Blix Street/HOT G21005 (HOT)
8	6	THINKING IT OVER	Liberty X	V2 VUR191782 (3MV)(P)
9	7	MELODY AM	Moby	Mina CDSTUWAG22 (V)
10	8	MELODY AM	Sassor	Wait Of Sound HLU0227 (P)
11	12	COMFORT IN SOUND	Federer	Echo ECHO043 (P)
12	9	LOST HORIZONS	Liamon Jolly	Impostart FV01 IXFLC0150 (P)
13	6	LOVEBOX	Groove Armada	Pepper PE23692 (P)
14	11	GREATEST HITS	Bjork	One Little Indian TPLP5902 (P)
15	13	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzee Blue JBUECD01X (3MV)(P)
16	16	UP THE BRACKET	The Libertines	Rough Trade RTADEC005 (P)
17	17	PLAY	Moby	Mina CDSTUWAM 172 (V)
18	18	PUSH THE BEAT FOR THIS AM - THE SINGLES	Sassor	Swirlid TwaG04 UK RH1210 (P)
19	19	THE OUTSUNS	The Outcasts	V2 VUR 12062 (3MV)(P)
20	15	1	Sigur Ros	Fat Cat FATCD212 (P)

© The Official UK Charts Company 2002

THE YEAR SO FAR... TOP 20 SINGLES

UK	US	Single	Artist	Label
1	1	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG	S
2	2	UNCHAINED MELODY	GARETH GATES	S
3	3	HERO	ENRIQUE IGLESIAS	S
4	4	A LITTLE LESS CONVERSATION	ELVIS VS JXL	INTERSCOPE
5	5	ANYONE OF US (STUPID MISTAKE)	GARETH GATES	RCA
6	10	DILEMMA	NELLY FT KELLY ROWLAND	UNIVERSAL
7	6	WHENEVER WHEREVER	SHAIRKA	EPIC
8	7	JUST A LITTLE	LIBERTY X	V2
9	8	WITHOUT ME	ENRIQUE IGLESIAS	INTERSCOPE
10	9	IF TOMORROW NEVER COMES	RONAN KEATING	POLYDOR
11	11	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER
12	13	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	INNOCENT
13	14	THE KETCHUP SONG (ASBRIE)	LAS KETCHUP	COLUMBIA
14	12	JUST A LITTLE	HOLLY WALKER	LONDON
15	15	THE LEGAL SONG	SCOTTER	SHEFFIELD TUNES
16	15	LIGHT MY FIRE	WILL YOUNG	S
17	16	COLOURBLIND	DARLUS	MERCURY
18	17	ME JULIE	ALI & AN SHADGY	ISLAND
19	17	GET THE PARTY STARTED	PANK	LAFACE
20	20	ONE STEP CLOSER	S CLUB JUNIOR	POLYDOR

© The Official UK Charts Company 2002. Last week's positions in parentheses chart from three weeks ago

OFFICIAL CHARTS 30/11/2002

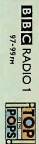
music week

SINGLES

- 1 DIRTY**
Christian Aguilera feat. Redman
RCA
- 2 DON'T LET ME DOWN/YOU AND I** Will Young
S
- 3 JENNY FROM THE BLOCK** Jennifer Lopez
Epic
- 4 DILEMMA** Ne'ly feat. Kelly Rowland
Universal/Unisland
- 5 ALIVE S Club**
Polydor
- 6 THE KETCHUP SONG (ASSFUEL)** Las Ketchup
Columbia
- 7 HEAVEN DJ** Sammy & Veroch feat. Do
Dada/Mirvixy/DJ Sound
- 8 THROUGH THE RAIN** Mariah Carey
Mercury
- 9 STRONGER/CHANGES WITH DIRTY** FACES Sugababes
Island/Heart
- 10 UNBREAKABLE** Westlife
S



- 9 11 I'M GONNA GETCHA GOOD!** Shania Twain
Mercury
- 12 RAINSTONE** GEMINI (GEMINI BY RIDDY PR RIDDY) feat. The Campbell Scotts/Becky
S
- 13 LOVE ON THE LINE** Bizarré 'Squad
East West
- 14 NU FLOW** Big Brovaz
Epic
- 15 LIKE LOVE YOU** Justin Timberlake
Jive
- 16 STILL WAITING** Sum 41
Mercury
- 17 PRAY** Lasgo
Positiva
- 18 18 DIE ANOTHER DAY** Madonna
Warner Bros
- 19 HEART OF GOLD** Kelly Lorenna
All Around The World
- 20 ONE LOVE** Blue
Innocent



The Official UK Charts Company 2002. Produced in co-operation with the BPI and BPIA, based on a sample of more than 4,000 record outlets

MASAI DO THAT THANG

REMIXES BY
PROJECT
STARBLASER
SYKLONE
NUMBER 1 IN DJ MAGAZINE CHART



ALBUMS

- 1 ESCAPOLOGY**
Robbie Williams
EMI
- 2 UNBREAKABLE - THE GREATEST HITS VOL. 1** Westlife
S
- 3 ONE LOVE** Blue
Innocent
- 4 UP!** Shania Twain
Mercury
- 5 THE GREATEST HITS 1970-2002** Elton John
Mercury
- 6 MISSUNDAZOTOOD** Pink
Arista
- 7 A NEW DAY AT MIDNIGHT** David Gray
East West
- 8 IT HAD TO BE YOU - THE GREAT AMERICAN SONGBOOK** Rod Stewart
J
- 9 ELVIS - 30 #1 HITS** Elvis Presley
RCA
- 10 WHAT MY HEART WANTS TO SAY** Gareth Gates
S
- 11 A RUSH OF BLOOD TO THE HEAD** Coldplay
Patriotone
- 12 LET GO** Avril Lavigne
Arista
- 13 REPRISE** Russell Watson
Decca
- 14 THE LAST TEMPTATION** Ja Rule
Def Jam/Mercury
- 15 BY THE WAY** Red Hot Chili Peppers
Warner Bros
- 16 ESCAPE** Enrique Iglesias
Interscope/Polydor
- 17 MORE FRIENDS - SMALL WORLD** Big Band 2, Jossie Holland
V&A
- 18 SENTIMENTAL** Andrea Bocelli
Philips
- 19 SLICKER THAN YOUR AVERAGE** Craig David
Wildstar
- 20 GREATEST HITS 87-92** Kylie Minogue
PWL



- 13 11 A RUSH OF BLOOD TO THE HEAD** Coldplay
Patriotone
- 12 LET GO** Avril Lavigne
Arista
- 13 REPRISE** Russell Watson
Decca
- 14 THE LAST TEMPTATION** Ja Rule
Def Jam/Mercury
- 15 BY THE WAY** Red Hot Chili Peppers
Warner Bros
- 16 ESCAPE** Enrique Iglesias
Interscope/Polydor
- 17 MORE FRIENDS - SMALL WORLD** Big Band 2, Jossie Holland
V&A
- 18 SENTIMENTAL** Andrea Bocelli
Philips
- 19 SLICKER THAN YOUR AVERAGE** Craig David
Wildstar
- 20 GREATEST HITS 87-92** Kylie Minogue
PWL



COOL CUTS CHART
An initiative by Pop Culture Weekly where we list the 100 top Pop Culture tracks.

- 1 **THE MAN** (Dimitris)
- 2 **LOVE STORY** (Lip A Barbara)
- 3 **MUNDO TO MACH KE PENHAI MC** (Referencing an unlikely love affair from the 1950s)
- 4 **POD** (Referencing the 1950s pop duo)
- 5 **COME ON OVER** (John Silver)
- 6 **CHANGES** (Sammy Davis Jr)
- 7 **HELLA BROAD DREAMED** (Referencing the 1950s film)
- 8 **LOVE & ME NOW** (Jenny)
- 9 **HEAVENS IS CLASHER** (Referencing the 1950s film)
- 10 **IF EVERYBODY IN THE WORLD STOPPED DANCING** (Referencing the 1950s film)
- 11 **CHANGE THE WORLD** (Donna Lumy)
- 12 **HEAVENS IS CLASHER** (Referencing the 1950s film)
- 13 **DAVID DUE** (Referencing the 1950s film)
- 14 **SOUL** (Referencing the 1950s film)
- 15 **SAC IT TO ME** (Referencing the 1950s film)
- 16 **WHAT YOU NEED** (Circles)
- 17 **HUMANISM** (Jim Carter)
- 18 **THE MACE** (Chuck Berry)
- 19 **IT'S NOT IN CHINA** (Lip)
- 20 **SOUL** (Referencing the 1950s film)

BAR LIFE

A welcome addition to the Erosolution Service. A full and comprehensive list of the UK's biggest and most influential chain bars - sound this improve exposure for your project? Contact Craig Jones or Craig Will McCormick for more details

020 7482 9742
www.music-house.co.uk

Any DJs wishing to apply for the mailing list, please contact either Craig Jones + Erosolution or Matt Rickard + hyper active

THE UK'S No.1 Club Promotions Company

Dance Charts email service providing extended information three days before it appears in print.

For more information on the upfront dance charts contact Scott Green on 020 7579 4451 or scott@musicweek.com

TOP 10 BREAKERS

- 1 **LADIES GRI** (ORIGINAL/MIXE SQUARE/SUSSE JACKSON MIXES) Mr Horner
- 2 **FX BY SINK** DJ Sneak
- 3 **WHAT YOU NEED** Circles
- 4 **BEAT GOES ON** Bob Stritch
- 5 **PLACE YOUR HANDS** (TRAC DITTO/ORGANICAL MIXES) Real
- 6 **MISSING YOU** (KISSY AFFECTION/LOSHAR MIXES) Lug Carr
- 7 **CONFESSIONS** Lincincit
- 8 **THE FUTURE** Darryl Under
- 9 **TRUCKS** (SUNGLASS) Lincincit
- 10 **TICKA** (SUNGLASS) DJ Gregory

CHART COMMENTARY
by ALAN JONES

The cats get the cream twice over this week, with Atomic Kitten's Be With You jumping 4-1 on the Commercial Pop chart and so on. Charts, its success on the Commercial Pop chart is not so surprising, but the nuclear pussies have never ventured near the top of the Upfront Chart before and their success there was helped somewhat by both the fact that upfront jocks were serviced with a white label mentioning the participation of Milky but not of Atomic Kitten themselves, and the fact that Atomic Kitten's contribution to the track was severely diluted by Milky's endeavors. Either way, it is an interesting career development for the Liverpool lasses.

Not content with helping Atomic Kitten, Milky themselves have the week's highest new entry on the Commercial Pop Chart, debuting at number four with In My Mind. Meanwhile, the Upfront Chart's highest new entry - and the highest for several weeks - is Freebouter by Driftwood, a big new Dutch trance chon, which has been getting support from Judge Jules and Dave Pearce, to name but two. It debuts at number eight.

Atomic Kitten may have the number one record on the Upfront Chart but the act with most support overall is Conjure One, who have actually conjured up two simultaneous club monsters with Sleep, which moves 3-2, and Tears From The Moon, up 19-3. Conjure One is Canadian Rhys Fulgr, who used to be in DeLaugh; Sleep is a track from the forthcoming album, also called Conjure One, while Tears From The Moon (which features Sinead O'Connor on vocals) is a future single.

Women set the pace on the Urban Chart, where the highest placed male artist is Max, who has a long way to look up to the girls from seventh position. Missy Elliott's J'Artiste is another long way to register a Block, with Top Braxton's Hit The Freeway both close behind. Missy's single has finally peaked and some DJs have moved on to playing tracks from a sampler for her new album Under Construction, which debuts at number 27 as a result. The only other new entry to the chart is the new Busta Rhymes single Make It Clap, which debuts at number 13.

POWER PROMOTIONS

The Leading name in Club Promotion

For more info, visit our Website: www.power.co.uk
e-mail: info@power.co.uk
or call 020 8932 3030 today!

14 21	WORK IT MISSY ELIOTT	Elektra
8 22	COME INTO MY WORLD Kylie Minogue	Parlophone
8 23	LEAFY MYSTERIES Paul Weller	Independent
13 24	HAPPY Ashanti	Def Jam/Mercury
10 25	THE SCIENTIST Coldplay	Parlophone
8 26	GETAWAY The Music	Hulu/Virgin
8 27	FROM THA CHUUNCHU TO DA PALACE Smoq Dogg	Priority
16 28	THE GAME OF LOVE Santana feat. Michelle Branch	Arista
8 29	OBSESSIONS Suede	Epic
17 30	OBJECTION (TANQO) Shakira	Epic
21 31	I LOVE ROCK 'N' ROLL Britney Spears	Jive
11 32	BILLIE JEAN Sound Bluz	Incentive
20 33	PUT THE NEEDLE ON IT Darrell Mizuque	London
19 34	DONT WANNA KNOW Shy FX & T-Power feat. DJ & Sachdeva	Universal
23 35	IT'S ALL GRAYN Ramon feat. Christina Milian	Relentless
24 36	WHAT'S YOUR FAVORITE CRAIG DAVID	Wilder
22 37	ALL OUT OF LOVE H & Chara	WEA
11 38	POOR LENO Royksopp	Mell Of Sound
27 39	NO ONE KNOWS QUENSE OF THE STONE AGE	Interscope/Polydr
25 40	HEY SEXY LADY Shaggy	MCA/Urbanland

KEY UPCOMING RELEASES

BLUE FEAT. ELTON JOHN: SONY: Seems to Be the Hardest Word (Innocent)	Dec 9
EMINEM: Lose Yourself (Interscope/Polydr)	Dec 2
GARITH GATES: What My Heart Wants to Say (S)	Dec 9
ROMAN KEATINGE FEAT. TULU: We've Got Tonight (Polydr)	Nov 25
AVRIL LAVIGNE: Skater Bitch (RCA)	Dec 16
POPSTARS RIVALS (MALE): Tha (Ebu/Dive)	Dec 16
POPSTARS RIVALS (FEMALE): Tha (Polydr)	Dec 16
S CLUB JUNIORS: Punny Love/Slight Ride (Polydr)	Dec 9
WESTTIE: Miss You Nights (S)	Jan 6
ROBBIE WILLIAMS: Feel (EMI/Chrisalis)	Dec 2

COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC 33 EMI/Virgin/Universal	10 11	CAPITAL GOLD SIKKES LEGENDS Virgin/BMG	
1	CUBANO II	4 12	ALL TIME CLASSIC TEALINKERS VISA	
2	UNIVERSAL II	9 13	9 MILE (OST) InterScope/Polydr	
2	THE ANNUAL 2003 Mercury 01 Sound	13 14	STEVE WRIGHT'S SWINDON LOVE Universal	
4	HUGE HITS 2003 BAC Song/RealWorld/MCA	15	THE BEST OF BOND JAMES BOND Capitol	
5	50 YEARS OF THE GREATEST HIT SINGLES EMI/Virgin/Universal	16	CLASSIC FM - SMOOTH CLASSICS Class: FM	
6	THE BEST AN GUITAR ALBUM IN THE WORLD 2 EMI/Virgin/Universal	17	CLASSICS 2003 Decca	
7	THE NEW BEST OF BRITNEY - MINTHARTY Teenie T/EMI/BMG	18	PLATINUM SOUL LEGENDS - 1969-1975 VISA	
8	WHILE MY GUITAR GENTLY WEEPS Universal TV	18	THE CHILLOUT SESSION 2003 Virgin/BMG	
9	CLASSICAL CHILLOUT GOLD Decca/Decca	20	THE CHILLOUT	Ministry Of Sound
10	COUNTRY LEGENDS Virgin/BMG			
11	THE BEST OF THE 1970S Capitol			
12	CLASSICAL CHILLOUT GOLD Decca/Decca			
13	CLASSIC FM - SMOOTH CLASSICS Class: FM			
14	PLATINUM SOUL LEGENDS - 1969-1975 VISA			
15	THE BEST OF BOND JAMES BOND Capitol			
16	CLASSIC FM - SMOOTH CLASSICS Class: FM			
17	CLASSICS 2003 Decca			
18	PLATINUM SOUL LEGENDS - 1969-1975 VISA			
18	THE CHILLOUT SESSION 2003 Virgin/BMG			
20	THE CHILLOUT Ministry Of Sound			

YOU'RE FOCUS ON BUSINESS

1332 JAMES HAMILTON 2003 - ORIGINAL
11 TAKE A BITE OUT OF ME 2003 - ORIGINAL
14 FANTASY 2003 - ORIGINAL
15 GAMES OF CHANCE
16 GAMES OF CHANCE

www.midem.co.uk

17 THE MIDEM AWARDS 2003
18 THE MIDEM AWARDS 2003
19 THE MIDEM AWARDS 2003
20 THE MIDEM AWARDS 2003

10 MIDEM
THE INTERNATIONAL MUSIC AWARDS

10 MIDEM
THE INTERNATIONAL MUSIC AWARDS

10 MIDEM
THE INTERNATIONAL MUSIC AWARDS

10 MIDEM
THE INTERNATIONAL MUSIC AWARDS

10 MIDEM
THE INTERNATIONAL MUSIC AWARDS

25 21	ANGELS WITH DIRTY FACES Sugababes	Island/Urbanland
14 22	RING NOW ON VIVA Young	S
21 23	GREATEST HITS LightHouse Family	Wild Card/Polydr
24 24	FEELS SO GOOD Atomic Kitten	Innocent
6 25	THE BEST OF 1990-2000 & B-SIDES U2	Island/Urbanland
9 26	NIRVANA Nirvana	Geffen/Polydr
18 27	FORTY LICKS The Rolling Stones	Virgin/Decca
16 28	BEST OF BOWIE David Bowie	EMI
26 29	COME AWAY WITH MIE Norah Jones	Parlophone
30 30	DUETS Barbara Streisand	Columbia
20 31	NELVILLE Newly	Universal
69 32	FEVER Kylie Minogue	Parlophone
21 33	ROBERT DELAND - THE GREATEST HITS Mame Street Preachers	Epic
27 34	TOGETHER S Club Juniors	Polydr
28 35	THE DEFINITIVE COLLECTION Steve Wonder	Universal TV
36 36	SIKES THE HITS OF NET WET NET & SIMLE Mark Pellow	Mercury/Universal TV
37 37	THE CELTIC CHILLOUT ALBUM Various	Decca/Decca
38 38	LAUNDRY SERVICE Shakira	Epic
22 39	JUSTIFIED Justin Timberlake	Jive
15 40	TESTIFY Phil Collins	Face Value/Cas West

KEY UPCOMING RELEASES

MARSHAL CARKY: Charm Bracelet (Def Jam)	Dec 2
CHARLOTTE EHRICH: Friends - The Very Best Of (Sony Classical)	Nov 25
DARBUS: Dive In (Mercury)	Dec 2
FAME ACADEMY: tha (Mercury)	Dec 9
ROBSON GREEN: Moment In Time (I2)	Dec 2
WHITNEY HOUSTON: Just Whitney (Arista)	Nov 25
JENNIFFER LOPEZ: This Is Me... Then (Epic)	Nov 25
ORIGINAL CAST RECORDBING: Chicago (Epic)	Jan 13
S CLUB: Steady Double (Polydr)	Nov 25
WILL SMITH: Greatest Hits (Columbia)	Nov 25

CLASSICAL ARTISTS

Pos	Last	Title	Artist	Label (Distributor)
1	1	REPRISE	Russell Watson	Decca 4721902 (U)
2	1	SENTIMENTO	Andrea Bocelli	Philips 4791812 (U)
3	2	ALÉO	Alexei Jonin	UCJ 064762 (U)
4	5	THE SINGER	John Rutter	EMI Classics 9251492 (E)
5	4	THE COLLECTION	John Rutter	UCJ 072622 (U)
6	3	KASHIR: THE QUEEN SYMPHONY	Royal Philharmonic Orchestra	EMI Classics 927982 (E)
7	1	GREATEST HITS	Nepel Kennedy	EMI Classics 9517112 (E)
8	10	THE GOLD COLLECTION	Lesley Garrett	Decca 4782706 (U)
9	6	ENCORE	Russell Watson	Decca 4783200 (U)
10	8	THE VOICE	Russell Watson	Decca 4785121 (U)
11	9	MARLER/SYMPHONY NO 5	Barliner Philharmonic Orchestra/Ramé	EMI Classics 9517082 (E)
12	11	BEYOND IMAGINATION	OperaHouse	Sony Classical 8300916 (TEN)
13	15	THE JOHN RUTTER CHRISTMAS ALBUM	Cambridge Singers/Rutter	Collegium CSC0304 (U)
14	13	SACRO ARIAS	Andrea Bocelli	Philips 4629602 (U)
15	12	I GIORNI	Ludivico Einaudi	Ariola 74321974622 (BMG)
16	10	ODE TO JOY	Nana Mouskouri	Philips 962392 (U)
17	18	CAROLS AT CHRISTMAS	Crimson CRIMC167 (EUK)	
18	14	THE ART OF	Caecilia Bortol	Decca 472000 (U)
19	16	FINKE: LO THE FULL FINAL SACRIFICE	St Johns College Choir/Harrison	Nones 857972 (Z)
20	25	TRANQUILITY	Lesley Garrett	RCA Victor 74321963022 (BMG)

© The Official UK Charts Company 2002

BUDGET

Pos	Last	Title	Artist	Label (Distributor)
1	1	INSTANT XMAS PARTY	Various	Crimson CRIMC236 (EUK)
2	2	THE BEST OF RAT PACK	Various	MUSIC PLUS/CMA (P)
3	3	ULTIMATE CHRISTMAS BOY	Jim Barry & The Masterminds	Music-Collection MOCO01036 (DISC)
4	5	CHRISTMAS WITH SAT AND DEAN	Nat King Cole/Dean Martin	Music For Pleasure CMF19502 (E)
5	4	THE WHITE CHRISTMAS ALBUM	Various	Crimson CRIMC202 (EUK)
6	6	CHILLED CLASSICS - ULTIMATE CHILLED	Various	Decadance DECC9964 (TEN)
7	9	ELVIS' CHRISTMAS ALBUM	Elvis Presley	Carden 74321695162 (BMG)
8	7	INSTANT CHRISTMAS PARTY 2	Various	Crimson CRIMC225 (EUK)
9	8	CHRISTMAS	Michael Ball	Universal TV 113062 (U)
10	1	WINTER WONDERLAND	Big Crosby	EMI 498282 (E)

© The Official UK Charts Company 2002

R&B SINGLES

Pos	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	DIBRYTH	Christina Aguilera feat. Redman	RCA 7432163272 (BMG)
2	2	JENNY FROM THE BLOCK	Janelle Monáe	Epic 8725252 (TEN)
3	2	DILEMMA	Jermaine Lester, Kelly Rowland	Universal/MST404239 (U)
4	4	THROUGH THE RAIN	Mariah Carey	Mercury 639392 (U)
5	4	LIKE I LOVE YOU	Jamie Terrence	Jive 925490 (P)
6	3	LOVE ON THE LINE	Blazin' Squad	EastWest SQU4A02C1 (TEN)
7	7	NU FLOW	Big Boi	Epic 8732882 (TEN)
8	5	FROM THA CHURCH TO DA PALACE	Snoop Dogg	Priority 551102 (E)
9	6	WORK IT	Missy Elliott	Elektra E73442C (TEN)
10	5	HAPPY	Ashanti	Def Jam 633041 (U)
11	9	ONE LOVE	Blue	Involver/SNCO14 (E)
12	8	DON'T WANNA KNOW	Slipknot & T-Power feat. Di & Skibadee	IR-PC040 (TEN)
13	10	IT'S ALL GRAY	Romye feat. Christina Milian	Relentless/DMT7 (TEN)
14	11	WHAT'S YOUR FLAVOR?	Craig David	Walden/CDW11041 (BMG)
15	12	HEY SEXY LADY	Shelley	MCA/UK-Island MCT474054 (U)
16	17	CLEANNIN OUT MY CLOSET	Enimem	Interscope/Polydor 6973942 (U)
17	13	LOV U BETTER	Lil' Cool J	Def Jam 633642 (U)
18	15	WHATLUDUOKINAY?	Winnie Houston	Def Jam 6335732 (BMG)
19	14	I'M RIGHT HERE	Somechta Mumbai	Wild Card/Polydor 695372 (U)
20	18	DOWN U	Infest feat. Ja Rule/feat. Batemwa	Murder Inc/Def Jam 920002 (U)
21	20	GANGSTA LOVIN'	Eve feat. Alicia Keys	Interscope/Polydor 6978042 (U)
22	22	ADDICTIVE	Trish Brutsaert, Rakim	Interscope/Polydor 6977782 (U)
23	16	MULTIPLY	Xalki	Epic 8731522 (TEN)
24	19	DON'T MUG YOURSELF	The Streets	Locked On/679 Recordings 651, 0017 (TEN)
25	25	FEEL IT BOY	Beyoncé Man feat. Janet	Vivion VISC0256 (E)
26	23	DY-AM-MITE	Big Dynamite	Virgin 570182 (U)
27	21	WHY DON'T WE FALL IN LOVE	America feat. Ludacris	Columbia 57228 (TEN)
28	28	NOTHING	NDR	Def Jam 633632 (U)
29	24	BLINK	Rosie Ribbons	T2/Tecart CDS1A3388 (BMG)
30	30	HOT IN HERE	Naly	Universal/MCT40499 (U)

© The Official UK Charts Company 2002. Compiled from data from a panel of independent and specialist multiples.

CLASSICAL COMPILATIONS

Pos	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT GOLD	Various	Decadance DECC0205 (DMV/TEN)
2	2	CLASSIC FM - SMOOTH CLASSICS	Various	Classic FM CFM0031 (BMG)
3	3	CLASSICS 2003	Various	Decca 4729216 (E)
4	3	CLASSICAL LEGENDS	Various	Virgin/EMI VDC040 (E)
5	5	CLASSICAL AMBIENCE	Various	Crimson CRIMC235 (EUK)
6	6	THE CLASSICAL BRIT AWARDS ALBUM 2002	Various	Sony Decadance 557010 (TEN)
7	7	THE CLASSIC SCORE	Various	Sony TV/Decca MO000237 (BMG)
8	4	CLASSICAL VITALITY	Various	RCA Victor 7432194972 (BMG)
9	8	CHRISTMAS WITH THE TENORS	Favarrato/Domingo/Carreras	Metro METR6005192 (EUK)
10	7	RELAXING CLASSICS	Various	Decca 4721095 (U)
11	10	CLASSICAL AMBROSIA	Various	Emporio ENT3033 (DISC)
12	9	PARAVOTTO/DOMINGO/CARRERAS	Various	Vegem/EMI VEG038 (EUK)
13	8	BEST CLASSICAL ALBUM OF THE MILLENNIUM: DEB	Various	Crimson CRIMC208A (EUK)
14	12	CAROLS FROM ST GEORGES CHAPEL	Various	HMV HMV0525942 (E)
15	11	CLASSIC CHILLOUT COLLECTION	Various	HMV HMV05257102 (E)
16	14	THE CLASSIC MILLENNIUM COLLECTION	Various	Music Collection MCCC0031 (DISC)
17	17	A CHRISTMAS CELEBRATION	Pavarotti/Carreras	Crimson CRIMC309 (EUK)
18	18	CLASSICAL FAVOURITES	Various	Classic Music MSC09371 (E)
19	15	100 POPULAR CLASSICS	Various	Decca 4789822 (U)
20	20	TRANQUILITY	Various	

© The Official UK Charts Company 2002

ROCK

Pos	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 592848012 (TEN)
2	2	AUDIOSLAVE	Audioslave	Epic/Interscope 5928380 (TEN)
3	2	NIRVANA	Nirvana	Geffen/Polydor 493828 (U)
4	4	ONE BY ONE	Fox Fighters	RCA 742319462 (BMG)
5	5	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 4934440 (U)
6	6	GREATEST HITS II IN A III	Queen	Parlophone 520882 (E)
7	3	RIDIT ACIT	Paul Jam	Epic 510002 (TEN)
8	7	SILVER SIDE UP	Nickelback	Roadrunner 5208482 (U)
9	9	EVERY 9TH TIME I THINKS TO COME	Mudcrutch	Epic 899282 (TEN)
10	8	COMFORT IN SOUND	Freddy	Echo ECHO049 (U)

© The Official UK Charts Company 2002

DANCE SINGLES

Pos	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	OBSESSION	Travis & Junkie X	Nebula NERT32019 (AOD)
2	2	POOR LANE	Roobyopp	Wait Of Sound WALL0178 (V)
3	3	PIHA	Ian Pooley & Majik J	Honchos HON00919 (U)
4	4	NEVER	Tiefschwarz	Classic CCM4 (V)
5	5	BILLIE JEAN	Sound Blunts	Incentive CEST317 (DMV/TEN)
6	6	CONFUSION	Arthur Baker Vs New Order	Whacked/WACKT02RE (SRO)
7	1	DIAMOND LIFE	Umesh & Jay Sesale Pts	Distance D1247 (P)
8	8	GATEX	Magic Makiz MIMK001 (AOD)	
9	4	LU KAROLINA CAROL BELA	DJ Marly And Xs feat. Stamina Mc	V Recordings V035 (SRO)
10	10	GARMAN	L81 Lockdown	East West EW 1787 (V)
11	11	SIXTY DAYS AND ONE WEEK	Dee Mack	Nicklas 5647045 (AOD)
12	12	HEART OF GOLD	Kelly Lorenna	All Around The World 12GL0271 (U)
13	13	BORN TO SYNTHESIZE	Mora Lisa Overdrive	Platipus PLAT107X (P)
14	2	ALL THAT MATTERED (LOVE YOU DOWN)	De Funk	Credence 12CR0209 (E)
15	14	IF	School	Virgin DINT678 (E)
16	5	SHINY DISCO BALLS	Who Da Funk feat. Jessica Eve	Cream CREM2272 (E)
17	17	HEAVEN	DJ Sammy & Varou feat. Do	Data D41475 (DMV/TEN)
18	18	MUSIC IS EVERYTHING	High Contrast	Hospital NHS49 (SRO)
19	19	I'M HERE	Blackwatch feat. Mykel	Hotj Choons H0U128R (V)
20	7	FINE DAY	Kiraty Hawshaw	Mainline 12MA002 (E)

© The Official UK Charts Company 2002

DANCE ALBUMS

Pos	Last	Title	Artist	Label Cat. No. (Distributor)
1	3	ANGELS WITH DIRTY FAÇES	Sogalabes	Island/UK-Island 4201812 (U)
2	4	THE VERY BEST OF EUPHORIA - MATT DABRY	Various	Telstar TVBM5 - (TM)0235 (BMG)
3	1	CIUDADANO I	Various	Resonance RSC0261 (U)
4	2	THE ANNUAL 2003	Various	Ministry Of Sound /JANCD022 (DMV/TEN)
5	5	MELODY AM	Roobyopp	Wait Of Sound WALL0192 (V)
6	6	THE CHILLOUT SESSION 2003	Various	Ministry Of Sound -MO50203 (DMV/TEN)
7	5	LOST HORIZONS	Lesley Jinks	Impetus FURY038 (U)
8	8	GREATEST HITS #1-92	Kylie Minogue	PWL 128282 (E)
9	9	ORIGINAL PRIVATE MATERIAL	The Streets	Locked On/679 Recordings 652745882 (TEN)
10	10	SHOT DOWN ON SAFARI	Bad Company	BC Records 07CBURK002 (SRO)

© The Official UK Charts Company 2002

MUSIC VIDEO

Pos	Last	Title	Label Cat. No.
1	1	WESTFLEX: Unbreakable - The Greatest Hits - Vol 1	S 842913629
2	2	KYLIE MINOUGE: Kylie Fever 2002	Parlophone 610103
3	3	DANIEL O'DONNELL: Shesha Di Green	Rosetta RSC0261
4	2	RUSSELL WATSON: Live	Universal Video 3074771
5	1	DAVID BOWIE: One Of Us	EMI 491029
6	1	CHERYL: Greatest Hits - 1	Parlophone 625949
7	3	S CLUB 7: Carnival	Polydor 655203
8	5	MANIC STREET PREACHERS: Forever Delayed	PWL 001778
9	1	KYLIE MINOUGE: Greatest Hits	PWL 002626
10	1	DAVID CASSIDY: Live In Concert	Warner Vision Int. 05743853

STORE OF THE WEEK

RAY'S JAZZ

STORE DETAILS

Ray Smith first joined Collet's Jazz & Folk Records, in New Oxford Street, in the mid-Fifties. In 1976 the shop moved to Shaftesbury Avenue. In 1983 Ray and his wife Wendy raised the finance to buy the lease and Ray's Jazz was born. Due to ever-increasing rent and rates, the store was forced to close. Foyles stepped in this year and bought the name, ephemera and stock and opened the new shop on the first floor of their shop on Charing Cross Road on November 12. Store size: 130 sq m (with coffee bar).

Music stocked: Jazz, world, blues and roots Areas of specialisation: Jazz, vinyl, current and collectable

Rivals: HMV, Virgin Megastore, Fopp

Ray's Jazz at Foyles Top 10:

1. John Coltrane - A Love Supreme (Impulse)
2. Diana Krall - A Night in Paris (Universal)
3. Dennis Chambers - Outbreak (ESCC)
4. Tony Klemmy, Riccardo Del Fra - Overnight John (Sketch)
5. Les Primitifs Du Futur (feat. Robert Crumb) - Cocktail D'Amour (Paris Corner)
6. Vanuusi - The Now Sound Of Brazil (Zigzagun)
7. Keith Jarrett - Always Let Me Go (ECM)
8. Orchestra Baobab - Specialists In All Styles (Worldino - Sono)
9. Tim Garland - A Good Story (Dean Street)
10. Juliet Roberts - Beneath The Surface (Dune)

PAUL PACE, MANAGER

Ray decided to shut up shop when our first year which was just ridiculous. I'd been working there for these years but at time and I just couldn't face the idea of the shop going out of business so I went looking for a buyer. It was completely fortuitous that at the same time Bill Samuel, a director at Foyles, was looking for a suitable partner for the coffee bar they were opening on the first floor. He took a look at the figures and stepped in.

The buzz about this in the jazz, and wider music, community has been great. Though we had an official opening on November 12 we'd had a soft opening on November 4. Business has been great and is getting better and Christmas looks like it will be excellent. This is proving to be a much better location than our old shop for passing trade among book buyers as well as our established customers.

We're very grateful to people such as Robert Elms, who is a customer and championed our cause, and Joals Holland, who wrote an amazing letter of support saying that Ray's was a national institution that needed to be maintained. It all helped to convince Bill Samuel that it was a good move to make.

Jazz, with regard to the musicians out there, is in a very healthy state at present. The only downside is that we're starved of venues and media exposure. It will only be through some proper TV and radio exposure that I will see any real public acceptance. I'd like two nights a week at the Spice of Life, just off Cambridge Circus, and we have a steady and growing audience.



Ray's Jazz: national institution

Independent labels, such as Criss-Cross, are doing very well with contemporary jazz. On the Sketch label there are great acts such as John Taylor and Kenny Wheeler who do very well in mainland Europe. Sketch is also releasing some beautiful material by the cartoonist Robert Crumb, who has made several recordings with French musicians. Then there are the labels such as Discovery and Living Era that are releasing material from the Thirties by the likes of Louis Armstrong and Roy Fox. Our secondhand vinyl does very well for us as we get a lot of DJs in seeking new samples.

This is a tremendously exciting time for us. We're looking to finally ease all those dreadful clichés associated with the stereotypical view of jazz shops. People feel welcome here and that's the way we want it.

Address: 1st Floor, 13, 13.119 Charing Cross Road, London WC2H 0EB
Tel: 020 7440 3205
E-mail: paul@foyles.co.uk
Website: www.foyles.com

NEW RELEASE
COUNTDOWN

ALBIMS

This week

Blazin' Squad In The Beginning (EastWest); Chloë's Church Prelude - The Very Best Of (Sony Classical); Crazy Town Darkhouse (Columbia); Whitney Houston Just Whitney (Arista); Jennifer Lopez This Is Me...Then (Arista); S Club 3 Reemee Dub (Polydor); Will Smith Greatest Hits (Columbia); Snoo Dogg Paid The Cost To Be The Boss (Priority); Sum 41 Does This Look Infected? (Mercury)

December 2

Charli Baltimore Bae (Mercury); Mariah Carey Christmas Braelet (Def Jam); Darius Dive In (Mercury); Robson Green Moment In Time (2); Ladytron Light & Magic (Invicta HiFi/Teletax); Melissa McCutcheon Musically (EMI/Liberty); New Order Retro (London)

December 9

Common 10 (Universal); Feroe Academy 10 (Mercury); The Roots 10 (Universal); Various The Best Club Anthems 2003 (Virgin)

December 16

Nas God's Son (Columbia)

January 6

Yvesse Hanna Go There (J)

January 13

Original Cast Recording Chicago (Epic)

January 20

Kinky Kinzy (Sony 360/London); O Town (Touch 2 (J); Pavement Wovee Zowee (Domino)

January 27

More Fire Crew More Fire Crew CV (Polydor); Reef Together - The Best Of (S2); Rosie Ribbons Misbehaving (T2); Stereo MCs Retroactive (Island/Unisound)

SINGLES

This week

Anastacia You'll Never Be Alone (Epic); Adam Carlin The Last Goodbye/Be With You (Innocent); Daniel Bregfelder If You're Not The One (Polydor); Darius Rashes (Mercury); Enrique Iglesias Maybe (Interscope/Polydor); Wyclef Jean Pussycat (Columbia); Roman Keating feat. Lulu We've Got Tonight (Polydor); Lango Pray (Postals); Scooter Posse (I Need You On The Floor) (Sheffield Labels/Edel UK)

December 2

Aqualing Good Times Gonna Come (B-Uneque); The Cheeky Girls Cheeky Song (Touch My Bum) (Multy); Entem Lose Yourself (Interscope/Polydor); Liberty X Holding On For You (V2); Ms Dynamite Put Him Out (Interscope/Polydor); Will Smith 1000 Kisses (Columbia); TLC Girl Talk (LaFace/Arista); Robbie Williams Feel (EMI/Chrysalis)

December 9

Blue feat. Elton John Sorry Seems To Be The Hardest Word (Innocent); Ben Jovi Misunderstood (Mercury); Gareth Gates What My Heart Wants To Say (S2); David Gray The Other Side (UHT/East West); Ja Rule Thug Livin' (Def Jam); Pink Family Portrait (Arista); The Ronettes Attack Of The Ghost Riders (Columbia); S Club Juniors Puppys Love/Sligh Ride/Polydor; Holly Valance Naughty Girl (London)

December 16

Death In Vegas Scorpio Rising (Concrete); Avili Lavigne Skater Boi (RCA); Popstars Rivals (male) (BWA/Blue); Popstars Rivals (female) (BWA/Blue); The Rolling Stones Don't Stop (Virgin/Decca)

December 23

Chris Difford Cowboys Are My Weakness (Adventures In Living)

December 30

Richard Ashcroft Silence Of Silence (XL); Mikiel Inc Land Of The Living (EMI)

January 6

Busted Year 3000 (MCA/Unisound); Electric 6 Danger High Voltage (XFL); Foo Fighters Times Like These (RCA); Westlife Miss You Nights (S)

IN-STORE NEXT WEEK: FROM 2/12/02

Andys RECORDS Windows - Blue, Ministry Report; **In-store** - Rolling Stones, Atomic Kitten, Blue, Robbie Williams, Beverley

Knight, George Harrison, Now 53, The Music, Everything But The Girl, Black Rebel Motorcycle Club, Richard Ashcroft, Rat Pack, Best Of Bond, Supergrass, Norah Jones, Martine McCutcheon, David Bowie, Hi! St Soul, Leggo, Kylie Minogue, Hand, Gilbert & Sullivan, Vaughan Williams, Britten, Best Of British, Elgar, Walton, Franz, Kate Rusby, Blackmore Knights, Athlete, Manly Mansions, Fatboy Slim, Iron Maiden, Manic Street Preachers, Nigel Kennedy, Lesley Garrett, Fred, Madness, Blonde; **Press ads** - Atomic Kitten, Hand, Gilbert & Sullivan, Vaughan Williams, Britten, Best Of British, Elgar, Walton, Franz

ASDA Windows - Robbie Williams, Cheeky Girls, Eminem, Liberty X, TLC, Ms Dynamite, Rainbow; **Albums** - Darius, Mariah Carey, Martine McCutcheon, Smash Hits 2003, 21st Century Disco 2, Party Animal, Rat Pack Xmas, Love 2 Party 2002, Pure Hip Hop 2003, Robson Green, Chart Rivals

BORDERS Windows - Christmas campaign; **Listening posts** - Jazz 2003, Nirvana, Santana, Russell Watson, Norah Jones, Rolling Stones catalogue promotion; **In-store** - Christmas campaign, two for £22, three for two and two for £10 on CDs

HMV In-store display boards - Radio 4, Boards Of Canada, Ofwrate, Gemma Hayes, Turin Brakes, Millionaire, Sound One Story

OHMV Single - Cheeky Girls; **Windows** - Christmas; **In-store** - Robbie Williams, Eminem, Liberty X, Rainbow; **Press ads** - Ms Dynamite, Eminem, TLC

MVC **In-store** - 100 Greatest Albums, Best Of 2002; **Listening posts** - Darius, Howard Marks

PRINCIPLE NETWORK Selecta listening posts - Ladytron, Hi! St Soul, Looptroop, Steps; **Mojo** recommended retailers - Death Cab For Cutie, Weezer, Ash, Kid Loco, Shanti Las, Sandy Salisbury, Camel

Sainsbury's **In-store** - 21st Century Disco, Rainbow Rave Up, Martine McCutcheon; **Albums** - Darius, 21st Century Disco

TESCO Single - Darius; **Album** - Westlife; **In-store** - S Club, Jennifer Lopez, Blazin' Squad, Sum 41, Donny Osmond, Will Smith, Lionel Richie, Kelly Rowland, Whitney Houston

TOWER RECORDS **In-store** - Darius, Scooby Doo, Audio Slave, Shania Twain, Bend It Like Beckham, Robbie Williams, Eton

Virgin megastore **In-store** - Norah Jones, U2, Mariah Carey, Queen, Sam 41, Stephy, Sry R, Lionel Richie, Liberty

X, Foo Fighters, Oasis, Whitney Houston, Roman Keating, Darren Hayes, Tenacious D, Feeder, Bruce Springsteen, Ash, Jakatta, Rokytko, Moby, Eric Clapton, Best Of Bond, Fleetwood Mac, Phil Collins, Rod Stewart, Robert Palmer, Liberty X, Avril Lavigne, S Club, Holly Valance, Blazin' Squad

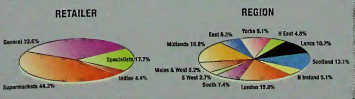
WHSmith Singles - R o b b i e Williams, Eminem; **Albums** - Gareth Gates, Will Young; **In-store** - Darius, Mariah Carey

WOOLWORTHS Singles - R o b b i e Williams, The Cheeky Girls; **Albums** - S Club, Mariah Carey; **In-store** - S Club, Mariah Carey, Smash Hits 2003, 21st Century Disco 2, Party Animal, Justin Timberlake, Atomic Kitten, Enrique Iglesias, Darius; **Press ads** - S Club, Mariah Carey, Robbie Williams, Atomic Kitten, Enrique Iglesias, Cheeky Girls, Will Young, S Club

SALES WATCH: WESTLIFE

WESTLIFE UNPROMOTED - THE GREATEST HITS (S)
LW Chart position: 1

Pie charts show sales by retailer type and geographical region respectively for the week to the end of November 16, 2002. Source: Official Charts Company.



Def
JAM
recordings

Def
JAM
recordings

Def
JAM
recordings

Def
JAM
recordings

Def
JAM
recordings

Def
JAM
recordings

SHUTTING IT DOWN ONE BLOCK AT A TIME

def soul

def soul

def soul

def soul

def soul



DR. DRE &
SNOOP DOGGY DOGG



LUDACRIS



JAY-Z



REDMAN



Ashanti



MUSIQ



LL COOL J



WC



FOXY
BROWN



METHOD
MAN



N.O.R.E.



JOE
BUDDEN



SCARFACE

Def
JAM
recordings

def soul

Def
JAM
SOUTH
recordings

MURDER
I
N
C
RECORDS

WWW.DEFJAM.COM | WWW.DEFSOUL.COM
WWW.MURDERINRECORDS.COM

TOP PRODUCERS WORK IT GOOD AS URBAN ALBUMS HUG CHART

Urban music is an unstoppable force in the UK, thanks to US acts' willingness to plug their products overseas and the kudos gained by enlisting cutting-edge producers such as The Neptunes and Timbaland. Adam Webb reports and highlights the genre's new stars for 2003

"There was a point when the concern was that hip hop had got too bubbly," says Radio One's Trevor Nelson. "That R&B was played out a bit, that it had peaked — surely it's not going to get any bigger". But it has now gone beyond that and I'm amazed at the sheer volume of records I have to choose from every week. I'm amazed at the lack of filler I have to play and the amount of singles I'm having to leave out of my show because I truly haven't got space. The fact that superstar pop artists are trying to make R&B — be it Britney, be it Justin, be it Christina, be it whoever — shows how this music is here to stay."

These are apposite remarks, coming last week as Aguilera went straight to number one in the UK charts with a single that featured Redman, while Nelly and Kelly's *Dilemma* duet was lodged inside the Top Three for the fifth week running. More than possibly at any time before, US urban artists are the dominant force in our popular musical culture.

Considering the diversity of major artists who could be labelled as urban, the task of cherry-picking a handful of key US urban acts becomes virtually impossible. The likes of Missy Elliott, Destiny's Child, Alicia Keys, TLC, Ja Rule, Lauryn Hill, Wyclef Jean, Nelly, OutKast and P Diddy have all attained worldwide success away from the mainstream of the US. All have transformed the music landscape, and not only for urban artists, but also for those in other genres too. Artists such as Jennifer Lopez, and now Justin Timberlake, have blurred the boundaries even further — to the point where we can only question what exactly is urban and what is pop, and whether such terms even matter anymore. After all, aren't they one and the same thing? Two artists — Eminem and Mary J Blige — exemplify as well as anyone the factors behind an increasing market acceptance of US urban artists.



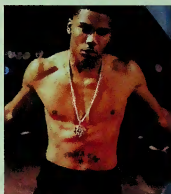
Elliott produced new album with Timbaland

As much for who he is as for his music, Eminem has been central in cementing hip hop culture into the mass consciousness. From *My Name Is* through to his current 8 Mile soundtrack triumph, he has sold more than 20m albums in the US alone, and his sales figures are climbing fast.

"For the first time in hip hop, a white MC is not only accepted and credible but he's also phenomenally commercially viable," says Direct Demand's Shaun "Stuckee"

Willoughby, who has helped promote Slim Shady in the UK since The Marshall Mathers LP. "That has never been the case before, aside from someone like 3rd Bass, but they never had the commercial success.

If you look at the sales in the US, it is mostly white kids who are buying this hip hop. Now you have someone who is a torchbearer who they can relate to. He is not coming watered down or poppy and that's why he has made such a mark."



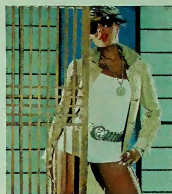
Nelly: two weeks at number one with Kelly

For Matt White, Polydor club promotion coordinator and Kiss FM DJ, this has kicked down barriers not only in the hip hop world — where in the US 75% of record buyers are white, Latino or Asian — but also, perhaps more importantly, in the nu-metal of Limp Bizkit and Linkin Park and the world of mainstream pop.

"The fact that the Britneys and the Justins are able to come up and express themselves on a more urban level, that's

down to the acceptance that Em' has created towards white kids making black music and vice versa," White says. "His impact on the whole R&B and pop culture is far more than he has been given credit for."

For different reasons, Mary J Blige has proved an equally important figure in 2002. The original diva of hip hop soul, in a market saturated with quality female singers, she has returned this year to



Blige: European gigs boosted album

reclaim her crown with her strongest record yet and a string of well-received live appearances. The album *No More Drama* was a mainstay in the UK Top 30 for almost 12 months after its release in October 2001, and produced four hit singles. For Trevor Nelson, it was the first of these. Family Affair, that kickstarted her current wave of popularity. "Mary J Blige is still the best of all the female artists, probably because of that one single [Family Affair] that completely brought her to a new audience," he says. "There were young girls of 13 at her concerts with their mums. And that was down to a key song and a key producer on board — Dr Dre."

Astute production decisions aside (and *No More Drama* showcased the cream of the crop, both past and present) for an artist like Blige, the link between UK/European promotion and UK/European success cannot be underestimated — particularly given the memories of the London shows back in 1993 when she was booted from the stage. Following her gigs of April 2002, which are described by Universal Island head of urban promotions Chris Rock ▶p20

'The fact that superstar pop artists are trying to make R&B — be it Britney, Justin, Christina or whoever — shows how [urban] music is here to stay' — Trevor Nelson, Radio One

Five up-and-coming US urban acts to watch

Amerie (Columbia Records)

Amerie spearheads the new breed of female R&B artists on Columbia Records. Developed by Mary J Blige producer Rich Harrison, her single *Why Don't We Fall In Love* made the UK Top 40 in November. Her album *All I Have* entered the *Billboard* chart at number 9 in August and has produced three US hit singles.

Clipse (Arista)

"Where Phareel goes, cameras seem to follow," says Arista's Mark Shimmei of Virginian duo Clipse — the major's first co-venture with The Neptunes' Star Trak Entertainment. Hailing them as "our success story of the year", Shimmei hopes the sales of their debut album *Lord Willin'* will be replicated in UK. After guest cameos with The Backstreet Boys, Jermale Dupri and Nelly Furtado, the duo of Mallico and Pusha T were featured heavily on the award-winning *N.E.R.D.* in *Search Of...* Lord Willin' — featuring rappers from the likes of Faith Evans —



Clipse

which went Top Five in the US and produced the hit singles *Grindin'* and *When Was The Last Time*.

50 Cent (Interscope/Polydor)

Queens rapper 50 Cent already had a history before signing to Eminem's Shady Records earlier this year. After becoming the victim of a shooting in 1999, his Columbia LP *Power Of The Dollar* —

containing the track *How To Rob* and the collaboration with Destiny's Child, *Thug Love* — was pulled. Nursing his wounds in more ways than one — he hit the mix tape market and further built up his already notorious street credibility. Featured on the 8 Mile soundtrack, his hotly-tipped *Wanksta* single is a precursor to the Dre and Eminem productions on his forthcoming EP.

Mario (J Records)

Clive Davis' teenage R&B sensation came to wider attention at a pre-Grammys party in February when he wowed onlookers — Steve Wonder included — with a rendition of Wonder's *Knocks Me Off My Feet*. The 15-year-old released his eponymous debut album in July 2002, with production by Warrin Campbell and contributions from Alicia Keys. It quickly went gold, while the single, *Just A Friend*, was a Top Five aplay song in the US. He will be launched in the UK in 2003.



Mario

Ms Jade (Interscope/Polydor)

With the patronage of Missy Elliott, Philadelphia's Ms Jade signed to Timbaland's Interscope-distributed imprint, Beat Club Records. The album *Gist Interrupted*, with guest spots from the likes of Bubba Sparxx, Lil' Mo and Jay-Z, was released in November and reached the *Billboard* Top 50. Jade is the opening act on Nelly Furtado's current tour.

as "the best piece of live vocals we've seen for some time" and given five-star press reviews across the board, the album leapt into the Top Five in May.

For Joe Peta, Elektra's senior director of international marketing in the U.S., the basic willingness to travel abroad and play for fans is still key to success — something he witnessed first-hand when working at Columbia with The Fugees. "The Fugees are a good example of an act who sold more overseas than they did in the US," says Peta. "They put in the time and those guys worked really hard. They knew they had an opportunity and they travelled the world and that's what artists have to do these days."

Although US artists can exist outside of it, for Peta, the overseas market is still extremely important for potential revenues and royalties. "We can't neglect that part of the world," he says. "Someone like Fabolous [who had the best-selling debut hip hop album in the US last year] has sold more than 2m units in America, which means we should be able to sell at least half that overseas. And the majority of that 50% would be in Europe. If you can sell half of what you sell in America for hip hop and R&B, I think that's a success. If you cross over massively, you should be able to sell equal numbers — someone like Alicia Keys has probably sold as many records overseas as she did in the US."

Indeed, for Mark Delaney, J Records head of International, although Keys was feted as a potential superstar from the start, her introduction to the UK market was strategically planned. "We still had to work it at a specialist level, despite the fact that she was such a big hit in the US," he says. "And if we hadn't done those things, I don't think she would have been as big a star as she is now. We did a showcase near Embankment, then the Hammer Grand and the Scala, and then she came and did a proper tour and now she's playing the arenas."

The influx of raw urban talent prepared to work outside of the US market has coincided with huge advances in production. And it is this combination of talent and production that has really transformed the urban scene of the past few years. "Producers have become so much more powerful nowadays," says Matt White. "The likes of Timbaland and Missy Elliott are all writers, producers and artists in their own right. Along with Dr Dre, these are all people who changed the face of hip hop and R&B. What you've got now is a culture on both sides of the Atlantic to always come up with something different. That is the thing about hip hop and R&B, that the kids nowadays have grown up with the whole ethos of



N.E.R.D.: (L-R) The Neptunes' Chad Hugo and Pharrell Williams, plus rapper Shay

always coming up with something different and not always following what everyone else is doing."

In particular, the production stamp of Timbaland and The Neptunes has been etched on many of the year's biggest tracks. Timbaland, with Missy Elliott, made Get Ur Freak On the sound of last summer, and the arresting follow-up to last year's Miss E — So Addictive, Under Construction, was released this month.

The peerlessly prolific Neptunes, meanwhile, have made hits for Beyoncé, Ludacris, Nelly, Britney and 'N Sync and under their own N.E.R.D. moniker. The thought of respected hip hop producers converting former members of The Mickey Mouse Club into credible R&B stars would previously have

been unthinkable. "They have upped the ante and everyone is having to come up with something new," says Trevor Nelson. "And the great thing about R&B right now is that everyone's waiting for the next sound. People were calling R&B a bit dull and a bit samey, but they can't say that anymore. The production's just gone through the roof."

For artists such as Whitney Houston, Mariah Carey or Toni Braxton, whose latest single Hit The Freeway was produced by The Neptunes, hitching on to the latest production names could carry a risk of alienating their existing fan base. But for Mark ShimmeL, Artists senior US VP marketing & artist relations, this is "probably the most interesting dialogue that

we in the industry face today".

"Artists need to stay current, but making that transformation into 2003 can be tricky," he says. "If an artist can have a great performance with a somewhat more current beat to it, then you are really capturing the magic of the old and the new. If you just give them the old, then you're competing with what you once were, and you're famous now because what you were was so bloody good. It's the same with videos — you have to make different kinds of videos when you're 10 years into your career. You can't make teen videos if you're not a teen. For the established artists, it opens up all sorts of interesting opportunities and interesting challenges on how to present yourself in 2002 and 2003. You don't want to do 'Whitney-Ten Years Ago' and then do 'Whitney-Lite'. Maybe it works for beer, but it doesn't work for artistry."

Def Jam director of international marketing Chonita Floyd says success or failure for the established artist will rest primarily on the strength of the material. "I think it's all about 'what does it sound like?'" she says.

"The kids and the fans who are actually buying the tracks, they don't think of it like we do. They don't hear the song on the radio and think 'Oh, I think Irv Gotti produced that... I like it' or 'I think Irv Gotti produced that... I don't like it. If it's good, it's good; if it's not good, it's not good, you know?' For relatively newer artists with a less established fanbase, accusations of

courting undeserved credibility are less of a concern. When Ja Rule guested on Jennifer Lopez's I'm Real, the singer's association with a bona fide hip hop name brought instant crossover. Meanwhile, the rapper gained access to a wider pop audience, with the result that both of their albums reached platinum status in the UK. The reciprocal relationship benefits both parties, in the same way that Ashanti garnered both exposure and a track record by providing vocal hooks for the same two performers.

'N Sync and Nelly followed a similar blueprint: Chris Rock believes this was vital in the rapper's ascendancy to Top 10 artist status in the UK. "It was a natural progression, but the timing was impeccable," says Rock. "He had a Top Three hit with 'N Sync with a great video that gave him more exposure when Hot In Herre came out. And by the time Dilemma came out it had hit written all over it. Pirate stations were playing it weeks before coming out and now he is unstoppable. People love him, he does great shows and he has captured the public's imagination."

Whether the market will begin to tire of this kind of cross-selling in 2003 is difficult to determine. The buzz surrounding Justin Timberlake suggests otherwise and most predict The Neptunes will be ruling the roost for a while longer yet. "Everything they touch is winning and everything they do sounds like tomorrow," says Matt Ross, Sony Music UK vice president of marketing. "They are spanning genres from Britney Spears to songs about lap dancing."

As for the talent — there is certainly no let-up. Recent releases include albums by Jay-Z, Ja Rule, Jennifer Lopez, Toni Braxton and TLC with the likes of

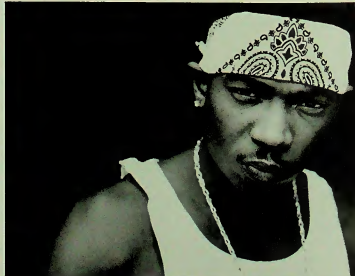
"The kids don't think of it like we do. They don't hear the song on the radio and think 'Oh, I think Irv Gotti produced that... I like it'. If it's good, it's good" — Chonita Floyd

Jennifer Lopez, Whitney Houston, Toni Braxton, Mariah Carey, Kelly Rowland, The Roots, Talib Kweli, Nas, Erik Sermon and Luther Vandross to follow before Christmas. Next year will see key releases from the likes of Lauryn Hill, Beyoncé Knowles, Common, Blu Cantrell, Rashan Patterson, Busta Rhymes and Maxwell, plus the further development of acts including 50 Cent, Mario, Amerie, Ms Jade, Clipse, Jo Budden, Vivian Green and Heather Headley. If the established artists slip up, there is more than enough talent waiting to come through.

"Every year since I heard The Score by The Fugees I've got truly excited," says Trevor Nelson. "From that day on, it's been a mass rollercoaster — a rollercoaster that keeps on going up but doesn't want to come down. It's a ride you can't get off and you get hooked. I've seen people knock it all the way and people don't want to believe it's happening — but it's happening."



Timbaland: The Neptunes gave Justified album an urban feel



Ja Rule: JLo collaboration attracted a new audience

HIP-HOP
RAP
R&B
GOSPEL

SUBSIDY ENDS THIS WEEK

**Your focus
on business**

MIDEM
URBAN MUSIC VILLAGE

HEADQUARTERS (FRANCE)
Hot-line: 33 (0)1 41 90 44 60
Fax: 33 (0)1 41 90 44 50
info.midem@reedmidem.com

Australia / New Zealand
Tel/Fax: 61 (0)7 3217 3002
cal@reza.athrow@reedmidem.com

Reed Exhibitions

UK
Tel: 44 (0)20 7528 0086
Fax: 44 (0)20 7895 0949
emma.dallas@reedmidem.com

Japan
Tel: 81 (3) 3542 3114
Fax: 81 (3) 3542 3115
ily.ono@reedmidem.co.jp

**URBAN MUSIC CELEBRATED
AT MIDEM
THE WORLD'S BUSIEST EXHIBITION**

URBAN MUSIC VILLAGE -
Access to new global opportunities
The only truly international market for the urban music cultural
Cross-border connections and deals,
Specialised exhibition zone.

URBAN DAY:
Workshops with live DJ session at the Martinez Hotel bar.
• Customized conference sessions and workshops.
• Special Urban music industry report in the Midem News magazine.
• Top artists showcases.

MIDEM - Making business happen
10,000 industry professionals and global media from 94 countries
Setting deals,
Forging lifetime contacts and
Spreading the news.

A MIDEM EXPERIENCE

37TH INTERNATIONAL MUSIC MARKET
19-23 January 2003
Palais des Festivals/Cannes/France

USA / Latin America & Caribbean
Tel: 1 (212) 370 7470
Fax: 1 (212) 370 7471
midemusa@reedmidem.com

Midem Clansique & Jazz (Germany)
Tel: 49 (0) 7631 17680
Fax: 49 (0) 7631 176823
info.germany@reedmidem.com

WWW.MIDEM.COM

MW
music week

European Report 2002

Annual review of the European Music Industry

music week

european report

- Breaking hits**
How music is crossing national boundaries - the companies and countries which are exporting talent most successfully
- Market shares**
How the key companies performed in 2000 and 2001
- Forecasts**
How each European market will develop between now and 2010
- The European Framework**
How the single market and European Commission are affecting music
- Market Overviews**
How each of the 21 featured countries is performing

Cost £495/EUR 812/US\$750 each
Plus FREE copy of the
MW International or
European Directory


CMP
Global Business Media

Contact: David Pagendam Tel: +44 (0)20 7579 4156

Email: dpagendam@cmpinformation.com

DISTRIBUTORS

Table of distributors and their contact information, including A+C, A&M, ACBSE, Atlantic Caribbean Arts, Entertainment Agency, etc.

FRONTLINE RELEASES

Table of music releases with columns for artist, title, genre, and distributor, including 2 PAC, Abandoned Pools, AC/DC, etc.

ALBUMS

Table of album releases with columns for artist, title, genre, and distributor, including Various Artists, Various Artists, Various Artists, etc.

CATALOGUE & REISSUES

Table of catalogue and reissue releases with columns for artist, title, genre, and distributor, including Various Artists, Various Artists, Various Artists, etc.

APPOINTMENTS

Rates: Appointments: £35.00 per single column

centimetre (minimum 4cm x 2 col)

Box Numbers: £20.00 extra

Published weekly each Monday, dated following Saturday

Copy date: Advertisements may be placed until Thursday

10 a.m. for publication Monday (space permitting).

All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:

Wednesday 10 a.m. before publication Monday.

To place an advertisement please contact
William Fahy, Music Week - Classified Dept.
CMP Information, Ludgate House, 8th Floor,
245 Blackfriars Road, London SE1 9UR
Tel: 020 7579 4150 Fax: 020 7579 4712
All Box Number Replies To Address Above

THE MUSIC RECRUITMENT CONSULTANTS

020 7569 9999

www.handle.co.uk

handle

INTERNATIONAL MARKETING 30K
World's leading record label. Strategic and established creative mind with new media focus.

NATIONAL ACCOUNT MANAGER 30K + BENS
Entertainment sales professional to maximise potential of comprehensive music catalogue.

MUSIC SALES 19K + CAR
Motivated and committed commercial sales person for foremost music publishers.

GERMAN PA 25K
Unbelievable opportunity to support management team in fast paced hugely successful company.

LOVE LEGAL £23K
Supremely confident audio PA to support influential music lawyer. Start now!

MUSIC LICENSING c£15K
Team player and excellent communicator with knack for customer service.

ROCKING RECEPTION 16K
Cool and stylish with bags of confidence to meet and greet.

Permanent and Temporary

in tune

www.handle.co.uk

FINANCE DIVISION

020 7569 9999

finance@handle.co.uk

handle

HEAD OF FINANCE - MUSIC PUBLISHING 60K+BENEFITS

Commercial role for high calibre accountant experienced within music publishing. Working directly with the MD and Head of A&R, you will be responsible for establishing systems, supervision of staff and advising the MD on all financial and commercial matters including catalogue valuation and acquisition.

FINANCIAL CONTROLLER - EVENTS 35K+BENEFITS

Varied and challenging role for a qualified accountant with impeccable interpersonal skills and a natural aptitude for man management within this leading international music company. You will be actively involved in all aspects of management accounts. Experience of working within an events / production environment would be an advantage.

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

The Demon Music Group is one of the UK's leading catalogue marketing and re-issue companies consisting of a number of record labels covering all price points and musical genres. Opportunities have arisen within our Sales & Marketing team for the following positions:

HEAD OF SALES

We are looking for an individual to manage the UK and International sales team with a proven sales and management background. You will be responsible for tracking and reporting business achievement as well as developing strategy to broaden our existing customer base.

The successful candidate will be able to demonstrate key skills such as the achievement of motivating a sales team and have excellent interpersonal and negotiation skills.

NATIONAL ACCOUNT MANAGER

We are looking to recruit an individual to maximise the sales potential of all Music Collection International related products in the UK and to ensure that all sales targets are achieved.

The successful candidate will be able to demonstrate key skills such as excellent communication and negotiation skills and be able to prepare and perform sales presentations to existing and potential customers.

MARKETING ASSISTANT

The Sales & Marketing department are looking to recruit an individual who can provide marketing and administrative support to the Business Development Manager and the Sales & Marketing Director.

Ideally the individual should be able to demonstrate the ability to communicate both internally and externally and be able to prioritise and plan their daily activities effectively.

We are offering attractive packages that are commensurate with all three positions and include all the major company benefits.

If you feel you have all the key attributes mentioned to fulfil any of these exciting opportunities then please send your CV to:

Jacquie King, Human Resources Advisor,
VCI, 76 Dean Street, London W1D 3SQ,
or email jacquie.king@vci.co.uk



Closing dates for applications is: Monday 9th December 2002

www.jobs-bcu.com
for current vacancies

Lecturer/Senior Lecturer in Music Industry Management

£22,191 - £34,191 pa

Based at our Wellesbourne Campus in High Wycombe you will work in the Division of Music and Entertainment to teach on the BA (Hons) Music Industry Management and Music, Entertainment & Arts Management programmes. Applications are invited from graduates with proven experience in and knowledge of the music and entertainment industries.

An appropriate higher degree would be desirable. However, applications from candidates with relevant industry experience will also be considered.

You will be primarily involved in the teaching of one or more of the following areas:

- Global Retail and Distribution
- Intellectual Property Law
- Record Company Management
- Industry Framework
- Artist Management
- Introduction to Music Management Theory
- Music & Entertainment Business Enterprise
- Event Theory and Management
- Live Music Management: the Technological Environment
- Tutorial House
- Project Supervision

This is a full-time post, although part-time applicants may also be considered.

Previous applicants need not apply.

Application form and job descriptions available at www.jobs-bcu.com or email: jobs@bcu.ac.uk By Post: Personnel, BCUC, Queen Alexandra Road, High Wycombe, Bucks HP11 2JZ. Telephone: (01494) 603637.

Please quote ref: 02/164/MW.

Closing date: 10 December 2002.

We are actively committed to equality for all and positively welcome applications from all sections of the community (irrespective of race, gender or disability).



Buckinghamshire Chilterns
UNIVERSITY COLLEGE



**For Classified Sales call William on
020 7579 4150**

When replying to a Music Week Box No.
Please send your details to Box No XXX, Music Week
Ludgate House, 7th Floor, 245 Blackfriars Road, London SE1 9UR

APPOINTMENTS & BUSINESS TO BUSINESS

International Promotions Manager. Experienced International Manager with minimum 4 years international promo exp to strategize and implement global marketing and promotions campaigns for major artists. Extensive travel. DMG Press Offices, Entertainment, TV Co. Innovative, successful PR to market new channels. Solid contacts within consumer/press/trade and other established media essential. £25k+ comm.



Record Reception, Major Career Receptionist to run front desk at top record co. Min 4 years front desk experience ideally managing a team. Strong media/PR/ship company background. £20k. Marketing Manager. Major exciting opportunity for a highly skilled marketer with strong back catalogue TV/commercial. To join successful Department at leading record co. A creative team player with proven analytical skills and track record of successful campaigns. Essential. Sales Manager-India. Ambitious motivated individual to manage, develop and win key accounts within cutting edge co. Min 18 months experience within retail or national accounts essential. £25k+ comm.

Label Manager-India. Solid all rounder to oversee Production Sales and Web functions. A superb manager, use to pressure deadlines and team building. £27k.

International Marketing Manager. Major. Next step for experienced Product Manager with extensive copywriting experience to work across Top Labels within major. A strong communicator with some international exposure. Fluency in second European language ideal. Excellent.

Royalties Roles. We are currently recruiting at all levels within royalties departments at top entertainment co's. Positions range from assistant through to senior management. Numerate, Excel, Customerpoint essential. £20k.

• the music market Ltd. • 4 radcliffe street • london • W10 5JG •
 ☎ +44 (0)20 7489 9102 ☎ +44 (0)20 7489 7512

careermoves

PRODUCT MANAGER **£mg MU80394W**
 This is a fantastic opportunity for an experienced individual who has, in their career to date, developed and implemented creative marketing concepts for a major label. You should have knowledge of sales within both major and independent music environments together with proven budgetary experience and sound PC skills. You will develop strategies, manage budgets and set a float plan for all projects and resources. You will be able to demonstrate key achievements and be ready for a serious challenge!

SUPERVISOR WITHIN ROYALTIES **£31-23K MU90394W**
 The role requires creative royalties experience within a record company. You should have at least 3 years experience and be able to confidently lead others within a very structured environment. Arise requires previous supervisory experience and a confidence with Word, Excel and the internet.

ROYALTIES ADMINISTRATOR **£19-21K MU90394W**
 This highly successful music company has an excellent opportunity for an experienced administrator. You will be responsible for all aspects of the administration process and provide comprehensive support which includes contracts and royalties. Skills PC skills and attention to detail are required to join this lively creative team. (Advanced Word and Excel)

DATA ADMINISTRATOR **£18-20K MU90394W**
 Attention to detail, excellent verbal and written skills and advanced Excel skills will give you the opportunity to be considered for this international label. You will analyse and report issues within the division and be responsible for communicating at all levels. Twelve months relevant experience is essential, ideally within music, royalties or within a large corporate.

For these positions and more contact:
 jobs@careermoves.co.uk or recruitment@careermoves.co.uk
 Tel: 020 7712 7100 • Fax: 020 7414 0297 • www.careermoves.co.uk
 Please quote REF: W10 APPLICATIONS
 Sudborough House • 54 Argyll Street
 London W1P 1TE (see page)

ROYALTIES/ACCOUNTS VACANCY SALARY £18K PA.

Due to expansion within the royalty department we are currently looking for a royalty/accounts person to assist the department with all aspects of artist royalty and accounts administration.

Ideally you should have 18 months experience working within a royalties or accounts department and be looking for a challenging role within a forward thinking independent record company.

Please send your CV and a covering letter to:
 Begun Group
 PO Box 523
 13-19 Airedale Road
 London
 SW1E 1AA
 CV ref: 10000023@begun.co.uk



PROPER MUSIC IMPORTS



Senior Telemark Executive Reporting to the Key Accounts Manager, this is a great opportunity to join a successful and growing team. Experience is essential, preferably with an Imports/ Distribution background. Selling to a wide base of UK accounts you'll be expected to use your sales flair and knowledge to take our business further forward.

Telemark Executive: Perfect opportunity for someone with music retail experience. Good product knowledge, a desire to sell and the capacity to work well as part of a team are the essentials.

Both positions require good interpersonal skills, commitment, and a willingness to get the job done. Applicants should live within reasonable commuting distance of our offices in Beckenham, Solihull, or Birmingham dependent on relevant experience.

Applications detailing current salary to:
 Steve Kinsley, Proper Music Imports, The Powerhouse, Cricket Lane, Beckenham, Kent, BR3 3JL.
 Fax: 0208 676 5169 Email: steve@properuk.com

MANUFACTURERS

CD-R DUPLICATION

ONLY 99P (ex. VAT)
 per cd up to 80 minutes

CD's printed black on both, inlays with a plastic wallet

24 hour turnaround
 free local delivery

Fast efficient service, friendly staff, no job too small or too large.
 Suppliers to the music industry for 15 years.



HEATHMONS
 MASTERING

020 7371 0978
 www.heathmons.co.uk

OTHER SERVICES:
 Vinyl and CD mastering
 Audio restoration
 CD Business Cards/CD Roms,
 3 inch CD's/DVD's

Heathmons Mastering
 19 Heathmons Road
 London SW16 4TJ
 t. 020 7371 0978
 f. 020 7371 9360

PACKAGING

POSTING RECORDS?
 LP Mailing Envelopes • Single Mailing Envelopes
 Postal Tubes • CD Mailers • Video Mailers



WILTON OF LONDON

ESTABLISHED 25 YEARS
 TEL: 020 8341 7070 FAX: 020 8341 1176
 CONTACT JENNY FOR TRADE PRICES

THE DAVIS GROUP

• CD's • LP's • Audio
 • CD Mailers • Video Mailers
 • All types of music bags
 • All types of music boxes
 • Mini Bags • DVD covers

Call ROBBIE on:
020 8951 4264

WANTED

CASH PAID

We buy CD Albums & Singles
 LP's, 12" & 7", White Labels
 Promo's, Accutones, Video's,
 POP Material, Artwork,
 Awards and Memorabilia
 Complete Collections
 Overstocks, Inventories
 and Libraries cleared!
 Call Julian or Mark on:
 office: 01474 815099
 mobile: 07850 490664
 e-mail: mw@ell.com

SERVICES

JUKE BOX SERVICES

OVER 300
 JUKEBOXES
 IN STOCK

020
 8288 1700

15 LION ROAD, TWICKENHAM
 MIDDLESEX TW1 4JH
 Showroom open

LEGAL SERVICES

NOTICE IN THE MATTER OF
FRANK RICHARDS DIXON
 (IN BANKRUPTCY)
FORMERLY TRADING AS F.R. DIXON & CO
 HIGH COURT NO 9725 OF 2000
 AND THE MATTER OF INDEMNITY ACT 1986

Notice is hereby given that all individuals or companies who have notified records rights/royalties to them may have been held on Trust by the above named individual at the date of his bankruptcy on 23 January 2001, are required on or before 23 December 2002 to send in their full name, address and description, together with full particulars of such records and names and addresses of their solicitors (if any) to the undersigned being Alan Howard Tomlinson, Tomlinson, 31 John Court, 77 Colville Street, Manchester M2 1JL, the trustee of the said individual and, if so required by notice in writing from the Trustee, his personally or by their solicitors, to come in and prove their debts or claims at such time and place as shall be specified by notice in writing. In default thereof they will be excluded from the benefits of any distribution made before such date as is provided. Dated 19 November 2002.
 ALAN HOWARD TOMLINSON Trustee

FOR SALE

Approx 5,000 CD Trays
 Mixed colours. New, unused.
 Offers
Sounds (Wholesale)
01283 566823

RETAIL



the
 cd dvd & vinyl
 display + storage
 specialists

contact John Findlay or Brian Watts
 retail entertainment displays ltd

t +44 (0) 1733 239001 e info@reddisplays.com
 f +44 (0) 1733 239002 w www.reddisplays.com

retail professional home



the
 music, video, dvd
 and games
 display specialist

• Slat-wall solutions • CD-DVD & Vinyl browsers
 • Bespoke displays • Free design & planning

• 01480 414204 • www.internationaldisplays.co.uk



DISTRIBUTORS

ROLLED GOLD

DIAMOND SERVICE

OVER ONE MILLION CD'S IN STOCK
 CHART & BACK CATALOGUE ALBUMS
 TOP QUALITY DVD RANGE
 EDI ORDERING FACILITY AVAILABLE
 NOW OFFERING INDIE LABEL DISTRIBUTION
 WEEKLY CAMPAIGNS & SPECIAL OFFERS
 NEXT DAY DELIVERY BEFORE 10.00 AM
 SATURDAY DELIVERY F.O.C.
 KNOWLEDGEABLE & FRIENDLY STAFF

NOW OPEN SATURDAYS & SUNDAYS FOR MONDAY DELIVERY

MARKET LEADERS IN
 PRICE, PRODUCT AND PERFORMANCE

ROLLED GOLD

Unit 4, Perth Avenue, Perth Trading Estate, South SL1 4XX
 TEL: 01753 691317 FAX: 01753 692728
sales@rolledgold.co.uk
jobs@rolledgold.co.uk

MANUFACTURERS

CD DUPLICATION No.1 Supplier to the Music Industry
 Professional service with competitive prices

mediasave.co.uk

DEAR CUSTOMER
020 7385 2299

"The sweetness of low price is the sign of a manufacturer of poor quality"

CD > interactive > DVD > encoding > authoring >
 VIDEO > duplication > editing > DUBBING

www.cdvideo.co.uk Tel: 020 8904 6271

TC VIDEO

CD DUPLICATION

50 CDs - £80 / 100 CDs - £150
 Orderly Pricing - SHIP Translucent - Free Mastering - 15000+ Titles

020 7637 9500

Audio mastered in-house • Streaming
 Format Transfers • Enhancements

1000 CDs with Booklet's inlay c.£600
 High Quality CD replication from 75p

RPM

Royal Performance
 Multimedia

Repairs Performance
 Multiformats

6 Grand Union Centre
 West Row
 London W10 5AS

Tel: 020 8960 7222
www.royal-performance.co.uk

CD & DVD

WE ARE THE ONLY FASTEST GROWING
 DVD & CD MANUFACTURER AND WE CAN
 OFFER YOU COMPETITIVE PRICES.
 JUST GIVE US A CALL
 TO FIND OUT MORE...

T. 020 8542 8230 F. 020 8542 8232
info@bluecrest.com

Bluecrest
www.bluecrest.com

FOR SALE

PRIVATE COLLECTION

50 Years
 of UK
 Top 20

(Nov. 1952 - Nov. 2002)
 on Vinyl and CD

Boxed and
 catalogued
 for easy access
 to your track.

Enquiries:
**01460
 52192**

SERVICES

**royalty processing
 & administration
 services**

for record labels,
 music publishers
 & distribution companies

please contact:
 Marc Cansky
 Portman Music Services Ltd
 38 Doughty Street
 London WC1D 3HQ
 Tel: 020 7348 4656 Fax: 020 7380 9633
email.marc@portmanpartnership.co.uk

Andy Whitmore
 Producer/Remixer

Pop/R&B/Dance/Rock

14 Top Ten hits on UK charts.
 Production Credits include:
 Kelly Rowland, Louise, Steve Azor,
 Andra Bucci, Northern Line,
 Kasiana, Eilon Jehu, Peter Andre,
 Ann Sturart

Call 020 8998 5239
www.gryvineproduction.com
 Check out download page

BARKSTUDIO

Good enough for My Bloody Valentine, P!nk, Scorpions, Depeche Mode, Biffy Clyro,
 1000's and many more... (Both Online and Offline)

Recording and mastering
 15-20 min 60-90 min analogue/mastered cassette, Studio AHD 48/24 track, Studio
 AHD 110" stereo, Sonar 5000/3.5" track NEAR, Sony SAI machine

Services:
 T.A. 6" 4" 8" 16" 32" 64" 128" 256" 512" 1024" 2048" 4096" 8192" 16384" 32768" 65536" 131072" 262144" 524288" 1048576" 2097152" 4194304" 8388608" 16777216" 33554432" 67108864" 134217728" 268435456" 536870912" 1073741824" 2147483648" 4294967296" 8589934592" 17179869184" 34359738368" 68719476736" 137438953472" 274877904944" 549755809888" 1099511619776" 2199023239552" 4398046479104" 8796092958208" 17592185916416" 35184371832832" 70368743665664" 140737487321280" 281474974642560" 562949949285120" 1125899898570240" 2251799797140480" 4503599594280960" 9007199188561920" 18014398377123840" 36028796754247680" 72057593508495360" 144115187016990720" 288230374033981440" 576460748067962880" 1152921496135935360" 2305842982711870720" 4611685965423741440" 9223371930847482880" 18446743861694965760" 36893487633389931520" 73786975266779873280" 147573950533559765760" 2951479010671195415360" 5902958021342390831680" 11805916042684781663360" 23611832085369563266880" 47223664170739126533760" 94447328341478253067520" 188894656682756512113440" 377789313365513104226880" 755578626731106208453760" 1511157253462212249071360" 302231450692422441815040" 604462901384844883630080" 1208925802769689767260160" 2417851605539379534522240" 48357032110791590688444480" 967140642215831811368888960" 193428128443166632277377280" 38685625688633326544755520" 773712513772666530894910720" 15474250274453331617982021440" 309485005489066632359644480" 618970010978133264719288960" 1237940011756266530894910720" 24758800235125331617982021440" 495176004702506632359644480" 990352009405013264719288960" 1980704018100266530894910720" 39614080362005331617982021440" 792281607240106632359644480" 158456301440213264719288960" 3169126028804266530894910720" 63382520576085331617982021440" 1267650411521706632359644480" 2535300823043413264719288960" 5070601646086826530894910720" 10141203292173713264719288960" 202824065843474266530894910720" 4056481316869485331617982021440" 81129626337389706632359644480" 16225925074779153264719288960" 32451850149558306632359644480" 64903700299116613264719288960" 12980740059823226530894910720" 2596148011964645331617982021440" 5192296023929286632359644480" 10384592078492713264719288960" 207691840159854266530894910720" 4153836803197085331617982021440" 83076736063941706632359644480" 1661534721278153264719288960" 3323069442556306632359644480" 6646138885112713264719288960" 132922777702254266530894910720" 2658455554045085331617982021440" 53169111080901706632359644480" 10633822216180353264719288960" 21267644432360706632359644480" 42535288864721413264719288960" 850705777294428266530894910720" 17014115545888545331617982021440" 3402823109187086632359644480" 68056462183741706632359644480" 13611292427548353264719288960" 27222584451096706632359644480" 54445168902193413264719288960" 108890337806828266530894910720" 2177806756136565331617982021440" 43556135122731306632359644480" 87112270245462706632359644480" 1742254049109245331617982021440" 34845080982184906632359644480" 69690161964369853264719288960" 13938032392769706632359644480" 27876064785539413264719288960" 557521295710788266530894910720" 1115042514415765331617982021440" 22300850288315306632359644480" 44601700576630613264719288960" 89203401153260706632359644480" 1784068023064145331617982021440" 35681360461281106632359644480" 71362720922462253264719288960" 14272544184524506632359644480" 28545088369049013264719288960" 570901767380980266530894910720" 1141803534761965331617982021440" 22836070695239306632359644480" 45672141390478613264719288960" 913442827809572266530894910720" 1826885655619445331617982021440" 36537713112388906632359644480" 7307542622477713264719288960" 146150852455554266530894910720" 2923017049111085331617982021440" 58460340982221706632359644480" 11692068184443506632359644480" 23384136368887013264719288960" 467682727377740266530894910720" 9353654547554805331617982021440" 187073090751160106632359644480" 37414618150232053264719288960" 74829236300464106632359644480" 149658472600928266530894910720" 2993169452018565331617982021440" 59863389040371306632359644480" 119726780080742613264719288960" 23945356016144506632359644480" 47890712032289013264719288960" 957814240645780266530894910720" 19156284812915605331617982021440" 383125696258312106632359644480" 7662513925166245331617982021440" 15325027452524906632359644480" 3065005490504985331617982021440" 61300109810099706632359644480" 12260021802019953264719288960" 24520043604039906632359644480" 4904008720807985331617982021440" 98080174416159706632359644480" 19616034883231953264719288960" 39232069766463906632359644480" 7846413953292785331617982021440" 15692827805585706632359644480" 3138565561117145331617982021440" 62771311222342906632359644480" 1255426244468485331617982021440" 25108524889369706632359644480" 5021704977873945331617982021440" 100434099577478906632359644480" 20086819915495753264719288960" 40173639830991506632359644480" 8034727966198305331617982021440" 16069459523976706632359644480" 3213891904795345331617982021440" 6427783809590695331617982021440" 128555676198013906632359644480" 25711135239602785331617982021440" 514222704792055331617982021440" 10284454478401106632359644480" 20568908956802253264719288960" 41137817913602506632359644480" 8227563782720506632359644480" 1645512764440105331617982021440" 32910255288802106632359644480" 65820510577602053264719288960" 13164102155204106632359644480" 2632820423120825331617982021440" 52656408462416506632359644480" 10531281692483106632359644480" 2106256388496625331617982021440" 42125127769932506632359644480" 8425025553986505331617982021440" 16850051179730506632359644480" 3370010235966105331617982021440" 67400204719522106632359644480" 1348004094390425331617982021440" 26960081887808506632359644480" 5392016377561705331617982021440" 10784032755323406632359644480" 2156806551064685331617982021440" 43136131021293706632359644480" 862722620425875331617982021440" 17254452409175506632359644480" 3450890481835505331617982021440" 6901780963671105331617982021440" 13803561927342106632359644480" 2760712385468425331617982021440" 55214247709368506632359644480" 11042847541873706632359644480" 2208569508374745331617982021440" 44171390167494906632359644480" 8834278033498985331617982021440" 1766855606699795331617982021440" 35337112133995906632359644480" 7067422426799185331617982021440" 14134844533593785331617982021440" 28269689067187706632359644480" 56539378134375506632359644480" 11307876026875105331617982021440" 2261575205375025331617982021440" 45231504107500506632359644480" 9046300821500105331617982021440" 1809260164300205331617982021440" 36185203286004106632359644480" 7237040657200825331617982021440" 14474081314016506632359644480" 2894816264403305331617982021440" 57896325288066106632359644480" 115792650576132506632359644480" 23158530115226506632359644480" 4631706023045305331617982021440" 92634120460906106632359644480" 1852682409218125331617982021440" 37053648183762506632359644480" 7410729636752505331617982021440" 1482145973504505331617982021440" 29642919470090106632359644480" 5928583894018025331617982021440" 11857167840036506632359644480" 2371433568007305331617982021440" 4742867136014605331617982021440" 948573427202925331617982021440" 1897146844049505331617982021440" 37942936880990106632359644480" 7588587376198025331617982021440" 15177175764396506632359644480" 3035435152879305331617982021440" 6070870305759605331617982021440" 12141740611519205331617982021440" 2428348122319405331617982021440" 4856696244638805331617982021440" 9713392489277605331617982021440" 1942678497855525331617982021440" 38853569957110506632359644480" 77707139914220506632359644480" 1554142782844405331617982021440" 31082855656884906632359644480" 6216571131377005331617982021440" 1243314226755405331617982021440" 2486628453510805331617982021440" 4973256907021605331617982021440" 9946513814043205331617982021440" 1989302762808405331617982021440" 3978605525616805331617982021440" 7957211051233605331617982021440" 1591442202467205331617982021440" 3182884404934405331617982021440" 6365768809868805331617982021440" 12731537619737605331617982021440" 25463075239475205331617982021440" 50926150478950405331617982021440" 101852300977900805331617982021440" 203704601955801605331617982021440" 407409203911603205331617982021440" 814818407823206405331617982021440" 1629636815446412805331617982021440" 3259273630892825605331617982021440" 6518547261785651205331617982021440" 13037094523711302405331617982021440" 26074189047422604805331617982021440" 52148378094845209605331617982021440" 104296760189690419205331617982021440" 208593520379380838405331617982021440" 417187040758761676805331617982021440" 834374081517523353605331617982021440" 166874816303504707205331617982021440" 333749632607009414405331617982021440" 6674992652140188805331617982021440" 13349985304283776005331617982021440" 266999706085675539205331617982021440" 533999412171351078405331617982021440" 1067998824342702156805331617982021440" 2135997648685404313605331617982021440" 4271995297370808627205331617982021440" 8543990594741617254405331617982021440" 170879811894823348805331617982021440" 341759623989646697605331617982021440" 683519247979293395205331617982021440" 136703849595848780805331617982021440" 273407699191697571605331617982021440" 546815398383395143205331617982021440" 109363079676679028405331617982021440" 218726159353358056805331617982021440" 4374523187067161713605331617982021440" 87490463741343235205331617982021440" 17498092742268646438405331617982021440" 34996185484537292805331617982021440" 69992370969074585605331617982021440" 139984739338149171205331617982021440" 279969478676298342405331617982021440" 559938957352596684805331617982021440" 1119877914725193369605331617982021440" 22397558294503867205331617982021440" 44795116589007734405331617982021440" 89590233178015468805331617982021440" 179180466356030937605331617982021440" 35836093271206187205331617982021440" 71672186542412374405331617982021440" 143344373084847513605331617982021440" 286688746169695027205331617982021440" 573377492339390054405331617982021440" 114675494479878008805331617982021440" 229350988959756017605331617982021440" 458701977919512035205331617982021440" 917403955839024070405331617982021440" 18348079116780481405331617982021440" 3669615823

OFF THE RECORD

WE WON'T GIVE LABELS FULL SUPPORT UNTIL THEY STOP CORPORATE THEFT



I became chairman of the Music Managers Forum (MMF) seven years ago and held the office for three years. During this period we started the British Music Roll of Honour and Aura – The Association of Recording Artists.

After discussions with the rest of the MMF council in the past few months, it became clear that part of the job I had started in 1996 was unfinished so I decided to have another go. The first of these is explained here and I will be presenting the second to the next MMF council meeting in December.

Ten years ago the MMF (MMF) was born, managers getting together for the first time to take action as a body on an issue that affected them and their artists. At that time, record companies were still paying royalties to their artists at a reduced rate on the "new format" CD, even though it had been around for 10 years.

The labels wanted our support for the launch of MiniDisc and DCC and intended to pay royalties on these new formats at a reduced rate. They did not get our support. Both formats died.

Seven years ago Aura was formed by the MMF to ensure artists received the correct remuneration from the Rental and Lending Right. One of the first problems Aura encountered was the failure of VPL to pay performers their share of that income. The line given to us then was that although it was agreed that when a song was broadcast on the radio this was a performance, when the same song was broadcast as a video on TV this was not a performance. On this basis, artists did not receive a share of this performance income.

Seven years on and artists still do not receive this income – it all goes to the record companies. Last week I received a request for the MMF to support IPPI in a presentation to the EU on piracy and theft and I know that my members would give this their total support if VPL income were included in the items under theft.

If the record industry wants our support on the important issues that face all of us today then let it first stop this corporate theft, that is what is at issue. In my term as chairman of MMF I intend to make sure that this time around, everyone in the industry, media and Government is made aware of this scandal.

John Glover, chairman of the Music Managers Forum

● Off The Record is a personal view

THE BIG QUESTION

WHAT NEEDS CHANGING ON ARTIST ROYALTY CONTRACTS?

Albert Samuels, manager So Solid Crew, Oxide & Neutrinio and Black 69

"I'd like to see revision of copyright to the artist once they are profitable. If an artist has recouped they have already made money for the label and it would be a common goal that encourages artists to work hard. But it's not a perfect world."



Stephen Budd, Stephen Budd Management

There's been an enormous trend to force producers to accept the royalties provision that the artists they produce fall under. But if the artist is a baby artist and the lawyer hasn't done a good deal, the producer, who may have been in the business for 25 years, has that deal foisted upon them. It should be us who negotiate severately for producers.

Nick Kanaar, consultant Collyer-Bristow
"[BMG's move] is not a particularly good one. It's playing semantics because deductions are known about. It's the real ones, those behind the scenes, that we don't like. It's sensible, but not particularly a good thing, although it may make life a little simpler for an auditor. If you're looking for more transparency, companies should have a policy of making sales records, and there should be a facility for an audit of sales in individual territories rather than relying on what is sent through from America or wherever."

Ann Harrison, partner and head of music at Horbette and Lewis

"Greater clarity on what to do with internet rights and shares of money from online uses, and a really Father-Christmas-ish that won't ever happen is for all record companies to open their books properly to artists and tell them what the record companies actually make per record."

Richard Ogden, Richard Ogden Management
"I've got five artists and only one is signed to a UK company. In other parts of the world most artist contracts are non-recoupable and, frankly, I've got to the point where I think it's a better way of doing things because the only people to benefit from recoupable record contracts are people selling millions of records."



David Kerr, partner and head of entertainment and media at Seddon Solicitors

"I'd like to see a contract with standardised terms and conditions which applied across the board and all we had to deal with were advances, royalties and maybe a page of grey conditions and set of standard conditions attached to each."

BMG announced last week an overhaul of its standard artist contract.

DIARY

Remember where you heard it: BMG does the Zomba deal by December 10. Expect News Michael Smielie told Dooley last Wednesday that the conclusion to the deal will come "closer to today than the end of the year", taking the man literally at his word – that's mean, we know – that is 20 days and counting. That's December 10 – so long as the deal still goes ahead...

An intriguing nugget of news which emerged in the speculation surrounding last week's EMI results: under the **Robbie deal**, the singer's masters revert to him three years after recoupment. But, even then, EMI retains 10 years exclusive exploitation rights after the last album under the deal. All totally unconfirmable from EMI, of course. But, **absolutely accurate...**

Less accurate, according to Warner sources, are some of the **rumours** – rehashed from last month and around the rounds last week – about the **merger of East West and WEA London**. Still, with one of the MDS involved out of contract and his dealmaker lawyer pitching for a JV arrangement, this one ain't over yet... **The Brits** people have been bringing out the heavyweights, including BPI executive chairman **Peter Jamison** (right), left and Universal Music International's **Adam White** (right), to urge as many Academy members



to vote for next year's Brit Awards. But you only have until this Friday to submit your votes... One man already among the silverware at next year's event is **Tom Jones**, who has been confirmed as outstanding contribution winner. But, given the way his current album is performing, Dooley cannot help puzzling over the timing of the honour.

Leleustar was the subject of a glowing **Financial Times** profile last week, which suggested the reason **Victoria Beckham** has signed to the label is because it is the **cockiest** imprint around. Dooley suggests congratulations are perhaps in order to corporate spinmeister **Andy Saunders**...

Vivendi may have its problems, but music ain't one of them. Consequently, it gave US billionaire **Marvin Davis** short shrift when he bid a measly \$1.5bn for Universal Music and the film, cable and other entertainment assets last week... In full promotional swing last week, **Rod Stewart** made a stand on a matter of principle. Preparing for his appearance on **GRAMMY Norton**, Rod was appalled to hear that **Brahm** publisher **Nigel "Spanner" Sweeney** would be turning up in his daytime casuals for the post-show dinner at London's San Lorenzo. "You're not sitting at a dinner table like that with me," he sniped, before sending Spanner home to spruce himself up... The BBC is forming a diverse lineup for its one-off it's the Number One Party at the end of the year to celebrate the 50th anniversary of the charts. So far **Nancy Sinatra**, **Adam Faith**, **Westlife**, **Liberty X**, **Lionel Richie**, **Simply Red** and **Madness** have been confirmed to perform in front of a star-studded audience...

The life of producer **Gus Dudgeon** is being celebrated at a memorial evening on January 31 at London's Abbey Road Studios. The event will unveil details of a new charity devoted to funding music and educational projects in his name...



the Regent's Park Marriott Hotel to be crowned this year's quiz kings. Though clearly delighted at pushing the Mercury Music Prize team into second place and 3mv into third, Goodier was reportedly disappointed there were no classical questions to help him get up ahead of his arrival at Classic FM in the new year.

music week

Incorporating pop, R&B, Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report



CMP Information, United Business Media, Eighth Floor, Ladgate House, 245 Blackfriars Road, London SE1 3UR. Tel: (020) 7579 + ext (see right). Fax: (020) 7579 4011.

For direct lines, dial (020) 7579 plus the extension you require. For e-mails, type in name as shown, followed by @musicweek.com. Editor: Nathan Aspinall. Managing Editor: Andrew Gault. Executive Editor: John Doolley. Advertising: Alan Doolley. Design: Alan Doolley. Production: Alan Doolley. Distribution: Alan Doolley. Circulation: Alan Doolley. Subscriptions: Alan Doolley. Retail: Alan Doolley. News: Alan Doolley. Features: Alan Doolley. Reviews: Alan Doolley. Interviews: Alan Doolley. Columns: Alan Doolley. Special Reports: Alan Doolley. Photo: Alan Doolley. Illustration: Alan Doolley. Cart: Alan Doolley. Artist: Alan Doolley. Designer: Alan Doolley. Printer: Alan Doolley. Publisher: Alan Doolley. Head office: Alan Doolley. Sales: Alan Doolley. Finance: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Doolley. Systems: Alan Doolley. Training: Alan Doolley. HR: Alan Doolley. IT: Alan Doolley. Legal: Alan Doolley. Marketing: Alan Doolley. Operations: Alan Doolley. Procurement: Alan Doolley. Quality: Alan Doolley. Research: Alan Doolley. Security: Alan Dool



SUBSIDY ENDS THIS WEEK

Your focus on business

MIDEM MAKES IT HAPPEN

Midem. Unmissable music trade extravaganza.
Focused on the bottom line.

Naturally you'll be there. With 10,000 movers and shakers from 94 countries. The glitterati and global media. Cutting deals. Spreading the news. Making business happen. Midem. The international one-show.

Forge lifetime contacts. Stroll the electronic village. Enjoy galas. Thrill to concerts featuring music's superstars of the future. Envision tomorrow - book into industry-shaping conferences like the exciting pre-launch MidemNet.

Midem - the ultimate exhibition

Exhibit your product at the music world's leading exhibition.

19-23 JANUARY 2003 - MIDEM
18 JANUARY 2003 - MIDEMNET
PALAIS DES FESTIVALS
CANNES, FRANCE

WWW.MIDEM.COM

Magnet for key decisionmakers - the global powerhouses.
Your ultimate sales opportunity.

Booking a stand is a doddle. Just call*. Our well-appointed, fully equipped shell schemes will be ready and waiting. All you have to do is show up.

Remember, there's every chance of a cash subsidy (from Trade Partners UK) for UK exhibitors.

Better yet, you can reach every delegate with advertising in the *Midem Preview, Showguide and Daily News.*

Midem. Music's greatest marketplace. Seize the moment.

*Contact Emma Dallas, sales manager, on 020 7528 0086 or e-mail her at emma.dallas@reedmidem.com

 **MIDEM**
37TH INTERNATIONAL MUSIC MARKET

UK Office:- Reed Midem Organisation, Walmar House, 296 Regent Street, London, W1B 3AB.
Telephone: 020 7528 0086 Facsimile: 020 7895 0949