

music week

For Everyone in the Business of Music

26 FEBRUARY 1994 £2.80

Brits hailed as best ever

Brits organisers are celebrating the most successful event yet staged, with the show attracting its highest ever TV audience and retailers predicting a sales bonanza.

Around 10.5m people watched the 90-minute show on ITV last Wednesday, confirming the Brits' position as television's most popular awards show.

The figures, which saw the TV audience rise by more than 10% from last year's 9m total, show that the Brits are attracting more young viewers than before, with production company Initial TV estimating that 70% of all 16- to 24-year-olds watched, compared with 56% last year.

Of the artists featured, Island's Stereo MCs are expected to benefit

most. According to retailers, sales of their album *Connected* more than doubled following their appearance on the show. *Connected* was set to leap up the chart along with albums by fellow Brits winners Dina Carroll, Take That, Sting and Van Morrison whose *Best Of Vol 1* was expected to re-enter the Top 30.

Brits chairman Rob Dickens says he is extremely proud of the team behind the Brits and the artists featured at the event.

"I feel very proud and very grateful to everyone involved. It was a very, very good show. It's given the business a jolt in a slack period and the fantastic sales have helped the whole market grow significantly," says Dickens.

"I think that as a TV show, the awards are still evolving but the team

that we now have of Lisa Anderson, Malcom Gerrie and David Mallet did incredibly well."

Virgin Retail managing director Simon Burke says the Brits were the most professional yet. "The industry has been quick to criticise the Brits in the past but this year the organisers really got it together," says Burke.

At HMV, a spokesman says sales of *Connected* rose dramatically overnight and were closely followed by the two A&M artists at the show, Dina Carroll (So Close) and Sting (Ten Summoner's Tales).

John Menzies says it had sold out of the Stereo MCs album by the end of the week, and Van Morrison's back catalogue and Björk's *Debut* also sold well.

● Full list of winners, see p3

Sell-out awards to be biggest yet

This Wednesday's Music Week Awards is a sell-out, and organisers are promising a spectacular show.

The 160-feet long set made of Lycra is one of the biggest ever installed in the Great Room of the Grosvenor House Hotel, itself the largest ballroom in central London. More than 1,200 people will attend the awards show which includes market share categories based on official CIN data, as well as a series of specially voted awards.

Based on panels of industry experts, they range from best studio to best pluggier and best marketing campaign.

The climax of the show, hosted by TV presenter, musician and former member of Squeeze Jools Holland, will be the traditional Strat Award for an outstanding contribution to the UK music industry.

The Strat presentation, which is given in memory of Tony Stratton Smith, the founder of Charisma Records, will be preceded by a short film made by Virgin Records, now the owner of Charisma, which will recall Stratton Smith's achievements.

THIS WEEK

3 Freds and Sonic join forces



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16 M People are dance tip of week



35 Ian Ince and Gabrielle meet Dooley



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Björk's lawyer says she will vigorously defend the writ served last week by musician Simon Lovejoy, who is claiming songwriting credits on four songs on the double Brit winner's gold album *Debut*. Lovejoy, also known as Simon Fisher, says he worked with Björk (pictured at the Brits with MTV VJ Rebecca De Ruvo) in 1990, and that his contributions appeared on the single *Human Behavior*, along with *Crying, Venus As A Boy* and *Aeroplane*. Lovejoy also names label *One Little Indian*, *Debut* producer Nolleco Hooper, and Björk's service company Bapsi Ltd in the writ.



City in rush for £50m Tring

The share flotation launched last week by Tring International has been over subscribed, despite the six outstanding lawsuits issued against it by other record companies.

The budget specialist admits it set a deliberately low flotation share price of 118p to counter any City fears about the legal cases.

Financial director Philip Keane says, "The litigation has been given a high

profile because the flotation has put us in a vulnerable position. Obviously the price reflects a feeling in the financial market."

The company is valued at £30.2m and dealing for the £1.1m ordinary shares being placed begins on Wednesday (February 23). At the flotation announcement the directors funded of questions about the legal cases by claiming that "in our business there

will always be pending litigation".

The placing of 49.9% of the company's shares will raise £25m. However, after expenses worth £1.5m, just £1.4m will be reinvested into developing the business and acquiring titles to add to Tring's 800-strong album catalogue.

The remainder will be split between the executive directors (who will receive £8m) and venture capitalists who helped launch Tring in 1990.

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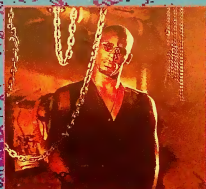


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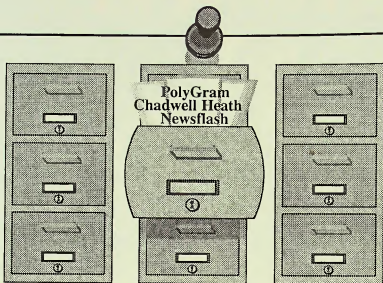


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NEW TELEPHONE NUMBERS



Order Desk:

From Thursday 24th February 1994 the new number will be:- **081 910 1799**

Main Switchboard:

From Monday 28th February 1994 the new number will be:- **081 910 1500**

The main telefax number remains the same:- 081 597 1011

Information Centre:

From Monday 28th February 1994 the new number will be:- **081 910 1708**

In the initial period our original numbers will continue to be recognised

SPECIAL NOTE:

Unfortunately due to the installation of new equipment, the Order Desk answerphone service will not be available from 17.30 on 23.02.94 to 09.00 on 24.02.94. The service will resume at 17.30 on 24.02.94.

PolyGram Distribution, Clyde Works, Grove Road, Romford, Essex, RM6 4QR

COMMENT

Right Said Fred hedge their bets

Little more than a year ago a Sonic was supposedly going to be the death of the rock 'n' roll. Now we find the blue hedgehog getting into bed with Right Said Fred. Does this now mean the boot's on the other foot - will rock 'n' roll be the death of Sega's Sonic?

Of course not. The either/or talk of computer games versus music is now old hat. The future is both together. When the "death of rock 'n' roll" stories appeared, games were doing well and music was languishing. Now games have slipped and music is riding high. But to draw the conclusion that computer games are finished would be as nonsensical as it was to say music was dead a year ago.

Despite the fond hopes of those in the music industry who have yet to get to grips with Space Invaders, games will of course continue to sell in vast numbers. The challenge is to make the most of the synergies between the two businesses. So far in Sonic's case, that amounts to little more than using a song in an ad and showing the product in the promo. With Right Said Fred's current album widely regarded as a disappointment in sales terms, it is probably they who have got the best end of the deal. If there is any downside it will probably be Sega's.

The real significance of the deal is that it is the first time games and music have attempted to work together, each playing to its own strengths, but offering mutual benefits. It's one to watch.

Best of Brits

I'll leave the detail of the Brits to Dave Bates (see below), but it was a great show, the best yet. It more than justified the decision to broaden the voting academy and by-the-by reaffirmed the immensity both of the Pet Shop Boys and of Bjork. Well done to everyone concerned.

Steve Redmond

BATES

Wow, what happened?

For once the press hasn't put the boot in on the Brits. In fact "Best Brits yet, shock sensation!" might have been the most appropriate headline for the event at Alexandra Palace last Monday night.

Of course there is still plenty of room for improvement, but at least it now seems the industry's flagship event is on the right track.

Most importantly, the nominations were a real reflection of the current record market - not 1982's, as it has sometimes seemed in recent years - so the radical changes to the voting system have had a good effect. The Alexandra Palace was well laid out this time, although the stage seemed small and perhaps too low for those way back in the ether reaches of the hall.

The choice of performers was pretty good, too. I loved the Bjork and P.J. Harvey duet, and hope that next year brings yet more imaginative musical couplings. Maybe the Brit Committee could also take a leaf or two out of The Grammys' book and have a few more categories such as rap, metal, alternative, soundtracks and compilations. The organisers would have to consider carefully the risks of overloading on categories, but it is important that these areas of our business aren't ignored.

I would also like to see more artists as guests - this is supposed to be showbiz!

If I have a criticism, it's about the sound on the TV broadcast. Johnnie Walker's voiceover and the music backing the nominations' segments were both muffled. It is imperative that the sound is perfect.

On a lighter note, can we have some food before the event starts next year? I was more than merry by the time the presentation was over! But then again, maybe that helped me view this year's Brits in such a favourable light.

Dave Bates' column is a personal view

NEWS

Monthly glossies gain on weeklies

Circulation figures for the weekly music papers are slipping in the face of growing demand for the glossy monthlies. According to the latest ABC figures, the circulation of both IPC-owned inksies dropped - NME was down 5.9% year-on-year to 111,703, while *Melody Maker* fell 6.5% to 64,601.

Emap Metro scored the highest sales yet for its flagship monthly *Q*, which rose 8.2% to 177,065. Sister title *Select*, which is targeted at the 18-plus rock, indie and dance fan, went up 5% to 83,139. IPC's *Vox*, which was revamped last autumn, fared less well with a 0.9% rise to 107,143.

"Last year was tough for the weeklies," admits IPC publisher Alan Lewis, who is overseeing the April launch of IPC's lifestyle magazine *Loaded*. "A lot of our readers are students, and it is inevitable that they will be hit during a recession. But 1994 is looking good. There are a number of our acts who stand to do well this year, such as Primal Scream," he says.

IPC is considering using a new paper

BIG! SOARS AS MAKER SLIPS

SIX MONTHLY AUDIT: July-Dec 1993	
	% change
Big!	300,415 +14.0
The Face*	105,779 +18.0
Arena*	92,454 +14.0
Sky*	147,072 +7.0
Raw	29,110 +7.0
Select	83,139 +5.0
Q	177,065 +8.2
Kerrang!	46,854 +3.0
Vox	107,143 +0.9
Smash Hits	346,596 +0.9
NME	111,703 -5.9
Melody Maker	64,601 -6.5

Source: Audit Bureau of Circulations
*Publisher's estimate

stock for *Vox*, seen as an attempt to compete head-to-head with *Q*, whose success is credited to a series of covermounts and its steering by editor

Danny Kelly to a younger audience.

From next month, Emap's *Majic* will go monthly, rather than the 10 issues a year anticipated at last October's launch. "We have hit the 40,000 copies target," says Emap Metro publishing director Sue Hawkon.

The company's rock titles, *Kerrang!* and *Rain*, rose 3% to 45,854 and 7% to 29,110 respectively, and Emap plans to raise their profiles by holding The Great British Heavy Metal Awards on June 18, a week before *Kerrang!*'s 500th issue.

Of the Emap youth titles, *Big!* jumped 14% to 300,415, while *Sky's* circulation increased 7% to 147,072. *Smash Hits* halted its decline over recent years to rise 0.2% to 346,596.

Sales of title magazines have also increased. Estimates pitch *The Face* up 18% to 105,779, with *Arena* rising 14% to 92,454. "Breaking through the 100,000 barrier is a milestone for The Face and the latest development of hard work put in over the past three years," says publisher Nick Logan.

Trio of Epic recruits bolsters marketing

Epic has bolstered its domestic and international marketing departments with three appointments.

Jill Pearson joins Epic on March 1 as product manager from agency ITB, where she handled dance acts including M People and One Dove alongside Epic artists Spin Doctors and Pearl Jam. Epic marketing director Kit Buckler says, "We're delighted Jill has joined - her breadth of experience as an agent and in college radio will boost the team."

Pearson will handle a number of the label's dance and indie acts, reporting to marketing manager Maureen Kealy, alongside product managers Catherine Davies (who handles acts such as Rozalla and Apollo 440), Neil Martin (The The, soundtracks), and Paul McGehee (Patra and Culture Beat).

Pearson replaces Ian Dickson, who has been appointed international marketing manager. He will report to Sony Music vp of international marketing Tracy Nurse, who co-ordinates worldwide promotion of Sony Music's UK artists.

Secretary Diane Lamprey has been promoted to UK international promotions manager for Epic and Sony Soho Square.



Jill Pearson joined agency ITB as a secretary in 1988, rising to the post of agent handling mainly dance acts. Two years ago *Musik Week* included her among the industry's top 10 "young guns to watch".

Green light for lawyer to lead China Records

China Records has appointed its lawyer John Benedict as managing director.

Benedict, a former director of business affairs at PolyGram, Chrysalis and NCA Records, set up his own firm, Benedict, in 1987 and has since managed China's legal affairs.

China chairman Derek Green has restructured the £2m-turnover record company's A&R and sales departments, and he says Benedict will oversee the "significant" investment which will be

ploughed into the label over the next few years.

"The business has reached a stage where it needs someone to manage it, so I can get back to doing the things I enjoy most such as A&R," says Green.

Green has also announced the company will launch a dance label called IndoChina in the summer.

"It will allow us to keep China as a classic artist development label," he says.

US giant to target interactive retailing

US plans for interactive retail distribution have been given priority following MTV parent Viacom's \$10bn victory in the takeover battle for Paramount.

Viacom's triumph paves the way for a merger with Blockbuster, which operates 3,500 video stores worldwide and owns US chains Sound Warehouse, Music Plus and Super Club. Last summer Blockbuster announced plans for its chains to make CDs and cassettes to other retailers. Last week Viacom chairman Sumner Redstone said alongside cable programming, music, video and interactive retail distribution heads the new giant's priorities for development.

Classical retailers link for promotions

The Independent Classical Dealers Association is gearing up for its first national co-promotions, writes *Phil Sommerich*.

The 24-member group, set up last year by Guildford-based retailer Mike Fabb, is negotiating a series of new release deals with majors.

The first is a co-promotion with EMI in April for its new range of 10 mid-price titles.

There will be a similar link with Decca the same month, and in May retailers will be offered special deals for releases on Virgin Classics' relaunch Veritas label.

Fabb's ambitions stretch further than in-store co-promotions. "We want to do some advertising on

Classic FM because we believe there is a huge untapped market out there," he says.

"Traditionally, classical is seen as about 10% of the albums market but there's no reason why it couldn't grow to 20%."

The ICDA is talking to chart compiler Millward Brown about making a collective contribution to the sales sample, and the possibility of establishing its own classical dealers' chart.

The organisation is also considering starting its own-brand label, while Fabb, owner of Sound Barrier, is contemplating forming an independent dealers association for pop music retailers.

Arista A&R team hires new player

Arista has continued the restructuring of its A&R department with the appointment of former Chrysalis Music creative director Paul Lisberg as A&R manager.

Lisberg, who also spent three years as A&R manager at Polydor, reports to former Ensign executives Nigel Grainge and Chris Hill who joined Arista in January to set up their own label.

"Paul will help us put a roster together for the new label and in the meantime help oversee the existing Arista acts," says Grainge.

Grainge and Hill are initially expected to sign up to six acts to the label, which is still unnamed. Grainge says development of the new roster has been delayed because Arista's A&R team has been busy completing a number of projects started by former Ar&R director Chris Cooke, who left the company at Christmas.

NEWSFILE

BMG director defects to Sony

BMG commercial director Chris Haralambous joins Sony Music this month as vice president strategic marketing European region, reporting to Tony Woolcott, senior vice president Sony Music Entertainment Europe. Haralambous, who has spent the past five years at BMG, will be responsible for strategic marketing and forging links with Sony's European affiliates.

Boost for CD Review relaunch

BMG Classics is backing the March relaunch of *CD Review* magazine with a double cover disc which features an interview with conductor Leonard Slatkin and selected RCA recordings. The magazine disappeared from news stands last June and has since been sold by Northern & Shell to Eare Castle Computers. The print run for the relaunch issue, which is due out later this week, will be 30,000.

TBD appoints systems specialist

Wholesaler and distributor TBD has appointed Phil Roberts as systems & distribution director. He leaves Kwik Save after 25 years with the supermarket chain, most recently as retail technology director.

Landscape tunes to Musicals

The Landscape Channel has taken a controlling interest in music industry accountants Musicals. Landscape group chairman Nick Austin is a director at Musicals and the company will now move to the Landscape offices in Sussex. There will be no job losses, says Landscape.

Def II documentary probes industry

East 17 manager Tom Watkins and Neil Ferris of Ferret & Spanner feature in Reportage's documentary on stardom this Wednesday on BBC2 at 6.50pm.

EU law threatens majors' contracts



George Michael's use of Article 85 of the Treaty of Rome in his case against Sony poses the greatest threat to the record industry, a legal expert has underlined in the run-up to the final phase of the singer's High Court battle.

Nigel Parker, litigation partner at solicitors Lee & Thompson, told a meeting of entertainment lawyers in London last week that Michael's citing of Article 85 of the Treaty of Rome threatens to render all UK record deals void.

"Article 85 has not been used in previous cases, such as Gilbert O'Sullivan and Holly Johnson, where the contracts were found to be unenforceable, but copyright assignments executed prior to the end of the agreement remained effective," said Parker.

"If Michael persuades the judge that the contract is anti-competitive and, as such against Article 85, the agreement will be declared void from the day it was signed. His copyrights will be returned, and damages could be calculated back to the start of his career."

Pulse B is backing the March 14 release of Urban Cookie Collective's debut album, *High On A Happy Vibe*, with a two-week £50,000 national TV campaign. The album - which includes the hits *The Key*, *The Secret*, *Faith Like Heaven* and *Sail Away* - is bolstered by a two-week radio campaign, ads in the music press and *The Sun*, a British Rail poster campaign and in-store promotions at *Our Price*, Woolworths, HMV and John Mannings. Pulse B has also confirmed six TV appearances for Urban Cookie Collective.

VERDICT COINCIDES WITH MMC REPORT

Judgment on George Michael vs Sony has been provisionally set for March 30, the day before the Monopolies and Mergers Commission submits its report on the UK record industry.

Mr Justice Parker will announce his rulings on the Michael case after both sides have presented their closing arguments.

Today (Monday) Sony counsel Gordon

Fallock QC will start his closing argument, due to last a week.

The same time has been allotted to Michael's counsel Mark Crax together with Jeremy Lever QC, an expert in European law.

The Department of Trade and Industry is expected to make public the findings of the Monopolies and Mergers Commission inquiry in May.

This would open the floodgates for other artists to challenge contracts dating back at least to 1973, when the UK joined the then EEC, suggested Parker. He also claimed, "Any assignment of copyright is prima facie anti-competitive, because in an open market the artist would license his work."

If the judgment ignores EU law and allows Sony to retain Michael's copyrights, Michael will challenge the ruling in the House Of Lords, where he has already lodged an argument.

"[Michael] is saying all record con-

tracts - not just his - are unenforceable," says Parker. "Record companies adopt similar approaches as a means of curbing restraint of trade problems. They say the artist receives independent legal advice and large sums of money, but these do not automatically cure defects in agreements."

Parker adds, "In the past, majors have usually settled disputes with a commercial deal. The twin problems of Article 85 and the MMC investigation bring a public interest dimension to the issue of contract fairness."



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Frontline, compiled by Erol last Wednesday, is based on contributions from: Tower (Piccadilly), Our Price (Barnstaple); HMV (Lewes); Thornock; Virgin (Credif, Ayley's Records (Bilston); Probe Liverpool); Rival (Bath); Selectadiscs (London); Piccadilly Records (Manchester). If you would like to contribute to Frontline call Liz Gallacher on 071-620-3636.

New Releases

Valentine's Day and half-term have combined to help keep sales steady this week. Compilations such as *That Loving Feeling* and *Sweet Soul Harmonies* are continuing to sell well, while on the singles front *Suede* are performing well on seven and 12-inch, "S'M*A*S'H's" limited-edition seven-inch coloured vinyl has all but sold out and *Elastica* is selling well on 12-inch. *NKOTB*, *Mariah Carey*, *Atlantic Ocean*, *Cappella*, *Crowded House* and *Enigma* are still going strong as is *Toni Braxton* on seven-inch. *Jon Spencer Blues Explosion* is doing well, particularly in the North. *Pavement's* new album, the only notable release this week, is storming the indie shops on all formats, as is *Therapy?'s* limited-edition coloured vinyl LP. *Enigma*, *Deep Forest*, *Dance To The Max*, *Alco in Chains*, *Marellion*, *Classic Mellow 3*, *Tori Amos* and TV-advertised albums by *Chicago* and the *Soul Mate* compilation are clocking healthy sales. With *POS* material for the *Brits* nominees switching to the *Brits* winners, strong sales look likely as well as for those artists who performed on the night, including *Pet Shop Boys*, *Dino Corral*, *Sting*, *Meatloaf*, *Crowded House* and *Stereo MCs*.

Pre-release enquiries

Albums: *Aphex Twin*, *Banco De Gaia*, *Morrissey*, *Primal Scream*, *Wendy Moten*, *Urban Species*, *Cranberries*. Singles: *Primal Scream*, *Morrissey*, *Elvis Costello*, *Bruce Springsteen*, *PWEI*, *Bjork*, *Blur*, *House Of Zekkiarys*, *Barbara Tucker*.

Additional formats

Mariah Carey second CD, *Meatloaf* second CD, *Suede* limited 12-inch gatefold, *Pavement LP* limited-edition vinyl with free seven-inch, *Proclaimers* second CD.

In-store

Window Displays: The Brits winners, *Celine Dion*, *Cypress Hill*, *Bambi video*, *Sonic 3*, *Philadelphia Soundtrack*, *Enigma*, *Pauline Henry*, *On The Wall*, *Bark Psychosis*, *St Etienne*, *Tindersticks*, *Janet Jackson*.

Multiple campaigns

ANDY'S RECORDS: Window displays for *Celine Dion*; *Brits* winners display.
BOOTS: Mothers Day promotion of classical and show albums; pre-awareness on *Bambi video*; *Brits* display.
HMV: Album of the week - *Celine Dion*; single - *Inspirational Carpets*; window display for *Cypress Hill*.
JOHN MENZIES: Album of the week - *Elton John*; singles - *Smashing Pumpkins*, *Billy Joel*, *Beck*.
Van Morrison promotion ties in with his *Brits* performance. TV album of the week - *Boyz Who Souled The World*; 20 EMI mid-price CDs and cassettes; pre-awareness on *Bambi video*; *Dr Who* video promotion.
OUR PRICE: Window displays for *Sonic 3*, *Enigma*. Selection of CDs and videos down to £4.99.
TOWER: Window displays for *Philadelphia*, *Cypress Hill*, *Enigma*, *Pauline Henry*, *London Records/Rockbox* promotion - posters at prime music locations, *New Order*, *Grant Lee Buffalo*, *One Dove*, *Utah Saints* and *The Other Two* CDs £9.99, cassettes £6.99.
VIRGIN: Budget campaign on *Castle catalogue* (£4.99 each, seven for £30); window display - *Brits* winners; Single choice - *Smashing Pumpkins*; in-store promotions: *Avengers* videos, *Sensible Soccer*, *Sonic 3*, *Bambi video* and *Belart* classical music range.
WH SMITH: Album of the week - *Celine Dion*; *Virgin 1215* featured artist - *Van Morrison*; *Classics For Pleasure* multi-buy promotion (two CDs or three cassettes for £10).

AMA acts to tap country boom

A surge in the popularity of country music has prompted the US-based Country Music Association to appoint a marketing and promotion representative specifically for the UK and Ireland.

Tony Rounce, a former Our Price buyer and currently club manager at the Zomba Group's Impulse Promotions, takes up the CMA post in London on March 1.

Rounce is part of a four-strong team of European representatives the CMA will appoint this year, and his brief is to further country's popularity by building on the association's relationship with artists, record companies and the press.

CMA executive director Ed Benson says, "Tony will bring a localised knowledge of the industry."

The BPI says sales of country albums rose 73% in the year to April 1993, and the CMA claims that level of growth

has continued into 1994. Garth Brooks' *In Pieces* album on Capitol, which entered the albums chart at number two three weeks ago, went gold last week, while Columbia's *Ultimate Country Collection* compilation, released last October, has already sold more than 500,000 copies.

Country Music Television, the US-owned satellite and cable music channel set up in Europe in October 1992, says the UK market is one of its growth areas. "Some 2.5m of our 8m European subscribers are in the UK," says a spokesman.

John Wellington, executive chairman of the UK's first country radio station - Country 103.6AM, which will start 24-hour broadcasting in London in May - says Britons are becoming more aware of the variety of country music.

"Country is like jazz, there are differ-

ent forms. There are traditional country artists like Johnny Cash, Willie Nelson and Patsy Cline; new country stars like Garth Brooks and KD Lang; Eagles - we will play them all," he says. *HMV* senior sales assistant Ian Hook says sales of country music at the chain have increased around 50% over the past year. "We put that down mainly to the popularity of Garth Brooks and to the success of the Country Music Television channel," he says.

Tower Records, meanwhile, began a month-long country sale last Thursday (February 17). It features £2 discounts off eight titles including *Trisha Yearwood's* *The Song Remembers When*, *KD Lang's* *Even Cowgirls Get The Blues*, *Wynonna Judd's* *Tell Me Why* and *Dwight Yoakam's* *Croix D'Amour*.

RAB data adds to gloom for One FM

The full scale of Radio 1FM's audience decline was revealed in figures released by the Radio Advertising Bureau last week.

The results, based on *Rajar* data for the last quarter of 1993, indicate *Danny Baker* has been the biggest turn-off, with more than 750,000 listeners deserting the weekend breakfast show since he took over from *DLI* last autumn.

The weekday lunchtime slot inherited by *Emma Freud* from *Jakki Brambles* in January lost 500,000 listeners last year, while the mid-morning show now hosted by *Simon Mayo* attracted an audience of 2.4m, down from the 2.7m who tuned in to *Simon Bates* in December 1992.

The audience for the station's flagship breakfast show dropped from 2.4m to 1.8m over the same period.

One FM has increased the audience for its specialist music shows since controller *Matthew Bannister* introduced his new schedule in November, but *RAB* claims many peak-time listeners are switching to commercial radio.

The audience for *Virgin 1215's* Sunday morning show hosted by former *One FM* presenter *Gary Davies* jumped 10% from 162,000 to 178,000 in the same period, while the audience for its weekday breakfast show is up from 125,000 to 185,000.

Adams seeks way out from Rondor contract

Publisher *Rondor Music International* has become embroiled in a legal battle with A&M artist *Bryan Adams*.

Adams and *Adams Communications* are seeking a Californian court ruling ending his songwriting deal with *Ivring Music*, *Rondor's* trading name with *Ivring Music*, *Rondor's* was named by the US, which was owned by A&M until the *PolyGram* buy-out of the label.

Adams - whose (Everything I Do) I Do It For You topped the singles chart for 16 weeks in 1992 - argues he is no longer tied to *Rondor*.

Rondor's Los Angeles-based lawyer says the publisher will continue to receive credits until the matter is resolved. "Mr *Adams* has a right to claim the contract is over. But it's not over 'til it's over," says *Rondor's* attorney, *Russell D. Frackman*.

In the counter-claim, *Ivring* and sister publisher *Almo Music* say they have paid advances of \$6.5m-plus to *Adams* and *Communications* since 1984.

A spokesman for *Adams* declined to comment.



Polydor and *Motown* are planning a multi-media launch for a new *Marvin Gaye* compilation marking the singer's death 10 years ago. The *Very Best Of Marvin Gaye* is released on March 28, two days after *BBC 2* is due to screen an *Arena* special on the star. TV and radio ads will support the 22-track album, and the second half of *Emma Freud's* *Radio 1FM* show on April 1 will be dedicated to the singer.

Rhythm King Music sets up own label

Rhythm King Music has launched its own label to try to boost the profile of its signings.

Fully funded by the publishing arm of *Rhythm King Records*, *Diffusion* will release its first two LPs - from *Fuel* and *The Baby South* - on March 28.

Rhythm King Music managing director *Thorn Chalmers* says, "Until bands have a release they do not qualify for gigs, press reviews or radio. They are not signed to *Diffusion* exclusively, so if another label hears them and wants to sign them they are available," he says.

The label expects to sign three more acts this year and all *Diffusion* titles will be distributed through *APT Revolver*.

PRO AUDIO

With record companies under more pressure than ever to keep pace with technological change, this year's AES Convention promises to play a vital role in closing the information gap.

The event will be particularly important as a forum for the boffins who create the technology to debate the implications of the breakthroughs. The papers discussed will form the basis of the future standards upon which the recording industry will operate. From MiniDisc and DCC to digital radio and thermal printing of pre-recorded tapes, all the issues will have a profound effect on the music industry. The glut of inventions to be showcased offer a host of new ways of approaching the business of making records, and the shrewd record company will keep a close eye on these

developments at the show. A little knowledge may be dangerous, but no knowledge can be expensive and even a basic grasp of new recording technology can make significant savings for A&R departments.

Knowing that, say, spending two hours compiling an album in a digital editing suite – at £125 per hour – is cheaper than the same process in a main studio at £80 an hour because it will take a quarter of the time. And £15,000 spent on equipment for the artist's home could save £50,000 in rented studio time. A particular console may sound 5% better but take 25% more time to operate.

Many AES exhibitors will also be emphasising that cheaper hard disk editing systems may do everything an expensive one can. But digital doesn't mean perfect sound, and some cheap hard disk editors can adversely affect the sound quality of a recording.

With discussions on improving quality control and the way in which the manufacturing process can be improved, AES promises to hold much that will benefit that sector of the business too.

SOUND ADVICE TO THE GEAR HUNTER

THE AES CONVENTION PROVIDES MANUFACTURERS WITH A SHOP WINDOW FOR THEIR PRODUCT – BUT CAN LEAVE MANY IN THE INDUSTRY BAFFLED BY THE ARRAY OF FLASH NEW EQUIPMENT. NEVILLE FARMER TRACKS THE DEVELOPMENTS

Record companies wield considerable power in determining the sales success of recording equipment. It is their part in the choice of studios and the rental of auxiliary gear that increasingly dictates what equipment studio managers and rental companies buy.

At the AES Convention in Amsterdam, from February 25 to March 1, exhibitors will be targeting the studio managers and rental company bosses who have lost lookings because they do not possess the machine those record company clients have asked for.

Upgraded versions of established products – such as Akai's new 3000 series samplers with better sound, larger memory and built-in CD-Rom players, or SSL's 800 console with multiple applications including film surround sound – are all machines trading on the established reputation of their format and marque.

Others, meanwhile, will be trying to take the recording industry into completely different areas. New software programmes for computer control and

composition may offer better ways of doing the job, but they also require the training of busy engineers and producers.

And new tape and hard disk formats as well as other methods of storing musical data are bound to be received with some trepidation by an industry already overburdened with new technology.

To some extent it is the role of the AES to oil the wheels of this technological change by finding standards and points of reference for the technicians and strategists of the industry to embrace. But the show will still have its fair share of standard-busters trying to introduce something newer, more exciting and, ultimately, more confusing.

Record companies are beginning to feel that the rapid pace of technological development is getting out of hand – and they are not alone. "You get used to something and you don't want to change," says producer Nicky Graham, whose recent projects have included Let Loose for PolyGram. "I'm conversant with my gear and I'm making good records so why change?"

John Kossie, DJ and producer of Cam-Key Productions, agrees.

"I think that if you've got to learn the same thing over and over again it really puts you off," he says. "There are certain things I would never get rid of."

Graham is keeping up with the times with his tapeless studio, but even he likes his old C-Lab Notator computational computer programme and sees little point in upgrading to the more versatile Cubase. Similarly Kossie doesn't see himself forsaking analogue tape just yet, although he admits coveting the Roland DM-80 "because I could mix in my own place".

A reluctance to keep pace with the rapid rate of change is reflected in the type of equipment being bought and the sort of studios being hired. Nina Sebastian, an A&R co-ordinator at London Records who recently left Sony, says most of Sony's projects are recorded on analogue multi-track, partly because it is still cheaper and also because some producers prefer the sound.

A traditional attitude also exists towards mixing consoles, she says. "I think SSL is still considered warm and wonderful more than any other desk, although it is closely followed by the Neve V, which I think is

catching up. On main recordings you find people still want to work with the desk they're happy with."

That view is supported by Robyn Macchenny, A&R administrative co-ordinator at WEA Records: "It's still either SSL or sometimes Neve. It depends on their age. The older producers, are the more they want Neve," she says.

Stephen Street, currently riding high on the success of his

production of The Cranberries, is a confirmed Analogue and SSL man, though he also likes cheaper consoles such as the ADA AMR24 at Surrey Sound or Matrix's old Neve. "I still think the SSL is ergonomically the best," he says.

Certainly, it is true that despite the digital advances of A&S/Neve's two consoles, the Logic Two and Capricorn, the layout of the SSL is still the pick of the leading desks at AES. Its main rival, the Neve VRP Legend, may offer better audio and more features, but simplicity of use makes the SSL the most popular control surface. Even with its internal updates and additional features in its 8000 form, the basic SSL console has changed little in a decade.

Inevitably there are always attempts at outgunning the SSL. And as often as not these are on the back of the name Rupert Neve. After he lost his namesake company to the Siemens group in the late Eighties, Neve launched Focusrite, the star of the AES show five years ago. When that company folded, Phil Dudderidge bought the marque and modified the console's design into something more viable. >

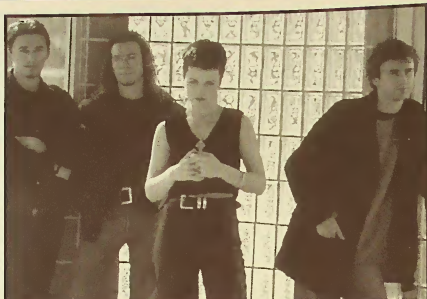
"SOME PRODUCERS
COULDN'T CARE LESS
ABOUT WHETHER
SOMETHING COSTS FIVE
QUID OR £50, BUT OVER
THE PAST COUPLE OF
YEARS EVERYONE HAS
PULLED IN THEIR BELTS"
— NINA SEBASTIAN,
A&R CO-ORDINATOR,
LONDON RECORDS

► Now Amek is using AES to unveil the 9098, a console designed by Rupert Neve and costing a dramatic £300,000 plus. Amek has already sold three desks — including one to Lisa Stansfield — and despite the recession the company's founder, Nick Franks, does not worry about the competition. "The whole question of SSL is not a concern of mine because when you're dealing with something that says Rupert Neve on the front you are dealing with a religious phenomenon," he says.

But record companies do not seem too happy at the thought of bigger recording budgets through investment in such high-end products, and studios are unlikely to swallow the cost. "Some producers couldn't care less about whether something costs five quid or £50, but over the past couple of years everyone has pulled in their belts," says London's Nina Sebastian.

The priority for new equipment seems to be backwards-compatibility. Unless a company can offer a huge leap forward in recording quality and efficiency, the chances of breaking through the established equipment company ranks with a new brand name are slim.

AES is bound to be a platform



THE CHAMBERLAIN: SSL MAN AND PRODUCER STEPHEN STREET'S CHAIRS

ones again for dozens of new ideas, some good, some shaky. But like the 10-minute bills in Parliament, many are destined to get an airing but never become the industry standard.

Among them this year is the

Euphonix digitally-controlled analogue console. Built in the US, it is smaller, neater, more versatile and, at well under £100,000, cheaper than most consoles. Producer Trevor Horn is one of its aficionados. He has

used the console for two years and has even carried it to a country house in Ireland to record and mix a Rod Stewart album.

Among the biggest success stories of recent years is the Alessi A-Dat eight-track digital recorder, which has pulled the rug from under the traditional multi-track manufacturers. Akai, which entered the professional audio market in the late Eighties, has a secure hold on the sector now, and its DD1000 hard disk recorder/editor has notched up healthy sales. Nicky Graham is one producer who swears by it, and does not even put his productions to tape until he has mixed from the DD1000.

Digital hard disk editing and recording is the most dramatic area of expansion in the professional audio business. It is, however, a minefield for the inexperienced buyer.

The questions to be asked are endless because although something recorded on digital hard disk can be lifted and moved around within the recording, without actually chopping up time or putting the sound signal through corrupting digital-to-analogue transfers, each system offers very different features.

Not the least of these is the question of ergonomics: how easy is it to use? Earlier systems are

generally harder to operate because user-friendly design has only recently become an important factor. But then the older, established systems, such as the AMS Audiofile, already have a large number of users.

Other important factors are extent of memory, speed of operation, number of tracks that can be mixed at once, compatibility with other systems and, last but not least, the sound quality. "People tend to think that digital environments are absolutes but they're not," says producer and Chivers Records owner Sadie, who has her own tapeless studio. "Digital has its own unique characteristics and it changes from one system to the next."

In the early stages of digital development, AMS ruled the roost with the Audiofile, and it is still the most common professional digital editor. But it is definitely a fully professional tool and priced accordingly at £50,000 and over, as are the Digital Audio Research Soundstations, Sona Solutions' System, SSL's Scenaria and the British Sadie system among others. These systems are finding their place in trading studios for sound-to-picture, mastering and editing. The busiest room at Air Studios' Lyndhurst Hall, for instance, features a suite dedicated to the AMS Logic 2, built around the Audiofile, while the Digital Audio Research Soundstation played an important role in Bertolucci's forthcoming movie Little Buddha.

That it is a lucrative area of the business is emphasised by the reappearance of some of the sector's original players at AES. New England Digital, which invented the Synclavier, is now part of Fostex, and its New Hampshire-based offices have exploited their hard disk expertise to develop the Fostex Foundation, a tapeless recording, editing and mixing system on show at AES. Fairlight, meanwhile, is the Australian company whose expensive but ground-breaking digital sampling synthesizers sparked a recording revolution in the early Eighties spearheaded by Peter Gabriel's heavy use of it and the artist's subsequent franchising of Fairlight for Europe. It is too back with a vengeance, re-establishing its European foothold with a new London office.

Other new machines to be unveiled in Amsterdam include the Pulsion Infernal Workstation, the Oceanic 2 four-track optical disk editing system and the Dymax II workstation. One innovation that will be debated at the show is the Sony PCM-D5000 two-channel 1-bit 20-bit digital Msdisc Recorder. 20-bit recording is becoming increasingly important to those who demand, and can afford, the extra quality.

While the big guns in the studio and film sound business might be able to afford such products, there is a secondary league of gear which offers huge improvements in working methods for producers on leaner budgets.

Recording to disk allows the fastest and most seamless

PRO AUDIO CONTINUES ON P27

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- Calum Malcolm, engineer and producer. Castle Sound Studios.

"The performance is excellent. You can push it very high indeed, yet it still retains the clarity needed for CD's, combining the best of analogue warmth with good crisp quality... real competition for digital."

- Craig Leon, producer.

"I've been using 3M 996 tape at 30ips without noise reduction, and it sounds terrific. It's a digital analogue like analogue ought to be - with digital, all you can do is get the level right but 996 gives you far more control over getting the sound right. It's the only tape I use now."

- Chris Kimey, producer.

"3M 996 knocks the spots off previous-generation analogue. Recording multi-track at 30ips, with noise reduction, 996 lets me achieve the kind of warmth that's very hard to get with digital. And the results are as super-clean as digital, you just don't know it's there - what you put on you get back."

- Hugh Padgham, producer.

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"WITH THE HARD DISK, IF JUST BEFORE MIXING I WANT TO ADD AN EXTRA FOUR BARS IN HERE OR THERE I CAN DO IT STRAIGHT AWAY. I DON'T PRINT ANYTHING TO TAPE UNTIL THE MIX IS FINISHED" — NICKY GRAHAM, PRODUCER

● Mariah Carey in singles & albums double ● Stereos reap Brits reward

CHART FOCUS

Mariah Carey's Without You single more than doubles its sales this week and is now so far ahead of all other singles that it seems unlikely to be seriously challenged for three weeks, possibly more. The popularity of Mariah's recording, despite constant sniping from the likes of Nicky Campbell and Jonathan King, also brings about a major resurgence of her Music Box album, which slips into peak position on the album chart for the second time, having debuted at number one last September.

The effect of the Brits and the school half-term explains much else that happens in the chart this week, with the biggest Brits beneficiaries perhaps being the Stereo MCs, whose Connected album soars from number 86 to number 13, and Björk, whose Debut album rebounds to number three, equalling its previous best showing, which it achieved on its first week in the chart last July. It has been a model of consistency ever since, remaining in the Top 30 for all but one week, that being when its stocks were allowed to become depleted ahead of its re-promotion with an additional track. Meat Loaf's performance of I D O That's what I'm doing, sending the single back into the chart at number 88 and pushing its parent album Bat Out Of Hell II from number 13 to number 5.

Meanwhile, Top Of The Pops is



While Elastica, the latest Next Big Thing to be nurtured by the indie, slip to number 86 with Line Up, the last-but-one critical darling, Suede, make a massive first week impression on the chart with their fifth single, Stay Together. Debuting at number three, it easily out-performs the group's other singles: The Drowners peaked at 49, Metal Mickey at 17, Animal Nitrate at 7 and So Young at 22. It thus checks the decline that seemed to have set in with So Young, and has a beneficial side effect on the group's only album - on which Stay Together does not feature - which surges from number 80 to 37.

having a less predictable effect than some charts ever. The Flavours' No Matter What U Do (I'm Gonna Get With U) has failed to chart despite being used as the playroom record

three weeks ago, and there are only minor dividends this week for Sinead O'Connor whose sterling performance helped her single You Made Me The Thief Of Your Heart stand still at number 42 after a mid-week dip, and Freakpower, whose Ruah single checks in at number 62 after being used as the playroom disc. It seems unlikely to equal the Top 40 showing of their previous single. But Dina Carroll, who performed a track from her album So Close for no reason other than it had sold a million copies, was rewarded by the album surging from number 14 to number four.

With 13 more records making their Top 40 singles debut this week, there's little room for records already there to show growth. In fact, just three records make an upward move within the Top 40 this week, but that's a significant improvement on the previous week's tally of one. The industry seems to be agreed that there needs to be some sort of brake on the chart which allows records to become more familiar over a period of weeks and grow the way they do in America, but the chart continues to move at breakneck speed. Adding an airplay element would certainly slow things down, as would, in a different way, splitting the sales week so that it runs from Wednesday to Tuesday. That's impractical for the CINE chart, of course, where user requirements are for a Sunday chart, but if major record companies were to move releases to sat, Friday, they could achieve a similar effect. At this stage of the game, anything is worth a try.

Alan Jones

SALES AWARDS

Platinum: Mariah Carey: Music Box (42); Chicago: The Heat Of The Night; **Gold:** Soul Asylum: Grave Dances Union; Various: Dance Hits 94 - Vol 1; **Silver:** Tom Branton: Brotherly Angel (single); Genesis: Return To Innocence (single); Snugg Doggy Doggy; Doggydogg; Tom Branton: Tom Branton, Gary Moore: Blues Alive; Various: The Movie's Greatest Love Songs.

AIRPLAY ADDS

RADIO 1 FM: w/c 21.02.94: **A** List: Cappella, Moby (DJ Baby); Salt-N-Pepa (feat. En Vogue); Whina Van; **B** List: Mariah Carey: The Man Who Speaks My Language; Celine Dion: Beautiful Soul; Good As Gold (Single As A Man); Imperial; Georgia Lee; Mark E Smith - I Want You; Janet Jackson: Because Of Love; Credit To The Nation; Tampa Bay: Blue Bay-Girl & Guy; **C** List: Chaka Demus & Pliers; Master Shi: Where Birds Sing; Mo'Nique: I Feel No Pain; Murray Oldfield - A Fair Affair; Echoboy: Injustice; Chamberlain; Dream; **Capital FM:** w/c 15.02.94: **A** List: Atlantic Ocean - Wanderlust; Jive City CMJ - Can See Clearly Now; Cranberries - Nothin'; Joshua Kadison - Justice; McPeggy - Resurrection; Prince - The Most Beautiful World; Proclaimers - Let's Get Married; **Top 40:** Higher Ground; **B** List: 2 Unlimited - Let The Beat Carry You; **C** List: The Real Thing; **Radio 2:** The Real Thing; **Radio 3:** The Real Thing; **Radio 4:** The Real Thing; **Radio 5:** The Real Thing; **Radio 6:** The Real Thing; **Radio 7:** The Real Thing; **Radio 8:** The Real Thing; **Radio 9:** The Real Thing; **Radio 10:** The Real Thing; **Radio 11:** The Real Thing; **Radio 12:** The Real Thing; **Radio 13:** The Real Thing; **Radio 14:** The Real Thing; **Radio 15:** The Real Thing; **Radio 16:** The Real Thing; **Radio 17:** The Real Thing; **Radio 18:** The Real Thing; **Radio 19:** The Real Thing; **Radio 20:** The Real Thing; **Radio 21:** The Real Thing; **Radio 22:** The Real Thing; **Radio 23:** The Real Thing; **Radio 24:** The Real Thing; **Radio 25:** The Real Thing; **Radio 26:** The Real Thing; **Radio 27:** The Real Thing; **Radio 28:** The Real Thing; **Radio 29:** The Real Thing; **Radio 30:** The Real Thing; **Radio 31:** The Real Thing; **Radio 32:** The Real Thing; **Radio 33:** The Real Thing; **Radio 34:** The Real Thing; **Radio 35:** The Real Thing; **Radio 36:** The Real Thing; **Radio 37:** The Real Thing; **Radio 38:** The Real Thing; **Radio 39:** The Real Thing; **Radio 40:** The Real Thing; **Radio 41:** The Real Thing; **Radio 42:** The Real Thing; **Radio 43:** The Real Thing; **Radio 44:** The Real Thing; **Radio 45:** The Real Thing; **Radio 46:** The Real Thing; **Radio 47:** The Real Thing; **Radio 48:** The Real Thing; **Radio 49:** The Real Thing; **Radio 50:** The Real Thing; **Radio 51:** The Real Thing; **Radio 52:** The Real Thing; **Radio 53:** The Real Thing; **Radio 54:** The Real Thing; **Radio 55:** The Real Thing; **Radio 56:** The Real Thing; **Radio 57:** The Real Thing; **Radio 58:** The Real Thing; **Radio 59:** The Real Thing; **Radio 60:** The Real Thing; **Radio 61:** The Real Thing; **Radio 62:** The Real Thing; **Radio 63:** The Real Thing; **Radio 64:** The Real Thing; **Radio 65:** The Real Thing; **Radio 66:** The Real Thing; **Radio 67:** The Real Thing; **Radio 68:** The Real Thing; **Radio 69:** The Real Thing; **Radio 70:** The Real Thing; **Radio 71:** The Real Thing; **Radio 72:** The Real Thing; **Radio 73:** The Real Thing; **Radio 74:** The Real Thing; **Radio 75:** The Real Thing; **Radio 76:** The Real Thing; **Radio 77:** The Real Thing; **Radio 78:** The Real Thing; **Radio 79:** The Real Thing; **Radio 80:** The Real Thing; **Radio 81:** The Real Thing; **Radio 82:** The Real Thing; **Radio 83:** The Real Thing; **Radio 84:** The Real Thing; **Radio 85:** The Real Thing; **Radio 86:** The Real Thing; **Radio 87:** The Real Thing; **Radio 88:** The Real Thing; **Radio 89:** The Real Thing; **Radio 90:** The Real Thing; **Radio 91:** The Real Thing; **Radio 92:** The Real Thing; **Radio 93:** The Real Thing; **Radio 94:** The Real Thing; **Radio 95:** The Real Thing; **Radio 96:** The Real Thing; **Radio 97:** The Real Thing; **Radio 98:** The Real Thing; **Radio 99:** The Real Thing; **Radio 100:** The Real Thing.

SALES UPDATE

SINGLES
+7%
versus last week

+1.3%
Year to date versus last year

ALBUMS
+2%
versus last week

+0.8%
Year to date versus last year

MUSIC VIDEO
-5%
versus last week

-3.1%
Year to date versus last year

NEXT WEEK'S HITS

Singles: Beck: Loser (Geffen); Elvis Costello: Sully Girl (WEA); Credit To The Nation: Terence Sessions (The Little Indigo); E.Y.C. The Way You Work It (MCA); RW: Jive (PWL); Fatheadz: Back (WEA); **Albums:** Carpenters: I Want You (Low/Water); Aimee Mann: Should've Known (Imago); RCA: Smashing Pumpkins: Disarm (RCA); Barbara Tucker: Beautiful People (Polygram); **Various:** Celine Dion: The Colour Of My Love (Epic); Sultans Of Ping: Teenage Drog (Epic).

Predictions compiled by E.Y.C. Last week's score: 16 out of 18.

NEWCOMERS

22 LEVEL 42: Forever Now (RCA). UK 27th hit. **Producer:** King/Lindup/Gould/Anderson. **Publisher:** Dinshavn/WC. **Writer:** Mukker/Darbyshire/King. **First hit:** Love Meeting Love (61, 1980). **Biggest hit:** Lessons In Love (3, 1986). **Last hit:** My Father's Shoes (55, 1992). **Line-up:** Mark King (wb), Mike Lindup (wb). **Notes:** Now a duo, the band's first new track for nearly two years was produced at King's own Summerhouse Studios on the Isle Of Wight with former member Phil Gould and Steve Anderson from Brothers In Rhythm. **Album:** Forever Now (March 14).

38 MARRADONA: Out Of My Head (Peach/PWL International). UK debut. **Producer:** Malone/Rouse. **Publisher:** Peer. **Writer:** Malone/Rouse. **Line-up:** Richie Malone (k), Scottie Rose (k), Nadine Morcom (v). **Notes:** One of two new tracks, both on PWL's latest imprint and both featuring former members of the X-Generation - London DJ Richie Malone features on this and vocalist Dade Joyner on I Believe In You by Kuttin' Edge. **Album:** May 1994

55 RIVER OCEAN feat. INDIA: Love And Happiness (Yemaya Y Ochun) (Cooltempo/Strictly Rhythm). **Puerto Rico** debut. **Producer:** "Little" Louie Vega. **Publisher:** New



York House/Indila. **Writer:** India/Vega. **Notes:** River Ocean is, to all intents and purposes, vocalist India and her producer husband and MAW member Louie Vega. The single features Tom Puente and Kenny "Dope" Gonzalez. **Album:** summer 1994.

51 SEPULTURA: Refuse/Resist (Roadrunner) Brazil 2nd hit. **Producer:** Andy Wallace. **Publisher:** Roadblock. **Writer:** Sepultura. **First/last hit:** Territory (66, 1993). **Line-up:** Max Cavalera (v/g), Andreas Kisser (g), Paulo Jr.

(b), Ignar Cavallera (d). **Notes:** When first issued last year, their album Chaos A.D. reached number 11 to become the highest charting independent metal album in the past four years. They recently paraded the Paris catwalks for a Jean Paul Gaultier show. **Album:** Chaos A.D. (Reissue March 7).

53 MICHAEL WATFORD: So Into You (East West America). US debut. **Producer:** John Robinson/Snack Productions. **Publisher:** Nakti/Snack/MCA. **Writer:** Robinson/Watford/Peres/Neal. **Notes:** Watford first came to prominence with the club hit 'Holdin' On from the compilation album Underground Dance Vol.1. His recent album led him being described as 'the Marvin Gaye of the Nineties'. **Album:** Michael Watford (out now).

59 SINCLAIR: (I Wanna Know) Why (Dome). UK 2nd hit. **Producer:** Dwayne Birkens/Wallman Flowers. **Publisher:** Mirare/Slashy. **Writer:** Barker/Powers/Barker Charles. **First/last hit:** Ain't No Casanova (28, 1993). **Notes:** Born in 1964, Mike Sinclair first sang on stage in a school reggae band called The Administrators. Follow band members Dwayne and Mike Birkie toured and produced the 1992 club hit I Want You Back as well as co-writing this single. Sinclair recently won the best male vocalist (dance) prize at the Black Music Awards. **Album:** I Want You Back (March 7).

BRIT AWARDS 1994

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A-D F.O.C.U.S.

American Heartbeat, a various artists compilation, released next Monday through Virgin, will be advertised in the national and music press including *Q*, *Vox*, *The Observer*, the *Independent* on *Sunday* and *Mojo*.

Brownwood Workshop, Phonogram's collection of tracks from artists signed to the Brownwood label, will be advertised in *ID*, *The Ticket*, *Time Out* (with *EMV*), *Strangely*, *Mojo* *Chaser* (with Virgin) and the *Acid Jazz* fanzine.

Tim Buckley's Live At The Troubadour, out through Demon's Edsel label, will be advertised in *Q*, *Vox*, *Time Out*, *Folk Roots*, *Record Collector* and *Mojo* from its release next Monday.

Demon's **Diablo** label is launching a marketing campaign for a selection of mid-priced albums, all of which will be released next Monday. Ads will run in *Folk Roots* and *Record Collector* for **Hubert Sumlin's** Blues Party, **Anthem Funderburker's** Sins, **Vandyke Parks'** Idiosyncratic Path, **Don Nix's** Gone To Long and **Sky Rider** — on one CD — and **The Moonlighters'** Rush Hour. **Electronic's** self-titled album will be re-released next Monday through Parlophone with ads in the *NME* and *Select*. The album now contains the band's hit single *Getting Away With It*, which was not originally included.

Energy Rush Presents Euro Dance Hits, released next Monday through Dims, will be nationally TV advertised for two weeks on Channel Four. This will be followed by two more weeks of national TV ads on *The Big Breakfast* and *BSkyB*. The album contains tracks from **Gabriele**, **Ace Of Base**, **The Shamen**, **Haddaway**, **M People**. It will be radio advertised on *Capital FM*, *Kiss FM*, *Piccadilly* and *Atlantic 252* and there will be club and regional radio promotions over the



CAMPAIGN OF THE WEEK

Creating demand by deleting an album for a few months is a marketing ploy that Island Records used to great effect with the Stereo MC's *Connected*. As a result of this, Island is using the same technique to re-promote **The Cranberries** album, *Everybody Else Is Doing It So Why Can't We*, which was first released in the UK exactly a year ago but was taken out of circulation at the beginning of January. The band has already sold more than 1.8m units in the US and the current Top 20 single *Linger* is already getting plenty of airplay.

Record label: Island.
Media agency/executive: Target/Robert Wilkerson
Product manager: Jamie Spencer
Press: Advertising will run in *Time Out*, *TV Times* and *Q* in conjunction with *HMV*, with solus ads in *Select*, *Mojo*, *Vox*, *The Guardian* and *The Independent*.
In-store: The release is a part of the week with *HMV* which will be running in-store displays from next Monday. There will also be displays with *Our Price* and *Virgin* and window displays in *Glasgow* and *Piccadilly* with *Tower*.
Target audience: Teenage to the early thirties with emphasis on indie fans.

next few weeks. A street poster campaign in key cities and in-store displays with 200 independent retailers completes Dims's marketing campaign. **Jay Fisher's** *The Velvetine Ear*, out next Monday through *Mauve Records*, will be advertised in the student press. **Gang Starr's** *Hard To Earn*, released next week through

Chrysalis, will be advertised for one week on *Kiss FM* and will be on display through *Our Price* where it is a recommended release. There will also be point of sale material in selected indie retailers and the album will feature on *Virgin* listening posts and in *HMV's* *Vox* selection. **The Curtis Mayfield Tribute**, an album featuring stars

including **Whitney Houston**, **Bruce Springsteen** and **Aretha Franklin**, will be advertised in *Q* and *Mojo* by *WEA*.

100% Rap, Telstar's latest rap compilation, will be nationally TV advertised for two weeks from its release next Monday, followed by further TV ads in selected regions.

Sasha's The Qat Collection, released through *Deconstruction*, will be advertised in the national and regional press including *Sky*, *The Face*, *Jokey Slot* and *MS* from its release next Monday. **Screamin' Jay Hawkins' Something Funny** going on, out through *Demon's Fiend* label, will be advertised in *Mojo*, *Vox* and *Record Collector* from its release next Monday.

Soul Devotion PolyGram TV's latest soul compilation, will be backed by national ads on *Channel Four* for one week from its release next Monday. There will also be a two week campaign in the *ITV* Meridian and Central regions followed by two more weeks of TV advertising in the *ITV* Grampian, *HTV* and *West Country* regions.

St Etienne's Tiger Bay, released next Monday through *Creation*, will be advertised in the *NME*, *Melody Maker*, *Select* and *Time Out*. The album will feature on *HMV*, *Virgin* and *Our Price* listening posts. Also included is a national street poster campaign. **Visions**, Telstar's collection of popular instrumental tracks, will be nationally TV advertised for one week from its release next Monday. There will be further TV advertising in the *LWT*, *Carlton*, *Granada*, *Yorkshire* and *ITV* *Tees* areas. Radio advertising will run on *Classic FM* and *Melody Radio*. **Wild Pitcher's Hi Phat Diet**, *EMI's* compilation from the *Wild Pitch* label, will be carry ads in the music and black press from its release next week. Compiled by *Sue Sillito*: 071-226547

E-X-P-O-S-U-R-E

AIRING THIS WEEK



PACK OF THE WEEK

Backstage Pass, Wednesday February 23, Carlton TV, 12.30am - 1.30am. Initial TV, which filmed last week's *Brit Awards*, produced this look at the flipside of the night's events showing the exhilaration, tensions and tantrums from backstage at the *Alexandra Palace*, in *London*.

MONDAY FEBRUARY 21

Pebble Mill featuring **Barbra Streisand**, *BBC1*, 12.15-12.55pm

TUESDAY FEBRUARY 22

Pebble Mill featuring **Mari Wilson**, *BBC1*, 12.15-12.55pm

The Beat featuring **Pulp**, **Strangelove**, **Tori Amos** and interviews with **Suede** and **Bruce Foxton** and **Rick Buckler**, *ITV*, 12.30-1.30am

WEDNESDAY FEBRUARY 23

Pebble Mill featuring the **Proclaimers**, *BBC1*, 12.15-12.55pm

THURSDAY FEBRUARY 24

The Big Breakfast featuring the **Proclaimers** in **Paula's Boudoir**, *Channel Four*, 7-9am

FRIDAY FEBRUARY 25

John Peel featuring **Elastica** and **Fiasco**, *Radio 1FM*, 10pm-1am
The Word featuring **Smashing Pumpkins** and **Cypress Hill**, *Channel Four*, 11.10pm-12.10am

SATURDAY FEBRUARY 26

Live And Kicking featuring **EXC** and the **Proclaimers**, *BBC1*, 9am-12.12pm

Johnnie Walker in concert at **Blackpool's Tower Ballroom**, *Radio 1FM*, 7-11pm

Unplugged featuring **10,000 Maniacs**, *BBC2*, 8.40-9.05pm

Later With Jools Holland featuring **Leony Kravitz**, **Richard Estefan**, **Bjork**, **Tim Finn**, **Richard Thompson** and **Paul Westerberg**, *BBC2*, 12.50-1.45am

BPM from **Club Jam** in an interview with **Funkdoobiest** and a profile of **Moodswings**, *ITV*, 4.30-5.30am (regions vary)

SUNDAY FEBRUARY 27

Hendrix At The Boob featuring the guitarist live at the *BBC* in 1967, *Radio 1FM*, 7-8pm

PROMOS IN PRODUCTION

ARTIST	TRACK	COMMISSIONER	DIRECTOR	PRODUCER	RELEASE DATE	CONCEPT
JULIET ROBERTS	Again	Margot Quinn for Coletengo	John Booth	Martin Topitzky for Partisan	February 28	Juliet puts on a classic performance at a deserted cafe in Paris.
PRIMAL SCREAM	Rocks	Tim Abbott for Creation	Chris Symes	Chris Symes for Propaganda	February 28	Hedonistic glam rock shot at Million Dollar Babes with 200 of London's grooviest clubbers
BEAUTIFUL SOUTH	Good As Gold	Sarah Willis for Go! Discs	Tim Pope	Paul Raphael for Cowboy Films	February 28	Cycling holiday theme featuring bizarre characters and vehicles
CARTER USM	Glam Rock Cops	Margot Quinn for Chrysalis	Angus Cameron	Banney Jeffrey for Partisan	February 28	Shot at Seventies style pub and intercut with clips from <i>The Swenseny</i> .
THERAPY?	Trigger Inside	Robin Dean for ASM	David Mould	Jeremy Banister for Partisan	February 28	Camera takes on the eyes of a serial killer in middle America intercut with band performance.
WORLD OF LEATHER	Future Ex-Pop Star	Tot Taylor for Soundcakes	Chris D'Atida	Cheryl Kelly for Soundcakes	February 28	The band play with 15 guitarists in a New York Dicks-style TV pop show
BLUR	Girls And Boys	Dilly Gent for Parlophone	Kevin Godley	James Chads for Medialab	March 7	Band performance intercut with increasingly surreal images
ELVIS COSTELLO	Sulky Girl	Moira Bellas for Warner Brothers	Brian Griffin	Cornelia Fieldon for Production	February 21	Mini film with Thirties Berlin flavour featuring extraordinary Swiss woman confronted with exhibits from her life in a theatre as Costello narrates
FKW	Jingo	Sharon McPhlemey for PAV	Lalaland	Lalaland	February 21	Dancing in the street at carnival time in Tobago
BONO/GAVIN FRIDAY	In The Name Of The Father	Pinko for Island	Jim Sheridan	Liam Cabot for Dreamchaser	March 14	Performances from Bono and Friday interspersed with clips from the film

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the British Music Industry Award**

at The Brits 94

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Polydor



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CLASSICAL

VARIOUS: *Polska! Penderecki Quartet*, BBC Singers (United/Complete Record Co 88021). The music is uncompromisingly modern – although the album includes Gorecki's Totus Tuus – but the marketing is aided by the fact that this disc launches Untold's signing of the BBC Singers and ties in with Radio Three's Polish season. There is advertising in *BBC Music Magazine* and in-store displays. **★★**

VARIOUS: *Canto Gregoriano. Monks Of Santo Domingo de Silos Monastery* (EMI CD/MC 7243 5 65217 2 84 2). EMI is rushing releasing this mid-price double album of Gregorian chant after it sold 300,000-plus units following its Spanish launch late last year. It is backed with a £20,000 radio and press campaign, despatch of 200 promo singles to radio stations and sticking of the album to artists to underline its appeal as relaxation music. **★★**

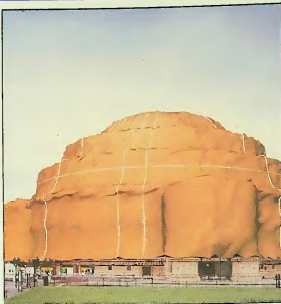
VARIOUS: *The Essential Gregorian Chant. Pro Cantione Antiqua Of Neuss* (United/CRC 88035). Another rush release on the back of the overseas success of the EMI album, with the enticement of a special dealer price of £5.60. It is tied to Untold's simultaneous release from the same vocal group of *A Gregorian Lent And Easter* (88022). **★★**

BACH: *Easter Oratorio. Taverner Consort And Players/Parrott* (Virgin VC 5450112). Virgin is re-promoting its Veritas early music label to mark its absorption of EMI's Reflexe series. This is one of three new releases spearheading the campaign, which includes a Veritas brochure, posters featuring key artists, articles in *Gramophone* and *Classic CD*, a feature in *Classic FM* Authentic Performance programme, and press mailing of a CD sampler. **★★**

PICK OF THE WEEK

VARIOUS: *Secret Classics. Various Artists* (Conifer CD/MC WRAPCD 1). The dramatic cover of a shrouded Albert Hall marks this out as a compilation with a difference. It includes little-known works by Bart, Vivaldi and Catalani, and is backed by a two-week Classic FM campaign, national press ads, co-ops with WH Smith, HMV and Tower, posters and national displays. The quirky presentation is a plus. **★★★**

Phil Sommerich



Under wraps: the dramatic cover of *Conifer's Secret* album

GAMES

WOLFENSTEIN 3D: *Super Nintendo (Imagineer W6NOE £49.99)*. Wolfenstein has an unusual pedigree: it started life as a "shareware" game for IBM-compatible computers, where it scored such unusual success that it was immediately snapped up by one of Japan's largest Nintendo licensees. The original's deceptions of countless bloody deaths of Nazis and their dogs has been toned down now the game has reached Europe and although it would probably have done a

good deal better if it had been released about 12 months ago, even in the current soft market it should still garner respectable sales. **★★★**

SUPER EMPIRE STRIKES BACK: *Super Nintendo (JVC through Pinnacle BDEmpire £59.99)*. George Lucas's Star Wars trilogy has been plundered by game designers, eager to cash in on the stories' instantly recognisable characters, game-friendly plots and its general consumer awareness. And now we have the sequel to JVC's huge

Super Star Wars hit from late last year. Although this is oh so similar to the first offering, it incorporates enough enhancement to ensure as much critical acclaim as its predecessor. **★★★**

NBA Jam: Mega Drive (Acclaim through PolyGram ref no. ba £49.99). Acclaim's first real venture into the enormous sports simulation market comes in the form of a conversion of what is currently the most lucrative coin-operated arcade machine in the world – Midway's NBA Jam. A "two-on-two" face-off featuring beautiful graphics and a host of special moves – which almost manage to recreate the gravity-defying leaps executed by real basketball players – NBA Jam has gone down a storm with the games press. **★★★**

PICK OF THE WEEK

SONIC 3: Mega Drive (Sega ref no 1079 £59.99). It seems like only yesterday, but Sonic Two-day was the best part of a year ago – and, as has become clear, a year is a long time in the video game business. So now, with Sonic Third-day fast approaching (that is Thursday February 24), one question demands an answer – will Sonic 3 be as big as its predecessors? Well... probably not, but then expecting another Sonic 2 is a bit like expecting The Beatles' reunion to produce another *Revolver*. Stock in depth. **★★★**

Ciaran Brennan

JAZZ & BLUES

DAVID MURRAY QUARTET: *Body & Soul* (Black Saint 120155-2). Yet another Murray release that reaffirms his status as among the world's finest and most distinctive tenorists. His unchanging siemen – drummer Rashied Ali, bassist Wilbur Morris and, in particular, pianist-composer Sonelius Smith – provide the perfect springboard for Murray's outpourings throughout this compelling, almost 52 minutes of superior contemporary jazz. Singer Twana Running appears just once, singing her own lyrics to the classic title track. **★★**

GARY PEACOCK, RALPH TOWNER: *Oracle* (ECM ECM 521 350-2). Duets – in jazz at least – aren't all that commonplace these days, especially those which manage to sustain a high standard of creativity as is the case here. Peacock remains one of the most gifted of all bassists playing today; his sound technique and taste are, as ever, beyond reproach. But it is his listening, too, that helps provide such constant inspiration to Towner's filigree guitar work (using classical and occasion 12-string). All nine titles are originals by the pair; the elegant Oracle is a collaboration. **★★**

BIEKI MSELKU: *Timelessness* (Verve 521 306-2). This, his first Verve release, is just one of the

MAINSTREAM - SINGLES

JOSEFIN NILSSON: *Heaven And Hell* (Epic 6591392). We hear far too little these days from Abba's Benny & Bjorn, who wrote this cheering connection for compatriot Nilsson. It lacks the widespread melodic devices that made Abba so popular, but is a classy piece of work that will deservedly garner airplay and may be a minor hit. **★★**

JANET JACKSON: *Because Of Love* (Virgin VSCDG 1488). The latest offering from the Janet album is so chuffed here in seven mix by the expensive twin talents of David Morales and Frankie Knuckles. Not a number one, but bound for the upper reaches. **★★★**

ROCKMELONS: *Ain't No Sunshine* (Mushroom CDSUNSHINE 1). The Aussie band who should have scored with their last single – an original – take the easy option this time, treating Bill Withers' classic to a smooth, soothing pop treatment. There are far too many remakes



Marcella Detroit: stylish

around at present, however, so its prospects aren't assured. **★★**

ACE OF BASE: *The Sign* (Mega/Atlantic 8560272). Ace Of Base replicate the shuffling reggae beat of All That She Wants, but in a far less

charming and effective manner. That said, The Sign is bright enough, and should finally give Ace Of Base their second UK Top 20 hit. **★★**

WALTER WRAY: *Heaven On Our Side* (J&F JFDCS 1). Winning support from both Radio 1FM and Virgin 1215, this is an immediate slice of melodic rock with an outside chance of success – though the solid approach Wray shows on bonus tracks *How It Feels* and *Diana* point more to a future as an albums artist. **★★**

SEPUKTURA: *Refuse/Resist* (Roadrunner RR 23773). The Brazilian band are thrash metal's brightest and best and seem destined for their biggest hit yet with this typical protesting stormer. **★★**

EYE: *The Way You Work It* (MCA MCSTO 1963). A slot on the Smash Hits Awards bill warrants the Wray Eye last time out. This tune will have to succeed without such a leg-up. It is a better song, however, with an

easy refrain, and some useful house-up mixes from Judge Jules which take it to the all-important club audience. **★★**

EARTHA KITT: *I'll Love Ya, Then I Need Ya, I'll Need Ya, I Want'cha Around* (RCA 7432193042). This is currently in heavy usage on the multi-million pound radio and TV campaign for Flora margarine. As such, and as a cheerful, commercial and charmingly dated piece in its own right, it should reach the chart. **★★**

PICK OF THE WEEK

MARCELLA DETROIT: *I Believe* (London LONCO 347). Apparently not missing Siobhan Fahey, the erstwhile Shakespears Sister makes her solo debut with a stylish, well-tempered swayer. After a low-key start, it builds admirably, and has an insidious chorus. Radio is already on board, and retail success is just a matter of time. **★★★**

Alan Jones

important events that have come the way of the talented South African and former Mercury Prize nominee in early 1994, including a South Bank Show documentary last month and a high-profile Festival Hall concert on February 27. Apart from tenorist Pharoah Sanders, vocalist Abbey Lincoln and keyboardist Rodney Kendrick, the rest of the Timelessness cast will participate in the concert, including special guests Joe Henderson, Kent Jordan and the leader's superior rhythm team of bassist Michael Bowie and drummer Marvin "Smitty" Smith. Despite all the big-name contributors, this is a marvellous showcase for Maseleku's manifold talents.



M People: Brits winners hit the right track again

SIDNEY BECHET: Jazz Classics Volumes I & II (Blue Note CDP 7893842/CDP 7893852). A brace of Bechet at his most potent. The immortal clarinetist/sopranoist sustains an extraordinarily high level of performance on both instruments, totally dominating the various line-ups in his customary emotion-packed way. The complete Bechet/Blue Note catalogue

includes fine contributory references to such luminaries as Sidney Catlett, Teddy Burn, Sidney De Paris, Albert Nicholas and Frankie Newton. But, in the end, it is the devastating swing and passionate-plus sound of Bechet that justifies the titles of these two indispensable items, and makes their long-overdue UK debut on CD an event of real significance.

PICK OF THE WEEK
JOE HENDERSON: The Blue Note Years (Blue Note CDP 7892872). With his present high profile, both as the number one tenorist and as a widely-acclaimed Grammy award-winning Verve artist, this is a timely

release for Henderson. For as the 36 well-chosen tracks contained within a handsome four-CD boxed set remind us, his two Blue Note periods – 1963-1969 and 1985-1990 – faithfully documented a saxophonist whose stature was growing album by album. Produced by Tom Evered and complete with an attractive, informative, 42-page booklet, this potent set provides choice morsels from his solid Blue Note output, from albums recorded under his own name as well as with others (Horace Silver, Herbie Hancock, Kenny Dorham, Larry Young, Andrew Hill et al.). This is one of the year's most important jazz reissues.

Stan Britt

DANCE
DOOP: Doop (City Beat CDE1274). This unlikely combination of Nineties house sounds and Twenties Charleston/ragtime rhythms first appeared at the end of last year as a Dutch import and has been creating dancefloor mayhem ever since. There is bound to be strong DJ demand for the track, which could crossover in a big way thanks to its novelty value.

INCOGNITO: Pieces Of A Dream (Talkin' Loud T.L.I.K.X46). The jazz funk stalwarts return to the fray, this time with a classy, soulful grove that comes complete with a wide range of Roger S remixes. His smooth soul, bumping garage, and busy latin interpretations have taken the track into the Top 10 of the Club Chart and should generate healthy sales.

KENNY LARKIN: Azimuth (Warp WAP CD20). Widely tipped for big things in 1994, Kenny Larkin creates really inventive techno tracks that have a rare warmth. The 25-year-old American's debut album lives up to the high standards set by earlier releases in Warp's Artificial Intelligence series and should appeal to the same range of punters.

VARIOUS: Journeys By DJ Volume 4 (Music Unites 6JJDJ4). This latest addition

to the well-received JDJ series of official DJ mix tapes and CDs has been mixed by John Digweed. He does not have such a high profile as earlier contributors Danny Rampling and Judge Jules, but Digweed has built up a deservedly strong reputation for his mixing skills. Here he effortlessly blends relatively recent tracks from the likes of Atlantic Ocean, Leftfield/Lydon, Hardrive and the Mighty Dub Cats.

VARIOUS: Strictly Rhythm – The Early Years (React SR307). New York's Strictly Rhythm label has had a strong underground reputation throughout its five-year history. Now its releases are being taken into the mainstream by Positiva (Reel 2 Real and Barbara Tucker) and Cooltempo (River Ocean). React's compilation of early influential releases follows on from its successful Strictly Rhythm Volumes 7 and 2 collections, which were released last year and concentrated on contemporary tracks. The Early Years includes great oldies by the likes of Underground Solution (Roger S), Photon Inc (DJ Pierre) and Roommates (George Morel).

DAVID HOLMES: Johnny Favourite (Warp WAP42). Belfast's occasional Disco Evangelist and part-time Del Charged Latino makes his solo debut with this panoramic techno-house single that is packed full of mood changes.

DJ PIERRE: We Gonna Funk (Solid Pleasure SPL14). This house track, which despite its title is not at all funky, is the work of the Italian DJ Pierre, as opposed to the US one. The mixes range from cheesy Euro to cooler trance variations. It has picked up a few one FM plays courtesy of Pete Tong, but has yet to make a showing in the Club Chart.

MAINSTREAM - ALBUMS

CAROLE KING: Carole King in Concert (Quality TV CKINGCD 01). Lauded as a songwriter, Carole King is also no mean performer, as her classic Tapestry album vividly illustrated more than 20 years ago. In this live album, recorded last year at Los Angeles' Universal Amphitheatre, she performs several tracks from that album, and many other favourites. Joined by GNR's Slesh on guitar for Hold Out For Love and The Locomotion, and by David Crosby and Graham Nash for the concluding You've Got A Friend, this is a fun album. With extensive local radio advertising and shop displays. It could prove a surprise success.



Proclaimers: refreshing

them many new admirers, but nor will it alienate the faithful. Only the title track, a loose, funky workout which could be pressed into service on the dancefloor with appropriate remixes, goes against the grain.

VARIOUS: Keep On Running (Trojan CDGAL 334). A bizarre collection of reggae covers of varying vintage and competence, the common link here is that all the 21 songs were number one hits in either the UK or US in another guise. It is an ingenious and

appealing compilation that is likely to attract the curious.

VARIOUS: Rush Hour 2 (React REACTCD 34). Subtitled Happy House Rides Again, this is indeed a collection of uplifting house grooves. Of the 12 tracks, at least eight originate from Italy, including Datura's Eternity, Pan Position's Elephant Paw and Sharada House Gang's excellent Dancin' Thru The Night, which was a massive club hit here, but somehow missed out at retail. The inclusion of Atlantic Ocean's Waterfall means there's a bona fide hit here, and should ensure sales through mainstream shops as well as specialists.

VARIOUS: Torvill & Dean - Music From Their Finest Performances (A&M/PolyGram TV 8405652). Mack & Mabel, Barnum, Bolero... they're all here in uncredited, and, presumably, newly-recorded versions alongside locatation's Dolencias, the Penguin Cafe

Orchestra's Oscar Tango and various other melodies which have served as musical backdrops to the icy escapades of skaters Torvill & Dean. A large TV campaign should see this one home, but a gold medal for the duo in Lillehammer would pay extra dividends.

PICK OF THE WEEK
VARIOUS: New Jack Swing 3 (Mastercuts CUTSD 18). More precious cargo from Mastercuts in the form of its third new jack swing compilation, including both rare and more common cuts. After a slow start, new jack swing has become increasingly popular in the UK, so this will act as a fine primer for new converts. Many J Blige, SWV and TLC are among the stars here, though there's a uniformity of quality and style that make this much more of a cohesive package than most compilations.

Alan Jones

THE PROCLAIMERS: Hit The Highway (Chrysalis CD CHR 0561). The Scottish brothers' refreshing lyrical cynicism is offset by their cheerful, folksy rock melodies. For most people, a little Proclaimers goes a long way, and this album, which breaks up new ground, won't win

PICK OF THE WEEK
M PEOPLE: Renaissance (Deconstruction 74321194131). This is the fourth single to be taken from the elegant and stunning and it looks certain to be another big hit for the winners of the Brits, best dance act award. The piano-powered track, with its catchy "I'm coming home" hook, will be instantly familiar to many as the theme for the student documentary, The Living Soap. In addition, a handful of club mixes from Roger S, John Digweed and MC/Creedy/Donliva are attracting very solid DJ support.

Andy Beavers

THE OFFICIAL CHARTS - 26 FEB

music week
 AS USED BY



SINGLES

1 WITHOUT YOU

	Music Chart	Columbia
2	02 THINGS CAN ONLY GET BETTER	Dream
3	03 STAY TOGETHER	Sire
4	04 RETURN TO INDIVIDENCE	Enigma
5	05 BREATHE AGAIN	Tommy Boy
6	06 ALL FOR LOVE	Bravo Records/Sony Music
7	07 THE SIGN	A&M
8	08 LET THE BEAT CONTROL YOUR BODY 2	Atlantic
9	09 THE POWER OF LOVE	Columbia
10	10 MOVE ON BABY	Columbia
11	11 ROCK AND ROLL DREAMS CAME THROUGH	Atlantic
12	12 I LIKE TO MOVE IT	RCA
13	13 DON'T GO BREAKING MY HEART	EMI
14	14 COME IN OUT OF THE RAIN	EMI
15	15 LINGER	Island
16	16 TWO TRIBES	Atlantic
17	17 COME BABY COME	Atlantic
18	18 A DEEPER LOVE	RCA
19	19 DOWNTOWN	A&M
20	20 SHODDAN	Columbia
21	21 INSANE IN THE BRAIN	RCA
22	22 FOREVER NOW	Capitol
23	23 LOCKED OUT	Capitol
24	24 MICK & MICKY	Capitol

ALBUMS

1 MUSIC BOX

	Music Chart	Columbia
1	02 THE CROSS OF CHANGES	Enigma
2	03 DEBUT	Black
3	04 SO CLOSE	Direct
4	05 BAR OUT OF HELL II - BACK TO HELL	Atlantic
5	06 UNDER THE PINK	Tommy Boy
6	07 TEASE ME	Columbia
7	08 ELEGANT SLUMMING	RCA
8	09 SORTA WIT THESE SHINES - THE BEST OF REAGAN	Atlantic
9	10 THE HEART OF CHICAGO	Capitol
10	11 EVERYTHING CHANGES	Tommy Boy
11	12 TEN SUMMERS TALES	A&M
12	13 CONNECTED	Sire
13	14 ONE WOMAN - THE ULTIMATE COLLECTION	EMI
14	15 CROOKED RAIN CROOKED RAIN	Parade
15	16 IN PIECES	Capitol
16	17 DEEP FOREST	Capitol
17	18 SO FAR SO GOOD	A&M
18	19 TONI BRAXTON	A&M
19	20 TROUBLEGUM	A&M
20	21 PAID VACATION	A&M
21	22 THE BEST OF VAN MORRISON	A&M
22	23 SERENITY	A&M
23	24	A&M

jam & spoon

RIGHT IN THE NIGHT

b/w

FOLLOW ME





26 2 94

indie shops charts lobby

The world's biggest-selling rapper has been reinventing himself for the release of his new album. Having dropped the MC, Hammer has gone hardcore. In the US, Hammer has been touring with Snoop Doggy Dogg and his new album, 'The Funky Headhunter', features state of the art gangsta/P-funk production from Snoop's Dogg Pezand team. Teddy Riley has also been enlisted and provides the current import hit 'Pumps And A Bump'. The UK single will be 'It's All Good' and is released on February 28 by his new label RCA. Hammer's new album is released on March 28.



A group of the UK's leading independent dance retailers are getting together to press for an increased input from dance specialists in the C/N chart. Representatives from Black Market, 23rd Precinct, Flying TAG and Manchester Underground will be among those meeting in London on Wednesday (23) to discuss the presence of dance shops on the new Millward Brown-compiled C/N chart panel.

Billy Kille, owner of Scotland's 23rd Precinct shops, says, "Millward Brown seems to have targeted dance independents to lose machines, and that's why we've organised this lobby of small retailers to discuss the situation." Shop owners feel that the loss of machines will result in fewer important visits from sales reps and would consequently damage the independent dance sector as a whole. "The old chart showed

that indies could chart records and take on majors. But the new chart seems geared towards the majors," says Luffy from Flying Records. C/N's charts director Catherine Pusey says the number of dance outlets will grow between now and April when more machines become available. "We talked to every UK retail outlet and pinpointed the key dance specialists. It's from these that the new chart is compiled," she says.

inside

- 2 reel of fortune for positive
- 4 big time bjork
- 6 **xtra** focus on techno

club chart: BECAUSE OF LOVE Janet Jackson

cool cuts: OLYMPIC - THE ALBUM Various

distribution glut forces ct rethink

The decision of CT Records to discontinue its dance distribution operation has once again highlighted the problems facing small dance distributors. CT's managing director Chris Checkley started distributing in 1992, fast gaining a reputation for pioneering production and distribution deals with the likes of Junior Boy's Own,

Mo Wax and Tomato Records. It was the loss of labels to a shrinking market that has caused Checkley to call it a day. "I just can't see that you can make money any more. Shops are selling fewer records and the mark-up is getting less and less. I saw distributors like Great Asset

go under and didn't want to go the same way," says Checkley. He sees larger companies such as RTM, Revolver and Pinnacle eventually dominating dance distribution by concentrating on providing a high quality service to a smaller number of record labels. "As far as manufacturing

and distribution is concerned, it's very difficult to make money. "The large companies can make money on peripherals like parcel lines and storage," says Checkley. CT will now concentrate instead on record production with artists including Barry K Sharpe, Heavy Shift and Monica Deluxe.

ELTON JOHN & RUPAUL

DON'T GO BREAKING MY HEART

FEATURING THE GIORGIO MORODER MIXES: MORODER 7' EDIT MIX • MORODER 12" EDIT REMIX & THE SERIOUS ROPE MIXES: SERIOUS ROPE 7' MIX • SERIOUS ROPE 12" MIX • SERIOUS ROPE INSTRUMENTAL VERSION • SERIOUS ROPE DIRTY DUB MIX

AVAILABLE ON CD ONLY

Chrysalis 25

1

COOL cuts



Shop: Silverfish, 146 Charing Cross Road, London WC2 (80 sq ft).
Specialist areas: Mostly 12-inch. All areas of house from techno to garage; no breakbeats; strong on imports from Germany, US, France, Japan.

Merchandise includes Silverfish and Germany's KX Noise System T-shirts, hats and record bags. Also in the shop, a cafe with 24-hour licence (alcohol licence to be applied for) and an art gallery featuring up-and-coming artists such as Godfrey and his cyber sculptures.

Owner's view: "We're not here to tell people what to buy; they can come in have a drink, look at the art, listen to music and relax. We attract an older crowd, from 20 to 60 - and I'm pleased as too many young kids can spoil the vibe. We have about 700 members and the future's looking good. Some records are going so fast we run out of stock on the day we get them in." - Nils Hess.

Distributor's view: "They're doing well with all our techno and ambient product, and they seem to be getting the customers in." - Dennis Summerskill, SRD.

DJ's view: "It's a nice environment, a good meeting place where you can sit and have a cup of tea. Silverfish has a European feel to it - it's what this country needs. It's educational, some people might not have the money that day but want to hear new stuff and come back - here they are encouraged to do that." - Dave Angel.

club & shop focus compiled by sarah davis. tel: 081-948 2320.

- | | | | |
|-----------|------|---|-------------------|
| 1 | NEW | OLYMPIC - THE ALBUM | Olympic |
| | | Various | |
| | | Excellent collection with plenty of unreleased material. | |
| 2 | NEW | SHINE ON Degrees Of Motion featuring Bill | ffrr |
| | | New mixes of this club anthem | |
| 3 | (2) | I BELIEVE Sounds Of Blackness | A&M |
| 4 | (8) | GET YOUR HANDS OFF MY MAN Junior Vasquez | Tribal UK |
| 5 | NEW | OUT TO LUNCH EP Sure Is Pure | Vinyl Solution |
| | | Four-track EP of underground house | |
| 6 | (1) | BECAUSE OF LOVE Janet Jackson | Virgin |
| 7 | (4) | STAND UP! Loleita Holloway | Six6 |
| 8 | NEW | VIOLENTLY HAPPY Bjork | One Little Indian |
| | | With mixes from Fluke, MAW, Nellie Hooper and Graham Massey | |
| 9 | (9) | SON OF A GUN JX | Hooj Choons |
| 10 | (6) | HOUSE STOMPIN' Bump | Good Boy |
| 11 | (12) | I WANT TO THANK YOU Robin S | Champion |
| 12 | NEW | ELECTRONIC FUNK EP D.O.P. | Guerilla |
| | | Four tracks from their album in new mixes | |
| 13 | NEW | HAVE MERCY Yaz | Polydor |
| | | With house mixes from Sanchez | |
| 14 | NEW | TE AMO Sultana | Union |
| | | Last year's Euro club hit with new mixes from John Digweed | |
| 15 | (13) | LOVE ME TONIGHT JD Braithwaite | One |
| 16 | NEW | DREAM ON DREAMER Brand New Heavies | ffrr |
| | | With mixes from Degrees Of Motion and Morales | |
| 17 | NEW | IT SEEMS TO HANG ON KWS | X-Clusive |
| | | With mixes from Groeme Park and DJ Duke | |
| 18 | NEW | LET THE MUSIC LIFT YOU UP Loveland | Eastern Bloc |
| | | Catchy commercial house anthem | |
| 19 | NEW | INTO THE NATURE Hardfloor | Harthouse |
| | | Long hypnotic techno excursion in a doublepack of mixes | |
| 20 | NEW | RAIN The Groove Corporation featuring Romille | Six6 |
| | | Stylish groove with extra mix from Molter | |

a guide to the most essential new club tunes as featured on 11th's "essential selector", with path hints, broadcast every Friday between 8.30 and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sounds/tying/zoom/black market (London), eastern bloc/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), warp (Sheffield), trax (Newcastle).

arizona featuring zeitia
i specialize in love
a classic for '94
mixes by greed, serious rope,
the hustlers convention
28.2.94

rm ads namecheck: ad manager: rudi blackett @ deputy ad manager: judith rivers @ ad executives: steve masters, heddi greenwood & ben cherrill

City Sounds 25

namecheck: brad beatnik @ andy beavers @ tony farsides

tune of the week

bjork: 'violently happy' (one little indian)

The woman of the moment receives yet more remix treatment with this doublepack. A typical fourth single, this might not be quite as immediate as her previous hits but it still has some damn fine moments...



on this latest release from Liquid which has been picked up by MMS in the UK. It's a cruising slice of tonally techno that eases along nicely over a wacked synth line...

DEGREES OF MOTION 'Shine On (Remixes)' (fr). Originally released in the summer of '92, this excellent garage song was a big club favourite but narrowly missed crossing over into the mainstream Top 40...

backed by a cool organ-washed Morales-style production, which is very different from the more intense original mix (also included here). In addition, there is a useful Radiant Dub plus Forley and Heier's radical Junior Style Dub...

BUZZ & ACE 'Alone' (Liquid Records). DJ Buzz (Adnan Buertello) and Ace (Torsten Stenzel) combine

ERIC GABLE 'Process Of Elimination' (Epic). Played on Radio 1FM already, this album track has been rash-released on a British single in response...

Playlisted on Radio 1FM already, this album track has been rash-released on a British single in response. Gable's US CD has been selling steadily since the end of last year and is exemplified by this swingly mid-tempo track. Tight harmonies drive home the song's 'Check One Check Two' hooks and the track has an overall Aeron Hall-ish feel.

ROC & KATO 'Jungle Kisses' (Slip'n Slide). The fast improving Slip 'n Slide label has licensed this inventive house track from the US E-legal label and is issuing it as a doublepack with new mixes from Phil Asher and Most Watson plus the ubiquitous X-Press 2. The latter break from their hoiganic house tradition to deliver two very deep and moody mixes which add a new dimension to the infectious sax riff and dubbed up 'kisses' sample from the original. Asher and Watson create more commercial NY-style house lev on their useful range of mixes. The package is completed by the original US mix plus a new tougher R&B remix which does

away with the sax and vocals to concentrate on the neck guitar theme.

ATLANTIC OCEAN 'Waterlil' (Remixes) (Eastern Bloc). One of the most popular tunes of the year so far is remixed by its producers Rene van der Weide and Lex van Goozen. It's less in-your-face this time, but the lack of beef is made up with some brilliant percussion and beguiling breakdowns. The equally magnificent 'Mimosa' gets a Safe Harbours remix that adds to the disco vibe of the original. One to really leg it to, this track now has the addition of cool breaks and neat piano fills. A worthy accompaniment to the originals.

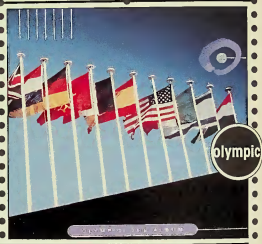
DOUG WILLIS 'Syndrome Syndrome EP' (Z Records). Joey Negro and Senory Productions were both involved in this doublepack, which features five different tracks plus three remixes. 'Spread Love' is an impressive happy house track with low-key disco touches. 'We'll Keep Climbing' is a far more funky affair and is bound to prove popular. 'Tonight's The Night' is

albums

SASHA 'The Qui Collection' (Deconstruction). There's not a lot that hasn't been said about this undeniably talented producer. With his remixes he's proved he has the talent for adding to other people's tracks and creating monster club hits. Here he provides six of his own, all clocking in at more than 10 minutes. The recent 'Higher Ground', featuring Sam Morrison on vocals, is included but otherwise it's a pretty diverse instrumental affair. His very distinct, colourful and microediting style is captured perfectly and reflects that rare quality of being able to make dance music that's both enjoyable to listen to over and over again as well as to dance to.

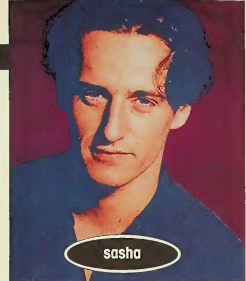
BIOSPHERE 'Potashnik' (Apollo). Having given us the accomplished 'Microgravity' album last year, Geir-Jenssen returns with a work that fully outclasses that debut. 'Potashnik' is an awesome ambient-techno work that combines the high standards of German techno production with an overwhelming collage of moods. From the bounding 'Phonem' and 'Starfighter' to the drifting, persuasive techno beats of the single 'Sali'. 'Project' is a consummate display of Jenssen's ample talents. A more refined work than 'Microgravity', this album should provide Biosphere with the recognition afforded to peers such as Sun Electric.

VARIOUS 'Olympic - The Album' (Olympic). Another of the UK's top dance labels releases its first compilation - and what a treat this is. Ten tracks are expertly mixed in a showcase of Olympic's first year. It's quality house all the way - there's nothing blindly original but it's all slick stuff with strong vocals and uptight rhythms being the key to the clever mix. Tracks include Scoop's 'So Deep' and a couple of Eric Perez Project's top tunes alongside Seven Grand Housing Authority's excellent 'The Question' and Sky One's recent 'Another Man'. Taking over the baton for UK house labels, this is Olympic Records' finest hour - so far!



JANET JACKSON BECAUSE OF LOVE HER NEW SINGLE AVAILABLE FROM 28TH FEBRUARY ALL FORMATS INCLUDES REMIXES BY FRANKIE KNUCKLES & DAVID MORALES DJ MUGGS / DARRYL JAMES & DAVID ANTHONY

Chart table with columns for week number, chart name, and artist. Includes tracks like '2 02 TRENDS', '03 STRAY TC', '04 RENNY', etc.



sasha

a cooler NY-style house groove, while 'Baby Bubba' is a dub disco delight. Bringing up the rear is 'My Name Is Doug,' a completely mad dance with a loop of the word "Doug" repeated to create a similar effect as George Kranz's 'Din Das Ooo'." ab

WISE GUYS 'The Real Vibes EP (Black Market). Excellent three-track EP built around a 10-minute title track Mining the ambient hip hop feel that DJ Shadow recently explored, this EP has a slightly harder more jazzy edge. 'Real Vibes' is pure headphone music while 'Ladies Say Chi' might work in a club environment. A quality release. If

BEHIND THE JUMP 'Don't Weir (Urbaniger). This very inventive house track was co-written and co-produced by Tom Hayes, who is responsible for the equally enticing 'Fetichular' track now doing the rounds on Flavor. The Club Mix of 'Don't Weir' has a deep and spacey trance feel with the vocals switching between a soothing, half-whispered male voice (a la like The Beloved or Underworld) and a soulful female contribution. The vocal mix is a more straightforward house production and is equally strong. ab

- ☉ soul
- ✻ trance/progressive
- ⊕ house
- ⊙ pop
- ⚡ techno
- ⊕ jazz/funk
- ⊙ swing/hip hop
- ⊙ garage
- ⊙ reggae/roga

world. The outfit's Desire (Remix) is an intense percussion-led snr-fueled club. The flipside features House Pony's 'Good Inside,' an addictive NY-style bumping house track with catchy vocals that are also rather cliched. Last but not least is the some group's 'Shake Up And Down' which combines dregged-down house beats with regga style vocals. It is no match for Real 2 Real, but it is still pretty useful. ab

ROZ featuring D NICE 'A-Yo Ah!e (Hey Yo Alright)' (Ruffness). Subject to intense competition, XL finally signed this pop swing/top track for the UK. Using the same guitar riff as the Tribe's 'Bonita Applebum,' Roz's SWV-style vocals are aided by a oop from a rejuvenated D Nice. The song has an insanely catchy 'Hey Yo!' chorus that could well cross over. Club DJs may prefer the heavier Earthling remix. If



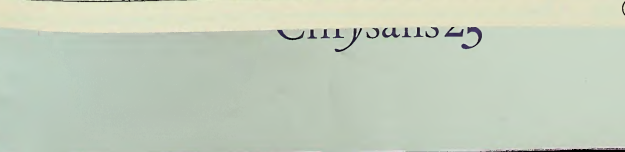
Junior Vasquez

di directory

by James Hamilton

BARBARA TUCKER 'Beautiful People' (Creative 12VIN 11). Little Louie Vega's Hardcore Deep Inker' exploring superb beauty goddess pop-ballad essence in classy 12.09pm. (uses ground Melank (MAY), 0-123.09pm)
CL Macintosh, floppy freestyle
127.09pm The Compression Mates.
MICHAEL WATFORD 'So Late Year' (Atlantic A&R/AS/12014), bewy soulful mooder balletically hopped for successive 17' minutes in jiggly swing 122.09pm
Uu Minis, plngt
122.10pm Tribal Dubs, separate genre sprawling 114.09pm Original Smoak, superb stroked 122.70pm DJ's Alliance Miles, archoy jarring 118.10pm House Music
Lab having been promoted initially as its eminent promo plankid carrying 123.09pm US pressing, **ARONNA feat Zillio 'I Specialize In Love' (Columbia Records)/'Virgile' UCKT 27).** features **Cowenette's** for **Billy Brown** same, hovers on groove in chugging lullaby 121.09pm **Great House UK**, throbbing digitaluk Let Me Show You and 123.09pm Get With The Dubs, elegant white 119.09pm DJ's Saad, the union and more potently charged chicanee between **Rope Mine**, **EDWARD'S WORLD 'Solo Rasta' (Hi-Fi-Techno Music 09113),** gowerid sampling grand piano driven 120.70pm **Piano House**, more routine dign **Trance Music**, **SHANILLE 'Work Your Body' (US Great Jingles 162-530 029-1),** Eric Kupper produced uptempo chix-controled sample heavy 124.09pm roller, **RACHID TAMA 'Yello Velle' (Chemical TALK 119),** James Robertson remixed eaching Jangl with 126.09pm French throbber, ideologically inspired less infectious **Going Indie**, **KHALED 'Chebb' (Fr. Group Global Series 059 995-1),** Development Corporation remixed throbbing 124.30pm progressive changer in scatted lively Chemwood Dub, chesily synthed Man City **Mess 'ZANE 'Growth Thing (Remix)' (US House 274/0484-1)** shows down Police Rubber 'Hoven' You heard Jouse some likely strong singer's 122.20pm **Nuggets By Nature**, 120.09pm **Kay Gee**, covering 122.10pm **Monica**, and it's music.
NUTTY NUTTY 'In My Nature' (Live Juice 9 247), Californic girly UK remixed edgy groov grinder in **Blockbuster's** 01.30pm **Blockbuster's**, 01.09pm **Melody Madness** (revisited), **Town 91' 50pm UK Favour**, **KLIEBER 'Ouch With You' (Old English 12 MAD 1, 081-228 0676),** alternative soft soul swaver's chunky jogged deservive 89.70pm **Full On Swing**, 100.10pm **Quiet Storm**, melow 102.09pm **US Radio Miles**, **ELE FERIER 'Till Me Me'** **Happy Baby' (US Emotive EM746-1),** three named artists's pulsating 120.9-120.09pm **Club**, swelling 0-122.20pm **Radio Miles**, covering 122.09pm **Wes**, punting ending 123.09pm **Duggano Dubs**, **FRANKIE GOES TO HOLLYWOOD 'The Tribes' (ZTT**

PHAT 7), 1986 can war gaiter's original 120.09pm **Sampling**, more brighter soul not much different 120.10pm **Flute**, sunny heartfelt 120.09pm **Clubs**, **Marcelo MATEO BOOMSHAKA 'Gonna Make You Move' (SIP 'n' SHIP 50-1),** PA, spent like mad party 121.09pm **chugger**, 125.09pm **Club**, more understated pulsating 120.09pm **bing** 120.70pm **Winn**, **DEEP FRED (feat F-ROCK) 'Cheseli Girl' (Psychedelic Power FC 2006),** sedative Taste Air' type 0-130.09pm **Durd A Durd** 0-155.09pm **lively** **Misc**, A-sides chesey **Electric** **Rogue** 120.70pm **Remix**, **4 UNLIMITED 'Let The Beatbox Your Body' (PWL Cool PWL 280),** unimproved techno-pop gaiter's hip-house 123.09pm **Expanded**, track 123.09pm X-Club in 0-90, post-it music 0-120.1-120.3-120.09pm **Magnum 1-1, 130-130.2-130.3-140.8-09pm** **Get Ready For Me** **Lois (P. 27),** **MARION & NELSON 'Move in Motion' (Effective 12EFES 011),** PA, chugging progressive throbber's powerful basses humped-out **braced** 123.09pm **P 1**, gentle feelerly swinging 0-126.0-04.5-126.9 bpm **P 2**, **KILLER GREEN BUDDS 'Keep Sleppin' (US Inevity Rhythm 08112220),** minimalist organic chugger's edgy swungging **129.09pm DJ**, **EP**, swelling 123.09pm **Retro**, cover **Dur** **Meek**, **SICO ELEMENTS 'Venus 3' (Abul AZBY 22, 071-2871832),** guitar Eazy looking 121.09pm **125.09pm** **Do It With Your Body**, **monstrous** **swelling** 123.09pm **Clubs** **From Marv**, **Bully** **swing** 123.09pm **Let The Body Work!**, **Hulley's** **stuffy** **123.09pm** **Trucker Music**, **ON THE BLAZ 'Working Joes EP' (1) (Highly Safe 12ASID 17, EP),** bounding **Club** EP's **gulf** **argely** **descending** and **ascending** 125.8-01.9-120.09pm **Poly (Urbaniger)** in the Warehouse, **warring** **machine** **reentered** 127.09pm **Hedonistic** **groove** **stagnate** **hit** **09pm** 127.90pm **Gold** **Make You Body**, **JASON REYNIS 'The Viper Kicks' (Landed 12AD 15, LP),** club house EP's **unsubtle** **aptly** **leaky** 127.09pm **Neopunk**, **120.09pm** **120.09pm** **Good** **insider**, **girls** **cranks** 121.20pm **Amor** **Who's Yours (Cuts 50)** **loping** **guy** 116.70pm **Archi**, **April**, **JOHANNIA 'Ohed The Tenth' (DJ Best 0-10150),** **moozed** **and** **cooled** **out** **they** **audible** **'s** **121** **beam** **E-Smoove**, **plunking** 120.9-120.70pm **Relph** **Rosco** **Extended**, 120.09pm **Keep Cryin'** 124.09pm **Dub** **mes**, **CYPRUS HILL 'Tossin In The Beat' (Columbird RuffHouse 660176 03),** **Public Enemy** **style** 102.09pm **stark** **galer** **rolling** **86.09pm**, **Love** **Long (Prince Paul King)**, jazz **logged** **91.09pm** **'Someday** **'s** **the Way Of The Wok**, **KEVIN 'LOVEMAN' Nash 'Call Me' (About Time AT 12-018, 0742-07882),** **delecty**, **moored** **wearing** **smoothly** **80.09pm** **roller**, **lander** **69.5-09pm** **Lady**.



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detroit influence: rotation records, the label set up by techno dj dave angel, has detroit legend juan atkins (above), shochun rashi, co-organiser of the lost parties, names steve polindexter and derrick may among her top current djs; and colin dale says his style is now moving "into detroit techno"



derrick may

legacy of the detroit spinners

The renewed popularity of Detroit techno luminaries such as Kevin Saunderson, Juan Atkins and Carl Craig may have brought the genre full circle, but most importantly they are now inspiring a wealth of European DJs and labels to take the music another step down the road.

One of the most interesting things about techno is its widespread recognition as the first truly international music. As such it exists as a cultural phenomenon, with the club scene fuelled by three-way traffic between UK, European and US DJs.

Continental European labels are still leading the way in delivering the goods: R&S remains universally respected and Hardhouse and Eye Q have been very strong, with hard trance from artists like Hardfloor. Their track "Trance Scrip" is credited by top DJ Dave Angel for "breaking down the barriers between techno and progressive, making techno far more widespread".

Other European labels in the news include Jax from Holland, ADV from Italy along with Basic Channel and Recycle Or Die from Germany.

Europe is mixing techno and trance, while the leading lights among British artists and labels are heading more for the ground between trance - which as a rule has beats, albeit muted - and ambient - which is influenced by the

techno is now recognised as the first truly international music genre, triggered by the club scene's traffic in UK, European and US DJs. Stu Lambert reports on the mutation of UK techno and checks out the forthcoming releases

6

W	THURS	FRI	SAT	SUN	MON	TUE	WED	THURS	FRI	SAT	SUN	MON	TUE	WED	THURS	FRI	SAT	SUN	MON	TUE	WED	THURS	FRI	SAT	SUN
2	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26



djs such as sven vath (above), joey beltram, laurent garnier, saskia of d-jax and jef mills have been regularly travelling around europe for the past two to three years

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German music of Seventies acts such as Con, Neu and Faust, and is more abstract. This means more releases of albums or doublepack 33s as well as straight-up singles.

"The ambient and trance scene is no longer club-reined. It has a big CD market - Warp especially is colossal," says Stuart Wells, manager of Troublesome Records.

Warp expects to see ambient reach the stratospheric region of the album chart soon with the Aphex Twin's 'Selected Ambient Works Volume II', released on March 7.

Warp director Steve Beckett is "anticipating a top five hit" following the success of the single 'On', which reached number 32 in the national chart last November. A March four with rising acts Autechre and Saesleel is expected to promote the album.

Aphex Twin Richard James - widely regarded as the wunderkind of contemporary ambient - began making music at the age of 13 and went on to release EPs on the revered Dutch label R&S of 20.

Last year's album, 'Surfing On Sine Waves', was released under one of his many pseudonyms, Polygon Window, and was rapturously received by the growing young ambient audience. James is signed to Warp



CRYSTALS 25



THE OFFICIAL CHARTS - 26 FEB

Musicbook

S

7

01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
THINGS	STAY TO	RETURN	BREATH	ALL FOR	THE SIG	LET THE	THE POS	MOVE O	RICE AN	I LIVE T	DON'T G	COME IN	LINGER	TWO TH	COME B	A DIEPS	DOWNTO	SPOONM	INSANE I	FOREVER	LUCCO C	LET'S G	



SINGIN' MOVIN' MIXIN'

TIME

DEADLY SINS
"COME DOWN WITH ME"

JINNY
"ONE MORE TIME"

HUMANIZE
"DO YOU KNOW MY NAME"

ALADINO
"BROTHERS IN THE SPACE"

U.S.U.R.A.
"DRIVE ME CRAZY"

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for an exclusive six-album world-wide deal for material under the names Apex Twin and Polygon Window, although he can still release material under other names on his own Rephlex label, tipped by top techno DJ Steve Bicknell as one to watch.

Other imminent Warp releases include albums from its founding favourites LFO, whose forthcoming album Bicknell describes as "more polished than their last one, with some industrial tracks and some cleaner techno", and Nightmares On Wax.

The move from hard/ultra-hard techno to trance and ambient has been seen as a development of the music towards the middle-class and centred on London but, as well as Warp, Liverpool's 3-Beat is making sure the North gets a piece of the action with Neuro Project. They too started their career with R&B, releasing a single "Mama," that did



tune in to techno

mixmapster morris



fsol

Don't touch that dial—there's nowhere to go. Unless you live in London and can listen to Kiss FM or in Latham and can listen to Forth FM, Radio 1FM will provide virtually your entire diet of non-chart house and techno.

Pete Tong's Essential Selection and Essential Mix shows on One FM are the graal. "Tong touches an every genre, even ambient, which is hard to fit in to radio because of the length of the tracks," says Simon Govin of Union City, whose set Future Sound Of London did a two-hour special show from their own studio for Tong which was

nominated by One FM for a Sony Radio Award.

Tom Wilson on Forth FM offers another haven for house but, beyond that, exposure comes more from eclectic shows like John Peel's, which play a spectrum of music including techno.

Specialist regional house and techno shows seem to be virtually non-existent. But barely two years ago, there was euphoria as a new generation of smaller independent stations created the airwaves.

While many of them were dance orientated or catered for the black community, today the only one habitually mentioned in the dance industry is Kiss, where

the main offerings in underground dance come from Judge Jules, Colin Dale and Colin Faver. The two Collins offer definitive techno shows, but both have recently been cut back from three to two hours.

Lindsay Wesker, head of music at Kiss, explains, "We wanted to introduce a going-to-bed show. People who push the snooze button listening to Kiss will wake up listening to Kiss."

"On the other hand, we have increased the time for Judge Jules and Graham Gold and also changed the format of Thursday's Givin' It Up, which now features four guest DJs in a row, including some of the most sought-after names

such as Mixmaster Morris and Future Sound Of London."

Although techno seems to be gaining popularity generally, Wesker says, "as many people scream for more swing, more reggae and more rap—we'll probably maintain it at the current level."

Pirates usually fill the gaps in legal radio's coverage but they are still held to be obsessed with hardcore, which is becoming transpouter lurch, or ultra-fast noise techno from Europe.

"There are no pure techno pirates," rules Colette Lewis of Phuture Tux, while Blackcutt can only think of Dream FM in Leeds. "A very professional pirate set-up," he says.

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PINK

THE OFFICIAL CHARTS - 26 FEB

SIN the
1

Britain's nearest beats till 28

1

2
94

1
7

compiled by Alan Jones from a sample of over 500 DJ returns

chart

WEEK END	THINGS TO WATCH	THIS WEEK	LAST WEEK	WEEKS ON CHART	W/AVG	W/PEAK
02	THINGS TO WATCH	2	04	1	2	1
03	SAY TIC	03	10	1	3	4
04	STAY TIC	04	16	1	4	4
05	BREATH	05	19	1	5	4
06	ALL FOR	06	24	1	6	4
07	THE SIG	07	32	1	7	4
08	LET THE	08	40	1	8	4
09	THE POW	09	50	1	9	4
10	MOVE D	10	63	1	10	4
11	ROCK A	11	82	1	11	4
12	I LIVE IT	12	101	1	12	4
13	DON'T G	13	121	1	13	4
14	COME IN	14	152	1	14	4
15	UNSER	15	182	1	15	4
16	TWO TRI	16	212	1	16	4
17	COME B	17	242	1	17	4
18	A DEPTE	18	272	1	18	4
19	DOWTO	19	302	1	19	4
20	SPDOWN	20	332	1	20	4
21	INSANE H	21	362	1	21	4
22	FOREVER	22	392	1	22	4
23	LOCKED C	23	422	1	23	4
24	LET'S G	24	452	1	24	4
25	LET'S G	25	482	1	25	4
26	LET'S G	26	512	1	26	4
27	LET'S G	27	542	1	27	4
28	LET'S G	28	572	1	28	4
29	LET'S G	29	602	1	29	4
30	LET'S G	30	632	1	30	4

WEEK END	THINGS TO WATCH	THIS WEEK	LAST WEEK	WEEKS ON CHART	W/AVG	W/PEAK
02	THEY'VE DONE IT AGAIN	2	02	1	2	1
03	THEY'VE DONE IT AGAIN	3	08	1	3	1
04	THEY'VE DONE IT AGAIN	4	15	1	4	1
05	THEY'VE DONE IT AGAIN	5	22	1	5	1
06	THEY'VE DONE IT AGAIN	6	30	1	6	1
07	THEY'VE DONE IT AGAIN	7	40	1	7	1
08	THEY'VE DONE IT AGAIN	8	50	1	8	1
09	THEY'VE DONE IT AGAIN	9	60	1	9	1
10	THEY'VE DONE IT AGAIN	10	75	1	10	1
11	THEY'VE DONE IT AGAIN	11	90	1	11	1
12	THEY'VE DONE IT AGAIN	12	110	1	12	1
13	THEY'VE DONE IT AGAIN	13	135	1	13	1
14	THEY'VE DONE IT AGAIN	14	160	1	14	1
15	THEY'VE DONE IT AGAIN	15	190	1	15	1
16	THEY'VE DONE IT AGAIN	16	220	1	16	1
17	THEY'VE DONE IT AGAIN	17	250	1	17	1
18	THEY'VE DONE IT AGAIN	18	280	1	18	1
19	THEY'VE DONE IT AGAIN	19	310	1	19	1
20	THEY'VE DONE IT AGAIN	20	340	1	20	1
21	THEY'VE DONE IT AGAIN	21	370	1	21	1
22	THEY'VE DONE IT AGAIN	22	400	1	22	1
23	THEY'VE DONE IT AGAIN	23	430	1	23	1
24	THEY'VE DONE IT AGAIN	24	460	1	24	1
25	THEY'VE DONE IT AGAIN	25	490	1	25	1
26	THEY'VE DONE IT AGAIN	26	520	1	26	1
27	THEY'VE DONE IT AGAIN	27	550	1	27	1
28	THEY'VE DONE IT AGAIN	28	580	1	28	1
29	THEY'VE DONE IT AGAIN	29	610	1	29	1
30	THEY'VE DONE IT AGAIN	30	640	1	30	1

BECAUSE OF LOVE (DAVID MORALES & FRANKIE KNUCKLES/DARRYL JAMES & DAVID ANTHONY/DJ MUGGS MIXES)
Janet Jackson

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Roy Eldridge, Managing Director

Controlled anarchy under a benevolent dictatorship. That's the way managing director Roy Eldridge describes Chrysalis Records. But he's not simply describing the state of the label under EMI's ownership. Rather he's referring to the culture that has emerged in the company over the last 25 years.

Chrysalis first spread its wings in a tiny backroom in West London in 1967, with founders Chris Wright and Terry Ellis shouting the odds at one another across one big table. Primarily a booking agency, their business was all about selling acts like Ten Years After, Jethro Tull and Procol Harum down the phone.

Within two years the baby butterfly had gathered strength and developed into a fully-fledged record label, backed by Island's Chris Blackwell. Chrysalis gained its independence as soon as it had chalked up the seven hits called for in the original deal, then blossomed into one of the UK's most celebrated labels, signing and developing a string of mould-breaking bands which made the company the envy of majors on both sides of the Atlantic.

"But we couldn't have done it without the music," says managing director Roy Eldridge. "The company has always taken the lead from its artists and its character evolved with them. If Chrysalis has a reputation for being an innovative company then it's because our most successful acts have always been those who have ploughed their own idiosyncratic path!"

But Eldridge agrees that the people who work there also help to define the character of a label, and in many respects Chrysalis can be seen as a family show. While the company may have taken its original lead from the management team of Chris Wright, Terry Ellis and Doug D'Arcy who ran it with such aplomb for nearly 20 years, Roy Eldridge has played a key role. He joined Chrysalis in 1971 from the features editor's desk at *Sounds* just as the label was moving to London's Oxford Street, where it shared an address with Island Records, Micky Most's RAK and Led Zeppelin's manager Peter Grant. Eldridge rose through the press office and an experimental special services department to become head of A&R in 1976 when Terry Ellis and Roger Watson left to open a Chrysalis office in Los Angeles.

Reporting to him then was Chris Briggs, who subsequently moved to EMI and then signed Def Leppard and Big Country to Phonogram, before returning to the Chrysalis fold four years ago. Later, after the label had moved in next door to Polydor in Stratford Place, Eldridge gave the young Ken Grunbaum a job as a regional promotion man, and later hired John Williams as a staff producer. Williams is also currently back at Chrysalis as director of A&R for the label after three years in the same post at Polydor. Key departments also feature staffers with service records going back 10 years or more, giving the immediate impression of a company which thinks and works as one.

"It is a bit like a family show," says Grunbaum, who is now director of A&R for Chrysalis' hugely successful dance label Cooltempo. "But stability is a good thing. Happy people in a good environment produce better results and artists produce better music. I think Roy has handled the situation with EMI brilliantly. He's managed to get us bedded >



John Williams, A&R Director, Chrysalis



Chris Briggs, A&R Director, Compulsion



Ian Anderson of Jethro Tull celebrates the family anniversary

music week

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 Ad Manager: Rudi Blackett
 Printed by: Pensord Press

Published in *Music Week* March 12, 1994



Chrysalis 25

► down properly into their system and kept Chrysalis traditions alive."

Following the break up of the original Wright/Ellis partnership, and the unforeseen costs of running the hugely successful US division, EMI finally exercised its option to buy the label outright in 1991. There were many who feared that Chrysalis might lose its independence as part of a multinational and Eldridge recalls an immediate request from Rupert Perry and Jim Fifield to tighten up his finances. A cut in staff was called for, but most of the redundancies came in areas such as administration and sales which overlapped with EMI's existing infrastructure. Significantly, A&R, marketing, promotion and the art department were retained to ensure label identity.

EMI has proved it is happy to bet on a healthy future for Chrysalis by encouraging Eldridge to develop an A&R structure modelled on Geffen in the US, and largely unique in the UK record industry. In place of the committee system operated by most majors, Chrysalis favours a three-pronged attack in which A&R directors Williams, Grunbaum and Briggs are each granted complete autonomy over three highly individual label identities, Chrysalis, Cooltempo and Compulsion. The structure mirrors in miniature Chrysalis's own place in the EMI Records Group hierarchy." Essentially EMI sees Chrysalis as an A&R force operating under its own banner," says John Williams. "A boutique label, in effect, which can attract a special kind of talent that might not feel comfortable with any of the other EMI labels. They recognise that an act like Carter USM wouldn't sign to EMI where it would sign to us."

Ken Grunbaum shares EMI's faith in small but instantly recognisable labels. "The record industry is now controlled by half a dozen big



Kenny Thomas: Outstanding Chrysalis prospect



The Chrysalis promotions office staff



The Chrysalis press team

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Mike Andrews, marketing

corporations, but as we get further into the nineties, I think we'll see more and more major artists break out of small highly focused labels who have strengths in particular areas and can control marketing and promotion strategies from start to finish."

Which is the reason why Chris Briggs believes EMI values Chrysalis so highly: "We think differently to them and offer a very different creative culture to any other label in the EMI Records Group. Chrysalis has always believed that if something is good in its own right, you should be able to create a market for it. A lot of mediocre artists have short careers by arriving at the right time. It's so much more exciting and fun to break artists who manage to rewrite the rules and strike a nerve with the public at the same time. Especially when the industry seems intent on turning out stuff to fit existing markets."

Over the next few months Eldridge plans to unveil a handful of new Chrysalis signings he is certain will play their parts in keeping the the label's creative culture alive over the next 25 years. And it is because of a genuine belief in the future that Eldridge has always been reluctant to make too much of an issue of Chrysalis' illustrious past. "It was first suggested we do some kind of anniversary celebration around Chrysalis 21st birthday, only I really didn't feel it was right. But the company and the catalogue deserve it and I thought that as I might not be around for the 50th anniversary, then 25 seemed about right."

And so Chrysalis is presenting a special reissue series of the best albums by the 25 acts which, one way or another, have meant most to the label and the people who have worked there over the years. "They're not necessarily the albums which have sold most," says Eldridge, "but they're the ones which probably best express what the label has come to represent." 



Phil Patterson, International Division



RunRig: Skye indie band blossom on major label with indie ideas

"The Most Successful Species Are Those Which Adapt Best To The Changing Environment"

Charles Darwin



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cooltempo spreads its dance wings on the butterfly label

Chrysalis Records built its reputation on a unique blend of white rock and pop styles, but before forming the Cooltempo dance label in 1985, the number of successful black acts on the roster could be counted on the fingers of one hand. Now, platinum and gold albums for Kenny Thomas, Arrested Development, Adeva, Innocence and Monie Love have established Cooltempo as one of the UK's leading club imprints.

So is A&R director Ken Grunbaum disappointed that only two of his acts feature in the 25th Anniversary celebration? "Quite the opposite," he laughs, "I think it's a real achievement. My only regret is that we couldn't squeeze Shara Nelson in there, because I believe she's going to be very big indeed. But two out of 25 must prove that though we're a dance label that doesn't mean we're a lightweight, fly-by-night operation. Dance is an important part of the picture now."

Grunbaum is particularly excited by the recent signing of Ruben Rodriguez' Pendulum label by EMI in New York. Cooltempo's London office will soon have hot new product from hip to the tip US names like Lisa Lisa, Digable Planets, and Lords Of The Underground.

"Pendulum is a lot like Cooltempo" says Grunbaum. "They work from the street up and concentrate on a small roster. Of course it'll mean more work for us. But if you've got good acts you want to work on them, don't you?"



Ken Grunbaum



Shara Nelson: Grunbaum's tip for 1994

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Chrysalis 25

A MUSIC WEEK FROM

from progressive to 25 years as leader



The original Chrysalis partnership of Chris Wright and Terry Ellis built the company on two progressive rock acts, **TEN YEARS AFTER** and **Jethro Tull**. In the beginning they managed both, and signed the four piece blues band **TYA**, led by guitar hero Alvin Lee, to Decca in 1967. A showstopping appearance at Woodstock made **TYA** a major concert attraction and **Sssh**, recorded on the Rolling Stones Mobile in Amsterdam, Rotterdam, Paris and Frankfurt justified Alvin Lee's claim to be the fastest guitarist in the West. Released in 1968, after 18 weeks in the UK charts up to number four, the album cracked the US Top 20.



JETHRO TULL celebrated their own 25th anniversary last year. **Aqualung** was the fourth Tull album, and the last Chrysalis delivered to Island Records under an original production deal which had already supplied three Top 10 UK hits. Released in 1971, the album boasted some of singer/flautist Ian Anderson's finest performances and songs. Kickstarted by the UK number 11 single **Life Is A Long Song**, **Aqualung** sold over 5m copies, hitting the top five at home and going platinum in the US, where it spent over six months in the charts, peaking at number seven. Branded dinosaurs by the punk movement, **Jethro Tull** have sustained their popularity abroad, earning Chrysalis some 14 platinum and 44 gold discs.



In the Seventies, the US saw **ROBIN TROWER** as the next **Jimi Hendrix**. **Bridge Of Sighs**, second of the guitar hero's five hugely successful albums for Chrysalis, made number seven in the US in 1974 and gold disc sales on the way. Trower's control of feedback mesmerised British audiences as well, and he recorded regularly for the Chrysalis label over the next 10 years.



UFO, the constantly touring, goodtime heavy rock outfit signed to the label in 1974. The band recorded six chart albums over the next 10 years. **Strangers In The Night**, the live 1979 release, went to number eight in the UK and supplied inspiration to the subsequent new wave of metal bands like **Def Leppard** and **Iron Maiden**.



By the time **LEO SAYER** went in to record his fourth album, **Endless Flight** with LA producer Richard Perry, all doubts about the man who dressed as a clown to deliver his first chart single **The Show Must Go On** had been swept away by a stream of soft rock/blue-eyed soul successes. The album not only boasted two US number one songs in **You Make Me Feel Like Dancing** and **When I Need You**, but won a Grammy for them too. It went platinum on its way to number 10 in the US and was the fourth in a series of five Top 10 albums in the UK.



Go West's first single **We Close Our Eyes**, backed by a memorable **Godley and Creme** promo, was an immediate Top 10 hit in the UK and the album, entitled **Go West**, went to number eight in 1985. Singles like **Call Me** and **Don't Look Down** defined mid-Eighties dance pop in the UK. The US market held out until 1990 when **King Of Wishful Thinking** featured in Hollywood blockbuster **Pretty Woman** and Peter Cox and **Richard Drummie** found themselves with a US Top 10 hit.



By then Chrysalis had also discovered that breaking a hit US act in the UK could be just as frustrating. **HUEY LEWIS & THE NEWS's** fourth album **Sports** was two years old by the time it finally made number 23 in the UK charts in 1985, and had already shifted nearly 10m globally,

o punk to dance: of the pack

thanks to a series of singles like If This Is It, I Want A New Drug and The Heart Of Rock'n'Roll. Another 5m sales were to follow when Huey Lewis and The News released Fore a year later, fuelled by the US number one and UK number nine song The Power Of Love.



Chrysalis wanted **THE WATERBOYS** so much it bought their label. Ensign was a tiny imprint run by Nigel Grainge and Chris Hill, smiling men with awesome A&R reputations. In return for The Waterboys, who looked poised to join U2 and Simple Minds on a world stage after the Top 40 success of 1985 album **This Is The Sea** and its number 26 single **The Whole Of The Moon**, Chrysalis offered Ensign a firm financial lifeline and complete artistic control. But it had to wait a long time for 1988's largely acoustic **Fisherman's Blues**, with which the band sought a more Celtic audience.



Recording as **WORLD PARTY**, former Waterboy Karl Wallinger made his first album **Private Revolution** in his home studio and its wacky mix of Dylanesque folk rock and soft psychedelics debuted at a modest number 56 in 1987, but there was a feeling it might have charted significantly higher had the US number 27 hit single **Ship Of Fools** not been pulled by Radio 1FM after the Zeebrugge ferry disaster. World Party's second album **Goodbye Jumbo** was released in 1990. Over 60,000 copies of the album were sold in the UK, and World Party took big bites out of Europe and America too.



But even though World Party's UK sales base almost doubled overnight when their third album, **Bang**, went straight to number two in its week of release last year, those figures pale beside **SINEAD O'CONNOR**'s second album **I Do Not Want What I Haven't Got**. Released in February 1990, it racked up 2m sales in the first four weeks in the US and added another 4.5m around the world in the ensuing months. Its 1988 predecessor **The Lion And The Cobra** - driven by Grammy-nominated single **Mandinka** - had gone platinum in Canada and Holland and gold in the UK, US, and Eire. But greater success was to come. Nothing compares 2 U, a little known Prince-penned tearjerker hit the top of the charts in 20 different territories, including the US where it owned number one for a record-breaking four weeks.



Formed in Coventry by Jerry Dammers as a vehicle for his own multi-racial band **THE SPECIALS**, an early association with the Clash earned the 2 Tone label instant street credibility. Against stiff competition, Chrysalis signed an unprecedented label deal with Dammers which led to a string of 29 chart singles in two and a half years by bands like the **Selecter** and the **Beat**. But it was the **Specials** who led them all with two chart-toppers - **Too Much Too Young** and **Ghost Town** - before splintering into the **Fun Boy Three** in 1981. The first number one joined hits like **A Message To You Rudy** and **Rat Race** on the band's number four debut album **The Specials**, produced by **Elvis Costello** in 1979.



CARTER THE UNSTOPPABLE SEX MACHINE - Jimbob and Fruitbat - carved a career with two number one indie albums and signed with Chrysalis as **Carter USM** in early 1991. Touring with **EMF** in the US, a euphoric performance at the Reading Festival and a riotous appearance at the **Smash Hits Awards** heightened demand for Carter's debut Chrysalis release, 1992 - **The Love Album**. Fuelled by number eight single **The Only Living Boy In New Cross**, the album made number one in the UK, and broke the band in Europe, Australia and Japan.

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back catalogue earns prepares to accentuate

If the story of Chrysalis Records in the Nineties was a Jeffrey Archer novel, then Mike Andrews could have been cast as the numbers man drafted in by a faceless multinational to strip down the little label and turn it into a lean and hard-nosed selling machine.

And certainly, after five years at Manchester Square, marketing highly successful acts such as Jesus Jones and Roxette, the man behind Chrysalis's 25th Anniversary campaign learned how to walk it like he talked it: "My brief as Chrysalis marketing director is to try to give the emphasis and the culture of the marketing here a style and flexibility which suits the A&R agenda," he says, without batting an eyelid.

But Andrews brought more than boardroom jargon and access to EMI's efficient manufacturing, distribution and sales operations to Chrysalis. He swiftly revealed a deep seated emotional commitment to the label and its famous butterfly logo. "The first album I ever bought was Jethro Tull's Stand Up in 1969," he says, "and as a rock fan in the Seventies I recognised that every time there was a new movement in British music, Chrysalis was there at its cutting edge. So when there was an opportunity to fill the role here I lobbied very seriously. I wanted the job like nothing else."

Chrysalis had never previously paid more than scant attention to past glories. Apart from the obvious greatest hits compilations for TV, little serious thought had ever been given to promoting the catalogue more comprehensively, especially at mid and low-price points.



Pat Benatar: 25th anniversary reissue for another shot

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Star billing as label celebrate the positive

The Chrysalis 25th Anniversary campaign kicks off on March 14 with the rerelease of 25 albums by Jethro Tull, Steeleye Span, Blondie, The Specials, Ultravox, Spandau Ballet, Billy Idol, Sinead O'Connor, The Waterboys, Huey Lewis & the News, Pat Benatar, Go West, World Party, The Proclaimers, RunRig, Carter USM, Kenny Thomas and Arrested Development. Forgotten Chrysalis favourites like Ten Years After, Frankie Miller, Robin Trower, Leo Sayer, UFO, Generation X and Ian Hunter line up beside the big names too.

Each album will be available in a sealed long-box, complete with the original artwork and a specially commissioned History of Chrysalis booklet written by rock historian Fred Dellar, and will be offered at a dealer price of £9.99. The special reissue is aimed at collectors and completists as well as more casual buyers. Each will be available in strictly limited numbers, enough to satisfy orders lodged with the EMI salesforce by the end of February only. Andrews is also promising simultaneous release of a 19-track Edited Highlights compilation at a dealer price of £3.05 and a further CD which is to be covermounted to the April issue of Vox.

"These albums are the cutting edge of a much deeper subliminal branding campaign which is scheduled to run over 12 months," says Andrews. "We'll begin by focusing attention on the leading 25 artists in our catalogue. And after that we plan more moves to keep Chrysalis in the public's eye."



Blondie: The tide of success may be high again


Chrysalis 25

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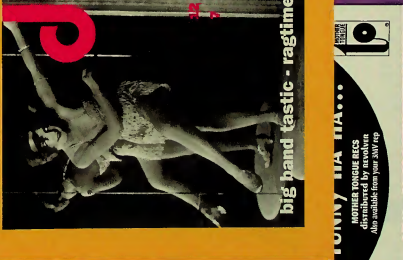
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- 32 **DOWN IN LOVE (ORIGINAL MIX) (REMIX) (PLAY BOYS FULLY LOADED) Bone**
- 33 **KEEP ON PUSHING LOVE (LOVE NEGRO MIXES) (ABSOLUTE REMIX) Al Green**
- 34 **FROM THIS MOMENT ON (VOCAL HOUSE MIX) (DUB 4 CLUB) (OVERDUB MIX)**
- 35 **Rhyme Line Prod. featuring Anna Dala**
- 36 **RUSH - THEME FROM BREAKPOWER (MOTHER 12") (SAFE HANDS) RKV**
- 37 **VOCAL (PIZZAMAN MIX) (ALBUM VERSION) Freshpower**
- 38 **HAVE MERCY (ROGER SANCHEZ & STEVE LEMIER MIXES) Yaz**
- 39 **SHINE ON (HEADLINER MIX) (ROADMAN DUB) (ORIGINAL EXTENDED LP MIX) (INSPIRATION MIX) (JUNIOR STYLE DUB) Degrees Of Motion featuring Bo**
- 40 **WHO'S GONNA TAKE THE PRESSURE (PUNKY VOCAL) (S.P.G. DUB) (HUNKY DORY MIX) (FAT CHORD DUB) Bonemapp/Dancers Club featuring X-Bar**
- 41 **CANT WAIT TO BE WITH YOU (UK FAVOURITE) (BRITXON MIX) (VIBRANT MIX) (JAZZY JEFF AND FRESH PRINCE)**
- 42 **YOU MAKE ME FEEL SO (5 MINUTES OF FUNKS UK VIBE) (A.S.O.L.) (MIX) (5 MINUTES OF FUNKS NY VIBE) (A. Since Of Life)**
- 43 **JACK OF CLUBS (NIGHT TIME) (OVER THE EDGE MIX) (INTO THE BLUE MIX) (YEMAN DECONSTRUCTION)**
- 44 **TAKE ME HIGHER (SERIE A MIX) (PARAZIT MIX) (THE 6 CLUB MIX) (PARAZIT MIX) (ILLUSIVE RUMOUR)**
- 45 **PROLOGUE (INITIAL DUB MIX) (USA LOUD MIX) (LOUD & PROUD DUB) Terah Chester**
- 46 **TEV (MIXES) Sublime**
- 47 **DO WHAT YOU FEEL (J-X MIX) (ORIGINAL MIX) (REMIX) (ROAD RICE MIX)**

- 30 **DOWNTOWN (STREET MOVIE) EXTENDED MIX) (ALWAYS ON MY MIND) EXTENDED**
- 31 **WATERFALL (MIX) (HERE) (DEVIATION 12") SWV**
- 32 **IN THE BUSH (CCN REMIXES) Masique**
- 33 **SAN FRANCISCO Panchamella**
- 34 **SOUL ROOTS Edward's World**
- 35 **MADE IN 2 MINUTES (MIXES) Bug Kenn & The Plastic Jam**
- 36 **KEEP SUPPLY (Killa Green Budds)**
- 37 **BUMP 'N' GRIND (HOW I FEEL IT MIX) (LP VERSION) (OLD SCHOOL MIX) R. Kelly**
- 38 **TURN UP THE POWER N' TREMCA**
- 39 **YOU USED TO HOLD ME '94 Falgout Rosario**
- 40 **DO YOU WANT IT Lomie Gordon**
- 41 **MAKE ME WORK (TURN ME AROUND) (PRIMAL URGE MIX) (VOCAL EXCITEMENT MIX) (JIMMY L FLOWERS) (OPEN SPACE MIX) (MELLOW GROOVE MIX) (PRETTY VACANT) (FAT VIBE MIX) (FAT HORN MIX) Fat Planet**
- 42 **ONE MORE TIME (LOUNGEY) (OPAZ MIXES) Whycuffe**
- 43 **MELODY & HARMONY Stories in Dubb**
- 44 **DISCOLEGGED HADLEY'S HOT POTATO STOMP) (SHAKE YOUR BOOTYS MIX) (UP ALL)**
- 45 **MIX) (R&B FAVORITE DUB) (Rof' Raisers)**
- 46 **COULD IT BE I'M FALLING IN LOVE (Global Gap (Worlds Apart)**
- 47 **CHEBA (OVERWORLD DUB) (MIX) (MIX) (CITY INSTRUMENTAL MIX) (Khaled)**
- 48 **OTLD (VOX MIX) (NY MIX) Shaku**
- 49 **BIG HOUSE PAYBACK Payback**
- 50 **AUDIO LEMON Patterson & Price**

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10 Hot Hits Tipped to Chart Next Week

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top djs' tips for '94

Colin Dale: Christian Vogel, Ross Gabriel, F.O.E., Luke Slater

Paul Weaver, Mo's Music Machine: (Labels) D-Jax, Important, Bonsai, Experimental, Underground Resistance

Luke Slater: Dan Curtin, Red Planet, Beaumont Hannant, Plink Plink Records, Patrick Pulsinger

DJ Oz: Juno Reactor, Mental Overdrive, Sven Vath

neuro project

autechre



Juno reactor

marine boy

Brenda Russell: Hardfloor, Harthouse and IQ labels

Caspar Pound: James Bernard, Air Liquide, Cranium HF, Autechre, Plavka, Wagon Christ, Keoki

Troublesome Records, Kingston: Robert Armani, Hardfloor, Marine Boy, Opal, The Aloof

Darren Emerson: Dust Brothers, Neuro Project



well in Europe, appearing on several TV-advertised trance/dance compilations, but without making any UK impact. When their debut album 'Electric Mothers Of Invention' came out in November, however, the music press unanimously knelt in worship and the album has currently sold about 6,000 in the UK. Neuro Project are



12

predicted to become techno what The Orb are to ambient. Their music is classed as techno, but is far from being the sonic attack associated with the genre. It's complex, layered and rewarding over time - album music in disguise. Listeners can check their new live presence out this week at Megadog (February 25) and The Vax (February 26).

Rising High is currently releasing two albums a month, with a taste of its recent and forthcoming releases available on the double CD/quod vinyl set 'Secret Life Of Trance Vol 2'. 'Dreamfish' is a collaboration between Pete Namlook and the much-mentioned Mixmaster Morris, who will release his own album on Rising High under the name of The Inesistible Force in May. Cytetrix is James Bernard, who has a day job programming the sounds for releases on Rising High's label Sopho and has an ambient album, 'Atmospherics', out in early March. Much of the material on 'Secret Life Of Trance Vol 2' is very ambient

and marks a massive change from the Rising High output of two years ago. General Productions (GRP), which released last year's hugely-influential Black Dog album, 'Temple Of Transparent Balls', has the current name - Beaumont Hannant - that's so hot you can't touch it.

Hannant, who comes from York and works at Deapthcharge Records, is almost delirious by DJs. Doon O'Donnor of Sabresonic speaks for them when he says, "Hannant has made huge moves forward in British techno with his dreamy, slowly-unfolding instrumentals."

He has released an EP, 'Tastes & Textures Vol 1' and a doublepack 33 mini-album, 'Basic Data Manipulation', with an album, 'Texturology', due in May.

GRP releases Luke Slater's album 'The Four-Cornered Room' on March 24, coming from a respected DJ and artist this is eagerly awaited.

Wayne Archbold handles A&R at GRP and has signed seven new acts recently,



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Techno HQ is in London with DJs more likely to cross the sea to Cologne or Amsterdam than to venture north of Watford.

However, the specialist techno-heads don't seem to be particularly settled at the moment, as several of their favourite haunts are without a venue or are changing location.

Knowledge, widely credited with being London's first techno club, built an established following over two years for its Wednesday nights at SW1, Victoria. It moved to Labyrinth in Dalston just before Christmas, but on January 26, the club's organiser Jane Howard was told that police objections

meant that she could no longer hold Knowledge at Labyrinth.

"There had been absolutely no trouble with the crowd, but I feel the fact that we used DJs from the free party circuit and attracted some of their crowd was a factor," Howard says.

She is now looking for an unusual London venue with a capacity of about 500, but says, "There are very few appropriate venues in London for techno - most are too dislocated."

The highly respected Lost has been running monthly at The Vox, Brixton, for a year but had to move several postal districts away to Bogleys warehouse in King's Cross recently, after licensing problems.

Organisers Sherese Rashit and Steve Bickness hope to return to The Vox within a couple of months.

The capital's other important club, Deep Spooce, run by the twin gods of techno, Colin Dale and Colin Faver, is also on the move. The building has new

owners who have not offered Deep Spooce the Friday night slot, so February 26 is the last night.

Final Frontier, run by the Universe rave organisers, started in January. It is relatively large at 2,000 capacity; manager Paul Marlow says that attendance is steady at about 1,300. It's a high profile, well publicised night with a star spangled DJ list: Laurent Garnier, Sven Vath, CJ Bolland, Tinnie and Darren Emerson.

This is techno going overground, an unwelcome sight to some whose clubs are more like an extended party than a commercial venture.

Techno's new popularity is "a surprise and a bit of a nuisance," says Rashit. "The last thing we want is Hitman And Her Go Techno."

Most club members have noticed a more

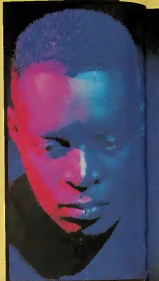
france and ambient vibe taking hold - the obligatory chill-out room with drifting, beatless electronics is spreading a tinge of influence to dancefloors. This is attracting older people to the music and clubs now take pride in the diversity of their crowd.

But in the North's most mentioned trance/techno venue, Orbit in Leeds, the hard way is still the best.

"We are only interested in DJs and PAs who take risks, play hard," says organiser Shaun. "We are totally into the hard trance/techno scene which is now at its most exciting."



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Including The Sun Rings, a three-piece whose music Archibald describes as, "ambient, chill-out music that uses poetry - they are the new Black Dog."

The Black Dog album has sold more than 10,000 and Archibald predicts they will soon move to a major. So The Sun Rings should be watched closely. So many DJs, like Stolar, are recording artists now that a division seems almost critical, but respected for their turntable talents are: Colin Dale, Luke Stolar, Tintin, Coscar Pound and Dave Angel, with promising sets from Brenda Russell, Naked Fury and Dope On Wax. And, as any shop will confirm, there are legions of more young techno DJ hopefuls mixing up and making tracks in their bedrooms and waiting for their chance.



techno: where to next?

There is a definite feeling that techno is due to become much more commercially popular, even among those who fear that in the process the music will get diluted and the friendliness of the underground scene will get lost.

A proliferation of compilations is helping the cause; the superb 'Reactivate' series on React Records has now reached Volume 8 and Technohead's second compilation 'Harder And Faster' is out on React on February 28. The third New Electronics 'Unreleased' outing debuts on March 21, scooping the first outing for Underground Resistance beyond their own label.

Head of React James Horrocks says, "One of the aims of React compilations is to reach a younger audience, and compilations have always been a way of popularising dance forms with the young."

The music press is also becoming more receptive. Last year's Electronics compilations showed up in 1993's Top 10 on NME's Vibes page and Melody Maker is taking notice as well.

Key Pearce of trance label Hqs has seen good reviews for their Kinki Roland's 'Transparents' trilogy. "I believe the new influence at MM is Ben Turner," he says.

Techno is developing into a more cerebral form: "People are tired of 200bpm hard-for-hard's-ake," says Colin Dale. "From now on the music will be much more melodic."



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export explosion

the uk dance scene has turned the tables on europe in the techno and house home-grown product is now being snapped up in overseas territories. martin

The UK's reputation has long been strongest as an originator of musical ideas, but in the dance arena it has another particular skill.

The current success of UK house and techno, two styles of music which have their origins in the US and continental Europe respectively, demonstrates just how well the UK can assimilate different styles of music from overseas, adding some extra polish before sending the repackaged goods back abroad with conviction and success.

"Four years ago, UK house and techno probably accounted for just 1% of the European market, whereas now it's about 50%," estimates Mario Howell, managing director of importer/exporter Amato Disco. "Amato started to import Italian dance music to the UK in 1990, but

- now we're exporting more UK product than we are importing Italian."
- There is no better example than the Underworld album, "Dub No Boss With My Head Man", on Junior Boy's Own. Since its January 24 release, the album has sold 18,000 on export, with the bulk shifting in the Netherlands and Germany.
- "Two years ago, people were worried that dance music—particularly house and techno—might not develop to create known artists and albums but it has, as Underworld have proved," reports RTM general manager Pete Dodge.
- "As labels have established themselves in the UK, with real artists and album product, it has become much easier to promote product in overseas territories. Coverage of techno and house

styles has now crossed over into the UK music press, and is becoming more press-led in foreign territories. The fact that UK DJs tour has helped too."

Labels such as Guerilla, Junior Boy's Own, Cowboy, Peacefrog and Azuli, along with in-house departments like Cooltempo and such major-affiliated labels as Deconstruction, all have solid reputations that are making increasing inroads into Europe.

"Belgium, Germany and Italy previously looked to their own markets but they've become saturated while the UK has got stronger," reckons Mut Hazelden, Windsong sales manager

- "For example, Germany started the trance scene but the UK has made it more marketable internationally, with a definite club edge. An example is 'Passion' by Gal Decar on Effective, one of the biggest dance tracks in the past two years."
- The number of UK companies handling dance exports has also grown. The larger one-steps like Caroline, Logo, Lightning and Windsong carry dance music within a broad range of music styles, from both major and independent label sources, while dance specialists are on hand to work the independents and keep things moving at underground/street level.
- In 1993, Global Asset had emerged as one of the UK's leading specialists but went under by the end of the year. Others such as Delta and Mo's Music Machine are still up and running while Amato has established a worldwide service. But by all accounts, the new frontrunner is west London's Global Exports which has concentrated solely on dance exports.
- "Exports alone is now a big enough market," says Global sales manager and dance buyer Giles Goodman. "It's also a better way of getting paid than dealing with UK shops. British one-steps have created a reputation for bad payments

'amato started to import Italian dance music to the UK in 1990, but now we're exporting more UK product than we are importing Italian records' — **mario howell, amato disco**

case study 1: how a UK label licensed a European techno track



Best selling house and techno labels according to Dave Wesson, manager of London dance retailer Zoom Records: Cleveland City — UK; Fresh Fruit — Holland; Sabres Of Paradise — UK; Eye Q — Germany; Fnac — France; Harthouse — Germany; Limbo — UK; Superstition — Germany

LEE ARNOLD, A&R MANAGER, CLEVELAND CITY RECORDS: "We heard the Alex Party track 'Saturday Night Party' (Reach My Lips) on UMM in the record shop, liked it and

though it had more longevity than just its existing export sales. It also seemed to fit in with our motto, 'Music Is Fun'.

Coincidentally, when Amato and Empire in Italy were selling it in to us, we wanted to start an import label. Cleveland City imports, for the occasional track, so we made an offer to UMM in Italy. It was the normal bartering procedure, but because we were fairly unknown to them, we didn't have the upper hand in the negotiations.

"But they knew we'd had eight consecutive Top 10 hits in the RM charts which would sound impressive to anybody. Negotiations can get complicated because of logistical problems. And you're always the underdog going to a bigger label! We're still learning about the process."



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which we've avoided like the plague. It's vitally important to pay labels on time and we make sure people pay us on time. That way, you develop a good image and good feeling."

Similarly, Go Go says it saw a gap in what is sometimes seen as a flickle, "cowboy" market for an honest, specialist service. Formed seven months ago by Steve Saunders and Julie Wallis, both once at Cowboy Records, Go Go operates as broker for emerging labels, organising a selection of exporters to carry the goods.

"The larger exporters deal with more of the mainstream, which means smaller labels can get mislaid. We deal with people directly," says Wallace. "A shop in Paris, say, can get a wider range of product from us than through a bigger, less specialist UK exporter and French wholesaler."

Specialist exporters are also won business, bypassing wholesalers for direct contact with shops. "We found Belgian companies just

exports alone is now a big enough business. it's also a better way of getting paid than dealing with uk shops' - giles goodman, global exports



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28	39	PALE M
24	40	Now A

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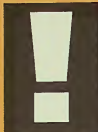
wanted to sell "Belgian music," says Terry Hailingworth, Delta managing director, who reports that 60% of his exports are shop-bound. "The strange thing is, we sell to the shop run by Music Man distributors, but Music Man itself still says UK product doesn't sell."

"I think the demand for UK dance is greater than the supply in Europe," says Wallace. "Smaller labels find it hard to get into the Windsongs of this world so we try to speak to shops directly and spread the music further afield."

The UK office of German-owned NTT is another specialist, with 80% of exports in the breakbeat/jungle division. Labels like Suburban Base and Formation all benefit from NTT's expert links, given that Germany is the main market for the hardcore sound.

"House and garage are associated more with America, so anything from the UK has a slight second-hand feel, but breakbeat is considered native to the UK," says NTT director

case study 2: how a european label licensed a uk track



BOE STIPHOLO, LABEL MANAGER, PLASTIC SURGERY RECOOKS: "We'd gone to Midem in 1993 to license other Carpe Diem product but we had 'Snakecharmer' on tape. It generated a great deal of interest from Benelux and French markets. We released 100 white labels to find out how it would go in the UK,

before officially releasing the track in June and selling 3,000. Meanwhile, Global Exports sent some whites abroad, and labels from different territories decided to license it. It's now sold more than 300,000 units across Europe.

"It looks like Carpe Diem's new single 'The Buz' will do the same. Music Man in Benelux, Scorpio Music in France, Dig It in Italy, Controsena in Spain and Street Heat in GAS have all gone for compilation and exclusive single rights."

"Those who went for exclusivity have the

first option on the next single which Street Heat and Scorpio have already taken up.

"It means you can ask for a big better advance, a smeltier period of exclusivity; and more royalties."

"Promotion behind a record is important, so it might be better to take no advance if the promotion budget is large enough. We took no advance on

'Snakecharmer' from Street Heat, for example, but now we're asking for £2,000 and they've offered £1,250. It might be better to take their offer and get a better royalty. It can be like a game of poker."



the current ju

xtre



Nick Head: "Our top sales are around 400-900, making it a relatively small market, but indie rock shops are starting to pick it up because the hard music isn't that far away from

- the industrial music they've traditionally sold."
- Territorial shifts in taste mean exporters have to target accordingly. Germany, Austria and Switzerland, still the biggest markets, prefer the harder techno sound, say exporters, as does Belgium. The Netherlands is partial to garage while France favours commercial house and hip hop, although reputedly techno has started making inroads.
- Scandinavia and the Iberian peninsula are smaller markets

- but, as Caroline
- International dance buyer Russell Treiblock says: "They're forever growing. Nobody else is making our kind of music."
- Italy, meanwhile, is increasingly snapping

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up the polished, UK "club" version of the US house sound as well as the transatlantic field in which the UK is rapidly becoming export. At the same time, the UK is being targeted by the Italians. Gianfranco Barolletti, managing director of Media Records in Italy, says, "The leading market in Europe for Italy is

the UK - 80% of the product we make now is oriented towards the UK market and the UK sound. We license UK records so that we can redistribute them in Europe, and we can export to the Anglo-Saxon parts of Europe because those countries still follow the UK market."

The UK has done increasingly well with the more dance-led dance sound, especially when there is a remix by a known American or British DJ. "Say What" by X-Press 2 (Junior Boy's Own) Carpe Diem's "Snakecharmer" (Plastic Surgery) and "Waterfall" by Atlantic Ocean (Cosmos Bloc) are all 12-inch successes that have achieved five-figure sales, although exports of 2,000-plus are considered a success.

Not that UK acts can now walk through on the back of a new UK wave, exporters find that a proven record still makes a difference.

As Go Go's Julie Wallace recalls, "A track like 'Agent 07' by The Alcatraz on Flow Recordings, a good hard, techno tune, was able to export around 2,000 last year because they had a bit of history with more commercial tracks on the Cowboy label."

The fact is that it is still a competitive market out

- here. Shipping direct to shops isn't very cost effective due to the high number of records that have to be ordered.
- Because product turns over so quickly, 80% of sales have to be negotiated over the phone, says Della, while 20% comes in through word of mouth and press coverage.
- "We've had a 35% increase in business to Italy since we started phoning on a daily basis," says Howell of Amato.
- "We haven't shipped more often but each shipment is bigger.
- Maybe we've beaten people to the punch."
- Exclusive deals between exporters and labels are also part of the competition.

"Most distributors won't work the record so hard if it doesn't have an exclusive," claims Eddie Lock, manager of UK retailer Plastic Surgery Records who is also A&R man for the label of the same name. "We use Global Exports because we can get lost with some of the bigger lads. We're a young company and wanted to go with another young company."

But Mott Hazelden of Windsor believes labels have to keep a good relationship with all exporters.

"They have to deal with at least two or three to get good coverage. If customers didn't get a record first time round, they might not order it because they'd be scared they wouldn't get it before the other shops."

- Exporters also have to expect that, as UK sales rise, their own share might decrease as labels clinch licensing deals. Since
- Midem, Cowboy, in a label deal with Futura 8, has cemented 12 licensing deals worldwide, while the likes of Warp and Rising High now carry out their own exporting through the one-stops, with the aim of attracting licensing deals.
- But the current strength of dance business

being done by exporters is borne out by Caroline International's Teblicook, who reports that 50% of the company's exports are in the dance area.

While exporters ultimately stand to lose from house and techno labels gaining the higher profile that leads to licensing deals, for the time being at least there are opportunities, and plenty.

most distributors won't work the record so hard if it doesn't have an exclusive deal, we use global exports because we can get lost with some of the bigger lads, and we wanted to go with another young company - eddie lock, plastic surgery records

edz explains 2, previously unavailable cover versions of 'dancing in the moonlight' (hiphizz) and 'hardellie' (freewood mate) out now

Mag. hiphizz@hiphizz.co.uk

EXPX

JINGO - FKW
10 HOT HITS TIPPED TO CHART NEXT WEEK



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MOTHER TONGUE BECS
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18	25	SUL AW
19	26	SWEET LI
22	27	WATERB
22	28	BECAUSE
17	29	I Miss Y
19	30	HOUER C
31		Rear In Tr
32		NOTHING
33		BLUEBEA
34		URIGHT
28	35	CAN'T W
25	36	Twist A
27	37	Dirty Di
38		Dirt Or
28	39	PALE MC
24	40	Now AN

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BASED ON A S

beats &

Good to see club favourites such as **Stereo MCs** and **Bjork** picking up Brit awards and well done to **M. People** for winning the newly-created dance category...import record shops felt the cold last week when New York's bad weather prevented records coming into the country for four days... **R Kelly And The Public Announcement** have announced hot US duo **Zhane**

as support for their London and Wolverhampton dates...Universe are adding another dimension to their highly successful **Final Frontier** techno night at Wandsworth's Club UK on Fridays, with regular live acts. **Marco Zaffarano** from Harhouse will kick the proceedings off this Friday (25), future guests will include **R&S's The Source** and **Speedy J**...Original British house star **A Guy Called Gerald** is gearing up his Juice Box Records label with a series of limited 10-inch singles due soon...**Loleca Holloway** has a new "sampletastic" single called 'Stand Up' released in the UK on Six6 Records, freshly licensed from Salsoul this month...Florida's **TK Records** is the latest old disco label to have its back catalogue reissued and remixed. A new compilation 'At Midnight' released via EMI will feature such TK Classics as **Timmy Thomas's** 'Why Can't We Live Together?' and **Foxy's**



pieces

'Get Off', while remixers include **Danny Tenaglia, DNA** and **Judge Jules**...Birmingham-based **Soul Fraternity** continues its mission to revive the soul scene with a **Deep Soul Megamix** at Bronstons Nightclub, Bronston Street, Birmingham, on February 27. DJs include **IMD, Paris Walker** and **Kenny B**. Info is available on 0831 477131...Hardcore label **Reinforced** show a softer side with 'A Deeper Shade Of Techno' in March, another excellent album release on their **Reflective** offshoot. This Detroit-based compilation features tracks by **Underground Resistance** and **Eddie "Flashing" Fowkes** among others...**Underground Resistance** also feature on 'New Electronica Vol 3: Unreleased', a compilation of unissued electronic music on the new **Beechwood** label...**Luvdup** will be remixing the Italian stomper 'Clap Your Hands' which **Rumour Records** has picked up from Italy's **Extreme Records**...**Logic Records** has moved to 34/35 **Berwick Street, London, W1V 3RF**. Phone numbers remain the same with the addition of a club promotions line on 071 734 2462...Finally, well done to **Sid Groat** of **Hornsey, Fred Finley** of **Birmingham** and **Darren Stuart** of **Worcester**, winners of our **Classic Club Collective competition**. **AND THE BEAT GOES ON!**



ISSUE DATE

26th march

European Labels Focus including Distribution and Licensing Plus UK Dance Publishing Feature

BOOKING DEADLINE: 3rd march

COPY DEADLINE: 14th march

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...latest

Soul crooner **Daryl Hall** to tour UK from March 11. 'I'm In A Philly Mood' is out on March 21....

Future Sound Of London single 'Lifeforms', featuring **Liz Fraser**, put back to mid-April....



EMI RECORDS GROUP UK & IRE

sound with vision

Centre
 41 25
 TOGETHER ALONE
 PULSE-8
 US&R
 18 25
 LET'S GO
 Sail AWAY

18	25	SAIL AWAY	Umm Grrrrr Collective	Planet 6
19	26	SWEET LULIARY	Step Power	Columbia
20	27	WATERBALL	Atlantic Dawn	Electra Blue
21	28	BECAUSE OF YOU	Gabriel	Gilbert
22	29	I Miss You	Prosemer	Iconoclasts
23	30	HIGHER GROUND	Skins	Disorderly Arts/RECA
24	31	Beet In The Heart (Full In Love With Miss Jay & Snow) (Various)	Punka	Epic
25	32	Nothing 'bout Me	Sting	A&M
26	33	BLUEBEARD	Corbeau Twins	Fontana
27	34	UPRIGHT	Shane Nelson	Contempo
28	35	CAN'T WANT TO BE WITH YOU	Jazz Jiri & Hisa Power	Jax
29	36	TWIST AND SHOUT	Dave Davis & Puss With Jack Razon (The OverMast)	Contempo
30	37	DIRTY DAWG	MDTB	Columbia
31	38	Out Of My Head	Munomoko	Prosemer/Int'l
32	39	PALE MOVIE	Sant Erasmé	Iconoclasts
33	40	NOW AND FOREVER	Ronnie Mack	Centric

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MY LIFE STORY
OUT NOW
FUNNY HA HA...
MOTHER TONGUE RECS
distributed by revolution
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CD - 12 - CASSETTE

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101

OUT THIS WEEK

1	I WANT YOU - INSPIRAL CARPETS	(COW/MUTE)
2	BOW WOW WOW - FUNKYDORBIEST	(EPIC)
3	I SHOULD'VE KNOWN - AIMEE MANN	(IMAGO)
4	DISARM - SMASHING PUMPKINS	(Virgin/Int'l)
5	WONDERFUL LIFE - BLACK	(A&M)
6	LOSER - BECK	(Geffen)
7	THE WAY YOU WORK IT - EYU	(MCA)
8	IF I LOVE YA, THEN I NEED YA - EARTHA KITT	(RCA)
9	YOUNG GIRL - JOE LONGTHORNE	(EMI)
10	JINGO - FKW	(PWL INTERNATIONAL)

10 HOT HITS TIPPED TO CHART NEXT WEEK

41	25	TOGETHER ALONE	Concrete Nuts	Centric
42	26	DREAM ON VOL. 1	Dreama	PalmMack
43	27	ALWAYS & FOREVER	JAYROCK	EM
44	28	EMERGENCY ON PLANET EARTH	JAYROCK	Some Sz
45	29	BAT OUT OF HELL	Major Lazer	Epic
46	30	FIND YOUR WAY	Dariusse	Go Beat
47	31	INGENIE	GO JAGS	Sire
48	32	WHAT SILENCE KNOWS	SHANE NELSON	Contempo
49	33	THE ALBUM	LIZZY GARRETT	Telstar
50	34	JUST TO LET YOU KNOW	Britny Mellow	Blissful Records
51	35	AUTOMATIC FOR THE PEOPLE	REM	World Beat
52	36	BLACK SUNDAY	CYPRESS HILL	BURGESS/CLUBMIA
53	37	SLEDE	Sade	Nick
54	38	PROMISES AND LIES	US40	DEP International
55	39	BRAVE	Marillion	EMI
56	40	DUSTS	ETHEL JAMES/MAJORS	Rocket

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the new single
disarm

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cd+e contains 2 previously unavailable cover versions of "Lampin' in the moonlight" (hip hop) and "Landslide" (freewood male)
2 other previously unreleased tracks "bootie" (demo) and "blew away"
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Pushing back country's horizons

NEW ALBUMS: From sultry growl to soaring soprano, Wynonna's second offering proves her solo worth

WYNONNA

Tell Me Why

(Curb/The Hit Label CUR002)

Wynonna

(Curb/The Hit Label CUR001) IS WYNONNA the most soulful female vocalist in America today? Dedicated followers of Aretha or Whitney or Diana would be aghast at the very idea of a country singer being discussed in such terms, while fans of Bonnie Raitt, although more understanding, would doubtless also beg to differ. Even so, there are moments listening to Wynonna's albums when comparisons with the best performers of any genre seem more than justified.

Still only 29, she has both time and experience on her side thanks to her six-year spell alongside her mother in the much garlanded duo the Judds. And while any number of her Nashville contemporaries have injected a little rock 'n' roll punch into their music, few have had the confidence to branch out as comprehensively or convincingly as she has. Indeed, if there is one album which exemplifies how far the horizons of country music have expanded in recent years, it is Wynonna's second solo collection, *Tell Me Why*.

Already a million-seller in America, the album opens with the sad but jaunty title track, written by Karla Bonoff, then winds its way through the positive-thinking funk of "Rock Bottom", the Bo Diddley beat of Sheryl Crow's "Father Sun" and Billy Kirsch's syrupy ballad "Is It Over Yet", before arriving at Mary-Chapin Carpenter's amusingly combative "Girls With Guitars". Here the rock references are laid on thick and fast with jokey instrumen-



Wynonna: you can take the girl out of country, but...

tal quotes from Cream's "Sunshine Of Your Love" and even Deep Purple's "Smoke On The Water".

The album ends with a smouldering slow blues written by Naomi Judd, called "That Was Yesterday". Here Wynonna delivers the rejection note lyric with haughty contempt before turning guitarist Stuart Smith loose on a glorious solo.

But no matter how far out she ventures the old maxim holds: you can take the girl out

of country, but you can't take country out of the girl. Her bewitching voice, which can rise from a sultry growl to a soaring soprano at the drop of a stetson, always stays true to its Kentucky origins.

Also re-issued this week is the singer's debut album, *Wynonna*, which was originally released here in 1992, but deleted soon afterwards. Although less varied, it has the same vitality as *Tell Me Why*, and proved an even bigger success in America.

DAVID SINCLAIR

WYNONNA - "Wynonna"

CURCD 001/CURMC 001

WYNONNA - "Tell Me Why"

CURCD 002/CURMC 002

ALSO
AVAILABLE

JUNIOR BROWN "Guit With It"

CURCD 003/CURMC 003

FORTHCOMING RELEASES:

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WYNONNA - *No One Else On Earth 94*

7" CUBS 001/MC CUBZ 001/CD CUBC 001

MARCH 14th

HAL KETCHUM - *Past The Point Of Rescue*
CURCD 004/CURMC 004

HAL KETCHUM - *Sure Love*
CURCD 007/CURMC 007

DELBERT McCLINTON - *Never Been Rocked Enough*
CURCD 005/CURMC 005



DELBERT McCLINTON - *Delbert McClinton*
CURCD 008/CURMC 008

SAWYER BROWN - *Outskirts Of Town*
CURCD 006/CURMC 006

BOY HOWDY - *Boy Howdy*
CURCD 009/CURMC 009

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N·E·T·W·O·R·K C·H·A·R·T

26 FEBRUARY 1994

This Week	Last Week	Title	Artist	Label	CD Number	This Week	Last Week	Title	Artist	Label	CD Number	This Week	Last Week	Title	Artist	Label	CD Number
1		WITHOUT YOU	Mariah Carey	Columbia	6591912	13	18	ROCK AND ROLL DREAMS COME THROUGH	Virgin Meat Loaf	Virgin	VSCDT 1419	27	NEW	TWO TRIBES	Frankie Goes To Hollywood	ZTT	FGTN 4CD
2	8	THINGS CAN ONLY GET BETTER	Dream	Magnet	MAG 1010Cd	14	23	FOREVER NOW	Level 42	RCA	74321190272	28	18	I LOVE MUSIC	Rozelle	Epic	659952
3	NEW	STAY TOGETHER	Suede	Nude	NUD 9CD	15	10	I MISS YOU	Haddaway	Logic	74321181522	29	NEW	LET'S GET MARRIED	The Proclaimers	Chrysalis	CHYCLAIM 6
4	5	RETURN TO INNOCENCE	Enigma	Virgin	DINSD 123	16	22	LINGER	The Cranberries	Island	CID 556	30	10	I LIKE TO MOVE IT	Real 2 Real feat The Mad Stuntman	Parade	CDTIV 19
5	3	BREATHE AGAIN	Toni Braxton	LaFace	74321185412	17	13	CORNFLAKE GIRL	Toui Akinu	East West	A 7281CD	31	27	COME BABY COME	K7	Big Life	BLRD 105
6	7	ALL FOR LOVE	Bryan Adams/Rod Stewart/Sing	ASB	5804762	18	34	UPTIGHT	Shara Nelson	Cooltempo	CCOOL 286	32	33	EVERYDAY	Phil Collins	Virgin	VSCDT 1505
7	25	THE SIGN	Ace Of Base	London	8550272	19	25	NOTHING 'BOUT ME	Sting	ARM	585282	33	32	DON'T LOOK ANY FURTHER	M People	Deconstruction	43211712
8	2	LET THE BEAT CONTROL YOUR BODY	2 Unlimited	PWL/Concentral	PWCD 280	20	17	NOW AND FOREVER	Richard Marx	Capitol	CDCL5 703	34	38	SAIL AWAY	Urban Cookie Collective	Pulse & COLISEE	56
9	5	THE POWER OF LOVE	Celine Dion	Epic	6597832	21	NEW	DON'T GO BREAKING MY HEART	Elton John & RuPaul	Rocket	EJCD 33	35	NEW	PALE MOVIE	Saint Etienne	Heavenly	HVN 37CD
10	7	MOVE ON BABY	Cappella	Internal Dance	IDCD 4	22	14	TWIST AND SHOUT	Chaka Demus & Pliers feat The Taxi Gang	Manga	CID 814	36	28	FOR WHOM THE BELL TOLLS	The Bee Gees	Polydar	PZCD 259
11	11	COME IN OUT OF THE RAIN	Wendy Moten	EMI	CDMT 105	23	19	SWEET LULLABY	Deep Forest	Columbia	698872	37	NEW	SOUL OF MY SOUL	Michael Bolton	Columbia	660172
12	6	A DEEPER LOVE	Aretha Franklin	Arista	74321187022	24	15	SAVE OUR LOVE	Etam	EMI	CDEM 236	38	NEW	DOWNTOWN	SWV	RCA	4321189612
						25	30	LOCKED OUT	Crowded House	Capitol	CDCL 707	39	NEW	RIGHT IN THE NIGHT	Jam & Spoon	Epic	660822
						26	NEW	BECAUSE OF YOU	Gabriel	So Beat	GI0CD 109	40	20	LOVER	Joe Roberts	ffr	FCZ 220

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It'll wake you up.



And (thankfully) it's not the Steve Wright Breakfast Show.

RUSS & JONO
BACK
ON THE
RADIO
GAM-10AM
EVERY
WEEKDAY



V.I.D.E.O

THE OFFICIAL
music week
CHARTS
26 FEBRUARY 1994

This Week	Last Week	Artist	Title	Category/Running Time	Label	Cat No.
1			POLICE STOP!	Special Interest/1hr 10min	Labrynth	LML 6999
2	1		MR MOTIVATOR BLT Workout	Special Interest/1hr	Polygram Video	6897103
3	3		MAN U TV VIDEO MAGAZINE NO 2	Special Interest/1hr	Manchester Ltd	MUMV1002
4	34		BEAUTY & THE BEAST	Childrens/2hr 21min	Walt Disney	WD7155
5	10		JUNGLE BOOK	Childrens/1hr 19min	Walt Disney	WD2452
6	4		A FEW GOOD MEN	Feature/2hr 12min	Columbia TriStar	CVF3453
7	2		VERY BEST OF TORVILL AND DEAN	Special Interest/1hr	Video Collection	VC232
8	10		UNFORGIVEN	Feature/2hr 55min	Warner Home Video	SD12531
9	11		BRYAN ADAMS: So Far So Good	Music/1hr 30min	VWL	895963
10	15		THE BODYGUARD	Feature/2hr 49min	Warner Brothers	VD12591
11	13		THE SHAPE CHALLENGE 2	Special Interest/1hr	Video Collection	VC638
12	NEW		MARIAH CAREY: Here Is Mariah Carey	Music/1hr	BMG Video	891792
13	24		TAKE THAT: The Party - Live At Wembley	Live/1hr 22min	BMG Video	7423164493
14	RE		SING ALONG SONGS - A FRIEND LIKE ME	Childrens/25min	Walt Disney	DD12762

This Week	Last Week	Artist	Title	Category/Running Time	Label	Cat No.
15	8		WHITE MEN CAN'T JUMP	Feature/1hr 51min	Fox Video	V159
16	17		PETER PAN	Childrens/1hr 14min	Walt Disney	DD2422
17	16		MR BLOBBY	Comedy/1hr	BBC Video	BBCV3157
18	2		POLDARK SERIES 2 PT.1	Drama/2hr 56min	BBC Video	BBCV3191
19	10		SISTER ACT	Comedy/1hr 30min	Touchstone	D41432
20	12		SCENT OF A WOMAN	Feature/2hr 30min	Cic Video	VFR1620
21	NEW		CRYING FREEMAN PART 4	Action/9min	Manga	MANV71036
22	23		ROSEMARY CONLEY-NEW YOU PLAN	Special Interest/1hr 10min	Video Collection	VC378
23	24		THE MUPPET MOVIE	Childrens/1hr 38min	Walt Disney	DD26041
24	20		TOTS TV-DOG AND OTHER STORIES	Childrens/45min	Video Collection	VC132
25	NEW		THE LOVER	Feature/1hr 41min	Polygram Video	GLD51562
26	21		A PORTION OF JETHRO	Comedy/1hr 18min	Polygram Video	879523
27	23		ROBIN HOOD: PRINCE OF THIEVES	Feature/2hr 17min	Warner Home Video	SD12220
28	NEW		ADVENTURES OF SONIC THE HEDGEHOG 2	Childrens/30min	Tempo	9762
29	RE		BOTTOM J-Live	Comedy/1hr 41min	VWL	882143
30	25		LAST OF THE MOHICANS	Feature/1hr 47min	Warner Home Video	SD13070

MUSIC VIDEO

This Week	Last Week	Artist	Title	Category/Running Time	Label	Cat No.
1	1	BRYAN ADAMS	So Far So Good	Compilation/1hr 30min	VWL	895963
2	NEW	MARIAH CAREY	Here Is Mariah Carey	Music/1hr	SMV Columbia	491792
3	4	TAKE THAT	The Party - Live At Wembley	Live/1hr 22min	BMG Video	7423164493
4	2	BRIAN MAY	Live	Compilation/1hr 20min	PML	MVP4911873
5	5	TAKE THAT	Take That & Party	Compilation/1hr 12min	BMG Video	7423123063
6	18	MEAT LOAF	Hits Out Of Hell	Compilation/50min	SMV	49622 2
7	12	TAKE THAT	Take That - Take That	Compilation/1hr 20min	Warnerworld	WNR2029
8	4	SKID ROW	Road Kill	Compilation/1hr 12min	WNV/Est West	8536504363
9	NEW	TAMMY WYNETTE	Tammy Wynette Live	Live/2hr	ELUK	EUK067
10	8	SKID ROW	No Frills	Compilation/1hr 12min	WNV/Est West	8536505343
11	9	DANIEL O'DONNELL	Daniel And Friends Live	Compilation/1hr	Ra Productions	RLP128V102
12	6	PANTERA	Valgar Video	Compilation/50min	WNV/Est West	8536504363
13	NEW	JIMI HENDRIX	Live At Monterey	Live/50min	BMG Video	791192
14	12	BON JOVI	Keeping The Faith	Compilation/1hr	Polygram Video	877882
15	11	DIANA ROSS	One Woman-Video Coll.	Compilation/1hr 30min	PML	MVN 4811553

D.A.N.C.E.S.·N.G.·E.S

THE OFFICIAL
music week
CHARTS
26 FEBRUARY 1994

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	2	I LIKE TO MOVE IT	Real 2 Real feat. Mad Stuntman	Positive 12TV 101E
2	NEW	DOWNTOWN	SWV	ACA 74321187021 (BMG)
3	NEW	INSANE IN THE BRAIN	Cypress Hill	Columbia 6601212 (SM)
4	2	HIGHER GROUND	Sasha	Deconstruction/RCA 74321189001 (BMG)
5	NEW	RIGHT IN THE NIGHT	Jim & Jym featuring Flanka	Epic 6600322 (SM)
6	3	A DEEPER LOVE	Alicia Keys	Arista 74321189201 (BMG)
7	4	MOVE ON BABY	Cappella	Internal Dance 10C 4 (RTMP)
8	NEW	OUT OF MY HEAD	Marratone	Peachy/PWL International PVL1 292 (W)
9	6	CAN'T WAIT TO BE WITH YOU	Jazzy Jeff & Fresh Prince	Jive JIVEF 348 (BMG)
10	NEW	LOVE AND HAPPINESS	Real 2 Real	Cochempo/Birdly Rhythim 12C00L 297 (E)
11	NEW	I SPECIALIZE IN LOVE	Sharon Brown	Deep Distraction 015 025 (RE-APT)
12	NEW	BLOW	You	Parlophone 12R 6373 (E)
13	5	WATERFALL	Atlantic Ocean	Eastern Bloc 12DC 001 (E)
14	19	GIVE ME LOVE	Daddy	Positive 12TV 91E
15	3	SAIL AWAY	Urban Cookies Collective	Pulse 9 LOSSE 56 (SMV/SM)
16	30	MOVE IN MOTION	Hanson & Nelson	Effective EFS 011 (P)
17	15	RAISE	Hyper Go Go	Positive 12TV 91E

This Week	Last Week	Title	Artist	Label (12") (Distributor)
18	21	THINGS CAN ONLY GET BETTER	D.Ream	FXL/Magnet MAG 10807 (W)
19	26	BEEN A LONG TIME	The Fog	Columbia 6601212 (SM)
20	NEW	SO INTO YOU	Michael Walford	East West America A 83097 (W)
21	NEW	YOU'RE THE ONE FOR ME	D-Train	WGAIF WGAIF 105 (TRC/BMG)
22	11	DIRTY DAWG	NKOTB	Columbia 6602892 (SM)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (LP/Cassette) (Distributor)
1	4	TONI BRAXTON	Toni Braxton	Larace/Arista 74321189566/74321189664 (BMG)
2	RE	CONNECTED	4th & B'way BR/PL 585/B'BRAC 589 (F)	
3	NEW	12-PLAY	J.R. Kelly	Jive HIP 1944/CHP 144 (BMG)
4	6	D-REAM ON VOLUME 1	D.Ream	FXL/Magnet 74321189337/1450933214 (W)
5	16	ELEGANT SLUMMING	M People	Deconstruction 74321166781/74321166784 (BMG)
6	4	WHAT A LIFE	Joey Negro	Z/Virgin VSTO 1470 (E)
7	NEW	RUSH HOUR VOLUME 2	Various	React/ACTLP 34/REACTMC 34 (SRD)
8	8	TEASE ME	Deba Dames & Pians	Manga MLP5 1102/NMCT 1102 (GRP/F)
9	2	JUST TO LET YOU KNOW...	Bey MC/Len	Brilliant BR/PL VBR/MLM 1 (TRC/BMG)
10	NEW	DAMP 'N' GRIND	Various	Virgin VTLP 24/VIMCT 24 (E)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
23	8	WHY	D.Mob featuring Cathy Dennis	ffr FX 227 (F)
24	14	LET THE BEAT CONTROL YOU	2 Unlimited	PWL Continental PVL1 280 (W)
25	NEW	BECAUSE OF YOU	Gabriel	Go Beat GOOD 109 (F)
26	NEW	O.T.D.	Jelly Street	JELT 018
27	12	SWEET LULLABY	Deep Fenn	Columbia 6599246 (SM)
28	11	THE WHISTLER	Honky	ZTT ZANG 48T (W)
29	21	BREATHE AGAIN	Toni Braxton	LaFace/Arista 74321189441 (BMG)
30	27	I BELIEVE IN U	Kutia/ Edge feat. Dale Jayner	PWL International PVL1 281 (W)
31	7	BELLS OF N.Y.	Slip Motel	Six SAKT 138 (SM)
32	NEW	B/BLUE	Various	Blunted Vinyl BLM 005 (E)
33	13	UPTIGHT	Chaka Nelson	Cochempo 12C00L 298 (E)
34	NEW	ANOTHER MAN	Shy One	Olympic ELYT 613 (RE-APT)
35	NEW	RUNAWAY LOVE	Serious Rage presents Sharon Dee Clarke	Ramour R/MAAT 88 (P)
36	14	RETURN TO INNOCENCE	Enigma	Virgin DINST 123 (E)
37	NEW	CHANELL GIRL	Deep Fenn	Polydor PZ 338 (P)
38	23	GIN & JUICE	Snappy Doggy Juice	InterScope/East West A 824T (W)
39	NEW	TWO TRIBES	Frankie Goes To Hollywood	ZTT FGTH 4T (W)
40	NEW	DAMP 'N' GRIND	J.R. Kelly	JIVE JIVE350 (BMG)

big I

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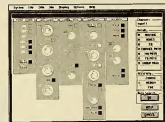
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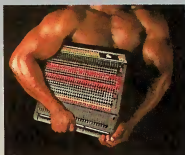
☞ The Cue List allows a range of Events both inside the console and externally (via MIDI) to be triggered from time code.



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PRO AUDIO CONTINUES

editing method possible and is especially valuable for compiling albums, remixes, and re-editing. Combining either Akai or Roland's samplers with a hard disk recording system such as ProTools, Akai DD1000 or the new systems from Focus and Roland, dispenses with the traditional concept of multi-tracking. "With the hard disk, if just before mixing I want to add an extra four bars in here or there I can do it straight away. I don't print anything to tape until the mix is finished," explains Nick Graham.

Avid's AudioStation is just one of a number of new products aimed at taking on this lucrative market. Chimeria's Sadia also uses the DD1000 and an Akai DR4 four-track hard disk recorder at home. "I have the HFB Pro DAT which I use for back-up but I basically stay tapeless," she says. "It's a very efficient way of working and it's easy to edit in a tapeless environment."

Even in this developing area, the emphasis is on maintaining customer confidence. Many new products have come and gone in the last few years and customers have sometimes suffered as a result.

Often experimental development work results in expensive products which are fine until someone manages to bring out an alternative at a 10th of the price. That is why recording budgets have dropped and buying home recording setups for artists has become a reality. Typically, the £20,000 needed for a Mark II Fairlight sampling synthesiser 10 years ago will buy five systems capable of much more today.

Fairlight fell over the first time because its products required massive research and development costs and expensive electronics which, once the need for such systems was proved marketable, were replaced by cheap, integrated chips from big Japanese manufacturers. As a result, such pioneers have much more to do to convince past customers that their latest products deserve a second chance.

Some of the largest companies have been criticised by customers. Roland's samplers, for instance, had received universal acclaim for their sound quality



THE COCTEAU TWINS AMEK'S 40-CHANNEL HENDRIX AT SEPTEMBER SOUND, WHILE LISA STANSFIELD (INSET) WAS ONE OF THE FIRST TO ORDER THE NEW 9098 CONSOLE, UNVEILED AES

and practically, but the 900 or so UK buyers of the S770 and S750 models were upset when some of their recommendations for improving the products were, they claim, incorporated into the new S760 but were not available as upgrades for their machines.

Other companies have also found it unwise to bite the hand that feeds. Many computer firms, used to supplying offices, found that its service agents were not geared up for the 24-hour call out that music producers demand. Apple Macintosh, for instance, now has dedicated music industry specialists.

This is by no means unusual. Similar complaints have been levelled at many other companies which have underestimated the importance of their regular customers. But it is dangerous to play such games with a limited customer base in such a competitive market.

For years, the AES co-ordinator's most common question to studios was, "Does it

have an SSL?" It caused a rash of identical studios to appear throughout the Eighties and, in turn, instigated SSL's current advertising campaign which emphasises that not all SSL studios are the same.

Most AES co-ordinators agree that much of the SSL fashion revolved around producer power: producers held sway over where and on what they worked.

Then, as budgets began to shrink, record companies realised they could cut spending by taking control of equipment rentals for their projects.

It was an awkward idea, but it cut a third or more off rental fees and taught the co-ordinators a great deal about wastage and what different pieces of gear actually did.

The problem stemmed from a common on-the-job dilemma: the need to rent a piece of gear at, say, 10 o'clock at night, or later. Typically, no-one at the studio had the authority to order it and the co-ordinator was usually long

gone. So now many companies let the studios book the rental and the record companies handle the invoice.

According to Nick Dymes, business manager at FX Rental, WEA and East West still handle the ordering half of the time while other record companies usually allocate 75% to 90% of the ordering to the studios. "We also find we're doing a lot more business directly with the producer managers," he says.

And new AES co-ordinators handle recording budgets with greater confidence and have the conviction to tell producers where they would prefer them to record. The producer still has final say, but co-ordinators are involved more closely in the decision. "The older and more experienced I've become, the greater my input has been," says London's Nina Sebastian. "I'm largely responsible for the bookings."

"For an album it will be up to the producer to choose the

studios although sometimes if it's someone from America they will want advice," adds WEA's Robyn Machesney.

Similarly, when it comes to renting gear, co-ordinators are becoming more involved, particularly in the hiring of classic items such as valve microphones and special equalisers, compressors and amplifiers, which are especially beloved of the American producers (according to Machesney)

certain computers, samplers and digital interfaces and specialist keyboards and digital tape machines.

Machesney and Sebastian both testify to the fact that most recordings are still on analogue two-inch tapes – because it's cheaper and because many people prefer it. "With the bigger artists they tend to want digital, so I guess around 40% of our work is digital," says Machesney. "But it depends on the music. Rock 'n' roll people don't like digital because it sounds too clean."

Producer Stephen Street is one such analogue devotee. "I've never been completely convinced by digital multi-track recording, and with the new 3M 996 and Ampex 499 high-level tapes it has given analogue a new lease of life," he says.

Nick Dymes reckons that most of the multi-track business at FX Rental is for digital, because almost all studios have adequate analogue multi-tracks. "Our Sony 48-track is out practically all the time and our three Mitsubishi X850 32-tracks are pretty busy – but Sony rule," he says.

That said, FX Rental's biggest growth area in the past year has been in A-Dat rental for transfer from home studios to commercial facilities or to augment home studios' machines.

While the development of high-end technology continues, it is in the mass market of home studio equipment that record companies are going to sink the most money in the coming months. The AES spotlight will undoubtedly be focused on the £100,000-plus equipment, but the small, well built, modestly priced recording equipment will rule the day.

AES PAPERS MAKE INTERESTING READING

The AES Convention is more than a showcase for the latest technology – it is a talking shop for the recording industry.

The papers to be discussed at the Westminster show and the workshops to demonstrate the latest ideas are what the event was created for.

While the main exhibition shows off product that is already available, the brains of the business are locked in debate about what will come next.

It is here that views are aired to try to keep format clashes to a minimum. It is here that inventors attempt to convince manufacturers that their innovations will prove a worthwhile investment.

Most of the papers are beyond the layman's understanding – "Modelling Cognitive Aspects in the Measurement of

the Quality of Music Cadences" or the "Computer Analysis and Restoration of Reproducing Piano Rolls" or "Subjective disturbance perception of Various Ambient Noise Levels of a Mosque" may not inspire much interest from the record industry, other than as potential album titles.

But other papers, forums and workshops directly effect the future of the business and the consumer technology which will carry the record industry's product to its customers in years to come.

Piracy has been an issue in professional audio since the record industry crushed the consumer future of DAT in the mid-Eighties. So the forum on DAT in the mid-Eighties. So the forum on the IPPI and protection against piracy on

Monday February 23 will prove a lively debate.

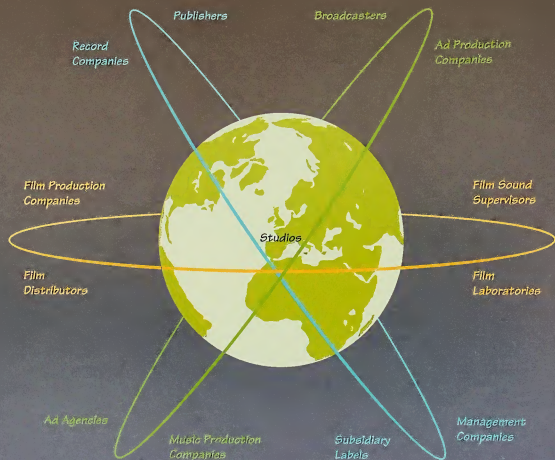
Similarly, new technology and its standards will be a point of discussion. Neil Gilchrist, of BBC Research, will be attending a high-quality international recording via ISDN digital telephone lines with choir, orchestra and soloists performing simultaneously in different countries. It's more than a gimmick. ISDN is already in use where moving large numbers of musicians around would be more expensive, or where a top artist cannot spare the time to travel to record. ISDN recording will also become the means by which consumers will be able to buy music down the telephone line within just a few years.

Others at the AES will be trying to

prove the viability of even newer technology. Philips Research, for example, will be attempting to convince the sceptics that it is possible to broadcast or record five-channel digital surround sound on a stereo signal using normal domestic decoders.

Manufacturing technology will be covered in all manner of ways, from high-speed duplication of tape for DCC, video and other formats, to quality control of DCC and MiniDisc and CD. DCC and MiniDisc are of course key issues to Philips and Sony, the companies which have invested millions in their creation. And despite a slow start, they point out that CD followed a similar growth curve to the way to becoming today's leading format.

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THE SWEET HOME

THE STANDS AT AES WILL BE LOADED WITH GEAR AIMED AT THE HUGE PRIVATE STUDIO MARKET, A PHENOMENON THAT IS ENCRANCHING ON THE ROLE OF COMMERCIAL FACILITIES. SHOULD THEY BE WORRIED? ASKS NEVILLE FARMER

The rise and rise of the home studio has had a dramatic effect on the way record companies nurture talent and how they spend their A&R budgets. Hugo savings have been made through equipment-loan contracts in artists' contracts, enabling them to carry out pre-production work at home. And one machine above all others has fuelled the home studio boom. When A-Dat was launched last year it was immediately hailed as a significant technological breakthrough, making the home studio a viable means of slashing recording budgets.

Indeed, the success of the eight-track digital A-Dat machine has left other multi-track manufacturers looking on with envy. Alas, a modest US company renowned for its drum machines and sound effects for the mid-price market, invented the system, and seemingly had little experience in the field of recording formats before it launched A-Dat.

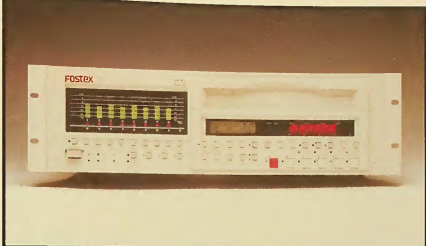
Using the VHS video cassette, it developed a system of recording high-quality digital eight-track audio in a small box costing a fraction of the price of other digital multi-tracks. Even stacking the machines three deep with a central controller to make 24-tracks, the price of the machines and tape is way below professional audio prices.

The concept was brilliant and the professional tape recorder manufacturers who dismissed it as a toy have had to eat their words. Others, such as Postex, have jumped on the bandwagon with a more expensive, more professional machine which will be prominent at the AES show.

Tascam, meanwhile, is fighting hard to clock back A-Dat's lead with its eight-track digital format, the DA88. The Tascam DA88 is said to be excellent by those who have tried it, and the other competitors are still to announce which format they will adopt - Alesis or Tascam's.

Other manufacturers, however, will have some serious catching up to do. The A-Dat machine has become one of the key purchases by rental companies, producers and artists alike. Increasingly, A&R departments too are investing in A-Dat. A staggering 25,000-plus units have been sold in the past 12 months alone.

Linking an A-Dat machine, costing around £3,000, via a small but good mixing console costing about £7,500 with a £2,000 sampler, £3,000 to £4,000 worth of computer and software and a grand's worth of synthesizers, sound effects libraries, keyboards and signal processors, it has become



ALL DAT GLITTERS: FOSTEX'S A-DAT FORMAT 18-B LINEAR DIGITAL TAPE RECORDER - THE NEXT GENERATION?

possible for an artist to carry out lengthy pre-production work in his or her own living room.

Producers, too, have been setting up home studios to bring in extra earnings and lower overall recording budgets, boosting their likelihood of earning extra royalties from their work. It is increasingly common for producers to build £30,000 to £50,000 tapeless studios, centring on computers that run on high-powered software programmes and multi-track hard disk drives. These, in particular, will feature prominently at AES with offerings from dozens of companies.

Nicky Graham and Sadies are just two examples of producers who carry out part - or all - of their work in their own tapeless studios, recording straight to hard disk before going to a large studio for mixing. In Sadies's case, this work is largely for her own projects, pre-produced on an Akai DD100 optical disk recorder and Akai DR4 four-track hard disk machine.

Graham, on the other hand, records most of his productions through a bank of Akai S1000 samplers and a DA650 megabyte hard disk drive. "I do everything here including vocals on hard disk," he says. "When I go to the studio I don't do any overdubs. It's just a place for mixing where I can get better monitoring, better compression and all the time. If I was an A&R man again I would get an artist not to bother about studio time for the moment. I'd say 'Take this load of gear and try things out.'"

Naturally, the growing proliferation of private studios is having a profound effect on the recording industry proper. Nina Sebastian, a former A&R co-ordinator for Sony Music, now at London, reckons that around half the major's artist contracts now include some kind of equipment

agreement. The company retains ownership of the gear, which is a solid asset. More importantly, it saves money on recording.

In fact many of the studio retailers which have supplied the equipment packages offer buy-back deals. So if a record company wants to minimise the risk, it can return the gear at a small loss.

"A good band is paying £30,000 to £50,000 for a studio," says Andrew Stirling, owner of Stirling Audio. "Most of the kit is becoming so reliable and much more idiot-proof, and musicians are a lot more technically aware." Stirling isn't certain that larger studios are really offering much that budget facilities can't provide, however. "Even the small studio is producing such quality that the main studio isn't adding much to the equation."

He may be right. Asward are currently producing and mixing their album using a Soundtracs In Line console which can be the price of the equivalent SSL and is typical of the better project studio consoles. Stephen Hague

"I THINK ARTISTS WITH COMPLICATED HOME STUDIOS CAN GET TOO CARRIED AWAY WITH MAKING THE TEXTURE OF THE SOUND RATHER THAN SORTING OUT THE INTRINSIC MELODY" - STEPHEN STREET, PRODUCER

Yet he would not have thought twice about spending £130 on a back-up two-inch 24-track tape. It is not that the £130 tape is worth more, it is what is on the tape that is of real value.

Producer Martin Lascelles and XTC's Andy Partridge have both had set-backs on A-Dat, which would have not been so terrible without a back-up. "The biggest problem I had was the sensors in the machine not measuring the position on the tape properly," says Lascelles.

"It got so bad that the machine wouldn't even recognise there was a tape there, so it wouldn't eject - you can't eject a tape that isn't there. I have absolutely no complaints about the sound quality but this was very unsatisfactory."

Commercial studios, of course, argue that such problems are less likely to occur in a facility with proper maintenance and industrial-strength equipment. More expensive consoles have stronger, trouble-free coils the artist. Top equipment is better able to link properly with other systems. Reel-to-reel machines are less likely to set a tape than a closed cassette system. And, crucially, a studio should have about a proper acoustic environment. This latter point is arguable but generally true.

Andrew Stirling says he doesn't see the commercial studio situation changing until the music industry engages in emphasising the importance of songs again.

Perhaps in the light of his success with the song-rich Cranberries, this is a point worth considering before buying an over-complex home studio. As Macheaney says, the benefits of a good home studio rest largely with the artist. "A lot of the dance guys get gear in the contract and when they recap they keep it. But we don't have a lot of dance acts at the moment so not many of our artists have those sorts of deals," she says.

Ultimately, the best argument for buying home recording equipment for artists is the savings they make by being well prepared before going into a studio proper.

"Recently I've found that the projects I have been dealing with have been very organised because they've got the technology at home," says Sebastian.

Clearly, it is less a case of home studios versus commercial facilities than how the two sit together.

It is the variety of musical methods and styles that dictates which is better for what, and as long as the music drives the technology, the increasing proliferation of methods for capturing that music can only be for the better.

The concern remains, however, that users will not treat them in a professional manner. One leading producer recently was surprised by the suggestion that he should back-up the £12 A-Dat tapes with a safety copy.

PRICE OF PROGRESS

MANUFACTURERS' AIM AT AES WILL BE TO CONVINCE SCEPTICAL RECORD COMPANIES THAT THE LATEST ADVANCES IN PRESSING AND DUPLICATING WILL BENEFIT THEM — AND ARE WORTH THE EXTRA OUTLAY, WRITES MICHAEL HEATLEY

While digital sound and computer technology at the creative end of the market will inevitably take centre stage at the AES, this year manufacturers are poised to share some of the limelight too. With Philips celebrating 30 years of the compact cassette, manufacturers — of both cassettes and disc — will form an important contingent among the exhibitors, underlining their key role in the continuing technological revolution.

Philips' own offering to the consumer digital recording market — DCC — will again be presented as the natural heir to the compact cassette, while other companies will be showing better ways of making cassettes, of duplicating them faster and of squeezing more information on to their spools.

In the cassette market, progress boils down to upgrading and refining equipment for extra speed, thus improving cost-efficiency. This is also the case with CD manufacture, where the new generation of machines — with Dutch company ODME spotlighting its fourth-generation up-date — has cut downtime between titles to a matter of seconds, a massive improvement on the 40 minutes or more of the first generation machines.

But that's far from the whole story. Further challenges are being posed by the new interactive CD formats. Although the basic manufacturing process remains the same, the greater amount of data being put on to disc for CD-i and CD-Rom calls for more rigorous checking at the "back end," as Damont sales manager Andy Kyle explains. "It's all about ensuring quality control," he says. "The more data is on the disc, the more critical analysing becomes."

Sabine Leurer, UK managing director of European giant Sonopress, agrees. "The controlling element for CD-Rom and its derivatives is far more stringent," she says. "While on an audio CD you can compensate by error detection and correction codes, once you have a drop-out, if there's a bit missing, a game might come to a grinding halt."

Sony's Super Bit Mapping mastering process, designed to obtain 20-bit performance from a 16-bit CD, is causing ripples of interest in the industry, and releases such as Paul Young's *The Crossing* have already claimed that the Sony label is fast becoming synonymous with audiophile quality.

Manufacturers are under pressure to ensure that products fulfil consumers' growing demands for high quality. "If the material is stable bulk polymer from a reputable supplier like Bayer, you'll get a



PRESSING ENGAGEMENT: CD MANUFACTURERS WILL BE GRABBING SOME OF THE LIMELIGHT AT THIS YEAR'S AES CONVENTION

good quality pressing," says Damont's Andy Kyle. "The metallising machinery is standard. You get what you pay for."

One manufacturer, Diatronics, is even considering colouring its discs through the polymer, but this is at an early stage of development and is more likely to happen for aesthetic than some reasons.

Picture CDs — like their vinyl counterparts — undoubtedly add value to releases and are a fast-growing phenomenon.

Manufacturers are keen to use the disc's non-playing side as a means of compensating for the design disadvantages of a five-inch square sleeve format. The two main disc-printing techniques are silkscreen (similar to printing a T-shirt) and Padprint or Tampon, which use a positive/negative ink-gathering process. Each process has its pros and cons, as CD pressing manager Roger Twynham explains.

"Padprinting is great for printing pictures, but not quite so good for printing fine, reversed-out text," he says. Both techniques cost about the same. Sonopress's Sabine Leurer says the company aims to take picture discs one significant stage further. "We are looking seriously at web offset," she says, "which can do 200 dots per inch, but we haven't invested yet. Our current equipment offers 150 dpi."

This may sound impressive, but consider that the average computer laser printer prints on paper at 300 dpi and it becomes clear there is still some way to go before picture discs can match the quality of magazine pictures.

Sonopress is rare in offering coverage "all the way to the centre hole of the disc." Its six-colour facility includes the usual four-plus-two "specials": silver, gold and often white, which needs to be underlaid for picture discs so the silver does not shine through.

With compact disc advancing to embrace CD-i and CD-Rom, talk at AES will undoubtedly

turn to the thorny issue of data protection. The possible proliferation of pirate CDs is being combated in a number of different ways. WEA already stamps the clear cases of its German-made CDs with its corporate logo, while UK CD-makers such as EMI and Nimbus are reportedly considering putting an identifier next to the PQ code. This information would be placed on master tape at the pre-mastering stage.

An anti-piracy initiative sponsored by the IFPI is to allocate an individual identity number — a standard identification code. PDC's Roger Twynham explains, "Any disc manufactured anywhere throughout the world by a bona fide CD presser would have a unique plant number on the disc. The plan at the moment is to have that as part of the actual mould on the moulding machine, on something referred to as a mirror block — the area of the disc that is still silvered but doesn't contain any information."

However, as Damont's Andy Kyle points out, "There's no guarantee someone else couldn't do that too." He believes an audio code is the answer. "The solution is in the hands of the person with the original master putting a code on that says 'this information belongs to us'."

Pre-mastering is the area in which the most dramatic technical advances are being made, with Sony's 1630 U-matic

system finally facing obsolescence. There are a number of possible replacements: Sony's 9000 series, a magnetic optical tape in a removable, transportable cartridge, plus Sonic Solutions' MasterMaker, which uses a recordable CD to present information to the glass mastering machine. Another contender is the Exabyte system, based on a Video 8 cassette but with a far more powerful error correction than U-matic.

While such refinements may improve quality, one potential pitfall is that labels will be conditioned by ever-decreasing unit costs to expect cheaper deals. "New technology and record companies don't equate," Andy Kyle insists.

"Whichever way the technology goes it's going to cost [labels] more, but record companies inevitably want the best quality they can get for the least money."

"Four years ago we charged about £300 to make a CD master for production. Somebody was telling me at Midem that when they phoned a record company tooting for business they were told 'we're interested if you can do it for less than £100'. It's all cost-driven. There isn't an answer to the equation: if they're going to have to pay for it."

A cynical view, perhaps, but a cross-section of record company production chiefs seems to suggest that price, within acceptable quality standards, remains an overriding consideration.

"What we look for is price, quality and turnaround," says Castle production manager Kathy Brown, who works in a department that handles an average of 40 releases each month. "All three are equally important. We neither know nor really care what equipment manufacturers have as long as they can do our jobs quickly and cheaply without losing quality." Her biggest quality variables are visual rather than aural — "print quality on body and paper parts which we get the manufacturers to do."

Yet there is little evidence to suggest that clients are placing orders with plants in far flung corners of the globe offering cut-price deals. And while the price factor cannot be dismissed, it clearly has to be traded off against the quality and reliability of service.

Clearly European manufacturers must make a concerted effort to market the new advances in pressing and duplicating, at this year's AES as well as stressing their proven professionalism and reliability. Only in this way will they encourage record companies to place progress alongside price in their list of priorities.

"WHICHEVER WAY THE TECHNOLOGY GOES IT'S GOING TO COST RECORD COMPANIES MORE, BUT THEY INEVITABLY WANT THE BEST QUALITY THEY CAN GET FOR THE LEAST MONEY" — ANDY KYLE, SALES MANAGER, DAMONT

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Live Events Limited have a number of telesales positions available, to work on a new event starting in March 1994. Based in Hillingdon near Uxbridge, Middlesex, the job requires negotiating and selling to leading international live music equipment companies, such as stage designers, lighting companies and recording specialists.

Experience in the music industry and/or telesales preferred, though not essential as full training will be given.

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SALES STAFF MUSIC & VIDEO



RTM Sales and Marketing

RTM is a leading force in independent sales, marketing and distribution working with a diverse roster of successful music and video labels. Due to restructuring and expansion we are seeking applications for several sales positions from applicants who are naturally expected to be highly motivated by a passion for the wide range of releases which RTM handles - all types of independent music including a very important roster of dance music labels, and on the video side - World Cinema, Cult & Gay film and documentary as well as Music Videos.

• CAR SALES REPRESENTATIVES

We wish to appoint two car sales reps to sell and promote a wide range of singles and albums to record shops in:

- 1) **NORTH EAST** - from Newcastle in the North to Leeds and Hull in the South.
- 2) **NORTH WEST** - from Lancaster in the North to Stoke-on-Trent in the South.

The successful applicants will be outgoing, self-motivated and well-organised with good communication skills. They will have relevant industry experience, probably gained in music retailing, hold a full driving licence and live centrally in one of the areas.

• SALES AND MERCHANDISING REPRESENTATIVE (VIDEO)

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• TELESALES REP (VIDEO)

As well as having an outgoing personality and excellent communication skills to handle the regular telephone sales and customer support contacts with all of our accounts, you must be capable of co-ordinating with the sales force on the road, and organising your work load in the most effective way.

Please apply, in confidence to: Kevin Brown, Head of Sales and Marketing, or Jim Greenough, General Manager - Video Division, RTM Sales and Marketing, 96 St Pancras Way, Camden, London NW1 9NF.

COURSES

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Fax CV's/Personal details in confidence to 081 671 5630 giving return fax details where possible.

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Music For Nations, Europe's leading rock label has a vacancy for a young hard working Press Officer to join a small team promoting a wide range of artists from the likes of Frank Zappa and Charlie Watts through Freak of Nature and The Revolting Cocks to Paradise Lost and Cannibal Corpse.

The successful applicant must have an ability to communicate with newly signed acts as well as established artists and all sections of the media together with a good command of the English language. Previous experience in journalism or PR is preferable but not essential.

Applications from major label staff will not be accepted unless a six month break for detoxification has occurred. If you are still interested please write to us enclosing a copy of your CV to:

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DOOLEY'S DIARY



Pictured at the Brits, clockwise from top left: footballers Ian Wright (left) and Paul Ince tackle award-winning Gabrielle; the sight of a photographer surprised Sony's corporate press chief Jonathan Morrish while Columbia's head of promotions Nick Fivash and company relations manager Jackie Hyde find the whole thing very amusing; meanwhile Tori Amos clearly needed an energy top-up before partying the night away; and Seal discusses his next album with producer Trevor Horn, though earlier he ignored journalist Rick Sky's questions about who is paying for his current studio sessions; if the ceremony is over - then let the party begin, say a group of record revellers; "if you think I'm going to lose any more money on the casino you can forget it," quips Harvey Goldsmith (right) to Brit chairman Rob Dickens (centre); and MTV Europe head Bill Roedy; London Records' head of press Eugene Manzi congratulates the Pet Shop Boys' Neil Tennant on his performance; and EMI's UK divisional managing director Jean-Francois Cechillon catches up on industry gossip with his former A&R director Clive Black, now at WEA.

Remember where you heard it: The ebullient Paul Conroy isn't known for his modesty, but even he must have experienced a little frisson at getting his Brits thank you from the mighty Meatloaf before God...If your Brits highlight was the Pet Shop Boys' performance with the Welsh male voice choirs, spare a thought for Parlophone promotions head Malcolm Hill. He spent most of last weekend drilling holes in hard hats for the lamp attachments needed to make them look like miners' helmets...Were Marquess of Queensberry rules obeyed when Neil Tennant and ex-manager Tom Watkins came over all physical with each other after the awards? Watkins maintains it was about "hair and weight loss"...Among other fracas spotted at the after-show festivities were the heated exchanges between Barney Sumner and M-People's Mike Pickering, and the bust-up between Go! Disc's Andy Macdonald and a wine-spilling stranger...As well as the bumps and scrapes inside the

Ally Pally, there were prangs galore in the Arctic conditions outside the venue. The BPI's Trish Fitzpatrick and friends were in a taxi which skidded, crashed and was promptly hit by another car... Christina Kyriacou, Bjork's One Little Indian press officer, had more reason than most for looking bleary-eyed on Tuesday morning. Soon after completing a marathon cab journey home to Surrey she had to be rushed to hospital with acute gallstone trouble. Making a second attempt to sleep back home at 7am, a van crashed outside her house and she gallantly spent what was left of the night tending the injured driver...If anyone's seen Polydor boss Jimmy Devlin's gold Amex card, lost at the Brits, could they please let him know...In the meantime, perhaps Warner Chappell boss Robin Godfrey-Cass could lend him a few quid. Godfrey-Cass won a whopping £1,500 on the casino. Unfortunately the chips weren't worth more than a bottle of champers...The 100 or so hacks

penned in the backstage enclosure with just one television tok solace by rounding on any star who dropped in for questioning. Van Morrison, the Pet Shop Boys and Elton John wisely stayed away...Bjork despatched a Virgin 1215 journalist who asked for "final confirmation" on the pronunciation of her name by responding: "It's byerk - rhymes with jerk"...Take That's Robbie welcomed the boys' Beatles routine "cos I got my chance to be Ringo at last", while Gary, who revealed that they tried it with instruments "but it didn't work out", said the only Valentine he received "was from the guy who brought me breakfast in my hotel room"...Meanwhile, congrats to all who took part in the annual pancake race in London's Berkeley Square the morning after which raised £2,000 for Nordoff Robbins. Among the music business Shrove Tuesday sprinters were Primary Talent's Peter Maloney who came in second, while the first woman to finish was Julie Eyne of Entertainment Accountancy.....

Editor-in-chief: Steve Behrman. Managing editor: Gillian Webb. Reporter: Steve Hemmery. Contributing editors: Nick Robinson, Paul Corran. Group Production editor: Doreen Holland. Senior sub-editor: Andrew Martin. Senior sub-editor: Designer: Fiona Robertson. Ad manager: Neil Wilkinson. Deputy ad manager: Judith Rivers. Ad copy: Susan Masters. Field: Gwyneth, Matthew Tyrrell, Ben Chivell. Secretary: Helen Summers. Free Spotlight Publications - Group special projects editor: Karen Foss. Group of production manager: Robert Clarke. Production controller: Jane Finkle. Executive Publisher: Andrew Brain. Registered at the Post Office as a newspaper. Member of Periodicals Publishers' Association. Printed by Pearson Press. UK subscriptions, including free Music Survey, CBA 019. Tel: 081-640 8142. Fax: 081-648 4873. UK £130. Europe £125/US\$220. The Americas, Middle East, Africa and Indian Sub Continent £215/US\$310. Australasia and The Far East £241/340.

ISSN 0265-1548



Average weekly circulation: January to June 1993: 12,191.

music week
Incorporating Record Mirror

© Spotlight Publications, Ludgate House, 240 Blackfriars Road, London SE1 9UK
Tel: 01-629 3436. Fax: 071-401 8036. A United Newspapers publication

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