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2002 REVIEW ISSUE

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musicweek

Aim and BPI talk on as time runs out

by Martin Talbot

Aim and the BPI look set to lose the race against time to conclude terms for co-operation, before their current deal expires on December 31.

But the two organisations are vowing to push ahead with negotiations, despite a series of events last week which saw two leading independents resign from the BPI.

Since striking a deal three years ago, Aim and the BPI have been attempting to structure a long-term co-operation deal, in a bid to heal rifts between the two sectors and create a united voice for the recording industry.

Negotiations have faltered in recent months over the two sides' differing aims. While new BPI exec-

utive chairman Peter Jameson is understood to advocate the uniting of Aim and the BPI under one new umbrella, possibly merging them to create a brand new record industry association, the indie lobby is keen to retain a separate voice for independent companies.

Under the Aim-BPI deal, independent companies which wish to be members both of Aim and the BPI can pay their subscription to the BPI, which passes on a proportion of their fee to the indie's association.

In a letter to Aim delivered at the beginning of last week, BPI executive chairman Peter Jameson proposed extending the existing deal for a further two months, until the end of February, to allow for dis-



Mills: resigning from BPI

cussions to continue.

Aim rejected the proposal, insisting that a 12-month extension was the only viable option for the organisation. And to ensure that their membership subscription fees were paid direct to Aim and not through the BPI, both Guy Holmes' Gut Records and Martin Mills'

Beggars Group tendered their resignation from the BPI in a letter received by Jameson last Tuesday night.

It is understood that a stormy BPI council meeting followed last Wednesday, at which council members Kerda Marshall of Mushroom Records and Sean O'Brien of Telstar threatened to consider their positions as members of the Aim Board.

As the days passed last week, the two sides insisted that they had already begun to mend relations. Jameson says, "It is a storm in a teacup. I was surprised and disappointed to receive the resignation from BPI membership from Guy Holmes and Martin Mills. But as far as I am concerned, the discussions

can and should progress."

Mills says his decision to resign from the BPI was based on simple practicalities. "If I continued to be a member of the BPI, my subscriptions would go to the BPI and stay there," he says. "Aim wouldn't see any of it. I have to make a choice, that is self evident."

"It is important that this doesn't stop discussions from continuing," says Mills. Some 60 to 70 other independent labels have dual membership, like Beggars and Gut. Mills says it is a decision for each of them to decide where their subscription fees should be paid.

Jameson is set to meet his counterpart at Aim, Alison Werham, tomorrow (Tuesday) to renew discussions.

This is the fresh new face of the new host of Radio One's flagship weekly Top 40 countdown, **Wax Butters** (pictured), who takes over from February 9, has been recruited by the BBC network from the Chrysalis Group's Newcastle station Galaxy 105.106 where, until last month, he presented the weekday mid-morning slot and was head of music. Radio One controller Andy Parfitt says it was never a consideration simply to bring in a big name to front the show. "We wanted to develop a brand new talent and that's what he is," he says. "He's 23 years old and he's burning to get on the air." Meanwhile, Emap has signed up Butters' predecessor Mark Goodier to host its Smash Hits countdown, which replaces the Network Chart on eight of the group's stations from January 5. See p2



Robbie album powers ahead

Robbie Williams last week accelerated his bid to land the year's biggest-selling album, as *Escapology* looked poised to smash through 850,000 over-the-counter sales after just four weeks.

The EMI album was last week showing a 10% week-on-week increase in sales as the artist albums market at the same time rose as a whole by 7%.

Meanwhile, analysis of the entries to *MiX's Fantasy Xmas 2002* comp-

tion shows that music industry executives expect Williams, Westlife and Elton John to lead the way as BMG, EMI and Universal clean up in Christmas week.

The traditions - pulled up to the end of November - highlight Williams as the favourite to be the biggest album. The entrant who comes closest to predicting the Top 20 albums in the week before Christmas will scoop an SAKED prize and 25 discs, both courtesy of Sony Music.

Last UK act departs US singles chart

Billboard's Hot 100 chart is again without any UK-born acts after the exit this week of Daniel Bedingfield's *Gotta Get Thru This*.

It is the second period this year the chart has been a Brits-free zone, having lost a UK presence for the first time in nearly 40 years over two weeks in April and May.

The latest no-show comes as *Billboard's* newly-published end-of-year charts highlight Enya as the only UK-signed act among the US's Top 40 biggest-selling albums of 2002. Her 2000-issued WEA London release *A Day Without Rain* ranks in 18th place on *Billboard's* annual survey, covering the period from the start of December 2001 to the end of November this year.

The same album finished in eighth place on the equivalent 2001 chart when four UK-sourced albums, led by Apple/Parlophone's *The Beatles 1* album at number one, appeared in the Top 20. This time, however, the outlook is far bleaker



Enya: only UK act in 2002 Top 40 with Enya one of only seven UK-signed acts with places among the Top 100 biggest sellers. Much of the rest of the UK-signed presence is down to veteran acts, with EMI's Pink Floyd at 44, Universal Island's U2 at 68, Virgin's *The Rolling Stones* 79th and Apple/Parlophone's *The Beatles* 94th.

The only new UK-signed act within the 100 is Wildstar's Craig David whose *Born To Do It* album, handled by Atlantic Stateside, is 74th, eight places ahead of Parlophone artist Kyle Minogue's US chart return *Fever*.

dotmusic set to offer download service

BT is today (Monday) set to announce details of the UK's first significant legitimate subscription-based, music download service, with support from four majors and hundreds of independent record labels.

The new service, which will be soft-launched this week ahead of consumer marketing early in 2003, will be integrated into BT's music website dotmusic, which the telecom company acquired from CMP Information - publisher of Music Week - in April this year.

BMG, EMI, Universal and Warner Music have all signed up to offer their catalogues through the initiative, to be named dotmusic on demand, which will offer downloads



dotmusic on demand: subscription

simultaneously with traditional retail release and already has a catalogue of 120,000 tracks. Peter Gabriel's digital music distribution company 002 has handled label negotiations.

"By bringing together a vast

catalogue of music with the largest and most credible music website in Europe, dotmusic on demand will take legal online music to another level," says BT head of music Ben Dray.

Users of dotmusic on demand will be able to select basic or premium subscription packages, priced at £4.99 and £9.99 per month respectively. Users will also be able to burn tracks to CD or transfer them to a portable player at an additional per-track cost. The launch follows a BT restructure last week in which dotmusic moved from Openworld to BT's retail umbrella, which will allow the site to market its music service directly to BT's 23m customers.

newsfile

EAVIS CONFIDENT OF GLASTONBURY GO-AHEAD

Glastonbury Festival founder Michael Eavis (pictured) has voiced confidence the event will go ahead next year, despite being granted an entertainment licence by Mendip District Council. Eavis says he will appeal to magistrates against the council decision last Thursday night, which resulted in a 5-4 vote against granting permission after a five-hour meeting of its regulatory board.



PPL AND MOPS CELEBRATE SUCCESS OF CALCO

PPL and MOPS are jointly heralding CalCo, the record industry's sound recording database, a major success after signing up almost 1,000 companies before going fully online at the end of this month. Since being set up at the beginning of the year, CalCo, which allows record companies to electronically send their rights registration to PPL without resorting to complicated and error-prone registration forms, now holds more than 7m tracks on file.

MORE THAN 6M TUNE IN TO TV1'S RECORD OF THE YEAR

ITV1's Record of the Year awards show claimed a peak audience share of 43% of the total viewing audience, with total audience figures of 6.6m, when it was broadcast last Saturday night across two programmes from 6.30-7.45pm and 9.35-10.20pm, according to uncensored BARB figures. Its winner Gareth Gates, saving sales lift kicked by nearly 40% for his *What My Heart Wants To Say* album following the programme.

SMITH WINS MUSICIANS' UNION BALLOT

Last Friday afternoon, The Musicians' Union declared John Smith the winner in a ballot with Chris Hodgkins to fill the vacant general secretary's post. Smith won 4,606 votes, to Hodgkins' 3,325. The position was previously held by Derek Kay, who was removed from the post in 2001.

SELLER MOVES UP TO GENERAL SECRETARY ROLE AT MMF

The Music Managers Forum is promoting James Sellar (pictured) to the position of general secretary. Sellar was appointed as the general manager of the MMF in September 2002 and worked alongside former general secretary James Fisher, who now holds the position of executive director.

CARTHY AND THOMPSON FEATURE IN R2 FOLK AWARDS NOMINATIONS LIST

Eliza Carthy has gathered four nominations in this year's Radio Two Folk Awards. Carthy picks up mentions for folk singer of the year, best album, best traditional track and musician of the year. Linda Thompson, whose Topic album *Fashionably Late* is nominated for best album, is also strongly represented in the awards which will be announced on February 10.

EAGLE RECORDS EXPANDS BROWN'S ROLE

Eagle Records worldwide managing director Lindsay Brown has been given the additional role of International sales and marketing director for sister operation Emap Vision. He will report to Eagle Vision chief operating officer Geoff Kempin.

PINNACLE CHRISTMAS OPENING HOURS

The times given for Pinnacle in last week's Christmas Opening Times table were incorrect. The distributor is open on orders from 0630-1800 from Monday to Friday this year, 0500-1300 on Saturday, December 21, 0900-1800 on Monday 22, 0900-1800 on Friday 27 and Monday 30, 0900-1600 on Tuesday 31 and 0900-1730 on Thursday 2 and Friday January 3. There will be answer phone and email services only on December 24, 25, 26, 28 and 29 and on January 1.

playlist review 2002

LIBERTY X - Just A Little (V2) The former "Hopstars" bounced back from the brink with the year's coolest mainstream pop cut, courtesy of songwriter Michelle Escoffrey. **Wanted out for** a high-profile cover of the track in the US charts in 2003.

SOULWAX - 2 Many DJs (PIAS) The party DJs of the year crafted the cheekiest compilation from the bootleg scene. It was so hot it was only available via a European licensing loophole.

JUSTIN TIMBERLAKE - Like I Love You (Jive) The Neptunes came good for the former pop prince, constructing a captivating sonic experience in the process.

LCD SOUNDSYSTEM - Losing My Edge (Output) An additive track from the punk funk stable that lampooned the very people who bought it. A real classic in a lean year for dance music.

TOM WAITS - Blood Money & Alice (Anti/Epitaph) Waits had his roughest commercial success to date on Friday 27 and Monday 30.

TRUTH HURTS FEEL RAKIM - Addictive (Afromath) This track ushered in the first of many Asian influenced hits in 2002.

X-PRESS 2 FEAT. DAVID BYRNE - Lazy (Skint) The perfect mix of David Byrne's indolent vocal and Rocky, Diesel and Ashley's feisty house vibe. The perfect end-of-night record.

SUGABABES - Round Round (UK-Iland) Cracking guitars, a slushy R&B bridge and a captivating video. Its darker side made this one of the most interesting pop singles of the year.

BEYONCÉ - Work It Out (Columbia) A provocative, enormously funky introduction to the solo Beyoncé. And with Kelly Rowland guesting on one of the most singles of the year worldwide, Destiny's Child must be grinding under the strain.

NICKELBACK - How You Remind Me (Roadrunner) A triumph for the anthem that was a big hit with R&B/rock 14 year olds as it was for the metalheads.

Bill amendments in doubt as Lords pick and choose

Live music supporters were left disappointed last week when the Government decided to re-examine just two out of four suggested amendments to the Licensing Bill.

Musicians were given a welcome fillip last Tuesday when they learned that four key amendments to be put forward for consideration on the first day of the Bill's committee stage in the House of Lords.

The Lords set last Thursday to debate the proposed changes for licence exceptions, which included deferring the need for a music licence if:

- music is played in churches, hospitals, prisons or museums
- the music is acoustic or semi-amplified
- the music is "incidental", such as a piano player in a hotel foyer
- if the capacity holds fewer than

250 people, the entertainment finishes at 11pm and no charge is made for entry.

Following the House of Lords debate, the Government agreed to look again at the "church" and "incidental" aspects of its Bill, but not the other amendments. Hamish Birchall, Licensing reform expert and advisor to the Musicians' Union, says he will need to continue to lobby to persuade the Government to include provisions similar to the "250 people" and "acoustic" exceptions.

"I'm very happy we have so much support for musicians in the House of Lords, but the Government doesn't seem to understand its own Bill," says Birchall. Under the current Bill, premises will need to pay up to £3,000 (depending on the size of the venue) for an annual licence to put on live music.

A planning radical revamp of flagship Top 40

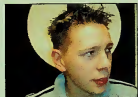
by Paul Williams
Radio One's recruitment of relative unknowns Butters to front its Top 40 countdown will be accompanied by a dramatic revamp of the flagship show.

The 23-year-old, newly-recruited folk-devotee's Chrisyall-owned Galaxy 105-106, will take over the Sunday evening slot on February 9, as Radio One unveils what it is billing as an entirely new format.

Station controller Andy Parfitt believes Butters, whose appointment follows a lengthy search by the station to find a successor to previous host Mark Goodier, "matches the new format of the show perfectly". "He's a very young guy who loves the show and loves his appointment," adds Parfitt. "He's dead excited about it."

Butters' announced arrival comes as the BBC confirms it has concluded a new three-year deal with the Official UK Charts Company, further unknown exclusivity rights will broadcast the chart both on air and online. The BBC agreement also allows Radio Two to continue its Monday evening albums chart show hosted by Simon Mayo and Top of the Pops to broadcast the chart on BBC TV.

More significantly, the new deal frees up Radio One from the current rigid format of its Top 40 show. Parfitt promises a new approach



Butters: to front R1 Top 40 show when Butters takes over, although details are presently being kept under wraps.

"The new format is a significant move forward," he says. "What is happening in the world of the charts is very interesting, specifically in radio. It's a time of change. We know from what's happening in commercial radio it's a time of change and it's Radio One's job to go out there, be innovative and get new talent."

Butters, whose first music presenting job in radio was at Wish FM in Wigan in 1998, will be fronting Radio One's bid to regain the ratings initiative from rival the Network Chart. The commercial radio countdown was 892,000 listeners ahead in the last Rajar survey with a weekly audience of 3.48m.

However, Parfitt says: "This is not a ratings battle between Radio One and IRL. That's not the way I look at it. What matters is the quality of our programme."

MTV promotes Sice to co-ordinate MTV brands

MTV has promoted digital boss Chris Sice to the new post of programming and development vice-president, while Sky has announced a bid to bring greater focus and co-ordination across all its UK MTV-branded channels.

The move, which comes as the broadcaster launches its first 24-hour interactive TV service on the Sky digital platform, underlines MTV's intention to fight hard to maintain its market-leading position in UK music TV. Emap has staged a strong challenge this year with its digital channels, while Sky has announced it will be launching three channels in the new year.

Sice says the UK MTV channels will cross-promote one another in a more co-ordinated way. "The challenge is to get the channels to work as a network of five," he says.

Sice, who joined MTV from dotmusic in 2000, will also take responsibility for all programming at a time when the broadcaster is doubling its UK programming budget.

The Network Chart itself is undergoing an overhaul following a decision by Peppi not to further extend its sponsorship of the programme after nine years. Emap has also announced that eight of the stations currently broadcasting the chart will be in the new year in favour of the group's own Smash Hits Chart (see below).

Capital Radio operations director Paul Davies, who has been heading the search for a replacement for Parfitt, is scheduled to meet today (Monday) with a potential new sponsor with an announcement expected soon.

Meanwhile, Radio One has confirmed that Colin Murray will take up the 10pm to 10pm slot on Tuesday, Wednesdays and Thursdays in January following the axing of *The Evening Session*. The long-running new music show will air for the last time this Thursday, after which host Steve Lamacz will continue fronting the station's Monday night *Lamauch* live as well as other projects.

Murray's appointment is understood to be a temporary measure, with Parfitt set to fill in until a permanent Zane Lowe to the slot on a full-time basis. Attempts to date have failed as his current station, London's Capital-owned XFM, wants him to see out his existing contract which is understood to run until next summer.

Emap launches Smash Hits chart on terrestrial TV

Emap Performance's Smash Hits brand has won a national platform on terrestrial TV, with the launch in the new year of a weekly show on 5.

The 30-minute programme, which will go out in a 2-4.45pm Saturday slot from January 4, follows by a 12.30pm Sunday repeat, will feature a Top 20 countdown compiled by research and content specialist MRIB. This will combine singles sales, national radio airplay and requests to Emap pop TV channels *Smash Hits* and *The Box*, as well as votes cast by 5 viewers via the channel's website and text-messaging.

The mixture of clips, songs and



Goodier: to host SH chart on radio specially-recorded performances will follow in the mould of ITV's previous Chart Show, and feature voice-overs by Anita Rani and Sam Delaney, the presenters of 5's topical weekly programme *The Edit*.

Sham Sandhu, 5's controller of youth, music and interactive, says

the new chart show provides an exciting chance for viewers to influence the chart for the first time.

The programme's launch neatly coincides with the arrival of former Radio One Top 40 host Mark Goodier to host a weekly radio version of the *Smash Hits* chart from January on a single Emap station in the slot currently occupied by the Network Chart. "Now listeners have a real choice on Sunday afternoons," says Goodier, whose arrival there follows his appointment last month as host of *Classic FM*'s classic soul show, in a bid to woo younger listeners.

One of the first girl power bands, The Bangles (pictured), are set to extend their hit-making into another decade after reforming and signing with EMI Liberty which is gearing up new releases for the world excluding North America and Japan. All four original members of the band, whose 1989 hit *Eternal Flame* was recently covered by Atomic Kitten, will return with a new single on February 17. Something That You Said, remixed by Dandy Warhols' Jeremy Wheatley, is being a re-recording of *Eternal Flame* as the *B-side* and will be followed by a new album, *Doll Revolution*, on March 31, timed to coincide with around six UK dates, including London's Shepherds' Bush Empire, EMI Liberty product manager Rob Owen says the group continue to write great pop tunes. "Once a good band, always a good band, full stop. What the Spice Girls achieved in the Nineties was begun by groups like the Bangles in the Eighties, who conquered the world," he adds.



ITV1 previews raise curtain for extended Brits coverage

by Paul Williams
ITV1 is willing in with the highest level of pre-event exposure yet to promote the Brits next year, with preview programmes going out every night in the week leading up to the ceremony. The network has again agreed to screen half-hour programmes in the three Saturday evenings before the event, but – for the first time – these will be repeated in testime slots on the Monday, Tuesday and Wednesday ahead of the Brits.

In addition, the channel will air a fourth preview programme earlier in the evening of the Earle Court 2 ceremony itself on February 20, before it screens the awards "as live" in a two-hour broadcast. It also early this morning (Monday) repeated last year's ceremony in a 1.2.50am slot. Brits TV executive producer Lisa Anderson believes the extra ITV1 support is a significant step forward.

"We had a lot of ITV2 programming last year and that's now reversed in a way," she says. "The Brits Are Coming" programmes last year got 4m to 4.5m viewers and hopefully we can get similar figures again and then the repeats can take them up to 6m viewers per programme."

The three Saturday evening programmes, which will begin on February 1 and are expected to be given a testime slot as this year, will each cover a different genre of music. A pop show will be fronted by Ronan Keating while an urban edition will feature Beverley Knight as host. A rock/alternative programme is also planned, while all three will include performances featuring the likes of Badly Drawn Boy, Doves and Sugababes, which were taped this month at London's Ocean and Shepherd's Bush Empires.

Kate Thornton has been selected



Knight: hosting urban preview show

as host of the winter programme going out on the night of the event, which will include backstage interviews. Over on ITV2, the digital, cable and satellite channel will be providing its own coverage of the event, including a live broadcast from the nominations ceremony at London's Abbey Road Studios on January 13 for a second successive year.

The Brits will be sponsored again by MasterCard following a decision by the company to sign a new deal for a

BPI anti-piracy unit raids shops in Kent

The BPI may have unearthed more links between music piracy and organised crime after its anti-piracy unit and around 20 police and trading standards officers last Friday arrested one man and seized a replica firearm during four co-ordinated raids in Kent.

The raids in Dartford, Maidstone, Swanley and West Kingsdown, which included two shops, uncovered vast quantities of fake chart CDs, including *Coldplay* albums and *Novel 53*. BPI anti-piracy chief David Martin believes the seized product was manufactured in CD plants – possibly in Russia – and imported for distribution in the South East through the unlicensed sale of own shops and other record retailers.

m w comment BPI-AIM: A KEY ISSUE FOR 2003



the fact that Aim and the BPI will go into the new year no closer to reaching an agreement on their future relationship should not, perhaps, come as a surprise. The simple fact is that the time ran out. Of course, there will be plenty of time to discuss this issue, but both organisations have not been short of fish to fry in 2002. While the BPI has grappled with its own leadership – until the appointment of Peter Jamleson as executive chairman – Aim has had the Napster collapse to deal with.

This has not exactly been a year when the leading figures within both organisations have been able to let their respective companies tick over either. It has been a testing time for all businesses, indie and major alike.

But, as 2003 dawns in a few weeks time, the BPI-Aim issue must rise to the top of the agenda.

While the record industry has two separate associations, with differing agendas, it can not expect the government powers to hear its views so clearly.

This is a lesson which was learned long ago by the publishing and songwriting fraternity, which created British Music Rights as its central voice in the Nineties. Meanwhile, however, the separate organisations the BPI and Aim continue to plough separate furrows.

It is a strange kind of impasse, because both sides have never been closer together in terms of output. Both sides acknowledge that there is clear logic in jumping into bed with their counterparts. The fact that the initial knee-jerk reaction to last week's resignations from the BPI turned so quickly into conciliatory words and actions from both sides says volumes. In the old days, war would have been declared and a grudge held for months, even years, to come.

The key question for both sides now is, how to push ahead?

Full merger seems so optimistic in the short term. For years, Indies felt they had no voice of their own. And, even if the BPI and the agendas of the UK majors have changed to create a far less confrontational atmosphere than once pervaded the indie-major axis, it is unrealistic to expect independents to abandon that oversight.

This is perhaps unfortunate. Both organisations clearly have complementary strengths and, together, they would produce a stronger force.

But, short of such a formal merger, there seems little argument against some form of umbrella organisation, covering both organisations. That seems a logical short-term move.

If, ultimately, the final destination is one single merged association, so be it. But, in the meantime, a more conservative approach looks necessary.

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Ferguson targets growth as new Academy chair

David Ferguson has set the ambitious target of doubling the British Academy of Songwriters and Composers' membership within five years, following his appointment as chairman.

Ferguson, previously deputy chair, was chosen at the Academy's board meeting last Monday to succeed Guy Fletcher, who stepped down last month after 10 years as chairman of the Academy and its predecessor the British Academy of Songwriters, Composers and Authors.

"We need to be relevant to the music-writing community and we need to grow in size," says Ferguson. "In an ideal world, I would like to double the size of our membership over the next five or six years." He says he is also looking to raise the profile of the organisation through the likes of roadshows and seminars.

He notes that the Academy is particularly under-represented among younger songwriters and composers, which he partially puts down to them not realising the



Ferguson: aiming to raise profile

benefits of joining. "We have a whole range of services we can offer, including legal and educational services," he says. "We run workshops and we offer probably the best opportunity for people writing music to network with each other."

More immediately, Ferguson, who as a film and TV soundtrack composer has written for such projects as Granada's *Cracker* and BBC thriller *The Woman in White*, says the Academy is busy going through both the Communications and Licensing Bills. "It's so unusual to have two pieces of legislation that affect writers of music on the Government front burner," he says.

Demon's Foster moves over to tackle Izard's role at EUK

Hume entertainment distributor EUK has moved to fill the gap following the relocation of Richard Izard, by recruiting sister operation Demon Music Group managing director Ian Foster as commercial director.

Foster, who four years ago worked at EUK under Izard – appointed last month as Woolworths' group commercial manager – as head of sales and marketing, is returning to the group to take on responsibility for music, games, video and DVD leading the sales, marketing and trading teams.

Foster, who will report directly to EUK managing director Richard Cowan, says, "I've had experience on the publishing side and now it's back into distribution. We've had a fantastic time at Demon. There has been fantastic growth, but I'm joining a bigger company."

He takes on the new role in January and adds that it is too early to tell where he will concentrate his energies. Cowan adds, "Ian's



Foster: returning to distribution

wealth of experience and industry knowledge can only serve to strengthen our position."

Foster's role at Demon, part of Woolworths' VCI group, will be temporarily filled by VCI chief executive Richard Green. The move follows a recent reorganisation at Demon, in which the sales functions of Demon and sister label MCI were combined, and the departure of general manager Thierry Panisset and sales manager Justin Simpson. Foster says these events had no impact on his decision to move companies and that Demon is currently recruiting for new staff.

US chartfile

UK-BORN ACTS FAIL TO MAKE HOT 100

Sales of the Top 200 albums declined by 25% week-on-week despite the proximity of Christmas. In fact, seasonal albums were among the few exceptions to the rule. Even the 17-9 leap of the Dixie Chicks' Home album was attended by a small (1%) dip in sales. It is "as you were" at the top of the chart, with Shania Twain's *Up!* registering its third week in pole position, even though its sales declined by 43% to 317,000. In its first 20 days, the album sold 1,817,000 copies – not bad considering the first single, 'I'm Gonna Getcha Good!', peaked at number 34 and is now heading south with a 43.63 dip this week.

Among the seven new entries,

Amar and away the biggest is Mariah Carey's (pictured) *Charmbracelet*. Carey's last album *Ghetto* debuted and peaked at number seven immediately after the September 11 attacks last year, selling a total of 500,000 copies, which cost Carey her lucrative Virgin contract. Carey's new label Def Jam pulled out all the stops last week, placing Carey on a number of high profile TV shows, and was rewarded with first-week sales of 241,000 and third place in the chart.

Every member of the Brit pack in the Top 50 is well past their 50th birthday. Paul McCartney continues to lead the way, even though his Back In The US – Live 2002 album slides 81% on a 53% dip in sales. Meanwhile, Rod Stewart, The Rolling Stones and Edson Lohan are all on the rise, moving 31.22, 30.23 and 42.33 respectively with *It Had To Be You... The Great American Songbook*. Forty Licks and Greatest Hits 1970-2002. Stewart's album sold more than 88,000 copies last week to speed past the 500,000 mark after seven weeks, while The Streets' 86,000 sale took Forty Licks past 1.1m. John's album is just shy of 300,000 sales in four weeks.

Charlotte Church and Kelly Osbourne (pictured) return their number one placings on the Classical Crossover and Heatseekers charts, respectively.

but their albums are heading in opposite directions on the *Billboard* 200. Church's US promotional tour helped lift *Prudence: The Best of 93-76* on a 4.4% increase in sales, while Osbourne's *Shut Up* declines 101-126 after suffering a 39% decline.

Although UK-based Kyie Minogue's *Come Into My World* moves 98-95, there are no UK-born artists in the Hot 100. British acts maintained an unbroken presence in the singles chart for nearly 40 years before making a two-week noshow in April/May this year. The most likely British single to restore our Hot 100 presence is Coldplay's *Clocks*, which is at 25th place on the bubbling under list.

Alan Jones

Virgin gears up for Robbie's Escapology campaign in US

by Joanna Jones

Virgin Records America will kickstart an intricate three-month campaign for Robbie Williams in January. In an attempt to break his April-released *Escapology* album in the market,

Williams will start press and promotion in the US from the beginning of January to prepare the ground for lead-off track *Feel to Hit* radio in February and will spend a "substantial part" of the first quarter in the market.

EMI Recorded Music's international vice president Mike Allen says the US plot is currently being mapped out, but is likely to include a high proportion of TV and performance as in other parts of the world. "Wherever we go with this record, we will play to Robbie's strengths of which TV performance is one and live performance is another," says Allen.

However, he concedes: "We have a long way to go in the US before we have made him as big as he is elsewhere."



Williams: April US release date where, there is no doubt the Virgin US team, recently re-located to New York, are tremendously committed to making this record work.

Allen adds that, although a substantial part of 2003 will be dedicated to the US, it will not be to the exclusion of other international markets, highlighting a major European tour in the summer.

Ahead of that, after topping charts in 12 international territories with *Escapology*, Williams is keeping his profile high within Europe in the run-up to Christmas by embarking on an exhaustive 10-day promotional trip starting last week.

Williams' European promo assault is taking in performances for major TV channels in France, Germany, Italy, the Netherlands, Norway and Sweden, as well as a performance for Wetten Dass...7 in Austria.

One of the executives tasked with overseeing Robbie Williams' US breakthrough will be newly-installed EMI Recorded Music North America COO, Ivan Gavin. In his new role, Gavin will work closely with EMI Recorded Music vice chairman and North America CEO David Munn. Overseeing day-to-day operations across the company and within its main record labels including Capitol, Capitol Nashville, Virgin, CMG, Angel/Blue Note, Castalian and EMI Recorded Music Canada.

Gavin was previously Zomba Records Group executive vice president, overseeing the company's North American business for more than 10 years for chairman and CEO Clive Calder, during the period which

spawned the rise of N' Sync, Britney Spears and Backstreet Boys.

In his new post, Gavin's main responsibilities include human resources, business affairs, shared services, industry affairs and physical distribution activities as well as EMI's Higher Octave and Narada labels.

Munn says Gavin's appointment will "inject control and discipline" into the company's North America operations, while allowing him to focus on the creative side of the business.

Parlophone's Kylie Minogue also returns her focus to the US this week with a string of radio and TV promotion, in a bid to boost the fortunes of her singles *Come Into My World*, which crept inside the *Billboard* Hot 100 last week, with worldwide sales of *Fever* topping 5m. Minogue's latest record of *Somebody's* latest record of *Somebody's* will aim to further lift US sales of the album, which is currently platinum status there.

Polydor cues Russian duo Tatu for UK single release

Polydor is lining up new year TV performances for Russian duo Tatu after early support for single *All The Things She Said* from UK press, The Box, MTV Hits and Capital Radio.

The Trevor Horn-produced single, which is due for a UK release on January 27, has topped the singles chart in Italy, Spain, Sweden, the Netherlands and Norway, while Tatu's album 2000km/h In The Wrong Lane has sold 2m albums across Europe.

The album will be available for press and promo in the UK from January 13. Polydor Associated Labels product manager Wendy Cave says Kiss and Erno's *Big City* Network have also added the track.



Clubs drive Panjabi MC to two on German chart

British Asian act Panjabi MC is crossing international borders, racing to number two in Germany with *Mundian To Bach Ke* (Beware Of The Boys).

The KnightRiders-inspired bhangra track, which has been signed to Universal Germany imprint Superstar Recordings, was driven by club play before being picked up by German music network Viva.

The track, which is licensed to Instant Karma imprint Showbiz for the UK and Ireland, has sold 150,000 copies since its release in Germany a year ago where the artist has just returned from after a promo trip which included spots on MTV and RTL. He also took part in a photoshoot for teen magazine *Boys*.

Panjabi MC's UK management says Germany's fascination with the track even transcends the market's continuing interest with KnightRider and its star David Hasselhoff. "Erno" says the German charts around this time are usually domi-



Panjabi MC: European push nated by Christmas songs, but they just love *Mundian To Bach Ke* because it is different – they like the fusion of hip hop and the Asian vocal," says a spokeswoman, who confirms release commitments from labels in Austria, Denmark, France, Italy, the Netherlands and Sweden from January.

The single, which was originally recorded four years ago, is being distributed via a number of labels around Europe including Blanco y Negro in Spain and Motown in Italy. Showbiz's Jonathan Dickens says, "We signed the track for the UK because there has not been a record like this before."

Warner UK is targeting *Agungulung* (pictured) for a significant European push in the new year, with the simultaneous release of their self-titled album and single, *Strange & Beautiful*. In January, already released in a handful of international markets in autumn last year, *Agungulung* will win a European release next year, with Germany leading the way following a successful showcase in Hamburg last month. In September last year, the lead-off track *Strange & Beautiful* reached number seven in the UK, boosted by its use in a *WV* TV ad, while second single *Good Times*. Gonna Come is currently B-listed at Radio One. "Germany has really taken the lead after a showcase and two days of promotion with press and radio," says Warner international manager Jo Carrigan, who adds that the company will initially focus on major European territories.

iMusic opens UK account with Johnny Marr & The Healers set

US-based ArtistDirect is launching a label in the UK in the new year, promising to give its artists more control than conventional record companies.

Bangin' On, the first single from Johnny Marr & The Healers' forthcoming album, will be the first release on January 20 of iMusic, which founder Marc Gelger says will split its profits 50/50 between artist and label.

He says iMusic's model offers single album deals, while allowing artists to retain ownership of masters. He believes iMusic's strategy to focus on online marketing initiatives, making several tracks from each of its releases available online as MP3 files, will drive artists to profitability of a lower sales base.

The label will be headed in the UK by London-based international director Dave Cronen, with Gut Records handling distribution – through Pinnacle – and administra-



Marr & The Healers: 'better deal' tion for the label.

"This is a low-risk, low-reward venture and it is the answer to many of the problems facing acts today," says Gelger, who adds the only criterion for signing an act will be a fan-base to guarantee initial sales.

The global launch of iMusic is also planned for next year, with *Pias* handling distribution in continental Europe, Playground Music in Scandinavia and *Shoebiz* Records in Australia and New Zealand. Other first quarter releases are set to include releases from Gene, Tom Tom Club and rappers Speech and Tree.

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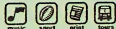
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SINGLE of the fortnight

BADLY DRAWN BOY: Born Again (Twisted Nerve/XL TNX1016CD). Born Again is another canny choice of single from the gold-awarded album *Have You Fed The Fish?*



Shambling yet focused, blustery yet poppy, this single will be, like previous number nine hit *You Were Right*, deflected on the day of release. A C-listing on Radio One and a B-listing on Radio Two indicate another Top 10 placing is not out of the question.



SINGLE reviews



RECOMMEND **THE FREE ASSOCIATION: I Wish I Had A Wooden Heart (13 Amp AMP011CD).** This is a light, addictive nugget from the celebrated David Holmes project, which showcases Petra Jean Phillipson's voice to great effect. A spaced-out reworking by Roots Manuva adds another dimension to this top-shelf slice of deep-fried funk.

BUSTED: Year 3000 (MCA/Uni-Island MCST040306). The London-based skate punk/pop trio follow September's Top Three hit *What I Go To School For* with this sprightly pop rigger, which is aimed solely at the under-16s market. It has been added to the Box and Smash Hits TV playlists.

MILK INC: Land of the Living (Positiva CDTV184). The Belgian duo follow their Top 10 hits *In My Eyes* and *Walk On Water* with another energetic trance out. Diva vocals from Linda Merten should ensure another high chart placing.

DIVINE INSPIRATION: The Way (Put Your Hand In My Hand) (Data 42CD5). The first single by this four-person team will bring

back a whiff of summer for lovers of Ibiza trance. The single includes remixes by Dutch trance stars Swanson and Gielen and N-Trance and is on rotation at Radio One and Capital.

THE EIGHTIES MATCHBOX B-LINE RICHARD ASHCROFF: Science Of Silence (HUTCOPIAS). This is the second single from Ashcroft's second solo album *Human Conditions*. As the former Verve frontman wrapped up his UK tour in November, radio lapped up *Science Of Silence*: it bagged the biggest increase in audience in *MW*'s Top 50 airplay chart last week, thanks in part to an A-listing on Radio Two, a C-listing on Radio One and high rotation on The Mix.

DISASTER: Psychosis Safari (Island/Uni-Island MCST0 40308). This new Brighton-based band test the tolerance of nu-metal ears with this challenging set, which credits Amen noisemercant Casey Chaos with production plaudits. The band are currently finishing off a UK tour supporting Murderdolls.

SANDY RIVERA FEAT HAZE: Changes (Defected DFD0059). Defected emerges from the shadows of its Ministry deal with this strong slice of vocal house from the New Jersey producer behind *Kings Of Tomorrow*'s massive club hit. Finally. Licensed from



RECOMMEND **AUDIO BULLY'S: We Don't Care (Source SOURCD).** This is the second single from the London duo who ooze attitude and vitality. We don't Care is a Hooligan House anthem with a distinctly 2 Tone hue and will appeal to the same snotty crowd who lapped up *The Streets'* urban, urbane worldwide. We Don't Care is instantly arresting and a C-listing at Radio One should ensure ample interest.

Rivera's Deep Vision label, UK mixes from Ben Watt And MJ Cole are included.

RECOMMEND **OXYGEN FEAT ANDREA BRITTON: Oxygen (Switch/Virgin SINDC40).** This imaginative pop/trance track has musical hooks in every verse and a chorus that sticks with you. A B-listing at Radio One and mixes by Ian Van Dahl and D.Ramirez may make this track a surprise hit of the season.



RECOMMEND **FOO FIGHTERS: Times Like These (Roswell/BMG 74321989552).** This is the second single to be lifted off the Foo's gold-awarded album *One By One*, which topped the albums chart in November and helped the band fill Wembley Arena. B-listed at Radio One, *Times Like These* is a dependably good rock song with hooks.

ERICK SERMON FEAT REDMAN: React (J CD74321988492). Riding the recent wave of Asian samples, Erick Sermon's React has already torn up the US Top 100 with this distinctive track and there is no reason why this Hindi vocal sample should not do the same on this side of the Atlantic.

THE LIBERTINES: Time For Heroes (Rough Trade RTRADESD074). The third single from the UK's punky upstarts has been C-listed at Radio One. Produced by former Clash stalwart Mick Jones, this track is rather average, but should nevertheless help shift attention towards their debut album, *Up The Bracket*.

JAMES YORKSTON & THE ATHLETES: Sweet Jesus (Domino RUG149T). This vinyl-only single is lifted from *Moving Up Country*, Yorkston's current album, which is destined to appear in numerous end-of-year polls. A beautiful folk-tinged acoustic winter warmer, Sweet Jesus is backed by three new tracks.

CHRIS DIFFORD: Cowboys Are My Weakness (Adventure ADV52). This is fluffy stuff, but it has a plaintive appeal and there is always room on Radio Two for a melodious member of Squeeze on his first solo outing.

PETER GABRIEL: More Than This (Virgin PGSCD14). Arguably the standout track from this year's long-gestated *Up*, *More Than This* is the second single from the album, and is a return to the sleepy, organic textures of old, punctuated by a crystal-clear chorus.

This week's reviewers: Dugald Baird, Phil Brooke, Joanna Jones, Michele Legge, Owen Lawrence, Nick Tesco, Simon Ward and Adam Woods.

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2002: REVIEW OF THE YEAR

IN THE HEADLINES

JANUARY The year begins on a buoyant note as a string of frontline releases flood the pre-Christmas market – including *Gabriele's* Greatest Hits and *Robbie Williams' Sing When You're Winning* – sends Christmas album sales to record levels... Following EMI's integration of Virgin in 2001, the companies decide to start listing their combined market share which would have placed them as the second biggest albums company in the Christmas market... **U2** are nominated for eight awards at the 44th annual Grammys... The BBC announces a new Sunday night chart show on its CBBC digital children's channel, which is due to launch on

February 11... Tony Wadsworth is handed control of EMI and Virgin, a move which marks the end of Paul Conway's tenure of Virgin, as he leaves the company after more than a decade... Mute chairman and founder **Daniel Miller** hires a managing director in the shape of **Mike Hennesgham**... Digital music distributor **02** announces a partnership with **MSN.co.uk** to launch a new online music subscription service...

FEBRUARY Lucian Grange unveils his plans for a comprehensive shake-up across Universal's operations, including new dual managing director teams at Polydor and Mercury... **Mashroom Records** appoints **Max Loudas** as head of A&R across its group of labels... **Minister for Culture, Sport and Media Tessa Jowell** gives support in principle for plans to establish an office to promote UK music in the US... **David Munn** is handed control of EMI Recorded Music in America while, in a parallel move, producer **Matt Seftell** is named chairman and CEO of **Virgin Records America**... BBC plans for a new digital radio network, **6 Music**, are unveiled, aiming to bridge the gap between the listeners of Radio One and Two... Former **BMG** Europe chief **Richard Griffiths** is appointed a head of management giant **The Firm**, as they look to build their European operations... **EMI Recorded Music** CEO and chairman **Alan Levy** makes the decision to globally rename their EMI Records as **Capitol Records**... **Michael Eavis** hesitates over **Mean Fiddler's** acquisition of 20% of **Glastonbury**, before finally agreeing to the deal... **BMG** launches the biggest non-charity ship-out of recent times in advance of the release of Pop Idol winner **Will Young's** debut single, delivering 1.2m copies to retail...

MARCH The BPI and the Official UK Charts Company announce plans to reduce access to "Sales Rashies" singles data in an effort to prevent midweek chart leaks... **Emag Performance's** managing director **Trevor Dann** leaves the group to create his own production outfit... **V Shop** managing director **Chris Ash** leaves the chain ahead of plans to merge its entire head office functions with those of **Virgin Megastores**... **Will Young's** debut: *Aside anything is possible/Evergreen* achieves sales of 1.1m in just six days, selling at a faster rate than **Band Aid's** *Do They Know It's Christmas?*... **Edel's** publishing ambitions end with the departure of **David Beckman**, the architect of the division, and the sale of three of its key publishing companies... **Egigies** chart-toppers **Musical Youth** lodge a multi-million-pound claim against **Universal Ireland**, insisting they have been underpaid royalties for the past two decades... **Vital** hands over the physical distribution side of its business to **THE**, in what is the > p38

2002: REVIEW OF THE YEAR

It was the year of Robbie and reality pop TV, the sales of Zomba and Mute, 50 years of the 2002 will, perhaps, be most significant as a crucial year in an era of change. It was the companies, in the face of an ultra-competitive entertainment market and the declining value of consumer perception – and reassessment was a watchword, as recording and publishing questioned the logic of their multinational visions. It was, in many respects,

REALITY POP NEARS SATURATION

It wasn't the year of its creation, but it would be hard to argue that the reality pop TV concept did not reach saturation point in 2002, as broadcasters jostled to emulate the popularity of the original *Popstars* series. *Pop Idol*, *Popstars: The Rivals* and *Fame Academy* dominated the year's viewing schedules and charts alike.

They were just the high-budget end of the spectrum too – other broadcasters jumped on the trend, with *The Box's* *Boxstars* and *GMTV's* *Totstars* just two of the low-budget versions that helped push the concept to the limit. And even the mainstream reality TV formats saw music on tap, with veteran *Idol* champion winning *I'm A Celebrity...Get Me Out Of Here!* and former *Take That* darling **Mark Owen** scooping the plaudits in *Celebrity Big Brother*.

However, despite the critics, *Pop Idol* generated some of the year's biggest-selling singles artists – **Will Young**, **Gareth Gates**, **Darius** and **Sarah Watson** all scored hits following exposure on the programme. *Pop Idol* winner **Will Young** clocked up a massive 1.8m sales with his double A-sided *Evergreen/Anything is Possible*, making it the biggest seller of the year. And, of course, the show's mastermind, **Simon**



Will Young

Fueller, took *Pop Idol* into the international arena, in the form of American *Idol* which quickly grew into a Stateside phenomenon.

On the other side of the coin, original reality TV creation *Here!* 'Saw' called it a day, highlighting the downside of the concept as it took five eager young adults through a process of ridicule and humiliation and spat them out the other side with little thanks. Their former rivals *Liberty X* fared better, scooping a number one for *Just A Little*, one of the highlights of the year's pop offerings.



Liberty X

Endemol's *Fame Academy* for the BBC recovered from its initial "Lame Academy" jibes – and accompanying poor viewing figures – to enjoy modest success. But the show's real test – whether it has proved to be a viable platform to launch a new artist – comes in the new year when the first releases emerge.

Few would question that excitement in the format is already on the wane, but regardless of the uncertainty, the people behind the programmes are confident there

STEVE LILLYWHITE
Joint managing director, **Mercury Records**
High point of 2002: Moving back to England
Low point of the year: The weather
Record of the year: *Red Hot Chili Peppers' By Your Side*
Event of the year: **Elton John** at the Royal Opera House with a 100-piece orchestra
Greatest frustration: Release dates
Music tip for 2003: **Terri Walker**
Executive to watch: **Matt Jagger**

WILL YOUNG
Talent contest winner
High point: Performing with **Burt Bacharach** in London and Liverpool – he's someone who I've grown up knowing as one of the most famous songwriters in the world and I was incredibly flattered that he wrote a song for me and wanted me to sing it at one of his gigs
Low point: Leaving all my friends and family straight after winning the show to go to Cuba

and being in a strange place and not really knowing what was going on. I just wanted to run and sit in a cottage somewhere
Records: *You've Changed* by **Eve Cassidy**
Great lyrics
Event: The Jubilee – it was such an amazing event and it was fantastic that anyone could apply for a ticket. It was completely mad to be sound-checking in the grounds of Buckingham Palace. I swore while doing it (Ozzy Osbourne swore, too, so I felt in good company)

GARAGE ROCK IS 'THE' NEW SOUND

If you were a serious punk band trying to make it in 2002, you weren't anyone unless you were a "The" band. No doubt inspired by the success of *The Strypes* and *The White Stripes* in 2001, the only way to get interest this year – from A&R executives to *NME* journalists – was to assert yourself as the definite article.

The year started with the breakthrough of Sweden's *The Mives*, who clocked up platinum UK sales for their *Your New Favorite Band* album, reviving the fortunes of **Alan McGee's** *Poplains* label in the process. It was also one of the key albums from the year's only significant emerging alternative genre, garage rock... Here part of call for fans of "The" bands was **New Zealand**, where *The Bittans* and *The D4* were unearthed, sparking an A&R scramble for all things *Kidnap* in the process. Meanwhile, their neighbours in Australia *The Vines* struck lucky when *NME* fell in love with the grunge rockers and took their championing of the group to embarrassing proportions. *The Vines* enjoyed a Top 10 album on **Mercury Recordings** with *Highly Evolved*, and made serious in-roads into the US



The Mives

Meanwhile over in Detroit, *The Durbombs*, *The Sights* and *The Van Ronadies* were among the latest US acts being tipped for success. Following *The Hives*, *Scandinavia* also has its fair share of recognition, with *Dammon's* *The Revenances* scooping a deal worth a reported \$1.5m with **Sony US** in the autumn... Back in the UK, *The Libertines*, *The Cooper Temple Clause*, *The Music* and *The Coral* were leading the homegrown pack, while *The Streets* proved being a "The" band without guitars was also a good move.

The Streets emerged as the critical success story of the year, which transferred into commercial sales, with *Original Pirate Material* reaching platinum status for **Nick Workington's** Warner imprint **577 Recordings**. If the labels are to be believed, *Skinner* is also set to become an unlikely star of the Brits next year, with word of four nominations prematurely doing the rounds already.

And with newcomers such as *The Thellis*, *The Kills* and *The Beolings* emerging towards the end of the year, it seems there will continue to be plenty of activity from "The" bands in 2003.

THE YEAR

The singles chart and a period of decline for the format. But the year in which rationalisation was an inevitability for many large music companies vied for the high-ground and conglomerates aspects, the first year of the rest of our lives.



is still life in the format. "It's like soaps. You've got EastEnders and you've got Eldorado – it doesn't mean all soaps are over just because one falls," said Pop Idol judge Simon Cowell back in October. And with the second series of Pop Idol already planned for the second half of 2003 (and with American Idol 2 already in production), there will be plenty of opportunity to see if Cowell's prediction holds true.

The reality TV genre even appears to be forcing change in the mainstream music

market. Pink and Avril Lavigne achieved two of the biggest worldwide album successes of the year with records perceived to be "real pop", and many fans bought into them as an alternative to explicitly manufactured artists. If the trend continues into 2003, it will perhaps be the greatest legacy of the reality TV phenomenon and could set the trend for a wave of artists that will be around long after the karaoke cover versions have been forgotten.

Greatest frustration: Smoking, without a doubt

Music tip: I love Emiliana Torrini – she's not new, but I think she's wonderful

Executive: Charlotte Hickson, who won the special achievement award at this year's Woman Of The Year awards.

EROL ALKAN

DJ and founder of London club Tru

High point: Resurgence of the independent

scene

Low point: Everything else

Record: LCD Soundsystem – Losing My Edge (Output)

Event: Glastonbury 2002. Brilliant

atmosphere

Greatest frustration: Too many to mention

Music tip: Gray Tran, Kiki & Maxwell & Rocznoc

Executive: John "CJ" Sterne, MD (Wallpop)

COMMERCIAL DANCE GETS TILLS RINGING

2002 was a landmark year for the UK's ageing dance industry, as the cracks started showing in the culture of the superior DJ, along with its long-term partner, the superclub.

Faced with dwindling attendances, institutions including Cream and Gaietysearch shut down their regular weekly events, while sales of major dance singles also dried up. 2002 was the year dance music went back underground, with intimate local clubs and DJ bars winning through against the big players.

But it wasn't all doom and gloom. During the first weeks of 2002, a brand emerged that would dominate the year's showing of dance music in the charts.

Inlie label All Around The World scored the first of nine Top 10 hits of the year – through acts such as Filip N'Fili, Kelly Loreano, N-Trance and DJ Alligator – in what became the saving grace of the genre, commercial pop dance. Although quickly ignored by radio, the records broke into the charts thanks to a network of northern club DJs and a little help from Emap music channel The Box. All Around The World

N-Trance



Fischerspooner



Ministry's well-reported Fischerspooner project. Souvax's 2 Many DJs guise and Tru's Erol Alkan proved the nation with some of the best music of the year from the genre, although the mainstream remains so far reluctant to swallow the hype.

MAJORS LEARN TO LIVE WITH THE TWO "R'S"

Anyone who has read the

papers over the past 12 months would be left with the impression that the music business is on its last legs. And, while the UK has continued to buck global trends by recording growth while the rest of the world's sales figures are sliding, business has certainly been tough – prompting remedial action by a string of companies.

The two "R's" have been keen to the industry's strategy – rationalisation and reassessment. EMI Recorded Music kicked off the rationalisation process in March, when Virgin Records' Kensal House badge farewell to Paul Conroy after 10 years, as Virgin Records came under the control of EMI Recorded Music chief executive Tony Wadsworth. The result was a stripping-down of sales functions into one combined sales unit under Mike McMahon and a reorganisation of EMI's international division.

While Capitol continued to operate multiple record companies – contrary to constant, unrealised rumours – the constant murmurs surrounding Sony Music resulted in some painful action in September. Following an ongoing programme of rationalisation, Rob Stringer abandoned its Epic/Columbia/S2 split and restructured along UK/international repertoire lines with the loss of just over a dozen jobs – including that of Columbia managing director Blair MacDonald – and the creation of a single A&R unit of Muff Winwood, Lincoln Elias, Nick Raphael and Stringer himself.

CHRIS REA

Artist

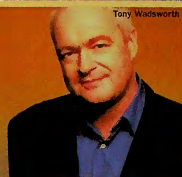
High point: Seeing my album reaching number 11 and sell 100,000 records in the UK

Low point: The first day of winter

Record: Coldplay – A Rush Of Blood To The Head

Event: Dinner at San Lorenzo

Greatest frustration: Record companies that don't listen



Tony Wadsworth

Even Universal, seemingly untouchable in the UK, suffered the slings and arrows, with global chairman and CEO Jean-Marie Messier jettisoned by shareholders in July, to be replaced by Jean-Rene Fortou. Messier's fall – littered with suggestions of

impropriety – provided perhaps the most spectacular illustration of other "R's" – reassessment.

In the wake of the dotcom boom – and as the money men began to doubt the predictability of music company revenues – the perceived benefits of conglomerate music companies were exposed.

Like Messier, the casualties were spectacular. Besides shattering Messier's Vivendi Universal vision, the changing attitude resulted in Dick Parsons' departure as CEO of Time Warner, while new perspectives over at Bertelsmann saw chairman and CEO Thomas Middelhoff leave, to be replaced by Gunter Thielen.

On a more practical everyday level, too, EMI exited manufacturing in the UK, announcing plans to close its Swindon plant, while Universal followed suit, selling its Blackburn CD plant to Discounis. In turn, both BMG and Warner outsourced some of their dealings with independent retailers to THE and 3m. Both moves marked a sea-change for a major sector which has traditionally been defined by its control of distribution and manufacturing.

For all such shifts, the era of change has clearly not yet come to an end. The odds are an even more, fundamental, reorganisation in the months to come.

Music tip: Sarah Randle

Executive: Lucian Grainge

TIM BLACKMORE

BBC group editorial director, *Unique Broadcasting*

High point: Issue rehabilitated

Low point: Contrived pop acts

Record: Norah Jones' album

Event: 2002 Novello Awards show

Greatest frustration: Slow delivery of digital radio sets

► p18

also breathed life into the bewildered dance compilations market, with its multi-platinum Clubland series proving one of the most popular titles of the year. The dance music snobs scorned, but quickly realised that they would have to jump aboard the bandwagon if they were to survive. Dance label A&Rs were packed off to the North West's cheesy night spots to find out what all the fuss was about and sign a few hits along the way.

This shift in public tastes prompted credible dance labels to sign more commercial sounds, with Ministry of Sound (through DJ Sammy) and Universal's Serious (with Rikki and Ben) among the companies recognising the trend.

Meanwhile, "electroclash" whipped London's media into a frenzy with its retro sound and fashion. The shift in public tastes prompted credible dance labels to sign more commercial sounds, with Ministry of Sound (through DJ Sammy) and Universal's Serious (with Rikki and Ben) among the companies recognising the trend.

ALL THE CHARTS

EXPOSURE

21 DECEMBER 2002

RADIO ONE

Rank	Title	Artist	Label
1	LOSE YOURSELF	Jenny Holm	Interscope/Polydor
2	PUT HIM OUT	Da Dynamos	RCA
3	DIRTY	Christina Aguilera	Reprise/RCA
4	UNITED STATES OF AMERICA	Lee Lewis	Mercury
5	YOU'RE A SUPERSTAR	Low	Mercury/Arista
6	FAMILY PORTRAIT	Pink	Arista
7	SKIBER BOI	Avril Lavigne	RCA
8	THE ZEPHYRUS	Sean	Capri/Cherry Warner Bros
9	NU FLOW	Big Boy	Capri
10	LIKE I LOVE YOU	Justin Timberlake	Interscope
11	HOLDING ON FOR YOU	Liberty X	Capri
12	FEEL	Rushes	Atlantic
13	JENNY FROM THE BLOCK	Jeanette Lopez	Capri
14	COME INTO MY WORLD	Olivia Munn	Capri
15	IT'S ABOUT THAT BASS	Dead & Company	Capri
16	SCORPIO RISING	Death	Capri
17	DELENA	Kelly Rowland	Capri
18	THEY'RE NOT YOUR KIND	Swing Out Summer	Capri
19	TRUG LOVIN'	Da Jazzy	Capri
20	HEAVEN	Sammy & Tony Danza	Capri
21	STRONGER	Sugababes	Capri
22	THE SCIENTIST	Colony	Capri
23	TRUE JEANIS	Angel Blue	Capri
24	WORK IT	Melanie Lynskey	Capri
25	THE OTHER SIDE	David Gray	Capri
26	IF YOU'RE NOT THE ONE	Janet Jackson	Capri
27	TIMES LIKE THIS	Four Fathers	RCA
28	HAPPY	Jordan	Capri
29	DANGEROUS HIGH VOLTAGE	Electric Six	Capri
30	AM I ON YOUR MIND	Duggan	Capri

© Music Control. All titles listed by total number of plays on Radio One from 00:00 on Sun 8 December 2002 to 24 on Sat 14 December 2002.

ILR

Rank	Title	Artist	Label
1	STRONGER	Sugababes	Interscope
2	FEEL	Rushes	Atlantic
3	IF YOU'RE NOT THE ONE	Janet Jackson	Capri
4	JENNY FROM THE BLOCK	Jeanette Lopez	Capri
5	HOLDING ON FOR YOU	Liberty X	Capri
6	STRONGER	Sugababes	Interscope
7	DELENA	Kelly Rowland	Capri
8	FAMILY PORTRAIT	Pink	Arista
9	HEAVEN	Sammy & Tony Danza	Capri
10	YOU'RE A SUPERSTAR	Low	Mercury/Arista
11	THE LAST GOODBYE	Atomic Kitten	Capri
12	RUSHES	Atlantic	Atlantic
13	NAUGHTY GIRL	Yvonne Baskin	Capri
14	COME INTO MY WORLD	Olivia Munn	Capri
15	DIRTY	Christina Aguilera	Reprise/RCA
16	I'M GONNA GETCHA GOOD	Shia LaBeouf	Capri
17	SKIBER BOI	Avril Lavigne	RCA
18	COMPLICATED	Avril Lavigne	RCA
19	PUT HIM OUT	Da Dynamos	RCA
20	LIKE I LOVE YOU	Justin Timberlake	Interscope
21	WE GOT TONIGHT	Ronan Keating	Capri
22	THE ZEPHYRUS	Sean	Capri
23	LOSE YOURSELF	Jenny Holm	Interscope/Polydor
24	SOUND OF THE UNDERGROUND	Eric Burdon	Capri
25	YOU AND I	Will Young	Capri
26	ONE LOVE	Beverly Sills	Capri
27	THE SCIENTIST	Colony	Capri
28	THEY'RE NOT YOUR KIND	Swing Out Summer	Capri
29	LITTLE BY LITTLE	Chris Brown	Capri
30	BE WITH YOU	Jaykin Heacock	Capri

© Music Control. All titles listed by total number of plays on all 44 independent radio stations from 00:00 on Sun 8 December 2002 to 24 on Sat 14 December 2002.

TOP 10 GROWERS

Rank	Title	Artist	Label
1	SOUND OF THE UNDERGROUND	Eric Burdon	Capri
2	YOU'RE A SUPERSTAR	Low	Mercury/Arista
3	HOLDING ON FOR YOU	Liberty X	Capri
4	HIDDEN AGENDA	Craig David	Widestar
5	SORY SAYS TO THE UNDERGROUND	Big Boy	Capri
6	NAUGHTY GIRL	Yvonne Baskin	Capri
7	SCIENCE OF SILENCE	Richard Ashcroft	Hut/Virgin
8	FAMILY PORTRAIT	Pink	Arista
9	JUST THE WAY I'M FEELING	Reeder	Echo
10	COME ON OVER	Juanes	Capri

© Music Control. All chart shows tracks showing greatest increase in plays.

TOP 10 MOST ADDED

Rank	Title	Artist	Label
1	SCIENCE OF SILENCE	Richard Ashcroft	Hut/Virgin
2	MISS YOU NIGHTS	Westlife	Capri
3	SOUND OF THE UNDERGROUND	Eric Burdon	Capri
4	HIDDEN AGENDA	Craig David	Widestar
5	HEY MA	Cam'ron	Roc-A-Fella/Mercury
6	STOLE KILL WANTS	Columbian	Capri
7	WHAT MY HEART WANTS	Say Grace	Capri
8	NAUGHTY GIRL	Yvonne Baskin	Capri
9	SACRED	Tom Force	Virgin
10	HAVE ISE	CLOSER	Hanrio G

© Music Control. All chart shows tracks showing greatest number of stations adds.

TOP 10 PRE-RELEASE

Rank	Title	Artist	Label
1	YOU'RE A SUPERSTAR	Low	Mercury/Arista
2	SKIBER BOI	Avril Lavigne	RCA
3	SCIENCE OF SILENCE	Richard Ashcroft	Hut/Virgin
4	COMPLICATED	Avril Lavigne	RCA
5	SOUND OF THE UNDERGROUND	Eric Burdon	Capri
6	THEY'RE NOT YOUR KIND	Swing Out Summer	Capri
7	HIDDEN AGENDA	Craig David	Widestar
8	DON'T STOP	Rolling Stones	Capri
9	TRUE JEANIS	Angel Blue	Capri
10	SCORPIO RISING	Death	Capri

© Music Control.

MTV

Rank	Title	Artist	Label
1	FEEL	Rushes	Atlantic
2	FAMILY PORTRAIT	Pink	Arista
3	STRONGER	Sugababes	Interscope/Polydor
4	THE SCIENTIST	Colony	Capri
5	LOSE YOURSELF	Jenny Holm	Interscope/Polydor
6	DIRTY	Christina Aguilera	Reprise/RCA
7	HOLDING ON FOR YOU	Liberty X	Capri
8	JENNY FROM THE BLOCK	Jeanette Lopez	Capri
9	SKIBER BOI	Avril Lavigne	RCA
10	ALL MY LIFE	Vanessa Williams	RCA

View latest videos on MTV UK/Media Research Ltd w/ 15.12.02. Source: MTV UK.

THE BOX

Rank	Title	Artist	Label
1	ALL THE THINGS SHE SAID	Tatu	Polydor
2	THE YEAR 2000	Busted	MCA/Universal
3	SOUND OF THE UNDERGROUND	Eric Burdon	Capri
4	THE OTHER SIDE	David Gray	Capri
5	SKIBER BOI	Avril Lavigne	RCA
6	STRONGER	Sugababes	Interscope/Polydor
7	IF YOU'RE NOT THE ONE	Janet Jackson	Capri
8	DIRTY	Christina Aguilera	Reprise/RCA
9	WHERE THE STORY ENDS	Bliss	Squid East West

Most requested videos on the Box, w/ 15.12.02. Source: The Box.

CH1

Rank	Title	Artist	Label
1	STRONGER	Sugababes	Interscope
2	FEEL	Rushes	Atlantic
3	MISUNDERSTOOD	Ben	Mercury
4	IF YOU'RE NOT THE ONE	Janet Jackson	Capri
5	THE OTHER SIDE	David Gray	HT/East West
6	RUSHES	Atlantic	Atlantic
7	I'M GONNA GETCHA GOOD	Shia LaBeouf	Capri
8	WE GOT TONIGHT	Ronan Keating	Capri
9	HOLDING ON FOR YOU	Liberty X	Capri
10	MYBIE	Enrique Iglesias	Interscope/Polydor

Most played videos on CH1 w/ 15.12.02. Source: VNI.

STUDENT CHART

Rank	Title	Artist	Label
1	LOSE YOURSELF	Jenny Holm	Interscope/Polydor
2	SKIBER BOI	Avril Lavigne	RCA
3	PUT HIM OUT	Da Dynamos	Interscope/Polydor
4	TIMES LIKE THIS	Four Fathers	RCA
5	SCORPIO RISING	Death	Capri
6	UNITED STATES OF AMERICA	Lee Lewis	Capri
7	FAMILY PORTRAIT	Pink	Arista
8	THE HOME OF FRODO BAGGINS	EastWest	Capri
9	SHE CAME HOME FOR CHRISTMAS	Enya	Capri
10	STILL WALKING	Sue	Capri

UK student chart for 20/12/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

Rank	Title	Artist	Label
1	Naughty Girl	Nelly Furtado	Capri
2	Naughty Girl	Nelly Furtado	Capri
3	Naughty Girl	Nelly Furtado	Capri
4	Naughty Girl	Nelly Furtado	Capri
5	Naughty Girl	Nelly Furtado	Capri
6	Naughty Girl	Nelly Furtado	Capri
7	Naughty Girl	Nelly Furtado	Capri
8	Naughty Girl	Nelly Furtado	Capri
9	Naughty Girl	Nelly Furtado	Capri
10	Naughty Girl	Nelly Furtado	Capri

Final week 13/12/2002.

POP

Rank	Title	Artist	Label
1	Naughty Girl	Nelly Furtado	Capri
2	Naughty Girl	Nelly Furtado	Capri
3	Naughty Girl	Nelly Furtado	Capri
4	Naughty Girl	Nelly Furtado	Capri
5	Naughty Girl	Nelly Furtado	Capri
6	Naughty Girl	Nelly Furtado	Capri
7	Naughty Girl	Nelly Furtado	Capri
8	Naughty Girl	Nelly Furtado	Capri
9	Naughty Girl	Nelly Furtado	Capri
10	Naughty Girl	Nelly Furtado	Capri

Final week 15/12/2002.

POP WORLD

Rank	Title	Artist	Label
1	Naughty Girl	Nelly Furtado	Capri
2	Naughty Girl	Nelly Furtado	Capri
3	Naughty Girl	Nelly Furtado	Capri
4	Naughty Girl	Nelly Furtado	Capri
5	Naughty Girl	Nelly Furtado	Capri
6	Naughty Girl	Nelly Furtado	Capri
7	Naughty Girl	Nelly Furtado	Capri
8	Naughty Girl	Nelly Furtado	Capri
9	Naughty Girl	Nelly Furtado	Capri
10	Naughty Girl	Nelly Furtado	Capri

Final week 15/12/2002.

T4 SUNDAY

Rank	Title	Artist	Label
1	Naughty Girl	Nelly Furtado	Capri
2	Naughty Girl	Nelly Furtado	Capri
3	Naughty Girl	Nelly Furtado	Capri
4	Naughty Girl	Nelly Furtado	Capri
5	Naughty Girl	Nelly Furtado	Capri
6	Naughty Girl	Nelly Furtado	Capri
7	Naughty Girl	Nelly Furtado	Capri
8	Naughty Girl	Nelly Furtado	Capri
9	Naughty Girl	Nelly Furtado	Capri
10	Naughty Girl	Nelly Furtado	Capri

Final week 15/12/2002.

RADIO ONE PLAYLISTS

A-LIST Come Into My World: Minogue; Dirty Christmas: Aguilera; Redman; Jenny From The Block: Jeanette Lopez; The Scientist: Colony; Dirty Christmas: Aguilera; Y'know Feat. Lee: Young; The Year 2000: Busted; Stronger: Sugababes; United States of America: Lee Lewis; Feel: Rushes; Thr3 Lovin': Jay-R; Rock: Bobby Brown; Skiber Boi: Avril Lavigne; Family Portrait: Pink; You're A Superstar: Low; I'm On Your Mind: Duggan.

B-LIST The Last Goodbye: Atomic Kitten; Holding On For You: Liberty X; If You're Not The One: Janet Jackson; Scorpions: Scorpions; Death In Vegas: Van Leeuwen; The Other Side: David Gray; Reach: Reed; Semtex: Naughty Girl; Holy Moly: Naughty Girl; High Voltage: Electric Six; Love To Give: Together; Am I On Your Mind: Duggan.

RADIO TWO PLAYLISTS

A-LIST Ecstasy: Robbie Williams; 'Ovo Is Darius: Sory Soems To Be The Hardest: Wu Duo Feat. Elnora; If You're Not The One: Janet Jackson; Don't Stop: The Roots; Stevie Nicks: Stevie Nicks; The Last Goodbye: I'm With Atomic Kitten; Naughty Girl: Holy Voltage; Science Of Silence: Richard Ashcroft.

B-LIST The Other Side: David Gray; Up! (Album): Shania Twain; Smash: World's Best Secret: 2 Jools Holland & His Rhythm & Blues Orchestra; Sacred: Trust; After You're Gone: (Ft. Sade) Leona Lewis; One True Love: Every December: Boyz n the Hood; We've Got Tonight: Ronan Keating; Rock: Bobby Brown; Love To Give: Together; Am I On Your Mind: Duggan.

A-LIST Hey You: The Roots; Munda to Bach: (Brewer of the Birds) Parlay; MC: The Opera Squa; (Brewer of the Birds) Parlay; MC: Put Him Out: My Dynamic; Science Of Silence: Richard Ashcroft; Dreamer: Chris Supermark; Train: Hidden Agenda; Craig David; Sound Of The Underground: Eric Burdon; 'O3: Benoni & Clyde; Jay-Z: Beyond Knowledge; Love Story: J.Lo & Bustwack.

C-LIST How Peculiar/Something Beautiful: Robbie Williams; Sory Soems To Be The Hardest: Wu Duo Feat. Elnora; You Don't Care: Avril Lavigne; Born Again: David Gray; Time For Heroes: The Dickenses; Sacred: Trust One True Love; 'Street Life: Benoni; My Year 2000: Busted; Nice Weather For You: Lemon; Jay-Z; Mike & Chris: Jay-Z; Holy Moly: Naughty Girl; My River: Jaykin Timberlake.

CAPITAL RADIO

A-LIST Lose Yourself: Jenny Holm; Brown: Brown; Skiber Boi: Avril Lavigne; Put Him Out: Da Dynamos; The Home of Frodo: EastWest; She Came Home for Christmas: Enya; Still Walking: Sue.

B-LIST Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado.

THE MIX

A-LIST Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado.

VIRGIN RADIO

A-LIST Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado; Naughty Girl: Nelly Furtado.

SINGLES

21 DECEMBER 2002

SINGLES COMMENTARY

by ALAN JONES

Elton John registers his fifth number one and Blue their third with their remake of John's 1976 hit *Sorry Seems To Be The Hardest Word*. The last three of John's number ones have come from remaking older hits - his 1991 live take on Don't Let The Sun Go Down On Me with George Michael topped the chart 17 years after the original peaked at number 16, while the 1997 Princess Diana tribute *Candle In The Wind* spent five weeks at number one, 23 years after the original peaked at number 11. *Sorry Seems To Be The Hardest Word* sold more than 87,000 copies last week, condemning the Cheeky Girls' *Cheeky Song* (Touch My Bum) to a second straight week at number two. It brings John's career tally of hit singles to 78, a total beaten only by Cliff Richard. Eivie Presley and Paul McCartney, John also furthers his claim to be the charts champion single collaborator. Blue are the 15th act he has shared a hit with, following Kiki Dee, John Lennon, Mike Jackson, Dionne & Friends, Cliff Richard, Jennifer Rush, Aretha Franklin,

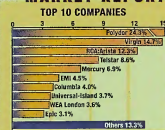


April 30, 1977. Scots band Blue chart with their one and only hit *Gonna Capture Your Heart*, released on Elton John's Rocket label. The record charts three months after *Sorry Seems To Be The Hardest Word* - from John's latest album, coincidentally entitled *Blue Moves* - departs the chart, after peaking at number 11. Fast forward nearly 25 years and a remake of *Sorry Seems To Be The Hardest Word* becomes John's fifth number one - a collaboration

SINGLES FACTFILE

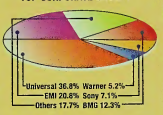
between John and Blue - ironically, however, that's the contemporary boy band of that name rather than his former signing, who, just to add spice to the whole matter, are currently involved in an ongoing legal brawl with the other Blue for the right to use the name. As his March 1982 hit suggests, John certainly has Blue Eyes, but where his loyalty lies in the battle for ownership of the name is anyone's guess.

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75, and copyright groups by % of total sales of the Top 75

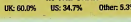
TOP COPYRIGHT GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



George Michael, Eric Clapton, RuPaul, Marcella Detroit, Luciano Pavarotti, LeAnn Rimes and Alessandro Safina. Runner-up Cliff Richard has

charted with 13 different partners. Of course, the fact that few R&B singers venture into the studio nowadays without a guest rapper, and

vice versa, means that many urban acts are piling up collaborations rapidly - and more so than Ja Rule, who is less than two years into his career. *Sorry* and his six follow-ups has both collaborations, already. The 25-year-old New Yorker's previous partners have included Jay-Z, Christina Milian, Case, Ashanti and Mary J Blige. His latest hit, *Thug Lovin'* debuts at number 15 this week and is a collaboration with *Brooklyn Brown*. It's the troubled Brown's first appearance in the chart for a little more than five years and follows just three weeks after his equally beleaguered wife Whitney Houston became a two-year chart drought.

Only two acts in chart history have both acts - Sash! and 5 Club Juniors. Sash!'s fourth single peaked at number three to spoil his run, and this week 5 Club Juniors double added fourth single, pairing *Puppy Love* and *Sleigh Ride*, debuts at number six, although the chart frequently defies logic at this time of the year and the record could still reach number two,

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	HOLDING ON FOR YOU	Liam Lynch	V2 VIRS02/NE3 (JMV/PI)
2	2	UNITED STATES OF WHATEVER	Liam Lynch	Global Warning WARR02/PI
3	3	LIKE I LOVE YOU	Justin Timberlake	Jive JS5422 (PI)
4	4	POSSE (I NEED YOU ON THE FLOOR)	Sheffield Tunes/Ted Uki	SH17257/VI (PI)
5	5	NO LIMITS	Bakhtelil Dog	WVC C04RCH/PI (SR)
6	6	LIVE OR DIE/SOUTH MANZ	Valve	VALV017 (SR)
7	7	BLOW YOUR MIND (I AM THE WOMAN)	Lisa Pin Up	Nukleus 0450PNUK (ADD)
8	8	I DON'T CARE	Tony De Vit	Tidy Trax TIDYTR17 (ADD)
9	9	DIRTY HARRY'S REVENGE	Adam	Kaos KA055AP (SR)
10	6	REVOLUTION	Nukleus	NOK766AD (ADD)
11	7	I LOVE ROCK 'N' ROLL	Britney Spears	Jive JS5422 (PI)
12	10	IT'S ON	Dix & Sisk	Wardplay W00RT24 (VI)
13	11	BURNING	Rob Tissera	YK YK236R (SR)
14	12	POOR LUCK	Royksopp	Wall Of Sound WALL059V (VI)
15	8	THE SOUND OF GOODBYE	Perkins/Dreaser	Nebula NEB17039 (ADD)
16	13	SOSTICE/OUT OF THE BLUE	Dystema	Tsunami TS04306 (ADD)
17	14	LX (CAROLINA CAROL BLUE)	DJ Marley And Xs feat. Starline MC	V RECORDS VRC0125 (SR)
18	15	WHAT BASS/SWITCH	Eskolter feat. Lemon D	Trouble On Vinyl T0054 (SR)
19	14	COMING ON STRONG	Sigman feat. Scott Mac	Tidy Trax TIDYTR19AD (ADD)
20	16	BACK TO CALI	Muino Piccato	BXR BXR0433 (ADD)

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	MISSY REMIXES TO BE THE HARDEST WORD	Blue	Universal
2	2	CHEEKY SONG (TOUCH MY BUM)	The Cheeky Girls	Mutiny
3	3	LOSE YOURSELF	LeAnn Rimes	Mercury
4	4	IF YOU'RE NOT THE ONE	Shantel Robinson	Fewter
5	5	WHAT MY HEART WANTS TO SAY	Garib Gueb	S
6	6	PUPPY LOVE/SLEIGH RIDE	5 Club Juniors	Pinkette
7	7	FEEL LIKE A WOMAN	Christina Milian	Chrysalis
8	8	THE KETCHUP SONG (ASSEMBLE)	Les Kinchins	Debut
9	9	WE GOT TONIGHT	Rainie Katana feat. Lulu	Polygram
10	10	DIRTY	Corvida Angeles feat. Redman	RCA
11	11	THE LAST GOODBYE WITH YOU	Janet Jackson	Universal
12	12	HOLDING ON FOR YOU	Liam Lynch	V2
13	13	BULLETHOLE	Kevin Deva feat. Kelly Rowland	Universal/Brand
14	14	FAMILY PORTRAIT	Feist	Arava
15	15	JENNY FROM THE BLOCK	Jennifer Lopez	Epic
16	16	NAUGHTY GIRL	Kelly Rowland	London
17	17	STRONGERANGELS WITH LARRY CAUL	Supernatural	Mercury
18	18	HEAVEN	DJ Jemmy & James feat. DJ Sneak/Mo'Nique	S
20	20	THUG LOVIN'	Ja Rule feat. Brooklyn Brown	Def Jam/Universal
21	21	RUSHES	Sheryl Crow	Mercury

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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

Last	Title	Artist	Label
1	TRUE	Jameson Pt. Angel Blu	V2
2	YOU'RE A SUPERSTAR	Love Inc	MuLine
3	YOU'LL BECOME A CLYDE	Jay-Z & Beyoncé Knowles	Rec-A-Kella
4	MUNDIANO TO BACH KE	Parangit MC	Istanbul Film
5	THE WAR	Olivia Lippescott	World
6	COME ON OVER	John Silver	Def Jam
7	SOMEBODY	Rihanna Qx	All Around The World
8	REACT	Erick Sermon and Limp Bizkit	J Records
9	SCORPIO RISING	Death In Vegas Ft. Liam Gallagher	Concrete
10	AM I ON YOUR MIND	Ogden and Adria Brann	Interscope

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21 DECEMBER 2002

Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label/CD/Cass (Distributor)	7/12	Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label/CD/Cass (Distributor)	7/12	TITLES A-Z
1	NEW	SORRY SEEMS TO BE THE HARDEST WORD <small>(Blue feat. Elton John [StarGate])</small>	Wanme-Chappell (John/Faegan)	Intercop (BMG/SONY) (E) (I)	3	38	27	UNBREAKABLE <small>Westlife (Marti Sony ATV/BMG)</small>	Edelstar/Real (E)	7432197522/74321975184 (BMG)	1	Attack Of The Clowns
2	4	CHEEKY SONG (TOUCH MY BUM) <small>The Cheeky Girls (The Cheeky Boys) 21st Century Universal (The Cheeky Boys)</small>	Multiple (CML/ITV) (CML/ITV) (BMG)	2	39	5	LOVE ON THE LINE <small>Shane Spaid (Quadrant & Joel Windward Music London/Sony ATV [Barrat/Murray/Barrat])</small>	East West (SO/AD/CDD) (SO/AD/CDD) (E)	750440002/750440002	1	Blue Boy (feat. Boyz II Men)	
3	1	LOSE YOURSELF <small>(Eminem)</small>	Eight Mile Music (Aftermath/Aftermath)	1	40	33	WORK IT <small>Missy Elliott (Timbaland/Wanme-Chappell) (Eliot/Missy)</small>	Elektra (E) (AD/C) (E) (E)	6794002/6794002	1	Cherry Poppin' Up	
4	3	IF YOU'RE NOT THE ONE <small>(David Byrne/Dave Navarro)</small>	Capitol (Polygram)	4	41	32	STILL WAITING <small>Sam Smith (Roc-A-Fella)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
5	NEW	WHAT MY HEART WANTS TO SAY <small>(Barenth Gates) (Mack/Rickinson/BMG)</small>	Capitol (Polygram)	5	42	1	RHINESTONE COWBOY (GIDDY UP GIDDY UP) <small>Robbie Williams (Chambers/Power)</small>	BMG (EMI)	6794002/6794002	1	Clay Aiken	
6	NEW	PUPPY LOVE/LEIGH LOU <small>(Chris Jagger/Lewis & Stone)</small>	EMI (Capitol)	6	43	26	HAPPY <small>(Ashley) (Black) (Meridell/Universal/Fonzo)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
7	4	FEEL <small>(Robbie Williams)</small>	Chambers/Power	7	44	35	PRAY <small>(Lizzo)</small>	Universal (EMI)	6794002/6794002	1	Clay Aiken	
8	16	THE KETCHUP SONG (ASERJE) <small>(Lars Kuchup)</small>	Capitol (Polygram)	8	45	38	THE SCIENTIST <small>(Coldplay)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
9	8	WE'VE GOT TONIGHT <small>(Roxanne King)</small>	Capitol (Polygram)	9	46	5	COME INTO MY WORLD <small>(Kylie Minogue)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
10	5	DIRTY <small>(Complicit)</small>	Capitol (Polygram)	10	47	54	ELECTRIC STORM <small>(U2)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
11	NEW	FAMILY PORTRAIT <small>(Pink)</small>	Capitol (Polygram)	11	48	1	OBJECTION (TANGO) <small>(The Chemical Brothers)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
12	3	THE LAST GOODBYE/BE WITH YOU <small>(The Roots)</small>	Capitol (Polygram)	12	49	30	GIRL TALK <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
13	15	DILEMMA <small>(Jay-Z)</small>	Capitol (Polygram)	13	50	3	GIRLFRIEND <small>(Kanye West)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
14	5	HOLDING ON FOR YOU <small>(Thelma Houston)</small>	Capitol (Polygram)	14	51	NEW	NO LIMITS <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
15	NEW	THUG LOVIN' <small>(Lil' Kim)</small>	Capitol (Polygram)	15	52	4	I LOVE ROCK 'N' ROLL <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
16	NEW	NAUGHTY GIRL <small>(Rihanna)</small>	Capitol (Polygram)	16	53	NEW	LIVE OR DIE/SOUTH MANZ <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
17	NEW	NOTHING SACRED - A SONG FOR KIRSTY <small>(The Roots)</small>	Capitol (Polygram)	17	54	8	WHAT'S YOUR FLAVA? <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
18	14	JENNY FROM THE BLOCK <small>(The Roots)</small>	Capitol (Polygram)	18	55	2	U SHINE ON <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
19	15	UNITED STATES OF WHATEVER <small>(The Roots)</small>	Capitol (Polygram)	19	56	10	NEW DIRECTION <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
20	12	HEAVEN <small>(The Roots)</small>	Capitol (Polygram)	20	57	10	THE ZEPHYRUS <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
21	NEW	MISUNDERSTOOD <small>(The Roots)</small>	Capitol (Polygram)	21	58	4	FROM THE CHUURHUU TO DA PALACE <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
22	10	NO FLOW <small>(The Roots)</small>	Capitol (Polygram)	22	59	3	THE GAME OF LOVE <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
23	15	IT'S A RAINBOW <small>(The Roots)</small>	Capitol (Polygram)	23	60	NEW	BLOW YOUR MIND (I AM THE WOMAN) <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
24	15	DIANE ANOTHER DAY <small>(The Roots)</small>	Capitol (Polygram)	24	61	12	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
25	15	STRONGER/ANGELS WITH DIRTY FEELS <small>(The Roots)</small>	Capitol (Polygram)	25	62	10	NO ONE KNOWS <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
26	15	RUSHES <small>(The Roots)</small>	Capitol (Polygram)	26	63	10	THE SWEET 16 <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
27	15	DON'T LET ME DOWN/WHO I AND I <small>(The Roots)</small>	Capitol (Polygram)	27	64	5	PUT THE NEEDLE ON IT <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
28	15	LIKE I LOVE YOU <small>(The Roots)</small>	Capitol (Polygram)	28	65	NEW	I DON'T CARE <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
29	15	TELL ME WHY <small>(The Roots)</small>	Capitol (Polygram)	29	66	5	MUSIC GETS THE BEST OF ME <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
30	15	MAYBE <small>(The Roots)</small>	Capitol (Polygram)	30	67	3	YOU'LL NEVER BE ALONE <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
31	15	I'M GONNA GETCHA GOOD <small>(The Roots)</small>	Capitol (Polygram)	31	68	3	LONGFONE DAY <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
32	15	POSSIE (I NEED YOU ON THE FLOOR) <small>(The Roots)</small>	Capitol (Polygram)	32	69	2	DIRTY HARRY'S REVENGE <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
33	15	PUT HIM ON <small>(The Roots)</small>	Capitol (Polygram)	33	70	2	CRUSH (TANGIE) <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
34	15	ALIVE <small>(The Roots)</small>	Capitol (Polygram)	34	71	8	I'M RIGHT HERE <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
35	NEW	THE OTHER SIDE <small>(The Roots)</small>	Capitol (Polygram)	35	72	4	HEART OF GOLD <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
36	15	THROUGH THE RAIN <small>(The Roots)</small>	Capitol (Polygram)	36	73	NEW	ATTACK OF THE GHOSTRIDERS <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
37	15	ONE LOVE <small>(The Roots)</small>	Capitol (Polygram)	37	74	8	THE TIDE IS HIGH (FEEL THE FEELING) <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	
38	15	CLEANIN' OUT MY PUSHT <small>(The Roots)</small>	Capitol (Polygram)	38	75	RE	CLEANIN' OUT MY PUSHT <small>(The Roots)</small>	Capitol (Polygram)	6794002/6794002	1	Clay Aiken	

As used by Top Of The Pops and Radio One

:COMING SOON

THURSDAY MARCH 6, 2003
THE HEROLDING OF THE NEW YEAR

PREPARATIONS FOR THE MUSIC AWARDS 2003 ARE UNDERWAY. IF YOU WOULD LIKE TO BE ON OUR DATABASE TO RECEIVE INFORMATION ABOUT TICKETS, 1000+PHOTOS, CD'S OR SIGNED RECORDS, PLEASE E-MAIL US AT INFO@MUSICUKAWARDS.COM STATING YOUR NAME, COMPANY, HOME ADDRESS, TEL NUMBER AND E-MAIL.



ALBUMS COMMENTARY

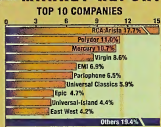
by ALAN JONES



Artist albums sales enjoyed another seasonal boost last week, jumping 16.25% week-on-week to 5.25m. That is almost 4.9% higher than the 5.07m artist albums sold in the comparable week last year, but almost 2% down on the 5.35m artist albums sold in the same week in 2000. Combined artist and compilation sales last week topped the 7m mark – the first time that figure has been passed. All top 10, more than 7.07m albums were scanned last week, up 2% on 2001's tally of 6.93m and 1.4% higher than 2000's 6.97m.

Leading the chart for the fourth week in a row, Robbie Williams' Escapology outperformed the market for the first time, adding 17% week-on-week to reach its second highest weekly tally of 229,000. After 27 days in the shops, Williams' album has sold more than 875,000 copies, making it the fourth biggest-seller of the year. Ahead of it are Coldplay's A Rush Of Blood To The

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 10 artist albums

ALBUMS FACTFILE

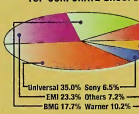
We've Got Tonight, Ronan Keating's recent Top Five duet with Lulu, does not appear on his current album Destination, but the publicity generated by the hit and a renewed advertising campaign for the album, earn it a massive 83.3% improvement on the albums chart this week, with sales rocketing 411% week-on-week to more than 44,500. Destination has only twice sold more copies in a week – these

being in its first two weeks in the shops in June. Now some 30 weeks into its life, Destination has sold more than 465,000 copies, an excellent tally by most standards, although far fewer than Keating's debut solo album Ronan sold in the same time frame in 2000. In fact, Ronan had sold exactly 1.07m to this point and continues to enjoy healthy residual sales, bringing its overall sales total as of Saturday to more than 1.3m.



Head (343,000), Pink's Missundatooz (1.02m) and Enrique Iglesias' Escapoe (1.04m).

TOP CORPORATE GROUPS



Pink's album spun off its fourth hit single this week – but Family Portrait, which debuts at number 11, is the first of her singles to

fall short of the Top 10. And, although Pink's album also outperformed the market with a 20% jump in sales, the fact that Enrique Iglesias did so even more convincingly, with a 24% gain, means he stays top of the year-to-date rankings for at least another week. The way things are going, Missundatooz, Escapoe and Escapology are all still in with a chance of being the year's best-seller, although the impetus is now very much with Escapology.

Westlife, Darius and U2 are the only artists in the Top 40 this week whose albums register week-on-week declines in sales. One of the best performances comes from the Red Hot Chili Peppers' By The Way album, which jumps 11.8 to achieve its highest placing for 14 weeks. It sold more than 82,000 copies last week, a total it first and last week that it debuted at number one in July. With 664,000 sales to date, it seems certain to achieve 1m sales for the veteran rock act.

COMPILATIONS

Compilations have been comprehensively overshadowed by artist albums in recent weeks, but they posted a 18% increase in sales last week, beating the artist albums' improvement by nearly 3%. As a result, they took a 25.8% share of the overall album market in the week, their highest share for 16 weeks.

They did so despite the fact that the number one album – Now That's What I Call Music! 53 – suffered a 15% decline week-on-week to sell marginally more than 150,000 copies. That is fewer than the last Now album of the year traditionally has sold at this stage of the proceedings, although it was still enough for the album to claim the title of best-selling compilation of the year from its older brother, Now 51. Now 53 has now sold 688,000, while Now 51's tally is 650,000. The only other compilation

to sell double-platinum this year is the interim edition, Now 52, which has sold 611,000.

The main reason that the compilation market took a turn for the better last week was the release of Fame Academy, Mercury's audio companion to the popular BBC musical talent competition which reached its climax on Saturday, when 24-year-old David Sneddon was declared the winner. The Fame Academy album – including contributions from all of its pupils – rose to a number two debut with nearly 114,000 buyers. That's 39,000 fewer first-week buyers than S Records' Pop Idol – The Big Band Album, a spin-off from the ITV series which uncovered Gareth Gates and Will Young, among others.

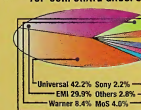
Sneddon's reward for winning Fame Academy is a record contract with Mercury.

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 10

TOP CORPORATE GROUPS



SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.2%
Compilations: 25.8%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	THINKING IT OVER	Liberty X	V2 WPI017762 (DMM/P)
2	1	GREATEST HITS #1	Kylie Minogue	PNL 820462 (P)
3	2	THE VERY BEST OF	The Saxes Reborn	Silverstone 526022 (P)
4	6	HAVE YOU FED THE FISH?	Buddy Dornan	XL TXNL02106 (V)
5	5	18	Mazy	Mete CDSTUM0262 (V)
6	4	JUSTIFIED	Justin Timberlake	Jive 824722 (P)
7	8	SONGBIRD	Eva Cassidy	Bliss Street/Hot CD10045 (HOT)
8	7	MELODY AM	Royksopp	Walt Of Sound WALL002 (V)
9	9	IMAGINE	Eva Cassidy	Bliss Street/Hot CD20015 (HOT)
10	10	COMFORT IN SOUND	Federer	Epic EPC0302 (P)
11	13	LOVEBOX	Gomez Anastasia	Papper 823602 (P)
12	11	LOST HORIZONS	Lemore Jay	Impromptu Fun/XL CDX112152 (V)
13	18	THE DATSUNS	The Datsuns	V2 VWR 102962 (DMM/P)
14	15	PUSH THE REEF FOR THIS JAM - THE SINGLES	Scorcher	Sheffield Tunes/Ed UK 01171272 (V)
15	17	ABOUT A BOY (OST)	Chris Brown	Twisted Nine/XL TXNL021152 (V)
16	16	DANCING DOWN THE STONEY ROAD	Oris Rae	Jazzee Blue JBLUC00018 (DMM/P)
17	14	GREATEST HITS	Shak	One Little Indian PLO9002 (P)
18	12	UP THE BRACKET	The Libertines	Rough Trade RTA020065 (P)
19	19	THE LAST DANCE	Suqs	Jive 8201522 (P)
20	20	YOUR NEW FAVOURITE BAND	The Hives	Papillon PMS05522 (P)

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THE YEAR SO FAR... TOP 20 SINGLES

TW	1W	Title	Artist	Label
1	1	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOU	S
2	2	UNCHAINED MELODY	GARETH GATES	S
3	3	HERO	ENRIQUE IGLESIAS	INTERSCOPE
4	4	A LITTLE LESS CONVERSATION	ELVIS Y. JAL	RCA
5	5	DILEMMA	NELLY FEAT KELLY ROWLAND	UNIVERSAL
6	6	ANYONE OF US (STUPID MISTAKE)	GARETH GATES	S
7	7	WHENEVER WHEREVER	SHAKIRA	EPIC
8	8	JUST A LITTLE	LIBERTY X	V2
9	9	WITHOUT ME	EMINEM	COLUMBIA
10	10	THE KETCHUP SONG (ASERJIE)	LARS KETCHUP	POLYOR
11	10	IF TOMORROW NEVER COMES	RONAN KEATING	UNIVERSAL
12	11	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER
13	12	THE LIFE IS HIGH (GET THE SCOTCH)	ATOMIC KITTEN	INNOCENT
14	14	KISS KISS	HOLLY WALKANCE	LONDON
15	15	THE LOGICAL SONG	SHEFFIELD TUNES	SHEFFIELD TUNES
16	17	LIGHT MY FIRE	WALLY YOUNG	S
17	17	COLOURBLIND	DARIUS	MERCURY
18	18	ME JULIE	AU & SHAGGY	ISLAND
19	19	GET THE PARTY STARTED	PINK	LAFACE
20	20	HEAVEN	DJ SAMMY AND YANJU FEAT DO	DATAMAX

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OFFICIAL CHARTS 21/12/2002

music week

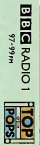
SINGLES

1 SORRY SEEMS TO BE THE HARDEST WORD

Blue feat. Eton John

Innocent

- 2 CHEERY SONG (TOUCH MY BUM) The Cheery Girls Muljby
- 3 LOSE YOURSELF Eminem Interscope/Polygram
- 4 IF YOU'RE NOT THE ONE Daniel Bedingfield Polygram
- 5 WHAT MY HEART WANTS TO SAY Gareth Gates S
- 6 PUPPY LOVE/SLEIGH LOVE S Club Jitters Polygram
- 7 FEEL Robbie Williams Dmystic
- 8 THE KETCHUP SONG (ASERBEI) Las Ketchup Columbia
- 9 WE'VE GOT TONIGHT Roman Keating feat. Lulu Polygram
- 10 DIRTY Christina Aguilera feat. Redman RCA
- 11 FAMILY PORTRAIT Pink Arista
- 12 THE LAST GOODBYE WITH YOU Atomic Kitten Innocent
- 13 DILEMMA Ne'ly feat. Kelly Rowland Universal/Interscope
- 14 HOLDING ON FOR YOU Liberty X V2
- 15 THUG LOVIN' Ja Rule feat. Bobby Brown Def Jam
- 16 NAUGHTY GIRL Holly Valance London
- 17 NOTHING SACRED - A SONG FOR KRISTY Russell Watson Decca
- 18 JENNY FROM THE BLOCK Jennifer Lopez Epic
- 19 UNITED STATES OF AMERICA Jamn Lynch Glade Warning
- 20 HEAVEN DJ Sammy & Yemou feat. Do Daniel/Infinity Of Sound



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

MASAI DO THAT THANG

RELEASED BY
THE KINGS OF
PROJECT
STRONGHER
SYKLONE
NUMBER 1 IN DJ MAGAZINE CHART



ALBUMS

1 ESCAPOLOGY

Robbie Williams

EMI

- 2 ONE LOVE Blue Innocent
- 3 UNBREAKABLE - THE GREATEST HITS VOL. 1 Westlife S
- 4 THE GREATEST HITS 1970-2002 Eton John Mercury
- 5 A NEW DAY AT MIDNIGHT David Gray East West
- 6 MISSUNDAZTODD Pink Arista
- 7 LET GO Avril Lavigne Arista
- 8 BY THE WAY Red Hot Chili Peppers Warner Bros
- 9 FEELS SO GOOD Atomic Kitten Innocent
- 10 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 11 ELVIS - 30 #1 HITS Elvis Presley RCA
- 12 FORTY LUCKS The Rolling Stones Virgin/Decca
- 13 DIVE IN Darius Mercury
- 14 IT HAD TO BE YOU - THE GREAT AMERICAN Band Stewart J
- 15 SOMEWHERE IN TIME Donny Osmond Decca
- 16 WHAT MY HEART WANTS TO SAY Gareth Gates S
- 17 SENTIMENTAL Andrea Bocelli Philips
- 18 ENDORE Lionel Richie Mercury
- 19 THIS IS ME... THEN Jennifer Lopez Epic
- 20 ANGELS WITH DIRTY FACES Singababes Island/Interscope



KISIS

COOL CUTS CHART

An updated on 50 Tracks starting next week on the 100 and Top 50 City charts

Rank	Track
1	MIAMI SYMPHONY
2	1 STING ME BED (Mr D Funk)
3	SHOWDOWN (My Le...)
4	BLEU STONE (Mad...)
5	SUPERSTAR (The O...)
6	ACHIEVEMENTS (LOOKING FOR BALANCE) (M...)
7	TILL BE YOUR ANGEL (K...)
8	HAWAIIAN FEELINGS (M...)
9	FROM FROM IN LOVE (New & Beyond)
10	RETRACTIVE (SHIRAZ MC'S)
11	BRANDS (MIGRANTS) (B...)
12	LOVE CAN WAIT (W...)
13	WHAT YOU NEED (M...)
14	ADRIAN (M...)
15	ISLAND (M...)
16	LOWLAND (M...)
17	WHILE LABEL (M...)
18	EVER WEST (M...)
19	ADRIAN (M...)
20	WHILE LABEL (M...)

1 **MIAMI SYMPHONY** (New release from Jonny Lee Miller & The Doves)

2 **1 STING ME BED (Mr D Funk)** (New release from Mr D Funk)

3 **SHOWDOWN (My Le...)** (New release from My Le...)

4 **BLEU STONE (Mad...)** (New release from Bleu Stone)

5 **SUPERSTAR (The O...)** (New release from Superstar)

6 **ACHIEVEMENTS (LOOKING FOR BALANCE) (M...)** (New release from Achievements)

7 **TILL BE YOUR ANGEL (K...)** (New release from Till Be Your Angel)

8 **HAWAIIAN FEELINGS (M...)** (New release from Hawaiian Feelings)

9 **FROM FROM IN LOVE (New & Beyond)** (New release from From From In Love)

10 **RETRACTIVE (SHIRAZ MC'S)** (New release from Retractive)

11 **BRANDS (MIGRANTS) (B...)** (New release from Brands)

12 **LOVE CAN WAIT (W...)** (New release from Love Can Wait)

13 **WHAT YOU NEED (M...)** (New release from What You Need)

14 **ADRIAN (M...)** (New release from Adrian)

15 **ISLAND (M...)** (New release from Island)

16 **LOWLAND (M...)** (New release from Lowland)

17 **WHILE LABEL (M...)** (New release from While Label)

18 **EVER WEST (M...)** (New release from Ever West)

19 **ADRIAN (M...)** (New release from Adrian)

20 **WHILE LABEL (M...)** (New release from While Label)



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CHART COMMENTARY

by ALAN JONES

A year after providing the guest vocals on DB Boulevard's Point Of View - a record which crossed over to become a number three sales hit - Moony returns to the top of the Upright Club Chart but this time in her own right. Her debut solo single, Acrobats (Looking For Balance), jumps 5-1 this week, debuting Layo & Bushwacka's Love Story while narrowly fending off a challenge from Mariah Carey's Through The Rain.

In a week in which chart moves are muted partly by seasonal factors and partly by machinery malfunctions in our office which curtailed the chart week a little prematurely, only four new entries penetrate the Top 40 - all of them in the final quarter of the chart. On the Commercial Pop Chart there is a great deal more going on and a clear chart clamp in Holly Valance, whose Naughty Girl is 21% ahead at the top, even though it is a major disappointment on the sales chart. Among the nine new entries to the Top 30 are remakes of Eighties classics Total Eclipse Of The Heart by Jan Wayne and Time After Time by Noysepasser. Respecting its originally recorded by Blomie Tyler and Cyndi Lauper respectively, they debut at 17 and 20. Also new is Christina Aguilera's Dirty, which has also been serviced on white label in a fresh mix. The new mix is also getting enough reaction from the Upright Chart panel to debut there at number 33, while the original mix hangs tough at number 30 on the week of the Top 100. The Top 100 registers a fine comeback as the week of the Top 100 at number 86 seven weeks ago and has, amazingly, remained there ever since. Meanwhile, the biggest mover on the Urban Chart is the longest-running hit on the Hot 100. On its 34th week on the Billboard list, reggae star Sean Paul's Give Me The Light eases 8-9. On the Urban Chart the track has been building for several weeks on the original VP Recordings promo, but has now been taken under Atlanta's wing and the remix with Busta Rhymes given a wider rollout, hence its 29-5 dash this week. It is the only record showing any degree of longevity on the whole chart. Pop Stars finalist Rosie Ribbons achieves the week's highest debut, at number 25, with A Little Bit.

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TOP 10 BREAKERS

Track	Label	Genre	Chart
THE LIGHT (Mickie West)	IMPACT PROMOS	House	Top 100
TOTAL EQUIP OF THE BOMB (CULTURE BULLET IN ASSOCIATION WITH IMPACT PROMOS)	IMPACT PROMOS	House	Top 100
SHIMMER KISSER FOR YOU (JAY JACK & PRESS & IMPACT PROMOS)	IMPACT PROMOS	House	Top 100
CLUB OF CHANCE (IMPACT PROMOS)	IMPACT PROMOS	House	Top 100
LET'S PLAY (IMPACT PROMOS)	IMPACT PROMOS	House	Top 100
MULTIPLY WINTER SAMPLER 2002 (IMPACT PROMOS)	IMPACT PROMOS	House	Top 100
DK (STRETCH & GEMASADIAL BEATS IMPACT PROMOS)	IMPACT PROMOS	House	Top 100
SOLSBURY HILL (IMPACT PROMOS)	IMPACT PROMOS	House	Top 100
THUD LOVIN' (IMPACT PROMOS)	IMPACT PROMOS	House	Top 100

© Music Week

- 21 MISUNDERSTOOD** Bon Jovi Mercury
- 17 22** **NU FLOOR** Big Brother Epic
- 15 23** **IT'S A RAINBOW** Rainbow BBC Music
- 20 24** **DIE ANOTHER DAY** Madonna Warner Bros
- 18 25** **STRONGER/ANGELS WITH DIRTY FEELS** Singlehops Island/Island
- 14 26** **RUSHES** Duran Mercury
- 16 27** **DON'T LET ME DOWN/YOU AND I** Will Young Live
- 22 28** **LIKE I LOVE YOU** Justin Timberlake BMJ/Liberty
- 21 29** **TELL ME WHY** Dorian feat. Young Voices Choir Interscope/Polydor
- 21 30** **MAAYBE** Enrique Iglesias Interscope/Polydor



- 1** **NOW THAT'S WHAT I CALL MUSIC '03** Epic/Sony/Belton/V&M
- 2** **FAME ACADEMY** Mercury
- 3** **THE BEST R&B GEMMA ALBUM IN THE WORLD 2** Epic/Interscope
- 4** **EST ORO** Virgin/EMI
- 5** **CHRISTMAS HITS** BMG/Sony/Belton/V&M
- 6** **WHILE MY GUITAR GENTLY WEEPS** Universal TV
- 7** **COUNTRY LEGENDS** Virgin/EMI
- 8** **CUBANLAND II** UMG/Interscope
- 9** **THE ANNUAL 2003** Mercury of Sound
- 10** **90 YEARS OF THE GREATEST HIT SINGLES** Epic/Interscope
- 11** **HUGE HITS 2003** Epic/Sony/Belton/V&M
- 12** **8 MILE (OST)** Interscope/Polydor
- 13** **THE JAZZ ALBUM 2003** Verve
- 14** **ALL THE CLASSIC TEARJERKERS** V&M
- 15** **CHRISTMAS WITH THE RAT PACK** Capitol
- 16** **THE NEW BEST OF FURER 808 - THE WINTER** Belton/V&M
- 17** **THE SAGEE RAINMAN - THE NEW BEST OF** Warner Dance
- 18** **THE NEW BEST OF EUROPIA - MATT DAREY** Virgin/V&M
- 19** **CLASSICAL CHILDHOOD GOLD** Decca
- 20** **CAPITAL GOLD EIGHTIES LEGENDS** Virgin/EMI

COMPILATIONS

- 21** **UP!** Shania Twain Mercury
- 22** **ESCAPE** Enrique Iglesias Interscope/Polydor
- 23** **FROM NOW ON** Will Young S
- 24** **GOTTA GET THRU THIS** Daniel Bedingfield Polydor
- 25** **COME AWAY WITH ME** Norah Jones Parlophone
- 26** **TOGETHER** S Club Juniors Polydor
- 27** **REPRISE** Russell Watson Decca
- 28** **MORE FRIENDS - SMALL WORLD BIG BAND 2** Jools Holland V&M
- 29** **NIRVANA** Nirvana Geffen/Polydor
- 30** **GREATEST HITS 97-92** Kylie Minogue P.V.M.
- 31** **DESTINATION** Roman Heeding Polydor
- 32** **BEST OF BOWIE** David Bowie EMI
- 33** **DUETS** Barbara Streisand Columbia
- 34** **GREATEST HITS II & III** Queen Parlophone
- 35** **FORGET DELAYED - THE GREATEST HITS** Warner Street Partners Epic
- 36** **THE BEST OF 1990-2000 & B-SIDES** U2 Island/Interscope
- 37** **SINGS THE HITS OF HER NET WET & SMILE** Alan Peltow Mercury/Interscope
- 38** **LAUNDRY SERVICE** Shakira Epic
- 39** **THE ENEMEM SHOW** Ennemem Interscope/Polydor
- 40** **THINKING IT OVER** Liberty X V2



KEY UPCOMING RELEASES

- 26 31** **FM GONNA GETCHA GOOD!** Shania Twain Mercury
- 26 32** **POSSE (I NEED YOU ON THE FLOOR)** Scooter Shepherd/Interscope UK
- 19 33** **PUT HIM OUT** Ms Dynamite Polydor
- 25 34** **ALIVE** S Club Polydor
- 35** **THROUGH THE RAIN** Mariah Carey HIFI/Real West
- 28 36** **ONE LOVE** Blue Mercury
- 24 37** **ONE LOVE** Blue Innocent
- 27 38** **UNBREAKABLE** Wisefolk S
- 29 39** **LOVE ON THE LINE** Bizarrr Squad East West
- 33 40** **WORK IT** Whitney Elliott Elektra

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LAND OF THE LIVING

THE NEW SINGLE

MEET THE NEW SINGLE "LAND OF THE LIVING" FROM THE NEW ALBUM "THE BEST OF 1990-2000 & B-SIDES" BY U2. AVAILABLE NOW ON CD, DVD & DIGITAL.

U2

www.u2records.com

KEY UPCOMING RELEASES

- BENT!** The Everlasting Blink 182 (Spor) Feb 3
- NICK CAVE & THE BAD SEEDS:** Nocturnal (Wura) Feb 3
- MASSIVE ATTACK:** 10th Window (Virgin) Feb 10
- TOM MCGRAE:** Just Like Blood (DB) Feb 3
- MORE FIRE CHEW:** More Fire Crew CV (Polydor) Jan 27
- MAS:** Gods Son (Columbia) Dec 16
- ORIGINAL CAST RECORDING:** Chicago (Epic) Jan 13
- KEY SIGNATURE:** Shut Up (Epic) Feb 10
- KELLY ROWLAND:** Simply Deep (Columbia) Feb 10
- STEREO MGS:** Retroactive (Island/Interscope) Jan 27

THE OFFICIAL UK CHARTS SPECIAL LIST

21 DECEMBER 2002

MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	1	THE IMMACULATE COLLECTION	Misstress	Sire 79956442 (TEN)
2	2	TRACY CHAPMAN	Tracy Chapman	Elektra 75867742 (TEN)
3	3	THE MAN WHO	Travis	Independiente ISM0502 (TEN)
4	4	BORN TO DO IT	Craig David	Wildstar CDW102 (TEN)
5	6	THE VERY BEST OF	The Poppes	WSM 057847405 (TEN)
6	10	GRACE	Jeff Buckley	Columbia 479602 (TEN)
7	11	ALL RISE	Blue	Immocent 625048 (TEN)
8	12	LORD OF THE RINGS (OST)	Various	WEA 53048102 (TEN)
9	13	NON STOP PARTY BOX	Various	Music Club MCD00202 (DISC)
10	11	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 459042 (TEN)
11	7	IN UTERO	Nirvana	Geffen/Polydor GED2458 (U)
12	19	FINE ART OF SELF DESTRUCTION	Jesse Malin	One Little Indian TFLP008 (P)
13	15	THE JOHN RUTTER CHRISTMAS ALBUM	Cambridge Singers/Rutner	Capitol 5273192 (E)
14	5	PEZ SOUNDS	The Beach Boys	Polydor 500182 (U)
15	20	BACK TO FRONT	Lionel Richie	Columbia 024835 (TEN)
16	17	KIND OF BLUE	Miles Davis	EMI 359002 (E)
17	13	MERRY CHRISTMAS	Various	Vertigo 824092 (E)
18	13	BROTHERS IN ARMS	Dave Stratz	Atlantic 760282 (TEN)
19	12	FOUR SYMBOLS	Led Zeppelin	Warner Bros 06319522 (TEN)
20	16	GREATEST HITS	Simply Red	Warner Bros 06319522 (TEN)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	INSTANT XMAS PARTY	Various	Crimson CRIMC208 (EUK)
2	3	THE WHITE CHRISTMAS ALBUM	Various	Crimson CRIMC209 (EUK)
3	4	THE BEST OF RAB PAK	Various Artists	Pulse PUL0264 (P)
4	2	ULTIMATE CHRISTMAS BOX	Joe Bonny & The Masterkings	Music Collection MCD00308 (I)
5	5	CHRISTMAS WITH NAD AND DEAN	Nad King Cole/Olan Mills	Music For Pleasure CDM91982 (E)
6	6	CHILLED CLASSICS - ULTIMATE CHILLED	Various	Decadance DCCP904 (TEN)
7	8	TOTALLY CHRISTMAS	Various Artists	EMI Gold CDG01110 (E)
8	10	CHRISTMAS ALBUM	Frank Sinatra	Music For Pleasure CDM91987 (E)
9	11	CHRISTMAS CROONERS	Various Artists	MCI Music MCDX028 (DISC)
10	9	WINTER WONDERLAND	Bing Crosby	EMI 896292 (E)

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R&B SINGLES

This	Last	Title	Artist	Label (Cat. No. Distributor)
1	1	LOSE YOURSELF	Eminem	Interscope/Polydor 4918282 (U)
2	2	THUG LOVIN'	Dr. Jam feat. Bobby Brown	Def Jam 5057472 (U)
3	3	DILEMMA	Nelly feat. Kelly Rowland	Universal/MCA 7427499 (U)
4	2	DIRTY	Christina Aguilera feat. Redman	RCA 742319232 (BMG)
5	5	JANUARY FROM THE BLOCK	Jennifer Lopez	Epic 672322 (TEN)
6	5	NU FLOW	Big Boyz	Epic 672322 (TEN)
7	7	LIKE I LOVE YOU	Justin Timberlake	Jive 925430 (P)
8	5	PUT HIM OUT	Ms Dynamite	Polydor 056831 (U)
9	1	ONE LOVE	Blue	Immocent SINC041 (E)
10	8	THROUGH THE RAIN	Mariah Carey	Mercury 063072 (U)
11	14	HAPPY	Ashanti	Def Jam 0638241 (U)
12	13	WORK IT	Missy Elliott	Elektra 073402 (TEN)
13	15	LOVE ON THE LINE	Blaise Saldong	East West Studios 042001 (TEN)
14	11	GIRLFRIEND	Alicia Keys	J 743219491 (BMG)
15	9	GIRL TALK	TLC	Arista (BMG)
16	16	FROM THE CHURCHTOUR TO DA PALACE	Snoop Dogg	Priority 551802 (E)
17	12	CRUSH KNOWING	Far East feat. Ciara	Arista 401427 (U)
18	20	DON'T WANNA KNOW	Shy Fi & T-Power feat. Di & Skibadee	Hit-CD/0408 (TEN)
19	18	WHAT'S YOUR FLAVAT	Craig David	Wildstar CDW1435 (BMG)
20	22	CLEANIN' OUT MY CLOSET	Enigma	Interscope/Polydor 4972942 (U)
21	19	IT'S ALL BETTER	Ronico feat. Christina Milian	Rentless/RealT 2020 (CMV/TEN)
22	20	LUV U GAY	Li Co-Jud	Def Jam 0638722 (U)
23	20	STOLE	Kelly Rowland	Columbia 673212 (Improm)
24	21	HEY SEXY LAD	MCA/Uni-Island MCA514034 (U)	
25	24	DOWN 4 U	In-Yo feat. Ja Rule/Kim Kardashian	Mutual 0632002 (U)
26	25	ADDICTIVE	Tru-Nuts feat. Rakim	Interscope/Polydor 4972942 (U)
27	29	HOT IN HERRE	Nelly	Universal/MCA 7427499 (U)
28	27	DYNA-MITEE	Ms Dynamite	Polydor 057029 (U)
29	25	GANGSTA LOVIN'	Eve feat. Alicia Keys	Interscope/Polydor 4972942 (U)
30	30	I'M RIGHT HERE	Samantha Mumba	Wild Card/Polydor 06923372 (E)

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MUSIC VIDEO

TW	LW	Title	Label (Cat. No. Distributor)
1	1	WESTLIFE: Inevitable - The Greatest Hits - Vol 1	S 743219182
2	2	BLUE: One Love Live Tour	Immocent 090424
3	3	ROMAN KEATING: Live - Destination Wembley	WV 1014811
4	5	ANDY O'DONNELL: Shades Of Green	Rosette 0305221
5	4	KYLE MINOGUE: Kylie Foray 2002	Interscope/Island 052533
6	2	U2: The Best Of - 1990-2000	Universal 061047
7	6	RUSSELL WATSON: Live	Parlophone 025948
8	8	QUEEN: Greatest Video Hits - 1	EMI 031079
9	9	DAVID BOWIE: Best Of Bowie	EMI 031079
10	7	VANUS: Pop Idol Tour 2002	Warner Music 50618213

COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UP	Shania Twain	Mercury 170342 (U)
2	2	YESTERDAY'S MEMORIES	Daniel O'Donnell	Rosette 8052002 (INDU)
3	4	THE MAN COMES AROUND	Johnny Cash	Last Highway 063282 (U)
4	3	COME ON OVER	Shania Twain	Mercury 170382 (U)
5	6	TWISTED ANGEL	LeAnn Rimes	Curb/London 504651502 (TEN)
6	5	CRY	Faith Hill	Warner Bros 50248502 (TEN)
7	7	HALO'S HORNS	Dolly Parton	Sanctuary SANCO 126 (P)
8	8	DEEPER STILL	Beth Nielsen Chapman	Sanctuary SANCO212 (P)
9	9	LIVE	Alison Krauss & Union Station	Rounder 800CD515 (PROF)
10	10	HOME	Dixie Chicks	Epic 509622 (TEN)
11	11	GOLD	Ryan Adams	Last Highway 170252 (U)
12	12	WHEN THE ROSES BLOOM AGAIN	Laura Cantrell	Shoreline SP7CD004 (PROF)
13	13	DRIVE	Alan Jackson	Arista Nashville 078637032 (BMG)
14	15	JERUSALEM	Steve Earle	Epic 509482 (TEN)
15	12	THIS SIDE	Nickel Creek	WEA 06274982 (TEN)
16	18	BLUE HORSE	Be Good Tanyas	Niteluck 302052 (P)
17	16	I NEED YOU	LeAnn Rimes	Curb/London 504651502 (TEN)
18	17	STARS & GUITARS	Willie Nelson & Friends	Last Highway 170402 (U)
19	15	WINTER MARQUEE	Nazty Griffith	Rounder 800CD20 (PROF)
20	20	LIVE LAUGH LOVE	Daniel O'Donnell	Rosette 805CD 2002 (INDU)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 0302481402 (TEN)
2	2	NIRVANA	Nirvana	Geffen/Polydor 49842 (TEN)
3	3	ONE BY ONE	Foo Fighters	RCA 7423192342 (BMG)
4	4	GRATEFUL HITS III & III	Queen	Parlophone 025882 (E)
5	6	SILVER SIDE UP	Nickelback	Roadrunner 024488 (U)
6	7	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Capitol 120062 (U)
7	5	DOES THIS LOOK INFECTED?	Sum 41	Mercury 925290 (U)
8	9	ABUDDUOLA	Audioslave	Epic/fatcat 925130 (TEN)
9	8	STEAL THIS ALBUM	System Of A Down	American Recordings 508176 (U)
10	10	WINTER - RECHARGED	Van Halen	Universal TV 903822 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label (Cat. No. Distributor)
1	1	LIVE OR DIE SOUTHERN MANZ	Dinco	Valve VLV007 (SRD)
2	2	I DON'T CARE	Tony De Tolly	Tidy Trax (ADD)
3	3	BLOW YOUR MIND (I AM THE WOMAN)	Lisa Pin-Upp	Naklav 34501742 (U)
4	4	DANCE REACTION	Metro Area	Source SOURCE03074 (U)
5	5	REVOLUTION	BC	Naklav NUKV0507 (SRD)
6	6	WHAT BASS/SWITCH	Eska/feat. Lemon D	Trouble On Vinyl TV054 (SRD)
7	7	IT'S ON	Dia & Siltz	Wordplay WORDT042 (U)
8	8	SCRAMBLED EGGS/WINGS & ROUNDABOUTS	Ren-Sex	Ful Circle FC294 (U)
9	2	DURTY HARRY'S REVENGE	Adam Feat. Beezie Man	Kaos KADS04P (SRD)
10	10	MUSIC	ILS	Marine Parade MAP4018 (SRD)
11	12	KORNERK PARK	Kidulini	Horchas Music HOR021 (SRD)
12	12	HUNNIE ME	Junior Jack	VC Recordings VCRX 102 (E)
13	12	HEAVEN	DJ Sammy & Yanou feat. Do	Data DATAST (CMV/TEN)
14	17	LK (CAROLINA CAROL BAE)	DJ Marly & XRS feat. Stamina MC	V Recordings V035 (SRD)
15	3	U SHINE ON	Mani Darey & Marcella Woods	Incentive CENTST01 (CMV/TEN)
16	16	HE HOT IN	Chicken Lips	Walt Of Sound WAL013 (CMV/TEN)
17	13	POOR LIPS	Various	Walt Of Sound WAL013 (U)
18	18	BURNING	Various	Y2K Y2K135R (CMV/TEN)
19	19	OPEN SEASON	Foremost Poets	Junior BRG49 (ADD)
20	20	SOSTICE/OUT OF THE BLUE	System F	Tsunami TSU0305 (IADU)

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DANCE ALBUMS

This	Last	Title	Artist	Label (Cat. No. Distributor)
1	1	MELODY AM	RoboCops	Walt Of Sound WAL013 (U)
2	2	ANGELS WITH DIRTY FEATS	Sagababes	Island/Uni-Island -ICD102 (U)
3	6	GOTTA GET THRU THIS	Daniel Bedingfield	Polydor .95122 (U)
4	4	RETRO	New Order	London -09274982 (TEN)
5	5	THE ANNUAL 2003	Various	Ministry Of Sound -JANCD23 (DMV/TEN)
6	4	THE BEST OF FLORENIA - MATT GAREY	Various	Various 7423192305 (SRD)
7	3	CLUBLAND II	Various	UNITVIA/ATV -090323 (U)
8	8	PURE PARADISE PLATINUM - THE VERY BEST OF	Various	Warner Bros -WMSD101 (TEN)
9	9	ORIGINAL PRATE MATERIAL	The Streets	Locke On/519 Recordings 062745882 (TEN)
10	7	18	Moby	Music COSTUAM202 (U)

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STORE OF THE WEEK

CRUISIN' RECORDS

STORE DETAILS

Opened in 1981 by John Setford and his right-hand man Ralph Smith, the shop has remained at the same location ever since. Setford fell into the business by chance, as a DJ needing stock. At the time the labels would only supply accredited traders and shops so he obtained a licence to trade in the Deptford market, where he maintains a presence to this day. Cruisin' is now a successful retail and wholesale operation. Store sizes: 75 sq m.

Music stocked: Easy-listening, R&B, reggae, soul, C&W, garage, house, drum & bass

Areas of specialisation: Collectors' vinyl

Local competition: Tesco, Woolworths

Cruisin' Top 10 albums:

1. Blue - One Love (Innocent)
2. Pink - Misunderstood (Arista)
3. Coldplay - A Rush of Blood to the Head (Parlophone)
4. Rod Stewart - It Had To Be You (J Records)
5. Tupac - Better Days (Death Row)
6. Liberty X - Thinking It Over (V2)
7. David Gray - A New Day at Midnight (East West)
8. Donny Osmond - Somewhere in Time (Decca)
9. Christina Aguilera - Stripped (RCA)
10. David Bedingfield - Gotta Get Thru This (Polydor)

JOHN SETFORD, OWNER

To survive as an independent you really have to serve all of those parts of the music community who are ignored by the major chains. You can carve our usual day up into sections: from 9am to 12pm we get the older customers in looking for easy listening music such as Dorothy Squires; from 12pm to 2pm you get the younger customers in looking at the 12-inch vinyl; from 2pm to 4pm we have middle-aged people looking for Pink Floyd and such; and then after 4pm it's the kids again.

One of the main reasons we've survived for more than 20 years is that, between Ralph and I, we have 60 years of experience in this music industry and if you want to be a good independent you have to have a real knowledge of your market. Coming from a market background, we have aggressively pursued the best prices we can find. We specialise in budget and mid-price stock and now that we have a successful wholesale operation up and running we can buy in quantity.

One of the biggest threats to the independent stores is record piracy and I think that if the Government doesn't seriously address it then we could see a lot of independent record shops going to the wall. You do not see a large market in the UK and find stalls selling pirated DVDs, CDs, games and software for around £5. If this were counterfeit money I think we'd see action being taken a lot quicker. Even though the pirates tend to be mainly concerned with latest releases it will put some of the smaller shops out of business. It's a much bigger problem than downloading.

We have built our reputation over time, starting 28 years ago with £400. I started the wholesale business four years ago, more as a way of getting a better price on a product, and I can honestly say we wouldn't have survived without it. We've now got over 2,000 sq ft of space above the shop for the wholesale stock, and we supply many market traders and other independent stores.

Thanks to Ralph, we've got an amazing stock of reggae and soul as well as easy listening. In fact we got our first good disc recently for the Susan McClain album *String Of Diamonds* on Prism Leisure. We sold more than 5,000.

We've found this market locally for easy listening as a result of Ralph putting a rack out on the street two-and-a-half years ago which was purely stocked with easy listening music. People started buying discs off the rack and then started coming into the shop and buying more, as a result of some sensible repositioning of the sections. The first thing most people will see on the right side of the shop, is the easy listening, country & western and classical racks so they don't become intimidated by artists they don't know about.

We have a massive amount of regulars in this shop. With the cross-section of musical taste that we get in here, I often think we're like the shop in Highfield, although I don't think Ralph would refuse to sell you something if you couldn't pronounce the name of the artist!

Address: 132 Welling High Street, Welling, Kent DA16 1TJ

Tel: 020 8304 0429

Email: john@cruisin-records.fsnet.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Common Electric Circus (Universal); Nas God's Son (RCA); Various: Kissa Hillist 2003 (UMTV); Various: WWE Anthology (UMTV)

January 6

Pavement: Wovee Zowie (Domino); Various: Clubber's Guide To 2003 (Ministry Of Sound); Various: Kings Of New York (OST) (Polydor)

January 13

Original Cast Recording Chicago (Epic); Various: More Music From 8 Mile (Interscope/Polydor)

January 20

Kinky Kinky (Sonix 360/London); Erick Sermon React (RCA)

January 27

Erasure: Other People's Songs (Mute); Joy Zipper: American White (13 Armp); More Fire: Crew More Fire Crew 04 (Polydor); Reef Together - The Best Of (5); Stereo MCs: Retroactive (Island/Uni-Sound); Various: Solid Steel: Hexatic (Ninja Tune)

February 3

Best Exotic Gait (Spinn); Robin Gibb: Magnet (SPV); He Is For Her: The Neon Handshake (Chrysalis); Tom McRae: Just Like Blood (DB); The Ronettes: Whip It Up (Columbia)

February 3

GO Get It: Rich Or Die Trying (Polydor); Massive Attack: 100th Window (Virgin); O Town: O Town 2 (J); Kelly Osbourne: Shut Up (Epic); Erland E: Unrest (Sonix); Kelly Rowland: Simply Deep (Columbia)

SINGLES

This week

Blue feat. Elton John: Sorry Seems To Be The Hardest Word (Innocent); Bon Jovi: Misunderstood (Mercury); David Gray: The Other Side (RT/East West); Jo Rie: Thug Love (Def Jam); Pink: Family Portrait (Arista); The Ronettes: Attack Of The Ghost Riders (Columbia); S Club Juniors: Puppy Love/Sleigh Ride (Polydor); Holly Valance: Naughty Girl (Lion)

December 16

Death In Vegas: feat. Liam Gallagher: Scorpio Rising (Concrete); Girls Aloud: Sound Of The Underground (Polydor); Avril Lavigne: Sk8er Boy (RCA); Love: Live In You: A Superstar (Nulife); One True Love: Sacred Trust/After You're Gone (I Still Be Loving You) (Ebu/Infin); The Rolling Stones: Don't Stop (Virgin/Decca)

December 30

Richard Ashcroft: Silence Of Silence (Hut); OK & Supreme: Dream Team Dreamer (Mercury); Various: My Weakness (Decca); Peter Gabriel: More Than This (RealWorld); Milk In Land Of The Living (EMI); Oxygen: feat. Andrea Braxton Am I On Your Mind (Switch)

January 6

Audie Butler: We Don't Care (Columbia); Busted: Burn Boy Burn Again (Twisted Nerve/XL); Drowned Yr: 3000 (MCA/Uni-Sound); Electric Six: Danger High Voltage (XL); Filip & Fil: I Wanna Dance With Somebody (All Around The World); Foo Fighters: Times Like These (RCA)

January 13

50 Cent: Wanksta (Polydor); The Calling: Could It Be Any Harder (RCA); Feeder: Just The Way I'm Feeling (Echo); Layo & Bushwacka: Love Story (XL); Rosie Ribbons: A Little Bit (T2)

January 20

Chicane: Saltwater 02 (Xtravaganza); Craig David: Hidden Agenda (Wildstar); Eve: Satisfaction (Ruff Ryders/Interscope); Jay-Z: The (Def Jam/Mercury); Lemon Jelly: Nice Weather For Ducks (XL); Jürgen Vries: The Opera Song (Direction)

January 27

Big Brovaz: OK (Epic); Fame Academy: the (Mercury); Oakenfold: The Hardest They Come (Perfecto); Kelly Osbourne: Shut Up (Epic); Kelly Rowland: Soul (Columbia)

IN-STORE NEXT WEEK: FROM 23/12/02



Windows - Feeder, Ministry
Record: In-store DJ Otzi, Rolling Stones, Atomic Kitten, Feeder, Tenacious D, Darren Hayes, The Corrs, Audioslave, Shakira, Robbie Williams, Blue, George Harrison, Now 53, The Music, Jennifer Lopez, Everything But The Girl, Black Rebel Motorcycle Club, Richard Ashcroft, Rat Pack, Bowie, Out of Bond, Stoney Isgrass, Neneh Jones, Martina McCutcheon, David Bowie, Aaron Copland, Janis Soul, Kylie Minogue, Handel, Gilbert & Sullivan, Vaughn-Williams, Britten, Best Of British, Elgar, Walton, Finzi, Band It Like Beckham, Blackmore Knights, Marilyn Manson, Fatboy Slim, Manic Street Preachers, Nigel Kennedy, Lesley Garrett, Madness, Blondie; **Press** - Aaron Copland, Handel, Gilbert & Sullivan, Vaughn-Williams, Britten, Best Of British, Elgar, Walton, Finzi; **Radio ads** - DJ Otzi



In-store display boards - Best of 2002



Press ads - BRMC, Aquilung, Morcheba, White Stripes TV ads - Tenacious D, QUITSA



Listening Posts - Darius, Howard Marks; **Windows** - Elton John; **In-store** - Atomic Kitten, Sugababes; **In-store** - U2



Select listening posts - Dolly Parton, Bowling For Soup, Groove Armada, Fifties, C&L, The Libertines; **Mojo Recommended retailers** - Death Cab For Cutie, Westbone Asia, Kid Loco, Shogun La's, Scungilli Screaming Kiss Her Kiss Her, Sandy Salesbury, Camel, Solomon Burke, Tom Waits, The Beauty Shop, Ellis Hooks



Singles - One True Voice, Girls Aloud; **Album** - Daniel Bedingfield



Compilation - Capital Gold Legends 80s, 60s, Country Legends



Singles - Girls Aloud; **Album** - Enrique Iglesias; **Compilation** - I Love 2 Party, Party Animal



In-store - Feeder, Studio One Story, Baby Drawn Boy, Gotan Project, Lemon Jelly, Interpol, Deigados, Layo & Bushwacka, Scooter, Graham Coxon, John Peel, Sugar Ros



In-store - Blue, Robbie Williams, Elton John, U2, Shania Twain, Evis Presley, Jennifer Lopez, Will Young, Gareth Gates, Eminem, Craig David, Westlife, Atomic Kitten, Bon Jovi, Oasis, David Bowie, Stone Roses, David Gray, Groove Armada, Bady Drawn Boy, Red Hot Chili Peppers, Pink, Paul Weller, Foo Fighters, Robson Green, Frank Sinatra, Queens of the Stone Age, Simon & Garfunkel, The Police, Collins, Rod Stewart, Robert Palmer



Singles - One True Voice, Girls Aloud; **albums** - Kiss Hitlist, WWE Anthology



Singles - One True Voice, Girls Aloud; **albums** - One True Voice: albums - Gareth Gates, Christmas Hits, 1 Love To Party 2003, Girls Aloud, One True Voice, Red Hot Chili Peppers, Fame Academy press ads - Gareth Gates, Christmas Hits, Love Inc, One True Voice, Girls Aloud; **In-store** - One True Voice, Girls Aloud

ASDA

Windows - Darius, Robbie Williams, The Rolling Stones, Shania Twain, Noizeback, 21st Century Disco 2, Atomic Kitten, Fame Academy, Now 53, One True Voice, Girls Aloud, Mariah Carey

Windows - sale; **Listening posts** - Sale; **In-store** - great savings on books, CDs, DVDs and videos, two for £22, three for two and two for £30

RETAILER

General 31.6%, Video & Music 24.2%, Supermarkets 28.7%, Spas 10.2%, South West 2.8%, Midlands 15.7%, East 6.1%, North East 4.7%, London 13.9%, South 11.8%, East of England 1.2%

REGION

General 31.6%, Video & Music 24.2%, Supermarkets 28.7%, Spas 10.2%, South West 2.8%, Midlands 15.7%, East 6.1%, North East 4.7%, London 13.9%, South 11.8%, East of England 1.2%

SALES WATCH: BLUE

BLUE: ONE LOVE (INNOCENT)
LW Chart position: 2.

Pie charts show sales by retailer type and geographical region respectively for sales week to the end of December 6, 2002. Source: Official Charts Company.



2002: REVIEW OF THE YEAR

IN THE HEADLINES

p3 ▶ **Shareup** for the indie distribution sector since the firm it Agan Sam-owned company linked up with RMI in 1997... **EMI** announces plans to withdraw from manufacturing in the UK after 71 years and switch the business to its plant in the Netherlands... **Universal** is crowned company of the year at the **Music Week Awards**, as it sweeps the board to scoop five prizes for the second year running... **Michael Eavis** wins the coveted **Strat Award**, and **Hugh Goldsmith's Innocent** scoops the **AMR Award**... **Tony Wadsworth** begins reshaping **EMI Recorded Music**, announcing a string of promotions and reports of job losses both in the UK and worldwide...

APRIL **Universal Music** follows **EMI** by announcing its exit from the manufacturing sector, selling its Blackburn plant to the rapidly-expanding **Dixielanes**... **BMG** pulls off one of its most important synchronisation deals yet, licensing a remixed version of the **Die Byles** track **A Little Less Conversation** to sports brand **Nike** for its \$90m global TV ad campaign... **PPL** chief **Fran Nevill** instigates the most extensive overhaul of **VPL** since it was launched 37 years ago, promoting **Colleen Hsu** to head the division... **Puma** faces crisis calls over the non-distribution of millions of pounds of royalties... The **Pop Idol** phenomenon pounces **RCA** **Arista** to the greatest quarterly dominance yet of the singles market by a record company... **BMG** has a makeover to mark its 50th anniversary, including a reduction in format size and a new glossy cover... **Warner Music UK** touches **Woolworths** entertainment head **Alan Young** to focus attention to long-serving sales director **Jeff Bead**... A revamped access system to restrict **midweek** chart information is unveiled, later **Official UK Charts** Company lawyers file off-stamping letters to a string of websites after they publish mid-week chart data just hours after the new restrictions are launched... **EMI Records** is recognised for its success in selling UK signed repertoire overseas with a **Queen's Award** for Enterprise...



MAY **BMG** president/CEO **Rolf Schmidt-Holtz** outlines his plans to radically reshape the company's global operation by 2005... **Top UK** writer and producer **Brian Rawling** expands his joint venture with **Military of Sound** to launch record label **Metrophonic** with first signing **Louise**... **BMG** executives pay tribute to **U2** **"Lift Eye"** **Lopes** following her tragic death... **Heavenly** scores the first number one album in its 12-year history through its **EMI/Chrysalis** handout **The Last Broadcast** by **Doves**... **John Peel** and **Andy Kerhaw** are among the winners at the 20th **Sony Radio Awards**... both pay tribute to the influential producer **John Walters** who passed away in 2001... **Mute Records** moves into major ownership when it is bought by **EMI** in a deal worth up to £42m... **Partizan's** **Michel Gondry** is honoured with an outstanding achievement award at **Music Week's** seventh annual **Creative Ad Design Awards**... **HMM** Group flotation goes ahead, as it is forced to settle for a low offer price due to bad state of the markets... **UK** album sales continue to buck the global trend, rising 2.9% in the first quarter of 2002... **Warner UK** brings its recording and publishing operations closer together, with **Warner Chappell** coming under the wing of **Nick Phillips**... **Gus Dugan**, the producer of **Dave Bowie's** **Space Oddity**, gears up for a legal battle over royalties...

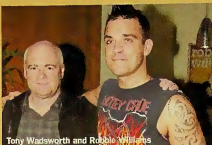
ALISON WENHAM chief executive, **Aim**
High point: The independents opening up new markets and taking risks, as ever
Low point: The dumping down of radio **Record**, **(The Real)**, **Tuesday Weld**, by **I Lucifer**, on **Dreamy Records**
Event: Going to New York with my kids
Greatest frustration: Surprisingly, none
Music tip: **(The Real)**, **Tuesday Weld**, by **I Lucifer**
Executive: **Simon Marks**

MATT CADMAN director, **All Around the World**
High point: The general way in which the dance scene has swung back to the kind of commercial dance tracks we have traditionally championed
Low point: Not had one really
Record: Anything that became a hit for us
Event: The National Music Awards – sheer class
Greatest frustration: The lack of media support for our releases. We had nine Top 10 hits but only one Radio One playlist, and no

ONLINE SPARKS PUBLISHING DISPUTE
Just when the music industry looked to be enjoying greater internal consensus for some years, relations within the business began to fracture in 2002. While the copious **BPI-AMA** negotiations started to falter as the year drew to a close, the publishing and recording cartels also found themselves at loggerheads.
In February, the **MCPSP-PRS** Alliance unveiled an online licensing scheme with an introductory rate of 8%, growing to 12%, while the record companies spent much of the year arguing for a lower rate – effectively transferring the mechanical rate to the online space – and the publishers and recorders remained resolute in their belief that their licence covered all online opportunities. "Take it or leave it" was the clear message, with the implication that a copyright tribunal may offer the only solution.
Even in the offline world, the publishers and record companies found space to argue.
In May, **Universal Music International** lodged a formal complaint with the European Commission suggesting that the European-wide publishers'

DEALS OF THE YEAR 1: ROBBIE AND EMI

new artist signings attracted as many column inches as EMI's long-winded – but ultimately successful – courtship of a certain Mr Williams from Stoke-on-Trent. It all started last autumn when EMI was presented with a surprise, late-arriving new Williams album, in the form of **When You're Winning**.
The major was left with just one album left of its deal – a greatest hits package – and the shenanigans began. The singer headed for a prolonged spell in Los Angeles, where he and his management company, **David Entwoven** and **Tim Clark's** **IE Music**, distributed a prospectus put together by **Ingenious Media's** **Patrick McKenna**, received a string of major label visitors and conducted a high-profile beauty parade. When **Capitol US** hosted a party in Williams' honour, the singer even had the temerity to invite representatives from the other majors who were vying for his hand. **Cheque** quickly indeed.
The stakes were raised in the late summer when it emerged that Williams had secretly been recording with **Guy Chambers** and had an almost complete album in the bag. Whatever the status of the negotiations, Williams would be releasing the album for Christmas, even if IE had to do it themselves. A series of consultants were drafted in, including manufacturers, distributors, sales forces, press agencies and pluggers, and IE planned for the ultimate do-it-yourself project.



Tony Wadsworth and Robbie Williams

As it happened, on October 2, just six weeks before the **Ecologyopolis** album's scheduled release, **EMI** and Williams kissed and made up and agreed on a huge financial package – including initial advances for the first two albums adding up to between £20m and £30m – to seal the deal. In a press conference at **IE's** **Shepherd's Bush HQ**, Williams wore a lottery winner's grin, as wide as the letter **T**.
But there was more to the deal than just a huge sum of money. Besides Williams' next six albums – four studio albums, the remaining greatest hits from his old deal and a further hits package at the end of the deal – EMI had also secured a 25% stake in a company holding all of Williams non-recording interests.
And Williams had also secured future rights to his catalogue, with all new recordings reverting to the singer three years after recoupment.
The winners of the immediate **PR** battle were, undoubtedly, **IE** and **Williams**. The markets reflected **EMI's** previous profligacy over the **Mariah Carey** debacle, despite the fact that the **Williams** deal seemed to make more financial and commercial sense.
But some three months later, both sides have come out smelling of roses, with **Ecologyopolis** looking set to sell 1.2m copies in the UK alone by year-end.

p3 ▶ **Music** tip: If we want British music to be a world force, support music makers rather than samplers
Executive: **David Munn**

ANDY TAYLOR executive chairman, **Sensory Group**
High point: **Robbie Williams** selling a record-breaking 670,000 tickets on the first day on sale
Low point: Lack of understanding of music industry in the press
Record: **The Strokes** – Is This It?
Event: **Guns N' Roses** at **Madison Square Garden** – sold out in 15 minutes
Greatest frustration: Overestimate of damage to music industry from piracy
Music tip: **The Beatles**
Executive: **Merck Mercuandis**

TONY HARLOW CEO, **V2**
High point: Getting to meet and work with everyone at **V2** and knowing we had **The Datsuns**
Low point: First 20 minutes at **Spurs (5-3:2)**. **Peter Dinklage** generally
Records: **Jamie Yorkston** & **The Athletes** draws with **Lisa Miller** **Car Tape**. **Johnny Cash** comes third

Event: My son playing the part of King **Herod**
Greatest frustration: The UK singles chart
Music tip: I've a blank canvas with unlimited potential. It's a 20k album will be about real artists in whatever genre they focus their talents.
Executive: I'll be watching **Matt Jagger's** progress with the most interest as he goes major on the world

CHRISTIAN O'CONNELL breakfast show host, **AM**
High point: Second series of **The Office** and the return of **David Attenborough** to our TV screens, still whispering and spying on animals having sex while disguised as a tree.
Low point: **Mike Tyson** being beaten by

Richard Constant



clear absurdity remains. When **EMI** is taking on **Biem** it is taking on its publisher colleagues at **Universal**, and when major labels such as **Sony**, **BMG** and **Warner** argue against the **MCPSP-PRS** online licence, they battle with their executives at the sister publishing arms.
Will sanity reign in 2003? Don't bank on it.

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2002: REVIEW OF THE YEAR

DEALS OF THE YEAR 2: MUTE/EMI, BMG/ZOMBA

There were two key label deals which dominated all barroom talk in 2002. One saw an iconic independent tie up with a major label against all the odds, the other saw perhaps the most respected executive of our time sell up for a sum which would dwarf even the combined riches of a lottery winners' convention.

When EMI confirmed that it had bought Daniel Miller's Mute Records for £42m in May, the sharp intake of breath from the independent sector was almost audible. For years, Miller had been the epitome of independence, building a widely-admired, successful operation over more than 20 years by signing cool – sometimes avant garde – talent and giving it room to grow and develop. His label ethos represented what every young indie entrepreneur-cum-fan wished to emulate.

The deal proved to be a winner for both sides. While EMI bought some off the peg "cool" and ensured that the label's founder and inspiration remained integrally involved in running the label, Miller picked up a handy sum and retained total creative control over his company. A model for future independent label sales, perhaps. Just six months later, Bertelsmann secured the other deal of the year. In this case, it was a very clear coup for the seller, the founder and architect of the world's biggest independent Zomba. Clive Calder. For a handy \$2.74bn (£1.80bn), Bertelsmann bought the 75% stake it did not already own in the company. With Britney posting disappointing sales of her most recent album, the futures of both the Backstreet Boys and 'N Sync in some doubt and Calder himself



Clive Calder

remaining only as a consultant to Zomba, the value of the deal to Bertelsmann was questionable to say the least – some suggest that the major may even have overpaid by more than \$1bn.

Bertelsmann ended up in the situation by virtue of a "put" clause which formed part of a deal struck by former music group chief Michael Dornemann back in 1991. Calder had until the end of 2002 to exercise the clause and, in June, exercise it he did. This year will not see an end to the saga, however. Its full ramifications are still to be determined, among them the future of Steve Mason's leading indie distributor Pinnacle – in which Zomba bought a 75% stake in 1996 – and details of how Zomba is to be consolidated with BMG, both across publishing and records.

"What next for Calder?" is the latest question for barroom gossip. Calder remains tied to Zomba as a consultant for an unspecified period, and those close to him suggest that he will not remain out of music for long.

In the meantime, he has plenty of cash in the bank. Besides sharing much of his windfall with some of his most senior staff, including eight-figure sums for certain colleagues, Calder will not need to scrimp on Christmas this year.

Indeed, mischievous observers point out that with £1.80bn, he could, on paper at least, snap up the whole of EMI – based on its current share price of around £1.50 and market capitalisation of £1.2bn – and still have a cool £600m left in the bank.

TOP TO COMEBACKS

Darius – well, would you have signed him with that ponytail and goatie?



Elvis Presley – now the kids like him, too
Rod Stewart – surely has the same careers advisor as Santana
Peter Dinklage – previously seen hanging around Lungsophone
Brian Wilson – Royal Festival Hall triumphs and the most memorable music slot in the Golden Jubilee concerts
Richard Park – now a TV star and about to re-work his radio magic
Tony Blackburn – the thinking man's Neil Fox

John O'way – now officially a two-hit wonder
Bruce Springsteen and the E Street Band – reflecting 9/11 perfectly on The Rising
Mark Owen – now hoping to be back for good

Record: The Dilemma single by Nelly feat. Kelly Rowland and Original Pirate Material by The Streets

Event: Ivor Novello's

Greatest frustration: None, the company's best year ever

Music tip: Cutting-edge R&B leading the way
Executive: Matt Jagger

ROBERT HORSFALL

guitar, Lee & Thompson

High point: Helping keep Walt of Sound alive and seeing it go on to enjoy success with Röyksopp and The Bees, and signing exciting new acts such as Medicine

Low point: seeing another successful artist-manager relationship come to an end – Des'ree and David Werhman

Records: Caroline Dale's Such Sweet Thunder (Instant Karma) – totally overlooked, a tragedy
Event: Elton John's performance at the UK Music Trusts dinner

Greatest frustration: A&R men (some, not all) and the bandwagon mentality, while bands like Space, Paul and James are never without record deals

Music tip: Venus Hum (BMG) and Kip Krones bringing the New Nashville sound to the UK
Executive: Mark Jones (Wall of Sound)

RUSS GRAINGER

managing director, Music Lane

High point: The opening of our biggest store to date (9,000 sq ft) in Birmingham

Low point: England vs Brazil
Record: New album by The Coral
Event: The Music Zone staff trip to Paris. It

Lennox Lewis. I know he'd turned into a nasty showstopper, but as a kid he was my hero
Record: Top hard to pick just one. So many great stuff out this year, finally gave up getting pissed off that the charts don't represent the quality and breadth of music around

Event: I guess in terms of events and everyone talking about it, it has to be Jonathan Ross and Ulrika outing her date rape story

Greatest frustration: Zoe Ball turning up at Xfm and getting paid more money than me when I'm clearly more talented and easy on the eye than that little cow

Music tip: These Walkmans, they are gonna fly. Trust me. In a word, Auto-Reverse. Unbelievable. Listen to tapes, on the move

Executive: All execs should be rounded up and shot.

ROGER LEVINS

managing director & programme controller, Classic FM

High point: Announcing that a record 6.8m people listen to Classic FM every week

Low point: The sad realisation that the problems facing Welsh rugby are fundamentally deep-rooted, structural as well as cultural and will take a decade to sort out
Records: Elgar Symphony No. 2, with the London Symphony Orchestra and Sir Colin Davis (LSO Live)

Event: The launch of Classic FM TV in December on EPG number 464

Greatest frustration: Not creating enough time to spend with my wife and children

Music tip: Create even more partnerships across the industry: media, record companies, promoters etc

Executive: Mark Thompson of Channel 4. The channel has huge potential to positively impact once more on the UK's relationship with music and musicians

JOHN FOGARTY

director, Minder Music

High point: Having two songs in the US Top 10 in the same week

Low point: Realising that I would no longer be having tea with the Queen Mum

Record: Eminem – Cleaning Out My Closet

Event: Return of the King to worldwide number one after a fantastic Nike campaign

Greatest frustration: Continuing devaluation of UK singles chart

Music tip: Coldplay

Executive: Bill Stronbridge – Dalmation Songs

PETER REICHAARD

chairman and CEO, EMI Music Publishing

High point: Seeing Ms Dynamite come through

Low point: Number of new-album casualties

that have occurred

Record: Nelly's Dilemma

Event: George Harrison Tribute Concert

Greatest frustration: Seeing internet pirates go from strength to strength

Music tip: James Blunt

Executive: Guy Moot

PETER JAMIESON

executive chairman, BPI

High point: The MITS dinner – great performance, great storytelling, heaps for charity

Low point: Realising that I was familiar with nearly every single number one from the 50th anniversary of the charts

Record: The Cheeky Girls (Okay, I'm just kidding)

Event: MITS dinner, thanks again Elton and Bernie

Greatest frustration: Inability to beat Chris Wright at tennis

Music tip: Ladytron (now I'm getting more serious)

Executive: Andrew Yeates

PAUL CONNOLLY

managing director and executive VP Europe, Universal Music Publishing

High point: The birth of my son, Lucas Paul

Low point: July 4

WHAT PRICE INDEPENDENT?

However you look at it, some of the greatest indies of our time are that much less independent of the close of 2002 than they were at the beginning, but the value of the independent brand has never been so apparent. EMI has secured a priceless piece of credibility in its acquisition of Mute, while the revived Rough Trade – whose name was the subject of a bitter dispute between Geoff Travis and One Little Indian in the Midlands – has registered another strong year as the Streets have consolidated their success and The Libertines occupy the core of the year-end Mojo.

Rough Trade backer Sanctuary is rare in being an independent owner of some great independent label names. Certainly, when the company was making its own name in the Eighties as the management organisation behind Ian Delfino, who would have included, though, Pye, that Sanctuary would one day wield catalogues as resonant and diverse as those of Immediate, Trojan, Pye, the King Records and Supergroup!

Tammy Boy founder Tom Silverman's eventual extrication from a his long association with Warner in March saw the acquisition of yet another great independent catalogue by a major corporate. But, while Warner's purchase brought it the hall-share of the catalogue that it didn't already own, it was, refreshingly, Silverman who walked off with the name.



The Libertines

DEAD STARS TOP THE CHARTS

Call it a shortage of modern-day chart talent, a piece of marketing or a continental weakness among consumers, but 2002 brought with it posthumous sales on an unprecedented scale. Before this year, only eight artists – Buddy Holly, Eddie Cochran, Jim Reeves, Jimi Hendrix, Elvis Presley, John Lennon, Jackie Wilson and Freddie Mercury – had topped the singles chart after their death. By the end of January, that figure had already risen by a further two.

Alt-Johny bagged one of the first number ones of the year with More Than A Woman, which topped into a wave of grief with the loss of just such a promising talent of the age of only 27, in a plane crash in August last year. Alt-Johny's displacement from number one the following week by George Harrison's *My Sweet Lord* consequently represented the first chart rivalry between dead artists.

Elvis Presley chalked up the third and final posthumous number one of the year on June 16, although the King's renewed popularity was possibly less a tribute to his enduring popularity than to a clever sync deal and a buoyancy reworking of the hands of JKL.

On the album charts, Elvis went on to shine with *Elvis – 30 #1 Hits*, while Eva Cassidy's posthumous career went from strength to strength. The triple-platinum *Songbird* registered its 70th week on the chart on August 25, as its follow-up *Imagine* replaced the Red Hot Chili Peppers' by the Way of number one.



Elvis Presley

2002: REVIEW OF THE YEAR

IN THE HEADLINES

JUNE The **Mean Fiddler** Group buys country radio station **Ritz 103.5** from the troubled **Ritz Music Group**. ... **Wanier Chappell's** **Dido** is crowned **songwriter of the year** at the **Now** **Neville Awards**, after her album **No Angel** is 2001's global top seller. ... **BMG's** radical reshaping of its global structure starts to take shape as it withdraws from Greece, striking a deal with **EMI** to license its repertoire in the market. ... One in four of the UK population tunes in to watch **BBC1's** broadcast of the **Golden Jubilee** celebration concerts, landing the British record industry with one of its biggest TV audiences of all time. ... **Ale** is left as one of **Napster's** biggest unsundered creditors after the online file-swapping service files for **Chapter 11** bankruptcy protection. ... **Cive Calder** announces his intention to exercise a "put" option, compelling **Bertelsmann** to buy the share in **Zomba** which it does not own for an estimated **£2.5bn**. ... The **BPI** establishes a "Super Council" to take over from outgoing chairman **Bob Dickins** and review the position of chairman. ... **Ministry of Sound** confirms its North American licensing deal with **BMG**, in a deal which is set to recoup its outlay on **Florescence**. ... **Capital FM** network announces that its eight stations are to start operating from identical playlists as part of continuing moves to unify programming direction. ...



JULY **HMV Europe** appoints **Steve Gallant**, one of the music industry's most experienced retail players, as product director. ... The industry reels following the sudden death of **The Who's** **John Entwistle** – found dead on the eve of the group's North American tour – the same day **Bilboard** publishes **Timothy White** as its disc industry. ... The **BPI's** 2002 Statistical Handbook reveals that more than one-fifth of all vinyl LPs sold around the world in 2001 were bought in Britain. ... **Jean-Marie Messier** quits as chairman of the **Vivendi Universal** media empire, prompting **Universal Music Group's** senior figures to order a "strategic diagnosis". ... **Wanier Music UK** becomes the first UK major to outsource some of its sales activities to a third party, striking a deal with **3mc**. ... **BMG** follows suit, outsourcing half its independent accounts to **THE**. ... The success of albums by **Enrique Iglesias**, **Enimem** and **Ronan Keating** helps **Polygram** lead the albums market shares for the second quarter of 2002. ... The **Jubilee** tour rolls into **Croydon**, as the **Queen** and **Prince Philip** visit the music industry-funded **Brit School**. ... Following a 50% drop in crime and putting 2001's outstanding problems behind it, **Michel Eavis** announces that **Glastonbury** will be forging ahead into 2003. ... The **BPI** pays tribute to outgoing chairman **Bob Dickins**, as he bids farewell after 19 years as a council member. ... **BMG's** chairman and chief executive **Thomas Middelholt** departs after a series of rows over **Bertelsmann's** future direction. ... **Colleen Coates** quits **EMI-Chrysalis** to become senior vice president of global marketing for **EMI Records Music**. ...

AUGUST **Tom Jones** fans face the prospect of two new albums, as **Wales's** first signs with **V2** after severing ties with **Atco**. ... **John** leads a wave of tributes to producer **Gus Dugden** following his death in a motorway crash. ... The **Creem** Group announces the closure of its **London** Liverpool club. ... **Peter Jameson** returns in a new era at the **BPI**, becoming its first executive chairman. ... **Universal Music International** makes a formal complaint to the **EC**, alleging publishers – via ▶▶▶

ALBUMS OF THE YEAR

This year will be remembered as one in which a new crop of UK talent came to the fore. Debut albums by **The Streets** (Original Price Material) and **Ms Dynamite** (A Little Deeper) put groundbreaking UK music – most importantly, with mainstream crossover potential – firmly back on the agenda. Both albums are the product of unique visions that could have emerged from no other country in the world.

One of the biggest word-of-mouth records emerging from the dance scene early in 2002 was **Sauvix's** **2 Many DJs** mix album. While not actually a dance album – with samples ranging from **The Velvet Underground** to **Dolly Parton** it is far from that – the set proved to be the ultimate snapshot of the vibrant bootleg scene, which eventually struck the mainstream via **Sugababes'** cover of a bootleg, **Freak Like Me**. Other more straightforward electronic albums were enjoyed by **MW** staff and the public alike. Leading the pack was **Röyksopp's** **Melody AM**, which has proven to be one of the year's stealth successes, selling 150,000 copies in the UK alone for indie **Wall of Sound**. Elsewhere, long overdue returns were welcome from **XL's** **Lemon Jelly** (*Lost Horizons*), **Island's** **DJ Shadow** (*The Private Press*) and **Warp's**



The Streets



Ms Dynamite

Nightmares On Wax (*Mind Elevation*). 2002 also rocked in a big way, with **Red Hot Chili Peppers'** *By The Way*, **Queens Of The Stone Age's** *Songs For The Deaf* and **The Vines'** *Highly Evolved* among the biggest albums.

In the summer, **Avril Lavigne's** *Let Go* album arrived unannounced, a few weeks prior to the singer's debut UK gig at **London's** **Barfly**, and has been an office favourite at **MW** ever since and one of the

pop highlights of the year. The colossal level of hype accompanying **Justin Timberlake's** debut solo album **Justified** probably put it off as only actually listening to the record, which is unfortunate as the album is a clever R&B pop package, meticulously produced, without being clinical.

The year's UK pop output may have been dominated by **Pop Idol**, but there were highlights nonetheless. **Blue's** second album **One Love**, released in November,

TOP 10 UPS

The emergence of genuine new talent such as **Norah Jones** and **Ms Dynamite** Really pop TV finally uncovering someone who can sing – **Pop Idol** winner **Will Young** UK continuing to back global sales trends – in albums at least **Robbie** seeing sense and striking with **EMI** **Brian Wilson** at the **Royal Festival Hall** – the industry's favourite gig **Bumper** studio albums in fourth quarter



The fence stayed up and crime was down at **Glastonbury** All Around The World and **EMI Liberty** stocking two fingers up at the credible music **Sugababes** "covering" the bootleg of the year The **Elton John**-**Bernie Taupin** Music Industry Trusts tribute night

TOP 10 DOWNS

Reality pop overkill and the short termism it typified So many releases in the fourth quarter – when will we ever learn? **Sting's** bare chest and **Frank Skinner's** bare-faced apology of a performance at **The Brix** Year-round retail sales and the encroaching reduction of retail prices – how soon before a **£7** chart album price? **Robbie Williams** and **Guy Chambers** split – a sad post-script to the megadeal **DVD's** sexiness puts **MS CD** in the shade The publisher's **Label stand-off** over **Bleem** and the online licence – surely we're not going to the **Copyright Tribunal** again? **Suzie Jewell's** no shows – strike her off the invitation list **Sara Cox** on **Radio One** – enough to put another of your **Confixes** **Simon Cowell's** waistband – or should that be an "Up"?



was more fun than the **Brits** **Greatest frustration:** Universal's unrealistic approach towards the UK's largest independent music retailer **Music tip:** The Thrills **Executive:** Underdog

CONOR MCNICHOILS **Editor, NME** **High point:** The Vines at the Reading Festival **Low point:** Death of **Dee Dee Ramone** **Record:** Whatever Happened To **My Rock 'N' Roll** (**Punk Song**) by **Black Rebel Motorcycle Club** **Event:** **Liam's** punch-up and subsequent tooth-loss

Greatest frustration: **Xfm** refusing to release **Zane Lowe** to **Radio One** for the replacement show for the **Evening Session** **Music tip:** UK: 22/20s. Rest of the world: **Jet** **Executive:** **James Oldham** at **Loog Records**

TONT BLACKBURN **DJ, Capital Gold** **High point:** **Winning I'm A Celebrity... Get Me Out Of Here** **Low point:** **Handing snakes**

RADIO LOOKS TO DIGITAL FUTURE

The status quo really is almost over and things will never quite be the same for British radio in 2002.

But that's enough of the high-profile departure of **Sir Jimmy Young** from **Radio 5**, because the UK radio industry has had even more weighty issues to chew over this past year. **Natality**, top of the pile is the **Communications Bill**, which will radically rewire the current, strict ownership rules and allow the likes of **US powerhouse** **Cable Channel** to enter the market here.

Lengthy debate over the Bill has largely overshadowed what has been a significant year elsewhere in the sector, not least with planned overhauls for **commercial radio's** biggest property, the **Network Chart**, and its **BBC Top 40**

rival, still **Radio 2's** most-listened-to programme. The UK countdown lost its long-term sponsor **Pepsi** and then the support of **Emu**, while **Mark Goodier** finally bumps up his **Top 40** headliner – to be replaced by the little-known **Wes Butters** – to announce planned moves to **Classic FM** and **Emu** Radio to handle their new chart rounds.

Goodier's chief steward the year at least ended on a positive note for the respected broadcaster, whose **Wise Buddha** **Broadcast Production** company went into receivership in **March**, leaving **Radio One** to take back in



Mark Goodier

house 11 programmes it previously produced. The **Evening Session**, **Hosted** by **Boudier**, was also axed.

Capital FM has hardly been without its problems, too, with its long-held dominant position in London coming under yet more pressure from stations such as **Kiss 101**. Executives there also had to play a waiting game with breakfast host **Chris Tarrant**, who took an age to give his final answer and say he was renewing his contract. **Radio 2** programme controller **Jim Mair**, whose station comfortably retained the UK's number one during 2002, himself outshadowed expectation by agreeing to stay on another year.

The year also brought the shocking scene of some commercial radio executives actually sullying the BBC for using one of its outlets – in this case **BBC1** – to play another one of its services. Their rare keenness for the **Beeb's** heavy plugging of its new digital-only music services **1Xtra** and **6Music**, giving a helpful boost to the digital radio market as a whole.

The arrival of a series of **£100** **DAB** sets is being hailed by many as the beginning of digital radio in the UK. Some 20 years after **CD** heralded a new digital future for the music industry, the radio business looks finely set to follow suit.



Red Hot Chili Peppers

took the group to the next level, providing evidence that letting a pop act develop their own songwriting can sometimes work.

Missy Elliott's *Under Construction*, released just last month, underlined the artist's ability to keep forcing the boundaries of her chosen genre, as the US continued to dominate the R&B sector in general, with Tweet's Southern Hummingbird another favourite.

For many of the UK's leading bands,

2002 was the year of the follow-up album. **Coldplay's** *A Rush Of Blood To The Head* was the no-brainer winner in this category, with **Doves'** *The Last Broadcast* a close second. 2002 also produced fantastic albums from artists well into their careers, with **Idlewild's** *The Remote Part*, **Beth Orton's** *Daydreams*, **Bruce Springsteen's** *The Rising*, **Beck's** *Sea Change* and **Flaming Lips'** *Yoshimi Battles The Pink Robots* among the *MW* office's personal picks.

HASSE BREITHOLTZ

chairman, BMG UK & Ireland
High point: BMG UK's 23 weeks at number one in the singles chart
Low point: The other 29 weeks
Record: Kent - Vapen & Ammunition
Event: BMG UK's summer party
Greatest frustration: the continuous illegitimate downloading and burning of our music
Music tip: Psychid
Executive: Thomas Stein

DEE FORD

managing director, Emap Performance Network
High point: Emap TV overtaking MTV, and Kerrang! being voted media brand of the year after yet another stunning year in which the title further extended its lead over its rivals, rightly giving Kerrang! the crown as the world's biggest-selling music weekly
Low point: Not winning the East Midlands radio franchise. There are a lot of Midlands still waiting for a Kerrang! fix
Record: Sugababes - Freak Like Me
Event: Smash Hits Top Winners Party - it never ceases to amaze me when I see

POP IDOL BUCKS TREND IN FLAGGING SINGLES MARKET

Golden Jubilees were clearly victims this year of pretty unfortunate timing. While the Queen suffered the misery of marking 50 years on the throne in the same year both her sister and mother died, the UK singles chart also reached its half-century in a somewhat depressing condition.

The singles market here remains the most active and exciting in the world but, for a 50-year-old, it probably could have taken better care of its health. As the celebratory fireworks were primed in November to mark the five-decade journey since Al Martino became the nation's first chart-topper, the BPI found itself reporting a dip in over-the-counter singles sales by around 15% on 2001's fairly spectacular figures.

What is even more alarming is just how low the figures would have been if it had not been for the stars of Pop Idol. The event's winner Will Young's debut single *Anything Is Possible*/Evergreen added an unprecedented 1.8m sales to the market, while runner-up Gareth Gates' opening offering reached 1.3m.

A huge gap opens up between the two Pop Idol debuts in the list of the biggest-selling singles of the year with just three others, by Enrique Iglesias, Elvis Vs JXL and Nelly featuring Kelly Rowland, passing the



Will Young

600,000 figure for platinum sales. Just five years ago in 1997, 16 singles surpassed the landmark in a year in which singles shipments totalled \$7.0m (a figure partially inflated by Etan John's runaway *Candle In The Wind* 1997). That figure had dropped to 79.4m the following year and plummeted to just 59.5m last year, the lowest annual total since 1993. The final figure for 2002, once released early next year, could even fall below 50m.

The singles market contrasts sharply with the albums market, in which the UK continues to contradict global trends with sales bettering those of a year ago. Part of what is helping to hold up album sales - attractive investors, priced-led promotions - appears to be shifting buyers away from singles where the £3.99 mark-up suddenly seems rather steep when you can pick up the same artist's current chart album for as little as £9.99.

Many suggest that the increase in downloading and CD burning is also being having an effect. But maybe the most significant factor in the drop in singles sales is that there are not enough singles which the public are interested in buying. The speed at which the Pop Idol stars have hits illustrates that, given the right releases, the UK still wants to buy singles in droves.

Record: Nelly & Kelly's Dilemma
Event: Pop Idol and Will Young winning it
Greatest frustration: Not seeing more of Australia
Music tip: Will Young getting even bigger
Executive: All of them

KIM BAYLEY

director of marketing, BARD
High point: Working with Bob Lewis
Low point: Working with Bob Lewis
Record: Hero - Enrique Iglesias
Event: Etan's performance at the Music Industry Trusts dinner
Greatest frustration: Duplication of effort between the music, film and games industries
Music tip: "Please pay for it!"
Executive: Peter Jamieson - BPI

GUY CHAMBERS

songwriter & producer
High point: Falling out with Robbie Williams
Low point: Falling out with Robbie Williams
Record: Gemma Hayes - Night On My Side
Event: Benis Wilson at the Royal Festival Hall
Music tip: The Licks
Executive: Chris Briggs

thousands of teenagers going completely wild for the biggest names in pop and knowing that this day will stay with them for the rest of their lives
Greatest frustration: Demand outstripping supply and retail of digital radio sets this Christmas
Music tip: Elvis
Executive: Tim Schoonmaker

WES BUTTERS

Top 40 show presenter, Radio One
High point: Got to be getting the job at Radio One
Low point: The Hear/Say split - I'm still gutted
Records: Eminem - Lose Yourself
Event: Moby and Rikydooop in Barcelona
Music tip: R&B - it just gets better and better
Executive: Andy Parfitt, Radio One controller - the man's a god and has an impeccable taste in presenters

MIKE SAULT

creative director, Warner Chappell/managing director, N Records
High point: Dido picking up two awards at the Brits
Low point: WHU FC's position in the premiership
Record: Sugababes' Round Round
Event: The birth of my daughter Chloe
Greatest frustration: Haven't got one
Music tip: Un-Cut & PNUt
Executive: Hugh Goldsmith

CHERYL ROBSON

founder, 2M Records
High point: Setting up my record label
Low point: I don't want to talk about it
Record: The Streets - Original Pirate Material
Event: The Darkness at Water Rats
Greatest frustration: I don't want to talk about it
Music tip: Maniako
Executive: Chris Cowey

INDUSTRY TAKES ON THE PIRATES

With home CD-burning on the increase and the arrival of broadband providing online file-sharing operations with a timely fillip, 2002 was the year when piracy broke out of its traditional environment on a large scale. It was a year when file piracy became a familiar part of the retail environment.

Piracy may have withered and died - with its name and assets brought up by CD-burning software manufacturer Roxio - but Kazaa, Grokster and others continued to offer the means for consumers to share music, for profit. Such developments saw the growth of a "free music" culture which industry associations and conventions debated, discussed and deplored. During the year, there was little surprise in November when a debate at the Oxford University Union saw students conclude - with some self-interest - that the concept of free music was not harming the future of music.

The means of tackling this peril came on three fronts. The BPI, MCPS-PRS Alliance and IFPI each scored significant successes in their traditional anti-piracy operations, but piracy also moved onto the direct agenda of the major record companies too.

A string of companies appointed their own anti-piracy cars. Universal hired David Benjamin and EMI took on Richard Cottrell in the global field, before EMI also appointed Fergal Gara to an equivalent UK role in December.

The negative feedback over CD copy-control systems continued. While the likes of EMI warned that the disappointing numbered less than 0.1% of records sold, the sales of compilations were disproportionately loud so that, by year-end, "prevention" had been superseded by the concept of "enablement" - enabling consumers to use CDs to access additional content, extras and flexible access to the music.

The weakness in the music industry's position remained its continuing inability to offer a legitimate, comprehensive alternative to rival the pirates' offers. While the majors' online subscription services Pressplay and MusiCnet ratcheted up their press profile ahead of a full launch in the US, the UK business seemed no nearer to offering a fully comprehensive legitimate solution. The main obstacle remained the publishers and record companies' inability to reach agreement on royalty rates.

With the sense of urgency continuing to mount, 2003 is already being seen as a crucial year. RMV has already become the first major UK retailer to enter the digital arena by offering tracks to download and burn via its website, following a move in Q2. And December has seen a crucial step forward, with BtoPnetwork announcing a new download service in tandem with MW's former sister website DohMusic. But much more needs to be done.

2002: REVIEW OF THE YEAR

IN THE HEADLINES

20► **Blm**—are acting as a carol in Europe... The Streets' Original Pirate Material becomes bookies' favourite to win the Mercury Music Prize, as the shortest is announced... Labels and retailers court the onset of the World Cup and Golden Jubilee celebrations, as quarter two record sales plummet by more than 15% year-on-year... The BBC's new black music digital radio station 1Xtra goes on air for the first time... **Sony** moves to sell off its **Whitfield Studio** complex — the records' last remaining studio in Europe... **Tower Records** seeks a partner for its UK business, as the chain reveals plans to drastically scale back its operations... **IE Music** reveals that the artist it manages, **Robbie Williams**, will have an album ready for Christmas, while his label team still hangs in the balance... **Former Virgin Records** president **Paul Conway** launches his **Adventures In Music** company...

SEPTEMBER

The sudden departure of **Blair McDonald** at **Sony Music** Records managing director prompts fresh speculation about the future shape of **Sony Music UK** — the major moves quickly to restructure, opting to abandon its long-standing three-level structure in favour of a UK/international split... **Universal Music Group** sets its half-year in mobile content platform **Vivazoo**... **Radio One** announces its decision to last one of its longest-standing institutions, **Steve Lamacz's Evening Session**, from the end of the year... **Bertelmann** admits it expects to overpay by £10m for **Zomba** if the deal goes ahead, in the same week that a US bankruptcy court blocks the sale of fire-retardant supplier **Napier's** assets to the music giant... **Bad** hires **Kim Bayley** as its first director of development... **Keith Wozniak** takes charge of both **Parlophone** and **EMI/Capitol** after his promotion to the new role of **Capitol Music UK** president... The **Sun** launches an **industry-backed promotion** which will see **10 singles** given away each week for the next six months... **Polydor's** **Mo'Nasty** scoops the **Mercury Music Prize**, prompting sales of her **Little Deeper** album to soar — faster than any other winner in the Prize's 11-year history... **Craig David** and **Tavish** pay tribute to managers **Ian McAndrew** and **Gail Lester**, as the pair are inducted in the **NMP's** hall of honour... The UK music industry is left facing a **£1m-plus** bill, after the **Office of Fair Trading** drops its investigation into anti-competitive behaviour... **Jim Betcher** is poached from **Virgin Retail** to become head of **Woolworth's** entertainment operation... **Tony Harlow** becomes global chief executive at **V2**, as **Stephen Navin** leaves to become music industry advisor at the Government's **Department of Culture, Media & Sport**...

OCTOBER

The UK industry's promotional machine goes into overdrive, gearing up for its own golden jubilee marking 50 years of the singles chart... Government minister **Ron Davies** says the music industry is not doing enough to contribute to the public sector's revenues go to artists and do not just "line the pockets of big businesses"... Record companies lunge over a deal between peer-to-peer file-sharing service **KaZaA** and Italian ISP **Tiscali**, which they say will harm legitimate online sales... **Robbie Williams** signs a **£10m** recording and complex new album deal with **EMI**, ending months of speculation and negotiation over his label home. The deal is estimated to be worth anything between **£30m** and **£80m**, while the new paves the way for a new 2004 album and greatest hits package within 12



months. The deal is estimated to be worth anything between £30m and £80m, while the new paves the way for a new 2004 album and greatest hits package within 12

INDUSTRY MOURNS RISING STARS AND VETERANS

N year is from free from tragedy, but the amount of misfortune and misadventure the music world saw in 2002 marks it out as a particularly fateful one. Just days into the new year, the British music scene had already lost two of its own, as **EMF** and **Carle bassist Zac Foley** died from an accidental overdose and **Feeder drummer Jon Lee** committed suicide, aged 33.

EMF had reformed the previous year, although Foley had been missing from gigs towards the end of 2001. Lee's death came as **Feeder** were hitting their commercial stride and the band have pressed on with the blessing of his family. Their recent album, **Comfort In Sound**, is dedicated to Lee.

Two stalwarts of the world-conquering British rock scene of the **Fifties, Sixties and Seventies** also left us this year. The **Who's** **John Entwistle** died of a heart attack in Las Vegas in June on the eve of the band's US tour, while **Gus Dudgeon**, one of our foremost producers and engineers, was killed alongside his wife Sheila in a car crash in July. Anyone who saw **The Who** at their **Royal Albert Hall** dates in February will know that Entwistle left their close to the peak of their form. **Dudgeon's** first production job came when **Psy Visconti** judged **Sade** oddity to be unworthy of his time and passed it on. His subsequent association with **Elton John** defined the careers of both men, although he also produced albums for **Joan Armatrading**, **Chris Rea** and **XTC**. In November, **Lennie Donegan** died midway through a UK tour. Donegan's fusion of folk, jazz, gospel and blues, known as **skiffle**, provided much of the blueprint for the British beat music of the **Sixties**.

Among the industry deaths this year were those of **Billboard** editor-in-chief **Timothy White** and **Percy Dickens**. **Dickins** compiled the first ever official UK charts while at the **New Musical Express**



Gus Dudgeon

and sired something of a music business dynasty in the shaped of sons **Rob** and **Barry** and grandson **Jonathan**. A biographer and former **Rolling Stone** senior editor, **White** ran **Billboard** for 20 years. **Veteran industry PR** **Ceri Berry** and punk mover and shaker **Nils Stevenson** will also be missed.

The US urban scene, still reeling from the death of **Aaliyah** in August of last year, suffered further losses in 2002 as first **TLC's** Lisa "Left Eye" **Lopes** and, more recently, **Run-DMC's** **Jam Master Jay** made finally premature departures. **Lopes** was the sole victim of a car crash in

the week of **Aaliyah** in August of last year, suffered further losses in 2002 as first **TLC's** Lisa "Left Eye" **Lopes** and, more recently, **Run-DMC's** **Jam Master Jay** made finally premature departures. **Lopes** was the sole victim of a car crash in Honduras in April. The remaining members of **TLC** subsequently completed and released **3D**, the album they were working on at the time, using as many of **Lopes'** contributions as possible.

Still unresolved is the murder last month of **Run-DMC's** legendary turntablist **Jam Master Jay** at his studio in Queens. **Born Jason Mizell**, his contribution to the genesis of hip hop has been eloquently stated by many in the weeks since his death. Also missing in action during the course of the year were **The Sweet's** **Mick Tucker** and country legend **Waylon Jennings**, both of whom died in February. **Frank Tovey**, also known as electronic pioneer and early **Mute** artist **Fad Gadget**, captivated to a long-standing heart condition in April, while **Allee In Chains' Laverne Staley** died in Seattle the same month.

Otis Blackwell, writer of **D'Neen Be Crue**, **All Shock Up**, **Face and Great Balls of Fire** died in May. **Dee Dee Ramo** passed away in June, while **folk music archivist Alan Lomax** died in July. **Tim Rose**, adapter of **Hed** **Joe** and writer of **Come Away Melinda** and **Morning Dew**, died in London in September, while **Atlantic's** **Mempis** genius **Tom Dowd** followed in October. And only last week came the sad news of **Stereoalab's** **Mary Hansen**.

TOP 10 WINNERS

Clive Calder — Reasons To Be Cheerful part 2.74bn
Robbie Williams and **IE** — as most as rich now as **Clive**
Peter James — back as the new **BPI** king
Simons Cowell and **Fueller** — showing how UK pop ideas can still make the US sit up and watch
All Around The World — who says nobody buys dance these days?
Sanctuary — that rare commodity of a multi-discipline music company which is thriving
Musique Zone — rivals may scoff, but the chain's success is unquestionable
Tony Wadsworth — an expanded gig and yet more huge successes
DVDs — the new retail saviour
Hasse Breitholtz — after England's recent football slip-ups, one Swede is still doing well here



TOP 10 LOSERS

Jean-Marie Messier — It really is tough at the top
Rik Waller — didn't get quite as big as he'd hoped
Tom Jones — he split from his gut starmakers and may have paid the price
George Michael — his debts broke new ground, but the public didn't like his new tunes
Tower Records — another US music retailer comes unstuck in the UK
MoS and **Creem** — it seems everyone wants **troubadour** discs these days
Bertelmann — post-Calder, **\$2.74bn** out of pocket
Ron Winter — although the year was no doubt worse for many of his exstaff
Howard Berman and **Paul Conway** — further evidence that nice men don't always win
Singles — that is your name isn't **Will** or **Gareth**



CHRIS COWLEY

excutive pioneer. Top Of The Pops
High point: Looking forward
Low point: Looking backwards
Record: **Coldplay** — **Rush Of Blood To The Head**
Event: Not happened yet
Great frustration: The charts
Music tip: **Mankato**
Executive: **Cheryl Robson**

JENNY WILSON

brand and business development director, Virgin Megastores
High point: The successful launch of **virgin.com/megastores** as a full transactional website
Low point: The continuing decline of the singles market and the lack of industry initiatives to stimulate demand
Record: **Coldplay** — **A Rush of Blood To The Head**
Event: **Doves'** performance at the **Mercurys**
Greatest frustration: Another year over and still no common, secure format for

WHAT THEY SAID...

Neil Connan, co-founder of **All Around The World** label — "We're not really behind about being cool, but that spoke our own need as it's people who buy records in the provinces."
Arnie Gration (former CEO of **EMI**) on the restructuring of the management of **Mercury** & **Polygram**, with two joint MD teams — "This gives me the space to take advantage of opportunities. It's a focused strategy. I'm giving people in the best rather than looking long shots."
Russ Geringer, owner of **Musique Zone**, the fastest-growing indie retailer in the UK — "We're our CDs at the best price we possibly can and I don't care where they come from."
Geoff Oahery on the first-week sales of **Will Young's** **Anything Is Possible/Green** — "The numbers are so huge it's surreal."
Heavenly boss and founder **Jerry Barrett** on his band, **The Doves** — "They're a creative bunch of bastards."
John Wallace, director of the **Colosseum** in **Watford**, where the **Oscar-winning** scene to **Hard On The Rings** was recorded — "After the **Rocks**, **Hollywood** certainly now takes interest."
Kiachel Smellie, on the challenges ahead for **BMG** and the music industry — "We're looking at a new business model, a fundamental shift in our economic set. Ultimately, the industry economics."
Capital FM's **Chris Tarrant** — "Please can we be braver and get away from blindly discussing record and step playing eight seconds of a track down the phone to a little old lady to decide

what's going to be on your 8-and 6-Bit-It."
BMG A&R man and **Pop Idol** star **Simon Cowell** — "I get a lot of guess for different reasons. In a simple way, I've changed a lot of girls and, obviously, because of that I'm behind 'toddler'."
Producer/composer and fellow **Pop Idol** star **Pete Waterman** on **Cowell** — "I have known Simon for 20 years and he has not changed. He was as arrogant and self-driven then as he is now. He doesn't believe in the English idea of playing the game — he plays to win."
Allison Wehman, **AIM** chief executive on the plan for a UK office in **New York** — "This could be the biggest bang of the year. From £200 to £2,000 you get your own office in the States."
Music founder **Daniel Miller** on **EMI Recorded Music's** **Emmanuel De Buretel** and his decision to sell — "The label is natural — I trust him enough to sell him the company and he trusts me enough to let me control it."
A former **obsessive** **Donna** employee on **Calder** — "He's been spending a lot of time in the UK, which is unusual, and I've been talking rather cheerfully."
Brian McLaughlin, **NYU** **Media City**, **NYU** — "I'm watching concerns about the decline of the singles market" — "The shops are the main point for the young buyer. If we lose that, that will, we are putting the culture market at risk for years to come."
Rob Dickins, **CBE**, stepping down as **BPI** chairman — "The business means taking risks, not following the pack, not following the herd, not following the corporate demands of this

UK ACTS MEET MIXED FORTUNES ABOARD

While 2001 saw stellar international breakthroughs from the likes of Craig David's debut album *Born To Do It* and platinum success for Robbie Williams, Coldplay and Gorillaz among others, 2002 proved one of mixed fortunes for new UK acts overseas.

The UK industry may have been defying the global downturn at home, but overseas markets were an altogether tougher nut to crack – particularly in the US.

Just a month after Wildstar's Craig David became the first UK male artist in four years to break into the US Top 10 with 7 Days, one week in April brought foreboding news – for the first time in 38 years, no UK artists at all had appeared in *Billboard*'s Hot 100. It was a low point which sparked headlines across the media.

But it was not a year of total depression. EMI, undergoing reorganisation around much of the world, kept its eye on the ball to lead the way for UK talent overseas. A US breakthrough for Kylie Minogue, including a Top Five entry in the *Billboard* 200 for *Fever* to herald her return to the US market after a 13-year absence, was an early triumph for the company.

The latter part of the year brought another triumphant US Top Five hit for



Parlophone, with Coldplay's follow-up *A Rush of Blood To The Head* and a breakthrough for dance act Dirty Vegas. Meanwhile, more recently, Robbie Williams' *Escapology* has topped the chart in 10 international markets including Germany, where it topped double platinum sales.

Other winners included Warner's Holly Valance, V2's Liberty X and Innocent's Atomic Kitten, who all saw steady European singles success through the year. Polydor's Daniel Bedingfield also fared well across the Atlantic, with his debut album and single *Gotta Get Thru This*.

And strong starts for Rod Stewart's *J-Street* The Great American Songbook collection and Paul McCartney's live

album *Stateside* towards the end of the year provided evidence that the appetite for the UK's veteran acts is still going strong.

Any celebration has been tinged with caution, however. If Craig David was one of 2001's greatest flagbearers for the UK in the US, he has yet to see his follow-up album *Slicker Than Your Average Ignite* internationally. Meanwhile, a return attempt to crack the market for BMG's Westlife met with an even more muted response in 2002.

And, as *Billboard* unveiled its Top 100 best-selling albums of the year this month, it was left to veterans such as The Rolling Stones, The Beatles and U2 to hold up the UK contingent.

It is important not to overlook the British successes which have emerged in other areas. While Simon Fuller's *Pop Idol* exploded in the US, taking the form of *American Idol* – a launch which also turned BMG's A&R star Simon Cowell into a US TV personality – British songwriters continued to make an impact in the US.

The banner success among composers was Cathy Dennis, who was able to claim a songwriting share in the biggest-selling single of the year both in the US and the UK. She co-wrote *Anything Is Possible* for Will Young, while also co-writing *Before Your Love* for Kelly Clarkson.

IN THE HEADLINES

months... in another development, the songwriting partnership between Robbie Williams and Guy Chambers abruptly ends... The *Bill Awards* show announces plans to broadcast "as live" in 2003, in the biggest show-up of the show in more than 10 years... Ministry Of Sound CEO Matt Jagger dies the operation, as James Palumbo launches a "strategic review" of the company's approach to A&R... Universal claims the global lead in the IFFI's first company-sanctioned market shares...

NOVEMBER

Virgin Entertainment UK Group moves to re-unify its UK High Street operations under the *Megastores* brand following the sale of 44 stores to Australian retailer Sainsbury... 73-year-old *Shine* King Leslie Dongan dies... Ministry Of Sound closes monthly dance magazine *Ministry...*... The new *Novelo Awards* announce plans to ramp up their profile in 2003, with the launch of a televised spin-off concert to be staged at London's Royal Albert Hall next May... Radio One negotiates with Xfm over presenter Zane Lowe, as it eagerly looks for a successor to Steve Lamacq and the *Evening Session...*

The inaugural *MusicWeek* conference in Glasgow is hailed a success, as it surpasses its financial delegates target... UK trade shipments back the global downturn as music sales bounce back into the black, with album shipments rising nearly 9% in volume year-on-year... But the singles sector clocks its worst third quarter since volume records began registering more than 9% drops in both volume and value... Queen's *Bohemian Rhapsody* is named as the public's favourite number one single of all time in one of the biggest music polls to date staged by the Official UK Charts Company... RCA Artists' Christmas Aguilera clinches the top spot in the 50th anniversary singles chart, as Elton John's 4.5-million *Candle In The Wind 1997* is named as the biggest selling single of all-time in the UK... BMG announces a radical overhaul of its royalty accounting systems, scrapping royalty deductions in a bid to appeal to artists...



DECEMBER

Zomba founder Clive Calder stands down from his role as chairman, as BMG completes its \$2.7bn purchase of the 75% of the world's largest indie it did not already own... Coy's wife and manager Sharon DeBorja is announced as music industry's Q2 Woman Of The Year... Former Ministry Of Sound music group CEO Matt Jagger re-enters the music industry, joining Mercury Records as executive VP of A&R and business affairs – reporting to the label's co-managing directors Steve Lillywhite and Greg Castell – and managing director business development Universal UK... UK music industry groups join a cross-industry coalition pushing pressure on EU ministers to reduce VAT on recorded music... Paul Revere-Bertall is appointed chairman/CEO of Warner Music International as WMI Stephen Shrimpton replaces... Former Capital Group programme director and Fame Academy headmaster Richard Park links up with Emap to oversee London-based radio station *Magic...*... Robbie Williams' new *Escapology* album becomes the fastest-selling album of the year, shifting 850,000 units in its first three weeks on sale, to sit with Pink's *Missundantto* and Enrique Iglesias' *Escape* as the biggest-selling album of the year... Gareth Gates' Unchained Melody cover wins out in *The TV's Record Of The Year* contest... *Postpones* It's Not Two, One True Voice and Girls Aloud compete for the Christmas number one single...



TOP 10 RUMOURS*

- EMI talking marriage with Warner and BMG
- Chris Tarrant to join Radio Two
- Kylie's cheques
- We're talking botox
- Clive Calder to abandon his Zomba sale at the 11th hour
- WEA/East West to merge
- Former biscuit-maker Eric Nicoli invented the Yerkie
- Clear Channel to buy Capital, Capital to buy Empire, Emap to buy Chrysalis etc etc
- Ken Berry heads last-ditch V2 bid to sign Robbie Williams
- High Goldsmiths to launch a rock band
- Elton John attempting to out Simon Cowell at Universal Radio 2002
- *All totally unsubstantiated, of course...



distribution of digital music
Music tip: Interpol
Executive: Alan Young at Warner

CHRIS SICE
promoting 4 development vice president, MTV
High point: Chelsea winning the fight with Man Utd 3-0 at Old Trafford in February
Low point: The Cheeky Girls. I know my Christmas but... please spare us
Record: The Vines – *Highly Evolved*
Event: Monday nights, 10pm in September and October – *The Office*
Greatest frustration: Waiting for series two of the *Osbournes*
Music tip: Leaves. Iceland is surely the new black
Executive: Dominic Morgan at Frukt. Smart felt

PAUL CONROY
managing director, *Adventures In Music*
High point: Hearing our first radio plays for Nu and seeing our little venture grow, with the amazing support of everyone.

Low point: The current negativity that surrounds the industry.
Record: One of the reasons why we started – it has to be Chris Difford. A very personal album of great songs which is gaining converts every day. Plus, *The Streets* album. **Greatest frustration:** Not being able to help all the artists who undoubtedly have talent. **Music tip:** Nu – our other reason for existing as are our classical violinists *Duel*. Also, *Innocent's* *Speedway*. **Executive:** Hugh Goldsmith, as he's got the passion and he's a real friend

WILLIE ROBERTSON
chairman, *Robinson Taylor*
High point: Being inducted into the British Music Roll of Honour at the MPM awards
Low point: John Entwistle's death
Record: Bruce Springsteen – *The Rising*
Event: The George Harrison tribute concert
Greatest frustration: Never being able to get through to Roger Ames!
Music tip: I'm an insurance broker
Executive: Derek Green

center. You have to be steps ahead of that and be brave and try things."
Bob Dickinson CBE on the industry's failure to offer a realistic legitimate rival to the file-sharing pirates: "As long as it is easier to steal music than it is to pay for it, we're in trouble."
Larry Myers, chief executive of Clear Channel, on plans to allow foreign ownership of British radio stations: "I just think that's wonderful. Full on as much earlier than the Americans, who will not allow UK groups to buy radio stations in the US."
Tony Stoller, Radio Authority chief executive on the Communications Bill: "Competition is the main safeguard of the influence of radio stations."
Peter Jamieson, on taking over as the BPI's first executive chairman: "Facing it will be, trust me."
Hardly prolific artist Peter Gabriel: "I have always felt people the others will be out in September, but I never sold which September."
Government minister Kim Howells: "There is a role for the industry to better explain what they do, otherwise his perception that the industry is run by polluting hot cats will continue."
Monique or Louis Walsh: "I think the block are better singers [than the British] for some reason. There's so much talent and it just takes someone to groom them. I would like to start up a school."
Producer/composer Pete Waterman on *Popstars*/Pop Idol: *Fame Academy* saturation: "The world suddenly wants this format and I don't know why people are saying

this is going to be the last. This is just the start."
Tim White, Endemol creative director and the man behind *Fame Academy*: "It's a bit like the Kids First Area but without the leopards, although I am still being that bottle with [deputy joint MD] Steve Lillywhite."
Chrysalis founder Chris Wright: "It is great to have music fan base. But make no mistake about it, if you want music in the future, you have to pay for it."
IFFI chief executive Jay Bereman: "Every generation since the inception of rock 'n' roll has defined itself by music genre. Today it is The-Sharing – that is a terrible, terrible prospect for the music industry."
Robbie Williams' manager Tim Clark: "It has been a tough negotiation, but it has been good. All the EMI people have been inside in the past and have managed to put up with mine and David's rather bizarre sense of humour over the years. I'm sure they won't change."
Robbie Williams: "I can't help myself. I will do them."
John Williams, shadow spokesman for culture, media and sport: "Artists are not granted access. I met Richie Sambora and Jon Bon Jovi at a concert, he being on 40% lyrical Bambi Toupee – "Music is at its lowest ebb since its conception. Its recording, it's never had or received and I'm not interested in being a part of it."
Clive Calder to Zomba stop on sealing the deal with BMG: "Pop records are made in recording studios, not in lounge meetings, board meetings or in sales conferences and marketing meetings."

DISTRIBUTORS

Table listing distributors and their associated artists and release titles. Includes categories like A-D, E-K, L-R, S-Z.

FRONTLINE RELEASES

Table listing artists and release titles under the 'FRONTLINE RELEASES' category.

ALBUMS RELEASES FOR WEEK STARTING 23.12.02 : 105 YEAR TO DATE: 13,382

Table listing artists and release titles under the 'ALBUMS RELEASES FOR WEEK STARTING 23.12.02 : 105 YEAR TO DATE: 13,382' category.

CATALOGUE & REISSUES

Table listing artists and release titles under the 'CATALOGUE & REISSUES' category.

SINGLES RELEASES FOR WEEK STARTING 23.12.02 : 45 YEAR TO DATE: 7,294

Table listing artists and release titles under the 'SINGLES RELEASES FOR WEEK STARTING 23.12.02 : 45 YEAR TO DATE: 7,294' category.

FRONTLINE RELEASES

Table listing artists and release titles under the 'FRONTLINE RELEASES' category (bottom section).

CATALOGUE & REISSUES

Table listing artists and release titles under the 'CATALOGUE & REISSUES' category (bottom section).

SINGLES RELEASES FOR WEEK STARTING 30.12.02 : 45 YEAR TO DATE: 7,301

Table listing artists and release titles under the 'SINGLES RELEASES FOR WEEK STARTING 30.12.02 : 45 YEAR TO DATE: 7,301' category.

FRONTLINE RELEASES

Table listing artists and release titles under the 'FRONTLINE RELEASES' category (bottom section).

CATALOGUE & REISSUES

Table listing artists and release titles under the 'CATALOGUE & REISSUES' category (bottom section).

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OFF THE RECORD

BT'S ONLINE MUSIC SERVICES WILL BENEFIT THE WHOLE INDUSTRY



BT has been very active in developing online music. In April this year, we acquired domestic from UBM (publisher of Music Week) and today we announced the launch of some major new subscription services.

So why is our national telco investing in online music? Well, the answer lies in those copper wires connecting virtually every home and office in the country to the telephone network. Nowadays those same wires can be used for providing high-speed Internet access - including music, games and video. Downloading music is certainly one of the killer apps of broadband. Huge numbers of those on the Internet use P2P file-sharing software such as KaZaA to illegally download music, films, porn and software. We are in a classic supply and demand situation. There is massive demand for downloadable music and an easily available, but illegal supply. What the music industry and broadband providers now have to do together is offer legal music downloading services that are much better than the illegal services in a commercially viable way. And today we lend our full weight to this challenge with the launch of domestic download.

'We have to offer legal music downloading services that are better than illegal services'

Rather than the risk of litigation and copy protection, I believe that it is the carrot of legitimate services that will be the main factor helping to reverse the music sales decline.

If we can make these new music services take-off, the payback for the music industry could be considerable. Imagine knowing exactly what people are downloading and listening to, building up sophisticated profiles of these people to market new music to. I think this will be an incredibly powerful way to introduce new music to people based on what they like - not the wasteful scattergun marketing approach of the past.

For this reason, we have spent a lot of time ensuring that domestic download is fully integrated with the wealth of editorial content on domestic - a unique and powerful feature. So now you can read a review of Robbie's Escapology and then download it at the click of a button. You don't have to trudge down to the shops or wait for the CD to arrive in the post.

Ben Drury, BT head of music

Off The Record is a personal view

THE BIG QUESTION

HOW SHOULD AIM AND THE BPI GO FORWARD?



Paul Birch, managing director, Revolver Music Ltd, BPI council member and chairman of BPI's International committee

"There is one telecom industry, there is one piracy problem, there is one Government and we have to deal with them as one. It's not just the BPI and Aim, it is the publishers, managers, Bard, the MU - all the factions. If we are going to move forward we have got to move as one voice. David Steele, managing director, V2 Records

"Sitting as an indie, we are a part of Aim but also the BPI. For us, the Aim role is very important to protect small indie labels and what they have done and are doing is fantastic. The BPI is invaluable for small companies. If they split into two separate groups, it won't do anyone much good."

James Sellar, general secretary of MMF

"I'm sure this impasse hasn't been reached lightly. We always want to see the indies represented, but most of us want the industry to speak with one voice and on the face of it they should all come together."



Neil Ferris, chairman, Virtual Broadcasting

"It's more beneficial for the industry to speak with one voice, but there's an inherent problem with independent labels with the BPI because they think it's only interested in the majors."

Lohan Pressley, managing director, Ministry Of Sound Recordings

"Unless the BPI could guarantee certain things to indies, it is essential that we have an organisation like Aim. If there is an opportunity for the two parties to work more closely that is good, but not at the expense of independence."

Mark Paines, general manager, Roadrunner Records

"It would be better to have one organisation representing everyone, it would be easier for indies to get their voices heard if they are on the inside rather than the outside."

John Chuter, managing director, The Echo Label

"Clearly Aim has a function and a service, but on certain issues you need one body. But when an industry is dominated by major companies it is necessary to have someone bringing the issues raised by small companies to the fore."

Paul Conroy, director of Adventure Records

"It saddens me that it has been deemed necessary to split the industry trade bodies into two. I hope that both parties do everything in their power to come together and share ideas and work to the benefit of major and independent labels alike."



Alan and BPI are currently in negotiations ahead of their present deal ending on December 31.

DIARY

Remember where you heard it: MTV has yet to confirm the rumour, but Dooley can. Next year's European Music Awards will definitely be coming to London... Talking of award bashes in the big smoke, after this year's hosting fiasco we'd never thought we'd say this, but there really could be a man called Skinner triumphant at next year's Brits. Mike Skinner, aka The Streets, is set for a handful of nominations as leaked last week, although others suggested in the same report should apparently be treated with some caution... Those same nominators may well also feature Liberty X, whose label V2 is currently in discussions with four of the US majors about a North American deal for the group which it hopes to tie up in time for a new album to be released Stateside featuring a handful of tracks including Just A Little from their previous set (although another US act are also seen to cover the track). Dooley hears that David Munn will not be getting a bite of the cherry. Expect to see a cool collaboration from Liberty X early in the new year, too... As for certain old pals of Liberty X and Richard X, Poydor clearly hasn't been keeping its systems up to speed on the acts which are still on the label, as Dooley found out last week. Blasting callers with Heart/Say's Lovin' Is Easy is one way to get rid of those unheard calls, but we're sure it's just an oversight on their part... It was flying balloons all round as the publishing business came together for the annual Music Publishers' Association lunch last Friday afternoon (pictured, left to right, MPA chief executive Sarah Faulder and chairman Andrew Potter).

The afternoon's entertainment, comic Rick Hall - otherwise known as Otis Lee Crenshaw - was everything that Stuart Macdonald failed to be last year. Besides a string of far-from-PC jokes - including a merciless mick-taking of those in the front row - Hall offered a hilarious line in surreal humour, likening the décor of the Park Lane Hilton ballroom to the inside of Rick James' stomach". He certainly allowed Enis Presley no leeway either. "If he's the king, how come he's buried in his own back yard like some hamster?" he asked... Dooley wonders whether he should read anything in murmurs of an ever closer relationship between Emi's Eric Nicoli and AOL Time Warner's Dick Parsons... Radio One controller Andy Parfitt lets on that some of his most senior names have been quaking in their boots after being given the task to host the station's Top 40 countdown on a one-off basis. "All the DJs who have done it feel the importance of what the chart is," says Parfitt. "They all grow up listening to it..." Concluding that same programme yesterday (Sunday) was set to be Blue - Eric Clapton's collaboration, incredibly giving Internet Records its 10th number one single out of 30 single releases... Meanwhile, it really was a Black Day for the singles chart yesterday - and we don't mean because the Cheeky Girls were still in it. By some bizarre coincidence, the Russell Watson single Nothing Sacred, with lyrics by Don Black, was bidding for a Top 20 place, as Holly Valance's Naughty Girl, penned by Black's son Grant, was also climbing. Proud dad Don says, "I'm very pleased that Grant and I are bridging the generation gap..."



Thursday of Wham!'s Last Christmas at Outside Organisation's festive bash. Even less clear is why he decided to come dressed as John Motson for the occasion. He was accompanied for this one-off (we hope) performance at London's Troubadour by Outsideline's Carols Rodriguez (left) and Anthony Cauchi (right). Next week: LD Publicity's Bernard Doherty replaces Mick Jagger in the Stones.

These Christmas parties really can get out of hand. Twenty-five years after his long-time charge David Bowie formed an unlikely festive pairing with Bing Crosby on Pops on Earth-Little Drummer Boy, PR man to the stars Alan Edwards (pictured, centre) was last week mounting his own desperate attempt for Christmas music immortality. If your name is George Michael, please look away now because Edwards, in his wisdom, decided to take to the mike to offer his unique interpretation last

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