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**2002 REVIEW ISSUE**

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# WWW MUSICWEEK

## Aim and BPI talk on as time runs out

by Martin Talbot

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

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

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

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

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

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

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



Mills: resigning from BPI

cussions to continue.

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

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

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

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

can and should progress."

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

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

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

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



## Robbie album powers ahead

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

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

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

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

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

## Last UK act departs US singles chart

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

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

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

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



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

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

## dotmusic set to offer download service

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

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

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



dotmusic on demand: subscription

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

"By bringing together a vast

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

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

## newsfile

## EAVIS CONFIDENT OF GLASTONBURY GO-AHEAD

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



## PPL AND MOPS CELEBRATE SUCCESS OF CALCO

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

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

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

## SMITH WINS MUSICIANS' UNION BALLOT

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

## SELLAR MOVES UP TO GENERAL SECRETARY ROLE AT MMF

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

## CARTHY AND THOMPSON FEATURE IN R2 FOLK AWARDS NOMINATIONS LIST

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

## EAGLE RECORDS EXPANDS BROWN'S ROLE

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

## PINNACLE CHRISTMAS OPENING HOURS

The times given for Pinnacle in last week's Christmas Opening Times table were incorrect. The distributor is open on orders from 0630-1800 from Monday to Friday this year, 0600-1300 on Saturday, December 21, 0900-1800 on Monday 22, 0900-1800 on Friday 27 and Monday 30, 0900-1600 on Tuesday 31 and 0900-1730 on Thursday 2 and Friday January 3. There will be answer phone and email services only on December 24, 25, 26, 28 and 29 and on January 1.

## playlist review 2002

**LIBERTY X - Just A Little (V2)** The former "Hopstars" bounced back from the brink with the year's coolest mainstream pop cut, courtesy of songwriter Michelle Escoffrey.

**Wink** Out for a high-profile cover of the track in the US charts in 2003.

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

**JUSTIN TIMBERLAKE - Like I Love You (Jive)** The Neptunea came good for the former *Justified* frontman, constructing a captivating sonic experience in the process.

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

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

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

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

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

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

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

## Bill amendments in doubt as Lords pick and choose

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

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

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

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

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

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

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

## A planing radical revamp of flagship Top 40

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

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

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

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

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



Butters: to front R1 Top 40 show

when Butters takes over, although details are presently being kept under wraps.

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

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

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

## MTV promotes Sice to co-ordinate MTV brands

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

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

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

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

## Capitol Radio revamp

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

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

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

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

## Emap launches Smash Hits chart on terrestrial TV

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

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

The mixture of clips, songs and



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

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

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

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

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



## ITV2 previews raise curtain for extended Brits coverage

by Paul Williams  
ItV2 is willing in with the highest level of pre-event exposure yet to promote the Brits next year, with preview programmes going out every night in the week leading up to the ceremony. The network has again agreed to screen half-hour programmes in the three Saturday evenings before the event, but – for the first time – these will be repeated in testime slots on the Monday, Tuesday and Wednesday ahead of the Brits.

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

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

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

Kate Thornton has been selected



Knight: hosting urban preview show

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

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

## BPI anti-piracy unit raids shops in Kent

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

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

## mw comment BPI-AIM: A KEY ISSUE FOR 2003



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

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

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

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

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

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

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

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

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

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

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

Martin Talbot  
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## Ferguson targets growth as new Academy chair

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

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

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

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



Ferguson: aiming to raise profile

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

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

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

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

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

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

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



Foster: returning to distribution

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

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

## US chartfile

## UK-BORN ACTS FAIL TO MAKE HOT 100

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

## Among the seven new entries,

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

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

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

but their albums are heading in opposite directions on the Billboard 200.

Church's US promotional tour helped lift Prelude: The Best of 93-76 on a 4.4% increase in sales, while Osbourne's Shut Up Defines 101-126 after suffering a 39% decline.

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

Alan Jones

# Virgin gears up for Robbie's Escapology campaign in US

by Joanna Jones

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

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

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

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



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

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

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

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

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

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

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

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

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

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

## Polydor cues Russian duo Tatu for UK single release

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

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

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



## Clubs drive Panjabi MC to two on German chart

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

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

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

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



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

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

## iMusic opens UK account with Johnny Marr & The Healers set

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

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

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

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

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



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

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

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

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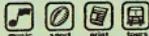
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# SINGLE of the fortnight

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



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



## SINGLE reviews



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

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

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

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

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

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

**DISASTER: Psychosis Safari (Island/Uni-Island MCST040308).** This new Brighton-based band test the tolerance of nu-metal ears with this challenging set, which credits Amen noisemercant Casey Chaos with production plaudits. The band are currently finishing off a UK tour supporting *Murderolls*.

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



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

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

**RECOMMEND** **OXYGEN FEAT ANDREA BRITTON: Oxygen (Switch/Virgin SINC040).** This imaginative pop/trance track has musical hooks in every verse and a chorus that sticks with you. A B-listing at Radio One and mixes by Ian Van Dahl and D.Ramirez may make this track a surprise hit of the season.



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

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

**THE LIBERTINES: Time For Heroes (Rough Trade RTRADESC0074).** The third single from the UK's punky upstarts has been C-listed at Radio One. Produced by former *Clash* stalwart Mick Jones, this track is rather average, but should nevertheless help shift attention towards their debut album, *Up The Bracket*.

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

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

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

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

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# 2002: REVIEW OF THE YEAR

## IN THE HEADLINES

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



February 11... **Tony Watersworth** is handed control of EMI and Virgin, a move which marks the end of Paul Conway's tenure of Virgin, as he leaves the company after more than a decade... **Mute** chairman and founder **Daniel Miller** hires a managing director

in the shape of **Mike Heneghan**... Digital music distributor **OD2** announces a partnership with **MSN.co.uk** to launch a new online music subscription service...

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

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

# 2002: REVIEW OF THE YEAR

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

## REALITY POP NEARS SATURATION

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

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

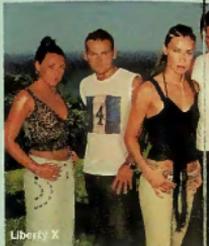
However, despite the critics, *Pop Idol* generated some of the year's biggest-selling singles artists – **Will Young**, **Gareth Gates**, **Darius** and **Sarah Watson** all scored hits following exposure on the programme. *Pop Idol* winner **Will Young** clocked up a massive 1.8m sales with his double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



Will Young

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

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



Liberty X

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

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

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

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

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

## GARAGE ROCK IS "THE" NEW SOUND

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

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



The Mives

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

The *Streets* emerged as the critical success story of the year, which transferred into commercial sales, with *Original Pirate Material* reaching platinum status for **Nick Workington's** *Warner* imprint *475 Recordings*. If the *libellés* are to be believed, *Skinner* is also set to become an unlikely star of the *Brits* next year, with word of four nominations prematurely doing the rounds already.

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

## THE YEAR

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



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

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

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

**Greatest frustration:** Smoking, without a doubt

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

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

### EROL ALKAN

**DJ and founder of London club Tru**

**High point:** Resurgence of the independent

scene

**Low point:** Everything else

**Record:** LCD Soundsystem – Losing My Edge (Output)

**Event:** Glastonbury 2002. Brilliant

**atmosphere**

**Greatest frustration:** Too many to mention

**Music tip:** Gray Tran, Kiki & Maxwell & Rocenza

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

### COMMERCIAL DANCE GETS TOLLS RINGING

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

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

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

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

N-Trance



Fischerspooner



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

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

Anyone who has read the

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

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

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

### CHRIS REA

Artist

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

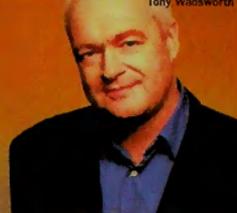
**Low point:** The first day of winter

**Record:** Coldplay – A Rush Of Blood To The Head

**Event:** Dinner at San Lorenzo

**Greatest frustration:** Record companies that don't listen

Tony Wadsworth



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

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

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

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

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

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

**Music tip:** Sarah Randle

**Executive:** Lucian Grainge

### TIM BLACKMORE

BBC group editorial director, *Unique Broadcasting*

**High point:** Live is rehabilitated

**Low point:** Contrived pop acts

**Record:** Norah Jones' album

**Event:** 2002 Nor Novello Awards show

**Greatest frustration:** Slow delivery of digital radio sets

► p18

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

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

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





SINGLES

21 DECEMBER 2002

SINGLES COMMENTARY

by ALAN JONES

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



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

SINGLES FACTFILE

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

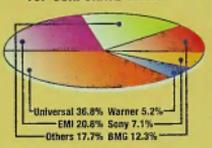
REPORT

TOP 10 COMPANIES



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

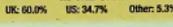
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



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

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

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

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

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	HOLDING ON FOR YOU	Liam Lynch	V2 VIRS02/NE3 (JMV/PI)
2	2	UNITED STATES OF WHATEVER	Liam Lynch	Global Warning WARR02/PI
3	3	LIKE I LOVE YOU	Justin Timberlake	Jive 8542/2 (PI)
4	4	POSSE (I NEED YOU ON THE FLOOR)	Sheffield Tunes/Ted Uki 8137/25 (V)	
5	5	NO LIMITS	Bakshelil Dog	WVC C08/URCH (PI)
6	6	LIVE OR DIE/SOUTH MANZ	Delvina	Valve V09/UK (SR)
7	7	BLOW YOUR MIND (I AM THE WOMAN)	Lisa Pin Up	Nukeless 045P/NUK (ADD)
8	8	I DON'T CARE	Tony De Vit	Tidy Trax TIDYTR1 (ADD)
9	9	DIRTY HARRY'S REVENGE	Adam P. Feet, Beanie Man	Kaos KA05/APP (SR)
10	6	REVOLUTION	Nikeless N0K/BEAD (ADD)	
11	7	I LOVE ROCK 'N' ROLL	Britney Spears	Jive 8542/2 (PI)
12	10	IT'S ON	Dix & Sisk	Wardplay W0RD/24 (V)
13	11	BURNING	Rob Tissera	YK YK2/38 (SR)
14	12	POOR LUCK	Royksopp	Wall Of Sound WALL/039 (V)
15	8	THE SOUND OF GOODBYE	Perkins/Dreaser	Nebula NEB1/039 (ADD)
16	13	SOSTICE/OUT OF THE BLUE	Dy System	Tsunami TS03/86 (ADD)
17	14	LX (CAROLINA CAROL BLUE)	Dr Marley And Xis feat. Starline MC	V RECORDS V03/82 (SR)
18	15	WHAT BASS/SWITCH	Ekolator feat. Lemon D	Trouble On Vinyl T03/84 (SR)
19	14	COMING ON STRONG	Sigman feat. Scott Mac	Tidy Trax TIDYTR04/20 (ADD)
20	16	BACK TO CALI	Muino Piccato	BXR BXR/043 (ADD)

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	MISSY REMIXES TO BE THE HARDEST WORD	David Nite	Mercury
2	2	CHEEKY SONG (TOUCH MY BUM)	The Cheeky Girls	Mutiny
3	3	LOSE YOURSELF	Janet Jackson	Interscope/RCA
4	4	IF YOU'RE NOT THE ONE	David Nite	Fewter
5	5	WHAT MY HEART WANTS TO SAY	Garib Gush	S&S
6	6	PUPPY LOVE/SLEIGH RIDE	5 Club Juniors	Polygram
7	7	FEEL BORN	Britney Spears	Capitol
8	8	THE KETCHUP SONG (KASHEBA)	Les Kinchua	Debut
9	9	WE GOT TONIGHT	Rainy Karan feat. Lulu	Felipa
10	10	DIRTY	Christina Aguilera feat. Redman	RCA
11	11	THE LAST GOODBYE WITH YOU	Janet Jackson	Interscope
12	12	HOLDING ON FOR YOU	Liam Lynch	V2
13	13	GULFSTREAM	Kevin Lyttle feat. Kelly Rowland	Universal/Island
14	14	FAMILY PORTRAIT	Feist	Arava
15	15	JENNY FROM THE BLOCK	Jennifer Lopez	Epic
16	16	NAUGHTY GIRL	Britney Spears	London
17	17	STRONGERANGELS WITH LARRY CAUL	Supernova	Island
18	18	HEAVEN	DJ Jemmy & James feat. DJ Zane	Mercury
20	20	THUG LOVIN'	Ja Rule feat. Sade	Def Jam/Universal
21	21	RUSHES	Shane	Mercury

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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

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

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21 DECEMBER 2002

Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12	Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12	TITLES A-Z
1	NEW	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> <small>(Blue feat. Elton John [StarGate])</small>	Wanme-Chappell (John/Faegan)	Interscope (BMG)	50620	38	27	<b>UNBREAKABLE</b> <small>Westlife (Mars) Sony ATV/BMG (Eloesser/Reid)</small>	7432197522/74321975184 (BMG)	50620	48	15	<b>BEACH OF THE DRAGONERS</b> <small>Blue (feat. Elton John) [StarGate]</small>	50620
2	4	<b>CHEEKY SONG (TOUCH MY BUM)</b> <small>The Cheeky Girls (The Cheeky Boys) [StarGate]</small>	Universal (The Cheeky Boys)	50620	39	5	<b>LOVE ON THE LINE</b> <small>East West [SQA/QDC/2] [SQA/QDC/2]</small>	East West [SQA/QDC/2] [SQA/QDC/2]	50620	49	30	<b>THE LAST GOODBYE/BE WITH YOU</b> <small>Paul McCartney (McCartney)</small>	50620	12
3	1	<b>LOSE YOURSELF</b> <small>(Eminem) (Eminem) Eight Mile Music (Aftermath/Interscope)</small>	Aftermath/Interscope	50620	40	33	<b>WORK IT</b> <small>Missy Elliott (Timbaland) (Warner-Chappell) (Elliott/Missy)</small>	Elektra (BMG)	50620	50	37	<b>DILEMMA</b> <small>Urban Soul (Urban Soul) (Urban Soul) (Urban Soul)</small>	50620	13
4	3	<b>IF YOU'VE GOT TO GO</b> <small>(Dimitri Thoma) (Lionel Barrymore) (Warner-Chappell)</small>	Warner-Chappell	50620	41	32	<b>STILL WAITING</b> <small>Alford (Buckwold) (Mercury) (Alford/Missy)</small>	Mercury (BMG)	50620	51	NEW	<b>NO LIMITS</b> <small>Black Box (Black Box) (Black Box) (Black Box)</small>	50620	14
5	NEW	<b>WHAT MY HEART WANTS TO SAY</b> <small>(Barry Green) (Barry Green) (Barry Green)</small>	Barry Green	50620	42	1	<b>RHINESTONE COWBOY (GIDDY UP GIDDY UP)</b> <small>Timbaland (Timbaland) (Timbaland) (Timbaland)</small>	Interscope (BMG)	50620	52	NEW	<b>I LOVE ROCK 'N' ROLL</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	15
6	NEW	<b>PUPPY LOVE/LEIGH LOU</b> <small>(The Lumineers) (Lumineers) (Lumineers)</small>	The Lumineers	50620	43	26	<b>HAPPY</b> <small>Adam (Adam) (Adam) (Adam)</small>	Interscope (BMG)	50620	53	NEW	<b>LIVE OR DIE/SOUTH MANZ</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	16
7	4	<b>FEEL</b> <small>(Robbie Williams) (Chambers) (Power) (BMG) (EMI) (Warriner)</small>	BMG (EMI)	50620	44	35	<b>PRAY</b> <small>Laura (Laura) (Laura) (Laura)</small>	Positive (CDS) (EMI)	50620	54	NEW	<b>WHAT'S YOUR FLAVA?</b> <small>Wendy Day (Wendy Day) (Wendy Day)</small>	50620	17
8	16	<b>THE KETCHUP SONG (ASERJE)</b> <small>(Lars Kuchup) (Lars Kuchup) (Lars Kuchup)</small>	Columbia	50620	45	38	<b>THE SCIENTIST</b> <small>Cher (Cher) (Cher) (Cher)</small>	Parlophone (CDS) (EMI)	50620	55	4	<b>SHINE ON</b> <small>Mart Dore &amp; Marcia Woods (Dorey) (C) (Dorey)</small>	50620	18
9	8	<b>WE'VE GOT TONIGHT</b> <small>(Roxanne) (Roxanne) (Roxanne)</small>	Capitol	50620	46	5	<b>COME INTO MY WORLD</b> <small>Kylie Minogue (Derech) (EMI) (Universal) (Derech/Dimitri)</small>	Parlophone (CDS) (EMI)	50620	56	10	<b>NEW DIRECTION</b> <small>Red Hot Chili Peppers (Red Hot Chili Peppers) (Red Hot Chili Peppers)</small>	50620	19
10	6	<b>DIRTY</b> <small>(Dimitri Thoma) (Lionel Barrymore) (Warner-Chappell)</small>	Warner-Chappell	50620	47	54	<b>ELECTRIC STORM</b> <small>U2 (U2) (U2) (U2)</small>	Island/Uni-Island (U2) (U2)	50620	57	53	<b>THE ZEPHYRUS</b> <small>Red Hot Chili Peppers (Red Hot Chili Peppers) (Red Hot Chili Peppers)</small>	50620	20
11	NEW	<b>FAMILY PORTRAIT</b> <small>(Paul McCartney) (McCartney) (McCartney)</small>	Capitol	50620	48	15	<b>OBJECTION (TANGO)</b> <small>Cher (Cher) (Cher) (Cher)</small>	Parlophone (CDS) (EMI)	50620	58	4	<b>FROM THE CHUURHUU TO DA PALACE</b> <small>Shogun (Shogun) (Shogun) (Shogun)</small>	50620	21
12	3	<b>THE LAST GOODBYE/BE WITH YOU</b> <small>Paul McCartney (McCartney)</small>	Capitol	50620	49	30	<b>GIRL TALK</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	Capitol	50620	59	43	<b>THE GAME OF LOVE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	22
13	15	<b>DILEMMA</b> <small>Urban Soul (Urban Soul) (Urban Soul) (Urban Soul)</small>	Urban Soul	50620	50	37	<b>GILFANEVA</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	Capitol	50620	60	NEW	<b>BLOW YOUR MIND (I AM THE WOMAN)</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	23
14	5	<b>HOLDING ON FOR YOU</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	51	NEW	<b>NO LIMITS</b> <small>Black Box (Black Box) (Black Box) (Black Box)</small>	50620	61	17	<b>THE LONG AND WINDING ROAD/SUSPICIOUS MINDS</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	24	
15	NEW	<b>THUG LOVIN'</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	52	NEW	<b>LIVE OR DIE/SOUTH MANZ</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	62	10	<b>NO ONE KNOWS</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	25	
16	NEW	<b>NAUGHTY GIRL</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	53	NEW	<b>LIVE OR DIE/SOUTH MANZ</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	63	10	<b>THE SWEET</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	26	
17	NEW	<b>NOTHING SACRED - A SONG FOR KIRSTY</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	54	4	<b>WHAT'S YOUR FLAVA?</b> <small>Wendy Day (Wendy Day) (Wendy Day)</small>	50620	64	56	<b>PUT THE NEEDLE ON IT</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	27	
18	14	<b>JENNY FROM THE BLOCK</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	55	2	<b>SHINE ON</b> <small>Mart Dore &amp; Marcia Woods (Dorey) (C) (Dorey)</small>	50620	65	NEW	<b>I DON'T CARE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	28	
19	15	<b>UNITED STATES OF WHATEVER</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	56	10	<b>NEW DIRECTION</b> <small>Red Hot Chili Peppers (Red Hot Chili Peppers) (Red Hot Chili Peppers)</small>	50620	66	5	<b>MUSIC GETS THE BEST OF ME</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	29	
20	12	<b>HEAVEN</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	57	53	<b>THE ZEPHYRUS</b> <small>Red Hot Chili Peppers (Red Hot Chili Peppers) (Red Hot Chili Peppers)</small>	50620	67	3	<b>YOU'LL NEVER BE ALONE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	30	
21	NEW	<b>MISUNDERSTOOD</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	58	4	<b>FROM THE CHUURHUU TO DA PALACE</b> <small>Shogun (Shogun) (Shogun) (Shogun)</small>	50620	68	3	<b>LONESOME DAY</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	31	
22	1	<b>NO FLOW</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	59	43	<b>THE GAME OF LOVE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	69	20	<b>DIRTY HARRY'S REVENGE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	32	
23	15	<b>IT'S A RAINBOW</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	60	NEW	<b>BLOW YOUR MIND (I AM THE WOMAN)</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	70	42	<b>CRUSH (TANGIE)</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	33	
24	16	<b>DIANE ANOTHER DAY</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	61	17	<b>THE LONG AND WINDING ROAD/SUSPICIOUS MINDS</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	71	60	<b>I'M RIGHT HERE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	34	
25	17	<b>STRONGER/ANGELS WITH DIRTY FEELS</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	62	10	<b>NO ONE KNOWS</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	72	46	<b>HEART OF GOLD</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	35	
26	18	<b>RUSHES</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	63	10	<b>THE SWEET</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	73	NEW	<b>ATTACK OF THE GOASTRIDERS</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	36	
27	16	<b>DON'T LET ME DOWN/WHO I AND I</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	64	56	<b>PUT THE NEEDLE ON IT</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	74	18	<b>THE TIDE IS HIGH (FEEL THE FEELING)</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	37	
28	22	<b>LIKE I LOVE YOU</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	65	NEW	<b>I DON'T CARE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	75	RE	<b>CLEANIN' OUT MY PUSHT</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620	38	
29	NEW	<b>TELL ME WHY</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	66	5	<b>MUSIC GETS THE BEST OF ME</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
30	NEW	<b>MAYBE</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	67	3	<b>YOU'LL NEVER BE ALONE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
31	21	<b>I'M GONNA GETCHA GOOD</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	68	3	<b>LONESOME DAY</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
32	32	<b>POSSIE (I NEED YOU ON THE FLOOR)</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	69	20	<b>DIRTY HARRY'S REVENGE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
33	33	<b>PUT HIM ON</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	70	42	<b>CRUSH (TANGIE)</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
34	34	<b>ALIVE</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	71	60	<b>I'M RIGHT HERE</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
35	NEW	<b>THE OTHER SIDE</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	72	46	<b>HEART OF GOLD</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
36	35	<b>THROUGH THE RAIN</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	73	NEW	<b>ATTACK OF THE GOASTRIDERS</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						
37	34	<b>ONE LOVE</b> <small>(Lionel Barrymore) (Warner-Chappell) (Lionel Barrymore)</small>	Warner-Chappell	50620	74	18	<b>THE TIDE IS HIGH (FEEL THE FEELING)</b> <small>Arctic Monkeys (Arctic Monkeys) (Arctic Monkeys)</small>	50620						

As used by Top Of The Pops and Radio One

:COMING SOON

THURSDAY MARCH 6, 2003  
THE HERLOUGH CROCODIAN HOUR

PREPARATIONS FOR THE MUSIC CAREERS AWARDS 2003 ARE UNDERWAY. IF YOU WOULD LIKE TO BE ON OUR DATABASE TO RECEIVE INFORMATION ABOUT TICKETS, 1000+PHOTOS, CD'S OR SIGNED RECORDS, PLEASE E-MAIL US AT [INFO@MUSICCAREERS.CO.UK](mailto:INFO@MUSICCAREERS.CO.UK) STATING YOUR NAME, COMPANY, PHONE, ADDRESS, ZIP CODE AND E-MAIL.



ALBUMS COMMENTARY

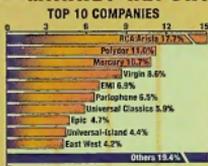
by ALAN JONES



Artist albums sales enjoyed another seasonal boost last week, jumping 16.25% week-on-week to 5.25m. That is almost 4.9% higher than the 5.07m artist albums sold in the comparable week last year, but almost 2% down on the 5.35m artist albums sold in the same week in 2000. Combined artist and compilation sales last week topped the 7m mark – the first time that figure has been passed. All but more than 7,000 albums were scanned last week, up 2% on 2001's tally of 6.93m and 1.4% higher than 2000's 6.97m.

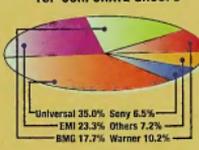
Leading the chart for the fourth week in a row, Robbie Williams' Escapology outperformed the market for the first time, adding 17% week-on-week to reach its second highest weekly tally of 229,000. After 27 days in the shops, Williams' album has sold more than 875,000 copies, making it the fourth biggest-seller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

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 20 artist albums

TOP CORPORATE GROUPS



Head (343,000), Pink's Missundatooz (1,02m) and Enrique Iglesias' Escapoe (1,04m).

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

ALBUMS FACTFILE

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

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

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

COMPILATIONS

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

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

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

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

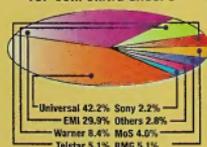
Sneddon's reward for winning Fame Academy is a record contract with Mercury.

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 20 compilation group albums by % of total sales of the Top 20

TOP CORPORATE GROUPS



VERSUS LAST WEEK: +18.3%  
YEAR TO DATE VERSUS LAST YEAR: +3.9%

COMPILATIONS' SHARE OF TOTAL SALES  
Artist albums: 74.2%  
Compilations: 25.8%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)
1	3 THINKING IT OVER	Liberty X	V2 W9101772 (DMM/P)
2	1 GREATEST HITS 87-88	Kylie Minogue	PNL 829462 (P)
3	2 THE VERY BEST OF	The Spice Girls	Silverstone 526322 (P)
4	6 HAVE YOU FED THE FISH?	Baddy Drown Boy	XL TXLX01056 (V)
5	5 18	Moby	Mete CDSTUM0226 (V)
6	4 JUSTIFIED	Justin Timberlake	Live 824722 (P)
7	8 SONGBIRD	Eva Cassidy	Bliss Street/Hot CD10045 (HOT)
8	7 MELODY AM	Royksopp	Walt Of Sound WALL002 (V)
9	9 IMAGINE	Eva Cassidy	Bliss Street/Hot CD20015 (HOT)
10	10 COMFORT IN SOUND	Federer	Epic EPC8302 (P)
11	13 LOVEBOX	Gomez Anastasia	Paperay CD2602 (P)
12	11 LOST HORIZONS	Lemon Jelly	Impromptu Fun/XXL BX112152 (V)
13	18 THE DATSUNS	The Datsuns	V2 VWR 102962 (DMM/P)
14	15 PUSH THE REAR FOR THIS JAM - THE SINGLES	Scorcher	Sheffield Tunes/Edel UK 01174127 (V)
15	17 ABOUT A BOY (OST)	Chris Brown	Twisted News/XXL TXLX02152 (V)
16	16 DANCING DOWN THE STONEY ROAD	Oris Rae	Jazzcat Blue JBLUC00101 (DMM/P)
17	12 GREATEST HITS	Shak	One Little Indian PLO9002 (P)
18	14 UP THE BRACKET	The Libertines	Rough Trade RTA020065 (P)
19	16 THE LAST DANCE	Sugs	Jive SK01522 (P)
20	19 YOUR NEW FAVOURITE BAND	The Hives	Poptones MC95522 (P)

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THE YEAR SO FAR... TOP 20 SINGLES

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

© The Official UK Charts Company 2002. Last week's position represents what they were in the week ending

# OFFICIAL CHARTS 21/12/2002

music week

## SINGLES

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



THE OFFICIAL  
**UK CHARTS**  
COMPANY

**BBC RADIO 1**  
7-9 PM

**TOP 100 S**

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

## MASAI DO THAT THANG

RELEASED BY  
 INKASO PROJECT  
 STRONGASER  
 SYKLONE  
 NUMBER 1 IN DJ MAGAZINE CHART



## ALBUMS

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



# music week

# CLUB CHARTS 21/12/2002

## COMMERCIAL POP TOP 30

Pos	Track	Label
1	12 MADRID GUY - <i>Body Politics</i>	Sirius
2	12 HEARA IS CLOSER (feat. G. & D. BAZZINICERS) (ALLIANCE MIXES)	Sirius
3	12 THE ONE (feat. J. J. Abrams)	XL
4	2 THE ONE (feat. J. J. Abrams)	XL
5	4 THE ONE (feat. J. J. Abrams)	XL
6	4 THE ONE (feat. J. J. Abrams)	XL
7	22 7 WHOMP... THERE IT IS (feat. DJ MC)	Mercury
8	3 DREAMER (feat. Supreme Dream Team)	Mercury
9	15 2 PLACE YOUR HANDS (feat. DJ MC)	Sony S2
10	13 4 OCEAN OF FREEDOM (feat. DJ MC)	Dabe
11	4 3 CHITRY SONG (feat. DJ MC)	Mercury
12	13 4 AGENTS (LOOKING FOR BALANCE) (feat. DJ MC)	Mercury
13	4 3 AGENTS (LOOKING FOR BALANCE) (feat. DJ MC)	Mercury
14	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
15	4 3 WHAT A FEELING (feat. DJ MC)	Mercury
16	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
17	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
18	11 5 1 WHAT A FEELING (feat. DJ MC)	Mercury
19	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
20	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
21	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
22	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
23	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
24	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
25	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
26	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
27	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
28	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
29	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury
30	1 21 1 WHAT A FEELING (feat. DJ MC)	Mercury

## UPFRONT CLUB CHART TOP 40

Pos	Track	Label
1	3 12 MADRID GUY - <i>Body Politics</i>	Sirius
2	3 12 HEARA IS CLOSER (feat. G. & D. BAZZINICERS) (ALLIANCE MIXES)	Sirius
3	3 12 THE ONE (feat. J. J. Abrams)	XL
4	3 12 THE ONE (feat. J. J. Abrams)	XL
5	3 12 THE ONE (feat. J. J. Abrams)	XL
6	3 12 THE ONE (feat. J. J. Abrams)	XL
7	3 12 THE ONE (feat. J. J. Abrams)	XL
8	3 12 THE ONE (feat. J. J. Abrams)	XL
9	3 12 THE ONE (feat. J. J. Abrams)	XL
10	3 12 THE ONE (feat. J. J. Abrams)	XL
11	3 12 THE ONE (feat. J. J. Abrams)	XL
12	3 12 THE ONE (feat. J. J. Abrams)	XL
13	3 12 THE ONE (feat. J. J. Abrams)	XL
14	3 12 THE ONE (feat. J. J. Abrams)	XL
15	3 12 THE ONE (feat. J. J. Abrams)	XL
16	3 12 THE ONE (feat. J. J. Abrams)	XL
17	3 12 THE ONE (feat. J. J. Abrams)	XL
18	3 12 THE ONE (feat. J. J. Abrams)	XL
19	3 12 THE ONE (feat. J. J. Abrams)	XL
20	3 12 THE ONE (feat. J. J. Abrams)	XL
21	3 12 THE ONE (feat. J. J. Abrams)	XL
22	3 12 THE ONE (feat. J. J. Abrams)	XL
23	3 12 THE ONE (feat. J. J. Abrams)	XL
24	3 12 THE ONE (feat. J. J. Abrams)	XL
25	3 12 THE ONE (feat. J. J. Abrams)	XL
26	3 12 THE ONE (feat. J. J. Abrams)	XL
27	3 12 THE ONE (feat. J. J. Abrams)	XL
28	3 12 THE ONE (feat. J. J. Abrams)	XL
29	3 12 THE ONE (feat. J. J. Abrams)	XL
30	3 12 THE ONE (feat. J. J. Abrams)	XL

## URBAN TOP 30

Pos	Track	Label
1	3 12 MADRID GUY - <i>Body Politics</i>	Sirius
2	3 12 HEARA IS CLOSER (feat. G. & D. BAZZINICERS) (ALLIANCE MIXES)	Sirius
3	3 12 THE ONE (feat. J. J. Abrams)	XL
4	3 12 THE ONE (feat. J. J. Abrams)	XL
5	3 12 THE ONE (feat. J. J. Abrams)	XL
6	3 12 THE ONE (feat. J. J. Abrams)	XL
7	3 12 THE ONE (feat. J. J. Abrams)	XL
8	3 12 THE ONE (feat. J. J. Abrams)	XL
9	3 12 THE ONE (feat. J. J. Abrams)	XL
10	3 12 THE ONE (feat. J. J. Abrams)	XL
11	3 12 THE ONE (feat. J. J. Abrams)	XL
12	3 12 THE ONE (feat. J. J. Abrams)	XL
13	3 12 THE ONE (feat. J. J. Abrams)	XL
14	3 12 THE ONE (feat. J. J. Abrams)	XL
15	3 12 THE ONE (feat. J. J. Abrams)	XL
16	3 12 THE ONE (feat. J. J. Abrams)	XL
17	3 12 THE ONE (feat. J. J. Abrams)	XL
18	3 12 THE ONE (feat. J. J. Abrams)	XL
19	3 12 THE ONE (feat. J. J. Abrams)	XL
20	3 12 THE ONE (feat. J. J. Abrams)	XL
21	3 12 THE ONE (feat. J. J. Abrams)	XL
22	3 12 THE ONE (feat. J. J. Abrams)	XL
23	3 12 THE ONE (feat. J. J. Abrams)	XL
24	3 12 THE ONE (feat. J. J. Abrams)	XL
25	3 12 THE ONE (feat. J. J. Abrams)	XL
26	3 12 THE ONE (feat. J. J. Abrams)	XL
27	3 12 THE ONE (feat. J. J. Abrams)	XL
28	3 12 THE ONE (feat. J. J. Abrams)	XL
29	3 12 THE ONE (feat. J. J. Abrams)	XL
30	3 12 THE ONE (feat. J. J. Abrams)	XL

## PRE-RELEASE AIRPLAY TOP 20

Pos	Track	Label
1	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
2	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
3	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
4	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
5	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
6	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
7	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
8	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
9	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
10	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
11	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
12	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
13	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
14	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
15	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
16	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
17	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
18	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
19	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica
20	1 2 YOU'RE A SUPERSTAR (feat. DJ MC)	Melodica

Compiled from pre-release airplay & dance records on Capital FM, the Galaxy 100, Radio 1 and the Vibe 100 (© Music Control)

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21 DECEMBER 2002

Pos	Prev	Title	Artist	Label/Cat	(Distributor)	Cases/Vinyl/MD
1		ESCAPOLOPY	Robbie Williams (Gentlemen/Power)	EMI	943942 (UK)	502984/54384V
2	6	ONE LOVE ★	Innocent COSINI (1) (E)			
3	5	UNBREAKABLE - THE GREATEST HITS VOLUME 1	Westlife (Mercury/Capitol/Phon)		54656/54652P (1)	762700000
4	5	THE GREATEST HITS 1970-2002 ★	Mercury (Mercury)		631002 (UK)	
5	7	A NEW DAY AT MIDNIGHT ★	East West 55968392 (TEN)			
6	4	MISSUNDAZOD ★	Orista 472214782 (BMG)			
7	15	LET GO ★	Arista 7423194312 (BMG)			
8	11	BY THE WAY ★	Warner Bros 806248142 (TEN)			
9	16	FEELS SO GOOD ★	Innocent COSINI (1) (E)			
10	12	A RUSH OF BLOOD TO THE HEAD ★	Parlophone 548294 (1)			
11	10	ELVIS - 30 AT HIS ★	RCA 0786330762 (BMG)			
12	15	FORTY LUCKS ★	Virgin/Dance 82003564 (E)			
13	14	THE DIVING STAR	Mercury (Mercury)			
14	11	IT HAD TO BE YOU - THE GREAT AMERICAN ★	Mercury (Mercury)			
15	13	SOMEWHERE IN TIME ★	Decca 60565102 (UK)			
16	14	WHAT MY HEART WANTS TO SAY ★	S 134281512 (BMG)			
17	18	SENTIMENTS	Philips 4741102 (UK)			
18	23	ANDRE	Mercury (Mercury)			
19	17	THIS IS ME... THEN	Epic 5101282 (TEN)			
20	19	ANGELS WITH FEATHERS ★	Interscope/Universal (Mercury)			
21	15	UP! ★	[EURO]Mercury 1703442 (UK)			
22	13	ESCAPE ★	Interscope/Polygram 4833322 (UK)			
23	10	FROM NOW ON ★	S 1342196592 (BMG)			
24	11	GOTTA GET THROUGH THIS	Polygram 611252 (UK)			
25	25	COME AWAY WITH ME ★	Parlophone 5388021 (UK)			
26	21	TOGETHER	Polygram 06525212 (UK)			
27	1	REPRISE ★	Decca 4731002 (UK)			
28	4	MORE FRIENDS - SMALL WORLD BIG BAND 2	WMI 0810448 (TEN)			
29	7	NIRVANA ★	Geffen/Polygram 4935922 (UK)			
30	24	GREATEST HITS 87-92	PVA 321482 (PI)			
31	RE	DESTINATION ★	Polygram 5897821 (UK)			
32	33	BEST OF BOWIE	EMI 538812 (E)			
33	30	DUETS	Columbia 5308129 (TEN)			
34	30	GREATEST HITS I II & III ★	Parlophone 5298832 (E)			
35	37	FOREVER DELAYED - THE GREATEST HITS	Epic 4905818 (TEN)			
36	2	THE BEST OF 1950-2001 & 5000'S	Interscope/Universal (Mercury)			
37	4	SING THE HITS OF THE NET HIT & SMILE	Mercury/Universal (Mercury)			
38	48	LAUNDRY SERVICE ★	Epic 4907212 (TEN)			
39	28	THE ENEMEN SHOW ★	Interscope/Polygram 4832212 (UK)			
40	18	THINKING IT OVER ★	V2 19011782 (J&M/PI)			
41	RE	THE VERY BEST OF	WSM 812278632 (UK)			
42	39	THE DEFINITIVE COLLECTION	Universal TV 0660212 (UK)			
43	5	GREATEST HITS	Wild Card/Polygram 0594442 (UK)			
44	47	THE BEST OF 1950-2001	Interscope/Universal (Mercury)			
45	5	SLICKER THAN YOUR AVERAGE	Hit5tar CDW124 (BMG)			
46	24	NEVELY LIVE ★	Universal 0186802 (UK)			
47	46	THE CELTIC CHILLOUT ALBUM	Decca/Dance 6267001 (TEN)			
48	22	SEEB DOUBLES	Polygram 0654942 (UK)			
49	54	MOMENT IN TIME	T7/Interscope CD200301 (BMG)			
50	RE	ONE BY ONE	RCA 74231973482 (UK)			
51	4	THE LAST TEMPTATION	DeJollyMercury 0536212 (UK)			
52	16	MY WAY - THE BEST OF ★	Capitol 8294712 (TEN)			
53	48	HEATHER CHRISTMAS	Big Brother RECORDS (Mercury)			
54	25	FEVER ★	Parlophone 5500402 (E)			
55	53	TESTIFY	Face Value/East West 50461492 (TEN)			
56	27	A LITTLE DEEPER ★	Polygram 5892922 (UK)			
57	52	CHARMBRACELET	Interscope/Universal (Mercury)			
58	6	THE VERY BEST OF	Sweetness 9250382 (PI)			
59	1	DOES THIS LOOK INFECTED	Mercury 0655912 (UK)			
60	58	JUSTIFIED	Interscope/Universal (Mercury)			
61	67	STRIPPED	RCA 7423196125 (BMG)			
62	3	IN THE BEGINNING	East West 50461492 (TEN)			
63	49	SILVER SIDE UP ★	Roadrunner 12084852 (UK)			
64	47	FREAK OF NATURE ★	Epic 5047572 (TEN)			
65	RE	FOOTPRINTS	London 022743742 (TEN)			
66	28	HOLY WARS	Mute CDSTUM1402 (VI)			
67	55	MUSICALITY	EMI/Liberty 5058482 (E)			
68	14	MAGNATE	Biz Empire 0210075 (PHOT)			
69	5	LIVE IN PARIS	Verve 0533692 (UK)			
70	RE	HAVE YOU FED THE FISH?	XL 1200115 (UK)			
71	RE	SONGBIRD	Biz Empire/Interscope (Mercury)			
72	RE	WHITE LADDER	Hit5tar CDW124 (BMG)			
73	71	TENACIOUS D	Epic 507232 (TEN)			
74	74	ALED	UCI 0644712 (UK)			
75	63	READ MY LIPS ★	Polygram 593742 (UK)			

## TOP COMPILED ALBUMS

Pos	Prev	Title	Artist	Label/Cat	(Distributor)
1		NOW THAT'S WHAT I CALL MUSIC! 53	Various Artists	EMI/Universal	CDN0553/TCN0553 (1)
2	NEW	FAME ACADEMY ★	Various Artists	Mercury	06281322 (1)
3	4	THE BEST AIR GUITAR ALBUM IN THE WORLD 2	Various Artists	EMI/Universal	CDTC0498 (1)
4	10	BEST CHRISTMAS ALBUM IN THE WORLD EVER	Various Artists	Virgin/EMI	VTCD3403 (1)
5	7	CHRISTMAS HITS	Various Artists	Mercury/Interscope/Universal (Mercury)	
6	14	WHILE MY GUITAR GENTLY WEeps ★	Various Artists	Universal	1548442 (1)
7	3	COUNTRY LEGENDS	Various Artists	Virgin/EMI	VTCD480 (1)
8	4	CLUBLAND II ★	Various Artists	UMI/VAATV	368682 (1)
9	6	THE ANNUAL 2003	Various Artists	Ministry Of Sound	AN02042 (1)

Pos	Prev	Title	Artist	Label/Cat	(Distributor)
10	5	50 YEARS OF THE GREATEST HIT SINGLES	Various Artists	EMI/Universal	VTDD0619 (1)
11	10	HUGE HITS 2003	Various Artists	Mercury/Sony/Interscope/Universal (Mercury)	
12	17	8 MILE (OST)	Various Artists	Interscope/Polygram	483532 (1)
13	NEW	THE JAZZ ALBUM 2003	Various Artists	Verve	062822 (1)
14	5	ALL TIME CLASSIC TEAR TRACKS	Various Artists	WSM WSMCD155 (1)	
15	2	CHRISTMAS WITH THE RAT PACK	Various Artists	Capitol	5422101 (1)
16	14	THE VERY BEST OF PURE R&B - THE WINTER	Various Artists	Telstar TV/BMG	TVCCD330 (1)
17	NEW	PURE GARGLE PLATINUM - THE VERY BEST OF	Various Artists	Warner/Dance	WMSMCD190 (TEN)
18	13	THE VERY BEST OF EUPHORIA - MATT DARE	Various Artists	Telstar TV/BMG	TVCCD291 (1)
19	6	CLASSICAL CHILLOUT CD	Various Artists	Decca/Dance	DECD005 (1)
20	11	CAPITAL GOLD EIGHTIES LEGENDS	Various Artists	Virgin/EMI	VTCD2006 (1)

Pos	Prev	Title	Artist	Label/Cat	(Distributor)
1		ROCKY	Various Artists	Mercury	
2		THE VERY BEST OF	Various Artists	Mercury	
3		HELLO	Various Artists	Mercury	
4		THE VERY BEST OF	Various Artists	Mercury	
5		THE VERY BEST OF	Various Artists	Mercury	
6		THE VERY BEST OF	Various Artists	Mercury	
7		THE VERY BEST OF	Various Artists	Mercury	
8		THE VERY BEST OF	Various Artists	Mercury	
9		THE VERY BEST OF	Various Artists	Mercury	
10		THE VERY BEST OF	Various Artists	Mercury	
11		THE VERY BEST OF	Various Artists	Mercury	
12		THE VERY BEST OF	Various Artists	Mercury	
13		THE VERY BEST OF	Various Artists	Mercury	
14		THE VERY BEST OF	Various Artists	Mercury	
15		THE VERY BEST OF	Various Artists	Mercury	
16		THE VERY BEST OF	Various Artists	Mercury	
17		THE VERY BEST OF	Various Artists	Mercury	
18		THE VERY BEST OF	Various Artists	Mercury	
19		THE VERY BEST OF	Various Artists	Mercury	
20		THE VERY BEST OF	Various Artists	Mercury	

# THE OFFICIAL UK CHARTS SPECIAL LIST

21 DECEMBER 2002

## MIDPRICE

This	Last	Artist	Title	Label (Distributor)
1	1	Various	<b>SINE 799506402 (TEN)</b>	
2	2	Tracy Chapman	Elkhai 75860742 (TEN)	
3	3	The Man Who	Independents IS05052 (TEN)	
4	4	BORN TO DO IT	Wildcat CDW1022 (TEN)	
5	6	THE VERY BEST OF	WSM 057804095 (TEN)	
6	10	GRACE	Columbia 479602 (TEN)	
7	11	ALL RISE	Immocent 625098 (TEN)	
8	12	LORD OF THE RINGS (OST)	WEA 53048102 (TEN)	
9	13	NON STOP PARTY BOX	Music Club MCD00202 (DISC)	
10	11	BRIDGE OVER TROUBLED WATER	Columbia 459042 (TEN)	
11	7	IN UTERO	Geffen/Polydor GED2458 (U)	
12	19	FINE ART OF SELF DESTRUCTION	One Little India TFLP0080 (P)	
13	15	THE JOHN RUTTER CHRISTMAS ALBUM	Capitol 5273192 (E)	
14	5	PEE SOUNDS	Cambridge Singers/Rutner The Beach Boys	
15	17	BACK TO FRONT	Polydor 500182 (U)	
16	20	KIND OF BLUE	Columbia 0264835 (TEN)	
17	13	MERRY CHRISTMAS	EMI 359002 (E)	
18	13	BROTHERS IN ARMS	Vertigo 624092 (E)	
19	14	FOUR SYMBOLS	Atlantic 75678282 (TEN)	
20	16	GREATEST HITS	Warner Bros 063195222 (TEN)	

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## BUDGET

This	Last	Artist	Title	Label (Distributor)
1	1	Various	<b>INSTANT XMAS PARTY</b>	Crimson CRIMC208 (EUK)
2	3	Various	<b>THE WHITE CHRISTMAS ALBUM</b>	Crimson CRIMC029 (EUK)
3	4	Various Artists	<b>THE BEST OF RACK</b>	Pulse PUL0264 (P)
4	2	Joe Bonny & The Masterkings	<b>ULTIMATE CHRISTMAS BOX</b>	Music Collection MCD00208 (P)
5	5	CHRISTMAS WITH NAD AND DEAN	Nai King Cole/Ocean Rivers	Music For Pleasure MCD91992 (E)
6	6	CHILLED CLASSICS - ULTIMATE CHILLED	Various	Decadance DCCPP004 (TEN)
7	8	TOTALLY CHRISTMAS	Various Artists	EMI Gold CDG01110 (E)
8	10	CHRISTMAS ALBUM	Frank Sinatra	Music For Pleasure MCD91997 (E)
9	11	CHRISTMAS CRONERS	Various Artists	MCI Music MCDCC028 (DISC)
10	9	WINTER WONDERLAND	Bing Crosby	EMI 696292 (E)

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## R&B SINGLES

This	Last	Artist	Title	Label (Distributor)
1	1	Eminem	<b>LOSE YOURSELF</b>	Interscope/Polydor 4918282 (U)
2	2	Thug Livin'	Def Jam 6507472 (U)	
3	3	Dilemma	Nelly feat. Kelly Rowland	Universal/MCA 7429750 (U)
4	2	DURTY	Christina Aguilera feat. Radman	RCA 7432196232 (BMG)
5	5	JANUARY FROM THE BLOCK	Jennifer Lopez	Epic 672352 (TEN)
6	5	NU FLOW	Big Boyz feat.	Epic 672028 (TEN)
7	7	LIKE I LOVE YOU	Justin Timberlake	Jive 925430 (P)
8	5	PUT HIM OUT	Ms Dynamite	Polydor 0568301 (U)
9	1	ONE LOVE	Blue	Immocent SINC041 (E)
10	8	THROUGH THE RAIN	Mariah Carey	Mercury 0630702 (U)
11	14	HAPPY	Ashanti	Def Jam 0638041 (U)
12	13	WORK IT	Missy Elliott	Elektra 0734002 (TEN)
13	15	LOVE ON THE LINE	Blazin' Squad	East West Studios 0402001 (TEN)
14	11	GIRLFRIEND	Alicia Keys	J 743219491 (BMG)
15	9	GIRL TALK	TLC	Arista (BMG)
16	16	FROM THE CHURCHTOUR TO DA PALACE	Snoop Dogg	Priority 5518002 (E)
17	12	CRUSH KNOWS	Far East feat. Ginuwine	Arista 4014427 (U)
18	20	DON'T WANNA KNOW	Shy Fi & T-Power feat. Di & Skibadee	Hit-CD0048 (TEN)
19	18	WHAT'S YOUR FLAVOZ	Craig David	Wildcat CDW1045 (BMG)
20	22	CLEANIN' OUT MY CLOSET	Enigma	Interscope/Polydor 4972942 (U)
21	19	IT'S ALL BETTER	Ronnie feat. Christina Milian	Real Gone! Def Jam 0637720 (U)
22	20	LUV U GAY	Li Co-Jud	Def Jam 0638722 (U)
23	26	STOLE	Kelly Rowland	Columbia 6732122 (Improm)
24	21	HEY SEXY LADY	Shaggy	MCA/Uni-Island MCA514034 (U)
25	24	DOWN 4 U	In-Yo feat. Ja Rule/Kim Kardashian	Mutual 0632002 (U)
26	25	ADDICTIVE	Toots Thelma feat. Rakim	Interscope/Polydor 4977892 (U)
27	29	HOT IN HERRE	Nelly	Universal/MCA 7429750 (U)
28	22	DYNA-MITEE	Ms Dynamite	Polydor 0707892 (U)
29	25	GANGSTA' LOVIN'	Eve feat. Alicia Keys	Interscope/Polydor 4978242 (U)
30	30	I'M RIGHT HERE	Samantha Mumba	Wild Cat/Polydor 06923372 (E)

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## COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UP	Shania Twain	Mercury 1703442 (U)
2	2	VESTERLY'S MEMORIES	Daniel O'Donnell	Rosette 8052002 (INDIA)
3	4	THE MAN COMES AROUND	Johnny Cash	Last Highway 063282 (U)
4	3	OMG ON OVER	Shania Twain	Mercury 1703812 (U)
5	6	TWISTED ANGEL	LeAnn Rimes	Curb/London 504651562 (TEN)
6	5	CRY	Faith Hill	Warner Bros 50248502 (TEN)
7	7	HALO'S & HORNS	Dolly Parton	Sanctuary SANCO 126 (P)
8	8	DEEPER STILL	Beth Nielsen Chapman	Sanctuary SANCO212 (P)
9	9	LIVE	Alison Krauss & Union Station	Rounder 800CD0515 (PROF)
10	10	HOME	Dixie Chicks	Epic 5096022 (TEN)
11	11	GOLD	Ryan Adams	Last Highway 170252 (U)
12	12	WHEN THE ROSES BLOOM AGAIN	Laura Cantrell	Shoreline SP7CD004 (PROF)
13	13	DRIVE	Alan Jackson	Arista Nashville 078637032 (BMG)
14	15	JERUSALEM	Steve Earle	Epic 509492 (TEN)
15	12	THIS SIDE	Nickel Creek	WEA 062749182 (TEN)
16	18	BLUE HORSE	Be Good Tanyas	Netherlands 302052 (P)
17	16	I NEED YOU	LeAnn Rimes	Curb/London 504651562 (TEN)
18	17	STARS & GUITARS	Willie Nelson & Friends	Last Highway 170342 (U)
19	15	WINTER MARQUEE	Nazty Griffith	Rounder 800CD202 (PROF)
20	20	LIVE LAUGH LOVE	Daniel O'Donnell	Rosette 8052002 (INDIA)

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## ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 0302481402 (TEN)
2	2	NIRVANA	Nirvana	Geffen/Polydor 498402 (TEN)
3	3	ONE BY ONE	Foo Fighters	RCA 7428123402 (BMG)
4	4	GRATEFUL HITS III & III	Queen	Parlophone 523882 (E)
5	6	SILVER SIDE UP	Nickelback	Roadrunner 424444 (U)
6	7	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Capitol 051286 (U)
7	5	DOES THIS LOOK INFECTED?	Sum 41	Mercury 925290 (U)
8	9	ABUDDUHALI	Audioslave	Epic/fortepop 510130 (TEN)
9	8	STEAL THIS ALBUM	System Of A Down	American Recordings 508176 (U)
10	10	WINTER - RECHARGED	King Diamond	Universal TV 063082 (U)

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## DANCE SINGLES

This	Last	Title	Artist	Label (Distributor)
1	1	LIVE OR DIE SOUTHERN MANZ	Valve VL007 (SRD)	
2	2	I DON'T CARE	Tony De Veer	Tidy Trax (ADD)
3	3	BLOW YOUR MIND (I AM THE WOMAN)	Lisa Pin-Up	Naklav 34501742 (U)
4	4	DANCE REACTION	Metro Area	Source SOURCE0074 (U)
5	5	REVOLUTION	BC	Naklav NUK18547 (SRD)
6	6	WHAT BASS/SWITCH	Eska/feat. Lemon D	Trouble On Vinyl/TQV4 (SRD)
7	7	IT'S ON	Dia & Siltz	Wordplay WORDT042 (U)
8	8	SCRAMBLED EGGS/WINGS & ROUNDABOUTS	Ren-Sue	Fall Cycle FC294 (U)
9	2	DURTY HARRY'S REVENGE	Adam F feat. Beenie Man	Kaos KAO504P (SRD)
10	10	MUSIC	ILS	Marine Parade MAP4018 (SRD)
11	12	KORNERKID PARK	Kidulini	Horchas Music HOR021 (SRD)
12	13	HUNNIE ME	Junior Jack	VC Recordings VCRX7 102 (E)
13	12	HEAVEN	DJ Sammy & Yanou feat. Do	Data DATA5T (MNV/TE)
14	17	LK (CAROLINA CAROL BAE)	DJ Marly & XRS feat. Stamina MC	V Recordings V035 (SRD)
15	3	U SHINE ON	Mani Darey & Marcella Woods	Incentive CENT50T (MNV/TE)
16	16	HE HOT IN	Chicken Lips	Walt Of Sound WAL0133 (MNV/TE)
17	13	POOR LIPS	Various	Walt Of Sound WAL0133 (U)
18	18	BURNING	Various	Y2K Y2K135R (MNV/TE)
19	19	OPEN SEASON	Foremost Poets	Junior BRG49 (ADD)
20	20	SOSTICE/OUT OF THE BLUE	System F	Tsunami TSU003 (MNV/TE)

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## DANCE ALBUMS

This	Last	Title	Artist	Label (Distributor)
1	1	MELODY AM	Robbopop	Walt Of Sound WAL0133 (U)
2	2	ANGELS WITH DIRTY FEATS	Sagababes	Island/Uni-Island -ICD102 (U)
3	6	GOTTA GET THRU THIS	Daniel Bedingfield	Polydor 495122 (U)
4	4	RETRO	New Order	London -092749182 (TEN)
5	5	THE ANNUAL 2003	Various	Ministry Of Sound -JANCD232 (MNV/TE)
6	4	THE BEST OF EUPHORIA - MATT GAREY	Various	Various 749133 (MNV/TE)
7	3	CLUBLAND II	Various	UNITVIA/ATV -0926322 (U)
8	8	PURE GARAGE PLATINUM - THE VERY BEST OF ORIGINAL PRATE MATERIAL	Various	Warner Bros -WMSD101 (TEN)
9	8	18	The Streets	Locked On/519 Recordings 062745882 (TEN)
10	7	8	Moby	Music COSTUAM202 (U)

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## MUSIC VIDEO

TW	LW	Title	Label (Distributor)
1	1	WESTLIFE: In Dubious - The Greatest Hits - Vol 1	5 743219182
2	2	BLUE: One Love Live Tour	Immocent 090404
3	3	ROMAN KEATING: Live - Destination Wembley	WV 1014811
4	5	ANDY O'DONNELL: Shades Of Green	Rosette 0305221
5	4	KYLE MINOGUE: Kylie Foray 2002	Interscope 491293
6	6	U2: The Best Of - 1990-2002	Interscope/Uni-Island 0632633
7	6	RUSSELL WATSON: Live	Universal Video 7014971
8	8	QUEEN: Greatest Video Hits - 1	Parlophone 0492548
9	9	DAVID BOWIE: Best Of Bowie	EMI 491079
10	7	VARI0US: Pop Idol Tour 2002	Warner Music Video 510628133

This	Last	Title	Label (Distributor)
11	10	CLUB 7: Carnival	Polydor 05203
12	14	ROBBIE WILLIAMS: Live At The Albert	Cygnus 430663
13	13	VARI0US: New 2003 - The DVD	EMI/Virgin/Universal 07000403
14	11	SILKROAD: Disintegration	Roadrunner R1937
15	12	STEPS: The End Of The Road	Jive 502415
16	15	LED ZEPPELIN: Song Remains The Same	Warner Bros/ATV 011336
17	17	MARTINE MCCOHON: 10 Years The Musicals	VAL 010323
18	16	VARI0US: Juice Hottest - 10 Super Hits	Warner Music Inc 050749248
19	17	KYLE MINOGUE: Greatest Hits	PWL 024015
20	20	MANIC STREET PREACHERS: Forever Delayed	Epic 201739

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# STORE OF THE WEEK

## CRUISIN' RECORDS

### STORE DETAILS

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

**Music selected:** Easy-listening, R&B, reggae, soul, O&W, garage, house, drum & bass

**Areas of specialisation:** Collectors' vinyl

**Local competition:** Tesco, Woolworths

### Cruisin' Top 10 albums:

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

### JOHN SETFORD, OWNER

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

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

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

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

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

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

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

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

**Tel:** 020 8304 0429

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

### ALBUMS

#### This week

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

#### January 6

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

#### January 13

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

#### January 20

**Kinky Kinky (Sonix 360/London); Eric Smeron React (RCA)**

#### January 27

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

#### February 3

**Best Exotic Blind (Spor); Robin Gibb Magnet (SPV); He Is For Heres The Neon Handshake (Chrysalis); Tom McRae Just Like Blood (DB); The Ronettes Whip It Up (Columbia)**

#### February 3

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

### SINGLES

#### This week

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

#### December 16

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

#### December 30

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

#### January 6

**Audie Butler's We Don't Care (Cascady); Broken Boy Born Again (Twisted Nerve/XL); Dusted Year 3000 (MCA/Uni-Sound); Electric Six Danger High Voltage (XL); Filip & Fil I Wanna Dance With Somebody (All Around The World); Foo Fighters Times Like This (RCA)**

#### January 13

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

#### January 20

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

#### January 27

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

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



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



**In-store display boards** - Best of 2002



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



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



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



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



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



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



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



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



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



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

**ASDA**

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

**Windows** - sale; **Listening posts** - sale; **In-store** - sale

great savings on books, CDs, DVDs and videos, two for £22, three for two and two for £30

**Sainsbury's**

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

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

**TESCO**

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

**WHS Smith**

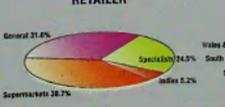
**Singles** - One True Voice, Girls Aloud; **albums** - Kiss Hitlist, WWE Anthology

**Woolworths**

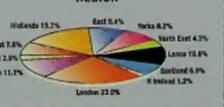
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## SALES WATCH: BLUE

### RETAILER



### REGION



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

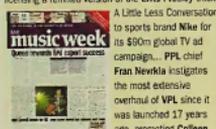
Pie charts show sales by retailer type and geographical region respectively for sales week to the end of December 6, 2002. Source: Official Charts Company.

# 2002: REVIEW OF THE YEAR

## IN THE HEADLINES

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

**APRIL** **Universal Music** follows **EMI** by announcing its exit from the manufacturing sector, selling its Blackburn plant to the rapidly-expanding **Dixielectrics**... **BMG** pulls off one of its most important synchronisation deals yet, licensing a remixed version of the **Die Byles** track **A Little Less Conversation** to sports brand **Nike** for its \$90m global TV ad campaign... **PPL** chief **Fran Nevill** insists the most extensive overhaul of **VPL** since it was launched 17 years ago, promoting **Colleen Hsu** to head the division... **Puma** faces crisis calls over the non-distribution of millions of pounds of royalties... The **Pop Idol** phenomenon pounces **RCA** **Arista** to the greatest quarterly dominance yet of the singles market by a record company... **BMG** has a makeover to mark its 50th anniversary, including a reduction in format size and a new glossy cover... **Warner Music UK** touches **Woolworths** entertainment head **Alan Young** to focus attention to long-serving sales director **Jeff Bead**... A revamped access system to restrict **midweek** chart information is unveiled, later **Official UK Charts** Company lawyers file off-stamping letters to a string of websites after they publish mid-week chart data just hours after the new restrictions are launched... **EMI Records** is recognised for its success in selling UK signed repertoire overseas with a **Queen's Award** for Enterprise...



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

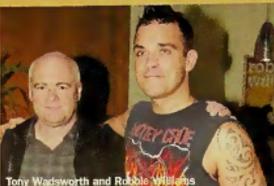
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## DEALS OF THE YEAR 1: ROBBIE AND EMI

New artist signings attracted as many column inches as EMI's long-winded—but ultimately successful—courtship of a certain Mr Williams from Stoke-on-Trent. It all started last autumn when EMI was presented with a surprise, late-arriving new Williams album, in the form of *When You're Winning*. The major was left with just one album left of its deal—a greatest hits package—and the shenanigans began. The singer headed for a prolonged spell in Los Angeles, where he and his management company, David Entwoven and Tim Clark's IE Music, distributed a prospectus put together by Ingenious Media's Patrick McKenna, received a string of major label visitors and conducted a high-profile beauty parade. When Capitol US hosted a party in Williams' honour, the singer even had the temerity to invite representatives from the other major who were vying for his hand. Cheapie **Cherry** indeed.



Tony Wadsworth and Robbie Williams

The stakes were raised in the late summer when it emerged that Williams had secretly been recording with Guy Chambers and had an almost complete album in the bag. Whatever the status of the negotiations, Williams would be releasing the album for Christmas, even if IE had to do it themselves. A series of consultants were drafted in, including manufacturers, distributors, sales forces, press agencies and pluggers, and IE planned for the ultimate do-it-yourself project.

As it happened, on October 2, just six weeks before the *Ecologyology* album's scheduled release, EMI and Williams kissed and made up and agreed on a huge financial package—including initial advances for the first two albums adding up to between £20m and £30m—to seal the deal. In a press conference at IE's Shepherd's Bush HQ, Williams wore a lottery winner's grin, as wide as the letter T.

But there was more to the deal than just a huge sum of money. Besides signing Williams' next six albums—four studio albums, the remaining greatest hits from his old deal and a further hits package at the end of the deal—EMI had also secured a 25% stake in a company holding all of Williams non-recording interests. And Williams had also secured future rights to his catalogue, with all new recordings reverting to the singer three years after recoupment. The winners of the immediate PR battle were, undoubtedly, IE and Williams. The markets reflected EMI's previous profligacy over the Mariah Carey debacle, despite the fact that the Williams deal seemed to make more financial and commercial sense. But some three months later, both sides have come out smelling of roses, with *Ecologyology* looking set to sell 1.2m copies in the UK alone by year-end.

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

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

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

specialists party—noting on CD/UK, T4 etc  
**Music tip:** Hopefully for the rest of the media to re-appraise their opinions and add a bit of variety to their programmes  
**Executive:** Chris Nuttall

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

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

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

**RICHARD PARK**  
**Fame Academy headteacher**  
**High point:** Fame Academy—working with and helping to develop young talent  
**Low point:** Watching the World Cup without Scotland in the final  
**Record:** Whatever by Liam Lynch  
**Event:** My daughter's wedding  
**Greatest frustration:** London traffic  
**Music tip:** Alison David releasing her first single in March and girl group Syrens releasing their debut single in April  
**Executive:** Steve Lijivwite and Greg Castell

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

## ONLINE SPARKS PUBLISHING DISPUTE

Just when the music industry looked to be enjoying greater internal consensus for some years, relations within the business began to fracture in 2002. While the copious BMI-AIE negotiations started to fizzle as the year drew to a close, the publishing and recording cartels also found themselves at loggerheads.

In February, the MCMPS-PBS Alliance unveiled an online licensing scheme with an introductory rate of 8%, growing to 12%, while the record companies spent much of the year arguing for a lower rate—effectively transferring the mechanical rate to the online space—the publishers and songwriters remained resolute in their belief that their licence covered all online opportunities. "Take It or Leave It" was the clear message, with the implication that a copyright tribunal may offer the only solution.

Even in the offline world, the publishers and record companies found space to argue. In May, Universal Music International lodged a formal complaint with the European Commission suggesting that the European-wide publishers'



Richard Constant

association **Biem** was acting as a cartel, forcing record companies to pay a royalty which it believed to be too high—well above the rates in the UK and the US, they argued. While Universal's Richard Constant was at the sharp end, fronting the complaint, support quickly followed from **BMG** and **Sony**.

The background to both disputes, it seems, is the changing economics of the music industry. While the online dispute could be caricatured as two sectors of the same industry vying for future control of revenues, at the root of the **Biem** complaint is the record companies' argument that, at a time of shrinking margins, labels struggle to make a profit, while publishers are guaranteed their 9.1% of dealer price.

Whatever the rights and wrongs of the discussion, one clear absurdity remains. When it's talking on **Biem** it's talking on its publisher colleagues at **Universal**, and when it's talking on **Sony**, **BMG** and **Warner** argue against the **MCMPS-PBS** online licence, they battle with their executives at the sister publishing arms. Will sanity reign in 2003? Don't bank on it.

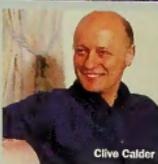
# 2002: REVIEW OF THE YEAR

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

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

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

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



Clive Calder

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

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

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

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

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

## TOP TO COMEBACKS

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



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

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

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

Event: Ivor Novello's

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

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

## ROBERT HORSFALL

guitar, Lee & Thompson

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

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

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

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

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

## RUSS GRAINGER

managing director, Music Lane

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

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

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

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

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

Music tip: These Walkmans, they are gonna fly. Trust me. In a word, Auto-Reverse. Unbelievable. Listen to tapes, not the new  
Executive: All execs should be rounded up and shot.

## ROGER LEVINS

managing director & programme controller, Classic FM

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

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

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

Greatest frustration: Not creating enough time to spend with my wife and children  
Music tip: Create even more partnerships across the industry: media, record companies, promoters etc

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

## JOHN FOGARTY

director, Minder Music

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

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

Record: Eminem – Cleaning Out My Closet  
Event: Return of the King to worldwide number one after a fantastic Nike campaign

Greatest frustration: Continuing devaluation of UK singles chart  
Music tip: Coldplay  
Executive: Bill Stronbridge – Dalmation Songs

## PETER REICHAARD

chairman and CEO, EMI Music Publishing

High point: Seeing Ms Dynamite come through

Low point: Number of new-album casualties

that have occurred

Record: Nelly's Dilemma

Event: George Harrison Tribute Concert

Greatest frustration: Seeing internet pirates go from strength to strength

Music tip: James Blunt

Executive: Guy Moot

## PETER JAMIESON

executive chairman, BPI

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

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

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

Event: MITS dinner, thanks again Elton and Bernie

Greatest frustration: Inability to beat Chris Wright at tennis

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

Executive: Andrew Yeates

## PAUL CONNOLLY

managing director and executive VP Europe, Universal Music Publishing

High point: The birth of my son, Lucas Paul

Low point: July 4

## WHAT PRICE INDEPENDENT?

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

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

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



The Libertines

## DEAD STARS TOP THE CHARTS

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

Aaliyah bagged one of the first number ones of the year with More Than A Woman, which topped into a wave of grief with the age of only 22. It, in plane crash in August last year. Aaliyah's displacement from number one the following week by George Harrison's *My Sweet Lord* consequently represented the first chart rivalry between dead artists.

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

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



Elvis Presley

# 2002: REVIEW OF THE YEAR

## IN THE HEADLINES

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



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

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

## ALBUMS OF THE YEAR

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

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



The Streets



Ms Dynamite

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

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

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

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

## TOP 10 UPS

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



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

## TOP 10 DOWNS

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



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

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

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

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

## RADIO LOOKS TO DIGITAL FUTURE

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

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

Lengthy debate over the Bill has largely overshadowed what has been a significant year elsewhere in the sector, not least with planned overhauls for commercial radio's biggest property, the **Network Chart**, and its **BBC Top 40** rival, still **Radio 2's** most-listened-to programme. The UK countdown lost its long-term sponsor **Pepsi** and then the support of **Emu**, while **Mark Goodier** finally bumps up his **Top 40** headliner – to be replaced by the little-known **Wes Butters** – to announce planned moves to **Classic FM** and **Emu** Radio to handle their new chart rounds.

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



Mark Goodier

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

**Capital FM** has hardly been without its problems, too, with its long-held dominant position in London coming under yet more pressure from stations such as **Kiss 101**. Executives there also had to play a waiting game with breakfast host **Chris Tarrant**, who took an age to give his final answer and say he was renewing his contract. **Radio 7** programme controller **Jim Mait**, whose station comfortably remained the UK's number one during 2002, himself outshadowed expectation by agreeing to stay on another year.

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

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



Red Hot Chili Peppers

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

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

For many of the UK's leading bands,

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

**HASSE BREITHOLTZ**  
chairman, **BMG UK & Ireland**

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

**DEE FORD**  
managing director, **Emop Performance Network**

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

## POP IDOL BUCKS TREND IN FLAGGING SINGLES MARKET

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

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

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

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



Will Young

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

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

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

thousands of teenagers going completely wild for the biggest names in pop and knowing that this day will stay with them for the rest of their lives

**Greatest frustration:** Demand outstripping supply and retail of digital radio sets this Christmas  
**Music tip:** Elvis  
**Executive:** Tim Schoonmaker

**WES BUTTERS**

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

**MIKE SAULT**  
creative director, **Warner Chappell/managing director, N Records**

**High point:** Dido picking up two awards at the Brits  
**Low point:** WHU FC's position in the premiership  
**Record:** Sugababes' Round Round  
**Event:** The birth of my daughter Chloe  
**Greatest frustration:** Haven't got one  
**Music tip:** Un-Cut & PNU  
**Executive:** Hugh Goldsmith

**CHERYL ROBSON**  
founder, **2M Records**

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

**KIM BAYLEY**

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

**GUY CHAMBERS**  
songwriter & producer

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

## INDUSTRY TAKES ON THE PIRATES

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

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

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

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

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

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

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

# 2002: REVIEW OF THE YEAR

## IN THE HEADLINES

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

## SEPTEMBER

The sudden departure of **Blair McDonald** as Columbia Records managing director prompts fresh speculation about the future shape of Sony Music UK — the major moves quickly to restructure, opting to abandon its long-standing three-level structure in favour of a UK/international split... **Universal Music Group** sets its half-year in mobile content platform **Vivazoo**... **Radio One** announces its decision to last one of its longest-standing institutions, **Steve Lamacz's Evening Session**, from the end of the year... **Bertelmann** admits it expects to overpay by £10m for **Zomba** if the deal goes ahead, in the same week that a US bankruptcy court blocks the sale of fire-retardant supplier **Napier's** assets to the music giant... **Bad** hires **Kim Bayley** as its first director of development... **Keith Wandsworth** takes charge of both **Parlophone** and **EMI/Capitol** after his promotion to the new role of Capital Music UK president... The Sun launches an **industry-backed promotion** which will see **Sam** singles given away each week for the next six months... **Polydora's Mo Dymally** scoops the **Mercury Music Prize**, prompting sales of her **Little Deeper** album to soar — faster than any other winner in the Prize's 13-year history... **Craig David** and **Tavish** pay tribute to managers **Ian McAndrew** and **Gail Lester**, as the pair are inducted in the **NMP's** hall of honour... The UK music industry is left facing a **£1m-plus** bill, after the **Office of Fair Trading** drops its investigation into anti-competitive behaviour... **Jim Batheeler** is poached from **Virgin Retail** to become head of **Woolworth's** entertainment operation... **Tony Harlow** becomes global chief executive at **V2**, as **Stephen Navin** leaves to become music industry advisor at the Government's **Department of Culture, Media & Sport**...

## OCTOBER

The UK industry's promotional machine goes into overdrive, gearing up for its own golden jubilee marking 50 years of the singles chart... Government minister **Kim Howells** says the music industry is not doing enough to combat the public copyright revenues go to artists and do not just "line the pockets of big businesses"... Record companies lunge over a deal between peer-to-peer file-sharing service **KaZaA** and Italian ISP **Tiscali**, which they say will harm legitimate online sales... **Robbie Williams** signs a **£10m** recording and complex new album deal with **EMI**, ending months of speculation and negotiation over his label home. The deal is estimated to be worth anything between £30m and £80m, while the new paves the way for a new 2006 album and greatest hits package within 12



Williams signs a £10m recording and complex new album deal with EMI, ending months of speculation and negotiation over his label home. The deal is estimated to be worth anything between £30m and £80m, while the new paves the way for a new 2006 album and greatest hits package within 12

## INDUSTRY MOURNS RISING STARS AND VETERANS

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

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

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

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



Gus Dudgeon

Honduras in April. The remaining members of **TLC** subsequently completed and released **3D**, the album they were working on at the time, using as many of **Lopes'** contributions as possible.

Still unresolved is the murder last month of **Run-DMC's** legendary turntablist **Jim Master Jay** at his studio in Queens. Born **Jason Mizell**, his contribution to the genesis of hip hop has been eloquently stated by many in the weeks since his death.

Also missing in action during the course of the year were **The Sweet's** **Mick Tucker** and country legend **Waylon Jennings**, both of whom died in February. **Frank Tovey**, also known as electronic pioneer and early **Mute** artist **Fad Gadget**, captivated to a long-standing heart condition in April, while **Ali in Chains' Laverne Staley** died in Seattle the same month. **Olley Blackwell**, writer of **Don't Be Cruel**, **All Shook Up**, **Hey and Great Balls of Fire** died in May. **Dee Dee Ramo** passed away in June, while folk music archivist **Alan Lomax** died in July. **Tim Rose**, adapter of **Hed** **Joe** and writer of **Come Away Melinda** and **Morning Dew**, died in London in September, while **Atlantic's** Memphis genius **Tom Dowd** followed in October. And only last week came the sad news of **Stereoalab's** **Mary Hansen**.

## TOP 10 WINNERS

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



## TOP 10 LOSERS

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



## CHRIS COWLEY

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

## JENNY WILSON

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

## WHAT THEY SAID...

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

what's going to be on your 4- and 6- Disc."  
**BMG A&R** man and **Pop Idol** star **Simon Cowell** — "I get a lot of guess for different reasons. In a simple way, I've changed a lot of girls and, obviously, because of that I'm behind today."  
**Producer/composer** and fellow **Pop Idol** star **Pete Waterman** on **Cowell** — "I have known Simon for 20 years and he has not changed. He was as arrogant and self-driven then as he is now. He doesn't believe in the English idea of playing the game — he plays to win."  
**Allison Wehman**, **AIM** chief executive on the plan for a UK office in New York — "This could be the biggest bang of the year. From £200 to £2,000 you get your own office in the States."  
**Music founder** **Daniel Miller** on **EMI Recorded Music's** **Emmanuel De Buretel** and his decision to sell — "The trial is mutual — I trust him enough to sell him the company and he trusts me enough to let me control it."  
**A rather observant** **Zomba** employee on **Calder** — "He's been spending a lot of time in the UK, which is unusual, and I've been talking rather cheerfully."  
**Brian McLaughlin**, **NYU** Media City, who's watching concerns about the decline of the singles market — "The single is the main point in the private buyer. It is not that difficult, we are putting the others on hold to get to the core."  
**Bob Dickins**, **CBE**, stepping down as **BPI** chairman — "The business means taking risks, not following the pack, not following the herd, not following the corporate demands of this

## UK ACTS MEET MIXED FORTUNES ABOARD

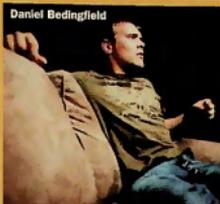
While 2001 saw stellar international breakthroughs from the likes of Craig David's debut album *Born To Do It* and platinum success for Robbie Williams, Coldplay and Gorillaz among others, 2002 proved one of mixed fortunes for new UK acts overseas.

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

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

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

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



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

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

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

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

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

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

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

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

## IN THE HEADLINES

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

## NOVEMBER

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



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

## DECEMBER

Zomba founder Clive Calder stands down from his role as chairman, as BMG completes its \$2.7bn purchase of the 75% of the world's largest indie it did not already own... Coy's wife and manager Sharon DeBorja is announced as the music industry's Q2 Woman Of The Year... Former Ministry Of Sound music group CEO Matt Jagger re-enters the music industry, joining Mercury Records as executive VP of A&R and business affairs – reporting to the label's co-managing directors Steve Lillywhite and Greg Castell – and managing director business development Universal UK... UK music industry groups join a cross-industry coalition pushing pressure on EU ministers to reduce VAT on recorded music... Paul Revere-Bentall is appointed chairman/CEO of Warner Music International as WMI Stephen Shrimpton replaces... Former Capital Group programme director and Fame Academy headmaster Richard Park links up with Emap to oversee London-based radio station *Magic...*... Robbie Williams' new Escapology album becomes the fastest-selling album of the year, shifting 350,000 units in its first three weeks on sale, to sit with Pink's *Missundantoe* and Enrique Iglesias' *Escape* as the biggest-selling album of the year... Gareth Gates' Unchained Melody cover wins out in *The TV's Record Of The Year* contest... *Westside* is Rival's two acts, One True Voice and Girls Aloud compete for the Christmas number one single...

## TOP 10 RUMOURS\*

## EMI talking

marriage with Warner and BMG

Chris Tarrant to join Radio Two

Kylie's cheques

We're talking botox

Clive Calder to abandon his Zomba sale at the 11th hour

WEA/East West to merge

Former biscuit-maker Eric Nicoli invented the Yerkie

Clear Channel to buy Capital, Capital to buy Empire, Empo to buy Chrysalis etc etc

Ken Berry heads last-ditch V2 bid to sign Robbie Williams

High Goldsmiths to launch a rock band

Elton John attempting to out Simon Cowell at Universal Radio 2002

\*All totally unsubstantiated, of course...

distribution of digital music

Music tip: Interpol

Executive: Alan Young at Warner

## CHRIS SICE

promoting 4 development vice president, MTV

High point: Chelsea winning the fight with Man Utd 3-0 at Old Trafford in February

Low point: The Cheeky Girls. I know my Christmas but... please spare us

Weed: The Vines – Highly Evolved.

Event: Monday nights, 10pm in September and October – The Office.

Greatest frustration: Waiting for series two of the Osbournes.

Music tip: Leaves. Iceland is surely the new black

Executive: Dominic Morgan at Frukt. Smart felt

## PAUL CONROY

managing director, Adventures In Music

High point: Hearing our first radio plays for Nu and seeing our little venture grow, with the amazing support of everyone.

Low point: The current negativity that surrounds the industry.

Record: One of the reasons why we started – it has to be Chris Difford. A very personal album of great songs which is gaining converts every day. Plus, The Streets album.

Greatest frustration: Not being able to help all the artists who undoubtedly have talent.

Music tip: Nu – our other reason for existing as are our classical violinists Duet. Also, Innocent's Speedway.

Executive: Hugh Goldsmith, as he's got the passion and he's a real friend

## WILLIE ROBERTSON

chairman, Robertson Taylor

High point: Being inducted into the British Music Roll of Honour at the MPM awards

Low point: John Entwistle's death

Records: Bruce Springsteen – The Rising

Event: The George Harrison tribute concert

Greatest frustration: Never being able to get through to Roger Ames!

Music tip: I'm an insurance broker

Executive: Derek Green

center. You have to be steps ahead of that and be brave and try things."

Bob Dickinson CBE on the industry's failure to offer a realistic legitimate rival to the file-sharing pirates: "As long as it is easier to steal music than it is to pay for it, we're in trouble."

Lenny Meyer, chief executive of Clear Channel, on plans to allow foreign ownership of British radio stations: "I just think that's wonderful. Full on as much earlier than the Americans, who will not allow UK groups to buy radio stations in the US."

Tony Stoller, Radio Authority chief executive on the Communications Bill: "Competition is the main safeguard of the influence of radio stations."

Peter Jamieson, on taking over as the BPI's first executive chairman: "Facing it will be, trust me."

Hardly prolific artist Peter Gabriel: "I have always felt people the others will be out in September, but I never sold which September."

Government minister Kim Howells: "There is a role for the industry to better explain what they do, otherwise his perception that the industry is run by polluting hot cats will continue."

Monique or Louis Walsh: "I think the block are better singers [than the British] for some reason. There's so much talent and it just takes someone to groom them. I would start up a school."

Producer/composer Pete Waterman on Popstars' Pop Idol! Fame Academy saturation: "The world suddenly wants this format and I don't know why people are saying

this is going to be the last. This is just the start."

Tim White, EMI's former creative director and the man behind *Home Academy*: "It's a bit like the Kids First Area but without the leopards, although I am still being that bottle with [Deacon] John McDermott."

Chrysalis founder Chris Wright: "It is great to have music for free. But make no mistake about it, if you want music in the future, you have to pay for it."

IFFI chief executive Jay Bereman: "Every generation since the inception of rock 'n' roll has defined itself by music genre. Today it is The Sharing – that is a terrible, terrible prospect for the music industry."

Robbie Williams' manager Tim Clark: "It has been a long negotiation, but it has been good. All the EMI people have been inside in the past and have managed to put up with mine and David's rather bizarre sense of humour over the years. I'm sure that won't change."

Robbie Williams: "I can't risk leaving my will behind."

John Williams: "I'm a shadow spokesman for culture, media and sport – 'Arts, it's not granted zero.' I met Richie Sambora and Jon Bon Jovi at a concert, he being on it!"

Lynsey Faye: "I'm a bit of a mess since I conceived. It's appalling. It's not what I'm not interested in being a part of."

Clive Calder to Zomba stop on sealing the deal with BMG: "Pop records are made in recording studios, not in lounge meetings, board meetings or in sales conferences and marketing meetings."



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