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the future is now

FOR EVERYONE IN THE BUSINESS OF MUSIC

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musicweek

Report values global music industry at \$49bn

by Alex Scott

The value of the global music industry hit \$47.6bn in 2001, according to exclusive new research by Music Week. The figures, which cover revenue streams including pre-recorded music sales, music publishing, ticket sales for live events, merchandising and event sponsorship, represent the first attempt to place a value on the global music universe.

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

MW, centring on examinations of the future economics of the music business, as well as radio, retail, formats and online issues (p4-9). The global revenue statistics feature within the newly-published *Music Week World Report 2003*, which develops the brand first established 11 years ago by MBI and contains an extended mix of statistics, analysis and forecasts. As well as detailing each of the 40 largest territories, the 415-page report also offers in-depth sales forecasts for the next 10 years and coverage on each of the majors, the 40 largest independents plus chapters on music publishing, collection societies, retail and online and new media.

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

HOW THE FIGURES ADD UP

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

Source: Music Week World Report 2003

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

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

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

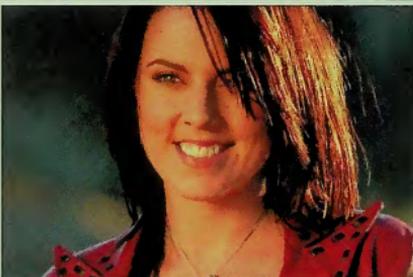
Germany and Japan.

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

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

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

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



Capital vows more 'real music' in 2003

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

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

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

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

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

Dynamite set to play Brits nominations

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

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

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

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

Livingstone backs new UK talent

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

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

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

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

Perry departs EMI after three decades

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

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

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

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



Perry: "new opportunities"

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

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

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

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



Joe Strummer
1952 - 2002

New studio albums help sales reach new record high

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

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

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

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

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

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

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

CHRISTMAS TOP 40 ENTRIES

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

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

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

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

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

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

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

W comment WE NEED TO KEEP PACE WITH CHANGE



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Fellow Clash members mourn their frontman

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

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

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

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

Strummer: a spokesman for punk and a man of principle

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

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

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

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



Strummer: always compassionate music. Did it really matter?

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

While many of us from those days

Radio stalwarts collect honours

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

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

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

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

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

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

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

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

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

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

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

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

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

a new shape

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

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

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

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

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

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

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

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

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

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

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

FUTURE HEROES

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

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

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

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



new vision, challenge

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Fopp: a new breed of indie store

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

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

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

Future for music?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FUTURE HEROES UN-CUT



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

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

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

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

The gloomy forecasts

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Martin Talbot

new dawn for downloads

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

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

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

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

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

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

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



Philips MC1200: built-in broadband

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

James Roberts

RR Rosie Ribbons



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

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

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

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

www.rosie-ribbons.net



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

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

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

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

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

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

change sw

Consolidation; takeovers by overseas owners and a disint

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

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

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

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

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

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

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

FUTURE MEMBERS THE THRILLS



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

their first UK gig at the request of Morrissey at his Royal Albert Hall concert last year, The Thrills return for their first full London date on January 22, followed by a slot aboard NME's Brats tour alongside The Datsuns, The Polyphonic Spree and Interpol.

labels look to form

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

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

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

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

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

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

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

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

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

valuable data sources.

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

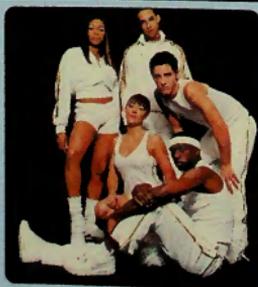
But should the changes go further and faster? Industry opinion, as ever, is split.

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

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

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

FUTURE MEMBERS VS



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

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

Clear Channel Radio

tal breakthrough offer new opportunities for the airwaves

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

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

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

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

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

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

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

FUTURE PERFORMERS: GOOD CHARLOTTE



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

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

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

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

Christmas.

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

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

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

What's the future?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

to its obsession with the physical world.

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

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

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

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

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

ALL THE CHARTS EXPOSURE



11 JANUARY 2003

RADIO ONE



Pos.	Title	Artist	Weeks on Chart	Peak
1	WALK IT OUT	Willie Rock	21	1
2	DIRTY	Christina Aguilera	25	26
3	STRONGER	Shaggy	25	25
4	DANGER! HIGH VOLTAGE	Electric Six	23	23
5	LOSE YOURSELF	Justin Timberlake	18	18
6	JUST THE WAY I'M FEELING	Feeder	22	24
7	TRUE	Jamison Van Dyke	18	20
8	YOU'RE A SUPERSTAR	Love Inc.	21	23
9	03 BONNIE & CLYDE	Joe Raposo	17	18
10	DIEMMA	Kelly Rowland	19	22
11	JENNY FROM THE BLOCK	Jenny Jolie	19	21
12	LOSE YOURSELF	Enrique Iglesias	18	18
13	STRONGER	Shaggy	19	21
14	SKRER BO!	Avril Lavigne	22	21
15	FEEL	Robbie Williams	22	21
16	UNITED STATES OF AMERICA	Lies Lynch	18	18
17	FAMILY PORTRAIT	Acacia	15	19
18	THE SCIENTIST	Parlay	16	18
19	COME INTO MY WORLD	Kyle Minogue	18	18
20	AM I ON YOUR MIND	Enrique Iglesias	18	17
21	SO MUCH LOVE	Thelma Houston	15	15
22	THAMES LIKE	Foxy Brown	14	14
23	HOLDING ON FOR YOU	Jimmy X	12	12
24	BORN AGAIN	David Gray	12	12
25	HIDDEN AGENDA	Craig David	12	13
26	NO MORE	Backstreet Boys	12	13
27	CRY	Justin Timberlake	12	13
28	THE SOUND OF THE UNDERGROUND	Electric Six	12	14
29	SAND	Mya	12	14
30	STREET LIFE	Bernie Mac	12	14
31	SCORPIO RISING	David Byrne	12	14
32	REACT	Eric Burdon	12	14

ILR

Pos.	Title	Artist	Weeks on Chart	Peak
1	FEEL	Robbie Williams	21	1
2	HOLDING ON FOR YOU	Jimmy X	20	21
3	IF YOU'RE NOT THE ONE	Enrique Iglesias	20	21
4	SOBBY SONG	The Roots	20	21
5	THE SOUND OF THE UNDERGROUND	Electric Six	20	21
6	STRONGER	Shaggy	20	21
7	YOU'RE A SUPERSTAR	Love Inc.	20	21
8	DIEMMA	Kelly Rowland	20	21
9	NAUGHTY GIRL	Holly Valance	20	21
10	JENNY FROM THE BLOCK	Jenny Jolie	20	21
11	FAMILY PORTRAIT	Acacia	20	21
12	HEAVEN	David Gray	20	21
13	DIRTY	Christina Aguilera	20	21
14	THE LAST GOODBYE	Asian Kung-Fu Generation	20	21
15	COME INTO MY WORLD	Kyle Minogue	20	21
16	SKRER BO!	Avril Lavigne	20	21
17	THE ZEPHYRUS	Red Hot Chili Peppers	20	21
18	RUSHES	Darius	20	21
19	COMPLICATED	Avril Lavigne	20	21
20	PUT HIM OUT	Mys Dymally	20	21
21	SCIENCE OF SILENCE	Nickelback	20	21
22	HIDDEN AGENDA	Craig David	20	21
23	WE'VE GOT TONIGHT	Rean Kenney	20	21
24	THE END OF THE WORLD	Shaggy	20	21
25	YEAR 3000 BUSTED	Universal Island	20	21
26	YOU AND I	Will Young	20	21
27	I'M GONNA GETCHA GOOD!	Shavaawn	20	21
28	LITTLE BY LITTLE	Cosy Brown	20	21
29	STOLE	Kelly Rowland	20	21
30	JUST THE WAY I'M FEELING	Feeder	20	21

TOP 10 GROWERS

Pos.	Title	Artist	Weeks on Chart	Peak
1	ALL THE THINGS SHE SAID	T.A.T.U.	827	200
2	THE OPERA HOUSE	BRUCE NEW WORLD	10	10
3	STOP LIVING THE LIFE	David Sneddon	374	215
4	STOLE	Kelly Rowland	168	185
5	JUST LIKE A PILL	Pink	689	184
6	UNDERNATH YOUR CLOTHES	Shakin' Stevie	459	173
7	WHENEVER WHEREVER	Shaggy	453	173
8	HOT IN HERRE	Kelly Rowland	501	162
9	HEAVEN	Enrique Iglesias	320	154
10	O.K. Big Bro	Enrique Iglesias	359	153

© Music Centre UK. Chart shows tracks starting greatest increase in plays.

TOP 10 MOST ADDED

Pos.	Title	Artist	Weeks on Chart	Peak
1	STOP LIVING THE LIFE	David Sneddon	4	4
2	BOUT JAMILLA	Parlay	4	4
3	HIDDEN AGENDA	Craig David	3	3
4	CRUSH	Darren Hayes	3	3
5	STOLE	Kelly Rowland	3	3
6	THE END OF THE WORLD	Shaggy	3	3
7	BE WITH YOU	Atomic Kitten	1	1
8	COME ON OVER	John Silver	1	1
9	TRUE	Jamison Van Dyke	1	1
10	TREAT ME LIKE A LADY	Joe Bicket	1	1

© Music Centre UK. Chart shows tracks starting greatest number of station adds.

TOP 10 PRE-RELEASE

Pos.	Title	Artist	Weeks on Chart	Peak
1	HIDDEN AGENDA	Craig David	46	41
2	SCIENCE OF SILENCE	Nickelback	38	35
3	THE END OF THE WORLD	Shaggy	36	31
4	JUST THE WAY I'M FEELING	Feeder	33	27
5	TRUE	Jamison Van Dyke	30	26
6	STOLE	Kelly Rowland	29	23
7	03 BONNIE & CLYDE	Joe Raposo	28	23
8	LOSE YOURSELF	Justin Timberlake	22	18
9	STOP LIVING THE LIFE	David Sneddon	22	18
10	YEAR 3000 BUSTED	Universal Island	22	20

© Music Centre UK. Titles ranked by total number of plays on 40 mainstream independent radio stations between 09.00 and 20.00 on 29 December 2002 and 26.00 on 31 December 2002.

MTV

Pos.	Title	Artist	Label
1	FEEL	Robbie Williams	EMI
2	SKRER BO!	Avril Lavigne	Arts
3	STRONGER	Shaggy	Interscope
4	FAMILY PORTRAIT	Acacia	Asista
5	JENNY FROM THE BLOCK	Jenny Jolie	Epic
6	LOSE YOURSELF	Enrique Iglesias	Interscope
7	HOLDING ON FOR YOU	Jimmy X	V2
8	THE SCIENTIST	Parlay	Parlay
9	DIRTY	Christina Aguilera	RCA
10	YOU'RE A SUPERSTAR	Love Inc	No Life

Most played videos on MTV UK (Media Research Ltd) w/e 5/1/03. Source: MTV UK

THE BOX

Pos.	Title	Artist	Label
1	CRY	Justin Timberlake	Jan
2	ALL THE THINGS SHE SAID	TATU	Interscope
3	A LITTLE BIT ROCKIN' IN THE BOONIES	Telstar	Telstar
4	STOP LIVING THE LIFE	David Sneddon	Mercury
5	STOLE	Kelly Rowland	Columbia
6	YOU WANNA 3'5" EDGE	Parlay	Parlay
7	THE SOUND OF THE UNDERGROUND	Electric Six	East West
8	WHERE THE STORY ENDS	Rhain Speed	East West
9	YEAR 3000 BUSTED	Universal Island	Universal Island
10	DANGER HIGH VOLTAGE	Electric 6	XL

Most requested videos on the Box, w/e 5/1/03. Source: The Box

VH1

Pos.	Title	Artist	Label
1	IF YOU'RE NOT THE ONE	Enrique Iglesias	EMI/Chrysalis
2	FEEL	Robbie Williams	EMI/Chrysalis
3	MISUNDERSTOOD	Ben Lee	Mercury
4	YOU'RE NOT THE ONE	David Sneddon	Parlay
5	THE OTHER SIDE	David Gray	Interscope
6	RUSHES	Darius	Mercury
7	I'M GONNA GETCHA GOOD!	Shavaawn	Mercury
8	WE'VE GOT TONIGHT	Rean Kenney	Lulu
9	HOLDING ON FOR YOU	Jimmy X	V2
10	MAYBE ENRIQUE	Iglesias	Interscope/Parlay

Most played videos on VH1, w/e 5/1/03. Source: VH1

STUDENT CHART

Pos.	Title	Artist	Label
1	THE SCIENTIST	Parlay	Parlay
2	ALL MY LIFE	Foxy Brown	BMG
3	YOU KNOW YOU'RE RIGHT	Nivea	Gilfite
4	NO ONE KNOWS DOTS	Interscope	Interscope
5	DEARING OF YOU	The Coral	Deltasonic
6	UNITED STATES OF AMERICA	Lies Lynch	Globe Warner
7	LIVE IN A HIDING PLACE	Interscope	Parlay
8	DONT MESS WITH THE STREETS	679	679
9	LOSE YOURSELF	Enrique Iglesias	Interscope
10	WONDERBOY	Tenacious D	Epit

UK student end of term chart for 2002. Compiled by Student Broadcasters Network, based on UK student radio chart returns.

CD UK

Performances: **Insulted: Treat Me Like a Lady** Cheeky Song
Chickie Dicks: Impossible Christine Aguilera: Just the Way I'm Feeling Feeder: Just Like a Pill Pink: Science of Silence Richard Ashcroft: Sound of the Underground Girls Aloud: Interview: Bustled.
Video: Cry Me a River Justin Timberlake.
 First Insp: 4/2/2003

RADIO ONE PLAYLISTS

A-LIST Dirty Christina Aguilera feat. Redman; Jenny From the Block Jenny Jolie; Lopez The Scientist; Interview: Bustled; Love Inc Superstar Love Inc; The Way (Pat Year) in My Mind; Am I on Your Mind; Enrike Iglesias; True; Jamison Van Dyke; Bonnie & Clyde Joe Raposo; Knowles; Lose Story Layo & Bushwack! Live; Electric Six; Danger! High Voltage Electric Six

B-LIST Just the Way I'm Feeling Feeder; Holding On For You Jimmy X; If You're Not the One Enrique Iglesias; The Other Side David Gray; Where the Story Ends Rhain Speed; Am I on Your Mind Enrike Iglesias; Andra Brison; Outside to Bach (Beaware of the Bays) Parlay MC; The Opera Song

RADIO TWO PLAYLISTS

A-LIST Science of Silence Richard Ashcroft; Noobal Barrie; The Flaming Lips; Stole Kelly Rowland; Steen The Light Superguns; None of Us Are Free Solomon Burke with The Blind Boy; I'm On Your Mind; Enrike Iglesias; White Album Krauss & Union Station; Hidden Agenda Craig David

B-LIST Naughty Girl Holly Valance; Sorry Please to Be the Hardest Word Beyonce; Enrike Iglesias; Born Again David Gray; Mya; Lullaby Man; Carroll; Stop Living the Life David Sneddon; Queen of the Underworld Joe Lynn Solovay; Bill Strawn

POP

Performances: none. First Insp: 5/1/2003

POP WORLD

Interviews: **Blair's Squad, Craig David, Will Young, One True Love, Girls Aloud, Holly Valance, Justin Timberlake.**
 Performances: **Love on the Line Blair's Squad; Holding On For You Jimmy X; Sound of the Underground Girls Aloud.**
 First Insp: 5/1/2003

T4 SUNDAY

Performances: **Chris Presley special - no performances**

TOP OF THE POPS

FRIDAY: none. First Insp: 31/12/2002
 SATURDAY: none. First Insp: 4/1/2003

CAPITAL RADIO

Performances: **Galaxy GALAXY** Add: Sound of the Underground Girls
 Add: Naughty Girl (K Ra Maela) Beautiful Youngin: What You Need No Carries feat. Emma B; Holly Valance: Christine Aguilera.

MTV UK

Add: **Cry Me a River Justin Timberlake; All the Things She Said TATU; Stole Kelly Rowland; Hidden Agenda Craig David; Cochele Audiotize;**
 Add: Kelly Osbourne; OK Big Bro

THE MIX

Add: none

VIRGIN RADIO

Add: none

THE OFFICIAL UK CHARTS

SINGLES

11 JANUARY 2003

SINGLES COMMENTARY

by ALAN JONES



The biggest-selling single in Europe as a whole in 2002, The Ketchup Song (Asereje) by Spanish sisters Las Ketchup was also a notable success in Britain, taking eighth place in the 2002 rankings, despite appearing only one week at number one. And it is not over yet for the record, which occupies a berth in the Top 10 for the 13th week in a row, slipping 8-9. It has now sold more than 550,000 copies here although, as

SINGLES FACTFILE

reported before, it has failed to ignite demand for the trio's debut album *Hijas Del Tomate*, which failed to benefit from the Christmas sales bonanza, and has still sold fewer than 3,000 copies. Britain is not alone in recognising the single but bypassing the album either - although The Ketchup Song (Asereje) is the number one single of 2002 in Germany, Hijas Del Tomate is ranked number 260 for the year there.

Last year was a terrible year for singles and there is no suggestion that we have turned the corner yet, but there is a temporary respite from the bad news, with singles sales for last week, at more than 485,000, coming in a healthy 10.3% above the comparable week in 2002. That is despite the fact there are no new entries to the Top 10, with rapper Erick Sermon's *React* arriving at number 14 to take highest debut honours, with just three other records - all dance discs - making Top 40 bows. At the top of the chart, *BigB* Abdul extended their reign to three weeks with *Sound Of The Underground*, which sold more than 56,000 copies last week to take its three-week haul to 398,000. It ends a run of 10 consecutive number ones which spent no more than two weeks on top, becoming the first three-week topper since fellow girl group Atomic Kitten's *The Tide Is High* (Get The Feeling) last September.

Meanwhile, the record which was the 100th number one single of the 21st Century -

MARKET REPORT

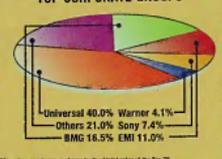


Figures show the 10 companies by % of total sales of the Top 75, and corporate groups shown by % of total sales of the Top 75



Daniel Bedingfield's *If You're Not The One* - improves 6-4 on its sixth week top. The album, selling 300,000 copies thus far, it has held

TOP CORPORATE GROUPS



Bedingfield's debut album *Gotta Get Thru This* to reach a remarkable recovery. The album was released back in September but after an initial

flourish it rapidly disappeared from the chart. The subtle charms of *If You're Not The One* brought *Gotta Get Thru This* back onto the Top 200 nine weeks ago, since when it has improved its position every week. This week it climbs to number 13 - matching the peak position it registered on its debut. Although the title track was a number one single a year ago, and the follow-up *James Dean* (I Wanna Know) reached number four, the album has sold only 34,000 before *If You're Not The One* turned it around. It has now sold the substantially more satisfactory total of 292,000 copies.

Six months after Scooter's hardware revision of *The Logical Song* brought them a number two hit and the 15th biggest seller of 2002, Supertramp's back catalogue provides another unlikely pop/dance crossover success. This time it is the Low Countries come CK & the Supreme Dream Team whose adaptation of Supertramp's 1975 number 18 debut hit *Dreamer* makes the grade, charting at number 23 following substantial success in the clubs.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (Distribution)
1	1	SACRED TRUST/AFTER YOU'RE GONE	One True Voice	Elek (EMI) 20153 (P)
2	3	HOLDING ON FOR YOU	Liberty X	V2 WVR200768 (INV) P
3	2	UNITED STATES OF WHATEVER	Liam Lynch	Global Warming WARMCD17 (P)
4	4	LIKE I LOVE YOU	Justin Timberlake	Jive 285432 (P)
5	5	POSSIE (I NEED YOU ON THE FLOOR)	Sheffield Tunes/Elek UK 01275527 (P)	Nakimuz 9565704X (ADD)
6	6	SLOW YOUR MIND (I AM THE WOMAN)	Lisa Fie Up	Skint SKINT278 (INV) P
7	8	THE WOLF	Dave Clarke	Skint SKINT285 (INV) P
8	19	SEXIEST MAN IN JAMAICA	Mint Royale	Faith & Hope FHC0205 (P)
9	NEW	TOGETHER	Artist Unknown	White Label 0901 (ESD)
10	10	LK (CAROLINA CAROL BELA)	DJ Mardy & XRS feat. Stamina MC	V Recordings VRS620 (SRD)
11	13	I LOVE ROCK 'N' ROLL	Robyn Spears	Jive 954222 (P)
12	16	FOOT LEAD	Royksopp	Wall of Sound WALL0579 (V)
13	7	WOLF	Sly FX	Ebony Dubs EBD001 (SRD)
14	9	DIRTY HARRY'S REVENGE	Adam Frost, Bonnie Man	Kaos KAOS03AP (SRD)
15	14	REVOLUTION	BK	Nakimuz NAKIF0847 (SRD)
16	20	GO TO HAVE YOUR LOVE	Liberty X	V2 WVR200768 (INV) P
17	NEW	NESSAJA	Scotler	Sheffield Tunes/Elek UK 01276520 (P)
18	NEW	SUPASOUND	X-Press 2	Skint XPRSS004 (ADD)
19	17	THE SOUND OF GOODBYE	Perpetuous Dreamer	Nakimuz NEM03029 (ADD)
20	15	ROCKET LAUNCHER	Soric & Silver/Funkstation	Virus VRS011 (P)

All charts © The Official UK Charts Company 2003

PEPSI Chart

This	Last	Title	Artist	Label
1	1	SOUND OF THE UNDERGROUND	CK & the Supreme Dream Team	Peppi 21
2	1	CHERYL SONG (TOUCH MY BUM)	Ms Dynamite	Peppi 22
3	3	LOSE YOURSELF	50 Cent	Interscope/Peppi 23
4	5	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Peppi 24
5	4	SACRED TRUST/AFTER YOU'RE GONE	One True Voice	Elek 25
6	4	SMOKE SEEMS TO BE THE BARRETT	Ms Dynamite	Peppi 26
7	7	YOU'RE A SUPERSTAR	Low Line	Northzone 27
8	1	SMER 808	Mr. Long	Interscope 28
9	1	THE KETCHUP SONG (ASEREJE)	Las Ketchup	Capitola 29
10	11	DILEMMA	Roby, Jay, Kelly Rowland	Universal Interscope 30
11	11	FEEL	Robyn Spears	Decca 31
12	14	THE LAST GOODBYE WITH YOU	Adam Eaton	Interscope 32
13	13	HOLDING ON FOR YOU	Liberty X	V2 33
14	15	FAMILY PURSUIT	Free	Arma 34
15	15	JENNY FROM THE BLOCK	Jennifer Lopez	Rca 35
16	16	STRONGER WITH EVERY BREATH	Destiny Fulfilled	360 36
17	17	HEAVEN	DJ Sammy & Yung Joc	De La Soul/Mya 37
18	18	NAUGHTY GIRL	Wyclef Jean	London 38
19	18	WE'VE GOT TONIGHT	Ben Kwakwira feat. Robyn	Peppi 39
20	18	WE'VE GOT TONIGHT	Ben Kwakwira feat. Robyn	Peppi 40
21	NEW	NO FLOW	Big Brovaz	Peppi 41
22	NEW	HAPPY GO LUCKY RIDE	D & J Junior	Peppi 42
23	NEW	THIRD LOVIN'	Da Brat, Body Bones	Del Jarama 43
24	NEW	LIKE I LOVE YOU	Justin Timberlake	Peppi 44
25	NEW	LAND OF THE LIVING	Link In Park	Peppi 45
26	NEW	WHAT MY HEART WANTS TO SAY	Enrique Iglesias	Peppi 46
27	NEW	DIRTY	Christina Aguilera feat. Redman	Peppi 47
28	NEW	RUSHES	Mr. Long	Peppi 48
29	NEW	GET INTO MY WORLD	Yung Joc	Peppi 49
30	NEW	PIT FIGHT	Mr. Long	Peppi 50
31	NEW	DON'T LET ME DOWN (YOU AND I)	Will Young	Peppi 51
32	NEW	DREAMER	CK & the Supreme Dream Team	Peppi 52
33	NEW	ONE LOVE	Peppi 53	
34	NEW	FM SONNA GETCHA	CK & the Supreme Dream Team	Peppi 54
35	NEW	UNITED STATES OF WHATEVER	CK & the Supreme Dream Team	Peppi 55
36	NEW	COMPLICATED	Ariana Grande	Peppi 56
37	NEW	AM I ANOTHER 21	Melanie C	Peppi 57
38	NEW	SCOMP	Resing	Peppi 58
39	NEW	AM I ON YOUR MIND	Duggan feat. Andrea Bracco	Peppi 59
40	NEW	ALIVE	Cole	Peppi 60

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PRE-RELEASE / MULTI-GENRE

This	Last	Title	Artist	Label
1	3	TRUE	Dixie Impression	Dubs
2	1	ALL THE THINGS SHE SAID	Jamison feat. Angel Bu	V2
3	2	LOVE STORY	Layo & Buchvarka	Interscope
4	4	COME ON OVER	John Silver	XL Records
5	6	MUNDIAN TO BACH KE	Panjabi MC	Cream
6	5	THE OPERA SONG	Jürgen Voss & Charlotte Clark	Columbia
7	NEW	SO MUCH LOVE TO GIVE (TOGETHER)	DJ Falcon & Thomas Bangalter	Resin
8	8	JUST THE WAY I'M FEELING	Reeds	Echo
9	10	MISSING YOU	Lusc Carter	XL

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OFFICIAL CHARTS 11/01/2003

music week

SINGLES

1 SOUND OF THE UNDERGROUND

Girls Aloud

Polydor

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



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



THE OFFICIAL
UK CHARTS
COMPANY

BIG RADIO 1
77-79FM

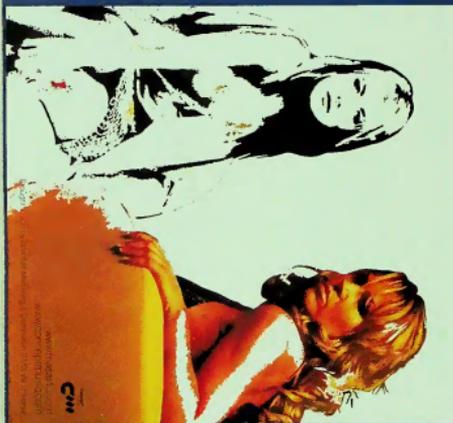


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MASAI DO THAT THANG

REMIKES BY
INTENSO PROJECT
STACHASER
SYKLONE

NUMBER 1 IN DJ MAGAZINE CHART



ALBUMS

1 LET GO

Avril Lavigne

Arista

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



CLUB CHARTS 11/1/2003

music week

COMMERCIAL POP TOP 30

WEEK	LAST WEEK	ARTIST	SON	ALBUM	GENRE
1	26	TRE MURRAY	Zero Breaks (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
2	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
3	3	THE NOTORIOUS B.I.G.	My Adidas (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
4	11	THE NOTORIOUS B.I.G.	Zero Breaks (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
5	13	THE NOTORIOUS B.I.G.	My Adidas (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
6	11	THE NOTORIOUS B.I.G.	Zero Breaks (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
7	16	THE NOTORIOUS B.I.G.	My Adidas (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
8	14	THE NOTORIOUS B.I.G.	Zero Breaks (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
9	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
10	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
11	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
12	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
13	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
14	3	WHERE LOVE LIVES	Where Love Lives (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
15	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
16	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
17	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
18	3	WHERE LOVE LIVES	Where Love Lives (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
19	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
20	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
21	2	SACRED TRUST	Don't You Take Me (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
22	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
23	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
24	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
25	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
26	5	MELANIE MARTINEZ	Something to Tell Me (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
27	10	THE NOTORIOUS B.I.G.	My Adidas (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
28	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
29	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
30	1	WIZ KALUZA	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA

UPFRONT CLUB CHART TOP 40

WEEK	LAST WEEK	ARTIST	SON	ALBUM	GENRE
1	2	LOVE ON THE RUN (CHICAGO/R&B/SEABLE/SHREK) Chicago feat. Peter Cunnah	18Universal	18A/RCA	
2	1	TREAT ME LIKE A LADY (FUNKY/POSS/ALIC/OTROMIAL) (MOSES) Zoe Beckett	18Universal	18A/RCA	
3	3	ALL THE THINGS SHE SAID (FUNKY/POSS/ALIC/OTROMIAL) (MOSES) T.A.T.U.	18Universal	18A/RCA	
4	19	HEAVEN SENT (MIDWEST, WOODS) MI	18Universal	18A/RCA	
5	4	THE OPEN SIGN (MIDWEST, WOODS) MI	18Universal	18A/RCA	
6	1	SUPERSTAR (FUNKY/POSS/ALIC/OTROMIAL) (MOSES) The One	18Universal	18A/RCA	
7	2	WHERE LOVE LIVES (WEST LONDON/SUMMER/NOTROUS/ROBE/RYVER) Alicia Linerick	18Universal	18A/RCA	
8	12	INTIMATE (UP/SMILE/CONCEPTED/DIVA/IMPACT/RYVER) BAY Rice presents	18Universal	18A/RCA	
9	1	JANGLE KISSES (FOR YOU) (RAY/R&B/PRESS/2) MOSES) Bay Rice presents	18Universal	18A/RCA	
10	1	FAMULAR FEELINGS (TWO MASS/WAY/RECH/MARTIN/BLIT/TROUS/ROBE/RYVER) MOSES) Misha	18Universal	18A/RCA	
11	32	AMAZING (ORIGINAL/FUNKY/POSS/ALIC/OTROMIAL) (MOSES) Amy Hunter	18Universal	18A/RCA	
12	11	FREE (LET IT BE) (ORIGINAL/REVENGE/O) MOSES) Stuart	18Universal	18A/RCA	
13	4	PHIRE (ORIGINAL/REVENGE/O) MOSES) Amber	18Universal	18A/RCA	
14	3	A LITTLE BIT (LOW & MARTIN/MY/A/S/HARSH) RICH) MOSES) Rose & Ribbons	18Universal	18A/RCA	
15	1	TOUCH YOU (RYVER & HAMBURG/PAH/IE B) MOSES) Kalm	18Universal	18A/RCA	
16	1	AUTOMATIC (ROBE/RYVER) MOSES) Sarah Whitmore	18Universal	18A/RCA	
17	2	DIRTY (ROBE/RYVER) MOSES) Christina Aguilera	18Universal	18A/RCA	
18	4	ILL BE YOUR ANGEL (ALPHAZONE/MIDWEST) MOSES) Vira	18Universal	18A/RCA	
19	1	LIKE YOUR FEET (GALLOPER/JOHN) MOSES) Justin Timberlake	18Universal	18A/RCA	
20	1	THINK I FEEL IT (ORIGINAL/REVENGE/O) MOSES) Lunge feat. Leah	18Universal	18A/RCA	
21	5	LOVE (LET IT BE) (ORIGINAL/REVENGE/O) MOSES) Lunge feat. Leah	18Universal	18A/RCA	
22	1	STAINS AT THE SUN (ORIGINAL/REVENGE/O) MOSES) Lunge feat. Leah	18Universal	18A/RCA	
23	1	ACROSS (LOWE) (LOW & MARTIN/MY/A/S/HARSH) RICH) MOSES) Vira	18Universal	18A/RCA	
24	5	COME ON OVER (LOW & MARTIN/MY/A/S/HARSH) RICH) MOSES) Vira	18Universal	18A/RCA	
25	19	TOTAL EQUIPE OF THE HEART (COLLECTOR/IMPACT/RYVER) MOSES) Misha	18Universal	18A/RCA	
26	1	LOVE (LET IT BE) (ORIGINAL/REVENGE/O) MOSES) Lunge feat. Leah	18Universal	18A/RCA	
27	1	LOVE (LET IT BE) (ORIGINAL/REVENGE/O) MOSES) Lunge feat. Leah	18Universal	18A/RCA	
28	9	WHER I FEEL (APPLAUSE/ENERGY/IMPACT/RYVER) MOSES) Misha	18Universal	18A/RCA	
29	17	WHER I FEEL (APPLAUSE/ENERGY/IMPACT/RYVER) MOSES) Misha	18Universal	18A/RCA	
30	26	THE AFTER TIME (EXTENDED/IMPACT/RYVER) MOSES) Misha	18Universal	18A/RCA	
31	1	THESE DREAMS (MOSES) Nam & B	18Universal	18A/RCA	
32	21	FREEDOM (ASSORTED/IMPACT/RYVER) MOSES) Misha	18Universal	18A/RCA	
33	36	REQUIM FOR A DREAM (LEAMA) MOSES) Lanna	18Universal	18A/RCA	
34	20	MURDER (KALAM/IMPACT/RYVER) MOSES) Misha	18Universal	18A/RCA	
35	15	MURDER (KALAM/IMPACT/RYVER) MOSES) Misha	18Universal	18A/RCA	
36	15	TALK (ORIGINAL/REVENGE/O) MOSES) Lunge feat. Leah	18Universal	18A/RCA	
37	1	NEVER (RYVER) MOSES) Misha	18Universal	18A/RCA	
38	26	SEVEN (SLAM) (DARIO/GALVAL/PAH/IE) MOSES) Dario G	18Universal	18A/RCA	
39	14	SO MUCH LOVE (Thomas Bangalter & DJ Falcon)	18Universal	18A/RCA	
40	1	SO MUCH LOVE (Thomas Bangalter & DJ Falcon)	18Universal	18A/RCA	

URBAN TOP 30

WEEK	LAST WEEK	ARTIST	SON	ALBUM	GENRE
1	13	WIZ KALUZA	Backstreet feat. Myshel	18Universal	18A/RCA
2	1	STOLE KALI	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
3	1	STOLE KALI	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
4	2	ONE ME THE LIGHT SEAN P	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
5	2	ONE ME THE LIGHT SEAN P	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
6	2	ONE ME THE LIGHT SEAN P	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
7	2	ONE ME THE LIGHT SEAN P	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
8	2	ONE ME THE LIGHT SEAN P	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
9	5	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
10	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
11	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
12	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
13	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
14	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
15	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
16	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
17	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
18	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
19	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
20	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
21	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
22	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
23	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
24	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
25	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
26	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
27	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
28	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
29	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA
30	1	MAKE IT CLAP BACK	Phymes feat. Spill Star	18Universal	18A/RCA

PRE-RELEASE AIRPLAY TOP 20

WEEK	LAST WEEK	ARTIST	SON	ALBUM	GENRE
1	1	THE WAY (PUT YOUR HAND IN MY HAND) Dinae Impulsion	18Universal	18A/RCA	
2	2	TRUE JOHNSON feat. Angel B.	18Universal	18A/RCA	
3	2	STOLE KALI	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
4	3	STOLE KALI	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
5	3	STOLE KALI	When I Hear You Cumbah (FUNKY/POSS/ALIC/OTROMIAL) (MOSES)	18Universal	18A/RCA
6	7	HEY MA Can't	18Universal	18A/RCA	
7	7	HEY MA Can't	18Universal	18A/RCA	
8	7	HEY MA Can't	18Universal	18A/RCA	
9	5	ONKE BROS	18Universal	18A/RCA	
10	10	WHAT YOU NEED (TONIGHT) No Cakes feat. Emma B	18Universal	18A/RCA	
11	4	ROBBIE ACHER/OLY/DAVID	18Universal	18A/RCA	
12	11	BIGGEST DATE EVER	18Universal	18A/RCA	
13	11	BIGGEST DATE EVER	18Universal	18A/RCA	
14	14	IF YOU PEOPLE MISSY Elliot feat. Eve	18Universal	18A/RCA	
15	14	IF YOU PEOPLE MISSY Elliot feat. Eve	18Universal	18A/RCA	
16	15	IF YOU PEOPLE MISSY Elliot feat. Eve	18Universal	18A/RCA	
17	15	IF YOU PEOPLE MISSY Elliot feat. Eve	18Universal	18A/RCA	
18	15	IF YOU PEOPLE MISSY Elliot feat. Eve	18Universal	18A/RCA	
19	15	IF YOU PEOPLE MISSY Elliot feat. Eve	18Universal	18A/RCA	
20	15	IF YOU PEOPLE MISSY Elliot feat. Eve	18Universal	18A/RCA	

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Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label/Cd/Cass (Distributor)	Pos	Weeks	Title	Artist (Producer/Publisher/Writer)	Label/Cd/Cass (Distributor)	TITLES A-Z	
1	1	SOUND OF THE UNDERGROUND	Polydor 065922/065924 (R) GfI: Acad (P)giz/Nonclass/Warner-Chappell/Konane (C)epic/Nonclass	7712	38	29	PUT HIM OUT	Polydor 065940/065934 (R) De La Soul (P)giz/Nonclass/Universal (C)De La Soul/De La Soul/Warner	7712	1	28
2	2	CHEEKY SONG (TOUCH MY BUM)	Multiply 02MULY03/02MULY03 (BMG) The Cheeky Girls (P)giz/Nonclass/Universal (C)The Cheeky Girls	7712	39	30	IT'S A RAINBOW	BBC Music ZIPP001/01 (R) Rainbow (P)giz/Nonclass/Universal (C)Rainbow	7712	2	29
3	5	LOSE YOURSELF	Interpop 02POLY04/02POLY04 (R) Emmin (Emmin) Eight Mile Style (Marshall/RealTree)	7712	40	2	NOTHING SACRED - A SONG FOR KRISTY	Decca 437362/01 (R) Russell Wilson (Wilson-Cordell) Universal (C)BBC/Sygnature	7712	3	28
4	1	IF YOU'RE NOT THE ONE	Polydor 065982/065984 (U) Daniel Bedingfield (Taylor) Sony ATV (Bedingfield)	7712	41	1	PUT THE NEEDLE ON IT	London LOND0401/04/04 (S)74 (R) Damon Albarn (Gibson) Island (C)Mercury/Universal (C)Mercury/Universal	7712	4	27
5	3	SACRED TRUST/AFTER YOU'RE GONE	Epic 520132/020134 (P) De La Soul (P)giz/Nonclass/Universal (C)De La Soul/De La Soul/Warner	7712	42	5	MAYBE	Interpop 02POLY04/02POLY04 (R) Eminem (Emmin) Eight Mile Style (Marshall/RealTree)	7712	5	26
6	4	SORRY SEEMS TO BE THE HARDEST WORK	Virgin 5203X3/0203 (E) Blue feat. Elio Jaffe (Sue) Warner-Chappell (Lobby/Target)	7712	43	37	UNBREAKABLE	Mercury 053872/053874 (U) Westlife (M) Sony ATV/BMG (E)BBC/Real	7712	6	25
7	7	YOU'RE A SUPERSTAR	Nuff/Arista 742379/0402 (BMG) Love Inc. (Love Inc) BMG/Cris Sheppard (C) It (Sheppard) Arista	7712	44	2	THROUGH THE RAIN	Mercury 053872/053874 (U) Mushroom (Gibson) Island (C)Mercury/Universal (C)Mercury/Universal	7712	7	24
8	9	SKRER BO!	Arista 742379/0402 (BMG) Joni James (The Matrix) Warner-Chappell (Universal) Universal (C)The Matrix	7712	45	2	DIRTY	RCA 742319/22/742319/24 (BMG) Diana Vickers (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	8	23
9	15	THE KETCHUP SONG (ASERJE)	Columbia 673258/026731 (04) (TEN) Liz Ketchup (Rita) Sony (P)giz/Nonclass	7712	46	1	COME INTO MY WORLD	Parlophone CDPS56/01 (R) Kylie Minogue (Gibson) Island (C)Mercury/Universal (C)Mercury/Universal	7712	9	22
10	11	DILEMMA X	Universal/Uni-Island MCST0202/020206 (U) Newt (Newt) Island (BMG) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	47	1	NEW MORE THAN THIS	RealWorld PGSD 14C (E) Rufus Wainwright (Gibson) Real World (Gibson)	7712	10	21
11	10	FEEL	Chrysalis CDCHS15/02CHS15 (E) Robbie Williams (Chambers/Peter) BMG/EMI (Williams) Chrysalis	7712	48	1	THE LONG AND WINDING ROAD/SUPERCALIFRAJISTICALBYSTANDIA	Imperial SING01/01/SING04 (E) Paul Young & Graham (Lipman) RealWorld (Sue) Sony ATV/Universal (C)Mercury/Universal	7712	11	20
12	14	FAMILY PORTRAIT	Arista 742319/02742319/024 (BMG) Pink (Sue) EMI (Pink) Storch	7712	49	1	ONE LOVE	Imperial SING01/01/SING04 (E) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	12	19
13	15	THE LAST GOODBYE/BE WITH YOU	Innocent SINOX24/SINOX24 (E) Boris (Boris) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	50	1	I BELIEVE IN LOVE	Incentive POT 0505/01 (S) Coco (Coco) Sony (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	13	18
14	1	REACT	742319/02742319/024 (BMG) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	51	4	WORK IT	Elektra E7340C/E7340C (TEN) Missy Elliott (Timbaland) Warner-Chappell (Epic)Mercury	7712	14	17
15	1	WE'VE GOT TONIGHT	Polydor 065961/065961 (U) Ronan Keating feat. Lulu (P)giz/Nonclass/Universal (C)Mercury/Universal	7712	52	1	POSSE (I NEED YOU ON THE FLOOR)	Sheila Thelma Ltd SING01/01/SING01 (R) Sheila Thelma (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	15	16
16	12	PUPPY LOVE/SLEIGH HOLE	Polydor 065984/065984 (U) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	53	1	ALL OUT OF LOVE	WEA WEA3000C/WEA3000 (E) H & B (Topham/Tang) All (BMG) (Franspot/Topham/Warner)	7712	16	15
17	17	HOLDING ON FOR YOU	Y2 Y2M95078/01Y2M95078 (D)M/FF Liberty X (Lewell) Sony (P)giz/Nonclass/Universal (C)Mercury/Universal	7712	54	1	OBSESSION (TANGI) (TANGI)	Epic 673302/073304 (TEN) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	17	14
18	1	LAND OF THE LIVING	Positive CDTVS184/ (E) Mikie (P)giz/Nonclass/Universal (C)Mercury/Universal	7712	55	1	WHAT YOU DO FOR A LIVING	Widow CDW13401/04/013401 (BMG) Widow (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	18	13
19	1	WHAT MY HEART WANTS TO SAY	S 742319/02742319/024 (BMG) Gareth Gates (Rita) Sony (P)giz/Nonclass	7712	56	1	HAPPY	Capitol Mercury 026730/026730/24 (R) Ashanti (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	19	12
20	1	JENNY FROM THE BLOCK	Epic 673372/01 (TEN) Janet Jack (Miki) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	57	1	ELECTRICAL STORM	Island UN1-Island UN10036/ (U) Liz (Sue) Warner-Chappell (Epic)Mercury/Universal	7712	20	11
21	1	THUG LOVIN'	Epic 673372/01 (TEN) Ja Rule feat. Busta Rhymes (Epic)Mercury/Universal (C)Mercury/Universal	7712	58	29	UNCHAINED MELODY *2	S 742319/02742319/024 (BMG) Gareth Gates (Rita) Sony (P)giz/Nonclass	7712	21	10
22	1	NAUGHTY GIRL	London LOND0420/04/04 (S)74 (R) Cheryl Cole (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	59	2	GRAY	Positive CDTVS184/01/CTV182 (E) Lulu (P)giz/Nonclass/Universal (C)Mercury/Universal	7712	22	9
23	1	DREAMER	Multiply 02MULY03/02MULY03 (BMG) D&S Supreme Dream Team (Davies/Hodson) Ronan (Davies/Hodson)	7712	60	94	RHINESTONE COWBOY (GIDDY UP GIDDY UP)	Sony Music 829030/029030 (U) Rita (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	23	8
24	1	HEAVEN	Date/Ministry of Sound DATA0003/DATA0003 (D)M/FF Sammy & Vegas feat. So (E) Sony (P)giz/Nonclass/Universal (C)Mercury/Universal	7712	61	1	TELL ME WHY	EMI/Cherry Music CD0504/01 (E) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	24	7
25	1	UNITED STATES OF WHATEVER	Global Warning WARM021/01 (P) Lauri Nash (Lynch) (C)giz/Nonclass	7712	62	1	THE GAME OF LOVE	Arista 742319/02742319/024 (BMG) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	25	6
26	1	NU FLOW	Epic 673372/01 (TEN) Busta Rhymes (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	63	4	MISUNDERSTOOD	Mercury 026730/026730/24 (R) Busta Rhymes (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	26	5
27	1	SCORPIO RISING	Concrete/Arista HARS0401/01 (BMG) Busta Rhymes (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	64	35	MUSIC GETS THE BEST OF ME	Polydor 065922/065924 (R) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	27	4
28	1	LIKE I LOVE YOU	Epic 673372/01 (TEN) Justin Timberlake (The Neptunes) EMI/Zomba (Timberlake/Neptunes/Wilkins)	7712	65	3	STILL WAITING	Mercury 053872/053874 (U) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	28	3
29	1	DIE ANOTHER DAY	Warner Bros WBR020/WBR020 (TEN) Madonna (Madonna) Arista/Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	66	1	OCEAN OF ETERNITY	Date/Ministry of Sound DATA0003/01 (D)M/FF Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	29	2
30	1	AM I ON YOUR MIND	Innocent SINOX24/01 (E) Cheryl Cole (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	67	1	THE SCIENTIST	Parlophone CDPS56/01 (R) Duffy (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	30	1
31	1	STRONGER/ANGELS WITH DIRTY FAITH	Universal/Uni-Island CDX181/01/CDX181/03 (S) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	68	2	MUNDIAN TO BACH	Big Star SING01/01/SING01 (E) Paul Young & Graham (Lipman) RealWorld (Sue) Sony ATV/Universal (C)Mercury/Universal	7712	31	0
32	1	DON'T LET ME DOWN/YOU AND I	S 742319/02742319/024 (BMG) Lauri Nash (Lynch) (C)giz/Nonclass	7712	69	1	DOWN BOY	London LOND0401/04/04 (S)74 (R) Holy Vain (Hosper) Universal (Davis)	7712	32	0
33	1	RUSHES	Mercury 065922/065924 (R) Damon Albarn (Gibson) Island (C)Mercury/Universal (C)Mercury/Universal	7712	70	57	STOLE	Columbia 672112/01 (Import) Kylie Minogue (Gibson) Island (C)Mercury/Universal (C)Mercury/Universal	7712	33	0
34	1	I THINK WE'RE ALONE NOW	All Around the World CD0502/01/CD0502/01 (BMG) Pascual feat. Karen Perry (Pascal) EMI (Cordell)	7712	71	12	NEW CONNECTION	Polydor 065922/065924 (R) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	34	0
35	1	ALIVE	Polydor 065917/065914 (U) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	72	11	I LOVE IT WHEN WE DO	Polydor 075064/075064 (U) Ronan Keating (Alderson) NewLine (EMI) Warner-Chappell (Epic)Mercury/Universal	7712	35	0
36	1	I'M GONNA GETCHA GOOD!	Multiply 02MULY03/02MULY03 (BMG) Shena Lewis (Lange) Zomba/Universal (Twinkl/Lange)	7712	73	1	YOUR SONG	Mercury 026730/026730/24 (R) Sade (Sue) Warner-Chappell (Epic)Mercury/Universal (C)Mercury/Universal	7712	36	0
37	1	LOVE ON THE LINE	East West S01A022/S01A020C (TEN) Blair Squel (Duffner & Joel) Windward Music (London) Sony ATV (Blair) (Murray) (Sue)	7712	74	1	DOWN 4 U	Murder Inc 023002/023004 (U) Lauri Nash (Lynch) (C)giz/Nonclass	7712	37	0

As used by Top Of The Pops and Radio One

COMING SOON
THIS SUNDAY MARCH 4, 2003
16 HEPTAGON GROSSHOUR HOUSE

PREPARATIONS FOR THE MUSIC WEEK AWARDS 2003 WILL BEGIN SHORTLY.
IF YOU WOULD LIKE TO BE ON OUR DATABASE TO RECEIVE INFORMATION
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NAME, ADDRESS, TELEPHONE AND FAX.



ALBUMS COMMENTARY

by ALAN JONES



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

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

MARKET REPORT

TOP 10 COMPANIES



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

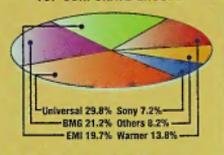


ALBUMS FACTFILE

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

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

TOP CORPORATE GROUPS



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

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

COMPILATIONS

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

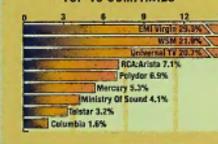
Meanwhile, topping the chart for the seventh straight week, *Now That's What I Call Music!* 53 sold little more than 27,000 copies last week. While that puts it within striking distance of its millionth sale at 977,000, it is considerably fewer than *Now! 50*, *Now! 47* and *Now! 44* which sold 1,248,000,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

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

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

MARKET REPORT

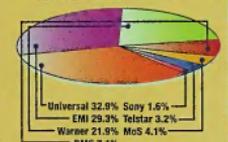
TOP 10 COMPANIES



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



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 75.3%

Compilations: 24.7%

INDEPENDENT ALBUMS

This List	Tit	Artist	Label (Cat/Format)
1	2 JUSTIFIED	Justin Timberlake	Jive 820472 (P)
2	3 MELODY AM	Rockytop	Wall Of Sound WTAAL0027 (P)
3	1 THINKING IT OVER	Liberty X	V2 VV1017192 (3MV/P)
4	10 YOUR NEW FAVOURITE BAND	Hives	Polygram M206930 (P)
5	8 COMFORT IN SOUND	Fever!	Echo ECHD04 (P)
6	4 HAVE YOU SEEN THE FISH?	Buddy Drown Boy	XL TXNL0196 (P)
7	4 THE VERY BEST OF	The Stone Roses	Silvertone 100206 (P)
8	7 18	Moby	Mute CDS1UM022 (V)
9	13 PLAY	Moby	Mute CDS1UM0172 (V)
10	14 ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 800 (3MV/P)
11	12 LOST HORIZONS	Liamon Jolly	Impatant Fungus XLFXL0160 (V)
12	5 GREATEST HITS 87-82	Kylie Minogue	PWL 524662 (P)
13	12 JUST ENOUGH EDUCATION TO PERFORM	Sarahmehna	V2 VV101508 (3MV/P)
14	5 SHOWBIZ	Muse	Mushroom MUSH 800 (3MV/P)
15	16 THE DATSUNS	The Datsuns	V2 VV101092 (3MV/P)
16	20 UP THE BRACKET	The Libertines	Rough Trade RTDAE0066 (P)
17	9 SONGBIRD	Eva Cassidy	Blix Street/Hat CD10045 (POT)
18	19 ABOUT A BOY (OST)	Buddy Drown Boy	Twisted Nerve/XL TXNLCD 152 (V)
19	10 THE VERY BEST OF	Travis	Crispin CRM1040 (EUK)
20	2 DRUNK UNDER DANCE	Boxing For Soup	Musiq For Nations JN481812 (P)

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THE YEAR SO FAR... TOP 20 SINGLES

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

© The Official UK Charts Company 2003. Last week's position represents chart from three weeks ago

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Pos	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl/MD
1	LET GO	Arctic 7421194312 (BMG) NEW	Arctic 7421194312 (BMG)	CD
2	ESCAPOLOGY ★★ #2	EMI 5439942 (E) NEW	EMI 5439942 (E)	CD
3	MISSUNDUNTO ★ #1	Parlophone 540942 (E) NEW	Parlophone 540942 (E)	CD
4	ONE LOVE ★ #1	Island 0282141102 (BMG) NEW	Island 0282141102 (BMG)	CD
5	A BUSH OF BLOOD TO THE HEAD ★ #3	Parlophone 540942 (E) NEW	Parlophone 540942 (E)	CD
6	UNBREAKABLE - THE GREATEST HITS VOL 1 ★ #3	Warrner Bros 8082481402 (E) NEW	Warrner Bros 8082481402 (E)	CD
7	THE BEST OF 1990-2000 & B-SIDES ★ #1	Island 0282141102 (BMG) NEW	Island 0282141102 (BMG)	CD
8	TOGETHER	Polydor 065205 (U) NEW	Polydor 065205 (U)	CD
9	DESTINATION ★	Polydor 587892 (U) NEW	Polydor 587892 (U)	CD
10	FOREVER DELAYED - THE GREATEST HITS ★ #1	Epic 509253 (E) NEW	Epic 509253 (E)	CD
11	BEST OF BOWIE ★	EMI 539622 (E) NEW	EMI 539622 (E)	CD
12	SMALL WORLD BIG BAND ★ #2	WSM 02673852 (E) NEW	WSM 02673852 (E)	CD
13	WHAT MY HEART WANTS TO SAY ★ #2	Mercury 1700442 (U) NEW	Mercury 1700442 (U)	CD
14	LAUNDRY SERVICE ★ #3	Epic 498722 (E) NEW	Epic 498722 (E)	CD
15	SUCKER THAN YOUR AVERAGE ★	Wilder CDW1040 (BMG) NEW	Wilder CDW1040 (BMG)	CD
16	GREATEST HITS 1 II & III ★ #2	Parlophone 5386032 (E) NEW	Parlophone 5386032 (E)	CD
17	PARACHUTES ★ #2	Parlophone 527882 (E) NEW	Parlophone 527882 (E)	CD
18	CATSTEPS HITS 87-92 ★	PWL 5214262 (E) NEW	PWL 5214262 (E)	CD
19	THE VERY BEST OF WSM ★ #2	WSM 02673852 (E) NEW	WSM 02673852 (E)	CD
20	EMCORE ★	Mercury 063482 (U) NEW	Mercury 063482 (U)	CD
21	BUSTED	Universal MMD0080A (U) NEW	Universal MMD0080A (U)	CD
22	THE CRETIC CHILLOUT ALBUM	Decadence DEDT007 (E) NEW	Decadence DEDT007 (E)	CD
23	THE VERY BEST OF OUR OWN ★ #2	RCA 7432193081 (BMG) NEW	RCA 7432193081 (BMG)	CD
24	HEATHEN CHEMISTRY ★ #2	Big Brother 020025 (E) NEW	Big Brother 020025 (E)	CD
25	THE LAST TEMPTATION ★	Virgin/EMI VTD00491 (E) NEW	Virgin/EMI VTD00491 (E)	CD

26	JUSTIFIED ★	Jive 927472 (E) NEW	Jive 927472 (E)	CD
27	ALL RISE ★ #1	Innocent CD59 (E) NEW	Innocent CD59 (E)	CD
28	FROM NOW ON ★ #2	Polydor 589522 (E) NEW	Polydor 589522 (E)	CD
29	A LITTLE DEEPER ★	Polydor 589522 (E) NEW	Polydor 589522 (E)	CD
30	THE BEST OF 1990-2000 & B-SIDES ★ #1	Island 0282141102 (BMG) NEW	Island 0282141102 (BMG)	CD
31	UNLEWY ★	Universal 0186002 (U) NEW	Universal 0186002 (U)	CD
32	DESTINATION ★	Polydor 587892 (U) NEW	Polydor 587892 (U)	CD
33	FOREVER DELAYED - THE GREATEST HITS ★ #1	Epic 509253 (E) NEW	Epic 509253 (E)	CD
34	TOGETHER	Polydor 065205 (U) NEW	Polydor 065205 (U)	CD
35	BEST OF BOWIE ★	EMI 539622 (E) NEW	EMI 539622 (E)	CD
36	STRIPPED	RCA 7432193152 (BMG) NEW	RCA 7432193152 (BMG)	CD
37	SMALL WORLD BIG BAND ★ #2	WSM 02673852 (E) NEW	WSM 02673852 (E)	CD
38	WHAT MY HEART WANTS TO SAY ★ #2	Mercury 1700442 (U) NEW	Mercury 1700442 (U)	CD
39	UP! ★ #1	Mercury 1700442 (U) NEW	Mercury 1700442 (U)	CD
40	LAUNDRY SERVICE ★ #3	Epic 498722 (E) NEW	Epic 498722 (E)	CD
41	SUCKER THAN YOUR AVERAGE ★	Wilder CDW1040 (BMG) NEW	Wilder CDW1040 (BMG)	CD
42	GREATEST HITS 1 II & III ★ #2	Parlophone 5386032 (E) NEW	Parlophone 5386032 (E)	CD
43	PARACHUTES ★ #2	Parlophone 527882 (E) NEW	Parlophone 527882 (E)	CD
44	CATSTEPS HITS 87-92 ★	PWL 5214262 (E) NEW	PWL 5214262 (E)	CD
45	THE VERY BEST OF WSM ★ #2	WSM 02673852 (E) NEW	WSM 02673852 (E)	CD
46	EMCORE ★	Mercury 063482 (U) NEW	Mercury 063482 (U)	CD
47	BUSTED	Universal MMD0080A (U) NEW	Universal MMD0080A (U)	CD
48	THE CRETIC CHILLOUT ALBUM	Decadence DEDT007 (E) NEW	Decadence DEDT007 (E)	CD
49	THE VERY BEST OF OUR OWN ★ #2	RCA 7432193081 (BMG) NEW	RCA 7432193081 (BMG)	CD
50	HEATHEN CHEMISTRY ★ #2	Big Brother 020025 (E) NEW	Big Brother 020025 (E)	CD
51	THE LAST TEMPTATION ★	Virgin/EMI VTD00491 (E) NEW	Virgin/EMI VTD00491 (E)	CD

52	TENACIOUS D	Epic 507352 (E) NEW	Epic 507352 (E)	CD
53	NOT THAT KIND ★ #3	Epic 457412 (E) NEW	Epic 457412 (E)	CD
54	SONGS FOR THE DEAF ★	Interscope/DLC 0091 459440 (U) NEW	Interscope/DLC 0091 459440 (U)	CD
55	THE CORAL ★	Delatonec/DLC 0200 (U) NEW	Delatonec/DLC 0200 (U)	CD
56	THE FOOTPRINTS	London 004748722 (E) NEW	London 004748722 (E)	CD
57	SENTIMENTAL ★	Thames 4734102 (U) NEW	Thames 4734102 (U)	CD
58	MELROY AM	Whiff Of Sound WALL0207 (V) NEW	Whiff Of Sound WALL0207 (V)	CD
59	SOMEWHERE IN TIME ★	Decca 066302 (U) NEW	Decca 066302 (U)	CD
60	THE IMMOCULATE COLLECTION ★ #1	Virgin 59038402 (E) NEW	Virgin 59038402 (E)	CD
61	HOW DO THE KINGS - THE TWO TOWNS - OST	Reprise 5626102 (E) NEW	Reprise 5626102 (E)	CD
62	THE BEST OF 1990-2000 & B-SIDES ★ #1	Island 0282141102 (BMG) NEW	Island 0282141102 (BMG)	CD
63	REPRISE ★	Decca 473004 (U) NEW	Decca 473004 (U)	CD
64	NO MORE DRAMA ★ #1	MCA/UK-Island 1123522 (U) NEW	MCA/UK-Island 1123522 (U)	CD
65	GRAMMAM ★	Universal 157852 (U) NEW	Universal 157852 (U)	CD
66	THE BEST OF 1990-2000 & B-SIDES ★ #1	Island 0282141102 (BMG) NEW	Island 0282141102 (BMG)	CD
67	THE DEFINITIVE COLLECTION	Universal 066302 (U) NEW	Universal 066302 (U)	CD
68	MY WAY - THE BEST OF ★ #1	Reprise 6366712 (E) NEW	Reprise 6366712 (E)	CD
69	HAVE YOU FEEL THE FISH?	XL/Nickel 0156 (V) NEW	XL/Nickel 0156 (V)	CD
70	RIGHT NOW ★	Innocent CD59 (E) NEW	Innocent CD59 (E)	CD
71	ATOMIC KITTEN (KITTEN RUFF) ★	BMG 063556 (U) NEW	BMG 063556 (U)	CD
72	COMFORT IN SOUND	Echo ECHO43 (E) NEW	Echo ECHO43 (E)	CD
73	AUDIOLAVE	Epic/Interscope 510032 (U) NEW	Epic/Interscope 510032 (U)	CD
74	SILVER SIDE UP ★ #2	Readrunner 12004852 (U) NEW	Readrunner 12004852 (U)	CD
75	IN THE BEGINNING ★	Epic 508510752 (E) NEW	Epic 508510752 (E)	CD

NEW highest new entry HD highest cluster Sales increase Sales increase 50% or more

NEW highest new entry HD highest cluster Sales increase Sales increase 50% or more

TOP COMPILATIONS

Pos	Title	Artist (Producer)	Label/CD (Distributor)
1	NOW THAT'S WHAT I CALL MUSIC! 53 ★ #1	EMI/Virgin/Universal CDW03937 (E) NEW	EMI/Virgin/Universal CDW03937 (E)
2	THE BEST AIR GUITAR ALBUM IN THE WORLD 2 ★	EMI/Virgin/Universal VTD04882 (E) NEW	EMI/Virgin/Universal VTD04882 (E)
3	8 MILE (OST)	Interscope/Polydor 483032 (U) NEW	Interscope/Polydor 483032 (U)
4	HUGE HITS 2003	BMG/Sony/Telstar/WSM HTSCD2003 (E) NEW	BMG/Sony/Telstar/WSM HTSCD2003 (E)
5	ALL TIME CLASSIC TEARJERKERS	WSM WSMCD 181 (E) NEW	WSM WSMCD 181 (E)
6	FAME ALBUMS	Mercury 03081320 (U) NEW	Mercury 03081320 (U)
7	BASS BREAKS & BEATS 2003	Warner Dance WSMCD 121 (E) NEW	Warner Dance WSMCD 121 (E)
8	CLUBLAND II ★	UMV/Universal 069362 (U) NEW	UMV/Universal 069362 (U)
9	COUNTRY LEGENDS ★	Virgin/EMI VTD04891 (E) NEW	Virgin/EMI VTD04891 (E)

10	50 YEARS OF THE GREATEST HIT SINGLES ★	EMI/Virgin/Universal VTD04891 (E) NEW	EMI/Virgin/Universal VTD04891 (E)
11	I LOVE 2 PARTY 2003 ★	Virgin/EMI VTD03483 (E) NEW	Virgin/EMI VTD03483 (E)
12	PURE GARAGE PLATINUM - THE VERY BEST OF	Warner Dance WSMCD120 (U) NEW	Warner Dance WSMCD120 (U)
13	PARTY ANIMAL ★	WSM WSMCD114 (E) NEW	WSM WSMCD114 (E)
14	THE ANNUAL 2003	Ministry Of Sound ANNUAL2K3 (E) NEW	Ministry Of Sound ANNUAL2K3 (E)
15	DIRTY DANCING (OST) ★ 5	RCA BD 8626 (R) 8626R (E) 8626 (E) NEW	RCA BD 8626 (R) 8626R (E) 8626 (E)
16	CAPITAL GOLD EIGHTIES LEGENDS	Virgin/EMI VTD0486 (E) NEW	Virgin/EMI VTD0486 (E)
17	CAPITAL GOLD SIXTIES LEGENDS ★	Virgin/EMI VTD0485 (E) NEW	Virgin/EMI VTD0485 (E)
18	THE VERY BEST OF PURE R&B - THE WINTER	Virgin/EMI VTD0333 (E) NEW	Virgin/EMI VTD0333 (E)
19	WHILE MY GUITAR GENTLY WEARS ★	Universal TV 303442 (E) NEW	Universal TV 303442 (E)
20	SMASH HITS 2003	EMI/Virgin/Universal VTD0482 (E) NEW	EMI/Virgin/Universal VTD0482 (E)

Pos	Title	Artist (Producer)	Label/CD (Distributor)
1	ALICIA KEYS	35	MCA/UK 4916
2	ALICE	35	BMG 063556
3	ALICIA KEYS	35	MCA/UK 4916
4	ALICE	35	BMG 063556
5	ALICE	35	BMG 063556
6	ALICE	35	BMG 063556
7	ALICE	35	BMG 063556
8	ALICE	35	BMG 063556
9	ALICE	35	BMG 063556
10	ALICE	35	BMG 063556
11	ALICE	35	BMG 063556
12	ALICE	35	BMG 063556
13	ALICE	35	BMG 063556
14	ALICE	35	BMG 063556
15	ALICE	35	BMG 063556
16	ALICE	35	BMG 063556
17	ALICE	35	BMG 063556
18	ALICE	35	BMG 063556
19	ALICE	35	BMG 063556
20	ALICE	35	BMG 063556

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#	WEEKS ON CHART	TITLE	ARTIST	Label/CD/Cass/Min/Max/Distrib	Chart Change
1	1	ESCAPOLOGY	Robbie Williams (Chambers/Pavane)	EUR02/EMI 543942 (E) 543944/543941 (E)	
2	2	ONE LOVE	★	Innocent CDS111 (E) Worshipful Company of Musicians/Decca/TorEpic/EMI	
3	48	MISSUNDAZOOD	★	Arista 0782247182 (BMG) Pop (Penny/Claudio/Austin/Chris/Federico/Ken/Suzi) 743219324 (V)	
4	1	LET GO	★	Arista 7422194832 (BMG) AriL Long (The Matrix/France/Um2)	
5	4	UNRELEASABLE - THE GREATEST HITS VOL. 1	★	1 8701395 (BMG) Wesley McKnight/George Jones/Ernie Maresca/Warmer Bros 742017386 (V)	
6	3	THE GREATEST HITS 1970-2002	★	2 Mercury 634932 (E) Ebon Jahn (Thomas/Guy/John/Leslie/Variou)	
7	6	NEW DAY AT MIDNIGHT	★	East West 506616302 (TEN) David Gray (Gry/Claire/Variou)	
8	10	ELVIS - 30 #1 HITS	★	RCA 0786380782 (BMG) Elvis Presley (Variou)	
9	16	A RUSH OF BLOOD TO THE HEAD	★	Parlophone 540342 (E) Collyer (Nelson/Collapay/Phelan)	
10	25	BY THE WAY	★	Warner Bros 038241402 (TEN) Red Hot Chili Peppers (Rubin)	
11	13	FORTY LICKS	★	Virgin/Decca DVD02954 (E) The Roots (Giblin/Sloan/Garner/Hendricks/Jones/Levine) 7012064 (V)	
12	50	ESCAPE	★	Innocent/Polydor 4931822 (E) Enrique Iglesias (Masar/Mendez/DiGregorio/Heras/Torres) --	
13	16	FEELS SO GOOD	★	Innocent CDS110 (E) Joe Bonomo (Mars/Martin/Giblin/DiGregorio/Heras/Torres) 91822 (E)	
14	5	THIS IS ME... THEN	★	Epic 510122 (TEN) Jennifer Lopez (Rooney/Chris/O'Neil)	
15	9	GOTTA GET THROUGH THIS	★	Polydor 561552 (E) David Bednar/Hoff (Bedingfield/Statton/D'Arby/Statton)	
16	20	ANGELS WITH DIRTY FACES	★	Interscope/Atlantic 0182122 (E) Sugababes (Wheatley/Craigie/Lucas/Rockett/Variou)	
17	1	UPI	★	Mercury 173422 (E) Shania Twain (Lange)	
18	12	FROM NOW ON	★	S 7432169582 (BMG) Miki Young (Cassidy/Peters/Stannard/Collapay/Rosen)	
19	25	COME ALONG WITH ME	★	Parlophone 538932 (E) Narva Jones (Marden)	
20	4	DIVE IN	★	Mercury 0635952 (E) Lindsay (Schantz/Luna/Hedges/Jones & Reed/Carter)	
21	24	DESTINATION	★	Polydor 5897892 (E) Sean Paul (Glover/Beavis/Clayton/James/Johnson/Robinson) 902366 (E)	
22	4	IT HAD TO BE YOU - THE GREAT AMERICAN	★	740009184 (E) Ray Charles (Patterson/Percy/Clayton) 743219324 (V)	
23	5	SOMEWHERE IN TIME	★	Decca 0665322 (E) Dorsey Dornand (Barkow/Kennedy/Woodcock)	
24	21	THE EMINEM SHOW	★	Interscope/Polydor 609522 (E) Eminem (Dre/Eminem/Bass/Porter) 4022944932301 (E)	
25	3	WHAT MY HEART WANTS TO SAY	★	7 7432193172 (BMG) Gaze (Bee/McGregor/King/Levi & Zee/Pelvic/Variou) 820319 (E)	
26	22	ENCORE	★	Mercury 0632462 (E) Lionel Richie (Shapiro/Dyckhoff)	
27	20	NIRVANA	★	Geffen/Polydor 4932322 (E) Nirvana (Klepper/Candor/Fink/Walsh/Nirvana/LTD)	
28	7	MORE FUNKEN - SMALL WORLD BIG BAND?	★	WSON 007018 (TEN) Jacks Hollar (Guthrie)	
29	8	SENTIMENTAL	★	Philips 4734102 (E) Andrea Bocelli (Benny)	
30	31	THINKING IT OVER	★	V2 VWR107782 (EMV/EP) Liberby X (Variou)	
31	3	BEST OF BOWIE	★	EMI 539812 (E) David Bowie (Merrell/Bowling/Godson/Scott/Meslin/Hughes/LTD)	
32	32	GREATEST HITS 87-92	★	PWL 322482 (E) Kylie Minogue (Chap/Kilgus/Melmann/Harding/Curtis) --	
33	38	GREATEST HITS I, II & III	★	Parlophone 5298362 (E) Queen (Dorsey/Richards/Baker/Mack/Moran/Variou)	
34	75	REPRISE	★	Decca 4731002 (E) Russell Watson (Watson/Gordon)	
35	24	THE VERY BEST OF	★	WSM 812273852 (TEN) Fleetwood Mac (Fleetwood/Mac/McLear/Variou)	
36	6	THE BEST OF 1990-2000 & B-SIDES	★	Interscope/Atlantic 0182122 (E) U2 (Egan/Flood/Linnell/Egan/Jay/White/Dolan/Variou)	
37	10	TOGETHER	★	Polydor 0565250 (E) S Club Juniors (Rose/Foster/Gewells & Stone/Walt)	
38	26	NELLYVILLE	★	Universal 0186932 (E) Nelly (Laurie/Blast)	
39	4	SUCKER THAN YOU AVERAGE	★	Wilder DMV1043 (BMG) Craig David (Hill/Marshall/Trent/Southern/Karfa/Gunn) --	
40	42	LAUNDRY SERVICE	★	Epic 4982722 (TEN) Shaboo (Shaboo)	
41	49	FOREVER BELIEVE - THE GREATEST HITS	★	Epic 800129 (TEN) Marty Stuart Preachers (Ewing/Hedges/Brown/Young) 529933 (V)	
42	71	WHITE LADDER	★	JHT East West 8673482 (TEN) David Gray (Giblin/McClain/Pelton/EV) 857831554 (V)	
43	10	BY ONE	★	RCA 7432193482 (BMG) Foo Fighters (Baskerville/Cox/Fighters/Kasper) -743219347 (V)	
44	26	HEATHEN CHEMISTRY	★	2 #1 Big Brother 8100205 (BMV/TEN) RDMCM2X/RDMCP2X (E)	
45	40	SING THE HITS OF NET WET & SHILE	★	Mercury/Atlantic 740262 (E) Marti Pellow (Mitra/Pelton/Cook/Melchior)	
46	3	THE LAST TEMPTATION	★	Def Jam/Virgin 053442 (E) Jai Rule (Horn/Santana/Tarantino/Peppers/Cool/Dan) -053441 (E)	
47	37	DUETS	★	Columbia 5009172 (TEN) Cherla Seward (Santana/Peppers/Gallagher/Barnett/Variou)	
48	4	THE BEST OF 1990-2000	★	Interscope/Atlantic 0182122 (E) U2 (Egan/Flood/Linnell/Egan/Jay/White/Dolan/Variou)	
49	29	A LITTLE DEEPER	★	Polydor 5899552 (E) Mia Dynamite (Rem/Bloodshy/Avanti/Punch/Dry) -5899551 (E)	
50	41	THE CELTIC CHILLOUT ALBUM	★	Decca/DCA7 (TEN) Ryan & Rachel O'Riordan (Moran)	
51	45	THE DEFINITIVE COLLECTION	★	Universal 7066522 (E) Stevie Wonder (Wonder/Variou)	
52	55	STRIPPED	★	RCA 7420181263 (BMG) Christina Aguilera (Storck/Perry/Marques/Bellard) 7420181254 (V)	
53	58	JUSTIFIED	★	Jive 822472 (E) Missy Elliott (Williams/Robinson/McIntosh/McIntosh/Groves) --	
54	125	MY WAY - THE BEST OF	★	Reprise 5304712 (E) Frank Sinatra (Variou)	
55	RE	ALL RISE	★	Innocent DVD04 (E) Blue (Chap/Giblin/Harris/Stewart/Walsh/Peddy/Ward) SIANIC 01 (V)	
56	4	GREATEST HITS	★	Walt Disney/Polydor 054842 (E) Lighthouse Family (Peters/Bacon/Quarby/Tucker/Lewis)	
57	54	FREAK OF NATURE	★	RCA 5441572 (TEN) Alicia Keys (Waller/Jones/Ramirez/Alvares/Walters) --	
58	51	FEVER	★	Parlophone 530492 (E) New Kings of Spain (Giblin/DiGregorio/Heras/Torres) 91822 (E)	
59	51	MOON IN TIME	★	T2/Tezcatl T0C3300 (BMG) Robert Downey (Wright)	
60	62	IN THE BEGINNING	★	East West 50661632 (TEN) Basil Sogah (Giblin/Jones/Clayton/Giblin/TM Johnson/Wright) --	
61	8	FOOTPRINTS	★	London 02947322 (TEN) Nelly (Laurie/Blast/Carter & Jon/Patrick/Wright/Torres/Variou)	
62	14	MELROY AM	★	Walt Of Sound WALLCD027 (E) Rocktop (Rocktop)	
63	26	TENACIOUS D	★	Epic 507352 (TEN) Tenacious D (King/Simpson)	
64	59	THE VERY BEST OF	★	Silverstone 526382 (E) The Stone Roses (Lynch/Dwyer/Schreiber/LTD) -526370 (E)	
65	73	UNDER CONSTRUCTION	★	Elektra 75026212 (TEN) Moby (Elektra/Thomas/DiGregorio/Heras/Torres) 91822 (E)	
66	51	SILVER SIDE UP	★	Roadrunner 12284852 (E) Nickelback (Parsons/Kickback)	
67	61	DOES THIS LOOK INFECTED?	★	Mercury 063550 (E) Sam 41 (Dell)	
68	17	TESTIFY	★	Face Value/East West 506616442 (TEN) Phil Collins (Cavato)	
69	50	ISSUES	★	Polydor 065492 (E) S Club (Variou)	
70	RE	NOT THAT KIND	★	2 #3 Parlophone 547122 (TEN) Anastacia (Variou)	
71	RE	PARACHUTES	★	Parlophone 527382 (E) Collyer (Nelson/Collapay/Rosen)	
72	63	18	★	1 #1 Mute CDS10M402 (E) LTD (LTD) CDS10M402 (E)	
73	6	HAVE YOU FEEL THE FISH?	★	XLTNCD0211 (E) Beverly Craven (Petrovic/Clayton/Drew) 7100119156 (E)	
74	RE	SONGS FOR THE DEAF	★	Interscope/Polydor 603440 (E) Damon G (The Stone Age/Hornem/Variou/Kasper)	
75	19	IMAGINE	★	Blitz Street/HOT 021005 (HOT) Eva Cassidy (McGee/Cassidy/Bonham) --	

PLATINUM (600,000) GOLD (500,000) SILVER (250,000) **RE** reissues are ranked on combined sales of reissues, CD, EP, DVD, cassette and 800. 175 and cassette with limited edition price of £14.99. **★** new releases are ranked on CD sales of £1.99 or more unless the album quality graded below to indicate an album quality below £1.99. **NEW** new releases. **CHART** chart position. **CHANGES** changes from actual sales last week. **1-10** 1-10. **11-20** 11-20. **21-30** 21-30. **31-40** 31-40. **41-50** 41-50. **51-60** 51-60. **61-70** 61-70. **71-80** 71-80. **81-90** 81-90. **91-100** 91-100. **101-110** 101-110. **111-120** 111-120. **121-130** 121-130. **131-140** 131-140. **141-150** 141-150. **151-160** 151-160. **161-170** 161-170. **171-180** 171-180. **181-190** 181-190. **191-200** 191-200. **201-210** 201-210. **211-220** 211-220. **221-230** 221-230. **231-240** 231-240. **241-250** 241-250. **251-260** 251-260. **261-270** 261-270. **271-280** 271-280. **281-290** 281-290. **291-300** 291-300. **301-310** 301-310. **311-320** 311-320. **321-330** 321-330. **331-340** 331-340. **341-350** 341-350. **351-360** 351-360. **361-370** 361-370. **371-380** 371-380. **381-390** 381-390. **391-400** 391-400. **401-410** 401-410. **411-420** 411-420. **421-430** 421-430. **431-440** 431-440. **441-450** 441-450. **451-460** 451-460. **461-470** 461-470. **471-480** 471-480. **481-490** 481-490. **491-500** 491-500. **501-510** 501-510. **511-520** 511-520. **521-530** 521-530. **531-540** 531-540. **541-550** 541-550. **551-560** 551-560. **561-570** 561-570. **571-580** 571-580. **581-590** 581-590. **591-600** 591-600. **601-610** 601-610. **611-620** 611-620. **621-630** 621-630. **631-640** 631-640. **641-650** 641-650. **651-660** 651-660. **661-670** 661-670. **671-680** 671-680. **681-690** 681-690. **691-700** 691-700. **701-710** 701-710. **711-720** 711-720. **721-730** 721-730. **731-740** 731-740. **741-750** 741-750. **751-760** 751-760. **761-770** 761-770. **771-780** 771-780. **781-790** 781-790. **791-800** 791-800. **801-810** 801-810. **811-820** 811-820. **821-830** 821-830. **831-840** 831-840. **841-850** 841-850. **851-860** 851-860. **861-870** 861-870. **871-880** 871-880. **881-890** 881-890. **891-900** 891-900. **901-910** 901-910. **911-920** 911-920. **921-930** 921-930. **931-940** 931-940. **941-950** 941-950. **951-960** 951-960. **961-970** 961-970. **971-980** 971-980. **981-990** 981-990. **991-1000** 991-1000. **1001-1010** 1001-1010. **1011-1020** 1011-1020. **1021-1030** 1021-1030. **1031-1040** 1031-1040. **1041-1050** 1041-1050. **1051-1060** 1051-1060. **1061-1070** 1061-1070. **1071-1080** 1071-1080. **1081-1090** 1081-1090. **1091-1100** 1091-1100. **1101-1110** 1101-1110. **1111-1120** 1111-1120. **1121-1130** 1121-1130. **1131-1140** 1131-1140. **1141-1150** 1141-1150. **1151-1160** 1151-1160. **1161-1170** 1161-1170. **1171-1180** 1171-1180. **1181-1190** 1181-1190. **1191-1200** 1191-1200. **1201-1210** 1201-1210. **1211-1220** 1211-1220. **1221-1230** 1221-1230. **1231-1240** 1231-1240. **1241-1250** 1241-1250. **1251-1260** 1251-1260. **1261-1270** 1261-1270. **1271-1280** 1271-1280. **1281-1290** 1281-1290. **1291-1300** 1291-1300. **1301-1310** 1301-1310. **1311-1320** 1311-1320. **1321-1330** 1321-1330. **1331-1340** 1331-1340. **1341-1350** 1341-1350. **1351-1360** 1351-1360. **1361-1370** 1361-1370. **1371-1380** 1371-1380. **1381-1390** 1381-1390. **1391-1400** 1391-1400. **1401-1410** 1401-1410. **1411-1420** 1411-1420. **1421-1430** 1421-1430. **1431-1440** 1431-1440. **1441-1450** 1441-1450. **1451-1460** 1451-1460. **1461-1470** 1461-1470. **1471-1480** 1471-1480. **1481-1490** 1481-1490. **1491-1500** 1491-1500. **1501-1510** 1501-1510. **1511-1520** 1511-1520. **1521-1530** 1521-1530. **1531-1540** 1531-1540. **1541-1550** 1541-1550. **1551-1560** 1551-1560. **1561-1570** 1561-1570. **1571-1580** 1571-1580. **1581-1590** 1581-1590. **1591-1600** 1591-1600. **1601-1610** 1601-1610. **1611-1620** 1611-1620. **1621-1630** 1621-1630. **1631-1640** 1631-1640. **1641-1650** 1641-1650. **1651-1660** 1651-1660. **1661-1670** 1661-1670. **1671-1680** 1671-1680. **1681-1690** 1681-1690. **1691-1700** 1691-1700. **1701-1710** 1701-1710. **1711-1720** 1711-1720. **1721-1730** 1721-1730. **1731-1740** 1731-1740. **1741-1750** 1741-1750. **1751-1760** 1751-1760. **1761-1770** 1761-1770. **1771-1780** 1771-1780. **1781-1790** 1781-1790. **1791-1800** 1791-1800. **1801-1810** 1801-1810. **1811-1820** 1811-1820. **1821-1830** 1821-1830. **1831-1840** 1831-1840. **1841-1850** 1841-1850. **1851-1860** 1851-1860. **1861-1870** 1861-1870. **1871-1880** 1871-1880. **1881-1890** 1881-1890. **1891-1900** 1891-1900. **1901-1910** 1901-1910. **1911-1920** 1911-1920. **1921-1930** 1921-1930. **1931-1940** 1931-1940. **1941-1950** 1941-1950. **1951-1960** 1951-1960. **1961-1970** 1961-1970. **1971-1980** 1971-1980. **1981-1990** 1981-1990. **1991-2000** 1991-2000. **2001-2010** 2001-2010. **2011-2020** 2011-2020. **2021-2030** 2021-2030. **2031-2040** 2031-2040. **2041-2050** 2041-2050. **2051-2060** 2051-2060. **2061-2070** 2061-2070. **2071-2080** 2071-2080. **2081-2090** 2081-2090. **2091-2100** 2091-2100. **2101-2110** 2101-2110. **2111-2120** 2111-2120. **2121-2130** 2121-2130. **2131-2140** 2131-2140. **2141-2150** 2141-2150. **2151-2160** 2151-2160. **2161-2170** 2161-2170. **2171-2180** 2171-2180. **2181-2190** 2181-2190. **2191-2200** 2191-2200. **2201-2210** 2201-2210. **2211-2220** 2211-2220. **2221-2230** 2221-2230. **2231-2240** 2231-2240. **2241-2250** 2241-2250. **2251-2260** 2251-2260. **2261-2270** 2261-2270. **2271-2280** 2271-2280. **2281-2290** 2281-2290. **2291-2300** 2291-2300. **2301-2310** 2301-2310. **2311-2320** 2311-2320. **2321-2330** 2321-2330. **2331-2340** 2331-2340. **2341-2350** 2341-2350. **2351-2360** 2351-2360. **2361-2370** 2361-2370. **2371-2380** 2371-2380. **2381-2390** 2381-2390. **2391-2400** 2391-2400. **2401-2410** 2401-2410. **2411-2420** 2411-

THE OFFICIAL UK CHARTS SPECIALIST

11 JANUARY 2003

CLASSICAL ARTISTS

This	Last	Title	Artist	Label (Distributor)
1	1	SENTIMENTO	Andrea Bocelli	Philips 4741402 (U)
2	2	REFRASE	Russell Watson	Decca 4721302 (U)
3	3	ALDO	Aldo Jovanovic	EMI 4644782 (U)
4	4	KASSEL: THE QUEEN SYMPHONY	Royal Philharmonic Orch/Kashef	EMI Classics 527295 (E)
5	7	THE COLLECTION	John Rutter	EMI 4726222 (U)
6	6	THE SINGER	Lesley Garrett	EMI Classics 5514312 (E)
7	5	PRIELUDE - THE BEST OF	Charlotte Church	Sony Classical 5888900 (TEN)
8	8	THE GOLD COLLECTION	Lesley Garrett	Decca/Dance 4721302 (U)
9	9	ENCORE	Russell Watson	Decca 4726222 (U)
10	11	THE VOICE	Russell Watson	Decca 4726222 (U)
11	10	GREATEST HITS	Nigel Kennedy	EMI Classics 5514312 (E)
12	15	BEYOND IMAGINATION	OperaBebes	Sony Classical 5889116 (TEN)
13	14	SACRED ARIAS	Andrea Bocelli	Philips 4626002 (U)
14	13	MARLER'S SYMPHONY NO. 5	Berliner Philharmonic Orchestra/Rattle	EMI Classics 557365 (E)
15	16	I GROWN	Ludovico Einaudi	Arma 9423107622 (BMG)
16	12	THE JOHN RUTTER CHRISTMAS ALBUM	Collage/CBS/Decca	Decca 4726222 (U)
17	17	THE ART OF	Cecilia Bartoli	Decca 4726222 (U)
18	18	VERDI	Andrea Bocelli	Philips 4626002 (U)
19	19	I WILL WAIT FOR YOU	Lesley Garrett	BBQ/BMG Center 7569513542 (BMG)
20	20	HOLST/THE PLANETS	Various	HMV HMV721352 (E)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 528692 (E)
2	2	THE JAZZ ALBUM 2003	Various	Verve 060672 (U)
3	3	LIVE IN PARIS	Diana Krall	Verve 063368 (U)
4	4	ASK A WOMAN WHO KNOWS	Natalie Cole	Verve AA31483762 (U)
5	6	KIND OF BLUE	Miles Davis	Columbia CX 64335 (TEN)
6	5	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzee Blue JBLJEF027014 (IMP)
7	10	TOURIST	St Germain	Blue Note 528201 (E)
8	8	THE BEST OF THE BLUES	Various	Virgin CDV02943 (E)
9	8	TANTO TEMPO	Belafonte	East West 02274402 (TEN)
10	9	PHRENOLOGY	The Roots	MCA/Island 111582 (U)

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R & B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LOSE YOURSELF	Eminem	Interscope/Polydor 467282 (U)
2	2	REACT	Erick Sermon feat. Redman	J 7421188492 (BMG)
3	2	DILEMMA	Nelly feat. Kelly Rowland	Universal/MCA 024029 (U)
4	3	THUG LOVIN'	Def Jam feat. Bobby Brown	Def Jam 0637672 (U)
5	4	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 6732572 (TEN)
6	5	NU FLOW	Big Brovaz	Epic 673282 (TEN)
7	6	LIKE I LOVE YOU	Jurim Timberlake	Isle 255430 (P)
8	8	PUT HIM OUT	Ms Dynamite	Polydor 052802 (U)
9	9	LOVE ON THE LINE	Blazin' Squad	East West 524103201 (TEN)
10	15	WHAT'S YOUR FLAVIA?	Craig David	Wildcat 0241143 (BMG)
11	10	ONE LOVE	Chris Brown	Impect 518204 (E)
12	7	DIRTY	Christina Aguilera feat. Redman	RCA 742118222 (BMG)
13	11	STOLE	Kelly Rowland	Columbia 671221 (Import)
14	12	HAPPY	Ashley	Def Jam 053284 (U)
15	13	WORK IT	Missy Elliott	Elektra E39440 (TEN)
16	14	THROUGH THE RAIN	Mariah Carey	Mercury 053822 (U)
17	16	FROM THE CHURCHRU TO DA PALACE	Snoop Dogg	Priority 591612 (E)
18	17	GIRLFRIND	Alicia Keys	J 7421184791 (BMG)
19	20	GIRL TALK	TLC	Arista 7421183482 (BMG)
20	21	DOWN 4 U	Ins GroJinaz, Ja Rule/Ashanti/C Barron/Via	Murder Inc 053802 (U)
21	18	DON'T WANNA KNOW	Shy FX & T-Power feat. D & Skibadee	Isle FCD48 (TEN)
22	18	CLEANIN' UP MY CLOSET	Eminem	Interscope/Polydor 467394 (U)
23	25	ADDICTIVE	Tin Hurns feat. Rakim	Interscope/Polydor 467778 (U)
24	23	IT'S ALL CRAYN	Roméo feat. Christina Miliani	Rakim/Isle 742118320 (TEN)
25	18	DON'T NEED THE SUN TO SHINE TO MAKE ME SMILE	Gabriel	Cap 627102 (U)
26	24	HEY SEXY LADY	Shaggy	MCA/Island 18214024 (U)
27	20	I'M RIGHT HERE	Samantha Mumba	Wild Cat/Polydor 4675322 (U)
28	22	GET THE PARTY STARTED	Pink	LaFace/Arista 7421181282 (BMG)
29	27	HOT IN HERRE	Nelly	Universal/MCA 024029 (U)
30	26	LUV U BETTER	Li Cool J	Def Jam 0637672 (U)

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TW	LV	Title	Label Cat. No.
1	1	WESTLIFE: Greatest Hits - The Greatest Hits - Vol 1	S 7421183523
2	3	BLUE: One Love Live Tour	Interscope 578024
3	2	ROMAN KEATING: Live - Destination Wembley	WV 903481
4	4	U2: The Best Of - 1990-2000	Island/Un-Island 053535
5	5	KYLIE MINOGUE: Kylie Fever 2003	Parlophone 4670013
6	6	DANIEL O'DONNELL: Shades Of Green	Rosetta 46752621
7	7	QUEEN: Greatest Video Hits - 1	Parlophone 4675469
8	8	DAVID BOWIE: Best Of Bowie	EMI 460220
9	13	ROBBIE WILLIAMS: Nobody's Perfect	Chrysalis 4653172
10	12	LEZ LEPPIN': Song Remains The Same	Warner Bros 526338

CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT GOLD	Various	Decca/Dance 4721302 (U)
2	2	CLASSICAL FM - SMOOTH CLASSICS	Various	Classic FM CFMCD31 (BMG)
3	5	CLASSICAL AMBIENCE	Various	Crismos CMC033 (E)
4	3	CLASSIC 50	Various	Decca 4726222 (U)
5	6	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Crismos Classics 7569513322 (BMG)
6	4	CLASSICAL LEGENDS	Various	Virgin/EMI VTCDC48 (E)
7	17	PAVARTO/TOMINGO/CARRERAS	Various	Empire EMT42525 (IMP)
8	7	THE GREAT WEST AWARDS GOLD 2003	Various	Sony TV/Dance MODD023 (TEN)
9	8	THE CLASSIC SCORE	Various	Decca 4721302 (U)
10	15	CLASSICS 2003	Various	EMI Gold 5748272 (E)
11	9	RELAXING CLASSICS	Various	Crismos 3 CRIM3039 (EUK)
12	16	CLASSICAL FAVOURITES	Various	Union Square Music USMC2002 (BMG)
13	10	GREATEST CLASSICS	Various	Castle Music MESC05957 (P)
14	18	100 POPULAR CLASSICS	Various	Virgin/EMI VTCDC26 (E)
15	13	BEST CLASSICAL ALBUM OF THE MILLENNIUM - EVER	Various	HMV HMV571562 (E)
16	16	WORLD: FOUR SEASONS	Various	Crismos MIDD0066 (EUK)
17	12	RELAXING CLASSICS	Various	Crismos CRIM3032E (EUK)
18	18	FAVOURITE CLASSICS	Various	HMV HMV57152 (E)
19	14	THE CLASSIC MILLENNIUM COLLECTION	Various	Virgin/EMI VTCDC47 (E)
20	14	CLASSICAL CHILLOUT 2	Various	

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 53048192 (BMG)
2	2	ONE BY ONE	Foo Fighters	RCA 7421183482 (BMG)
3	3	NIRVANA	Nirvana	Geffen/Polydor 463322 (U)
4	4	SONGS FOR THE DEAD	Queens Of The Stone Age	Interscope/Polydor 463440 (U)
5	7	AUDIOSLAP	Audioslave	Epic/Henry/Jay 024029 (U)
6	8	COM'N UP IN SOUND	Fredder	Echo Echo CD343 (P)
7	6	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472222 (TEN)
8	4	GREATEST HITS I & II	Queen	Parlophone 529832 (E)
9	6	SILVER SIDE UP	Koehnack	Real Gone 1204852 (U)
10	10	STEAL THIS ALBUM	System Of A Down	American Recordings 531248 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LAND OF THE LIVING	Mila Inc	Positive 127V194 (E)
2	2	AM I ON YOUR MIND	Guyana feat. Andrea Britton	Innocent SINT 40
3	3	MUNICIAN TO BACK E	Perish M	Big Star SUPER 2052T (Import)
4	4	WOLF	Shy FX	Eonny Dubs EB000 (USD)
5	5	TOGETHER	Artik Unknown	White Label 05001 (SRO)
6	5	THE WOLF	Dave Clarke	Skit 5K1N78 (IMP)
7	6	SECRET MAN IN JAMAICA	Mint Royale	Faith & Hope F12325A (IMP)
8	7	SOFTIE/OUT OF THE BLUE	System 8	Tsunami TSJ038 (AOD)
9	7	BILLIE J	Artik Unknown	White Label BILLIEJ (E)
10	10	DREAMER	CK & Supreme Dream Team	Multiple TUMALTY 56 (BMG)
11	11	ONCE IN A LIFETIME	Talking Heads	WEA W5517 (TEN)
12	9	LA (CAROLINA CAROL BELA)	DJ Marky & XRS feat. Stamina MC	V Recordings V035 (SRO)
13	4	YOU'RE A SUPERSTAR	Line 9	No.12 7421183784 (IMP)
14	16	HEAVEN	DJ Sammy & Yanou feat. Do	Data Base/AT DMU/TEN
15	10	ROCKET LAUNCHER	Sonic & Silver	Virus VR5011 (P)
16	24	ONE STEP TOO FAR	Faithless feat. Dido	Cheery/Arista 7421182411 (BMG)
17	28	WHERE LOVE LIES	Alina Lamercik	Simply 12 S12D J013 (BMG)
18	10	FINALLY WE GOT A LOVE THANG	De Ca Pension	Simply 12 S12D J056 (BMG)
19	17	DOOR LEAD	Royceop	Wall Of Sound WALL079 (V)
20	21	REVOLUTION	SK	Nudeless NKB047 (AOD)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MELODY AM	Royceop	Wall Of Sound WALL072 (V)
2	4	ORIGINAL PRIVATE MATERIAL	The Streets	Locked On 007 Recordings 00743562 (TEN)
3	2	PURE GRASS PLAIN - THE VERY BEST OF	Various	Warner Dance 7421183784 (IMP)
4	3	ANGELS WITH DIRTY FAES	Los Angeles	Island/Un-Island -ICD1822 (U)
5	7	LOST HORIZONS	Jonathan Jely	Impotent Youth/KL IFFM160 (V)
6	8	CLUBLAND II	Various	UMTV/AA/TW -0560362 (U)
7	7	PLAY	Moby	Mtrie STAFAM 172/CTSUM10 (V)
8	5	GETTA GET THRU THIS	Daniel Bedingfield	Polydor -051125 (U)
9	9	ADDED TO BACKS	Various	Ministry Of Sound -MOS03030 (IMP/TEN)
10	6	TRANCE NATION 2003	Various	Ministry Of Sound MOS0304 - (IMP/TEN)

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MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No.
1	9	RUSSELL WATSON: Live	Various	Universal Video 500871
2	12	MAN STREET PRACHERS: Forever Delayed	Various	Epic 201769
3	7	SPLUNKIT: Disruptives	Various	Roosters 18537
4	14	U2: Rattle And Hum	Various	Decca Video 19278
5	14	VARIOUS: Now 2003 - The DVD	Various	EMI/Virgin/Un-Island DVDN0040
6	10	VARIOUS: Pop Idol Tour 2003	Various	Warner Music Vision 50566243 (U)
7	11	ROBBIE WILLIAMS: Live At The Albert	Various	Chrysalis 465363
8	15	VARIOUS: Justice - Holdin' In 10 Years Later	Various	Warner Music Vision 50566243 (U)
9	16	S CLUB 7: Carnival	Various	Polyd 65263
10	28	KYLIE MINOGUE: Greatest Hits	Various	PWL 821655

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SINGLE

of the week 1

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



SINGLE

reviews

-SYNTAX-

RECOMMEND **SYNTAX:** Pray (Illustrous 1211L012). C-listed at Radio One, championed by the likes of Tong, Oakenfold and Sasha, mixes by Junkie XL and Dave Nauden - can this fail to be a hit? A rumbling floor-filler of a bassline with an extremely moody vocal, that at times resembles of Richard Butler from the Psychedelic Furs, this is bound to succeed.

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

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

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

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

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



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

RECOMMEND **FEEDER:** Just The Way I'm Feeling (Echo EGS013). After years as rock's underdogs, Feeder are finally enjoying the success to match their talent. This powerful down-tempo track, which has been A-listed at Radio One, is the second single to be taken from their current album *Comfort In Sound* and precedes a huge UK tour throughout February and March.

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

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

HELL IS FOR HEROES: You Drove Me To It (Chrysalis CDCHESS5149). This rocking single was originally released in January 2002. A year later, hype and critics' plaudits already raising the band's profile, You Drove Me To It is a great song, but a new track off the album rather than a re-release might have been a good idea. HIFI have confirmed eight live dates at the end of January.

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

RECOMMEND **BUSTED:** Your 3000 (Universal Island MCDST40306). The UK trio follow up one of last year's catchiest hits. What I Go To School For, with an equally infectious pie-in-the-sky feel-good guitar pop. The band have already amassed a huge following of teen fans (they were the instigators of the loudest screaming on the recent Smash Hits tour), with their self-written story-based songs providing a refreshing antidote to the Popstars clan. Never mind 3000, it looks like Busted's year could well be 2003.

SINGLE

of the week 2

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



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



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

RECOMMEND **MORE FIRE GREEN:** Back Then (Go Beat 00C54). This east London garage crew show that they were no one-hit wonders on this, their second single. However, it is the B-side, a tough rawking of their debut hit by the Holly-tipped Alison Fisona Sosa crew, which is getting all the attention, with a clear reference to all the Bengal, Panjabi and Gujarati girls out there.

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

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

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

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



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

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

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

ALBUM

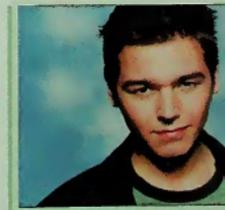
reviews

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

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

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

KINNY: Kinny (WEA 505-604372). Hailing from Monterey, Mexico, Kinny take genre-bending to new heights with a rich soup of rock, funk, mariachi and house on their self-titled debut album. Kinny have already bagged themselves a brace of Latin Grammy and MTV Latin Awards nominations and featured on the US Mercury Prize equivalent, the Shortlist Music Prize.



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

CLASSICAL *n e w s* by Andrew Stewart

DG LANDS NEW YEAR'S DAY CONCERT DEAL



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

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

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

VOX LAUNCHES ONLINE SHOPPING FACILITY

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

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

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

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

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

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

ALBUM of the week

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



REVIEWS

For records released up to 13 January 2003

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

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

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

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

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

New from EMI Classics



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

Release date: 13 January



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

Release date: 13 January

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

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

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

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

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