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FOR EVERYONE IN THE BUSINESS OF MUSIC

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musicweek

Report values global music industry at \$49bn

by Alex Scott

The value of the global music industry hit \$47.6bn in 2001, according to exclusive new research by Music Week.

The figures, which cover revenue streams including pre-recorded music sales, music publishing, ticket sales for live events, merchandising and event sponsorship, represent the first attempt to place a value on the global music universe.

Highlighting the size of the international music market despite the decline in pre-recorded music sales, they reflect the potential rewards for established music companies seeking to tap into new revenue streams in the face of falling CD sales. This is one of the key themes developed as part of this special Future Issue of

MW, centring on examinations of the future economics of the music business, as well as radio, retail, formats and online issues (p4-9).

The global revenue statistics feature within the newly-published *Music Week World Report 2003*, which develops the brand first established 11 years ago by MBI and contains an extended mix of statistics, analysis and forecasts. As well as detailing each of the 40 largest territories, the 415-page report also offers in-depth sales forecasts for the next 10 years and coverage on each of the majors, the 40 largest independents plus chapters on music publishing, collection societies, retail and online and new media.

According to the report, sales of pre-recorded music accounted for

HOW THE FIGURES ADD UP

Pre-recorded music sales	\$33.6bn
Music publishing	\$4.6bn
Sound recording performance royalties	\$0.4bn
Ticket sales for live events	\$2.5bn
Merchandising	\$1.0bn
Tour/concert sponsorship	\$0.5bn
Dance club admissions	\$1.0bn
Total	\$47.6bn

Source: Music Week World Report 2003

70% of the global industry revenue pie in 2001, with ticket sales for live events providing the second highest revenue source at around \$6.5bn. Music publishing provided \$4.6bn, with merchandising and admission to dance clubs adding \$1bn each and sponsorship of concerts, tours and festivals hitting \$500m.

The figures, which are based on a wide variety of existing sources and additional research, relate to income derived by artists and music companies directly from the exploitation of music. They do not include indirect music revenue collected in other sectors by the likes of radio and TV broadcasters or by music hardware manufacturers.

Elsewhere, the report estimates that the value of global pre-recorded music sales fell 2% in 2002, with further declines expected for the next two years before returning to growth in 2005. Among the factors prompting this downturn are growing physical and internet piracy, increased competition from other entertainment formats including non-music DVDs and general economic conditions in key territories including

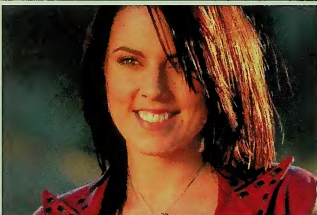
Germany and Japan.

Nevertheless, however, the market is expected to improve considerably, with a 40% increase in the value of sales between 2001 and 2005, equivalent to around 6% per year. Music Week forecasts that the value of global pre-recorded music sales in 2011 will hit \$41.1bn.

With UK sales remaining flat in local currency terms at the equivalent of \$2.9bn in 2002, Music Week predicts that UK sales will decline for the next two years, before returning to growth in 2005. The UK market is forecast to be worth \$3.63bn in 2011.

● To order a copy of the *Music Week World Report 2003* David Pagendam on 020 7378 4156, e-mail: dpagendam@cmpinformation.com

Melanie C (pictured) is set to kick off 2003 in style next Monday, when her comeback single *Here It Comes Again* is serviced to radio. The Marbus De Wies-produced track is the lead song from her second album. Reason, which is due for release in March. The impressive set is a key first-quarter release for Virgin Records. Virgin will be building on a strong base of 3m worldwide sales of Melanie's 1999 debut solo album *Northern Star*. For a round-up of *Music Week's* selection of other artists to watch out for in 2003, see *Future Heroes*, p4-9.



Dynamite set to play Brits nominations

Ms Dynamite is backing her bid for Brit Awards glory by performing at next week's nominations event.

The Polydor signing, one of the favourites for the best British new-comer prize, will play a solo acoustic set at next Monday's launch party at London's Abbey Road Studios.

Sony act Big Brovaz and Mute's Moby will also perform at the launch event, when they are expected to be nominated on the British new-comer and international shortlists.

In all, the shortlists for 13 categories will be unveiled at the event, which will be aired live on ITV2.

Livingstone backs new UK talent

A string of London showcases for new and emerging UK music talent, backed by the city's mayor Ken Livingstone, is being launched in February as part of a drive to promote creative industries in the capital.

Staged by Blenethra Productions under the banner City Showcase - Spotlight London, the gigs will coincide

with London Fashion Week starting on February 17 and are set to take place at venues around the city throughout the week.

The scheme aims to attract investment for unsigned and newly-signed music talent in London, as well as for new labels, and is expected to become an annual fixture.

Capital vows more 'real music' in 2003

Capital FM is reacting to what it says is widespread listener fatigue for reality pop acts by vowing to take more risks with its musical output in the coming year.

The market-leading London radio station has promised to widen the genres it supports, increase the number of different tracks it plays and be more proactive in supporting new talent. The moves come after audience research found listeners were fed up with manufactured pop and wanted "real music" instead.

"They're crying out for singer-songwriters and people who play real music and they're looking for us to provide that and we're going to

pass on that pressure to the record companies," says Capital FM Network programme director John O'Hara. "We're actively going out to search for the new David Gray, Avri Lavignes and Ms Dynamite."

As part of a promise to "be a bit braver and take more risks", the station is planning to add both a new rock show and albums chart countdown to its weekend schedule this month. O'Hara adds the station, which this morning (Monday) launched a new-sonding Chris Tarrant breakfast programme, aims to play a greater variety of music, through steps including reduced rotation of individual tracks.

Perry departs EMI after three decades

Rupert Perry has left EMI after more than three decades with the major.

Perry left his office in London's Gloucester Place before Christmas. After fulfilling the role of senior vice president of EMI Recorded Music over the past three years, Perry departs from the major after 32 years of distinguished service. He joined the company in 1971, as personal assistant to the group director of records worldwide for EMI Music.

Perry says he is looking forward to a new future outside of EMI. "I've had a wonderful time with EMI, working with some fantastic people and artists," he says. "But I think it is now time to move on."

"It is a changing world and I think I have something to offer. This industry is going through tremendous



Perry: "new opportunities"

changes and it will have to change itself. I am looking forward to new opportunities, outside of EMI."

Perry, a chairman of the BPI from 1993 to 1995, previously oversaw EMI's operations for UK and Ireland as managing director between 1986 and 1995, and was president and CEO of EMI Europe for four years

from 1995. His EMI career also includes spells as president of EMI America Records and managing director of EMI Australia.

Perry became one of the first executives to win a Queen's Honour for services to the music industry when he was awarded a CBE in January 1997. Other awards include the International Managers' Forum's British Music Hall of Honour in 1999. EMI Recorded Music chairman & CEO Alain Levy thanked Perry for his "enormous contribution" to EMI. "During his 32 years with EMI, he has been the custodian of many important parts of the company's business around the world in countries including the UK, the US and Australia and has helped develop the careers of many of our artists," he said.



Joe Strummer
1952 - 2002

New studio albums help sales reach new record high

by Paul Williams and Joanna Jones
New studio albums demoted greatest hits sets to a mere co-starring role in the festive market, claiming over the 10 biggest-selling titles in December.

New recordings by Robbie Williams and Blue ensured a flourishing finish to the year as annual over-the-counter artist album sales reached a new high of 122.6m units, up 4.3% on 2001. In contrast, the US albums market slumped by 8.7% over the year.

Woolworth's strategic unit head for entertainment Jim Batchelor identifies to quality of a number of artist albums as a key factor for sales reaching record levels, albeit in a market where some leading titles were selling as cheaply as £8.99.

"There were some pretty sexy releases, such as the Robbie album coming very late in the year," he says. "The consumer had a huge choice of

product, both with new studio albums and greatest hits."

HMV's product director Steve Gallant says that, while music sales were slow in coming, those immediately before Christmas were strong. "Trading was up to expectations and since Christmas we have had a cracking start to the sale," he adds. "Music did very well in the last 10 days before Christmas – for consumers it was a last-minute Christmas gift, whereas DVD and games performed throughout the period."

Safeway contributed to a strong showing by the supermarket sector, with home entertainment buyer Ria Forristal saying its sales rose 37% year-on-year during Christmas week. Arian Roudou, owner of Adrians in Wickford, Essex, says Christmas sales were "satisfactory rather than stunning" after a brace of factors impacted on consumer buying pat-

CHRISTMAS TOP 40 ENTRIES

	2002	2001	2000	1999
Universal	17	11	11	11
EMI	8	5	10	10
BMG	7	5	3	3
Warner	4	8	7	4
Sony	3	7	5	9
Indies	2	5	4	4

The above represents number of albums per chart for each year. Joint album projects count as one album per company.
* PolyGram's total

terns in the run-up to Christmas. "For us, more people shopping via the internet, home-CD copying, supermarkets launching a chart price war and the general 'feel-good factor' all had an impact," he adds.

The strong performance of new studio albums this past Christmas marked a change in emphasis over the previous few festive months,

when the industry had relied heavily on greatest hits albums to fuel sales. While retrospectives from both Elton John and Westlife filled top five places during 2002's Christmas chart, only four best-ofs sat in the Top 20, compared to a record nine in 2001.

But despite the greater prominence of new studio albums, those released during the crucial fourth quarter were overrun by releases issued earlier in the year. Seven of this Christmas's 10 biggest selling artist albums were at least 15 weeks old, apparently supporting retail calls for a more consistent stream of key releases throughout the year.

Just one Universal album among the festive Top 10 marks a remarkable performance by the major in the period, when it claimed more than a third of album sales and a record 17 of the Top 40.

W comment WE NEED TO KEEP PACE WITH CHANGE



We kick off a new year of Music Week by gazing into our crystal ball and presenting a very special magazine – the Future Issue.

Never, perhaps, have there been so many questions about the future of the music industry as there are today. New technology, a rapidly changing high street, developing consumer tastes and needs, a remodelled broadcast landscape and fundamentally shifting economics – they all pose their own challenges.

Talking to executives in the final weeks of last year for some of the features which appear on the following five pages, the lack of vision in some quarters was a little disconcerting. This should not, perhaps, be particularly surprising though.

It is, after all, an uncertain time. And where there is uncertainty, there is always likely to be nervousness. But it needn't be like that.

In our discussions with industry figures, perhaps the clearest messages were very simple: that there needs to be more focus on music; and where there is music there will be a business.

Sure, in 12 months, or two years, or five years' time, the entire business of music may well have changed beyond recognition. But, so long as the music is compelling, there will still be commerce in its heart.

With music use on the rise, whether as ringtones, in movies, TV ads, clipped into children's toys, piped into burger bars, wherever, there is greater demand for music than ever before.

The challenge for those of us in the current, existing music business is to keep pace with change. The industry's track record over the past two or three years has not been great.

But having spoken to many key executives about this over the past weeks, I am certain that we can, as an industry, at least run shoulder-to-shoulder with change.

The key to this is remaining flexible, open-minded about past business models and, above all, bold.

That boldness applies not just to our business structures but to the very core of our business. The clear consensus on where the future power of our business lies is clear – it is with the artistic talent.

And what everyone seems to agree is that the development of long-term talent for our industry and, more importantly, for our national musical culture is paramount. If, as an industry, we nail our cultural responsibility, the business will follow.

Our business is about taking risks – about trying brave and trying things.

The safe route is a one-way trip to a cultural and commercial cul-de-sac.

Martin Talbot
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The year-long battle to sign Norwegian duo **RoxySopp's** (pictured) publishing rights was won in the final days of 2002 by Universal Music Publishing. "This being the longest, most drawn-out negotiation of a publishing deal I have ever been part of to an end," says RoxySopp manager Eric Harfe, who also manages Moby and Sonique. "We are looking forward to a very fruitful relationship." The deal was part of a busy last week of trading for Universal Music Publishing in 2002, which also saw the company extend its current deals with Stereophonics and Can't Get You Out Of My Head co-writer Rob Davis. In addition, the publisher has acquired the rights to Malcolm McLaren's entire back catalogue, including Buffalo Girls, which was sampled by Eminem last year on his hit Without Me.



Fellow Clash members mourn their frontman

Former Clash cohorts Mick Jones, Paul Simonon and Topper Headon were among the mourners at the funeral last week of the band's frontman Joe Strummer.

Strummer, who died aged 50 on December 22 of heart failure at his Somerset home, was remembered at a private ceremony last Monday at West London Crematorium. It was also attended by Don Letts, Courtney Love and Fatboy Slim. Appropriately, his funeral cortege passed by the site of Ladbroke Grove's Eight pub, where The Clash played some of their earliest gigs.

Sony Music's UK division president Muff Winwood, who was A&R man on all the band's albums, described him as a "trailblazer". "His voice epitomised the sound of punk," he added.

The band are due to be inducted in March into the Rock & Roll Hall of Fame in Cleveland. Speculation prior to Strummer's death suggested the band were considering performing a one-off reunion. It is further understood that discussions are underway about the possibility of staging a memorial for Strummer.

Strummer: a spokesman for punk and a man of principle

Nick Tesco, former frontman of The Members, offers an appreciation of Joe Strummer

"So is that what you're calling us now?" said the arresting officer on seeing my Clash badge with the classic picture from the 1976 Ladbroke Grove flats. "No," said the desk sergeant. "They're a band and they're really good."

It's hard for people these days to know just how edgy Ladbroke Grove was back in 1976-77. "Squats, cheap flats and pubs with 'characters' still could be found in plenty.

For anyone who was involved in punk, The Clash were the voice of it. What the Pistols had been outstaged by the downish antics of McLaren and, with the departure of Lydon, had become a parody of punk that gave succour to the (readal) lumpen punk that followed. But The Clash remained true. There were endless discussions over whether the band had 'sold out' by signing to CBS, all played out to the soundtrack of their



Strummer: always compassionate music. Did it really matter?

Joe Strummer was a real man. Compassionate and committed, but then everyone already knows that. What they probably don't know is the respect he was held in by people whose lives were touched by his actions. At his funeral, his coffin was preceded by an honour guard of fire officers and a piper, men and women who turned out in the driving rain to pay their respects to Joe after he'd appeared at their fundraising benefit and supported their cause.

While many of us from those days

Radio stalwarts collect honours

The UK radio industry emerged among the winners in the New Year Honours list.

Commercial Radio Companies Association chief executive Paul Brown, who has worked in radio for 32 years, was awarded a CBE, while Alex Murray-Brooks, private secretary to Radio Authority chairman Richard Hooper and chief executive Steve Stoller, was honoured with an MBE. "Delighted doesn't quite do it," says Brown. "Chuffed to bits just about gets there." Brown adds he is "lucky to do what I do".

Folk musician Norma Waterson was honoured with an OBE, along with jazz and big band trombonist Don Lusher, while opera star Bryn Terfel Jones was awarded a CBE.

have grieved and filled out, both physically and spiritually, Strummer's convictions had remained. His music was still eloquent and his articulation, both in lyrics and conversation, of the state of the world around him, should shame those of us seduced by the idea that there are no more alternatives. He did this with humour and kindness, as he had always done, and never saw violence as an answer to much at all.

Strummer, and The Clash, never stood still and in reality left the rest of us behind. In these days of amorality, there is a view that their refusal to reform for the big payday tour was somehow a pointless gesture. Well it wasn't for me and the hundreds of thousands like me who would have loved to have seen the band perform again. But knew that it would have been purely an exercise in nostalgia.

The Clash were always more than that. They were The Last Gang in Town, and Strummer was their spokesman. What a man. **W**

future economics As fans of George Orwell, HG Wells and Arthur C

Clarke know better than most, predicting the shape of things to come is a perilous task indeed. But you don't need other-worldly powers to predict changing times ahead for the music industry.

After another year of global contraction in music sales during 2002, the industry's leading minds are preparing for a period of change not seen since physical sound-carriers exploded as a mass medium in the Sixties.

As the economics of the industry shift, Beggars Banquet founder and chairman Martin Mills speaks for many when he says, "We are heading for substantial changes. The time frame is uncertain – it could be six months, it could be six years and there could be a gradual process within that. But the shape of the record industry in six years will be dramatically different to the way it is now."

The underlying cause is clear: declining physical sales of pre-recorded music, with commercially significant electronic delivery remaining a far-off fantasy. But it does not rest there – for five years now major record companies, used to recouping their talent

investments across the world, have increasingly found sales of their biggest global artists declining as local talent takes an increasingly large share of the cake. Meanwhile, declining prices are applying a further squeeze on labels' bottom line.

IFPI figures indicate that the sales of the top 10 biggest-selling albums of 2001 in the US and UK fell by more than 20% compared with 2000. And across Europe, the number of artists reaching platinum status declined by 22% between 2000 and 2001, prompting markets including Austria, Sweden, Switzerland, Finland and Norway to downgrade the sales needed to reach platinum and gold status. Little wonder that most of the majors, not to mention the indie, spent much of 2002 rationing staff, reviewing their rosters and generally looking at the state of their businesses.

a new shape

As we stand at the beginning of what promises to be a developing new technology and rapidly-changing consumer market, this special Future Issue, Music Week examines many of the key sectors ranging from radio and retail to physical formats and new artists. **Future Heroes.** But we kick off with an examination

Not all of the problems have their roots in external factors. "A&R is generally in trouble – it is a major problem on a worldwide basis," says Richard Griffiths, head of The Firm and former chairman of BMG Europe.

"How many A&R guys are there that you really would sign if or are developing talent? Not very many. Companies are looking more and more to outside companies to develop these artists. But I haven't seen any smaller labels develop in recent years either – that's one of the major problems the UK has got."

Many highlight an increasing shift in recent years away from long-term talent development to short-term, top-line-driving pop product, in a landscape where turnover, market share and share price worries are driving the business – and replacing the old-fashioned virtues of patience and long-term investment.

Some observers go so far as to suggest that long-term career artist development is a thing of the past, with companies unable to sustain such investment and consumers uninterested in the sort of artist loyalty that has characterised much of rock's history.

Most, however, continue to believe that long-term acts – and their catalogue – are key to a healthy industry; it is just that the global industry has lost sight of this goal.

EMI UK chairman Tony Wadsworth, who oversees a company with as good a track record as any in developing long-term acts, believes the costs of developing talent in the UK has "made a lot of people shy away from long-termism".

Music industry consultant Osman Erlep, of Spectrum Ventures, in turn, notes that the industry has been distracted from its traditional target demographic of 15- to 25-year-old males – "the most catalogue-building demographic there is" – to targeting predominantly 10- to 15-year-old girls.

"There needs to be a balance struck," says Universal Music International chairman Jørgen Larsen. "We need to have more realistic A&R and more restrictive spending. There are too many TV-merchandised albums with diminishing returns, too many best ofs."

Becoming better at targeting the consumer audience is also essential, he says. "We are looking now at our cost structures and our whole way of doing business has to get better, we have to be better at airing records at certain consumer groups."

The fundamental problem is that changing economics have made it more difficult for companies to gamble on an act. Received industry wisdom suggests that the majors'

FUTURE HEROES

ELECTRIC SIX Incessant radio play of debut single *Danger! High Voltage!* [released this week through XL Recordings] may have already left many feeling that this band (pictured) have already been around for months. But with second single *Gay Bar* and an album to follow it shortly after, this is just the beginning.

MARKANATO Quality songs from 26-year-old Darren Berry are taken to the next level by producer Fabian Wiltmann. A limited first release will appear in March and an album due in June through Cheryl Robson's 2M imprint.

SPEEDWAY The strength of this Glasgow act's classic songwriting was reflected in a huge publishing battle for their signatures, won by EMI Music in 2002. The first example of their craft will be unleashed in May through Innocent.

PNUT The Chesky family that has to date produced *Pido*, *Fathead* and *Rob Dougan* has decided it is time the world knew about PNUT, the long-time engineer of Robin Armstrong. The London rapper will be warning things up early in 2003 with an underground release, followed by an album in the spring.



new vision, new challenges

With the retail sector approaching 2003 with caution, indie chains challenging the status quo and non-music sales

future retail When Prime Minister Tony Blair offered his gloomy New Year's Day prediction last week, many in retail would have hoped to cast him as a Michael Fish for 2003.

While that may be a signal of excessive optimism from many in the general retail sector, music and entertainment dealers have genuine reason to lace their caution with optimism, following a Christmas season which provided a strong end to 2002, after a flat-to-good first 11 months.

The CBI last Thursday declared Christmas as a disappointment for general retail, and analysts predict a significant fall-off in spending in the coming months as the UK comes to terms with credit card debt, a looming increase in national insurance contributions and a housing market which promises to grow relatively slowly at best.

There are certainly some concerns among music retailers. Fopp chairman Gordon Montgomery fears that the potential combination of retail increases, a fall in volumes and declining profitability could deepen High Street woes in the coming year.

"If you have only got a net return of a couple of percentage points and you strip out 5% demand and a couple of points off your

margin, it doesn't take a genius to see where you're heading," he says. "There may be some casualties as a result of that."

But, if consumers proved one thing last year, it is that they aren't all that interested in the boring old warnings of either Gordon Brown or Sir Eddie George. Indeed, it was an unpredictable thirst for spending that kept music and entertainment business buzzing for many in 2002, after beginning with some familiar economic warnings.

MusicZone founder Russ Granger believes our collective refusal to entertain the concept of recession will continue to see us alright in 2003. "We have heard all year about the recession that is coming along and it is absolute nonsense, it's all in people's minds," he says. "National Insurance is going up, and that will affect most people in their pay packets, but that's an intangible at the moment. I'm personally very confident."

The past couple of years in retail have been notable for the rise of thriving independent chains such as F&P and MusicZone, both of which have employed various expansion strategies, appealing pricing and, not least, European-sourced product to insert themselves successfully into an increasingly long list of regional markets.

With four new stores last year, including one in London, Fopp now has 13 in total, and Montgomery will be monitoring the economy before taking steps towards the chain's medium-term goal of 25. "We trade in some very clear pitches, where we are surrounded by a mixture of up-and-coming independents and stores which have been serving the local community for a long time," he says.

Meanwhile, MusicZone will open its first London store early this year in a high-profile Oxford Street location. With 15 new stores added last year, the chain now runs to 43.

But if MusicZone and Fopp are the fast-growing youngsters of the retail world, the high-volume multiples, which have made such a defining part of the retail landscape since the Eighties, are facing more ambiguous times. HMV is more firmly in the multiples' vanguard than ever before, achieving record profits in 2001/2002. It is also planning to add further stores, having passed the 450 mark in December.

In contrast, Virgin Retail is currently rolling its new Virgin Express brand out over the rubble of the failed V Shop experiment, having conceded defeat in its battle to build a strong new retail brand entirely from scratch. "The stores aren't fundamentally different from a V



Fopp: a new breed of indie store

Shop or an Our Price," says Virgin Retail chief executive Simon Wright. "What [the re-branding] substantially reflects is the strength of the Virgin Megastore brand."

US-based Tower Records, an industry darling a decade ago, closed branches in Birmingham, Glasgow, Windsor, Southampton, Weston-Super-Mare, and Bayswater and Camden in London last year, effectively withdrawing from the leading pack.

Tower has always been notably committed to a full range of music, but what is perhaps most alarming for the music industry is the increasing importance of non-music product to such chains. Record dealers' association BARD's decision in 2002 to broaden its remit to also accept non-music, entertainment

Future for music?

... a year of great change; the twin challenges of fast-changing trends are impacting on every side of the business. In this key areas where change is high on the agenda. Covering the music and the online world, we also highlight some potential changes in the changing economics of the music industry.

FUTURE HEROES UN-CUT



Serious drum & bass heads will already be familiar with Future Cut, the Manchester-based producers who make up two-thirds of Un-Cut. But, with the addition of vocalist Jenna O, the team have created one of the most striking new propositions of recent times. Producing a sound as much classic soul as the current scene the group are associated with, Jenna's vocal oozes originality. Their anthem *Midnight* was one of the biggest underground hits of 2002 and, if anticipation for their debut album *Un-Cut* is anything to go by, it promises to be one of the hottest of the year and should see the group fulfilling their obvious crossover potential.

average business size per project is less than 10%. And, given the costs associated with launching mainstream artists in today's media climate, the risks could simply become unsustainable for the largest companies.

"That's one of the biggest problems of the record industry - it is based on a failure rate," says Mills, who puts his own company's success rate at closer to 30%-40%. "I can't afford to get it wrong that often," he says.

Producer Trevor Jackson, owner of up-and-coming indie label Output, puts it in sharper context. "Major labels are a business," he says. "I'm not a business, I'm an outlet for people to put great music out. But at the same time, I have very low overheads, small staff costs and because I'm small I can sign records for a small amount of money, and sell 20,000 copies and be doing well. For years, lots of labels have been signing acts for

£300,000, £400,000 or £500,000 that have no chance of doing anything." Jackson, who has recently released records by the likes of The Rapture and LCD Soundystem, puts his break-even rate as high as 85%.

The shifting economics of the record business have prompted much soul searching during the past 12 months but have also added significant impetus to the search for new business models as music companies prepare for the future.

Perhaps the most high-profile model sees record companies tap into broader revenue streams rather than simply relying on sales of recordings. The argument behind such moves is that record promotion is actually the loss leader which drives other income streams, such as live tours and merchandising.

EMI made a tentative step in this direction through its deal with Robbie Williams, which will entitle it to share in new revenue streams. "The Robbie Williams deal is obviously the way forward," says one major record company source. "We can't go on being the ones that take the initial risk and not earn from the full cake. We can't do it."

"It's like saying you have discovered Tiger Woods and invested in lots of other golfers, but you only earn from Tiger Woods when he wins a tournament. We all know that Tiger Woods earns more in sponsorship and what he earns than when he wins a tournament."

This is also a route which is now apparently being advocated by Sony Music Entertainment chief executive Tomiko Mottola. In an interview with the *New York Times* last month - following the company's new marketing partnership with

Pepsi - Mottola declared Sony's intention to go "into the management business" and of a strategy to "transform the company".

Yet by no means everyone is convinced. "I'm sceptical that this isn't just a way forward for record companies to take a larger part of the artists income," says Colin Lester, who with his partner Ian McAndrew has set in both management - handling artists such as Travis and Craig David - and record labels (they are partners along with the Capital Group and Telstar in Wildstar, Craig David's label).

Lester emphasises that the concept of artists cashing in up-front on future revenues is nothing new. The Bowie Bond of the mid-Nineties led the way, followed by a series of similar deals structured for US artists.

A number of other scenarios offer alternative visions for the development of record companies. Under one, the largest companies essentially become record manufacturers, specialising in marketing and distributing music which they have licensed in from independent third parties such as management, publishing and smaller labels.

Osman Erap - who brokered Mute's sale to EMI last spring - suggests an alternative and more radical version of this proposal, under which record companies would effectively become broadcasters, striking deals to sell music through subscription services, with their turnover ultimately split equally between physical and electronic sales.

Erapp also suggests another business model under which the industry would contract further and relinquish control of online distribution altogether, with telcos companies policing and collecting some form of mechanical royalty for each download (set as little as 30p), which could be paid via telephone bills.

Whatever the strengths and weaknesses of such scenarios, they all place priority to creative talent at a premium. Certainly. > p6

The gloomy forecasts

... is a vital factor in the bottom line: the High Street considers new approaches and a challenge from the internet

retail members is a sign of changing times, when High Street record retailers can no longer live by music alone.

"We have long passed that point and, if anything, music is the least dynamic of all the products we are selling at the moment," says Simon Wright, also chairman of Bant. "On the one hand, music is very difficult to make money out of, but on the other hand, an entertainment retailer that doesn't have a strong music offer weakens its credibility."

In recent years, HMV has demonstrated the art of broadening its product offering without diluting its brand. However, HMV Europe managing director David Pryde would prefer that records continue to lead the way.

"I'm a great advocate that if you've got great records out, people will go and buy them," he says. "But games and DVD are definitely competing media."

And, just as they are media every conscientious retailer wants a piece of, it is highly unlikely that they will represent the only supplementary market for music retailers in the coming years.

"I think the definition of entertainment retailer is going to get broader," says Wright. "We have to see it more as contemporary cultural product, even if that sounds a bit

pooney. Music reflects current tastes, but it is not the only thing. I think we are seeing mobile phones. I'm surprised that people like HMV haven't followed us, because the mobile phone is a product fight at the very core of our culture."

Certainly, supermarkets and general retailers represent the key competition for HMV and Virgin going forward. But if those stores have made their impact on all specialist retailers, the multiples and bigger chains have largely been able to restructure their pricing and build on their catalogue business in order to withstand the threat.

Instead, it is the Indies which have been hit hardest, with even specialist indie retailers struggling to make their niche pay. "If you extrapolate what is going on at present and beam yourself forward to about 10 years' time, I think it is going to be a different kettle of fish out there," says Johnny Chandler, former owner of Division One, which occupied premises on London's Hanway Street, behind the Oxford Street Virgin Megastore, until its closure a couple of years ago.

With tight margins on traditionally-sourced music product (legitimate product, ordered from within the UK) and often only a limited amount of shelf space to expand their

offering, for most small Indies, says Chandler, "there is a very fine line between doing very well and losing it just like that."

But Russ Grainger - who, like Gordon Wortsgomery, started his chain as a market trader - wastes few tears on the indie community at large and certainly has none for the multiples. "Margins getting tighter - have you ever heard anything like it, when you can buy all this stuff from Europe at the best prices ever?" he says, ever provocative. "Do me a favour. The supermarkets are being very aggressive on a very small range of product and people are getting uptight about it because they can't make the margins they made before. The Indies especially don't like the competition, but the supermarkets are not going to go away, so they might as well get used to it."

At the High Street end of the market, in spite of the general scepticism which now dogs the e-commerce business model, the more established bricks-and-mortar retailers have kept a toe in the hybrid waters in a manner that suggests they view it as part of their future. HMV's online division recorded a profit for the first time last year, Virgin launched a transactional site in late June, Borders outsourced its operation to Amazon

while Tower, which was one of the more enthusiastic pioneers in the late Nineties, still maintains its own online presence.

David Pryde, for one, views the internet as a potential global shop window, but he does not have much confidence in the UK's ability to compete under the current conditions.

"We are concerned about the non-level playing field of Internet retailers, which I think is a huge issue," he says. "It is a global issue because it is a global medium, so I don't think it is going to be a terribly easy thing to resolve in the short term. But quite clearly some countries have competitive advantages, depending on where they are located, and that puts the UK High Street at a disadvantage, which I wouldn't have thought is good for the UK industry as a whole."

It will be a long time before UK retailers can take advantage of international trade and the High Street landscape could yet change beyond all recognition in the meantime. The signs are that the increasingly consolidated model for High Street music retail is as a general entertainment retail proposition.

A wake-up call, perhaps, to a music industry which has traditionally relied on retail as a key partner in bridging new talent to the market.

Adam Woods

p5> The Firm's Richard Griffiths is in no doubt where the power will lie in the future. "The simple answer is, with whoever is closest to the artists. We are going to see sea changes in the way that record companies operate."

"The old-fashioned master-and-servant-type relationship is going. The artists are going to be in so much more control. If record companies are trying to find other opportunities for revenue streams, they can't do that without the implicit agreement of the artists."

Already, in 2002, record companies have started to paint themselves as more "artist-friendly," with BMG confirming that it is redrafting elements of its standard recording contract and Universal revealing that it is re-examining its accounting procedures. Further facelifts are expected in 2003.

Widgie's Lester and McAndrew, as the owners of a record label as well as management company, are looking to reorganise such shifts themselves. "We are looking very much as a record label to

introduce a firmer record contract in the new year," says Lester. "We are working to try to find ways of making recording costs non-recoverable to artists. As managers we have always been aware that artists don't own their own recordings. They shouldn't have to pay for something that long term doesn't belong to them."

Of course the next step is for artists to own their own masters — which is precisely what Chris Rea did when he was dropped by East West, forming a label to release an album which has now sold 100,000 copies in the UK alone. And he is not alone, as others as diverse as Lewis Taylor, Damien Rice and Mick Hucknall pursue the same route.

But if access to "the talent" is the key to success for any future-focused music companies, that does not necessarily play into the hands of any specific industry sector. Historically, developing close ties to their artists has been instrumental in the success of independent and major labels such as Island, A&M, Atlantic, Mute and

Beggars. But over the next half-decade it is widely predicted that the recording industry's stranglehold on the industry will be broken for the first time since the mid-Sixties — when the emergence of self-writing acts such as The Beatles took the initiative away from the publishing business.

Unsurprisingly, executives such as Universal's Larsen are confident that major record companies will have a big role to play in the future of the business. "The greater concentration of executive talent is in the record companies, if nothing else because of the size of the companies," he says. "We have thousands of people and most of them are pretty good actually. And because of our size and pretty healthy finances, we have the financial manpower, know-how and clout for finding recording and marketing talent."

However, major and independent record companies will be just one of many types of company which will take an even stake in the overall music industry, according to Beggars' Mills. While emphasising the difficulties which large corporations in any sector face

transforming themselves for the future, he adds, "There are plenty of ways for artists to get their music to the market these days and it isn't restricted to record companies."

Ultimately, few suggest that music itself will become marginalised in the future. Music consumption has never been higher with growing music revenues just one part of a record pie. Indeed, this month's Music Week World Report puts global retail sales of recorded music at 70% of all music revenues, at \$33.6bn. A further \$14bn is accounted for by a broad range of music-related sectors including radio, merchandise, concert promotion and publishing.

And, as EMI Recorded Music's SVP David Munnis says, "in the history of capitalism, where there is a demand for something, people have found a way to make money out of it."

As the industry stands on the cusp of change, quite how that money will be divided in 10 years' time is possibly more open than at any time for the past 40 years.

Martin Talbot

new dawn for downloads

As broadband arrives in earnest and new services are launched, electronic delivery prepares to come of age

future online After years of empty promises from so-called technology experts, 2003 is being labelled by many as the true beginning of the digital music future, embracing legitimate online delivery services, and through to mobile phone technology.

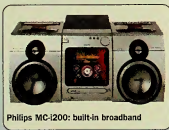
The arrival of broadband in a significant way in the UK is further underlining the importance of legitimate online delivery systems, to compete with the peril of the increasingly penetrative peer-to-peer (P2P) services. As things currently stand, the online music arena is hosting a conversely balanced David-and-Goliath-sized battle, with the legitimate, multi-national-backed services wandering cyberspace with slingshots, while the illegitimate P2P services rule the roost.

"There will continue to be a big P2P problem this year," says BT head of music Ben Drury, estimating there will be 3m broadband users in the UK by the end of 2003 and an increase of 200% on current subscriptions. "We are seeing the first shoots of legitimate services but there is still a long way to go."

In the US, which is generally accepted to be three to five years ahead of the UK in terms of broadband usage, new research by Nielsen has shown that nearly 15m Americans use KaZAA every month — only AOL Instant Messenger and Yahoo Messenger are used for longer periods. Such penetration is virtually unheard of for a service that is not part of a media giant, highlighting how far P2P file-sharing has gone.

In reaction to the growth, new media departments of the major labels are preparing more cunning ways to discourage P2P file-sharing. In 2002, Coldplay's *A Rush Of Blood To The Head* was one of the highest-profile album launches to be preempted by the distribution of thousands of dummy MP3 files on the P2P sites, making it impractical for the majority of users to copy files of reasonable quality.

The hope is that illegal file-sharing can be turned into a fruitless activity and demand transferred to the host of recently-launched legal subscription services such as



Philips MC1200: built-in broadband

Pressplay, MusiNet and dotmusic on demand. What is sure is that, as their access to content and pricing structures develop — along with increasing "clogging" of the illegal sites — their attractiveness to the mass market will improve dramatically.

Adoption of broadband in the UK will also be key in signalling how consumers may receive and listen to their music in the future. Philips will this year introduce the first PC-independent, consumer-friendly Internet audio device, the MC1200, which has a built-in broadband connection. The product is aimed at consumers for whom Internet audio services are already part of everyday life and will fuel the integration of technology in the home.

The threat of P2P file-sharing on the traditional music company business model is juxtaposed with the host of new opportunities offered to music companies by the latest technology. To date, much of the activity of music and technology, whether it is ringtones or file-sharing, has grown in spite of support from the mainstream music industry. But 2003 is expected to be the year when traditional organisations such as publishers and labels attempt to take charge of developments, using them to generate revenue in ways not available to non-copyright-holders.

Polyphonic ringtones will breathe a new lease of life into the concept in 2003, and open up plenty of opportunities for creative copyright-holders to generate income. "Until recently, we have used MPCS to collect income from ringtones," says Tracie London-Roswell, director of film, TV and advertising for Chrysalis Music. "We are now using a company called Touch which has made it

more interesting than just simply revenue through MPCS and means we can now think of it more as a marketing tool. It could even mean a band with a strong fanbase, such as Feeder, recording a song exclusively for use in a ringtone promotion."

A little further away from mass-market consumption — but still set to make waves in 2003 — are mobile handsets that support the playback of MIDI-file ringtones. Phone company Orange has already embraced the concept, known as HI-FI ringtones, which allows samples of near-CD quality music (including full vocal lines) to be downloaded for use as ringtones.

"A lot of companies are trying to produce these at the moment and they will be the next big application after polyphonic ringtones," says Scott McKenzie, technical editor of *Mobile Choice* magazine, who is himself the owner of a phone carrying Dido's Thank You as its HI-FI ringtone.

To what extent mobile phone technology will offer a new delivery mechanism for music remains open to debate, however. McKenzie believes that ringtones will be the only significant music application for mobiles with longevity, with phones that support streaming and downloads proving to be 2003's answer to the picture-messaging phone — an example of a product desperate for a purpose. "I don't really think these products will reach mass critical demand," he says.

But with a generation of consumers increasingly used to paying for mobile services through their monthly bills, the mobile has a key part to play in developing online consumption. In particular, ringtones have played an important part in establishing this new payment mechanism, besides also generating valuable income for publishers — who earn around 10p for every download.

Del Dias of A&I Digital, which has devised mobile marketing campaigns for clients including Warner Music and Gatorade, predicts this year will see full integration between the Internet and the mobile, with the latter as a billing device. In other words, even if music-to-mobile delivery does not take off, payment for accessing music via PC

is expected to be increasingly be made through mobile phone bills.

"Widespread availability of broadband content on an artist website can mean fans can be reverse billed to their mobiles, which is much easier than them getting to pay online," says Dias. "Very few labels are exploiting it to its full potential at the moment."

By making payment simpler for those consumers who remain cautious about logging their credit card details online will, in turn, help drive online music delivery, not to mention the provision of increasing volumes of other paid-for, premium content.

"All the mobile developments are like the web was three or four years ago, but thanks to broadband, the streaming of videos online really has a chance as the quality is there now," says Anthony Cauchi of Outside Line.

Cauchi also predicts an increasing amount of importance placed on web and mobile-based fan communities to an artist's income.

"The whole shopping and e-commerce element has brought things to life," says Cauchi. "We recently sold 4,000 tickets for Coldplay at Earl's Court via the website community."

In recognition of the importance of building reliable fanbase communications, 2003 will see plenty of initiatives that will aim to capture such data. DVDs will begin to regularly carry recognition technology that will allow access to exclusive broadband content in return for giving consumer information. "It adds value and brings back customers," says Dominic Cook, new media promotions manager at Virgin Records, whose forthcoming compilations include Mel C's second solo album, *Reason*, which is due in March. "2003 will see a lot more viral stuff happening that goes a lot further than e-cards and message boards," says Cook.

Such campaigns will further highlight the importance of technology as a marketing tool for record companies, thus allowing the traditional, expensive and, in many cases, highly wasteful marketing strategies of the past to be replaced by highly focused, cost-effective, technology-based campaigns.

James Roberts

RR Rosie Ribbons



Rosie's year kicks off with her fantastic new single 'A Little Bit' on January 13th following her amazing support slot on the **Blue** tour performing to 250,000 fans.

Single 3 'Good Thing' will be released on March 10th followed by the debut album 'Misbehaving' on March 24th, backed by a massive national TV ad campaign.

Also in March Rosie will tour with **Liberty X** - 25 dates hitting 150,000 fans backed by an extensive Schools and Club PA Tour

Rosie is **THE ONE TO WATCH** in 2003

www.rosie-ribbons.net



future radio The UK's commercial radio industry reaches an historic landmark this October with the 30th anniversary of its first legal station, LBC.

But, although that launch laid the foundations of a sector now comprising 261 local and three national analogue stations, don't expect radio executives to be spending too much time blowing out birthday candles and popping party streamers. They will be far too busy instead trying to determine what the next 30 years of their industry will look like.

If everything goes according to schedule, by the time of LBC's anniversary the Communications Bill will have passed into law, completely tearing up the rulebook of the current strict ownership rules and setting up

the possibility of key markets being controlled by just the BBC and two commercial radio groups. It will also open the door to powerful overseas players such as US giant Clear Channel, which, this time next year, could potentially be controlling some of the UK's biggest stations.

"It represents the next stage of the evolution of commercial radio," says GWR chairman Ralph Bernard. "It recognises that having companies getting together in terms of mergers and acquisitions is an important development to encourage investment and reduce backroom costs so more money can be put in front of the microphone."

The Bill takes the starting role in a real year of change for radio, with DAB supporters targeting sales of 500,000 sets by Christmas,

change sw

Consolidation; takeovers by overseas owners and a disti

overhauls for Radio One and commercial radio's respective flagship chart shows and Capital FM's Chris Tarrant breakfast show winning a facelift to try to remain London's number one choice. And, by the end of the year, the country's top-rated station will have a new controller lined up when Jim Moir retires from Radio Two.

But it is the outcome of the Communications Bill that will have the widest-ranging ramifications, dictating the environment in which radio will operate for many years to come. Capital Radio's group chief executive David Mansfield says that, while every group is capable of improvements, it is only by merging that significant cost savings can be achieved. Pressure from shareholders is also being brought to bear, he adds, because most of the quoted companies share the same investors and want synergies to improve efficiencies.

The demand for change from the big radio groups themselves is universal, although what it will ultimately mean for the shape of the sector once the Bill has gone through throws up more varied visions. "It's such a complicated piece of chess it's impossible to predict," admits Chrisality's Radio chief executive Phil Riley, although he has not stopped his own group being regarded as most likely among the biggest players to be snapped up post-legislation.

What happens to Chrisality will heavily depend on its group chairman Chris Wright, who has the power to play King-maker by virtue of his 30% stake. "Our chairman is happy to be in radio," says Riley. "We've got the fastest growing business of the majors and it's part of a very successful media group."

A similar situation surrounds Classic FM owner GWR, whose biggest shareholder Daily Mail & General Trust controls nearly 30% and, from a merger point of view, is less likely than its rivals to raise eyebrows from the competition authorities as it generally does not have stations in the same cities as the others.

"Everybody wants to beat their chests and say 'We're not going to be bought and we're acquiring', but the reality is we will continue to develop the business in a way we've done for many years and if there's the right deal for shareholders we'll look at it," says Bernard. His cautious outlook is shared by Emap Performance's CEO Tim Schooner, whose recent capture of Richard Park has only further fuelled speculation it will make a move on Capital. "We'll simply go into the penalty zone and wait for the ball to come in our direction," says Schooner, although he adds, "Uniquely among the radio groups, Emap has enough cash to acquire any of the other radio companies."

Clear Channel would hardly be struggling to find the cash either, although whether it will

FUTURE MEMBERS THE THRILLS



Although hailing from Dublin, The Thrills embrace a sound that suggests they have emerged from sunnier climes. The Beach Boys are an obvious reference point and, indeed, a strong influence on the group who spent a good part of last year in the San Francisco area writing tracks for their debut album for Virgin Records, which signed the act in September 2002. Air and Beck producer Tony Hoffer has helped add to the sound of the album, which has just been completed. Having played their first UK gig at the request of Morrissey at his Royal Albert Hall concert last year, The Thrills return for their first full London date on January 22, followed by a slot aboard NME's Bets tour alongside The Datsuns, The Polyphonic Spree and Interpol.

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labels look to form

Faced with a tough market, continuing piracy problems and growing price pressures, labels are examining

future formats Embattled by a 32% drop in unit sales of singles since 1997—and with piracy continuing to stalk its physical and online product, the importance of the music industry devising physical formats with continuing relevance and appeal to the consumer market is growing.

The scramble by majors and independents to add value to physical product in 2002 has yielded some key pointers to the conundrum of how to drive sales. But a question-mark remains over whether standard CD can extend its reign as consumers' format of choice beyond its 20th birthday. The future sound carrier of the industry appears to lie in many and varied paths.

With retail prices for albums increasingly sliding, resulting in a narrowing price gap between singles and albums, music buyers are becoming more aware of price and value. While this has led to calls from some for cheaper two-track singles—at £1.99 or even 99p—others have advocated the alternative strategy of adding value, to justify the retailing price-point of the single format, or to help maintain an album's value above £12.

Albums by Mercury's Bon Jovi, Big Brother & The Holding Company and Mushroom Inflection's Ash, to name but three, attempted to provide exclusive online links for music fans, unlock extra content via PCs, offer an alternative to illegal downloads and push the boundaries of what constitutes a chart eligible CD.

How to deliver "added value" in the future is a highly debatable point, however, and the widespread view that current chart rules need a review to accommodate innovative singles and albums packages is tempered by cautionary tales of distorted charts.

"We brought in multi-media rules because there was nothing that said you could put a video on a single," says Official UK Charts Company chart director Omar Maskatya. "I think if you rethink chart rules too much it gives people a licence to choose chart positions by giving loads of stuff away," argues EMI Records Music format and CEO Tony Wadsworth. "I remember when they were a lot less restrictive with people giving away all sorts of stuff and it takes away from the core of the sale."

Meanwhile, OCC is in advanced discussions with Millward Brown, record labels and UK-based ISPs about the possibility of developing a standalone downloads chart, with results which could ultimately be incorporated into the main singles chart, with early monitoring expected to start imminently.

OCC product and new media co-ordinator James Gillespie highlights the technical challenges of measuring legitimate downloads, but points to the models from both Universal Music Group and EMI offering subscription downloads in the US to stream and burn—in EMI's case sometimes simultaneously with radio release—as

valuable data sources.

Multi-media rules, originally introduced in 1998, saw their last major revision in 2000 to allow the inclusion of one hyperlink to a specially-created album micro-site.

But should the changes go further and faster? Industry opinion, as ever, is split.

Virgin Entertainment Group CEO and Bard chairman Simon Wright says, "At the end of the day, you have to keep a level playing field

so that you have chart eligibility as long as you stick to the principles. I don't think we should use the charts to change things. I think we need to be careful. We are great at inventing charts for our own benefit, but what really benefits the consumer—is the consumer interested in a download chart? I don't know."

NME's Steve Gallant believes the remit could be wider and questions whether certain

FUTURE MEMBERS VS



Tennant, who is a very talented writer and singer," says Webbe.

British R&B artists may still find it hard to compete against the quality of American performers, but one homegrown act set to carve their own unique place in the market in 2003 are V6, the act managed by Blue's Simon Webbe. Comprising three boys and two girls, their sound is credible but highly accessible. "To break it down, it's girls versus guys; and the style of music is hip-hop versus R&B," says Webbe. "They have conversation in rhyme to one another. Guys talking from the guys point of view and girls from the girls' view. So it's a pretty cool." V6 are signed to Webbe's own production company, Love For Music, and to Innocent for recordings, also home to Blue. "Love For Music consists of three others. Me, and MC Piper and a singer-songwriter called Ali

Clear Channel Radio

tal breakthrough offer new opportunities for the airwaves

end up doing so is another matter. Its international chief executive Roger Parry has said it remains interested in UK radio, adding that any buyer considering a move into the market would have to have Capital high on their list of potential candidates.

Capital's Mansfield questions what the Americans could bring to the UK market. "There aren't any synergies between the UK and US radio," he says. "We've all gone to the States to borrow things, but in the past five years that's happened less because UK radio has caught up from a technology point of view. US radio is becoming increasingly different and it's less relevant to us in many respects. If they're going to buy a company like ours or other content companies they're going to have to pay a premium."

The Capital group's one-time group head of programmes Clive Dickens is convinced the big US groups will not "be able to resist the temptation" of making a move on the UK, although he issues them a warning: "The ones who try to change things too quickly and force business models will end up losing loads of money because they underestimate two very important things – the musical culture here is deeper than in the US and, more importantly, they underestimate the significance of the BBC." Dickens' Absolute Radio group will be bidding for a number of the key new analogue licences being advertised this year.

Speculation about Clear Channel's intentions towards UK radio has only further ignited music industry concerns about any effect the Bill could have on the musical make-up of the airwaves. With the rise in the US of Clear Channel, which is that nation's largest operator with more than 1,200 stations, playlists have become yet more restricted and the fear is that could happen here, too.

"It's tough at the moment and it's going to get tougher," says AIM CEO Alison Wenham. "And relying on the BBC to provide a platform for musical diversity is taking a huge risk, giving a responsibility to the BBC I'm not sure it's ready and prepared for."

With the possibility of yet fewer groups, Sony Music's promoters director for international repertoire Adrian Williams is concerned the radio industry is heading back to the days when, if Radio One didn't like your record, you had few other places to take it. "At least with IRL you can get a regional broadcast, so if it works in Scotland you could drive it down the country – but that might not happen if you reduce the number of groups," he says.

Radio One controller Andy Parfitt believes the Bill only strengthens the case for his station to remain publicly-funded. "If there are concerns about the reduction of formats and entry points for the music industry into the radio industry, it does clearly say a public-funded Radio One where we can champion

FUTURE PERFORMERS: GOOD CHARLOTTE



Formed by identical twin brothers Benji and Joel Madden, Good Charlotte will release their debut UK album in February, by which time the word-of-mouth on the latest punk upstarts will be hotting up among their core teen market. Titled *The Young And The Hopeless*, the album has already been a hit in their native US (where the twins also host their own MTV show *All Things Rock*). A single, *Lifestyles Of The Rich And Famous*, precedes the album on February 6 and perfectly sums up their cheeky nu-punk style, which is poised to click with the ever-growing army of teen punks in the UK.

new music and new artists is needed," he says.

But, far from narrowing choice, commercial radio chiefs say any merger after the Bill – alongside the continuing growth of digital radio – will mean a greater selection of music listening than ever. Capital's Mansfield points to the fact that digital did not turn Xfm into a Capital Mark II as some feared when it bought it and is now "loved" by the music industry. And GWR's Bernard says the savings through mergers will help pay for the costs of digital radio, where "every range of music under the sun" is available.

Bernard believes digital radio is poised to make further strides, with another 80,000 sets projected to be sold between January and June, taking the running total beyond 200,000, with 0.5m sales achievable by

Christmas.

But whoever ends up controlling the airwaves across both the analogue and digital spectrums, the key issue, ultimately, is that the listener is tuning in. It is with that in mind that Emag's Schoonmaker says he is making 2003 "the year of the listener", as he aims to make the group the desired home for the UK's best radio talent.

"It doesn't matter who owns the shares and licences but whether you're giving the listener what they want to hear," says the Emag chief, who in the past month has added Richard Park and Mark Goodier to his talent portfolio.

Only time will tell whether, in the coming months, the radio industry can achieve that truly balancing act of not only pleasing its listeners but the City and record companies, too. **Paul Williams**

What's the future?

arious ways to add value to their releases, as a new range of physical formats vie for consumer acceptance

music DVDs should be relegated to the video chart. "Maybe the industry needs a better definition of what an album is and chart rules need to be revised to be a bit broader," says Gallant.

OC's Maskatya concedes, "You have to ask the question whether DVD should sit in the music or video charts – we hope to see some change in 2003."

The continuing consumer adoration of DVD certainly shows no signs of abating, but a question remains over how to harness the clear consumer demand going forward. Sales of DVD Video players in the UK were expected to reach 3.7m by the end of 2002, taking the total to 6.8m – or penetration into one in four UK homes – according to British Video Association figures. Meanwhile, IFPI figures estimate DVD Video's 3% to 4% share of total global music retail revenue will see a lift of one to three percentage points a year over a five-year period.

Retailers, in particular, believe the music business has lessons to learn from the way the video and film industry has led the charge with the format, but they acknowledge the near future relies as much on protecting existing physical formats.

Sony UK CEO and chart advisory committee member Bob Stricker warns, "We don't know what the physical distribution model will be in 2005. One thing is certain, we are not converting every single title to DVD. We will see some specialist formats,

some records bundled with DVD, mix albums, singles with two tracks. CD was one solution years ago – there is no one solution now." He adds, "A lot of mistakes were made in the mid-Nineties presuming a dramatic shift."

DVD has also offered an alternative to the CD in the form of DVD Audio, an audio-only, 5.1 surround sound format which is in a battle to the death with SACD. The number of releases available on both formats has currently risen to around 2,000, according to latest estimates.

The two new technologies offer clear appeal to audiophiles with their combination of high sound quality and secure formats. But with the skeletons of DCC and now MiniDisc still rattling in the music industry's closet, mass-market penetration is seen by many as a step too far at the moment.

EMI Recorded Music's senior director of DVD and new formats Mark Dunn is convinced the big issue for the industry in the coming year is 5.1 surround sound, whether it is in the form of SACD, DVD-A or DVD Video, while CD, subscription downloads and vinyl will co-exist in a market more segmented along demographic lines in the future.

"Nobody is certain whether high-end formats such as SACD and DVD-A will offer more to the consumer and there is a big question mark over whether they will embrace them," he says. "But people are investing in home theatre systems by the truck-load in the US and elsewhere and DVD

video is a great opportunity to start developing 5.1 product."

Dunn urges greater chart flexibility for DVD singles and albums. "More needs to be done to DVD singles – it will be very important for us in the next couple of years and they need to be chart eligible. The kind of repertoire released on CD in the future may be skewed towards the older consumer who is more used to the format."

As the value of legitimate CD continues to struggle against the tide of continually lowering retail prices and the "free music" culture, maintaining the potential value of DVD is going to be crucial. In particular, the growing trend, especially in the US market, of enticing consumers by bundling CD albums with bonus DVDs, either on release as limited edition packages or later as a way to revive an album, is viewed with caution.

"I think record companies need to be careful not to throw potential new business away as added value," says Tony Wisniewski. "DVD represents one area in our business which is growing and it would be a real shame for that business if we reduce the perception of value."

He believes the answer to the added value puzzle should be much simpler: "Added value is making better albums – make better music and people will buy it," he says.

There are those in the online industry who believe the music community's difficulty in adjusting to the online environment is linked

to its obsession with the physical world.

"Physical formats will continue to dominate for some time but record labels have to do this very intricate juggle and move into the online world while not upsetting physical distribution which gives them 99% of their business," says Peepsound CEO Bruno Heese.

"The problem with their changing position is they are still wedded to existing CD formats. The industry is still shell-shocked, there are very few visionaries and they are still fighting to a certain extent."

While the likes of Microsoft and Sky will slug it out to offer the best integrated home entertainment "end solution", music fans will continue to consume via multiple formats including multi-tiered digital subscription services, Heese predicts.

"I can see a future where Microsoft says, 'We don't need collection societies – they are obsolete because they are defined by national boundaries and we can do the job of distributing to the rights holders and we offer a secure format.' The issue is who can offer the whole solution. If you look at history, often it was not the best technological format which won out, but the owners or the players that could offer the best end solution."

However accurate his view of matters turns out to be, one thing is clear – finding a means of supplying music to consumers in a way which offers value and convenience is essential. **Journa Jones**

THE OFFICIAL UK AIRPLAY CHARTS

TOP 50

11 JANUARY 2003

How many weeks in the top 100? How many weeks in the top 10? How many weeks in the top 50? How many weeks in the top 100? How many weeks in the top 10? How many weeks in the top 50? How many weeks in the top 100? How many weeks in the top 10? How many weeks in the top 50?

Rank	Artist	Title	Label	Weeks in Top 100	Weeks in Top 10	Weeks in Top 50	Current Position	Previous Week	Score
1	Robbie Williams	FEEL	Chrysalis	2301	6	78.39	-8		
2	Stronger	Sugababes	Island/Uniscand	1875	6	61.98	+5		
3	You're A Superstar	Love Inc.	NuTite/Arista	1789	7	61.04	-8		
4	Dilemma	Nelly feat. Kelly Rowland	Universal/Uniscand	1589	n/c	58.71	n/c		
5	Jenny From The Block	Jennifer Lopez	Epic	1867	-6	57.57	+6		
6	If You're Not The One	Danielle Bedingfield	Polydor	1935	-5	55.82	-5		
7	Holding On For You	Liamy L	Wardrobe	1926	n/c	55.56	n/c		
8	Heaven	DJ Sammy & Yanou feat. Oo	Data/Ministry Of Sound	1319	+1	54.86	-1		
9	Sound Of The Underground	Girls Aloud	Polydor	1993	+8	54.35	-3		
10	Sorry Seems To Be The Hardest Word	Blue feat. Elton John	Innocent	1989	-7	49.22	-4		
11	DIRTY	Christina Aguilera feat. Redman	RCA	1411	+3	47.51	+2		
12	NAUGHTY GIRL	Holly Valance	London	1563	n/c	47.25	+16		
13	HIDDEN AGENDA	Craig David	Wildstar	1163	+7	46.91	+21		

HIGHEST CLIMBER									
14	Science Of Silence	Richard Ashcroft	Hut/Virgin	1003	+6	43.13	+55		
15	Family Portrait	Pink	Arista	1472	-15	42.88	-11		
16	Sk8er Boi	Avril Lavigne	Arista	1267	-6	42.56	-6		
17	Come Into My World	Kylie Minogue	Parlophone	1155	-1	37.75	-15		
18	The Last Goodbye	Alicia Keys	Innocent	1282	-13	37.04	-7		
19	The Way You Put Your Hand In My Hand	Divine Inspiration	Data/Ministry Of Sound/feat.	879	+3	36.85	+16		
20	LOSE YOURSELF	Eminem	Interscope/Polydor	772	-8	35.16	+4		
21	Just The Way I'm Feeling	Feeder	Echo	761	-11	33.87	+10		
22	True	Jameson feat. Angel Blu	J-Didd/V2	403	+22	32.02	+18		
23	Complicated	Avril Lavigne	Arista	1049	+1	30.41	+12		
24	Stole	Kelly Rowland	Columbia	867	+27	29.57	+151		
25	Rushes	Darius	Mercury	1044	-29	29.38	-8		
26	The Zephyrs Song	Red Hot Chili Peppers	Warner Bros	1638	+2	27.02	-39		
27	Work It	Missy 'Misdemeanor' Elliott	East West/Elektra	233	-18	26.74	-3		
28	Bonnie & Clyde	Jay-Z	Roc-A-Fella/Mercury	466	+34	26.38	+43		
29	Nu Flow	Big Brovaz	Epic	549	n/c	25.18	-16		
30	I Like I Love You	Justin Timberlake	Jive	688	-6	24.67	-17		
31	The Scientist	Coldplay	Parlophone	330	+20	24.19	+19		
32	Love Story	Lavo & Bushwacka!	XL	248	-6	22.84	+15		

BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
MOST ADDED									
33	10	Stop Living The Lie	David Sneddon	Mercury	374	+135	22.00	+256	
34	2	Year 3000	Busted	Universal Island	868	+2	22.39	+47	
35	16	One Love	B.T.U.	Innocent	684	+1	22.27	-6	
36	17	All The Things She Said	Tina Turner	Interscope/Polydor	627	+17	21.50	+98	
37	21	Danger! High Voltage	Electric Six	XL	118	+34	21.37	+48	
38	3	Put Him Out	Ms Dynamite	Polydor	1026	-3	21.07	+6	
39	20	Starry Eyed Surprise	Oakenfold	Perfecto	419	+17	20.29	+20	
40	17	United States Of Whatever I Am	Lynch Lynch	Global Warming	111	-24	19.73	-8	
41	5	Yoshimi Battles The Pink Robots Pt1	The Flaming Lips	Warner Bros	55	+28	19.72	+122	
42	15	Sacred Trust	One True Voice	Jive	765	-5	19.72	-58	
43	8	Be With You	Alicia Keys	Innocent	741	-3	19.13	-8	
44	7	Born Again	Badly Drawn Boy	Twisted Nerve/XL	125	+25	18.09	+175	
45	18	Little By Little	Oasis	Big Brother	721	-5	18.27	+25	
46	19	We've Got Tonight	Ronan Keating feat. Lulu	Polydor	915	+1	16.95	+36	
47	15	Just Like A Pill	Pink	Arista	699	+36	16.89	+30	
48	14	How You Remind Me	Nickelback	Roadrunner	443	+5	16.05	-3	
49	13	I'm Gonna Getcha Good!	Shania Twain	Mercury	743	-31	15.94	-28	
50	19	A Thousand Miles	Vanessa Carlton	ASMP/Polydor	501	+13	15.94	+68	

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AIRPLAY COMMENTARY

by ALAN JONES

Proving a significantly bigger hit with radio programmers than record buyers, who placed it no higher than number four on the OCC sales chart, Robbie Williams' *Feel* enjoys a fifth successive easy victory at the top of the airplay chart. It remains far ahead of the field, with nearest challengers *Sugababes'* *Stronger* trailing by more than 26%, with an audience of less than 62m compared to Williams' tally of more than 78m. Finding the next challenge to Williams is a tough task - after three weeks atop the sales chart and sales of 400,000 *Girls Aloud's Sound Of The Underground* should be in the running, but remains becalmed at number 11.

It is a sad fact that although there are exceptions - the Spice Girls, All Saints and the Sugababes - all girl acts in general achieve far less on the airplay chart than on the sales list, as *Cheeky Girls* and *Las Ketchup's* debut singles also prove. The *Cheeky Girls* disc has been in the top three of the sales chart for five weeks but is a lowly number 192 on the airplay chart, while *Las Ketchup's* 13-week run in the Top 10 of the sales list is distinctly at odds with the record's now lowly Top 50 of the airplay chart. It nearly made it last week - as it features in the Top 10 of both the current chart and the 2002 countdown it benefited from chart show repeats, and reached a new high at number 51 - but it dips back to number 117 this week.

Playlists generally remain pretty much unchanged at the time of the year, save for the removal of Christmas recruits, but *Destiny's Child* saw *Kelly Rowland's* solo debut - featuring lyrics about Marilyn Monroe - make impressive strides, catapulting 64-24 to become the Top 50's highest new entry. It does so without severely impacting *Destiny*, her duet with Nelly, which dips 3-4 after 17 weeks on the chart.

David Sneddon continues his mercurial rise with his debut single *Stop Living The Lie* exploding 129-33. The 24-year-old Glasgowian won the BBC's *Future Music* Academy contest and his single, which is due next Monday (13), was helped considerably by a dozen plays from Radio Two, which represent a small (3%) part of its overall tally of 374 plays but provide more than 58% of its audience of 22.40m.

Russian recording artists have rarely made much of an impression in the UK but there are changes, following on from trance trio PPK's *Resurrection*, female duo T.A.T.U.'s *All The Things She Said* is shaping up to be a monster both at retail and on the airwaves. Already number three on *Music Week's* *Upfront* and Commercial Club Charts, the record zooms 67-37 on the airplay chart, with increasing support from both Capital FM (13 plays) and Radio One (11 plays).

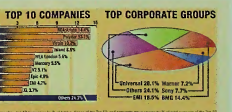
Nine weeks into its sales career, *Missy Elliott's Work It* has dipped out of the Top 40, and is experiencing declining support from commercial radio, having exited the UK Top 50. But *Radio One*, which is usually ahead of the game, clearly loves Elliott's single and it remains atop the station's most-played list for another week, with 27 plays. That is worth 81% of the record's overall audience of 21.73m. Radio One often leads the way with new discs, and frequently provides that kind of audience share for a new R&B/dance hit in its first week or two, but for it to do so on a mainstream hit so late in its life is unprecedented.

Former Savage Garden singer *Darren Hayes* got massive radio support for his debut solo single *Insubatible* but his subsequent singles *Strong Relationship* and *I Miss You* were both given scant support, missing the Top 50 even though they peaked at 15 and 20 respectively on the OCC sales chart. His upcoming single *Crush* is off to a good start, however, debuting at number 77 with 192 plays under its belt on its first week on the airwaves. It is undoubtedly being helped by its overall retro feel, not to mention specific melodic references to Madonna's *Holiday* and brief echoes of Eurythmics' 1984 single.

AIRPLAY FACTSHEET

● **Avril Lavigne's** debut single *Complicated* topped the airplay chart in October but, it dips 13-16 this week, suggesting the number 12 position it posted a fortnight ago might prove to be its peak. Part of the problem is that even after 19 weeks on the airplay chart, *Complicated* refuses to move aside for its successor. *Sk8er Boi* was aired 1,267 times for last week, down from 1,525 a fortnight ago, while *Complicated* (which actually jumps 27-23 on the

airplay chart this week) has improved marginally from 1,042 plays to 1,049 in the same time frame. ● **Former Verve frontman Richard Ashcroft** is close to securing his first Top 10 airplay hit since his solo debut *Song For The Lovers* reached number nine three years ago. *Ashcroft's* new single *Science Of Silence* glides 26-14 this week, while exceeding 1,000 plays for the first time. The record shares top billing on Radio Two's most-played list with *Craig David's Hidden Agenda*, with 18 plays apiece.



OFFICIAL CHARTS 11/01/2003

music week

SINGLES

1 SOUND OF THE UNDERGROUND

Girls Aloud

Polydor

- 2 CHEEZY SONG (TOUCH MY BUM) The Cheezy Girls Multiply
- 3 LOSE YOURSELF Eminem Interscope/Polydor
- 4 IF YOU'RE NOT THE ONE Daniel Bedingfield Polydor
- 5 SACRED TRUSTAFSTER YOU'RE GONE One True Voice EMI/Line
- 6 SORRY SEEMS TO BE THE HARDEST WORD Blue-Year Elton John Incent
- 7 YOU'RE A SUPERSTAR Love Inc. Nuffley/Arista
- 8 SKRER BOI Avril Lavigne Arista
- 9 THE KETCHUP SONG (ASEREBE) Las Ketchup Columbia
- 10 DILEMMA Nelly feat. Kelly Rowland Universal/Unistand



- 10 11 FEEL Robbie Williams Orysells
- 14 12 FAMILY PORTRAIT Pink Arista
- 15 13 THE LAST GOODBYEBE WITH YOU Atomic Kitten Innocent
- 14 REACT Erik Sermon feat. Redman J
- 13 15 WE'VE GOT TONIGHT Ronan Keating feat. Lulu Polydor
- 12 16 PUPPY LOVE/SLEIGH LOVE S Club Juniors Polydor
- 17 17 HOLDING ON FOR YOU Liberty X V2
- 18 LAND OF THE LIVING Milk Inc. Postiva
- 16 19 WHAT MY HEART WANTS TO SAY Gareth Gates S
- 18 20 JENNY FROM THE BLOCK Jennifer Lopez Epic



THE OFFICIAL
UK CHARTS
COMPANY

BIG RADIO 1
77-79FM



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MASAI DO THAT THANG

REMIXES BY
INTENSO PROJECT
STACHASER
SYKLONE

NUMBER 1 IN DJ MAGAZINE CHART



ALBUMS

1 LET GO

Avril Lavigne

Arista

- 2 ESCAPADOLY Robbie Williams EMI
- 3 MISSINDAZTOOD Pink Arista
- 4 ONE LOVE Blue Innocent
- 5 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 6 BY THE WAY Red Hot Chili Peppers Warner Bros
- 7 UNBREAKABLE - THE GREATEST HITS VOL. 1 Westlife S
- 8 A NEW DAY AT MIDNIGHT David Gray East West
- 9 THE GREATEST HITS 1970-2002 Elton John Mercury
- 10 ANGELS WITH DIRTY FACES Singababes/Unistand/Unistand
- 12 11 ESCAPE Enrique Iglesias Interscope/Polydor
- 42 12 WHITE LADDER David Gray HT/Real West
- 15 13 GOTTA GET THRU THIS Daniel Bedingfield Polydor
- 8 14 ELVIS - 30 #1 HITS Elvis Presley RCA
- 13 15 FEELS SO GOOD Atomic Kitten Innocent
- 19 16 COME AWAY WITH ME Norah Jones Parlophone
- 22 17 IT HAD TO BE YOU - THE GREAT AMERICAN Rod Stewart J
- 14 18 THIS IS ME... THEN Jennifer Lopez Epic
- 24 19 THE EMINEM SHOW Eminem Interscope/Polydor
- 11 20 FORTY LICKS The Rolling Stones Virgin/Dice



CLUB CHARTS 11/11/2003

music week

COMMERCIAL POP TOP 30

Wk	Rank	Artist	Title	Label
1	26	THE LOST JOE BROTHERS	TREAT ME LIKE A LADY (feat. Zoo Black)	18UNiversal
2	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
3	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
4	11	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
5	13	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
6	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
7	16	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
8	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
9	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
10	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
11	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
12	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
13	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
14	3	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
15	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
16	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
17	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
18	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
19	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
20	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
21	2	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
22	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
23	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
24	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
25	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
26	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
27	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
28	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
29	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal
30	1	THE NOTORIOUS B.I.G. & Mase	TREAT ME LIKE A LADY (feat. Mase)	18UNiversal

UPFRONT CLUB CHART TOP 40

Wk	Rank	Artist	Title	Label
1	20	LOVE ON THE RUN (CHANGEROUS SCARLETT)	Chicago (feat. Peter Cunniff)	18UNiversal
2	2	TREAT ME LIKE A LADY (feat. Mase)	Zoo Black	18UNiversal
3	1	ALL THE THINGS SHE SAID (feat. Zoo Black)	Mase	18UNiversal
4	19	HEAVEN SENT (feat. Zoo Black)	Mase	18UNiversal
5	1	THE OPEN SIGN (feat. Zoo Black)	Mase	18UNiversal
6	1	SUPERSTAR (feat. Zoo Black)	Mase	18UNiversal
7	1	WHERE LOVE LIVES (feat. Zoo Black)	Mase	18UNiversal
8	1	INTIMATE (feat. Zoo Black)	Mase	18UNiversal
9	1	JANGLE KISSES (feat. Zoo Black)	Mase	18UNiversal
10	1	FAMILIAR FEELINGS (feat. Zoo Black)	Mase	18UNiversal
11	1	AMAZING (feat. Zoo Black)	Mase	18UNiversal
12	1	FREE (feat. Zoo Black)	Mase	18UNiversal
13	1	A LITTLE BIT (feat. Zoo Black)	Mase	18UNiversal
14	1	TOUCH YOU (feat. Zoo Black)	Mase	18UNiversal
15	1	AUTOMATIC (feat. Zoo Black)	Mase	18UNiversal
16	1	DIRTY (feat. Zoo Black)	Mase	18UNiversal
17	1	I'LL BE YOUR ANGEL (feat. Zoo Black)	Mase	18UNiversal
18	1	LIKE YOUR FEET (feat. Zoo Black)	Mase	18UNiversal
19	1	LOVE (feat. Zoo Black)	Mase	18UNiversal
20	1	STAYING AT THE SUN (feat. Zoo Black)	Mase	18UNiversal
21	1	ACROSS (feat. Zoo Black)	Mase	18UNiversal
22	1	COME ON OVER (feat. Zoo Black)	Mase	18UNiversal
23	1	TOTAL ECLIPSE OF THE HEART (feat. Zoo Black)	Mase	18UNiversal
24	1	LOVE (feat. Zoo Black)	Mase	18UNiversal
25	1	WHERE LOVE LIVES (feat. Zoo Black)	Mase	18UNiversal
26	1	THE AFTER TIME (feat. Zoo Black)	Mase	18UNiversal
27	1	FEELER (feat. Zoo Black)	Mase	18UNiversal
28	1	REQUIRE FOR A DREAM (feat. Zoo Black)	Mase	18UNiversal
29	1	MULTIPLY (feat. Zoo Black)	Mase	18UNiversal
30	1	TOUCH YOU (feat. Zoo Black)	Mase	18UNiversal
31	1	NEVER (feat. Zoo Black)	Mase	18UNiversal
32	1	FEELER (feat. Zoo Black)	Mase	18UNiversal
33	1	REQUIRE FOR A DREAM (feat. Zoo Black)	Mase	18UNiversal
34	1	MULTIPLY (feat. Zoo Black)	Mase	18UNiversal
35	1	TOUCH YOU (feat. Zoo Black)	Mase	18UNiversal
36	1	NEVER (feat. Zoo Black)	Mase	18UNiversal
37	1	FEELER (feat. Zoo Black)	Mase	18UNiversal
38	1	REQUIRE FOR A DREAM (feat. Zoo Black)	Mase	18UNiversal
39	1	MULTIPLY (feat. Zoo Black)	Mase	18UNiversal
40	1	TOUCH YOU (feat. Zoo Black)	Mase	18UNiversal

URBAN TOP 30

Wk	Rank	Artist	Title	Label
1	13	WIZZY WOO	Backstreet (feat. Myshel)	Demarcus
2	1	STOLE YOUR HEART	Demarcus	
3	1	STOLE YOUR HEART	Demarcus	
4	1	STOLE YOUR HEART	Demarcus	
5	1	STOLE YOUR HEART	Demarcus	
6	1	STOLE YOUR HEART	Demarcus	
7	1	STOLE YOUR HEART	Demarcus	
8	1	STOLE YOUR HEART	Demarcus	
9	1	STOLE YOUR HEART	Demarcus	
10	1	STOLE YOUR HEART	Demarcus	
11	1	STOLE YOUR HEART	Demarcus	
12	1	STOLE YOUR HEART	Demarcus	
13	1	STOLE YOUR HEART	Demarcus	
14	1	STOLE YOUR HEART	Demarcus	
15	1	STOLE YOUR HEART	Demarcus	
16	1	STOLE YOUR HEART	Demarcus	
17	1	STOLE YOUR HEART	Demarcus	
18	1	STOLE YOUR HEART	Demarcus	
19	1	STOLE YOUR HEART	Demarcus	
20	1	STOLE YOUR HEART	Demarcus	
21	1	STOLE YOUR HEART	Demarcus	
22	1	STOLE YOUR HEART	Demarcus	
23	1	STOLE YOUR HEART	Demarcus	
24	1	STOLE YOUR HEART	Demarcus	
25	1	STOLE YOUR HEART	Demarcus	
26	1	STOLE YOUR HEART	Demarcus	
27	1	STOLE YOUR HEART	Demarcus	
28	1	STOLE YOUR HEART	Demarcus	
29	1	STOLE YOUR HEART	Demarcus	
30	1	STOLE YOUR HEART	Demarcus	

PRE-RELEASE AIRPLAY TOP 20

Wk	Rank	Artist	Title	Label
1	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
2	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
3	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
4	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
5	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
6	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
7	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
8	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
9	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
10	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
11	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
12	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
13	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
14	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
15	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
16	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
17	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
18	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
19	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus
20	1	THE WAY (feat. YOU)	THE WAY (feat. YOU)	Demarcus

Compiled from pre-release airplay and dance records on Capital FM, the Galaxy network, Kiss FM, Radio One and The Wave
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Compiled from pre-release airplay and dance records on Capital FM, the Galaxy network, Kiss FM, Radio One and The Wave
© Music Week

Compiled from pre-release airplay and dance records on Capital FM, the Galaxy network, Kiss FM, Radio One and The Wave
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COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 53

EMI/Virgin/Universal

12 11

1 LOVE 2 PARTY 2003

Virgin/EMI

2 THE BEST OF BOB DYLAN IN THE WORLD 2

EMI/Virgin/Universal

3 RARE GABRIEL FANTASIA - THE VERY BEST OF

Virgin/EMI

4 HUGE HITS 2003

EMI/Virgin/Universal

5 3 MILE (OST)

EMI/Virgin/Universal

6 FAME ACADEMY

EMI/Virgin/Universal

7 BASS BREAKS & BEATS 2003

EMI/Virgin/Universal

8 CLUBLAND II

EMI/Virgin/Universal

9 COUNTRY LEGENDS

EMI/Virgin/Universal

10 50 YEARS OF THE GREATEST HIT SINGLES

EMI/Virgin/Universal

11 ALL TIME CLASSIC TEACHERS

EMI/Virgin/Universal

12 FAME ACADEMY

EMI/Virgin/Universal

13 BASS BREAKS & BEATS 2003

EMI/Virgin/Universal

14 CLUBLAND II

EMI/Virgin/Universal

15 COUNTRY LEGENDS

EMI/Virgin/Universal

16 50 YEARS OF THE GREATEST HIT SINGLES

EMI/Virgin/Universal

17 ALL TIME CLASSIC TEACHERS

EMI/Virgin/Universal

18 FAME ACADEMY

EMI/Virgin/Universal

19 BASS BREAKS & BEATS 2003

EMI/Virgin/Universal

20 CLUBLAND II

EMI/Virgin/Universal

21 COUNTRY LEGENDS

EMI/Virgin/Universal

22 50 YEARS OF THE GREATEST HIT SINGLES

EMI/Virgin/Universal

23 ALL TIME CLASSIC TEACHERS

EMI/Virgin/Universal

24 FAME ACADEMY

EMI/Virgin/Universal

25 BASS BREAKS & BEATS 2003

EMI/Virgin/Universal

26 CLUBLAND II

EMI/Virgin/Universal

27 COUNTRY LEGENDS

EMI/Virgin/Universal

28 50 YEARS OF THE GREATEST HIT SINGLES

EMI/Virgin/Universal

29 ALL TIME CLASSIC TEACHERS

EMI/Virgin/Universal

30 FAME ACADEMY

EMI/Virgin/Universal

31 BASS BREAKS & BEATS 2003

EMI/Virgin/Universal

32 CLUBLAND II

EMI/Virgin/Universal

33 COUNTRY LEGENDS

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EMI/Virgin/Universal

35 ALL TIME CLASSIC TEACHERS

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36 FAME ACADEMY

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133 BASS BREAKS & BEATS 2003

EMI/Virgin/Universal

134 CLUBLAND II

EMI/Virgin/Universal

135 COUNTRY LEGENDS

EMI/Virgin/Universal

136 50 YEARS OF THE GREATEST HIT S

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Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label/Cd/Cass (Distributor)	Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label/Cd/Cass (Distributor)	TITLES A-Z			
1	1	SOUND OF THE UNDERGROUND	Polydor 065922/065924 (R)	Polydor 065922/065924 (R)	38	20	PUT HIM OUT	Universal (UK) (Polygram/Universal) (UK) (Polygram/Universal)	Polydor 065940/065934 (U)	38	20	IT'S A RAINBOW	BBC Music ZIPP1001 (U)
2	2	CHEEKY SONG (TOUCH MY BUM)	Multiply 02MULY03/02MULY03 (BMG)	Multiply 02MULY03/02MULY03 (BMG)	39	30	IT'S A RAINBOW	BBC Music ZIPP1001 (U)	BBC Music ZIPP1001 (U)	39	30	NOTHING SACRED - A SONG FOR KRISTY	Decca 437362 (U)
3	5	LOSE YOURSELF	Interpop 02POLY04/02POLY04 (R)	Interpop 02POLY04/02POLY04 (R)	40	2	NOTHING SACRED - A SONG FOR KRISTY	Decca 437362 (U)	Decca 437362 (U)	40	2	PUT THE NEEDLE ON IT	London LONDONCD4/02NC5470 (U)
4	1	IF YOU'RE NOT THE ONE	Polydor 065982/065984 (U)	Polydor 065982/065984 (U)	41	2	PUT THE NEEDLE ON IT	London LONDONCD4/02NC5470 (U)	London LONDONCD4/02NC5470 (U)	41	2	MAYBE	Interpop 02POLY04/02POLY04 (R)
5	3	SACRED TRUST/AFTER YOU'RE GONE	Epic 673292/029201 (BMG)	Epic 673292/029201 (BMG)	42	3	MAYBE	Interpop 02POLY04/02POLY04 (R)	Interpop 02POLY04/02POLY04 (R)	42	3	UNBREAKABLE	Mercury 053872/053874 (U)
6	4	SORRY SEEMS TO BE THE HARDEST WORD	Virgin 5190X/519003 (E)	Virgin 5190X/519003 (E)	43	2	UNBREAKABLE	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	43	2	THROUGH THE RAIN	Mercury 053872/053874 (U)
7	7	YOU'RE A SUPERSTAR	Ninja/Arista 742319/0421 (BMG)	Ninja/Arista 742319/0421 (BMG)	44	2	THROUGH THE RAIN	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	44	2	DIRTY	RCA 742319/0222/742319/0124 (BMG)
8	9	SKRER BOI	Arista 742319/0222/742319/0124 (BMG)	Arista 742319/0222/742319/0124 (BMG)	45	2	DIRTY	RCA 742319/0222/742319/0124 (BMG)	RCA 742319/0222/742319/0124 (BMG)	45	2	COME INTO MY WORLD	Parlophone CDPS5562 (U)
9	15	THE KETCHUP SONG (ASERJE)	Columbia 673218/021811 (024) (TEN)	Columbia 673218/021811 (024) (TEN)	46	1	COME INTO MY WORLD	Parlophone CDPS5562 (U)	Parlophone CDPS5562 (U)	46	1	THE LONG AND WINDING ROAD/SPIRITUAL MINDS	Real Gone Music PGSD2 14C (E)
10	11	DILEMMA	Universal/Uni-Inland MCST02/02MCS029 (U)	Universal/Uni-Inland MCST02/02MCS029 (U)	47	1	THE LONG AND WINDING ROAD/SPIRITUAL MINDS	Real Gone Music PGSD2 14C (E)	Real Gone Music PGSD2 14C (E)	47	1	ONE LOVE	Imperial SINGCD1/SINGCD1 (E)
11	10	FEEL	Chrysalis CDCHS15/02CHS15 (E)	Chrysalis CDCHS15/02CHS15 (E)	48	1	ONE LOVE	Imperial SINGCD1/SINGCD1 (E)	Imperial SINGCD1/SINGCD1 (E)	48	1	I BELIEVE IN LOVE	Incentive DOT 65055 (U)
12	14	FAMILY PORTRAIT	Arista 742319/0222/742319/0124 (BMG)	Arista 742319/0222/742319/0124 (BMG)	49	1	I BELIEVE IN LOVE	Incentive DOT 65055 (U)	Incentive DOT 65055 (U)	49	1	WORK IT	Elektra E7340C/E7340C (TEN)
13	15	THE LAST GOODBYE/BE WITH YOU	Innocent S19X/02/S19X/02 (E)	Innocent S19X/02/S19X/02 (E)	50	1	WORK IT	Elektra E7340C/E7340C (TEN)	Elektra E7340C/E7340C (TEN)	50	1	POSSE (I NEED YOU ON THE FLOOR)	Sheila Thelma Ltd SINGCD1/SINGCD1 (E)
14	1	REACT	742319/0222/742319/0124 (BMG)	742319/0222/742319/0124 (BMG)	51	4	POSSE (I NEED YOU ON THE FLOOR)	Sheila Thelma Ltd SINGCD1/SINGCD1 (E)	Sheila Thelma Ltd SINGCD1/SINGCD1 (E)	51	4	ALL OUT OF LOVE	WEA WEAK3000/WEAK3000 (E)
15	1	WE'VE GOT TONIGHT	Polydor 065961/065961 (U)	Polydor 065961/065961 (U)	52	1	ALL OUT OF LOVE	WEA WEAK3000/WEAK3000 (E)	WEA WEAK3000/WEAK3000 (E)	52	1	OBJECT OF MY AFFECTION	Epic 673202/023204 (TEN)
16	12	PUPPY LOVE/SLEIGH HOLE	Polydor 065984/065984 (U)	Polydor 065984/065984 (U)	53	1	OBJECT OF MY AFFECTION	Epic 673202/023204 (TEN)	Epic 673202/023204 (TEN)	53	1	WHAT YOU DO FOR ME	Widow CDW124/02W124 (BMG)
17	17	HOLDING ON FOR YOU	Y2 Y2M95078/M95078 (DAMIY)	Y2 Y2M95078/M95078 (DAMIY)	54	1	WHAT YOU DO FOR ME	Widow CDW124/02W124 (BMG)	Widow CDW124/02W124 (BMG)	54	1	CHAINED TO THE RAIN	Capitol 673202/023204 (TEN)
18	1	LAND OF THE LIVING	Positive CDTVS184 (E)	Positive CDTVS184 (E)	55	1	CHAINED TO THE RAIN	Capitol 673202/023204 (TEN)	Capitol 673202/023204 (TEN)	55	1	HAPPY	Capitol 673202/023204 (TEN)
19	1	WHAT MY HEART WANTS TO SAY	S132318562/1323185594 (BMG)	S132318562/1323185594 (BMG)	56	1	HAPPY	Capitol 673202/023204 (TEN)	Capitol 673202/023204 (TEN)	56	1	ELECTRICAL STORM	Island UN1-INLAND CDX036 (U)
20	1	JENNY FROM THE BLOCK	Epic 6732572 (TEN)	Epic 6732572 (TEN)	57	1	ELECTRICAL STORM	Island UN1-INLAND CDX036 (U)	Island UN1-INLAND CDX036 (U)	57	1	UNCHAINED MELODY	S132318562/1323185594 (BMG)
21	1	THUG LOVIN'	Def Jam 02JAM02/02JAM02 (U)	Def Jam 02JAM02/02JAM02 (U)	58	2	UNCHAINED MELODY	S132318562/1323185594 (BMG)	S132318562/1323185594 (BMG)	58	2	GRAY	Positive CDTVS184/02TV182 (E)
22	1	NAUGHTY GIRL	London LONDONCD4/02NC5470 (U)	London LONDONCD4/02NC5470 (U)	59	2	GRAY	Positive CDTVS184/02TV182 (E)	Positive CDTVS184/02TV182 (E)	59	2	RHINESTONE COWBOY (GIDDY UP GIDDY UP)	Sony Music 829030/829030 (U)
23	1	DREAMER	Multiply 02MULY03/02MULY03 (BMG)	Multiply 02MULY03/02MULY03 (BMG)	60	2	RHINESTONE COWBOY (GIDDY UP GIDDY UP)	Sony Music 829030/829030 (U)	Sony Music 829030/829030 (U)	60	2	TELL ME WHY	EMI/Cherry DC025004 (E)
24	1	HEAVEN	Date/Ministry of Sound DATA003/02DATA003 (BMG)	Date/Ministry of Sound DATA003/02DATA003 (BMG)	61	1	TELL ME WHY	EMI/Cherry DC025004 (E)	EMI/Cherry DC025004 (E)	61	1	THE GAME OF LOVE	Arista 742319/0222/742319/0124 (BMG)
25	1	UNITED STATES OF AMERICA	Global Warming WARMCD1 (P)	Global Warming WARMCD1 (P)	62	1	THE GAME OF LOVE	Arista 742319/0222/742319/0124 (BMG)	Arista 742319/0222/742319/0124 (BMG)	62	1	MISUNDERSTOOD	Mercury 053872/053874 (U)
26	1	NU FLOW	Epic 673202/023204 (TEN)	Epic 673202/023204 (TEN)	63	1	MISUNDERSTOOD	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	63	1	MUSIC GETS THE BEST OF ME	Polydor 065922/065924 (R)
27	1	SCORPIO RISING	Concrete/Arista HARS04CD1 (BMG)	Concrete/Arista HARS04CD1 (BMG)	64	1	MUSIC GETS THE BEST OF ME	Polydor 065922/065924 (R)	Polydor 065922/065924 (R)	64	1	STILL WAITING	Mercury 053872/053874 (U)
28	1	LIKE I LOVE YOU	Epic 673254/025434 (P)	Epic 673254/025434 (P)	65	1	STILL WAITING	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	65	1	OCEAN OF ETERNITY	Date/Ministry of Sound DATA003/02DATA003 (BMG)
29	1	DIE ANOTHER DAY	Warner Bros WB92CD1/WB92 (E)	Warner Bros WB92CD1/WB92 (E)	66	1	OCEAN OF ETERNITY	Date/Ministry of Sound DATA003/02DATA003 (BMG)	Date/Ministry of Sound DATA003/02DATA003 (BMG)	66	1	THE SCIENTIST	Parlophone CDPS5562 (U)
30	1	AM I ON YOUR MIND	Innocent S19X/02/S19X/02 (E)	Innocent S19X/02/S19X/02 (E)	67	1	THE SCIENTIST	Parlophone CDPS5562 (U)	Parlophone CDPS5562 (U)	67	1	MUNDIAN TO BACH	Big Star 02B010/02B010 (E)
31	1	STRONGER/ANGELS WITH DIRTY FAITH	Universal/Uni-Inland MCST02/02MCS029 (U)	Universal/Uni-Inland MCST02/02MCS029 (U)	68	1	MUNDIAN TO BACH	Big Star 02B010/02B010 (E)	Big Star 02B010/02B010 (E)	68	1	DOWN BOY	London LONDONCD4/02NC5470 (U)
32	1	DON'T LET ME DOWN/YOU AND I	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	69	1	DOWN BOY	London LONDONCD4/02NC5470 (U)	London LONDONCD4/02NC5470 (U)	69	1	STOLE	Columbia 6721122 (U)
33	1	RUSHES	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	70	1	STOLE	Columbia 6721122 (U)	Columbia 6721122 (U)	70	1	NEW CONNECTION	Mercury 053872/053874 (U)
34	1	I THINK WE'RE ALONE NOW	Atlantic World CD02062/02062 (AMCO)	Atlantic World CD02062/02062 (AMCO)	71	1	NEW CONNECTION	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	71	1	I LOVE IT WHEN WE DO	Polydor 053872/053874 (U)
35	1	ALIVE	Polydor 065917/065914 (U)	Polydor 065917/065914 (U)	72	1	I LOVE IT WHEN WE DO	Polydor 053872/053874 (U)	Polydor 053872/053874 (U)	72	1	DOWN 4 U	Murder Inc 023002/023004 (U)
36	1	I'M GONNA GETCHA GOOD!	Multiply 02MULY03/02MULY03 (BMG)	Multiply 02MULY03/02MULY03 (BMG)	73	1	DOWN 4 U	Murder Inc 023002/023004 (U)	Murder Inc 023002/023004 (U)	73	1	I LOVE ROCK 'N' ROLL	Mercury 053872/053874 (U)
37	1	LOVE ON THE LINE	East West SOLA022/SOLA0202 (TEN)	East West SOLA022/SOLA0202 (TEN)	74	1	I LOVE ROCK 'N' ROLL	Mercury 053872/053874 (U)	Mercury 053872/053874 (U)	74	1		

As used by Top of the Pops and Radio One

COMING SOON
THIS SUNDAY MARCH 4, 2003
16 HEPTIDON GROUCHAR HOUSE

PREPARATIONS FOR THE MUSIC WEEK AWARDS 2003 WILL BEGIN SHORTLY.
IF YOU WOULD LIKE TO BE ON OUR DATABASE TO RECEIVE INFORMATION
ABOUT ENTRENCE, HORTHINGS, TICKETS OR SPONSORSHIPS, PLEASE EMAIL
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NAME, ADDRESS, TELEPHONE AND FAX.



ALBUMS COMMENTARY

by ALAN JONES

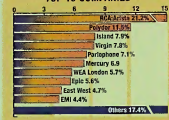


Artist album sales more than halved last week to 2,705,000 compared with 5,334,000 the week before – but that is no more than can be expected at this time of the year. Until recently, sales would decline much more steeply after Christmas but increasingly widespread deep discounting of both catalogue and new albums has done a great deal to provide healthy sales numbers, if not profits, well into the new year. Last week's tally of artist album sales is 1.6% up on the same week last year, 28% up on 2001 and 50% ahead of the week's tally of 1,799,000 in 2000, when shops were closed for longer due to millennium holidays. Sales in the last week of 2002 were also way ahead of the pace of the previous three years, beating 2001 by 19%, 2000 by 63% and 1999 by 110%.

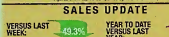
The youngest male solo artist to top the album chart, Neil Reid, was just 12 years and nine months old when his debut reached the top in 1972, and four female solo stars (Helen Shapiro, Nicole, Billie and Britney Spears) have

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and approximate group shares by % of total sales, of the Top 75 artist albums

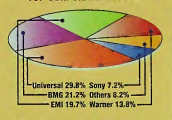


ALBUMS FACTFILE

Eighteen weeks after debuting at number 50, Canada's hottest new singer-songwriter Avril Lavigne's debut album *Let Go* is number one, replacing Robbie Williams' six-week topped *Escapology*. Williams was expected to match his personal record of seven weeks at number one – set a year ago by Swing When You're Winning – with *Escapology* this week but buoyed by the continuing Top 10 success of her second

single *Sk8er Boi*, which inches up to number eight, Lavigne's album suffered a smaller post-Christmas dip than most. It sold nearly 52,000 copies last week to claim pole position, ending up more than 8,000 ahead of *Escapology*. Cumulative sales of *Let Go* now exceed three quarters of a million. In the US, the album has made an even more impressive showing, selling 3,858,000 copies since its release 29 weeks ago.

TOP CORPORATE GROUPS



Step forward Avril Lavigne. The Canadian singer-songwriter, who turned 18 just three months ago, moves 4-1 on the albums chart

this week with *Let Go*, her debut set. She is exactly two years younger than the previous youngest female solo artist to score a number one – Kylie Minogue, with her debut *Kylie: The Album* in 1988. Lavigne is the 32nd female to top the album chart, the sixth Canadian to reach number one, and the fourth Canadian female to do so. In the latter category, she joins Celine Dion, Alanis Morissette and Shania Twain. The two other Canadian chart-toppers are Bryan Adams and Nickelback. Price slashing of selected catalogue items causes unusual movements in the chart this week, with the most obvious being David Gray's *White Ladder*. The 2000 release has already sold more than 2.5m copies and has scrambled 71-42-12 since being reduced to its little as £4.99 in sales in the past fortnight. It was last high in the chart in autumn 2001. Blue's debut album *All Rise* is similarly priced and has jumped 103-85-27 in the last two weeks, though that is only a 11-week high for the 2001 set.

COMPILATIONS

After a difficult year, compilations turned in a sterling sales performance last week, when nearly 889,000 discs were sold. That is 28% more than this week in 2002, and 53% more than in either 2001 and 2000. Ironically, a lot of these extra sales are as a result of some of 2002's more disappointing titles being offered for as little as £3.99.

Meanwhile, topping the chart for the seventh straight week, *Now That's What I Call Music!* 53 sold little more than 27,000 copies last week. While that puts it within striking distance of its millionth sale at 977,000, it is considerably fewer than *Now! 50*, *Now! 47* and *Now! 44* which sold 1,248,000, 1,240,000 and 1,481,000 over an identical period in 2002/2, 2000/1 and 1999/2000 respectively. Whether *Now! 53*'s disappointing figures reflect the malaise of the singles sector, the weakening appeal of

the *Now!* series or something else remains to be seen.

A year ago this week, the *Best Air Guitar Album* in The World jumped 50 to its ninth week in the Top 10. The album was a big success, eventually selling more than 377,000 copies. Twelve months on, its successor, *The Best Air Guitar Album In The World 2*, is performing at least as well. Though released a couple of weeks later in the year, it jumps 3-2 on its seventh week in the chart, and has already accumulated sales of 295,000, including more than 20,000 last week. The week it was number two, the original album sold only 15,000 copies and had cumulative sales of 287,000. With longer lasting appeal than albums of contemporary hits, it went on to spend 23 weeks in the Top 50, a total the *Best Air Guitar Album* in The World 2 looks capable of beating.

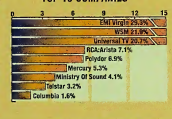
INDEPENDENT ALBUMS

This Last	Title	Artist	Label (Genre/Status)
1	2	JUSTIFIED	Justin Timberlake (Solo)
2	3	MELODY AM	Rockytop (Solo)
3	1	THINKING IT OVER	Liberty X (Solo)
4	10	YOUR NEW FAVOURITE BAND	Hives (Pop/Rock)
5	8	COMFORT IN SOUND	Fever! (Solo)
6	4	HAVE YOU EVER BEEN THE FIGHT	Buddy Drown Boy (Solo)
7	4	THE VERY BEST OF	The Stone Roses (Solo)
8	7	18	Moby (Solo)
9	13	PLAY	Moby (Solo)
10	14	ORIGIN OF SYMMETRY	Muse (Solo)
11	12	LOST HORIZONS	Lamon Jay (Solo)
12	5	GREATEST HITS 87-82	Kylie Minogue (Solo)
13	17	JUST ENOUGH EDUCATION TO PERFORM	Sarahmehna (Solo)
14	15	SHOWBIZ	Muse (Solo)
15	16	THE DATSUNS	The Datsuns (Solo)
16	20	UP THE BRACKET	The Libertines (Solo)
17	9	SONGBIRD	Eva Cassidy (Solo)
18	19	ABOUT A BOY (OST)	Buddy Drown Boy (Solo)
19	11	THE VERY BEST OF	Travis (Solo)
20	18	DRUNK UNDER DANCE	Boxing For Soup (Solo)

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MARKET REPORT

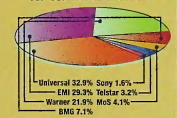
TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75 and approximate group shares by % of total sales of the Top 75



TOP CORPORATE GROUPS



THE YEAR SO FAR... TOP 20 SINGLES

This UK	Title	Artist	Label (Genre/Status)
1	1	SOUND OF THE UNDERGROUND	GIRLS ALIVE
2	2	CHEEKY SONGS (TOUCH MY BUM)	CHEEKY GIRLS
3	3	LOSE YOURSELF	EMINEM
4	4	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD
5	5	SACRED TRUST/ATER YOU'RE GONE	ONE TRUE VICE
6	6	SORRY SEEMS TO BE THE HARDEST WORD	BLUE FEAT. ELTON JOHN
7	7	YOU'RE A SUPERSTAR	LOVE INC.
8	8	SKNER BOI	AVRIL LAVIGNE
9	9	THE KETCHUP SONG (ASPERIE)	LAS KETCHUP
10	10	GILMMA	NELLY FEAT. KELLY ROWLAND
11	11	FEEL	ROBBIE WILLIAMS
12	12	FAMILY PORTRAIT	PRINCE
13	13	LAST GOODBYE WITH YOU	ATOMIC CITY
14	14	REACT	ERICK SERMON FEAT. REMMAN
15	15	WE'VE GOT TONIGHT	ROMAN CASTING FEAT. LULU
16	16	PUPPY LOVE/SLIGHT RIDE	S CLUB JUNIORS
17	17	HOLDING ON FOR YOU	LIBERTY X
18	18	LAND OF THE LIVING	MELTING
19	19	WHAT MY HEART WANTS TO SAY	GARETH GATES
20	20	JENNY FROM THE BLOCK	JENNIFER LOPEZ

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29 DECEMBER 2002

THE OFFICIAL UK SINGLES CHART

UK SINGLES



4 JANUARY 2003

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7112
1	SOUND OF THE UNDERGROUND	Polychrome Pictures (Various)	Polygram	955227/0258274 (U)
2	CREEKY SONG (TOUCH MY BUM)	Melody Comedy (Camille) (TST) (BMG)	Mercury	COM171/1/CA/ML/TST (BMG)
3	SACRED TRUST/AFTER YOU'RE GONE	Chris G (The Cheeky Bunch) (Stranger) (Universal) (The Cheeky Bunch)	Universal	061/001/001/001/001 (U)
4	SORRY SEEMS TO BE THE HARDEST WORD	Incognito (Sax) (Various) (Chappell)	Universal	061/001/001/001/001 (U)
5	LOSE YOURSELF	Ermenegildo Zegna (Mother) (Chappell) (Various)	Mercury	061/001/001/001/001 (U)
6	IF YOU'RE NOT THE ONE	Dorian (Various) (Various) (Various) (Various)	Mercury	061/001/001/001/001 (U)
7	YOU'RE A SUPERSTAR	Nuffie (Various) (Various) (Various) (Various)	Mercury	061/001/001/001/001 (U)
8	THE KETCHUP SONG (ASEREJE)	Columbia (Various) (Various) (Various) (Various)	Columbia	6731/932/791/314 (BMG)
9	SKER BOI	Arista (Various) (Various) (Various) (Various)	Arista	74231/937/02/74231/980/04 (BMG)
10	FEEL	Chris G (The Cheeky Bunch) (Stranger) (Universal) (The Cheeky Bunch)	Universal	061/001/001/001/001 (U)
11	DILEMMA X	Universal (Various) (Various) (Various) (Various)	Universal	061/001/001/001/001 (U)
12	PUPPY LOVE/LEIGH LOU	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
13	WE'VE GOT TONIGHT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
14	FAMILY FRIAR	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
15	THE LAST GOODBYE/BE WITH YOU	Incognito (Sax) (Various) (Chappell) (Various)	Universal	061/001/001/001/001 (U)
16	WHAT MY HEART WANTS TO SAY	Incognito (Sax) (Various) (Chappell) (Various)	Universal	061/001/001/001/001 (U)
17	HOLDING ON FOR YOU	V2 (Various) (Various) (Various) (Various)	V2	061/001/001/001/001 (U)
18	JENNY FROM THE BLOCK	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
19	THUG LOVIN'	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
20	HEAVEN	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
21	SCORPIO RISING	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
22	NAUGHTY GIRL	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
23	UNITED STATES OF AMERICA	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
24	NU FLOW	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
25	I THINK WE'RE ALONE NOW	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
26	DON'T LET ME DOWN/YOU AND I	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
27	STRONGER/ANGELS WITH DIRTY FACES	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
28	RUSHES	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
29	NOTHING SACRED - A SONG FOR KIRSTY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
30	IT'S A RAINBOW	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
31	LIKE LOVE YOU	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
32	DIRTY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
33	I'M GONNA GETCHA GOOD!	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
34	DIE ANOTHER DAY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
35	ALIVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
36	LOVE ON THE LINE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
37	UNBREAKABLE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7112
38	MAYBE	Interpol (Various) (Various) (Various) (Various)	Interpol	49782/02/49782/024 (U)
39	PUT HIM OUT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
40	ONE LOVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
41	POSSE (I NEED YOU ON THE FLOOR)	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
42	THROUGH THE RAIN	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
43	WORK IT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
44	TELL ME WHY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
45	COME INTO MY WORLD	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
46	MISUNDERSTOOD	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
47	OBJECTION (TANGO)	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
48	PUT THE NEEDLE ON IT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
49	HAPPY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
50	THE LONG AND WINDING ROAD/SUPPOSEDLY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
51	OCEAN OF ETERNITY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
52	WHAAT YOUR FLAVA?	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
53	STILL WAITING	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
54	RHINESTONE COWBOY (GIDY UP GIDY UP)	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
55	MUSIC GETS THE BEST OF ME	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
56	PRAY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
57	STOLE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
58	ALL OUT OF LOVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
59	MUNDIAN TO BACH KE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
60	THE SCIENTIST	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
61	ELECTRICAL STORM	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
62	THE OTHER SIDE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
63	I MISS YOU	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
64	DON'T STOP	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
65	BLOW YOUR MIND (I AM THE WOMAN)	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
66	DOWN BOY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
67	CLEANIN' UP MY CLOSET	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
68	FROM THE CHUHHUO TO DA PALACE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
69	UNCHAINED MELODY #2	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
70	THE GAME OF LOVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
71	SO MUCH LOVE TO GIVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
72	NEW DIRECTION	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
73	GIRLFRIEND	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
74	THE ZEPHYR SONG	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
75	I LOVE IT WHEN YOU	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)

TITLES A-Z

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7112
1	SOUND OF THE UNDERGROUND	Polychrome Pictures (Various)	Polygram	955227/0258274 (U)
2	CREEKY SONG (TOUCH MY BUM)	Melody Comedy (Camille) (TST) (BMG)	Mercury	COM171/1/CA/ML/TST (BMG)
3	SACRED TRUST/AFTER YOU'RE GONE	Chris G (The Cheeky Bunch) (Stranger) (Universal) (The Cheeky Bunch)	Universal	061/001/001/001/001 (U)
4	SORRY SEEMS TO BE THE HARDEST WORD	Incognito (Sax) (Various) (Chappell) (Various)	Universal	061/001/001/001/001 (U)
5	LOSE YOURSELF	Ermenegildo Zegna (Mother) (Chappell) (Various)	Mercury	061/001/001/001/001 (U)
6	IF YOU'RE NOT THE ONE	Dorian (Various) (Various) (Various) (Various)	Mercury	061/001/001/001/001 (U)
7	YOU'RE A SUPERSTAR	Nuffie (Various) (Various) (Various) (Various)	Mercury	061/001/001/001/001 (U)
8	THE KETCHUP SONG (ASEREJE)	Columbia (Various) (Various) (Various) (Various)	Columbia	6731/932/791/314 (BMG)
9	SKER BOI	Arista (Various) (Various) (Various) (Various)	Arista	74231/937/02/74231/980/04 (BMG)
10	FEEL	Chris G (The Cheeky Bunch) (Stranger) (Universal) (The Cheeky Bunch)	Universal	061/001/001/001/001 (U)
11	DILEMMA X	Universal (Various) (Various) (Various) (Various)	Universal	061/001/001/001/001 (U)
12	PUPPY LOVE/LEIGH LOU	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
13	WE'VE GOT TONIGHT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
14	FAMILY FRIAR	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
15	THE LAST GOODBYE/BE WITH YOU	Incognito (Sax) (Various) (Chappell) (Various)	Universal	061/001/001/001/001 (U)
16	WHAT MY HEART WANTS TO SAY	Incognito (Sax) (Various) (Chappell) (Various)	Universal	061/001/001/001/001 (U)
17	HOLDING ON FOR YOU	V2 (Various) (Various) (Various) (Various)	V2	061/001/001/001/001 (U)
18	JENNY FROM THE BLOCK	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
19	THUG LOVIN'	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
20	HEAVEN	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
21	SCORPIO RISING	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
22	NAUGHTY GIRL	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
23	UNITED STATES OF AMERICA	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
24	NU FLOW	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
25	I THINK WE'RE ALONE NOW	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
26	DON'T LET ME DOWN/YOU AND I	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
27	STRONGER/ANGELS WITH DIRTY FACES	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
28	RUSHES	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
29	NOTHING SACRED - A SONG FOR KIRSTY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
30	IT'S A RAINBOW	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
31	LIKE LOVE YOU	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
32	DIRTY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
33	I'M GONNA GETCHA GOOD!	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
34	DIE ANOTHER DAY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
35	ALIVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
36	LOVE ON THE LINE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
37	UNBREAKABLE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
38	MAYBE	Interpol (Various) (Various) (Various) (Various)	Interpol	49782/02/49782/024 (U)
39	PUT HIM OUT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
40	ONE LOVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
41	POSSE (I NEED YOU ON THE FLOOR)	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
42	THROUGH THE RAIN	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
43	WORK IT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
44	TELL ME WHY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
45	COME INTO MY WORLD	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
46	MISUNDERSTOOD	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
47	OBJECTION (TANGO)	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
48	PUT THE NEEDLE ON IT	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
49	HAPPY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
50	THE LONG AND WINDING ROAD/SUPPOSEDLY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
51	OCEAN OF ETERNITY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
52	WHAAT YOUR FLAVA?	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
53	STILL WAITING	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
54	RHINESTONE COWBOY (GIDY UP GIDY UP)	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
55	MUSIC GETS THE BEST OF ME	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
56	PRAY	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
57	STOLE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
58	ALL OUT OF LOVE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
59	MUNDIAN TO BACH KE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
60	THE SCIENTIST	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
61	ELECTRICAL STORM	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
62	THE OTHER SIDE	Parlophone (Various) (Various) (Various) (Various)	Parlophone	061/001/001/001/001 (U)
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THE OFFICIAL UK CHARTS SPECIALIST

11 JANUARY 2003

CLASSICAL ARTISTS

This	Last	Title	Artist	Label (Distributor)
1	1	SENTIMENTO	Andrea Bocelli	Philips 4741402 (U)
2	2	REPRISÉ	Russell Watson	Decca 4721302 (U)
3	3	ALÉO	Alfred Janous	UD 1644730 (U)
4	4	KASBÛ: THE QUEEN SYMPHONY	Royal Philharmonic Orch/Kasbif	EMI Classics 527295 (E)
5	7	THE COLLECTION	John Rutter	UD 472622 (U)
6	6	THE SINGER	Lesley Garrett	EMI Classics 551432 (E)
7	5	PRIÉLUDE - THE BEST OF	Charlotte Church	Sony Classical 588890 (TEN)
8	8	THE GOLD COLLECTION	Lesley Garrett	Decca/DCC 4721302 (U)
9	9	ENCORE	Russell Watson	Decca 472622 (U)
10	11	THE VOICE	Russell Watson	Decca 472622 (U)
11	10	GREATEST HITS	Nigel Kennedy	EMI Classics 551412 (E)
12	15	BEYOND IMAGINATION	OperaBebes	Sony Classical 588916 (TEN)
13	14	SACRED ARIAS	Andrea Bocelli	Philips 462602 (U)
14	13	MARLER'S SYMPHONY NO. 5	Berliner Philharmonic Orchestra/Rattle	EMI Classics 557365 (E)
15	16	1 GIORNI	Ludovico Einaudi	Arma 942310/622 (BMG)
16	12	THE JOHN RUTTER CHRISTMAS ALBUM	Collage/CBS (DSD) (S)	Collage/CBS (DSD) (S)
17	17	THE ART OF	Cecilia Bartoli	Decca 472682 (U)
18	18	VERDI	Andrea Bocelli	Philips 464602 (U)
19	19	I WILL WAIT FOR YOU	Lesley Garrett	BBQ/BMG Center 7569513542 (BMG)
20	20	HOLST/THE PLANETS	Various	HMV HMV721352 (E)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 528692 (E)
2	2	THE JAZZ ALBUM 2003	Various	Verve 060672 (U)
3	3	LIVE IN PARIS	Diana Krall	Verve 062368 (U)
4	4	ASK A WOMAN WHO KNOWS	Natalie Cole	Verve AA3148372 (E)
5	6	KIND OF BLUE	Miles Davis	Columbia CX 6435 (TEN)
6	5	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzee Blue JBLJEF0274 (IMP)
7	10	TOURIST	St Germain	Blue Note 528201 (E)
8	8	THE BEST OF THE BLUES	Various	Virgin CDV02943 (E)
9	8	TANTO TEMPO	Bebel Gilberto	East West 02274402 (TEN)
10	9	PHRENOLOGY	The Roots	MCA/Island 111582 (U)

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R & B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LOSE YOURSELF	Eminem	Interscope/Polydor 467282 (U)
2	2	REACT	Erick Sermon feat. Redman	J 7421188492 (BMG)
3	2	DILEMMA	Nelly feat. Kelly Rowland	Universal/MCST 04209 (U)
4	3	THUG LOVIN'	Def Jam feat. Bobby Brown	Def Jam 0637472 (U)
5	4	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 672572 (TEN)
6	5	NU FLOW	Big Brovaz	Epic 672382 (TEN)
7	6	LIKE I LOVE YOU	Jurin Timberlake	Isle 254340 (P)
8	8	PUT 'EM OUT	Ms Dynamite	Polydor 05890 (U)
9	9	LOVE ON THE LINE	Blazin' Squad	East West 524430021 (TEN)
10	15	WHAT'S YOUR FLAVIA?	Craig David	Wildcat DYNL143 (BMG)
11	10	ONE LOVE	Wycle D'Jean	Immocast SINC041 (E)
12	7	DIRTY	Christina Aguilera feat. Redman	RCA 7421186222 (BMG)
13	11	STOLE	Kelly Rowland	Columbia 671221 (Import)
14	12	HAPPY	Ashanti	Def Jam 052384 (U)
15	13	WORK IT	Missy Elliott	Elektra E39460 (TEN)
16	14	THROUGH THE RAIN	Mariah Carey	Mercury 063802 (U)
17	16	FROM THE THACHURRU TO DA PALACE	Snoop Dogg	Priority 591612 (E)
18	17	GIRLFRIND	Alicia Keys	J 7421194791 (BMG)
19	20	GIRL TALK	TLC	Arista 7421183482 (BMG)
20	21	DOWN 4 U	Ice Cube	Interscope/Jive 063802 (U)
21	18	DON'T WANNA KNOW	Sly Fox & T-Power feat. D & Sizzadee	Isle/FCD48 (TEN)
22	18	CLEANIN' UP MY CLOSET	Eminem	Interscope/Polydor 467394 (U)
23	25	ADDICTIVE	Tinelli Hurts feat. Rakim	Interscope/Polydor 467778 (U)
24	23	IT'S ALL CRAYNY	Roméo feat. Christina Miliani	Rakim/Isle/RLJ 121320 (IMP/TEN)
25	18	DON'T NEED THE SUN TO SHINE TO MAKE ME SMILE	Gabriel	Cap 627102 (U)
26	24	HEY SEXY LADY	Shaggy	MCA/Island/Isle/MCST 04204 (U)
27	20	I'M RIGHT HERE	Samantha Mumba	Wild Cat/Polydor 467532 (U)
28	22	GET THE PARTY STARTED	Pink	LaFace/Arista 7423191280 (BMG)
29	27	HOT IN HERRE	Nelly	Universal/MCST 042089 (U)
30	26	LUV U BETTER	Li'l Cool J	Def Jam 0638722 (U)

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TW	LW	Title	Label Cat. No.
1	1	WESTLIFE: Greatest Hits - The Greatest Hits - Vol 1	S 742974523
2	3	BLUE: One Love Live Tour	Interscope 578024
3	2	ROMAN KEATING: Live - Destination Wembley	WV 903481
4	4	U2: The Best Of - 1990-2000	Island/Un-Island 053535
5	5	KYLIE MINOGUE: Kylie Fever 2003	Parlophone 469013
6	6	DANIEL O'DONNELL: Shades Of Green	Rosetta 4623621
7	7	QUEEN: Greatest Video Hits - 1	Parlophone 4623649
8	8	DAVID BOWIE: Best Of Bowie	EMI 460220
9	13	ROBBIE WILLIAMS: Nobody's Perfect	Chrysalis 4653172
10	12	LEZ LEPID: Song Remains The Same	Warner Bros 526338

CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT GOLD	Various	Decca/DCC 4721302 (U)
2	2	CLASSICAL - SMOOTH CLASSICS	Various	3 5 CLASSICAL AMBIENCE
3	3	CLASSIC 50	Various	Crimeson CMC033 (E)
4	4	CLASSICS '03	Various	Decca 472682 (U)
5	5	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 7569513322 (BMG)
6	6	CLASSICAL LEGENDS	Various	Virgin/EMI 5770468 (E)
7	17	PAVAROTTI/COMINGO/CARRERAS	Various	Empire ENT42525 (IMP)
8	7	THE GREAT WEST AWARDS ALBUM 2003	Various	Sony TV/DCCA MODD23 (TEN)
9	8	THE CLASSIC SCORE	Various	Decca 472192 (U)
10	15	CLASSICS 2003	Various	EMI Gold 5748272 (E)
11	9	RELAXING CLASSICS	Various	Crimeson 3 CRM0309 (EUK)
12	16	CLASSICAL FAVOURITES	Various	Union Square Music USMC2002 (BMG)
13	10	GREATEST CLASSICS	Various	Catfish Music MESS2951 (P)
14	18	100 POPULAR CLASSICS	Various	Virgin/EMI VTDCC24 269 (E)
15	13	BEST CLASSICAL ALBUM OF THE MILLENNIUM - EVER	Various	HMV HMV571682 (E)
16	16	WORLD: FOUR SEASONS	Various	Crimeson MIDD0066 (EUK)
17	12	RELAXING CLASSICS	Various	Crimeson CRMS2002 (EUK)
18	18	FAVOURITE CLASSICS	Various	HMV HMV57132 (E)
19	14	THE CLASSIC MILLENNIUM COLLECTION	Various	Virgin/EMI VTDCC437 (E)
20	14	CLASSICAL CHILLOUT 2	Various	

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 53047402 (BMG)
2	2	ONE BY ONE	Foo Fighters	Recca 7432193382 (BMG)
3	3	NIRVANA	Nirvana	Geffa/Polydor 468322 (U)
4	4	SONGS FOR THE DEAD	Queens Of The Stone Age	Interscope/Polydor 468440 (U)
5	7	AUDIOSLAP	Audioslave	Epic/Henry/Jive 058125 (IMP)
6	8	COM'N UP IN SOUND	Fredder	Echo ENTCD3 (P)
7	8	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472222 (TEN)
8	4	GREATEST HITS I & II	Queen	Parlophone 529832 (E)
9	6	SILVER SIDE UP	Koehnack	Real Gone 1204852 (E)
10	10	STEAL THIS ALBUM	System Of A Down	American Recordings 531248 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LAND OF THE LIVING	Mila Inc	Positive 127V194 (E)
2	2	AM I ON YOUR MIND	Guyana feat. Andrea Britton	Innocent SINT 40
3	3	MUNICIAN TO BACK E	Perish M	Big Star SUPER 20522T (Import)
4	4	WOLF	Shy FX	Eonny Dubs EB000 (SRO)
5	5	TOGETHER	Artist Unknown	White Label 05001 (SRO)
6	5	THE WOLF	Dave Clarke	Skit 5K1N78 (IMP)
7	6	SECRET MAN IN JAMAICA	Mint Royale	Faith & Hope F123254 (IMP)
8	7	SOTICULOUS OF THE BLUE	System 8	Tonami TSJ038 (AOD)
9	7	BILLIE J	Artist Unknown	White Label BILLIEJ (SRO)
10	10	DREAMER	CK & Supreme Dream Team	Multiple TUMU1Y 56 (BMG)
11	11	ONCE IN A LIFETIME	Talking Heads	WEA W5517 (TEN)
12	9	LA (CAROLINA CAROL BELA)	DJ Marky & XRS feat. Stamina MC	V Recordings V035 (SRO)
13	4	YOU'RE A SUPERSTAR	Line 9	No.12 7432193784 (IMP)
14	16	HEAVEN	DJ Sammy & Yanou feat. Do	Data Base/AT DMU/TEN
15	10	ROCKET LAUNCHER	Sonic & Silver	Virus VR5011 (P)
16	24	ONE STEP TOO FAR	Faithless feat. Dido	Cheery/Arista 7432192411 (BMG)
17	28	WHERE LIES LOVE	Alina Lamercik	Simply 12 S12D J013 (BMG)
18	10	FINALLY WE GOT A LOVE THANG	De Ca Periston	Simply 12 S12D J056 (BMG)
19	17	DOOR LEAD	Roycecap	Wall Of Sound WALL079 (V)
20	21	REVOLUTION	SK	Nudeless NKB047 (AOD)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MELODY AM	Roycecap	Wall Of Sound WALL072 (V)
2	4	ORIGINAL PRIVATE MATERIAL	The Streets	Locked On 99 Recordings 09743582 (TEN)
3	2	PURE GRASS PLAIN - THE VERY BEST OF	Various	Warner Dance 7432193784 (IMP)
4	3	ANGELS WITH DIRTY FEELS	Angels	Island/Un-Island -ICD182 (U)
5	7	LOST HORIZONS	Luncheon Jelly	Impotent Youth/KL IFF1601 (V)
6	8	CLUBLAND II	Various	UMT/AA/TW -0568302 (U)
7	7	PLAY	Moby	Mtrie STAFAME 172/CTSUMU 172 (V)
8	5	GETTA GET THRU THIS	Daniel Bedingfield	Polydor -051125 (U)
9	9	ADDED TO BACKS	Various	Ministry Of Sound -MOS03030 (IMP/TEN)
10	6	TRANCE NATION 2003	Various	Ministry Of Sound MOS0304 - (IMP/TEN)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	9	RUSSELL WATSON: Live	S 742974523
2	12	MAN STREET PRACHINES: Forever Delayed	Interscope 578024
3	7	SPLUNKIT: Disruptives	WV 903481
4	14	U2: Rattle And Hum	Island/Un-Island 053535
5	14	VARIOUS: Now 2003 - The DVD	Parlophone 469013
6	10	VARIOUS: Pop Idol Tour 2003	Rosetta 4623621
7	11	ROBBIE WILLIAMS: Live At The Albert	Parlophone 4623649
8	15	VARIOUS: Justice - Holdin' In 10 Years Later	EMI 460220
9	16	S CLUB 7: Carnival	Chrysalis 4653172
10	28	KYLIE MINOGUE: Greatest Hits	Warner Bros 526338

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SINGLE of the week 1

LAYO & BUSHWACKA: Love Story (XL Recordings XL5154CD). This long-running club smash from the London tech-house duo should hit the crossover success it deserves thanks to a high-profile push from XL. Given a radio-friendly edge by the addition of the vocal line from Kings Of Tomorrow's Finally, it has powered its way onto Radio One's A-list and should hit the upper reaches of the chart with ease, hopefully driving buyers to their excellent album *Night Works*.



SINGLE reviews

RECOMMEND **SYNTAX:** (Illustrious 121LL012). C-listed at Radio One, championed by the likes of Tong, Oakenfold and Sasha, mixes by Junkie XL and Dave Nance - can this fall to be a hit? A rumbling floor-filler of a bassline with an extremely moody vocal, that at times resembles of Richard Butler from the Psychedelic Furs, this is bound to succeed.

THE CALLING: Could It Be Any Harder (RCA). After their sleeper success with Wherever You Go, The Calling have become contenders in the soft rock arena and this typifies their art. Sure, this mid-tempo ballad will attract few critical plaudits - but this won't bother us.

REEP: Give Me Your Love (Sony 6731647). A new track which will appear on their new best, this is classic Reef, a pretty, funky rock-out which breaks few musical barriers but rides a cool, catchy melody to pleasing effect. Their first release in two years, it will be a telling indicator of whether numeral has left them behind.

ROBIN GIBB: Please (SPV 055-1463). Gibb has such a timeless vocal style that it seems almost sacrilegious to kick off this classic tune with a Straight-style rap. But that is just what the producers have done with this otherwise inoffensive outing, which heralds Gibb's forthcoming solo album, Robin.

LUCY CARR: Missing You (Lickin' CD 0001). Only Peter Stringfellow could be behind a label called Lickin' and this is his young lady making her debut outing with a fairly passable - but deathly predictable - trance tune. Established A&R man Steve Long is Stringfellow's partner in the venture, which has apparently already received limited support from Capital Radio.

RECOMMEND **THE FLAMING LIPS:** Yoshimi Battles The Pink Robots Pt. 1 (WEA London WS7704). This is the second single to be taken from the Lips' critically acclaimed album of the same name. Weird and wonderful, the lead track plots a tureful course through leftfield pop. While CD2 proves a draw with a cover of Kylin's Can't Get You Out Of My Head. The release coincides with a string of UK dates in mid-January.



THE TENDERFOOT: Still Holding My Stomach In (5:15 Records 51501CD). The Brighton-based quietists' new single has been getting good support from the sadly morose Steve Lamacq, and deservedly so. Melodic melancholy, this is the kind of track that draws you in and bears repeated listening. Maybe not their breakthrough single, it is still an excellent catchall card.

RECOMMEND **FEEDER:** Just The Way I'm Feeling (Echo 6CS013). After years as rock's underdogs, Feeder are finally enjoying the success to match their talent. This powerful down-tempo track, which has been A-listed at Radio One, is the second single to be taken from their current album *Comfort In Sound* and precedes a huge UK tour throughout February and March.

RECOMMEND **AUDIOSLAVE:** Cocaine (Epic 6735152). The first single from the band who rose from the ashes of Soundgarden and Rage Against The Machine, led by frontman Chris Cornell, rocks with the conviction you would expect from an outfit with such quality credentials. Cornell's mesmerising vocals are, as ever, in the lead, and this tune which is named after a fearless American Indian warrior. Audioslave are expected to play **ROCK BIRKETS** later this month.

JOE BIRKETS: Treat Me Like A Lady (19 Recordings 6735682). Written by Sarah Whitham on 19 must be hoping that this will be the launchpad for ex-Pop Idol competitor Birkets to achieve stardom in her own right. This is a very dated sound, sub-Kylie from the PWL period, which will probably get little here to warrant much excitement.

HELL IS FOR HEROES: You Drove Me To It (Chrysalis CDCSS55149). This rocking single was originally released in January 2002. A year later, hype and critics' plaudits already rating the band's profile. You Drove Me To It is a great song, but a new track off the album rather than a re-release might have been a good idea. HIFH have confirmed eight live dates at the end of January.

JAY-Z: 03 Bonnie & Clyde (Roc-A-Fella/Mercury CD 077010-2). The power pairing of the prolific Jay-Z and Destiny's Child's Beyonce Knowles harnesses samples from Tupac's Me And My Girlfriend and Prince's I T Was Your Girlfriend on this number, a combination which has already pushed the track into the US Top Five. A-listed at Radio One, the next generation Bonnie & Clyde looks set to make an impact on this side of the Atlantic too.

RECOMMEND **BUSTED:** Your 3000 (Universal Island MCST40306). The UK trio follow up one of last year's catchiest hits. What I Go To School For, with an equally infectious pie-in-the-sky feel-good guitar pop. The band have already amassed a huge following of teen fans (they were the instigators of the loudest screaming on the recent Smash Hits tour), with their self-written story-based songs providing a refreshing antidote to the Popstars clan. Never mind 3000, it looks like Busted's year could well be 2003.

SINGLE of the week 2

PANJABI MC: Mundian To Bach Ke (Instant Karma karma28cd). This infectious bhangra single, which samples the



Knight Rider theme tune, finally finds a UK release after heavy exposure in clubland and hitting number two on the German chart in December. Panjabi MC actually recorded this track four years ago and is five albums into a 10-year creative run, so the chart success he looks set to receive has certainly been a long time coming.



CRAIG DAVID: Hidden Agenda (Wildstar CDW1044). Leaving behind the electro-sung sound of lead-off single What's Your Flava, David moves back into less controversial territory for this breezy summery tune, the second single from his Slicker Than Your Average album. Laced with Spanish-style guitars and David's customary polished vocal performance, Hidden Agenda looks set to storm ahead at radio.

RECOMMEND **MORE FIRE GREEN:** Back Then (Go Beat 00B5CA). This east London garage crew show that they were no one-hit wonders on this, their second single. However, it is the B-side, a tough rawing fusion of their debut hit with the Holly-tipped Alien's Susana Sora crew, which is getting all the attention, with a clear reference to all the Bengal, Panjabi and Gujarati girls out there.

ROSIE RIBBONS: A Little Bit (T2/Telstar STAS3312). The former Pop Idol contestant has to make a distinctive chart breakthrough and it is unclear whether this, admittedly catchy, pop R&B number, distinguishes itself enough to provide the required push. The release follows a support slot on Blue's arena tour at the end of last year and precedes her debut album *Misbehaving*, which is released on January 27.

RECOMMEND **DJ SNEAK FEAT. BEAR WHO?:** Fix My Sink (CDCRR 033). Sneak looks like he is back in top 40 form with this slice of Chicago-style house beats. The vocal is the strong point from Bear Who?, a DJ, rapper and promoter from Chicago and, with a great vocal, every dance track has hit potential. Mixes from Basement Jaxx will certainly help the project.

DARIO G: Heaven Is Closer (Feels Like Heaven) (Serious Cat SER051). This pop-inspired dance remake of Erola Factory's 1984 number 6 hit serves as a reminder that there are still some good cover ideas in the wealth of Eighties material as yet untapped.

GUS GUS: David (Underwater Cat 82002CD). This, the second track to be taken from the Attention album, is a cool and deep composition with a uniquely infectious sultry female vocal loop. A soulful riff and an Icelandic video shoot represent the original mix, while Medicine, King Britt and the exceptional Tong-favoured Darren Emerson mix play a major supporting role.

RECOMMEND **JURGEN WRIES:** The Opera Song (Direction 6734646). Titled all summer as Opera by the increasingly formidable Darren Tate, this track was available in

very limited numbers (with eBay receiving bids in excess of £100). Provisionally an instrumental piece with a unique operatic hook, Tate has opted to title this - as the follow-up to the successful *The Theme* - under his Jurgen Wries moniker and features Charlotte Church on the main vocal mix. **BRONZE AGE FOX:** Sunshine Made Me Desert (Bagatelle). This release heralds breezy guitar pop from the Bristol-based band whose previous output on Rex Records and Melodic has been verdant folktronica. Here they put their laptops away in favour of a more traditional form, while retaining their wide-eyed charm.

ALBUM reviews

RECOMMEND **ERICK SERMON:** React (J Records 74321981212). With the rap veteran's single with Redman set to give him the highest charting UK single of his career, this is perfect timing for his solo album in seven years. Despite his undisputed old school credentials, this sounds totally contemporary and will win him new fans who only know EPMD, his former group, from all the times they have been sampled.

RECOMMEND **ELIUS:** The Way (Nonesuch (Virgin 8124802)). One of the powerhouses at the heart of the Buena Vista project, Ocho's latest album is well up to his usual high standards. Purists may cavil at the inclusion of guests such as Raul Molo from the Mavericks and Los Lobos' David Hidalgo, but let them. This is uplifting and lush music that deserves to be on radios everywhere.

PRAM: Dark Island (Domino VIO 120). This album marks the ninth outing for the evocative collective which weaves an irresistibly woozy spell. The band's unique, timeless sound - a rich blend of zither, theramin and musty keyboard sounds, spiced with cutting-edge technology - continues to be hypnotic.

KINKY: Kinky (WEA 5054604372). Hailing from Monterey, Mexico, Kinky take genre-bending to new heights with a rich soup of rock, funk, mariachi and house on their self-titled debut album. Kinky have already bagged themselves a brace of Latin Grammy and MTV Latin Awards nominations and featured on the US Mercury Prize equivalent, the Shortlist Music Prize.

This week's reviewers: **Dugald Baird**, Phil Brooks, **Jimmy Brown**, **Joanna Jones**, **Owen Lawrence**, **James Roberts**, **Ajax Scott**, **Martin Talbot**, **Nick Tesco** and **Simon Ward**.



RECOMMEND **DAVID SNEDDON:** Stop Living The Lie (Mercury 0637292). Fame Academy winner David Sneddon has reversed the trend for made-to-measure pop by writing a remarkably adult ballad for his tender 24 years. Not a million miles from classic Simon John, this melodic and well-sung swayer is C-listed at Radio One. Sneddon embarks on a UK arena tour in April with his fellow Fame Academy contestants.

CLASSICAL NEWS by Andrew Stewart

DG LANDS NEW YEAR'S DAY CONCERT DEAL



Deutsche Grammophon and Universal Classics has secured the recording rights to Vienna's New Year's Day Concert, in a three-year deal that reinforces the yellow label's close ties with the Vienna Philharmonic Orchestra. The first fruits of the contract were harvested at the Musikvereinsaal on January 1. In the morning concert conducted by Austrian maestro Nikolaus Harnoncourt (pictured), they are set for a rush-released retail delivery today (January 6). Future concerts will appear on DG and Decca Records.

Vienna's New Year's Day Concert remains the largest live musical event to be televised annually worldwide. More than 45m people on five continents in 44 countries watched last year's concert, while the recording created outstanding business for Universal Classics' label Philips. The concert was issued consecutively by DG for more than 20 years from the Sixties, but has more recently been shared among the major labels.

President Deutsche Grammophon and Universal Classics and Jazz International Chris Roberts says, "Deutsche Grammophon is pleased to build upon our ongoing and creative relationship with the Vienna Philharmonic by adding the New Year's Day Concert recording — the crown jewel of popular classical events — once again to our mutual portfolio. I am especially pleased that the Vienna Philharmonic and Universal Classics will collaborate for the next three years on this musical treat — and we look forward to that and many more recordings together."

VOX LAUNCHES ONLINE SHOPPING FACILITY

Leading North American classical indie Vox Music Group, distributed in the UK by Priory Records, has launched a custom CD service to offer affordable and easy access to its extensive archive. The Vox label was established in the late Forties and forged a reputation for producing good recordings for retail at low prices.

Vox catalogue jewels include Otto Klemperer's complete cycle of the Beethoven symphonies made with the Vienna Symphony Orchestra in the Fifties and a legendary performance of Schoenberg's Gurrelieder conducted by the composer's pupil René Leibowitz.

"It's difficult for a big record company to run off a small pressing," says Vox technical and repertory director Gene Gaudette. "Making 500 copies of a record hasn't been cost-effective — especially now, when the big record retailers are in such a state of flux." He explains that the custom CD burning facility, now offered on the Vox website, is cost-effective and can be administered from the company's Long Island offices.

"We've been able to eliminate the middleman by dealing directly with the listener through the Internet," says Gaudette. "This way, even if only 20 or 30 people in the world want one of our records, our expenses will still be covered and the record will be out there."

Vox Unique rolls out with a list of 400 titles from the 5,000-strong Vox catalogue, with each disc set to retail online at \$20. Company general manager Todd Lander expects to broaden the choice of titles to refresh long-buried recordings. He says, "Given that less than one-fifth of our masters have been issued on CD, it is my feeling that the Vox Unique initiative will become not only a model but an alternative outlet for other recording companies, both large and small."

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

ALBUM of the week

ANNE SOFIE VOX OTTER SINGS OFFENBACH: Arias and scenes from La Vie Parisienne, La Belle Héloïse, La Peñitchole, etc. Les Musiciens de Louvre/Minkowski, Deutsche Grammophon 471 501-2. Following in the tradition of Anne Sofie Von Otter's excellent Gramophone Award-winning album of songs by Cécile Chaminade, the Swedish mezzo-soprano brings consummate style to the elegant, often ornate music of Jacques Offenbach. Deutsche Grammophon, criticised by some for losing its A&R cutting edge, deserves great praise for this project, which captures the energy of a live performance while delivering immaculate sound and the clean edges of a studio recording. The wide repertoire choice throws fresh light on a figure best known today as the Can-Can composer.



REVIEWS

For records released up to 13 January 2003

BETHOVEN: The Complete Music for Piano Trio Vol. 1. Piano Trios Op. 70; Allegretto in B flat; Florestan Trio, (Hyperion CDA 67327).

Hyperion's ability to pick outstanding musicians from the universal crop has rarely been better directed than in the case of the Florestan Trio, a combination of British artists that by nature explores far beyond the notes to reach the expressive heart of their repertoire. This latest disc is the first in a four-volume set to be recorded over the next few years. The empathy between members of the trio produces a beguiling account of the so-called "Ghost" Trio, making time appear to stand still in the work's mesmerising slow movement.

PART: Annum per annum; Par! Intervallo, Mein Weg bei Gipe! und Wellentäter; Trivium, Lattik; Vox Clamantis/Tulve. (Arion ARN 68595).

Estonian male-voice ensemble Vox Clamantis combine voices by fellow countryman Arvo Pärt with Gregorian chant to establish a contemplative, genuinely spiritual programme for their latest Arion release. Organist Aaro-Paul Lattik makes powerful use of the classical and romantic contrasts available from the organ of St Mary's Cathedral in Tallinn to underline the majesty of the vocal writing in Annum per annum.

HANDEL: Violin Sonatas, Kuroski, Christie. (Virgin Classics 5 45554 2). This release, supported by a full-page colour ad in Gramophone, marks the start of a three-disc contract with William Christie and his internationally-acclaimed early music ensemble, Les Arts Florissants. Christie's status as conductor of period performances has diverted attention from his skills as a keyboard player, which are shown to be in fine form in this selection of Handel's Violin Sonatas. Christie and sublime Japanese violinist Hiro Kuroski perform their Handel programme at London's Wigmore Hall on January 18.

New from EMI Classics



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

Release date: 13 January



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

Release date: 13 January

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BUSINESS TO BUSINESS

NEW YEAR - NEW START

Heathmans Mastering are pleased to announce the acquisition of Porkys' Mastering (with immediate effect).

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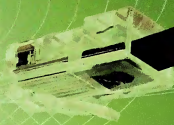
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Why buy the cow if you can get the milk for free?

This year, MidemNet continues its tradition of asking the hard questions, and working through issues to help arrive at new solutions.

MidemNet 2003 will address new methods of protecting copyrighted works, as well as replacing voracious consumers with paying customers via subscription services, mobile music and other alternatives to traditional retail.

It is time to take action and turn digital demand for music into a digital market!

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Michel Lambot, Impata & PIAS
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Dave Stewart

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Jonatha Brooke, Singer / Songwriter, Bad Dog Records (USA)
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