



**NEWS:** The industry pays tribute to **MAURICE OBERSTEIN:** one of the modern industry's architects



**NEWS:** Teen parties brand **CAPITAL VIP** is seeking music industry links to develop through the UK



**A&R:** East West is preparing to make **KATHRYN WILLIAMS** a platinum-selling mainstream success



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**NOSTALGIA BOOM - P.24**

FOR EVERYONE IN THE BUSINESS OF MUSIC 26 AUGUST 2001 £3.60

# musicweek

## CD-R piracy: act before it's too late

by Mary-Louise Harding

Senior UK music industry figures are preparing to place the issue of CD-R piracy at the top of the agenda for both the domestic business and the Government as they gear up for the crucial fourth quarter.

BMG UK chairman Hasse Breitholtz will next month seek to launch a "call to action" when he addresses his senior management and assembled retailers and distributors at his company's annual sales conference.

The move follows the revelation in BMG's home market of Germany last week that music unit sales and revenues plunged by 10.8% and 12.8% respectively for the first six months of this year compared with the same period last year, with CD-R piracy

cited as one of the main factors. German consumers last year used 133m CD-R discs for copying music, while downloading 316m songs online, according to a report carried out for the German label association BPA.

Addressing the Popkomm conference in Cologne, BMG Europe president Thomas Stein, who is also head of the local German branch of the IFPI, said the growth of illegal CD copying has cost the German industry DM3.3m (£1.06m) in turnover if counted as official sales.

The mounting CD-R problem in continental Europe is reflected on this side of the Channel, with anecdotal evidence suggesting that the UK is on the verge of an epidemic. The BPI estimated the number of



Breitholtz: call to action

available music counterfeit CDs rose by 150% to 2.9m units in 2000, leading to an overall 20% year-on-year rise in the cost of UK record piracy to £20.5m.

Breitholtz, who witnessed the

problem at first hand in his native Sweden, says he will use his address at next month's conference to issue a wake-up call to the UK industry and Government. "If we don't discuss how to tackle this problem before it really explodes in the UK, we will lose out," he says.

As with blank tapes, CD-Rs are sold at most music retail outlets across the UK. Bard chairman and Virgin Retail chairman Simon Wright says the industry needs to find a solution together. "The industry has to learn to absorb the impact of home taping, equally the industry has to develop a way of combating this latest threat, not least in the area of providing a valid and attractive legitimate alternative," he says.

Meanwhile, BPI chairman Rob

Dickins has been continuing the BPI's lobbying efforts for more strenuous measures to deal with music pirates in the UK, although trade and industry minister Tessa Jowell is understood to advocate private industry self-regulation rather than greater Government involvement.

"CD piracy is becoming a huge problem," says BPI internet piracy manager Jollyon Benn.

"Raids in recent weeks have turned up career counterfeiters who have hundreds of immaculate copies of all the latest albums, films and games all on CDs," he says. "Trading standards people need to have the resources to tackle this growing problem - but the response at local council level is this just isn't a resource priority."

Flip/Elektra act Stalnd (pictured) are among a line up of overseas rock artists heading to the UK for the start of *Kerrang!* magazine's 14 Days Of Rock event, which kicks off today (Monday) with a gig featuring Raging Speedwagon and One Dice. The festivities in the run up to the annual *Kerrang!* Awards will feature gigs by big name acts in London and Manchester. Following the announcement of the awards nominations on Wednesday, Virgin Megastores hosts its official Day Of Rock on Thursday, with a number of in-store appearances. The *Kerrang!* Awards ceremony takes place next Tuesday (August 28). The resurgence of the rock sector is reflected by rock titles' increased circulation in the latest ABC figures (see story, p.3).



## Pressplay set to launch in four weeks

Vivendi Universal chief Jean-Marie Messier offered further insight into his vision for music's role in the global media group he is building at Popkomm, where he revealed that Pressplay, the company's online joint venture with Sony, will launch in "four weeks or so".

Although his keynote speech revealed no details about pricing or the number of tracks that would be available in the subscription service, he said Messier hoped Pressplay would be "the first of what will be a long list of online companies for the

consumer". He added that Universal would not limit itself to Pressplay. "We want to exploit the Universal catalogue by every viable business model that is developed," he said. Messier said that the internet offered great potential for consumers to make legitimate completions.

"Will that hurt the singles market? Perhaps, but the singles market is hurting already compared with the album market and we often lose money on singles, especially in the US. We will more than make up for this on what we sell," he added.

## Worthington moves in to bolster WEA A&R

WEA London managing director John Reid has taken the first steps to overhaul the A&R activities at his label by confirming the formation of a joint venture label, 679 Recordings, with former XL Recordings A&R director Nick Worthington.

A further two high-profile appointments - one of which will be specifically dance-based - are also imminent. "We're still talking to two people and those discussions could be resolved as early as this week," says Reid. Meanwhile, A&R consultant Tracy Bennett has also recently re-signed a long-term contract with the company.

679 Recordings' first deal is - as expected - a partnership with Locked On, the garage label co-founded by Worthington. This will handle the first full release by The Streets, a buzz underground



The Streets' new label home garage act which has already been gaining plays on Radio One.

"The aim of 679 Recordings is simply to discover and develop genuinely creative long-term artists, regardless of genre," says Worthington. "I had a great time at XL Recordings and it was a tough decision to leave behind the bil-

liant artists and people I was working with, but ultimately the challenge and opportunity given to me with WEA London was too exciting to turn down."

Worthington, who co-founded dance music record store Pure Grove in 1990 while still a student, joined XL Recordings in 1992 as A&R/promotions junior. He later became head of A&R and signed acts including Badly Drawn Boy and Basement Jaxx. The name 679 Recordings comes from the street number of Pure Grove's offices on London's Upper Holloway Road.

Warner Music UK chairman Nick Phillips adds, "679 will be a further source of exciting relevant repertoire. I welcome Nick Worthington and his team and am confident they will make an important contribution to Warner Music UK."

# FAT BOY SLIM

## YA MAMA!

### SONG FOR SHELTER

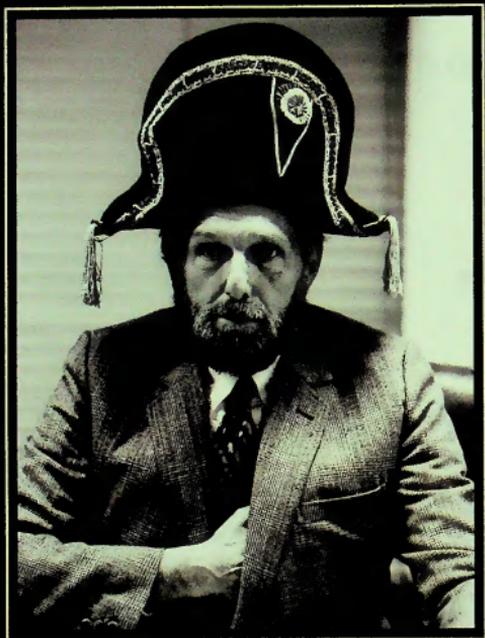
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# OBIE

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Former London Records managing director Laurie Cokell has reinvented himself as a manager and is already drawing interest from a handful of record labels for the first band under his charge, Holy Smoke (pictured). The three-girl group from south London have created waves after working on demos of songs co-written with Windswept Pacific writer Gareth Young, who has penned the bulk of London's forthcoming Nicole and Natalie Appleton album. Cokell says he wants to position Holy Smoke at a more mature adult market than many of their peers. "They're very grown-up and there is a harder, street edge to them," says Cokell, who has also established his own production outfit complete with musician/writers Schjolin and Terao. "I can safely say that they are vocally the best group I have ever worked with. They really can sing," he adds.



# Rock rules the roost while dance dips in latest ABCs

by David Balfour  
The antics of acts such as Marilyn Manson, Limp Bizkit and Slipknot ensured magazines covering rock and metal recorded the biggest sales gains in the latest set of ABC figures. The buoyant rock market spurred the growth of titles such as Kerrang! and Metal Hammer during the first six months of 2001, with each magazine benefiting from a 15.6% rise in circulation. Meanwhile, bi title Rock Sound was the strongest individual performer among the hard rock titles during the January to June period, posting a 22.3% circulation rise. However, IPC's film and music title Uncut was the overall strongest single performer, building its circulation by 24.4% to 63,361 sales. Uncut's strong performance was in contrast to the continuing decline of its stablemate NME, which was the only established title that also covers the rock genre to see a decline in sales. Its circulation fell by 8% compared

with the same period last year. IPC publishing director Robert Tame says NME suffered from the absence of Ghostface in this year's festival calendar. "We've stabilised sales of the NME and we're continuing to broaden its reach. The changes we've made at NME are starting to pay dividends but it does take time to see the results," he says. The recent decline in interest in teen acts was reflected in poor sales of pop magazines in the January to June period. *Smash Hits*, *Top Of The Pops* and *Live & Kicking* magazines all saw a fall of more than 20% in their circulation, with *Smash Hits* dipping under the 200,000 mark. *Attic Futura* title *TV Hits* hit its lowest performance yet in ABC terms, yet it still reported a 14.3% decline in sales. "The rock sector is really buoyant and performing with the same kind of strength that we saw in dance music 10 years ago," says Emap

## WINNERS AND LOSERS

	July 00	July 01	% change	year-on-year circulation
Uncut	63,361	59,901	+24.2	2,223
Rock Sound	27,897	22,693	+22.3	1,204
Classic Rock	32,242	27,838	+15.8	1,005
Kerrang!	52,418	45,142	+15.6	1,000
Metal Hammer	38,018	32,500	+15.6	1,000
High	49,219	37,422	+13.3	1,000
ME	44,229	40,037	+12.3	1,000
Mixmag	39,484	59,483	+4.1	1,000
NME	19,442	16,215	-4.3	1,000
TV Hits	178,528	204,825	-4.3	1,000
Smash Hits	158,821	250,388	-20.7	1,000
Ministry	73,274	79,098	-20.8	1,000
Top Of The Pops	284,417	389,245	-27.7	1,000
ABC Publishing	95,24	140,398	-32.8	1,000

Performance chief executive Tim Schoonmaker, who adds that the performance of pop titles has been hit by the launch of two new titles – *Star* and *CDJUK* – in the last year (figures for these two magazines are not available). "With two new launches the pop market is literally eating itself," says Schoonmaker, adding that Emap

## OMAs take the online route to promote event

The 2001 Online Music Awards are to be heavily promoted online in the run up to the event, which takes place on September 27 at Hackney's Ocean venue. A promotional plug-in has been specially produced for the awards by DEX and will feature on a range of high-profile Internet portals and online music sites, offering web-surfers the opportunity to access music and video content from short-listed artists. An e-flyer will also be sent to consumers for the first time this year, inviting them to vote for their choice of online artist of the year. For further details contact Natasha Manley on: 020 7579 4403.

## newsfile

**PIAS STRIKES MUSHROOM DEAL**  
The PIAS group has taken over from Edel as the European licensee for the Festival/Mushroom and Mushroom/Interscope labels. The new deal, which excludes the UK, renews the PIAS group's association with Mushroom. PIAS previously handled the European distribution of Mushroom product via the label's deal with Edel, although now it has a direct association with Mushroom's labels.

**MERCURY CD CONFIRMS RELEASE DATE**  
The official compilation CD for the 2001 Technics Mercury Music Prize will be released on August 27. As well as featuring one track from each of the 11 albums nominated for the award this year, the 50-minute CD, which retails at £4.99, features a song from last year's winner, Body Drawn Boy.

**VITAL CUTS BACK ON LABELS**  
Vital Distribution is streamlining the number of record labels it distributes in a bid to provide a better service to its remaining customers. Managing director Pete Thompson says he is cutting around 20 labels from its 100-strong roster, which includes the ones who pay the bills because we know which labels are going forward," says Thompson.

**ITAT FM'S MICHAEL TOPS RICH LIST**  
Jazz FM chairman Sir Peter Michael has emerged as the UK's "richest media mogul" with a fortune estimated at £185m, according to industry magazine *Broadcast*. *Broadcast*, radio presenter Chris Evans has dropped out of the top 10 to number 12 with £52m, while Chrysalis chairman Chris Wright and Noel Edmondon weigh in at six and eight with £105m and £70m respectively.

**LAZARUS BACK AT WARNER**  
Former WEA director of business affairs Steve Lazarus is joining the Warner group from Carlton Television. Lazarus will join Warner Music International next month as director business and legal affairs.

## Virgin looks to take v.shops to SE Asia

Virgin Retail is planning to roll out the v.shop brand overseas for the first time by negotiating franchise deals in South East Asia. Just one year after launching the brand in the UK, chief executive officer Simon Wright says the group is currently in talks with Asian retail partners which could see the v.shop name above stores in territories such as Singapore, Taiwan and Malaysia by the end of this year. Unlike the UK, which now boasts 98 v.shop outlets, Wright adds that a market such as Singapore could probably support around five stores, "so they wouldn't be very big ones". However, he also says he is keen to get at least one franchise deal signed up within the next six weeks. Meanwhile, the latest Virgin Megastore in the retail chain, which opened in Camden in north London earlier this month, is hosting a series of three gigs at the end of the month in partnership with local venue Dingwells. Three Night Stand, which runs from August 27-29, will feature dance, rock and alternative bands.

## OD2 edges ahead in race to launch online service

OD2 is set to win the battle to cross the first hurdle in the commercial online music race with its subscription service WebAudioNet. Designed along the same lines as major label-run competitors Musicnet and Pressplay, the digital service provider unveiled the service – which has secured subscription licenses from Edel, Teiztar, Aim and Womad's Real Records – at last week's Popkomm event in Cologne. Terms of a licensing deal with one of the majors were expected to be agreed late on Friday, as Music Week went to press. OD2 operations director Ed Averdeck says the service will conduct trials from the beginning of September and should be live by Christmas, making it the first broadly licensed commercial online subscription service to be launched in Europe. Vivendi Universal chief Jean-Marie Messier also announced at Popkomm that Pressplay, its joint venture with Sony, will launch in around four weeks, while EMI,

Warner, BMG and Real Networks' Musicnet has said it will launch in the US "by the end of the summer". Real World Records – which is owned by OD2 chairman Peter Gabriel – will begin offering 40 tracks, including repertoire from artists such as Afro Celt Sound System and Nusrat Fateh, for a monthly £5 subscription via the Real World Digital Channel on its website from today (Monday). Averdeck says he expects all licensed catalogue will be offered for around £5-£6 for 40 tracks as it goes online. He adds the company is close to signing retail deals with a leading UK ISP "by the end of this month and is in talks with all major retailers to carry the service. OD2 already supplies Baggaras Banquet repertoire as commercial downloads to the Tower Records UK site via PlayCourier. WebAudioNet will use Microsoft's Windows Media Format and DRM and will allow users to stream tracks – which they choose from preset playlists – and either listen via their PCs or transfer to MP3 players.

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## MUSIC COMMENT

## OBIE: THE PASSION WON THROUGH

The first time I spoke to Maurice Oberstein was in the early Nineties to canvass his views on managers' bitter complaints over the proposed packaging deductions for the new DCC and MiniDisc formats. It was a simple enquiry but it provoked inevitable outrage down the other end of the telephone as Obie shouted and bullied, his voice predictably – and effortlessly – soaring a couple of octaves.

It was a tiny incident, soon forgotten, but it spoke volumes not only about his style but also his passion for the business and his perspective on it. It was a perspective developed over many years: Obie had an answer for every situation.

Looking around today, at a time when the quick fix – and the demands of shareholders and bonus-charged contracts – are asserting more pressure than ever before, that sense of perspective is sometimes sorely missed. Combine that with Obie's sense of flamboyance and his deep understanding not only of how to mobilise a company to have hits, but also of the dynamics affecting the wider industry and it is easy to see why the sense of loss has hit so deep this past week.

Quite simply, it is unlikely there will ever be anyone like him in the UK record business again. After all, who could imagine an American coming to this country and beating the Brits at their own game in this time when the world of music grows ever more insular as it grows more international.

In the years after he officially retired Obie still retained as sharp an analysis of and interest in different companies as ever. Indeed at the Nordoff-Robbins Silver Cliff lunch a few weeks ago he freely gossiped about some of those former colleagues in the room, with a wicked twinkle in his eye. That twinkle said it all. For while many may have lived for the record industry, few can have enjoyed it more while having such an effect on it, let alone being able to give so much back. That is unique – and it is something most of us can only hope to aspire to.

*Ajax Scott*

## WEBBO

## MAJORS MISS IMPORTS BOAT AGAIN

The majors never cease to amaze me. There must be someone left in these companies who remembers the halcyon days of parallel importing in the late Seventies and early Eighties. And have they learnt nothing? Over the past few years we have seen the continued strength of the pound with no signs of that abating. This, coupled with already lower prices in Europe, has led to the establishment of perfectly legitimate import companies with multi-million pound turnovers. They started cautiously, not believing that the majors would allow the situation to persist – but they did. The majors' efforts to counteract this have varied but in some cases are futile in the extreme. I was contacted by a retailer friend recently who pointed out that one major is offering 25% discount off its excellent mid-price range. The only trouble is that orders take at least seven days to arrive. Not much use to a retailer ordering weekly because it's a time consuming exercise to list what you don't have and then to cross-reference that against what was ordered a week before (but hasn't yet arrived). Then comes the crunch. The retailer can still order the same CDs from Europe, which arrive in three days and even after the discount are at least £1 cheaper. Absolute madness.

The latest Rajar figures prove the continuing decline of London Live in the capital. It has now imported a shock-jock for the lunchtime phone-in show to halt the decline in listeners. On his first show he made a "provocative" comment about the Bulger killers to no reaction. Maybe no-one was listening. Over at Radio Two, a station that knows its identity and listeners, genes keep being brought to my notice. The latest from the ever dependable Bob Harris is an album called *Ear Scruggs & Friends*. Doesn't sound promising from the legendary banjo player but the MCA album includes contributions from Elton John, Sting and a host of country stars as well as a brilliant track with Don Henley and Johnny Cash. A must for in-store play.

*Jon Webster's column is a personal view*

## MTV makes moves to

## corner ringtone sector

MTV Europe is aggressively seeking to corner a significant chunk of the estimated £200m European mobile broadcast and web advertising campaign.

The campaign – which will run up to Christmas – follows the music broadcaster's deal with mobile technology and content company MobileChannelNetwork. MTV UK head of new media Chris See says the UK site is already seeing an average of 1,300 ringtone downloads priced at £1.50.

MTV last week announced it plans to revamp its network of international websites to integrate further its TV and web activities. New features being developed for the site include instant messaging and "community features" such as controlled file-sharing.

MTV CEO Nicholas Butterworth says the changes reflect MTV's desire to let viewers "have more control over how they access MTV".

## Expanded UMS adds industry focus

The Urban Music Seminar is set to expand this year with a new venue and an increased industry focus for the fourth annual event.

The seminar, which was originally convened by D-Influence frontman Kwame Kwaten, is set to attract 3,000 delegates to London's South Bank Centre on September 2. Initially launched to help young people interested in pursuing a career in music, it will retain its consumer-focus, it is also offering a full programme of interviews and panels in an industry-only room that is expected to attract up to 500 delegates.

Backers for UMS 2001 include the Government's New Deal Initiative, Palm Pictures, which is sponsoring the main room. London Records, which is sponsoring the commitment to urban music awards, R&B Ringtones – which is supporting the industry room – and PRS.

In addition to the conference rooms there will also be an exhibit-

tion area featuring companies including RCA, Arista, London, Polydor and Def Jam.

Among the names lined up to appear for interview in the main room are Radio One and MTV host Trevor Nelson and artist Gooie. Executives set to appear on panels in the industry room include Radio Music policy editor Alex Jones-Donnelly, Source managing director Phillip Ascoli, Go Beat's Ferry Unger-Hamilton, Big Life founder Jazz Summers, Def Jam/Def Soul's Jake Johnson and Polydor A&R director Colin Barlow.

Media outlets that have confirmed they will be filming from the event include BBC Newsround, LWT, Sky Digital and MTV Base.

"Our main focus is still to educate young people about the real deal behind the music business, but we're also intending to create a forum for a section of the music industry that is crossing over into the mainstream more and more," says UMS project director Natalie Wade.

## Top brass pay tribute to Obie: an industry legend

by Robert Ashton

A record business legend, whose personality and influence still casts its long shadow over the industry, was to rest in Chelmsford crematorium last Friday at the funeral of Maurice "Obie" Oberstein.

Obie, 72, passed away last Monday at London's Royal Free Hospital after a long battle with leukaemia. Friends say one of the record executive's last wishes was for half his ashes to be scattered on Cheltenham race course with the rest at Lotus Road football ground where he had a season ticket to watch QPR for many years.

A memorial service in London is being planned for September, with another one likely to take place in the US. Obie's death created a flood of eulogies for a very complex man from the industry's biggest hitters on either side of the Atlantic. Most had at some point clashed with Obie, but all admired and respected him for his intellect, courage and humour.

Former BPI director general John Deacon admits that Obie often made his life difficult, but it was worth it. "He was a legend and although I suppose you should use the word genius obliquely, with him there was a capital G with genius," Paul Russell, senior VP Sony



Obie: UK industry in mourning

Music and chairman Sony ATV Music, remembers Obie as a very passionate man who was stimulating and ultimately entertaining company. "He was also full of ideas. He had 10 every day. Nine were insane, but one would be brilliant," he says. Once Obie suggested scrapping work on one CBS release, claims Russell, because "it was taking up a position on the charts that another CBS single could have."

Former IPI chairman David Fine, the man who hired Obie to run PolyGram UK, adds that Obie was "one of the great executives, but also a very clever man whose success was quite phenomenal."

HMV Media Group chief operating officer Brian McLaughlin believes that Obie "was one of the most important people in the business, who played a major role in the tri-

stre of the record business". Arid, although McLaughlin adds that Obie often picked arguments, "he valued people and made everyone feel important."

Another Obie charge, Warner chief Roger Ames, claims Obie changed the UK record business during his tenure at CBS. "He was a chairman who was not travelling or elevated. He was down from the gig to sign the punk era eating fish and chips in the back of his Rolls Royce, meeting with The Clash, signing groups in Trafalgar Square," he says.

Universal UK chairman Lucian Grange says, "He had a real warmth and the ability to make you feel like an absolute incompetent or that you could take on the world. He was an absolute giant in the companies where he worked."

Former Polydor managing director Jimmy Devlin, who worked under Obie for many years, adds Obie was the king and his death is the end of an era. "Apart from my father, Obie was the only man I ever learned anything from," he says.

Veteran Sony A&R guru Muff Winwood adds, "Obie lived and breathed the UK music industry. He knew how to manipulate a problem and turn it into a success."

● See obituary, p10

## Download chart nears as CIN backs working group

A separate download chart is expected to take a step closer to reality next month when a CIN-backed working group meets to resolve some of the issues thrown up during testing.

Milward Brown, the research group which supplies data to chart compilers CIN, has already run extensive testing of downloaded tracks in the UK using digital distributors such as O2, Tomado and D3X. Charts unit director Bob Barnes says the tests have worked well, but there are a number of

issues that CIN and the chart supervisory committee will need to address because product that can be downloaded does not always match the product in the charts.

"An artist such as George Michael going into the studio to do a new album will probably not want people to download and buy tracks from the album separately," he says. To overcome this, Barnes believes that a download chart separate from the main national rundown is a feasible option.

Similarly, CIN chart operations

manager Paul Clifford also believes the issue of downloads of the whole album or separate tracks "needs to be resolved before a green light to the download chart project can be given."

He adds that another hurdle to implementing the chart immediately is that there is not a unique number that retailers, labels and digital companies can use to identify different tracks. The working group, being organised by CIN, is expected to comprise retailers, record labels and digital rights companies.

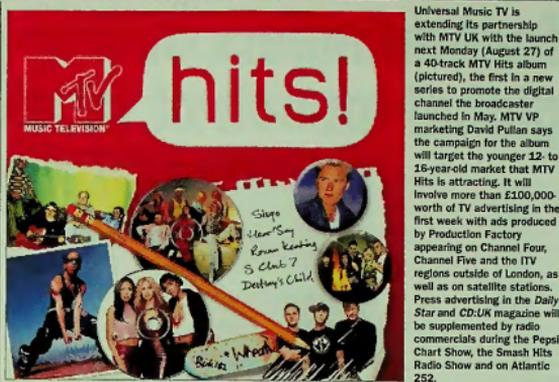
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## IPC joins SMG for NME radio

IPC (ignite!) has signed a broadcasting joint venture with Virgin Radio owner SMG to produce NME Radio as part of the magazine's 50th birthday.

NME Radio can be heard online ([www.nmeradio.com](http://www.nmeradio.com)) and as a dateline on London's Digital Multiplex. Switchdigital, where consumers with a Palson Waverfinder can listen via their PC. Virgin Radio is responsible for the maintenance of NME Radio, while IPC is providing the content. This includes a continuous stream of new music, a weekly playlist compiled by NME staff and music news displayed using a news ticker.

IPC (ignite!) managing director Mike Soutar says, "This is an example of our media-neutral, brand-centric strategy."



Universal Music TV is extending its partnership with MTV UK with the launch next Monday (August 27) of a 40-track MTV Hits album (pictured), the first in a new series to promote the digital channel the broadcaster launched in May. MTV VP marketing David Pullan says the campaign for the album will target the younger 12- to 16-year-old market that MTV Hits is attracting. It will involve more than £100,000 worth of TV advertising in the first week with ads produced by Production Factory appearing on Channel Four, Channel Five and the ITV regions outside of London, as well as satellite stations. Press advertising in the *Daily Star* and *CD:UK* magazine will be supplemented by radio commercials during the Pepsi Chart Show, the Smash Hits Radio Show and on Atlantic 252.

## newsfile

**CLASSIC FM IN CREDIT CARD LINK UP**  
Classic FM has become the latest brand to put its name to a credit card in a deal with MBNA Europe Bank. Consumers subscribing to either the Platinum or Standard cards will receive free membership to the Classic FM Listeners Club, a triple CD and a discounted subscription to the *Classic FM* magazine.

**DIGITAL ONE IN ADVERTISING PUSH**  
National commercial digital radio multiplex Digital One has begun another phase of its on-air advertising campaign which is designed to double the number of sets sold by the end of the year. The latest promotion valued at £200,000 will advertise the Videologic tuner — which is available in John Lewis stores — on TalkSport, Classic FM and GWR's local stations.

**SONGLAYER BECOMES GETMEDIA**  
Music tuition service Songlayer has changed its name to GetMedia PLC following its move into the ringtones and logos business. CEO John Doyle says the company will continue to expand its mobile business. Songlayer, which has signed agreements with HMV.com, Channel4.com and Playluder.

**GWR GETS TEETH INTO BEEFEATER**  
GWR's sales arm Opus has signed a £200,000 six-month sponsorship deal with restaurant chain Beefeater to brand The UK's networked radio show *The Sunday Music Cafe*, which is heard on 32 stations across the country.

**R3 TO SPONSOR LONDON JAZZ FESTIVAL**  
BBC Radio 3 has been confirmed as the principal media sponsor for the 2003 London Jazz Festival. The festival runs from November 9-18 and features a series of live performance at London music venues including The Royal Festival Hall, Hackney Ocean and The Union Chapel. The festival dates will feature jazz musicians from the UK and overseas, with a greater number of live performances than ever before set to be broadcast on Radio 3.

**THIS WEEK'S #1 AWARDS**  
Destiny's Child's *Survivor* goes two-times platinum while The Eagles' *The Very Best Of...* receives a platinum award. Albums going gold include Atomic Kitten's *Right Now*, PJ Harvey's *Stories From The City, Stories From The Sea*, Prince's *The Very Best Of...* and The Clash's *Give 'Em Enough Love*. Albums going silver include *Turk Brakes*' *The Optimist*, *The Bangles' Best Of...*, *The Smiths' Best Of...* and the following compilations: *80s Soul Weekender*, *Pure Hip Hop* — *Explicit Tracks*, *Artful Dodger Presents Rewind* and *Slimy The Best Reggae Album*.

**HOW TV SHOWS' RATINGS COMPARE**

Programme	This week (0000)	% change on 2000
Top Of The Pops*	3,764	25.6
Top Of The Pops II	1,985	n/a
CD-UK*	1,764	1.4
SMTV	1,302	24.0
The Pepsi Chart	983	42.8
Dr Fox Chart Update	630	n/a
Live And Kicking	630	n/a
Top Of The Pops Plus	630	n/a
Popworld (Weekday)	248	n/a
Exclusive (Sun)	228	-15.8
Popworld (Sat)	168	n/a
Popworld (Sun)	168	n/a

\* Combined sales. Source: *Nielsen* DVB (Barb data for 16/7, 23/7, 30/7, 2000)

# Music industry links provide key for growth of teen parties

by Steve Hemsley

London teen parties brand Capital VIP is seeking strategic marketing partnerships with record companies to fund events elsewhere in the UK. Up to 10 music events a year have been held at London venues including The Ministry of Sound, Hammersmith Palais and Rock since the idea was conceived nine years ago by 27-year-old public schoolboy Justin Ebin. Among the acts to appear at Capital VIP events have been East 17, The Prodigy, Eternal, the Honeyz, The Dream Team and Kylie Minogue.

The brand has been acquired by Youth Entertainment, a new company which wants to bring events to other towns and cities such as Birmingham, Manchester and Brighton. It is currently preparing a marketing presentation to convince labels to use the parties to showcase



Capital VIP party: targets teens

acts, sample new singles and for other initiatives such as fan club-linked promotions.

The 2,000 teenagers attending each event already receive a goodie bag containing branded goods worth around £20 from sponsors such as Red Bull and Gillette.

"We also have two valuable databases comprising 45,000 teenagers and 55,000 expiry goes who are now over 18. We are able to aggressively market singles before release

as the names on our database respond to any promotion involving the Capital VIP brand that they trust. We are also beginning to break down music tastes to allow even better targeting," says Capital VIP spokesman William Bose.

By expanding the idea away from London, Capital VIP will enter the territory of another successful teen party brand, Teendream, which hosts around 65 club nights every month for 14- to 17-year-olds.

Formed 12 months ago as a sister company to the brand, it offers labels a marketing vehicle using SMS text messaging, flyer distribution, club tours and record launches. Seven promoters operate under the brand name and Teendream is claiming success in promoting a number of recent releases to under-18s including *So Solid's* 21 Singles and *Oxide &*

*Neuztro's* *Execute* (who are both managed by sister company ASM).

Teendream The Album will be released through Warner Music on October 15 and supported by a TV and press advertising campaign, while there are also plans for a Teendream magazine. A website ([www.teendream.com](http://www.teendream.com)) will go live this week, while a pilot Teendream TV show featuring club-based performances and interviews has also been recorded.

Managing Director Jeremy Nargi says he is confident of striking a deal with a terrestrial or satellite broadcaster for a series beginning in 2002. "We have created a strong brand that appeals to boys and girls and that creates numerous marketing opportunities and we can supply a campaign to fit any budget through our many associate companies," he says.

## Universal leads the pack with switch to digital press releases

Universal Music International has become the first label to trial DigMediaDisk (DMD), a new CD-based digital media format designed specifically for the music press and marketing sector.

The technology, developed by digital branding and content management company Brand-Theory, creates an electronic press kit containing broadcast standard video footage, full-length music tracks, print-ready artwork, DVD documentary information and artist biographies and press releases. The content can be decompressed in real time using software developed by Brand-Theory in the US and the DMD can be played on any Windows or Macintosh computer.

Universal Music International is using the technology to promote the *One Love - The Very Best Of Bob Marley* compilation, while Brand-Theory says it has had initial discussions with Sony Music and Warner Music.



Marley: Universal's first DMD

Sian Roche, VP of TV marketing for UMG3 says, "This is only a trial for us but we do spend a lot of time, energy and expense supplying different territories with a succession of marketing tools on key releases and with DMD we can make everything from the TV ads to the press pictures available at one time and from one source."

A website ([www.digimediasdk.com](http://www.digimediasdk.com)) to promote the new format launches today (Monday) and copies of the CD can be ordered online.

## Independent-led campaign set to boost sales of new Slipknot album

Roadrunner Records is finalising an indie-led retail marketing campaign for Slipknot's forthcoming album *lowa*, which it hopes will give the nu-metal act their first UK number one.

General manager Mark Palmer has arranged 18 midnight openings at indie stores across the UK to try and fight off competition next Monday (August 27) from Five, Bjork and New Order.

Among the towns with shops taking part are Aberdeen (One Up), Banbury (Record Savings), Boston (Never Mind The Music), Cambridge (Rock Box), Canterbury (Richard's Records), Colchester (Time Records), Durham (Concepts), Halifax (Bradley's), Margate (MIX Music), Leeds (Crash Records), Newcastle (Reflex), Plymouth (Different Class), St Neots (Barneys), Waterloo (Focus Sounds) and Wisbech (High Street Records). There will also be two midnight events at Tower Records in London's Piccadilly and

in Southampton.

"The Indies tell us this is probably the biggest album of the year for them. Slipknot have not enjoyed mainstream exposure so far, so in our marketing we have to get over the fact that they are not a niche band anymore," says Palmer.

The most extreme gimmick is being lined up for Banbury, where Record Savings is offering customers a free copy of the album if they turn up with a live T-shirt. "It's a great idea, it's a goal on the album cover, but it does demonstrate how important this release is to us. It will be heavily supported in the shop," says store manager Chris Starb.

The single *Left Behind* is not to be released until October 29, but it has received daytime plays on Radio One and Xfm in the past week. The single comes out four days before the band begin a six-date tour visiting Cardiff, Brighton, Glasgow, Manchester, Birmingham and London.

# Four members of Five prepare to debut their third album

● Innocent's Atomic Kitten continue their run of international success by making their first gain this week, especially in the USA region. Eternal Flame reaches 10 in the German airplay chart, while **Whole Again** stays in the Top 20 airplay at 15. In the German albums chart, Atomic Kitten's album **Right Now Jumps 12** places to reach 10, while **Eternal Flame** also moves up the singles sales chart, rising 12.5. In Austria, **Eternal Flame** is the highest entry in the singles sales chart at seven, while in Switzerland the album is the highest new entry at seven. **Eternal Flame** is also the biggest gusher on Dutch radio this week, rising 49 places in the airplay chart to reach 18.

● Gabriella's current **Go Bear/Polydor** single *Out Of Reach* reaches the top of the Dutch airplay chart for the first time this week, as well as moving 11 places up the Australian singles chart to reach 18. *Out Of Reach* also reaches the top of the Norwegian sales chart to reach 16 this week. The Bridget Jones's Diary soundtrack album from which Gabriella's current single is taken – also continues to perform strongly and is currently topping the albums chart in Australia, Denmark and Norway.

● Virgin's Emma Bunton is enjoying extended airplay success with her solo single **What Took You So Long** in the track is the highest climber in the Danish airplay chart this week, where it reaches four in 11th week on the chart. The track also moves up one place in the Swedish and Finnish airplay charts where it reaches four and 15 respectively.

● Robbie Williams' EMi/Chrysalis single **Eternity** continues to develop its international presence this week, especially in Germany where it moves up three on the airplay chart to seven and in the singles chart to reach eight. Robbie's album **Sing When You're Winning** re-enters the German Top 40 this week, rising 43.21.

● Polydor's Club 7 continue to build support for **Don't Stop Movin'**. The song moves up two places in the Australian sales chart to reach a new high of two. It also gains two places on the Swiss airplay chart to reach 12, helping the group to move up four places in the sales chart to reach two.

● Blue's **All Rise** enters the Top 10 in the Australian singles chart this week with a seven-place rise to 10. The song also moves up the Swedish and Norwegian sales charts, where it reaches 10 and three respectively. The innocent records are also performing well in Germany, where **All Rise** moves 19.1 up the airplay chart.

● Universal has the biggest share of the Top 20 UK-sourced tracks at European radio this week thanks to strong performances from G. Gabrielle, Ronan Keating, S Club 7 and U2. **BMG** and **Virgin** share second place honours with four entries each, while **Capitol** makes up three of Virgin's four placings.

by David Ballour

BMG is focusing its attention on the world outside North America as it finalises the international push for Five's third album **Kingsize**, which is released on August 27.

The band have already enjoyed considerable international success both in Europe and the US, and BMG is now looking to strengthen the band's profile outside of North America. "We sold 3.5m copies of their debut, with 1m of those sales coming from the US. But despite their great first album performance, the second album *Invincible* was barely supported in the US and therefore sold only 2.5m worldwide," says BMG UK VP of international Dave Shack.

"They have so much that they can do outside of the US market that they're quite happy to concentrate their activities elsewhere until we have strong US label commitment,"

## Five: Grease and AC/DC influences

he adds, noting that BMG hopes to sell 500,000 units in Australia alone, where the single **Let's Dance** looks set to debut at one next week.

The company is hoping that the new record, which contains songs based on such unlikely sources as AC/DC's **Back In Black** and **Grease** is the Word from the musical **Grease**, will also widen the group's fanbase. The new album is more listenable and has a broader sound than any of its predecessors," says Shack. "While

we expect **Kingsize** to be popular with pop fans, we also expect their rockier tracks to reach a new young male audience who will respond to the harder edge of their sound."

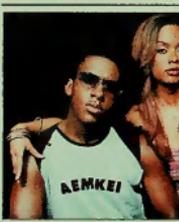
Five will initially concentrate on Europe, followed by possible visits to Australia and Japan. The band are already visited Belgium and Sweden, and returned there on Saturday to perform at the NRJ radio awards. They have also released a limited advance sampler of their album early in Italy, Germany and France as also to target markets.

Shack admits that the label faces real challenges in organising promotion due to band member **Sean Conlon's** continuing absence caused by a **kidney liver "with stones"**, which means we have to approach the release in a slightly different way than previously and we're placing additional emphasis on the single and video."

he says, noting that the video has been subtitled for the French, German and Spanish markets.

"While we are prepared to do performances with four of the group present, we're also aware of the need to protect the band's live presence and credibility," he says. "Our local affiliates have been helpful in supporting the band despite the problems we're experiencing and have managed to communicate to their own media that the band are still a viable outfit with one member missing," he adds.

While the five-piece act may currently be experiencing problems due to Conlon's absence, this is merely a bloop in a long-term plan says Shack. "We're looking forward to working this record over an extended period, as well as seeing all the bases with a view to further establishing the group before the release of their Best Of 18 month's time," he says.



**Polydor** is hoping to build on strong early radio reactions to **City High's** single **What Would You Do**, which recently topped the US sales chart and is set to receive its UK release on September 24. The **R&B** track is the first release for **City High** – as well as for **Destiny's Child** and **Whitney Houston** producer **Jerry Wondrus**'s new **Interscope** joint-venture **Broga Basement** – and has been co-produced with **Wyclef Jean**. The **New Jersey**-based act (pictured) have already visited the UK once to promote the single and their eponymous album, which will be released on October 1. "This track is definitely a pop crossover hit as the US story has proved," says Polydor product manager **Sonya Skinner**, who adds that **Polydor** will target pop, teen and broadcast coverage as well as specialist **R&B** titles. **City High** who has already received early support from **Kiss** and **ILR**, return to the UK in the week before release to promote the single further. "Some **LR** stations have been playing the song as much as eight weeks ahead of release and we hope to have a Top 50 airplay hit by the time the single is released," adds Skinner.

## UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPEAN	Artist/Track (Label)
1	1	Think You Did (Cherry/Arista)
2	3	It's Raining Men Get Hellwell (EMI)
3	2	Let's Rock 'n' Roll So Long! Exclaimations (Virgin)
4	4	Let's Live! (Arista/EMI)
5	5	5 Sing (Independence)
6	10	Eternal Flame Atomic Kitten (Innocent)
7	6	Dancey Robbie Williams (Chrysalis)
8	11	All Rise Blue (Innocent)
9	7	Whole Again Atomic Kitten (Innocent)
10	8	Don't Stop Movin' S Club 7 (Polydor)
11	9	Elevation U2 (Interscope)
12	18	Let's Dance Five (BMG)
13	18	Hair A Nice Day Stormoraphics (Polydor)
14	14	Walking Away Craig David (Virgin)
15	15	19-2000 Gabor (Interscope)
16	10	Out Of Reach Gabriella (Go Beat)
17	20	Can't Get In The Sun Van Duijn (Mute)
18	16	Here With Me Duke (Zomba)
19	19	Take Me Home Sophie Ellis-Bextor (Polydor/Universal)
20	17	Upstons Girl Westlife (Globe)

Chart shows the 20 most played UK-sourced tracks in Europe over the 100 stations in 100 territories in 100 countries. To subscribe to this service, call Neil Leonard on 020 896 8672

## GAVIN US ALTERNATIVE TOP 20

UK	US	Artist/Track (Label)
1	1	Smooth Criminal Animal Ant Farm (DeerWorks)
2	2	Scream Team (Island)
3	3	Let Us Begin 43 (Vanguard)
4	4	Clint Eastwood Geriatric (VIRG)
5	5	It's Been Awhile Stevie (Elektra/EEG)
6	12	How You Remind Me Nickelback (Roadrunner)
7	7	Hook Pipe Weaver (DGC/Interscope)
8	8	Craving Love Park (Warner Bros)
9	9	The Rock Show Black 212 (MCA)
10	9	Short Skirt/Long Jacket Cake (Columbia/CRG)
11	11	Control Puddle Of Nothing (Interscope)
12	10	You Wouldn't Believe 311 (Vanguard)
13	13	Down With The Sickness Disturbed (Reprise)
14	14	18 In The Sun Weezer (Geffen/Interscope)
15	12	Bottom Drowning Pool (Windup)
16	15	Giving Up (Adema)
17	13	Bad Day Fed Ex
18	1	I Wish You Were Here (Jive)
19	14	Whenever You Call Us We Call You The Getaway (MCA)
20	20	Simplex Evolve (Radical/EMCA)

Chart shows the 20 most popular UK US Alternative titles over the 100 stations in 100 countries. To subscribe to this service, call Neil Leonard on 020 896 8672

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (Label)	Weeks on Chart	Peak Pos.
AUSTRALIA	single The Not Dead Meiri S Club 7 (Virgin)	2	8
	album Bridget Jones OST Varian (Mercury)	2	2
CANADA	single Elevation U2 (Interscope)	1	1
	album Born To Die Craig David (Virgin)	3	4
FRANCE	single It's Raining Men Get Hellwell (EMI)	6	2
	album No Angel Blue (Jive)	6	5
GERMANY	single What Took You So Long! Emma Bunton (Virgin)	2	2
	album Gorilla Gorilla (Parlophone)	5	5
ITALY	single Elevation U2 (Interscope)	4	4
	album The Improbable Brain Travis (Capitol)	13	11
NETHERLANDS	single Elevation U2 (Interscope)	2	1
	album All That You... U2 (Interscope)	6	7
SPAIN	single Elevation U2 (Interscope)	3	2
	album Bridget Jones OST Varian (Mercury)	1	1
US	single Fill Me In Craig David (Virgin)	17	18
	album Gorilla Gorilla (Virgin)	23	23

Source: Music Business Association. Includes Canada, France, Germany, Italy, Japan, UK, USA, Australia, New Zealand, Norway, Sweden, Switzerland, and South Africa.

## AMERICAN CHARTWALK

by ALAN JONES

● **Umbing** 37% from its stratospheric first-week sale of 621,000 to a still impressive 174,000. Now **That's What I Call Music!** 7 remains the number one album in the US, with a very comfortable 82% lead over **Sync's** **Celebrity**, which remains the runner-up. There are, however, four new entries in the Top 10, with a remarkable number three debut for veteran **R&B** act the **Isley Brothers** with their appropriately named **Eternal**. The album includes the current number 17 single **Contagious**, which was penned and produced for them by **R. Kelly** and extends their album chart career to 39 years. More incredibly, it is their highest-debuting album to date and their highest-charting album since the Heat Is On reached number one in 1975.

That event pre-dates the 1979 birth of **Usher**, who had been expected to provide this week's number one with his latest album **8701**, but had to settle for fourth place as the album sold 210,000 – 15,000 fewer than **Eternal**. The fact that **Usher** has a current Top 10 single with **U Remind Me** makes his failure to top the chart all the more unexpected. Also lower than the Top 10: **LX's** **Jadakkiss** with his solo debut **Kiss The Game Goodbye**, which debuts at number seven and joins vocalist **Aaron Carter**, who enters at

seven with **Oh Aaron**. It is only 10 months since Carter's last album **Aaron's Party** (Come Get It), which reached number four.

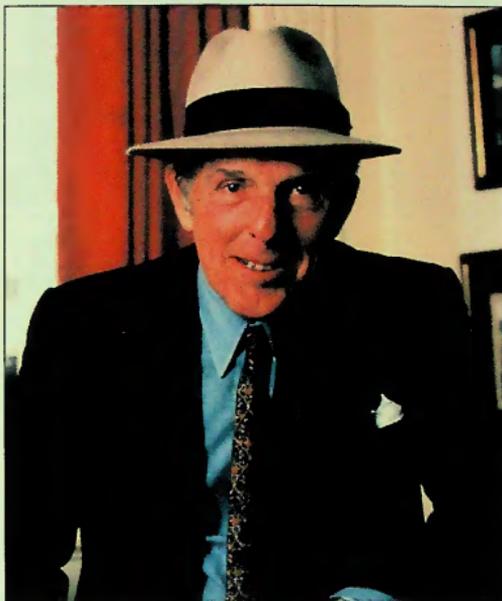
● **Glimbing** the chart for the seventh time in eight weeks, **Gorilla's** (pictured) self-titled album is still making a monkey out of all other British acts. This week it swings from 23-21, with 60,000 sales taking its overall total to 376,000. The main reason for its success is that the US is going bananas for the single **Clint Eastwood**, which enters the Hot 100 at number 73 on airplay alone. **Craig David**, is another Brit who is juggling album and singles success. His album **Born To Die** it drifts just two places to number 25, its weekly sales off 5,000 – and after four weeks marking time at number 18, his single **Fill Me In** reaches a new peak at number 17. Increased airplay pushes the track from 34-31 on the airplay chart, while a 15% slide in sales number four placing on the retail chart.



● **Sandwiched** between **Gorilla** and **Craig David** on the albums chart, **Enya's** **A Day Without Rain** steps back 26-27 despite a 4% increase in sales week-on-week, which can be attributed to the success of the single **Come Fly With Me**, a climber from 52-48. One track which leaptfrogged **Enya** a duo the **Wingnuts** 7-1 and is now forging even further ahead is UK big beat artist **the Album** **The Antidote** to **Reborn** 164-149.

# Maurice Louis Oberstein

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BPI CHAIRMAN  
1983-1985  
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A GREAT MAN OF OUR INDUSTRY

In recognition of his contribution to the British music business  
from all his friends and colleagues.  
He will be sadly missed.



# Williams eyes David Gray rulebook for major debut

**ROBBIE GETS INTO SWING OF RECORDING**  
Following the end of his recent UK stadium tour, Robbie Williams has relocated to Los Angeles to begin work on an album of *Fat Pack* covers, to be called *Swing When You're Winning*. The album, which will be released on November 19, is expected to feature a number of high-profile collaborations along with a handful of new tracks.

**TWISTED NERVE CELEBRATES 20TH RELEASE**  
Manchester's Twisted Nerve label is planning to release an album to celebrate its 30th release on the label. The compilation, due for release in October, will be titled *Everything You Always Wanted To Know About Twisted Nerve But Were Too Afraid To Ask*. It will include *Celebrate*, a brand new track from *Bady Drawn Boy*, plus *Shake The Rollercoaster*, which was first released on a strictly limited *Bady Drawn Boy EP* in 1997. The album will also feature two tracks from each of the original Twisted Nerve signings.

## OSKANKO FOLLOWS UP GUESTS

Nelly Furtado, Billy Corran and Grant Lee Buffalo are among the artists set to appear on Paul Oakenfold's next artist album, which is due to be released early in 2002. Meanwhile, a delay in the release of Oakenfold's Ibiza album has allowed last-minute amendments to the tracklisting. The *Perfecto* release now features mixes of tracks from U2, Depeche Mode, the Prodigy and Radiohead.

## AQUA CALL IT A DAY

Danish popsters Aqua have split up as an act, but will continue to write and produce together on planned solo careers for vocalists Lene Nyström and Rene Dif. The act, who jointly own a London studio, have sold more than 20m singles and albums during their career.

## NINJA TUNE UNVEILS NEW MIX SERIES

Coldcut's Solid Steel radio show has spawned a mix album, titled *Solid Steel Presents*, through their label Ninja Tune. The show ran on Kiss FM until spring 1999 before switching to BBC London Live. It is the first in a new series of compilations, which is also set to deliver collections from M'Scruff, Kid Koala and Amn Tobi.

## WARP FEEDS APPEX SAMPLER OVER NET

54 *Cyrua Beats*, a track from Aphex Twin's forthcoming album *Drukqs*, is available online via [www.warprecords.com](http://www.warprecords.com). The album is released on October 22.

## HW PLAYLIST

**Bubba Sparox** — *Ugly (Interscope)*  
**Crazy Timbaland** — *Magical Beats* plus rhymes from Interscope's latest (white) rapper (single, tbc); **Natalie Imbruglia** — *Wrong Impression (RCA)* An impressive return (single, October); **Wade** — *Structure (Madd/Ministry of Sound)* The sound of Knebworth courtesy of a Deep Dish mix (single, October 8); **RoYkSOPP** — *Melody AM (Wail Of Sound)* Hot on the heels of Zero 7 for buzz album of the season (October 15); **Beverly Knight** — *Get Up! (Parlophone)* The UK soul queen shows she has a style of her own (single, October 15); **Afroman** — *As I Get High (A&R)* Comedy road (single, October 15); **Jay and Silent Bob Strike Back OST** which is blasting US airwaves (single, October 8); **Sum 41** — *Fat Lip (Island)* Awesome energy and the next step for hybrid rock (single, tbc).

by James Roberts

East West last week completed the first stage of Kathryn Williams' transformation from critically acclaimed singer-songwriter to platinum-selling mainstream success, following her signing to the label earlier this year.

The company is set to release a new version of *Jasmine Hoop* — which first appeared on the Mercury Music Prize-nominated album *Little Dick Numbers*, released through Williams' own Cow label — in October. The new version, courtesy of Swedish mixers Jori Dahl and Hans G, who have previously worked with Lene Marlin and Neneh Cherry, is aimed straight at a mainstream radio audience. It's taken about five months to get right but the new single version of *Jasmine Hoop* is a balance between what Katherine is happy with and what radio will play. Says East West managing director Christian Tattersfield, who adds that the new version will be at home on any radio station in the country — "aside from Kiss or Galaxy". The company is openly looking to mirror its campaign for David Gray, for whom it used a series of radio-friendly remixes to drive sales of the album *White Ladder*, which has now sold around 2m units in the UK. "You take the version of *Babylon on White Ladder* it's not an immediate hit," says Tattersfield.

Williams herself is comfortable with the process. "I think the main similarity between me and David Gray is that there is someone like Christian in a big music machine who has this sort of vision. It's also a little strange for me because I have sold more



Williams: mix aimed at radio

than 40,000 albums independently, but now I'm watching from the sidelines and just saying yes or no," she says.

While East West is clearly at the cutting edge of music — last week it added hotly-pitched garage artist Daniel Bedingfield to an urban roster which also includes acts such as Oxide & Neutrone — Tattersfield says many record companies cannot feel the demand for artists such as Williams and Gray. "For the majority of people who like Travis and Coldplay, there aren't actually many albums they can buy. With David Gray we knew that White Ladder would explode if we could expose it alongside such albums. Record companies continue to focus on what the media want, which is often artists appealing to a younger demographic," he says.



Cortezono: deal following Klingon selection

## Peoplesound.com and EMI/Virgin Ink deal for 'hardcore' compilation

EMI/Virgin TV has teamed up with Peoplesound, the unsigned website recently acquired by Vitaminic, to release a compilation of new artists.

Virgin will feature 15 acts from across the numerical, hip hop, and breakfast genres, which have been included for their aggressive edge and intense sounds. Songs were selected by monitoring the popularity of tracks with Peoplesound users with specific demographics, a method the company claims has never been used before in a commercial release.

Since their selection for the album, which is due for release in October, a number of artists have struck other deals including Cortezono, who has signed to Virgin Germany, Pleymo (Sony France), Resister (Freeze Management, which also handles Korn and Ameri) and Sibadee (who is expected to shortly conclude a deal with Realentless Records).

"Klingon is the first retail compilation which has been guided by music market intelligence," says Peoplesound's business development director Simon Miller. "I challenge anyone who thinks we haven't put together one of the most hardcore, most honest and most astonishing compilations of the year."



Welsh rock act Lost Prophets (pictured) have signed a licensing deal with Son. Music for most of the world (including Columbia in North and South America, Australia, New Zealand, Japan and Site in Europe) while remaining on independent label Visible Noise for the UK. The six-piece, who share management with the Red Hot Chili Peppers, will re-release their debut album *The Fake Sound Of Progress* in September. Visible Noise founder Julie Weir — who started the label two years ago — says, "The licensing deal is for Lost Prophets but Sony have the right to cherry pick the other acts from our roster." Visible Noise's roster of 10 acts also includes Kill For This, Opiate and current buzz act Number One Son. Following appearances at Leeds and Reading festivals, Lost Prophets play London's Hammers Grand on September 12.



West London's *Middlerow* collective — based around garage producers Ed Case and Carl H, veteran rapper Spee and reggae MC Sweetie Irie — have all paid their dues. From hip hop to rap, garage and rave, their combination of underground attitude and pop sensibilities is now poised to take them further into the mainstream with the release of their major-label debut later this year.

While *Middlerow*'s roots are firmly in the underground, their vision goes far beyond. "I don't think it is good to label things underground. The underground is so big at the moment it's mainstream," says Ed Case, speaking in the week that So Solid Crew occupy the singles chart top slot.

That is something that EMI-Chrysalis' A&R manager for Cooltempo, Harriet Carr, is hoping to tap into. "The *Middlerow* sound is a unique fusion of garage and hip hop through to roots and reggae, with a pop sensibility that is the creative elements of the garage fraternity," she says.

Ed Case is himself no stranger to chart success: it was his remix of Clint Eastwood that was played by Radio One and helped to break Gorillaz earlier this year. Meanwhile, he is also signed to Columbia as a solo artist and



Middlerow: 'creative chameleons'

his first single *Who?* is released on September 3. "Recently I've had a lot of pressure to finish my solo album but I'm always still going to be a major part of *Middlerow*," he says. Sweetie Irie, who is working on his own solo album, agrees. "*Middlerow* is the tree but we all have branches off it," he says.

Meanwhile, Spee's branches include fronting Terminalhead, along with MCG for acts such as Dreadzone and Renegade Soundwave, while Carl H features among the Aya Napa Allstars line-up. Spee says, "Between the four of us we have the experience that a record company couldn't manufacture. If they allow us to do our thing, there is no loss of credibility. Regardless of whether

kids see us on Top Of The Pops, the real friends know that it started from the underground. The only difference will be units sold."

Despite their various solo and spin-off activities, *Middlerow* insist their time is now and they are ready to debut. "I think the world has been waiting for us to come back with our own thing. So Solid is proof that if you invest in the right places everyone is happy," says Sweetie Irie. Ed Case has also noticed a change in acceptance of his music. "Everyone from yardies to five-year-olds to grannies says the Gorillaz tune. It shows the appeal," he says.

This week the focus of *Middlerow*'s activities is the Notting Hill Carnival where, following Damon Albarn's impromptu appearance on their stage last year, they have become known for spring surprises. Speaking of guests this year, Sweetie Irie says, "It's like we who haven't we got. We're the only ones with a garage stage and it's where everyone ends up at the end of the day."

After the carnival, the team will continue to work the solo activities with their *Middlerow* album proper, which is currently half completed. With a debut single *Today's The Day* scheduled for release on October 8 and the follow-up *Right Proper* already being tipped for success, it seems the collective's story is only just beginning.

MUSIC WEEK 25 AUGUST 2001



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# Obie: the man with music in his blood

**M**aurice Oberstein, who has died aged 72, was a pioneer and key architect of the modern music industry whose influence is still felt today – nearly a decade after he retired.

Obie, as he was universally known, was a businessman, raconteur, exhibitionist, horse racer, dog lover, football fan, debater and showman. But, first and foremost he was a music man. He led the industry and would fight tooth and nail to make the records better and the audiences bigger.

During his lengthy career at the top of CBS UK and PolyGram UK, punctuated by two stints as chairman of the BPI – 1983-85 and 1991-93 – Obie was instrumental in helping steer the industry through some choppy waters, including the introduction of the CD, the relaunch of the Brits, a new copyright law and a lengthy copyright tribunal. Some of the most senior music executives in the world today claim he was a key influence on their careers.

Music was in Obie's blood: an only son born in New York, his father was Eli Oberstein, himself a big wheel in the US record industry throughout the Thirties, Forties and Fifties. Eli's career appears to have been as meritorious and controversial as his son's later became. Having spent much of his career at RCA Victor, he quit the company in 1948 and started his own budget label, Rondo Records, which Obie, fresh from graduating in chemical engineering and law, took over on his father's death in 1960.

After honing his entrepreneurial skills here, he joined the marketing department of CBS Records International in New York and in April 1965 arrived in Britain charged with establishing the US label's UK operation. As the former BPI chairman and Obie's boss at PolyGram David Fine recalls, US presence in the UK market at the time was negligible. "Now look at how they dominate – and some of that is a testament to Obie," says Fine.

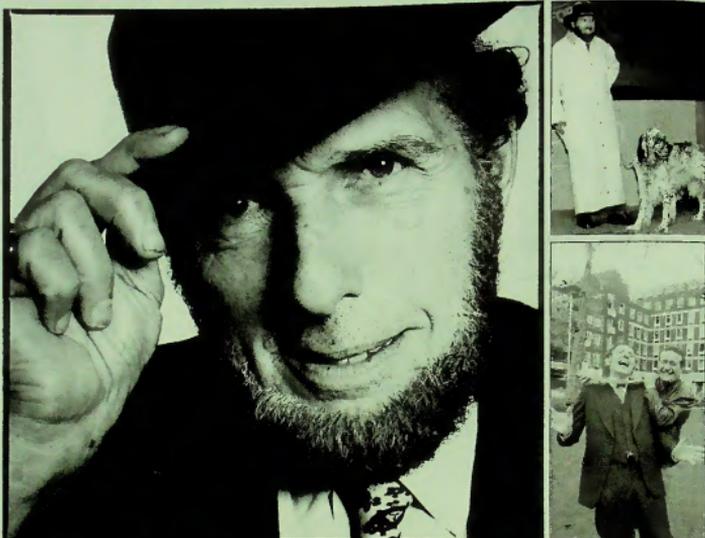
His arrival in London was the start of the Obie legend. Ruthless, combative, argumentative, funny, sensitive, frustrating, genius, annoying and "a right pain in the backside" are some of the more common words used by friends and colleagues to describe him as he made his mark on the corporate ladder.

He started wearing hats – everything from red Indian creations to bejewelled turbans. If negotiations weren't going well he'd storm out of his office leaving whatever hat he was wearing that day behind on his chair. "Talk to the hat," he would scream at the bemused manager or executive. "You're making no sense."

He also kept dogs. Charlie, Jimmy and Eric, named in typical Obie fashion after men he admired and liked – EMJ chief Charlie Koppelman, former Polydor boss Jimmy Devlin, and his New York, friend and PolyGram colleague Eric Kronfeld (with whom he jointly owned race horses and who in turn named his own golden retriever Obie). Devlin laughs at the memory of his namesake: "I said, 'I'm honoured you thought of me'. Obie retorted, 'I wouldn't be, Jimmy. He's a little Scottish terrier who pisses and farts all over the place and that's why I thought of you'."

According to iMedia Group CEO Brian McLoughlin, Obie used Charlie as a sounding board for one executive's university derived idea. "After this chap had finished the presentation, Obie lent over to Charlie with all his directors around him. He made out loud to him discussing the idea with the dog and then said, 'Charlie thinks your idea sucks,'" says McLoughlin.

Always one for a stunt, Obie didn't quit twice when Matt Johnson and manager Steve Ingle had signed The Ties recording contract at midnight on a lion in Trafalgar Square. And, always up for a confrontation, Obie visibly enjoyed his public spats. One, with trainer Jerry Pitman over which Jockey should ride his horse, ended when Pitman



Businessman, raconteur, exhibitionist, dog

told Obie that the jockey he preferred "couldn't ride her, let alone the horse".

But, the eccentricities disguised a very bright and resourceful mind. "He was a very clever man," says Fine. "He was extremely good at the formalities of corporate life and always produced a good bottom line. He lived in the corporate world but, I suppose like any intelligent person, I'm not sure he respected the corporate world."

Obie started sorting out CBS UK's manufacturing problems, and then set to work growing the company. By 1973 he was managing director of manufacturing and distribution and it was around this time he came into contact with Paul Russell, then working for Dick Asher, now senior VP, Sony Music International and chairman Sony ATV Music Publishing. Russell, one of those who claims he owes much of his career to Obie, recalls the pair renegotiating a pressing and distribution deal with A&M's Jerry Moss at the Dorchester. "We finished about quarter to five in the morning, shook hands outside and went our separate ways," says Russell. "I went home, but thought it was so late I may as well go into the office. I got in at about six and Obie was already there sitting behind his desk."

Later, when Obie became chairman of CBS, Russell became his number two and the pair made a formidable team. From almost no market share, CBS gradually became a dominant force in British music. Between 1975 and 1989, with the help of Obie-inspired world-beating signings such as Sade, George Michael, The Clash and Paul Young – not to mention MOR stars like Shakin' Stevens and The Nolans – CBS

scored 44 number one singles, twice the number of its nearest rival and consistently the lion's share of the total record market.

During this period Obie served the first two stints as chairman of the BPI. Former BPI director general John Deacon says he played a critical role in getting the music business a higher profile at government level. "He was a real champion for the industry. This was in the early Eighties and all industries were going cap in hand to government to bail them out," explains Deacon. "Obie said, 'we are successful, we'll just tell them we can be even more successful with greater assistance on things like copyright.' That was his marketing eye."

David Dalton, who was editor of Music Week at the time, was able to observe his impact on the BPI from the outside. "He was the UK record industry's Winston Churchill – a passionate warrior cast aside as an anachronism in times of stability and complacency and smartly wheeled back in to take charge in times of crisis. With all the egos around the table, his supreme ego divided as often as it united but more sensitive those than his loved the fact that he could be their blunt instrument, even if they cringed at some of his cruder tactics."

After the BPI job ended Obie was anxious for a new challenge. This was to create another legendary Obie story. At a sales conference in Hawaii, Obie attempted to bluff legendary CBS chief Walter Yetnikoff, telling him he would leave for PolyGram unless CBS gave him a bigger job. Yet there was a catch. The anglophone Obie wouldn't budge from the UK and the only jobs on offer were in the US. On the last day,



loved, football fan, debater and showman: the many faces of Obie

Yetnikoff announced to a stunned room of top executives that Obie had sadly decided to retire – stunning no one more than Obie, who had done no such thing. "That was typically Walter-like," says Russell. "Walter wasn't someone you played poker with and he got his retaliation in first."

Ultimately Obie emerged the winner because within days of "retiring" from CBS in 1985 he was announced as the new chief of PolyGram UK.

As CEO he made a quick impression by persuading MW to combine the market shares of PolyGram's ragbag of individual pop and classical labels. This effectively created the UK's biggest record operation virtually overnight, enabling Obie to move from one market leader – Epic-led CBS – to another, thus remaining chairman of the largest record company.

In 1993, to recognise his 30-year contribution to the industry, Obie was honoured with the Music Industry Trust Award. He retired to Florida the same year, although quickly bored of the lifestyle and reinvented himself Professor Oberstein, landing himself a lecturing job at Miami University's music faculty.

Only weeks ago he returned to the UK as he did every summer to take in the racing at Ascot and to catch up with many of his old friends and colleagues, most recently at the Norfolk Robins Silver Chef lunch. He was sharp as ever, though this time many noticed that, along with the loud jacket, Obie checked his combative style with the *maître de*.

by Robert Ashton  
**Maurice Louis Oberstein, record executive, born September 29 1918; died August 13 2001.**

# Obie

1928 – 2001

Thanks



# SINGLE of the week

**SUPERMEN LOVERS:** Starlight (Independiente IS0053MF). Licensed by independents from under the noses of BMG, which has the track for Europe, this is shaping up to be the indie's first massive dance hit. Initially breaking in the bars and clubs of Ibiza, it has travelled back home and is a favourite on Radio One's A-list, and should be played long after the White Island's closing parties.

## SINGLE reviews

**DJ OTZI: Hey Baby! (Uhh Ahh) (EMI CDOTZ001).** Looking set to repeat its success in mainland Europe, this upbeat dance floor-filler is a quirky take on the Dirty Dancing track. Gaining huge coverage in European resorts following its Top Three chart positions in more than six countries, *The Austrian DJ* is almost certain to continue the successful run with the track entering the UK chart at 67 on import.

**REMARKABLE GAY DAD: Transmission (B-Unique BU0090CD).** This is glorious glam-rock with a scyrring falsetto chorus and hypnotic drum track. A former Mark & Lard record of the week, Cliff Jones sounds brimming with confidence and deserves to see the 'Dad back in the chart once again.

**AURORA: Dreaming (Positiva CDIV160).** Quite a departure from Aurora's last hit — a cover of Ordinary World — Dreaming's flowing melody is more reminiscent of the band than Duran Duran. While it should prove popular at IRL, it also introduces the band's fine symphonic debut album.

**ALFIE: You Make No Bones (Twisted Nerve TN033).** The endearing ramshackle Alfie return with a revamped version of one of the standout tracks from their debut album *If You Happy With You Need Do Nothing*. The package includes three new tracks from the band alongside a typically poignant remix by label boss Andy Veto.

**SPIRITUALIZED: Stop Your Crying (Spaceman/Arista OPM002).** J Spaceman & Co fail to disappoint their loyal fanbase with this first single since May 1999's *Abbey Road EP*. Stop Your Crying is classic Spiritualized, with the grand orchestral backing and world-weary vocals sounding as inspired as ever. It is A-listed on Radio One and B-listed on Radio Two.

**MR DAN: Settle Down (Virgin VSCD1812).** The recent Mr Dan EP was generally well-received and the mature, organic sound Mr Dan is displaying could nestle comfortably next to Zero 7 and Maroon 5 on the nation's coffee tables. Settle Down once again features the vocals from Harriet Scott.

**GORKYS ZYGOTIC MYNCI: Stood On Gold (Mantra MNT 64CD).** This is the first new material from the Gorkys since their pastoral mini-album *The Blue Trees*. *Stood On Gold* has a similar haze, blending yearning harmonies with a heart-breaking chorus. It

seems that the band have hit their stride now and, with an album imminent and support slots with Mantic Street Preachers scheduled, the future looks decidedly bright.

**PRINCESS SUPERSTAR: Keith 'N' (Rastar Rec RR004EP).** Teaming up with Kool Keith, the new princess on the block comes over strong like only a New Yorker can. With a way take on the rap fraternity and music that actually works, this will probably not get much radio play, but it is sure to be hammered in the clubs.

**BOB THE BUILDER: Mambo No. 5 (BBC Music XX).** Leaving lesser artists quaking over chart positions, the mighty Bob's appeal should not be underestimated. This release, which should go some way to matching the might of *Can We Fix It?* is already Clistered at the newly cool Radio Two.

**SHAG SEGER: I Love You Too Much (RCA 74321 877 962).** Taken from Seger's acclaimed debut album, *The May Street Project*, and remixed by The Dust Brothers, I Love You Too Much is a soul-sweet goodbye song from the London-based Texan.

**FEAT ERYKHA BADU: Sweet Baby (Epic 671882624).** Taken from Gray's highly-anticipated forthcoming second album, *The ID*, this collaboration with Badu finds both soul divas in fine form. With the usual distinctive vocals and melodic smooth backing the track may be less immediate than earlier releases, however it leads nicely into Gray's new material.

**THE CULT: Rise (ATO101CD).** Following their revival for a recent album, the group release this rock assault, which continues to ride high at number two in the US mainstream rock chart. Helping to complete the Eighties band's re-emergence into the mainstream, the single is backed by festival appearances including Reading, Leeds and Glasgow, plus a gig at Britton Academy.

**ARTFUL DODGER FEAT. MELANIE BLATT: Twentysixseven (FFRR F0400).** Continuing their successful run of collaborations, the Artful Dodger (now Mark Hill) solo ups to join ex-All Saint Blait. Hoping to establish herself within her own right, this best-kept R&B track is a far cry from her earlier projects. However, given Hill's Midas touch, it will doubtless win through.

**SPOOKS: Sweet Revenge (Artemis/Epic 6718072).** This third single from the group that conjured early comparisons with the Fugees, is a smooth, slow and jazzy, featuring hip hop beats and laidback rap.

**REMARKABLE STAINED: It's Been A While (East West 75252CD).** Following their number one US album, Stained are poised to become the latest rockers to make a successful Atlantic crossing where so many others have fallen. It's Been A While, which is B-listed on Radio One and the subject of huge interest at retail, is the perfect tool for introducing the multi-platinum US post-grunge act to a UK audience.



# ALBUM of the week

**JAMIROQUAI: A Funk Odyssey (Sony 524 504692).** This fifth album (of an eight-album deal) is no radical



departure, but is sure to take new fans thanks to a rapturously received album worth 01 set — where new songs *Twenty Zero One* and *I've Feolosophy* (featuring Beverly Knight) proved zero instant classics — others will be impressed with what is perhaps their least clinical, and most musically ambitious, album to date.

Norwegian trio Stargate provide a polished radio mix, while the track is backed by a version of their recent hit *Karma Hotel*.

**DELINQUENT HABITS: Feel Good (AOR 21 ARKCD52004).** Second single to be taken from the stinking Merry Go Round album sees LA's finest Latino rap outfit on good form. Doing exactly what it says on the cover this is a good time summer party track that kicks in at all the right places.

**FATBOY SLIM: Iva Mama/ Song For Shelter (Skin SKIN71CD).** Norman Cook pushes up the tempo with *Iva Mama*, the hard-rocking fourth single from his album *Halfway Between The Gunter And The Stars*. Meanwhile, *Song For Shelter* is a deep Balearic-sounding tune featuring a pounding Chemical Brothers remix. A strong package.

**U-HO: Miami Flight (Recreation RECO04).** Live sounds come to the fore on this strong atmospheric slice of Latin-favoured dance from Simon Christophers. Breakbeats and acoustic guitar give a haunting sun-kissed quality to the filipsida. *Strange Lines*.

**SALT TANK: The Energy (Bedrock BED23).** Progressive veterans Salt Tank return with more of their trademark melodic sound. The duo provide two rolling mixes, while *Remy* contributes a darker trance version.

## ALBUM reviews

**EMBRACE: If You've Never Been (Hut CDHU68).** The third Embrace album, produced by Ken Nelson (*Body Drawn Boy*, Gomez) is very much a downbeat affair, and marks a return to the sombre sound of their much-loved debut. However, it is not quite dynamic enough to break out of the middle market they currently occupy.

**REMARKABLE ADAM P. CHAO (EMI/Chrysalis 5342502CD).** Young from the prize of artist transition of the year, from drum & bass producer to hip hop icon, Adam P delivers a non-stop action-packed thriller. While an obvious highlight is current Radio One favourite *Smooth Sunthin'*, Adam P brings on his new-found friends — including M.Q.B., LL Cool J, Beanie Man and De La Soul — with impressive results.

**SUGAR RAY: Sugar Ray (Lava/Atlantic 7567-83414-2).** This fourth album from the Californian act precedes their forthcoming single and boasts production credits by Don Simpson (L.A. Linkin Park). The group will be hoping to translate their US fame to British shores with their own form of US pop-rock.



debut, but is sure to take new fans thanks to a rapturously received album worth 01 set — where new songs *Twenty Zero One* and *I've Feolosophy* (featuring Beverly Knight) proved zero instant classics — others will be impressed with what is perhaps their least clinical, and most musically ambitious, album to date.

**REMARKABLE KATHRYN WILLIAMS: Little Black Numbers (East West 8573899242).** Already widely known through this album's nomination for the Mercury Music Prize last year, Little Black Numbers receives a reissue through a new major deal. Having sold more than 40,000 units first time round, it should now realise its full potential thanks to a major marketing push.

**KOSHEEN: Resist (Moksha/BMG 74321890812).** Currently enjoying a high profile, thanks to one of this summer's buzz dance hits with Hide U, Kosheen's dark blend of beats and breaks should win new mainstream fans. Their roots might be in drum & bass, but this is wider crossover audience waiting for it.

**REMARKABLE HOWIE B: Folk (Polydor 5497842).** Howie B is one of the pioneers of all things downtempo before high-profile collaborations with Björk and U2. Unfortunately he seems to have lost his spark with Folk. It is a direction lacking much of world beats and over portentous contributions from artists such as Robbie Robertson and Gavin Friday which fail to create any kind of atmosphere.

**STEREOLAB: Sound-Drop (Dopphone UHF DSK4-DUHCF0027).** Ten years on from their debut EP, Stereolab continue to plough their own unique furrow. Behind seemingly impenetrable song titles such as *Gus The Mynah Bird* lie beguiling, lovingly crafted pop songs, enhanced by the arrangements of long-time collaborator Sean O'Hagan (High Llamas), and on one track (*Nothing To Do With Me*) some lines paraphrased from Chris Morris' *Jan* TV series.

**THE KINGSBURY MANX: Let You Down (City Slang 2018).** This is an anglic second disc from the North Carolina-based quintet who blend post-rock sensibilities with wistful harmonies and subtle litaney song structures. Let You Down proves to be an emotional whirlpool of an album, drawing the unwary listener deeper into its clutches with every spin. The band are set to return to UK in September for live dates.

## Here new releases

Audio clips from the releases marked with this icon can be heard on [dotmusic.co.uk](http://dotmusic.co.uk)

This week's reviewers: Dugald Baird, Claire Bond, Jimmy Brown, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.



**REMARKABLE SOPHIE ELLIS-BEXTOR: Read My Lips (Polydor 5893152).** While reactions to Sophie's Top Five single *Take Me Home* remain polarised, this varied collection should go some way to convincing the uninitiated. High-profile names such as Moby and Alex James have contributed tracks and production, but the album's true strength is in its pop sensibility, which does not stoop to the lowest common denominator tricks of so much of today's mainstream fodder.

# Maurice Louis Oberstein

## 1928 - 2001

### A Legend

Sony Music Entertainment (UK)  
[www.sonymusic.co.uk](http://www.sonymusic.co.uk)

COLLUMBA



independiente



illustrious



CHART  
COMMENTARY

by ALAN JONES



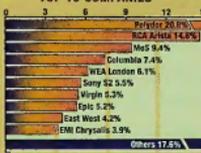
Singles sales were below the million mark last week for an unprecedented 10th week in a row but they reached their highest level in this spell with four new entries to the top five helping to spur them to 990,000 – an 8% increase over the previous seven days. The main contribution to that total came from Five.

Let's Dance is the first single from their upcoming album *Kingsize*, and sold nearly \$5,000, beating off a challenge from Sophie Ellis-Bextor, whose debut solo single *Take Me Home* – essentially a remake of Cher's US number eight hit from 1979 with a new bridge penned by Ellis Bextor herself – enters at number two after selling 74,000 copies. Curiously, although overall sales are weak *Solid Crew's* 21 Seconds sold 70,000 copies in third place, the fourth highest sale for a record at number three so far this year, and the highest for 21 weeks.

After failing well short of the Top 10 with their last three singles, Jamiroquai return to

## MARKET REPORT

## TOP 10 COMPANIES



Figures show Top 10 companies by % of total sales of the Top 25 and corporate groups share by % of total sales of the Top 25



prominence with Little L and his pals their eighth upcoming album *A Funk Odyssey* sold more than 45,000 copies to debut at number

is unique 1st week in 10

## SINGLE FACTFILE

Five register their 10th Top 10 hit, their 8th top five success and their third number one with Let's Dance, which enters the chart in pole position this week. They are only the second band to reach the Top 10 with their first 10 releases (Boyzone were the first) and have joined S Club 7 and Westlife in having a number one in each of the last three years, having first reached the summit with *Keep On Movin'* in November

1999, returning eight months later with Queen on a remake of *We Will Rock You*. *Keep On Movin'* sold more than 137,000 copies on its first week in the shops, and was the group's biggest hit, eventually selling 400,000 copies. *We Will Rock You*, by contrast, was lucky to reach number one, only getting there on a technicality (with sales of 78,000) as Ronan Keating's *Life Is A Rollercoaster* lost crucial sales because of an ineligible format.

alphabet's 12th letter, oddly enough the previous example, 10 years ago next month, was *Roxette's* number 21 hit *Big L*. The 'I' in question in both cases is that perennial subject of songs, love.

Austrian DJ Oz's remake of Bruce Channel's 1962 number two hit *Icy Baby* is the latest single to chart on import. A massive hit in much of Europe it has moved 94,777-055 here in the last three weeks. 58% of its sales last week were from Northern Ireland, (massively beating the market average of 1.8%) spreading there from the Republic, where it has been number one. Grove Armada have a bigger hit with each release. Their fourth chart success Superstyn's debuts at number 12 this week. It's the first single from their new album *Goodye Country* (Hello Nightclub).

New Order have their first new hit in more than five years and the fifth highest charting single of their career with Crystal debuting at number eight.

## INDEPENDENT SINGLES

This Week	Last Week	Title	Artist
1	NEW	SUPERSTYLN	Grove Armada
2	NEW	BODYROCK	Types 4
3	NEW	NOTHING WITHOUT ME	Manchild
4	2	DESTINY	Zoro 7
5	3	I FEEL LIVED	Depeche Mode
6	NEW	PLANET ROCK	Paul Oakenfold vs Afrika Bambaataa
7	4	SHOPPING	Supersister
8	4	DO THE LULLIPOP	Tweenies
9	1	HIDDEN PLACE	Bjork
10	NEW	VERO	Muro Picotto
11	NEW	CRASH THE PARTY	Kumara
12	5	INTENSIFY	Way Out West
13	NEW	SCRATCHED	Etienne Di Crecy
14	NEW	VERY BEST FRIEND	Proud Mary
15	11	FRONTIER PSYCHIATRIST	Avanchery
16	6	UNDERGROUND	Rhythm Masters
17	7	CAFE DEL MAR '98	Energy 52
18	NEW	MIND OVER MONEY	Turin Brakes
19	NEW	PEACE	Saints And Sinners
20	NEW	SORRY YOU LIED TO ME	Masterstape & Celsita

All charts © ORN

This Week	Last Week	Title	Artist	Label (Sashibated)
1	1	LET'S DANCE	Five	Popper SK0472 (P)
2	2	TAKE ME HOME	Sophie Ellis-Bextor	Edel 011985 (RE) (V)
3	3	21 SECONDS	Let's Go Crazy	One Little Indian 103719 CDL (P)
4	NEW	LET ME BLOW YA MIND	Get Back 01 0148	Ultimate Diemera UDRODUS 943 (JMW) (V)
5	4	LITTLE L	Little L & The Lullipops	Met LC0380 31 (V)
6	5	ETERNAL FLAME	Amara Latour	Sour Mash TB02 2268 (P)
7	6	CASTLES IN THE SKY	Wish You Were Dead	Met C41073 (P)
8	NEW	CRYSTAL NEW ORDER	New Order	BBC Music TW005 80652 (P)
9	7	PERFECT GENTLEMAN	Wyclif Javan	One Little Indian 332 17740 CD (P)
10	8	AIN'T IT FUNNY	Jarrod Lopez	BX1 BX0P 0516 (CD) (V)
11	9	BOOTHLEDDIS	Smiley Gyn	VZK VZK 0400 (CD)
12	10	CELEBRATE THE ROAD TO MANDALAY	Widdows	Distinctive Breaks DISNCO 14 (P)
13	11	ANOTHER CHANCE	Roger Sanchez	XL Recordings XLS 1300 (V)
14	12	HEAVEN IS A HALFPPE EYE	Amorax	Sour Mash JDNCS02 XLS 1300 (V)
15	13	SOMEONE TO CALL MY LOVE	Jamie Jackson	XL Recordings XLS 13400 (V)
16	14	CROPS OF JOYFILL	Tell Me True	Black & Blue NECD0 076 (V)
17	15	MAKE FOR LEVIN	VOO American	Hit5 Chances H003 1600 (V)
18	16	LADY MARMALADE	Cher	Source SOUNCD 038 (V)
19	17	LOVE YOU ANYWAY	Amara Latour	Lost Language LD0207R (V)
20	18	ANGEL	Shugg feat. Ripston	4 Liberty (V)

This Week	Last Week	Title	Artist	Label
1	1	LET'S DANCE	Five	RCA 21
2	2	TAKE ME HOME	Sophie Ellis-Bextor	Polydor 22
3	3	21 SECONDS	Let's Go Crazy	23
4	NEW	LET ME BLOW YA MIND	Get Back 01 0148	Interscope/Polydor 24
5	4	LITTLE L	Little L & The Lullipops	51
6	5	ETERNAL FLAME	Amara Latour	52
7	6	CASTLES IN THE SKY	Wish You Were Dead	53
8	NEW	CRYSTAL NEW ORDER	New Order	54
9	7	PERFECT GENTLEMAN	Wyclif Javan	55
10	8	AIN'T IT FUNNY	Jarrod Lopez	56
11	9	BOOTHLEDDIS	Smiley Gyn	57
12	10	CELEBRATE THE ROAD TO MANDALAY	Widdows	58
13	11	ANOTHER CHANCE	Roger Sanchez	59
14	12	HEAVEN IS A HALFPPE EYE	Amorax	60
15	13	SOMEONE TO CALL MY LOVE	Jamie Jackson	61
16	14	CROPS OF JOYFILL	Tell Me True	62
17	15	MAKE FOR LEVIN	VOO American	63
18	16	LADY MARMALADE	Cher	64
19	17	LOVE YOU ANYWAY	Amara Latour	65
20	18	ANGEL	Shugg feat. Ripston	66

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25 AUGUST 2001

# CHART COMMENTARY

by ALAN JONES

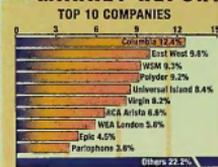


White Ladder took 66 weeks to reach number one but lost sole position a week later to Atomic Kitten's Right Now. The two albums reverse positions this week, with David Gray back in charge despite the fact White Ladder suffered a small decline in the week.

A repeat of the Tonight With Trevor McDonald feature on Eva Cassidy on Thursday gave a boost to her Songbird album, which leaps 37.5 with a 240% increase in sales week-on-week. The album, which topped the chart for two weeks in March, thus attains its highest position for 17 weeks.

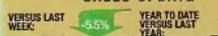
UZ have had multiple chart entries on several occasions, with as many as seven albums in the Top 75 simultaneously in 1992. This week, driven by their UK tour dates, discounting and a Radio 2 documentary, they land five on the chart all at once. Their current album All That You Can't Leave Behind climbs 22.15, and is joined in the Top 75 by The Joshua Tree (170.43), Achtung Baby (re-entry

## MARKET REPORT



Figures show Top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 titles only.

### SALES UPDATE



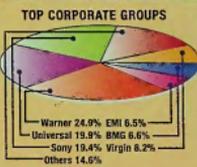
at 50), The Best of 1980-1990 (79-52) and Rattie And Hum (re-entry at number 71) The definitive Ray Charles is not just the highest

## ALBUMS FACTFILE

Narrowly missing out on its first Top 10 placing since its number nine debut in March, Nelly Furtado's debut album *Whoa Nelly* is enjoying a major resurgence in support, and after dipping to a low of number 156 has increased its sales and improved its position in each of the last eight weeks, moving 156-142-119-77-63-57-46-32-11. The improvement in fortunes of the album, which has sold 144,000 copies including more than 11,500 last

week, started when Furtado's single *Turn Off The Light* - released today - was turned off airplay. The single jumps 13.9 on the airplay chart this week and seems destined to follow her debut smash *I'm Like A Bird* into the C1N Top 10.

The album's initial success was due to *I'm Like A Bird*, which reached number five, spent five weeks in the Top 10, 1.6 weeks in the Top 75 and has sold more than 270,000 copies to date.



### PERCENTAGE OF UK ACTS IN THE CHART

at 50), the highest charting album from the veteran artist since his *Modern Sounds* in new entry to the album chart this week - it is also the highest charting album from the veteran artist since his *Modern Sounds* in

Country And Western album *reached number six in 1992*. The definitive... *albums* at number 13, with sales of more than 11,000. It includes tracks from across his distinguished six decade career.

*Champion* alt. punk/rockers *Sum 41* have moved 102-47-34-26 on the album chart with their major label debut *All Killer No Filler*, emulating climbs by other alternative acts in the last year. US alt rockers *Allien Ant Farm* are also moving albums, thanks to exposure to their cover of Michael Jackson's *Smooth Criminal*. *Anthology* was released in March and had sold nearly 20,000 copies before debuting at number 116 a fortnight ago. It jumps 64-35 this week, with sales more than doubled week-on-week.

Hardcore hip-hop act *MOP's* *Warriorz* album makes its chart debut at number 40, some 10 months after it was first released. Home to their Top 10 hit *Cold As Ice* and *Arte* Up, it sold 20,000 before being re-promoted last week.

## COMPILATIONS

In week one, *Now That's What I Call Music!* 49 sold nearly eight times as many copies as its nearest challenger. In week two it was ahead by a factor of five, and in week three the ratio is down to three to one. After just 20 days in the shops, *Now 49* is the third biggest selling compilation of the year, with 529,000 copies sold. That's not quite enough to make it the fastest selling album of the year - *Now 48* (what else?) had sold 552,000 copies at the same stage of its life - but it is well ahead of any previous summer instalments of the *Now* series. Nearest challengers *Now 43* (1999) and *Now 40* (2000) had sold 407,000 and 459,000 respectively at the same stage.

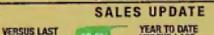
While *Now 49* should enjoy at least another couple of weeks at number one, *Now 48* is probably close to departing the

Top 50. It has its biggest fall yet, sliding 33-45 this week, and has been on the chart for 19 weeks, selling 862,000 copies. Oddy enough, it was played in its entirety numerous times on a new radio station last week, from start to finish with just trailers and jingles to punctuate it. The station that was playing it was Big Blue, the brand new Chelsea FC radio station which broadcasts on Sky Digital. The first of many proposed new stations of its kind (Saints Radio, for Southampton fans follows this week) it promises at least 30 minutes continuous music every hour, except when Chelsea are playing. I am not sure whether or not it is short of material to justify that boast last week but it certainly hampered *Now 48* continuously, although it never specified that it was doing so.

## MARKET REPORT

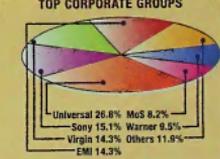


Figures show Top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75.



at 50), the highest charting album from the veteran artist since his *Modern Sounds* in new entry to the album chart this week - it is also the highest charting album from the veteran artist since his *Modern Sounds* in

## MARKET REPORT



### COMPILATIONS' SHARE OF TOTAL SALES

Artist average: 71.3%  
Compilations: 28.7%

## INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Distribution)
1	SONGBIRD	Eva Cassidy	Blue Street/Net (G210NS) (NOT)
2	JUST ENOUGH EDUCATION TO PERFORM	Savannah	V2 VVR 10158R (JMV/P)
3	RUN COME SAVE ME	Rozz Marova	Big Dada BDDC032 (V)
4	THE OPTIMIST	Turin Brakes	Source SOUR C0023 (V)
5	4 SIMPLE THINGS	Zero 7	Ultimate Dilemma URDC0016 (JMV/P)
6	FREE ALL ANGELS	Ash	Infectious INFECT100CD (JMV/P)
7	ORIGIN OF SYMMETRY	Muse	Machroom MUSIC 59CD (JMV/P)
8	SINCE I LEFT YOU	Avantchairs	XI Recordings XLCD 138 (V) Jive JS2562 (P)
9	GREATEST HITS	2 Pac	Mute CDSUTMM198 (V)
10	FELT MOUNTAIN	Goldring	XI Recordings XLCD 143 (V)
11	RODdy	Alison Krauss & Union Station	Rounder ROUNCD0495 (DIR)
12	NEW FAVORITE	Degeche Mode	Mute CDSUTMM 190 (V)
13	EXCITER	Feeder	Echo ECHCD034 (V)
14	ECHO PARK	Muse	Machroom MUSIC 59CD (JMV/P)
15	SHOWBIZ	White Stripes	Sympathy For The Record Industry S78R (BACC) (V)
16	WHITE BLOOD CELLS	Human League	Papillon BTFLVCD 0019 (V)
17	SECRETS	Kinks	Casita Music (P)
18	SINGLES COLLECTION	Korgel	Plus Recordings PLUS 040CD (V)
19	SPACE BOOGIE - SMOKE ODDSSEY	The Beta Band	Raggl REC 90CDX (V)
20	HOT SHOTS II		

## THE YEAR SO FAR... TOP 20 SINGLES

TV OR	SINGLE	ARTIST	ALBUM/TITLE
1	IT WASN'T ME	SHAGGY FEAT. RIKRICK	MCA/UNI-ISLAND
2	PURE AND SIMPLE	HEARAY	POYDOR
3	WHOLE AGAIN	ATOMIC KITTEN	INNOCENT
4	UPTOWN GIRL	WESTLIFE	RCA
5	DON'T STOP MOVIN'	S GLEBE F	POYDOR
6	ANGEL	SHAGGY FEAT. RAYON	NCA
7	TEARAGE DRIBBAG	WHEATUS	COLUMBIA
8	DO YOU REALLY LIKE IT	DJ PRED PIPER	RELENTLESS/MOS
9	CLINT EASTWOOD	CORLIZAZ	PARLOPHONE
10	IT'S RAINING MEN	GERR HALLWELL	EMI
11	LADY MARMALADE	C ADLER/ERIC KIMMYA/PINK	INTERSCOPE/POYDOR
12	OUT OF REACH	GABRIELLE	GO BEAT/POYDOR
13	ETERNAL FLAME	ATOMIC KITTEN	INNOCENT
14	TOUCH ME	RUI DA SILVA FEAT. CASSANDRA	ARISTA
15	ROLLIN'	LAMP BIZKIT	INTERSCOPE/POYDOR
16	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS	CHRYSALIS
17	I'M LIKE A BIRD	NELLY FURTAO	DREAMWORKS
18	SUNSHINE	DESTINY'S CHILD	COLUMBIA
19	BUTTERFLY	CRAZY TOWN	COLUMBIA
20	ALWAYS COME BACK TO YOUR LOVE	SAMANTHA MUMBA	WILD CARD

© CH Last week's position represents chart from three weeks ago

25  
aug  
2001

# THE OFFICIAL CHARTS

1W  
music week

# albums



## 1 LET'S DANCE

1	5	Five	RCA
2	1	TAKE ME HOME (A GIRL LIKE ME)	Sophie Ellis-Bextor / Polydor
3	2	21 SECONDS	So Solid Crew / Relemboss
4	3	LET ME BLOW YA MIND	Eve feat. Gwen Stefani / Interscope/Polydor
5	4	LITTLE L	Jamiroquai / S2
6	5	ETERNAL FLAME	Atomic Kitten / Innocent
7	6	CASTLES IN THE SKY	Ian Van Dahl / Nulife
8	7	CRYSTAL	New Order / London
9	8	PERFECT GENTLEMAN	Wyclef Jean / Columbia
10	9	AIN'T IT FUNNY	Jennifer Lopez / Epic



5	11	ETERNITY/THE ROAD TO MANDALAY	Robbie Williams / Chrysalis
6	12	SUPERSTYLIN'	Groove Armada / Pepper
7	13	HEAVEN IS A HALFPIPE	OPM / Atlantic
8	14	WHERE I WANNA BE	Shade Sheist/Mate Dogg/Kurupt / London
9	15	LOVE YOU ANYWAY	De Narda / Wildstar
10	16	BOOTYICIOUS	Destiny's Child / Columbia
11	17	ANTE UP	MOP feat. Busta Rhymes / Epic
12	18	PURPLE PILLS	D-12 / Shady/Interscope/Polydor
13	19	DROPS OF JUPITER	(TELL ME) Train / Columbia



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## 1 WHITE LADDER

2	1	RIGHT NOW	Atomic Kitten / Innocent
3	2	THE VERY BEST OF PRINCE	Warner Brothers
4	3	SURVIVOR	Destiny's Child / Columbia
5	4	SONGBIRD	Eva Cassidy / Blix Street/Hot
6	5	NO ANGEL	Dido / Checky/Arista
7	6	THE ECLECTIC - TWO SIDES TO A BOOK	Wyclef Jean / Columbia
8	7	DROPS OF JUPITER	Train / Columbia
9	8	THE INVISIBLE BAND	Travis / Independence
10	9	GORILLAZ	Gorillaz / Parlophone



11	10	WHOOA NELLY	Nelly Furtado / DreamWorks/Polydor
12	11	THE VERY BEST OF THE EAGLES	Elektra
13	12	THE DEFINITIVE	Roy Charles / Warner resp
14	13	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics / V2
15	14	ALL THAT YOU CAN'T LEAVE BEHIND	U2 / Island/Uni-Island
16	15	HOT SHOT	Shaggy / MCA/Uni-Island
17	16	PAPER SOUDDERS	STONE Cetatonia / Blanco Y Negro
18	17	NOT THAT KIND	Anastacia / Epic
19	18	DEVI'S NIGHT	D-12 / Shady/Interscope/Polydor



17 **21** LADY MARMALADE Christina Aguilera/Lil' Kim/Missy Elliott/Justin Guarini/Mya/Pink Interscope/Polydor

18 **22** ALL OR NOTHING O-town J

19 **23** BODYROCK Times 4 Edel

20 **24** THE REAL LIFE Raven McIzze Rufin/MoS/Credence

21 **25** DO THE LULLIPOP Tweenies BBC Music

22 **26** Scream If You Wanna Go Faster Gent Halliwell EMI

23 **27** MADE FOR LOVIN' YOU Anastacia Epic

24 **28** PRECIOUS HEART Tall Paul Vs INXS Duty Free/Decade

25 **29** ANOTHER CHANCE Roger Sanchez Defected

26 **30** THERE YOU'LL BE Faith Hill Warner Brothers



26 **31** ANGEL Shaggy feat. Rayvon MCA/Um-Island

27 **32** A LITTLE RESPECT Wheatus Columbia

28 **33** DANCE FOR ME Sisqo Def Soul

29 **34** FIRE WIRE Cosmic Gate Data

30 **35** SOMEONE TO CALL MY LOVER Janet Jackson Virgin

31 **36** SHOPPING Superstier Gut

32 **37** KNIVES OUT Radiohead Parlophone

33 **38** REVOLVING DOOR Crazy Town Columbia

34 **39** 19/2000 Gorillaz Parlophone

35 **40** NOTHING WITHOUT ME Manchild One Little Indian



18 **21** HYBRID THEORY Linkin Park Warner Brothers

19 **22** SING WHEN YOU'RE WINNING Robbie Williams Chrysalis

20 **23** MISS E...SO ADDICTIVE Missy Elliott Elektra

21 **24** ALL FOR YOU Janet Jackson Virgin

22 **25** WHEATUS Wheatus Columbia

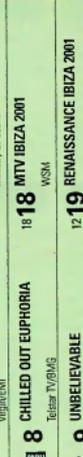
23 **26** ALL KILLER NO FILLER Sum 41 Mercury

24 **27** 8701 Usher Arista

25 **28** THE OPTIMIST Turin Brakes Source

26 **29** ORIGIN OF SYMMETRY Muse Mushroom

27 **30** J10 Jennifer Lopez Epic



24 **31** FREE ALL ANGELS Ash Infectious

25 **32** TAKE OFF YOUR PANTS AND JACKET Blink 182 MCA/Um-Island

26 **33** RUN COME SAVE ME Roots Manuva Big Dada

27 **34** RISE Gabrielle Go Beat/Polydor

28 **35** ANTHOLOGY Alien Ant Farm DreamWorks/Polydor

29 **36** SIMPLE THINGS Zero 7 Ultimate Dilemma

30 **37** ETERNAL FLAME - THE BEST OF Bangles Columbia

31 **38** CHOCOLATE STARFISH AND THE HOT DOGS Limp Bizkit Interscope/Polydor

32 **39** GREATEST HITS 2 Pac Jive

33 **40** WARRIORZ MOP Epic



# compilations

1 **NOW THAT'S WHAT I CALL MUSIC! 49** 8 **11** KISS SMOOTH GROOVES SUMMER 2001 EMI/Virgin/Universal

2 **THE CLASSIC CHILLOUT ALBUM** 10 **12** THE GREATEST 80'S SOUL WEEKENDER WSM

3 **LOVIN' IT** 13 **IBIZA - PAUL OAKENFOLD** WSM

4 **CLUBMIX IBIZA** 14 **THE LORD OF LOVE - THE BURT BACHARACH** PolyStar

5 **CAPITAL GOLD LEGENDS** 15 **BRIDGET JONES'S DIARY (OST)** WSM/Universal TV

6 **CHILLED IBIZA** 16 **ATOMIC 80'S** Mercury

7 **THE BEST IBIZA ANTHEMS EVER 2001** 17 **THE CHILLOUT SESSION 2** Universal TV

8 **CHILLED OUT EUPHORIA** 18 **MTV IBIZA 2001** Ministry of Sound

9 **UNBELIEVABLE** 19 **RENAISSANCE IBIZA 2001** MTV

10 **BEST OF SUPERHERO DANCE - BREAKDOWN IBIZA** 20 **THE BEST SUMMER HOLIDAY 2001 EVER** WSM

11 **REAR TV/6MG** 21 **REAR TV/6MG** Virgin/EMI

12 **REAR TV/6MG** 22 **REAR TV/6MG** Virgin/EMI

13 **REAR TV/6MG** 23 **REAR TV/6MG** Virgin/EMI

14 **REAR TV/6MG** 24 **REAR TV/6MG** Virgin/EMI

15 **REAR TV/6MG** 25 **REAR TV/6MG** Virgin/EMI

16 **REAR TV/6MG** 26 **REAR TV/6MG** Virgin/EMI

17 **REAR TV/6MG** 27 **REAR TV/6MG** Virgin/EMI

18 **REAR TV/6MG** 28 **REAR TV/6MG** Virgin/EMI

19 **REAR TV/6MG** 29 **REAR TV/6MG** Virgin/EMI

20 **REAR TV/6MG** 30 **REAR TV/6MG** Virgin/EMI

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25 AUGUST 2001

## CLASSICAL ARTIST

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	THE VOICE	Russell Watson	Decca 9467912 (U)
2	2	AMORE - THE LOVE ALBUM	Ludovico Pavarotti	Decca 474132 (U)
3	3	BENJAMIN WEST SIDE STORY SUITE	Joshua Bell	Sony Classical 8529258 (TEN)
4	5	SACRED ARIAS	Andrea Bocelli	Philips 465602 (U)
5	4	THE ORGANIST ENTERTAINS	Philippe 465602 (U)	
6	6	VERDI	Andrea Bocelli	Philips 465602 (U)
7	8	THE MAGIC BOB	John Williams	Sony Classical 8509483 (TEN)
8	9	AT HER VERY BEST	Nana Mouskouri	Philips 465602 (U)
9	7	ARNOLD: SYM NO 7 & 8	NSO Ireland/Perry	Virgin 465602 (U)
10	12	BERLIOZ: LES TROYES	London Symphony Orchestra/Davis	LSO 1500910 (HM)
11	10	CASTA DIVA	Angela Gheorghiu	EMI Classics CD0557622 (E)
12	11	VENO/ALZIRA	Mescheriazka/Vargas/Governelli	Philips 464622 (U)
13	15	WE'LL KEEP A WELCOME	Roy Taylor	Deutsche Grammophon 425022 (U)
14	14	POPULAR MUSIC FROM TV FILM & OPERA	Manu Chao	EMI Classics CD0557622 (E)
15	18	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics CD0559802 (E)
16	16	HOOKED ON CLASSICS	Royal Philharmonic Orchestra/Crank	Craxi CRIMC144 (EU)
17	11	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4621962 (U)
18	13	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 4620322 (U)
19	17	SCHUBERT/KEICER - VOE W	Boris Blyden	HMV CD0557412 (E)
20	15	PIECES IN A MODERN STYLE	William Drake	WEA 98423972 (TEXT)

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## JAZZ & BLUES

This Week	Last Week	Title	Artist	Label (Distributor)
1	2	KIND OF BLUE	Miles Davis	Columbia CK 6435 (TEN)
2	1	TOURIST	St Germain	Blue Note 526217 (E)
3	17	BAU2U2	Erykah Badu	MCA/Uni-Universal UO 53827 (U)
4	3	THE BLUE SERIES	Various	Blue Note 534242 (E)
5	5	COOL SUMMER JAZZ	Various	BlueNote - (BM)OP
6	4	SHADOWS IN THE AIR	Jaki Byard	Savoy/SAMCO 2068 (P)
7	10	SUNSHINE	Various	Univ/Universal_Jazz 550002 (U)
8	6	IN THE MOOD - THE VERY BEST OF	Glenn Miller	Crismon CRIMC23 (EU)
9	7	NITELIFE	Martin Taylor	Columbia 503322 (TEN)
10	8	THE BLUES YEARS	Eric Clapton	Select SLLC095 (P)

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## R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	LET ME BLOW YA MIND	Eve feat. Gwen Stefani	Interscope/Polydor 4916052 (U)
2	2	WHERE I WANNA BE	Shayne Sharpe/Wade Dugg/Kurupt	London LONCD 461 (TEN)
3	3	PERFECT GENTLEMAN	Wycle D Jean	Columbia 471022 (TEN)
4	4	AINT IT FUNNY	Jennifer Lopez	Epic 471732 (TEN)
5	5	2 ANTE UP	MDP feat. Busta Rhymes	Mercury 490262 (P)
6	6	LOVE YOU ANYWAY	Wildcat/NEWBOLD 27 (BMG)	
7	5	BODYGLIAMS	Destiny's Child	Columbia 4917282 (TEN)
8	4	ONE MINUTE MAN	Missy Elliott feat. Ludacris	Elektra E 7425CD (TEN)
9	6	PURPLE PILLS	D-12	Shady/Interscope/Polydor 4913602 (U)
10	10	BODYPACK	Tyones 4	Epic 011835 (EVE) (U)
11	7	LADY MARMALADE	C Aguilera/L'Orn Kim/Myo/Pink	Interscope/Polydor 4913612 (U)
12	12	PLANET ROCK	Pap Dakenold/gts Afrika Bambaataa	Tommy Boy 78CD 2268 (P)
13	9	DANCE FOR ME	Shaggy	Def Soul 588700 (U)
14	12	ANGEL	Siryo feat. Rayvon	MCA/Uni-Universal MCSTD 42825 (U)
15	8	SOMEONE TO CALL MY LOVER	Usher	Virgin V5CDT 1813 (E)
16	10	U BEMIND ME	Usher	Interscope 59023 (E)
17	11	ALL I WANT	Mica Touq	Infonso/Telesar CDSTAS194 (BMG)
18	13	ALL RISE	Honeyz	TwoTone/Maroon HND30 (E) (U)
19	11	IDONT KNOW	Honeyz	TwoTone/Maroon HND30 (E) (U)
20	15	UNTIL THE END OF TIME	P 2ac	Interscope/Polydor 4913612 (U)
21	16	JUST IN CASE	Jahmim	Warner Brothers W 540CX (TEN)
22	18	LOVEBOY	Mariah Carey	Virgin V5T21 (E)
23	21	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA WEA 57212 (U)
24	20	WE NEED A SOLUTION	Aaliyah feat. Timbaland	Blackground B57296 (E)
25	24	WITNESS I (HOP)	Rooib Matroos	Big Days BDC05 022 (U)
26	19	LINE A FEATHER	Nikka Costa	Virgin V5T199 (E)
27	23	GET UP ON THE DANCE ON	Missy Elliott	East West/Elektra E 72062 (U)
28	22	WAIT A MINUTE	Ray J feat. Lil' Kim	Atlantic AT 0100CD (TEN)
29	26	HEARD IT ALL BEFORE	Sineath Anderson	Atlantic AT 0100CD (TEN)
30	27	OUT OF REACH	Gabriele	Go Beat/Polydor G030 30 (U)

© CIN. Compiled from data from a panel of independents and specialist multiples.

## CLASSICAL SOUNDTRACKS & COMPILATIONS

This Week	Last Week	Title	Artist	Label (Distributor)
1	3	FAVOURITE CLASSICS	Various	Crismon CRIMC202 (EUK)
2	1	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 475992 (U)
3	4	PLANET OF THE APES (OST)	Anthony/Elman	Sony Classical 8529258 (TEN)
4	2	THE SOUND OF CLASSIC FM	Various	Classic FM CFMCD33 (BMG)
5	4	CAPTAIN CORELLI'S MANDOLIN (OST)	Stephen Warbeck	Decca 467678 (U)
6	5	100 POPULAR CLASSICS	Various	Castle Music M55C017 (E)
7	7	PAVARTO/TOMCOPING/CARRERAS	Various	Empire ENT2322 (DUSS)
8	6	THE BEST OF ROBERTO PIANG ALBUM	Various	Virgin/EMI VDC0037 (E)
9	6	HALL OF FAME '90	Various	Classic FM CFMCD 33 (BMG)
10	8	ULTIMATE CLASSIC COLLECTION	EMI	EMI C07ESB00X00 (EUK)
11	11	RELAX MORE	Various	Classic FM CFMCD02 (E)
12	12	FINAL FANTASY (OST)	Goldenhair	Decca 475992 (U)
13	16	MORE MUSIC FROM GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Sony Classical SK9697 (TEN)
14	13	THE BEST OF THE GREAT TENDERS	Various	Magic Digital CD3688 (DUSS)
15	15	PEARL HARBOR (OST)	Greenaway/Zimmer	Hollywood/Warner Bros 5364241 (EUK)
16	14	CLOUDBIRD TIGER - HIDDEN DRAGON (OST)	Tan Dun	Sony Classical SK8094 (TEN)
17	15	CLASSICAL BRITS	Various	Sony Classical SXC0111 (TEN)
18	18	THE BEST OF	Pavarotti & Domingo	Select SLLC0252 (P)
19	20	BRAVEHEART (OST)	LSG/Horner	Decca 446252 (U)
20	17	40 POPULAR CLASSICS	Various	Select SLLC0576 (P)

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## ROCK

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	DROPS OF JUMPER	Train	Columbia 502360 (TEN)
2	2	HYBRID THEORY	Linkin Park	Warner Brothers 03647792 (EUK)
3	3	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 83CD 12672 (U)
4	5	TAKE OFF YOUR PANTS AND JACKET	Blink 182	MCA/Uni-Universal UO 53827 (U)
5	4	WHEATUS	Wheatus	Columbia 4949052 (TEN)
6	6	PARA CRISTES	Cristina	Parlophone 577362 (EUK)
7	8	CHOCOLATE STARFISH AND THE HOT DOG	Limp Bizkit	Interscope/Polydor 491332 (U)
8	9	BREAK THE CYCLE	Staind	East West 75592564 (TEN)
9	7	MANACE TO SOBRIETY	DPM	Atlantic 756729732 (TEN)
10	10	SLIPKNOT	Slipknot	Roadrunner RR 8655 (U)

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## DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	SUPERSTY (OST)	Groove Armada	Pegazor 0292470 (E)
2	2	VERUS	Motry UK	VC Recordings VCR21 49 (E)
3	1	21 DANCERS	So Solid Crew	Real Gone Music 1612/UMJ (TEN)
4	5	ANTE UP	MOP feat. Busta Rhymes	Epic 471788 (TEN)
5	2	PRECIOUS HEAVEN	Tal Paul vs INXS	Dat Fren/Deedee DFTEL 001 (BMG)
6	3	LITTLE L	Jamiroquai	SG 671716 (TEN)
7	4	UNO CRISTANTE MAN	Missy Elliott feat. Ludacris	The Gold Min/Elektra E 72621 (TEN)
8	3	THE REAL LIFE	Raven Malin	Ruff-N-Reds/Real Gone Music 1612/UMJ (TEN)
9	3	WHERE I WANNA BE	Shayne Sharpe/Naija Dugg/Kurupt	London LONX 461 (TEN)
10	10	QUESTIONS (MUST BE ASKED)	David Forbes	Serious SERB 0317 (U)
11	10	NOT MUCH HEAVEN	Uptown Express V Richard F	Azuli AZN2V 145 (3M) (EUK)
12	12	PEACE	Saints And Sinners	Last Language LOST070 (U)
13	12	LOVE YOU ANYWAY	De Nagra	Wildstar 12WV01 37 (BMG)
14	13	CASTLES IN THE SKY	Jan Vain Dahl	NuLine/Records 7432185 (3M) (BMG)
15	9	I FEEL LOVED	Depeche Mode	Mercury 120206 (U) (E)
16	14	LIKE THIS LIKE THAT	Mauro Picotto	VC Recordings VCR21 49 (E)
17	17	ANOTHER CHANCE	Roger Sanchez	Defected DFECT35 (3M) (EUK)
18	15	TAKE ME HOME	Sophie Ellis-Bextor	Polydor 582721 (U)
19	15	LUNARIOUS	Oklo Tek	Bedrock BECD2 (ADD)
20	6	UNDERGROUND	Phyllis Masters	Black & Blue BE012 056R (U)

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## DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	RUN COME SAVE ME	Roots Manuva	Big Dada BD 032/BMCD 032 (U)
2	2	XS DA GAME GOODBYE	Judakiss	Virgin V5T21 (E)
3	3	LUNAS EP	Various	Renegade Hardware - RH33 (SRD)
4	4	LOVIN' IT	Various	MC (Epic) - INKSPIC 12 (SRD)
5	5	ROOITY	Basement Jaxx	XL Recordings XLP 143X/UMCD 143 (U)
6	6	MISS E...SO ADDICTIVE	Missy Elliott	Elektra - 75592564 (TEN)
7	7	SONGS IN A MINOR	Alicia Keys	J-J (BMG)
8	8	ETERNAL FLAME	Rochelle	Almighty - JCDALMY188 (BMG)
9	9	MACHINERY: THE Video Collection	Various	Infrared - JNFACR003 (SRD)
10	10	8701	Usher	Arista - J7432187412 (BMG)

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## MUSIC VIDEO

This Week	Last Week	Title	Label Cat. No.
1	1	ES: Berlin And Don	CIC Video V99270
2	5	BON JOVI: The Crush Tour	Universal Video 553313
3	3	PEARL JAM: Touring Band 2000	SMV Columbia 541012
4	2	VARIOUS: Defining The Vibe V	Real Gone Music 320202 (E)
5	4	VARIOUS: Death Row	Music 4211001
6	6	VARIOUS: Hip Hop Concert Up In Smoke	Eagle Music 09E155
7	7	ENKIMBO: E	Universal Video 520143
8	8	LED ZEPPELIN: Song Remains The Same	Warner Brothers 521389
9	6	MOBY Play - The DVD	MCA 0333481172
10	8	SUPER FURRY ANIMALS: Rings Around The World	SMV Columbia 521476

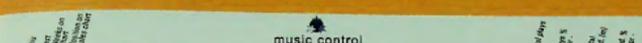
This Week	Last Week	Title	Label Cat. No. (Distributor)
11	11	CLIFF RICHARD: Over the	Video Collection V4152
12	15	BLINK 182: The Christy Christinas	VAL 070263
13	13	CARRERAS/DOMINGO/PAVARTO WITH LEVINE: The Tenors - Paris 1998	Universal Video 552123
14	12	S CLUB 18: Its A Chik Thing	Warner Music Video 0573087 (SRD)
15	17	ORIGINAL CAST RECORDED: Joseph & The Amazing Technicolor	Universal Video 051653
16	18	THE VIDEO COLLECTION	Warner Music Video 70593063 (EUK)
17	7	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SMV Epic 235542
18	14	ROBBIE WILLIAMS: Rock DJ	Chrysalis 429223
19	18	ROBBIE WILLIAMS: Where Eps Dna	Chrysalis 429223
20	13	ORIGINAL CAST RECORDED: Dancing On Dangerous Ground	Warner Music Video 0573087 (SRD)

© CIN





25 AUGUST 2001



1 **BOOTYLICIOUS** Destiny's Child Columbia 1922 -5 74.30 -5

Pos	Artist	Title	Label	Wk	Peak	Wk	Points	
1	Destiny's Child	Bootylicious	Columbia	1922	-5	74.30	-5	
2	19	ANOTHER CHANCE	Roger Sanchez	Defected	2029	-8	72.43	-4
3	13	PERFECT GENTLEMAN	Wyclef Jean	Columbia	1942	-3	69.54	+5
4	3	TAKE ME HOME (A GIRL LIKE ME)	Sophie Ellis-Bextor	Polydor	2043	+19	69.26	+15
5	7	CASTLES IN THE SKY	Ian Van Dahl	NuLife/Arista	1838	-13	60.76	+12
6	3	SOMEONE TO CALL MY LOVER	Janez Jackson	Virgin	1728	-19	60.00	-22
7	8	AIN'T IT FUNNY	Jennifer Lopez	Epic	1728	+14	59.76	+9
8	10	LET'S DANCE	Five	RCA	1701	-12	58.72	+13
9	4	TURN OF THE LIGHT	Nelly Furtado	Dreamworks/Polydor	1226	+16	57.79	+15
10	5	LITTLE L	Jamiroquai	52	1670	+10	52.75	+6
11	4	ETERNAL FLAME	Alicia Keys	Innocent	1758	-17	50.72	-32
12	6	HEAVEN IS A HALFPICE	OPM	Atlantic	1289	-25	48.76	-24
13	2	MADE FOR LOVIN' YOU	Anastacia	Epic	1376	+4	48.64	+5
14	23	21 SECONDS	So Solid Crew	Releasant	702	+11	46.17	+29
15	4	LET ME BLOW YA MIND	Eve feat. Gwen Stefani	Interscope/Polydor	985	-25	45.85	-24
16	23	STARLIGHT	Superman Levers	Independent	848	+37	44.61	+22
17	17	LADY MARMALADE	Christina Aguilera/Lil'Kim/Mya/Pink	Interscope/Polydor	576	-20	43.89	+6
18	19	ETERNITY THE ROAD TO MANDALAY	Robbie Williams	Chrysalis	1533	-11	39.97	-7
19	6	TAKE MY BREATH AWAY	Emma Bunton	Virgin	1017	+49	39.80	+10
20	13	PURPLE HILLS	D-12	Shady/Interscope/Polydor	570	-45	39.42	-13

**BIGGEST INCREASE IN PLAYS**

▲ 21	18	1	SWEET BABY	Macay Gray feat. Erykah Badu	Epic	340	+121	38.35	+138
▲ 22	2	1	WONDER	Embrace	Hut/Virgin	441	+99	35.56	+51

**HIGHEST TOP 50 CLIMBER**

▲ 23	43	1	ANTE UP	MOP	Loud/Epic	323	+139	34.04	+51
▲ 24	19	10	ALL I WANT	Mis-Teq	Inferno/Felstar	704	-15	32.37	-13
▲ 25	4	7	HIDE U	Kohean	Arista	325	+63	30.07	+35
▲ 26	19	18	ANGEL	Shaggy feat. Rayven	MCA/Uni-Island	946	-16	28.36	-29
▲ 27	17	4	RIDE WIT ME	Nelly feat. City Spud	Universal	959	-7	27.81	-17
▲ 28	1	4	TOO CLOSE	Blue	Innocent	1008	+83	27.61	+119
▲ 29	15	4	HAVE A NICE DAY	Stereophonics	V2	851	-19	27.43	-13
▲ 30	37	7	DROPS OF JUPITER (TELL ME)	Train	Columbia	1378	-2	27.30	-15
▲ 31	3	16	LOVE YOU ANYWAY	De Nada	Telstar	862	-8	27.13	-3
▲ 32	4	2	FOLLOW ME	Uncle Kracker	Lava/Atlantic	1047	+32	26.90	+23
▲ 33	4	33	ONE MINUTE MAN	Missy Elliott feat. Ludacris	The Gold Mind/Elektra	457	-4	26.56	-1
▲ 34	41	41	ELEVATION	U2	Universal Island	956	-9	26.49	-9
▲ 35	10	41	U REMIND ME	Azusa	Arista	873	-14	25.47	-81
▲ 36	17	1	THANK YOU	Dido	Cheeky/Arista	892	-22	25.74	-18
▲ 37	4	29	PRECIOUS HEART	Tali Paul Vs INXS	Capitol	705	+6	25.06	-69
▲ 38	29	40	DON'T STOP MOVIN'	S Club 7	Polydor	756	-27	24.81	-5

**BIGGEST INCREASE IN AUDIENCE**

▲ 39	10	1	HUNTER	Dido	Cheeky/Arista	295	+111	23.59	+206
▲ 40	16	19	ALL RISE	Blue	Innocent	872	-22	21.58	-47
▲ 41	1	2	STOP YOUR CRYING	Spiritualized	Arista	102	+45	21.09	-11
▲ 42	2	4	DESTINY	Zero 7 feat. Sia & Sophie	Ultimate Dilemma	420	-1	20.53	-16
▲ 43	14	16	ROMEO	Basement Jaxx	XL Recordings	729	-34	20.02	-17
▲ 44	2	3	THE REAL LIFE	Raven Maize	Ruff/McCreedence	604	-3	19.99	-41
▲ 45	19	16	SING	Travis	Independent	682	-40	19.99	-29
▲ 46	9	1	21ST CENTURY	Weekend Players	Multiply	261	+24	19.75	+47
▲ 47	7	1	SAILING TO PHILADELPHIA	Mark Knopfler	Mercury	21	+91	18.88	+20
▲ 48	1	1	MISS CALIFORNIA	Dante Thomas	Elektra	316	+19	18.39	+11
▲ 49	10	12	SUPERSTYLIN'	Groove Armada	Jive	151	-82	18.37	-5
▲ 50	4	2	PATIENCE	Nerina Pallot	Polydor	170	-18	18.34	-12

© Music Centre UK. Chart data taken from 93.8 to 102.9 FM on Sat 24 Aug 2001 and 102.9 to 106.6 FM on Sun 25 Aug 2001. **Source:** Reported by audience figures based on latest full-hour radio logs. **Legend:** **▲** Audience increase **▼** Audience decrease **○** No change

**Music Centre UK** monitors these playlists 24 hours a day, seven days a week. 2 **Week 2** FM, 3 **2CR FM**, 4 **4FM**, 5 **5FM**, 6 **6FM**, 7 **7FM**, 8 **8FM**, 9 **9FM**, 10 **10FM**, 11 **11FM**, 12 **12FM**, 13 **13FM**, 14 **14FM**, 15 **15FM**, 16 **16FM**, 17 **17FM**, 18 **18FM**, 19 **19FM**, 20 **20FM**, 21 **21FM**, 22 **22FM**, 23 **23FM**, 24 **24FM**, 25 **25FM**, 26 **26FM**, 27 **27FM**, 28 **28FM**, 29 **29FM**, 30 **30FM**, 31 **31FM**, 32 **32FM**, 33 **33FM**, 34 **34FM**, 35 **35FM**, 36 **36FM**, 37 **37FM**, 38 **38FM**, 39 **39FM**, 40 **40FM**, 41 **41FM**, 42 **42FM**, 43 **43FM**, 44 **44FM**, 45 **45FM**, 46 **46FM**, 47 **47FM**, 48 **48FM**, 49 **49FM**, 50 **50FM**, 51 **51FM**, 52 **52FM**, 53 **53FM**, 54 **54FM**, 55 **55FM**, 56 **56FM**, 57 **57FM**, 58 **58FM**, 59 **59FM**, 60 **60FM**, 61 **61FM**, 62 **62FM**, 63 **63FM**, 64 **64FM**, 65 **65FM**, 66 **66FM**, 67 **67FM**, 68 **68FM**, 69 **69FM**, 70 **70FM**, 71 **71FM**, 72 **72FM**, 73 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Tracks used in films and advertising by artists such as Frank Sinatra (left) and Dean Martin have attracted waves of new, younger listeners to easy listening music

# LABELS LOOK FURTHER BACK AS NOSTALGIA MANIA GRIPS UK

Labels are mining ever deeper into their catalogue to meet the hunger for nostalgia and easy listening music, says Keith Shadwick

Nostalgia is not what it used to be — well, that's according to the record companies which focus on that incredibly broad genre of catalogue. The nostalgia sector used to rely for its sales on silver-haired people with fading memories and a propensity to listen to radio programmes in the hope of hearing Max Bygraves or Andy Williams from time to time, rather than part with a fiver for a cassette of their greatest hits. All that has been swept away, and for a number of reasons.

For one thing, the breadth of nostalgia as a genre continues to stretch as our culture looks backward ever more hastily after the event. Today, nostalgia ranges can incorporate virtually everything from the birth of recorded music through to the Eighties, from singing cowboys to Rot Packer, and from jazz musicians to symphonic pop composers.

"Nostalgia is much more catch-all than any other category of music," says Simon Carter, head of product at Planet Media, whose releases in this area cover all points from Bix Beiderbecke to Harry Gomboc. "The artists who are grouped together under the term are almost a ragbag, even though a lot of them are wonderful."

In broad terms, the genre has traditionally incorporated US and British popular music from the early Fifties backwards. However, there are those who hold firm to nostalgia's wartime associations. In any case, while the birth of rock & roll in 1955 can clearly be regarded as the beginning of a new era, the music that it sought to sweep away did not go quietly. Indeed, such staples of the Sixties as the songs of Bacharach and David or the film scores of John Barry owe little to rock & roll, but much to the American jazz bands of the inter-war period, and further debts to

swing, vocal pop and even cabaret.

In 2001, the grey market now officially includes people born as late as 1951 — young enough to remember the tail-end of what we now know as nostalgia music, and old enough to be part of the CD-buying generation. Consider, for instance, that Dean Martin was still capable of knocking the Beatles off the number one spot in the US singles chart in 1964, while Englebert Humperdinck's Please Release Me thwarted Strawberry Fields Forever/Penny Lane in the UK in 1967, and it is clear that the Sixties did not end with rock & roll.

From the late-Nineties to the present day, artists such as Williams, Martin and Frank Sinatra have provided a sure supply of synth-a-beat tracks for films and advertising, drawing in wave after wave of younger listeners to easy listening and lounge music. All of which means that nostalgia music today finds many routes to many different markets, few of which conform to the well-worn stereotypes.

"Nostalgia seems to refer as much to a certain type of attitude as anything," says Carter. "My argument would be that you can't be nostalgic about things you can't actually remember, but nonetheless a lot of what we call nostalgia music is being marketed to young audiences who appreciate the look and the style and are looking for something new."

While it would be foolish to imagine that everyone who buys a copy of one of Sony TV's best-selling Music To Watch Girls By

compilations goes on to become an obscurity-hungry aficionado, there is no doubt that interest in a few high-profile artists can help to shine a light on some of their more marginal contemporaries.

"Our two Sammy Davis Jr live reissues from last month have done very well," says Warner Music jazz catalogue manager Florence Halton. "So has Mel Tormé's Comin' Home Baby, which was a best-seller in the 2-in-1 series we put out late last

**'This sort of music is appealing and selling to younger people, and was doing so prior to the TV ad craze — TV was following an already established trend' — Florence Halton, Warner Music**

year. This sort of music is appealing and selling to younger people, and was doing so prior to the TV ad craze — TV was following an already established trend. This music fits a certain image that people find very appealing, and it is mostly not to be found in rock or chart acts today."

EMI has also been pitching specific new reissue series at this vibrant emerging market, armed with artists including Peggy Lee, Matt Monro, Jethro Tull and Julie London. "We are not targeting a particular person or age-group with releases such as our 2-in-1 series or our budget-priced HMV lines," says Steve Woolf, head of genre marketing, EMI Catalogue and Gold. "It has more to do with lifestyle than age. Lounge has expanded our easy listening market — there are easy listening clubs now in London — and specialist radio play is helping to drive it as well."

Functioning entirely separately from the Blue Note back catalogue reissue programme, EMI's catalogue, mid-price and budget ranges draw heavily on the jazz-

inflected singers and instrumentalists of the Fifties and Sixties for its nostalgia repertoire, with occasional releases going back further still. As a result, the catalogue taps into a non-rock nostalgia market and a young audience discovering the appeal of pre-rock & roll popular music for the first time. Under the same banner, EMI also includes some of the bigger country artists of the Sixties, Seventies and Eighties in its budget series, including Crystal Gayle, Billie Jo Spears and Glen Campbell. These are some of the few non-mainstream lines that EMI places with the chart-orientated Woolworths.

ASV's Living Era series reads like a who's who of nostalgia artists, touching on everything from Hank Williams to George Formby to Louis Armstrong. Quality of information, research, digital remastering and playing-time are all central to the Living Era proposition. In terms of sales patterns, Living Era label manager Ray Crick, has noticed a recent upsurge, led by the US market. "In the States, Living Era vastly outsells the ASV classical lines," he says. "The knock-on effect is that it has led to fewer British-based artists being scheduled for attention as US interest and volume grows."

Proper Records has no problem when it comes to sourcing US-generated material for its rapidly-expanding range of Proper Box sets, a series of four-CD boxes which are among the leaders in the fields of jazz, swing, blues and country. Meticulously researched, lavishly presented and with good quality remastering, the range covers bandleaders such as Gene Krupa and Woody Herman as well as jazz stars of the Forties like Fats Navarro and Bud Powell.

Proper sales manager Laurie Staff believes many great artists of the past would stay right there if it weren't for the

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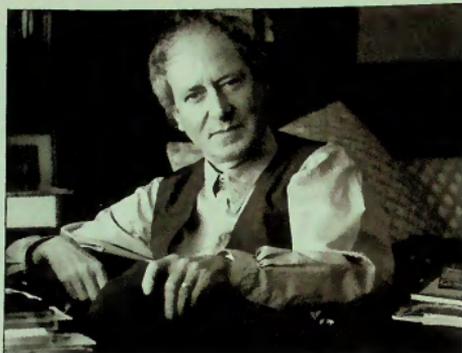
power of advertising to bring their music to new generations. "You can see this in the way Peggy Lee, Matt Monro and Perry Como are suddenly names to conjure among people who aren't specialist collectors. We have also got a double-CD range — the Retro Series — that deals with nostalgia from Piaf to ELO, is pitched at budget price and sells very healthily through traditional outlets and mail order. People are looking for quality at a reasonable price and budget labels are generally offering that today. We certainly do."

A commitment to the authentic is one of the new governing principles for all those who work in this nostalgia area, whether the releases are from the labels who are originally recorded the music and are meticulously researched for the keen collector, or whether they come from budget and super-budget labels, which most of the time have a single-page CD insert listing the songs and little else.

In virtually all cases, the sound source is given credible re-mastering and digitalisation budgets, the recording's provenance and copyright are thoroughly accredited and rewarded, and the consumer is given real value for money.

Two companies in particular are providing consistent value for money in this area, in the shape of the long-established K-Tel and the newer MCI/Demon. The latter has a number of successful budget and super-budget lines, including Epicoro and E2 (both with a dealer price of £1.75), that give useful coverage of some of the great names in music nostalgia, including Bing Crosby, Sinatra, Glen Miller and Ella Fitzgerald.

In the E2 range, for example, Frank Sinatra, The Early Years, offers 20 Sinatra performances, many from his days as Tommy Dorsey's featured heart-throb singer. Epicoro offers a boxed set of three titles, one each for Sinatra, Perry Como and Crosby, in which Sinatra's Columbia



John Barry's film scores have been embraced by the renewed interest in nostalgia

years are more liberally represented, while both the Como and Crosby discs are mostly Forties performances. The packaging is tasteful and the price encouraging to those who want a snapshot of a musical era through its three most popular male singers. More detail and a wider music scope is available in the Music Club range, where CDs of Dick Haynes and Helen Forrest duets rub shoulders with Hooley For Hollywood and jazz titles from Chet Baker to Nina Simone.

While some nostalgia artists have acquired a young following, K-Tel general manager Janie Webber says her company continues to deal largely with an older market.

"Our purchasers tend to be older," says Webber. "We have got a lot of original artist recordings and re-recordings, and they do

lend themselves to our niche market. It's been a frustration for us over the years that the budget and super-budget area has been led too often by price over such other key values as quality and content. People slash their prices to make sure they get their lines into price-sensitive retail areas such as supermarkets and the multiples, and they may not have put the effort we do into each title to make it a value-for-money item, even at budget. We always deal in the original artist end of the super-budget market but some companies are actually pumping out covers at a dealer price of 65p."

But K-Tel continues to prosper at this price point, its perennials such as Hooked On Classics — a nostalgia item in its own right, now — being supported by extensive jazz and blues catalogues, and a

substantial series of country albums as well as British and American artist nostalgia collections. K-Tel has also managed to move in on the Music to Watch Girls By market seized upon by EMI, Warner and Sony — its Easy Street Lounge CD has all the right names and slick packaging to accompany its attractive price point.

Another company with a long track-record in the field of nostalgia, albeit a segment closer to Billy Fury than to Bing Crosby, is Ace. "We concentrate on the Fifties and Sixties rock market on our own label," says Ace marketing director Phil Stoker. "We also have a substantial jazz and blues catalogue — we carry the entire Fantasy label range — as well as folk and associated music. We are very high-end, high-price normally. Our serious thrust is in the area of sound reproduction and mastering. You won't find a better sound source anywhere than what we use for any of our releases."

**'It's been a frustration for us over the years that the budget and super-budget area has been led too often by price over such other key values as quality and content'**  
— Janie Webber, K-Tel

We can be relied upon in that way, and there are people who buy just about everything we do because they can trust that we do it best. We do have a small range of material available at budget price, at around £5.99, but our standard catalogue is £15.99. The budget material uses the same high standards, but has, say, 12 or so tracks instead of our more normal 25-30 tracks per compilation."

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A company with a similar approach is Universal Music. Most of its releases are mid-price, with some speciality lines being even higher. No US- or UK-originated budget price lines are currently in production — the result of an international, company-wide policy. "We believe we are producing the highest quality possible on every level, from research and transfers to the packaging and information supplied," says head of Verve Jazz Nathan Graves. "So a full price Verve Jazz Nathan Graves — 'So a full price Verve Jazz Nathan Graves' — is a mid-price, low-volume reissue series. A compilation series such as The Finest Hour, with big-name artists like Ella Fitzgerald, Louis Armstrong, Jimmy Smith and Stan Getz, comes in at mid-price due to the fact that it is selected from across each artist's Universal-owned (repertoire), thereby appealing to the casual purchaser. Otherwise, the full-price policy sticks, with the only Universal exception being the fine Jazz in Paris series of 50 beautifully packaged budget CDs, released early this year and retailing at £5.99. All of this material — and the majority of Universal's jazz, blues and nostalgia releases — deal with material over which the company still exerts mechanical copyright."

Even for those who do not own vast catalogues of copyrights, the nostalgia area presents a world of opportunity. One reason for the recent rash of nostalgia releases is the fact that copyrights on many of the earlier recordings have now lapsed. The novelty of this, of course, is that it is easy to imagine that the market for early nostalgia artists is largely on the elderly side, and such recordings are unlikely to find an enormous audience beyond those who are genuinely nostalgic for the music of their distant youth.

With the likes of Gracie Fields, you do have to have a fairly long memory to remember The Greatest Aspidistra In The World," concedes Peter Jamieson, label



Labels are delving even further back to satisfy the demand for nostalgia on CD

manager at Delta, which has recently generated respectable sales from releases by singers such as Burl Ives, Nelson Eddy & Jeanette MacDonald and Flanagan & Allen. "But a lot of these records have never been on CD before, and once you give someone the opportunity to pick up something they didn't know was out there, they realise it might be worth looking a bit harder for more of the same type of thing."

Castle Select label manager Sam Szczepanski also reports a continuing groundswell of support for less overtly fashionable forms of British music, such as the dance band music of the Forties. Castle Pulse's budget four-CD boxed sets include Great British Dance Bands And Their Vocalists, featuring such names as Al Bowly, Nat Gonella and Harry Roy, while a Great

British Song Stylists set is due to follow.

"All of our boxed sets have been superbly remastered from the 78s and quite sound incredible," says Szczepanski. "You obviously for most people this is pretty obscure stuff, but there is a demand for it. Up until now the stuff that is out there hasn't been compiled that well. We are trying to raise the standard a little bit."

Naxos, the long-established leader in newly-recorded budget classical music, has also diversified into newly-commissioned jazz releases under the aegis of pianist Mike Nock, and has more recently plunged into the nostalgia market with a large flurry of releases concentrating on the big names in jazz, dance and nostalgia from the Twenties, Thirties and, lately, the Forties. Artists such as Duke Ellington, Count

Basie, Billie Holiday, Fats Waller and Ella Fitzgerald are all represented, but so are less universally-known names such as Teddy Wilson. The excellence of the transfers and the accuracy of the information makes this series, at a budget price point, one of the market leaders in the area.

Falling closer to the Universal approach to this market is Sony, which has been at the cutting edge of the development of the Music To Watch Girls By lounge and easy listening music revolution. Sony Jazz coordinator Sharon Kelly feels that quality and integrity are always the keywords of the company's approach to reissue lines: she points out that, currently, 70% of Sony Jazz's sales come from the reissue area. With a catalogue very strong on Miles Davis, Thelma Houston, Duke Ellington, Herbie Hancock and Dave Brubeck, to name only the most obvious, this is perhaps no great surprise.

Sony is well-placed to observe the knock-on effects of the Ken Burns Jazz TV series, and Kelly's reaction is positive, with reservations. "We've never been able to get media coverage like that before, and key catalogue artists benefited. But the scheduling was a big problem in this country, compared to the US."

That TV can be a huge influence was proved, Kelly felt, by the July 31 TV special on Billie Holiday. The following week, Lady In Satin, a disc dealt with extensively in the programme, experienced a major sales lift and two other Holiday titles, one from Verve and one from Sony, entered the C1N chart.

Such recognition is clearly at the high end of expectations, but quite apart from the perceived cool of a fashionable band of vintage artists, the real reason nostalgia music will always prove a surprisingly profitable area of the industry is because it is quite possibly the only infinitely replenishable genre. UK garage budget boxed sets in 2001, anyone? You would be foolish to bet against it.



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# ALL THE BEST BUDGET SOUNDS OF THE SUMMER

**KIRSTY MACCOLL: The One & Only** (Metro CD063) £3.57. Out now. Focusing on her early years with Stiff and work with Billy Bragg, the 14 tracks here underline the resulting sense of loss when this clever yet often ignored artist died tragically young.

**OTIS REDDING: Remember Me** (Ace/Stax SCD45722) £5.23. Out now. A gorgeous, remastered 20-track collection of rarities, outtakes and alternate versions plus video, biog and pictures.

**VARIOUS: If It Ain't Stiff...A Stiff Records Collection** (Metro CD065) £3.57. Out now. Ignoring a new Stiff release in the Seventies and Eighties could be a journalist's desk chafed. Few can argue with such displays of passion when Department S, Larry Wallis and Tommy Chase were

selection focusing on ska's sibling rocksteady should fuel further interest. Between 1966 and 1968, Reid's label was unquestionably the premier home for this slower, more sensual music. Alton Ellis coined the phrase while the Paragons set the pace. An excellent selection finely presented.

**VARIOUS: Voodoo Soul — Deep & Dirty New Orleans Funk** (Metro CD060). £3.57. Out now. Since Dr John's critical revival some five years ago and the heavy sampling of his sometime backing band The Meters, interest in all things New Orleans has continued to mushroom. Home to a peculiar brand of funk and R&B during the Sixties and Seventies, the label unearthed gems by Betty Harris and Robert Parker, not to

**EN VOGUE: The Very Best Of** (Rhino/WSM.LUK 8122743482) £5.55. August 27. Foreverers to SHV and TLC, this feminine four-piece imbued Nineties American R&B with some much-needed attitude. Hold On and Lies set dancefloors and charts alight and they continued pretty much unchecked until mid-decade.

**JULIAN COPE: The Collection** (Universal 0731454458627) £3.65. September 3. Currently residing in a Stogoes style with Brain Donor, Cope's previous life is well presented here by coupling hits with key tracks from his first two post-Teardrop. Explodes outwards and his classic St Julian long play.

**TANYA TUCKER: The Essential** (Universal 0008811257729) £3.65. September 3. This 18-track selection from the controversial pop-up Tucker couples hits with lesser known LP fare and amounts to a good introduction to this Seventies and Eighties country star.

**VARIOUS: Artists — Natural High** (WSM.LUK 0927407102) £5.55. September 3. An

A Cyprii Woman — are here.

**VARIOUS: Music Of The Year 1985** (Universal 5446242); **VARIOUS: Music Of The Year 1986** (Universal 5446572); **VARIOUS: Music Of The Year 1987** (Universal 5446582); **VARIOUS: Music Of The Year 1988** (Universal 5446562); **VARIOUS: Music Of The Year 1989** (Universal 5446552). All £3.65. September 3. With the BBC about to embark on the next section of the I Love series, albeit focusing on the neighbouring Nineties, these releases are pretty timely, offering the listener a selection of hits and some more discerning cuts from famous names. Hence, 1989 offers The Style Council's minor club hit Promised Land, Tears For Fears' high-flying Sowing The Seeds Of Love and Sam Brown's Stop. **THE INMATES: Dirty Water: The Very Best Of The Inmates** (Warner WSM.LUK 8573883122) £5.55. September 17. They trod the boards in the late Seventies with an uncompromising blend of hard R&B and garage-punk. The Walk and Dirty Water were great but lukewarm response from record buyers confined their reputation to the live circuit. Given the current fare surrounding The White Stripes, their legacy looks set for reappraisal.

**STEVE CROPPER, POPS STAPLES, ALBERT KING: Jammed Together** (Ace/Stax SCD24 8544) £5.23. September 24. A fine instrumental album from the early Seventies. Opus De Soul is worth the price of entry alone.

**ALBERT KING: I Wanna Get Funky** (Ace/Stax SCD483362) £5.23. September 24. This 24-bit remastered outing from 1973 now sounds even smoother but King's penchant for gritty blues and funk still bubbles throughout.



producing such memorable music.

**VARIOUS: Magnum Opus 2** (Debutante 5850982) 2 CD £8.93/triple vinyl £9.99. Out now. A comprehensive selection of much-in-demand 12-inch disco mixes. Artists include Gwen Guthrie, Mtume and Tata Vega.

**VARIOUS: Rocksteady Soul — The Original Sound Of Duke Reid's Treasure Isle** (Metro CD061) £3.57. Out now. The increased demand for all sounds Jamaican shows no signs of abating. Indeed, this 21-track

mention heavyweight cuts by the Meters.

**JOHN COLTRANE: Giant Steps** (WSM Jazz 8122723992) £5.55; **JOHN COLTRANE: My Favourite Things** (WSM Jazz 8122753502) £5.55. August 20. These two albums recorded between 1959 and 1960 are among the finest in the jazz canon. The former boasted an uncompromising fusion of hard bop and bebop while the latter single-handedly showcased the beauty of the soprano sax amid groundbreaking experiments in 3/4 time.

excellent selection of two-step soul and rare groove culled from Elektra's, Warner's and Atlantic's late Seventies and early Eighties catalogues.

**DON WILLIAMS: The Best Of** (Universal MCB019508) £3.65. September 3. Don by name and son by nature, Williams' female fans still pack concert halls some 25 years after his creative high tide. Love songs big in sentiment are still his stock in trade and 20 of his finest country cuts — including 'You're My Best Friend and I Recall

Johnny Chandler

## Nostalgia Not what it used to be?

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**The Best Of Gracie Fields** CD 6057

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**THE ANDREWS SISTERS** CD 6223

**NELSON EDY & JEANNETTE MACDONALD: These 40 Years** CD 6236

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**MUSIC DIGITAL TIMELESS RECORDINGS BY CLASSIC ARTISTS FROM DELTA MUSIC**

CLASSICAL NEWS by Andrew Stewart

DECCA'S SINGERS PUSH TRAWLS ARCHIVES

Connoisseurs of fine singing are the clear target market for a new Decca catalogue line, which is among the most carefully planned archive projects to emerge from the international catalogue development division of Vivendi Universal Classics.

The Singers rolls out with the launch of 20 titles this October, presenting newly-remastered recordings, many for the first time on CD. Each attractively packaged disc has been enhanced with multimedia content, including galleries of artist pictures, biographical notes, texts and translations and links to a dedicated website.

Strong PoS material, including a 16-page colour booklet and an in-depth illustrated brochure for retailers, should help build on the encouraging response already shown to the packaging by classical buyers.

"Primarily we're aiming The Singers at collectors and people who really know what they're buying," says Graham Southern, catalogue manager at Universal Classics UK. "But we will push three or four titles for national account cart positions, recordings such as the Joan Sutherland and Pavarotti disc."

Southern's marketing focus is to be set on the specialist classical press with display advertising also taken in broadsheets with the strongest classical coverage.

The independents and smaller multiple retailers are very excited about this series. We'll also be doing a lot of co-op deals with the big stores and pushing The Singers through the Royal Opera House, English National Opera and Wigmore Hall

mailing-lists," he says. Titles in the initial batch cover a broad history of post-war singing and a wide repertoire range. Besides household names such as Sutherland and Pavarotti, the series includes discs devoted to great opera stars, with Renata Tebaldi, Mario del Monaco, Franco Corelli and Leontyne Price among them.

Other artists featured include Erna Berger, George London, Birgit Nilsson (pictured), Frida Leider, Gundula Janowitz and Dame Maggie Teyte, who last recorded for Decca in 1958 when she was 70.

"We see this as catalogue exploitation at its best," says Southern. "Many of these tracks have never been reissued since they first appeared on black disc. All the recordings have been taken from the original tapes and the whole project is backed by very careful research."

CLASSICS FOR PLEASURE RETURNS

One of the best-known classical budget brands is to be revived this autumn with the relaunch of Classics for Pleasure, complete with its original treble clef logo.

The EMI Classics label, which swiftly became a mainstay for impetuous collectors following its establishment in the early Seventies, has been undersold in recent years despite its award-winning catalogue.

Its strengths are clearly stated in the choice of 10 titles for CIP's September 3 roll out, with Andrew Marriner's acclaimed recording of Mozart clarinet works and Jascha Horenstein's legendary account of Mahler's Fourth Symphony among the attractions.

Specialist press advertising, a press conference at London's St Martin's Lane Hotel on September 3, and bold PoS material back the relaunch.

Andrew Stewart can be contacted by e-mail at: AndrewStewart13@compuserve.com



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ALBUM of the week

ANNE SOFIE VON OTTER - LIEDER, MELODIES: Including songs by Beethoven, Meyerbeer Spohr. Von Otter, Tan, etc (Deutsche Grammophon Archiv 469 074-2).

After her collaboration with Elvis Costello, Swedish mezzo-soprano Anne Sofie

Von Otter returns to what she does best in a beguiling

programme of early 19th-century songs. The opening set of Meyerbeer melodies offers music of striking character and individuality. Von Otter also offers Fresh views of Beethoven's better-known songs and finds inspired form in Spohr's six German Lieder. Melvyn Tan's imaginative fortepiano accompaniments contribute to the album's artistic success.



REVIEWS

For records released up to September 3 2001

**TURNAGE - MUSIC TO HEAR:** Two memorials; An Invention On 'Solitude'; Sleep On; Two Elegies Framing A Short Cortège For Chris; Three Farewells;

Tune For Toru. Nash Ensemble. (Black Box BBN1065). Mark Anthony Turnage has forged a reputation as an angst-ridden, hard-edged composer, thanks notably to works such as Greek and Blood On The Floor. The chamber works on this Turnage anthology of world premieres from Black Box retain much of his trademark bleakness but generally without the naked aggression of his larger scores. An Invention on 'Solitude' presents Turnage at his imaginative best, complete with allusions to Brahms and Duke Ellington. **HANDEL: Apollo E Dafne; The Alchemists. Pasichnyk, Pomakov; European Baroque Orchestra/Goodman (Naxos 8.555712).**

MUSIC WEEK AUGUST 25 2001

This release, advertised in the specialist classical press, epitomises the underlying strengths of the Naxos business model, offering admirable performances of two early scores by Handel in excellent sound at the label's usual under-a-five retail price.

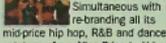
The European Union Baroque Orchestra comprises young musicians playing with bags of period style, here backing the work of two convincing young soloists.

**GUBAIDULINA: The Cantic Of The Sun; Music For Flute, Percussion And Strings. Palaut; London Voices; LSO/Rostropovich (EMI Classics 5 57153 2).** Sofia Gubaidulina's sparse-textured soundworld and communication of Slavic mysticism have ensured a string of commissions and performances. Misticlav Rostropovich's advocacy of her music continues here on disc, leaving a vivid impression in The Cantic Of The Sun, a 45-minute meditation on words by Saint Francis of Assisi written in 1997 for solo cello, vocal ensemble and percussion. This release is backed by a full-page ad in Gramophone.

RECOMMENDED CATALOGUE

ALBUMS

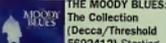
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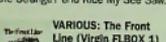
**DESTINY'S CHILD: Destiny's Child** (Columbia 4855359)  
 Simultaneous with re-branding all its mid-price hip hop, R&B and dance catalogue from New Line to Urban Classics, Sony has added a further seven titles to the range (by artists such as Nas, Jagged Edge and Ginuwine) and upgraded Destiny's Child's self-titled 1998 album. It is the latter which is likely to generate most in-store traffic. It includes their hits No More and With Me, as well as a quartet of bonus tracks. Although they now have a distinctive sound, most of their debut album is pretty standard urban R&B group fare, and justifies the lukewarm reception - and number 45 peak - it received at the time.



**RAY CHARLES: The Essential (Rhino Atlantic/W5M 8122735562)**  
 No Ray Charles compilation which lacks his marvellous good humour romp through Mambo "Whoopee can truly be described as definitive, but that apart this is an impeccable double package spanning soul, R&B, jazz, country, pop, MOR and much more. As a gifted keyboard player, and marvellous singer, Charles has it all, and songs such as What I Say, and I've Got A Woman (both of which also wrote) set the tone for an album with no lows.



**THE MOODY BLUES: The Collection (Decca/Threshold 56024212)**  
 Starting with a great group who quickly topped the charts with an opportunistic cover of Bee Gees' 'Stayin' Alive' and Go Now, the Moody Blues really merited into one of Britain's most successful rock bands, a series of classic albums. They sold truckloads of records, especially in America, and this enjoyable double revisits career highlights from 1965 to 1994 including Nights In White Satin. Isn't Life Strange? and Ride My Way Saw.



**VARIOUS: The Front Line (Virgin F180X 1)**  
 Virgin established its cutting-edge reggae imprint Front Line a quarter of a century ago, and is justifiably proud of its heritage, hence this beautifully packaged four-CD, 86-track set. Featured artists include the late Roy, who was the first signing, plus legends such as Gregory Isaacs, the Mighty Diamonds, Tapper Zukko, Big Youth, Sun Darter, Culture and the Paragons. Alpha & Omega is presented by Uptown Top Ranking, which goes for Line's most successful single to top the chart in 1978. Alan Jones

FRONTLINE RELEASES

- CARTRIDGE RIPS & TONES UNDERPAINT **White** Aus. CD BAX 10060
- CHUCK BERRY **Rock On!** CD BAX 10061
- CLAUDIA JONES **Andromeda** CD BAX 10062
- JOHN MURPHY **Labyrinth** CD Aus. CD BAX 10063
- JOHN MURPHY **Andromeda** CD Aus. CD BAX 10064
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- FRANK SINATRA **Frank Sinatra** CD WY 025 0798
- FRANK SINATRA **Frank Sinatra** CD WY 025 0799
- FRANK SINATRA **Frank Sinatra** CD WY 025 0800

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# RETAIL FOCUS: SELECTADISC

by Sarah Davis

**T**he vote for best independent store at this year's Music Week Awards went to Selectadisc in Nottingham for its knowledgeable, friendly service and its strong support for lesser-known artists. The store is proud of its commitment to breaking new acts — it was one of the first to champion the likes of upcoming US acts White Stripes and The Strokes.

"This last year's been eventful," says floor manager Ben Smith the nu metal and rap coming through has been a fresh stream of music that the kids are well into, while acts like White Stripes are going off the scale — we've sold out of their album on import. Along with the Strokes they are the flavour of the month. The Strokes did a UK tour recently and Kate Moss went to see them. When you get people like that going then you know the hype is massive."

The Strokes' hotly-anticipated album is just one of a selection of hot product coming out on August 27 and Selectadisc is going to make this a special day. This is a massive release date, from Slayer to New Order — loads of stuff, says Smith. It's a Bank Holiday Monday and we're



Selectadisc: supporting upcoming acts

opening specially. We don't normally open on bank holidays but this is an important release date. We've had lots of enquiries from our customers and so many people coming in asking for records coming out on that day that we decided we definitely had to go for it. Smith also reports healthy sales this year

## SELECTADISC TOP 10 ALBUMS

- 1. Jeep Stereophonics (V2)
- 2. Break The Cycle Stand (Warner)
- 3. Hot Shots 2 Beta Band (Regal)
- 4. Devil's Night D-12 (Sissy/Playboy)
- 5. Miss E...So Addictive Missy Elliott (Elektra)
- 6. The Optimist Turin Brakes (Source)
- 7. Malpractice Defunk (Virgin)
- 8. Discovery Red Panda (Def Jam)
- 9. Gorillaz Gorillaz (Parlophone)
- 10. Asleep In The Back Elbow (V2)

from acts in the hip-hop world, with artists such as D-12, Redman and Jazzeizles doing particularly well. Other top acts include Orbital and Weezer. "Weezer have been selling strongly off the back of their Hash Pipe single," says Smith. "Turin Brakes are also popular. Stand are our biggest-selling import on Warner. Air

sold well to begin with but they've tailed off now."

Selectadisc has been in the same location since the mid-Eighties and Smith has worked in the store since leaving college in 1993. "I went straight to the store and couldn't imagine doing anything else," he says. "It gets in your blood."

However, competition looms on the horizon. "A new shop is opening up — we believe planning permission has gone through and it should be opening in around six months," says Smith. "The chap behind it is opening up a chain of shops around the UK."

"We're not too worried though. We believe it's going to be a stack 'em high, sell 'em cheap sort of shop. We're up to the challenge because we are the sort of shop which stocks across the board. We don't advertise and we don't have a website — most of our customers come from word of mouth. We haven't even advertised for our special opening on Bank Holiday Monday other than put a small notice in the window. People will come simply through word of mouth."

Selectadisc: 21 Market Street, Nottingham NG1 6HX, tel: 0115 947 5420

## IN-STORE NEXT WEEK (from 27/8/01)

**Andys RECORDS**  
**Windows** — System of a Down, Jamiroquai;  
**In-store** — System of a Down, Dare, DJ Luck & MC Neat, Miles Davis, Smooth Jazz, Barbeque, Saint Etienne, Walker Brothers, Simon & Garfunkel, Creed, Carlos Santana, Train, Jamiroquai, Fun Lovin' Criminals, Planet of the Apes, Atomic Kitten, Geri Halliwell, Ash, Zero 7, Destiny's Child, 430 West, Now! 49;  
**Press ads** — Fun Lovin' Criminals, Earth 5, Steve Linnor, Sound Waves, Absolute UK Skool, Encore Series, Geri Halliwell, Ash, Zero 7, Northern Soul Years 2, Ted Nugent, J Majik, Ram Raiders, San Carlo, DJ Tiesto, Barry II, Arnold

**ASDA**  
**In-store** — Chilled Out Euphoria, Planet of the Apes, MOP, Ray Charles, Perfecto  
**Press ads** — Presenta Paul Oakenfold in Ibiza, Simon & Garfunkel, Fun Lovin' Criminals

**BORDERS**  
**In-store** — three-for-£18 offer, two-for-£10 campaign, three-for-£20 Naxos promotion, Meshah Carey, Planet of the Apes, Roots Manuva;  
**Listening posts** — Simon & Garfunkel, Alison Krauss, Catorina, Prince

**In-store display boards** — Alkaline Trio, Good Times Vol. 2, Preston School of Industry, Hilmer Hilmarsson, Stereobal, The Other People Place, Gory's Zygotic Mynol, Up Bustle & Out

**HMV**  
**Single** — Blue; **Windows** — CDs from 26.99; American Hi-Fi, Uncle Kracker;  
**Emma Bunton, DJ Luck & MC Neat; Press ads** — Blue, Foxy Brown, Louise, Slipknot, Mary J Blige; **TV & radio ads** — MTV Hits, Close To You

**MVC**  
**Main music promo** — August Carholders CDs at £9.99;  
**Album** — Atomic Kitten, **Windows** — Catorina, Music Cascade 2; **In-store** — Best Holiday 2001 Album, Mojo Spotlight on Parlophone;  
**Listening posts** — Planet of the Apes OST, Ray Charles, Mercury Rev; **Classical carholder exclusives** — EMU Encore two for £9

**ourprice** **V SHOP**  
**Windows** — DJ Luck & MC Neat, Blue, Louise, Charlatans; **Recommended singles** — Emma Bunton; **In-lifeshop**  
**store** — 112, Weekend Players,

**PINKRDOT NETWORK**  
**Albums** — Dare, Spearmint, Earl 16, Mercury Rev, Way Out West, Mojo 93;  
**In-store** — Waxwings, Boxpark, Johnny A, Plusus, Host, Astroid 4, Joe Strummer  
**Windows** — Prince Y20, Silence of the Lambs, Stone Temple Pilots, Turin Brakes, Goldfrapp, Tower

**TOWER**  
**Big Deal**, Mercury Music Prize; **Press ads** — Warner Apex range, Naxos albums of the month, Piano Classics, Mojo Tower Big Deal, Echoes Tower Big Deal, Independent Tower Big Deal; **Listening posts** — Delius, Carter, Bruch, Tippett, Claude Challe, Mellow Mellow, Alison Krauss, Malcolm Arnold Symphonies 7&8; **Poster sites** — Tower Big Deal

**Virgin** **megarecords**  
**Windows** — American Hi-Fi, Bjork, Blue, Charlatans, Five, Foxy Brown, Slipknot, Strokes; **In-store** — Affie, Bjork, Echo & The Bunnymen, Five, Mercury Rev, New Order, Arfurl Duquel & Melanie Blatt, Five, Lowgold, Mary J Blige, Maxwell D, Slipknot, Spooks

**WHSmith**  
**Singles** — Louise, American Hi-Fi, DJ Luck & MC Neat;  
**Albums** — Street Vibe 8  
**Chilled Ibiza 2, Marvin Gaye**

**WOOLWORTHS**  
**Singles** — Blue, Uncle Kracker; **Album** — Nelly Furtado; **In-store** — Dante Thomas, Emma Bunton, Blue, New Order; **Windows** — Slipknot sucker, Blue postcard, Five; **Press ads** — Dante Thomas, Emma Bunton, Uncle Kracker

## ON THE SHELF

JOHN BERRY,  
 manager, Eastern Bloc,  
 Manchester



**T**his has been the best year we've had for ages. A couple of years ago the sound was very commercial; the big tunes were coming out of Ibiza, but it doesn't have the influence it used to have. Now the sound has gone underground again which is much better for us — we can lead the way.

Over the past four or five months progressive house, tech-house and the US West Coast scene have merged and that's what's selling. In the past year we've achieved sales figures we haven't reached for five or six years. August is always the lowest point of the year and we are doing really well, far better than the past couple of years. It's nice to be in the position to be financially stable and sell what we want to sell.

There's not one outstanding artist at the shop — when people come in, they're looking for a sound. The label is important. The big labels are Yoshitoshi, Siesta, Bedrock, Fluid,

Sumsion, Plastikque and Advance. Kaabeen's Hide U was a massive track for us earlier this year and new progressive mixes by John Grenner & Stephanie K are coming out in a couple of weeks on Nu Life/BMG and will be massive. Other big tunes are Chan The Chap on Platipus offshoot Geko, **Sleep Freaks' Crash** on Sumsion and **Shine's State of Shock** on TC. Too — this progressive tune will cross over big time. — and **M G's Keeper Of The Flame** (Phoenix G).

The garage scene has prospered, though it's not transferred to vinyl sales — vinyl is only bought by DJs. Punters want tapes, based on DJ sets. It's very similar to drum & bass or the old hardcore days. The tracks are not important, nor are the artists — it's the DJ set. The punters on the street go to the clubs and want to buy what they hear the DJ play — they want performance tapes by DJs like the **Heartless Crew**, **So Solid Crew** and the **Pay As You Go Crew**.



## ON THE ROAD

ANDREW PARSONS,  
 EMI area sales & promotions manager for  
 the Home Counties & Warwickshire

**"I** have the best job in the music industry — I cover retail, radio promotions for the EMI Catalogue and Liberty labels and I cover 17 independent record shops and 11 LR and BBC local radio stations — we've seen an uplift in catalogue sales since we started radio promotions. We are not necessarily after playlist but go for features and competitions. Currently we're promoting the classic **Blonde** albums and the seven **Strangers** albums — all have been digitally remastered and come with bonus tracks.

We are hoping to get a radio playlisting for the new **PreFab Sprout** album The Gunman And Other Stories with a double A-side single Wild Card in the Pack/Love Will Find Someone For You. This sort of music doesn't fit in with the trendy music on the other EMI labels, yet EMI is keen to sell this type of music and the catalogue

and Liberty labels are a good home for them.

I have set up a tour for **Mo Solid Gold**, with playbacks and club nights across the country, to promote the Brand New Testament album, which retail loves.

We are presenting the new **Adam F** album Kaos, which is shaping up to be a monster. He's gone down the hip-hop route with different artists on each track: **Redman**, **MOP**, **Lil Mo**, **Ll Cool J** — all the top hip-hop players.

We're also selling plenty of units of **Louise's** greatest hits album — she's going to be big over the next year — a Terravision greatest hits collection and the **Pink Floyd** best of.

**Kylie Minogue's** second pop album looks set to do well, coming so soon after the success of the first one, and we have the eagerly awaited new **Starsealor** album Love Is Here."





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