



# music week

THE BEST BRITS COVERAGE

The o' face  
60, 70, 80

For Everyone in the Business of Music

2 MARCH 1996 £3.10

## Jacko row fails to dim Brits

by Martin Talbot & Catherine Eade

The music industry has delivered its verdict on the Brits - great show, shame about Jackson.

The Earl's Court show, which received unprecedented press and media publicity following the stage invasion by Pulp frontman Jarvis Cocker, achieved the biggest TV audience figures in the event's history at 11.8m.

In a *MJ* straw poll of 53 industry executives, almost 50% said the Brits '96 was the best ever. The industry also backed the Pulp frontman over his clash with Michael Jackson: 75% believe Cocker was right to invade the stage, while 65% considered Jackson's performance to be a mistake.

The industry also criticised the decision to allow Tony Blair on to the show; some 61% said Brits' organisers should not have made the decision to invite the Labour leader to present David Bowie with his achievement award.

Brits chairman Paul Burger, also chairman of Sony Music UK, defended the show, which reached 40% of the available television audience. "All this says is that the Brits has reached a new level of vitality," he says. "The mandate from the BPI was to deliver the largest



Michael Jackson's first live TV appearance for 17 years took up one-fifth of the 72-minute TV awards show compared with Oasis's three minutes. Brits organiser and Sony CEO Paul Burger defended his artist, however. "The Jackson performance was a live extension of what people have said is one of the most powerful videos of all time," he said.

possible event and the biggest viewing audience."

He criticised Jarvis Cocker's invasion of the stage, saying, "If we want the Brits to go forward and flourish, it is totally unacceptable that an artist has to worry about their stage being

secure." Malcolm Borrer, executive producer for Initial Film & TV, admits the controversy heated the show. "There were certainly more people talking about it than ever before," he says.

However, reactions to the Jackson appearance were overwhelmingly neg-

ative, with many industry executives taking particular exception to the US star's apparent portrayal of himself as Jesus Christ.

Cocric defends the decision to edit out certain speeches and other artists' performances in favour of Jackson. "It would have been folly to cut a performance of the most famous person in the world," he says.

Meanwhile the Cocker stunt and the swearing during Oasis's lively acceptance speeches may scotch plans to broadcast the show live next year, says BPI executive producer Lisa Anderson. Cocker warns: "If you want a slick show without any glitches you have to film it the night before."

The controversy surrounding Cocker's appearance was matched by concern at Labour leader Blair's appearance on stage.

MHV managing director Brian McLaughlin says, "There's nothing wrong with the BPI trying to put across the message of how important the music industry is to this country, but we've got to draw the line at politicians taking part in our music shows." However, the BPI points out that Blair was chosen to present the award by Bowie himself.

• Brits p4/5 and Dooley p5/5/5

### THIS WEEK

3 Pulp live after that Brits stunt

8 The man behind EMI's demerger

10 The rise and rise of Welsh talent



12 Sting: the lighter side on show

54 Dooley up to his tricks at The Brits



## Jackson was wrong...but so was Jarvis

### COMMENT

It's impossible to conceive of a Brit Awards show on which everyone is agreed.

Yet last week's event seems to have produced a rare unanimity - most everyone you spoke to seemed to have taken exception to it in some way.

On the face of it, this is absurd. Last week's show can reasonably claim to be the most successful ever. It certainly attracted the biggest TV audience at 11.8m. The huge amount of press coverage confirmed it as a calendar event on a par with the Grand National or the Cup Final.

Equally no one can seriously doubt Brits committee chairman Paul Burger's commitment to the job or the work he put into it. And despite the inevitable sniping from rivals, he did not particularly favour his own acts - certainly no more than they would have done in a similar position.

Why, then, so much criticism? The answer has to be that the show was fatally at odds with the current mood of British music. Where British music is raw and laddish, the Brits show veered towards the bland and adult.

While British music in 1996 has a distinctive personality that is confident enough to stick up two fingers to the world, the Brits show deliberately aimed at a broad mass market at home and abroad.

It was the right show at the wrong time.

The perfect example, of course, was Michael Jackson's performance, a performance that sickened and appalled most people we have spoken to. It was overblown, pretentious and deeply, deeply misguided.

When Jarvis Cocker invaded Jackson's stage, it was a collision between the playfulness and irreverence of the best in British pop, and the humourlessness and pretension of the worst of American music. What Jarvis did struck a chord in the hearts of most British music fans. Cocking a snook is what we do best.

Jacko deserved it. But while that is a legitimate fan's attitude, clearly it cannot be a professional one. No one can seriously suggest it is a good thing for acts to take such direct action every time they take exception to another artist.

It's not just bad form, it's their destructive of the industry. One might as well condone piracy.

So where does this leave us? Ironically, Michael Jackson and Pulp will both benefit from Monday night's events. As for the rest of us, we shouldn't be too depressed. Monday's show in no way harmed the industry.

On the contrary, the show - with the help of Jarvis, Oasis and, paradoxically, Jackson - was a tremendous, gripping talked-about success.

But before the business charges anyone else with the unenviable task of putting together another Brit Awards show, it needs to sort out what it wants.

You either have a Brits show which goes for the biggest possible audience or you have a show which is a showcase for new British music.

You either have an event which aims to attract the biggest names in the world regardless of nationality, or you have a no-foreigners rule.

You either believe in having an organiser who takes on all the hassle and you argue about it afterwards, or you run it slavishly by committee and accept that little will get done.

As we have said on previous occasions about so many other issues, the industry really cannot have it both ways.

## MARK MORRISON

**Return of the Mack**

His new single on 12", CD & cassette out next week  
Remixed by D-INFLUENCE, Copfather & Joe Joe Y Vannelli  
As featured on the forthcoming album

"RETURN OF THE MACK"  
WEA940C/CD/12

wea

# BABYLON ZOO

the view from space, man  
the invasion has just begun



the monster hit from  
london to lebanon  
new york to norway  
germany to japan  
and  
argentina to australia

the album out now. **BABYLON ZOO**  
gold in uk



already charted in 8  
countries across europe

nrme: 'the album is an impressive crush of  
electronics, dirty guitars and sueda/bowie/queen  
style pretension'

q magazine: \*\*\*\* 'startlingly great, an intriguing  
spread of influences'

the guardian: \*\*\*\* 'momentous, adolescent and  
uplifting'

the times: 'credible and cohesive... a futuristic  
vision that is more lunar-pop than britpop'

EMI

worldwide representation by cive banks for

# Southgate holds talks with potential buyers

by Robert Ashton

Thorn EMI chairman Sir Colin Southgate says he has been in talks over the sale of the group's music business, despite his repeated protestations that EMI is not on the market.

The confirmation by Southgate comes as the City prepares itself for a full-scale auction after the group announced plans to proceed with the break-up of Thorn EMI this summer into two publicly-quoted companies.

The demerger, which Southgate says will cost £100m to implement, will see the company's Thorn records division moved to a new company, Thorn plc, while the main Thorn EMI company will be renamed EMI Group plc.

Southgate will become chairman of both new companies EMI and Thorn before concentrating solely on EMI after July 1997. Jim Fifield will remain president and ceo of EMI Music. Stuart McAllister stays as ceo of HMV and Simon Duffy will remain group finance director, all reporting to Southgate.

## DEMERGER COUNTDOWN

**Feb 20** - Thorn EMI confirms demerger plan.  
**June 11** - Thorn EMI issues preliminary results for the 12 months to March 31 1996.

**July 1** - Formal demerger proposals issued to shareholders.

**July 26** - Thorn EMI agm is followed by an agm at which approval for the demerger proposal is expected to be sought.  
**July 29** - Demerger becomes effective.  
**Dealings** begins in shares of Thorn plc and EMI plc.

Southgate will also investigate the possibility of a New York stock exchange listing for EMI, but adds the group's headquarters will remain in the UK.

Southgate confirms he has had talks with some companies about a possible sale, although he declines to identify any of the suitors. "Obviously people talk, there's plenty of gossip in this industry," he says. "I've said 'come and have a chat, but we are not for sale and if you want to buy us make me an offer'."

Southgate says the company will only

be sold at a premium price. "It would need to be a lot, but you've got to understand there are not many businesses in the world with the compound growth rate of EMI," he says. "Music is still growing and I don't think we have yet scratched the surface of Eastern Europe, Asia and the Chinese door."

The widely-tipped break-up was announced on Tuesday (20) as Thorn EMI's nine-month figures were unveiled, showing turnover up 13.4% to £3.86bn and operating profit up 29.7% to £456.7m.

The demerger speculation has sent Thorn EMI's share price rising over the past year. Although the price dipped 18p last Wednesday to 216.51, analysts believe the company's shares will be worth up to £20 at demerger.

Bruce Jones, analyst at Merrill Lynch, says the EMI shares alone could be worth around £13.70. "That's a demanding rating, but it is a stand-alone music company and an interesting and unique vehicle," he says.

● See profile, p8.

## Cecillon picks Collen to oversee Chrysalis

Parlophone's marketing director Mark Collen is switching jobs within EMI to take over as deputy managing director of the newly-reshaped Chrysalis Records label.

Collen, who will report to EMI UK president and ceo Jean Francois Cecillon, will effectively run the label and is expected to eventually take over the full role of managing director.

Collen, 34, says, "JF gave artists a personal guarantee which would be around so there is a handover period after which I take charge. I'm sitting here at what is the number two label in the country at the moment so I wouldn't have moved unless JF was committed to Chrysalis."

At Parlophone, Collen helped launch the careers of Blur, Radiohead and Supergrass. Following his departure, Terry Felgate is promoted to head of marketing, reporting to managing director Tony Wadsworth.

Cecillon says, "I look to him to lead the resurgence of Chrysalis as a major label within the EMI group."

Collen's projects include new signings Simple Minds, Belinda Carlisle and John Butler, formerly of Diesel Park West.



Mark Collen (pictured right with Jean Francois Cecillon) left his role as A&M international product manager in 1983 to join EMI's international marketing division. He moved to Parlophone a year later as product manager and became marketing director in 1993.

## Cocker excels after a night in the cells

A strong support line-up of Denim and Edwyn Collins had set the scene, but the 12,500 punters at Birmingham's NEC were there to see one man, Jarvis Cocker, *write Leo Finlay*.

The singer should either be knighted or pulped for his antics with Jacko at Monday's Brits depending on your point of view.

But as soon as the red curtain pulled back to reveal an imaginative set, with staircases, balconies, screens and an amazing light show, the crowd were obviously plumping for Sir Jarvis.

I Spy and Mile End teased the fans in turn, and Cocker curiously raised more cheer in announcing, "I'm especially glad to be here. It was either here or a few nights in the cells," before

## PULP ON TOUR

Promoters: Metropolis/DFSJM

Seam/stage set: SSE Hire

Lighting: Entic

Merchandise: Underworld

Dates: Brighton Centre, Feb 20; Cardiff

Arena, Feb 21; Birmingham NEC Feb 22;

Manchester Arena, Feb 23; Edinburgh

Ingliston RHC, Feb 25; Newcastle Arena, Feb 26;

Hull City Hall, Feb 28; Sheffield

Arena, Feb 29; Wembley Arena, March 1-2.

Total attendance: 87,000

launching into a superb (Do You Remember?) The First Time?

The British incident came up just once more, as Cocker offered his version of events, "I won't go on too much about Michael Jackson because I'm not that desperate for the publicity. I don't go

on stage and start shoving kids over or stamping on them or kicking them - that's not exactly my style of doing things."

With the crowd wildy won over, Cocker led an impressively tight Pulp through a set in which the singles *Common People* and *Disco 2000* almost raised the roof. Cocker has developed into an astonishing performer and didn't need the publicity to promote this sell-out tour, but it'll be no surprise if his recent spate of 'bad publicity' elevates his standing still further.

Main support Collins also impressed with as slight a rock show as you'll see this year. A Girl Like You and Rip It Up were greeted by the throng as old favourites, and the excellent version of the new single, *Keep On Burning*, bodes well for the future.

## NEWSFILE

### Cads attract 400 executives

More than 400 industry executives will descend on London's Grosvenor House Hotel for the inaugural Music Week Cad (Creative & Design) Awards this Wednesday (February 28). Around 40 creative departments and executives will be honoured at the awards, hosted by Muriel Gray. The main Music Week Awards take place at the same venue on Thursday, March 7.

### Bannister tipped to succeed Forgan

Radio One controller Matthew Bannister is among those tipped as candidates to succeed Liz Forgan, who quit as managing director of BBC Radio last Monday (19), three years into her five-year tenure.

### Bjork tour rescheduled after bust-up

Bjork's record company One Little Indian is changing the Icelandic singer's Asian tour itinerary to avoid further confrontations with the press after she lashed out at a reporter at Thailand airport last week. OLI says the singer, who has apologised to the woman journalist she punched, is physically and mentally exhausted after an extensive world tour.

### Basca to petition against deductions

Songwriters' body Basca is petitioning the European Parliament in an effort to tackle the problem of social and cultural deductions. The association estimates the deductions, which are used for pension funds and the promotion of new work, has cost UK composers and publishers more than £5m since 1979.

### Conroy promotes 'innovative' pair

Virgin's managing director Paul Conroy is promoting Steve Pritchard and Peter Duckworth to new positions as co-directors of the company's commercial marketing. Conroy says the pair have pioneered many innovative and successful compilation campaigns.

### EMI goes gold

EMI is launching new budget label EMI Gold in the first significant move into pop repertoire by Music For Pleasure on March 18. The first releases include back catalogue compilations from 10 artists including Kim Wilde, Mud and ELO and 10 re-issues including albums by Spandau Ballet, Diana Ross and Stevie Nicks.

### Martin moves to Dreamcatcher

Former executive producer and vice president of MTV Europe Sara Martin has been poached by Irish promotion company Dreamcatcher Productions to set up a London branch of the company, which will be producing the third MTV Awards show in November. Martin was executive producer of the MTV Europe Music Awards, which she established.

### Rajar ready to release results

Rajar will issue its belated fourth quarter radio audience figures on March 14. The figures were delayed following complaints that new research methods for September-December 1995 had led to artificially low ratings.

### Oasis notch up new milestone

☑ Oasis' (What's The Story) Morning Glory? was certified five times platinum in the week of their Brits triumph last week, while their single, *Don't Look Back in Anger*, went silver. Michael Jackson's *HIStory - Past, Present And Future, Book 1* reached four times platinum status. Other awards this week: The Cranberries' *Everybody Else Is Doing It, So Why Can't We?* (double platinum), Red Hot Chili Peppers' *One Hot Minute*, In The Mix '96 and Slipcase *Smart (gold)* and A Retrospective Of House 51-55 - Vol 2 (silver).

## .dotmusic

The latest industry news. On The Net. From Music Week Updated Mondays at 18.00 GMT.

<http://www.dotmusic.com>

STALEMATE IN ROW OVER COCKER'S STAGE INVASION - p4 & 5

# BRITS VERDICT

Alan McGee, Creation president — "There's a fine line between madness and genius and I actually like Michael Jackson because he's so completely obviously off his nut. His whole performance was utterly pompous and overblown and Jarvis did what everybody else wanted to do. The best bits were Oasis getting their awards — it was appalling the way they cut that for the TV show."



Derek Birkett, One Little Indian managing director — "It was the third time I've been and I thought it was the best. The bands were brilliant, and the way it was put together was brilliant and the TV show was the best it's been."

Alanis Morissette — "I have mixed emotions about the award. Art can't be judged, but I'm glad people can express their feelings about music."

Max Hole, East West managing director — "While I applaud everyone's efforts in putting together a strong bill, I thought it was pretty poor that Michael Jackson got 11 minutes including an advertisement for the album while other artists had their performances cut."



Sean Bye, MCA marketing manager — "I preferred last year's venue, but I thought the production was brilliant. It would have been nice to have seen more young British talent performing, though."

Noel Gallagher, Oasis — "The awards are all voted for by idiots, dickheads and ponytails. They're only special if they're voted for by the people."

Kevin Cook, manager, HMV Trocadero — "It was better than last year's show — a real spectacle. It was a bit of a coup getting Jackson along to perform."

Brian Eno — "I was under the impression the Brit Awards were to do with British music. But what I saw seemed to be completely dominated by the disgraceful and inappropriate spectacle of Michael Jackson. David Bowie was treated like a support. The organisers sacrificed everything to make Michael Jackson happy."

Carl Walker, assistant manager, Andy's Records Peterborough — "We were a bit unhappy with the editing of the show because you didn't get to hear what the bands had to say, and they could have done with having Oasis perform."



Lisa Anderson, Brits producer — "Working at Earls Court was fantastic and being in central London was a huge bonus. The atmosphere was electric."

Simon Lawson, assistant manager, HMV Derby — "The show seemed pretty professional with a good mix of artists performing. Most of the customers I've spoken to about it have said they're impressed."

Dylan White, Anglo Plugging — "I had a right good laugh. None of the artists that performed were soft MOR crap. It was all good stuff, particularly Pulp. My one criticism is of the TV show. It's a shame the bands had their acceptance speeches cut."

John Preston, BMG ceo and chairman — "They did an amazing job of dressing the venue and the producers did a great job of establishing it as a professional show."



After the start with Simply Red, I thought 'how are they going to top that?', but it was spectacular.

The event just gets bigger and better every year."

# BRIT AWARDS 1996



The post-Brits controversy centred on Pulp singer Jarvis Cocker's invasion of the Brits stage midway through Michael Jackson's performance of Earth Song. While Jackson, performing live on British television for the first time for 17 years, danced on a hydraulic crane above the audience, Cocker saluted the audience and performed his own dance, joined by the boyfriend of Pulp's keyboard player. Although not screened as part of the Brits show, TV cameras caught Cocker being tackled by security guards and making contact with some children as he tried to regain his balance. Cocker, who had returned to his seat by the time Jackson descended from the crane, was subsequently arrested and held by police for questioning. He was later released without charge. Cocker subsequently objected to a statement issued by Jackson's label Epic which includes the allegation, "Jackson's main concern is for the people that worked for him and the fact that children should be attacked." Brit organisers issued a statement saying, "Whilst the Brit Awards is an exuberant, high spirited occasion, it is totally unacceptable for any artist to disrupt another artist's performance. To do so with such apparent disregard for the safety of the performers on stage, the production crew and the audience was dangerous and irresponsible."

## Independent companies muscle in on major rivals

Creation and One Little Indian made it an independent year at the Brit Awards ceremony at Earls Court.

Creation's three-times winners Oasis gave the Sony-backed independent the biggest haul of any label, while One Little Indian picked up the second award in its history through Björk's award for best international female.

Creation president Alan McGee says the number of awards Oasis picked up was a surprise — he had expected more.

"I thought we'd win five," says McGee. "Having said that, winning three Brits is probably the peak of our achievement. It's the height of glory for Oasis and, although readers' polls mean more to them, they loved coming to the Brits."

Warner Music got the biggest haul of the majors, picking up three awards: WEA took two awards in the international categories, while the success of East West's Batman Forever in the best soundtrack category completed its haul.

RCA picked up two prizes through Take That and Annie Lennox — in addition to RCA-signed David Bowie's outstanding contribution award — an achievement which BPI and BMG chairman John Preston says he was delighted with. "It was great for RCA to pick up such a good spread," he says. "It was clear Oasis would win a few, so there were no surprises there, but the awards reflected a great year for music."

### THE WINNERS

British male — Paul Weller	Go Discs
British female — Annie Lennox	RCA
British group — Oasis	Creation
Dance Act — Massive Attack	Virgin
British newcomer — Supergas	Parlophone
Album — What's The Story Morning Glory?	Creation
by Oasis	
Single — Back For Good by Take That	RCA
International male — Prince	WEA
International female — Björk	One Little Indian
International group — Ben Jovi	Mercury
International newcomer — Alanis Morissette	WEA
Soundtrack — Batman Forever	East West
Video — Wonderwall by Oasis	Creation
Outstanding contribution to music — David Bowie	RCA
Producer — Brian Eno	
Artist Of A Generation — Michael Jackson	Epic
Freddee Mercury Award — War Child's Help album project	

PolyGram picked up two awards with Go Discs' Paul Weller voted best male for the second year in succession and Ben Jovi voted best international group. The War Child project behind Go Discs' Help album also won the Freddee Mercury Award.

EMI managed just one award this year after dominating last year's event when Blur won four Brits. This year's sole success was Parlophone's Supergas who came top in the best British newcomer category. Eternal missed out on an award for the second time.

# Jarvis

by Catherine Eade

Island Records and Jarvis Cocker appeared to reach a stalemate with Sony Music and Michael Jackson last week in the fierce follow-up stage invasion at the Brit Awards.

Cocker is demanding an apology from Michael Jackson following a statement issued by Epic Records accusing him of attacking children.

A "strongly-worded letter" was sent by Cocker's solicitors to Jackson through Epic managing director Rob Stringer last Thursday requesting that Jackson's statement be retracted. Stringer confirms he has received the letter, but Sony says it will issue no further statements on the matter.

Island managing director Marc Marot says Epic's statement on the Pulp singer's on-stage antics may be grounds to sue for defamation of character.

"Sony should have been careful using such a word as 'attacked'," he says. "We have proof from video footage and independent witnesses who saw Jarvis being tackled by a heavy-handed security guard and knocking into the kids."

The Island managing director has distributed footage of Cocker's minute-long stage invasion to the media; it was shown on GMTV, The Big Breakfast and London Tonight.

Although the video appeared to be taken from the official recording, Marot says it was supplied anonymously to his office.

## Chris Evans wins a vote of confidence

Chris Evans has received the backing of Brits show executive producer Malcolm Gerrie who dismissed suggestions that Radio One DJ will not be invited back next year.

Evans is to be ditched as Brits presenter after a series of run-ins with the organisers. He had to withdraw from presenting the Brits Are Coming preview show because of pressures of work with his new Channel Four show TFI Friday, and sources suggest that Carlton TV had to scale down a billboard poster campaign because tight schedules meant Evans was unable to participate.

But Gerrie says, "The stuff that was reported in the tabloids is rubbish. We haven't even begun to think about next year's event, but I believe Chris is one of the best broadcasters in the business."

Brits chairman Paul Burger also professed his support for Evans. "We haven't had any discussions with Chris about the next one, but he signed off saying 'See you next year', so hopefully he'll be with us again."

## Brits LP sales soar

The Brits '96 compilation album is outstripping sales of last year's Brits album and is expected to become the most successful Brits album to date.

Released three weeks before the ceremony was screened on ITV, the album was expected to enter the Top 10 yesterday after selling more than 40,000 copies to date. Last year's Brits album achieved total sales of around 60,000.

Head of Sony's commercial division Kit Buckler says, "I'm delighted with sales so far. This year's took away the more AOR acts and made it an album that appealed more to the younger market."

STING'S NEW ALBUM DISPLAYS HIS LIGHTER SIDE - p13

# rock hits stalemate

## ORGANISERS DEFEND BRITS SECURITY

Brits executive producer Lisa Anderson has defended the security provisions at the Brits after Jarvis Cocker's widely-publicised stage invasion.

Anderson, the BP's executive producer of the event, says the Brits organisers did not anticipate such a stunt by another artist. " hindsight is a lovely thing," she says. "We had people under the bridge and dotted around the stage, but it's never been in the nature of the event to have guards stopping people getting on stage because it's never happened before."

The awards organisers were also forced to defend the general security at the event, which was widely criticised in light of the recent reclamation of the IRA's terrorist campaign in London.

Tony Calder, managing director of Immediate Records, says, "I think it was absolutely appalling. When you've got people like Tony Blair, John Prescott and

Virginia Bottomley there, as well as the cream of the record industry, there's no excuse for the lack of security displayed on the night."

Although Labour leader Tony Blair brought his personal bodyguard along, Calder says security guards should have been arranged in tandem with government security services for the 30 MPs who attended the event.

Anderson says the decision was taken not to search guests because of the sheer size and nature of the event. "We had double the number of security guards there because of the recent bombs, but we didn't think it was appropriate to carry out body searches of more than 4,000 people - it would have taken hours," she says.

Random bag searches were carried out by security staff, and all the behind-the-scenes staff and waiters and waitresses were searched before entering the venue.

*The Independent*, *Daily Telegraph* and *The Guardian* to publish articles and letters favouring Cocker and criticising Jackson's performance.

Producer Brian Eno, who won a Brit award at the event says he found Jackson's performance distasteful and inappropriate. "In theory I wouldn't recommend a stage invasion, but Jackson's performance was so prospectively over the top it was the only reaction possible. I'm bloody glad he did it," he says.

Eno also called for tabloid newspa-

pers who reported that Cocker had assaulted children to publicly apologise to the Pulp singer.

Guitarist Bernard Butler, who is signed to Sony, spoke out against the company in *The Guardian*, saying, "It makes me pretty ashamed that [Sony] are using the Brits to promote an American artist's failed comeback at the expense of Jarvis. I'm proud of what Jarvis did and everyone around me was saying they wish they'd done it."

Virgin artists Tracy Thorn and Ben Watt of Everything But The Girl also had a letter published in *The Guardian*, which read, "We completely support Jarvis's humorous attempt to undermine Michael Jackson's quasi-religious pretensions, and feel that it is sinister that Jarvis was arrested and threatened with criminal charges for daring to take the piss."

A telephone poll conducted during Radio One's Mark Goodier Drivetime show on Wednesday saw 69% of around 1,000 callers siding with Cocker.

Maerz, who says that Tricky tried to join Cocker on stage but was prevented by security guards, adds, "Jarvis was reflecting what 80% of the audience were thinking - that Jackson's portrayal of himself as a healer of starving, ill children was patronising and ridiculous." Pulp's publicist, Rob Partridge of Coalition, says a group of teenagers began collecting signatures from shoppers on Regent Street for a petition to crown Cocker "King Of Pop" after the show.

## WEBBO

### Bad religion

"Offensive," "Appalling," "Blasphemous." Three of the responses when I asked members of the industry at the Brit Awards to sum up Michael Jackson's performance in one word. By a margin of 20 to one, the responses were in a similar vein.

The hype beforehand was ridiculous. Chris Evans was hopefully being ironic when he said rehearsals had left people open-mouthed, but I'm not sure he was. The dancing was ok, no more no less. The singing was...mimed? But the quasi-religious blessing section at the end was horrible. It was the first time I have seen Jackson in the flesh and it will be the last.

The other point, of course, was the complete hijacking of the Brit Awards to feed someone's ego. Did we really need the 60-foot high projection of Jcko outside Earl's Court instead of a Brit Awards generic poster? Did we need to invent an award to get him to perform? Best overseas male (which I believe he won before but didn't turn up to collect) isn't good enough, presumably.

Did we need the eulogy from Sir Bob? [Making music from the time he was a baby? I think not. Child, perhaps.] Did we need the King Of Pop video montage with its subliminal messages? (Did you notice how there was almost nothing from his earlier days, which made a bit of a mockery of Sir Bob's "career spanning three generations" claim? It's probably the wrong image to project these days.)

However, it is and was the Brit awards. There is always the conundrum of whether it's a night out for the industry or a showcase for British talent around the world.

We need to have big stars and to sell TV programmes but there are limits. Jackson is undoubtedly hugely talented. He has made some brilliant music in his career. But Jarvis Cocker, in thought if not execution, was right.

### Cleanliness next to godliness

The Brits generally get better and better. It was (apart from the above) a great night in a better setting. Hopefully, the service of the catering will improve next year but you can blame teething troubles for that. Did we have to sanitise the television programme, though? Oasis are our brightest stars at the moment and just because they are foul-mouthed and arrogant doesn't mean they should be shut out of the TV show. There is a sleep button for the producer to use and a 5pm watershed.

The cutting of their humorous rendition of Parklife presumably because it contained the word "shit" was unforgivable. Especially when Alanis Morissette had used the word "Chicken-shit" in her song before the watershed.

The public should be able to decide what they think of us, warts and all. We are in no way a sanitised industry. Please don't try to pretend we are.

John Webster's column is a personal view

# Oasis sales receive Brits boost

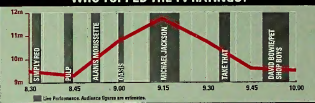
Oasis emerged as the biggest beneficiaries of the sales surge following last Monday's Brit Awards, lifting them to number one in both the album and singles charts.

The Creation act, who appeared on the TV show for three minutes, were set to regain the number one album slot with *(What's The Story) Morning Glory?*, while *Don't Look Back In Anger*, released on the day of the Brits, looked certain to give the band their second number one single. Their debut album, *Definitely Maybe*, also moved up.

Steve Rogers, manager of Music Junction in Birmingham, says, "Alanis Morissette is doing particularly well, and Oasis are selling even more than usual," he says.

Virgin Our Price marketing

## WHO TOPPED THE TV RATINGS?



director Neil Bonte adds, "There's been an uplift in sales on most Brit winners, but the artists that appeared seem to have made the most significant gains."

David Bowie's set helped boost sales of the RCA single *Spaceboy*, which looked set to enter the Top 10 yesterday (Sunday), Alanis

Morissette's performance and best international newcomer award looked likely to propel her album *Jagged Little Pill* up from number five, while Pulp's performance and the media coverage of singer Jarvis Cocker's stage invasion was expected to boost the chart position of the Island album *Different Class*.

## LETTERS: MORE REACTION TO THE BRITS CEREMONY - p16



## J.J. BARRIE no charge

Compact Disc: SCD 28 Dealer price £6.55

Cassette: STC 28 Dealer price £4.76

The first J.J. Barrie album on CD! These original recordings including the No.1 Hit *No Charge* have been personally selected by the singer-songwriter: the definitive collection including *My Son*, *Where's The Reason* and many more!

recently released on START ROCK HERITAGE:



FALLEN ANGELS  
SRH 801 D.P.£5.36



FANCY  
SRH 802 D.P.£5.36

START

DISTRIBUTED BY KOCH 0181 993 5949  
Start Entertainment Limited, Canada House, Blackbarn Road, London NW6

# Robbie court date looms despite last minute talks

by Paul Gorman

Lawyers were expected to make last-ditch attempts to solve Robbie Williams' dispute with RCA over the weekend in a bid to avoid the case reaching the High Court today (Monday).

But a high-level BMG source indicated that the company had no intention of compromising. "It's up to them," he said. Insiders in the singer's camp confirmed that the record company is taking a firm line on Williams' bid to escape his contract; they allege that the record company has requested a combination of cash payment and override of up to £1m before releasing the former Take That star.

Williams announced on Thursday that he is using his right of veto to delay the release of the forthcoming Take That Greatest Hits collection, on the basis that "it is not of a quality that fans would expect".

"Robbie would prefer the album not to be released until he has an opportunity to establish his solo career," but he has been forced to give an undertaking that he will not record for anybody else while the litigation continues," says a spokesman for Williams.

Williams's objections centre around:

- the March 18 release date of the album, which he says will benefit the launch of Gary Barlow's solo career in the summer;
- the tracklisting which includes some less successful early singles;
- the inclusion of a re-recording of Love Ain't Here Anymore, from which Williams' performance is removed;
- the length of time he has been given to consider the artwork.

Under the terms of his record deal Williams can object to any release before July 1 this year. Williams is also pursuing a separate action in the US over Arista's decision to airbrush his

face from the artwork of Take That's final album, Nobody Else, when it was released in the autumn.

Music business heavyweights including Warner chairman Rob Dickins and Stone Roses advisor John Kennedy are to give evidence at the case, which begins in court 37 of the High Court in London on March 31. It is expected to last two weeks and could cost each side £250,000.

BMG Music Division president Jerry Marth, BMG UK chairman John Preston and RCA managing director Hugh Goldsmith will give evidence with Dickins, Kennedy and lawyer Michael Easton as expert witnesses.

Williams's expert witnesses are Terry Connolly, the former Chrysalis executive who provided testimony for George Michael, and James Ware of industry lawyers Davenport Lyons. Both EMI Records and London Records are understood to be bidding to sign the singer.

## Stars join baby charity album

EMI TV and the national baby charity, Tommy's Campaign, are collaborating on an album to raise awareness and fund research into premature birth, miscarriage and stillbirth. The 19-track album, Baby Love, features artists such as Whitney Houston, Paul McCartney and Elton John, who have waived royalties for the project. Some 80% of net profits from sales of the album, which goes on sale on March 4, will go towards Tommy's Campaign.

## HMV links to Cube TV for Pulp tour

HMV is teaming up with Cube TV, the pre- and mid-show concert entertainment specialist, to screen a heavily-branded hour-long show of promotional videos during Pulp's current nine-date tour. A spokesman for the retailer says the link-up will allow HMV to reach nearly 100,000 music fans through Cube TV's two screens located at the sides of the stage area.

## Videocon launches new talent service

Videocon, the London-wide cable TV operator which reaches 100,000 viewers, has launched a new weekly music show featuring new and unsigned bands. Titled Live At The Orange, it will broadcast every Thursday for four months from the Orange club in West Kensington, London. The show will also make use of new interactive technology allowing viewers to select camera angles and access text about the bands.

## Two new appointments at EMI TV

EMI director of commercial marketing Steve Harold is appointing two marketing managers to the EMI TV label, responsible for creating TV-advertised packages. Andy Adamson joins from Entertainment UK as marketing manager catalogue repertoire and Adam Turner, who moves from Sony, becomes marketing manager current repertoire. Both will work alongside director of EMI TV Barry McCann and report directly to Harold.

## IRG goes for Yorkshire licence

The Independent Radio Group is compiling a bid for the Yorkshire regional radio licence under the name Excel FM. The team bidding for the licence, which covers a population of around 4m adults and is due to be awarded within three months, includes chairwoman Rachel Steel and managing director Neil Jones.

## MCA takes share in Interscope

MCA Music Entertainment has acquired 50% of Interscope Records, which commands almost 3% of the US market. The deal means Interscope's artists, including Bush and Primus, will be distributed in the US by Uni Distribution and by MCA in the UK and the rest of the world.

## Commercial radio to get ad push

The Radio Advertising Bureau is unleashing the third phase of its generic national press campaign to highlight the growth and benefits of commercial radio. The campaign, which has already cost £2.5m over the past year, is aimed at reaching 82% of the decision makers responsible for advertising and marketing.

## Marshall Arts scores Wembley goal

Marshall Arts, which promoted a series of big name tours in 1995 including those by Janet Jackson and Rod Stewart, has scooped the 1995 Wembley Arena top promoter of the year award. The two acts helped the London-based agency notch up two more shows than joint-second placed Phil McIntyre Promotions and Barry Clayman Concerts.

## New base for Cee Dee Sales

Cee Dee Sales, the distributor of Millennium, Act and Planet, has moved address. It can now be contacted at Langley House, 29 Langley Road, Chippenham, Wiltshire, SN15 1BP. Tel: 01249 481776.

## More bootleggers get jail sentences



Anti-piracy investigators continued their strong start to the year when two counterfeiters were jailed at Norwich Crown Court last week.

The custodial sentences follow jail terms handed down to two pirates from the Midlands and in Romford, Essex over the past month.

Bootlegger Trudy Grady was last week sentenced to three years and nine months and Nicholas Norman to 18 months for conspiracy to defraud. The sentence follows the seizure of more than 3,000 high-quality CD copies of Teri Amos's Under The Pink album at the pair's base in July 1994, in a joint raid by police officers and the APU.

David Martin, the head of operations at the APU, says that although the sentences were increased because of the individuals' involvement in a mortgage fraud, they highlight the link between music piracy with other forms of serious crime.

A further action, following the raid on a bootlegging factory in Oxford last year, is expected to come to court over the next two months and could lead to a record sentence.

## Awards fever continues as stars line up for Irmas

Therapy?, Boyzone, The Cranberries, Oasis and Blur are among the nominees for the eleventh annual Irish Republic Music Awards (Irmas) which take place in Dublin on March 29.

The awards, which are expected to attract 600 industry guests to the city's Burlington Hotel, will see Therapy?, The Cranberries, Boyzone and Frayd, they highlight the link between music piracy with other forms of serious crime.

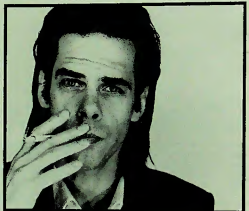
A further action, following the raid on a bootlegging factory in Oxford last year, is expected to come to court over the next two months and could lead to a record sentence.

The winners of all nine categories are decided through a postal vote by members of the public. EMI (Ireland) managing director, Willie Kavanagh, says, "The awards are a reasonable reflection of what's happened in the Irish market over the year. The public vote is much fairer than a group of record company executives sitting around deciding what's best."

for best international group album, with Parlophone's Blur, Creation's Oasis, Island's Pulp, East West's Simply Red and Radioactive's Black Grape lining up alongside Hut's Smashing Pumpkins.

The best new Irish act category sees The Delvins of EMI and Warner's The Corrs line up with Sony's Schturm and Brendan Keely, PolyGram's Who's Eddie and Dara's Sinead Leahan.

The winners of all nine categories are decided through a postal vote by members of the public. EMI (Ireland) managing director, Willie Kavanagh, says, "The awards are a reasonable reflection of what's happened in the Irish market over the year. The public vote is much fairer than a group of record company executives sitting around deciding what's best."



Mute Records' Nick Cave album Murder Ballads has become one of the label's biggest international breakthroughs of the Nineties. The album, which features duets with guest artists including PJ Harvey and Kylie Minogue, has sold 400,000 copies in the two weeks since release, says Mute founder Daniel Miller. The album has also reached the Top 29 in 16 different territories around the world, including number one positions in Sweden and Norway and the Top 10 in Australia, Finland, Belgium, Germany, Austria, Iceland and Israel.

## Deuce return with Love This release

Deuce have signed to Mike Stock's Love This label four months after splitting from London Records.

Manager Tom Watkins says the act is being reshaped for a more mature audience for relaunch later this spring adding that former frontwoman Kelly O'Keefe has been replaced by Amanda Perkins.

The band are currently recording their first single for Love This produced by Stock and Matt Aitken, with a release scheduled for April.

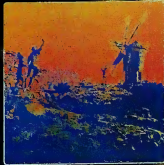
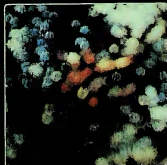
Watkins, of Massive Management, says, "It's much better for us to be associated with an act that's making label rather than one that doesn't want a pop act on their roster." Deuce are planning a headline tour in the summer, he adds.

Mike Stock says he approached Watkins after seeing the outfit performing live. "I had the idea of wasting a good pop band," he says.

**PINK FLOYD**  
Remastered and Repackaged



**THE FINAL INSTALMENT**  
**MORE • OBSCURED BY CLOUDS • RELICS**  
\*AVAILABLE FOR THE FIRST TIME ON CD WITH NEW ARTWORK



EMI  
A DIVISION  
OF VIVENDI

ALSO AVAILABLE ON REMASTERED AND REPACKAGED CD: THE PIPER AT THE GATES OF DAWN • A SAUCERFUL OF SECRETS • UMMAGUMTUMA  
ATOM HEART MOTHER • MEDDLER • THE DARK SIDE OF THE MOON • WISH YOU WERE HERE • ANIMALS • THE WALL • THE FINAL CUT

## EMI's 'sensible' saviour bitten by pop music bug

Sir Colin Southgate must be a Beatles fan. It's just possible the Thorn EMI chairman was thinking of the Fab Four's album *Beatles For Sale* when he composed City expectations for last week by announcing the break-up of the group after a decade of reaping.

By demerging the business, the 57-year-old knight may be setting up one of the biggest music actions in history. But whether the sales goes ahead is another matter. Although Southgate admits he has had talks, he emphasises that he isn't exactly desperate to sell.

He wants to go to his retirement - he says he will reach for his pipe and slippers during the next three to five years - at the helm of the newly-named EMI plc.

After all, as Southgate says, "My life's work has been saving EMI from the knacker's yard - that's my service to British industry."

Certainly, when he became managing director of Thorn EMI in 1985 neither the group nor its music business was in very good shape. Southgate put on track a 10-year strategy to cut the fat and refocus the group exclusively on the music and rental activities.

This involved casting off scores of businesses, including Thames Television, lighting and the defence electronics businesses. "He rescued Thorn EMI when the share price was nothing and has done a great job for shareholders," says Stuart McAllister, CEO of the HMV retail chain, which will form part of the EMI PLC.

The restructuring has paid huge dividends. EMI Music is now established as the powerhouse behind the group's revival, and Southgate has presided over a steady increase in music profits from £3.5m in 1986 to £31.6m in the latest monthly figures to December 31. As recently as 1993, HMV was only contributing £2.6m profits a year, compared with £21.5m for the latest nine-month period.

## COLIN SOUTHGATE



While Southgate is criticised in some quarters by his approach to Thorn EMI's turnaround, he is highly regarded in the City, especially after a year in which the share price rose from £10 to more than £16. "He's very solid and sensible, not a megastar, but well respected," says one broker.

"You don't hear many mutterings about him being too slow now," says Merrill Lynch analyst Bruce Jones. "At the end of it, he has two very good businesses."

Even the £510m acquisition of the Virgin group in 1992, widely regarded at the time as too expensive, is now seen as a master stroke. "He was proved right. He's got a good team under him and it looks like they have made the right decisions," says Jones. And his most recent decision to demerge Thorn and EMI is also seen as astute timing. Cliff Dane of Media Research Publishing says, "Given the rapid increase in the market's perception of the value of the music business generally and the booming US and UK

## THE COMPUTER BOFFIN WHO BECAME A SIR

Sir Colin Southgate (8 July 24, 1938)

1950s: Left school after his A-levels to spend the 'work two and a half years' of his life as an actuary at National Provident.

1960: He joins the then fledgling computer industry designing customised programs for ICL (which later became ICL). Two years later he marries Sally Mead, daughter of company chairman Sir Colin Mead.

1970: Southgate and his father-in-law launch a company, Software Services.

1978: Southgate sells Software Services, which has become one of the UK's leading systems companies, to BOC for £5m, with Southgate reportedly making £1.6m.

1980: Becomes chief executive of BOC Computer Services Division.

1982: Software Services is sold again, to Thorn EMI, and Southgate goes with it. He

soon leaves on an 18-month sabbatical. 1983: Joins Thorn EMI to become chief executive of the information technology division, a year later becoming a director of Thorn EMI.

1985: Southgate's rapid rise through Thorn EMI is hastened by the departure of chief executive Peter Leister. Southgate becomes managing director.

1987: Southgate is appointed CEO of Thorn EMI, and chairman two years later.

1992: Receives knighthood.

June 1995: After months of speculation over a possible sale of EMI Music, Southgate announces Thorn EMI is investigating plans to demerge the music and rental businesses.

February 1996: Plans for demerger are given the go-ahead.

stock markets, it would seem a perfect time to conclude a major corporate deal."

Now the house is in order, and, if all goes to plan, Southgate will see his working life heading one of the world's most glamorous companies.

Although initially remaining chairman of both Thorn plc and EMI plc, Southgate says he will relinquish his involvement in the rental company to concentrate on the music in July 1997.

The decision makes sense. EMI will be the bigger of the two new companies, and some believe Southgate is more than a little starstruck by the pop business; cynics note he has eschewed his previously ever-present glasses and adopted natty ties and quality suits.

"Yes, I'm pretty in touch with music; I might not know all the bands in the Top 20, but I get around," he says with an infectious laugh.

Southgate's personal tastes are limited generally to classical and jazz music, but EMI Records president Jean-Francois Ceccillon insists his boss is

interested in the music, recalling bonding into him backstage at a Cliff Richard concert.

"His gig is to demerge EMI, my gig is to break artists, but he loves music," says the Frenchman. "He's got a street edge and very quickly catches on."

One of his key lieutenant is also keen for Southgate to continue to oversee the music business. "He's a good bloke and extremely supportive," says McAllister, who claims never to have had a cross word with Southgate despite the knight's reputation as a straight talker.

Southgate couldn't have scripted a better final act than to concentrate his energies on EMI's music company.

"Maybe I'll join the name of more pop groups," jokes the father of four, balking at the suggestion that the demerger will be his last significant move at Thorn EMI. "It's been wonderful to work with EMI. Maybe if I was American I'd do it for another couple of decades, but I will back off."

And then? "Put my feet up, drink and do the gardening." Robert Ashton

## Musical optimist back in London to join the renaissance

Behind Ralph Simon's desk in his Puhlim office stands the sort of electronic organ which might look at home in a teenager's bedroom. But there is nothing frivolous about the instrument, which the implish 49-year-old hands like an excited schoolboy.

"I've always felt when you are working with writers and artists and they come up with some song ideas, you can add some input and try to spark some ideas," says the newly-appointed European president of American music and Herb Alpert's Ronder Music and Almo Sounds, jabbing at a few chords.

"When some of the musicians come in here they do a double take," Simon adds. "But this is the way it used to be. If you went to any publishers in Denmark Street 50 years ago there would always be a piano in the office."

In his new job, Simon is back in London for the first time since leaving to start his own music company Scintilla on the edge of Silicon Valley in San Francisco six years ago.

Ever since he arrived in the English capital in the mid-Seventies, Simon has enjoyed an enduring love affair with the city, visiting a house in the Chelsea Hill. "Not understanding the fact that I was not born in England, while I love America, London has always been home," he says.

Simon's first steps into the music industry were in the mid-Seventies and Africa - inspired by a trip to the US in the late Sixties in the midst of the Vietnam protests - with friend and

## RALPH SIMON



fellow musician Clive Calder.

After moving to London five years later - "The political situation at the time was very, very disagreeable; South Africa was becoming more and more isolated," he recalls - the pair set up Zomba Music, which started in publishing and moved into records and studios over the following 16 years, becoming one of the most successful independents in the business. The partnership flourished, most notably in the US where the company's publishing of Iron Maiden, Def Leppard and the Scorpions benefited from the metal boom. Meanwhile the likes of A Flock Of Seagulls, Samantha Fox, Tight Fit and Billy Ocean - whose Caribbean Queen was a US number one - provided sales success for Jive, as the label built

a credible base in black music through acts including DJ Jazzy Jeff and The Papa Girl Rappers.

It was a great time at Simon. But that didn't stop him breaking off on his own in 1989, when the opportunity came up to sell his 50% share in Simon. Today Simon remains philosophical about that split from Calder: "We just had very different views about what we were going to do," he says. "It was time to hop off the bus."

An immediate break included a trek to Borneo where Simon conquered his vertigo to climb the biggest mountain in south-east Asia. In business, Simon's career pattern has been dictated by what he calls his "edifice complex" - "I like building companies," he says. He hopes to weave a similar pattern at Almo, while developing Ronder Music.

Ever enthusiastic, Simon is clearly excited at working with A&M founders Moss and Alpert, as well as Ronder president Lance Freed, with whom Simon collaborated in the Eighties. "I read says: 'Ralph is as complete a music man as I've ever met. And he is able to identify and nurture great talent but also has a great understanding of

the business side of things, too."

Another former colleague says, "He is a lovely man. For years before he met him, I knew his name but there was no one I could find with a bad word to say about him."

Certainly Simon's enthusiasm for music is infectious. He is also keen on creating a "family" atmosphere - which he knowingly recognises as a cliché - you feel he means it.

But talk about his plans for the companies and he is clearly not afraid to take the tough decisions. That may mean stripping away elements of the Almo roster, which has so far done little to recall A&M in its formative months. "I don't believe in messing any artists or managers around," he says. "If there appears to be a questionable belief in someone's long-term growth, I would rather not stand in their way. I would rather believe in it balls and all, otherwise why bother?"

Simon is also pushing forward with an active signing policy for Ronder; despite being signed by EMI Music Publishing for Blythe Lee, he has just made Suburban's first signing since his arrival. He is clearly keen to get rich, Almo and Ronder plundering the since he left the UK. "Are [Britain] you could really feel this bristling sense of musical optimism and a musical renaissance," he says.

If this track record is anything to go by, Simon will be a key part in maintaining the optimist. Martin Talbot



Pinnacle Records Congratulates

BIORK

&

ONE LITTLE INDIAN

BEST INTERNATIONAL FEMALE ARTIST - BRIT AWARDS 1996



**DEBUT:**  
Over 600,000 UK Sales



**HYPERBALLAD:**  
HIGHEST SINGLE CHART ENTRY AT No. 8 - 19/2/96.  
8 CONSECUTIVE TOP 30 SINGLES



**POST:**  
Over 400,000 UK Sales



**The Absolute Business!**

DISTRIBUTION ENQUIRIES TEL: 01689 870622 • TELESales ORDER ENQUIRIES TEL: 01689 873144





GOROK'S ZYGOTIC MYNCK: LEADING THE NEW WELSH WAVE



GOFF DOLLS: PART OF A HEALTHY NEWPORT SCENE

The Welsh haven't had much to sing about in chart terms over the past couple of decades. While the Irish and Scots, not to mention the Swedes and even Icelanders, have stormed ahead and rivalled the English for UK sales, the principality has produced little to interest statisticians.

There have been exceptions, of course, such as The Alarm who out-clashed The Clash with their 1983 Top 20 hit, 68 Guns, and The Manic Street Preachers who were on the verge of international superstardom when main man Richey James, went missing last year. John Cale, meanwhile, gave Wales a cerebral figurehead, even if few Welshmen seemed to regard his Velvet Underground as a seminal influence, while Shakin' Stevens mercifully denied his Neath background.

But while an occasional hitmaker has emerged from the Welsh musical fraternity, the country has never managed to drum up a scene to excite folk outside its boundaries.

That, however, looks all set to change with the plethora of hot new Welsh acts who have, for once, made the London-based media sit up and take notice.

Gorok's Zygotic Mynck, who have released three albums for Pen-y-groes-based Ankt Records, led the charge, and are now in the midst of a bidding war between some of the bigger indie and in-tune majors.

Their lead has been followed by such hot tips as Catatonia, Creation's boy wonders Super Furry Animals, Indolent's 60Ft Dolls and the soon-to-be signed Novocaine.

The bands have little in common, musically, and there is a clear divide linguistically between the Celtic-based ideals of North Wales acts and the more Anglo sounds of the southerners, such as 60Ft Dolls, who have no tradition of speaking in Welsh.

But, geopoliticism aside, there

genuinely do seem to be more good Welsh bands around in early-1996 than ever before.

Alan Lloyd is a partner in Ankt, which has released material by Super Furry Animals and Catatonia and still has Gorok's on its books. He says, "The attention is due to four or five exceptionally good bands coming through at the same time. However, I see it as a recognition of the exciting music that's been here for the past 10 to 15 years."

Cardiff-born Creation head A&R Mark Bowen - the man who signed the excellent Super Furry Animals - says, "Once the taboo was broken and Welsh bands were no longer perceived as being necessarily uncool, the climate

changed and Welsh acts were allowed to prosper."

Andy Harding, a reporter for the South Wales Echo, also runs *Frug!* magazine, agrees that the current attention is merely making up for lost time. *Frug!* promotes unsigned Welsh bands with a cover-mounted seven-inch single with each issue and has also released a compilation album called *I Was A Teenage Gwent Boy* featuring bands such as 60Ft Dolls, Novocaine and the Cowboy Killers.

Harding argues that Newport has been the most interesting part of Wales musically for a long time. He says, "There must be 40 bands currently playing on the Newport scene and it's only recently that the rest of the

# WALES

## PROSPECTS FROM THE PRINCIPALITY

### IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
ACACIA	single	WEA	Rob Dickens	WHITFIELD STREET (London)	artist
BOUTIQUE	album	TRADE 2	Geoff Travis	CHATEAU ROUGE MOTTE (France)	Mike Hedges
BOY GEORGE	album	EG	Tony Dordon	MAYFAIR (London)	John Thomas
ELVIS COSTELLO	mixing	EG	Geoff Travis	MAYFAIR (London)	Geoff Emerick
THE CURE	album	FICTION	Chris Parry	HERMERE HALL (Sussex)	Steve Lyon
BARBARA DEX	album	SONY MUSIC	Gino Moeman	BRITANNIA ROW (London)	Jamie Lane
BO DIDDLEY	album	EAST WEST	Max Hole	CHIPPING NORTON (Oxon)	Mike Vernon
808 STATE	album	ZTT	Neil Cranston	BUNK, JUNK & GENIUS (London)	artist
YVETTE FAUCHE	album	RELENTLESS	Rod Hart	RED BUS (London)	Rod Hart
FRANK & WALTERS	mixes	GO! DISCS	Simon Dine	METROPOLIS (London)	Gus Dudgeon
JESUS & MARY CHAIN	album	BLANCO Y NEGRO	Geoff Travis	DRUSTONE (Private)	artist
LEK	album	WEA	Jonathan Dickens	MILD (London)	Phil Vinali
MANIC STREET PREACHERS	album	EPIC	Rob Stringer	CHATEAU ROUGE MOTTE (France)	Mike Hedges
SEAL	album (pre-production)	ZTT	ZTT	PRIVATE (LA)	artist
SCREAM	album	MEGA	Jesper Bay	FEEDBACK (London)	Rafa McKenna
SHINER	EP	LD-LIFE	Andrew Shauff	ROUNDHOUSE (London)	Colin Fairley
SLEEPER	single	INDOLENT	Ben Wardle	INDOLENT (London)	Rapino Brothers
SUEDE	album	NUDE	Yvette Lucy	MAYFAIR (London)	Ed Buller
THE SUNDAYS	album	PARLOPHONE	Keith Wozencroft	SUNDAY HOUSE (Private)	Dave Anderson

Confirmed bookings week ending February 24. Source: Era



A definite contender for next year's Brits. But have already been over on the indie press with their wacker disco junk. The teenage 'n' Ben Elmes recently signed a publishing deal with Parlophone and was currently on tour with Celtic's Super Furry Animals. They release their second EP The Secret Vampire soundtrack on Chemical Industries on March 19.



SUPER FURRY ANIMALS: COULD BE CREATION'S BIGGEST ACT SINCE OASIS

country has started to catch up."

Barding also feels the current spate of hot bands has paved the way for young bands to follow suit and, he feels, everything is set up for this wave and the next to succeed. He says, "There is a whole infrastructure in place now. I can only speak for south Wales really, but there are now great venues, a wealth of recording studios and a lot of little independent labels in place to help keep Welsh music on track."

Barding is delighted with the attention being paid to Welsh sounds, and feels that teenage bands such as Newport's **Mumbo Jet** point to a healthy future.

Richard Parfitt, who fronts 60FT Dolls, believes Wales has been regarded as an A&R no-go zone, and adds, "People tend to leave Wales, because there's not a lot going on here. There are a lot of Welsh people in bands, such as Donna in Elastica, but people tend not to know they're from here."

And, even though Parfitt describes the band as Anglo-Welsh, he has decided that in these days of the Internet and modems that there is no reason to leave his homeland.

His view is echoed by Cerys Matthews of Cardiff's Catonia, all of whom are Welsh speakers but choose to sing in English. She says, "Speaking the language is natural for us, but we



CATONIA: USING PRODUCER STEPHEN STREET ON THEIR DEBUT BLANCO Y NEGRO

sing in English in order to reach as many people as possible."

Gorky's, on the other hand, are bilingual on both live and recorded material. Lead singer Euros Childs

points out that bands such as Anhrefn became popular in Europe in the early-Eighties while performing in their native tongue. He adds that there has been some conflict between bands who sing in Welsh and the Anglos. He says, "There is a scene of Welsh-speaking bands who don't think of bands who sing in English as really Welsh. That's not on and doesn't help anyone, but I think times are changing."

And on the changing fortunes of Welsh music, he adds, "We played in London in 1992 and the entire audience was Welsh-speaking. Now that Welsh bands are gaining attention, we're no longer ghettoised to such an extent."

Anket's Lydard adds, "Bands such as Gorky's are not making a political point by singing in Welsh, but by using the language phonetically they make it work for them."

Newer acts such as Topper and Reinalth H Rowlands point to a healthy future for Anket, while the Crai label also has much to offer. All that's needed now is for one of the bigger bands to break through big time, and the UK could have a flood of great Welsh bands on its hands. **Leo Finlay**

## THE TOP FIVE WELSH HOPES

### Super Furry Animals

Creation's latest signings are the hottest hope out of Wales since the Manic Street Preachers. The Cardiff-based five-piece have released one EP for Anket, but new EP *Homelown* Unicorn reveals an extraordinary strength in depth and a diversity of styles.

### Gorky's Zygotic Mynki

The band's third LP for Anket, *Byrd Time*, gave them their first indie number one and has seen the band attract the interest of a number of majors and prog-rock, but there's also a poppier side to their sound.

### Catonia

A Stephen Street-produced album, scheduled for early summer, guarantees interest in this Blanco Y Negro-signed spiky power-pop

quartet. The band's next single, *Last Cat*, shows them at their best and some chart action seems on the cards.

### 60ft Dolls

The indolent-singing Anglo-Welsh act from Newport are another strong contender for success in 1998. The band released singles for Swansea's Townhill Records and Rough Trade before signing to Indolent and inking a deal with Geffen in the US. They just missed the Top 40 with *Stay* and will have their debut album released in May.

### Novocaine

A harder-edged group from Newport who mix a punk influence and pop sensibilities to great effect. They have released two indie singles and also featured on the *Volume* magazine/CD compilation in late-1994.

## STEVE LAMACQ ON A&R

Perspective. That's this week's password. One newspaper TV critic recently took a month-long break because he'd seen so much telly, he couldn't tell what was good or bad anymore. "Sometimes," he said, "you can stare but you can't see." There is definitely an equivalent problem with A&R (A&R OD perhaps)? When you're caught up in the hurricane of chasing bands and trends, you can lose sight of what's really any good. In extreme cases, you wake up having offered a deal for a band you don't even like. Just because everyone else was after them... Anyway, following this guy's example — he gave up TV for nearly three weeks — I tried giving up going to gigs for a while, just to see if it altered the old outlook. I managed four days without a band. Then the shakes started. Going

cold turkey isn't as easy as you think it might be. Having seen **Love Bomb** at the Bull & Gate (a good way to go out — a really quite promising band, with a singer who reminded me a little of Thom Yorke from Radiohead), I threw the gig guide in the bin, but the yearning didn't go away... Mind you it was back with a vengeance, watching **Bis** in Sheffield at the Leadmill. The three-piece are in fine form at the moment supporting **Super Furry Animals** on tour and have, reportedly, narrowed down their signing options to six labels... A&cap have lined up a cracking gig in Glasgow on March 6 at King Tut's featuring Demo Clash winners **Black Star, Harbony** (who mix Portishead with rockier guitars and grooves) and fun headliners **Toaster**. Also going down well at the moment

is the debut single by Colchester's **Imperial**, Sixties influenced song-based pop on the indie Ye Gods label, and Manchester's **My Beautiful Launderette** who make neat, floury tunes with some clever lyrics. MBL play London on February 29 and Manchester Uni in March... Thanks for all the demo tapes that have been forwarded over the last couple of weeks. They're now backing up round the house, like aeroplanes coming into land at Heathrow. There's a bit of delay, but they do all get heard... Final note: as a postscript to last week's dillemmas over band names, there are apparently six **Zu Zu's** **Petals** in the US. **Stay** well clear.



### THE GYRES

The up-and-coming Scottish guitar band have generated an unusually high media profile by dint of standing in the *Music Week* on two dates at David Bowie's UK tour and securing production by Mike Leakin. They embark on a tour with *Manover* this week and release their second single *Pop* on April 1 on Sugar Records.

22-FEB-1996 13:45 FROM OPAL LTD.

Michael Jackson's show at the Brit awards was one of the most self-aggrandizing and unpleasant things I have ever seen on a stage. It was as though a great balloon of pomp, hype, bad taste and flatulence had descended. It completely dominated the proceedings and the other artists seemed to be treated like cattle - sort of inconvenient obstructions to the Messiah, who had - AMEN! - risen to Grace amidst his steaming pile of sub-Disney doo-doo. Of course, this is only my personal opinion, you understand.

When Jarvis Cocker mounted the stage and did his waggle dance, (shortly after God had been embraced by a rabbinical figure, adored by assorted children and was being hoisted to Heaven on a crane), we jumped up and cheered. I just wish I'd had the presence of mind to do it myself, and I think most sentient creatures in the room felt the same way. Someone had to say: "NO! This is total crap and not what we're about".

The contrast between the ironic, bright, self-aware, and radical British musicians present - who included Tricky, Pulp, David Bowie, Oasis, Radiohead, and Massive Attack - and Jackson's self-serving, sentimental, wide-eyed eco-gloop was excruciating. Jarvis, here seen as the voice of the people, pricked the balloon, and the big men on stage, disguised as deprived Third Worlders, jumped him. Naturally he lost his balance, as you do when grown-up men try to mount you, and on the way down *may have* brushed some poor, poor babies whose parents are now reported to be considering legal action. It is also alleged he STEPPED ON SOMEONE'S TOE which any reasonable person would agree is *almost* the worst thing you could do to a child.

Anyway, after the 'show', the Emperor's army apprehended the boy who had laughed, and he spent the night in the deep, cold dungeons. But all the people of the city had seen what happened and they whispered behind the Emperor's back, and spoke only well of the boy....

The destruction of the rainforests and the plight of the World's poor, which ~~is~~ <sup>ARE</sup> what Jackson's performance was 'about', are real and serious problems. Michael Jackson is a great musician and a great dancer. Unfortunately, he is also turning into a great prat. So I say

**FREE THE PULP 1!**

**USE ALL MEANS TO DEFEND CITIZEN COCKER**

21 February

Brian End 1996



Sting has been a superstar for longer than some of his fans have been alive, yet his last album, *Ten Summoners Tales*, was arguably the first of his solo offerings to show his lighter side.

On the back of the self-mocking cowboy songs and the pure pop genius of *I'll Ever Lose My Faith In You*, the album outdid its jazz-flavoured predecessors by going double platinum in the UK, earning him a Mercury Prize nomination and topping up his worldwide success on the way.

Next week, A&M releases his new album, *Mercury Falling*, which follows Sting's progress into a lighter vein. The virtuosity remains, as does the clever writing and the smoothness of Hugh Padgham's mixing. But the music makes you smile.

There is a bit of everything thrown into the musical blender: old English folk, bossa nova, country and western, jazz, soul, gospel and blues. The lyrics tell stories about manslaughter and hanging, troublesome daughters, the happiness of freedom, mankind's relationship with nature and getting old.

*Mercury Falling* draws on every influence but it is irrefutably a Sting album. "It's increasingly a perversion of mine to elabrate music until you can't recognise it as a style," he says. "The veneration of music, which has been brought about largely by radio programming and having to put a label on things, is not something I want anything to do with. I'm playful with musical forms and I have been accused of being dilettante about it, but it's not that way at all. I'm not interested in pure music at all."

Sting denies the accusation that he was pre-occupied in the past with being seen as a jazz musician. "I refute that because, although I might have used jazz musicians in the past, I arrange music that is the antithesis of jazz, which is about improvisation," he says.

It is Sting's interest in experimenting that keeps him going through the writing and recording process — an aspect of his career he shows little love for. "I usually start worrying about an album as soon as I have finished touring. I worry for about six months, whether I can still write a song or not and then, slowly, fragments appear until suddenly you've got an album. You've got to be patient and I'm not a very patient person."

*Mercury Falling* was recorded over 10 weeks at his country home, Lake House, on his own mobile studio, Stearpike Studio. "It creates a sort of beard around the house which means the family really knows what I do for a living," says Sting.

Once again Dominic Miller, Kenny Kirkland and Vinny Colaiuta complete the core of the band with Sting "the old driver" on bass, while Hugh Padgham again co-produced and mixed.

"He keeps me in the studio for longer than half an hour, which is all I would do if I had a choice," says Sting. "He is very meticulous. I tend to hear what I wrote in a song and he hears what is really there."

Additional musicians include Kathryn Dickett on Northumbrian pipes, BJ Cole on steel, Brandon Marsalis on sax, The Memphis Horns and a large North London gospel choir.

Cole points out that, despite using his instrument on a country-type song, Sting made him point up the chords which were least country. "It's that perversion again," says Sting. "I don't like to make musicians feel uncomfortable with what they are doing. Making the Memphis Horns play in 9/8 or 7/8 really threw them," he chuckles. "But, in the end, they got it and it sounded great."

# STING

## THE GEORDIE SUPERSTAR DISPLAYS A LIGHTER SIDE



### TRACK BY TRACK/MERCURY FALLING

#### The Howards Of Winter

A dramatic opening. This excellent song bears a certain resemblance to a Cream or Eric Clapton song, although it is much more sophisticated in arrangement.

#### I Hung My Head

A most confusing tone signature and conflicting guitar, percussion and viola makes this a quite un-Stingish song in some ways. But the lyric, concerning the accidental murder of a brother, is vintage Sting story-telling.

#### Let Your Soul Be Your Pilot

This first single features a gospel choir and soulful sound. It is a slow grower of a song.

#### I Was Brought To My Senses

Sting accompanies himself in an old, sad English folk style before the rhythm opens up a soft Brazilian feeling with stunning acoustic guitar and a big Sergio Mendes chorus.

#### You Still Touch Me

The guitar riff lifted from Isaac Hayes' 'Soul Man' is a typical Sting red herring. The song is soulful but is no way a Hayes-type song. The next single.

#### I'm So Happy I Can't Stop Crying

A clever, entertaining and subtle song, which slides gently from a cynical country style into an honest and peaceful melancholy. "I would like it to be a single but it might not fit radio categories," he says.

#### All Four Seasons

Sting says, "This is about my daughter, Coco, who's five and treats me like shit. The next day, she'll treat me like I'm the best thing since sliced bread. She's a bit like me actually. I think I deserve her." Could be a real case.

#### Twenty-Five To Midnight

About falling in the big city and racing home to

try to get his girl back before Jack does. Humorous with pathos, this is a tribute to his musician friends who did not have his good fortune.

#### La Belle Dame Sans Regrets

A bossa nova, song in French. "It does mean something, but it's only 0-level French," he says.

#### Valparaiso

Written for Ridley Scott film, *White Squall*, this opens as a classic Celtic sea shanty, miming Spanish guitar, rock drums and Hammond organ with a grand middle eight.

#### Lithium Sunset

TexMex country music about the healing effects of the sun on the troubled mind. Sting learned from a Brazilian shaman that yellow sunlight goes straight to the brain. The last line, nearly enough, is *Mercury Falling*.

The release of the album is, it seems, a relief for Sting. Now he can get on with touring, which he loves. "I've spent most of the past 18 years on the road so I'd better love it," he says.

Sting is an American signifier, but A&M UK managing director Osman Eralp describes the relationship between the company's UK and US operations as the best of any two companies he has ever worked with. "Within PolyGram, Roger Ames gave us complete autonomy, but we have made that autonomy subsidiary to our relationship with the Americans," says Eralp. "We have contacts with them way down deep into A&R and marketing."

This has allowed A&M UK unusual access to Sting. "When Al Cafaro came over here to hear the rough mixes of the album, he brought it along myself and I UK head of promotion) Julian Spear as well as his head of A&R David Anderle. We had a frank discussion about singles and so on," says Eralp.

The UK's involvement had much to do with the upturn in Sting's career in the past two years.

"The UK took the lead in suggesting that it was worth doing a greatest hits album, which gave him his first Top 10 solo hit and sold more than 800,000 copies," Eralp says.

Sting has had two tracks from the new album remixed and pushed through the clubs at A&M UK's behest, including the new single, *Let Your Soul Be Your Pilot*.

"Sting encourages us to reinterpret his work every now and then," says Eralp. "I've heard loads of Sting remixes that have been appalling but some tracks have a spiritual quality to them, such as Brothers In Rhythm's version of *If You Love Somebody (Set Them Free)* and the AC Division's version of the current single."

"It's a good idea because the original version still gets most of the play but the remixes show a different perception of Sting as a songwriter."

General manager Harry McGee adds, "We've certainly given him

another string to his bow in a club and dance sense. When Radio One put the single up to the A-list they originally chose the remix version. Now they've gone back to the album version. The remix played its part in convincing Radio One what a great song it was."

"Sting is impressed by the remixes. 'These guys took the single and sped it up a bit and even had the audacity to change some of the chords. But I really liked what they did,'" he says.

Such comments give an insight into Sting's attitude these days. In the past, he had a reputation as a control freak. Yet he is comfortable with his record company to the extent that he is happy to let them get on with things.

"Stingles choose themselves," he says. "You can tell when you are playing the record to the company from the oohs and aahs whether a track works or not. I used to know what a single would do 10 years ago but now I don't have any idea and tend to leave it to the record company." Clearly things have changed.

Neville Farmer

#### One to Watch

#### LAMB

In the "Who are the next Paul McCartney?" stakes, the main/terrace potential of Mercury's Lamb comes very near the top. Their debut single, *Letter Wood*, was a big club buster courtesy of the Bristol drum and bass scene. The new single, *Gold*, out on March 29, comes with seriously impressive reviews.

Acc: Sting Label: A&M Project: album Producers: Sting/Hugh Padgham Publisher: Magnific/Reggae Music Writer: Sting Studio: Stearpike (home) Released: next week

## SINGLES

**TINA TURNER: Whatever You Want** (Parlophone CD86423). An Arthur Baker-produced, Trevor Horn-produced groover. It's a simple song, but sung with all her usual gusto and a useful preview for her first new album in six years. □□□□

**MOONDOG: Black Pain (Better BET SCD04).** The ex-Westworld mainstays deliver a cool slice of American Indian-inspired sounds. Happening breakbeats will get the ambient-dance crowd involved. □□□□

**DREAD FLMSTONE & MICHAEL PROPHET: Flimny And The Prophet (Acid Jazz Duhle40).** Flimstone hooks up with Jamelon dancehall non-Prophet to create five heavyweight, excellent slices of dub. □□□□

**SHED SEVEN: Going For Gold (Polyder 576215).** With an opening riff straight out of Suspicious Minds, there's something splendidly catchy about this record even if the Sheds sound more late-eighties by the minute. □□□□

**TOENUT: Mouthful Of Pennies (Mate CD193).** Tense, nervous guitar figures underpin girl group harmonising from Atlanta America's first signings, the Atlanta five-piece who arrive in the UK for a spring tour. □□□□

**HONEYTUNNEL: Solace EP (Chameleon LCD1).** A sparky but stripped-down sound current of strummed acoustic guitars and thrumming double bass allows Honeytunnel to stretch out over their three-track debut. □□□□

**MARION: Sleep (London LOCDP 361).** A glam-influenced indie popper with a strong Smiths influence and some neat harmonica. Strong vocals and a catchy chorus will ensure radio play. □□□□

**LOIS: Just Wanna Make Love 2U (Dance DASCSD590).** An uplifting piece of pop dance from a female indie popper. It's a contender for the Great British Song Contest and stands a good chance of advancing to Eurovision. □□□□

**MARY J BLIGE: Not Gon' Cry (Arista 74321 35825 2).** This slow, steel-tipped ballad is another release from the soundtrack *Waiting To Exhale*. Good, if not memorable. □□□□

**INFINITI: Will You Be My Baby (Arista 74321 1339092).** A P-funky debut release from a new British female trio with an US R&B styling and sound. □□□□

**INTASTELLA: Grandmaster (Planet 3 Records GX2Y099CD).** With the Tricky mix already garnering interest in trendy circles, support for this light pop dance tune comes as a surprise. □□□□

**924: FIRE ELEVATORS: It'll Be There (PWL/Labelle LAD25CD12).** It's got that Euro vibe as well as a bouncing techno drumbeat and obligatory ballads in the air bit. Could be a hit. □□□□

**MONYAK: Can You See In The Mirror (Eel 008465 FAG).** The debut from this melodic north London four-piece is formulaic guitar pop, with little to make it stand out from the crowd. □□□□



BENNET: SHOWING PROMISE

**LAYLA: Find Love (RCA 74321363402).** A jungle tune in Eurovision? Anything's possible. The pop sensibility behind the drum and bass could be enough to attract votes and sales. □□□□

**FURBALL: Spacegirl (Abstract Records FUR001CD).** The Manchester five-piece's debut shows promise, with grinding guitar riffs and strong vocals. □□□□

**SUSSED: Never Wanna See Your Face (Dead Dead Good GDS34CD).** An energetic, youthful-sounding addition to the current crop of guitar bands which has shades of early Stone Roses. □□□□

**BENNET: If You Met Me Then You'd Like Me (Readman RR2136).** A promising start in terms of the music for this Reading four-piece with the Sixties slant, but the vocals disappoint. □□

**MACHINES OF LOVING GRACE: Riches Junk's Still Here (Eel 0085333CT R).** Head banging, groin thrusting rock from the abrasive Arizona bunch. It's pretty standard, but some people love the kind of shouty stuff. □□□□

**BUST GOING CRAZY: Six Summer Sins (White Lies Linc01CD).** Atmospheric, moodier from the band risen from the ashes of 4AD's Swallow. Looped riffs and soundscapes abound. □□□□

**SUPERMOLD: No Second Coming (Fire BLAZE194CD).** A dreamy, balladic opening develops into a harder riff that allows the Egham group in fine fettle. □□□□

**BLESSID UNION OF SOULS: Let Me Be The One (EMI CDEMS387).** After their Top 40 success with I Believe last year, Blessid Union of Souls return with a similarly mellow groove that should be embraced by radio. □□□□

**HOOKER: The Fear (Sacred Records Sacred002CD).** Sounding a little like Cash, this indie bunch boast supports with Menowear and The Bluetones. A more than competent and rather charming piece. □□□□

## SINGLE OF THE WEEK

**GARBAGE: Stupid Girl (Dischordant D127).** The strongest and most commercial single yet from the masters of grunge pop. Brits exposure and radio support could make this their highest chart entry. It certainly deserves recognition. □□□□



UNDERWORLD: BEAUTIFUL SOUNDS AND WELL-CRAFTED LYRICS

## ALBUMS

**CELINE DION: Falling Into You (Epic EPC 483782 47).** Offerings from Jim Steinman, Diane Warren and Ric Wake among others are dashed up on this immaculately sung collection. Bursting with potential singles. □□□□

**TERRORISM: Regular Urban Survivors (Total VEG/EMI VGCS).** Having risen to the top of the Britpop pile, this Bradford foursome now seem unable to summon the required spark of greatness to further their cause. □□□□

**MAYTE (Cliff The Sun (Edele 006162NPG)).** The protégé and now wife of Prince leans heavily on the man's songwriting prowess in this funk Latin fusion that's not as strong as it could be. □□□□

**JOURNEYS BY DJ: Bruce Ware (Music Unites JUCJ010).** A bizarre double pack featuring R&B/garage/punk selections mixed by DJ John Kelly and modern techno and house woven together by Kees FM DJ Judge Jules. □□□□

**DESEBT BLUES: Network/broth Stars \$8.74).** This distinctive and lavishly illustrated two-CD pack offers 145 minutes of Saharan ballads from North Africa's finest artists including Youssou N'Dour, Aster Awako, Ali Farka Toure and Baaba Maal. □□□□

**VARIOUS: Where (WMO WMOZCD).** Diverse interpretations of 21 Wire songs, executed with varying degrees of success by acts including Scanner, My Bloody Valentine and Lush. Wire fans will be happy. □□□□

**VELOCITY GIRL: Gilded Stars And Zealous Heroes (Sub Pop SP340CD).** The 10,000 Maniacs-sounding US five-piece come up with some finely-crafted pop tunes with more than a dash of indie guitar. □□□□

**K'S CHOICE: Paradise In Me (Columbia CO.481305).** "Belgium's finest" bust out a succession of perfectly adequate rocky ballads, with some emotional, plaintive vocals from Sarah Bettens. □□□□

**REVELINO: Revelino (Musidisc 119242CD).** The new Irish five-piece, already a success in their own territory, try out the UK with this self-financed and

impressive debut album. □□□□

**HIDE: Tarantula (Creation CRECD180).** Only Rhode will buy this lacklustre final album from the once mighty Ride that is to be deleted after one week. □□

**PULP: Countdown 1952-1981 (Nectar Masters NTA D521).** A mid-price Dino compilation of five back catalogue Pulp albums dating back 13 years will undoubtedly do the business saleswise — unless the post-Brits PR affects their momentum. □□□□

**VARIOUS: The Chakra Journey (Pyramid Records RTSCD2).** The trance club's second spiritually minded double CD will appeal to those searching for their inner chakra. □□□□

**TASTE OF JOY: Trigger Fables (Network Productions W23009).** The Bangles influences are apparent on this debut by the Canadian pop group. A European tour should win over a few converts to the swoonworthy vocals. □□□□

**JAGUAR: Out Of The Light (Wildcat WCCD2).** Jazz married with jungle breakbeats forms the basis of this sometimes revolutionary, always rich debut album. □□□□

**VARIOUS: Fine Gold (Dorado DOR048CD).** A sparkling 10-track compilation marking the label's fourth anniversary. Jellisa and D'Note are the cream of a richly talented crop. □□□□

**VARIOUS: This Is Easy (Virgin VTCD080).** A return to the kitchen classics of the Sixties. Seventies and onwards will ensure more converts to the easy listening cause. □□□□

## ALBUM OF THE WEEK

**UNDERWORLD: Second Toughest In The Infants (Junior Boys Own JB00CD).** Underworld's first release since the seminal *dubnobasswithmyheadinthe* moves on a step, incorporating breakbeats and some beautiful sounds with Karl Hyde's charismatic, cut up lyrics. Should do for Underworld what *Leftism* did for Leftfield. □□□□

This week's reviewers: Michael Arnold, Jake Barnes, Catherine Eade, Ivo Finlay, Paul Gorman, Ian Nicholson, Tom Rollett, Martin Talbot, Paul Vaughan and Selina Webb

## ALAN JONES TALKING MUSIC

Quality R&B-based music is the order of the day on the **Lighthouse Family's** debut album *Ocean Drive*. The unusual and attractive style they demonstrated on their hit single *Lifted* is the fore, as is musicianship on a sturdy collection of songs that should stand them in good stead... **Terry Ellis** used to be in *En Vogue* and her classy pedigree is amply demonstrated on her debut solo album *Southern Gal*, an immensely attractive collection of downtempo soul ballads. It's going to be very hard to break, but it is a quality soul album... **Classic Mellow 4** is the 33rd Masterscuts compilation, and one of the best in a while, with some sensual gems, among them jazz guitarist Stanley Clarke's

Heaven Sent You, Meli'ssa Morgan's oestrogen-pumping version of Prince's *Do Me Baby*, Taja Sevill's *Love Is Contagious* and Bobby Womack's *I Wish He Didn't Trust Me* So Much... Reissue label See For Miles has plundered the Pye archives for CDs that contain two complete albums by two of Britain's most successful female soloists — **Petula Clark** and **Sandie Shaw**. Shaw's offerings, *Sandie and Me*, date from 1965 and are an uneasy compromise between corny versions of standards, such as *When I Fall In Love* and *Love Letters*, and Sixties pop. Clark's *The Other Man's Grass* (Is Always Greener/Don't Give Up — Kiss Me Goodbye is

an altogether stronger set including numerous songs by Tony Hatch and Jackie Trent, the writers who best understood and served her during her Sixties pop phase, and some choice oddsies... After Paul Weller's triumph in the Brits, where he was top male artist for the second year in a row, Polydor couldn't have chosen a better time to unleash **The Style Council** Collection. Containing classic tracks such as *Long Hot Summer*, *You're The Best Thing* and *My Ever Changing Moods*, it is very pleasant and the band deserves this belated opportunity for reappraisal.

# DAILY NEWS

TUESDAY 20 FEBRUARY, 1996

WEATHER: COLD

ISSUE 35041

**EXCLUSIVE: ENTERTAINMENT NEWS! SPORT: PAGE 38**

# ITB SWEEPS 1996 BRIT AWARDS!

International  
Talent  
Booking

**UK Agency Scores Major Triumph at Top British Music Awards  
with 16 Nominations and 5 Winners!**

## THE WINNERS:

**SUPERGRASS**  
Best Newcomer

**ALANIS MORISSETTE**  
Best International  
Newcomer

**MASSIVE ATTACK**  
Best British Dance Act

**BJORK**  
Best International Female  
Solo Artist

**BON JOVI**  
Best International Group  
(Co-Promoter)



## THE NOMINEES:

**NEIL YOUNG**  
Best International Male Solo Artist nominee

**LENNY KRAVITZ**  
Best International Male Solo Artist nominee

**ALANIS MORISSETTE**  
Best International Female Solo Artist nominee

**GREEN DAY**  
Best International Group nominee

**CAST**  
Best British Newcomer nominee

**RADIOHEAD**  
Best British Group nominee  
Best Album by a British Artist nominee  
Best British Video nominee

**SUPERGRASS**  
Best British Video nominee  
Best British Single nominee

**M PEOPLE**  
Best British Dance Act nominee

## CONGRATULATIONS TO ALL OUR WINNERS & NOMINEES!

From Barry Dickins, Rod Macsween, Martin Horne, Charlie Myatt, Mike Dewdney, David Levy and Scott Thomas

**STOP PRESS! - RUMOURS OF BRIT WINNER ABOUT TO ANNOUNCE NEW ASSOCIATION WITH ITB...**

# In defence of Jarvis Cocker □ Why dilute the TV Brits?

Those of us who were lucky enough to be at the Brits 96 and witness the incident between Michael Jackson and Jarvis Cocker think some balance should be put into the highly subjective media coverage of the event.

What seems to be overlooked is why Jarvis went on stage. Those of us who witnessed the event were surprised and extremely disappointed by the fact that Michael Jackson alone was the only performer not to sing live. Everybody who attended had been led to believe that Michael's performance of Earth Song was to be the climax of the show. As an artist of such major standing, to compound this sin with such grotesque melodramatic use of multicultural children to his own end was felt by many to be the final straw. Many people left during the performance and many more watched in disbelief as the show reached biblical proportions. Jarvis Cocker, apparently disgusted by this display, reacted by invading the stage. This was obviously a heartfelt reclamation against the entire shallow sham.

The media in general have been quite wrong in persecuting Jarvis for what was obviously a genuine, if overrated, reaction to this "performance". Jarvis Cocker was knocked accidentally into a child. Michael Jackson used a room full of children in the most demeaning way. Who's right and who's wrong? Fenella Davidson, product manager, Logic; Wendy K, product manager, Logic; Tony Piercy, managing director, Logic; Bill Worsley, general manager, M&G; Jack Steven, head of A&R, M&G;

Mel Brown, press officer, Artist; Dave Duane, press officer, Artist; Gordon Duncan, regional press officer, Artist; Georgina Capp, head of special projects, Telstar; Anthony Cavanaugh, A&R manager, Warner Chappell; Andy Prevezer, director of press, A&M.

The Brits 96 might have been the most exciting and controversial to date, but TV viewers the following night must have wondered whether this was the same show they'd been reading about, discussing and anticipating all day. Carlton's presentation was a watered-down, sterile, sanitised travesty.

Where was Liam taunting Hutchence, Noel goading the audience, Jarvis v Jack? Bleep out the expletives by all means, but why pretend it didn't happen?

There is no point in trying to turn the Brits into the Oscars or Baftas. rock 'n' roll is about behaving badly and challenging the establishment, so if we're going to vote for Oasis, Blur, Pulp and company, let's see them as they really are, not as some "fat corporate pig" (Noel's words) would like them to be. If not, let's go back to the sad old days of Elton, Phil and Eric.

The whole broadcast left a nasty taste in the mouth. Like it or not, British pop in 1996 is a whirlpool of passion, invective, rivalry, insults, anarchy, creative genius and brilliant music. TV producers should tell it like it is, or else not bother telling it at all.

Jonathan Kennaugh, Wallasey, Merseyside.

So, it's true, Take That have split. It is a sad day for the record industry. Take That have been the most important band of the Nineties. For all the jokes when they started, their success ended a period when teenage girls were fantasising about US soap stars and started paying attention to music again. This opened the floodgates for many boy bands, but none that followed were as professional and talented as Take That.

Take That were the perfect example of careful marketing, talent, character and strategy. They go with their credibility intact, and a lump in the throat of millions of fans.

Glenn Wilson, club promotions manager, Outlet Promotions, London WC2.

Obviously we are very pleased for any publicity for Rock The Vote that *Music Week* can give us, however, while it is true that I am currently BPI chairman, Rock The Vote is not a BPI initiative and so it is in a personal capacity rather than as BPI chairman that I am endorsing Rock The Vote.

We are out to encourage all in the industry, not just the BPI, to get behind the idea of more first time voters actually registering and voting and hope that everyone who came to the launch had a good time and will continue to contribute to Rock The Vote. John Preston, London SW15.

I read, with interest, the glowing review of the *NME* Brit Bus Glasgow date (*Music Week*, January 20), but was disappointed to see the credits; everybody seems to get a mention except ourselves, DF Concerts, and MCD in Ireland.

We were the promoter of the Scottish date and MCD promoted the Irish shows. I don't want to sound petulant, but a credit would have been nice as we are often overlooked by the UK national media which does not make our job any easier in terms of managers and agents being aware of the volume level of shows that we promote. Geoff Ellis, DF Concerts, Glasgow.

We had somewhat a bumper features coverage in last week's issue (*MTV*, February 24), with the articles on Celine Dion - we co-publish the first single and title track, *Falling Into You* - and Kula Shaker.

Such exposure is always point out appreciated, but I should point out that Kula Shaker are not unpublished. I signed the band in November 1995, having seen them at In The City.

Hit & Run Music are fully behind the tremendous efforts of the band, their management and record company and believe that Kula Shaker are serious contenders to be a major act on a worldwide basis.

Dave Massey, creative and international manager, Hit & Run Music, London SW5.

Please send all letters to:  
The Editor  
Music Week,  
Ladbroke House,  
246 Brookfields  
Road, London  
SE1 9JH.  
(Fax on 0171-491 8305.  
We reserve the right to edit letters or to publish or not to publish at our discretion.

Original MCA Motion Picture Soundtrack

# GET SHORTY



Music by JOHN LURIE, BOOKER T. & THE MG's, MEDESKI MARTIN & WOOD, MORPHINE and Us3

CD 529 310-2

MC 529 310-4

# GET SHORTY

The soundtrack to the season's coolest new movie featuring the music of Us3, Booker T & the MG's, John Lurie and many more.

Release will be supported by a major nationwide campaign, in-store, extensive nationwide advertising in national press, magazines and more.

Film opens March 15 at 250 cinemas nationwide, the soundtrack will be heavily hyped within these 250 venues: on-screen slides, posters, plus voiceover tape.

CD & MC release date 11 March

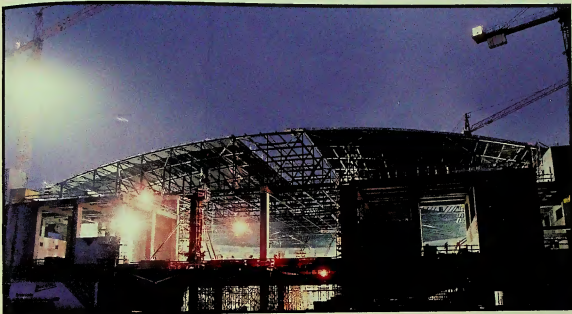
GET SHORTY NOW FROM YOUR POLYGRAM REP OR THE POLYGRAM ORDER DESK 0990 310 310



# LIVE AND KICKING

**O**gden Entertainment's announcement that it is to begin expanding into mainland Europe will be welcomed by managers, promoters and agents alike. Its plans for Oberhausen will provide the industry with another superb venue on the lucrative German live circuit, as well as

signalling the US group's intention of creating a network of super arenas across the continent. UK venues are already benefiting from the US influence as the Nynex Arena, Newcastle Arena, Alfred McAlpine Stadium, The National Bowl at Milton Keynes and NEC introduce to Britain ideas which aim to improve the whole live experience. The growth in the large arena sector is also having an effect on smaller, more intimate, venues. They, too, are realising the financial benefits of improving facilities for both artists and fans.



THE ARENA OBERHAUSEN: THE FIRST PROJECT IN OGDEN ENTERTAINMENT'S MOVE INTO EUROPE

## Ogden targets Germany

by Caroline Moss

US stadium group Ogden Entertainment, which owns the Nynex Arena in Manchester and the Newcastle Arena, is to open an 11,500-capacity venue in Oberhausen, Germany, in September.

The Arena Oberhausen is Ogden's first project in mainland Europe, and will form part of Europe's largest retail centre, the 16m sq ft Centro complex. The centre is being built by the Stadium Group, which was also responsible for Sheffield's

Meadowhall development.

Oberhausen is 30km north of Dusseldorf, and there are 15m people within an hour's journey of the complex.

The centre will be serviced by a light railway, with a station outside the arena, and one of Germany's largest autobahns runs alongside it. Tour trucks will have direct access to the back door of the arena for loading and unloading.

The arena will feature state-of-the-art sound and lighting for opera and classical-standard acoustics, rigging to support a

total of 100,000lbs of equipment, upholstered seating and 22 VIP suites with capacities for between eight and 50 people, a 16m-colour screen, an ice floor, kitchen facilities to cater for up to 5,000 people, parking for four buses and trucks, and a multi-storey car park for 1,800 vehicles.

Carl A H Martin, Ogden's director of design and development, says the majority of the arena's activities will be concerts, and Ogden is currently liaising with promoters.

Meanwhile, Ogden is consolidating its UK business by

closing its Windsor office and relocating its headquarters to the Nynex Arena in Manchester.

"We're still going after new business," says Martin, "but after working on the Nynex, Newcastle and Oberhausen arenas we are entering a period of consolidation and being discerning about the next jobs we take on."

However he says that several new developments are currently in the pipeline, including further projects in mainland Europe.

● Live industry threatens to boycott German touring circuit - see story page 21

### LIVE SHORTS

The Royal Albert Hall is hoping to secure financial support from the National Lottery to help fund a multi-million-pound rejuvenation project to improve public and artist facilities. The venue hopes work will start in June on the rebuilding of areas accessible to artists and promoters, including backstage facilities, dressing rooms and equipment-loading bays. The first part of the revamp will be the upgrading of the Albert Hall's balcony area, which is the biggest single area of the auditorium. Among the events already confirmed for 1996 are gigs by Bruce Springsteen, Eric Clapton, Tori Amos, PJ & Duncan, Donna Summer, Mike & The Mechanics, Johnny Mathis and comedienne Victoria Wood.

□□□□

Preparations are beginning for Sussex's sixth Essential Music Festival. Acts have yet to be confirmed for the events are Lee "Scratch" Perry, Gregory Isaacs, Blur, Elastica and the Boo Radleys.

□□□□

Reading venue Alleycat Live reports a successful debut period since its October opening. The 600-capacity venue has hosted bands such as Baby Bird, Loop Guru, McAlmont, The German Gasts and Catalonia. Alleycat Live boasts a 32k lighting rig with mega strobes, smoke machine and pinspots, and Turbo-sound monitoring powered by C Audio amplification. It is just 95 minutes from central London using a regular train service. Future bookings include Dodgy, Lush, Sunscreen, Northern Uproar, Transglobal Underground and Merzarth.

□□□□

The first National Guitar Show is being hosted by the National Indoor Arenas in Birmingham. The event, which takes place from June 15-16, will feature the latest guitars, amps, effects and accessories. The show, organised by Music Mailer Exhibitions, is part of the National Music Festival, which takes place in Birmingham in June.

## Talent comes under conference spotlight

The theme of this year's International Live Music Conference event is new talent, and many of the discussions will focus on the problems of developing new acts and the responsibilities the industry has towards them.

"ILMC discussions tend to gravitate towards the stadium-type tours, and we keep trying to pull people down to the reality that 98% of our work is with the 'non-stadium tours'," says organiser Martin Hopewell of Primary Talent.

"I've had a couple of direct experiences of working with new bands trying to find their way off the ground, and I've become very aware of what a moribund state that market is in at the moment," he adds.

Among the scheduled sessions at the conference - which runs from March 1-3 at London's Intercontinental Hotel - are: "Big Brother Is Fracking You", chaired by Marcel Avram of Mama Concerts in Germany, which will discuss the relationship between government and live

music, and in particular the new German tax legislation and its possible effect on the live industry; a session on sponsorship, "Your Company Logo Here?", chaired by Peter Grosslight of the US's William Morris Agency; a discussion on concert marketing, "Selling Out In The Show Business", chaired by French concert promoter Jules Fruatos from Alias.

For the first time there will also be a Sunday morning breakout meeting, chaired by Parlophone marketing director Mark

Collen.

The first ILMC was staged by Hopewell as a one-off meeting, and since then the annual event, now in its eighth year, has continued to grow in popularity.

"It has become a victim of its own success," says Hopewell.

"The principle of the ILMC is that 75% of the meetings are held in one room, so that everybody gets to hear the other person's point of view, and you can't have an intimate chat with 800 people," he adds.

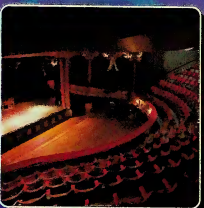
# DEDICATED TO LIVE MUSIC



Interior of The Crossbar (Kings Cross)



Interior of Subterania (Ladbroke Grove)



Interior The Grand (Clapham Junction)

## MEAN FIDDLER

As flagship for the organisation this venue boasts a history which includes performances by world famous musicians such as Roy Orbison, Paul McCartney and Eric Clapton. Today it is still regarded as one of London's best live music venues.

22-23a High Street Harpenden, London HX10. Promoter: Kate Buchanan/Stephen Cosh Tel: 0181 961 5490  
(Bakerloo Line or British Rail to Willesden Junction & Buses 181/187/206/229/260/266/32 Night Buses N52/N18)

## ACOUSTIC ROOM

An intimate haven for the capitals' finest acoustic performers.

22-23a High Street Harpenden, London HX10. Promoter: John Goulding Tel: 0181 961 5490  
(Bakerloo Line or British Rail to Willesden Junction & Buses 181/187/206/229/260/266/32 Night Buses N52/N18)

## SUBTERANIA

Subterania has established itself as an innovator on the club scene and live music circuit and is popular with fashionable, friendly and happening Londoners.

12 Acklam Road, Ladbroke Grove, London W10. Promoter: Nadir Contractor Tel: 0181 961 5490  
(Hammersmith & City Lines & Buses 71/152/702/295)

## THE GARAGE

A unique setting to see the best up and coming indie & alternative bands.

20-22 Highbury Corner, London N5. Promoter: Nali Pangelly/Jim Benner Tel: 0181 961 5490  
(Victoria Line or British Rail to Highbury & Islington & Buses 430/431/9271)

## UPSTAIRS AT THE GARAGE

An eclectic, electric, acoustic, eccentric mix of live music and clubs.

20-22 Highbury Corner, London N5. Promoter: John Goulding Tel: 0181 961 5490  
(Victoria Line or British Rail to Highbury & Islington & Buses 430/431/9271)

## JAZZ CAFE

London's primary jazz venue and the home of the real Camden scene.

5 Parkway Camden, London NW1. Promoter: Adrian Gibson/Laura San Pedro Tel: 0171 918 6050  
(Northern Line to Camden Town & Buses 292/214/31/24/134/135)

## THE GRAND

As one of London's oldest and most beautiful live music venues The Grand is also residence to some of the capitals' most lively club nights.

St. Johns Hill, London SW11. Promoter: Nali Mackey/Ricky Hodgson Tel: 0181 961 5490

Age limit 18. Trains to Victoria all through the night, 4 mins. from Waterloo (British Rail to Clapham Junction & Buses 77/150/170/219/352/706/Night Bus M66)

## THE FORUM

This world famous, superbly equipped live music venue has a capacity of 2110 and has been host to many legendary acts including Velvet Underground, INXS, Blur, Oasis, Prince & Bjork.

9-17 Highbury Road, Kentish Town, London NW5. For hire details contact: Bryn Omrod Tel: 0171 284 1001

## CROSSBAR

A music bar open late into the night, providing the latest & greatest sounds, good food & surroundings or music lovers of every persuasion.

257-259 Pentonville Road, Kings Cross, London N1. Promoter: Sharon Ruabon Tel: 0181 961 5490  
(British Rail/Underground/Thames Link to Kings Cross)

## THE POWERHAUS

This popular London venue was forced to close last year due to lease problems. Now it's to be revived on a new site: Finsbury Park, and will open it's doors in March '96. The old Powerhaus hosted early gigs by the Stone Roses, The Charlatans, Suede and many up and coming indie bands.

Seven Sisters Road, Finsbury Park, London N4. Promoter: Mark Johnson Tel: 0181 961 5490

## THE PALACE

The Palace boasts the most outrageous decor since Graceland and is home to the best in music & comedy. Stimpot Road, Luton, Beds, Junction 11, M1. Promoter: Ian Richards Tel: 01582 860 222

## COMPLEX

Complex is the new versatile club space and live music venue opening in early March dedicated to exhibition, expression & enlightenment, run with an open minded eclectic ethos & committed to providing the ultimate in underground entertainment.

1-5 Parkfield Street, Islington, London N1. Promoter: Nadir Contractor Tel: 0181 961 5490

## CUBE

The Cube is a brand new cafe bar in the heart of Swiss Cottage opening early March.

135 Finchley Road, London NW3 Promoter: Graham Ball/Nell Russell Tel: 0181 967 8356



THE SCOTTISH EXHIBITION AND CONFERENCE CENTRE: RECENT HOST TO WET WET WET, SIMPLY RED AND ROD STEWART

# ARE YOU SITTING COMFORTABLY?

HAVING BEEN EUROPE'S POOR RELATION IN TERMS OF CONCERT VENUES, THE UK IS NOW MORE THAN HOLDING ITS OWN WITH A NUMBER OF NEW, PURPOSE-BUILT CONCERT HALLS WHICH ARE A FAR CRY FROM THE OLD DAYS. BY VALERIE POTTER

**W**hen 44-year-old paramedic Dugald Hallways set off from Lemsford in Herefordshire for Status Quo's December show at Birmingham's NEC, he never envisaged he would return home the proud owner of a brand new Rover 100 Kensington.

He was given the car by the venue's management as an award for being the 10 millionth concert customer to pass through the NEC's doors. This was not only a celebration of the centre's success as a concert venue, but also an indication of how UK arenas are nowadays constantly thinking of how to turn a visit to their facility into an enjoyable event in its own right.

The past few years have seen a revolution in the UK arena business. In the past, promoters had to make do with the limitations of large buildings that were never originally intended for live shows, but in recent years a number of new facilities designed specifically for concerts have opened in large cities such as Sheffield, Manchester and Newcastle. At the same time, a number of American venue management organisations have identified Europe, and specifically the UK, as a marketplace where their skills and experience could bear fruit, especially as their arrival coincided with rising public expectations for the levels of facilities and service.

"Concert tickets are costing more and people are starting to expect more in terms of sound quality and comfort," says Dave Biggar, director of marketing for Ogden Entertainment Services, which holds the management contract for the Manchester Nynex and Newcastle Arenas.

"At the Manchester Arena, we've got higher, wider, more comfortable seats, greater leg room, a fully air-conditioned facility and on-site multi-storey car parking. Designers, architects, builders, planners and operators are realising that Joe Public is their lifeline. Treat 'em well and they'll come back; treat 'em wrong and they'll go elsewhere."

He points out that where the Nynex Arena is concerned, Ogden has not been slow in "putting its money where its mouth is". The group invested £1.5m of its own money in installing a state-of-the-art scoreboard – a four-sided video wall cube suspended from the middle of the ceiling, for use at

sports events and concerts. For one-off shows when the performers do not bring their own video screens – like Pavarotti's appearance at Nynex – the system, plus its own in-house crews, is an option promoters can utilise at minimal cost.

As well as enhancing the actual fabric of buildings to make concert-going more enjoyable, American management companies have also introduced other US practices to make the UK facilities more profitable. One of these is to pick out a core sport activity to generate more business for the facilities; Nynex is the home of the Manchester Giants basketball and Manchester Storm ice hockey

teams, while Sheffield Arena hosts the Sheffield Steelers ice hockey team.

In the past, multi-purpose venues in the UK have been criticised for having facilities which were unsuitable for live concerts. That, however, is something that the Alfred McAlpine Stadium in Huddersfield is hoping to counter by recruiting Yes/Asia manager Brian Lane as its Music Consultant. Lane approaches his brief from the perspective of a manager and an agent, and claims, "I've been to most venues in the world with Yes and Asia, and I would say that the Alfred McAlpine Stadium is arguably the most artist-friendly stadium in the world."

After the stadium's fourth stand is constructed next autumn, it will be possible to drive articulated trucks underneath it and then back them on to the stage. Hotel suites that can be used by artists and crew are being built onsite, and on show days the stadium's health club will be kept for use by the featured acts.

A great deal of thought is also going into audience requirements. A common headache for all large venues is traffic congestion and parking problems; the Alfred McAlpine Stadium is hoping to instigate a system where concert goers travelling in from out of town can purchase, along with their concert ticket, a dedicated parking space no further than half a mile from the venue.

While new venues can solve problems from the drawing-board stage, the older, more established arenas are constantly seeking to upgrade their customer service standards and increase their ability to handle promoters' demands. Both the Birmingham NEC and Wembley have introduced initiatives to raise staff awareness of customer care.

"Customer care applies to everybody – from the guy sitting in the cheapest seat in the house to the acts that are on stage and the guys who do the rigging, sound and lights," says Wembley spokesman Martin Corrie. "We've recognised that everybody who comes into our building comes in for a specific purpose, whether it's to enjoy the show or do a job."

Increased flexibility also helps the older venues to retain their attraction for promoters. With both of its arenas already booked, the NEC Group was able to accommodate last

## BRITISH VENUES MATCH EUROPEAN RIVALS

In the past there has been a tendency to disparage British venues and contrast them with their continental counterparts. That has all changed. Nowadays there is a general feeling among UK agents and promoters that homegrown venues are at least on a par with those in the rest of Europe.

"People have seen how the facilities are run in Europe and realised that we're got to compete with them," says Phil Banfield of Miracle Prestige International.

He believes that one of the biggest improvements has been greater flexibility in allowing audiences to enjoy shows how they want to. "When you go to a gig where you're not allowed to drink or smoke in the hall, it tends

to spoil the atmosphere – but it's not run like that in Europe. A lot of European venues are stand-ups, while in the UK we tend to prefer seats. A place like the Shepherd's Bush Empire, where you can stand and have a beer while you're watching the show, is very much on the European principle – catering to the audience."

Andrew Zweek of AZ Productions, formerly of Harvey Goldsmith Entertainments, agrees that UK venues are competing with Europe, but says more could be done. "When designs for venues are drawn up, there is still not enough consultation with promoters about eventual end user requirements," he says.

"And, inevitably, there's rarely enough money which means they always have to take short-cuts."

Martin Hopewell of Primary Talent also counsels against complacency. "There is still a problem in the UK when using multi-purpose arenas for rock and roll shows, compared with playing a venue like the Zenith in France, which is more of a custom-built concert venue," he says. "If you're sitting in something which doubles up as an exhibition space, sports hall or swimming pool, you're always going to feel uncomfortable."

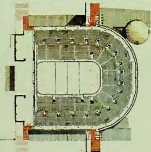
He adds, "People in the business need to go to a show as a genuine punt occasionally. Not with a laminate strapped round their neck, but sitting up on the side of a venue, craning your neck to look sideways at something that is happening 100 yards away."

# 15,000,000

## REASONS TO BE CHEERFUL (PARTS 1,2,3...)



FROM CONCEPTION...



Drive Time	Population
60 Minutes	15,012,000
120 Minutes	20,918,451

...THROUGH CONSTRUCTION...

Situated within Europe's largest retail operation, the Arena Oberhausen will herald a new era in mainland European multi-purpose facilities.

Its many benefits include ...

- 15 million people within 60 minutes drive-time
- Flexible configuration up to 11,500 capacity
- Easily accessible via road, rail, tram and air
- Extensive production facilities (and great staff!)

OPENING  
SEPTEMBER  
1996

... TO COMPLETION.



**OGDEN**  
ENTERTAINMENT  
SERVICES

For further information, contact:  
Carl AH Martin, Arena Oberhausen,  
Postfach 170 120, 46030 Oberhausen, Germany  
Telephone: 0049-208-82000 Fax: 0049-208-820022

**CENTRO**  
NEUE MITTE OBERHAUSEN

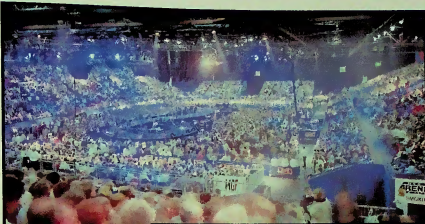
► December's Big Twix Mix in its exhibition Hall 5, while Wembley has pioneered the "short haul format", which allows "to reduce the Arena's 8,000 and 6,000 capacity, enable promoters to "grow" the show if ticket sales exceed overcautious expectations. Glasgow's Scottish Exhibition and Conference Centre has successfully hosted recent concerts in this way for Wet Wet Wet, Rod Stewart and Simply Red and, after observing the format's popularity with audiences and artists alike, it is considering installing structural steel to facilitate more shows of that kind in future.

Concert agents and promoters have welcomed the boost that the invasion of American management companies and the growth of the UK arena circuit has given to the live scene here.

"Competition is a good thing, because everybody has to try harder, and if somebody does something new that works, everybody else has to do it," says Graham Falton of Solo-ITC. "Anything that gives the audience more facilities has to be good for all of us."

AZ Productions' Andrew Zweek agrees. "Markets grow when a venue is built, so it contributes greatly to the growth of live entertainment in the UK," he says. "The great example of that was the Birmingham NEC. In the first year, they only did four shows, because the market wasn't there to sustain bigger audiences. But in a way, the venue created the market, until it was doing 120 shows in peak years, which is tremendous arena business, and we'll see that same pattern in the new areas such as Newcastle and Huddersfield."

The improvement in arena facilities has had a "trickle down" effect on smaller venues. "In the smaller sites and theatres refurbishing, redesigning of foyers, entrances and bars, and upgrading of ticket buying is all growing, there's no question of



THE AUDIENCE GATHERS FOR A SIMPLY RED CONCERT AT BIRMINGHAM'S NEC (LEFT). DIANA ROSS AT THE BIG TWIX MIX (RIGHT).



that," says Zweek. "It's all part of the gradual progress of our industry as it becomes more experienced and successful. Concert business is growing every year and, as a result, many venues put money back into improving services and facilities."

In the smaller venues, it appears that customer care is just as important as the fabric of the building, if not more so. The Break For The Border bar and restaurant group has successfully moved into the music venue market with London's Borderline, Shepherd's Bush Empire and, most recently, Brixton Academy. The group's entertainments director, John Northcote, says, "As a bar and restaurant group, customer satisfaction is very high on our list of priorities, and it's certainly something that we'll take into the music venue as well."

Despite its 400-capacity size, Portsmouth Wedgewood Rooms is a consistently popular venue with audiences and artists. It has hosted shows by the likes of



Oasis, Pulp, Elastica and Supersgrass in the past 18 months, although one of its partners, Cliff Holman, freely admits that the venue hasn't been painted since it was taken over more than three years ago. He would rather invest in production facilities and publicity than decor.

"The bigger acts are not coming in to earn loads of money - because it's never going to be there," says Holman. "They want a good production, and they want the shows advertised well. We're not playing host to Oasis every

night of the week; you want to attract people to come in and see the acts, so we try to project a fairly friendly environment."

And while the UK live market is currently thriving, the future looks equally encouraging. The Belfast Waterfront Hall, with a main auditorium capacity of 2,235, will open this year and, with facilities like adjustable seating and floor levels, concursive lighting bridges, dedicated loading bays for equipment trucks, simultaneous broadcast control facilities and excellent acoustics, it gives

Northern Ireland a much-needed new venue.

The Scottish Exhibition and Conference Centre opens its additional 3,500-4,000 capacity Hall 6 in October, while the NEC Group is receiving enthusiastic support from promoters for The Academy, its smaller hall in the National Indoor Arena. The Academy opens in April with two shows by KD Lang.

The range and choice of venues open to promoters at all levels in the UK is continually expanding - and that can only be good news for the future of live music. ■

## NEW GERMAN RULES THREATEN EUROPEAN TOURS

The European touring scene is in a state of confusion following threats by the US and UK live industry to boycott the lucrative German touring circuit, writes Adam Barker.

The music industry is furious about new tax laws introduced in January which promoters, managers, agents and accountants claim will penalise overseas bands playing in the country.

For many bands embarking on a European tour, Germany is the most profitable territory and, for superstar acts, can account for as much as 50% of all dates, with up to nine German cities visited compared with just one or two nights in Belgium, the Netherlands or France. For US acts, the earnings potential from Germany can sway their decision whether to tour Europe at all.

It is still unclear what effect any boycott will have on UK venues, but it could see UK acts adding extra dates to what would have

been the British leg of a European-wide tour, or could mean US groups giving Europe, including the UK, a miss altogether in 1996.

Jeff Hanlon, president of the Agents Association says, "It's simple - no German tour, no European tour." James Fisher, general secretary of the IMF, adds, "Our manager are telling their bands 'we will not tour Germany, and if they do not tour Germany they are certainly not going to go abroad for a sprinkling of widely scattered dates across Europe."

But Wembley Stadium, which will play host to The Three Tenors and Tina Turner this summer, is not expecting the UK to lose out. Spokesman Martin Corrie says, "The UK remains an extremely enticing territory with a far more realistic taxation level than Germany. It is the premier market outside the US, and we are sure that the big US acts will still be keen to play the UK even if they decide to give the rest of Europe a

miss."

This view is echoed by Roger Edwards, operations and promotions manager at the NEC in Birmingham. "Heaven help us if we are at the whim of the German government," he says. "The UK is a uniquely strong market and I am sure that US bands will still play here even if they do not tour Germany."

He adds, "Obviously different bands have a stronger following in different countries, but the UK market is a huge pull for any act, with ticket sales massive. Even without the rest of Europe the UK merits a tour in its own right."

The tax changes that are causing so much concern centre around an increase in the level of withholding tax paid by overseas artists in Germany from 15% to 25%, and the introduction of a new system of reclassification which will mean some acts are classed as "employees of the German promoter" and taxed at a personal graduated rate up to

55%. The German government has also resisted calls to allow artists to claim back expenses, and refused to relax its policy of charging VAT, and on levying a Solidarity tax, used to help pay for German reunification.

The live industry believes that the tax changes will hit the smaller bands hardest. James Hood, manager of Dark Star says, "We had a small tour arranged for this summer, three German dates and some others in Belgium and France, but the tax hikes have meant we have had to cancel the whole thing. The absence of allowable expenses in Germany means the tour is just not affordable anymore."

If UK and US bands do decide not to tour Europe, venues on the continent will also suffer. The Ogden Entertainment Group, which runs the Nyoex Arena in Manchester and the Newcastle Arena, is opening its new Oberhausen Stadium in Germany in September.

But Carl A H Martin, director of design and development at Ogden, does not think the launch of the venue this year is bad the situation. There is a lot of opposition to what the German government is doing, and I think they will realise soon that they must do something. The tax rises are not just going to affect live music, but opera, theatre and ballet - right across the board. Many of Germany's city venues are state subsidised, and they won't want to lose acts to elsewhere," he says.

Whether the German government changes its mind or not, any boycott is unlikely to last beyond this year. Labels need tours to boost overseas album sales and this, according to music industry accountants, could mean record companies will have to increase the subsidy they provide small and medium sized bands on tour, to encourage them to take to the road again.

# IT'S BUSINESS AS USUAL AT ROBERTSON TAYLOR!

Following the extensive bomb damage  
at our offices at  
33, HARBOUR EXCHANGE SQUARE,  
we have temporarily relocated.  
However, all correspondence can still be sent  
to the above address and our  
Telephone: 0171 538 9840 & Fax: 0171 538 9919  
remain the same.

ROBERTSON TAYLOR INSURANCE BROKERS LTD

also at  
Fulham, Paris, New York and Lloyds

# THE OFFICIAL CHARTS

# CHART FOCUS



After winning three Brits, Oasis records sold heavily this week, especially their ninth single Don't Look Back

In Anger, which debuts forcefully at number one, outselling its nearest rivals by a ratio of more than three to one.

It's the group's second number one, emitting Some Might Say, which topped the chart last April. Their consistency over their past five releases — with peaks of 3, 1, 2, 2 and 1 — is second only to fellow Mancunians Take That. Some Might Say replaced Back For Good at number one but Take That must be fancied to take their revenge next week, with the current emotionally-charged atmosphere which attends the release of their final single How Deep Is Your Love this week. Take That have sold more singles in the Nineties than any other act but Oasis are already ninth in this table and a couple of very big hits could see them leave Take That behind.

As well as topping the singles chart, Oasis move decisively back to the top of the album chart with (What's The Story) Morning Glory?, which is the nation's best-seller for the eighth time in 21 weeks. They also move up from number 16 to number nine with Definitely Maybe, which was last in the Top 10 five months ago.

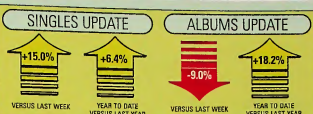
The success of Don't Look Back In Anger means that Robert Miles's Children fails to reach number one, thus depriving the UK of its first wholly instrumental number one since the Simon Park Orchestra topped with Eye Level, the theme from TV's Van Der Valk, in 1978.

After peaking in a narrow band between 35 and 40 with five singles in a row, another Brits success, David Bowie, debuts at number 12 with his latest single, Hallo Spaceboy. He hasn't had such a big hit since Jump They Say reached number nine in 1993.

His success is a tribute to the potent punch added to an indifferent album track by the participation of the Pet Shop Boys. Meats, Tennant and Lowe have weaved their magic to deliver a string of hits for friends, heroes and acquaintances throughout their career, including Dusty Springfield, Eighth Wonder, Lisa Minelli, Coleridge, Boy George and Arsenal footballer Ian Wright.

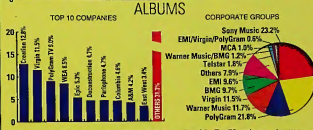
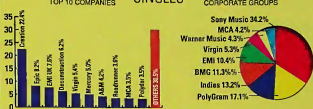
At the age of 21, D'Angelo has attracted reams of press coverage, much of it favourable and was the success of his list of acts most likely to succeed in 1995.

He had a number 24 hit last year with the title track from his album Brown Sugar. He returns in a hurry this week with two hits. His remake of Smokey Robinson's 1980 US chart-



## AT-A-GLANCE WEEKLY MARKET SHARE

### SINGLES



SINGLES: Figures show top 10 companies by % of total sales of the Top 75; and corporate group shares by % of total sales of the Top 75. ALBUMS: Figures show top 10 companies by % of total sales of the combined Top 75; and corporate group shares by % of total sales of the combined Top 75.

### AIRPLAY



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Media Monitor Top 60; and corporate group shares by % of total airplay audience of the Media Monitor Top 50.

topper Cruisin', (a criminally ignored miss here), debuts at number 31, while he is also featured with Wu Tang Clan rapper GZA on Cold World, new at number 40.

**Mariah Carey & Boyz II Men**, whose duet *One Sweet Day* hangs on to the number one slot on Billboard's US Hot 100, despite coming under extreme pressure from two singles from the movie *Waiting To Exhale*. **Mary J Blige's** *Not Gon' Cry* and **Brandy's** *Sittin' Up In My Room*.

One Sweet Day has been number one for 14 weeks, equalling the Hot 100 longevity record held by Whitney Houston's *I Will Always Love You*

(1992/3) and **Boyz II Men's** own *I'll Make Love To You* (1994).

Meanwhile, **Oasis's** *Wonderwall* regains its bullet and climbs to number 12, even though it has been deleted. American radio support for *Wonderwall* is at its strongest yet, with the track in its 10th week at number one on the Modern Rock chart, while the album track *Champagne Supernova* has just entered the Modern Rock and Hot 100 airplay charts.

But with rapper 2Pac's album *All Eyes On Me* debuting at number one on the US album chart, (What's The Story) *Morning Glory?* slips a notch from its number four peak. **Alan Jones**



The Lighthouse Family's *Lifted* single enjoys a third week at the top of the airplay chart, and is still far ahead of allcomers. Its nearest rival now is *Simply Red's* *Never Never Love*, which moves into runners-up slot ahead of *Oasis's* *Don't Look Back* in Anger.

**Cher**, who slips to number six with *One By One*, is the most obvious and highest-placed international act to suffer from Radio One's Great British Music Week, which put the emphasis on homegrown acts from midnight on Sunday until 7pm on Friday.

Radio One is, in any case, British music's greatest supporter. It plays a higher percentage of UK-originated records than any other station. Over the past year, foreign acts have spent only 10 weeks at the top of the station's chart, according to our exclusive analysis of the weekly charts prepared for *Music Week* by Media Monitor.

Six US acts have spent a week at the summit — **Bobby Brown**, **Donna Summer**, **The Rembrandts**, **Michael Jackson**, the **Presidents Of The USA** and the **Red Hot Chili Peppers**. Similarly, four acts from other territories have had a number one — **Alex Party**, **U2**, **Alanis Morissette** and **Bjork**.

British acts have topped the list 42 times — over the same period — 81% of the time — with Oasis benefiting more than most from Radio One's patronage. They're the only act to have four singles top the Radio One playlist over the period: *Don't Look Back* in Anger climbs to the summit this week, *Roll With It* and *Wonderwall* topped the chart for two weeks apiece and *Some Might Say* for three weeks. **Pulp**, **Black Grape** and **Cast** are the only other acts to have two number ones in the past year.

The station has favoured Britpop acts, though *Eternal's* *Powder A Woman*, *Freddie Mercury's* *Turn On...*, *Take That's* *Back For Good* and *Meat People's* *Open Your Heart* are among the notable exceptions to this rule.

Given more time to devote to British music last week, Radio One used it very well, sprinkling classic cuts, curious covers, superb sessions and notable newswires around. Among the up-and-coming acts who enjoyed airplay are **Get Decor**, **Mark Morrison**, **Marion**, **Conway**, **Melanie Garnside**, **Super Furry Animals**, **Blameless**, **Raisa** and **Beverly Knight**.

The fact the station couldn't play the new (British-mixed) dance versions of **Michael Jackson's** controversial *They Don't Care About Us* until *Pete Tong's* show on Friday is a small price to pay for a great celebration of Great British music. **Alan Jones**

# THE UK'S OFFICIAL CHART SOURCE

# ONE NATION UNDER A GROOVE

## Funkadeic

Available Early April on 12", CD and Cassette  
 12NATION 1 - CDNATION 1 - CDSNATION 1  
 Order through T.H.E on Tel 01782 566511  
 or Charly Distribution Ltd.

The hit Song from the Nationwide commercial!













# THE OFFICIAL CHARTS - 2 MAR


**music week**  
 AS USED BY

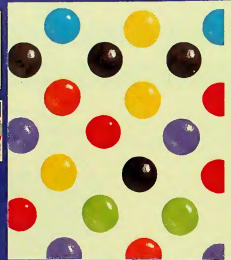


## SINGLES

<b>1</b>	<b>DON'T LOOK BACK IN ANGER</b>	Oasis	Creation
3	CHILDREN	Robert Miles	Deconstruction/RCA
2	ANYTHING 3T		M.U./Epic
1	SPACEMAN	Babylon Zoo	EMI
5	PERSEVERANCE	Terrorvision	Total Veritas
10	I WANNA BE A HIPPI	Techmohead	Mokum
4	I GOT 5 ON IT	Luniz	Noo Tyle/Virgin
7	LIFTED	Lighthouse Family	Wild Card
8	DISCO'S REVENGE	Gusto	Manifesto/Mercury
9	FALLING INTO YOU	Celine Dion	Epic
10	ONE OF US	Joan Osborne	Blue Gonilla
11	HALLO SPACEBOY	David Bowie	RCA
12	STEREOTYPES	Blur	Food/Parlophone
13	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat
14	LET YOUR SOUL BE YOUR PILOT	Sing	A&M
15	EARTH SONG	Michael Jackson	Epic
16	I JUST WANT TO MAKE LOVE TO YOU	Eta James	Chess/MCA
17	COUNT ON ME	Whitney Houston and CeCe Winans	Arista
18	SMOKE GETS IN YOUR EYES	John Alford	Love This
19	DARK THERAPY	Echoberry	Faust/Rhythm King
20	SUGHT RETURN	The Bluetones	Superior Quality/A&M
21	DO U STILL?	East 17	London
22	DOWN LOW (NOBODY WAS TO KNOW)	R. Kelly featuring Ronald Isley, Jr	A&M

## ALBUMS

<b>1</b>	<b>(WHAT'S THE STORY) MORNING GLORY?</b>	Oasis	Doubton
5	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Sire
2	BIZARRE FRUIT/BIZARRE FRUIT II	M People	Deconstruction/RCA
3	EXPECTING TO FLY	The Bluetones	Superior Quality/A&M
4	DIFFERENT CLASS	Pulp	Island
6	THE BENDS	Radiohead	Parlophone
7	STANLEY ROAD	Paul Weller	Gold/Discs
12	DON'T STOP	Status Quo	PolyGram TV
3	DEFINITELY MAYBE	Oasis	Creation
16	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
17	LIFE	Simply Red	East West
9	SAID AND DONE	Boyzone	Polydor
23	THE GREAT ESCAPE	Blur	Food/Parlophone
33	BROTHERHOOD 3T		M.U./Epic
11	ALL CHANGE	Cast	Polydor
20	PARANOID & SUNBURNT	Skunk Anansie	One Little Indian
22	DAYDREAM	Mariah Carey	Columbia
18	SAME OLD TOWN	The Saw Doctors	Shamtown
6	THE COLOUR OF MY LOVE	Celine Dion	Epic
28	THE BOY WITH THE X-RAY EYES	Babylon Zoo	EMI
14	IT'S A MAN'S WORLD	Cher	WEA
21	ROBSON & JEROME	Robson Green & Jerome Flynn	RCA
19	JOLLIFICATION	Lightning Seeds	Epic



**READY**  
**OR NOT**  
**LIGHTNING**  
**SEEDS**  
**BRAND NEW SINGLE**  
**OUT NOW**

# music

## club for life revives label

London's Club For Life is to reactivate its record label in a new deal with DJ Jeremy Healy into the superstar ranks. The label, meanwhile, enjoyed a sizeable club smash with Outrage Project's 'Tall's Handsome' which reached number 57 in February 1998. Both this single and its follow up 'Drive Me Crazy' have now been licensed by Positive for remaking and re-release. The Avex deal will cover any new Club For Life material in the immediate future. "The deal covers a Club For Life compilation and some singles which I'm in the process of licensing. Eventually I'd like the label to be knocking out three albums and 12 singles a year," says Shelley Boswell, promoter of Club For Life and label manager of Club For Life Records. The first release with Avex will be a club compilation. Boswell says, "I want to make our compilation different to all the others, which is difficult. We'll have Phil Mison from the Cafe Del Mar doing the first few tracks, so it will be exactly like a club with a warm-up bit and then building from there."

## Inside

- 2 wired steps up spring release schedule
- 5 dj gusto picks his top 10 classic cuts
- 8 check out the pop tip movers and losers

**club chart:**

**1 AMERICA**  
Full Intention

**cool cuts:**

**1 FIRESTARTER**  
The Prodigy



You can't have missed the launch of an attention-grabbing TV campaign by Kiss FM called "Music Is Life", which runs for six weeks. A total of 14 ads have been created with each featuring a striking visual image cut and edited to match a current dance track. Records featured so far have included Black Box's 'Positive Vibe', Robert Miles's 'Children' and Valley Of The Shadow's '31 Seconds'. Each time the ad runs, a different piece of music is being featured reflecting the diversity of the station's music coverage. The ads have been shot by director Malcolm Venille of Federation for Abbott Mead Vickers BDDO, Kiss FM's long-time ad agency. Music to be featured in forthcoming ads includes the Chemical Brothers' 'Loops Of Fury', Alex Kero's 'Feel The Sunshine' and Simon's 'My Family Depends On Me'. Kiss DJs Judge Jules, Jazzy B, Paul 'Trouble' Anderson, Gilles Peterson and Bobby & Steve will also be doing special remixes for the campaign.

# 2 3 96

## brits honour the sound of massive

Massive Attack took the sound of Britain's alternative dance scene into the heart of the music industry last week when they picked up the award for best dance act of the Brits. The award comes after a phenomenal 12 months for the Bristol trio, who managed to follow up their stunning debut album 'Blue Lines' with a top three, gold-selling album and yet more critical acclaim. Alongside their chart success - which also saw the Trancey Thom collaboration 'Protection' reach number 11 in the singles chart - the Virgin-signed group have also just completed a European tour and last year hosted the dance tents at Glastonbury and T in The Park. Massive Attack are widely credited as being the instigators of the so-called trip hop sound, and Virgin joint deputy managing director Ashley Newton says, "They've been recognised as the pioneers they are - and about time too." Pelti Quick, boss of Ninja Tune's, a so-called trip hop label, says, "It's cool they've won the award. Big up to

Massive Attack. They'll be reaching a lot more people and selling a lot more after winning. I think they handled the ceremony really well, not getting too involved but still accepting the award." Massive themselves seemed uncomfortable with the trip hop tag at Monday's Brits press conference. On being asked if their sound could be called trip hop, the group's Daddy G balked and asked the interviewer exactly what he meant by trip hop. "We just make music," added 3D. "But Daddy G was happy with the award. It's a nice thing to give your mum," he said. The assembled hordes of the press conference were most intrigued by Massive's production work for Madonna on Marvin Gaye's classic 'I Wanna Dance With Somebody'. "We got in the studio and she did everything in a couple of takes," he said. Massive Attack are due to return to the studio in the next few weeks to start work on a new LP and to begin working on their own Low label.

19 18 NOW THAT'S WHAT I CALL MUSIC! 32

18 19 THE GREATEST 90s DANCE HITS

18 20 THE LOVE ALBUM II

DATE/PRICE

STAR

TOP

VOLUME ONE & VOLUME TWO (INCLUDES ROBERT MILES' 'CHILDREN' UNION JACK'S 'TRIP HOP' AND 'SUNSHINE WAGGEDDON' (UK DISTRIBUTION: S&P))

\*PLATINUM...SET TO SMASH THE MAINSTREAM OPEN\* MUZZIK COMMUNICATE BY PHONE: 0171 731 4004. BY FAX: 0171 731 0008

the trinity

5 TRACK 12  
NWKT 90

6 TRACK CD  
NWKCD 90

2 TRACK MC  
NWK 90

GONNA TAKE TIME

MIXES BY:  
ROGER SANCHEZ  
SALT CITY  
RICHARD NORRIS &  
ALEX GIFFORD  
LEE FREDERICKS  
THE TRINITY

1	25	BE MY	11	26	ELECT	17	27	OPEN	8	28	HYPER	23	29	THE RI	32	30	WONU	34	31	CRUIS	24	32	YOULL	20	33	WRAMB	33	34	MISSI	18	35	HYPN	26	37	ONE B	38	38	DOMI	37	39	FATHE	140	40	COLD
---	----	-------	----	----	-------	----	----	------	---	----	-------	----	----	--------	----	----	------	----	----	-------	----	----	-------	----	----	-------	----	----	-------	----	----	------	----	----	-------	----	----	------	----	----	-------	-----	----	------

Bullseye tables

THE BRILLIANT 12 TRACK EP YOU'VE GOT TO KNOW  
 ON 2 CD'S FROM SETS  
 FRANKIE KNUCKLES SOUNDS LIKE A STAR & D.A.R.C.  
 3 OF THEIR BIGGEST HIT SINGLES





presents

# COOL CUTS

Reaching Up -  
Oscar G feat. Marck Michel

Feel My Body - Frank  
O'Moiraghi feat. Amnesia

Got Myself Together -  
Bucketheads

Everybody Needs A 303 -  
Fathdy Slim

Keep Hope Alive -  
The Crystal Method

Forerunner -  
Natural Born Grooves

Race Of Survival - Sonz Of  
Soul feat. Steven Vile

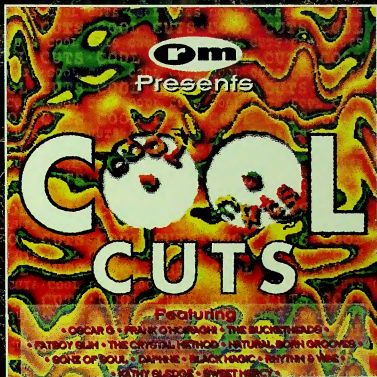
Change - Daphne

Freedom (Make It Funky) -  
A Lil Louis Painting  
Black Magic

Is This The Rhythm? -  
Rhythm & Vibe

Another Day - Kathy Sledge  
Happy Days - Sweet Mercy  
feat. Joe Roberts

CD LIV 1 • MC LIV 1 • LP LIV 1



# CUTS ABOVE THE REST

distributed by SONY/3MV

AVAILABLE AT ALL GOOD RECORD STORES

CLUBLIP

VOLUME ONE & VOLUME TWO (INCLUDES ROBERT MILLS CHILDREN)  
UNION JACK THE HEAVENLY CREW  
(UK DISTRIBUTION 3RD)

"PLATINUS...SET TO SMASH THE MAINSTREAM OPEN" MUZIK  
COMMUNICATE BY PHONE: 0171 731 4004, BY FAX: 0171 731 0008

18	NOW THAT'S WHAT I CALL MUSIC! 32	Blue/Pop/R&B
19	THE GREATEST 90s DANCE HITS	Rock
20	THE LOVE ALBUM II	Pop

THE BRILLIANT NEW SINGLES OUT NOW  
ON 2 CD CASSETTE  
FRANKIE KNUCKLES, JILLIGANS, LAR & D.A.R.C.  
ON 2 CD CASSETTE  
30 OF THEIR BIGGEST HITS SINGLES

1	25	BE MY
11	26	ELECT
17	27	OPEN
8	28	HYPER
23	29	THE RI
32	30	WOND
31	31	CRUIS
24	32	YOU L
20	33	WHAM
33	34	MISSI
35	35	HYPN
18	36	NEVER
26	37	ONE B
38	38	DOMI
37	39	FATHE
140	40	COLD

Balladed titles on



Shop  
focus

Shop:  
Tag Records, 5 Rupert  
Court, London W1V 7FP.  
Tel: 01 71-434 0029.  
(20ft X 20ft).



Specialist areas:

Techno, house, ambient, trip-hop. Merchandise includes record bags, T-shirts, slip mats, record boxes. Shop has own web site.

Owner's view:

"We're about to celebrate our fifth birthday and over the past year we've just got bigger and bigger. We've got four Technics listening posts at the back of the shop which people find really helpful. We sell right across the board and we'll sell more of the harder tracks, the techno, than anyone else in London. The only thing we don't stock is jungle because it doesn't really fit in with our style of music." - Steve Hanson.

Distributor's view:

"Crucial selective buying coupled with knowledgeable, experienced staff make this probably the most supportive independent specialist shop in London." - Rob Jarvis, Prime Distribution.

DJ's view:

"Tag has been one of the most innovative shops in London over a consistent period. They tend to seek out the interesting records. They were the first to specialise in European imports at a time when everyone else was stuck doing American records. They're really good." - Pete Tong, Radio One.

club & shop focus compiled by Johnny Davis. tel: 0171-263 2893.

COOL CUTS XL



NEW

FIRESTARTER

The Prodigy (Mashing it up big time with breaks, beats and guitars)

XL

2	(1)	ONE MORE TRY	Kristine W	Champion
3	(5)	STATE OF INDEPENDENCE	Donna Summer	Manifesto
4	(4)	SATELLITE	The Beloved	East West
5	NEW	ROLLA/DEEP PAN	Underworld (Long deep techno/house excursions)	Junior Boy's Own
6	NEW	THOUGHTS OF A TRANCED LOVE	Winc (Josh Wink plus sample equals big club hit)	Limbo
7	(9)	FLASH	Green Velvet	Open
8	NEW	SPACE OASIS	Billie Ray Martin (Junior Vasquez and BT compete for the mixing honours)	East West
9	NEW	ICON EP	Sound Enforcer (Dove Angel with another fine collection of Detroit-style techno)	Blunted
10	(16)	MY LIFE IS IN YOUR HANDS	Meltdown	Sony
11	NEW	NIGHT TRAIN	Kadoc (Euro house track out here in new mixes from Aquarius)	Positiva
12	(11)	WHAT YOU WANT	Future Force	AM-PM
13	NEW	THEY DON'T CARE ABOUT US	Michael Jackson (Love To Infinity spruce it up for the floor)	Epic
14	NEW	SOONER	B.O.O.M. (With top house mixes from T-Empt)	Sony
15	(12)	LOVE ON LOVE	Ezee Passe featuring Dr Moultyquake	More Protein
16	NEW	LET THE MUSIC PLAY	Mary Kiara (Paul Oakenfold-produced cover of the Shannon classic)	Mercury
17	NEW	IN SPIRIT	Dilemma (Bolearia classic in new mixes from Bliff & Memphis and Adam & Eve)	tfrr
18	NEW	RETURN TO EARTH EP	Space DJs (Fierce techno EP)	Infonet
19	NEW	STAR	The Shocker (Bright, uplifting UK house)	Ugly Bug
20	NEW	LET THE RHYTHM/TEARS	Chroma (Pumping UK house)	Consolidated



a guide to the most essential new club bases as featured on Time's "essential selections", with party long, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following sites: city sound/vijling.com/black market (London), rathum bookers/ground movement, 23rd ground (Glasgow), 3 beat (Liverpool), warp (Sheffield), wax (Newcastle), buy for life (Goesingham).

X-PRESS 2  
"THE SOUND"

INCLUDES REMIXES BY NUSH (U GIRLS), AND JAMEZ & DOBRE (GOODMEN)

OUT NOW

AVAILABLE 12" / REMIX 12" / CD

JUNIOR  
DISTRIBUTED BY RTA/IDC

Subscription enquiries for Hit/Music Week. Tel: 0171-921 5804/9557 © Record Mirror - ISSN 1361-2166



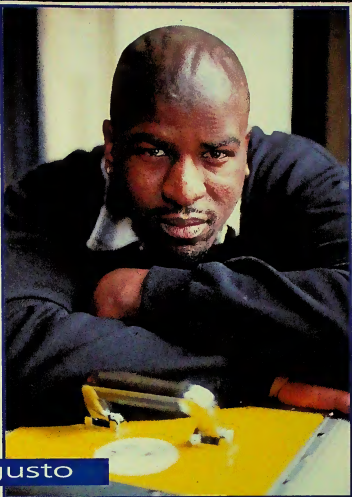
1 DO OASIS

3	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CHILD	ANYTE	SPACE	PERSE	I WAN	I GOT	LIFTED	DISCO	FALLIN	ONE O	HALLO	STERE	GIVE E	LETT Y	16 EART	17 JUST	18 COUNT	19 SMOK	20 DARK	21 SLIGHT	22 DO U	23 DOWN	24	25



# jock on his box

new jersey's busy dj gusto is also an artist, remixer and producer. here is his top 10



gusto

**'love hangover' diana ross (motown)**

"This song starts off slow then picks up to faster bpm, and I love it when the strings come in towards the end of the song and she ad libs."

**'all i do' stevie wonder (tania)**

"I just love Stevie. I like this song because of the organ and the chorus and the way the song builds up. I love it."

**'brothers going to work it out' willie hutch**

"This is from a Seventies movie - it's good, inspirational. I like the strings."

**'movin' brass construction (united artists)**

"It's that funky type thing. I like the horns and the bass. It's inspirational. I like the line 'I've got myself together, I'm going to get higher.' It came out in the mid-Seventies, when I was young. My uncle was always into it. He used to be a DJ so I heard it from him. In fact, I got a lot of these records from my uncle."

**'just as long as i get your love' committee**

"It relates to what's going on now. I like the end where the strings build up. It's a love song. The guy's confessing he was wrong, hanging in the streets, he realises 'as long as i got you i'm all right'."

**'love is the message' mfsb (philadelphia)**

"This song really gets me going - when I'm dressing to go out I always put it on because it warms me up."

**'a little bit of jazz' the nick straker band (bootleg)**

"I like the end where the strings and the electric guitar come in. It gets me going."

**'happy song or dance' (bootleg)**

"This is a procession-type track. It's tribal and I'm into tribal beats. It's old, but it still fits in today's music, and it goes down well when I play it out."

**steamin'**

**tips for the week**

- 'Tind your way' key to life (suburban)
- 'play the world' jahnick (noisy street)
- 'Treedon' black magic (stridly rhythm)
- 'Keep It up' bulch quak (4bb)
- 'veshite' alarise (qiryoar)
- 'tunky people' casso ware (tunky people)
- 'bad for me' roz white (bullet)
- 'mighty power of love' lee john (sweetow)
- 'small black church' moodymann
- 'what a sensation' masters of work (maw)

compiled by gary cook  
tel: 01 61 448 2320

**BORN:** July 28, 1971, Trenton, New Jersey. **LIFE BEFORE DJING:** "Caring for the elderly and handicapped; been DJing for 10 years." **FIRST DJ GIG:** 1990, The Funhouse, Trenton, New Jersey. "In my home town I was the local DJ, and before that I used to rap, so they knew about me." **MOST MEMORABLE GIG:** *Best* - "I enjoy them all. It's all about pleasing the crowd - but I also have to please myself." *Worst* - "A gig I did in Preston, New Jersey in 1991. They paid me half upfront and when I got there the person who hired me wasn't there." **FAVOURITE CLUB:** Sound Factory Bar; "the Kilimanjaro and Zanzibar clubs when they were around"; Wild Pitch parties. **NEXT THREE GIGS:** Club Kondon (March 2); Sunday Joint, Pantiles, Bogshot (3); Escape Club, Amsterdam (9). **DJ TRADEMARK:** "I'll be having a real good time while I'm playing." **OFF-DUTY DJING:** Artist singles 'Disco's Revenge' (Manifesto) and 'Move The Drum' (Billion) out now; working on an album for Manifesto; remixing Sharon Nelson's 'I Feel' for Chrysalis; produced Roz White's 'Bad For Me' on Bullet; likes to work out, run and read.

VOLUME ONE & VOLUME TWO (INCLUDES ROBERT AND CHILDREN)  
UNION JACK (THE UNDISCOVERED COUNTRY)  
(UK DISTRIBUTION: SBD)  
"PLATINUS...SET TO SMASH THE MAINSTREAM OPEN" MUZZIK  
COMMUNICATE BY PHONE: 071 731-6004. BY FAX: 0171 731-0008

18 NOW THAT'S WHAT I CALL MUSIC! 32  
19 THE GREATEST 90s DANCE HITS  
20 THE LOVE ALBUM II

THE BRILLIANT NEW SOUNDS YOU CAN'T FIND ANYWHERE ELSE!  
FRANKIE KNUCKLES SINGLES COLLECTION  
30 OF THEIR BIGGEST HITS SINGLES

CVI

1	25	BE MY
11	26	ELECT
17	27	OPEN
8	28	HYPER
23	29	THE RI
32	30	WOMEN
31	31	CRUIS
24	32	YOU L
20	33	WHAM B
33	34	MISSI
35	35	HYPN
18	36	NEVER
26	37	ONE B
38	38	DOMI
37	39	FATHE
140	40	COLD



# THE OFFICIAL CHARTS - 2 MAR

100% **UK**

**1** **DO**  
Oasis



britain's **meat**est beats till

**4**  
**3**  
**96**

**chart**  
.....

⊕ compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881) ⊕

.....

Pos	Artist	Label	Genre	Chart
1	DO	Oasis	Rock	100%
2	CHILD			
3	ANYT			
4	SPACE			
5	PERSE			
10	I WAN			
4	I GOT			
7	LIFTED			
8	DISCO			
9	FALL			
10	ONE			
11	HALL			
12	STERE			
13	GIVE			
14	LET Y			
15	EART			
16	JUST			
17	COUN			
18	SMOK			
19	DARK			
20	SLEIGH			
21	DOWN			
22	DOWN			
23	DOWN			
24	DOWN			
25	DOWN			
26	DOWN			
27	DOWN			
28	DOWN			
29	DOWN			
30	DOWN			

Pos	Artist	Label	Genre	Chart
1	AMERICA/HOLDIN'/THE FLOW	Full Intention	Rock	100%
2	ARE YOU GONNA BE THERE? (K-KLASS/PAUL TAYLOR/SERIAL DIVA MIXES)	Hi-Life	R&B	
3	DO WATCHA DO (HYPER GO GO/ASSOCIATION/HYBRID/SIGNAL HILL MIXES)	Hyper Go Go	R&B	
4	DISCO'S REVENGE (MIXES) Gueto	Avex	Dance	
5	THE PLEASURE PRINCIPLE (DANNY TENAGLIA MIXES) Janet Jackson	AM-PM	R&B	
6	KEEP THE MUSIC STRONG (K-KLASS/MASTERS AT WORK/GIZABERE (NO KUM/ROUN SIZE MIXES) Bizarrre Inc	Some Bizarrre/Mercury	R&B	
7	GOOD LOVE, REAL LOVE (MAURICE JOSHUA/UBO/GEORGE PORGIE/THE DON/DUDEARELLA MIXES) D'bora	Vibe/MCA	R&B	
8	NAKASAKI (I NEED A LOVER TONIGHT) (KEN DOH/STIX & STONES MIXES) Ken Doh	fff	R&B	
9	GENA (WARRK PICHOTT/JUDEY MUSA/PHIA/SERIAL DIVA/ORIGINAL MIXES)	Ade/phi/Arista	R&B	
10	LET YOUR SOUL BE YOUR PILOT (A&G DIVISION MIXES) Sting	A&M	Rock	
11	COMIN' OUT TO PLAY (PAUL GUTEL MIXES) JD	Mercury	R&B	
12	GONNA TAKE TIME (ROGER SANCHEZ/RICHARD NORRIS & ALEX GIFFORD/ALE FREDERICAS/SALT CITY MIXES) The Trinity	Network	R&B	
13	BE AS ONE/HEART OF IMAGINATION Sasha & Maria	Deconstruction	Dance	
14	HOUSE FOREVER (WALSHE & FINGERS/TWO FACE/WUDMEN MIXES)	Disinfective	Dance	
15	ALWAYS (MUSIC/RED/JERRY/SHABAM/STEPHENSON/ORIGINAL MIXES)	Westburn, Koon & Stephenson	Dance	
16	DON'T NEED HER (JON DASH/VA MIXES) Ideal	Cleveland City	Dance	
17	ACCESS (ORIGINAL/RED/JERRY/ITTY BITTY BOOZY WOZZY MIXES)	DJ Mijah & DJ Tim	Dance	
18	LANDSLIDE (WAY OUT WEST/JAULES & SKINS (ORIGINAL/DEMO MIXES)	Aura Surround Sounds/fff	Dance	
19	MOON (L&S/N. CAROL/FRANKIE BELICIA/MONHALLER & FARLEY MIXES) Moon	Deconstruction	Dance	
20	LET'S GO TO JU LU LU TO INFINITY (JASJA MARIE EXPERIENCE MIXES) Nootropic	A&M PM	Dance	

Pos	Artist	Label	Genre	Chart
35	JUMPIN' Lisa Marie Experience	tw	Rock	
36	CALL ME (JUNIOR VASOUZ/STUDIO FACTORY/ONE WORLD MIXES) JDW	Mercury	R&B	
37	SATELLITE (THE BELOVED/MANNY WARD & KONRAD CARELLI/HEIGHT 611 MIXES)	The Beloved	R&B	
38	STATE OF INDEPENDENCE Donna Summer	Raw Stylus	R&B	
39	WHO DO YOU WANT? Fallout Shelter	Raw Stylus	R&B	
40	WHAT A SENSATION Kenlo	Raw Stylus	R&B	
41	PUSHING AGAINST THE FLOW (JUDY NEGRO/ROGER SANCHEZ/FRANKIE FONCETT MIXES)	Raw Stylus	R&B	
42	SCAMP (DYME BROTHERS MIXES) Kevin Jones	Raw Stylus	R&B	
43	I'LL BE THERE (PETE WARDMAN MIXES) 95th Floor Elevators	Raw Stylus	R&B	
44	DON'T SHE (TOMMY MUSTO/AL STATION & JOHN GREENE/NEVILLE THOMAS, PULE PIREY & ROBERT MALCOLM (MIXES) Don-E	Raw Stylus	R&B	
45	GOTTA GET YOU HOME (LUNSL/EE/SOUL INSIDE/SUNSHINE STATE/EE/SMOOVE MIXES)	Raw Stylus	R&B	
46	FORGET IT Out And Paste	Ben YP	R&B	
47	TAKE ME HIGHER (PRIMA/STARBOYS/DOWN TO DEENINNY/PEPPERONI MIXES)	RAA	R&B	
48	I TRANCE YOU (ALEX NATALE/JOHNNY VICIOUS/PADOVANO MIXES) Gypsy	Media/MCA	R&B	
49	BROTHER (SURE IS PURE/GHANT NELSON MIXES) Chege & Asha	Media/MCA	R&B	
50	COME INTO MY LIFE (ITTY BITTY BOOZY WOZZY MIXES) JLM	Media/MCA	R&B	
51	OYE COME VA LUDY (MUSA/PHAT/STOBS/TAR BOOZY MIXES) Tito Puente Jr & The Latin Rhythm Featuring The Puente, India & Carl Aleman	Media/MCA	R&B	
52	MOVING ON UP (ON THE RIGHT SIDE) ORIGINAL/ETHNIC BOYZ/LUXEE BEEFUL CREW & WAYNE LAWES MIXES) Bevelley Knight	Media/MCA	R&B	
53	TAKE ME UP / ADAMS & GELEN/WAG YA TAIL/PEOPLE AT RISK MIXES)	Media/MCA	R&B	
54	MAKE THIS WORLD GO ROUND (DEEP DISH MIXES) Sandy B	Media/MCA	R&B	
55	SPACE OASIS (B.T./JUNIOR VASOUZ MIXES) Billie Ray Martin	Media/MCA	R&B	
56	HEY MR DJ (SUNSHINE STATE MIX) Open Arms featuring Rowetta	Media/MCA	R&B	
57	BEACH (ALCANTARA/BASEMENT JAZZ MIXES) JJ Mo Yin Yang	Media/MCA	R&B	
58	WE RUILD IT UP (DANNY HARRISON & JULIAN JONAH MIXES) Ground Control	Media/MCA	R&B	
59	THE DUB (MAY VA LUDY MIXES) Key To Life featuring K&S/STYLUS/STYLUS	Media/MCA	R&B	

- 1 **24** **BE MY** *Boyz n the Hood* **14**
- 2 **25** **BE MY** *Boyz n the Hood* **14**
- 3 **26** **ELECT** *Boyz n the Hood* **14**
- 4 **27** **OPEN** *Boyz n the Hood* **14**
- 5 **28** **HYPER** *Boyz n the Hood* **14**
- 6 **29** **THE RI** *Boyz n the Hood* **14**
- 7 **30** **WOND** *Boyz n the Hood* **14**
- 8 **31** **CRUIS** *Boyz n the Hood* **14**
- 9 **32** **YOU L** *Boyz n the Hood* **14**
- 10 **33** **WHM B** *Boyz n the Hood* **14**
- 11 **34** **MISSI** *Boyz n the Hood* **14**
- 12 **35** **HYPN** *Boyz n the Hood* **14**
- 13 **36** **NEVER** *Boyz n the Hood* **14**
- 14 **37** **ONE B** *Boyz n the Hood* **14**
- 15 **38** **DOMI** *Boyz n the Hood* **14**
- 16 **39** **FATHE** *Boyz n the Hood* **14**
- 17 **40** **COLD** *Boyz n the Hood* **14**

Balladed titles or

- 18 **20** **LOVE** *Loose* **14**
- 19 **21** **LOVE** *Loose* **14**
- 20 **22** **LOVE** *Loose* **14**
- 21 **23** **LOVE** *Loose* **14**
- 22 **24** **LOVE** *Loose* **14**
- 23 **25** **LOVE** *Loose* **14**
- 24 **26** **LOVE** *Loose* **14**
- 25 **27** **LOVE** *Loose* **14**
- 26 **28** **LOVE** *Loose* **14**
- 27 **29** **LOVE** *Loose* **14**
- 28 **30** **LOVE** *Loose* **14**
- 29 **31** **LOVE** *Loose* **14**
- 30 **32** **LOVE** *Loose* **14**
- 31 **33** **LOVE** *Loose* **14**
- 32 **34** **LOVE** *Loose* **14**
- 33 **35** **LOVE** *Loose* **14**
- 34 **36** **LOVE** *Loose* **14**
- 35 **37** **LOVE** *Loose* **14**
- 36 **38** **LOVE** *Loose* **14**
- 37 **39** **LOVE** *Loose* **14**
- 38 **40** **LOVE** *Loose* **14**

- 39 **64** **W** *W* **64**
- 40 **65** **W** *W* **65**
- 41 **66** **W** *W* **66**
- 42 **67** **W** *W* **67**
- 43 **68** **W** *W* **68**
- 44 **69** **W** *W* **69**
- 45 **70** **W** *W* **70**
- 46 **71** **W** *W* **71**
- 47 **72** **W** *W* **72**
- 48 **73** **W** *W* **73**
- 49 **74** **W** *W* **74**
- 50 **75** **W** *W* **75**

When each chart is available as a special lowest-price set, as seen on its compilation on the Friday before publication, call **1-800-333-2323**.

Key to Life featuring *Katrina & The Groove Theory*



# FAITHLESS

# "DON'T LEAVE"

Out 11th March  
See Faithless live at the Jazz Cafe  
Tuesday 5th March



# nootropic

I see only you  
revised by the  
first inside experience  
and love to infinity

12" cd and cassette single out next week  
available from polygram order desk on 0939 31010

**THE BRILLIANT NEW SURVIVORS OUT NOW**  
**FRANKIE KNUCKLES ONLY 99p**  
**FRANKIE KNUCKLES THE SINGLE**  
**30 OF THEIR BIGGEST HIT SINGLES**

**18 NOW THAT'S WHAT I CALL MUSIC! 32**  
**19 THE GREATEST 99p DANCE HITS**  
**20 THE LOVE ALBUM II**

**THE BRILLIANT NEW SURVIVORS OUT NOW**  
**FRANKIE KNUCKLES ONLY 99p**  
**FRANKIE KNUCKLES THE SINGLE**  
**30 OF THEIR BIGGEST HIT SINGLES**

**VOLUME ONE & VOLUME TWO (INCLUDES ROBERTS & CHILDREN)**  
**UNION JACK (THE BROTHERS)**  
**(UK DISTRIBUTION 3RD)**

**\*PLATINUS...SET TO SMASH THE MAINSTREAM OPEN\* MUZIK**  
**COMMUNICATE BY PHONE: 071 731 4004. BY FAX: 0171 731 0008**

# ON A POP TIP

## club chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)



<b>1</b>	<b>JELLYHEAD</b>	Crush	Telstar	<b>20</b>	<b>4</b>	<b>THE OFFICIAL END OF IT ALL</b>	ZTT
<b>2</b>	<b>BRIGHTER DAY</b>	Kelly Llorenna	Pukka	<b>21</b>	<b>15</b>	<b>TAINTED LOVE</b>	Suspicious
<b>3</b>	<b>NOW THAT I OWN THE BBC</b>	Sparks	Logic	<b>22</b>	<b>NEW</b>	<b>DO WATCHA DO</b>	Avex
<b>4</b>	<b>CHILDREN</b>	Robert Miles	Deconstruction	<b>23</b>	<b>NEW</b>	<b>FRENCH KISS</b>	Ultrapop
<b>5</b>	<b>TAKE ME UP</b>	Who's Eddie	Irish PolyGram	<b>24</b>	<b>11</b>	<b>MEMORIES AND DREAMS</b>	Eternal
<b>6</b>	<b>DISCO'S REVENGE</b>	Gusto	Manifesto	<b>25</b>	<b>NEW</b>	<b>TURN YOUR LOVE AROUND (REMIXES)</b>	Cleveland City
<b>7</b>	<b>X FILES</b>	Bit To Beat	RCA	<b>26</b>	<b>NEW</b>	<b>GONNA TAKE TIME</b>	Network
<b>8</b>	<b>HOLDIN' ON 4 U</b>	Clock	Media/MCA	<b>27</b>	<b>NEW</b>	<b>TAKE ME HIGHER</b>	Media/MCA
<b>9</b>	<b>NEW TAKE ME TO HEAVEN</b>	Baby D	Systematic	<b>28</b>	<b>27</b>	<b>BEETHOVEN WAS BLACK</b>	Love This
<b>10</b>	<b>LOOKS LIKE I'M IN LOVE AGAIN</b>	The Rah Band	Running Note	<b>29</b>	<b>24</b>	<b>I'LL DO MY BEST '96</b>	Activ
<b>11</b>	<b>LET THE MUSIC PLAY</b>	BBG featuring Erin	MCA	<b>30</b>	<b>36</b>	<b>GOTTA GET YOU HOME</b>	Ts
<b>12</b>	<b>I WILL SURVIVE</b>	Diana Ross	EMI	<b>31</b>	<b>NEW</b>	<b>GRANDMASTER</b>	Planet 3
<b>13</b>	<b>SOME MIGHT SAY</b>	Supernova	Sing Sing/RCA	<b>32</b>	<b>NEW</b>	<b>SOONER (I DON'T KNOW)</b>	S3
<b>14</b>	<b>GOOD THING</b>	Eternal	1st Avenue/EMI	<b>33</b>	<b>NEW</b>	<b>GOOD LOVE, REAL LOVE</b>	Vibe/MCA
<b>15</b>	<b>NEW HEAVEN</b>	Neuronic	Interpop/Mute	<b>34</b>	<b>8</b>	<b>ELECTRONIC PLEASURE</b>	All Around The World
<b>16</b>	<b>KEEP THE MUSIC STRONG</b>	Bizarre Inc.	Some Bizarre/Mercury	<b>35</b>	<b>NEW</b>	<b>COME INTO MY LIFE</b>	Dance Pool
<b>17</b>	<b>HEY MR DJ</b>	Open Arms featuring Rowetta	All Around The World	<b>36</b>	<b>32</b>	<b>IN WALKED LOVE</b>	1st Avenue/EMI
<b>18</b>	<b>COMING HOME NOW</b>	Boyzone	Polydor	<b>37</b>	<b>34</b>	<b>MOVING ON UP (ON THE RIGHT SIDE)</b>	Dome
<b>19</b>	<b>IF I WERE YOU</b>	k.d.Jang	Warner Bros.	<b>38</b>	<b>NEW</b>	<b>I'LL BE THERE</b>	Labello Dance
				<b>39</b>	<b>NEW</b>	<b>THE PLEASURE PRINCIPLE</b>	AM:PM
				<b>40</b>	<b>NEW</b>	<b>AMERICA/HOLDIN'/THE FLOW</b>	US Sugar Daddy



<b>1</b>	<b>DO</b>	Oasis
<b>2</b>	<b>CHILD</b>	
<b>3</b>	<b>ANYT</b>	
<b>4</b>	<b>SPACE</b>	
<b>5</b>	<b>PERS</b>	
<b>6</b>	<b>I WAN</b>	
<b>7</b>	<b>I GOT</b>	
<b>8</b>	<b>LIFT</b>	
<b>9</b>	<b>DISCO</b>	
<b>10</b>	<b>FALL</b>	
<b>11</b>	<b>ONE</b>	
<b>12</b>	<b>HALL</b>	
<b>13</b>	<b>STER</b>	
<b>14</b>	<b>GIVE</b>	
<b>15</b>	<b>LET Y</b>	
<b>16</b>	<b>EART</b>	
<b>17</b>	<b>I JUST</b>	
<b>18</b>	<b>COUN</b>	
<b>19</b>	<b>SMOK</b>	
<b>20</b>	<b>DARK</b>	
<b>21</b>	<b>SUGHT</b>	
<b>22</b>	<b>DO U</b>	
<b>23</b>	<b>DOWN</b>	
<b>24</b>	<b>DOWN</b>	













- 11 **25** BE MY LOVER (REMIX) La Bouche Arista
- 11 **26** ELECTRONIC PLEASURE N-Trance All Around The World
- 17 **27** OPEN ARMS Mariah Carey Columbia
- 8 **28** HYPERBALLAD Bjork One Little Indian
- 23 **29** THE RIVERBOAT SONG Ocean Colour Scene MCA
- 32 **30** WONDERWALL Oasis Creation
- 11 **31** CRUISIN' D'Angelo Capilampo
- 24 **32** YOU LEARN Alannis Morissette Mavennick/Sire
- 20 **33** WHAM BAM Carry Girls featuring Sweet Pussy Pauline 'C Recordings
- 33 **34** MISSING Everything But The Girl Blanco Y Negro/Eternal
- 11 **35** HYPNOTIZIN' Wink XL Recordings
- 18 **36** NEVER NEVER LOVE Simply Red East West
- 26 **37** ONE BY ONE Cher WEA
- 11 **38** DOMINATION Way Out West Deconstruction/RCA
- 37 **39** FATHER AND SON Boyzone Polydor
- 11 **40** COLD WORLD Gemma/GZA featuring D'Angelo Geffen

! Bullseyed titles are those with the biggest sales gains over last week

- 10 **24** VICTORY OF THE REALITY SHOW WINNERS Various Artists LaFace/Arista
- 11 **25** SET THE TWILIGHT REELING Lou Reed Warner Bros
- 24 **27** SOMETHING TO REMEMBER Madonna Maverick/Sire
- 51 **28** A NEW FLAME Simply Red East West
- 15 **29** LOVE SONGS Etion John Rocket
- 25 **30** THE MEMORY OF TREES Enya WEA
- 35 **31** POWER OF A WOMAN Eternal 1st Avenue/EMI
- 43 **32** ITS GREAT WHEN YOU'RE STRAIGHT... YEAR Black Grapp Radioactive
- 52 **33** PICTURE BOOK Simply Red East West
- 44 **34** LEFTISM Letfield Hard Hands/Columbia
- 26 **35** TENNESSEE MOON Neil Diamond Columbia
- 11 **36** FORGIVEN, NOT FORGOTTEN The Corrs Atlantic
- 38 **37** POST Bjork One Little Indian
- 55 **38** THE GHOST OF TOM JOAD Bruce Springsteen Columbia
- 48 **39** PABLO HONEY Radiohead Parlophone
- 31 **40** MADE IN HEAVEN Queen Parlophone

© 'CIN' Produced in co-operation with the BPI and BMRB, based on a sample of more than 1,000 record outlets.

**e!** Entertainment Weekly  
*Good Thing*

THE BRILLIANT NEW SINGLE, OUT NOW  
FRANKIE KNUCKLES' ONLY CD, 'CASSETTE', FROM  
HIS NEW ALBUM 'SUNNYVILLE' AVAILABLE FROM  
FRANKIE KNUCKLES' LABEL & D.A.R.C.  
30 OF THEIR BIGGEST HIT SINGLES

- 3 **1** IN THE MIX '96 Virgin
- 2 **2** THE BEST ALBUM IN THE WORLD... EVER! 2 Virgin
- 5 **3** THE HOUSE COLLECTION - CLUB CLASSICS Sonoma
- 4 **4** SISTERS OF SWING Polygram TV
- 13 **5** TRANSPOTTING (OST) BM Music
- 13 **6** BRIT AWARDS '96 Columbia
- 11 **7** DANCE TIP 4 various on The Great TV
- 11 **8** THE GREATEST DANCE ALBUM UNDER THE SUN! BM TV
- 11 **9** OUR FRIENDS ELECTRIC Virgin
- 11 **10** HITS '96 various on The Great TV
- 11 **11** THE NO.1 LOVE ALBUM Polygram TV
- 11 **12** 'YBNI' - YOUNG SOUL REBELS Dada Music
- 11 **13** SOFT ROCK Polygram TV
- 11 **14** CLASSIC MOMENTS Baccs
- 11 **15** WANTING TO EXHALE (OST) Arca
- 11 **16** THE LOOK OF LOVE Polygram TV
- 11 **17** FREEWAY Polygram TV
- 11 **18** NOW THAT'S WHAT I CALL MUSIC! 32 EastWest/Arca
- 11 **19** THE GREATEST '90s DANCE HITS Virgin
- 11 **20** THE LOVE ALBUM II Virgin

**PLATIPUS**  
RECORDS

CONGRATULATIONS TO  
ROBERT MILES  
ON HIS TOP 3 DEBUT SINGLE  
'CHILDREN'

ORIGINALLY RELEASED IN THE UK ON PLATIPUS RECORDS

ALBUMS CURRENTLY AVAILABLE FOR INTERNATIONAL LICENSING:  
VOLUME ONE & VOLUME TWO (FOR ADULTS & CHILDREN)  
UNION JACK (HERE WILL BE NO ARMAGEDDON)  
(UK DISTRIBUTION: SRD)

'PLATIPUS...SET TO SMASH THE MAINSTREAM OPEN' MUIZIK  
COMMUNICATE BY PHONE: 0171 731 4004. BY FAX: 0171 731 0008

# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	ONE SWEET DAY Mariah Carey & Boyz II Men	Columbia	26	NO ONE ELSE	Real Gone
2	NOT GON' CRY Mary J Blige	Arista	27	YOU'LL SEE	Maverick
3	SITTY'N UP IN MY ROOM Brandy	Arista	28	GLYCERINE	Chrysalis
4	NOBODY KNOWS The Tony Rich Project	EastWest	29	ALL THESE THINGS YOUR MAN WON'T DO	Jive
5	MISSING Everything But The Girl	Mercury	30	GET MONEY Junior M.A.F.A.	Atlantic
6	BE MY LOVER La Toya Green	UMG	31	TELL ME	Capitol
7	JESUS TO A CHILD George Michael	Grosbeak/Warner	32	SOON AS I GET HOME	Fish Guts
8	EXHALE (SHOOP SHOOP) Whitney Houston	A&M	33	NO DONT CRY	OTW
9	ONE OF US Jason Dobson	Blue Beat	34	FU-GEE-LA	Fuegians
10	TIL I HEAR IT FROM YOU The Go-Go's	A&M	35	SET U FREE Planet Soul	Brickley Records
11	HEY LOVER II Cool J	Real Gone	36	INDIGIN' ON YOU T.I.E.	Real Gone
12	WONDERWALL Oasis	Capitol	37	FANTASY Mariah Carey	Columbia
13	NAME Cool & Dre	Capitol	38	AS I LAY ME DOWN	Digipix
14	WHEN YOU WALK OUT OF MY LIFE... Monica	Mercury	39	MEMBERS ONLY	Mercury
15	ANYTHING II	JM&J	40	WHO DO U LOVE	Capitol
16	1979 Smashing Pumpkins	Virgin	41	FEELS SO GOOD (SHOW ME YOU...)	Life Songs
17	TONITE'S THA NIGHT	Mercury	42	NATURAL ONE	Fish Guts
18	TIME	Mercury	43	HE ROLL TO ME	UMG
19	BREAKFAST AT TIFFANY'S	Capitol	44	CARNIVAL	Capitol
20	THE WORLD I KNOW	Capitol	45	VISIONS OF A GENIUS	Capitol
21	WONDER	Capitol	46	ONLY WANNABE	Mercury
22	DOWN LOW (NOBODY HAS TO KNOW)	Capitol	47	WE GOT IT	Mercury
23	HOOK	Capitol	48	BACK FOR GOOD	Capitol
24	I WANT TO COME OVER	Capitol	49	LET'S PLAY HOUSE	Capitol
25	GANSTA'S PARADISE	Capitol	50	WHERE DO YOU WANT ME TO PUT IT	Solo

Charts courtesy Billboard 2 March 1999. \* Artists are awarded to those products demonstrating the greatest airplay and sales plus UK acts. \*\* UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	ALL YEZ ON ME	Capitol	26	STRA OF THE STREETZ OF... Easy E	Real Gone
2	JAGGED LITTLE PILL	Maverick	27	MR SMITH II	Real Gone
3	WAITING TO EXHALE (OST)	Mercury	28	SOMETHING TO REMEMBER	Maverick
4	DAYDREAM	Mercury	29	GANSTA'S PARADISE	Capitol
5	WHAT'S THE STORY MORNING GLORY?	Capitol	30	AMERICAN STANDARD	Mercury
6	THE WOMAN IN ME	Mercury	31	YOUNG, RICH & DANGEROUS	Mercury
7	CRACKED REAR VIEW MIRROR & THE BLOWUP	Mercury	32	BROWN SUGAR	Capitol
8	SIXTEEN STONE	Capitol	33	SPANKLE AND FAZE	Capitol
9	REVELATIONS	Mercury	34	A BOY NAMED GOD	Mercury
10	CONGRATULATIONS I'M SORRY	Capitol	35	SOUVENIRS	Capitol
11	PRESIDENTS OF THE USA	Capitol	36	LOOKING EAST	Capitol
12	SCORE FIGURES	Capitol	37	INSOMNIAK	Capitol
13	THE MEMORY OF TREES	Capitol	38	YOUR LITTLE SECRET	Capitol
14	MELLON COLLE & THE INFINITE	Capitol	39	UNDER THE TABLE AND DREAM	Capitol
15	THE GREATEST HITS COLLECTION	Capitol	40	SWEET DREAMS	Capitol
16	BELUSH	Capitol	41	IT MATTERS TO ME	Capitol
17	TIGERLILY	Capitol	42	COLLECTIVE SOUL	Capitol
18	FRESH HORSES	Capitol	43	WORDS	Capitol
19	BOYS FOR PELE	Capitol	44	SEAL	Capitol
20	R. KELLY	Capitol	45	ALICE IN CHAINS	Capitol
21	FOUR BRASS TROUPE	Capitol	46	DON'T BE A MENACE TO SOUTH... (OST)	Capitol
22	WHAT THE HELL HAPPENED TO ADMIN	Capitol	47	MR HOLLAND'S OPUS (OST)	Capitol
23	TOTAL	Capitol	48	DOGG FOG	Capitol
24	TENNESSEE MOON	Capitol	49	MISS THANG	Capitol
25	CRAZYSEXCOOL	Capitol	50	ONE HOT MINUTE	Capitol

# UK WORLD HITS

## UK WORLD HITS:

The MW guide to the top British performers in key markets (chart position in brackets)

FRANCE	ISRAEL	AUSTRALIA	GERMANY
1 (1) MISSING Everything But The Girl (WCA)	1 (1) NOW BEEP IS YOUR LOVE Take That (RCA)	1 (1) WONDERWALL Oasis (Capitol)	1 (1) SPACEMAN Babylon Zoo (EMI)
2 (19) JESUS TO A CHILD George Michael (Virgin)	2 (1) BLOWN AWAY IN FORCE (Mercury)	2 (14) MISSING Everything But The Girl (WCA)	2 (1) MISSING Everything But The Girl (Mercury)
3 (1) WONDERWALL Oasis (Virgin)	3 (8) DO YOU STILL LOVE I (London)	3 (14) JESUS TO A CHILD George Michael (Virgin)	3 (1) JESUS TO A CHILD George Michael (Virgin)
4 (2) CREEP Radiohead (EMI)	4 (10) STREET SPIRIT (JADE) (Real Gone)	4 (1) POWER OF A WOMAN Eternal (EMI)	4 (2) WONDERWALL Oasis (Capitol)
5 (2) DIANE Thunder? (Polygram)	5 (11) SPACEMAN Babylon Zoo (EMI)	5 (11) FEE FUM FUM Candy Girls (Virgin)	5 (4) TRUNDER East 17 (Mercury)

Source: IFPI

Source: Israel Broadcasting Authority

Source: ARIA

Source: Media Control

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	DON'T LOOK BACK IN ANGER	Capitol	21	GIVE ME A LITTLE MORE TIME	Capitol
2	CHILDREN	Capitol	22	EARTH SONG	Capitol
3	ANYTHING II	Capitol	23	HOW DEEP IS YOUR LOVE	Capitol
4	SPACEMAN	Capitol	24	YOU LEARN	Capitol
5	PERSEVERANCE	Capitol	25	COUNT ON ME	Capitol
6	I WANNA BE A HAPPY	Capitol	26	FATHER AND SON	Capitol
7	I GOT'S ON IT	Capitol	27	DO U STILL?	Capitol
8	LIFTED	Capitol	28	JESUS TO A CHILD	Capitol
9	DISCO'S REVENGE	Capitol	29	WONDERWALL	Capitol
10	FALLING INTO YOU	Capitol	30	GANSTA'S PARADISE	Capitol
11	ONE OF US	Capitol	31	HALLO SPACEBOY	Capitol
12	ONE BY ONE	Capitol	32	DISCO 2000	Capitol
13	NEVER NEVER LOVE	Capitol	33	GOLD	Capitol
14	I JUST WANT TO MAKE LOVE TO YOU	Capitol	34	ON FATHER	Capitol
15	SUGHT RETURN	Capitol	35	SMOKE GETS IN YOUR EYES	Capitol
16	LET YOUR SOUL BE YOUR PILOT	Capitol	36	BEST THINGS IN LIFE ARE FREE	Capitol
17	MISSING	Capitol	37	DARK THERAPY	Capitol
18	STEREOTYPES	Capitol	38	HYPERBALLAD	Capitol
19	OPEN ARMS	Capitol	39	FUN FUN FUN	Capitol
20	ALL I NEED IS A HIPPIE	Capitol	40	ELECTRONIC PLEASURE	Capitol

© ERA. The Network Chart is compiled by ERA for Independent Radio using airplay data from Media Monitor and CN sales data.

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WHAT'S THE STORY MORNING GLORY?	Capitol	21	JOLLIFICATION	Capitol
2	EXPECTING TO FLY	Capitol	22	THE MEMORY OF TREES	Capitol
3	SIZARE FRUIT/SIZARE FRUIT II	Capitol	23	A NEW FLAME	Capitol
4	JAGGED LITTLE PILL	Capitol	24	IT'S GREAT WHEN YOU'RE STRAIGHT... HEAR THE VOICE	Capitol
5	DON'T STOP	Capitol	25	PICTURE BOOK	Capitol
6	THE BENDS	Capitol	26	PABLO HONEY	Capitol
7	DIFFERENT CLASS	Capitol	27	LEFTISM	Capitol
8	STANLEY ROAD	Capitol	28	POST	Capitol
9	DEFINITELY MAYBE	Capitol	29	MADE IN HEAVEN	Capitol
10	LIFE	Capitol	30	THE GHOST OF TOM JONES	Capitol
11	HISTORY PART PRESENT AND FUTURE	Capitol	31	ONE HOT MINUTE	Capitol
12	SAME GUILTY TOWN	Capitol	32	MURDER BALLADS	Capitol
13	THE BOY WITH THE X-RAY EYES	Capitol	33	BPM... THE VERY BEST OF THE BEST	Capitol
14	ALL CHANGE	Capitol	34	SET THE TWILIGHT BEARING	Capitol
15	PARANOID & SUNBURST	Capitol	35	BOYS FOR PELE	Capitol
16	THE GREAT ESCAPE	Capitol	36	TRACY CHAPMAN	Capitol
17	WELCOME TO THE NEIGHBOURHOOD	Capitol	37	DECADE OF A DECADE 1960/1996	Capitol
18	IT'S A MAN'S WORLD	Capitol	38	CONGRATULATIONS I'M SORRY	Capitol
19	LOVE SONGS	Capitol	39	MEN AND WOMEN	Capitol
20	SOMETHING TO REMEMBER	Capitol	40	MODERN LIFE IS RUBBISH	Capitol

© CN. Compiled by ERA

# R&B SINGLES

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	2	ANYTHING	JT	MJL/Epic 6627156 (SMA)
2	1	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VJST 101 (E)
3	3	LIFTED	Lighthouse Family	Wild Card 679431 (F)
4	4	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat GDDX 129 (F)
5	5	DOWN LOW (NOBODY HAS TO KNOW)	R Kelly featuring Ronald Isley	Jive (BMG)
6	6	CRUISIN'	D'Angelo	Cochtopme 12CD02 316 (E)
7	7	COLD WORLD	Genesis/GZA featuring D'Angelo Guffen	GFSST 22114 (BMG)
8	5	PATHWAY TO THE MOON	MNA	1st Avenue/Columbia 6629276 (SMA)
9	7	NEVER KNEW LOVE LIKE THIS	Pauline Henry featuring Wayne Marshall	Sony SC 6629388 (SMA)
10	8	GANGSTA'S PARADISE	Coolio featuring L.V. featuring Boyz Co.	MCSTO 2104 (BMG)
11	6	WHO DO U LOVE	Deborah Cox	Arista 74321337941 (BMG)
12	6	DANGER	Blahzay Blahzay	Mercury Black Vinyl MBVX 2 (F)
13	13	PUSHING AGAINST THE FLOW	Raw Stylus	Wired WIREd 1224 (BMV/SMA)
14	9	ILLUSIONS	Cypress Hill	Columbia 6629358 (SMA)
15	10	LIKE THIS AND LIKE THAT	Monica	Rowdy/Arista - (BMG)
16	13	SITTIN' UP IN MY ROOM	Brandy	Arista 7432134402 (BMG)
17	11	LIKE MARVIN GAYE SAID (WHAT'S GOING ON)	Speech	Cochtopme 12CD02 314 (E)
18	18	GOOD TIME/GOT TO BE REAL	Cheryl Lynn	Aveex UK AVEXT 31 (SMA/SMS)
19	15	HEY LOVER	L.L.Cool J featuring Boyz II Men/Def Jam/Island	12DEF 14 (F)
20	14	DON'T SHE?	Don E	4th & B'way 12BRW 229 (F)
21	14	CREEP 96	TLC	Lafayette 74321340941 (BMG)
22	12	ONE SWEET DAY	Mariah Carey & Boyz II Men/Columbia	CD 6629205 (SMA)
23	12	PRETTY GIRL	Jon B	Epic 6629376 (SMA)
24	18	I AM BLESSED	Eternal	EMI - (E)
25	19	TOO HOT	Coolio	Tommy Boy TBV 718 (RTM/CDISC)
26	24	SPACE COWBOY	Jamiroquai	Epic 427927 (SMA)
27	22	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin VST 1566 (E)
28	20	HEAVEN	Solo (US)	Perspective/A&M 5875211 (F)
29	11	MOODSWINGS	Original Son	RCA 74321314651 (BMG)
30	21	WHO CAN I RUN TO	Kscape	Columbia 6628116 (SMA)
31	25	BOOMBASTIC	Shaggy	Virgin VST 1536 (E)
32	23	ONE SHOT/NOTHING IN PARTICULAR	Brotherhood	Site Hi/Virgin BH00D 73 (E)
33	17	JUST TO BE WITH YOU	Will Downing	4th & B'way 12BRW 322 (F)
34	27	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority PTTST 933 (E)
35	29	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Wendy Melvoin/Weezer	Dot/Atco 030 110 (E)
36	32	GOLDENEYE	Tina Turner	Parlophone 12RS 0071001 (E)
37	31	THROW YOUR HANDS UP/GANGSTA'S PARADISE II	Tommy Boy	BM 08 07V0102
38	11	I WILL SURVIVE	Christy Savage	RCA 7382449311 (Impress)
39	36	LOVE U 4 LIFE	Jodeci	Uptown MCST 2103 (BMG)
40	26	EXHALHE (SHOOP SHOOP)	Whitney Houston	Arista 7432132152 (BMG)

# DANCE SINGLES

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	1	DISCO'S REVENGE	Gusto	Manifesto FESX 6 (F)
2	2	DOMINATION	Way Out West	Deconstruction 74321342621 (BMG)
3	1	CHILDREN	Robert Miles	Deconstruction/RCA 74321348221 (BMG)
4	5	HYPNOTIZIN'	Wink	XL XL7 71 (W)
5	5	5 STRINGS (AINT WHAT THEY USED TO BE)	Asa Fun	Astro Farm AFO01 (Arista)
6	6	DANGER	Blahzay Blahzay	Mercury Black Vinyl MBVX 2 (F)
7	3	SKIN ON SKIN	Grace	Perfecto PERF 1107 (F)
8	2	OLTRA FLAVA	Heizer And Farley Project	AMP-PM 5814373 (F)
9	9	COLD WORLD	Genesis/GZA featuring D'Angelo	Guffen GFSST 22114 (BMG)
10	5	WHAM BAM	Cody Gray featuring Sweet Peasie/Paulie W. H. featuring VDOT 4 (E)	
11	6	GIV ME LUV	Alcazaraz	AMP-PM 5814331 (F)
12	4	JUST CAN'T GET ENOUGH	Transwest	Positiva 12TV 48 (E)
13	13	CATERPILLAR	Keoki	Moonshine Music MM 084131 (RTM/CDISC)
14	14	CASTLE TRANCELOTT	Pa'rick Pimps	State NMP 01 316 (E)
15	15	CRUISIN'	D'Angelo	Cochtopme 12CD02 316 (E)
16	15	HARDLIFE	Kimball & Dekkard	Multiply White 12WHIT002 (W)
17	7	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VJST 101 (E)
18	18	WE BUILD IT UP	Ground Control	Blamied Vinyl/Vaind 12BLUM17 (E)
19	19	DOWN WITH THE SOUND	Dead Dred	Moving Shadow SHAD0W 77 (SRO)
20	19	CHASERS	Kerry Larkin	Distance DI 386 (SMA/SMA)
21	11	PUSHING AGAINST THE FLOW	Raw Stylus	Wired WIREd 1224 (SMA/SMA)
22	16	FUNKATARIIUM/LUV IT UP	Jump	Dark DRK 007Y (GSP/VP)
23	10	WHO DO U LOVE	Deborah Cox	Arista 74321337941 (BMG)
24	14	AMERICA	Full Intention	Who's Di Selecta WDS 023 (Impress)
25	18	R U SLEEPING	Indo	Azuli AZLJL43 (ADD)
26	15	YOUR LOVE	Inner City	Sals/KMS SXX 121 (NET/SMA)
27	17	TURN YOUR LOVE AROUND	Tommy D. Bart/Cleveland City Brass	CCB 15006 (SMA/SMA)
28	24	THE NIGHT TRAIN	Kidco	Urban Sound Of USA 3024 (Impress)
29	16	AND I'M TELLING YOU I'M NOT GOING (REMIK)	Dave Clarke	Ona/Decca/egs 45R (E)
30	12	NEVER KNEW LOVE LIKE THIS	Pauline Henry featuring Wayne Marshall	Sony SC 6629388 (SMA)

# DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	MOMENT OF TRUTH	Man With No Name	Concept In Dance DCLP 125010AC 125 (RTM/CDISC)
2	1	THE HUGO COLLECTION - OUR CLASSIC	Various	Fantasia FHOCC 1LPT002 UAC (SMA/SMA)
3	5	TOTAL	Total	Blowz 788 2230061 - (Impress)
4	2	THE SCORE	Fugees	Columbia 4C554614825494 (SMA)
5	NEW	THE AWAKENING	Lord Precious	Penalty PREP 3025 - (Impress)
6	9	IN THE MIX 96	Various	Virgin -VTTM02 77 (E)
7	NEW	PROMISED LAND - VOL ONE	Various	Higher Limits HLLP LP 13LPLM02 (SMA)
8	NEW	POWER OF SEVEN	Sytem 7	Butterfly/Biggie The BR LP 16910AC 16 (SMA)
9	4	ARCHIVE ONE	Dave Clarke	Decca/Deconstruction 74321337112421 12064 (BMG)
10	7	STILL SMOKIN	Various	Garza GUNELP 001 (GUNEMC001) (SRO)

# SPECIALIST CHARTS

2 MARCH 1996

© C.I.N. Compiled from data from a panel of independents and specialist multipliers.

# TWISTED WILLIE

## A TRIBUTE TO WILLIE NELSON, FEATURING

Johnny Cash • L7 • Tenderloin • Supersuckers • Mark Lanegan • The Presidents Of The United States Of America • Jerry Cantrell • Best Kissers In The World  
Jello Biafra with Life After Life • Waylon Jennings  
The Reverend Horton Heat • Gas Huffer • Steel Pole Bath Tub • Jesse Dayton • X  
Kelley Deal with Kris Kristofferson

Call BMG Telesales on  
0121 500 5678



TRA CD 230  
Dealer Price : £7.60

A Division of Geola Communications PLC



# INVESTING IN SUCCESS

If investment is any indication of the success of an industry, then the studio business is thriving. This issue's studio news gives just a taste of what's been happening in recent months: Sarm West has unveiled plans to install an SSL9000 console, Metropolis Studios has invested £250,000 in

two production rooms, while the Strongroom opened its refurbished studio two last month. The studio invited 50 top producers to see the changes, which have included the installation of a CS2000 Euphonix console. The resurgence in the residential sector can also be put down in part to the introduction of new equipment. Among the facilities to announce significant investments in the past year are The Wool Hall, ICC Studios, Rockfield, Loco Studios, Jacobs and Great Linford. The best facilities at more and more studios can only mean a better deal for A&R departments booking studio time in what is still a highly competitive market.

## Sarm West installs SSL 9000 console

by Sue Sillitoe

Sarm West's studio one is undergoing a huge refurbishment to make room for an SSL9000 console - the first to be installed in a UK studio.

The London facility will look and sound very different when it opens in March thanks to new monitors, improved acoustics and the installation of two new windows to provide clients with natural daylight.

Studio manager Lola Weidner says, "As the SSL9000 is bigger than the console we are replacing, we decided to take this opportunity to re-fit the studio

and control room and make some necessary improvements to the monitoring and room acoustics."

"By opening up two of the old windows at the back of the control room we can create a much more pleasant working environment for our clients."

Sarm West's chief technical engineer Bill Ward says the console was chosen to enable the complex to offer clients a choice of desks.

He adds, "We wanted a state-of-the-art desk but this time didn't choose a Euphonix, which was the other obvious choice, because we already have two of those in other studios."

"We want to ensure that all types of client preferences can be accommodated."

Much of the studio's existing equipment is being reinstated in the new control room. New includes a Disktrack hard disk recording system and new monitors.

Over the years, Sarm West's studio one has been a favourite with some of the top names in the recording business.

Artists such as George Michael, the Pet Shop Boys and Tina Turner have recorded successful albums in the room and it was also the venue for the Band Aid project.

## Euphonix takes over Spectral

Euphonix, US manufacturer of digitally controlled analogue consoles, has bought American company Spectral Synthesis, manufacturer of Audio Engine and Prisma DAW systems.

The move will result in the marketing of integrated products combining mixing and hard disk recording and editing facilities.

The acquisition was made possible after Euphonix went public last August in a flotation which raised \$9m.

"We want to put the money to good use," says Euphonix CEO Jim Dobbie. "We've been looking at Spectral for some time - it's PC-based, like the Euphonix."

Spectral will continue to work from Washington with

its existing staff of 20. The results of the collaboration are expected to be seen before the end of the year. Euphonix is also looking to buy other companies.

The development coincides with the promotion of John McDiarmid to European sales director, replacing Dave Powell who left the company at the beginning of the year.

Liverpool studio The Pink Museum is the latest complex to try and tempt record companies to use recording facilities outside London.

It has recently installed a Harrison MK3 48-channel desk with optifile automation, while it has updated its various effects, outboard eq, compressor and sampler facilities.

One of its current projects is the recording of The Real People's new album, while other artists to use the studio have included Oasis, Black, Marion, Proper, Swing Out Sister and Maxi Priest.



M People have become the latest band to win the 3M Visionary Award, for their album *Elegant Slumming*. The album was tracked on high-level 3M Analogue mastering tape at the Strongroom in London where it was also mixed on to half-inch 96. The album reached number two in the charts and went on to win the Mercury Music Prize in 1994. Engineer James Reynolds (second left) and band member/producer Paul Beard (right) collected their awards from 3M's senior sales representative Richard Wilson (left) at The Strongroom watched by studio manager Jane Holloway.

## Strongroom shows off revamped studio two

More than 50 producers attended the opening of Strongroom's refurbished studio two where a CS2000 Euphonix console has been installed.

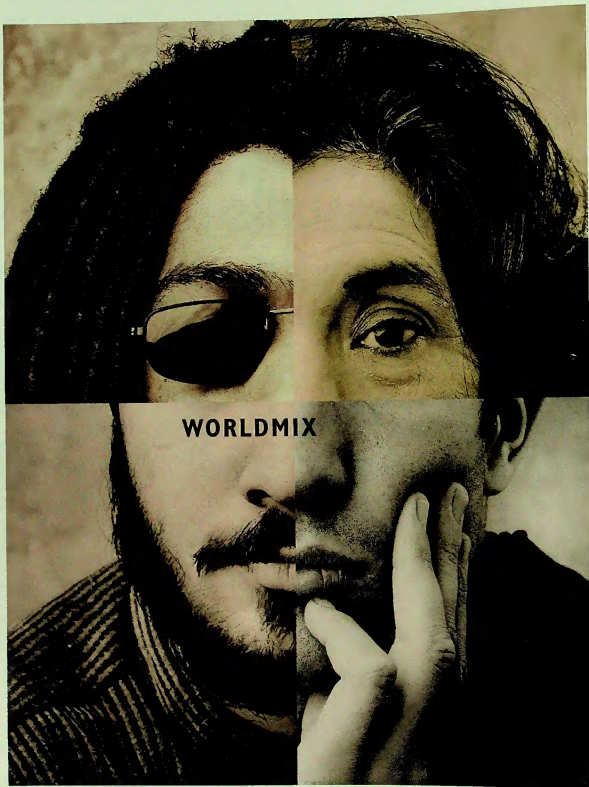
Producer Steve Levine gave two demonstrations of the console which has 96 faders, 56 dynamics, total automation and snapshot recall, giving complete digital control of real analogue sound.

Among the producers to attend the demonstration at the London studio were Gus Dudgeon, Phil

Harding, Mike Howlett and Steve Power.

Strongroom manager Jane Holloway says, "Feedback has been incredible. More people attended than we expected, while we had some people who had not been to the Strongroom for a long time, so it was good to show them the facilities we have added."

Studio two also incorporates an Otari Radar 48-track hard disc recording system which allows full digital recording and editing.



WORLD MIX

FROM COLOGNE, TO CAPE TOWN, TO KAZAKHSTAN, THE BARRIERS ARE ON PERMANENT FADE. AMS NEVE PERFORMANCE RESOUNDS THROUGHOUT THOUSANDS OF STUDIOS ACROSS THE WORLD. WORKING EVERY SPLIT SECOND OF EVERY DAY. SPEED, COMPATIBILITY, FLEXIBILITY. AMS NEVE THE INTERNATIONAL LANGUAGE OF SOUND.



AMS  
NEVE

AMS NEVE plc • UK HEAD OFFICE TEL: 44 (0) 1282 457011 FAX: 44 (0) 1282 417282 • GERMANY TEL: 49 (0) 6131 46282 FAX: 49 (0) 6131 42702  
USA HOLLYWOOD, CA. TEL: (213) 461 6383 FAX: (213) 461 1620 • NEW YORK, NY TEL: (212) 949 2324 FAX: (212) 450 7339  
CANADA RUPERT NEVE INC., TORONTO TEL: (416) 365 3363 FAX: (416) 365 1044 • e-mail: enquiry@ams-neve.com http://www.ams-neve.com

# Metropolis invests in production

by Sue Sillitoe

London's Metropolis Studios has invested £250,000 in two production rooms specifically designed as a cost-effective alternative to recording in a mid-priced studio.

Studio owner Carey Taylor says client demand and subsequent market research revealed a need for this type of facility.

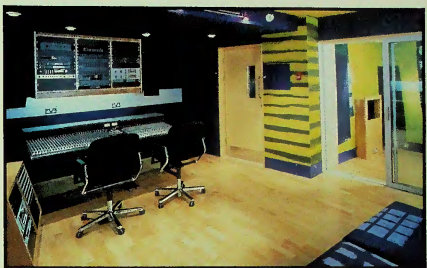
He says, "Customers have been asking us to provide a low-cost recording environment where they could tracklay in comfort without having to spend a fortune."

"At the moment, the nature of the recording business means

that 80%-90% of our clients come to Metropolis to mix. We rarely get album projects because most people prefer to tracklay in project or mid-priced studios.

"By building these two rooms, we aim to cover all the angles and to show that Metropolis is not just here for big, expensive mix projects but is equally suitable for producers and artists who just want somewhere comfortable and pleasant to record."

Both rooms have a similar look which was created by artist Nick Rogers using hand-painted fabrics and finishes. They are built on simple isolation shells and have been fitted with identical



equipment so clients can move between the two suites.

The equipment includes 56-channel in-line Mackie consoles, a 16 voice Pro Tools III hard disk system and a powerful programming and sound generation system. Recordings can be stored to Exabyte in the initial stages and then 24-track analogue, allowing the preparation of 48-track master

tapes without the need to set up complicated keyboard rigs in a mixing room.

Taylor adds, "Most of the technical innovation taking place in the recording business is happening at this end of the market and we wanted to make sure that Metropolis was working with that, rather than fighting against it. By having these rooms

on site, clients can benefit from the expertise of the whole Metropolis team and be sure that the rooms will always be well maintained."

Metropolis is making each production suite available for £250 a day - a price low enough to encourage producers and artists to book the rooms for up to eight weeks at a time.

## NEWSFILE

### Walters moves to The Dairy

Former Warner Chappell Music Publishing A&R manager Gina Walters has become general manager of the Dairy Recording Studios in South London. Walters, who spent five years at Warner Chappell, will be responsible for all studio enquiries and bookings at the south London studio, which opened last autumn.

### Nomis launches Soundcraft consoles

Lloyd Cole, Simply Red, Hank Marvin and Lorraine Crosby are among the first artists to use the two Soundcraft SM12 stage monitor consoles at Nomis Studios in West London. The 32-channel desks have been installed in studios five and seven which have been extensively refurbished.

### APT and Re-Pro launch net sites

Audio Processing Technology and Re-Pro, the Guild of Recording Directors, Engineers and Producers, have become the latest studio groups to embrace the promotional possibilities of the Internet. The APT site allows surfers to connect with more than 500 studios across the world also on the Net, while Re-Pro's world wide web site includes information about the guild, instructions on how to join and newsletter articles. The ATP Internet address is <http://www.aptc.com>, with Re-pro on <http://www.aprc.co.uk/repro/>

### Olympic celebrates Burns Night

Olympic Studios recently hosted a Burns night celebration which featured post production manager Chris Buchanan reading the poetry of the Scottish bard. The celebration on January 25 took place at the studio's new conservatory and was attended by the sales teams at Abbey Road, Townhouse and Olympic studios who sported kilts and munched neeps, tatties and haggis.

### Middle East deal for SSL

The first SSL Axiom digital production system in the Middle East is to be installed at ARA International's new £20m headquarters in Saudi Arabia. It will form the central component of a fully-integrated digital music recording and post production facility.

### Ensoniq launches new synthesiser

American electronic keyboard manufacturer Ensoniq has released a 54-voice expandable rackmount synthesiser, the MR-Rack. The brand new design is the first Ensoniq product to use its newly-developed voice architecture, which offers up to 16 layers, and new custom DSP chip (ESP-2).

Paddy Kingsland • David Dundas • Alan Hawkshaw • Brian Bennett • Peter Lawler (Stiltskin) • Gary Stevenson • Rick Wright (Pink Floyd) • GMG Music • Rooster Studios • Nigel Lewis • Gary Barlow (Take That) • Chris Foster • University of Westminster • Kratch Music • Rokston Studios • Sound to Picture • Kevin de las Casas (MC Rex) • Mcasso Music • Esselle Beat Co. • George Michael • Trevor Horn • Strongroom Studios

### WHAT DO THEY ALL HAVE IN COMMON?



THEY'RE ALL OTARI RADAR USERS

"Radar is the digital 24-track that everybody is talking about, and everybody wants to use. Over 720 tracks of Radar have already been installed. Call me now to book your demo on the recording system of the decade."

Gary Robson, Stirling Audio Systems

 **Stirling**

Stirling Audio Systems Ltd., Kimberley Road, London NW9 7SP  
Tel: 0171 624 8000 • Fax: 0171 372 8370  
Internet: <http://www.stirling.co.uk/stirling> • e-Mail: [stirling@stirling.co.uk](mailto:stirling@stirling.co.uk)



## A vision of the 21st Century in reality

### Euphonia CS2000R

96 fader, 36 dynamics, SnapShot Recall™, multiple stem surround sound mixing, and complete digital control of real analogue sound.

### Boxer S.J.T. Series

5-channel, 6-way, Dolby Digital™, surround sound monitoring.

### Otari Radar

48 tracks of hard-disk digital audio. Cuts, copy, paste - instant editing, non-stop music.

STRONGBROOM Ltd, 128 Courthouse Road, London, EC2A 3PT. Tel: 0171 735 4168 Fax: 0171 735 4218



STRONGBROOM



# Alesis unveils enhanced Adat recorder

by Caroline Moss

The Alesis Corporation has launched the latest version of its Adat modular digital multitrack recorder incorporating an enhanced feature set.

The Adat-XT is a multitrack digital audio recorder that can record eight tracks of 16-bit linear digital audio onto standard S-VHS cassettes.

It utilises 18-bit, 128 times oversampling A-D converters for professional audio fidelity, while the 20-bit, eight times oversampling D-A converters provide phase response, flat frequency spectrum (20Hz-20kHz±0.5dB) and low distortion.

Adat-XT software-controlled transport offers rewind, fast forward and locate speed up to four times as fast as the original Adat.

It also features the Dynamic

Braking System which ensures that even with the increased search speeds, tapes are treated gently.

The company has incorporated several digital editing functions from the Alesis BRC Master Remote into the Adat-XT's design, while the system also includes the Track Copy feature which makes digital clones of tracks or groups of tracks.

The Alesis ADAT was first introduced in 1991, and is one of the world's top professional multitrack recorders with more than 70,000 units already sold worldwide.

The systems are designed specifically for the professional studio industry and have a modular design that can be used as a stand-alone eight-track device, or linked together to form a digital recording system from 16 to 128 tracks.



## REPLItch goes Dutch

The third REPLItch Europe Conference and Exhibition takes place from April 16-18 at the Jaarbeurs Congress and Convention Centre, Utrecht, Holland.

REPLItch is the only conference and exhibition dedicated exclusively to the replication and duplication industries and is geared towards everyone involved in the fields of optical and magnetic media duplication.

Among the issues to be covered will be media recycling, intellectual property issues (anti-piracy

and copy protection), quality control, the European video market, audio books, investment opportunities and a DVD status report.

General sessions will cover the latest developments in optical discs, video, audio and floppy disk duplication and CD replication, while workshops will provide an in-depth examination of specialised fields. Conferences will take place between 8.30am and noon, leaving delegates free to visit the exhibition halls each afternoon.

## AES picks up Emmy award

The Audio Engineering Society (AES) in New York has been awarded an Emmy for its achievements in forming international standards for digital audio data transmission.

The AES/EBU digital audio interface, released in 1985 and revised and reissued in 1992, was developed by the AES in collaboration with the European Broadcast Union.

Originally created for use in digital audio studio operations, the interface has become the basis for transporting digital audio for television.

The AES was commended by the National Academy of Television Arts and Sciences for its "outstanding achievement in engineering development for standardisation of a serial digital audio transmission system."

AES executive director Roger Furness says, "The AES is absolutely delighted with this recognition, and we are pleased to add the award to our trophy cabinet."

## Samson makes mixer move

Samson Audio claims it is turning the small mixer on its head with the release of its MixPad 9, a compact nine-channel professional audio mixer.

The MixPad has three mic/line inputs and three stereo inputs ensuring low noise levels and pure sonic quality.

Each of the MixPad 9's channels is equipped with independent two band EQ, two auxiliary sends, one pre-fade, one post-fade, pan/balance and level controls. The Mic/line channels have two input types, balanced low



impedance XLR and mono balanced line input via quarter-inch jack sockets. The stereo line inputs are quarter-inch jack sockets unbalanced with channel 8 and 9. Tape/CD inputs.

The desk is powered from an external AC power supply.

## Blue Room adds to range of speakers

The Blue Room division of B&W Loudspeakers has added a new design to its range of pod-like speakers.

The Minipod (pictured) is the smaller version of the Techno Pod and the House Pod, launched in 1994, and is small enough (34cm high) to sit on a bookshelf. The hand-crafted Minipods are made using fibreglass moulding techniques and are painted in bold acrylic colours to give them a futuristic look. The company says the lack of parallel surfaces inside the cabinet

reduces standing waves which improves the sound quality. The speakers are suitable for 15W-100W amplifiers and cost £299 each.



SEE US AT THE FRANKFURT AUDIOFAIR ON STAND NO 610/611

PROJECT AUDIO LIMITED  
UNIT 1, 321 ESSER ROAD  
LONDON N3 3PS  
TEL: 0171-359 0400  
FAX: 0171-359 3393



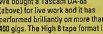


ACTIVE MONITORING WITH THE NEW GENELEC 10300. THE SMALL WAY TO MAKE A BIG IMPROVEMENT.

GENELEC®

OLMITE 5  
FIN -74 100 ISALMI, FINLAND  
TEL +359-77-15311  
FAX +359-77-12287





IN ANY STUDIO THERE ARE SOME PIECES OF EQUIPMENT THAT ALWAYS SEEM TO BE IN DEMAND. BUT WHAT ARE THEY? WHICH COMPANIES FX RENTALS, DREAMHIRE AND SENSIBLE MUSIC, MW COMPILED A LIST OF 10 POPULAR PIECES OF EQUIPMENT AND

# PIPPING PROJECT STUDIO

	Producer	Alesis A-Dat or Tascam DA-88	Cubase Midi Sequencing Software	Mackie 1604 Mixing Desk	Yamaha O2R Digital Console
<b>STEVE LYON</b>	<p>Producer Steve Lyon is currently recording a new album with The Cure — each of an location in a country house near Bath. His other credits include Depeche Mode, Soul Asylum, Dave Stewart and Paul McCartney.</p>	<p>I've been using four A-Dats on The Cure project and I like the digital dubbing and editing features, although I've had some problems with tape damage so now I make safety copies of everything.</p>	<p>Cubase is in constant use on this project and has given us a lot of flexibility. Cubase Score allows me to print out string and brass sections so that the musicians can easily sort out their arrangements.</p>	<p>I've used a number of different versions of the Mackie desk for live and studio work and I have been thoroughly impressed with them all.</p> 	<p>I have not had much hands-on experience of this desk as it's quite new. The Cure's keyboard player Roger O'Donnell uses one for live work because its patch changes much quicker and easier.</p>
<b>AL SCOTT</b>	<p>Producer Al Scott is currently working with The Levellers, but his previous credits have included such diverse talents as Tom Robinson, Bizarre Inc, Betty Boo, Baby Chaos and Gushnet.</p>	<p>We bought three Tascam DA-88 machines to record The Levellers tour and I was delighted with them. They are portable, easy to use, and I like the High 8 tape format.</p> 	<p>I tried Cubase years ago but I prefer Notator Logic which is better designed, more reliable and quicker because you don't have to open up so many pages to get at what you want.</p>	<p>We used a 12 channel Mackie desk on the Tom Robinson tour and I was superb. The best thing about Mackie desks is that they don't have transformer boxes trailing about on the end of leads.</p>	<p>As this is a very new console I don't know much about it, but it looks amazing, particularly for broadcast applications. I look forward to trying one out.</p>
<b>TOM ROWLANDS</b>	<p>As a writer and producer, Tom Rowlands is one of the driving forces behind Virgin signing The Chemical Brothers. The band are currently working on a follow-up album to the debut album Exit Planet Dust.</p>	<p>We bought a Tascam DA-88 (above) for live work and has performed brilliantly on more than 400 gigs. The High 8 tape format is easy to use.</p> 	<p>I use Cubase all the time because it does what I want with the minimum of fuss. I've tried other software packages but always come back to Cubase because it's what I know best.</p>	<p>We have one of these desks for live work and have just bought a larger version for our project studio. I like Mackie products because they offer such good value for money for the sound they give.</p>	<p>This isn't the kind of desk I'd buy because I prefer analog consoles that allow me to turn up the gain and do weird things with the sound.</p>
<b>PAUL CARNELL</b>	<p>Paul Carnell is one of the founder members of Susscrain and is the one who usually decides what equipment goes into their studio in Essex.</p>	<p>We have not used either of these machines because we record everything on to 24-track two-inch hi-res hard disc but we might buy one of our new editing studio.</p>	<p>We have been using a Voyetra PC-based system which is highly reliable. However, now that Cubase is available in PC format and has been through enough trials to prove its reliability, we might buy it because it does offer more facilities.</p>	<p>Mackie desks are great for live work. When we tour, we use one to mix our drums and it's fantastic. My only criticism is that the faders are a bit small and fiddly.</p>	<p>I haven't come across one of these yet, although I was hoping Yamaha might give us one to play with. I hear they make fantastic front-of-house consoles and I suspect we will end up putting one on our shopping list.</p>
<b>DAVE ANDERSON</b>	<p>Producer/engineer Dave Anderson has worked with a diverse selection of artists including Fine Young Cannibals and Edwyn Collins. He is now working with The Sundays, helping the band set up their own project studio.</p>	<p>I use Tascam DA-88s for demoes at home or for overducks. They are good little machines that sound great and are very easy to link together. The only drawback is formatting the tapes, which is a pain, but you get used to it.</p>	<p>I used to think Cubase was great until I discovered Logic Audio, which, in my opinion, is far more advanced.</p>	<p>I've used a baby 8-bus Mackie which was great, but I've not got used to this particular version. However, I think Mackie desks are becoming the industry standard for project studios — and rightly so because they came out on top in the A/D test we done.</p>	<p>This is billed as the all-singing, all-dancing digital console that is great for home studios provided you have money to spend. I wouldn't buy one yet, though, because the whole digital desk business is still too uncertain to risk investing in.</p>
<b>NEIL McLELLAN</b>	<p>Producer, re-mixer and programmer Neil McLellan is renowned for his ability to create innovative sounds and mixes. This skill has kept him in demand with artists including The Prodigy, Baby D, Erasure, Diva and Orbital.</p>	<p>I prefer the Tascam machine because it's reliable and the controls are fast and easy to use. Having said that, I don't tend to use portable machines very often because I'm more of a hard disc person.</p>	<p>I'm a major user of Cubase — in fact I've been doing quite a lot of Beta testing for the company to give them and user feedback. However, I'm about to switch to Logic as Windows is a much better environment in which to work.</p>	<p>All Mackie desks are fantastic. The 1604 is brilliant and the company deserves endless praise for really getting it together when it comes to value for money.</p>	<p>I've only really played with this machine because it was new, but from what I can tell it is a marvelous desk and particularly good for fast tracking.</p> 
<b>ADAM MOSELEY</b>	<p>Producer Adam Moseley has 20 years' experience of professional recording. His production credits include Galliano, Misty D'Andre, The Blow Monkeys, Richard Marx and Roxette. He is now working with US artist Debbie Davis.</p>	<p>I've used A-Dat machines on some projects but I prefer to use Tascam because they have a better dynamic range and frequency response. Both these machines are useful for demo, pro production and programming.</p>	<p>I've been using Cubase since the early Atari days and I now use Cubase Score, which I think is great, especially for rhythm tracks, sampling live performances, restructuring tracks and string arrangements.</p>	<p>I haven't used a Mackie.</p>	<p>I have not used this desk because I'm not into digital desks.</p>
<b>DANTON SUPPLE</b>	<p>Recording and mix engineer Danton Supple worked at Sarm and Westside before going freelance. His credits include U2, Massive Attack, Morrissey, David Bowie and the Pat Shop Boys.</p>	<p>I regularly use both machines as slaves or back-ups to the analogue machine, but I prefer the Tascam for its format and its digital interface which I use to go back and forwards between Pro Tools.</p>	<p>I still have Cubase, but tend to use Logic instead because I prefer the effects, dynamics and eq.</p>	<p>I haven't used this desk, although I've used another model which was very clean. For recording, I enjoy changing between different desks.</p>	<p>I haven't used a digital desk so I can't comment on this, but the spec seems pretty impressive.</p>
<b>PETE DAY</b>	<p>As in-house engineer at Mike Stock's studio, Pete Day has worked on numerous projects with the Stock/Arden team. His recent credits include Robson &amp; Jerome and Nicki French.</p>	<p>We use the Tascam DA-88 when we have TV jobs to do. This seems to be the format broadcasters use.</p> 	<p>We use Cubase exclusively in all the studios. We grew up on the Atari version and the Mac platform was a natural progression. But if they don't release version three soon we might consider switching camps.</p>	<p>We have never used a Mackie 1604, but they seem to be very popular, value for money desks and apparently sound very good.</p>	<p>All those facilities, 20 bit and sub 10k. Nice try, but we'd prefer an RD to an O2R. Like the Mackie, the O2R has a good reputation and I could see us having one as a writing tool if a producer wanted to spend more time at home.</p>
<b>DELLE GRISMO</b>	<p>Delle Grismo is very much in demand as a house engineer at The Dairy and the University of Westminster. She has toured with Pearl Jam and Faith No More, and produced Misfayre and Emilys Chair. Her engineering credits include China Drum and Tricky.</p>	<p>I like A-Dats (above), particularly for touring because they are easy to transport. The tape format is a bit cost effective but the machine's main drawback is the sync delay between units. Although the new Xls don't have this sync error and have more locate points.</p>	<p>This has been around for so long that it has become the industry standard. It has some great features such as continuous data editing and analytic mode. However, I'm using Notator Logic more because it is faster and more flexible.</p>	<p>I don't know this particular model, but I'd expect it to have very clean eq which is one of the reasons why Mackie has such a good name. I understand the automation is easy to use.</p>	<p>This is an amazing piece of gear. It is Mac compatible and it can be interfaced with an A-Dat. Really like the idea of fully parametric eq on every channel, especially because it can all be recalled which is such a treat.</p>

PROJECTS ARE THEY MOST SUITED TO, AND WHAT ARE THEIR STRONG POINTS AND DRAWBACKS? WITH THE HELP OF HIRE  
AND PUT THEM TO THE TEST BY ASKING SOME OF THE UK'S BUSIEST PRODUCERS AND ENGINEERS FOR THEIR VIEWS

## EQUIPMENT TO THE TEST

Akai S3000 Sampler	Roland JV 1080 Midi Sound Module	Tubetech LCA2B Valve Stereo Compressor	Eventide DSP 4000 Digital Effects Unit	Kurzweil K2000 Midi Sampler and Keyboard	AKG 414 Microphone
This is a good machine – this only tricky problem is that you are forced to format everything in Akai mode which takes a little getting used to.	I've not used one.	We're using one of these at the moment, mainly for brass, vocals and drums. They are great little machines – good copies of the classic Seventies Pultech.	This is a step up from the Eventide H3000, which I prefer because some of the parameters are easier to get at. I got one of these in to try, but it just wasn't very comfortable with it.	I'm not familiar with this machine, although I'm a great fan of the Kurzweil K88 multi-keyboard which is the only keyboard we have found that can split octaves Midi-wise.	I've been using these for years because most studios have them as standard. They are reliable and good for all kinds of recording.
I own an Akai S3200 sampler, which is a slightly bigger and better version of the S3000, and use it all the time. It is an invaluable piece of kit and is especially useful for spinning in vocals on dance tracks.	I don't use a lot of synths these days because I'm working mainly with real musicians, but I do own the earlier version of this machine – the JVS90 – which is very good.	 This is an excellent piece of equipment and one that I use all the time when I'm mixing because it comes as standard in most of the mix rooms I use.	I've never used a DSP4000 but I have used an H3000 which is similar and gives you endless editing possibilities. The only problem with machines like this is that you need at least a week to get to grips with what they can do.	I've never used this sampler but I understand from other producers that it's good. Mind you, a friend of mine bought one and it went wrong – so he bought an Akai instead.	This is a high quality mic which is good for most things except vocals because it has a tendency to shut down for a split second if the singer 'pops'. Personally I prefer the Neuman 87 and Sanken C41 as the AKG 414 is a bit too soft for my taste.
I love Akai samplers – I've had six different versions so far and I've got four of them, including an S3000, that use all the time.	I'm not really into sound modules because I prefer to use real instruments, so this isn't something I've rushed out and buy.	This isn't a piece of gear I'd buy because I would expect any good mix room to have one as standard. They are good, though, and I use them a lot when I'm mixing.	I've never used one.	I was put off this because it wouldn't load my Akai disks. Perhaps I was my mistake, but after that I decided to stick with Akai.	I don't really care what mic I use because we don't use too many in our studio. This is as good as any other.
 This version is just brilliant and sounds fantastic, much better than the S1000 and S1100. We use it all the time for studio and live work.	This isn't a machine I'm familiar with as we tend to use analogue synths rather than digital ones. I suspect it's more useful as a writing tool than anything else.	I wouldn't mind owning one of these, although I might find it hard to justify as we already have a Drexler J950. If I had one, I'd use it for mixing.	These are great if you can afford them. On our last album we hired in a H3000 which we used an awful lot.	I've never got into Kurzweil because I tend to use either Rolands or Akais. Mind you, friends of mine have swapped over to Kurzweil and say they are fantastic. It just comes down to what you are used to.	 This is a good, general purpose mic that works particularly well on guitars. But having said that, we rarely use them as we own two wonderful, vintage AKG C12s which are the most fantastic valve mics you can buy.
This is the ubiquitous sampler that everyone likes because you can always find a use for it. I've used them on every kind of project from rock to dance because the sound quality is great.	I'm not a big synth user but I think I've used lots. I can't be sure because all these are serial numbers and out sounding the same. I wish manufacturers would call them Dolores or Berthe or something, at least than we'd all know what we were talking about.	I like the sound of valves and I welcome this type of retro equipment, particularly if it's well done. However, I prefer the sound of Summit gear.	I haven't used the DSP4000 because it's quite new. I've used the earlier version, though, which is great for weird and wacky effects.	This machine is fine for sampling, but then Kurzweil does it a lot better with a strong reputation for offering good, digital copies of acoustic instruments.	A bog standard, affordable posh mic. A pretty good all rounder which is particularly good for drums and saxophones. For vocals, though, I'd rather use a mic that the singer feels comfortable with.
This is an exceptionally good sampler and it's an enormous improvement on the earlier S1000 and S1100 versions. I own an S3200 and I use it all the time because it has all the features I need.	This machine is particularly good for strings, pads and unusual sounds, but you have to be careful how you use it because it has that very distinctive 'fat' Roland sound which can take over a mix.	This has to be one of the best sounding compressors on the market and I love it, especially for vocals. Some people say they prefer the original Pultech gear, but that's just splitting hairs because Tubetech's sound is just as good.	I use this machine a lot because it's good for flanging, chorusing and the occasional over. The pre-sets are fine, but it is also good for building your own effects as it has a facility where you can dial up various sounds and chain them all together.	Although this machine is not as commonplace as an Akai, it is well worth hiring, particularly if you want real string sounds. The filters are great and the pre-sets are excellent. It takes a bit of getting used to but it's worth persevering.	I'm sorry, but I'm not a fan, probably because I've used them on too many demos that I'd rather forget. Give me a B&K 4006 any day because that's what I call a brilliant mic.
This is a piece of equipment that I just can't fault. I use it for everything because it's a good, general working tool. It is very quick and musical and is particularly suitable for drum loops and vocal restructuring.	Another great machine that's ideal for demos, writing and pre-production. I like the internal library of sounds, especially the vintage synth card. My only complaint is that you can't load more than four cards at once, which is frustrating.	If this is available in a studio then I'll use it because I really like valve compression. I wouldn't say this is the best on the market, but it is certainly one of the best. Personally I prefer Summit, Joe Meek or Focusrite.	I haven't used this machine but if it is anything like the quality of the H3000 I should be fantastic and I look forward to trying it out.	This is a particularly good (rather expensive) keyboard that has some great samples and a wide dynamic range. A lot of musicians that I've worked with use it so it's a piece of gear I'm familiar with.	I've used this mic extensively although it is rarely my first choice. I find it useful as a backup because it is so clean and reliable. I don't use it for vocals, though, because I prefer valve mics like the AKG C12 or the Neuman TLM 180.
This is a good machine, but I use it more to make full drum and perc samples now, with longer samples going into Pro Tools.	These are full of good sounds and the editing and effects such as amp simulators and distortion are useful.	I always use this if it is available. It seems good on everything from drums to vocals and also across the mix.	I prefer the earlier H3000 version which is friendlier and more rewarding. The combining of patches is a good idea but the memory becomes too low after building the simplest patch.	I have only used this once – on a project where the aim was to do so it didn't get a fair test. It did have excellent filters and the internal eqs were good.	I don't use these often, preferring Neumanns, but might stick them on the piano, percussion or overbars.
We use these all the time for our sample work and have three fully loaded S3200s.	We bought one last year when we felt we had exhausted our Roland JV80 and was in need of some new sounds. This was a natural progression.	This full for valve gear is fascinating – five years ago it was destined for the maintenance store and now it's fashionable again. The Tubetech has a great sound but we are still looking for the ultimate valve compressor.	We see this as a suberb digital tool box, but as can be heard with a sampling board for it as well, please!	 I have only ever used the earlier Kurzweil keyboards so I can't really comment. The ones I've used sounded great, and the V2000 is meant to be a beast.	Our Mack S3000 field does everything we need it to do. We'd use this mic if a vocalist really insisted, though.
I've used Akai on every project I've worked on, including live shows, because they are so easy. I'd rather have the S3200 than this model because you get effects on a total of 68 seconds of stereo recording at 44.1kHz.	This has brilliant sounds on board, but I don't like the ready-made loop 'Don'te' presets because it gives the kind of sound you hear on a barely-produced white label. Also the MIDI pages take a while to set up although the MIDI controller pages are well laid out.	I'm a huge fan of Tubetech. We have two of these at the Dairy and are currently using them on remixes of some live Deep Purple material. They sound warm and noisy and I use them mainly for vocals and lead guitar.	Eventide builds amazing gear which is very popular in the US, particularly for rock work. The reverb is really clean and bright and I like the easy storage facilities.	This machine has great pre-sets – and think goodness knows the company has made it compatible with Akai sampler formats and PC wavefiles. If I was to buy one, I'd buy the rack-mounted version that has eight outputs as opposed to the keyboard's four.	This is one mic I have to say no to, though you know they tend to sound too bright and tiny. There are other mics I would much rather use – Neumanns, for example, or Calrec and Electrovoice.

For some studio owners,  
only one console is good enough.



"I have recorded over 400 albums in the last 30 years and in that time I have worked on virtually every console imaginable. To me, sound quality is everything. Great low end impact, effortless open top end and exceptional overall clarity are not qualities I normally associate with modern consoles. I am not easily impressed, but to my amazement, the SL 9000 exhibits all these attributes. The second I put up a multitrack tape I was familiar with, I was knocked out."

**"The SL 9000 just sounds great, period."**

Allen Sides, Ocean Way Recording, Hollywood.



# Solid State Logic

International Headquarters: Begbroke, Oxford OX5 1RU, England - Tel: (01865) 842300 Fax: (01865) 842118  
Paris (1) 34 60 46 66 - Milan (2) 262 24956 - Tokyo (3) 54 74 11 44 - New York (212) 315 1111 - Los Angeles (213) 463 4444

# ACCOMMODATING EVERY NEED

RESIDENTIAL STUDIOS HAVE EMERGED FROM THE RECESSION BY PROVIDING A HIGH QUALITY OF SERVICE. KAREN FAUX ASSESSES THE FACILITIES WHERE BED AND BREAKFAST COMBINES WITH STATE-OF-THE-ART STUDIO TECHNOLOGY

**R**esidential studios may have a reputation for idyllic and luxurious surroundings, but these days their biggest selling point is that they are conducive to hard work.

For the artist, this increasingly means a disciplined 10am start and a 12-hour working day which can often extend past midnight. It may not sound very rock 'n' roll, but A&R executives on tight budgets want value for money – and residential studios are providing it.

During the recession that bit deep in the late Eighties and early Nineties, the residential studio rationalised considerably and are now in a better position to capitalise on healthy times. During the past 18 months, the success of new British acts has been good news for rural residentials which can cater for album projects being produced on a tight budget, while allowing the record company to keep control.

Sawmills partner Dennis Smith says, "1992/93 represented a serious shake-up. There were a lot of bedroom projects and no new signings. The industry got rid of a lot of dead wood and a lot of studios fell by the wayside."

Smith puts Sawmills survival down to the fact that its property overheads are low, that it owns all its equipment and that it has a strong relationship with key producers and record company executives.

Of the four big residential studios founded in the Sixties and early Seventies – Sawmills, Rockfield, Chipping Norton and The Manor – the only casualty has been the latter, which closed last year. Comfort's Place, another established residential, went out of business in 1994.

Studios are still struggling to raise their rates, however, to establish healthy profit margins and release funds for re-investment.

At Ridge Farm in Surrey, which has been established for 20 years, managing director Frank Andrews says, "If you quote above a certain price, you don't get the work – it's as simple as that. Now business has



MARCUS RECORDING STUDIOS: SELLS ITSELF AS A HOTEL WITH RECORDING FACILITIES

stabilised, prices will hopefully become more realistic."

With the Wilthearts currently mixing their forthcoming album at Ridge Farm, Andrews is quick to stress the benefits of developing specific strengths. "We're well known for live recording and this represents around 95% of our business. We've been booked every day since the beginning of the year which bodes well as the first couple of months are usually quiet."

The choice of studio is increasingly being left to the producer or the band, and residentials work hard to impress with facilities and service that will bring repeat stays.

Studios must provide an environment which is inspiring

but also relentlessly efficient. This means having a tight maintenance regime that keeps everything running like clockwork.

US producer Danny Saber, who recently produced Agent Provocateur's album for Sony at Real World studios in Wiltshire, says, "We worked seven days a week, 15-hours a day. Technically, Real World is as good as the best the US has to offer and it has a really homely vibe. Everything is attended to immediately – even if a lightbulb needs changing."

Real World studio manager Owen Leech testifies to the fact that location and general atmosphere can sometimes count for more than investment in new equipment: "We've been open for

eight years with all the same decks and no-one has complained."

While rural residentials report an upturn in business, London facilities, too, are providing in-house or accommodation close to the studio.

Lia Vaughan, manager of Marcus Studios in west London, says, "Traditionally, residentials are in the countryside but there is a perception that there can be too many leisure distractions and that they are too far removed. Here, the record companies are literally five minutes away."

Marcus refers to itself as a hotel with recording facilities, but London accommodation usually comes in nearby flats or houses. For example, the EMI-owned Townhouse and Abbey Road both

have two apartments while Olympic – the other studio in the group – has a four-bedroom house next door.

Similarly, Eden Studios in west London has a large house opposite the studios which has been converted into four luxury flats.

Debb Hanks, Polydor A&R coordinator, says, "London studios with residential facilities are becoming particularly important as more bands are being signed from outside London and need somewhere to stay."

"Because of the good deal we secured on accommodation, we were recently able to take Shed Seven into Eden to do B-sides – normally we would have chosen a cheaper studio for this kind of project." >

## LAI D BACK



### RECENT ARTISTS:

Tori Amos, Portishead, Galliano, Baby Bird, BT, Omar, In Aura, Billy Ray Martin, Wishplants

Full residential facilities  
Neve SSL consoles

### CONTACT:

Tel: (01252) 715546/73518  
Fax: (01252) 712846

# Home

At Roundhouse Recording Studios we believe in making our clients feel as comfortable as possible. At our new studio in Hatton Garden we have three SSL Studios, two Live Rooms

# from

and a Programming Room. A relaxed and friendly environment combined with our successful track record over the past twenty years has to make us the number one choice.

# Home

We even have our own garaging and a pool table!

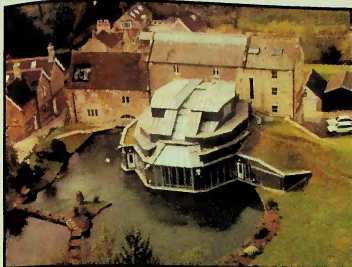
For more information call Gerry Bron on

0171 404 3333

# round

HOUSE Recording Studios

91 Saffron Hill, London, EC1N 8QP



REAL WORLD: THE LOCATION AND ATMOSPHERE ATTRACTS ARTISTS



HOOK END: AN ELIZABETHAN MANOR WITH PULLING POWER

► With bookings hinging on that all-important final quote, residential are keen to offer flexible packages. This includes having a choice of studios and equipment which can be mixed and matched to suit any budget. At Marcus, for example, there are four studios ranging from a state-of-the-art 48 track SSL studio to a compact recording room with a DDA AMR-24

console. Vaughan says, "With the four studios, we have all fronts covered and can tailor prices accordingly." At Jacobs Studios in Surrey, owner Andy Fernbach says, "We have two studios in two different price bands and have both Neve and SSL desks. These can be used for recording and mixing, which means we can have two artists working independently."

Despite the hard bargains that record companies continue to strike with residential, there seems little chance of them entirely shrugging off their glamorous image. A top-end studio like Sarn Hook End, housed in an Elizabethan manor in Oxfordshire, will continue to exert a powerful pull on the imagination with its fully

equipped gym, swimming pool, tennis court, snooker and pool rooms. For new bands, the experience of a residential studio can have a lasting impact. Marc Shearer of new Parlophone/Food signing Octopus has fond memories of his five weeks spent at Sawmills recording a forthcoming debut album.

He says, "You can only get there by boat and it just looks like a pink spaceship in the middle of a creek. It was brilliant - we completely entered the world of our music." Winning the approval of up-and-coming artists, as well as record companies, promises to ensure the loyalty of a whole new generation of clients for the industry's residential studios. ■

**STUDIO STAYOVERS**



It is perhaps a reflection of the current thriftiness of the music industry that record companies are often reluctant to pick up the tab on bar bills for residential stays. At The Chapel Studios in the Lincolnshire Wolds (pictured above), studio manager Andy Dransfield says, "For many recording projects, labels say no to telephone bills, taxis and alcohol. People are certainly more conscious of a daily rate and this has helped us budget more effectively." The Chapel's all-in brochure rate is £700 a day, although that can come down to £500 depending on the length of stay and the number of people. At Chipping Norton in Oxfordshire, director Richard Vernon says: "We're offering accommodation, recording

facilities and the services of our engineer Barry Hammond for less than £30 an hour. A band will come out with a product as good as they could get anywhere, so that has got to represent good value for money." London residential studios score on their ability to undercut local hotels. At Olympic Studios in Barnes, the house next door can be booked for a minimum of a week at a cost of £700. At Marcus Studios, accommodation is charged at £50 a night with food, drink, laundry and telephoned manager Liz Vaughan says: "There is often a lot of bargaining with record companies over the final bill as small expenditures tend to add up."

**AROUND THE STUDIOS**



Sarn Hook End's awesome 1000 sq ft control room has been enhanced by five new gear. Its 4000-series SSL consoles are now interfaced with 12 additional Focusrite modules allowing more scope on the mix. Clients since the beginning of the year have included Omar, Dina Carroll, Gary Moore, Gun, Pet Shop Boys and Tom Jones...Great Linford in Milton Keynes (pictured above) boasts the largest vintage Neve console in the world outside the US, with 56 Mic-Line channels, 12 Echo Returns, 24 Monitors and 70 channels of Flying Fader Automation. Recent visitors have included Babylon Zoo, who recorded their hit single Spaceman, and Jamiroquai, who were recording their third album for Sony's S2...The Wool

Hall in Somerset has been completely refurbished following a fire at the site in 1994. More than £50,000 has been invested in the re-design of the control room by Harris Grant Associates and all of the accommodation and living areas have been redecorated... At ICC Studios in Sussex, the recent addition of a TC M5000 digital effects mainframe unit gives a final polishing touch to the mastering process. Loco Studios in Gwent (pictured below) has a new control room designed by Recording

Architecture and offering a 48-channel SSL console supported by state-of-the-art outboard equipment...Rockfield, in business since 1965, is keeping its legendary reputation firmly in place. Its unique stone echo chamber continues to win plaudits for its natural sound and has recently been endorsed by the likes of Ash, Oasis and The Boo Radleys... Surrey studio Jacobs has recently made a small cottage available for writing or pre-production work...Olympic Studios in west London is proving that it is just as easy to relax in town as out of it. Last year, it completed its tennis court and conservatory, providing a boon for resident artists and making it a desirable venue for producer and management get-togethers.



With Dolby Fax digital audio,  
you can hear artists that are out of this world.

Without ever leaving your chair.



There's a hot new talent that you must hear right now. Or a remix that needs your immediate OK. You can't wait for air express. And you *won't* drive across town.

The Dolby Fax™ system provides the solution. Using Dolby digital audio coding over economical ISDN lines,

it allows you to link facilities across the continent or around the world in real time, all with the highest audio quality available.

Whether you're auditioning new artists, overdubbing with regional talent, or checking a remix for approval, the Dolby Fax saves you time, money and expensive travel

Contact  
Dolby

Laboratories today for a *free* interactive brochure-on-disk available in PC and Macintosh formats.

**+44-(0)1793-842100**

Dolby Laboratories Inc.

Wotton Bassett, Wiltshire SN4 8QJ England  
Tel: 01793-842100 Fax: 01793-842101

<http://www.dolby.com>

400 Potrero Avenue, San Francisco, CA 94103-4813  
Tel: 415-558-0200 Fax: 415-863-1373

Dolby, Dolby Fax and the double-D symbol are trademarks of  
Dolby Laboratories Licensing Corporation. © 1995 Dolby Laboratories. WTS0122

**DD** Dolby® **FAX™**  
DIGITAL AUDIO TELECOMMUNICATIONS



## THE WILDHEARTS

Project: album  
Label: Round Records/East West  
Producer/engineer: Mark Wallace  
Studios: Great Linford Manor, Great Linford, Milton Keynes, Bucks.  
Tel: 01908 667432, Ridge Farm, Rusper Road, Cappel, Surrey RH5 5HG.  
Tel: 01326 711222

The Wildhearts' new album has been recorded and mixed in double quick time, taxing Mark Wallace's engineering and production skills.

"We recorded everything in two weeks and we'll mix it in the same time. It's a monster, but everything they do is done fast. They're really decisive. They will walk into the studio, plug in and say 'Can we take this?' and you're going 'I haven't even set up the channels yet!' It's like the old days when I was a tape op."

Wallace is a particular fan of the ancient EMI Neve console and the Ampex ATR 100 24-track machine at Great Linford.

"The desk was built for Abbey Road just after Dark Side Of The Moon and it's got all these special capacitors and other extras. It needed welding together every other day but it sounded fantastic."

"The Ampex is the best tracking machine ever built. We're running 3M996, which sadly they're not going to make any more."

"Some people say you should use Dolby at 15 ips but with the elevated levels we record at these days, I don't see any need to get rid of tape hiss. Tape hiss is great, it tells you when you've come to a quiet bit — and there aren't many of those on a Wildhearts record."

Wallace says he has fallen in love with the record, even more so since the project was brought to Ridge Farm, a complex he has used many times before, to mix on the Neve VR.

"They are a rock band and naughty boys but they write great melodic songs," he says.

Within Ridge Farm's sound boundaries, the health facilities have been getting plenty of use from the band. "They are running and weight training. They've just got so much energy. This record may have been put together quickly, but it has been so much fun."

## SKUNK ANANSIE

Project: Mixing live tracks for B sides  
Label: One Little Indian  
Producer/engineer: Clive Martin  
Studios: Trident 11, 30 Strutton Ground, London SW1P 2HR. Tel: 0171 876 7757

Taken from recordings by the Zipper Mobile at the London Astoria and a gig in Ipswich, these tracks have given the band a chance to try Clive Martin out as a possible future album producer.

They chose Martin after hearing an album he had produced for the French hardcore, grunge and rap band The Silmaris. "I want to produce Skunk Anansie's next album and they wanted to try me out. Live shows can be hard, but Skunk Anansie are great live," he says.

Recorded on 24 tracks of Ampex 499 tape without Dolby, the live tapes from Zipper worked well, having a couple of faulty mics. But there is certainly no

## IN THE STUDIO

NEVILLE FARMER ROUNDS UP THE LATEST RECORDING ACTIVITIES THROUGHOUT THE UK



THE WILDHEARTS: TAKING ADVANTAGE OF ALL THE FACILITIES AT RIDGE FARM

question of "tidying up the recording" by overdubbing new takes.

Usually Martin prefers to mix on something other than SSL, but with a band like Skunk Anansie, he found it an ideal desk, and Trident offered him the no-thrills style of work he wanted

to do. "I'm not into the hi-tech places at all. My bottom line is that mixing should not be an expensive business."

Usually, Martin can be found out of London in one of the many rural studios.

"I like locking myself away and getting on with it. I have

probably used every residential studio in the country," he says.

## TALK TALK

Project: album  
Label: PolyGram  
Producer: Mark Hollis and Warne Livesey  
Engineer: Brent Clark

Studios: Master Rock Studios, 248 Kilburn High Road, London NW5 2BS.  
Tel: 0171 372 1101.

As the first project since Master Rock re-opened in the new year, Talk Talk have taken a chance and have put up with stepping around rolls of carpet and decorators.

But for producer Warne Livesey it was worth it for this complicated recording project. "It was important to have the right acoustics to create a real acoustical presence on the record, as though the listener was in the room among the musicians," he says.

"We were looking for a sound like the Fifties recordings of Miles Davis and Gil Evans, and the studio size is perfect. Usually you either get very large rooms like Air or Whitfield Street or very small ones for four-piece rock bands. The most successful things I've recorded here have been for 10-piece string sections because they don't sound swamped by the room or crammed in."

Even so, Master Rock has brought in quantities of Melatech panels to further dampen the room.

Bill Brown was employed for the first week to lay out the acoustics and the microphones. "We spent three days setting up the two U49 valve mics and then worked out a pre-determined floor plan for musicians in the room because, although we are ▶



SKUNK ANANSIE: GIVING A TRIAL RUN TO PRODUCER CLIVE MARTIN

► multi-tracking, we wanted it to sound as though it was all recorded at once," says Livesey.

Unlike for the previous two Talk Talk albums, Hollis and Livesey have spent the past couple of years writing material, rather than improvising in the studio.

The many acoustic musicians who will be filling through Master Rock's doors will be given written parts, though they will also be expected to experiment. Livesey says a combination of the pre-written and the improvised work will result.

Although the room was the most important aspect for Livesey, he was also keen on the equipment being used. "The Focusrite is one of the top two or three consoles in the country, and only the classic Neve at Air sounds as good. We tried there as well but we needed somewhere more intimate."

Recording is on Ampex 499 tape with Dolby SR, initially kept to 24 tracks. Compiling and editing is on Protools.

Livesey expects the initial recording sessions to take six or seven weeks, followed by a break for Hollis to write some more lyrics.

The final sessions for vocals and mixing will take place later in the year and will also be in Master Rock.

"It's very important that the whole album sounds like it was recorded in the same room at the same time," Livesey says.

## SLEEPER

Project album  
Label: Indolent/BMG



SLEEPER: STRETCHING OUT, WITH HELP FROM PRODUCER STEPHEN STREET

Producer: Stephen Street  
Engineer: John Smith  
Studios: Matrix Maison Rouge, 2 Wandsworth Place, London SW8 1DN.  
Tel: 0171 381 2001.  
Townhouse Studios, 150 Goldhawk Road, London W12 8HN. Tel: 0181 743 9313.

The important second album for SLEEPER is made easier by the presence of producer Stephen

Street who seems unable to do any wrong in the eyes of A&R departments.

Tours and writing have meant that this album has taken several months to complete, and Street is convinced it has been worth the wait.

"The album shows the band stretching out from the first, but they're not going to lose any fans over it," he says.

Street is a regular in Maison Rouge and Townhouse.

"John Smith came through the staff at Maison Rouge and it's got one of the best stone rooms around. I like those old Eastlake rooms with all the cork and stone. It's excellent for tracking," he says.

Recording on Ampex 499 non-Dolby at 30 ips on a Studer A800 and on Street's own digital

Tascam DA-88, the tracking took about six weeks.

For mixing, he is working in Townhouse Studio One.

"I like the Genelec monitors and the Ultimotion moving faders on the SSL. I'm not usually a fan of big control rooms, but I am of this one. I also like to work in studio four, though the Genelecs don't sound as good as in here," says Street.

# YOUR BUSINESS opportunity

心中貿易難會

一九九六年五月十四日至十六日  
會展中心

世界商機

MIDE ASIA

TRADE SHOW • CONFERENCES • SHOWCASES

THE CONVENTION & EXHIBITION CENTRE  
HONG KONG 14-16 MAY 1996

CONFERENCE PROGRAMME OPENING SESSION  
13 MAY PM

MIDEM ASIA is the only international convention dedicated to the Asia-Pacific music and entertainment industries.

Are you looking to expand your business within the global market-place, discover new talent, meet new partners and negotiate deals?

Exhibiting at MIDEM ASIA is your passport to success in Asia and your chance to truly amplify your business.

International business was high profile and highly successful at MIDEM ASIA '95. Book your participation today and let MIDEM ASIA '96 boost your profits.

And remember: as a British company exhibiting at MIDEM ASIA you can qualify for a DTI subsidy for both your stand and travel - providing you book in time.

For further information on exhibiting or attending MIDEM ASIA '96 please contact Emma Dallas or Peter Rhodes now on:  
Tel 0171 528 0086 Fax 0171 895 0949. Metropolis House, 22 Percy Street, London W1P 9FF.

© A MEMBER OF REED EXHIBITION COMPANIES

# Some take over. FX overtakes.



## Why is FX the largest Pro-Audio Rental Company in Europe?

- Because FX is the only hire company that is dedicated to rental and nothing else
- Because FX is the only rental company with personnel on the premises 24 hours a day – every day of the year
- Because FX has attracted the most experienced rental people to work for them

And the main reason why FX is the largest  
Pro-Audio Rental Company in Europe?

Because every client gets premier  
division service – every time

All the time

We Never Close



TEL 0181 964 2288

FAX 0181 964 1910

FX Rentals, Unit 3, Park Mews, 213 Kilburn Lane, London W10 4BQ.

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE ALTEURS After Murder Park	Hut	March 4	TV	Co-op ads with Virgin, HMV, Tower and Andy's will run in the music press and there will be nationwide posters.
BRUCE DICKINSON Skunkworks	Raw Power	February 26	TV	The release will be advertised in <i>Metal Hammer</i> with HMV, TDP with Tower and Kerrang!
THE FEDERATION Earth Loop	Indochina/Bluefunkers	February 26	TV, FM	Ads will run in <i>i-D</i> , <i>Don't Tell It</i> , <i>Blues &amp; Soul</i> , <i>Venue</i> , <i>Select</i> and <i>Vox</i> . There will be radio advertising on Jazz FM and posters in all four towns.
GO.D.L. Sensations Of Tone	Indochina	March 4	TV	The release will be advertised in the music press including <i>Melody Maker</i> and the <i>NME</i> .
LEO KOTTKE Live	RCA	March 4	TV	Local press advertising will run around his tour dates in London, Leeds and Brighton.
SINEAD LOHAN Who Do You Think I Am	Grapevine	February 26	TV	Ads will run in <i>Majq</i> , <i>Folk Roots</i> and <i>Rock 'n' Rebel</i> . A three-track sampler will be mailed out to a 22,500 targeted database.
LUNIZ Operation Stacola	Virgin	March 4	TV	There will be solus ads in <i>Echoes</i> , <i>Touch</i> , <i>Mix</i> , <i>Hip Hop Connection</i> and <i>RM</i> and co-op ads in the <i>NME</i> with Andy's and <i>Blues &amp; Soul</i> with HMV.
MIKE & THE MECHANICS Mike & The Mechanics Hits	Virgin	March 4	TV, FM, Press	National ads will run on TV and Channel Four and there will be HMV radio ads on all stations. Press ads are backed by Tube posters.
NINE BELOW ZERO Ice Station Zebra	A&M	February 26	TV	The release will be press advertised in <i>Mojo</i> and there will be a mail-out to the fanbase and a street poster campaign.
SEFULTURA Roadrunner	Roadrunner	February 26	TV	There will be extensive ads in the heavy metal and music press including some retailer co-ops.
THE WHO Tommy	Polydor	March 4	TV	This remixed and remastered CD is being released to tie in with the opening of the musical. There will be co-op and solus press ads.
DAR WILLIAMS The Honesty Room/Mortal City	Grapevine	February 26	TV	This limited edition two-for-the-price-of-one offer will be advertised in <i>Majq</i> , <i>Folk Roots</i> and <i>Rock 'n' Rebel</i> .

Compiled by Sue Sillitoe: 0181-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



**STING - MERCURY FALLING**  
 Record label: A&M  
 Media agency: The Media Business  
 Media executive: Toni Williamson  
 Product manager: Sophy Ashmore  
 Creative concept: In-house

A&M will be promoting Sting's new album, due out on Monday, across all media throughout the spring. Ads on Channel Four will be backed by extensive press advertising, radio spots on Virgin, Capital and Virgin's in-store radio VHM, and nationwide posters.

COMPILATION



**BABY LOVE**  
 Record label: EMI TV  
 Media agency: TMD Carat  
 Media executive: Jenny Bigham  
 Director, EMI TV: Barry McCann  
 Creative concept: Tommy's Campaign

National TV ads will support EMI TV's 18-track compilation *Baby Love*, which aims to raise money for the Tommy's Campaign for premature babies. The album, due out next Monday, includes tracks by John Lennon, Whitney Houston, The Police and Dire Straits.

MAKING TRAX

Presents

"IT COULD BE YOU!"

By **HAPPY DAZE**

DISTRIBUTORS ENQUIRIES to:  
 MARIA WOOD for MAKING TRAX or  
 Tel: 01752 600350  
 Fax: 01752 228058

Produced by Phil Leeson  
 written by Mike Amosson  
 & Phil Leeson for  
 MAKING TRAX

THIS PRODUCT IS NOT ENDORSED BY OR CONNECTED WITH THE CAMBODIA GROUP PLC OR THE NATIONAL LOTTERY

## BEHIND THE COUNTER

KEVIN BUCKLE, *Avalanche, Edinburgh*

"This week Lou Reed's latest disc *The Twilight Reeling* was probably our strongest new release. I don't feel it's the best thing he's ever done but there is a strong fanbase out there which will always buy his latest offering. The Brit Awards were not terrifically significant for boosting album sales as winners like Oasis and Supergass have been sustaining very healthy business anyway. The new Oasis single *Don't Look Back in Anger* has really gone through the roof. Ourselves and HMV Oxford Street were the two stores picked by Creation for a spectacular window display recreating the sleeve of the single. There were very few shops that could offer a window big enough to house the baby grand piano, drums and guitars that feature on the sleeve visuals. We were able to accommodate them by removing racks and extending the window area into the store. People have been absolutely amazed."

## ON THE ROAD

BRIAN LYNN, *MCA rep for Scotland*

"Everyone's talking about the Brit Awards and a lot of people are going on about the Jackson thing, thinking it was well over the top. Also a lot of shops were commenting on Oasis, saying they couldn't string two words together. The awards have had no effect on sales yet, but with the likes of Oasis, Blur and Take That stuck in your face all the time, I think maybe some of the artists like Radiohead and Tricky might pick up some sales. The Robert Miles single is doing very well but the Oasis single is going to take the number one slot. The Bluetones album is going from strength to strength and most of the tour dates are sold out up here. We're selling in the Etta James Greatest Hits album and a chart compilation album *Live And Kicking*, and everybody's asking for the Ocean Colour Scene album. We're going to go with the second single and, on the back of that, we're going to launch the album."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Trailblasting and Lou Reed's latest disc healthy albums business although The Bluetones continued to outdistance all newcomers. From the singles front, many retailers sold out of Oasis stocks on the first day and predicted this could be their biggest-selling single yet

## PRE-RELEASE ENQUIRIES

Take That single, Sepultura and Tupac albums

## ADDITIONAL FORMATS

Status Quo vinyl picture disc, David Bowie pink seven-inch, Terrorvision blue seven-inch

## IN-STORE

Windows - Brits winners, Bluetones, Take That, Joan Osborne, Best Of Swing 96, Shine 4, Jose Carreras, Top Gear 3; In-store - Sepultura, Nick Cave, Boyzone, Supergass, Top Gear 3, Iggy Pop, Denim, Speech, Ambient Moods

## MULTIPLE CAMPAIGNS



Windows - Brits winners, Bluetones, by two CDs and get one free. In-store - Speech, Iggy Pop, Denim, Press ads - Pink Floyd, Bad Religion, Bruce Springsteen, Eliza Carthy



In-store - CD singles at £2.99 and cassettes at £1.99. Brit winners promotion with CDs at £9.99. Warner mid-price promotion with CDs at £5.99. Halfmark cassette promotion, Sleeping Beauty, children's video and Mother's Day video promotions



In-store - free paperback novel with audio and video purchases of more than £17.50. Mother's Day music and video promotion. Three CDs for the price of two on selected mid-price ranges, three CDs for the price of two on budget rock and pop. Michael Ball, Enya, Madonna, Cher, Simply Red, Disclosure, Sleeping Beauty



Windows - Jose Carreras; In-store - Olympia label promotion featuring music from Russia and Eastern Europe, Original Jazz Classics compilation offering free book with purchase of two CDs, EMI Classics CDs at £1.99, Musica Sacra CDs at £3.99



Windows - Sing, Take That, Joan Osborne, Best Of Swing 96, Shine 4; In-store - Bruce Dickinson, Sepultura, Future Funk, Sense And Sensibility, Ambient Moods, Nick Cave, Boyzone, Supergass



Singles - Boyzone, Supergass, Take That, Lightning Seeds; Albums - Brit Awards, On A Dance Tip 4, Sepultura, Shine 4; This is The Eighties, Joan Osborne, In-store - budget CD promotion



Singles - Carl Cox, Get Decor; Albums - Sepultura first day cover campaign, Dorena Fine Gold Sampler, Order Ofenats



Singles - Oasis, N-Trance, Sing, Take That, Eternal; Albums - Oasis, Status Quo, M People, Brit Awards 96, Sisters Of Swing, Pulp, Michael Jackson, Fantasia Club Classics, Alicia Morales; Videos - Sleeping Beauty, Disclosure, Brit Awards 96



Singles - Boyzone, Eternal, Lightning Seeds, Supergass; Albums - Marc Almond, Bad Religion, Cowboy Junkies, Bruce Dickinson; Windows - Best Dance Album Under The Sun, Sepultura, Joan Osborne, Pink Floyd, Supergass, Eternal, Bruce Springsteen, Supercool, Spring Cuts promotion, Take That, Lightning Seeds; In-store - Top Gear 3, Shine 4, Pink Floyd, Trainspotters, Vangelis, Carl Cox, Shallow Grave



Capital Tower Power Play single - Diana Ross; Windows - Saw Doctors, Lou Reed, R Kelly, Moloko, Bruce Dickinson, Best Of The Best, Sony Nick Price sale, Tammy, Leon; In-store - Sony Nick Price sale; Press ads - Sepultura, Lightning Seeds, Moloko, Celine Dion, Jose Carreras, Tommy



Megaplay singles - Count Indigo, Get Decor, Super Furry Animals; Essential album - Joan Osborne; Windows and in-store - Sepultura, Joan Osborne, Ambient Moods, Classic Discoveries, R Kelly, David Bowie, Future Funk, Live & Kicking, Pink Floyd, Shine 4, Lightning Seeds, Supergass, five videos for £20, Shallow Grave; Press ads - Nick Cave & PJ Harvey, Carl Cox, Frank Zappa, Herbie Hancock, Wynonna, Cassandra Wilson, Moloko, Iggy Pop



Single - Take That; Album - Top Gear 3; Windows and in-store - Top Gear 3 and Take That



Singles - Take That, Boyzone; Album - Shine 4; In-store - mid-price promotion, Top Of The Tots videos at £5.99 each, double CDs for £8.99 and double cassettes for £5.99, Tons For A Tenner with two CDs or three cassettes for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Norwich), *Avalanche* (Edinburgh), HMV (Bradford), Top of the Tots (Wood Green), Rhythm Records (Walsand), Selecta Disc (London), Soundcheck (Taunton), Taper (Piscadilly), Vibes (Bury) and Virgin (Edinburgh). If you would like to contribute, call Karen Faur on 0181-543 4830.

## EXPOSURE

## TELEVISION

**2.3.96**  
Live & Kicking featuring Boyzone, BBC 1: 9am-12.12pm  
It's Not Just Saturday featuring Ruth, ITV: 10.25-11.30am  
The White Room with Everything But The Girl, Channel Four: 11.10pm-12.10am  
**3.3.96**  
The Hit Mix with Benz, Sky One: noon-1pm  
**4.3.96**  
MTV Unplugged with Lenny Kravitz, MTV: 9-9.30pm  
Planet Rock Profiles: Meat Loaf, VH-1: 10.30-11pm

**5.3.96**  
Oasis: *The Whole Story*, MTV: 7.30-8am  
Ten Of The Best: Ozzy Osbourne, with videos from Aerosmith and Tears For Fears, VH-1: 1-2am  
**6.3.96**  
MTV Unplugged with Arrested Development, MTV: 11pm-midnight  
**8.3.96**  
TFI Friday featuring Supergass, Mooswheat, Lightning Seeds and Jon Bon Jovi, Channel Four: 6-7pm (repeated 11.55pm-1am)  
Beat Club 80s with Depeche Mode, Altered Images and Howard Jones, VH-1: 8-8.30pm

**2.3.96**  
Mo Dutta features Oleta Adams, Radio Two: 6-8pm  
Live From The Met: Aida with Nina Ruzio and Michael Sylvester, Radio One: 6.30-10.30pm  
The Essential Mix with DJ Howie B, Radio One: midnight-2am  
**3.3.96**  
Rock Show featuring a session from Three Colours Red, Radio One: 8-10pm  
Ozzy Osbourne presents Eliza Carthy, Radio One: 10pm-midnight  
**4.3.96**  
In Concert featuring The Cranberries and

## RADIO

Radiohead, Radio One: 9-10pm  
**5.3.96**  
Mark Radcliffe with a set from Shed Seven, Radio One: 10pm-midnight  
Simon Mayo features an acoustic session from Bon Jovi, Radio One: 9-noon  
**6.3.96**  
Folk On Two featuring Scottish singer Christine Yvonne, Radio Two: 7.03-8pm  
Mark Radcliffe presents Nottingham band The Mekles, Radio One: 10pm-midnight  
**8.3.96**  
Jaka Peel features The Auteurs, Radio One: 10pm-1am





# CLASSIFIED

**Rates: Appointments:** £25 per single column centimetre (minimum) 6cm x 2cm  
**Business to Business:** £14.00 per single column centimetre  
**Situations Vacant:** £10.50 per single column centimetre  
**Star Numbers:** £10.00 extra  
 Published weekly each Monday, dated following Saturday  
**Copy Date:** Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).  
 All rates subject to standard VAT



**WE ACCEPT MOST  
 MAJOR CREDIT CARDS**

**Cancellation Deadline:**  
 Wednesday 10 a.m. before publication Monday.  
 To place an advertisement please contact:  
 Lisa Whitfield  
**Music Week - Classified Department,**  
 Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW  
 Tel: 01732 377460  
 Fax: 01732 368210/361534/Telex: 95132  
 All Box Number Replies to Address above

## APPOINTMENTS

### ARABESQUE DISTRIBUTION EXPORT MANAGER

Arabesque is a long established distributor/importer/exporter of music and music related products.

We are currently looking to recruit a new and highly motivated Export Manager to cover our International markets.

The position will involve increasing the level of business with current customers and suppliers; expanding the customer base; liaising with our appointed distributors; developing new markets.

The ideal candidate will have at least 5 years record industry experience including 2+ years in export.

If you fit this criteria please send your CV with current salary details to: Pamela Thompson, Arabesque Distribution, Network House, 29-3F Stirling Road, London W3 8JD.

### BBC SOUTH

## Assistant, Music Copyright

### Rights Group Network Television

Music Copyright department deals with all aspects of Copyright relating to the use of music in BBC Television Programmes.

Working directly to a Music Copyright Executive, you will be responsible for negotiating licenses and fees with record companies and music publishers. Together with Administrative duties, you will liaise with Television production offices, providing guidance and advice on Music Copyright issues. In addition you will assist the Executive in the commissioning of original music for Television programmes.

You will be enthusiastic and self-driven, with sound interpersonal skills to enable effective negotiation with record companies and music publishers. You will be well organised, computer literate, working well under pressure and with an eye for detail. A genuine interest in music broadcasting/media and an awareness of Music Copyright Law would be advantageous.

Ideal applicants will have a minimum of one years experience in a similar role.

Salary c £14,441 p.a. Based West London.  
 For an application form send a postcard (quote ref. 21128/MS) to:  
 BBC Recruitment Services, PO Box 7000, London W5 2WY. Tel: 0181-849 0849 Minicom 0181-231 9231 by March 1st.

Application forms to be returned by March 6th.  
**WORKING FOR EQUALITY OF OPPORTUNITY**

## handle

**PA to VP £21,000**  
 Stylish, confident PA with brilliant Sp/Typ to assist publishing VP at major record co.

An interest in classical music & conversational French ideal.  
**Music Marketing**  
 £15,500  
 Lively, confident secretary to support hectic marketing team at major label. Min 2 yrs exp. exp. within marketing or music.  
 Shortland & Lulus 123.

the recruitment consultants to the music industry.  
**0171 493 1184**  
 for an appointment

**COPY  
 DEADLINE IS  
 EVERY  
 THURSDAY AT  
 MIDDAY**

### Marketing & Distribution Manager

Independent record company based in Frankfurt, London & Los Angeles seeks somebody to fill a demanding new position in their London office.  
 Successful candidate will co-ordinate & motivate all aspects of the UK companies independent distribution.

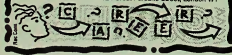
He or she will have at least 3 years distribution/retail marketing experience & should write with CV, stating your current salary, to:

Moirra Harrison, personnel Co-ordinator,  
 Eye Q Music Ltd, 49 Lexington St W1R 3LG.

## career moves

**MUSIC SECRETARIES - c£12-14k**  
 Do you have exp as a secretary and want to work in music? Do you love being part of a busy team, using your excellent secretarial, organisational and interpersonal skills? We have opportunities to get into music and work your way up.

Call 0171 636 6411 or fax to 0171 636 2457.  
 124 Great Portland Street, London W1



### International Wholesaler

Requires a Major Label music buyer.  
 Previous experience in a music retail or wholesale environment essential.

**Applications and CV to  
 MWK Box Number: 326**

### BACKSTREET INTERNATIONAL

Merchandise Company Looking For  
 AGR/Sales Person

A hard working lively individual, with good interpersonal skills, is required to seek out new clients and liaise with existing ones. Must have good knowledge as well as a keen interest in the Alternative Music Scene. Experience in the music industry essential.

Apply with CV and salary expectations to:  
 4 Station Parade, Barking, Essex IG11 8DN.

### Want the Best Secretary in Town?

We have years of experience in recruiting permanent and temporary secretarial staff for the Music industry.

That is why the best people come to us.  
 Call us now for the pick of the catch.

### JUDY FISHER

AGENCY DATES  
 0171-437 2277  
 Recruitment Consultants

### Assistant Manager

wanted for Record label. Must be fluent in Japanese, English and Portuguese. Graduate with Mktg/promotions experience preferred. Should be well organised and have an eye for detail.

Send your CV (by 8/3/96) to:

T. Komuro, 72 Marylebone Lane,  
 London W1M 5FF.

## COURSES

### The Complete Music INDUSTRY OVERVIEW

Informal evening programme given by established music industry professionals. Covers: Independent Publishing, Artist Management, Marketing, Promotion, A&R, Legal Agreements, Multi-Media, Record Company Overview, The International Music Industry etc. (Programme recently featured on the BBC's The Music Programme).

For further details call: 0171 583 0236

The Global Entertainment Group

## Marketing, PR & Promotion

### Exclusive Training Programme

An intensive programme covering all aspects of Marketing & Promotion including Club Promotion, Marketing Strategies/Compaigns, PR, Radio & TV, Advertising, Artist Promotions & Case Studies, Direct and International Marketing. Lectures given by established Music Industry Marketing & Promotions Professionals.

For Details Call: 0171 583 0236  
 The Global Entertainment Group

## music week

If you are replying to an advertisement with a Box No. please send your correspondence to the relevant Box Number at:

(Classified Department)  
 Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW



# ANNOUNCEMENT

## SEPTEMBER SOUND

THE BOAT HOUSE, RANELAGH DRIVE,  
TWICKENHAM, MIDDLESEX TW1 1QZ

Situated on the banks of the River Thames overlooking Deer Park, in an idyllic corner of Richmond, West London, September Sound is a pet project haven for those who like to be close to the city, but not in the midst of it!

Expanding over the next few months, it incorporates the original Eel Pie Studios, September Sound will soon be host to another recording studio and programming room, both newly equipped and beautifully designed.

Call Nina Jackson on 0181 744 2777, fax 0181 891 1836, or look up our website: <http://www.cocoteatwms.com/treasure>, for further information.

Recent clients include: Boutique, Brianna Corrigan, Carmel, Cocoa Twins, Grams, Dennis, Definition Of Sound, Frank & Walters, Foul, Mazzy Star, Nick Lowe, Pozor.

## MUSICIANS NETWORK



Bringing musicians together since '89

*The Original Network for Musicians*

Open meetings - 3rd Mon Every Month at Community Music House, 60 Farringdon Road, London EC2 - Opposite Guardian Bldg, 5 mins Farringdon tube station  
From 7-9pm - 19 Feb - 18 Mar

WEBSITE <http://www.musiciansnetwork.org.uk/mn/>  
MN-BBS MODEM: 8/N/2/Mailline +44-171-434-3800

TELNET: AND INTERNET: 194.129.172.23-3000

E-MAIL: [musicians\\_network@Break.Internedia.co.uk](mailto:musicians_network@Break.Internedia.co.uk)

TEL: 0171 701 3587/0171 209 2424 FAX: 0171 209 2423

## BUSINESS TO BUSINESS

### To Let

The now vacant area left by the re-located **Britannia Row Studios**,

near Angel Islington.

Suitable for post-production work, audio/video editing, programming suites

3,400 sq. ft. approx. (including hospitality suite). Partitioned ready for installation of equipment.

To be let on new lease.

Contact Ian Lerner & Co -  
0171 253 2012

### COMPLETE SHOPFITTINGS FOR SALE

ID cassette racks in grey with matching counter and under-counter storage units  
Flexline CD racks + LP rack in white  
Cash register, other fittings & stylus stock  
Must sell due to closure

Tel: 01271 816442 (Day)  
01271 815647 (Eve)

### BLACKING THE RECORDING STUDIO

Customers include:  
MARSH, Paves,  
This Mortal Coil, Fife,  
Jesus Jones,  
Trans Global Underground,  
Stardust,  
Sean O'Hagan & The High Llamas,  
Puffinb, Powel, Collapse Lungs,  
Saxena, Manzanera, Rickman,  
Hopper, Hooker, Heavy Stereo,  
Truman, Spina,  
Tennessee Fan Club, Change Bates,  
Jack, Sheila Man,  
Melvise, Topy Morozov,  
(We won't break your session  
equipment)  
Dolby SR In all rooms  
0171-261 0118

### THE DAVIS GROUP

12" Mailers, 7"  
Mailers  
CD Mailers  
Carrier Bags  
all types of  
Jewel Boxes  
call ROBBIE  
on:  
0181 951 4264

## THE MUSIC STOREFITTING SPECIALISTS

WALL DISPLAYS  
CHART DISPLAYS  
BROWSERS + COUNTERS  
STORAGE UNITS

STANDARD RANGE OR  
CUSTOM MADE  
IN HOUSE DESIGN AND  
MANUFACTURE WITH  
FREE STORE DESIGN



INTERNATIONAL  
DISPLAYS  
TEL. 01 480 41 4204  
FAX. 01 480 41 4205



## BUSINESS TO BUSINESS

# INCREASE YOUR PROFITS THROUGH MULTIMEDIA THE EYEKON WAY

EyeKon, one of the UK's leading Multimedia companies, can help record stores, sports shops, video retailers, book shops and many high street multiples to increase their profits.

Hundreds of retailers have been shown the EyeKon way to make profits through CD Roms, Digital Cameras, Embroidery Machines and the exciting world of the Internet.

Many stores have recovered their costs in just one morning with this exciting new approach to the future.



For a free assessment please contact:  
The UK's first choice for multimedia business opportunities

EyeKon plc, Dept. 15, Hove Enterprise Centre,  
Boskon Road North, Hove, Sussex. BN41 1ZZ.  
Tel 01273 272000 Fax 01273 272020  
email: [info@eyekon.co.uk](mailto:info@eyekon.co.uk)



### WANTED for £££s

Vinyl - 7" 10" 12" LPs - EPs - Picture Discs  
CD Singles - CD Albums - CDRs  
Videos - Memorabilia - POS Displays  
Press Kits - Award Discs - Acoustic  
Concert Programmes - Tour Jackets etc.  
1960s to 1990s, personal collections, DJs reviewers and radio  
station surplus, retail overstocks and closures, promos, rarities,  
collectables, deletions and overstocks.  
Please call Julian or Dominic at Opus  
Unit 3 Parkway Sidings, Maccles, Kent DA13 8LT  
TEL: 01474 815099 FAX: 01474 815190

Rock & roll is here to stay.  
Are you?

WAKEFIELDS  
SOLICITORS

Contact Peter Felton on 0171 436 2161.

Compact Discs  
Records  
Cassettes  
Typesetting, artwork  
at the BEST Prices  
071 916 4450 104 Harmond St, Camden Town, London, NW 1

WALSH  
+  
JENKINS

are CARRIER BAGS  
TEL 0181 859 5721

Experienced & Extensively Successful  
RECORD PROMOTER  
wants new clients to plug  
"New artists - ONE price"  
Radio/National/Regional TV &  
Radio 1, Press & PR service.  
Video Promotion,  
Consultancy & Production  
Revered albums - No No No,  
C U R, Les Lerner, Golden Eye,  
My Life Story...  
Jane Wallace (Mob) 0585 749612

ARC Music  
Distribution UK Ltd

"The Specialist in Top Quality  
World & Folk Music"  
Phone: 01342 312 161  
Fax: 01342 329 209  
email: [info@arcmusic.co.uk](mailto:info@arcmusic.co.uk)  
Call us for trade details and  
Ask for Cliff

The Music Business  
Golf Day 1996  
will take place on Thursday, 21st  
March at the Wotton-under-Claydon  
Golf Club, Wulmer Chappel Park  
will be celebrating the trophy and a  
donation will be made to  
Nonsent Robbins Music  
Therapy Centre.  
A handicap scoring system will be  
used to determine prize winners.  
Any teams of four are invited to call  
Mark on 0181 874 6715 for  
further details.

### CARRIER BAGS

Your Logo - Printed  
or Plain  
CD Bags + Polybags  
LP Bags + Packaging  
FAST FREE DELIVERY  
LOW PRICES  
0181 503 2711

### The MUSIC TRADING Company

Video Reviews, Reviews, Credits, Labels, NZ  
COMPACT DISCS  
CASSETTES - VIDEOS  
Reviews, Copies, Promos,  
Bootlegs, Overstocks, etc.  
NOTHING + SOLD + EXCHANGING  
if you're not using it - send it!  
PHONE: 0181-566 2066

PROPORTIONAL CARDS  
ONE OF THE MOST  
EFFECTIVE AND  
EASY TO USE  
METHODS OF  
RECORD PROMOTION  
AND  
MARKETING  
0181 874 6715  
0181 874 6715



PRIAM Software  
The complete  
business system  
for the  
Record Industry

Modules include:

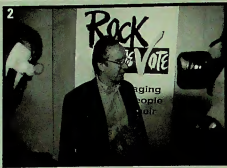
- ★ Distribution
- ★ Mail Order
- ★ Point of Sale
- ★ Accounts
- ★ Stock Control
- ★ Marketing
- ★ SQL

Price from £5000

PRIAM will improve  
your profitability and  
efficiency immediately.

Contact us on

Tel: 01327 702785  
Fax: 01327 311110



It's not every day you get to snuggle up to the Thin White Duke (1), but Sony's vp of communications Gary Farrow made the perfect waltzing partner for the Bowie-impersonating Jonathon Ross, who turned up looking his best for the Brits preview programme *The Brits Are Coming*. BMG chairman John Preston tells it how it is at the launch of *Rock The Vote* (16) at trendy London nightclub the Ministry Of Sound, later mingling with some of those music-loving MPs who seem to turn up whenever there's a whiff of a band being around... "Eet was zis big," explains EMI UK president and ceo JF Cecilia to his PA Jo Luff (3). Presumably he was talking about the Brit statuette the Parlophone trio Supergrass landed... Robbie Williams brings the house down with his cheeky grin (4), but Dooley gets the feeling he's going to have to try hard to contain his natural exuberance for his forthcoming High Court appearances... Jarvis Cocker sits quietly next to Brits chairman Paul Burger (5) while he waits to go on stage – the first time that is. Is that wink a friendly gesture for the camera or is he planning something mischievous for later?... He may have lost out on the awards front but Island artist Tricky (6) is certainly putting a brave face on it. In fact, he's having a right old laugh with his mate Frank and his mate Frank's wife Margaret... Ol, Shaun, worra you doing mate? (7) Black Grape frontman Shaun Ryder stands quietly, as is his wont, waiting for grace to be said until he can really begin to enjoy his night. Would you like some booze, Shaun? Nah mate, I'm a bit tired... Sony's play of putting tabloid rivals *Sun* editor Stuart Higgins and *Mirror* editor Piers Morgan (8) on the same table worked miracles. The pair were practically inseparable the whole night... Music Week's very own A&R columnist Steve Lamacq (9) puts on a good show of smiling lucidly for the camera, but check out all those bottles and empty cigarette packets in close proximity. Perhaps Lamacq wasn't quite as together as he was making out. Sheesh, rock 'n' roll... Doh! Not another MP at the Brits awards, surely. Tony Robert Banks (10, left) is practising the speech he would

Remember where you heard it: Island MD Marc Marot seems to be doing his utmost to reach Jackson-level heights of fame in the US in the wake of Jarvis Gate, appearing coast-to-coast on CBS at least twice. Dooley reckons Jarvis's antics will do his band's chances Stateside no harm at all. If you wondered why Jacko's extras resembled the Les Miserables cast that's because they were, along with a few dozen from the West End production of *Oliver!* including two versions of the leading character himself... In the midst of the mania, one Jackson fan offered another perspective on the proceedings with the words, "Jumping on Jackson's stage is like breaking into the Tate and spray-painting a Cezanne"... Anyone wondering why Liam Gallagher's "Shitlife" parody of the Blur song Parklife was cut from the show shouldn't blame Initial Film & TV: broadcast of the section would have needed consent from MCPS. Paul Connolly, top dog at Parklife publisher MCA Music, says it was nothing to do with him. The rendition certainly wasn't ditched

because of a rude word at 9.03pm – after all Alanis Morissette was allowed to sing "chickenshit" before the watershed at 8.57pm... Boo hiss (1) to the person or persons unknown who nabbed the cab booked for the BPT's heavily-pregnant legal affairs boss Sara John with the convincing line, "she went home ages ago; she's heavily pregnant". Thing is, John's legal mind (and a bit of luck – the hijacked cab returned to pick her up after its unscheduled jaunt to an address in W8) have enabled her to narrow down the identity of the guilty party. Now she'd like an apology... Boo hiss (2) to Chris Evans who responded to a polite request for a photograph from *Music Week's* smudger by pouring a bottle of water over him. Er, I'll take that as a no then, thought our man as he went to dry off... Among the rest of the complaints, many were not impressed by the paltry portions when it came to nosebag – apart from Earls Court's neighbouring kebab shop which did a roaring trade. Just think how many kebabs you could buy with £400. Erm, maybe not... Those who didn't watch Question

Time on Thursday will be interested to hear that 49% of the studio audience thought Tony Blair's performance was a mistake and 32% that it wasn't... Partygoers were interested to see Virginia Bottomley's expression moments after her little conversation with War Child founder David Wilson. The pair had been in the same year at Essex University in the late Sixties although by no means bosom buddies. Responding to the former Health Secretary's inquiry as to his current activities, Wilson snapped: "I've been launching War Child in Bosnia while you've been closing hospitals in England"... All those who watched the TV show the next night may have spotted themselves in the audience clapping or drinking (or even looking bleary eyed at the camera) but the star prize must go to John Preston, who was grooving along to David Bowie's performance alongside Annie Lennox... Those who spent a fiver on a Nordoff Robbins raffle ticket at the Brits will be glad to hear that it raised £3,500 – "Not bad since our sellers had to get out at the first sight



# BON JOVI

## 'these Days'

THERE WERE PLENTY IN 1995  
DOUBLE PLATINUM UK • 3 TOP 10 SINGLES

THERE WILL BE PLENTY MORE IN 1996



**BRIT AWARDS WINNERS 1996 - BEST INTERNATIONAL GROUP**

FEBRUARY 26th WILL ALSO BE ONE OF



## 'these Days'

THE NEW SINGLE  
SEE THEM LIVE

-TFI FRIDAY • 1st MARCH-

-LIVE & KICKING • 2nd MARCH-

MORE OF 'these Days'

WATCH OUT FOR THE TV REPROMOTION OF THE ALBUM FROM MARCH 18th IN MAJOR ITV AREAS  
MAJOR UK TOUR IN JULY

