

music week

For Everyone in the Business of Music

10 DECEMBER 1994 £2.95

More MMC misery

The music industry is bracing itself for another costly and exhaustive investigation into its affairs, following last week's unveiling of a Monopolies & Mergers Commission inquiry into the writers and publishers' collection agency PRS.

This is going to prove very expensive in terms of manpower and commitment," warns PRS chief executive Wayne Bickerton, who is confident that his organisation will be exonerated, just as the record industry was in July after a year-long MMC study, estimated to have cost £15m.

However, Paul McGuinness, manager of U2 and long-time PRS adversary, says, "I'm delighted at the news and only surprised the MMC didn't act quicker. This can only accelerate plans by the majors to launch their own commercial collection agencies. Ten years from now everybody will have forgotten that PRS existed."

Announcing the MMC investigation, director general of fair trading Sir Bryan Carlsberg says, "I have grounds for concern that the PRS may not be operating in a fully efficient manner. The market power they exercise can be

RIGHTS PARTNERSHIP FALTERS

Serious disagreement between PRS and MCPS has resulted in a Mexican stand-off over their plans for a £10m jointly-owned services company. Heralded as "our biggest ever project" by PRS chief executive Wayne Bickerton at the body's agm in September, the joint venture - known as ServiceCo - was intended to harness MCPS's computer systems for the collection and distribution of royalties for both organisations. However, PRS reservations in the wake of last year's Proms debacle are understood to be the source of a widening rift. "After Proms we are very wary of committing wholesalely to such a massive scheme until we are completely satisfied," says one leading PRS council

member. "MCPS wants us to hand over all PRS functions, including licensing, to ServiceCo. In effect, they are asking us to put all our eggs in one basket. We would rather hand them over one by one, particularly since more paranoid writers believe the joint venture is a means by which publishers can gain control over the flow of income to composers." MCPS chief executive Frans de Wit says such fears are unfounded. "The new company will simply provide a service to both parties and neither side, nor any industry factions, will be allowed to dominate," he adds. PRS chief executive Wayne Bickerton says the PRS council will review the plans for ServiceCo at its meeting on December 14.

issues came to a head last summer: the £10m failure of computerised administration system Proms; the abrupt departure of chief executive Ted McLeary; and U2's launch of its legal bid to administer its own rights.

"We subsequently became aware of misgivings among members about the exclusive nature of their assignment of performing rights to PRS and the par-

ticular restrictions that apply for members who wish to leave," the OFT states in what appears to be a direct reference to the U2 dispute. It adds, "The office's attention was also drawn, by music industry representatives and by licensees, to the proportion of expenditure devoted to administration and to claims of managerial inefficiency."

Bickerton counters that the OFT's areas of concern have been addressed over recent months. Claiming that the abandonment of exclusive assignments would "greatly increase the difficulties of licensing public performance of copyright music", Bickerton points out that the society has made it easier for members who wish to opt out and that administrator costs have fallen. He anticipates administration costs will account for less than 17% of income in 1995, down from 18.8% in 1991.

"We've made great strides in dealing with many of the issues raised here," he says. "At council level we have completed the corporate governance review and are acting on its recommendations."

The MMC has a year to complete its investigation and report to the trade and industry secretary.

THIS WEEK

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Tower Records opened its doors at midnight to a crowd queuing outside for The Beatles' Live At The BBC last Tuesday (November 29). More than 200 albums were sold on the night and by the end of the Wednesday release day an estimated 650 copies had whizzed out of the store, says a Tower spokeswoman. Demand for the album appears to have far exceeded expectations, with many shops selling out by lunchtime on Wednesday. Retailers greeted with dismay news that EMI had itself run out of copies and lost sales are reported across the UK.

See p5



Latecomers enter Christmas race

There are more serious contenders than ever before for this year's Christmas number one.

East 17's *Stay Another Day* (London), which was expected to climb to number one in the charts this week, is the bookies' current favourite, with odds of 5/2 at William Hill as *Music Week* went to press on Friday. But some believe it may have peaked too early, especially as there are a number of contenders still to be released, notably Mercury's *Bon Jovi* track, *Please Come Home For Christmas*.

Also released today is Cotton Eye Joe from The Rednex (live), which has

secured number one slots in six countries across Europe and is receiving heavy commercial radio airplay.

Meanwhile Creation is waiting until December 19 to release Oasis' Whatever, although it would have to sell 200,000 copies from nowhere in one week to be a contender.

Many retailers have tipped The Power Rangers' novelty record *Go Go Power Rangers* on RCA, which is third favourite at 6/1, but chart analyst Alan Jones believes that, unlike last year's Mr Blobby disc, its appeal does not extend beyond the kids' market. He supports the view of William Hill's

Graham Sharpe that RCA's *Zig & Zag* are in with a strong chance with *The Girls*, particularly with an ambitious PR campaign including interviews on children's shows up until Christmas.

But Sharpe says it is the most open field for many years. "Last year was a two horse race, but it could be anyone this year," he says.

Columbia is putting its faith in Mariah Carey's *All I Want For Christmas Is You* at odds of 11/4, while Polydor's *Boyzone* are expected to enter the Top 10 this week and will benefit from their appearance on the *Smash Hits* Poll Winners' Party.

MOIST

as seen on smash hits poll winners party



their debut album silver includes the hit single push out now

Chrysalis

THE 7TH ANNUAL SMASH HITS



our price BEST SINGLE

- | | |
|-----------------------------------|--|
| 1 SURE: TAKE THAT | 6 SATURDAY NIGHT: WHIGFIELD |
| 2 EVERYTHING CHANGES: TAKE THAT | 7 CONFIDE IN ME: KYLIE |
| 3 STEAM: EAST 17 | 8 IF I GIVE YOU MY NUMBER: PJ & DUNCAN AKA |
| 4 LOVE IS ALL AROUND: WET WET WET | 9 CRAZY FOR YOU: LET LOOSE |
| 5 BLACK BOOK: EYD | 10 LET'S GET READY TO RHUMBLE: PJ & DUNCAN |

BEST BRITISH GROUP

- 1 TAKE THAT
- 2 EAST 17
- 3 ETERNAL
- 4 BAD BOYS INC
- 5 BLUR
- 6 LET LOOSE
- 7 WET WET WET
- 8 PJ & DUNCAN
- 9 OASIS
- 10 M PEOPLE

BEST FEMALE SOLO SINGER

- 1 MARIAH CAREY
- 2 MICHELLE GAYLE
- 3 KYLIE
- 4 WHIGFIELD
- 5 MADONNA
- 6 DINA CARROLL
- 7 WHITNEY HOUSTON
- 8 LISA LOEB
- 9 CYNDI LAUPER
- 10 BJÖRK



BEST ALBUM

- | | |
|---------------------|--------------------------------|
| 1 PARKLIFE: BLUR | 6 END OF PART ONE: WET WET WET |
| 2 STEAM: EAST 17 | 7 MUSIC FOR THE JILTED |
| 3 KYLIE MINOGUE | 8 GENERATION: THE PRODIGY |
| 4 D:REAM ON: D:REAM | 9 CROSS ROAD: BON JOVI |
| 5 EXPRESS YOURSELF | 10 12-PLAY: R. KELLY |
| CLEARLY: EYD | DEFINITELY MAYBE: OASIS |

BEST ALTERNATIVE/INDIE TYPE BAND

- | | |
|-------------------|-----------------|
| 1 BLUR | 6 NIRVANA |
| 2 OASIS | 7 R.E.M. |
| 3 SUEDE | 8 REEL 2 REAL |
| 4 ELASTICA | 9 APACHE INDIAN |
| 5 THE CRANBERRIES | 10 THE FARM |

SMASH HITS

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AWARDS

THE WINNERS

On Sunday an estimated ten million viewers tuned in to BBC1 to watch *Smash Hits* magazine's 7th Poll Winners Party. It's the only annual British televised awards that's voted for by the people who buy and love music – the readers of *Smash Hits*. Thousands of *Smash Hits* readers voted through the magazine – their choice of winners ranged from Blur to Take That, Sean Maguire to Bon Jovi, Mariah Carey to PJ & Duncan. Many more joined in the voting for the Radio One/*Smash Hits* Best New Act through Britain's biggest radio station.

Thanks to Our Price for their sponsorship of the event and the record companies for their continued support of the show. If you missed exactly who won what (after all, it is the noisiest awards show on TV) then here are those winners in full...

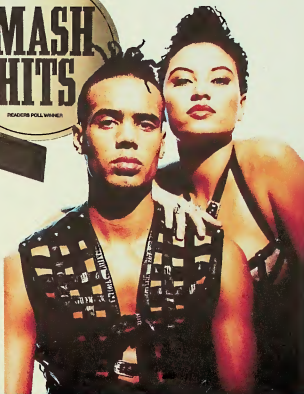
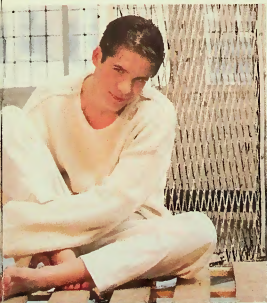
BEST ROCK OUTFIT

- | | |
|----------------|--------------------------|
| 1 BON JOVI | 6 NIRVANA |
| 2 GUNS N'ROSES | 7 RED HOT CHILI PEPPERS |
| 3 AEROSMITH | 8 INXS |
| 4 MEATLOAF | 9 MANIC STREET PREACHERS |
| 5 TERRORVISION | 10 U2 |



BEST MALE SOLO SINGER

- SEAN MAGUIRE
- CJ LEWIS
- MICHAEL JACKSON
- ELTON JOHN
- LUTHER VANDROSS
- PRINCE
- R. KELLY
- SEAL
- BRYAN ADAMS
- PAUL WELLER



BEST DANCE ACT

- | | |
|---------------|----------------|
| 1 2 UNLIMITED | 6 EYD |
| 2 PJ & DUNCAN | 7 M PEOPLE |
| 3 ETERNAL | 8 THE PRODIGY |
| 4 DREAM | 9 CAPPELLA |
| 5 WHIGFIELD | 10 REEL 2 REAL |

SMASH HITS/1 FM BEST NEW ACT

- | | |
|-----------------|-------------------|
| 1 PJ & DUNCAN | 6 WHIGFIELD |
| 2 CJ LEWIS | 7 OASIS |
| 3 STILTSKIN | 8 SEAN MAGUIRE |
| 4 LET LOOSE | 9 SHAMPOO |
| 5 ULTIMATE KAOS | 10 MICHELLE GAYLE |

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PICKWICK

COMMENT

MMC investigation is a disaster

Just as the music industry is pulling itself out of a dull, dull period in which its attentions were diverted away from music and towards tribunals and courtrooms and MMC investigations, we find ourselves being dragged into another — into PRS. It is bad, bad news. No good is likely to come of it. There's a fair chance some bad will come of it. Either way, it will be expensive, and the people who pay for it will be the songwriter and publisher members of PRS.

PRS is not perfect, but a great deal of progress has been made since the Proms and Ted McLean fiasco. Staff numbers have been cut and the percentage of members' money which is spent on administration in the UK is falling.

Ironically, one of the main reasons why PRS now finds itself under scrutiny has nothing to do with the way the society runs its own affairs: it is the conduct of the foreign societies to whom PRS effectively sub-contracts the job of collecting money overseas. While some might consider the language from the U2 camp to be sometimes over the top, it is nearly three years since they started fighting for justice over live performance royalties from the Continent.

It is justice we're talking about. And it is not just U2. Continental societies are still deducting sometimes 50% of the royalties due to UK writers on their performances before the money reaches the UK. That is outrageous. It is unjustifiable and it needs sorting. PRS is attempting to deal with it, but it is hamstrung by the fact that it is difficult to apply pressure to the foreign societies when the earnings of our writers overseas are so much greater than that of their's over here. There's a strong case to be made that it is not PRS which should be investigated by the MMC, but the Continental societies by the European Commission.

Steve Redmond

PAUL'S QUIRKS

Waving the magic wand over barcodes

The Z15 chart return slips faced with the prospect of paying another £200 for a CCD scanner or being removed from the chart panel must wonder when it is all going to end. Over the past 10 years some stores claim to have laid out around £2,000 per terminal to ensure that they stay on the panel, whereas others have had to lay out virtually nothing!

Why then do they continue to do it?

The answer, in the main, is that they want the music they sell in their store to be fairly represented in the charts. If, indeed, as a body, they thrust their hands up in the air and said stuff it, we would be left with a limp, washed out chart where even the recent Stone Roses single might have struggled to reach the Top 20.

The road CIN wants to take the industry down is well mapped out with Epos tills replacing Epos machines as soon as possible.

Perhaps with a little foresight the cost of the extra wands could have been spread around the 500 or so Epos machines and everyone would have been treated equally.

Beeb boosts Beatles bonanza

EMI is certainly making the most of its good links with the BBC and other TV networks. Hot on the heels of the recent Pink Floyd extravaganza we now have millions of pounds worth of free advertising for the "new" Beatles release.

The Beatles Live At The BBC was featured at length on every BBC news bulletin last Wednesday and also managed to get good coverage on the regional news, the main ITV bulletins and the Sky networks.

Pity the company didn't have enough stock to meet demand.

Paul Quirk's column is a personal view

NEWS

BBC 1 is to screen an 88-minute live special shot on the last night of Sade's 1993 US tour. Directed by Sophie Muller, Sade Live in San Diego features 10 years of music from the singer's four best selling albums which have sold a total of 27.5m copies worldwide. The programme is due to be screened by BBC 1 at 11.55pm next Wednesday (December 14). Epic's The Best of Sade has now sold more than a quarter of a million copies since its release in October and is expected to go platinum before Christmas.

Channel Four and the BBC are under-screwing their commitment to music over the Christmas period with ambitious scheduling lasting well into the New Year.

In the run up to Christmas, Channel Four will be focusing on black music as part of a "Black Christmas" theme, with programmes ranging from documentaries on jungle and Peter Dink to a celebration of gospel music. Shooting Stars, two-minute clips featuring emerging black music artists will run throughout the season, and on Christmas Day the station will broadcast The Beautiful Experience, a Prince concert recorded at the Paisley Park studios.

The Black Christmas theme runs alongside programmes featuring veterans Cliff Richard and Elvis Presley, while opera is covered with Puccini's Turandot on Christmas Day and three new operas to be screened in February.

One of the highlights of the new year is Channel Four's resurrection of its groundbreaking music show The Tube. The Best Of The Tube, with re-shot links from Jools Holland and Paula Yates, begins on January 25.

Channel Four's The White Room also returns in March, hosted by Mark Radcliffe and featuring a range of acts from Rod Stewart to The Stone Roses.

Director of programming John Willis says, "This year is definitely a step forward from previous Christmas. We've been more eclectic as well as trying to provide a broad spectrum of music."

The BBC schedule includes a Christmas Day screening of The Carpenters debut 1971 BBC concert, an Elvis Presley tribute on December 30 and The Prince's Trust Gala Concert on Boxing Day featuring acts such as East 17, Kylie Minogue and the Kinks. Opera



Music on the box gets festive boost

MUSIC HIGHLIGHTS THIS CHRISTMAS

Christmas 23	Black Christmas — Badassa TV	Channel Four
December 23	Top Of The Pops	BBC1
	The Carpenters at the BBC	BBC2
	The Prince's Trust Gala Concert	BBC1
	Verdi's Aida	BBC2
	Puccini's Turandot	Channel Four
	The Beautiful Experience — Prince in Concert	Channel Four
	The Prince's Trust Gala Concert	Channel Four
Boxing Day	The 28th Annual Country Music Awards	BBC2
	U2 Zoomeranged	BBC1
December 27	Arrested Development in The House	Channel Four
December 28	Positive Vibrations — reggae special	Channel Four
December 31	New Year Jam Down — Caribbean/reggae special	Channel Four
December 30	Elvis — The Tribute	BBC1
	This Is Garth Brooks	BBC2
New Year's Day	Elvis 4 Ever	Channel Four

is also covered throughout the period.

In the regions, Carlton TV has confirmed regular late night music programmes including The Beat and The Album Show. Carlton's head of entertainment programming John Bishop says the station considers itself "the leading edge" in putting music on the ITV network.

Granada, meanwhile, will be broadcasting a series of late night profiles on The Undertones, Bryan Ferry and Bad Boys Inc.

Notting Hill signs up
Chrystalis's Jackson

Notting Hill Music has recruited publishing veteran Andrew Jackson as copyright manager handling a 2,000-title catalogue which includes songs by Paul Weller, Utah Saints and Tom Robinson.

Jackson was previously business affairs manager at Chrystalis Music, where he worked for 17 years. His experience also includes stints as copyright manager at April Music, Dick James Music and RCA.

Notting Hill, which acquired Japanese-owned NTV Music last year, has also appointed Chris Remy as general manager of its New York office. Remy was previously research director at US industry directory, New On The Charts.

"Both Chris and Andrew bring a wealth of experience to the company," says chairman Andy McQueen.

EMI to split classics in January reshuffle

EMI's classical division is to be split into three parts under a restructuring plan to take effect from January, writes Phil Sommerich.

The new core classical area will be headed by James Brock, strategic reporter to be led by Patrick Wilson while the trade section, headed by Sarah Herdson, will handle retail own-brand labels and back catalogue. Virgin Classics sales and marketing activities, formerly handled separately, will now be spread across the three sections.

EMI Classics director Roger Lewis says the restructuring is intended to sharpen the division's consumer focus, describing it as an "evolution" of the division's success in all three areas.

Previously the division has had success with strategic titles such as its Moeds compilation series, core reper-

toire by Simon Rattle and Amanda Roccoff and the own-brand label developed for HMV stores.

However, the changes will go ahead without the presence of the division's press and promotions manager, Marius Carboni, who leaves on December 16 to set up his own PR agency.

Carboni, who has been earmarked for a senior post in the core repertoire unit, says his departure is unconnected with the restructuring.

"After eight years in the industry I felt I could use my knowledge to good effect as a freelance music consultant and I felt it was the right step for me," says Carboni who, before joining EMI, seven years ago, was Decca Classics press officer.

● Carboni Classical Media can be contacted on 0732 811036.

Television: King draws up hit list

Over the past year Jonathan King has had the opportunity to say how he'd like to shake up A Song For Europe in his *Tip Sheet*.

Now, in his new role as music executive of the competition, he is getting the chance to put his theories to the test.

Foremost among King's objectives is that all eight songs chosen to compete in the competition should become hits. "I'm looking for eight dead cert smash hits – that's my criterion," he says.

King aims to open up the contest to songwriters of all types. "I don't care if it is an operatic aria or a country and western record," he says. Hopefully it will attract all of these acts it didn't attract for the last three years – it has become a very uncredible contest."

Following his appointment in October, King's first decision was to allow writers to choose who performs their songs. Over the past three years one artist has performed all the entries:

EUROVISION COUNTDOWN

December 22	Deadline for entries
January 1995	All entries judged by MPA and Basca
January 23	Second judging session
Early February	Final panel selection of eight songs for A Song For Europe
March 25 or April 7	A Song For Europe
May 13	Eurovision Song Contest

Michael Ball in 1992, Sonia in 1993 and Frances Rufelle last year. Rufelle was criticised last year for favouring one song, Perfect Songs' Lonely Symphony, which went on to become the UK entry for Eurovision.

A Song For Europe will now feature eight different artists including soloists and groups. King says, "Changing the show back to eight different artists with different musical styles gives it more scope – and each will perform their own

song as best they can."

King will be liaising with the BBC on the presentation of the show. He says, "We're hoping to include more information on how to write songs. I am hoping to look at songwriters and artists and their influences. We want more humour. Hopefully it will be an entertaining show as well as an informative one."

Since 1995's A Song For Europe was launched in October, entries have flooded in. Basca general secretary Amanda Harcourt says, "We've had a constant flow which is partly attributable to the fact that we've gone back to the multi-artist format."

The judging panel, which is currently being assembled, will comprise personnel from the BBC, Basca and the MPA.

Entry forms can be obtained from the MPA, 18-20 York Buildings, London, WC2N 6JL, Tel: 0171 839 7779 and Basca, 34 Hanway Street, London W1P 9DE, Tel: 0171 436 2261.

Marley tribute set for Mideam

Aswad are to headline a concert tribute to Bob Marley at Mideam next year. Inner Circle, Israel Vibrations, Burning Spear and Big Mountain are also lined up for the show which takes place during Mideam on February 1 at the Palais Grand Auditorium in Cannes.

Each artist's set will include a cover of a song written by the late reggae superstar, who would have celebrated his 50th birthday in February. The show will be broadcast live on radio and on French television.

The concert was organised by Mideam director Bernard Batzen. He says Mideam has been trying to put a reggae showcase together for three years. "Mideam has been going for 29 years but there has never been such a huge reggae event," he says.

Batzen has boosted Mideam's concert programme for 1995 and is using three new venues including the 5,000-seat La Palestre in Le Cannet. It hosts dance night Mideam Motion on January 31 featuring a line up of European dance stars including Whigfield, DJ Bobo, Captain Hollywood Project, Corona and Maxx. Mideam runs from January 30 to February 3.



Mick Hucknall was on hand to help steeplejack Fred Dibnah secure the final bolt in the roof of the new Manchester Arena in a "topping out" ceremony last week. The 15,500 capacity arena is scheduled for completion at the end of June 1995 and will be the biggest multi-purpose venue in Europe. Lee Esckelsen, executive director of Ogden Entertainment Services says, "All the rock and pop promoters are interested. There are concerts tentatively booked from July 1. We're taking bookings all the way through to 1997."

Laister quits PR company

Wendy Laister has confirmed her departure from entertainment PR company Laister Dickson to join New York-based Collins Management, which handles Aerosmith. Laister will be responsible for marketing, press and promotion at Collins but will remain a shareholder and non executive director of Laister Dickson, which is now headed by joint managing directors Bernard Doherty and Claire Singers.

EUK deal to supply Euro Megastores

EUK has struck a distribution deal to supply audio and video product to Virgin Retail Euro Megastores in Germany and Holland. The agreement covers EUK's core range of international titles, with plans to extend it to continental European countries where VRE operates stores through its joint venture with Blockbuster.

EMI appoints designers for new HQ

EMI Records has chosen design company Sedley Place to refurbish its new west London headquarters which it plans to move into next summer. The six-storey 80,000 sq ft building in Brook Green, Hammersmith, will accommodate all 270 staff who are currently based at Manchester Square as well as some staff from EMI's premises in Hayes. Sedley Place's plans include a garden and mezzanine restaurant area. Principal Mick Nash says, "We've designed metal panels with opening shutters which, when they are parted, expose imagery which says something about the business."

Radio station launches new talent plan

North West England radio station JFM 100.4 is aiming to promote new talent by adopting a band a year. It has selected Manchester-based Soulfinger as its Band For 1995 after managing director Peter Salt saw the seven-piece play live. Salt says, "The station is about music, not only music that our audience wants to hear but also supporting and encouraging bands in the region." JFM 100.4 is backing the band on air and with a poster campaign across the North West.

DJ gets top job at Bournemouth station

South coast DJ Paul Allen has been appointed programme controller of Bournemouth's 2CR FM. Allen, who has presented 2CR's breakfast show since he joined the station in 1992, has been acting head of programmes for the past three months. He says, "It is the most exciting challenge I've faced in my radio career." The latest Rajar figures show that 2CR and its sister station Classic Gold have a joint reach of 43% which exceeds the Radio One figure in the area.



Music Week news is available across the continent on MTV Europe on pages 260 to 265 of MTV Text.

HUMAN LEAGUE KICK OFF TALENT SECTION - p9

MUSIC BUSINESS INTERNATIONAL

MBI
MUSIC BUSINESS INTERNATIONAL

IN BOMBAY BACK TO THE CITY AND BEHIND THE SCENES OF THE MUSIC BUSINESS

REVEALED: KEITH MURPHY'S NEW ALB 'SUNSHINE' - WHO'S WHO IN THE MUSIC BUSINESS

FRANCIS THE CLUB: THE NEW CLUB SCENE - WHO'S WHO IN THE MUSIC BUSINESS

NEW PRODUCTIONS: THE NEW PRODUCTIONS - WHO'S WHO IN THE MUSIC BUSINESS

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- MCA International – the gamble that worked
- Latin America – why you can't ignore it
- Direct selling – it's here and it's growing
- Music Business International – out now

A healthy roster has put Go! Discs in its stoniest position to date

"Get creative. Bounce ideas. Channel energies" proclaims the flipchart above the table in the office of Go! Discs' managing director Andy Macdonald, a brief which has obviously proved successful of late.

Not only has Carry On Up The Charts - The Best Of The Beautiful South become the first number one album in the label's 11-year history, but Go! Discs currently boasts some of the UK's most sought after and critically acclaimed acts including Paul Weller and Portishead.

Four years ago it was a different story. Go! was working on bands such as The Southernaires, Father Father and Sound System, which unlike labels The Beautiful South and The La's failed to chart. Then in 1992 Macdonald was forced to lay off five staff, during a period he acknowledges as a bad time for the label.

"We did suffer from the recession and when you're a small company laying off five out of 20 at one go looks pretty dramatic," says Macdonald. "You always get periods when there isn't much being released, you just have to be patient."

The fact that Go! Discs is not a label associated with a busy release schedule is one of the reasons for its credibility. "They don't put loads out but when they do it always has a redeeming quality, which is something you can't say about many labels," says Andy's Records head Andy Gray. "The A&R has good taste and because it's a small company they can be more focused on the artists."

Focusing on the music rather than the business is one of the key aspects of running Go! Discs, agrees Macdonald. "Building a company from nothing means you're not inheriting shit. We're lucky that we can set the tone."

GO! DISCS



HIT TEAM: (FROM LEFT) PAUL WELLER, THE BEAUTIFUL SOUTH AND NEW STARS, PORTISHEAD

WHO'S WHO: THE TEAM AND ROSTER

THE GO! DISCS TEAM

Managing director: Andy Macdonald; General manager: Mike Heneghan; A&R manager and free label head: Simon Dine; Head of Go! Beat: Ferdie Hamilton; Head of business affairs: John Kellest; Head of press: Pippa Hall; Regional radio and press: Fergus Denham; Head of international: Tony Crean; Production controller: Pete Mason; Product manager/video controller: Sarah Wills

THE GO! DISCS ROSTER

Go! Discs: Paul Weller, The Beautiful South, The La's, The Trash Can Sinatras, The Frank and Walters, Dogzora, The Muddie Funksters, Wubble-U; Go! Beat: Portishead, Gabrielle, Gloworm, Lisa Moorish, Delta House Of Funk, Sister Bliss; Free: The Ecstasy Of St Theresa, Tribute To Nothing

Despite the minority stake PolyGram has had in the label since 1987, Macdonald's insistence on a non-corporate philosophy and structure has given the label an edge. "They've retained their individuality in the marketplace which sometimes can easily be missed when people get involved with major investment," says Pinnacle managing director Tony Powell. Go! Beat head Ferdie Hamilton says the fact that his bosses are "complete fans of the music and don't come out with cash record company ideas" counts for much.

Macdonald's A&R stance and

enthusiasm for music balances the strong marketing background of general manager Mike Heneghan, who joined the company two years ago with a history of marketing including promotion companies 3MV and Platinum.

"You get good at marketing when you accept it is as a supplementary function to the music," says Heneghan. "There are so many cases where it dominates and devalues the music."

The TV campaign for the Beautiful South may have come as a surprise to those familiar with some of the label's previous marketing stunts, like

GOING BOLDLY

1983: Andy Macdonald launches Go! Discs with £1500

1984: Worldwide licensing deal signed with Chrysalis

1988: The Housemartins' Happy Hour makes the top three, Caravan Of Love reaches number one

1989: Licensing deal signed with PolyGram which buys a minority stake in the company

1992: Welcome To The Beautiful South becomes the label's first million selling album

1992: Go! Beat is set up. Number ones with Beats International and The Beautiful South. Release of The La's There She Goes reaches number 13

1992: Paul Weller's first solo album goes to number eight

1993: Gabrielle reaches number one with Dreams

1994: Paul Weller's Wild Wood album is nominated for Mercury Music Prize. Go! Beat's Gloworm and Sister Bliss go Top 40; first number one album from the Beautiful South

sponsoring Billy The Fish's football team in Viz. "It is the most conventional thing we've done," admits Macdonald. But it wouldn't be a surprise if there were some more offbeat marketing strategies lined up for the album.

Next year promises to continue Go! Discs' run of success, with Macdonald revealing that 1995's indie darlings The La's are due back in the studio in January. He is also hoping for big things from Paul Weller, the label's most high profile artist, whose new album is out in May. "It'll be better than Wild Wood," he says. "And that was a fucking classic." Catherine Eade

It's on the streets now!



IT'S HUGE

Reggae Hits

VOLUME 17

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HUMAN LEAGUE

SHEFFIELD SYNTH BAND, NOW ON EAST WEST



When Thorn EMI took over Virgin Records and the ace fell on Virgin's unwieldy artist roster, the Human League were one of the prime and obvious casualties. They had not been prolific, with only four albums in 10 years, and their sales had steadily dropped. The future looked bleak for the synth pop trio from Sheffield and few would have been surprised if they never appeared on the release schedules again.

Fast forward a couple of years, however, and East West A&R head and record producer Ian Stanley was still a big enough fan to see that there was life left in the group. When he heard demos for the new album, *Octopus*, he became convinced that the right producer could turn those songs into hits.

The demos for *Octopus* contained glimpses of greatness but they needed a lot of arranging and songwriting, so we

needed a producer with songwriting sensus, who could do it in their Sheffield studio," he says. The question was who should that producer be. Step forward, Ian Stanley. "I started to help arrange stuff with the aim of passing it over but it all went so well, I carried on," he says.

Stanley certainly had the track record, having previously produced and played a key role in the success of Tears For Fears. And immediately before the Human League album, he had worked on the Pretenders' *Last Of The Independents* album.

Stanley now describes *Octopus* as the happiest record he's ever worked on, so much did his relationship with Susan Sulley, Joanne Catherall and frontman Phil Oakey click. "They're the kind of group with strong ideas that needs strong support and they don't like to work with anyone who doesn't

have a grasp on that," he says.

Oakey adds, "We've had great relationships with people like Martin Rushent and Jam and Lewis but it dawned on us that Ian was the guy who understood us more than anyone else has. He does things because he knows why we want to do them."

Stanley says The Human League were one of his favourite groups of the early Eighties and he enthuses about their analogue synth sound and their place in a uniquely British tradition of song and lyric writing. Just as important, he says, is "the way they believe in dressing up, that stars should look like stars, and be different, which is great for pop."

Stanley feels the group have suffered from a lack of direction since their 1981 classic album *Dare*, culminating in *Romantic!* (he describes as a poor album with not enough good songs

or A&R input.

The East West A&R man says he has been amazed at the support the group still has in the industry. "I've found a huge warmth from everyone I've spoken to," he says. "They all said, 'we love The Human League, when are they going to make a new record?'"

The answer is January 26 when *Octopus* is scheduled for release.

The end result holds few surprises: it's prime Human League with the most commercial potential of any album since those heady days of *Dare*.

"I'm delighted to see they've gone back to their European roots and I'm confident that at the end of that, they'll reap the benefits again," says Paul Morgan, catalogue and artist development manager at EMI Music Publishing which inherited the writing team from Virgin Music.

It is a relationship EMI has been happy to continue, he says. "Record companies can suffer but a publishing deal can survive the few lean years of an act," says Morgan. "The back catalogue can still be played on the radio and we were confident they would go on to another record deal."

The first single—which had its radio debut on Mark Goodier's show on Radio One on Friday—is *Tell Me When*. And, though it has been completed for a while, it is released on Boxing Day following hold-ups with the artwork.

"That put us back, but when we realised how good the album was, we needed a proper set up, so we gave the marketing people a couple more months to get it right," says Stanley.

Stanley says the album is strong the whole way through, and he is convinced it will prove The Human League are far from obsolete. "They're still hugely famous, like a brand name, and if you have the name and the right song, you'll do well, which Duran Duran proved with *Ordinary World*. You're not only up against the prejudice against old groups coming back, which to me is irrelevant," he says.

After feeling a bit beleaguered over the past five years, Oakey says the group now has a new lease of life. "Since we've changed labels, we've remembered how we used to do it. Sometimes we think we're a bit crap but we're better than almost everybody else. When we're lucky with the right producer, we can stand up against the rest of the world, which isn't bad for three idiots from Sheffield."

Marlin Aston

NICK ROBINSON ON A&R

So maybe the Americans aren't so turned off by our music as we might think. A solid foundation is already being built for 1995 with seven acts guesting on an unpledged-style tour of radio stations between December 5 and 16. They are **Simple Minds**, **Big Audio**, **Radiohead**, **Killing Joke**, **Lightning Seeds**, **The Jesus & Mary Chain** plus **Tom Jones** who will appear in Las Vegas for KDGE with **The Cramps** as his backing band...The return of the God-like **Scott Walker** is nigh. Look forward to a new single from the balladeer of balladeers on February 27...**The Fall** have signed a new publishing deal with Stuart Ongle at SGO Music which includes this year's *Middle Class Revolt* album on Permanent and all future releases. Not one to hang around, Ongle has already placed one track from the last album, *15 Ways*, in Elizabeth Hurley's new film *Mad Dogs & Englishmen*...Remember T'Pau? Well, SGO Management is now handling the return of their effervescent singer **Carol Decker** who

is recording with former writing partner **Ronnie Rogers** and has a debut solo single *Let It All Fall* ready for spring release on her own label...The idea of Hendrix samplers **Beautiful People** supporting chord-crashing **Oasis** on their December tour might seem a little strange but apparently the two go way back, as they say, with Oasis recording early demos in the BP's Liverpool studio...Unsigned rock act **The Outsiders** have been chosen to support those granddaddies of rock **Status Quo** on their *Thirsty Work* UK tour this month. They were brought to Quo's attention after winning Capital Radio's *Perrier Raw '94* new band competition...Jan 'Mac the Mouth' McCulloch and **Electrifixion** put on a cracking show at Windsor Old Trout last week, attracting remarks like "Blimey, it's like seeing the Bunnymen again" and "McCulloch's got his balls back". They were ably supported by new London Records signings, the tight, confident **Marion**...Not quite as tight were jazz beatsters

Marden Hill at London's Jazz Cafe. But that was mainly due to the fact that it was their first gig together for a year or so. That said, they still managed to blast some cool grooves...**Portishead** weren't quite as majestic as expected when they played a brief set last Monday at the tiny E.V. Club in Regent Street but it was still a stunning display and vocalist Beth was quite hypnotic...**Beck** played with a full band the same night at the LA2 before indulging in a little folk blues in a very competent solo acoustic set at The Water Rats in Kings Cross the next day when the diminutive blue-eyed wonder was joined on one song by former Milkshake **Billy Childish**... Finally, **Moby** proved what a star he is by totally rocking the Subterrania with an all-too-brief techno and full-on house set. It won't be long before the little man with the big sound really makes his mark in the media and the mainstream charts...



BASIA

READY AT LAST FOR
UK SUCCESS

Former Matt Bianco singer Basia has struggled to sell records in the UK despite reaching superstar status overseas. The songstress with the distinctive Polish name (pronounced Bash-ah) has in fact sold 5m albums, predominantly in Japan, the US and Latin America, since her solo career began in 1987.

Her latest Epic album *The Sweetest Illusion* has sold a million copies worldwide in just two months, but has not yet managed to reach five figures in the UK.

Sony's managing director Muff Winwood, who is Epic-signed Basia's A&R man, remains optimistic, believing the singer's growing success abroad will give her a story to tell in the UK.

Basia has just finished 11 sell-out shows on Broadway and two of her



songs feature in the new Robert Altman movie *Pret a Porter* - achievements which are at least generating some much-needed publicity in the UK. Winwood hopes forthcoming TV appearances, including

a slot on Des O'Connor Tonight in early January when the new single *Drunk On Love* is released, will allow him to circumvent UK radio's indifference to Basia's rich latin/jazz pop. The situation is in stark contrast to

what has happened in the US, says Winwood. "There is a very good adult/new age/jazz/night-time radio network that is very popular in America and she has become successful on the back of it. I suppose it's a bit like JFM in London - if every city had a station like that, then she would eventually take off here," he says.

Unusually for an act with such success in the US, Basia and Danny White, who has co-produced and written with her since their Matt Bianco days, are determined to stay in the UK. Despite lobbying from Epic in the US, they recorded *The Sweetest Illusion* at the Whitfield Street and Westside studios in London while Basia completed the vocals on an ADAT at home.

"She just took the tape home and did all the vocals in the kitchen while she was cooking," says Winwood, who says it is Basia's complex and unique harmonies which characterise her sound.

"It's sharp and it has a jazzy edge to them, so the records are really strong and I just think that there are people out there who would really love this as much as I do if only we could get it to them," he says. **Neville Farmer**

SLEEPER
BUILDING A FANBASE
THE ORGANIC WAY

Three singles into their career and London's Sleeper are steadily creeping into the national consciousness.

So far they have notched up two independent number ones and tour supports with the Manic Street Preachers, Lemonheads and Blur. There's a Stephen Street-produced album on the way and the inbetweeners EP is due in January - all achieved with relatively little attention from the rock inks.

Their manager Geoff Wener is singer Louise's older brother. "We've always hung out together and, though I've never managed a band before, it seemed the logical step after studying to be a lawyer in college," he says.

The band's label Indolent, an RCA offshoot handled by its new alternative team of Steve Lovas, Paddy Forwood and Nick Davis, has laid the foundations for lasting success with a 7,000-name database.

Indolent founder Ben Wardle says,

"We started the database from day one, with a classified ad in the *NME*. It means we know who the fans are, can keep them informed and give them badges and fanzines as a loyalty bonus.

"Slow development is the idea. We don't use tricks such as 99p singles like certain other major indie acts. With Sleeper, it's been an old-fashioned campaign of building up live support, gaining radio play and very little hype." Werdle describes frontwoman Louise Wener as "like Dusty Springfield with a bitter and twisted streak" while Lovas sees a lot of Chrissie Hynde in her. "They are essentially a rock band and she's the brains and soul of them. We don't want them to be a true indie band," he says.

Wener adds, "When we started out, there was pressure to conform to an indie ideal, but we're getting away from that indie band with shouting girl singer approach. We've been learning and exploring over the past year, gained a lot of confidence and now we've got a much poppier edge."

To date, they have relied on XFM and Radio One's alternative shows - Peel, Radcliffe and The Evening Session. The intelligent, but catchy guitar-fuelled pop of inbetweeners will undoubtedly open up the daytime airwaves. **Leo Finlay**

ANIMALS
THAT SWIM
INDIE WITH A TRUMPET

Tapping a prospective signing for a loan may not be the obvious way to show your interest in them but it worked for Elemental boss Nick Evans.

He asked Animals That Swim trumpeter Del Crabtree to lend him 50p so he could buy the band's single. The group admired his cheek and when they left Che Records two singles later, they decided to get some money off Evans in return and signed to Elemental.

The London-based five-piece - three bassists and two mates - play venues on the UK indie circuit, but their moving trumpet-fired sound is far removed from current vogues.

The songwriting quality is beyond doubt, however, and singer drummer Hank Starr's surreal lyrics about subjects as bizarre as chance meetings with Roy Orbison down the local club are inspired.

Elemental is an unusual label for the group, considering its solid indie connections with Bivouac (now signed to Geffen), AC Acoustics and Truman's Water. Evans says he is prepared to bide his time with the Animals. "The turnover of new bands is so fast. If the first few singles aren't hits, people think it's never going to happen. That's a fallacy, and a band with as healthy and non-conformist an attitude as Animals That Swim will get their eventually - they'll never run out of ideas," he says.

For the moment, the band are keeping their day-jobs which include bookshop assistant, rehearsal studio receptionist and chef at a gay vegetarian restaurant, saying they have little ambition but to continue making quality music. **Leo Finlay**

FLAMINGOES
HOOK-LADEN GUITAR POP

Managing an unsuspected band was far from Deborah Edgley's mind when she turned up at the Charlie Chaplin pub in south London one miserable Saturday night last year.

But by the time she left, the former 4AD head of press had the songs of the pub's guest band The Flamingoes in her head.

"I hadn't been involved in music for a while but I was hooked by the band when I saw them," she says.

After meeting up with the guitar pop three-piece from Hitchin, Edgley decided to manage them.

The late publicist Philip Hall saw the band and got involved, creating interest in the group at a very early stage. Pat Collier produced the first single on the indie La La Land and the legendary New Art Riot gig alongside Echobilly. S'M'A'S'H and These Animal Men ensured media interest.

The trio were picked up by A&R man Daniel Pope for Pandemonium, an indie offshoot of dance label Kickin Records.

At the time of signing The Flamingoes, Pope was just getting over the loss from his label of his first discoveries, Echobilly, who went to Rhythm King. He says, "It was good timing. I had seen the band play at The Orange and I could see they had a stack of good songs and the necessary impact. They had just lost a possible deal with Elektra so we were all very happy to work together."

The band went into the studio with original Echobilly producer Dick



Meaney and have released two hook-laden singles, *Tenage Emergency* and *Disappointed*. The album *Plastic Jewels* follows in January.

Meaney says, "They were a three-piece that wanted to record live and that's exactly what I'm into. The music's very simple but very catchy and the potential is definitely there."

Nick Robinson

DANIEL O'DONNELL

CHARISMATIC IRISHMAN PLAYS GIGS TO GET AHEAD

If it wasn't for the persistence of a fan club secretary and an open-minded record company boss, costuming star Daniel O'Donnell might not be making music today.

To those who find his brand of sentimental MOR too much to take, a world without O'Donnell's music might not sound too bad, but the statistics show the Irishman has built an astonishing level of popularity. He continues to play sell-out shows to more than 1,000 people for 150 nights of the year and has sold more than 2m albums and 1m videos in the UK.

The success story started when O'Donnell's Irish fan club organiser Loretta O'Flynn sent Ritz Records managing director Mick Clerkin a tape of the singer, then aged 22.

Clerkin was indifferent to the tape but O'Flynn persuaded him to catch one of O'Donnell's live performances - events which Clerkin now sees as the key to the star's massive popularity. All his songs are covers of other people's work, few big radio stations or TV networks feature him and he's not exactly a front cover star. It's his presence which makes so many people buy his music.

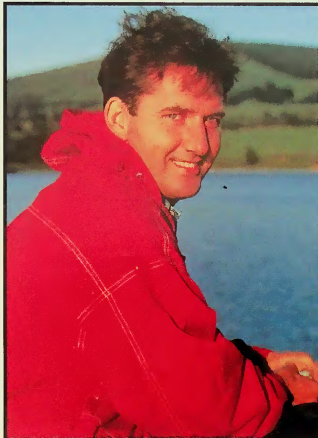
"When I first saw him he had the worst band in the world but he was playing to almost 70,000 people and his charisma shone through. Before he went on, he said 'Mick, if you don't like the show then I'm gonna pack it all in and go home'," says Clerkin. "But he liked it a lot and signed O'Donnell shortly after that show."

It's such captivating live performances that have helped grow the O'Donnell fan base.

"Love is definitely where it all begins with Daniel. It's a sort of Billy Graham situation in that he can totally control a crowd as soon as he steps on to the stage," says Clerkin.

And his audience isn't typically MOR. "There are a lot of older women but also girls although, it has to be said, not so many men."

With O'Donnell relying on other writers for his songs, it's not surprising that his commitment to touring is so great. "The only live was the reason I started in music. I'm not a songwriter but I do appreciate good songs," he says. "I tend to play songs by many different



people and a lot of traditional songs. I don't have a regular group of writers - I just see what I am sent and if I like it I'll record it or play it. They don't have to be from established writers." Occasionally, O'Donnell has

collaborated live with big name artists, such as Christy Moore on the Late Late Show earlier this year.

Although his soft sentimentality approach may have seemed at odds with Moore's rootsy and radical style,

their version of a traditional song proved to be the highlight of the programme.

O'Donnell doesn't, however, intend to work with other stars just to establish his name in the mainstream market.

"When I got in the UK charts, it's not because I've written a song specifically to do that. I'm happy doing things the way I do and I don't really have a desire to have a lot of chart success," he says.

And who needs chart success? The 32-year-old O'Donnell is still busy conquering new audiences - all over the world. Australia is the latest country to welcome him and in 1995 he looks set to become a superstar there.

It is not just the Irish community which is buying his records. "In fact, I'd say they probably represent 20% at the most. My audience is much broader than people might think," he says.

Another myth is that there are thousands of Irish people in the US who will buy any Irish music. So far, O'Donnell has struggled Stateside.

"The people there who do buy Irish music either go purely for the older traditional stuff or newer names like Christy and the like," says Clerkin.

"We've found it a very difficult market to crack partly because I don't have a record deal there," says O'Donnell. "If I wanted to make America work I think I would have to live there and do it properly and I just don't want to do that."

And he doesn't really need to. O'Donnell's 1995 year planner is already full with tour dates and studio time for the recording of his 12th album, which is due to be released in the autumn of 1995.

For now though, he's back on a 50-date tour, including his two latest albums Christmas With Daniel and Especially For You head up the charts and looking forward to a week off at Christmas. **Nick Robinson**

ONES TO WATCH

THURMAN
Echobelly tour support act Thurman highlight their English pop stance with a new single Talk To Myself on Righteous Records next week alongside an appearance on the Farce Parade label's Return To Splendour EP.

BRANDY
Aged only 18 and an actress in her spare time, this US 'n' B singer is already storming the US charts and should soon be doing the same here. Her eponymous album is out next week on East West.

AC ACOUSTICS
These Glaswegian signings on the Elemental label have provided a talking point for the industry with their melodic EP Hand Passes Plenty which is already being heralded as one of the best singles of the year.

JOI
Farook and Haroon create Asian techno interpreted via their version of a Jamicain sound system but with DATs instead of dub plates. An exciting experiment waiting to be unleashed on a limited edition EP early in the new year.

SECRET LIFE
Perhaps more familiar to clubland for a variety of remix tracks, Secret Life have just completed an album of strong vocal pop songs for Pulse-8.

IN THE STUDIO

ARTIST	PROJECT	COMPANY	AN EXCLUSIVE	STUDIO	PRODUCER
THE ALMIGHTY	single remix	CHRYSALIS	John Williams	NOMIS (London)	Therapy
BACK TO THE PLANET	album	ARTHUR MIX	Alex Holland	EASTCOTE (London)	P.Glover/artist
BIG COUNTRY	album	COMPULSION	Chris Briggs	RAK (London)	artist/C.Sheldon
BOB RIDDLEYS	album mix	CREATION	Dick Green	CHURCH (London)	Al Clay
CHINA BLACK	mixes	POLYDOR	Colin Barlow	METROPOLIS (London)	Mykael S.Riley
DIZABORNE	mixes	ISLAND	Juan Palmer	SARM WEST (London)	Masters At Work
DEUCE	mixes	LONDON	Tracy Bennett	TRIDENT II (London)	artist
808 STATE	album	ZTT	Liam Teeleing	FDN (Sheffield)	artist
INCENDIOT	album	PHONOGRAM	Gilles Peterson	TRIDENT II (London)	artist
GARLAND JEFFRIES	single	RCA	Nick Raymond	MAISON ROUGE (London)	Boilerhouse
JOEDECI	mixes	MCA	Steve Wolfe	TRIDENT II (London)	Simon Dunmore
JILL JONES	single	LONDON	Paul Macdonald	METROPOLIS (London)	Mykael S.Riley
KILLING JOKE	live mix	BIG LIFE	Tim Parry	RAZOR (London)	Chris Potter
MASSIVE ATTACK	mixes	VIRGIN	Anthony Newton	WESTSIDE (London)	Brian Eno
THE MESSENGERS	single	LATTITUDE	Sally Gross	MILD (London)	Paul Taylor
MILLIONAIRE HIPPIES	album	DECONSTRUCTION	Keith Blackhurst	SWANWAY (London)	Danny Rampling
NU COLOURS	mixes	POLYDOR	Steve Jervier	EDEN (London)	Simon Law
PRODIGY	single	XL RECORDINGS	Richard Russell	STRONGROOM (London)	artist
MARIA ROWE	single	LONDON	Paul Macdonald	METROPOLIS (London)	Mykael S.Riley
SALAC	mixes	ISLAND	Nick Angel	BRITANNIA ROW (London)	Gil Norton
SONS OF THE ORIGINAL	single	BMS	Nick Angel	EASTCOTE (London)	Tony Nwechukwu
SWERVE DRIVER	album mix	CREATION	Dick Green	CHURCH (London)	Alan Mendler
THE STEAMBOAT BAND	album	POLYDOR	Paul Adams	PINK MUSEUM (Liverpool)	Boilerhouse
STEREO MCs	album	ISLAND	Juan Palmer	WORKHOUSE (London)	artist
TRICKY	mixes	ISLAND	Juan Palmer	MASTER ROCK (London)	artist
UZ	tracks	PRINCIPLE MANAGEMENT	Paul McGuinness	WESTSIDE (London)	Brian Eno
LJ HAWBULE	tracks	ISLAND	Nick Angel	GREENHOUSE (London)	artist
YOYO HONEY	album	LATTITUDE	Sally Gross	METROPOLIS (London)	Mel Weissan

Confirmed bookings week ending December 3. Source: EMI

ALAN JONES TALKING MUSIC

After spending £100 on the nine-CD Italian import of the **Beatles'** Complete BBC Sessions, an excellent, opportunistic and technically legal exercise which brought together the 257 recordings the Beatles made in 52 sessions on the Beeb, I had somewhat mixed feelings about the new Apple/EMI double Live At The BBC. I needn't have worried. The sound quality is superior, even when it dips to slightly dodgy levels, as it does on, for example, I Forgot To Remember. It's a brave attempt to chronicle the Beatles' relationship with the BBC and has obviously been exhaustively researched – the version of Love Me Do is, for instance, the best of the nine recordings of the song they did for the Beeb. No-one in their right mind would buy this in preference to, say, Abbey Road or Revolver, as the tracks are strictly mono, and were clearly recorded to a schedule, but the 56 songs here (30 of which the Beatles never recorded for EMI) are largely a delight. Now, about those unreleased studio cuts... Singles that sell a million copies in the UK are a rare commodity with only about 50 ever reaching that level. When they do, they instantly become the target for a piss-take or a hi-NRG cover. As the last three have suffered the latter fate, it seems only fair that Whigfield's Saturday Night, the latest graduate to the seven figure club, has been turned into an even sillier song than the original. Taking its cue from the quacking noises that decorate the original, **Black Duck's** Whiggle In Line is a tongue-in-cheek remake, which retains large

portions of the original, and adds some ragga to the mix. Released on Flying South, it's another potential hit, and another in the growing collection of semi-clandestine singles labels launched by Telstar, alongside Pukka (Mike's recent Twangling hit) and Multiply, whence came Short Dick Man...More jokky humour comes from **Zig & Zag**, whose raggamuffin single, Them Girls Them Girls, perfectly takes off the successful Reel 2 Real style – and no wonder, with Erick 'More' Morilla from the group at the controls. Witty lyrics are in evidence, especially on the country/ragga hybrid bonus track Turn On Your Landing Light...Less penetrable to reasonably mature adults, the **Power Rangers** phenomenon (which has been energising GMTV's audiences at the same time as Zig & Zag have been entertaining on C4's Big Breakfast) has also spun off a single, entitled



THE BEATLES: SUPERIOR SOUND QUALITY

simply **Power Rangers**. As there are upwards of four million Mighty Morph'n fans on ITV and Sky One, its success seems assured...Television – advertising this time – is also providing the impetus for **Perez Prado's** Guaglione, a corry strict tempo workout, which ended the 18-week reign atop the Irish charts of **Bill Whelan's** Riverdance, and is featured in the new Guinness TV ad. It worked for Louis Armstrong, and probably will, though less effectively, for Perez. Riverdance is, incidentally, reissued this week in the UK. It was originally used in the Eurovision interval, accompanying a sensational hard shoe Irish dancing sequence, and was used again on the Royal Command Performance, screened by BBC1 on Saturday...The outstanding reissue due in a fortnight (December 19) is **Orchestral Manoeuvres In The Dark's** Architecture & Morality. OMD reached towering heights with Souvenir, Joan Of Arc and Maid Of Orleans, which gave them with three consecutive top five hits in 1981/2. All came from Architecture & Morality, which was their biggest selling album, and will no doubt prosper again, remastered and reissued with a dealer price of just £5.40...Incidentally, December 19 – the week before Christmas – is providing a typically lean week for releases, with **Oasis's** string quartet-driven Whatever (reminiscent of the Beatles' Revolver era) the pick of the crop. Our full reviews service returns next week.



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DETAILS OF OUR NEW LOCATION WILL BE ANNOUNCED SHORTLY

FRONTLINE

BEHIND THE COUNTER

KEVIN DONOVAN, Diverse Music, Gwent
 "Last week was quiet for singles although the format is very important in our store. As nobody else in town is selling vinyl singles, we've recently increased the number we stock and they now account for around 50 to 60% of our total sales. Rock Motel on Junior Boy's Own and The Metalheads on fire are doing well at the moment. There's a lot of pressure on us to put prices down on chart product and it's not always coming from the multiples. For example, while the multiples are selling the new Beatles CD for £18.99, we've been squeezed down to £16.90 by our nearest independent competitor, which means our margins are very tight. We're not stocking many compilations because we can't get them on a sale or return basis, and the local multiples do the big business in this sector. Having said that, we did have people in the shop last week asking for Now! 29 because they couldn't get it in Smiths or Our Price. Customer care is a priority at this time of year. If we see anyone wandering around with a list, we immediately try to help them and send them out of the store happy. Our special ordering service means that people can order titles over the next two to three weeks and still get them in time for Christmas."

ON THE ROAD

JOHN POOLE, RTM rep for Wales and the west
 "I'm having a busy week with the start of our Chain With No Name single of the week campaign, putting up promotional material in the stores. We've had a positive reaction from our dealers because it raises the profile of a type of music that wouldn't usually get a lot of advertising. The biggest buzz this week has been around the Beatles album, which has been everywhere. Some of the shops I've been in have been swamped, with television news crews filming the rep selling it. People are buying it, too. There's a lot of talk about the Christmas number one, whether Jimmy Nail will manage it or whether it will be one of those disastrous novelty records that don't sell any albums. As for bands, a lot of people are talking about Electrafixion who played in Gloucester recently. I went to see a local band in Cheltenham called Girl Of The Year, and there's been a surprising amount of interest in The Courage Of Lassie, a Canadian folk band. Our Sabres Of Paradise album has got display boxes everywhere and that's been going quite well, but it's going to be fighting all the television-advertised albums for a chart position. Other shop talk has been about how many days off reps are getting this Christmas. It's been a good week for me because I've just been offered a new job as a label manager for RTM, so I'm happy."

IN THE SHOPS THIS WEEK

The following information, collected by Music Week on Thursday is based on contributions from Andy's Records (Cotchester, Essex), Diverse Music (Gwent), Happy Daze (Ipswich), H & K (Widzhire), HMV (Glasgow), Omega Music (Crewel), Our Price (Acrington), Parrot Records (Canterbury), Kent Tower (Picaadilly, London), Virgin (Marble Arch, London). If you would like to contribute to Frontline, call Karen Faux on 0181 543 4830.

NEW RELEASES

The big news last week was The Beatles Live At The BBC with EMI's radio and press teaser ads ensuring it notched up substantial sales on its first day of release. After a buoyant couple of weeks for singles, the pace has slowed although retailers report that Primal Scream, The Grid and Cliff Richard did healthy business.

PRE-RELEASE ENQUIRIES

Singles: Madonna, Blondie, Rednex, Power Rangers
 Albums: Pearl Jam (on CD), Stone Roses

ADDITIONAL FORMATS

Dream Theatre 12-inch with fanzine

IN-STORE

Windows: Canto Noel, East 17, Pearl Jam, Eternal, Pink Floyd, Chris Rea, Stone Roses
 In-store: Jimmy Nail, Pearl Jam, Rock Anthems, Nat King Cole, Christmas In Vienna 2, Sting, M People

MULTIPLE CAMPAIGNS



Windows and television advertising - INXS (Anglia), Sting (Anglia), Hitz Hits And More Dance Hits (Anglia and Yorkshire), Sounds Of The 70s (Anglia and Yorkshire), press advertising - Pink Floyd, Anonymous 4



In-store - Christmas In Vienna 2, 100% Christmas; video - best of BBC comedy titles



Album of the week - Stone Roses; single of the week - Bomb The Bass; video of the week - Ryan Giggs; windows - Pink Floyd, Eternal, Bon Jovi, M People, Gloria Estefan, Chris Rea, Jurassic Park, Mrs Doubtfire; in-store - Fantasia Music Collection, Jimmy Nail; TV co-promotions - Dance Zone Level 4 (national Channel Four), Eternal (London, Central, Anglia and Granada)



In-store - Pearl Jam, Rock Anthems, Party Mix 2, core CDs from £8.99, cassette best-sellers dumpbin



Windows - Experience Our Christmas, INXS, Cyndi Lauper; Bon Jovi, Pearl Jam, Joe Longthorne and Liz Daven; in-store - Experience Our Prices, Best Country Album In The World Ever, INXS, Bon Jovi, Kylie Minogue, Mrs Doubtfire, Jurassic Park; press advertising - Ice Cube, M People, Cranberries



Windows - Sting, Dance Massive, Rock Anthems, Madonna, Canto Noel, REM, Virgin, Best Ever range, East 17, Pearl Jam; in-store - Have A Cracking Christmas campaign; TV co-promotions - Sting (LWT, Scottish, MTV, VH, Channel 4 London and Scotland), Rock Anthems (Channel 4 Scotland and Scottish TV), Dance Massive (Channel 4 London); press co-promotions - Mary J Blige, Foreigner; Pearl Jam; London bus sides - Virgin Best Ever range, East 17



VMR essential album - Stone Roses; in-store - Christmas campaign highlighting Madonna, Bon Jovi and Sting; Best Of 84 campaign across rock, pop, classical and roots; press advertising - M Beat



Album of the week - Sting; windows - Sting, The Best Christmas Ever, RPO's Pink Floyd; in-store - Nat King Cole, Teatar TV advertised albums, exclusive box sets across wide range of music



In-store - traditional Christmas music compilations promotion, blank audio and video tape promotion; video - comedy bestsellers, Mrs Doubtfire, Jurassic Park and Michael Barymore

EXPOSURE

TELEVISION

10.12.94
 Live And Kicking features Michelle Gayle, BBC1: 9.15-12.12pm
 Madonna: A Body Of Work, MTV: 2-3.30pm
 Later With Jools Holland featuring Oasis, Mary Chapin Carpenter and Shava Collins, BBC2: 8-9pm
 Saturday Night Live featuring Nirvana, Willie Nelson and Paul Simon, VH-1: 9-10pm
 On The Road: Pink Floyd, VH-1: 11-midnight
11.12.94
 Rock Stories featuring Eric Clapton, Ginger Baker, John Mayall and Robert Cray, VH-1: 4-5pm

12.12.94
 The Zig & Zag Show featuring East 17, Swampy and D'Ream, MTV: 3-3.30pm
14.12.94
 Sade Live In San Diego, BBC1: 11.55pm-12.55am
 The Best featuring Jamiroquai, Crowded House, Brand New Heavies, Primal Scream and Red Hot Chili Peppers, ITV: 2-3am
15.12.94
 REM: The Hits, MTV: 7-8pm
16.12.94
 Sounds Of The Sixties featuring Procol Harum, Bee Gees and The Move, BBC2: 7.15-7.45pm

10.12.94
 Johnnie Walker features Pop Will Eat Itself in concert, Radio One: 2-5pm
 John Peel features The Senseless Things and Tindersticks, Radio One: 5-7pm
 The TFM Rap Show hosted by Tim Westwood, Radio One: 5pm-midnight
11.12.94
 The Art Of Noise Part 2: Rick Wakeman investigates the development of music technology, Radio One: 7-8pm
 Andy Kershaw features Texan country act Junior Brown and Punjabi folk band a singer Malkit Singh, Radio One: 10pm-midnight

13.12.94
 Simon Mayo features Michelle Gayle, Radio One: 9am-noon
14.12.94
 The Evening Session with A&R men reviewing demo tapes, Radio One: 7-8pm
15.12.93
 The Evening Session featuring Oasis in session live from Radio One's Maica Vale studio, Radio One: 7-8pm
16.12.94
 John Peel features Italian band Uada and Yorkshire Asian rappers Detrimental, Radio One: 10pm-1am

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BEAUTIFUL SOUTH Carry On Up The Charts	Go! Discs	out now		Promotion includes TV advertising in the ITV Meridian, West Country and Ulster regions from today.
BLACK SHEEP Non Fiction	Phonogram	out now	 	There will be dance press advertising and in-store displays with independent retailers.
BLUR Parklife	Parlophone	out now		National TV advertising using a new ad will begin today.
TONI BRAXTON Toni Braxton	Arista	out now	 	Ads will run in the Carlton and Central regions for one week starting today.
JOE COCKER Let The Healing Begin	Capitol	out now	 	The release will be re-promoted through to Christmas.
THE CRANBERRIES No Need To Argue and Everybody Else Is Doing It So Why Can't We?	Island	out now	 	From today both Cranberries albums will be re-promoted with heavyweight TV advertising including co-op campaigns with Our Price and HMV.
DIE TOTEN HOSEN Love Peace And Money	Virgin	out now	 	Promotion includes in-store displays with independent retailers including Andy's where the release is on listening posts.
ETERNAL Always And Forever	EMI	out now	 	The campaign includes national TV advertising in conjunction with HMV from today.
JUDY GARLAND A Star Is Born	Telstar	out now	 	The campaign will include heavyweight advertising in most ITV regions and on Channel Four in the South.
GARY MOORE Ballads & Blues 1982-1994	Virgin	out now	 	Promotion includes A&E posters in London and window displays with Woolworths from today.
PEARL JAM Vitalogy	Epic	out now	 	The release will feature in WH Smith and Woolworths displays.
PJ & DUNCAN Psyche	Telstar	out now	 	National TV advertising will run on Channel Four and The Big Breakfast.
POPE JOHN PAUL II The Rosary	Telstar	out now	 	Advertising is being backed by press coverage.
QUEEN Greatest Hits 1 and 2	Parlophone	out now	 	There will be a British Rail poster campaign to promote these re-packaged CDs.
CLIFF RICHARD The Hit List	EMI	out now	 	The poster campaign will focus on Scotland from next week and there will be TV ads in the ITV region.
DIANA ROSS A Very Special Christmas	EMI	out now	 	Promotion includes co-op TV advertising with Our Price and window displays with Tower and EUK.
FRANK SINATRA Duets 2	Parlophone	out now	 	Promotion for the release will include British Rail posters up to Christmas.
STING Fields of Gold	A&M	out now	 	There will be TV advertising in the Yorkshire region and a British Rail poster display.
DOMINA SUMMER Endless Summer	Phonogram	out now	 	There will be in-store displays with the multiples.
TINA TURNER Collected Recordings 60s-90s	Capitol	out now	 	The re-promotion includes in-store displays with Our Price and HMV.
VARIOUS The Best Of 100% Dance	Telstar	out now	 	Promotion includes national TV advertising on Channel Four during peak time viewing.
VARIOUS The Best of Sensual Classics	Warner Classics	out now	 	Promotion includes radio advertising on Capital and Melody.
VARIOUS 100% Christmas	Telstar	out now	 	Promotion includes national TV advertising on Channel Four and satellite advertising on BSkyB.
VARIOUS Dance Massive 2	Dino	out now	 	Displays will run with selected independent retailers.
VARIOUS The Greatest Hits 94	Telstar	out now	 	The TV campaign includes advertising on Channel Four in the South.
VARIOUS The Greatest Hits Of The 90s	Telstar	out now	 	The TV campaign includes national advertising on Channel Four and The Big Breakfast.
VARIOUS Hits Hits And More Dance Hits	Global TV	out now	 	Radio advertising will include slots in the Network Chart Show.
VARIOUS Ireland's Greatest Love Songs	Telstar	out now	 	Promotion includes regional TV advertising from today.
VARIOUS Jungle Mania 2	Telstar	December 12	 	The campaign will run for a minimum of four weeks and will include regional TV and radio advertising.
VARIOUS Mastercuts Jazz Funk Vol 5	Beechwood	out now	 	Promotion includes advertising in the specialist music press.
VARIOUS Renaissance The Mix Collection	Six3	out now	 	Stylish packaging is being used to sell this release to the gift buying public.
VARIOUS Rock Anthems	Dino	out now	 	In-store displays will run with multiple independent retailers.
VARIOUS Search Hits 94	Telstar	out now	 	Heavy TV advertising will follow the Smash Hits Poll Winners party.
VARIOUS Sounds Of The 70s	Global TV	out now	 	Promotion includes national TV and radio advertising plus in-store displays with independent retailers.

Compiled by Sue Silittle: 081-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



POWER RANGERS: THE ALBUM - A ROCK ADVENTURE

Record label: RCA

Media agency/executive: Target/Rob Wilkerson

Marketing manager: Kevin Dawson

Creative concept: Simon Cowell and David Joseph

With Power Rangers toys selling too fast to meet demand, RCA anticipates a huge hit in the run-up to Christmas with this release, out next Monday. The album is trailed by a Mike Stock/Matt Aitken single entitled Power Rangers which is released today with pre-sales of over 100,000. TV appearances by the Power Rangers will be backed by national press ads and posters. The release is HMV's album of the week and there will be displays with independents.

COMPILATION

THE ULTIMATE JUNGLE COLLECTION

Record label: Dino

Media agency/executive: MCS/David Lamey

Product manager: Mario Warner

Creative concept: Mario Warner and Sub Base



The 32-track album has been compiled by Dino in conjunction with jungle label Sub Base to ensure it has street-cred. National TV advertising on Channel Four and radio ads on all ILR and pirate stations are planned through to Christmas. There will be free T-shirts for the first 20 customers buying the release at each HMV and Menzies store. Displays will run in Woolworths and HMV and the release is the featured album at Menzies.

RECORDING STUDIOS AND PRO AUDIO

The studio industry's revival has got stronger as the year has progressed. In the past three months increasing numbers of studios have announced expansion plans or

unveiled new equipment in a bid to win back business which, for some, almost disappeared completely during the recession. British companies returning from the latest AES show in San Francisco last month heralded it as the most successful pro audio exhibition for years, claiming manufacturers are at last getting together to try and ensure the new equipment they produce is compatible. Meanwhile, a *Music Week* survey of the UK's residential studios indicates they are adapting their services to offer what the record companies really want. And a quick glance at the strong list of artists in the studio at the moment reveals there is not much wrong with the production heart of the music industry.

Re-Pro calls for changes

UK record companies came under fire at the November meeting of the producer and A&R trade body Re-Pro.

Producers claimed British music is struggling in the US charts because record companies are failing to understand the importance of long-term artist development.

They accused the record industry of signing under-experienced artists, while A&R managers admitted they were victims of media hype which is forcing them to sign acts before they are ready.

The meeting, held in the soundproofed environment of the Soundstage at the Whitfield Street studios in London and attended by more than 150 delegates, focused on artist develop-

ment, premature signings and the difficulty UK acts have churning in the US.

The panel was chaired by producer, A&R executive and songwriter Nicky Graham and comprised former artist Feargal Sharkey, Chrysalis Music managing director Jeremy Lascelles, Mega Records UK managing director Stuart Slater, RCA A&R manager Simon Cowell and Kitchenware founder Keith Armstrong.

Lascelles said, "No-one is prepared to sign an act and give them three or four years; the pressure on them is ridiculous."

Some members of the panel claimed the British music system was to blame for not allowing bands to hone their acts on the

live circuit because A&R men were scared to miss out on "the next big thing".

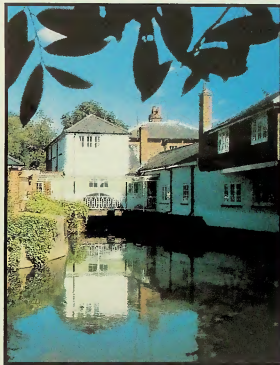
Stuart Slater described a gig he went to recently: "It was the typical English scenario. There were 20 or so fans at the front who looked just like the band, then a 50 yard gap and 150 scouts all standing at the back," he said.

Feargal Sharkey claimed most young British musicians were not interested in guitar rock but in specific dance music which is not understood in the US. "Dance is mainstream now and we still ignore it. Maybe we should let guitar music take time out to reinvent itself instead of constantly releasing bands who are trying to sound like the Small Faces," he said.



The Re-Pro panel, voicing concerns about artist development in the UK music industry. From left: Feargal Sharkey, Jeremy Lascelles, Stuart Slater, Nicky Graham, Simon Cowell and Keith Armstrong.

MUSIC WEEK 10 DECEMBER 1994



A live album for Elton John and a blues album for Bill Wyman are leading the revival of The Mill studio which has been saved by its long-time engineer and producer Stuart Epps. The Berkshire studio went into receivership earlier this year during the sessions for Chris Rea's film soundtrack follow-up to his number one album Express Logic. The building was sold, but Epps bought all the equipment including the £2-channel MCI console and is now leasing the studio. "Chris had block-booked a year in studio two and things were going well. It seemed a shame to stop so I made a deal with the new owners. It's a great environment for overdubbing and the vocal sounds are brilliant," he says. The studio was built 20 years ago and among the artists to record there have been George Harrison, Led Zeppelin and Elton John. The Mill's telephone number is 0628 910788 and the facility is available for between £350 and £400 a day.

Studios seek growth as property prices fall

The fall in property prices in the centre of London is helping city studios to expand.

More than 30 commercial recording rooms are operating or are under construction in the city while existing ones are upgrading.

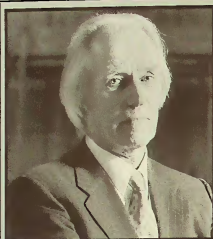
Strongroom Studios has acquired a New VR Legend console and improved its live areas, while a clients club is due to open next year to support the eight production rooms and two main studios.

Meanwhile, Sarm East and

Innovation are buying new consoles, the Roundhouse will open four rooms in the new year and Jamestown, Odessa Wharf, The Garden, Milo and Terminal all report healthy business.

Owner of The Strongroom Richard Bootle says, "It's a good area and cheap at the moment." And The Roundhouse's Gerry Bron adds, "Somebody tried to convince me to build a studio in west London, but the more I go out the site in the centre, the more I like it."

COMMENT



Investment in the future

It is worth reminding ourselves that the British recording industry generates an exceptional balance of payments surplus, helping to boost the coffers of the Exchequer. Without this it is safe to say the British economy would be in a far worse state.

The introduction of CD has allowed record companies to re-issue all their back catalogue at minimal cost which has boosted profits. This glut of reissues has coincided with the growth of the dance and house music market which is great for clubs but not for live musicians.

I believe this has resulted in the major record companies failing to invest properly in new talent. They have been sitting back and enjoying the rewards of their old masters and the knock-off effect is that recording studios have seen their turnover decline dramatically with many studios forced to close, while others have had to cut rates drastically to survive.

We need new blood or record companies and studios will die. The labels must invest in the future and studios must keep abreast of new trends in technology to remain competitive and viable in the face of the home studio revolution. They must offer facilities which cannot be obtained in a small studio - good location, fine acoustics and state-of-the-art equipment.

Adapting to the growth of home studios

The advent of digital technology and the proliferation of CD-based consumer products has changed the whole recording scene. Lower-priced digital recorders and samplers have enabled individuals to compose, perform and record at home. Home studios have now become commonplace among professionals and enthusiasts offering a high quality at a fraction of studio prices, and digital recording technology will move closer to the home computer and CD-Rom industry. A home entertainment centre of the future will include high definition television, surround sound, computer games, pay-to-play singles and CDs - all beamed by satellite and cable. It is easy to see these being integrated with the recorder, mixer, editor and electronic composer serviced by banks of samples and sound effects available at the touch of a button.

Industry must look after its own

The importance of the right people in our business cannot be stressed enough. There is a growing tendency for independent engineers to be involved as part of the recording team which often leaves excellent house engineers on the sidelines. These people should be given a better chance. A few years ago one could see a natural progression from tape operator to engineer to producer, this is not so easy today.

George Martin

George Martin's column is a personal view

BBC plans £6m Ulster expansion

The BBC is to spend £6m over the next three years updating its music production in Ulster by rebuilding its classical music studio and setting up new studios in Enniskillen and Coleraine.

The development, which will also involve updating the corporation's drama and news production in the region, comes after two years of cut-backs, claim BBC staff.

BBC Northern Ireland's controller Pat Loughrey says the upgrading will bring the network's facilities in line with the other regions: "It will give producers another chance to make quality programmes outside London."

He adds the improvements are needed because BBC Northern Ireland is the smallest of the six regional branches and the studios are in poor condition. When the plans were launched last month, one radio engineer demonstrated how he could test if a microphone was working in a soundproofed booth by stamping on the control room floor and watching the meter needle jump.

News of the revamp of the Northern Ireland studios will be welcomed by the Ulster Orchestra which is sponsored by the BBC. Under the plans it will get a state-of-the-art digital recording facility.

Master Rock constructs new suite

Master Rock Studios in Kilburn has built a 500sq ft editing and compiling suite specifically for the compilations projects it puts together for Japanese record companies.

The company has purchased and converted an old print works behind its two 48-track studios. General manager Steve Flood says the extra editing room will take the pressure off the existing studios.

"We license between four and six compilation albums for Japan each week but these have been taking up a lot of studio time so it made sense to build a specific room to do it in," he says.

The editing suite, opened in September, is being run by editor David Browne who is responsible for a 20-bit SoundTools ProMaster 20 System with professional Monitor Company monitoring and a selection of equalisers, compressors and ancillary equipment.

Flood says the suite will also be used by outside producers wanting to reduce their mastering cost. Master Rock is charging £36 an hour.

CTS cashes in on film music

CTS Studios, the large orchestral and film studio complex in Wembley, says Britain is behind its decision to purchase a Neve Capricorn console.

CTS wants to create a studio that will boost its share of the surround sound recording market for the movies as well as helping to expand its digital mixing business for rock

and classical sessions. Owner Adrian Kerridge says, "We have a history of doing film music here and, with more work being done in discrete six-track digital Dolby stereo, the Capricorn is ideal to handle it."

The all-digital console is one of only four Capricorns in Britain, and Kerridge says he waited until the technology was proven before buying

one. "I was the one who was hesitant, but the engineers said go for it. The Capricorn is a different learning curve for engineers, but ours are young and are all computer literate so it was not a problem," he says.

Kerridge adds he plans to put together a workshop programme to help freelance engineers understand the Capricorn.



Metropolis Studios has produced a Plainspeak Guide to Mastering to help A&R staff to learn about the industry. The guide has been written by the studio's three mastering engineers Tim Young, Ian Cooper and Tony Cousins (pictured above from left) and will be distributed free in the New Year. Cousins says thousands of pounds is spent on recording music but the finished product does not always sound exactly how the musicians, producers and engineers wanted it because not

enough time was spent on mastering. "We are trying to educate the music industry that mastering is the last part of the recording process, not the first part of the manufacturing process."

The guide, which has taken more than a year to put together, will explain the digital audio process, editing and assembling and the importance of listening and paying attention to detail.

"Mastering is a specialised job and the proof of success is whether the consumers notice a job has been done," says Cousins.

WE WISH YOU
A HAPPY CHRISTMAS & JOYOUS NEW YEAR

Without mentioning names...

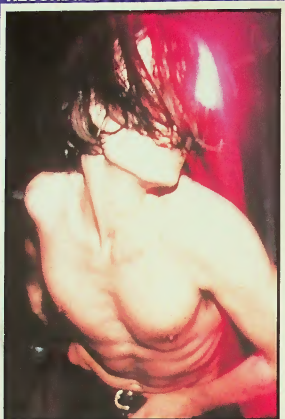
thanks

FROM THE YOUNG MASTERS



METROPOLIS MASTERING

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Suede and Big Audio: beamed live by satellite to more than one million US radio listeners from the Whitfield Street Studios in collaboration with Columbia.



Whitfield links UK acts with US radio

Whitfield Street Studios teamed up with Columbia Records in October to broadcast sets by UK acts Suede and Big Audio by satellite to US radio show Modern Rock Live.

More than one million people heard the bands play several tracks live from Whitfield's huge

Orchestral Room studio one, while listeners were able to question members of the band.

The satellite link to Los Angeles was provided in conjunction with audio and video house Teleline using a British Telecom ISDN link as a back-up facility. The show's producer was Mitch

Maketansky who was involved with the recent Woodstock '94 project and the engineers were Wayne Trevisani (Big Audio) and Max Heyes (Suede). Both bands have re-mixed the live tracks for possible future use.

Studio manager Matthew Villa says, "With all the talk about UK

bands not making it in the US this was a great opportunity and we're grateful Columbia came to us."

Villa has confirmed that producer Eddie Kramer and in-house engineer Mike Ross Trevor will begin work on an undisclosed Jimi Hendrix project in the New Year.

SSL unveils consoles at AES show

Solid State Logic, whose mixing desk technology has been behind more hits than probably any other company in the last decade, has launched two large-scale consoles.

It unveiled the SL9000 and the Axiom at the Audio Engineering Society convention in San Francisco last month.

SSL has had a near monopoly in the top of the range console market since the Eighties, but the company's interest in digital film and television post production had led some in the industry to believe it was easing its grip on the recording console sector.

The two new consoles have similar configurations to other SSLs, including both E and G series EQ options and compatible recall systems which means an easy transition for engineers switching over to the new machines.

The prices of the new SL9000 and Axiom desks are not much greater than current analogue SSL consoles.

See AES show report, page 29.

Holloway goes to Hammersmith

Annie Holloway has moved her producers' management company to new offices in the Nomis complex in Hammersmith.

The Producers were offered space in the building in the summer and moved in at the end of October.

Holloway, who worked for Dave Robinson at Stiff Records and for Pete Waterman at PWL before setting up The Producers has moved to new offices in the Nomis complex in Hammersmith. The Producers were offered space in the building in the summer and moved in at the end of October.

The company's new telephone number is 0171 871 1553.

Plusses and pitfalls of tapeless recording

For most record companies all they see of their studio recordings is a stereo DAT tape. If they ask for the multi-track all they get is an envelope full of computer discs.

Despite contracts which give the record company rights over the multi-track tapes and computer discs relating to the recordings they fund, the increasing amount of work recorded on to hard disk or programmed into an array of midi-trigger keyboards, drum machines and samplers means that such rights are often irrelevant.

"I can personally see a time when all the record companies will own the stereo master," said A&R manager and former artist Feargal

Sharkey at the Re-Pro meeting held recently at London's Whitfield Street Studios.

Producer Robin Millar says record companies should not need the finished product. "There was no multi-track recording before the late Fifties anyway so all there's been is a bit of a blip for 30-odd years while multi-tracks have been around."

Producer Martin Lascelles says there is a lack of awareness among record companies. "When I did a Carl Cox record, Brian Reza at Perfecto telephoned me to ask if he could have the multi-tracks. I told him I could send him the disk but if he wanted the multi-tracks he should give me another £1,000 and I'd hire a tape machine

and put it on tape for him."

Tapeless recording does have its advantages. Not committing the keyboards, samples and drums to tape until the mix improves the quality and allows extra flexibility in how a recording is arranged.

Producer Pascal Gabriel says an example of this was the last minute reconstructing of a Pete Murphy track which was only possible because all the parts were on a computer hard disk.

But some producers are warning that such practices may pose technical problems. They claim it can drag out recordings for months and can cause serious problems with archiving, especially with so many computer sequencing programmes, disk

formats and the access rights to sample libraries and personal hard disks.

Programmer/producer Gary Hughes owns a comprehensive sample library, but says he would rather trust things to tape. "I've had disks get trashed in the post and, from a producer's point of view, I would rather commit something to a traditional medium. Even if you back everything up, disks are far less reliable than a fat reel of two inch."

However, the legal implications of recording on to tape is a concern of many producers. Dina Carroll producer Nigel Lewis says, "A lot of remixers won't put their stuff on tape in case another mixer steals their sounds, but your con-

tract says you've got to actually record the music and there are probably legal requirements that mean you have to put everything on tape."

Producer and manager Shannon O'Shea of SOS Management says most of her clients keep control of their disks.

"If record companies want to remix from the computer disks we usually ask for our guy to get first shot, but even if they didn't we probably wouldn't refuse. At the moment it depends on the producer," she says.

But she admits problems could arise and says the situation should be cleared up. "Contacts have to accommodate the change in recording methods," she says.

A.I.R.P.L.A.Y

THE OFFICIAL
by music week
CHARTS
10 DECEMBER 1994

THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; Capital FM; Central FM; Children Network; Clyde One FM; Essex Forth RFM; Fox FM; GWR FM; Hallam FM; Herward; Invicta FM; Lincs FM; MFM 1034 & 971; Manx; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Q103, Red Dragon; SGR FM; Swansae Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; West Sound; Wyvern

THIS REPRESENTS
81.14% OF POP RADIO
LISTENING IN THE UK

This Week	Title	Artist (Label)	Last weeks 1FM Playlist	Station with most plays	This Week	Title	Artist (Label)	Last weeks 1FM Playlist	Station with most plays	
1	1	ALL I WANNA DO	Shany Crow (A&M)	P	Atlantic 252	21	1	LOVE ME FOR A REASON	Bayarna (Polygram)	17.5M
2	2	SIGHT FOR SOME EYES	M Poppo (Deconstruction)	P	Atlantic 252	22	1	THINK TWICE	Coline Dion (Epic)	Capital FM
3	3	OH BABY L.L.	Essene (IRB)	P	Red Rose Rock FM	23	1	WE HAVE ALL THE TIME IN THE WORLD	Lucy Arnoux (EMI)	Capital FM
4	4	BABY COME BACK	Pura Boston (Virgin)	P	Atlantic 252	24	1	STARS	Chino Robi (MCA) (Cap)	Red Dragon FM
5	5	STAY ANOTHER DAY	East 17 (London)	A	M FM	25	1	STAY (I MISSED YOU)	Lisa Loeb & Nine Stories (RCA)	Atlantic 252
6	1	TRUE FAITH 94	New Order (London)	B	Red Rose Rock FM	26	1	CIRCLE OF LIFE	Iron Maiden (Rock) (Cap)	Atlantic 252
7	1	ANOTHER NIGHT	Me Shar And The Real McCoy (Logic)	P	Atlantic 252	27	1	ONE LAST LOVE	The Beautiful South (Isal Discs)	A Piccadilly Key 103 FM
8	1	LOVE THE ONE YOU'RE WITH	Luther Vandross (Epic)	A	M FM	28	1	ON BENDED KNEE	Boyz II Men (Motown)	B Piccadilly Key 103 FM
9	1	RUN TO YOU	Joeane (EMI)	A	Capital FM	29	1	HEY NOW (GIRLS JUST WANT TO HAVE FUN)	Cardi Luper (Epic)	Capital FM
10	4	ALWAYS	Don Jazbo (Jambao)	A	Red Dragon FM	30	1	LET ME BE YOUR FANTASY	Baby D (Syntormatic)	A Essex FM 1037
11	1	DON'T DON'T TELL ME NO	Stephen B. Hawkins (Columbia)	B	Radio Aire	31	1	WELCOME TO TOMORROW	Seag (Arista)	A Clyde 1 FM
12	1	TAKE A BOW	Madonna (Wagram/Decca)	A	Orchard FM	32	1	YOU WANT THIS	Janet Jackson (Virgin)	A Red Rose Rock FM
13	1	I LOVE SATURDAY	Essene (Mute)	P	Radio Aire	33	1	ONE MORE CHANCE	EVC (MCA)	B Red Dragon FM
14	1	SWEETNESS	Michelle Gayle (RCA)	A	Atlantic 252	34	1	BANG AND BLAME	Remi Warren (BMG)	A Red Dragon FM
15	1	PUT YOURSELF IN MY PLACE	Sylvia Mirogna (Deconstruction)	P	Red Rose Rock FM	35	1	LET THE HEALING BEGIN	Lisa Cochran (Capitol)	B Dabbus
16	1	SHE'S GOT THAT VIBE	R Kelly (A&M)	P	Atlantic 252	36	1	YOU BLOW ME AWAY	Robert Palmer (EMI)	B Red Dragon FM
17	1	IF I ONLY KNEW	Tom Jones (ZTT)	A	Forth FM	37	1	LOVE SHOULD BRING YOU HOME	Tom Bruner (Arista)	Clyde 1 FM
18	1	CROCODILE SHOES	Jenny Hall (East West)	A	City FM	38	1	CRY FOR ME	Rhonda (Columbia)	B Northsound Radio
19	1	HOLD ME, THRILL ME, KISS ME	Gloria Estefan (Epic)	A	Orchard FM	39	1	THE STRANGEST PARTY (THESE ARE THE TIMES)	UB40 (Mercury)	Atlantic 252
20	1	WHEN WE DANCE	Sing (A&M)	A	Atlantic 252	40	1	THAT'S HOW HEARTACHES...	Paul Young (Virgin)	B Red Dragon FM

© Media Monitor. Compiled using electronically tracked airplay using Medias Software from IRB and IR stations combined with Selector Software. Based on audience exposure for each play as calculated by Rajar

BREAKERS

Rank	Title	Artist	(Label)	Rank	Title	Artist	(Label)
1	COTTON EYE JOE	Rednex	(Zomba)	11	ABOUT A GIRL	Nirvana	(Geffen)
2	ALL I WANT FOR CHRISTMAS IS YOU	Mariah Carey	(Columbia)	12	I'LL FIND YOU	Michelle Gayle	(RCA)
3	OUT OF TEARS	Riding Stones	(Virgin)	13	NOTHING BUT LOVE	Janet Jackson	(A&M)
4	OUT FROM THE DEEP	Engines	(Virgin)	14	BOUND TO LOVE	Deacon Blue	(Columbia)
5	NO MORE BLUE CHRISTMAS	Natalie Cole	(Epic)	15	I WANNA BE DOWN	Brandy	(EastWest)
6	BE HAPPY	Manx J. Blyde	(BMCA)	16	(I'M GONNA) CRY MYSELF BLIND	Primal Scream	(Capitol)
7	PLEASE COME HOME FOR CHRISTMAS	Boy Jovi	(Mercury)	17	BORN TO RAISE HELL	Monsters & Doves Inc. & Fred Whit	(Prestige)
8	LONGING FOR SOMEONE	Preadators	(Epic)	18	ALL I HAVE TO DO IS DREAM	Dixie Richard	(Epic)
9	I WANT TO BE ALONE	Zoe Thelma	(Epic)	19	SECOND CHANCE	Terence Morrison	(Madison Groove)
10	ANOTHER DAY	Whigfield	(Syntormatic)	20	OUT OF CONTROL	Reagan	(B)

Records are outside the Airplay Chart but are last week's CN Top 200 singles chart.

NETWORK CHART

Rank	Title	Artist	(Label)	Rank	Title	Artist	(Label)
1	1	STAY ANOTHER DAY	East 17 (London)	21	1	TRUE FAITH 94	New Order (London)
2	1	LET ME BE YOUR FANTASY	Baby D (Syntormatic)	22	1	I LOVE SATURDAY	Essene (Mute)
3	1	WE HAVE ALL THE TIME IN THE WORLD	Lucy Arnoux (EMI)	23	1	LOVE THE ONE YOU'RE WITH	Luther Vandross (Epic)
4	1	CROCODILE SHOES	Jenny Hall (East West)	24	1	ETERNAL LOVE	John Denver (Mercury/Reprise)
5	1	ANOTHER NIGHT	Me Shar And The Real McCoy (Logic)	25	1	HEY NOW (GIRLS JUST WANT TO HAVE FUN)	Cardi Luper (Epic)
6	1	ALL I WANT FOR CHRISTMAS IS YOU	Mariah Carey (Columbia)	26	1	RUN TO YOU	Joeane (EMI)
7	1	BABY COME BACK	Pura Boston (Virgin)	27	1	ALL I HAVE TO DO IS DREAM	Cher (Arista)
8	1	LOVE SPREADS	Stone Roses (Geffen)	28	1	WHEN WE DANCE	Sing (A&M)
9	1	THINK TWICE	Coline Dion (Epic)	29	1	IF I ONLY KNEW	Tom Jones (ZTT)
10	1	LOVE ME FOR A REASON	Bayarna (Polygram)	30	1	DON'T DON'T TELL ME NO	Stephen B. Hawkins (Columbia)
11	1	ALL I WANNA DO	Shany Crow (A&M)	31	1	ODE TO MY FAMILY	Debralexia (Decca)
12	1	SIGHT FOR SOME EYES	M Poppo (Deconstruction)	32	1	ANOTHER DAY	Whigfield (Syntormatic)
13	1	OH BABY L.L.	Essene (IRB)	33	1	SATURDAY NIGHT	Whigfield (Syntormatic)
14	1	ALWAYS	Don Jazbo (Jambao)	34	1	STARS	Chino Robi (MCA)
15	1	SWEETNESS	Michelle Gayle (RCA)	35	1	YOU WANT THIS	Janet Jackson (Virgin)
16	1	STAY (I MISSED YOU)	Lisa Loeb & Nine Stories (RCA)	36	1	ON BENDED KNEE	Boyz II Men (Motown)
17	1	PUT YOURSELF IN MY PLACE	Sylvia Mirogna (Deconstruction)	37	1	WELCOME TO TOMORROW	Seag (Arista)
18	1	SHE'S GOT THAT VIBE	R Kelly (A&M)	38	1	THANK YOU FOR HEARING ME	Shirley Bassey (Epic)
19	1	CIRCLE OF LIFE	Iron Maiden (Rock) (Capitol)	39	1	TEXAS COWBOYS	Don Pepe (Deconstruction)
20	1	HOLD ME, THRILL ME, KISS ME	Gloria Estefan (Epic)	40	1	RAISE YOUR HANDS	Rev 2 (Real Gone)

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

VIRGIN 1215 CHART

Rank	Title	Artist	(Label)	Rank	Title	Artist	(Label)
1	1	CARRY ON UP THE CHARTS - THE BEST OF THE BEATLES	Beatles (Geffen)	21	1	NO QUARTER	Jenny Jagan & Robert Plant (Polygram)
2	1	GOOD ROAD - THE BEST OF Boy Jovi	(Mercury)	22	1	BALLADS & BLUES 1982-1994	Eric Clapton (Polygram)
3	1	LIVE AT THE BBC	The Beatles (Capitol)	23	1	TUESDAY NIGHT MUSIC CLUB	Orny Omer (A&M)
4	1	FIELDS OF GOLD - THE BEST OF Sting	(A&M)	24	1	DEFINITELY MAYBE	Creedence (Geffen)
5	1	THE BEST OF New Order	(Mercury/Capitol)	25	1	THE SLACK ALBUM	Proton (Warner Bros)
6	1	LABOUR OF LOVE - VOLUMES I & II	U2 (Polygram)	26	1	NO IF NOT FOR THE OTHER GREATS HITS	Various Artists (Polygram)
7	1	BIG ONES	Arsenic (Geffen)	27	1	SEAL	Real Gone (Epic)
8	1	VITALITY	Paul Jam (Epic)	28	1	GREATEST HITS I & II	Queen (Epic)
9	1	CROCODILE SHOES	Jenny Hall (East West)	29	1	THE GLORY OF GERSHWIN	Larry Adler/Vivian (Mercury)
10	1	MONSTER	RAM (Globe/BMG)	30	1	THE DARK SIDE OF THE MOON	Pink Floyd (Mercury)
11	1	THE BEST OF Sade	(Epic)	31	1	HELL FREEZES OVER	Geffen (Geffen)
12	1	THE GREATEST HITS	UB40 (Mercury)	32	1	DOG MAN STAR	Smile (Globe)
13	1	UNPLUGGED IN NEW YORK	Eros (Geffen)	33	1	FROM THE CRADLE	Eric Clapton (Globe)
14	1	TWELVE DEADLY SINS... AND THEN SOME	Cyrus Nowak (Epic)	34	1	OUR TOWN - GREATEST HITS	Dragon Blue (Columbia)
15	1	PARKIE BLU	Head/Fire/Phonics (Mercury)	35	1	CROSS THE CHANGES	Ernie (Globe)
16	1	THE BEST OF Celine Dion	(East West)	36	1	BAT OUT OF HELL - BACK TO HELL	Michael Vaye (Virgin)
17	1	BEDTIME STORIES	Madonna (Mercury/Capitol)	37	1	DUMMY	Panache (Globe)
18	1	THE DIVISION BELL	Pink Floyd (EMI)	38	1	WISH YOU WERE HERE	Eric Clapton (Globe)
19	1	THE SONS OF OBSTANT EARTH	Mika (Globe)	39	1	EVERYBODY ELSE IS SINGING IT (NOT SINGING IT)	The Chieftains (Mercury)
20	1	NO NEED TO ARGUE	Debralexia (Mercury)	40	1	THE COMMITMENTS (OST)	The Commitments (Globe)

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THE OFFICIAL CHARTS - 10 DEC

music week
 AS USED BY



SINGLES

1 STAY ANOTHER DAY

	10 DEC	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	02	LET ME BE YOUR FANTASY	Baro	1	LONDON
3	03	WE HATE ALL THE TIME IN THE WORLD	Los Angeles	3	STAMFORD
6	04	CROCODILE SINGS	Jean-Marc	6	EM
4	05	ANOTHER NIGHT	(MC) (See 4) / The Run, McFly	4	East West
10	06	ALL I WANT FOR CHRISTMAS IS YOU	Michael Carty	10	LONDON
5	07	BABY COME BACK	Pato Banton	5	VERDI
2	08	LOVE SPREADS	The Stone Roses	2	GENE
20	09	THINK TWICE	Quartus	20	EPIC
10	10	LOVE ME FOR A REASON	Bonnie	10	PLATON
16	11	HOLD ME, THRILL ME, KISS ME	Quinn Evans	16	EPIC
11	12	ALL HATE TO GO IS DOWN	What's Your Night / Copenhagen In The Fog	11	BM
8	13	ALL I WANNA DO	Swain, Davy	8	ADM
14	14	ANOTHER DAY	Wanted	14	SYNTHACE
15	15	ETERNAL LOVE	P.J. And Duncan	15	X'SHINY/TURBO
11	16	POT YOURSELF IN MY PLACE	Karl Houston	11	DECONSTRUCTIVE/ICA
9	17	SIGHT FOR SORE EYES	M People	9	DECONSTRUCTIVE/ICA
10	18	ALWAYS	Ben-J	10	JAMCO
12	19	OH BABY...	Etikal	12	1ST AVENUE/EMI
18	20	WANTED	Wanted	18	SYNTHACE
25	21	I LOVE SATURDAY	ESQUE	25	MUTE
13	22	THANK YOU FOR HEARING ME	Sugar O'Corso	13	EXTON
17	23	TEXAS COMBOYS	Ted Dido	17	DECONSTRUCTIVE/ICA
14, 24	24	REAR YOUR HEADS	Rear 2346, (See 14), Ted, Muz, Spanglow, P.../...	14	EM

2 MO THIRDS



ALBUMS

1 LIVE AT THE BBC

	10 DEC	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST
1	02	CARRY ON UP THE COURTS - THE BEST OF	The Bonzo's, Son	1	GO/DIZ
6	04	CROSS ROAD - THE BEST OF	Ben-J	6	JAMCO
2	04	ALWAYS & FOREVER	Etikal	2	1ST AVENUE/EMI
3	05	FIELDS OF GOLD - THE BEST OF	Sine	3	ADM
54	06	VITALITY	Pink Jam	54	ADM
5	07	BIZARRE FRUIT	M People	5	DECONSTRUCTIVE/ICA
4	08	? (THE BEST OF)	New Order	4	CONANT/COLOMBIA
8	09	THE HIT LIST	Our Record	8	EMI
32	10	STEAM	East 17	32	LONDON
7	11	LAGOON OF LOVE - VOLUMES 1 & 2	USA	7	DEP INTERNATIONAL
17	12	CROCODILE SINGS	Jean-Marc	17	East West
12	13	THE 3 TENDERS IN CONCERT 1994	Cassidy/Duncan/Pawson with Muz	12	TURBO
9	14	BIG ONES	Atrouch	9	GENE
11	15	THE GREATEST HITS	INXS	11	AZCOON
14	16	MONSTER	REM	14	Nonesuch/BMG
18	17	BEDTIME STORIES	Mozuka	18	MARCO/SIR
23	18	PSYCHE - THE ALBUM	P.J. And Duncan	23	X'SHINY/TURBO
10	19	THE BEST OF	Sue	10	EPIC
20	20	SINGS	Lena Valdes	20	EPIC
15	21	THE BEST OF	Davey Boy	15	East West
16	22	TWICE DAILY OYS... AND THEN SOME	Davey Boy	16	EPIC
21	23	PARKIFE	Blue	21	Food/Falmer
19, 24	24	THE DISMAL EELS	The Dismal Eels	19	EM

10 12 94

jungle bites big apple

The jungle phenomenon spreads worldwide next week with the launch of America's first genuine jungle label.

The new label, Jungle Sky, is a joint venture between New York multi-media collective Liquid Sky Design (LSD) and British jungle label S.O.U.R. home to UK Apache, Shy FX and Sound Man

Its releases will mainly be by New York jungle musicians such as Soul Singer, Digital Kollection and The Planet Generation with the only UK signings to Jungle Sky being T-Power.

There's a wealth of talent in New York. But previously companies have licensed tracks or done compilations but no

one has actually invested in jungle artists," says Dave Stone, owner of S.O.U.R. and co-ordinator of the Jungle Sky project.

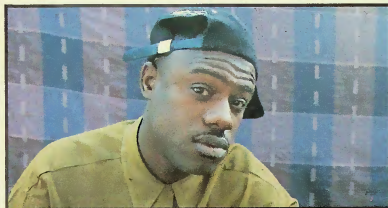
Stone says the US music has a different flavour to UK jungle. "It's done without the restrictions that exist around the music in the UK. The idea of the label is to bridge the underground in New

York and London. I think it'll help the whole progression of jungle when people outside start making records," says Stone.

Involved in the label has already been shown by fir in the UK and Columbia in the US. The first release on Jungle Sky will be on December 16 with Soul Singer's 'Jungle Liquid Sky / Ethipia'. The label will also be

releasing a 'This Is Jungle Sky' compilation early next year.

Meanwhile, S.O.U.R. looks set to follow the UK success of Shy FX & UK Apache's 'Original Nuttah' with a jungle version of 'No Colours' 'Greater Love' by Sound Man featuring Elizabeth Troy. The label will also be releasing a compilation of its UK material.



booker t belts out the beats

Currently flying out of the import shops on the US Strictly Rhythm label, Inner Soul's 'Tearin' Me Apart' has confirmed British producer Booker T's status as one of the leading talents on the UK's thriving garage/deep house scene.

A release on Strictly Rhythm is the icing on the cake for Booker, whose career is currently in

overdrive. "It's a really good feeling. I feel like I'm stepping up. I've also been talking to US labels such as Shelter, Cutting, King St and Vibes about tracks for next year," says Booker.

In the past, Booker has been best known for his releases on the Azuli label under the name Underground Mass, all inspired by deep beats and even deeper

vocals, and remixes for the likes of Johnny Gill, Sounds Of Blackness and Phillip Lee. He is also making his debut as an r&b remixer next month on Ultimate Kacs' 'Hoochie Booy'.

On the house front, Booker will follow his Strictly Rhythm debut with Rhythm Source's 'Love'shine' — licensed to A&M — which is shaping up to be a club smash.

go clubbing for charity

Four of London's top clubs are taking part in a series of charity nights for the Save The Children fund. As well as top DJs and PAs, the Club Rwanda nights will feature designer fashion outfits.

Three of the events will be held tonight (December 5) and include a funk night at Raw, in London, featuring DJs Trevor Nelson, Femi, Brian Norman, Bob Jones, Norman Jay and others, with PAs from Melissa Bell and Max Jazz.

There is also a glam night at Cafe De Paris with Fat Tony, Jonathan Moore, Rob Sykes and Barbie, and a house night at the Leisure Lounge with Steve Proctor, Roy The Roach, Danny Rampling, Judge Jules, Nicky Holloway and others.

Wednesday (7) will see a garage night at the Ministry Of Sound, featuring Femi B, Evil Olive, CJ Machintosh and others, with PAs from Reel 2 Reel, E Mix and Mystic Aura.

Selected London clubs have also been contributing to the event over the past few weeks by collecting £1 donations from people on their guest lists.

inside club chart:

- 1 blast off for depth charge debut
- 2 gilles petersen picks his classic cuts
- 3 oo ce rogers in storm! pie for peace

BE HAPPY

- 1 Mary J Blige
- 2 LOVE SO STRONG Secret Life

THE CUBILE

YOU KNOW HOW WE DO IT

SINGLE DEC 12TH

2-CD · CASSETTE · 12"

CD2 (TRACK ONE) YOU KNOW HOW WE DO IT (REMIX) · (TRACK TWO) DVIDDDFOPHTGGAFIEDMEGWIX

PRIORITY RECORDS

23	25	ABC AN	24	26	SWEETNE	21	27	SHE'S G6	30	28	Run To	38	29	One To F	46	30	One Mol	54	31	Be Happ	62	32	PASSING	70	33	The Suk	78	34	True Fac	86	35	CHIELO	94	36	IF ONLY	102	37	Our Dr-1	110	38	Our Dr-1	118	39	Love The	126	40	Nothing
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ON CD AND CASSETTE
PLUS LIMITED EDITION CD PRINT / CALENDAR PACK
OUT NEXT WEEK

YOU BLOW ME AWAY - ROBERT PALMER (E MI)
10 HOT HITS TIPPED TO CHART NEXT WEEK





Club:
The Zone of The Venue, 37 Central Drive, Blackpool.
Fridays 9pm-2am.
Saturdays 8pm-2am.
Mondays 10pm-2am.



Capacity/PA/special features:
750 UK drinks promotions; chill-out room.
Door policy:
No pishads, bear monsters or handbags.
Music policy:
Italian, techno, house and Euro.

DJs:
Chris Baker, Dave Taylor, John J, Andrew Dean, Ade Bell, Andy Pandle, Warren Coulton, Stuart Davies with MC Brezza and BMW.
Spinning:
Chapter 9 'Feel Fine', Good Fella's 'Do What You Like', One Nation 'Just High (You Make Me Feel)', 49ers 'Rockin My Body', New Planet 'Feel The Passion'.

DJ's view:
"The atmosphere and music is completely different from other clubs in the area - you get a lot of response from the crowd."

- Chris Baker.
Industry view:
"Brilliant atmosphere. The music is very specialised but the crowd love it."
- Phil Ellis, Melody House.
Ticket price:
Friday £4; Saturday £6 members, £10 non-members; Monday £2.

news

bast off for depth charge debut

Proving that it's not only The Stone Roses who take four years to get an album together, Jonathan Soul Kane's Depth Charge finally release their debut album this week. Depth Charge first emerged in 1989 at the height of house fever, going against the grain with two dubby hip hop

instrumentals, 'Depth Charge' and 'Bounty Killers'. Asked about the reason for the delay in releasing the album - Nine Deadly Venoms - Kane can only offer 'moving house, football and a lack of inspiration' as an excuse. "I was doing things sporadically," he says.

With their vibey spaghetti western ambience, the original Depth Charge tracks are now being heralded as the spiritual predecessors of today's trip hop. But Jonathan says, "The things I was doing were always very thematic, whereas trip hop is more like techno with hip hop beats," he says.

"In fact, I've actually got more of a claim to be the godfather of jungle. The tracks were popular on the rave scene and people used to speed them up to 45," Kane adds.
The new album includes the classics and new material plus Depth Charge's latest single Hubba Hubba Hubba.

jam & lewis gain a uk perspective

Previously Records, the US soul/R&B label run by producers Jimmy Jam and Terry Lewis, is being launched in the UK. Previously artists on the label such as Sounds Of Blackness were released via parent company A&M, but the label is now to have its own UK imprint, which will be co-ordinated by A&M A&R manager Simon Dunmore.

Dunmore says the label will release all, and not just parts, of the US roster. "Even if we know things aren't going to be a hit or cross over we'll put them out. It shows a level of interest so when a hit does come along there's already some recognition and a fan base established to build on," he says.
The first Perspective UK release will be a promo-only single of Le Roy's 'Tasty' and the quartet's highly-acclaimed album 'Back 2 Da House' on December 12, followed by releases from new artists Raja Nee (pictured) and For Real in the new year. All the releases will be made available on vinyl in their original form. "We'll be putting things out for what they are; we won't have house mixes of R&B tracks," says Dunmore.
Perspective is currently compiling a specialist R&B mailing list. Call Janet at A&M club promotions on 071-705 4245 for details.



New York is the background for the third volume in the Stress Records/DJ Culture compilation series, 'Remix Culture', which focuses on the talents of New York DJ Johnny Vicious. It is available in two mixed and unmixed versions. The mixed sets have been done by Chris & James, of Club For Life fame, alongside Johnny Vicious. RM has five copies to give away. Just answer his simple question, which forename would you add to Vicious to complete the title of a famous dead punk star? Is it (a) Josty, (b) Eugene or (c) Sid?
Answers by December 12 to Vicious Comp, Record Mirror, Lodge House, 245 Blackhairs Road, London SE19UR.

Strange Fruit, the label which issues classic John Peel radio sessions, is to break with its tradition as an indie/rock stronghold by releasing two dance albums.
These with good memories will remember the day when Creation Records released dance music as

'pumpin' peel sets

well as rock, one of the main dance acts on the label being Fluke, a group way ahead of their time. The trio recorded various sessions for the Peel show and

included on 'Fluke - Peel Sessions' is a version of their tightly sought after debut 'Thumper'. The other dance-related release is a sessions album from the Planet Dog label, 'Peel Your Head', whose tracks include selections from Earl Stone, Banco De Gaia and Timeshard.

say what?

Flora - promotions resistant, Choice FM
"Yes, without a question, I'd love that a lot of people will go to see Blackstreet purely because of Teddy Riley - they sound brilliant on record but whether they can cut it live is another question. Teddy is still turning out good stuff. He was

with Blackstreet playing next week, is teddy Riley still the man?

responsible for the New Kids On The Block comeback single which was great in soul terms. If he can make that sort of group sound great then he is definitely still the man."

Oliver Smallman - First Avenue Management
"Teddy Riley will always be the man."

remains to be seen. He encompasses everything that is good about swingbeat."

Mickey D - A&R, WEA
"Definitely. The thing about Teddy is that he has influenced a lot of people. He's sometimes written off as sounding the same all the time but I think he always takes his

music to another level. I'm still a Teddy Riley fan."
Radice Anilupe - freelance producer, MTV
"Teddy Riley was one of the innovators of swing. He has always been the man, but whether he can stay the man

Adam Mattero - writer, Eekse
"The Blackstreet album proved that Riley still deserves his title as one of swing's most original thinkers but he needs to try out the lure of big buses with the likes of the Stones and Tom Jones productions if he wants to maintain his credibility."

12" - PZ326
CD - PZCD326
available now

run namecheck editor-in-chief: steve redmond @ managing editor: selina webb @ a&r editor: nick robinson @ contributing editor: tony lavezzi @ designer/sub-editor: fiona robertson

1	02	LET ME B	3	03	WE HAVE	6	04	CROCODIL	4	05	ANOTHER	0	06	ALL I WA	5	07	Blair Co	2	08	Love Spr	20	09	Think T	16	10	LOVE ME	11	11	Head M	12	12	Aut Har	8	13	ALL I W	14	14	ANOTHER	15	15	ENIGMA	11	16	Put You	9	17	Start F	10	18	ALWAYS	12	19	On Ban	18	20	SATUR	25	21	I Love S	13	22	THANK Y	11	23	TOOS C	14	24	RAGE Y
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Jock on his box

arsenal fan gilles peterson started out as a pirate dj in his garden shed. The man who invented acid jazz picks his classic cuts



gilles peterson

'celebration suite' airto moreira (warner brothers)
"The track was on the first 'Jazz Juice' album. It came out in 1987 and I've played it since the beginning of my DJ career. It's as relevant today as it was then. I play it at good gigs – it comes out of special times."

'should have known better' mica paris (4th & broadway)
"Lowdown British music of its best. A must for sub-100-bpm DJs."

'brother john' yusef lateef (abc impulse)
"The other side of the Talkin' Loud club at Dingwells. This was as deep as it got. You'd have people dancing to 808 State, then to this track which is jazz in 6/8 time – waltz time."

'southern freezes' freezes (beggars banquet)
"Jazz funk with attitude; jazz funk coming out of punk. The album is very avant-garde and captures the moment. I bought it in the market in Sutton High Street around 1981 and remember going home and hiding it in the garden and going out in the middle of the night to bring it in. My mum didn't like me spending all my money on records."

'I am the black gold of the sun' rotary connection (cadet)
"It says everything about how I feel about music – the build ups, breakdowns and hands in the air. I remember playing this record of Bagley's last year and seeing 2,000 people going. It's an early Seventies tune – northern soul funk, amazing strings. It's arranged by Charles Stepney, my favourite arranger. I phoned up once to ask him to arrange a Talkin' Loud tune and found he'd been dead for 15 years."

'pacific state' 808 state (xtt)
"A tune that came at a time when I was DJing at Dingwells on Sunday afternoons. It was the ultimate tune for me – when you could play Public Enemy, 808 State or John Coltrane. The club was a fantastic culture mix; ravers after a night raving, jazz heads and tourists."

'excursions' tribe called quest (jive)
"This was really the first step in which jazz and hip hop were married to ultimate success. Ron Carter – who played with Miles Davis – played the bass and it was the first time I heard double bass used in hip hop and it was exactly what I was waiting for. A very influential record."

'get yourself together' the young disciples (talkin' loud)
"We put out 'Road to Freedom' as one of our first albums – it was amazing, and we thought it would be hard to follow such a high standard. This track was the ultimate tune from an album that I regard as one of the best to come out of this country."

'flying machine' war (united artists)
"The ultimate jazz tune which I've constantly had in my record box – it's also been a massive tune in house clubs, played by people like Louis Vega. It crosses all boundaries and musical definitions."

'nyorican soul' nyorican soul (nervous us import)
"This came out last year, produced by Masters At Work. It's coming from the house field and it made sense with the scene I'm about. It's in the spirit of War's 'Flying Machine'."

steamin'

- tips for the week**
- **hip-hop** getting a boost in the matchless (talkin' loud)
 - **brand new** via 'remixes' tricky (essjay)
 - **stolen** funk (numerical n0b) patiens (talkin' loud)
 - **the best** patiens productions (essjay)
 - **stolen** manna (remix) also stolen (jive)
 - **sweet** store and some of the best 'downwood'
 - **what's** out of this getting parties (mer) (jive)
 - **and** 'stolen' from the great west
 - **ego tripping** biggie apex (soy'n' somethin')

corrected by gary davis
tel: 081-918-2320

BORN: France, 1964. **LIFE BEFORE DJING:** "I started DJing at 14 and at 15 I had a pirate radio station, broadcasting from the garden shed." **FIRST DJ GIG:** "Dr Jim's, Croydon. I was 16 and it was a Sunday night – gay night – and I ended up getting soaked as a lot of black people started coming in." **MOST MEMORABLE GIG:** *Best* – Talkin' Loud And Saying Something, Dingwells on Sunday afternoons. "The ultimate gig which was always difficult to come down from." *Worst* – Lazy Lady in the land, a couple of weeks ago. Wrong time, wrong place, wrong DJ. No promotion, no decent sound system and I played in front of about 70 people. Also one of Mickey Holyday's weekends about four years ago. I expected to be in the still-out room but I ended up playing at midnight in front of 2,000 people. I've never cleared a floor so quickly – 2,000 people left in about three minutes." **FAVOURITE CLUB:** *That's How It is* at the Bar Rumba. "It's the best DJ project I'm involved in. It continues the tradition of me as a DJ and of Dingwells. I've always been into mixing music – being progressive and crossing musical barriers. I coined the term acid jazz in 1989 and as far as I'm concerned it died in 1917." **NEXT THREE GIGS:** *That's How It is*, December 5, 12 and 19. **DI TRADEMARKS:** "Don't mix; toss the demotour regularly! I've got a reputation for taking chances – if I don't, people will think I'm a wanker." **OTHER INTERESTS:** MD of Talkin' Loud; obsessed with space travel; Arsenal fan.

ON CD AND CASSETTE PLUS LIMITED EDITION CD PRINT/CALENDAR PACK

OUT NEXT WEEK

YOU BLOW ME AWAY - ROBERT PALMER (EMI)

10 HOT HITS TIPPED TO CHART NEXT WEEK

23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
ABC AN	SWEETNT	She's G	Run To	Our To	ONE MAI	Be HAPP	31	32	33	34	35	36	37	38	39	40	NORNING	BASED ON A S																					

ON T&KW AN



THE OFFICIAL CHARTS - 10 DEC

with **musicweek**

SIL

the



Britain's **newest** beats till

12
12
94

7 **1** **Sta**

compiled by alan jones from a sample of over 500 dj returns (fax: 071-928 2881)

1 **02** Let Me B

3 **03** WE HAVE

6 **04** Ceccolon

4 **05** ANOTHER

8 **06** ALL WA

5 **07** Baby Co

2 **08** Love Spr

20 **09** Think TV

8 **10** Love Me

16 **11** Hold Me

8 **12** All I Have

8 **13** All I W

8 **14** Another

15 **15** ETERNAL

11 **16** Put You

9 **17** Start F

10 **18** Always

12 **19** On Blah

18 **20** Saturday

25 **21** I Love S

13 **22** THANK Y

17 **23** Texas C

14 **24** ABC Yo

15 **25** RASC YA

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BE HAPPY (UNO CLIO/MAURICE JOSHUA UBQ PROJECT MIXES)

Mary J Blige

1 **01** CRAZY (END THE ASSOCIATION/JOHNNY DOUGLASK/MIKE'S) Eternal

3 **03** FUNK & DRIVE (MIKE'S) Elevatorman

4 **04** JUST THE WAY IT IS (TIN TIN) OUTDELORMIGZ-SMOOVE FOUNDATION (ORIGINAL MIX)

5 **05** SURE DO (QUESTLIST MIX)/(FORMULA 2 MIX) Spike

6 **06** MESSAGES (MIKE'S) Dapa Yu

7 **07** HOT (INSTASZ AT WORK/MURK REMIXES) Wily Ninja

8 **08** TLOU B BABY DANCING DIVAS CLUB MIX/(DANCING DIVAZ RHYTHM MIX)/(NO SWING MIX)/(TALL PAUL REMIX) The Original

9 **09** SAVED (MR. RAY'S 'IZ' MIDDLEWICKET MIX)/(ORIGINAL MIX)/(TWEEDED CLOAK MIX) Mr Ray

10 **10** GOOD LIFE DANCING WEST END'S BOYZ FROM NEWBURY/GLOBAL STATE MIXES E.V.E. MCA dj Blige

11 **11** I LOVE TO GET A TOP SHIRI (HIGH INDOOR SWING/MARSDORRESS & EHERN MIXES) (un Cluk) A.M.A dj Blige

12 **12** I NEED A MAN (SEKA MIX)/(HOUR BOY MIX)/(POINT ZERO) L. Kwan

13 **13** GRIMME FIVE! (V.O. WHATUCHA GONNA DO) (MIXES)/PASTICHE

14 **14** JOY & HAPPINESS (STONEBRIDGE & NICK NICEFOUR BELOW/RUMP MIXES) Shabbs

15 **15** FREEDOM (TIN TIN OUT MIX)/(DOPE ROPE 'IZ' MIX)/(TIN TIN OUT DUB) Michelle Gayle

16 **16** MOVE IT (MTRX/KOMIX MIXES) Antoinette Robinson

17 **17** PEACE AND JOY (1Z' MIX)/(FRANCE MIX) Soundfusion

18 **18** WHAT YOU NEED (LUVUUP)/(ORIGINAL MIXES) Soft-House Co.

19 **19** THOSE WHO HAVE (THOSE WHO HAVE NOT) (KOMIX/MATRIX MIXES) Mitch Dixon

20 **20** EVERY DAY OF MY LIFE (INTERSTRADA MIX)/(5TH AVENUE MIX)/(ROUTE 66 MIX)/(AUTOBARN MIX)/(HIGHWAY MIX) House Traffic

21 **21** RELEASE ME (DJ PIERRE/BBO MIXES) Space 200

22 **22** HOLD ON (MY HEART) Rhythm Inc featuring Navada

23 **23** FEEL IT BABY (STATE OF THE ART MIX)/(ORIGINAL MIX)/(ALL I WANNA DO (UP TO DATE STATE MIX) Zanch

24 **24** IN AND OUT OF MY LIFE (CLEVELAND CITY/GEMS FOR BEAN/(ORIGINAL MIXES) Tonia Danzler

25 **25** BACHARAL (ALPH MIX)/(BETA MIX)/(LOORED MIX)/(TRANSIENT MIX) Scope

26 **26** GOD MADE ME FUNKY (ASHLEY BEEDLE MIX)/(NO X-Stress

27 **27** BETTER DAYS AHEAD (DIDDY/SERIOUS ROPE/SATOSHIONE WORLD MIXES) The Vynal Corporation

28 **28** HELLS PARTY (GIBBY/COLE/42 MIX)/(MIXES) RECON/VIDEOSO ITAL/ANTON/STUFF/FUCK Cooltempo dubplate

29 **29** ...

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Recent Future

Internal Affairs

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East West

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Escapade

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Recent Future

Internal Affairs

Virgin

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East West

International

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Recent Future

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Virgin

West

East West

International

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Recent Future

Shop:
Rhythm Nation, 14 Colney
Road, Doncaster South
Yorks. Tel: 0302 326752
(5.5m x 3.5m).



Specialist areas:

US, Italian, Euro imports;
UK house, garage,
underground jungle,
techno, US hip hop and
soul, dub. Merchandise:
logo T-shirts, record bags,
boxes, slipmats, DJ mix
tapes, posters. Ticket
agent; national mail-order
service; promoter of one-
off club nights.

Owner's view:

"We started the shop with
the help of the Prince's
Youth Business Trust a
year ago - they recently
entered us for a *Readers
Digest* new business
competition and we were
runners up which was a
buzz. My partner Ian and I
used to work in another
record shop and weren't
getting any money for it so
we decided to start our
own. We knew there was
a big market in Doncaster
and it's getting better every
week. We've got all our
regulators and house is
really taking off. There are
also some really good
jungle tunes coming out."
- Owen Kilgallon.

**Distributor's
view:**

"They're the busiest new
shop in 1994. They sell
loads of happy hardcore
and ravey techno and a bit
of jungle. The van goes
twice a week but it still
hasn't got enough stock to
keep them happy." - Lee
Musgrat, Mo's Music.

D.J.'s view:

"They provide a real DJ
service, right down to
obscure stuff. If they
weren't there I'd have to
travel to York." - Mick
Marshall, The
Warehouse.

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

COOL cuts

- 1 (1)
- 2 (4)
- 3 (2)
- 4 NEW
- 5 (5)
- 6 NEW
- 7 (6)
- 8 NEW
- 9 NEW
- 10 (10)
- 11 NEW
- 12 NEW
- 13 (12)
- 14 NEW
- 15 NEW
- 16 NEW
- 17 NEW
- 18 NEW
- 19 NEW
- 20 NEW

LOVE SO STRONG
Secret Life

- LOVE IS THE ICON Barry White
- LEFTISM Leftfield
- MESSAGE OF LOVE Love Happy
Hot new UK garage outfit featuring CJ Mackintosh
- APPARENTLY NOTHIN' Carleen Anderson
- HIGH O.T. Tunes
Uplifting UK house from the Rollo camp
- R.S.V.P. PWEI vs Fluka
- BOTTOM HEAVY Danny Tenaglia
Deep New York house
- SIGHT FOR SORE EYES M People
New E-Smoove mixes of this hit
- DR PETER/PHATASTICA Rejuvenation
- YOU GOT IT Jodeci
Check the C&C Music Factory remix
- A TRIBUTE TO BLADERUNNER Cosmic Baby/Vangelis
Vangelis gets Euro techno-ed
- BOY I GOTTA HAVE YOU Rio & Mars
- CALL IT LOVE Deuce
With Movin' Melodies on the mix
- WATCHING YOU WATCHING ME Free Love Foundation
Strong UK house production
- INSPIRATION Arnold Jarvis & Kerri Chandler
Smooth and deep NY garage
- EVINCE The Foot Club
Excellent UK house EP
- JUST THE WAY IT IS Lisa Moorish
The former Lisa M with an uplifting vocal
- FEELING GOOD Virtue
More mixes of this Nina Simone-sampling track
- REAL Donna Allen
Classy Morales mixes on this hot import

Cowboy/Pulse 8

- A&M
- Hard Hands
- MCA
- Circa
- RDR
- US Atlantic
- Tribal UK
- Deconstruction
- Soma
- MCA
- Ultraphonic/East West
- Dome/Chrysalis
- White label
- 4 Liberty
- Freetown Inc
- Beeswax
- Gol Beat
- Wired
- US Epic

A guide to the most essential new club tunes as featured on 10m's "Essential selections", with gate long, broadcast every Friday between 7pm and 10pm. Compiled by G feedback and data collected from leading DJs and the following stores: city seeds/flying/zoom/black market (London), eastern block/underground (Manchester), 23rd precinct (sligo), 3 beat (Liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham).

fantastic fantastic fantastic fantastic fantastic fantastic fantastic fantastic fantastic fantastic

CHRISTMAS RELEASES

Out Now - **The Cotton Club** 'Club Grooves E.P.'
"Handbagtastic" - TWA

12.12.94 - **Soft House Co. II** "What You Need"
94 Remixes by Luvdup & The Cotton Club
"Class" - Chris & James

NEXT YEAR

PLENTY OF GOOD GEAR

Tel/Fax: 0204 300182

fantastic fantastic fantastic fantastic fantastic fantastic fantastic fantastic fantastic fantastic

1	02	LET ME
3	03	WE HAVE
6	04	CROCOD
4	05	ANOTHER
06	06	ALL I W/
5	07	BABY CO
2	08	LOVE SFF
20	09	THINK TV
10	10	LOVE ME
16	11	HOLD M
12	12	ALL I H
8	13	ALL I W/
14	14	ANOTHER
15	15	ETERNAL
11	16	PUR YOU
9	17	SOFF FO
10	18	AWAYS
12	19	OH BABY
18	20	SAMBRA
25	21	I LOVE S/
13	22	THANK Y
17	23	TEXAS C/
14	24	REAX YC
12	25	ABC AN

DANCE SINGLES

This last week					
1	HAPPY BIZNESS/WILD LIV	21	NOT		
2	2 AG AND 2...	22	4	A TREE CALLED QUEST EP	
3	THE MAN	23	3	RECALL	
4	LET ME BE YOUR FANTASY	24	4	HALF THE MAN	
5	BE HAPPY	25	2	WARNING	
6	INVADE CITY LIFE	26	1	LUVFUTUR	
7	SHORT SICK MAN	27	2	DEER-SIDE EP	
8	I WANNA BE DOWN	28	2	LEEJEE	
9	RAISE YOUR HANDS	29	2	SOLAR POWER EP	
10	AJARE	30	4	DONT BRING ME DOWN	
11	FORT LITE	31	3	ITS ABOUT	
12	KIT E	32	3	FOOL PLAY, VOLUME 4	
13	HOMERX EP	33	3	KEEP YOUR HANDS OFF THAT MAN	
14	TEXAS COYBOTS	34	3	CAJONING	
15	THE SUNSHINE AFTER THE RAIN	35	2	WHERE I WANNA BE BOY	
16	MUST BE FREE	36	1	THE QUEEN'S ANTHEM	
17	I SEE ONLY YOU	37	2	KEEP YOUR HANDS OFF THAT MAN	
18	YOUR LOVING ARMS	38	4	FUSH THE FEELING ON	
19	YABBA DABBA DOO	39	4		
		40	CN		

This last week					
1	DRUM & BASS SELECTIVE 3				
2	BAUNTED BANGENALL				
3	SCORSE FRUIT				
4	NON FICTION				
5	REBASSANCE				
6	CASSA RE				
7	ALWAYS & FOREVER				
8	THE RETURN OF THE SPACE COYBOY				
9	REGGAE RITE - VOLUME 17				
10	ALONE SUPREME				

INDEPENDENT SINGLES

This last week					
1	LOVE SATURDAY	Estrope		Mole COME 146 (RTM/P)	
2	BELIEVE	Q-Tex		Lilmo THRU 212 (CD)	
3	THE WILD ONES	Suede		Nude NUO 111 (RTM/P)	
4	SEETHER	Veruca Salt		Hi-Rise Recordings FLAT 302 (LP)	
5	EXPRESSLY	Edwyn Collins		Setanta 200 CD1 (CD)	
6	THE MORE I GET, THE MORE I...	KNO3/Teddy Pendergrass		X-Change XCU 111 (CD)	
7	TIED UP	LFO		Warp WAP 56C (RTM/P)	
8	SMALL BIT OF LOVE	Swain Doctors		Shawtown SAW 001 (CD)	
9	CIGARETTES & ALCOHOL	Oasis		Creation CRESC 190 (3RMV/EP)	
10	TOVIN CLOVINS	Blasius		China WOLMC 2246 (LP)	
11	WHERE I WANNA BE BOY/DONT...	Miss Jones		Tommy Boy TB 1042CZ (RTM/P)	
12	SLEEP WELT TONIGHT	Gene		Costenmeren COST 003 (CD)	
13	REPETITIVE BEATS	Rothsinn		Sabrettes OJ Paradise 3R 032 (CD)	
14	CONNECTION	Elastic		Deceptive BLUFF 010 (CD)	
15	KEEP THE FIRE BURNING '94'	Gwan McCrae		Clabvision CLUBAD 017 (LP)	
16	UNDER MI SENSE	Barrington Levy		Greensleeves GREN 5001 (SRD)	
17	HIGHER	Delorme		Zoom ZOOM23 (P)	
18	DO WHAT U' LIKE	Good Fello's		Effective EFFS 018 (P)	
19	COOL LAM (EP SPOT)	Wayne Marshall		Soulwaves SOULCDS 321 (LP)	
20	DRED BASS	Dead Dred		Moving Shadow SHADOW 50CZ (SRD)	

INDEPENDENT ALBUMS

This last week					
1	DEFINITELY MAYBE	Qaziz		Creation CRECD 169 (3RMV/EP)	
2	DIG MON STAR	Suede		Nude NUDE 3CD (RTM/P)	
3	REFLECTIONS	Paul Young		Vision VISCD 1 (P)	
4	THE VERY BEST OF GIVE UP	Elvis Costello		Demom DPAM 13 (P)	
5	EVERYONE'S GOT ONE	Primal Scream		Creation CRECD 146 (P)	
6	OPHUCIUM	Jan Garbarek/Hiljard...		Faive FAIV 3CD (3RMV/EP)	
7	PERFORMANCE	Jools Holland/Robb Orch		ECM 445392 (CD)	
8	LIVE ORIGINAL FLAVA	Black New Heavies		Acid Jazz JAZZCD 114 (3RMV/EP)	
9	MUSIC	Russell Purnell 72 (P)		Newmusic NMC102 (RTM/P)	
10	STONE ROSES	Sione Ross		Silverstone CRECD 310 (P)	
11	DEBIT	Bjork		One Little Indian TPLP 312 (P)	
12	BURN MY EYES	Machine Head		Roadrunner RR 90169 (P)	
13	90 DEGREES AND RISING	Wayne Marshall		Soul Town SOULCD 31 (AS)	
14	QUEEN ELIZABETH	Echohead		THE RETURN OF THE SPACE COYBOY	
15	SNIVANISATION	Orbital		Echo Label ESPCD 2 (P)	
16	LEVELLING THE LAND	The Lovelliers		China WOLCD 102Z (P)	
17	CULT	Cult		Beggars Banquet BBQC0 164 (RTM/P)	
18	INTERNATIONAL TIMES	Transglobal Underground		Nation NATED 29 (RTM/P)	

ROCK

This last week					
1	CROSS ROAD - THE BEST OF	Bon Jovi		Jambco 5229362 (F)	
2	UNPLUGGED IN NEW YORK	Nirvana		Geffen GED 24727 (BMG)	
3	BIG ONES	Aerosmith		Geffen GED 24546 (BMG)	
4	NO QUARTER	Jimmy Page & Robert Plant		Fontana 5263622 (F)	
5	BALLADS & BLUES 1962-1994	Gary Moore		Virgin VGD 2768 (F)	
6	VITALITY	Pearl Jam		Epic 4778612 (SM)	
7	HOW TO MAKE FRIENDS...	Terravision		Total Vegas VEGASC 2 (E)	
8	AMERICA	Black Crowes		American 743212682Z (BMG)	
9	NEVERMIND	Nirvana		DGC DGCD 24425 (BMG)	
10	DOOKIE	Green Day		Reprise 93625292 (W)	

This last week					
11	SUPERKNOWN	Soundgarden		A&M 5402152 (F)	
12	BAT OUT OF HELL II - BACK ...	Meat Loaf		Virgin VGD 2710 (E)	
13	YOUTHANASIA	Megadeth		Capitol CDEST 2244 (E)	
14	THE MIND'S EYE	Slitkin		White Water WWD 1 (3MV)	
15	OUT IN L.A.	Red Hot Chili Peppers		EMI CDMTL 1082 (E)	
16	IN UTERO	Nirvana		Geffen GED 24536 (BMG)	
17	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers		Warner Bros 759926862 (F)	
18	SO FAR SO GOOD	Ryan Adams		A&M 5401572 (F)	
19	TEN	Pearl Jam		Epic 4688942 (SM)	
20	RAGE AGAINST THE MACHINE	Rage Against The Machine		Epic 4722242 (SM)	

COUNTRY

This last week					
1	ESPECIALLY FOR YOU	Daniel O'Donnell		Ritz RITZBCD 701 (P)	
2	STONES IN THE ROAD	Mary Chapin Carpenter		Columbia 4776792 (SM)	
3	THE LAST WALTZ	Daniel O'Donnell		Ritz RITZCD 009 (P)	
4	FLYER	Nancy Griffith		MCA MCD 11195 (BMG)	
5	IN PIECES	Garth Brooks		Liberty COEST 2212 (E)	
6	INGENUITY	KD Lang		Sire 759926842 (W)	
7	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell		Ritz RITZBCD 702 (P)	
8	AMERICAN RECORDS	Johnny Cash		American 743212685Z (BMG)	
9	NO FENCES	Garth Brooks		Capitol CDEST 2136 (E)	
10	I LOVE EVERYBODY	Lyle Lovett		Curb MCD 10088 (BMG)	

This last week					
11	FOLLOW YOUR DREAM	Daniel O'Donnell		Ritz RITZBCD 701 (P)	
12	I NEED YOU	Daniel O'Donnell		Ritz RITZCD 104 (P)	
13	ROPIN' THE WIND	Garth Brooks		Capitol CDESTU 2162 (E)	
14	COME ON COME ON	Mary-Chapin Carpenter		Columbia 471892 (SM)	
15	THE CHASE	Garth Brooks		Liberty CDESTU 2184 (E)	
16	WHO I AM	Alan Jackson		Arista 74321217682 (BMG)	
17	SHADOWLAND	KD Lang		Warner Bros 925242 (W)	
18	READ MY LICKS	Chick Atkins		Columbia 4746282 (SM)	
19	COYBOWL'S PRAYER	Emmylou Harris		Grapevine GRAC 101 (F)	
20	HEALING HANDS OF TIME	Willie Nelson		Liberty CDEMC 3695 (E)	

SPOKEN WORD

This last week					
1	DIARIES 1980-1990	Alan Bennett		BBC ZBBC 1624 (P)	
2	KNOWING ME, KNOWING YOU 2	Steve Coogan		BBC ZBBC 1637 (P)	
3	HANCOCK'S HALF HOUR 6	Tony Hancock		BBC ZBBC 1616 (P)	
4	JUST WILLIAM 4	Martin Jarvis		BBC ZBBC 1559 (P)	
5	GOON SHOW CLASSICS - HE'S FALLEN IN	Goons		BBC ZBBC 1602 (P)	
6	KNOWING ME, KNOWING YOU	Steve Coogan		BBC ZBBC 1518 (P)	
7	RED DWARF - BETTER THAN LIFE	Chris Barry		Laughing Stock LAFFC 26 (P)	
8	CLASSIC CONNOLLY - IN WORDS & MUSIC	Billy Connolly		Speaking Volumes 5165664 (F)	
9	SOMEONE WHO WAS	Brian Johnston		Speaking Volumes 5183224 (F)	
10	HARRY ENFIELD'S TV PROGRAMME	Original Cast Recording		BBC ZBBC 1597 (P)	

This last week					
11	THE TERRIBLE TWOS	Sarah Kennedy		BBC ZBBC 1652 (P)	
12	8 PORRIDGE	Original Cast Recording		BBC ZBBC 1507 (P)	
13	TALKING HEADS	Alan Bennett		BBC ZBBC 1097 (P)	
14	RED DWARF: INFINITY WELCOMES...	Chris Barry		Laughing Stock LAFFC 15 (P)	
15	FAMILY TOWNERS 3	Original Cast Recording		BBC ZBBC 1634 (P)	
16	MORE CLASSIC CONNOLLY	Billy Connolly		Speaking Volumes 522154 (F)	
17	BRING ME SUNSHINE	Morcombe & Pisk		BBC ZBBC 1611 (P)	
18	THE LION KING - STORY & SONG	OCR		Walt Disney PDC 315 (P/cd/wick)	
19	A PORTION OF JETHRO	Jethro		Speaking Volumes 5189434 (F)	
20	BRAVE TWO ZERO	Alyc McNab		PolyGram TV 5222004 (F)	

MUSIC VIDEO

THE OFFICIAL
music week
CHARTS
10 DECEMBER 1994

Pos	Last	Artist	Title	Category/running time	Label	Cat No
1		TAKE THAT:Berlin	Live/1hr 30min	BMG Video	7421233713	
2		DANIEL O'DONNELL:Just For You	Compilation/	Ritz	RITZ9V703	
3	4	CARRERAS/DOMINGO/PAYAROTTI:In Concert '94	Live/1hr 55min	Video/MVM	4059962013	
4		BARBRA STREISAND:The Concert	Live/1hr 40min	SMV Columbia	501152	
5	7	CLIFF RICHARD:The Hit List	Live/1hr 25min	PMI	MV94313453	
6		BON JOVI:Cross Road-Best Of	Compilation/1hr 20min	PolyGram Video	6327783	
7	3	NIRVANA:Live Tonight! Sold Out!	Live/1hr 25min	Geffen Home Video	GFV29541	
8		FOSTER AND ALLEN:Songs We Love To Sing	Talks/Video	TVE1094	TVE1094	
9	11	PI AND DUNCAN:Psyche - Whose Video Is It Anyway?	Compilation/	Telstar Video	TVE1005	
10	NEW	ETERNAL:Always And Forever	Compilation/20min	PMI	MV94313743	
11	28	TAKE THAT:Everything Changes	Compilation/1hr 30min	BMG Video	7421232473	
12	10	MEAT LOAF:Bad At Heart II - Picture Show	Compilation/1hr 20min	PMI	MV94313463	
13		VARIOUS ARTISTS:Karaoke Party Classics	Special Interest/45min	AVI	AVI0001	
14	NEW	JUDITH DURHAM:THE SEEDERS:25 Year Reunion Concert	Live/1hr 45min	PolyGram Video	6339803	

Pos	Last	Artist	Title	Category/running time	Label	Cat No
15	17	EAST 17:Letting Of Steam-Live	Live/1hr 40min	PolyGram Video	6329343	
16	13	SHAND FAMILY:Dancing With The Shands	Live/RELV102			
16	16	VARIOUS ARTISTS:Memories Of Ireland - 40 Songs	Compilation/20min	Pisan	PLATV387	
18	14	THE CARPENTERS:Interpretations	Compilation/40min	VVL	6333433	
19	NEW	JANET JACKSON:Janet	Compilation/1hr 55min	PMI	MV94313553	
20	19	TAKE THAT:Take That & Party	Compilation/1hr 12min	BMG Video	74321120863	
21	15	AEROSMITH:Big Ones You Can Look At	Compilation/1hr 40min	Geffen Home Video	GFV29546	
22	18	VARIOUS ARTISTS:The Best Of Andrew Lloyd Webber	Compilation/1hr 55min	Geffen Home Video	GFV29546	
23	32	CLIFF RICHARD:Christmas With Cliff Richard	Live/40min	Waterford	WNF93046	
24	30	BEAUTIFUL SOUTH:On Up The Charts-The Best Of	Compilation/1hr 30min	PolyGram Video	6332783	
25	23	JOE LONGTHORNE:Live In Concert	Live/1hr 55min	PMI	MV94312343	
26	RE	CHAS W DAVE:Boots, Braces & Blue Suede Shoes	Live/1hr 10min	Musings-A-Go-Go	OD11065	
27	21	VARIOUS ARTISTS:Country Love Classics-40 Hits	Compilation/	Pisan	PLATV387	
28	29	SHIRLEY BASSEY:Live In Cardiff	Live/50min	BBG	BBV5467	
29	NEW	NEW ORDER:The Best Of	Compilation/	PolyGram Video	6337303	
30	24	INXS:The Great Video Experience	Compilation/	PolyGram Video	6329343	

Pos	Last	Artist	Title	Category/running time	Label	Cat No
1		JURASSIC PARK	Children's/	CIC Video	VHR1170	
2	2	MRS. DOUBTFIRE	Comedy/2hr	Fox Video	6366	
3	7	SNOW WHITE AND THE SEVEN DWARFS	Children's/1hr 45min	Walt Disney	621242	
4	4	FREE WILLY	Children's/1hr 47min	Warner Home Video	5011265	
5	15	ALADDIN	Children's/1hr 26min	Walt Disney	621262	
6	3	ROY CHUBBY BROWN - JINGLE BX@CKS	Compilation/55min	PolyGram Video	6327743	
7	10	BILLY CONNOLLY LIVE 1994	Comedy/1hr 30min	BBG	6327123	
8	7	GONE WITH THE WIND	Features/2hr 40min	MGM/UA	V105224	
9	10	JETHRO - BEHIND THE BUSHES	Compilation/1hr 30min	PolyGram Video	6329303	
10	9	TAKE THAT:Berlin	Music/1hr 30min	BMG Video	7421233713	
11	11	RED DWARF - THE SMEG UPS	Comedy/	BBG/VC946		
12	RE	MICHAEL BARRYMORE - LIVE	Video/Compilation -	VC4652		
13	14	MR BEAN:PERILOUS PURSUITS OF COMEDY/50min	Themed/Video/Compilation	TV8194		
14	13	STAR WARS	Sci-Fi/1hr 56min	Fox Video	1130C	
15	19	HOMEWARD BOUND	Children's/1hr 21min	Walt Disney	6218012	

US SINGLES

Pos	Last	Title	Artist	(Label)
1		ON BENDED KNEE	Real McCoy	(Mercury)
2		HERE COMES THE HOTSTEPPER	Cher	(Mercury)
3	2	ANOTHER NIGHT	Real McCoy	(Mercury)
4	4	ALWAYS	Real McCoy	(Mercury)
5		I'LL MAKE LOVE TO YOU	Real McCoy	(Mercury)
6	8	CHIEF	Real McCoy	(Mercury)
7		SECRET	Real McCoy	(Mercury)
8		ALL I WANNA DO	Real McCoy	(Mercury)
9		I WANNA BE DOWN	Real McCoy	(Mercury)
10		YOU WANT TROUBLE	Real McCoy	(Mercury)
11		I'M THE ONLY ONE	Real McCoy	(Mercury)
12		TOOTIEE HOLL	Real McCoy	(Mercury)
13		BEFORE I LET YOU GO	Real McCoy	(Mercury)
14		NEVER LET US MISS	Real McCoy	(Mercury)
15		100% PURE LOVE	Real McCoy	(Mercury)
16		TURN THE BEAT AROUND	Real McCoy	(Mercury)
17		SUKIYAI	Real McCoy	(Mercury)
18		PRACTICE WHAT YOU PREACH	Real McCoy	(Mercury)
19		I'LL STAND BY YOU	Real McCoy	(Mercury)
20		LIVING IN DANGER	Real McCoy	(Mercury)
21		DECEMBER 1963 (OH WHAT A NIGHT)	Real McCoy	(Mercury)
22		WHAT'S THE FREQUENCY, KENNETH?	Real McCoy	(Mercury)
23		FLAVA IN YA EAR	Real McCoy	(Mercury)
24		YOU GOTTA BE	Real McCoy	(Mercury)
25		SHORT DICK MAN	Real McCoy	(Mercury)

US ALBUMS

Pos	Last	Title	Artist	(Label)
1		MIRACLES - THE HOLIDAY ALBUM	Various	(Mercury)
2	1	Real McCoy	Real McCoy	(Mercury)
3	1	HELL FREEZES OVER	Real McCoy	(Mercury)
4	1	MERRY CHRISTMAS	Real McCoy	(Mercury)
5	1	MTV INVOLVED IN NEW YORK	Various	(Mercury)
6	5	SMASH	Real McCoy	(Mercury)
7	1	THE LION KING (OST)	Various	(Mercury)
8	1	WILDFLOWERS	Real McCoy	(Mercury)
9	1	DIETS	Real McCoy	(Mercury)
10		DOOKIE	Real McCoy	(Mercury)
11	1	ONE OR OTHER	Real McCoy	(Mercury)
12		MONSTER	Real McCoy	(Mercury)
13		DARE (A DANCE)	Real McCoy	(Mercury)
14		NO NEED TO ARGUE	Real McCoy	(Mercury)
15		THE BEST OF SUE	Real McCoy	(Mercury)
16		MURDER WAS THE CASE (OST)	Various	(Mercury)
17		FROM THE CRADLE	Real McCoy	(Mercury)
18		CHAZZGYCOLL	Real McCoy	(Mercury)
19		ROOTLES AND B-SIDES	Real McCoy	(Mercury)
20		FIELDS OF GOLD - THE BEST OF	Real McCoy	(Mercury)
21		CROSSROAD	Real McCoy	(Mercury)
22		AMERIKKA'S GILRISHEND	Real McCoy	(Mercury)
23		GREATEST HITS	Real McCoy	(Mercury)
24		NO QUARTERS	Real McCoy	(Mercury)
25		TUESDAY NIGHT MUSIC CLUB	Real McCoy	(Mercury)

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

AUSTRALIA

- 110 LUCKS WITH THE UD OF LUCK (51) (Mercury)
- 111 EIGHTEEN STRINGS Tempano (London)
- 119 TROUBLE Shampan (EMI)
- 104 WOODPECKER Freddy (Columbia)
- 101 AIN'T NODODY Jaki Graham (Festival)

BELGIUM

- 151 CIRCLE OF LIFE Eton John (Mercury)
- 121 GOODNIGHT GIRL Wet Wet Wet (Polygram)
- 134 BABY COME BACK Patto Banton (Virgin)
- 471 CRAZY Lee Loose (Mercury)
- 181 STEAM East 17 (London)

NETHERLANDS

- 181 BABY COME BACK Patto Banton (Virgin)
- 1121 IF ONLY I KNEW Tam Jones (WEA)
- 131 CIRCLE OF LIFE Eton John (Mercury)
- 1291 GOODNIGHT GIRL Wet Wet Wet (Polygram)
- 151 WHEN WE DANCE Sing (ASMA)

SWEDEN


- 161 CAN YOU FEEL Eton John (Rockwell)
- 110 CIRCLE OF LIFE Eton John (Rockwell)
- 1151 LOVE IS ALLAROUND Wet Wet Wet (Polygram)
- 131 BABY COME BACK Patto Banton (Virgin)
- 151 LOVE SWEETS Sone Reiss (Geffen)

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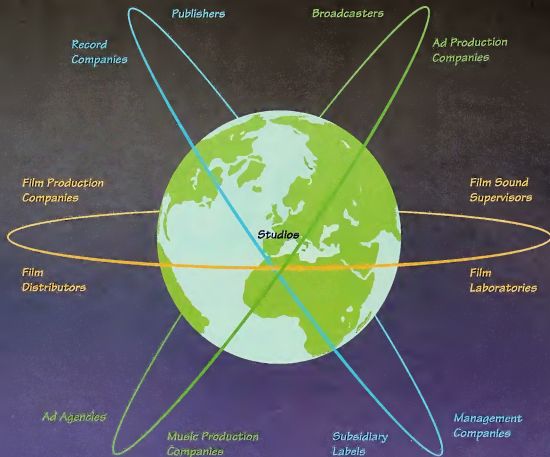


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FORMATS EXPLOSION OWNS MINDS AT AES

COMPATIBILITY AND STANDARDISATION WERE THE KEY WORDS AT THE AES SHOW AS DELEGATES ARGUED, NEGOTIATED AND TRIED TO IDENTIFY THE WINNERS AND LOSERS AMONG THE MYRIAD PRODUCTS ON OFFER, REPORTS NEVILLE FARMER

The Audio Engineering Society shows in the US, Europe and Japan are vital dates in the studio industry's calendar. The talks given by the world's audio experts help the industry to decide whether to embrace or ditch new technologies.

The US version held in San Francisco last month was again a showcase for the latest technology which will influence how music is recorded in the future.

The theme of this, the 97th AES show was "Bridging audio throughout the world", a title which hinted at the biggest problem currently facing the studio industry: standardisation. Delegates discussed MiniDisc and DCC's crawl from the starting blocks and CD-i's attempts to win music industry support.

There is a strong feeling in the studio industry that there are now so many different recording formats that nothing can be considered standard anymore.

Even the two-inch 24-track multi-track tape is under threat from ADAT digital eight-track, Tascam DA 88 eight-track digital, one-inch 24-track analogue, Sony's 24 and 48-track digital and a host of different hard disk recording systems.

There are also numerous master formats, computer sequencing formats, computer interface languages, international ISDN digital telecommunications standards and video standards. And all these interact to create thousands of permutations to confuse the professional audio engineer.

Behind the scenes at the AES show delegates gather to argue, negotiate and, hopefully, find a solution. Usually, however, their discussions are confounded by the vast number of new and incompatible products scattered around the exhibition floor - although this year there was evidence manufacturers are trying to work together.

For example, 16 tracks of digital hard disk recording on the new ProTools system comes in at under £10,000, including a Macintosh, and the company has linked up with a number of audio manufacturers, such as Lexicon, to give high quality digital delays, compression and limiting that adds on to the system. It is this sort of modular choice which companies are using to attract long-term customer support.



SAN FRANCISCO HOSTS THE 97TH AES SHOW WHICH WRESTLED WITH THE PROBLEM OF STANDARDISATION

Among the highlights of this year's show in San Francisco were the two new 90033 analogue and Astion digital consoles, the hard disk multi-track DiscTrack recorder and Resource Management system from Oxford company, Solid State Logic. SSL has developed a digital console with multi-track, random access digital recording that effectively makes tape redundant

on even the most high level of recording.

But the company is aware of the importance of compatibility and customer support, so the new consoles are data compatible with older SSLs.

Danish electronics firm TC Electronics has also gone for the modular format with its M5000 mainframe with its digital dynamics package which allows

multi-channel, split frequency compression, automated fading, limiting and other useful processing facilities in an accessible and easy serviced box that can be adapted to suit customer needs and future software updates.

In fact, new options can be ordered for trial which can be plugged into the box and tested for 100 hours without payment.

AES, SAN FRANCISCO: HOW WAS IT FOR YOU?

NEIL ERANT

Managing director
Discrete Audio (studio design and construction and Boxer monitoring systems company)
"It's a rare thing for me to say anything nice about shows but this was a good one.

"I'm not an exhibitor but I go there with a suitcase as a punter - I believe it's called 'networking for your next job opportunity'. It was good for me to meet so many potential customers and to see so many happy customers there.

"Starstruck Studios announced they were buying two 72-channel SSL 9000s and a private client of ours bought an even bigger one."

IAN JONES

Managing director, HNB
Communications (pro audio

distributor, DAT tape and hardware manufacturer)
"We were there as exhibitors and it was an important show for us because we are now shipping our timecode Portadat recorder.

"It was a really vibrant show and we saw an enormous number of people. It is great doing shows in the US because the people there are so enthusiastic. And, unlike European shows where you only get certain sectors of the industry showing up, you know that at an American show you will get everyone.

"AES is the most important show in the pro audio calendar for us and San Francisco is a great venue."

TODD WELLS

Managing director

Soundtracs UK (console manufacturer)

"It was lively, infectious and busy. The quality of the people visiting the latest Audio Engineering Society show was good. It is not a selling show but, yes, we did sell product.
"What really impressed me was that the industry is finally moving away from all those prototype products with lots of flashing lights in biscuit tins and no prospect of them ever being finished.

"The emphasis at this San Francisco show was on getting existing products to work better and to present equipment that was actually available.

"Business in the United States was at a record high for us in 1994 and the response at the show has provided a great deal of optimism for 1995."

At the end of the 100 hours, the function will stop operating until the cheque has cleared and an operating code is given to the new user.

The importance of communication between equipment is crucial because engineers can be controlling gear which is recording musicians in studios thousands of miles from their mixing desk.

A&R managers are already monitoring mixes from the comfort of their own office with devices that link the studio to the office hi-fi. Dolby is developing this technology and demonstrated the Dolbyfax at AES.

Many people in the audio engineering industry are still suspicious of digital audio, yet AES was dominated by new digital tools demonstrating the practicalities of working with this technology.

The BBC is aware of digital audio's versatility and is considering purchasing digital editors such as the British Sadio system or the US ProTools so audio journalists and producers can prepare programmes at home and transmit their work down telephones to the studio. Digital audio technology is transforming the home studio into a professional environment.

There are still plenty of engineers who will not use digital, however, and the AES show featured many traditional audio products.

Bruel and Kjaer, a microphone manufacturer well known for its audio accuracy, launched its first valve microphone for \$8,000 at the show and thus joined the ranks of Tubetech and Manley in launching brand new valve products that go against the digital revolution.

While the British continue to dominate the mixing desk market with SSL, AMS/Neve, Focusrite, Trident, Amek/TAC, Soundcraft, Soundtracs, Allen and Heath and Mackin Tech Associates all offering new or updated consoles at the AES show, the Americans and Japanese were launching across the board. Digital consoles from Yamaha, digitally controlled desks from Euphonix and Tactile Technology and high spec/low budget desks from Mackie in America were selling extremely well.

The record industry knows it must be aware of all the new technology which is why the AES show will continue to be a vital date on the studio industry's calendar.

Analogue



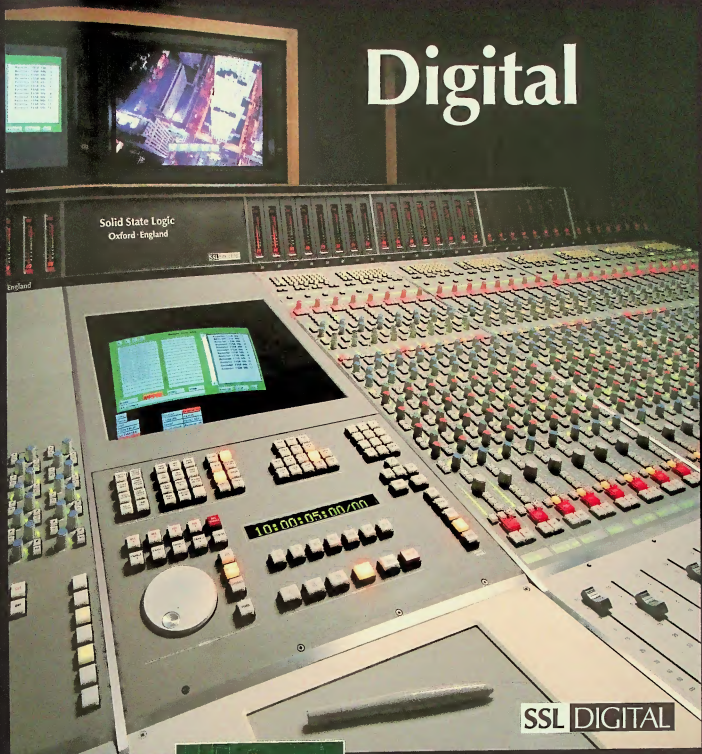
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PICK OF THE RES RES STUDIOS

WHAT ARE THE PRIORITIES FOR PEOPLE IN THE MUSIC INDUSTRY TODAY WHEN CHOOSING A RESIDENTIAL RECORDING STUDIO? CAROLINE MOSS REVEALS THE RESULTS OF *MUSIC WEEK*'S SURVEY CARRIED OUT DURING NOVEMBER

What do people look for in a good residential studio?

Music Week's survey, conducted among 30 A&R co-ordinators and producers in the first week of November, delivers some interesting views.

Residential has become something of a loose term, most studios are now able to offer accommodation ranging from suites in an 18th century mansion to rooms in a local pub.

However, the 10 studios which emerged as favourites in our survey can be described as residential in the true sense of the word, with dedicated accommodation on the premises.

Respondents were asked to give marks out of 10 for the facilities at their favourite studios and the marks shown are averages for each category. The Top 10 were selected from more than 25 studios.

Eight are situated outside London and, of these, five are in the Home Counties but within an hour of the city. This implies that while the ideal residential studio should provide a peaceful, distraction-free location, it should also be within easy access

of the capital and the London airports.

For those who want to get further away, Rockfield in Monmouth – host to the Stone Roses' recent 14-month studiofest – comes out tops along with The Wool Hall and Real World, both near Bath.

The studios' leisure facilities did not generally receive high marks regardless of whether there was a heated swimming pool or a pool table.

In these days of tightening recording budgets, this signifies that such luxuries are not the high priorities they were few years ago.

Although it is obvious there is still a strong preference for country houses in peaceful surroundings, most producers are more concerned with the actual studio, the standard of accommodation and cost effectiveness.

From all those aspects, these 10 studios have emerged as the best of the bunch, with Sarm Hook End receiving the best marks overall, although it is considered a somewhat expensive luxury by some producers.

TEN OF THE BEST

Studio	Studio facilities	Accommodation	Food and services	Leisure facilities	Cost effectiveness	Location/venues	Comments
SARM HOOK END Hook End Manor Checkendon, Berks RG8 0UE Tel: 0451 681000 Notes: SSL studio with 12 Focusrite channels; accommodation (eight bedrooms); Elizabethan manor set in 25-acre estate; swimming pool; tennis courts; sauna; pool and snooker. Recent clients: Morrissey, Gary Moore, Seal, Wendy & Lisa, Boy George, Gary Kemp	10	10	10	8	4	8	"Awesome studio, but very expensive which prohibits regular use."
REAL WORLD Box Mill Mill Lane Box, Wilts SN14 9PL Tel: 0225 743188 Notes: Three SSL studios (one 72 channel and two 48 channels); preprogramming and rehearsal rooms; set in old mill with brook running beneath glass studio floor; accommodation for 14 in two cottages and one house. Recent clients: Heart, Ned's Atomic Dustbin, King Crimson, Penguin Cafe Orchestra	9	9	9	7	7	7	"Very relaxing atmosphere; stunning studio!"
THE MANOR Shipton-on-Cherwell Oxfordshire OX5 1JL Tel: 0858 377551 Notes: 48 track SSL studio; nine bedrooms; heated swimming pool; gym and solarium; set in grounds with lake. Recent clients: Cranberries, The Almighty, Carter, Bad Company, Paul Weller	8	9	9	7	7	7	"Bands have always loved the atmosphere there; fantastic decor and surroundings."
RIDGE FARM Rapper Road Capel, Surrey RH5 5HG Tel: 0306 711202 Notes: Neve VR 60 channel studio in listed building; 10 bedrooms; indoor swimming pool; floodlit tennis courts; jacuzzi; gym. Recent clients: Steamboat, Skin, Julian Cope, Gun	8	8	8	8	7	8	"Great friendly atmosphere – very convenient for central London."
CHIPPING NORTON 26-32 New Street Chipping Norton Oxfordshire OX7 5LJ Tel: 0608 643636 Notes: Trident 40-channel studio; 12 double bedrooms; games room; English home cooking. Recent clients: Echobelly, Therapy?, The Proclaimers, Radiohead	8	8	8	6	8	7	"Good middle of the range studio – very cost effective; excellent engineer."
THE WOOL HALL Castle Corner Beckington, Bath Somerset BA3 6TA Tel: 0373 830731 Notes: SSL 48 track studio; six bedrooms; games room; beautiful grounds. Recent clients: Van Morrison, Luke Goss, Trashcan Sinatras, Christy Moore	8	8	8	7	7	7	"Expensive but good quality."
ROCKFIELD Amberley Court Rockfield Road Monmouth, Gwent Tel: 0600 712449 Notes: Two 48-track Neve studios; four natural acoustic echo chambers; 18 apartments; two games rooms; set in 100 acres of Welsh country side. Recent clients: Stone Roses, Boo Radleys, Black Sabbath	8	8	8	6	8	6	"All our artists who worked there loved it; friendly, homely and good value; especially great for long sessions."
MARCUS 17-21 Wyfold Road London SW6 6SE Tel: 071 385 3366 Notes: Two 48 channel SSL studios; two 36 channel DDA studios; residential wing with six bedrooms; restaurant and licensed bar; central London location with on-site parking. Recent clients: Eternal, Brand New Heavies, Nick Heywood, Power Of Dreams	7	7	7	6	7	7	"Good central London location with comfortable accommodation."
EDEN 20-24 Beaumont Road London W4 5AP Tel: 081 895 5432 Notes: Two SSL studios (one 60 channel, one 48 channel); programming room; separate lounges for each studio; games room; three flats accommodating 10. Recent clients: Oasis, Schtun, Robin Millar, Bill Wyman	8	7	6	5	7	7	"Like staying at a friendly, family guesthouse."
JACOBS Ridgeway House Runwick, Farnham Surrey GU10 5EE Tel: 0252 723518 Notes: Two 48-track Neve studios; one 48-track SSL studio; 15 bedrooms in two wings of Georgian house with separate entrances, lounges and dining rooms; swimming pool; tennis courts; set in Surrey countryside with good access to motorways and airports. Recent clients: Primal Scream, Job Jackson, The Cure, Sleeper	6	6	6	6	7	7	"Great atmosphere and nice place to work; good quality with reasonable prices."

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The studio area is in excess of 2,000 sq. ft. and is home to a Bosendorfer grand piano. Accommodation includes eight superb bedrooms, one with a four poster bed, six bathrooms (four en-suite). With a fully equipped gym, heated swimming pool, tennis court, sauna, snooker and pool rooms - this is undoubtedly the finest residential recording facility in the United Kingdom.



Bookings: Contact Lola Weidner (Studio Manager) at Sarm West on 0171 229 1229

**DINA CARROLL/
REBECCA RYAN**

Project: album
Label: ASM Records/MCA Records
Producer: Nigel Lewis
Engineer: Ren Swan
Assistant: Tim Willis (Dina Carroll)
Mark Laine (Rebecca Ryan)
Studio: Sarm East, Osborn House, 9-13 Osborn Street,
London E1 6TD, Sarm West, 8-10 Basing Street, London W11 1ET.

Tel: 071 229 1229. **Fax:** 071 221 3374.
Landphone: Recording Studios, Lansdowne House, Lansdowne Road, London W11 3LP. **Tel:** 071 727 0041. **Fax:** 071 752 8904.

Nigel Lewis became a producer through the quality of the demos he recorded as a songwriter for MCA music five years ago. Since then he has almost exclusively used the Sarm group's studios and worked with Ren Swan. "I've tried other places but in terms of top flight production I've never used a better place. It's home from home and there's security in knowing what you are going to get," says Lewis.

He has spent most of the last couple months working with Dina Carroll in Sarm East and studio two of Sarm West, starting on 24-track analogue and going on to 48 track. The Carroll album has been a priority for ASM, which scored a huge success with her first offering and found itself with a major artist on its hands. The budget has been substantial.

"Some of the tracks are just me playing all the instruments," says Lewis, "but others have got a live band and others have a full orchestra."

It is the orchestral parts which were recorded in Lansdowne because the main room at Sarm was not available. "The guys there are good because they do so much film and orchestral work and it's great to go down there for an afternoon."

With Dina Carroll's album the assistant was Tim Willis who worked on SSL throughout. For Lewis's next project, Rebecca Ryan, Mark Laine came on board using the Euphonix console in studio four. "What Sarm tends to do is make sure the assistant and engineering team remain the same, which is great because they remember where everything is and how a project is working."

The change to Euphonix for the Rebecca Ryan debut album was due partly to Lewis's desire for a change of environment, but he was worried about the use of a similar console. "I wasn't sure at first but everything is quicker on the Euphonix. You can change from one song set up to another at the touch of a button. If you're doing a vocal session you can just go from track to track so quickly."

Rebecca Ryan's album is being recorded on two Sony 24 track digital machines and will probably take about two months to complete.

BRUCE DICKINSON

Project: live album and live studio album
Label: EMI
Producer: Bruce Dickinson
Engineer: Spencer May
Studio: Metropolis, The Powerhouse, 70 Chiswick High Road, London W4 3LX. **Tel:** 081 742 1111 **Fax:** 081 742 2626.

Over the last few years, Dickinson has used virtually every room in Metropolis, which

is clearly his favourite recording venue. This project has been an unusual one, however. A gig recorded at The Marquee Club lead him to the Focusrite room at Metropolis to mix a live album with his new band, although they decided to move into the large Studio A room to record a few extra live tracks.

"The result has been a live gig album and a live studio album recorded and mixed onto 48-track analogue. Ampex tape in only six days. The live studio album was especially quick. "Basically it was pretty much one take for the whole thing. The new band are fantastic so it was really easy."

He says: "We just faced about four lines of vocals and that was it. It is easy to do stuff like that in Studio A because they've got these great separation rooms for the drums and vocals."

Dickinson chose Spencer May as the engineer, having worked with him before when he was a full-time employee of Metropolis studios. "He's very talented and very capable. Nothing fazes him," says Dickinson, "who does not consider himself much of a producer. "I shy away from the term. I have no technical knowledge and a producer should have a full grasp of everything," he says. As for his choice of studio he says, "I like Metropolis. It's friendly and I like the people. The main thing is that it works. It's quite pricey but cheap studios mean things break down and you spend all day sitting around calling up Dreamhire for the gear the studio hasn't got."

INCOGNITO

Project: album track
Label: Talkin' Loud
Artist/Producer: Jean Paul "Blazy" Maunick

Producer/Producer: Richard Ball
Engineer: Simon Cotsworth

Studio: Talkin' Loud, 20 Beaton Ground, London SW1 2HR. **Tel:** 071 576 7575. Blazy Maunick is one of a number of producer/artists who has taken up residency in a commercial studio. His is one of three small production companies in Trident's Westminster building but he has been reluctant in the past to take projects from his programming suite into the main SSL room. "But now they've got a new maintenance guy who knows what he's doing," he says. Maunick says the live spaces are also excellent for recording. "The room reminds me of the way I used to make music in the Seventies and Eighties. There is a great dead drum sound as well as the big live rock sound."

Of the 13 tracks he is recording, just over half will include programmed drums, but he insists the new album is going to be a musicians' album. "Officially the band is just me but there will be three brass players, two keyboards, bass, guitar, drums, percussion and three vocals augmented by the programming from co-producer, Richard Ball.

The recording technology used will be a mixture of analogue and digital with the vocals recorded and edited by Simon Cotsworth on to Macintosh with Logic Audio and ProTools software.

The project is expected to take five weeks in Trident with additional mixing by Bob Power in New York, ready for a spring release.

STUDIO S

THE LAST THREE WEEKS OF THE YEAR MAY BE QUIET FOR NEW RELEASES, BUT THE ST

M PEOPLE

Project: third album
Label: Deconstruction
Artist/Producers: Paul Heard, Mike Pickering, M People
Additional programming: Gayton Schurrer
Engineer: James Reynolds
Assistant: Luke Gifford
Studio: Strongroom, 120 Curtain Road, London EC2A 3PJ.

Tel: 071 729 5165. **Fax:** 071 729 6218. **Roundhouse Recording Studios, 100 Chalk Farm Road, London NW1 8EH. Tel:** 071 485 0311. **Fax:** 071 485 0494.

All three of the M People albums have been recorded in Strongroom and the studio has grown with them. When the second album, *Elegant Slumming*, won the Mercury Music Prize, they were completing the third, *Bizarre Fruit*. Everything was done in Strongroom except parts of the programming and vocals which were recorded onto ADAT at Paul Heard's home and a few days of live recording in Roundhouse. "It's like a home from home, really," says Heard. "We're really comfortable with the sound and the technology. And it doesn't really feel like a studio. It's more of a buzz than anything else when you walk into a place and feel that the atmosphere is right."

Until Strongroom owner Richard Boote builds his new clients club, *The Weary Traveller*, M People will continue to get their own caterers in. They spent virtually every waking moment in the studio working on the new *Neve VR Legend*, which Boote has just installed. Heard makes particular reference to the importance of their assistant, Luke Gifford. "He's fantastic. He thinks ahead of you which is great so



we insisted on having him."

With fairly large quantities of programming matched with live brass, strings, drums, percussion and a superstar backing vocal line-up, Pickering, Heard, Reynolds and Schurrer have managed to keep the album to 24 tracks of 3M 996 analogue tape. "We all work very much together as a production team. James is a great engineer and Gayton is this crazy Frenchman who has loads of interesting sounds," says Heard.



INCOGNITO (ABOVE) AND DINA CARROLL (RIGHT)

URBAN COOKIE COLLECTIVE

Project: album track
Label: Pulse-8
Producer: Martyn Ware
Engineer: Phil Legg
Studio: Strongroom Studios, 47 Kings Road, London EC2A 3PJ. **Tel:** 071 729 5165. **Fax:** 081 729 6218.

Most of the tracking and programming for this track has been done in Peer Southern Music's in-house SSL studio as Pulse-8 has had a healthy

relationship with the publisher. But for live recording and mixing Ware has brought the Urban Cookie Collective back into his favourite recording space, The Strongroom. "I've used it non-stop for the last four years. Technically it's very good. I love the sound of the Boxer monitors, love the SSL and I'm a big fan of the new Neve Legend. It's not like a traditional studio environment, but that's secondary to the technical side."

SNAPSHOT

THE STUDIOS ARE BUZZING. NEVILLE FARMER REPORTS ON WHO IS IN PRODUCTION

ELASTICA

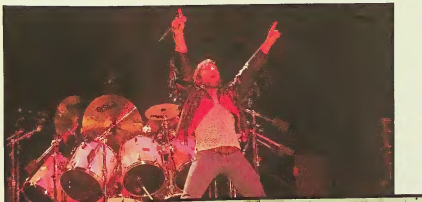


Project: album
Label: Deceptive
Producer/engineer: Marc Waterman
Mixing engineer: Alan Moulder
Studios: [Tracking] Konk Studios 84-86 Tottenham Lane, London N8 7EE. Tel: 081 340 7873. Fax: 081 340 4757. Townhouse Three, 115 Thessaly Road, London SW8 4EL. Tel: 071 720 5066. Fax: 071 622 1211.
[Mixing] The Church Studios, 145 Crouch Hill, London N8 9QH. Tel: 081 340 9779. Fax: 081 348 3346.
Marc Waterman is the type of producer who doesn't want to admit to being one. "I still haven't got into the idea of calling myself a career producer. I suppose I still think of myself as a musician." Nevertheless, he is in great demand as a producer and has alternated

the Elastica album project with an album for Deceptive signing, Collapsed Lung, and also an unsigned band, The Nubies, for whom he has produced a single.

Elastica chose Ray Davies' Konk Studios because their first choice, Townhouse Three, was fully booked. While the band were on holiday Waterman went around London with his studio shopping list. "I just walked into Konk and thought 'yeah, brilliant. We'll have this.' Since then, they have been working on the studio's Neve for a couple of months while Alan Moulder has been busy in The Church's SSL mix room. Most of the Elastica album has been recorded on 24-track analogue with Ampex 456 tape. "It's been mainly live with not much sequenced work and we've stayed with 24 track most of the time. But when things have got a bit sticky we've run the vocals on to slaves up to 48 track. I'm starting to get into digital on the grounds of noise but I really like the sound of analogue."

As Moulder is currently producing Swayswimer in Konk and other bookings are coming in, Waterman will complete the album at Townhouse Three. "I love the old Neve in there," he says. "The live room is huge and sounds great. The people are friendly and it's not part of a complex so you can lock yourself in and take the place over. As to the mixing, Waterman says he's keen for Moulder to finish it. "So I think we'll have to fit around his schedule," he says.



BRUCE DICKINSON AND SUPERGRASS

Although much of the recording has been programmed, Ware is printing everything 48-track analogue on Ampex 499 tape without Dolby. He has used digital but prefers the sound of analogue for this type of work. "On digital you're just storing up work for yourself. You're constantly chasing that warmth and by the time you've processed it you might as well have done it on analogue anyway."

Ware regularly works with
MUSIC WEEK 10 DECEMBER 1994



engineer Phil Legg. "He's a great engineer and good enough to be a producer in his own right," he says. "It's great to have someone to bounce ideas off who's a musician as well."

Although this is just one track for the moment, Ware is hoping to complete the album once it is written. In the meantime he will be working with Howard New for EMI and Terry Lin for Motown. As usual the venue will be The Strongroom.

LOVE AND ROCKETS

Project: album
Label: Beggars Banquet
Producer: John Fryer
Engineer: Barry Hammond
Studios: [Tracking] Norton, 25-23 New Street, Chipping Norton, Oxfordshire OX7 5LJ. Tel: 0608 643636. Fax: 0608 644771.

Fryer was not involved at the start of this project as the original plan was to record in the US and a lot of work was done in San Francisco. But Love And Rockets suddenly decided they were unhappy with the facilities and wanted to record back in Britain, so they returned to the converted Cotswold grammar school and cottages which are Chipping Norton Studios. John Fryer, who has worked with the band for many years, says, "I had to come in and rescue the album. It's more or less re-recording the whole damned thing, although we've added a lot of energy with most of the guitars and vocals taken down live."

This is the first time Fryer has used Chipping Norton, and he admits he chose the studio mainly because it was available. But he has been impressed with the set up. "It's nice and relaxed here. It's clean, the food's good and everything works," he says. He is one of the first producers to use the sparkling new Trident 90 console which he says runs very well, although it is constantly receiving software updates at present. But Barry Hammond, one of the most experienced home engineers in Britain and one of the main attractions for clients using Chipping Norton, is renowned for making even the most difficult sessions run smoothly.

Fryer normally works in non-residential studios such as Protocol, Master Rock and Britannia Row but he reckons that the quality of the service, the accommodation and Barry Hammond will bring him back to Chipping Norton again.

PETE MURPHY

Project: album
Beggars Banquet
Producer: Pascal Gabriel
Engineer: Pete Schwier
Programmer: Paul Statham
Studios: (pre-production) Real World Writing Room, Real World Studios, Box Mill Lane, Box Mills, Wilt. Tel: 0225 743188. Fax: 0225 743787.
(Tracking) El Cortijo, (Mixing) Mayfair Studios, 11a Sharples Hill Street, London NW1 8YN. Tel: 071 586 7746. Fax: 071 586 9721.

New mixing in Mayfair, this long but creative album is almost finished after enjoying the rural peace of Real World, the magnificent Spanish mountain views from El Cortijo and now the comfort of one of Pascal Gabriel's favourite mixing rooms, studio one at Mayfair. No relation to Real World's

owner Peter, Pascal has also been a regular at the Wiltsire residential complex, more recently with Wendy Ann. The Pete Murphy sessions were mainly for pre-production. "I love it down there, probably most of all for the people. With top talent studies the gear is really much of a moot point. It's the people who make the difference," says Gabriel.

The two weeks in Real World were followed by a time in El Cortijo, Trevor Morrice's hilltop place in Spain. Gabriel used the Soundtracs console on site for monitoring and recorded using his own classic Neve console. "We recorded a few bits and recorded onto 24-track analogue with 3M 996, which is better than Ampex 456. We can record things very hot onto the 996. We saved some of the vocals up to another 24-track but did the submixes on the original 24-track. We only ran to 48-track for the mix."

The mix is in what Gabriel calls "The Brown Room" at Mayfair, where he has worked many times before. "Mayfair is great, although it lacks an entertainment centre," he says.

SUPERGRASS

Project: album
Label: Phonogram
Producer: Sam Williams
Engineer: John Cornfield
Studios: Sawmills Studio, Golant, Fowey, Cornwall PL23 1HP. Tel: 07263 8338. Fax: 07263 2015.
Sam Williams used to live in one of the woodland cabins belonging to Sawmills and was trusted by the company to know what he was talking about. The results have paid off. Sawmills has secured production deals with William's own band, The Mystics, who have just signed to Phonogram and Supergrass, a band he found playing in a pub near his current home.

"We demed Supergrass for months in the drummer's bedroom before coming to Sawmills with the idea of the production deal. The main thing we wanted was a non-downtime commitment from the studio and it worked very well," says Williams. "I like the room and any studio that's an extension of a domestic environment creates a great vibe." Sawmills is situated on the mouth of a wooded creek off the estuary of the Fowey river and has no access other than by foot or boat. "It's a really beautiful place and there is nothing to distract you. It makes you work really fast."

With John Cornfield's background in live engineering and the band's enthusiasm for live performance recording, the speed of recording has been rapid with everything running through the Trident console onto 24 track with 3M 996 tape. "Everything is live and there's very little overdubbing on the album," says Williams. "We came here first for five days to demo six tracks. Two were released as the first single, but since signing the deal the bulk of the album has been put together in two weeks. We're about to start another two weeks to add more tracks and mix."

Williams will shortly move onto his own album with The Mystics which he will record in Sawmills and Battery Studios in London with mixing in Los Angeles.



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THE INSIDE TRACK IN MULTI-TRACKS

THE MULTI-TRACK RECORDER REMAINS KEY TO THE RECORDING PROCESS, BUT THE ADVENT OF AFFORDABLE DIGITAL MACHINES HAS COMPLICATED THE CHOICE BETWEEN TAPE AND DISK, ANALOGUE OR DIGITAL. BY ZENON SCHOEPE

Multi-track recorders are still central to the music production process but their form and function has changed. Tape-based multi-trackers, either analogue or digital, are as pertinent today as ever, despite the effort being ploughed into digital hard disk recording.

For music recording, hard disk technology is often considered too expensive, too complicated and not optimised enough for multi-track purposes compared to tape-based machines.

It will take a significant rebalancing of the hard disk technology, price and performance equation to change this perception, because tape remains an extremely cost-effective medium compared to computer storage methods.

The form of tape multi-track has changed with the advent of affordable digital machines which has influenced the way music is being made and recorded. This has coincided with an increase in the home and project studio sector.

DAT helped get digital accepted while at the upper end of the digital market the two-inch analogue 24-track, the bastion of the professional studio with machines like Otari's MTR90, MTR100 and Studer's A827 and A620, has been overtaken in recent years by digital open reel machines.

When Mitsubishi withdrew from the pro audio market almost two years ago, Otari was left on its own with the 32-track digital PD format and the DT9000 Mark II. Sony's rival digital DASH format, also swamped the world with PCM3324s and PCM3348s. But it is Studer that is moving ahead in audiophile quality with a 24-bit (as opposed to the usual 16-bit) option for its DS27-48 track.

"It is important to stress that this is achieved without manipulation of the bits and the option includes a true 24-bit processor front end," says Thomas Knapke, head of product management at Studer, who claims Studer is the first company to achieve this. "It makes the machine the ideal partner to the higher internal bit rates of digital desks," he adds.

The affordable digital multi-track revolution started with the Akai ADAM 12-track and



MULTIPLE CHOICE: ALESIS ADAT AND THE TASCAM DA88 (RIGHT).

Yamaha DR88 eight-track as good first attempts at digitalisation, and the sector took off with the arrival of the Alesis ADAT and Tascam DA88 8-tracks.

Both sported price tags that embarrassed analogue alternatives and each has been bolstered by the arrival of format compliant machines from Fostex and Sony.

The first three UK DA88s went to Carlton Studios in Glasgow where studio director and house engineer Jake McKeehan uses them for band recording. "There are many studios in Glasgow, but we are relatively new and we took a gamble on getting the first machines to create our own niche and unique selling point, and it has worked perfectly."

ADATs have achieved wide penetration. Five are used in for song demos' London studios and recording. "I had to cut out for tape for the different formats and ADAT worked out significantly cheaper," says studio manager Peter Norris. "In terms of what we can achieve with two ADATs compared with 1/2-inch 16-track (analogue) they leave it standing. I also find it very difficult to defend two-inch 24-track on sound quality unless you use Dolby SR and an expensive two-inch machine," he adds.

The modularity of the systems has nurtured a new creative approach. Dave King, owner of The Engine Room in Bradford, uses three ADATs to move audio around on projects and to start work at home before being



brought into the studio for completion.

"Three of the songwriters that I manage are based in London and they do a lot of the writing there and send me the tracks by post on ADAT," says King. Tascam UK general manager

"DA88 HAS ACHIEVED WHAT IT ALWAYS PROMISED IN PROVIDING A COMPLETELY NEW WAY OF WORKING"
BOB THOMAS, GENERAL MANAGER, TASCAM UK

Bob Thomas says the DA88 offers the same advantages. It has achieved what it always promised in providing a completely new way of working," he says.

"DA88s also serve as a very convenient mobile recording set-up and some producers are giving machines to the different artists in a band and letting them work on their own. If you give a guitarist a tape with a stereo guide track he can come back with six different guitar tracks," he adds.

He says this modularity means studios do not have to invest in large expensive machines because most project studios do not need 24 tracks for every project, and track capacity can be expanded using hire equipment if necessary. In the face of all this, prices have dropped for most secondhand analogue

machines and a thriving market for reconditioned units has emerged.

Bob Thomas believes this will mean high-end, but unfortunately non-digital, multi-tracks will filter down through the studio chain. "There will still be demand for analogue because it is cheap, it sounds good and it's proved that it works," he says.

A technological and price breakthrough for hard disk systems is required to reduce the industry's dependence on tape machines. However, affordable eight-track and top-end open reel digital machines have attacked the traditional two-inch 24-track analogue machine and opened up a new way of working, a new high-end standard, and the greater availability of high quality analogue machines.

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JOHN GAYDON
GARY GLITTER
MARTIN GOEBBELS
HARVEY GOLDSMITH
DEREK GREEN
JEF HANLON
DAVE HUTTON
JJ THE CHEF
COLIN JOHNSTONE
MARK KNOPFLER
TWIGGY LAWSON
ANDREW LEEMAN
BARRY MANILOW
DAVE MARGERESON
BRIAN MORRISON
DAVID MUNNS
STEVE O'ROURKE
PINK FLOYD
JOHN PRESTON
JOHN REID
RICHARD SHIPMAN
TONY SMITH
LISA STANSFIELD
JOHN STEPHENS
STING
TERRY THE PILL
NEIL WARNOCK
WET WET WET
JOHN WETTON
MISS WHIPLASH
DAVID WILKINSON



On behalf of the Organising Committee,
the British Record Industry Trust
and the BPI,

I would like to express my personal
thanks to everyone who agreed to appear
in Willie and Andrew's memorable video
shown at the recent BMI dinner.

Their participation was much
appreciated as was the fact they freely
gave us full editorial control to do as we
saw fit with their contributions.

Nonetheless, needless to say,
Willie and Andrew will be given all the
outrageous, censored out-takes that
couldn't be shown on the night!

RUPERT PERRY
Chairman BPI

P.S. Also my thanks to Karen Millard and
Fiona Haycock for their time spent on
organising the filming.

East 13

YUP!

"NO 1". WE DID IT, BUT WE NEED TO SAY A LOT OF THANK YOU'S TO A LOT OF PEOPLE IF WE ARE TO CONTINUE WITH OUR NEW SHARED EXCITEMENT. **THANK YOU...**
TOM WATKINS, ROB KEAN, SARAH HOLLIS, SALLY SHIRES, JOHNNY BUCKLAND, RAM, PHIL HARDING, HELL, LOUISE 'THE LIP', IAN CURNOW, JULIAN GALLAGHER, JOHN REID, BILLY MACLEOD, REBECCA COATES, LAURA HENDRY, NICK JACKSON, JULIET SENSICLE, KEITH BENNETT, TRACY BENNETT, PHIL HOWELLS, COLIN BELL AND ALL HIS LONDON STAFFERS, PAUL WEST, PAULA BENSON, PHIL GRIFFIN, MARCUS ADAMS, FERRET & SPANNER (NOT FORGOTTEN), LOUIS PARKER, CONCORD, KATE THOMPSON & THE POLYGRAM MUSIC TEAM, PAUL RODWELL, SUSAN MARSH, MISS DAISY, TRACEY AND THE INTERNATIONALETTES, THE ENTIRE SALES TEAM, LAURIE AND RICHARD, RADIO ONE, RIC BLAXILL, UNCLE FERGUS, TAKE THAT, ALEX KADIS, SMASH HITS SHOW, THE POP MEDIA (YOU KNOW WHO YOU ARE) AND GOD.
GOOD CALL! PARENTS, FAMILY, FRIENDS.

THANK YOU.



MASSIVE

THANK YOU.



LONDON

THANK YOU.



E:17