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For Everyone in the Business of Music

23 APRIL 1994 £2.80

THIS WEEK

Food men

Food Records founder David Balfe is quitting the label following its takeover by EMI last week

Balfe and partner Andy Ross signed away their respective 75% and 25% stakes for an unspecified sum in a deal struck last Tuesday

Balfe is refusing to comment on the deal which comes exactly 10 years to the month since the label's first release. The former Teardrop Explodes member is pursuing other interests, including nagement of Voice Of The Beehive and ownership of publishing company Zoo Murio

The day-to-day running of Food which has had a "funding and distribution deal" with EMI since 1988 - will be unaffected by the acquisition, stresses

The label will retain an independent office at its current address, with Ross remaining as label head with the new title of Food director.

Ross insists that his split from Balfe is amicable. "David felt he wanted to concentrate on other areas after 10 years, while I am very happy to keep Food going along the same lines as it has always operated," he says.

An EMI insider says, "We are always interested in acquiring rights at the right price. It was a happy coincidence that Balfe and Ross were interested in

City-watchers expect the deal to

Thorn EMI. "EMI is showing that its umbrella can include smaller labels which are given greater musical freedom," says analyst Bruce Jones, of brokers Smith New Court. *Even though it is a big music conglomerate, EMI is displaying it can still keep in touch

Food boosted its roster to six acts with the signing of London-based female due Shampeo on Friday, but Ross says the EMI deal does not herald a signing spree. The move comes as Food prepares to

release Parklife, the much anticipated new album from Blur, through Parlophone next Monday (April 25).

The departure of Balfe and the loss of two accounts staff reduces the Food team to three - Ross, A&R assistant Miles and personal assistant Ellie O'Ready

Ross is likely to report to both EMI UK managing director Jean-Francois Cecillon and Parlophone managing director Tony Wadsworth. Marketing and sales of Food's premier act Jesus Jones goes through EMI UK while Parlophone handles Blur.

Balfe, who also produced Echo & The Bunnymen, set up Food in April 1984 and ran Zoo Records with Bill Drummond of the K Foundation. Food acts have included Voice Of The Beebive Crazyhead, Sensitize, Diesel



3 Pollock 5 MCA pays Kurt Cobain 6 CIN urges

dge Justice Parker left the High Court last Wednesday at the close of George Michael's legal battle to free himself from his contract with Sony Music. After hearing 74 days of evidence spread over six months, the judge has now embarked on the mammoth task of writing his judgment. Judge Parker refused to give

even "n vague indication" on when his decision will be made public.

MMC delivers industry report Monopolies

Commission finally delivered its report into the music industry last arsday (April 14).

The study was passed to the resident of the Board of Trade, Michael Heseltine, for scrutiny by DTI officials over the next six to 12 weeks. A public response is then expected from the corporate affairs minister, Neil Hamilton. Meanwhile, UBS Global Research has triggered further specu-

lation that the report is unlikely to recommend a cut in CD prices. In an examination of Thorn EMI's business, analyst Paul Heath

difference says, "The price difference between US and UK CDs is well below 10%. That is significantly below the price differences of other goods and services in the two

Retailers vent fury at new video law

Retailers have reacted angrily Government plans to impose stiff penalties on stores which supply socalled video nastics to children.

Under tough new proposals unveiled by Home Secretary Michael Howard, a refailer supplying a classified video to anyone under age could be fined more than £1,000 and face six months in jail. Howard also suggests unlimited fines and two years in prison for retailers supplying an unclassified title.

The penalties seem excessive, although I agree children need to be protected," says indic retailer Richard Wootton of Ainley's in Leicester, Adrian Rondeau, of Adrian's in Wickford, says the proposed legislation makes retail ers - rather than parents - liable.

Justice Bill would also see some 15-cer-tificate films upgraded and violent titles such as Child's Play, The Exorcist and Death Wish denied certification The proposals will go to the House of Lords this month and could become law

by the end of the year. Record dealers' association Bard says that most stores already operate stringent staff training on video classification. An HMV spokesman says, "If

for proof Music videos are likely to rema exempt from classification, according to the Home Office. The BPI operates

strict self-regulating system. 0 • See Letters, p42



INCLUDES MIXES BY BROTHERS IN RHYTHM & MOUNT RUSHMORE

PLUGGING INTO LIFE BEYOND THE PLAYLIST - p37 🕨 🕨 🕨

eternal just a step from heaven

UK Club No. 1 Released 18 April

All formats include Teddy Riley remix of the US hit ISter

Since the release of their two top 10 UK singles and their top 10 gold album, 'Always and Forever', Eternal have travelled the world doing promotion. The result is major international success. So far they have sold half a million records with 'Stay' top 20 in the US, France, Canada, Holland, Hong Kong, Japan, New Zealand, Malaylas, Greece & Etre

Agapan, New Zealaman, onaulysea, caree-se um.

Now they return to the UK with 'Always and Forewer,' and major promotion to beak up the release of the club No. 1. The stunning new video which promiered on the Charl Show on 16 March. Eternal will perform the single on Live and Kicking (16 April), Parallel Nine (23 April), GMTY (28 April), OZONE (1 May) and Children's Royal Variety Show (2 May) as well as major interviews with Radio One, Capital, Atlantic 252 and 20 ILR stations.

With this major activity and another massive hit, we will remarket 'Always and Forever', from May 3 onwards.



Barbra Streisand plays the first LIK concert of her career at Wembley Arena on Wednesday (April 20) in what Columbia describes as "The Event Of The Decade*. The performance will kick off a series of four shows - for which 44,000 fans have paid a total of 65m - and one of her Sony label's biggest ever back catalogue ad compaigns. Columbia is spending a sixfigure sum to promote eight classic Streigand albums, and the single As II We Never Said Goodbye, from Andrew Lloyd Webber's Sunset Boulevard. which is released today (Monday).



Pollock plays his last cards



emulate landmark victories artists such as The Stone Roses and Holly Johnson is doomed to failure, the High Court was told last week

As the singer's attempt to free himself from his deal with Sony Music drew to a close on Wednesday, Judge Justice Parker was told by Sony's counsel Gordon Pollock QC that Michael's case is deeply flawed.

The former Wham! frontman's con tract was not the result of one-sided negotiations like other music business disputes, Pollock argued Holly Johnson's 1988 win against

George Michael's bid to ZTT/Perfect Songs and The Stone Roses' 1991 success against Silvertone/Zomba both helped define restraint-of-trade law and highlighted the importance of inde pendent legal advice for artists signing record deals

But, Pollock said, "George Michael's case differs from these, which were in restraint of trade because their contracts were one-way. They were effectively told 'take it or leave it'

"At all times during [Michael's] negotiations, he knew what he was doing, received full advice and actually had a choice - he could walk away from the deal if he didn't like it."

Pollock also rejected Michael's claim that Sony failed to promote Listen Without Prejudice properly; no label ever

he says, because it is not in their interests to do so. "No-one could provide evidence of a

release lacking any form of exploitation or promotion for contractual reasons. It is inconceivable that the record company would seek to operate against the busi-ness relationship," he said. Pollock warned the judge to be wary of

complaints by Michael's counsel Mark Cran about contractual terms which George Michael's advisers did not mention in the 1987 renegotiations. The main planks of Michael's case are

that his Sony contract is weighted unfairly against him because of its 15year duration and the eight albums he is

Epic bolsters A&R team with new appointments

Epic managing director Rob Stringer has appointed two new A&R managers to boost his search for new acts.

Alfe Hollingsworth switches from head of promotions at Sony Soho Square, while former Island Records head of A&R Bernie Griffiths joins from Ultimate Records where he was A&R consultant.

Stringer has been planning to restructure Epic's A&R team since taking over the label a year ago A&R director Gordon Charlton left in December and the label's roster has been cut to 16 UK acts during the past 12 months. Five acts have Lightning Seeds and Two Thirds

no director. I wanted to get back to a grass roots approach and both men will be trawling the country to find new British talent," he says.

The appointments continue the A&R shake-up at the major labels. In January MCA appointed Steve Woolfe as its new A&R director and Warner chairman Rob Dickins co pleted the restructuring of the WEA A&R team by recruiting EMI A&R director Clive Black to the same

We now have two manage

• See Dooley, p43

Jobs go as Elektra closes UK offices

London office after just two years, with

All staff at the Kensington office are being laid off including UK senior vice president Annie Roseberry and two A&R

Elektra chairman Bob Krasnow says that the move is no reflection on the office's staff, but that the company wants to redeploy the A&R resources in the US. Roseberry says, "It is a reflection of the industry in that UK music is no longer translating across the Atlantic

the way it was five or six years ago."

The office closure follows the news
that one of the UK arm's signings, Ephraim Lewis, died in Los Angeles last month after falling from a fifth floor

Wembley backs venues as profits slump the year to December 31 1993 was down The Wombley entertainment group

plans to concentrate on its core business of venue management despite facing a quiet summer for its flagship stadium.

The company's pre-tax losses almost doubled in 1993 to £65.7m, compared with the previous year's figure of £34.1m, according lm, according to preliminary alts released on Friday. Turnover for 6.3% to £128.9m, as writedowns on property values resulted in a loss per share of 26.6p. Wembley's borrowings stand at £152.1m Wembley plc chairman Sir Brian

Wolfson says, "Although the business climate remains fragile, there are some encouraging signs of increased venue

bookings at a significantly higher The Arena's busy schedule is expect-

ed to offset the lack of outdoor bookings for Wembley Stadium. "We currently have more bookings [for 1994] than for the whole of 1993," says spokesman Martin Corrie

TV PIONEER K-TEL BACK WITH £1M ROLL-OUT - p4 > > > >

NEWSFILE

Hardware firms in digital video accord Hardware amufacturers Matsushita, Toshiba, Philips, Sony and Thompson signed an agreement in Tokyo last week to ease the launch of digital video cassette. The deal was struck to avoid a repeat of the early Eighties battle between Sony's Betamax and JVC's VHS video formats. Digital VCRs, which will use tapes about twothirds the size of a standard VHS tape but deliver vastly improved picture quality, are expected to hit the market by 1996, priced initially around £2,000.

BPI rejects Take That single complaint The BPI has dismissed complaints from Music Of Life about RCA's Take That single Everything Changes. The decision to release an extra CD with an addi interview track the week after release is against the "spirit" of the BPI code of conduct, as it encourages fans to buy two versions of the release and thus distort the market, claims lawyer Mark Wilkins of Edmonds Bowen, representing Music of Life. The BPI responds that the release was not against any BPI code or CIN chart rules and that the BPI cannot interfere in any label's marketing.

Jazz FM gets name change green light Jazz FM received the go shead from the Radio Auth to change its name to J-FM last week. The station. which has reduced its daytime jazz output to just 25% in recent months, will adopt the new name in June. The London-based station begins broadcasting in Manchester in September.

Tarrant to front revived TV Pop Quiz

The BBC is reviving its Pop Quiz in a peak-time Saturday night slot. The programme, presented by Chris Tarrant and due to start next month, will be produced by Jill Sinclair. Production is expected to start on April 29. Meanwhile, Later With Jools Holland also returns to BBC2 on May 7 in a seven-part series.

Virgin 1215 ready to submit FM petition Virgin 1215 expects to hand in a 500,000-name petition to the Radio Authority on Friday calling for a new national commercial network to be established on the 105-108FM spectrum. The station, which celebrates a year on air on April 30, has commissioned a report by the Henley Centre, which claims 75% of advertising agencies support its call.

Profile pledges business as usual UK dance label Profile Records says its operations will

be unaffected by the collapse last week of US affiliate Landmark Distribution. The distributor closed shortly after a New York court dismissed involuntary bankruptcy proceedings brought against by a group of companies led by Tommy Boy Records. "It was unable to re-establish itself after winning that battle," says Profile UK managing director Andy Cleary.

Sega marketeer Ley quits to join Sky TV Sega's European marketing director Philip Ley is leaving the company to become marketing director at Sky TV. Ley was the creator of the games giant's Pirate

TV campaign and was named marketeer of the year in the Marketing Society awards last week.

Stansfield charity concert set for TV Lisa Stansfield's Nordoff Robbins benefit concert at the Royal Albert Hall on September 16 will be filmed by a crew donated by Carlton TV for a television special, video and possible live album. Stansfield will be joined on stage by the Royal Philharmonic Orchestra and other guests from the music, TV and theatre worlds.

Hawken takes board role at Emap

Former Smash Hits publisher Sue Hawken has been appointed to the board of Emap Consumer Magazines. Hawken became managing director of Emap Metro in April 1993, seven years after joining the company as arketing assistant.

COMMENT

Death: music's moral dilemma

One of the most gripping panels at the first In The City was the enticingly-tilled hypothetical, A Rock Star Dies. Panellists appeared to relish their imaginary dilemma: how to deal with an artist's death without looking like a bunch of heartless mercenaries. Faced with the real thing last week, the industry kfully reacted in a more sombre fashio MCA is trying hard to distance itself from the inevitab if distastedly, commercial benefits that Kurt Cobain's death will bring, while apparently the entire industry has been saddened by the loss of one of the most

exciting talents to emerge for years. It's difficult, though, to share the outrage of some about

It's difficult, though, to shore the outrage of some about Plimacel's sales short establing the envishability of Nivana insports. Any business which makes its money settling people—which the music indicately does to no extent—has plenty of moral questions to ansaver. Then, it's important to know where to favor the line, but there are precical considerations too. If grieving fans worst to get this thirds on every Nivana was used to get their knows on every Nivana was used to get their knows on every Nivana was used to get their knows of the sound The most disturbing aspect of Colonie's death is that it had fung assemble investible.

In the annals of rock history, emotional frailty, an inability to cope with the "pressures of fame", has so often gone hand-in-hand with prodigio

You decide whether it's a moral or commercial obligation: but when young men and women die at the hands of rock 'n' roll, you'd prefer to think that nebody, somewhere, was in a position to help

It's been a depressing week. Cobain's grisly death follows that of Ephraim Lewis, another exciting talent, British this time, whose 1992 debut album, Skin, was superb

Selina Webb

PAUL'S QUIRKS

A recovery – but at what price? Steve Redmond's comments that things can only get better (MW Comment, April 9) are being echoed by

Detter (NYP Comment, April 2)
For once, the signs at shopfloor level are promising.
We have had a busy period triggered by the close
succession of Valentine's Day, Mother's Day and the

Succession of variantines boy, incomers by and the Easter weekend. With new releases from Primal Scream, Pink Floyd and a couple of excellent compilations there has been something for everyone.

comprisations mere has usen a summaring for acceptance. Yet to benefit fully from this recovery we retailers have to ensure that real profits are being made and not just high turnover for the sake of cash flow.

Everyone I speak to, from the High Street multiples to individual traders, deplore the suicidal price-cutting that is going on — yet no-one is prepared to call a halt. Everywhere you look there are ads promoting videos at

Everywhere to room prices.

Walt Disney's Jungle Book and Bambi and PolyGram's latest UZ live video are prime examples. In many cases it is cheaper to buy videos from a supermarket or a High Street multiple rather than directly from the manufacturer—a scandalous situation!

Price is still such an important issue at retail level that many new release albums are often priced at £9.59,

many new release addums are other precedent 212.39, occasionably producing a profit of only 350 on many of the top titles. New release CD singles are seen nearly everywhere at 599 and £1.39 - well below cost price. This can only serve to cheapen the new product in the minds of the consumer and add wright to the belief that back catalogue CD prices are still too bigs.

back catalogue Up prices are suit too page.
I do not advocate a return to Retail Price Control but I
cannot think of any other industry which would allow
its newest product to be sold at £9.99 and yet asks more than £14 for an equivalent 20- or 30-year-old recording.

Paul Quirk's column is a personal view

K-tel kicks off £1m TV comeback plan

advertised music sales, is returning to the small screen

The Middlesex-based company plans to spend £1m promoting up to six albums a year, kicking off with Instrumental Classics by Louis Clark— the man behind its mid-Eighties hit

Hooked On Classics. The new release will be TV adverised in the Yorkshire, Granada, Tyno Tees and Anglia regions from May 11 K-tel Entertainment managing director Pat Broderick plans to roll out the campaign nationally after four weeks

Ex-Pickwick

chief makes

bullish return

returning to the entertainment industry as head of new video, games and multi-media com-

The company, which is backed by financial stitutions Rothschild, Mercury Asset Management and Phildrew, will produce multi-

invest in production or acquire rights, we will want rights to all multi-media products, including interactive media," he says. "And with these

three institutions backing us, we have the

finance to compete with whoever else is in the market, including the likes of PolyGram, Video Collection, Pickwick and Castle." The label will focus on children's, comedy and special interest repertoire, Schlosberg adds.

Schlosberg, who is chairman of the new company, is joined at Astrion by Alison Warner, Pickwick's former head of video acquisitions.

managing director. Warner left Pickwick in

Schlosberg, a BPI council member prior to

he first Astrion releases are expected in

ptember. By then the company's existing staff

March after joining the budget specialist from

his departure from Pickwick in December, save

of five will be expanded to a team of around 26.

The label is currently finalising a distribution

media products and acquire catalogues. Schlosberg says the company is close to final-ising a number of acquisition deals, "When we

pany Astrion.

Virgin Vision in 1992

deal, he adds.

Grapevine through PolyGram. Broderick says the time is right for K-tel's return following the success of

Telstar and Dino. "Unlike them we won't be selling rave compilations; the dance market in particular is oversubscribed," he says 'All [K-tel's] releases will be new

titles. We intend to pick up the traditional MOR market neglected by the likes of Dino

Three further albums are scheduled for release this year, but Broderick declines to provide details. "We recently

Since selling its distribution division

to Classique Records' Ron Winter in 1990, the company - a subsidiary of US group K-tel Inc - has focused on video merchandising and third-party licensing from its 2,000-title catalogue

K-tel, which has released 17 titles in the past 12 months through its reacti voted budget operation - including Hits Of The 60s and Heartbeat - is currently engaged in a transatlantic legal dispute with rival budget operator Tring International.



Selfridges has expanded its music and video department in a deal with Lignu Leisure, the company set up by former Alto managing director Les Whitfield (pictured). The new department, which stocks 2,000 videos, 6,000 CDs and 1,500 cassettes in a 1,700 sq ft basement area, plans to double its floorspace within two years. The Oxford Street store previously sold a smaller volume of CDs videos and cassettes in a 300 sq ft section run by EUK concession operator Chart Stop. Whitfield, who was a consultant for Harrods until the beginning of the year, left retailer Alto at the beginning of 1993, three months before the company folded last April.

must sell one of its 17 stations before going ahead with its acquisition of Mid Anglia Radio

If GWR's £3.5m offer for Mid Anglia's our stations in Cambridgeshire and Norfolk is accepted it will push the Swindon-based group over the 20-

icence limit set by the Authority. A spokesman for GWR says the sta ion most likely to be sacrificed for the deal is Leicester's Asian incremental Sunrise Bast Midlands, which it expects

to sell within the month GWR needs approval from 75% of Mid Anglia's shareholders for its offer to ived acceptances from over 50

The Mid Anglia Group - which owns three FM stations Hereward FM, CNFM and KLFM as well as the AM service WGMS (World's Greatest Music Station) - serves 973,000 people, has a reach of 26% and a 13.8% share of radio listening. In the year to September 30 1993 the group made a pre-tax loss of £12,000 on sales of £2.14m

Last week GWR reported sales up 13.5%. Chief executive Ralph Bernard says, "Mid Anglia has attracted good audience [share] but the effects of the recession have restricted its growth."

Green light for U2 interactive alhum

have been given the go-ahead following meeting between the band and

Philips Interactive Media. U2 will work with software company Electronic Sound & Pictures to create the interactive elements of the album,

should be released before Christman Philips Interactive Media's director of publishing Sandy Mackenzie says,

We have been in discussions with U2 for three months about a pilot CD-i disc but we do not expect to launch anything until the autumn because everyone must be totally satisfied with it."

▶ CIN URGES INDIES TO TAKE CARE OVER CUT-PRICE EPSONS - p6 ▶

In tribute to Kurt Cobsin. Radio One is to broadcast the three sessions Nirvana recorded for the station in 1989, 1990 and 1991 on its Evening Session from Monday to Thursday this week. John Peel will repeat another exclusive session recorded by the Seattle band in November 1931, MTV replaced a planned Elton John Unplugged with a Nirvana session last weekend and turned over the first hour of its Anomative Nation show last Tuesday night to back-to-back Nicyana videos. NME and Melody Maker remade last week's issues at the 11th hour with covers commemorating the late singer, while Select. Q and Vexare all planning

tributes for their next issues



MCA puts hold on Nirvana releases

schedule following the death of frontman Kurt Cobain.

MCA commercial director John Pearson says the label has been deva tated by news of the 27-year-old's death in Seattle last Friday. The release of the Nirvana single Penny Royal Tea on May 3 has been scrapped and all further releases postponed indefinitely.

Sales rocketed on the Saturday mediately after Cobain's death, but MCA has made no attempt to cash in on

the tragedy, Pearson insists. All 8,000 Nirvana units held at the company's distributor BMG ran out by

"No stock was available all last week and we will increase manufacture, but only to meet the demand that already

exists," adds Pearson "We do not plan any special cam paigns or promotions, such an idea would be disgusting and distasteful." An MCA spokesman says the label is issued to retailers by Pinnacle Imports. which highlighted 12 Cobain-linked titles - including import CDs of Lithium and Smells Like Teen Spirit for £4.35, a limited pink vinyl LP of Bleach for £6.65 and a Come As You Are picture disc for £1.99 - beneath a picture of Cobain, his wife Courtney Love, their daughter, and the legend "Kurt Cobain

Pinnacle Imports managing director David Peck denies his company is acting in bad taste, but is simply attempt-

ing to meet demand.
"There is always a judgement to be made about when you should release product [following an artist's death]. The feeling from the people we spoke to was the titles should be made available and should be heard," he says.

Multiple retailers all reported a surge in interest for Nirvana imports and for the band's four albums Bleach In Utero, Incesticide and the double

Nirvana album sales increased threefold in its larger stores last week and both Nevermind and In Utero are expected to rise to the Top 30 today (Monday). The other titles are likely to re-enter the Top 75.

Tower Records managing director Ken Sockolov says that staff played Nirvana tracks non-stop last Saturday, which had a "phenomenal" effect on sales. "Although we had the very best intentions it is virtually impossible not to be seen to be exploiting his death," he

City Slang Records' RTM-distributed album by Courtney Love's band Hole, Live Through This, was released as planned last week.

It was expected to enter the Top 20 this week. Love's planned promoti visit to the UK has been cancelled, however. Riverman-promoted tours by both Nirvana and Hole this month were cancelled a fortnight ago.

NFWSFILF

VH-1 appoints launch agency
MTV Europe's new UK music channel VH-1 has
appointed ad agency Rainey Kelly Campbell Roalle to
work on its launch this autum. The national 24-hour
channel, which will target 25- to 49-year-olds, will be available on satellite and cable

Hendrix Jnr sues over rights Jimi Hendrix Jnr, the son of the legendary guitarist, is

suing his grandfather Al Hendrix over rights to the Hendrix estate. The first lawsuit seeks confirmation from a Californian district court of a successful Swedish paternity suit, which would give Jimi Jur the Swedish paternity suit, which would give Jimbon-rights to the assets of Hendrix's estate. The second lawsuit alleges AI Hendrix and his representatives concealed information to deprive Jimi Jir of his rightful legacy. Al Hendrix confirms that he will fight the lawsuits. The actions follow a year after Al Hendrix lodged lawsuits against Interlit BVI, Elber BV and Bella Godiva over rights to the assets of the Hendrix estate. The cases are due to reach the courts next year.

Shocked case goes to High Court

Michelle Shocked's five-year legal battle against her former manager Martin Goldschmidt will continue with a High Court hearing in April next year. The Londonsigned singer-songwriter launched an action against Cooking Vinyl boss Goldschmidt in 1989, claiming breach of management agreement, but this was struck out in 1991. Goldschmidt won a counter-claim in 1992, and was awarded damages, with Shocked ordered to pay £75,000. But Shocked successfully applied for the judgment to be set aside and has paid £103,000 into the court to resurrect her case.

Deceptive boss to manage DJs

Deceptive Records' general manager Tony Smith has launched Misappropriate Management, with Radio One DJ Stove Lamacq and Kiss FM's Dave Pearce as its first two clients. Smith will run the company in tande nist two chems. Small with Deceptive, the label part-owned by Lamacq. Smith, who left RCA's marketing department in January, says the management company will represent its

Fire aims sampler at Japan and US Fire is issuing a 20-track sampler to highlight its acts and catalogue in the US and Japan. The album, which includes tracks by artists such as Thrum, Gigolo Aunts,

Blue Aeroplanes and Pulp, is also being released on mail order, priced £6. Copies are available from 21A Maury Road, London N16 7BP or on 081-806 9922.

Taylors moves to BMG

Taylors has moved its label distribution to BMG and changed its name to Target Sales and Marketing. The company, which retains its office in Beckenham, Kent, will continue to offer marketing and sales.

FRONTLINE OUTLINES ALL THAT'S HOT AT RETAIL - p6



FRONTLINE

New releases

New releases
The death of kind Cobbin hoosted sales of Rinnan's
catalogue least week, particularly their breakthrough
album Nevermid which sold the most consistently on
all formats. Fans were also clanouring for limited
rectesses, with US imports proving papalies. The new
album from Rovette and Little Angels performed well
in their first week, while inster PAs a round the contry
helping to lift Little Angels' sales, folio and Rollins
Band albums were hying off specialists' ricks while
These Animal Man, Schedol and the debut release
time floating the internances calling insiders. Take from Oasis were the strongest-selling singles. Take That, Pet Shop Boys, Tony Di Bart, Prince and Black Machine were still the multiples' strongest singles with Ace Of Base, Deacon Blue, Brand New Heavies and Pink Floyd the top-performing album acts.

Pre-release enquiries

Albums: Ministry Of Sound Volume 2, Senser, Blur, Crash Test Dummies, Urban Species, Erasure. Singles: Counting Crows, OT Quartet, N Trance, Rollins Band, Fluke, Transglobal Underground, Gary Numan.

Additional formats

Kate Bush limited boxed set, Erasure second CD, Pretenders Digipak, Garth Brooks second CD, Urban Species second CD, Sabres Of Paradise limited 10-inch remix, Fish second CD and limited 12-inch picture disc, Hole limited white vinyl, Pet Shop Boys second CD, These Animal Men limited seven-inch.

In-store

Window displays: Primal Scream, Deacon Blue, Roxette, Rhythm Country & Blues, Barbra Streisand, Terrorvision, Police Stop 2, Blur, It's Electric, The Charletans, Pink Floyd, Little Angels, Worlds Apart, Counting Crows, Van Morrison, Brand New Heavies. On The Wall: Toni Braxton, Bonnie Raitt, 100% Dance 2, Barbra Streisand, Originals 2, Van Morrison, James, Jimi Hendrix, Pulp, Worlds Apart, Urban Species, Beautiful South, Compulsion, Toni Braxton, Oasis, Idha, Morrissey, Now 27, It's Electric, Roxette.

Multiple campaigns

ANDY'S RECORDS: Co-op TV promotion and window display for It's Electric and Rhythm Country & Blues. HMY: Album of the week – Nick Cave; single— Counting Crows; video – Accidental Hero; window displays for Barbra Streisand, Terrorvision, In-store – displays for Barbra Streisand, Terromision, in-store— van Morrison, dimientic, Pulg, Worlds parte Barbra Streisand estal fogue promotion Clbs from £7.98, Video Madness promotion—videos from £1.99. JOHH MERUZES, Album of the week—Rhythm Country & Blues; singles—Barbra Streisand, Level £2, Counting Crows, Clubhouse, window display for Brightm Country & Blues; in-store promotions for Barbra Streisand, Opinional 2 Van Morrison, fames, English Streisand, inals 2, Van Morrison, James, Jimi Hendrix; MCI on – two CDs for £10; two on a tape video

Dognistis Z. Van Morrison, James, Janii Hendrics, K.D.
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VISGIN Windows displays for Enton Stressand.
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CIN urges caution over Epson deals

that they will not automatically become chart return shops if they buy an Epson

The chart management compan speaking out after a Leicestershire record retailer put dozens of Epsons on cale last week for \$1,000 each

What Records in Hinckley is offering to supply stores with a PX4 Plus machine (one of two Epson machines used by CIN), a modem, scanner, adap tors and the software chip used by chart compiler Millward Brown

Owner Tim Ellis says the machin ome from other industries in which the systems are used, such as insurance

and banking. He says they are compatible with Millward Brown software. Retailers can buy the machines from us, we arrange for the Millward Brown software to be put in and then ship the machine out to the shop. It is up to the store to sign with CIN," says Ellis.

Production of Epson PX4 Plus and PX4 machines halted five years ago and they are no longer available new. A dealer attempting to become a member of the CIN chart panel would either have to buy an Epos machine - which would also be compatible with the chart programmes - for around £6,000, or an Epson or Epos machine from CIN. But CIN charts director Catharine

buying a machine. "Being in possession of an Epson [or Epos] does not guarantee a shop will become a chart return shop. We would have to ensure its location would not distort the chart sample," she says, Millward Brown charts director Bob Barnes adds that it is still testing What Records' machines to

Meanwhile, Millward Brown says it has nearly completed the distribution of Epsons to independent stores. Around 100 renovated machines have been shipped out each week, and just 50 which will bring the sample up to the target 1.500 - have yet to be allocated.

BMG Kidz backs British releases

BMG Kidz is planning more home-grown releases to take it into its second year. Since launching last June, the children's label

has relied predominantly on US and international repertoire, says Bill Gaden, vice president international. Now BMG Kidz aims to increase catalogue acquisition and production to boost UK repertoire to around 75% of the label's output, says. "What we are trying to do is make the label more British," says Gaden.

To add to the label's existing arrangement with BBC TV - which includes rights to videos featuring cartoon character Spider - Gaden says the label has finalised a deal with Strange Fruit to release Jackanory Talking Books and is close to acquiring the video rights for a high-profile cata-logue of British TV titles. An agreement to create new spoken word and album projects with pro duction house Magmasters is also in its advanced stages, he adds.

The 25 home video, album and snoken word titles released by the label in the last 10 months. together with the BMG Kidz Club, has enabled Gaden to establish the label's identity. "We are trying to build brand loyalty," he says. "The club is not only successful for kids, but it also tells the parents what BMG Kidz does." Since last summer. BMG Kidz Club has attracted 12,000 members.



An album of Muppet-performed pop anthems - including Surfin' USA, Fun. Fun, Fun and Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini - is BMG Kidz fifth Muppet-related album, Muppet Beach Party is released on May 31 and will be promoted with POS, national press ads and a tie-in with T-shirt manufacturers Black Cat. It will be available dealer priced at £5.24 for CD and £3.35 for cassette. The label's biggest title to date was last year's 20.000selling soundtrack to Disney's Muppet Christmas Carol.

Branson tops wealth survey

music industry's wealthiest entrepre neur is reaffirmed in the Sunday Times' latest survey of the UK's multi-million-

Branson's fortune almost doubled in 1993, buoyed by the worldwide succes of Virgin Retnil, which recorded turnover of £269m for the 18 months to January 1993, and the increased value of his 68% stake (worth £102m) in Virgin Interactive Entertainment, rding to the survey

Also benefiting from Branson's golden touch are fellow Virgin veterans Simon Draper and Ken Berry, who netted £60m between them from the £510m sale of Virgin Records to Thorn But while Branson is the highest

THE INDUSTRY'S RICHEST 10

Andrew Lloyd Webber £300m (£200m) Robert Stigwood £150m (£150m) Cameron Macintosh £145m (£90m) Chris Blackwell £100m (£100m) Simon Draper £40m (£40m) Owen Ovston £40m (n/a) Pete Waterman £40m

Ken Berry £20m 10 Bryan Morrison £20m

placed music business figure on the list. artists outnumber executives lower down the league. There are 10 industry figures in the Sunday Times Ton 500

(Calles)

with the 14 artists led by Paul McCartney on an estimated £400 Turnover of McCartney's MPL Con munications dropped slightly to £5.27m in 1992, but the income of Apple Corps

in which he holds a 25% share, with the two other surviving Beatles and Yoko Ono - quadrupled to £20.7m with profit of £12.6m, the survey says Phil Collins makes his first appear-

ance in fifth place, his fortune being upgraded by more than 170% to £60m from the previous year's estimate. George Michael's fortunes took a

tumble with his estimated wealth down £30m to £50m since last year's survey. This year's report reveals that turnover of his wholly owned company, Nobby's Hobbies Holdings, fell from £26.7m in 1988 to £20,000 for 1992.

▶ ▶ ▶ BLUES BROTHER SOUL SISTER VOL 3 CAMPAIGN - p16 ▶ ▶ ▶

STUDIOS

the past five years have seen the UK recording business suffer the biggest shake-out in its history. Suicidal rate-cutting, the prowth of dance music and home recording and the tendency of once-accommodating banks to call in loans have all resulted in many studios going to the wall. The survivors have stayed in business by concentrating on

good maintenance and new technology. Record companies, too, have begun to realise that using a badly equipped and poorly maintained studio is a false economy and are accepting that studio rates can't be forced down so low that they kill the industry.

There is — and will always be — demand for well-equipped, well-run studios offering large live rooms or handling the crucial mix work that cannot be done at home.

The recovery is taking time to gain momentum, but it seems real enough – and studios are hoping that it will eventually translate into higher rates and profitable returns.

SOUND REASONS TO INVEST IN THE BEST

Providing unique facilities and persuading record companies to pay more for top-class equipment is why the recording industry is emerging from the recession as a more efficient business, says Sue Sillitoe

he recording studio business is one of the few areas of the music industry that is truly technology driven. Over recent years technological developments have extended the boundaries of what is musically possible to the extent that artists have mors scope than ever to experiment with new sounds and techniques.

But the studio owner faces a dilemma: how far to invest in this new—and expensive—technology. And in a market still recovering from a severe recession it is not easy to justify upgrading when the rates charged do not reflect the investment made.

However, successful studio facilities have realised that they must find the money to uggrade. If they don't, they will be left behind. True, the recession has weeded out a lot of the less able mid-priced studios, but there are still too many facilities left to make the business hugely profitable. The only way to empete is to offer something they unique.

This unfortunate that we had a recession at the very time when studies should have been investing more, "super Dave Harries, chairman of the APRS also and technical director of the new Air Studies complex in Hampstead. "The problem a lot of Weldes face is that they can't afford to re-equip so they get atook at the same level as

everyone else.

If you go out and buy a brand new SSL console with all the latest gadgets you are still, in the eyes of the record companies, seen as just another SSL studio.

Record companies don't.



WHITFIELD STREET STUDIOS: 'HAVING THE BEST STAFF IS JUST AS IMPORTANT AS INVESTING IN NEW EQUIPMENT

offer huge improvements in sonic quality and therefore ought to command higher rates. To them they are just SSL deeks, the same as every other SSL desk on the market. This is the trap that studios are having so much trouble breaking out of:

Air's solution to the problem

has been to take a particularly long-term view. Its new complex is situated in a grade II listed building that has been carefully restored at a cost of more than £12m. There is a main orchestral studio, two up-market mix rooms and, opening in May, a new Noverfocusive studio which is squarely aimed at the top end of the track-laying market. The facility is among the most lavish in the UK and every piece of equipment has been chosen for its technical quality. "We certainly don't buy equipment just because we like the look of it," says Harries. "Everything we have installed has been bought in the interests of the record companies so that the projects recorded here can remain technically one step ahead of the

Few studies can afford to invest the kind of money Air has spent, but upgrading and maintaining a facility is a vital way of inspiring confidence among clients, Martin Be managing director of EMI Music Studios UK, which now owns 12 facilities including The Town House, Olympic and The Manor, believes confidence is the key to attracting work. "Over the past 12 years the market has hardened for top-end facilities," he says, "and it really is important for record companies to feel confident in a studio's ability to do the job well. They should also appreciate that if they want the best they must pay more. Studio time is a large part of any recording budget but the difference in price between a top class studio and a second-rate studio is not so great."

Artists and producers are well aware of the benefits of using a top-grade facility the advantages of paying more for a recording done professionally and quickly outweigh those of using a cheaper but poorly equipped studio where it is easy to run up hage hire bills, Benge says.

"You have to compare like for like and I think our clients understand this," he adds. "We operate 12 very different studios and the busiest ones are the those we have record upgraded. This reflects he level of confidence record companies have in these studios. They know they are well equipped and they know

Trying to persuade record company clients that it is a

appreciate that these new desks MUSIC WEEK APRIL 23 1994

➤ false economy to book a cheaper studio and then hire in equipment is not easy. Richard Boote head of The Strongroom feels that some companies have failed to grasp this fact. "Our studies may not be the cheapest but we do have everything a producer might need all included in the price," he says, "If you start adding the cost of hiring or to a supposedly cheap studio deal you can soon end up spending a lot more than if you had come to a studio like ours.

Investing in the midst of recession was a calculated gamble that is now reaping dividends, he says, "When everyone else spent nothing we re busy transforming our midrice studio into a top-class facility. And it has been a success cause we are always busy and

"IF YOU START ADDING THE COST OF HIRING ON TO A SUPPOSEDLY CHEAP STUDIO DEAL YOU CAN SOON END UP SPENDING A LOT MORE THAN IF YOU HAD COME TO A STUDIO LIKE OURS" -RICHARD BOOTE. THE STRONGROOM

we get the rates we ask

"You can't afford to be complacent and let others overtake you. Our view was that the mid-priced work was falling away completely, so the only way to stay in business

was to go upmarket." investment needed to upgrade a mid-priced studio is, of course enormous and, with banks cautious about lending to what are effectively small s. the cost can seem daunting. A large mixing console with full automation - a Neve SSL or Focusrite, for instance - costs in the region of £200,000. Added to that is the cost of improving control room acoustics and monitors to get the heet from a new desk not to mention the cost of new cabling.

outboard equipment

and air conditioning

and furnishings. Those

extras can soon double the initial investment in the desk With the leading studie charging around £1,000 a day such improvements have to be seen as a long-term investment Gerry Bron, owner of the Roundhouse Studios, says, Considering that it costs at least £250,000 to open one room, you are doing well if you get your

investment back within five



THE CHURCH: THE NORTH LONDON FACILITY IS CONSIDERING OPENING A HARD DISK SUITE

years. If you can't charge a viable rate it will take even longer."

Bron, like many studio owners, is confident that the market is picking up, however. The twostudio Roundhouse complex is about to move into a larger freehold building in Saffron Hill where Bron is building three studios and an edit suite. "It is very bard to predict what is happening in the market at the

ent," he says. "Personally, I don't subscribe to the theory that dance music and home recording have damaged the recording studio business, because ever those types of projects have to be

"At the moment I'm feeling very optimistic because business is on the increase. We have been incredibly busy since last November and we are currently

getting about three times as any enquiries as we did this time last year. Clients whom we haven't seen for three years, and in some cases record companies, are complaining because they can't get in. That's encouraging. especially as we are in the process of moving and adding as extra SSL studio," he adds.

His optimism is shared by Patty Nolder, studio manager at the two-studio Westside complex in London's Holland Park, owned by production duo Clive Langer and Alan Winstanley. Nolder says, "We have been really busy over the last couple of months and it is beginning to make a difference to our rates.

"Record companies are not asking for silly deals because when everyone is busy they can't play one studio off against another. It's understandable that record companies don't want too much added on to their bills and, as a studio manager, you have to he realistic about what you can charge. It is important to take the time to talk to clients and find out exactly what they want so that you can agree a rate that is both realistic and fits into the client's budget "I think the reason we have

survived where others haven't is because we are prepared to work with our clients and because we have always based our reputation on excellent staff as well as excellent technical facilities and maintenance

In order to capitalise on this ccess, Westside is marking its 10th anniversary this year with the installation of a new postproduction suite. Alan



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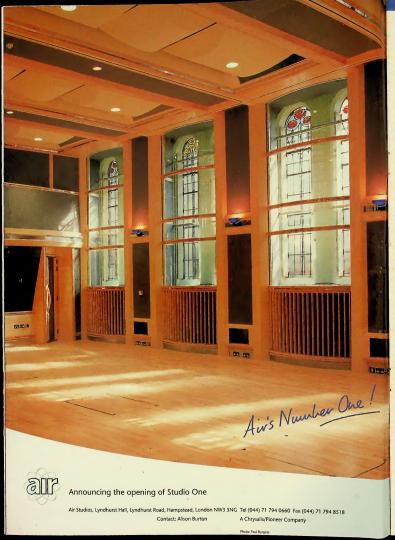
Extensive outboard effects.



Both studios offer lounge and shower facilities.

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> Winstanley says, "I'm aluating the different hard disk editing systems on the market before I make a final choice, but we hope to have the suite up and running by the summer. Adding post-production suites

and, as in the case of Metropolis. entling rooms is another way of attracting business. In so doing the studio can keep more of the recording and mastering process in-house. Karen Goodman, studio manager at Metropolis, says that since opening two cutting and mostering rooms in September husiness has snowballed. "Clients come in to use these facilities and then see what else we have to offer," she says. "It is having a marvellous spin-off effect. because it is bringing in recording and mixing work that we might have missed."

The same principle applies for studies such as Chipping Norton The Oxfordshire facility recently upgraded its console so that it can now handle mixing as well as recording work. Owner Richard Vernon says, "People used to record here and then go where to mix. Now they stay with us for the entire project. which gives them a feeling of continuity and gives us extra

The first such venture was The Proclaimers' new album, Hit The Highway. "If we hadn't bought the new Trident desk we would have lost that project as soon as the recording was finished," says Vernon, "The other advantage is that we are now attracting pure mix work which has opened up

an entirely new client base." Tim Lewis, studio manager at



CHIPPING NORTON: THE OXFORDSHIRE STUDIO RECENTLY UPGRADED ITS CONSOLE TO HANDLE MIXING WORK

Loco residential studios in Wales. has also seen his client base broaden since a new control room and console were installed just

over a year ago. "We had to enlarge our control room because small for bands that had a lot of

keyboards and samplers." he says. "Since we upgraded we have found it much easier to attract business - one of the first bands to use it was Thieves and they filled the room with their keyboards. I'm sure we wouldn't have got that project if we hadn't re-designed the room

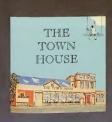
Hard disk - or tapeless recording is another option for studies looking for an edge over their competitors. This type of technology makes the recording process simpler and more flexible. By removing the need for cut and splice editing and transferring the entire process on to computer, carrying out re mixes and extended mixes for club use becomes a relatively simple exercise rather than a painstaking performance.

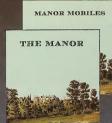
Studios which have invested in hard disk technology have also one ned new evenues for the future since computeriestion leads directly into new medias such as CD Video, CD-I and broadcast applications In opting for hard disk

technology over conventional desk and multitrack rooms. Chris Thomas and his partner Anthony Whittaker, directors of The Solon Corporation in Brixton, set up a totally new type of studio facility three years ago. Thomas says, "It was a huge risk to take because hardly anyone was using this type of technology at the time But now it is really beginning

to pay off. We have a silent partner who invested £100,000 in the studio and was prepared to do so over a five-year period which has given us time to make a go of it. The bulk of our work is digital editing because with Macintosh-based systems like ours it is possible to mix and re mix tracks much more quickly >

PRODUCERS' CHOICE







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➤ and effectively than you can in a conventional studio. "We started out doing a lot of work for KLF, then we began to attract clients like Paul Oakenfold who did the Ministry Of Sound compilations here because we had the flexibility to handle the

It has taken some time to convince record companies that such a radical concept is a viable way of recording, he says. They may accept that digital editing is a possibility but when we start talking about handling recording projects they are still stuck with the idea that a studio has to have an SSL desk and a 24-track tape machine.

"We are now beginning to attract recording work, mainly from house labels like Effective Records which have realised the potential. Using hard disk systems means you have more room for experimentation and everything is quicker, easier and more flexible. The results are fantastic – and it's not even that expensive. Our rates are in the region of £250 a day."

region of 1250 t disk yother studios are starting to investigate the hard disk systems, too. Many studio owners believe that this is where future business will like. Currently, it is still seen as nuche marketing, but according to Nick Price, studio manager at Dave Stewart's Crouch End facility The Church, there is nothing wrong with serving such a small sector of the

recording market.

"There are openings in the niches we support to invest in some form of hard disk editing and mastering system and it is



THE SOLON CORPORATION: THE BRIXTON FACILITY OPTED FOR HARD DISK TECHNOLOGY OVER CONVENTIONAL DESK AND MULTITRACK ROOMS

something that we have been considering, he confirms. "Although The Church was primarily designed as a musicians' studio that is comfortable, creative and unique, we also feel that it is vital to have the right equipment to support

One of The Church's more

Motionworker machine interface which allows tape machines and Midi equipment to work together without having to go through the SSL desk. "This has made the recording process quicker and easier for our clients," says Price.

Careful marketing has also helped attract new work. "We could easily handle dance work but our strength lies in looking after artists so we prefer to attract live bands," says Price. "And with the way business is going it seems that record companies are at last beginning to invest in new acts.

"I think they have reached the bottom of the barrel with their back catalogue material and now have enough money to start developing new bands."

If this is the case. then demand for studios which cater for musicians who play live will increase. Music Of The Sphere in Kilburn - a small 16-track demo facility owned by Ginger Baker's former guitarist John Mizarolli - has recently opened for commercial work in anticipation of better times ahead. Mizarolli says, "As the commercial studios upgrade and upgrade to keep one step ahead of the recession they create a gap in the market for small, musician-friendly studios. Increasingly musicians were asking if they could use my studio simply because they liked the vibe, so it seemed sensible to offer this facility to a

wider audience."
Expansion and investment in new equipment is one way.

X ROOMS of Keeping up with the competition, but as Mizaroll has discovered to his advantage, reputations are built on more than just equipment. The most important element in

on more than just equipment.
The most important element in any studio is the staff; without the right people to assist with recording projects and create a pleasant atmosphere no studio will ever be more than just a collection of hi-tech knobs and buttons.



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ACCORD SETS ITS SIGHTS ON WORLD DOMINATION

The UK Studio Accord is an affiliation of 25 of the UK's top recording studios which was set up to promote quality and high levels of service and maintenance. Since its inception in 1992 the Accord has been committed to restoring and maintaining the standards and lifting the fortunes of the sector by promoting

facilities at the top end of the market. This year it aims to continue to market the UK as the place to record and is currently producing a multi-language brochure publicising the benefits of working in an Accord studio. This will be

Matthew Villa, studio

manager at Whitfield Street -

previously known as The Hit

Factory - says the facility has not

opted for massive investment in

new equipment over the past two

years because it is already one of

the best-equipped studies in the

UK. What it is concentrating on

is getting service up to the same

"When I took over as studio

manager I deliberately peached

because I felt it was important to

good staff from other facilities

offer our clients the best," he

As a result, the studio's

business has, he says, picked up

to the extent that now all three

studios are fully booked for at

least four and half days out of

Villa adds, "The way we attract

business is through contacts with

level as the equipment.

to keep talking to people so that you can find out what they want and build up confidence in the studio. Of course we are still spending money on maintaining ir studios - we put a new £20,000 floor in our orchestral room just before Christmas and we are about to spend £180,000 on new air conditioning - but

distributed worldwide in an attempt to

The recently elected joint chairmen of

between the Accord and the APRS, the UK

They plan to work together in order to

recording industry association, with both

attract overseas work to the UK

the Accord - Richard Boone of The

Strongroom and Kate Koumi from

established a healthy relationship

organisations recognising their

respective value to the industry as a

underline the UK's credentials as the

Britannia Row - feel they have now

about them has also been concentrating on more than just buying new equipment. At the end of last year the facility re-organised its entire business structure when Dave Panton and his wife Tina joined forces with The Sanctuary Group and bought the company

although these types of investment are important they are not serv so we don't shout

Nomis Studios in west London from Panton's family, its owners since 1981. The recording and rehearsal studio complex is now

world's leading recording centre. Richard Boone says, "Before world domination takes place, though, we recognise the need for a greater

understanding of what the Accord actually stands for. The Accord is about quality that results in superior standards and professionalism. Membership is only

available to studios which satisfy stringent entry requirements. The Accord is stepping up its contact with record companies - hopefully putting an end to the belief that charging higher

rates is the Accord's sole aim Boone adds, "The Accord is here to

work with A&R departments, to take on board their views and to make booking a project in an Accord studio a hassle-free, value for money experience Furthermore, the Accord is drawing up

simpler booking terms and conditions and its technical committee will be assessing new products' value and reliability. There are also plans to establish

stronger links with Re-Pro, the organisation that represents the interests of record producers.

> n rehearsal facility as well as a recording studio we really can keep our finger on the pulse and adapt to any changes that might take place in the market. With the bulk of music

recording still taking place in and around London, studios in the provinces have had to rely on their ability to offer something special if they want to entice clients away from the metropolis and this is where many residentials score. Their reputations are built on offering a peaceful environment in which artists can escape from the pressures of London

One studio that has found itself attracting more work than it could have hoped for when it was opened is Funny Farm, just outside Edinburgh. The facility is owned by recording artist Fish who opened Funny Farm in 1991 at the height of the recession.>

owned by The Sanctuary Group. Panton says, "In this business you need to have a very secure foundation and by getting the backing of The Sanctuary Group we are already making sure that the studio is run on a business

"We have already got the technical side of things right our recording studio is busier than it has ever been and people are coming back time and time again, which is the best kind of

commandation Recently, Nomis has mixed albums for Paul Weller, Right Said Fred and Chris De Burg "Even the cutting engineers are telling us that the best sounds they are hearing are coming from our room." Panton says.

He adds, "Our future plans include a joint venture which will take us into tour production and developing our record label,

Planet Three, which is already attracting a broad spectrum of artists. One has to look to the future and exploit as many avenues as possible. Since we are

"IT IS VITAL TO KEEP TALKING TO THE RECORD COMPANIES SO THAT YOU CAN FIND OUT WHAT THEY WANT AND BUILD UP CONFIDENCE IN THE eminio" — MATTHEW VILLA. WHITHELD STREET

the record companies. It is vital SPECIAL FOCUS ON UK RECORDING STUDIOS CONTINUES ON PAGE 31 ➤ ➤

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D·A·T·A·F·I·L·E

CHARTS AND PRODUCT NEWS

23 APRIL 1994

■ Prince scores first number one ● Pink Floyd's Dark Side tops 13m in US

CHART FOCUS

Prince's 37th hit as a recording artist becomes his first number one this week, as The Most Beautiful Girl In The World topples Take That's Everything Changes. Two other Prince compositions have topped the chart - I Feel For Your by Chaka Khan in 1984 and Nothing Compares To U by Sinead O'Connor in 1990 - but prior to this latest single's success, Prince held the record for most hits as an artist without a number one. As well as being Prince's first number one, its the first for Music Of Life and Midlands-hased distributor Terry Blood, who together handled the single in place of Prince's usual

ony Warner. The chart's highest new entry this mek comes from Erasure (see story, right) whose Always debuts at number four. As veterans, they might have expected to make a high flying debut, but their success is nearly natched by Canadian band Crash Test Dummies, whose first hit Mmm Mmm Mmm Mmm enters the chart at number five. It's the longest wel-free hit title to date, beating Fleetwood Mac's Gypsy by some

Consistency is still the name of the game for Reel 2 Real, whose Positiva single I Like To Move It stays at number seven in its 11th week on the thart. It has sold no fewer than 270,000 copies so far without climbing above number five. No. record has sold so many copies in the nineties without reaching the Top 3.



with Always, which debuts at number fou this week. It's the 19th hit for the dup of Andy Rell and Vince Clarke, and the ninth to make the top five. Bell was plucked from obscurity in Peterborough to become Clarke's partner in Erasure, while Clarke's own pedigree includes stints with Depeche Mode, Yazoo and the Assembly In all, Clarke has had 28 hits, includingin this order – songs called Never, Never, Sometimes and Always. That's progress.

Nearly two years after their Abba-Esque

topped the singles chart, Erasure return

I Like To Move It's sales were loyed this week by an airing on Top Of The Pops. It is worth noting that, aside from the number one, no fewer than six of the eight other records played on TOTP last week were

Thorn-EMI releases - a result of the new flexibility in TOTP's policies. since under old guidelines only one o the six records would have qualified to be played Other labels, who make up more than 80 per cent of the UK market must be loss hanny by such

events, however random they may be It's a great week for another EMI act, Pink Floyd, whose The Division Bell continues at the top of the UK album chart while making its debut at number one in America. It's the third week in a row it's come out top of the stack here, giving the group its longest running number one yet. In America, as in Britain, The Division Bell is the Flowd's fourth number one Their previous US chart-toppers are Dark Side Of The Moon (1973), Wish You Were Here (1975) and The Wall

(1980) To add to the band's big week, it has just been announced that Dark Side Of The Moon has been certified platinium for the 13th time in America, indicating sales of mor than 13m. This makes it the fourth

higgest seller of all-time Stateside Finally, the recent death of Kurt Cobain continues to spark sales of Nirvana albums with Nevermind (UK: 46 to 23, US: 167 to 56), In Utero (UK: 77 to 25, US: 72 to 27), Incesticide (UK: 177 to 57, US: reentry to 135) and Bleach (re-entry at 79) all benefitting. At the same time, Hole - the band fronted by Cobain's widow Courtney Love - make their most effective foray yet with the newly-released and ironically-titled Live Through This debuting at number 13 in the UK.

Lew/Olton/ Graham. First/last hit: Tonight I'm Free (62, 1993). Lineun: Declan Donnelly (v). Anthony McPartlin (v). Notes: Produced by Nicky Graham, who is rememb for his work with Bros. The duo, the latest entry on the "pretty boy chart", are the current stars of BBC TV's Byker's Grove. A new series of the children's drama starts in June.

31 OASIS: Supersonic (Creation) UK debut. Producer: Oasis/Mark Coyle Publisher: c/c. Writer: Gallagh Line-up: Liam Gallagher (v), Noel Gallagher (g), Paul Arthurs (g), Paul McGuigan (g), Tony McCarroll (d). Notes: Supersonic is the first single from Manchester's Oasis, one of the current darlings of the indie press The song was written and recorded in eight hours – Take Me Away on the B-side was also recorded at the same session. Album: summer 1994

Album: none planned.

SALES AWARDS

Platinum: Various: Happy Nation: David
Bowle: The Singles Collection: Enjame: The Cross Of

Gold: Dogo: Dogo (single): Ace Of Base: The Sign (single); Canto Gregoriano; Monks Chorus Of Site: Piek Floor! The Disirion Rell Boyette: Crack

Silver: Take That: Everything Changes (single) Michael Nyman: The Piano (OST): Soundgarden: Superunknown, Various: Woman 2 Woman Two.



AIRPLAY ADDS

ARTITITE LEATH WORLD AND ARTITITE LEATH WORLD AND ARTITITE LEATH WORLD AND ARTITITE LEATH WORLD AND ARTITITE ARTITITE AND ARTITITE ARTI

Steps Level John Joe Hoberts - Beck in My Life, Ker Thomas - Destiny. MTV Europe: wylo 19.04.94: Destine - You Gotta Be; Prince Ital Joe Sesturing Marky Mark - United: M People - Renaissance: Phil Collins - We Wait & We Wooder: Stina Nordepottem - Little Star Riur - Gibt. ys (Remix), rgin 1215: w/e 14.04.94: B List: Phil Collins - We Wal We Worder: Nick Green - Way Do I Need To Know?;

Martison - Allow Say in The Lind (Cardy).

Martison - Allow Say in The Lip of Liczoy.

The Box w/r 16/48/C CL Lewis - Sweets Fe'rib Sailer.

Claring Dies - Makel, Elbry's Sander Say Sailer.

Claring Dies - Makel, Elbry's Sander Say Sailer.

The Day I fall in Low, Early Peets - Born in The Cost in.

The Core of Engineen - Rau, Low Born in Say Sailer.

Core of Engineen - Rau, Low Born Clar Any Beine. Tony

Di Bort - The Real Taring.

SALES HPDATE SINGLES















NEXT WEEK'S HITS

Singles: Clubhouse: Light My Rire IPWL Continental; Elvis Costella: 13 Steps Lead Down (WEA), Counting Crows: Mr Jenes (Galfan), Deadly Sins: We're Going On Down (Hineadan): Domine: Sweet Potatos Fie (Columbia), Eternal: Just A Step From Heaven Histocham Dominic Sweet Mistons Per (Johnshol Etmand-Lein A Step From Meisen (HEM) Rüchert Missen Source (Disciple Red Not LEIN Progress Liber No Brüger (MEA) Riche Bistorium (Descriet, Saled On A Leich Bistor Red, Saumfegneiser, No Bry L There Is a Lei ASAR (Heman Servisient & ALVI Newer Saled Goodyn (Described, Lein Wobblie's Invenders Of The Meret Decorring More Use Old Historia, Albums: Nick Care A The Bad Seader is too he Navier, Pauly: Rid And New Libbast Terrorisions (New 16 Mark Friedds & Homes Paul (See Meyer) (World Separet Togythe (Berlin) (Berlin) Mark Friedds & Homes Paul (See Meyer) (World Separet Togythe (Berlin) ins compiled by Ern. Last week's score: 13 out of 14.

NEWCOMERS

5 CRASH TEST DUMMIES: Mmm Mmm Mmm Mmm (RCA) Canadian debut. Producer: Jerry Harrison/Crash Test Dummies. Publisher: Island. Writer: Roberts. Line-up: Brad Roberts (v/g), Ellen Reid (v/k), Benjamin Darvill (p), Dan Roberts (g), Mitch Dorge (d). Notes: The band a re currently on tour in the US with Crowded House and Bryan Adams. Their single has sold more than 200,000 copies in America. It is taken from their forthcoming second album which is produced by ex-Talking Head keyboard player Jerry Harrison, Album: God Shuffled His

Feet (May 9).

11 CJ LEWIS: Sweets For My Sweet (Black Market Int) UK debut. Producer: Philip co/CJ Lewis. Publisher: c/c. Writer: Pomms/ Shuman/Carlin Music/Lewis/Pottinger. Notes: Born and raised in Peckham, Lewis has released numerous reggae singles, this time choosing to cover The Searchers' number one hit from 1963. The release also marks the first reggae release for Black Market International, which previously specialised in house and swing Album: none planned.

17 CRYSTAL WATERS: 100% Pure Love (A&M) US 5th hit, Producer: BMG/Basement Boys, Publisher: Basement Boys C-Water, Writer: Waters/Douglas/



Davis/Steinhour. First/biggest/last hit: Gypsy Woman (La Da Dee) (2, 1991)/(Remix) (35, 1992). Notes: Waters originally wrote Gypsy Woman for soul siren Ultra Nate, but her own distinctive vocal style on the demo landed her a recording contract, with her debut album Surprise, going on to be certified gold in America. She co-wrote all the songs on Storyteller. Album: Storyteller (May 9).

PJ & DUNCAN: Why Me? (XSrhythm/Telstar) UK 2nd hit. Producer: Nicky Grab Publisher: Graham. Writer:

DRIZABONE: Pressure 4th & B'way) UK 3rd hit. Producer: Drizabone. Publisher: o'c/Rondor. Writer: April/Garcia First/biggest hit: Real Love (16, 1991). Last hit: Catch The Fire (54, 1991). Line-up: Billy April (k), Vincent Garcia (v), Kymberley Peer (v), Notes: This is the first single from the group to feature Detroit gospel vocalist Kymberley Peer, who grew up with the Winans family and has recorded with numerous R&B/gospel artists. Pressure was a recent Club Chart Top 10 hit. Album: summer 1994

When Success Matters!

Radio Regional Radio Regional Radio

Euro Solution Promotion Company

Contact: Bob James/Simon Walsh Music House, PO Box 200 Ashford, Kent TN24 0RN

Head Office Tel: (0233) 646 646 - Fax: (0233) 647 647 London Office: Tel: 081 998 9357 Fax: 081 810 6311

A Trading Divinsion of Music House (Media Services) Ltd

A·D F·O·C·U·S

Awesome Dance, Telstar's latest dance compilation featuring tracks from D:Ream, Doop and Take That, will be nationally TV advertised for two weeks from its release next Monday. This will be followed by further regional TV ads. Radio advertising will run on Capital and Kiss FM.

Blue's Parklife released next Monday by Parlophone/Food, will he TV advertised for one week on Channel Four and The Big Desaltfact in all areas except London, Further TV advertising will appear in May when the band start their tour and with the release of their second single. To The End. Press ads run in Select, Q. Loaded, NME, Melody Maker and Sky. There will be posters in London and other cities and pre-awareness play in HMV. Virgin and selected independent retailers. This will be followed by national window displays with HMV, where the release is album of the week, and window and instore displays with Virgin, Our Price, Woolworths and

independents Crowbar's self-titled album will be released next Monday through Music For Nations and advertised in the heavy metal press including Kerrang! The album is already available on import but the new release will include five extra

two ales Dance Zone Level 1. a compilation of the latest dance hits released by PolyGram TV next Monday will be nationally TV advertised on Channel Rour and The Chart Show for one week There will also be a two-week campaign from release in the ITV London, Central, Granada and Border areas. From May 2 there will also be TV advertising for one week on The Big Breakfast and BSkyB. Radio ads will run on Capital, Kiss FM and Atlantic 252 and there will be national press advertising and in-store displays with multiples and independent

Greensleeves Sampler 9, a mid-

CAMPAIGN OF THE WEEK 20 BLUES & SOUL CL UIR BRITH B 💔



is anticipating sales of the third album in the series, which is released next Monday will top 500,000. It follows its MWAward-winning campaign for the first album with a heavyweight nationwide TV campaign. Research showed that initial sales of Volume 2 suffered because the packaging was so similar to the first album that consumers were unable to tell the difference. Dino has now redesigned the sleeve

while still maintaining the series' generic feet. Record Jahel: Dino

Media agency/executive: MCS/David Lamey.

Marketing manager: Nic Moran.

TV: There will be national ads on Channel Four running for two weeks from release. A one week co-op campaign with Our Price runs in the London ITV region and there will be a five-week solus campaign in the fTV Yorkshire, Tyne Tees, Scottish, Grampian, Granada and Border regions plus further ads in remaining ITV areas Co-oo slots with Andy's run in Yorkshire and there will be ads on satellite TV. Radio: One-week campaign on Capital, Atlantic 252 and Jazz RM from May 16. In-store: Displays appear in Menzies and WH Smith, where the release is album of the week. There will also be window displays with Woolworths and Andy's. Target audience: Mass market.

tracks, will be released next Monday through Greensleever Records and advertised on specialist radio stations including Choice. There will also be specialist press ads. It's Electric. Dino's current ompilation of hits from the Eighties, will be nationally advertised on ITV for one w

from next Monday as part of a

Natural Selections, a compilation of tracks from the Delicious label, will be released next Monday through East West and advertised in the specialist The Neville Brothers' Live On

This will be followed by a one

on Channel Four.

week solus national TV campaign

Planet Earth, released next

advertised in Vox (with HMV), Mojo and Blues & Soul

Pendulum Flava's Good Lickin' Volume 1 - an eight-track mini album - will be released next Monday through Chrysalis and promoted on Virgin's listening

Pure Moods, Virgin's compilation of ambient and instrument tracks, will be TV advertised in the Meridian and Border ITV regions for two weeks from its release next Monday. In the second week of the campaign there will also be TV advertising on Channel Four.

Soul Devotion, out now through PolyGram TV, will be re-promoted from today with a one-wee advertising campaign on BSkyB and UK Gold followed by nations TV ads on GMTV and regional television advertising in the West Country ITV area, which begins next Monday and will run for one

Keith Sweat's How Do You Like It, released by WEA, will b advertised in Blues & Soul and Echoes from its release next

Urban Species' Listen, released

next Monday through Phonogram, will be press advertised in Time Out (with Virgin), Blues & Soul (with HMV), Q (with Our Price where it is a recommended release), The Face, The Ticket, Echoes and NME. Virgin is running in-store displays and will feature the release on its listening posts while there will be in-store displays with HMV. Weddings Parties Anything's

Kingtide, released next Monday through East West, will be advertised in NME, Melody Maker, Time Out, Folk Roots, TNT and The Guardian. The advertising will also promote the band's tour which starts next

The Wildhearts' Don't Be Happy... Just Worry, release through East West next week, will

outsize objects for a surreal effect

Special, galactic travel theme featuring animations of the band

E CONCEPT Shot in an Amsterdam studio featuring

be advertised in Kerrang! and Compiled by Sue Silline: 871-228 6547

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



PICK OF THE WEEK

Meat Loaf Live, MTV, Monday April 18, 8-9pm: MTV celebrates one of Meat Loaf's most successful years. Filmed in Orlando, Florida, last November, Meat is seen running through hits from his landmark Bat Out Of Hell album and its 1993 follow-up Back Into Hell. The programme includes interviews with the man himself.

MONDAY APRIL 18

The Big Breakfast featuring Chrissie Hynde, Channel Four: 7-9am The Evening Session featuring BRAT, Elastica and Urban Species.

Radio One: 7-10pm THESDAY APRIL 19 Pebble Mill featuring BBC1: 12.15-12.55pm The Story Of Pop: The Blues Had A Baby with BB King, Radio One: 9-10pm The Beat featuring Jah Wobble's Invaders Of The Heart, Miranda Sex Garden, Mother Earth and

Sharkboy, ITV: 12.30-1.30am WEDNESDAY APRIL 20

Pebble Mill featuring Richard Marx, BBC1: 12.15-12.55pm Sesame Street with Ziggy Marley, Channel Four: 12.30-1.30pm

THURSDAY APRIL 21

Jonathan Ross Presents... Barry Manilow, BBC1: 11.30-12pm Pebble Mill featuring Julia Fordham, BBC1:

12.15-12.55pm FRIDAY APRIL 22

John Peel featuring vintage Nirvana sessions, Radio One: 10pm-1am In Bed With Medinner featuring Gary Numan LWT: 11.40pm-12.40am

SATURDAY APRIL 23

Parallel Nine featuring Eternal, BBC1: 9-11am John Peel featuring Achers Of Loaf and Even As We Speak, Radio One 4.30-7pm

Johnnie Walker featuring Primal Scream, Radio One: 7-11pm

BPM featuring Crystal Waters, ITV: 4.30-5.30am (regions vary)

SUNDAY APRIL 24 The O Zone Erasure

Special, BBC2: 11.45am-

nced compilation	a reggae o	Pop campaign with we	orworans. M	onday through rac	ia, will be
		PROMOS	S IN PI	RODUC	TION
ARTIST	TRACK	COMMISSIONER	DIRECTOR	PRODUCER	RELEASE DAT
KENNY THOMAS	Destiny	Margot Quinn for Cooltempo	Rene Eller	Mearten Nayons for Czar	May 3
18 WHEELER	Kum Back	Tim Abbott for Creation	Elena Kostas	Chromatose .	. April 18
GLOWORM	Carry Me Home	Sarah Wills for Go! Beat	Lindy Heyman	Richard Spalding for M Ocean	April 25
RICHARD TRAVISS	Creature	Maggie Maloney for East West	Willy Smax	Julian Ludlow for 4D	May 9
JAH WOBBLE	Becoming More Like God	Pinko for Island	Peter Christopherson	Fiz for Christopherson & Co	April 18
DARKMAN	Yabba Dabba Doo	Cynthia Lole for Polydor	Pascal Venturini	Jeremy Bannister for Partisan	April 25
RAMONA 55	More Than 1 Love You	Maggie Maloney for East West	Angela Conway	Richard Bell for State	May 2
SALAD	On A Leash	Pinko for Island	Dave Mould	Jeremy Bannister for Partisan	April 18
FAMILY CAT	Wonderful Excuse	Frazer Kent for Dedicated	Dwight Clark	Kate Kotcheff for 4D	May 9
RIDE	Birdman	Tim Abbot for Creation	Douglas Hart	Momentum	April 18
Promos in production	week ending April 16				

Darkman and his posse are filmed around West London locations Performance in a derelict synagogue intercut with shots of jumbo jets.

Performance video shot in a subway featuring the band walking upside down The theme is 'making excuses' as the band perform in a number of locations. A Gothic expedition through Serpentine swampland.

TV Advertising - THE BIG BREAKFAST, CHANNEL 4 Promotion - THE OZONE, NAKED CITY

Advertising - NME, MELODY MAKER, SELECT, Q, LOADED, SKY, SMASH HITS, THE INDEPENDENT Editorial - MELODY MAKER, THE FACE, SELECT, TIME OUT

RETAIL.
National window & instore displays with independent & major chains
Pre-awareness instore play from APRIL 18

UK Tour MAY 10 - JUNE 1.

"We're proud to nail our colours to the mast and ask you to lend an ear to the best pop album of 1994 so far; BLUR'S PARKLIFE" Sleve Redmond, Music Week.

888 888 ORDER FROM EMITELESALES - TEL;





NIIM

TROUBLE IN THE MESSAGE CENTRE 1000 10 10 10 10 CLOVER OVER DOVER MAGIC AMERICA rest (p. 16. 15 JUBIL EE From JP 18-14

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SIRLS & BOYS (A. 1)

2 m 4 m m F # Taa Bet Taa

CD, CASSETTE, LP Includes GIRLS & BOYS and TO THE END THE NEW ALBUM UNLEASHED



T-O-P 7-5 S-I-N-G-L-E-S

THE OFFICIAL

MUSIC WEEK

CHARTS
23 APRIL 1994

_		_			-	-	-	-		Label CD/Cass (Distributor)	TITLES A-Z
	us :	Weeks	Title Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7'/12'		2	To X	An Sep	e ist (Producer) Publisher (Writer)	1/12	
-	3 :		THE MOST BEAUTIFUL GIF		٨	38		. W	HAT MAKES YOU CRY	Chrysolis CDCLAIMS 7/TCCLAIM 7 (E) CLAIM 7/-	Abweys 4
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П		- i	(Symbol (Symbol) Ricky P) WC ((Symbol))	NPG 60157/NPG 6015037		00	24	loe	-T (Donald D/Ice-T) MCA/EMI (Ice-I/Uldfield)	-/SYNDT 3 Talkin' Loud TLKDD 47/TLKMC 47 (F)	Brother 40 Bubble 37
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4	NEV	٠,	Erasure (Ware) Musicel Maments/Minoteur/Sony (Clarka/Br	el0 MUTE 152/-					teurs (Vinelittaines) PolyGram (Haines) LEEPING IN MY CAR	FMI CDEM 314/TCEM 314 (E)	Doop
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14	14	- 6	Pet Shop Boys (Pet Shop Boys/Hague) Cago/EM1 (Ternant/L	phone CBRS 6377/TCR 6377 (E) .owel R 6377/-		52	43		ORRY BUT I'M GONNA HAV e Coasters (Leiber/Stoller) Carlin (Leiber/Stoll	H) A 43 ISLU(A 40 ISU A 40 ISV	Uberation M Unger St
15	10	,]		MAG 1021CD/MAG 1021C (W) MAG 1021/MAG 1021T©		53	27	3 H	UNG UP ul Weller (Lynch/Weller) Stylist (Weller)	GolDiscs G00CD 111/G0DMC 111 (F) G00 111/G00X 111	March Of The Pigs
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19	15	4	ANOTHER SAD LOVE SONG Arista(LaFace 7 Ton: Braxton (Reid/Babyface/Simmons) WC (Babyface/Simm	4321199882/74321196884 (BMG) nansi 74321199887/-		57	50	16 TI	HINGS CAN ONLY GET BETTE ream (Frederikse) Pumphouse/EMI (Curnah/	R Magnet MAG 1020CD/MAG 1020C (W) (strie) -/MAG 1020TX	On Caroll
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24	21	2	OBLIVION	Total Vegas CDVEGASS 6/- (E)		62	52	, W	VHAT'S IT LIKE TO BE BEAUT	FUL Mother MUMDO 49/MUMSC 49 (F)	Son Of A Gun
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-		_	Meriah Corey (Atanasiet(Carry) WC (Harry/Evans) I'LL STAND BY YOU	8599197/-3				Du	thure Beat (Fenslau) WC (Fenslau/Zweier/Kat	amann/Supreme) 6602297/6602296 bon/RCA 74321194132/74321194134 (BMG)	Streets Of Philadelphia
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28	58	2	STANDING OUTSIDE THE FIRE Garth Brooks (Reynolds) Marada (Globall/Rondor (Yatas/Bro	Liberty CDCL 712/TCCL 712 (E)		66	51	4 T	HE BEST YEARS OF MY LIFE and Ross (Marring III) WC/Rondor (Jennings/C	EMI CDEM 305/TCEM 305 (E) avis) EM 305/12EM 305	Things Con Only Get Better 57 UR The Best Thing 15
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CLASSICAL

VARIOUS: Prima Voce Sampler. (Nimbus NI 1430). This sampler, a boost for Nimbus's popular historical vocal series Prime Voce, has an expected retail price of £2.99. It will appear as the coverdisc with the May issue of Opera Now and is advertised in Gramophone, Musical Times, Musical Opinion and The Royal Opera House Magazine.

GOUNOD: Faust, Welsh National Opera Chorus And Orchestra/Rizzi (Teldec/Warner 4509 90872-2), A three-disc opera is a tough sell but Warner is backing this one with Gramophone and Classic CD ads and national displays, and has lined up national press interviews for May with tenor Jerry Hadley and fast-rising underlining the starry cast.

BACH: Cello Suites Kirshbaum (Virgin VCD 5 45086 2). Ralph Kirshbaum makes a high-profile label debut with this album. He is also artistic director of the Royal Northern College of Music's International Cello

Festival, so there interviews in the Manchester press and on local TV and radio, Virgin is targeting a poster campaign at northern cities and in June the cellist is interviewed in Gramophone and Hi-Fi News as well as on Classic FM.

ELGAR: Violin Concerto. Sitkovetsky, Royal Philharmonic Orchestra/ Menuhin (Virgin VCD 5 45065 2). This disc gains authority from the fact that Menuhin was soloist in the premiere recording of this work,, a point emphasised in classical magazine advertising of this release.

PICK OF THE WEEK

VARIOUS: Power. (EMI CD/MC 7243 5 65230 2 9/4 3), EMI's latest effort, themed crossover compilation series Classical Moods, has four titles with more promised later in the year, and is backed by a £70,000 campaign including TV advertising in May and ads on Classic FM. regional radio and in the music press and national displays. Melancholy may be a turn-off, Tranquillity has been a bit overdone lately, but on and Power should be
Phil Sommerich

ALTERNATIVE

SENSER: Stacked Up (Ultimate TOPP 008), The stomping rap/rock collective are the UK's strongest answer to a Rage Against The Machine. The band's debut album has all the right attributes, fusing solid rhythms, anthemic melodies and more experimental textures. Top 20, without

CRASH TEST DUMMIES: God Shuffled His Feet (RCA 74321201522). With the US Top 10 single Mmm Mmm Mmm A-listed on Radio One, Canada's Crash Test Dummies could repeat their success in the UK. Going by the width and depth of this, it will fit both day and night time radio formats. ISSN

BOB MOULD: The Poison Years (Virgin CDVM9030). On CD only, The Poison Years is a compilation of the choicest cuts from Bob Mould's two albums on Virgin, Workbook and Black Sheets Of Rain, brought out to capitalise on the success of Mould's current vehicle, Sugar. The material always was as strong as Sugar, so the album should find a wider audience. WYYY

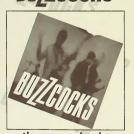


A dog's life?: Blur's Parklife has been boosted by a Top Five single a

THE WALKAROUTS: Setting The Woods On Fire (Sub Pop SP 128/319). The Walkabouts' expressive, epic blend of rock, country and folk could well appeal to those smitten with Counting Crows. if it gets the requisite press and radio coverage. 1991

3DS: The Venus Trail (Flying Nun FN 281). If this New Zealand quartet hailed from Boston or Los Angeles they would be a lot mor fashionable. 3Ds make fierce. rivetting guitar rock with pop tunes and razor-sharp playing.

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MAINSTREAM - SINGLES

DUSTY SPRINGFIELD:Son Of A Preacher Man/Goin' Back (Philips SPRCD 1), Springfield was at her peak when these two gems were recorded in the late Sixties. Son Of A Preacher Man is a perfect vehicle for her more soulful style, while Goin' Back is a marvellously evocative and reflective niece. Teamed with two previously unreleased tracks, they form a worthy contender for the 1994 singles chart. [228

COUNTING CROWS: Mr Jones (Geffen GFSTD 69), From what is arguably the finest debut album of 1994 comes this, Counting Crows' first single, a vibrant and melodic song. An acoustic version of the song is added here as a bonus track. Perfection. EEE

THE CRANBERRIES: Dreams (Island CID 594). A very different track to the long-lasting Linger, Dreams is a more uptempo piece, less melodic but still a good bet. A clutch of previously unreleased live tracks and rare B-sides will help it on its way. EXES

INSPIRAL CARPETS: Uniform (Cow/Mute DUNG 25CD). The first of two CD versions of this song is something of a disappointment,



sounding like an album track that has escaped. Head instead for the second disc, which features a pretty acoustic reading of the song. Either way, fans of the group will want both CDs. (EXE)

RICHARD MARX: Silent Scream (Capitol CDCLS 714), Marx preaches respect for elders on a perfectly performed but dull sono that won't approach the dizzy heights of his biggest hits, despite its pleasingly jangly quitars and overall Beatles-like feel. [889]

NICK GREEN: Why Do I Need To Know? (Anxious ANX 1019CD). The latest signing to Dave Stewart's label gets the boss on quitar and production duties on an earcatching single that has a full and imaginatively-scored orchestral

backing behind Green's unusual but appealing voice. (89)

COREY HART: Hymn To Love (D Sharp DSHCS 001). Canadian Corey makes a convincionly contemporary and sweetly sunq stab at one of Edith Pial's bestknown songs. A surprise hit. 1999

THE MANCHESTER UNITED FOOTBALL SQUAD: Come On You Reds (PolyGram TV MANU 2). Aided and abetted by Status Quo. the double-chasing Mancunians are the most popular team in the land, and this will be a highcharting, if short-lived, hit. 1991

MAGIC AFFAIR: Omen III (EMI CDEM 317). Frantic Teutonic dance a la Snap, Culture Beat et al. and likely to achieve the same kind of crossover success, because it has an irresistible hook. 19999

PICK OF THE WEEK

RED HOT CHILI PEPPERS: Under The Bridge (Warner Bros 0237CD). A number 26 hit when first released only two years ago, it is the Peppers' most endearing and commercial track. A great radio record which deserves a second bite at the Top 20. 1999

Alan Jones



pack of rave reviews

PICK OF THE WEEK BLUR: Parklife (Food FOOD 10). Few expected the

Girls And Boys single to go Top Five, which bodes well for the follow-up to the Modern Life Is Rubbish album Parklife has already got wonderful reviews under its

belt, and rightly so. With a greyhound racing-themed ad campaign in flight, Blur are ahead of the pack and could go all the way to number one. SAMAS. Martin Aston

COUNTRY

CLAY WALKER: Clay Walker (Giant 74321 16676 2), A US country number of with his first single, two Top 40 follow-ups and a millionselling album. Not bad for a beginner, but Walker has the right game plan: learn to play. sing and write, get pretty, convince George Strait's manager to sign you and James Stroud to produce, then swing the Giant machine in behind your album. This should ride prime exposure on CMT to strong retail performance.

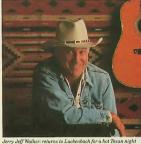
COLIN RAYE: Extremes (Epic 474799 2), Raye's album lives up to its title with rowdy hot country muscling in

> 00000 Guaranteed banker Should do well 2222 Worth a punt 200 Only for the brave 92 SOR only B

on the heart-stopping ballads. A version of Dreaming My Dreams With You and traditional story songs such as Bible And A Bus Ticket Home will reassure older fans, while raucous US single Little Rock sees Rave firmly straddline the modern country fence. 223

VARIOUS: Country Heartbreakers (Music for Pleasure 7243 8 28953 2 9). This is a repackaged and revitalised musical history at a low price (CD dealer price £3.57). Music For Pleasure offers instant back catalogue depth with a 20-track compilation of weepies from country music's Hall of Famers, plus equally worthwhile overview packages from six selected artists including the inimitable Bobbie Gentry, Slim Whitman and Merle Haggard. At this price, with comprehensive press and in-store support across the board, new recruits to country music will be tempted, and converts open to impulse or gift buying.

PICK OF THE WEEK JERRY JEFF WALKER: Viva Luckenbach (Rykodisc RCD 10268), The man who wrote Mr Bojangles for his 1968 debut returns



after 20 years to the same

Terlingua. The same easy.

through this reunion. Strong

natural gonzo spirit runs

new songs, and the class

humour and grace of this

transparently honest recording of a hot night in

Texas will delight Jerry Jeff

2). This second album from

choir features I'm Going All

The Way and I Believe. Like

its predecessor, The Evolution

Of Gospel, it intersperses the

Jam & Lewis-produced club

and soul tracks with short,

companied pieces

Another strong seller.

DARKMAN: Vabba Dabba

Doo (Wildcard CARDX6).

the Minneapolis-based gospel

and influential Viva

dance hall in the tiny Texan

town of Luckenbach where he

recorded the memorably loose

reading techno fans.

T-EMPO: Saturday Night, Sunday Morning (ffrr FX232). This classy Mancunian garage track first appeared on the Out On Vinvl label a little while back. Now picked up for a major label release with new soul remixes. it is destined for greater things, although it will need a helping hand from radio if it is going to cross over.

fans and is sure to win nev friends. Ex Ian Nicolson VARIOUS: Some Of These DANCE Were Hooj (Hooj Choons HOOJCD001). This album SOUNDS OF BLACKNESS: Africa To America: The Journey Of The Drum (Perspective/A&M 549 009

collects most of the big hits spawned by the London-based happy house label. There are biggies from the likes of Felix, Hyper Go Go, Gloworm and Adronicus. Unfortunately, however, the label's current hit by JX is not included. WY VARIOUS: Dada - Deep

And Dubby Attitude (Good Boy DADCD001). This compilation brings together 12 tracks recorded at south London's Dada Rooms studio. The emphasis is on dubby, progressive and trancey house tunes, with the selling points being an Underworld remix of Leftfield's Song Of Life and a new Leftfield mix of Morgan King's I Am Free. 1889

PICK OF THE WEEK

JUDY CHEEKS: Reach (Positiva 12TIV12). This is a worthy follow up to the US diva's crossover hit, So In Love. Cheeks' powerful gospelinfluenced vocals are backed by a big, brash house production from the Brothers In Rhythm plus a cooler garage groove from Mount Rushmore. These mixes have taken the track to the top of the Club Chart and another Top 40 mainstream chart placing looks likely. Except

MAINSTREAM - ALBUMS

HONKY: The Ego Has Landed (ZTT 4509954552). The punning title says a lot about the self-deprecating humour of Honky, whose good natured rap is both accessible and endearing. Aiming squarely at the mainstream, they keep bad language to a minimum, and have the potential to become the biggest new UK rap act since Stereo MCs.

VARIOUS: Blues Brother, Soul Sister Volume Three (Dino DINCD 85). Another 20 fine all-American recordings from the likes of Mary Wells (My Guy), Dorothy Moore (Misty Blue), Wilson Pickett Mustann Sally) and Percy Sledge Warm & Tender Love) - soul brothers are obviously allowed too - likely to find a ready audience, especially once the TV ads kick in. CARAS

VAN MORRISON: A Night In San Francisco (Exite/Polydor 5212902). It is 20 years since the definitive Van Morrison live album, It's Too Late To Stop Now, and by comparison with that towering work this is minor league stuff. Nevertheless it is a fine piece of work, and Van The Man wisely concentrates largely on more recent material than trying to



Honky: accessible rappers

recreate the magic of, say, Caravan He is in fine voice and almost genial as he weaves his musical magic for the San Francisco audience here, the proceedings being enlivened by the introduction of guests (including John Lee Hooker, Candy Dulfer, Jimmy Witherspoon) and tackles both his nown material and a surprising variety of covers. [889]

TERRORVISION: How To Make Friends And Influence People (Total Vegas Recordings VTDCD 26). Currently making their biggest incursion into the singles chart to date with their fine single Oblivion, Terrorvision have a great deal more mainstream

appeal than was previously recognised, and this fine album distinctly rock-based, but with masses of pop sensibilities - is a definite step forward from Formaldahyde. Most of their nerformances here are high octane, but for another side of the band, check out the ballad, and obvious hit Some People Say The current tour and popularity of Oblivion will steer this into the upper reaches of the chart, and its long-term prospects must be good as it contains a number of prospective hit singles. [1979]

PICK OF THE WEEK

VARIOUS In The Air Tonight -Virgin's Greatest Hits (Virgin VTDCD 26). Virgin is pushing out the boat for this birthday celebration Cramming 35 hits from its 21 years into a double album of high calibre, it somewhat perversely starts with the most recent hit herein - Meat Loaf's gigantic I'd Do Anything For Love and works its way back to the first, Mike Oldfield's Tubular Bells. No one could possibly enjoy all the many diverse sounds here, but a big TV campaign, at the centre of which is Carlton's 90-minute Bank

Holiday (May 30) celebration, will

hoost sales. WWW Alan Jones

With only two singles under his belt, London's Darkman is already being heralded as the

UK's premier rapper. Yabba Dabba Doo shows why - it is an excellent laid-back track that can compete with the best from the US west coast. The single also includes a good mix of What's Not Yours.

AUTECHRE: Basscadet (Warp WAP44). The follow up to the Rochdale duo's wellreceived Incunabula album is this limited boxed set of three 10-inch singles, which is also being released as a CD. The latter will be in an album-type sleeve but priced as a single Featuring remixes by Seefeel and Beaumont Hannant, it is a dream come true for inkie-

Andy Beevers

23 APR HE OFFICIAL



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BARBRA

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Dick

10 HOT HITS TIPPED TO CHART NEXT

1-35 7 Tomigliya. Shibuya, Tokyo 151. Fax 03 5478 1498 SW5 98H. Fax 071 259 2196 Records L



certain something

Seminal Eightles indie dance oct A Certain Ratio get the remix treatment th month from some of their Mancaulan friends. 808 State's Graham Massey, sub Sub, The Other Two (Stephen and Gilllan from New Order), Wild Bunch producer Mick Warner and M Peopie's Tim Oliver have been recruited to

producer vinck warries and W People's I tim Univer have been recruised to contribute to the Looking for A Certain Ratio' allow which is out or June 9 on contribute to the Looking for A Certain Ratio' allow which is out or June 9 on Factory Records, ACR's original label. Tracks includer Wild Parry', Mickey Way and Sobots', But the first release from the project is the group's cover of the classic 'Shock Up', remixed by Electronic with club promo mixes by Jon De Silva and John McCready, out on May 9.

Itempo kiss In 1986, he loined Kiss two shows on the station

"Madhatter" Nelson joins Cooltempo this month as club promotions manager. The move marks the final change in personnel at Cooltempo following

Simon Dunmore's elevation to A&R manager from club promotions. It is also the latest step in Trevor Nelson's 10-year music industry career. Nelson (30) became a DJ in 1984 before joining distributor G&M, first as importer then manager.

when it was a pirate station and in 1987 he become manager of the Red Records shop in London The same year he

became a Kiss shareholder and club D.I of the year. Two years later, Nelson opened a record department within Soul H Soul's London shop and In 1000 herame a non-executive director of

Kiss continuing with his

choice lifts hopes

of buzz staff

Soul and reggoe station Chaice FM says it may retain some staff from Buzz FM when it takes over

offers the strongest proposats for the FM service. Last year the Radio Authority received complaints that Buzz was playing less than its required level of

black music. Choice chairman and director Tony Sealey says

company's six-year-old Landon counterport. "It will keep to the tradition of quite a lot of speech and chat from listeners," says Sealey, who adds that he is

"I don't want to see people out of work so we may well keep some of the good people from Buzz FM."

the station will carry a similar formal to the

keeping an open mind about slaffing.

the Birmingham radio licence in January Despite reapplying for the licence, Buzz FM lost out to Choice which the Radio Authority believes Throughout his career at Kiss Nelson has picked up numerous awards and started a number of London clubs, most recently Across The

Dunmore says, "It's a great move for both sides and we're looking forward to having Trevor, with all his experience, on

board."
The move will not affect Nelson's two shows on



side



snoop spearheads new black music festival are djs any good at

rochdole's ruff rappers



cool cuts:

Judy

Cheeks

FEEL

WHAT YOU WANT Christine W

PET SHOP BOYS LIBERATION THE NEW SINGLE

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black music.









INCLUDES. MUXES BY E SMOOT

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"The Orb's bes on twelve inch he Saxophone

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cus Club: Quirky at The Vox, 9

Brighton Terrace, Landon SW9. Fortnightly (may soon be going weekly) on Saturdays 10pm-6am.



Capacity/PA/ special features: 500/6.5K; 5K in room two/emphasis on live acts and new bands Door policy:

No dress code Music policy: *Early acid to current trancey tunes downstairs; early disco to the Aphex Twin in the chill-out mom - James Bignell. D.Is:

Residents - Nick The Record, Adam Domican, ee Belford Spinning:

CJ Bolland 'Spoot'; Point Zero 'Transition EP': David Holmes 'Johnny Favourite'; Transit Of Tone 'OBIE-1'; Sabres Of Paradise 'The Theme'. D.I's view:

"It's good - everyone who goes there wants to dance," - Darren Price. Industry view: Performance-hased techno is always going to outperform a DJ." - Clive Gabriel, Chrysalis Music.

Ticket price: £10, £5 after 3am

lack music boost

The UK is to get a new annual black music festival with Snoop Doggy Dogg (pictured) and Dr Dre launching the

guant this year The duo are sel to bring their Chronic four to fine UK for two gigs as part of the first Pink Lady black music festival in

news

The two-week event is scred and organised by Pink Lady and its parent, the Govrner drinks group

Promoters Rampage and Yoshina are bringing over Snoap, Dre and the Dogg Pound to play London's Brixton Academy on April 30

summer before releasing his first WEA single 'Wau Wau

He has also been establishing himself as a top

producer and between his own recording sessions he

will be spending time in the studio with the likes of

Shara Nelson, Nu Colours, ragga DJ Junior Dangerous and soul diva Elaine Vassell. A new single 'Cityzen' is

set for May 23 with a re-release of 'Lucas With The Lid

lucas

Wau' two weeks ago.

To tie in with this year's event, the 13th Annual British Reggae Industry Awards will he held at The Grand, Clapham, on May 5. Guests Levy, Misty In Roots and Peter

Huningale. On May 8/9, Jean Came and Miles Crowford host two aboret evenings at Hackney Emoire. The Sunday event features Sinclair, Sylvia Tella and Lloyd Brown while Monday's includes Ornar and unior Giscompe. Finally, on May 14/15. Ronnie Laws, Tony Remy

Civo and Phil Bent play Shepherd's Bush Empire



yellow fever The London Jazz Festival opens the doors to hip hop in '94 with an eclectic mix of international artists French (abe) Yellow Productions will be bringing its full crew of Parisian rappers, DJs and live acts to the festival's launch party at Camden's Jazz Cafe on May 18, Vellow's acts include The Woh P

MOUNTAINED OF LOCATION

Band, who will be showcasing their
'A Finest Fusion Of Black Tempo'
olbum, DJ Yellow, DJ Chris the French kiss', Cutee B and Cut Killer. The hip hop meets jazz, dub, funk and rap style of Quite Sane is also showcased, at the Bass Clef on May 15. The group were Capital's Young London Band Of The Year in '93. Straight No Chaser magazine is sponsoring the festival's opening night on May 12 with a host of new International acts at London's The Forum. . . .

London-based rapper and producer Lucas is hoping his outer sight grounding at the legendary Uptown label will help him hit the UK charts this year. The first white signing to the US Another DJ gets his chance to be an A&R man next month when Kickin Records releases a compilation of tupes selected by Kies 100 FM's Colin Dale.

The techno DJ has picked 12 cuts for the album, called The Outer Limits, which is expected out in June. The final tracklisting has not been confirmed but labels featured include R&S. Diax, Risina High, Peacefroa. A13, Retroactive, Mikki House and Evolute Meanwhile, Kickin offshoot Stip 'n' Slide has signed a marketing and distribution deal with Well Equipped Records, the London lobel run essentially for gay clubbers. The first release is 'Keen On Pumping/Don't Leave Me Now by The Thyone Girls out on May 9.



Off scheduled for the end of June are djs any good at a&r? office you begin to lose it." what

Ferdy – A&R, Gol Discs
"I don't know, but I'll tell you
one thing – I'm living proof that
A&R men don't make good

consultant, Deconstruction/Cream "In the dance arena, yes; but then I don't know what make a good A&R in the first place."

Peterson are good A&R pe It's been hard for some to dual y numer in dissolvation of indirection, Empire Distribution files. They by new hings and mode the thorsalton – It is lower but developed to some low cores and the horse floor lower. Did don't give a cores and the norse floor over 0.0 don't give a cores and the norse floor over 0.0 don't give a core floor floor over 0.0 don't give a core floor over 0.0 don't give 0. DJ as well and those that put it in perspective and DJ to whet their appetites do well

John Saunderson – DJ and A&R, Pigeon Pie Productions 'Definitely, I have picked up many a track from someone who has played their tracks in my clubs. I don't believe you can properly A&R dance if you don't hang out in clubs.'

Lisa Loud - Loud & Clear "Definitely. Their upkeep of world releases is second to

European and US up-and-coming music * ike McCormack – head of

A&R, RCA
*Yes, The old saying that 'o&i Be. Regional the Productions where the Control of t



aging editor: selina webb 🏵 associate er



Tempest Records, 83 Bull Street, Birmingham, (2,000 sq ff spread over three floors).



Specialist greas: Mostly 12-inch, some CDs. Strong on US garage, house, hip hop - anything American sells; also Euro trance, techno, acid jazz, soul, dub reggae and hardcore. Hot labels include Hard Hands Cleveland City, Hard Kiss,

King Street and Area 10. Sells T-shirts and record baas: ticket agent Manager's view: Originally we were the

main stocklsts for hardcore and techno in the area, now house, aarage, dub and ambient sell well There are a counte of ambient club nights in Birmingham that people are really getting into now. Sales have really picked up over the past six months. People are coming in and buying regularly. British labels are getting stronger and hip hop is taking off in a big way. A lot of our business is spread by word-of-

mouth and people come from as far as Hereford and Wales." - Carl Page. Distributor's view:

"It's a joy to speak to them. They know what will sell and cover a broad spectrum of music from soul to techno," - Terry

Pelle, Sub Level. DJ's view:

They have a very good selection of tunes and are good to their customers. Mark will phone and tell me what's in and put them away for me. The shop shuts at 6pm but he'll hang on for me. I don't have time to listen to stuff in the day so that's really helpful," - Patrick Smoove.

ub & shop focus d by sarah davis I- 081-948 2320

FEEL WHAT YOU WANT Christine W

(2) CRAYZY MAN Blast featuring VDC NEW AND I'M TELLING YOU Donno Giles

Uplifting anthemic garage track (6) RAYS OF THE RISING SUN Denise Johnson. NEW IN DE CHETTO David Moroles & The Bad Yard Club

NY house with toasting from Delta NEW IF YOU REALLY LOVE SOMEONE Liberty City Cool deep garage from the Murk boys

(4) SWAMP THING The Grid NEW LIKE A MOTORWAY St Etlenne. With mixes from David Holmes and The Dust Brothers

(9) THIS BEAT Billie Godfrey 10 GOOD TIMES Dream Frequency

NEW TESTAMENT 4-6 Chubby Chunks Vol. II More Cleveland City style grooves 12 NEW LIVING FOR THE CITY Ruby Turner

Cover of Stevie Wonder's classic in a triplepack of mixes 13 NO RICH FAT DADDY Jump NEW FUNK DE FINO GVDSV

Unusual funky house excursion 15 NEW MISLED Celine Dion With mixes from MK

LEMON PROJECT Peppermint Lounge 16 NEW

Excellent Euro house from Belgium JAZZ MA' ASS Kilsch In Sync NEW

17 Al Mackenzie's first musical project since leaving D:Ream 18 NEW DON'T GO Awesome 3

(15) WHEN YOU MADE THE MOUNTAIN COUS III GOT TO HAVE IT Disciples Of Funk NEW

Groovy house with funky quitar

white label Strategy



Italian UMM

East West

Mercun

Tribal America

Deconstruction

Heavenly

Pulse 8

Citybeat

Wired

Dark

Limbo

Enic

Cleveland City

Swedish Clubvision



Movin' Melodies

Global Grooves

Citybeat



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HOT HITS TIPPED TO CHART NEXT ALL OVER

23 APR HE OFFICIAL CHARTS











46





⊕ compiled by alan jones from a sample of over 500 dj returns ⊕ REACH (BROTHERS IN RHYTHM/MOUNT RUSHMORE REMIXES) **Judy Cheeks** THE REAL EVERYTHI ALWAYS

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Cooltempo Guerilla

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Label Manager: Telephone: 0207 230775 • Fax: 0207 231113

10 HOT HITS TIPPED TO CHART NEXT WEEK

1-35-7 Tomigaya, Sebuya, Tokyo 151, Pax 03 5478 1498

namecheck: ralph tee ⊕ brad beatnik ⊕ tim jeffery ⊕ andy beevers ⊕ paul ablett

Aluet

tune of the week

the kaliphz: 'vibe da joint ep' (semtext/ffrr)

One of the most exciting things about this record is that it comes from the UK - Rochdale to be precise. And when you hear just how vibrant and immediate the grooves are you know this mental bunch of ruff and wicked rappers are determined to give the US masters more than a run for their money This is vital stuff and something for the UK to be incredibly proud of. If you need further proof, go see them live and get the total crazy gang experience Huge

ATLANTEAN LOVE MACHINE 'Hold Yo Wig' (Atlantis). An infectious skipping house rhythm with plenty of raffling percussion provides the basis for this track that's punctuated with all kinds of mad vocal samples, guitar licks and the like. Great fun and sure to get plenty of play. The dub features a smooth female vocal that doesn't appear on the A-side and is an altogether conter mellow grocks

PRODUCTION The Ethics EP' (Effective). Thumping is a pretty accurate description of this one. On the A-side 'La Lung' provides lots of delicious. sharp rhythms which have a rollicking time as a falt guitar bursts in. The B-side is rather less interesting although ambient fans will appreciate Enter The Light

O XSCAPE 'Love On My Mind' (US Columbia). The album version wasn't soving much at all, but here the follow-up to '.lust Kickin' comes to life in a fabulous hip hop/ swing jam. The 12-inch boasts yee but for my money it's the JD Extended Club Mix with easure Sax' sample, static effects and earthy production that best showcases this iill swing affair. The melody was previously lost on the mewhat cluttered album mix but you'll want to get your hande on this 12 inch

LUCIANO AND GENERAL PECUS 'Book To Africa' (Exterminator). A strong vocal nhination from singe Luciano and DJ General Pecus Rock' riddim which criginally became the backing track to the 1979 hit 'Armagideon Time Those who remember that one will want to check this.

CELINE DION 'Misled' (Sony), The American songstress gets the MK treatment with a rumbling sub turning what was probably a mid-tempo ballad (judging by the speeded up sound of the rocals) into a deep garage groove. Simple but effective as MK relies on the vocal to conv the track with the minimum of backing music.

ROGER S'Spirit Lift You Up' (One). Jay Williams of 'Sweat' fame is the singer on Mr Sanchez's latest outing. His preacher-style vacals are very similar to those on 'Michael's The lead Africano Mix uses tribal boots and chants to pretty good effect, although the uction is a bit cluttered and will need a decent sound system to convey its full power. Nel's Burno & Grind Mix is also a little too complex, with the arrangement detracting from the excellent lead vocal. The best bet is the superb Turntoble Terror Mix, which is a strippeddown version with some powerful breakdowns and the unlifting vocals pushed to the The spiritual theme is continued on the horse track 'Rejnine' on impressive gospel-garage hybrid.

O SWV 'Anything (Remixes)' (US RCA). Originally found on their debut album and naw superbly.

The Rim' soundirack and 12 inch single, this is another massive one for SWV. Once a cool, breezy laid-back offair the track has been beefed up with a chuming new rhythm track to reflect the characters of both 'I'm So Into You' and the phenomenal 'Right Here (Human Nature)' mixes. With a host of mixes, including an interesting reworking of the original album flavour, this just has to be another biggie for those Sisters With Vinices

avoid for the excellent 'Above

MODEL 500 'Sonic Sunset' (R&S). Juan Alkins provides more essential chno tunes with this five-track EP. The lead track pulses and swrys through three mixes ranging from sub-ambience to and headstrong technooll spellbinding. Of the other two, the 20-minute, olmosi jazzy epic 'I Wanna Be There' is the stand-out track. Building nicely into a lush techno/hou vibe. The smooth intermitment

albums

AIR LIQUIDE 'Nephology

(Rising High). This year should mark a new chapter in the history of Rising High. The once determinedly hard techno label began to diversify into ambient and trance creas last year and 1994 should see the maturina of those acts. One such group is Air Liquide With a couple of European albums and UK singles under their bells, Jammin Unit, Walker and Ms single 'Crecode' sate the tone. Appelagle now give us a full-

length journey through their techno-enriched soundscopes. The emphasis is on

providing a dynamic range of france and techno tunes - 'THX Is On' and 'If There Was

vocals add the special tauch Remarkable stuff

SHELENE & ANDREW BELL 'Con You (Give Me What I Want)' (Tan Ya). The New York label delivers a 'one drop' reggae tune combining beautiful litting vocal harmonies with a chest thumping bass and big sound system drum track. UK lovers rock is seriously under BOB & IAN/LMNO

Purpuss/Silcock Express (Vivatonal). A remix package with the unintentional bonus of sounding equally brilliant of 33 or 45 in the case of Kris Needs' mix of 'Durause' which is a storming techno excursion of a funky chugging growe depending on the speed. The Sobres Mix of 'Silcock Express is a harsher Euro techno affair rith loads of swirling reverbs and acid touches.

THE GRID 'Swamp Thing'
(Deconstruction). Part

 energy and beauty, Air Liquide remain on the precipice of that culting edge.

FUTURE SOUND OF LONDON teforms' (Virgin). After the disappointment of having their 'Lifeform' single pulled before if even reache the shops, FSOL return with a double album of quite diverse ambient and experimental techno tracks. The beautiful last

for a soundtrack that squats in

course, as the ever-evolving sounds are contivoting throughout. This is quite different from their more untempo debut 'Accelerator and sees them moving on in leaps and bounds with a much more cohesive work That said, it isn't aging to be their best album ever can see they are heading towards defining their own

unique style



Two of the Grid's US troveloque

US). This underground hip hop supergroup brings together De La Soul producer Prince Paul Wu Tang Clan's Prince Rakeem, Stelsasonics' Fruitkwan and Too Poetic's Poetic The fruit of their unity is n darkly lyrical, lumbering eerie rap set in a courtroom. Plenty of not discimilar mives provide all the beats but really this is a great original tune that doesn't need the treatments. Heading lett of lettlield. this gem from San Francisco may not be their nost immediate tune but it's the start of something big.

BEENIE MAN 'Mobster'
(Jammys). This is a stop-start riddim of epic proportions Pumping bass, nifty organ stabs and Beenie's much-loved wood style make this conther accessible ragga tune. DONNA GILES 'And I'm

Telling You' (Clubvision).

A terrific upliffing house track

with the potential to be a real

belts out the vocal with austo

onthem. Donna Giles really

your mind and refuses to leave Not that you would want it to al but you





and the conventional but well crafted Stonebridge Mix is real consciuer stuff. Kerri Chandler provides a swinging garage version and Johny Vicious has

a more underground interpretation featuring a brassy

PLANET DETROIT 'Into My Life' (Nice'n'Ripe). This label is putting out some very solid NY-style house grooves. The latest one features some fairly well-worn vocal sample but compensates with the Club Mix's well-produced rhythm and strong sax and organ rifle The horder Frequency Mix is even better with its flanged keyboard effects and wobbly

bossine. LISA LISA 'When I Fell In Love' (US Pendulum). While 'Skip To My Lu' will undoubtedly end up as one of

the year's biggest r&b tunes, rdless of its disappointing chart performance. Lisa Lisa cels on with her life on this hirpy new Junior Vasquez ned/ornduced doncer The lead mixes are in happy house mode, a pumping fours rhythm splattered with sampled vocal effects carrying an extremety metodic tune along. Elsewhere the song takes on hin han derived thythms the flin inlegrated with some classy flutes and guitar on various mixes, including one sung in

ANDY PICKFORD
'Darklands EP' (GPR).

Spanish

R heads into Tangerine Dream/Jarre territory with this almost new age EP, but don't let that put you alf. Besides the two invigorating original tracks

- 'Darklands' and 'Get Dyson' 1818 are remixes by tabelmate Beaumont Hannant which add a few techno rhythms Depending on your mood, both ore as invigorating and effective as each other. A worthy

experiment by all involved. bb RUBY TURNER 'Living For The City' (Wired). A cover of the Slevie Wonder classic which comes in a rather unnecessary triplepack that contains some excellent mixes if you've got the time to wade

through them all. The Scope mixes win hands dawn, both for their handbassey yours land their smooth and deep dub. The slower funkier mixee don't work as well, though there's an inferesting dubbed-out hip hop mix that's worth checking.

E-LUSTRIOUS 'In Your Dance' (UFG). This tune lifts its central piano theme and bassline from Cheryl Lynn's disco classic 'Got To Be Real' The best mix is the funky house version form Mother, although you should also check the outil's own more

straightforward banging house version and Route 66's boomy mix with its insistent sax riff and hip hop samples. All are certain floorfillers, although they lack a strong enough hook to take them into the mainstream. The homes track is the electroinfluenced '2 Hop Too'

BONZE 'Mermalds Call' (Step 2 House). This French lobel strengthens its slanding in the world dance league with this fine trancer. An insistent beot clatters on as all manner of synth noises sweep across the graoves in an upbeat chill-out frame of mind It's an enthralling ride and there are two more quality tunes on

LEROY SIBBLES 'No Bod Feeling' (Penthouse). This classic Studio One sing will sound good on most things and this is no exception. A moody riddim shows off

Leroy's legendary voice to good

CHUBBY CHUNKS Volume 2' (Cleveland City). This is a bit deeper, a bit





more weird and a bit less immediate than Volume 1, but that does not stop it being essential stuff. 'Testament 5' goes for the characteristic goes for the characteristic Cleveland City combination of a NY vibe with harder Euro beats. The track brings together slightly strange vocal samples with some strong aroan lines With some strong argan min that develop from a francey 'Stella'-style feel to a pumpi garage groove. Testament 6 sels off the catchy upternoo ninna theme with rumon eded up vocal samples while version seven ups the weirdness factor with a bizarre and bumping jozzy groove. ab

DEBALAH 'Take It Easy' debuts with a beat ballad hinting at SWV on a gargeous, litting soul tune. The production integrates classy instrumentation with programmed shythm, the remix side definitely superior to the stodgy album mix included. Already enormous in urban soul circles, we look forward to the album.

HEAD NODDING SOCIETY
'Head Start EP'
(Tumblin'), This

Middlesbrough lobel debuts with a excellent EP that reflects very much the DJ-ing style of the band members, particularly Arena resident Simon Gibb deep. US-style bass driven groaves. The lead track borrows ideas and combines them with a catchy marimba metody. Check the superb hip hop track on the B-side.

MARY J BLIGE 'My Love/ Reminisce (Remixes)' (MCA), 'My Love' is the latest single to be taken from the excellent 'What's The 411?' It is featured here as a Teddy Riley Mix which is the same as the one on the recent remix album apart from the missing intro 'Reminisce' reappears once again, this time in a variety of house remixes that will offend swing fans, but are OK if viewed as house tracks that just happen to sample snippels of Blige's fine vocals. The tasty D&D Dub is a deep organbased NY-style affair, while the SGA Dub throws in some pions for a more upbeat feel. Uno Clip's piano-powered mix is the most commercial, while Sure Is Pure's two destrable dubs lead the way in the creativity stakes The first has a wonderful globular bassline and a hint of

acid; the second is an inventive

NO

funky house track

directory Manusharilla

DEADLY SINS "We are going On Down" (ffrreedom TABX 220), smath-bound moddeningly catchy and silly simple frantic 0-137.9bpm liation golloper, here with less cheesy but patrops even journer propy jou-ing 125 bprs Monchester remoss by Bottom Dollor...CLUB HOUSE tectur-ing CARL "Light My Fire (The Cappella Remixes)" (PWL Con-finental PWLT 288), Carl (East Side policipat, a steady safer since out here both lost August and November, now with belter new stickly transic surging 0-136bpm Cappetia (R.A.F. Zone), heritary 0-134-98pm Cappetia shill XClub Outalla (KM) Remises, still XXClub Oxi-like stillery percapella 123,6 bpm DJ Professor XX Dub, jangly 0-133,9bpm Original 12" (Noisy MY MAGIC ATTAIN ONE Clouds) Mcc. MAURE AL.... III' (EMI 12 EM 317), sinister and 'Valkyries' storted Culture Beat-like frontic shrill 0-137,8-0bem German smash, cheesy kids' sluft not for most clubs... URBAN COOKIE COLLECTIVE 'High On A Happy Vibe' (Pulse-8 12 LOSE 60, chanter's chicken scrotched 0-131.5bpm Development Corpor-otion, wideo-welked Oliginal 12', Intilliary Overworld, bilippy surging 130bpm Jehny LSinus Mess. TEN CITY Golfr' Up in Smoke' (US Columbia 44 77265), Eddie Kendricks's 1978 Pailly track hysi-

superb sinewy gospelish 0-123.1-123.2bpm Solvation Mix and excel-ent 123.bpm Solvation Dub, Roger lancher's jetkier sprotom lapped 0-122.6bpm Revelction Mix and 122.5-122.6-0-122.6bpm 122.5-122.6-0-122.6 bp m Reserrection Dub, more virricge-shife strings zinged 123-0bpm LP Mix... DRIZABONE "Pressure" (4th + 8 way 128RW 264), sully Kymberley Peer crooned closey Dina Carrolli-lype cronned closely bind Carroll-type conterer's twinpock promoed 121.8bpm Roger Sanchez, lovely hipping 0-116.8bpm Album Moss, lightly potening different 119.5bpm Bone Idol Remix... BROTHERS IN RHYTHM present CHARVONI Fer-ever And A Day' (Stress 12STR: 12STRX 36, DMC 0528-667124), 125TRX 36, DMC 0528-667124), Tusky dive's sooiing song of hope in superb dynamically, building 122.8bpm Eslanded Mix, sombre stuttery jiggling 0-123.1-0bpm Driginal Club Mix, strange lopping iginal Club Mix, strange lapping linky plunky 0-123,65pm Big others Remix, plus as separate

The Remises' in similar than coolly stricting 6-122-19pm Phil Kelsey, polleting bilippy 125bgm E-Lustiaus, boundly flumping 122-8bgm Play Boys Nices. SECRET LEE' She Hedds The Kay' (Pulse-8/Cowbby Records 12 LOSE 58, 38NV/SM). hoarsely chanting pent up 125bpm changer's starkly tapped Iwillery

CANYON 'Tumbleweed' (Bellboy). The second release from this new Aberder label begins with steady chords and percussion before launching into a rolling rhythm with winding synth pods and strings. Well put together with some nice drop outs, while the B-side has a dubbier mix.

AHMAD 'Back in The Day' (US Glant). The big street tune of the week, Ahmad reminisces in rap about his good of school days over a langed intro to Teddy Pendergrass's 'Lave TKO' (the laoped virryl-sampled infro actually appears as an instrumental, crockles on all, on one of the mixes!). The 12 inch also affers the olbum

Club Mx. Krothwerk-Isally guovaled 0-129.9-Obpm H:A L.F. I'm A Believer Mrz., LIFE'S ADDICTION "Love & Affection" (Deep Dis-rexion OfLY 23, RE/APT), Vogue' 130bpm White Heat, phasing driven hwittery 129,9bpm Redman Rock (My Sound), Stones-Ishiy planked rating 128.80pm Just The Shode, subtlery jegging percusses 1266pm Magic Dragon Mixes. THE O.T. GUARTET "Held Tabl Sucker Down" (Chesky CHEXX 12.004, BMS), Rollo Armstrong & Rob Dougan's surging livillery pulsator in symbleeped 0-124.8hpm Bri

bleoped 0-124.8bpm Brufal Mixes from Jansary, mote recom Colette roated jenging disjoined 0-128.9-Obpm Hoppy Deze, swining Busine Like A Skystroper Mk II Remisse. FLUKE "Busble" (Circa YKT 110, E), deumail throbbed slutey whitering, droming and yowling 0-129.9-Obem progressive pulsator. BLAST featuring V.D.C. Crayzy Man (Italian Underground Music Movement UMM 121), graff Seal Idea clock 0-125bern cont rollies of sound of source moting
Blost mixes, butbling clso Sed-like
0-128bpm Take You Right (Remic)*. JUPITER featuring MasonJomes Destiny* (Pigaon Pie
Productions 12 PPPR 10, TRC)*

GROOVE CORPORATION feat Romillie Rein' (six6 Six7108 3MV/SM), jittery droning 0 121.9bom propressive-retro 121.9pp propressive-actoryes-sive electric Longer's promoted Mohr and Dib Moss: AM. CITY "Pall Up's To Heselph Kinepod (1991) Up's To Heselph Kinepod (1991) Longering State Johns (1992) Lon

Over Over

* trance/progressive

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ros

Dick

Just Good Priends caken from South & 20 Out of My Life

reggae/ragga

techno

jazz/funk

best inch Saxophone ne Orb's by twelve in

The dance panels at Sound City In Glasgow prompted flery debates but also some interesting quotes from the panellists. Jazzie B soid the only reason he signed to Virgin was because it released one of his favourite albums, the 'Frontline' regade compilation which cost just 99p...Radio One DJ Steve Edwards argued that all A&R departments interfere with the music of black artists once they are signed, taking away much of their original sound...This, of course was immediately denied by fellow panellist Des'ree ... But the overall opinion of the black music panel was that more black neonle are desperately needed within the industry... Buzz FM managing director Muff

Mirfin says the station is likely to continue until the end of the year - "unless Choice FM makes us an offer we can't refuse"...One of the gigs - and parties - of nex month will be The Voice readers' party featuring new Molown sensations 7669, Omar, Sinclair, DJ Jigs and the Boogle Bunch, on May 2, at Le Palais, London. Tickets are £12...Japanese pop star Nokko is hoping to make it big in the LIK with an album co-produced by Dees-Lite's Towa Tel and St Etienne. The album, on Epic, follows her debut UK single this week 'I Will Catch U' which

beats



and Dread Zone were just three of the many UK acts off to Mascow last weekend for the three-day Brittonica Festival of dance music...Virgin is at lost re-releasing Carleen Anderson's 'Mama Said' on May 16 with mixes from Kenny 'Dope' Gonzalez and K-Klass. Carleen is reunited with Young Disciples' Marco Nelson who appears with her at gigs at Cambridge Junction on April 27 and Bristol Victoria Rooms on May 5. Mox Beasley is the musical director and Anderson's debut album 'True Spirit' is out on June 2. Rumour Records says it mailed out copies of Abigail's cover of Nirvana's 'Smells Like Teen Spirit' the day before the band's Kurt Cobain committed suicide and says the record is not a cash-in...Apologies to Our Tribe's Rob D whose name was omitted in last week's credits for the Christine W single in Cool Cuts...Congrats to Juliet Roberts whose 'Caught in The Middle' has now reached 41 with a bullet on the Billboard chart... Moby's second Mute Records single 'Hymn' is out on May 16 and the man will be in the country for PAs at clubs from April 16-20 to preview the track... Any DJs raving about the KCC mixes of the Nocturnal tune on Phulure Trax are actually talking about the R2001 mixes - the labels were printed





includes mixes by The Commission and DJ EFX...Sherman, Alex Patterson

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please play very loud The Saxophonettes: Secret Squirrel on twelve inch from Apr 25.94 "The Orb's best remix"







THIS WEEK

- COME ON YOU REDS COUNTING CROWS
- Гне Мамсиезтев Uмпер Fоотвац Souad (Polygram TV) SILENT SCREAM -
 - (CAPITOL) RED HOT CHILI PEPPERS (WARNER BROS) UNDER THE BRIDGE -RICHARD MARX

THE DAY I TRIED TO LIVE -

- (A&M) (COLUMBIA) As IF We Never SAID GOODBYE -SOUNDGARDEN
- (WARNER BROS) (GUERILLA/PRIME) 13 STEPS LEAD DOWN -ELVIS COSTELLO FLOATING FREE -
- (CIRCA) DIFFERENT TIME, DIFFERENT PLACE -JULIA FORDHAM

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(RCA) 10 Hot Hits tipped to chart next week EVEL 42

- THE BADGEST BAND BENNYE PATT ONE WOMAN - THE ULTIMATE COLLECTION DANA ROSS SULT N PEPA ROACHROPO BAT OUT OF HELL II - BACK TO HELLMONTON **AUGUST AND EVERYTHING AFTER** PERMANENT SHADE OF BLUE LONGING IN THEIR HEARTS JUST TO LET YOU KNOW THE HEART OF CHICAGO VERY NECESSARY BACKBEAT (OST) VAUXHALL AND ! TEASE ME IN PIECES IN UTERO JEVIEL Kari
- CIN. PRODUCED IN CO-OPERATION WITH THE BPI AND BARD, BASED ON A SAMPLE OF OVER 1,000 RECORD OUTLETS. TEN SUMMONER'S TALES 8 40



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Aerosmith Pearl Jam Alice In Chains

Pantera

Soundgarden

Vertigo 5188662 (F) Virgin CDV 2718 (E) Roadrunner RR 90552 (P) Geffen GED 24444 (BMG) Jambco 5141972 (F) Enic 4745492 (SM) Columbia 4757132 (SM)

Atro 7567923022 (W)

A 8.M 5402152 (F)

Victory 8284892 (F)

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RAGE AGAINST THE MACHINE NEVERMIND 17 19 12 SO FAR SO GOOD 18 10 10

THE SPAGHETTI INCIDENT? CHAOS A D BLOOD SUGAR SEX MAGIK

THE SEVILLE CONCERT

Motley Crue Therapy? Pearl Jam Nirvana

Senultura

Geffen GED 24536 (BMG) Rage Against The Machine Epic 4722242 (SM) Ninrana Guns N' Roses Rryan Adams

DGC DGCD 24425 (BMG) Geffen GED 24617 (BMG) A&M 5401572 (F) Roadrunner RR 90002 (P) Warner Bros 7599266812 (W) Red Hot Chili Peppers

Elektra Nonesuch 7559790822 (W)

EMI CREMTVD 50 (F)

Decca 4362862 (F)

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CLASSIC FM Philips 4208792 (F) SALVE REGINA MONKS ST MUIR Gregorian Choir 12

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Monks Charus Siles Kiri Te Kanawa Michael Nyman Mario Lanza RCA Victor 74321185742 (BMG) Original Soundtrack MCA MCD 10969 (BMG) Lesley Garrett Various Artists Various VALID HUNDRED REST TUNES: TOP 26 Various Artists MGV/Stott/RLPO/Nyman Decca 4433822 (F)

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16 10 CLASSIC WEEDIES 17 16 VIVALDI FOUR SEASONS NEW TAVENER/PART STRING QUARTETS Chilingirian Quartet 18 19 20 MY HEART'S DELIGHT IN CONCERT 20

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Zeman Upshaw Leadon Sint. **GORECKI SYMPHONY 3** Kiri To Kanawa Various CLASSIC EXPERIENCE II Various

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10 NEW NYMAN PIANO CONCERTO

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TRACY CHAPMAN 2 TANCO IN THE NIGHT S*M*A*S*H FOUR SYMBOLS THE BLUES BROTHERS (OST) 10 THE LOST BOYS (OST)

HITS OUT OF HELL 8 18 HOTEL CALIFORNIA SLIPPERY WHEN WET 9 10 20 LIKE A PRAYER

Tracy Chanmar Elebera EVTACO (W) Fleetwood Mac Warner Bros WX 65CD (W) S*M*A*S*H Hi-Rise FLATMCD 2 (P) Led Zeppelin Marious Various

Atlantic K 250008 (W) Atlantic K 50712 (W) Atlantic 7817672 (W) Enic 4504472 (SM) Meat I nat Asylum K 253051 (W) Eagles Vertigo 8302642 (F) Ron Iovi Madonna Size K 9258442 (W) 11 17 THE DOORS

RF HARVEST NEW TRUE BLUE 13 HEAVEN AND HELL 15 **NEW JERSEY** NEW HELLO I MUST BE COINCI

NEW MOONDANCE 18 NEW ON THE REACH NEW THE BEST OF ARETHA FRANKLIN Aretha Franklin NEW THE LIVING YEARS 20 @ CIN

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Elektra K 242012 (W) The Doors Neil Young Renrise K 54005 (W) Sire K 9254422 (W) Madonna Bonnie Tyler/Meat Loaf Columbia 4736662 (SM) Vertige 8363452 (F) Phil Collins Virgin OVFD212 (NK) Van Morrison Warner Bros K 245040 (W)

East West K 2423752 (W) Atlantic 7567812802 (W) WEA International K 22550042 (W)

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NPG NPG 60155 (GRP/TB)

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19 20 18

4 SONG CO COMEDETER THE FOLIS CORNERED BOOM TRIBULATIONS EXTRA... 10 NEW II GOT 2 KNOW 11 12 TIGER BAY

NEW TELLIN' STORIES POINT BLANK NEW MATINEE 10 HIPS AND MAKERS 18 NEW HOWYOUDOIN?

DURNORASSWITHMYHFADMAN

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A·I·R·P·L·A·Y

THE OFFICIAL music week

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; 96.7 BCR: Aire FM: Atlantic 252: BBC Radio 1: Beacon: Broadland; CNFM; Capital FM: Central FM: Chiltern Network; City; Clyde One FM; Cool FM: County Sound Network: Downtown; Essex: Forth RFM: Fox FM: GWR FM: Hallam FM: Hereward: Invicta FM: Lines FM: MFM 1034 & 971; Manx; Mercury; Metro FM: Moray Firth: NorthSound: Orchard FM: Piccadilly Key 103 FM; Pirate FM: Power FM: Red Dragon; Red Rose Bock FM: SGR FM: Swansea Sound: TFM: The Pulse: Trent: Viking FM: West Sound.

THIS REPRESENTS AROUND 84.02% OF POP RADIO LISTENING IN THE UK

		-
La L	st week Vi Playlis	s Station with st most plays
1 THE MOST BEAUTIFUL GIRL IN THE WORLD Prices (NPG)	9	Capital FM
2 * ** EVERYTHING CHANGES Take That (RCA)	2	Bed Rose Rock FM
3 4 STREETS OF PHILADELPHIA Bruce Springsteen (Calamb	is) P	Bed Rose Rock FM
4 : THE SIGN Ace Of Bese (Metronome)	P	Red Rose Rock FM
5 1 2 U R THE BEST THING Diseas (EXX)	P	Red Rase Book FM
6 19 29 LIBERATION Pet Shop Boys (Parlisphone)	P	Chiltern Network
7 * * I'LL REMEMBER Maderna (Moverick)	P	Red Rose Rock FM
8 > * SLEEPING IN MY CAR Recent (EMI)	A	Red Rose Book FM
9 : ONLY TO BE WITH YOU Reachford (Columbia)	A	City
10 * * BELIEVE Marcolla Detroit (London)	A	Red Rose Rock FM
11 " > DEDICATED TO THE ONE I LOVE Siny McLean (Brilliant	A	102.6 FM Signal One
12 II V WHATTA MAN Salt-N-Popa with EnVoque (ffrr)	A	Atlantic 252
13 19 19 ROCK MY HEART Heddoway (Logic)	A	Red Rose Book FM
14 12 - ALWAYS Erasura (Muto)	P	Chikern Network
15 13 33 ANOTHER SAD LOVE SONG Tori Breaton (LaFace)	В	Red Rose Rock FM
16 NEW HOW TO FALL IN LOVE The Bee Gees (Polydor)	A	102.6 FM Signal One
17 THE REAL THING Tony Di Bart (Claveland City)	A	Clyde One FM
18 × - MISLED Celine Dion (Epic)	A	Orchard FM
19 27 - HOW GEE Black Machine (Landon)	Α	Power FM

Ī	Pis	150	VARBESS.	Title Artist (Label)	Last week 1FM Plays	ks Station with ist most plays
Ħ	큺		0	MMM MMM MMM Cresh Test Dummies IRCA) A	Ciry
12	22			YOU GOTTA BE Desired (Dasted Sounds)	В	Chiltern Network
	23	22	20	C'EST LA VIE UB40 (DEP International)	A	MFM 1034 & 971
	24	HT	w	I'LL WAIT Taylor Dayne (Ariste)	A	Capital FM
	25	13	10	WITHOUT YOU Marish Carey (Columbia)	8	Clyde One FM
	26	20	13	RETURN TO INNOCENCE Engine (Virgin International	В	Atlantic 252
	27	HE	W	SWEETS FOR MY SWEET CJ Lewis (Black Market Ist.) A	Children Network
				THE RED SHOES Kens Bush (EMI)	A	Orchard FM
	29	30	-	I'LL STAND BY YOU The Pretenders (WEA)	A	102.6 FM Signal One
	30	10	21	DOOP Doog (Christeet)	В	West Sound
	31	25	1.7	SAY SOMETHING James (Fontana)	A	Forth RFW
	32	16.	-	RENAISSANCE M People (Deconstruction)		Red Rose Rock FM
	33	nt.	7//	ALL OVER YOU LEVEL 42 (RCA)	8	Children Metropri
	34	KE	w	100% PURE LOVE Crystal Waters (A&M)	A	Central FM
	35	36	20	HI DE HO K? & The Swing Kids (Big Life)	8	Adantic 250
	36	10		SEVENTEEN Let Loose (Mercury)	8	Coal FM
	37	NE	W	JUST A STEP FROM HEAVEN Eternal (EMI)	8	Dhiltern Network
	38	12		I CAN SEE CLEARLY NOW Jimmy Citt (Columbia)		Piccodilly Key 103 FM
	39	NE	w	13 STEPS LEAD DOWN Elvis Castella (Warner Brost)	В	BBC Radio
	40	14	12	LINGER The Cranborries (Island)		Piccodilly Key 103 FM
dic	1FA	d an	d o	provibuting ILR stations. Station weightings are based on total lists	sning hours a	s calculated by Rajar

20 10 10 GIRLS AND BOYS Blar (Food) © Copyright FRA. Compiled using BBC Romeo and RCS Selector software. Based on the plans of purrent ritles on Re

BREAKERS

This	Title Artist	(Label)
1	AIN'T NOTHING LIKE THE REAL., Etter John Marcella Deyok	(Locaton)
2	MR JONES Counting Crows	(Geffen)
3	HIGH ON A HAPPY VIBE Urban Cookie Collective	(Pulse 8)
4	CHINESE BAKERY The Autours	(91/10)
5	DREAMS The Cranberries	(Island)
6	BECOMING MORE LIKE GOD Job Watthe's Invaders Of .	(Island)
7	BIRDMAN Ride	(Creation)
8	(I'M GONNA) CRY MYSELF BLIND Prints Scream	(Creation)
9	SUPERSONIC Dasis	(Creation)
10	BACK IN MY LIFE Joo Roberts	(Birc)

Records are outside the Airpley Chart but not on last week's CIN Top 200 singles chart

E	Title Artist	(Label)
11	LOVE THY NEIGHBOUR Horky	{ZTT
12	FOR THE DEAD Goze	(Costermonger)
13	WE WAIT AND WONDER Phil Collins	(Virgin)
14	DAMNED DON'T CRY Rebain	(Island)
15	MRS WASHINGTON Gigelo Aurts	(Fire
16	YABBA DABBA DO Darkman	(Wild Card
17	SILENT SCREAM Richard Marx	(Capitel
18	LIGHT MY FIRE Dub House	(PWL International)
19	REACH Judy Cheeks	(Positiva)
20	WHY DO I NEED TO KNOW Nick Groon	(AnXious
20	WHY DO I NEED TO KNOW Nick Green	(AnXior

VIRGIN 1215 CHART NETWORK CHART

		L	LINOI	11		UIIA
	70	E	Triv Arist Subst		I N	Title Actes
	1	2	THE MOST BEAUTIFUL GIFL IN THE WORLD PROCE INFO	2	4	DODP Does
	2	1	EVERYTHING CHANGES Take That (FCA)	z	13	RETURN TO INNOCENCE I
	3	8	THE REAL THING Tony 0+ Bert (Clareland Cog	z	STA	SWEETS FOR MY SWEET O
257.2		35	ALWAYS traure (Max	2	13	RENAISSANCE M People
100	5	NIW	MIMM MMM MMM Crash Test Quernies 800A	25	21	WHISPERING YOUR NAME
	ε	3	STREETS OF PHILADELPHIA three Springton (Columbia	21	35	HOW GEE Black Machine
	7	,	I LIKE TO MOVE IT Rest 2 Rest fact The Med Stantmen Province	z	Atm	MISLED Cales Ban
	8	16	DEDICATED TO THE ONE I LOVE Boy MeLant (Billians	2	3,1	HOW TO FALL IN LOVE The
	9	,	ROCK MY HEART Neddowny Bogs	2	31	FLL WAIT Taylor Dayne
	10	5	THE SIGN Ace 01 Base (London)	3	25	SHINE ON Degrees Of Motion
	11	50	UR THE BEST THING Dream Blagnet	3	38	BREATHE AGAIN Tool Braxto
	12	1	I'LL REMEMBER Maderna (Minerick	3	itn	I'LL STAND BY YOU The Pre
	13	23	LIBERATION Per Shop Boys Perlophone	3	27	COULD IT BE I'M FALLING
	16	17	WHATTA MAN Set-N-Peps jftv	3	31	LET THE MUSIC (LIFT YOU UP)
	15	15	ONLY TO BE WITH YOU REICHFING (Columbia	3	22	LINGER The Cramberries
1	16	22	ANOTHER SAD LOVE SONG Ton Breaten (LaFace	3	10	I CAN SEE CLEARLY NOW
	17	12	I BELIEVE Marcels Drivet (Leedon	3	350	100% PURE LOVE Crystal Was
	18	14	SLEEPING IN MY CAR Revets IEM	3	177	LONELY SYMPHONY FRACES
	19	24	YOU GOTTA BE Desires ISony SI	3	III	STANDING OUTSIDE THE
	20	15	WITHOUT YOU Marish Carey (Columbia		000	PRESSURE Gree Bono
	01	RA	The Network Chart is compiled by ERA for Independent	Radious	ing air	play data and CIN sales date.

ä	Z,	Title Arest	(Label)
1	4	DOOP Doep 10	tybews
2	13	RETURN TO INNOCENCE trigera	Magico
3	NTW	SWEETS FOR MY SWEET CJ Levis (Black Mar	out fet.)
K	13	RENAISSANCE M People (Decensis	uction)
5	21	WRISPERING YOUR NAME Alson Moyet (Co	lumbia)
6	35	HOW GEE Black Machina (I	anten)
7	NTH	MISLED Celes Dan	(f(g(c)
8	31	HOW TO FALL IN LOVE The Box Corn (F	to (yelan)
9	31	FILL WAIT Taylor Dayne	(Ansta)
ю	26	SHINE ON Degrees Of Motion	E010
1	38	BREATHE AGAIN To - Dracton (1	aFaco)
2	LUV	I'LL STAND BY YOU The Precenders	(MEA)
3	27	COULD IT BE I'M FALLING IN LOVE World: Apar	(Bet)
14	31	LET THE MUSIC (LIFT YOU UP) tovolved its Dartons Lowis	(5)6)
ıs	22	LINGER The Crarberries	Jaland)
16	10	I CAN SEE CLEARLY NOW Jerray Cliff (Co	lumb(a)
17	stn	100% PURE LOVE Crystal Waters	(A&M)
8	STA.	LONELY SYMPHONY Francos Ruflefe	Nigico
9	NA	STANDING OUTSIDE THE FIRE Gant Breaks	Depino0
n	OW	PRESSURE tree floor	Parent.

			-
Dis	3	Title Artist	Autori
ñ	1	THE DIVISION BELL Fet Ford	IEMA
-	HEM	OUR TOWN - GREATEST HITS Descending	Printel
-3	,	THE VERY BEST OF MARVIN GAYE Marvin Core	(Stave)
-	,	GIVE OUT, BUT DON'T GIVE UP Princi Screen	
-	-	MIAOW De Resolut South	(Crestion)
-	-		(Carthuce)
-6	7	EVERYBOOY ELSE IS COME IT, SO WAY CAN'T WE! I've Devices	is too
7	5		List's led and
8	10	UNDER THE PINK Ten Ames	Erst Word
3	9	THE HEART OF CHICAGO Chicago	(Raprise)
10		JEWEL Marcel's Gatosit	(Conden)
11	5	VAUXHALL AND I Morrisony	(Prilipheno)
12	HEW	PERMANENT SHADE OF BLUE Reschlore	(Columbia)
13	неги	LONGING IN THEIR HEARTS Rannie Rest.	(Capto)
14	13	BAT OUT OF HELL II - BACK TO HELL MO	n Last (Vegin)
15	11	TEN SUMMONER'S TALES Sing	(46%)
16	15	SUPERUNKNOWN Soundgraden	(844)
Œ	32	AUGUST AND EVERYTHING AFTER Coming Cross	(Setting
18	23	KEEP THE FAITH flor Jovi	(Vertigo)
19	18	HIT THE HIGHWAY Inc Procinctors	(Chryssis)
20	16	SO FAR SO GOOD Bryon Adems	14511
01	CIN. C	Compiled by ERA	

ž	5	Title Artist	(Labo
21	13	UP TO DUR HIPS The Charlacans (Bog	gars Banquet
22	14	SOFTLY WITH THESE SONGS - THE BEST OF Actors Ru	d Utiro
23	24	GRAVE DANCERS UNION Soul Asylum	(Columbia
24	19	ESSEX Alson Meyer	(Columbia
25	U	NEVERMIND Name	(Cattler
26	20	TALK Yos	Manny
27	atw	BACKBEAT (OST) The Backbeat Gord	(Vepi
28	33	TOGETHER ALONE Crowded House	[Capital
29	21	LET'S GO ROUND AGAIN - THE BEST OF Production find	(filespie
30	KE.	SOUL ALONE Daryl Hall	(fpic
31	17	TRACY CHAPMAN Tracy Chapman	[Eeksu
32	NEW	NOTHIN' BUT THE BLUES this Brooks (Certie	Longustarius Longustarius
33	21	BRUTAL YOUTH Sivis Couseins	Officire: Bros
34	23	THE BEST OF VAN MORRISON Von Marris	an (Polydor
35	38	AUTOMATIC FOR THE PEOPLE FEM	(Warner Bros
36	R.	VS Petri Jam	H pic
37	21	TANGO IN THE NIGHT Flootwood Mec	(Warner Bros
38	27	FOUR SYMBOLS (ed Zeppelin	(At unic
39	43	THE ONE THING Michael Bolton	(Columbia
40	38	HOTEL CALIFORNIA Legios	(Anylum

US SINGLES

US ALBUMS

2	rea Cen	Title Artist (Labo)
1	3	BUMP N' GRIND R Kely (Jive)
2	2	THE SIGN Ace Of Base (Aristo)
3	,	WITHOUT YOU, NEVER FORGET YOU March Carry (Coloncia)
4		MMM MMM MMM CrashTest Damnies (Arista)
5	6	SO MUCH IN LOVE AS 4 Great (Bigg)
A 6	1	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (FPR)
7	5	THE POWER OF LOVE Color Dion (550 Music)
8	,	WHATTA MAN Sale K-Pape foot En Vague (Next Pintons)
. 9	10	STREETS OF PHILADELPHIA Bruce Springston (Columbia)
10	,	NOW AND FOREVER Richard Marx (Copital)
A11	34	LOSER Beck (DGC)
A12	13	BABY I LOVE YOUR WAY Big Mountain STCAS
±13	16	RETURN TO INNOCENCE (migra) (Vegin)
×14	15	I'M READY Trvin Compbell (Direct)
A15	18	I'LL REMEMBER Madown Dilaveright
16	11	GIN AND JUICE Stoop Deggy/Degg (Death Roys)
17	12	ED CANTALOGP (FLIP FANTASIA) US3 (Blue Note)
18	17	INDIAN OUTLAW Tier McGraw (Curt)
19	19	BECAUSE OF LOVE Janut Jockson (Vegin)
20	20	BREATHE AGAIN Toni Broston (LeFace)
+21	24	AND OUR FEELINGS 8:0yfaco Kpici
22	21	HART JAMES LAST DANCE for Pery & Pre-President (MCI)
M	37	YOU MEAN THE WORLD TO ME Toni Branco. (Lafaca)
*24	31	LOVE SNEAKIN' UP ON YOU Bernie Rain. (Capital)
+25	26	BORN TO ROLL Many Ace Incorporated (Delicines Vent)
		esy Bill board 23 Aprill 1934. A Arrows are awarded to those p

This	3	Title Arist	Raboli
26	22	GROOVE THANG 2000	[Mestern]
27	25	FEENIN' Jodeci	(Uctown)
28	29	BECAUSE THE NIGHT 15,000 Memora	#Flakend
23	28	DUNKIE BUTT (PLEASE PLEASE PLEASE) 12 Grace	(Smet Life)
30	30	YOU KNOW HOW WE DO IT to Cabo	Printed
31	27	ALL THAT SHE WANTS ACT DI BIOS	(Messa)
32	40	COMPLETELY Michael Bolton	(Columbia)
33	22	ROCK AND ROLL DREAMS COME THROUGH UNK	Leef IMCAI
34	42	GOT ME WAITING Wassy D & The Boye	(Linnova)
35	25	EVERYDAY Phi Colles	(Atlantic)
35	34	HERO Merion Carry	Kalimbid
37	32	PLEASE FORGIVE ME Brief Adura	(ALM)
38	29	PLAYER'S BALL Defined	(Laface)
39	ATR	ANYTHING SWV	1904)
40	41	FOUND OUT ABOUT YOU GO BESSORS	(AMI)
41	35	M ALL FOR LOVE Bryan Adams Red Stewart/Stin	to (ABM)
42	23	STAY Exempl	(EMI)
43	38	AMAZING Aurosnith	(Setton)
44	K)W	TLL TAKE YOU THERE STORES Public Hou	C Soundary)
45	Rive	I WANT YOU Juliet Roberts	Preside
45	43	HEY DJ Lighter Strade Of Brown	Wescuryl
47	65	SOMETHIN' TO RIDE TO Conscious Desighter	
=			

		Title Asiat	(Label)
82 II	NO.	THE DIVISION BELL Pirk Rayd	(Cotumbia)
2	3	ABOVE THE RIM (OST) Various	(Death-Road
3	2	THE SIGN Ace 018ess	(Anota)
4	-1	LONGING IN THEIR HEARTS Some Reid	Capitoli
5	4	AUGUST & EVERYTHING AFTER Country	Crows(Coffer)
6	- 5	12 PLAY R Kelly	Live
7	8	NOT A MOMENT TOO SOON To McCrew	(Curb)
A 8	10	LIVE AT THE ACROPOUS YEARS	Printe Music
9	6	MUSIC BOX Marish Carey	(Columbia)
10	7	THE COLOUR OF MY LOVE Coine Dion	85014+56
11	12	GOD SHUFFLED HIS FEET Crash Text Duren	ins (Acres)
12	13	CHANT Boredictive Marks	(Angel
13	15	THE CROSS OF CHANGES Enigna	(Charlette
14	13	TONI BRAXTON York Braxton	(LaFace
15	14	SUPERUNKNOWN Soundparden	MAN
16	15	VERY NECESSARY Salt-M-Page	(Sert Esten)
17	17	DOGGY STYLE Stoop Deggy Dagg	(Dest) Row
# III	22	STAMESE DREAM Smasking Pumphins	(Vegic
19	9	FAR BEYOND DRIVEN Factors	(East West
20	13	MELLOW GOLD Beck	401C
21	29	RHYTHM, COUNTRY & BLUES Various	(Vingle)
22	21	GREATEST HITS Tore Perty & The Hearthreak	es (UCA
23	13	PHILADELPHIA (OST) Various	l'Epic
24	23	REALITY BITES (OST) Verious	PICA
25	24	KICKIN' IT UP John Michael Managemeny	Milertic

Ξ	20	Title Arriva	flab
26	-	I'M READY Toyle Camaded	Dec
±27	н	IN UTERO formas	(00
28	27	JANET Janet Jackson	Over
29	26	JAR OF FLIES Alce In Charts	(Colone)
30	28	THE FUNKY HEADHUNTER Harrier	15 a
31	31	DIARY OF A MAD BAND Jodes	(Uptow
32	25	THE BODYGUARD (OST) Various	DVs
33	30	THE DOWNWARD SPIRAL More Inch Niells	Netv
34	25	VS Prod Jan	(E)
35	33	BAT OUT OF HELL II - BACK TO HELL MOST	Loaf (ta)
36	27	THE ONE THING No chool Button	(Columbi
37	35	GET A GRIP Aerosmith	95 et 10
38	43	SO FAR SO GOOD Bryon Adams	(ALI
33	32	UNDER THE PINK Tori Arros	Gene
40	31	RIVER OF DREAMS BOy Joel	(Columb
41	4	LETHAL INJECTION to Cabe	Prior
42	43	■ VAUXHALL & I Morrisony	(5)
43	42	M HAND ON THE TORCH USS	(Blue No
44	43	IN PIECES Gard Brooks	Elec
45	45	FVERYBODY ELSE IS DOING IT_ The Create	ris (in
±45	Ħ	DOMINO Demino	Diske
47	45	8 SECONDS (OST) Various	(840
48	53	CANDLEBOX Cardiobee	Mareno
49	43	ANTENNA 22 Top	(80
50	21	MOTLEY CRUE Meder Crue	(Bet

UK World Hits:	
The MW guide to the	
top British performers	
in key markets	

s demonstrating the greatest airplay and sales gain.	SI UK acts. K UK-signed acts.		
SWEDEN	BELGIUM	AUSTRALIA	NETHERLANDS
n ALL FOR LOVE Adams/Sting/Stewart (A&M)	1 M IT'S ALRIGHT East 17 (London)	1 m IT'S ALRIGHT East 17 (London/PolyGram)	1 (25) IT'S ALRIGHT East 17 (Phonogram)
(Muce) IN YOUR ROOM Depache Mode (Muce)	2 (G) EVERYTHING CHANGES Take That (RCA)	2 (13) THINGS CAN ONLY GETD:ream (Warner)	2 190 CESTLAVIAUB40 (Virgin)
21) BABA Take That (RCA)	3 (19) THINGS CANONLY SET., Dream (East West)	3 par LET ME SHOW YOU K-Klass (EMI)	3 (4) KISS OF LIFE Bea Gees (Polydor)
ets STAY TOGETHER Suede (Columbia)	4 (20) THE REAL THING Yorry Di Bart (Freaky)	4 127 FEEL LIKE MAKING LOVE Pauline Hanry (Epic)	4 (4) NOTHING BOUT ME Sting (Polydor)
Source: IFPLIFRI Publicering Fredug	5 (so BABETakeThat (RCA)	5 DE ONE NIGHT IN HEAVEN M People (BMG)	5 (45) ROCKS Primal Scream (Sony Music)
	Source IFFUSABAM	Source: Australian Record Industry Assn.	Source: Stichting Mage Top 50



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THE SOURCE OF THE SOURCE OF THE SECRETARY CO. CLEO 2441 (7.29) SOURCE OF THE SOURCE OF THE SECRETARY CO. CLEO 2441 (7.29) SOURCE OF THE SOURCE OF THE SECRETARY CO. CLEO 2445 (7.29) SOURCE OF THE SOURCE OF THE SECRETARY CO. CLEO 2445 (7.29) SOURCE O		Punk	MARTYN, John FOUNDATIONS ISLAND CD : IMCD 180 CS 25	Ę.	
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		Punk	MONKESS, The GREATEST HITS MOVIEPLAY CO.: MPV 5544 MC : MPV 45544 E4.76/2.38	SRO	
	FH	Metal/ Funk/Latin	MOUNT SHASTA PUT THE CREEP ON SKINGRAFT CD :GR 81900 DF -GR 91900 AND	.25 I	
RNE, Harvey, BAPRIO BAND, The THE HARVEY AVERNE BARRIO BAND ACID JAZZ CD JAZZDO 693 LP JAZZDLP 693 E7.25/4.40			MONRES. THE GRAFTEST HITS MONRELAY CO. JMPV 5644 MC. JMPV 45544 64.762.38 MONRESS. THE GRAFTEST HITS MONRELAY CO. JMPV 5644 MC. JMPV 45544 64.762.38 MOUNT SHARTAR FUT THE CRITER ON SKINGBARY CO. JMP 10.76 MC. JMC. JMC. JMC. JMC. JMC. JMC. JMC.	F Juzz	
999 D'RADDY MASSACRE CO MASSCO 627 (7.49 NETT, 594 OCTOPUS CLEOPATRA CO :CLEO 57712 (7.39 DRS, Sth LA, LA, BACKS CO :BCD 4946 (7.50)		Metal Book/Brech	NEVILLE BROTHLING, THE CITE OF		
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STIALIT/DEHYDRATED FUCKLAND/BURNT METAL AGE CD :00012331 [7:49	H	Gried	NOSFERATU RISE CLEOPATRA CD CLEO 5185 (7.99	PH I	
FORD, David THE COYSSEY VIRGIN UNIVERSAL CD :CDOVD 444	E	Rock/ Clean X	OFFSPRING SMASH EPITAPH CD : E SHADEZ NO :: E SHADE	P	
FORD, David THE RIME OF THE ANCIENT MARINER VIRGIN UNIVERSAL CD :CDOVO 443	ε	Rock/	ORIGINAL SOUNDTRACK ABOVE THE RIM DEATH ROW LP 2 LP 9544923501	F	
HEAD WHAT FUN LIFE WAS TRANCE CO :TRANCE 21CD LP :TRANCE 21 EB 25/4.25	SED	Class X Dance	PAPA BRITTLE OBEY, CONSUME, MARRY, REPRODUCE NETTWERK EUROPE CD :NET 055CD LP	V H	
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AM, Mark, B T Rex 20TH CENTURY BOY REMEMBER CD :RMB 75073 C3.57 ESAW ABANDONED LOST AND FOUND CD :LF 099 (7 29	T/BMG	Pop/Rock Punk/	PARIS, MICE CONTRIBUTION 4THE WAY CO SWICD 184 NO. 104 2000 LOCAL DOCUMENTS		
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NE, Pat APRI, LOVE REMEMBER CD : RMS 75070 C3.57 LIGHTON, Edgar, BAND IN SIDE OUT REPERTOIRE CD : REP 4410WY	T/BMG PDMP	Pep/MOR Rock	THE PROJECT THE COMP CONTINUES OF THE PROJECT OF TH	PH PH	
WN, Lm, & HIS BAND OF RENOWN FROM HOLLYWOOD 1953 MAGIC CD : DAWE 68 MC : CAY	VE HM	Nost	PLAY DEAD THE FIRST FLOWER CLEOPATRA CD :CLEO 7519 PREMATURE EJACULATION NECESSARY DISCOMFORTS CLEOPATRA CD :CLEO 7589 £7.99	PH PH	
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WARROUS ROCK & WATER ECLECTIC CD : ECLCD 9411 MC : ECLTC 9411 £4.17/3.09	CD	Feli	WIDOWMAKER BLOOD AND BULLETS MUSIC FOR NATIONS CO. COMEN 141	OF HULL BANK	Book
VARIOUS SEKUNJALO MANGO CD . CIDM 1110 MC :MCT 1110 (7.595.25	GREWE	World	WILDHEARTS, The DON'T BE HAPPY JUST WORRY BAST WEST CD (460966672		Book
VARIOUS SOUL BALLADS MOVIEPLAY CD : MPV 5550 MC : MPV 45550 C4 7672 TR	TARMO	Pop/Soul	WILLIAMS, James UP TO THE MINUTE BLUES DIW CD DIW 882 CD 45	HM	Jarr
VARIOUS SPEED OF THE SOUND GLITTERHOUSE CD -GRCD 314 (2.56	CHEN	Country/	WILLIAMS, Vietoria SWING THE STATUE! MAMMOTH CD :MR 0752 MC :MR 0754 (5.05/2.29	нм	Jazz
	340				99
VARIOUS TRANCE EUROPE CLEOPATRA CD :CLEO 9243 (7.29		Folk	WILLIE AND THE POOR BOYS WILLIE AND THE POOR BOYS RIPPLE/SEQUEL CO : NEMCO 688 C4 DS	BMG	Rock
VARIOUS TRANSFORMATIONS & MCCULATIONS MILLE PLATEAUX CD :EFA 6512 LP :EFA 6516	PH	Techno/	WILLIE AND THE POOR BOYS WILLIE AND THE POOR BOYS LIVE RIPPLE/SEQUEL CO : NEMCO 685	BMG	Rock
(7.505.95	SAD	Dance	C4 86		
VARIOUS WHOLE WIDE WORLD VOLUME 2: SUBWAY ORG. 1086-1500 THE SUBWAY ORGANIZATION			WILSON, Teddy, & HIS SEXTET NEW YORK, JUNE 1945 JAZZ ANTHOLOGY CD :550272 (4.29)	HM	Jazz
THE SUBWAY CRIGANIZATION	v	Pop/logie	ZADEH, Aziza Musteta AZIZA MUSTAFA ZADEH COLUMBIA CD :4662962 (7.85	SM	Jazz

S-I-N-G-L-E R-E-L-E-A-S-E-S THE OFFICIAL MUSIC WEEK PRODUCT LISTING

ı										-		23	APRIL	1994
ı	ARTIST	TRACKS	LABEL	CATNOS		DISTRIBUTOR	CATEGORY	ARTIST	TRACKS	LABEL	CATNOS		DISTRIBUTOR	CATEGORY
1	18 WHEELER K	UM BACKIE	OREATION CD	CRESCO 148 7" CRE 14		P	India	tio I	Live) EMI CD CDEM	5 316 12" pictur	e disc 12EMPD 318 Lie	ring Wish The Big Lie/The Soe	00	
	AUTECHRE BA	SS CADETA	DRIDING CHE 7"	CHE 10 CHE 10	10" (2nd) 10WAP 64DP 10" (3rd	SRD RTMP		MARK, R	MC TCEM 318 Livin Where SILENT SCREE	ng Wish The Big AMINow And Fo	Lie rever (Live) Right Here	Weising (Live) CAPITOL CD (24	e) I	Pop
ı	BA BA IF YOU!	LEAVE ME N		ERNATIONAL CD CCCC		840	Pop/Dance		L 716 AF OBJECTS IN TH	F REAR WEW N	URBOR MAY APPEAR	Rock And Roll Dreams (Liv	ws . 1	Rock
ı				GO VOLUME 31bs WI SENTIAL CD ESSX 2021		GRPWF	Dance	MRC	IN 7" VS 1492 MC V	SC 1492 All Rev	ved Up (Live)/Two Out	Of Three Ain't Bod (Live)	GSPV/I	
ı	CATCHERS CO	TTON DRES	S.Daad Friends F	diSummer's Neurly Ov	er SETANTA 7" SET 016	V	India	MERRY-G MINORIES	O-ROUND HEY NOW STEAL STEAL STEAL	Into BACKBEAT	CO BACD 001 MC BAI	2C 001	RIM!	
ı			Get EnoughiRe	ech (Mises) POSITIVA	CO COTIV 12 7" TIV 12 12" 12TI	ν ε	Gerage	MIXMAN	CARRIACOU CARGO	HOD BLAKAMIX	12" BLXM 012			Dance
ı	12 MC TC	DO ME RIO	HT/Do Me Bight	(Mixes) COOLTEMPO	CD CDCOOL 288 7" COOL 288 12		Dance	MORRISS	EY, Louise THE HILL SOMETHING ABOUT	STUSED TO RO	MM/You'll Remember	Me RITZ CD RITZCD 268 CD FRSHD 11 12" FRSHT 11	3MWSW	
ı	12000L 2	68						MUDHON	EY & JIMMIE DALE	GLMORE TON	IGHT. Jtb: SUB POP	CD SP 124305CD 7" yellow vir	yr SRC	
ł	VSC 1510	WE WAIT A	IND WE WONDS	Milital VINGIN CD digip	ack VSCDG 1510 7" VS 1510 M		Pop	N-TRANC	24305 E SET VOLLEDER/S	r You See (M)	ort ALL AGOUND TH	E WORLD CO COGLOSE 124 1	z teczno	Dance
ı	COLOUR NOIS	E MASQUE	1 Paint My Face	She Shouldn't Have 1	o ChooseFalling LOWSPEAK C	RIMP	Indie	12GI	OBE 124 12" remix 0	SLOBEX 124 MC	CAGLOBÉ 124			
ı	COONTENTERS	004 12" LSP	KTS 004	CASINETINO BEAST B	ASSESSALE 12" BOAR 15	EP	Dance	NIGHT TI	KAINS SURE CAN'T I KAZID 096CD 12' JAZ	SO TO THE MO	ONiSure Con't (Wixe	What Good is Love ACID JAJ	z v	Dance
ı	CRANGERRIES,	The OREAN	(SWhat You We	WLier ISLAND CD CID S	194 7" IS 594 MC CIS 594		Populadie Pop	NUMAN	& DADADANG LIKE	A REFUGEE (II.)	WON'T CRYSton THE	RECORD LABEL CO SPING 1 (D 1	Pop
ı	CROW, Sheryl	HUN, BABY, 12-7: SBESSE	7 MC 5895684	Vogas (Acoustic)/All 8	y MyselliReach Around Jank A&P			O.T. OUA	SPINE 1 12" SPINE	T MC SPINM 1	ANSHOW That Surfeer Dr	own (Mixes) CHEEKY CD CHEKO	D EMC	House
ı	CYPRESS HILL	LIKE A SHO	Trible COLUMBIA	CD 6603192 12" 660319	6 MC 6903194	SM	Rep	004	12" CHEK 12004 12" I	emix CHEKX 12	334 MC CHEXX 964			
١	DAISY CHAINS	AW FUTURI	TREE1by ONE I	TTILE INDIAN 7" Errites to ROBS 12" 12ROB 21	s edition 110TP 7	,	Dance		YOUNG/Appinted A		ADO CO DOR 1900 12'	DOR 15	RIMP	India
ı	DARKMAN YAS	BEA DARBA	DOGYabbs Dab	be Doo (Mixes)/What's	Not Yours WILD CARD CD CARD	D F	Rop	PET SHO	P BOYS LIBERATION	IMURK MIXES	Young Otlander (Trip	o matic Feiry Tale Mix) PARU	D- 8	Pop
ı	B 12" CAR	DX 6 MC CA	RDC 6	WELL 12" SOSTS 010		RTIMP	Dance	PHO	NE 12" double pack ! By ASSAULT SYSTE	IZR 6377 MS VOLUME IV	to PEACEFROG 12" PF	16	580	Techno
ı	DEEP BLUE HE	UCOPTER S	ONGABI MOVIN	SHADOW CD SHADO	W 41CD	\$80		POSITIVE	SCIENCE SOUL FEE	L FREEnba ASCI	ENSION 12" ASCUK 5			Dance
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1	DJ DEXTROUS	KINGS OF I	DA JUNGLE PAR	200e SUB BASE 12" S LEYNE PRODUCTION HE	UBRASE SER DUSE 12" PNY 092	0819688870	Dance	ROSA MO	HOUSE OF LOVEIN	use Of Love (T	SHOP 7" limited ecition to Mixes) UNION (SITY CO UCROG 29 12" UCRT :		
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1	EASY USTEN 1	O THE BELL	Sitiaton To The	Bells (Mixes) SNAP CD RS 94044CD 12" RS 940	SNAPC 23	v	Techno	SEDOMO	ONETTES SECRET SE IKS, The STOLEN SA	ULFSON POP G	OFS ON 2" POP 001		SRC	Indie
ı						y	Dance	SHYHEM	AXA The RUGGED	CHLO ON AND	ONOn And On (Miss	solitions I AmiMove It Over He		Rep
ı	FORDHAM, Jul	IN DIFFEREN	T TIME, DIFFERE	NT PLACEING CRCA C	D digipark YRCDX 111 NXIDUS CD ANX 1017CD 7: AN	x w	Indie	SKY CRIE	S MARY CONERDS V	VORLD DOMINA	TION CO WOOM 1035	CD 12' WDOM 603T		India
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ı	HART, Corey H	YMN TO LO	VEnn Memory A	DISQUES CO DISHOS	001	STAVE	Pop	1280	5 5375 MC TCR 6379	NOT ANY DARK	CHINDRE De Deste	Now? HI-RISE 7" FLAT 8	,	India
1	HELIOPLIS KIN	TAMANIIbe	NATION 12" NR	934T	That WARNER BROTHERS CD N		Country	TREPONE	M PAL PUSHING YO	U TOO FARMS	ROAD RUNNER CD RE	23813 12" RR 23816	,	. Bock
Ш						GRPV/F	Rock	TRICKY P	ONDERGSA/Ponders	as (Mixes) 4THS	FWAY CD BRCD 299 12 ES 2" coloured view St	" 129RW 289	SRD	Dance
Ш	HOLLE COM HO	LY COWING	RUSS CONWAY	PRESENTS CD ROPCD UCTION HOUSE 12" PN	1	0819688870	Dance	TUG BOA	T NOT GOING ANY	WHIRE the POP	GOES ON 7" POP 002		SRD	Indie
ı						n RIM/F	Dence	TURTLE,	Herry BLUE FLAGIF	policose And Fi	incy Free 68.6Wonder	All Tonight RIVERIA CD RIVCO	7 TRC/BMG	Pop
Н	INSPIRAL CAR	MC DUNG:	ORM/Ibe MUTE C	D DUNG 26CD CD (2re	I DUNG 26CDR 7" limited edition			UNDERC	WER BEST FRIEND!	Best Friend (Mix	95) PWL INTERNATION	AL CO PWCD 289 12" PWLT 21	s w	Pop/Dascs
ı	JEEK GIVE HE	WHAT SH	WANTS/Give H	W (MARS) TRIBAL UK	12" T98UK 006	٧	Hip Hop/		PWMC 202 OLINCE LEARN TO L	OVErby MRVI	SOLUTION 12" STORM	\$1	EMP	Dance
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SINGLES TITLES A-Z

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FMXGAT	BULL IN THE HEATHER S CAN YOU FEEL IT? D CARRIACOU CARGO M CARRYME HOME G CHOIR BOOKS & KINKY GIRLS S PLANS THE INVISION P
ΰ	COTTON DRESS

V·I·D·E·O

THE OFFICIAL music week CHARTS 23 APRIL 1994

	SHE	150	-	Artist Title Category/running time	Label Cat No		The	Lex	Weeks	Artist Title Category/running time	Label Cet No
			_			TSHEET	15	NE		THE GUYVER PART 1 Sci-Fl/30min	Manga MANV1026
	1	,		, BAMBI	WALT DISNEY D203422		16	11	2	POLDARK 2 PART 3 Drama/Zhr 58min	BBCV5251
ı									4	Take That THE PARTY - LIVE AT WEM Live/1hr 22min	BLEY BMG Video 74321164493
l	2	2	_	2 U2:Zoo TV-Live In Sydney Music/2hr	PolyGram Video 6311503		18	4	2	STAR TREK DEEP SPACE NINE 12 Sci-FV1hr 28min	CIC Video VHR2719
l	3	8		6 WALLACE & GROMIT-THE WRONG TRO Childrens/29min	IUSERS BBC Video BBC V5201		19	13	55	PETER PAN Childrens/Thr 14mins	Walt Disney D202452
CHECK	4	3	1	6 MR MOTIVATOR BLT WORKOUT Special Interest/1 hr	Polygram Video 6887163		20	18	2	UNLAWFUL ENTRY Feature/1hr 47min	Fox Video 1977
	5	7	1	2 POLICE STOP! Special Interest/1hr 10min	Labyrinth LML 0999		21	NE	W	A RIVER RUNS THROUGH IT Feature/1hr 58min	PolyGram Video 6310643
	6	5		2 MANCHESTER UNITED ON VIDE Special Interest/lhr	Manchester Utd MUVM1003		22	25	4	SISTER ACT Comedy/Thr 30mins	Touchstone D414522
	7	9	1	VERY BEST OF TORVILL AND DEAM Special Interest/Thr	Video Collection VC2232		23	NE	W	BATTLE ANGEL ALITA Sci-FyThr	Manga MANV1037
١	8	10		4 INDECENT PROPOSAL Feature/Thr 52min	CIC Video VHR2790		24	21	9	MAN UTD VIDEO MAGAZINE NO Special Interest/Thr	2 Manchester Utd MUVM1002
	9	12		6 UNDER SIEGE Action/Thr 38min	Warner Home Video S012643		25	23	2	THE SHAPE CHALLENGE 2 Special Interest/Thr	Video Collection VC6368
	10	13	-	3 FOREVER YOUNG N Feature/thr 37min	Warner Home Video S012571		26	RE		FREDDIE AS F.R.O.7. Childrens/Thr 26mins	EUKV1034
	11	14	3	2 BEAUTY & THE BEAST Childrens/Thr 21min	Walt Disney D715156		27	RE		MAGIC ROUNDABOUT Childrens/Somins	Pocket Money 875663
	12	15	2	EJUNGLE BOOK Childrens/thr 15min	Walt Disney D241582		28	20	8	ONCE UPON A FOREST Childrens/Thr 8min	Fox Video 8501
١	13	16		2 WALLACE AND GROMIT-A GRAND D Childrens/23min	AY OUT SBC Video BBC V5155		29	RE		THE TAILOR OF GLOUCESTER Childrens/25mins	Tempo 93702
	14	3		STAR TREK NEXT GENERATION : Sci-Fi/libr 28min	78 CIC Video VHR2857		30	24	7	THE LITTLE MERMAID - ARIEL'S Childrens/45min	GIFT Watt Disney B
ì									-		

M	USIC VIDEO
1	3 U2:Zoo TV-Live In Sydney PolyGram Vision 631150
2 2	22 TAKE THAT: The Party - Live At Wembley BMG Video T4321164455
3 ³	10 MARIAH CAREY:Here Is Mariah Carey SMV Columbia Music/Ihr 491750
4 4	67 TAKE THAT: Take That & Party Compiletion/1 hr 12min Party 7432112065
5 ,	11 BRYAN ADAMS:So Far So Good W. Compilation/1hr 30mins 88560

	5	7	1 BRYAN ADAMS:So Far So Good Compilation/Thr 30mins	WL 895983
	6	NEV	P J HARVEY:Reeling	PolyGram Video 879463
	7	8 :	MEAT LOAF: Hits Out Of Hell Compiletion/52min	SMV 49827 2
ı			MIDI TE MANAMAThe Die '60'	D

I	9	12	21 DANIEL O'DONNELL-Daniel And Friends Live Live/	Ritz Productions Ltd RITZBV 702
	10	5	18 TAKE THAT: Tape That - Take That Compilation/thr 20min	Wienerworld WNR 2039

11	6	4	FANTAZIA:Big Bang Live/thr 40min		Crest FAN	
12	18	3	GARTH BROOKS:This Is Gart Live/thr 25min	h Brooks	Live P MVP48100	
12		20	BON JOVI:Keeping The Faith	l Po	ilygram Vic	ie.

		18 TAMMY WYNETTE:Tammy Wyne	tte Live EL EUKVEO
alexe	15 v	3 DANIEL O'DONNELL: An Evening With	Ritz Productions L

D·A·N·C·E S·I·N·G·

THE OFFICIAL **music week** CHARTS

	_		
2	Lint	Tide Artist	Label (12') (Distributor)
1	NEW	100% PURE L	OVE A&M 8586991 (F)
2	1 :	LET THE MUSIC (LI Loveland Vs Darlene Lowis	FT YOU UP) KMS UK/E. Bloc KMSUKT 10 (3MV
3	2 :	THE REAL THING Toni Di Bart Clevelan	d City Blues CCB 15001 (3MV/SM)
4	NEW	Unzabone	4th+8'way 128RW 264 (F)
5		BUBBLE	Circa YRT 110 (E)
6	NEW	SWEETS FOR MY S	Black Market BMIT 017 (BMG)
7	3	SON OF A GUN	Internal Dance IDC 5 (RTM/P)
8	5	2 I'LL WAIT Taylor Dayne	Arista 74321203471 (BMG)
9	4 :	3 THEME Sabres Of Paradise	Sabres Of Paradise PT 014 (V)
10	8	Deep Blue M	oving Shedow SHADOW 41 (SRD)
11		Black Machine	London LONX 348 (F)
12	NEW	HIGH ON A HAPPY Urban Cookie Collective	VIBE Pulse 8 12LOSE 60 (3MV/SM)
13	NEW	EXPRESS BT Express	PWL Int PWLT 285 (W)
14	10	2 BROTHER Urban Species	Talkin Loud TLKX 47 (F)
15	MEW	Speedy J	Warp WAP 46 (RTM/P)
16	7	HOUSE STOMPIN'	Good Boy GB 009 (3MV/SM)

Positiva 12T/V 10 (E)

17 13 11 I LIKE TO MOVE IT Rool 2 Real feet, Mad Stentr

F.	Liss	Wee	Artist								Dist	nbi
18	14	6	SHII Degre	VE OF	V ction f	eat Bir				f	(rr E)	(2
19	9	_	Young	THE Black T	ernag	ers		٠,	MCA N	CST	1957	(B
20	15	3	POV Q-Tex	VER C)F LC	OVE		Stoc	rtin' ST	OAT	21 (F	E-,
21	15	5	I BE Sound	LIEVE is Of Bla	cknes	s		Persp	ective	A&N	1587	451
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			1		23 APRIL 1994
	ž	Last	Weeks	Title Artist	Label (12') (Distributor)
	23	21	4	ROCK MY HEART Haddaway	Logic 74321194121 (BMG)
	24	18	5	WHATTA MAN Salt-N-Pepa with En Vogu	e ffrr FX 222 (F)
	25	24	s	U R THE BEST TH D:Ream	ING FXWMagnet MAG 1021T (W)
CLIMAGO	26	33	9	WATERFALL Atlantic Ocean	Eastern Bloc BLOC (01 (W)
	27	12	2	RAIN Groove Corporation	Six6 SDXT 109 (3MW/SMI)
	28	22	5	DREAM ON DREA Brand New Heavies	MER firr BNHX3(F)
	29	17	3	GOTTA LOTTA LO	VE Rhyme Syndicate SYNDT 3 (E)
	30	11	2	OUT TO LUNCH (E Sure Is Pure	P) Vinyl Solution STORM 79 (RTMP)
	31	NE	w	2 ON 1 VOLUME 3 After Dark/2 Bad Mice Mo	oving Shadow SHADOW 2013 (SRD)
	32	27	7	THERE BUT FOR 1	HE GRACE OF GOD Junior Boy's Own JBO 18 (RTM/P)
	33	NE	W	GET IT UP FOR LO	Chrysalis 12CHS 5008 (E)
	34	28	2	HARD TIMES (EP Urban South	Nation NR 029T (RTMP)
	35	19	2	A.M. City	Arista 74321190371 (BMG)
	36	NE	w	KINGS OF THE JU	NGLE 1

37 26 4 JAM J 38 PROHIBITION GROOVE

39 31 7 DOOP

40 25 8 AGAIN/I WANT YOU



CONTINUED FROM PAGE 14

> "I thought it was going to be a concrete albatross around my neck," he confesses. "But I did it because after leaving Marillion to pursue a solo career I knew I wasn't going to have the budget to record in places like Olympic and the Town House, so I thought my own studio that ran as a commercial facility but also gave me access to as much studio time as I needed." At first it was hard getting

people to see it as a commercial business, but the word has spread, he says. "We are attracting artists from the South and like it here because it is peaceful as well as plush and comfortable. We also have our own label finding new talent and we use any down time to develop them."

Fish reckons the concept of dios setting up their own labels is a sound one, because it using unbooked studio time as well as being a good marketing tool. And, as all studios know anything that gives you an edge has to be worth considering. For those facilities which have survived, the recession is now riewed as a necessary evil that

has - in ridding the sector of

some of its poorer facilit resulted in a healthier and more professional recording scen For record companies, this means the UK now has a stronger, better equipped and ultimately more creative recording base on which to build and develop artists



Air-Edel Studios

Located just off Baker Street, Air-Edel can accommodate any music project from album to TV and feature-film recordings.

Studio One has a custom-built Cadac console, Mastermix automation, Dolby SR and A on all machines, and the studio holds up to 25 musicians.

Studio Two, naturally-lit, is ideal for programming or voice-over and multi-voice recordings. Both studios have a TV lounge and production office facilities, and our experienced technical and administrative staff are always on hand to ensure a professional yet relaxed working atmosphere.

EQUIPMENT

Console(s): CADAC 72-input/ DDA DMR 12

Tape Machines: Multi-track:

Otari MTR100

2-track Otari MTR15 and MX55T with centre track timecode.

Studer B67. Sony DAT and Otari DTR 90

Monitors:

Tannov HPD 385/JBL4311

Piano:

Steinway

Other equipment includes: Lynx Synchronisers • Mastermix • 11 Automation • Dolby A and SR • AMS . DBX . Yamaha . Lexicon . Eventide EMF 140 • Drawmer • Full range of microphones • ISDN

Facility charges: On application

Studio Manager: Rebecca Bentham Air-Edel 18 Rodmarton Street, London W1H 3FW Tel: 071-486 6466 Fax: 071-224 0344



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Recent clients include Julian Cope, The Stone Roses The Sawdoctors, Therapy?, Oasis Thieves, Energy Orchard, Dub War Transformer

Attractive rates Ring Studio Manager Tim Lewis for more details

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IJPGRAD

TO STAY AHEAD OF THE GAME, STUDIOS HAVE TO KEEP UP WITH TECHNOLOGI H

ABBEY ROAD

Contact: Colette Barber Tal: 071. 200 1161 New equipment The world's first Capricorn Neve digital mixing le with digital interfacing to DASH/PD format multitracks; Second Sony 48-track digital multitrack: 64 channel Neve VRP Legend (studio one); Sonie Solutions Sonic Net workstation network to link Abbey Road's five Sonic Solutions post production

AIR LYNDHURST STUDIO ONE

Tel: 071-794-0660 New equipment: Due to open in May and equipped with a Neve/Focusrite 72-channel vintage desk designed by Rupert eve in 1980 but refurbished and fitted with GMI Automation; LCR & S Mounting using Dynaudio/Air custom nitors: Sony 3348. Sony 3324 and Mitsubishi X850 digital multitrack machines; Studen A800, Otari MTR90 Mk2 analogue multitracks; large control room and studio with sliding wall isolation and original stained glass windows; separate artists lounge, kitchen and bathroom

Designing a studio that can do more than just record music is one way of making sure that initial investment in a facility

refurbishing and building the entire four studio complex,

of the plan to ensure that the client base could be as diverse While the building work was

taking place, the main hall

recorded live for TV.

Alan Benson filmed the

recording of the Larry Adler

tribute to George Gershwin,

total 17 different artists were

Elton John, Sinead O'Connor,

Oleta Adams, Courtney Pine.

produced by George Martin, who

is the chairman of Air Studios. In

involved in the project, including

Robert Palmer, Kate Bush, Cher,

Elvis Costello, Bon Jovi, Sting.

Lisa Stansfield, Peter Gabriel,

Meat Loaf and Carly Simon.

studio was pre-wired for television shoots as well as for

digital audio recording so that

ncerts in the hall could be

The technology was recently put through its paces when independent television producer

can be recouped. Air Lyndhust, where more than £12m was spent by the Chrysalis group and Pioneer on

CHIPPING NORTON

Tel: 0608-643636 New equipment: Trident 90 console with Trimix Dual VCA Automation - the first in the UK; Adam Smith Zeta Three synchronisation; new outboard equipment range including Yamaha SBX 900; new microphones including AKG 404s; upgraded residential accommodation

PLANET 4 COMMUNICATIONS

Tel: 051-834-4406 New equipment Amek Einstein Super E console with 80 channels of Supertrue software: Quested Q210C/QSB 121 monitoring system; Fostex G-16S analogue tape machine: DIGI Design Audiomedia II digital machine; Panasonic and Aiwa DAT machines; extensive range of new outboard equipment: large keyboard collection - all Midi

ROLL OVER STUDIOS Contact: Seamus Morley

Tel: 081-969-0299 New equipment: New Soundtracs Jade 48 production console with SSL master compressor in studio



DIVERSIFICATION HELPS AIR LYNDH

lateral thinking was always part GEORGE MARTIN (SOTTOM RIGHT) WITH STARS OF THE GERSHWIN

TRIBUTE PROJECT, KATE BUSH (ABOVE), COURTNEY PINE (TOP RIGHT) AND LISA STANSFIELD

All but three of the artists were recorded in the Hall studio and the television cameras were rolling throughout using the TV facilities that were already in place. Once the programme was recorded and edited, the project came back to Air Lyndhurst for the soundtrack to be added. George Martin says, "It was

technically quite an elaborate project and we made full use of the TV and sound facilities to put

E GUIDE

Y HERE, SUE SILLITOE PROVIDES A GUIDE TO NEW EQUIPMENT AT KEY STUDIOS



one; new studio two opening in July with Soundtracs Jade 48 production console. Saturn 24/48 track analogue tape machines and an extensive range of outboard equipment, keyboards and samplers

THE STRONGROOM

Tel: 071-729-6165 New equipment SSL 4056 G Plus desk with Ultimation and Total Recall: Otari MTR 90 M11: new DAT machines in both studios Motionworker/Lynx

Synchroniser for studio two upgraded monitoring in studio one; new range of outboard gear cluding Massenberg EQ and Lexicon 480L; new Midi samplers.

THE TOWN HOUSE Contact: Karen Harding Tel: 081-743-9313

New equipment 72 channel SSL 4000 G Plus console with Illtimation in studio one: second Sony 48-track digital multitrack: new client facilities being built including artists' accommodation and restaurant; entire post production facility unde construction to provide five multi-purpose mastering suite Opening in July.

lan Maclay, the studio's

chestras and artists .

RST RECOUP ITS £12M INVESTMENT



it all together. Because we were rking with such professionals, most of the tracks took just six or seven hours to

"We used 48-track digital throughout and all of the post production was done in-house. Peter Gabriel's track wasn't recorded here because he was on tour in the Far East, so I sent my score to him in Melbourne. then he moved on to Hong Kong where he recorded it and then

the tane was sent back to me so that I could mix it into the master. The result was fantastic - in fact the whole album sounds

wonderful." Many of the artists involved in the project hadn't worked at Air Lyndhurst before



.......



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POWER TO THE PEO

Glamorous surroundings, flash fixtures and fittings, classy catering facilities and hi-tech electronic wizarda IMPRESSIVE BUT IT'S THE STAFF THAT MAKE OR BREAK A STUDIO. SUE SILLITOE ASKS FIVE RECORDING REGULARS WHICH ARE

MAUREEN O'DONNELL A&R CO-ORDINATOR, CHRYSALIS.

"I think young bands who have was worked in a recording studio before can find the initial experience glamorous and even a bit intimidating, especially if they are booked into one of the UK's state-of-the-art facilities. They can be afraid to put their cup of coffee on a table in case they mark it, let alone go near the console. But they soon get used to the experience and the glamour

then tends to fade. Bands still prefer to work in studios than at nome because it feels more real. You get a much hetter atmosphere in a studio than von do in a edroom. It's mo you have the chance to experiment and throw ideas

What makes a studio fun to work in is very hard to quantify. It is different for each artist like to be in a place that is small and atmospheric while others prefer somewhere a bit more plush and impersonal like Air or Metropolis so that they can just get on with the project

"I know one of the Proclaimers" favourite studios is Chipping Norton. They have just recorded an album there and they loved it because it has a really relaxed family atmosphere and they are familiar with the equipment. But the staff are really the key - if

they are friendly and welcoming they are bound to give the studio a

one of the reasons why WO 1150 Matrix a lot. Nigel Frieda the owner goes out of

his way to be friendly and helpful

"He has so many different rooms that no matter what our acts want we can usually find something that fits them among his facilities. We tend to turn to Nigel when we have a panio remix on - we know he'll find us a studio if he can."

RAFE MCKENNA ENGINEER - Recent clients include

6 Was 9 Richard Marx, the Fric Gales Band, New Legend, Tesla and Nena. Tve been engineering since 1977 and I've worked in so many UK studios that I've lost count. After a while they all tend to look the same - especially if they are SSL studios. When I first started they did seem glamorous but now they are just part of my job.

"Most bands don't find them glamorous, mainly because they are much more aware of the technology from equipment they have used at home and also because they know they are ultimately paying the bill. "The projects I've enjoyed most lately were a recording session

with Jim Diamond, where I wa working with Gallagher and Lyle who are two musicians I've always admired - which we did at Livingston and mixed at Strongroom - and a mixing session with a Virgin signing called 6 Was 9 at Britannia Row When a project goes well you

get such a good vibe going in the studio that it doesn't really matter where you are. It's the people who make the project fun and the studio staff who create the right kind of environment for everyone to relax.

"My favourite studio is Whitfield Street because Matthew Villa and Denise Love go out of their way to make you feel at home. In fact, Denise is so good at looking after clients that she deserves an award. Nothing is ever too much trouble and when you have that kind of support it makes it so much easier to get on with the job

"Also, Matthew is a real music lover. So many studio owners don't really care about the music it's just a business to them. But it makes such a difference when

you can talk to the people you work with about the things that motter to you."

11011 ARTIST

"Whether or not recording studios are fun places to work in starts with your attitude as an artist. If you really enjoy what you do and you can be relaxed about it then it's bound to be more fun. If the project isn't working, it doesn't matter where you are because whatever happens you won't enjoy it.

Apart from that it's always the people that make the difference between an enjoyable session and a dreadful one Making records is great fun because you are moving around all the time, meeting new people and working with all sorts of different producers engineers and tape ops.

"I've worked in state-of-the-art. UK studios and I've worked in really tiny little places that had a nice atmosphere and friendly staff, so the look of the studio didn't matter

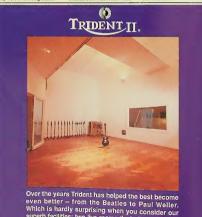


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PLE

Y CAN ALL BE VERY HEIR FAVOURITE HAUNTS

> "I had a lot of fun doing the Take That single but I'm saving all the anecdotes for my

Thise studios that have lots of light because it feels horribly clearaterphobic if you have to work in a basement. I also like places where they have good catering and something to do when you are not working. The one thing I really hate is carpet on the studio walls. That's just so gross—no tasket at all.

gross – no taste at all.

"Before I did my last album I
hadn't been in a studio for eight
years and things had changed a
lot. H's much more technical now
and because of the way records
are made you can spend a lot of
time on your own.

time on your own.

"I prefer to work with lots of people – I like the way Lenny Kravitz works where everyone plays as a band. It's old fashioned but it's much more exciting.

*Recently I've been working on some songs with Tony Swain at his studio and that was brilliant because we did nothing but eat, laugh and gossip. I've also



LULU: 'IF THE PROJECT ISN'T WORKING, IT DOESN'T MATTER WHERE YOU ARE BECAUSE WHATEVER HAPPENS YOU WON'T ENJOY IT

artist

ANGEL PIE BRAND NEW HEAVIES ERROL BROWN CHRIS DE BURGH JASON DONOVAN FRANCIS DUNNERY ETERNAL CHESNEY HAWKES GALLIANO GO WEST GRAMPUS 8/JEF UNITED THE GIPSY KINGS INTASTELLA JAMIROQUAI JONIECE JAMISON GARY KEMP KENII THE LEVELLERS LEVITATION LUCIANA RIGHT SAID FRED ROZALLA UNATION PAUL WELLER STEVE WINWOOD

WORLDS APART

YAZZ

producer

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engineer

Dave Bascombe Ben Darlow/Mark Stent Paul O'Duffy/Ben Darlow Ben Darlow Paul O'Duffy Nigel Luby Pete Craigie Mark Evans Dill Ben Darlow Mark Evans Ben Darlow YoYo/Richard Sullivan Ben Darlow Ren Darlow Mark Saunders Ben Darlow Ben Darlow Marcus Draus Alan Moulder Mark Wyllie Graham Bonnet Mark Wyllie Adam Moseley/Ben Darlow Max Heyes/Ben Darlow Dave Pine Pete Schwier

Pete Craigie



Nomis Recording

Contact Bernadette Kelly-Corsini

Tel: 071-602 6351 Fax: 071-603 5941

been working with Simon Climie at his tiny home studio in London's Hammersmith, which was horribly cramped but fun because we had so many people ezed into such a tiny room.

"One of my favourite state-of-the-art studios is Olympic in Barnes - everything that comes ounds so great.

DAVE BATES DIRECTOR OF A&R, PHONOGRAM "It's great staff that make a great recording studio - and the best

studios know this. "You want to be sure that the people you are working with are friendly and welcoming so that the place has a nice atmosphere After that you want to know that the equipment works properly and is being well maintained There is nothing worse that trying to work in a studio that keeps breaking down. It's also no fun if the place is messy and

ty. "Studios do have a certain glamour but when you are working in one you don't really e it that way. In fact a studio that is too plush can be very offputting for a new band becau they feel intimidated. I think the sphere is far more important than the fixtures and fittings you want is a place that feels comfortable and congenial. 'My favourite is The Town

studio one because I've had a lot of hits out of there. The n was recently changed but I still think it's great because so much attention is paid to getting the right staff.

"It doesn't always work when a room changes - Mayfair changed one of its rooms recently and I didn't like the sound anymore

"One of the most fun projects I've recently been involved with s working at Rak on Robert Plant's album. It was a very enjoyable time because the place had a great vibs and everyone went out of their way to be helpful

"I've also done projects at The Woolhall, Konk and Strongroom all of which are good studios with the right kind of attitude

"Recording studios are expensive investments - the cost of making an album can become ridiculous - and people don't make much profit from them, but record companies have to look at ays of keeping costs down

'It's not surprising the business has been in difficulties there really were too many studios. The market was verloaded and they all suffered deservedly so in my opinion as many of them looked nice but had no character. Having a good vibe helps artists to be creative which means you get great records."

PAUL GOTEL

REMIXER -- Recent projects include Lena Finghe, Alison Limerick. Moodswings, Base Bumpers, Opus 3. Dance remixers work at the most pressurised end of the recording business. Because dance music moves so fast we often have no more than three days to come up with a selection of remixes of a track that eone else may have taken months to produce.

For me. UK studios are not about glamour - the old rock chicks, drugs and alcohol thing. I'm not sure any studio is like that these days but if they are they are not the places I work in I try to keep visitors out because I'm usually too busy to mess

around, My enjoyment lies in the music and gotting pleasure from what I'm doing It is intensely though, so I like places where the projects run

"By far my favourite British studio is Roll Over in West London, I tend to work there whenever I can because they have all the keyboards and samplers I cost. If I go to Matrix Con example. I can add an extra £1.000 a day to the bill because I have to hire in all that gear.

"There's no doubt that it's the people who make the studio. At Roll Owen the assistant engineers are brilliant - really helpful and knowledgeable They also look after all the little things such as

food. I don't have to worry about stopping work in order to buy a sandwich because food comes inclusive in the price. I'm going back in there soon to remix a track for an Australian hand called The Rock Melons and to do some work for Rozalla

"I've used Th Strongroom which was nice but a hit impersonal and Pue also worked at Berwick Street which I like very much although I find the vibe there a bit difficult because it's right in the heart of oho and I can't relax

"I think UK studio are setting better at providing a smooth ice. The key is whether they make you feel they value your business. I don't want my ego massaging but I do like to feel I will get my phone calls returned!"

GARY LANGAN PRODUCER - Currently

working with singer/ songwriter Peter Kingsbury and a new signing, Bus TIK studies are definitely the best in the world - I should know because I've just come back to the UK after six months of working in Europe and it feels great

There is nothing so sad as a empty recording studio. You have "I don't know what to have the right team around it is about UK studios you so that the job becomes that makes them so effortless. good - it's the "You can tell immediately undefinable X factor

whether a studio has got it right by the way the staff greet you

PAUL GOTEL (ABOVE), WHO HAS

RECENTLY WORKED WITH LENA FIAGRE (RIGHT), SAYS: DANCE REMIXERS WORK AT THE MOST PRESSURISED END OF THE RECORDING RUSINESS

assistants are

trained. There

industry. The

look after you

British studio

well, but I still

with the way the that is unique to the UK recording European studio prefer to be in a It's funny but I LENA FIAGBE

don't see recording studios as really glamorous places anymore - that's probably because I spend so much

as the place is clean and well

because if I have to spend 10

shoe box under the ground

maintained. I hate working in a

hours a day sitting on my bum in

"But in the end it's the peop

at make a studio come to life

the same room I at least want it

to be comfortable and relaxing.

time in them. The days of wil partying are long gone and it's ch more about getting on with the job now. "I don't really care what the

when you arrive. The first thing they should do is offer you a cu of coffee because that shows that they care about making you comfortable internal decoration is like as long "I've been having a lot of fun over the past six months working

with Peter Kingsbury and now I'm mixing a new band called Bus at Mayfair. The fun element is made by the artists - if you get on well it's always enjoyable Sometimes I work with real prima donnas and if they are being a pain, I just have to concentrate on enjoying the

"The art of producing is recognising that 90% of the time you are an ego massager and s psychologist - you have to learn to take the rough with the



DAVE BATES: 'IT'S GREAT STAFF THAT MAKE A GREAT STUDIO AND THE BEST ONES KNOW THAT'

INDEPENDENT PROMOTION

R adio One has long dominated the thoughts of pluggers in the UK, but in the last few months they have been forced to think again. The nation's flagship radio station has undergone a dramatic revamp which, so far at least, has lost it more than

a million listeners. The industry is encouraged, however, by the station's avowed commitment to boosting new music. Last year also saw the arrival of Virgin 1216 which is shaping up as a strong national rival to Radio One.

ILR stations meanwhile continue to go from strength to strength, their audiences burgeoning as Radio One's dwindles. These are exciting times for all those involved in pop radio, and no-one is watching the developments more closely than the UK's independent radio promotion companies.

PLUGGING INTO LIFE BEYOND THE PLAYLIST

THE INDEPENDENT PLUGGERS' BRIEF USED TO BE RADIO ONE PLAYLIST FIRST — AND THEN THE REST. BUT CHANGES AT THE CORPORATION AND THE RISE OF REGIONAL RADIO HAVE PROMPTED NEW STRATEGIES, REPORTS VALERIE POTTER

adio One controller has given up trying to play down the upheaval which has characterised his first five months at the station. 'It must be the most radical change Radio One has ever gone through,' he acknowledged back in February — and that was before his latest — the station all-important playlist system, was sunounced.

With other dramatic changes to the station's musical emphasis, presenter line-up and management structure to contend with, it's been a turbulent time for promotions

But pluggers have been quick to dapt to the changes at the nation's flagship station, even if seeme of the developments – such as the reduction of so-called "basket" spaces for non-playits records – make their jobs more difficult. Above all, they welcome those innovations which reaffirm Radio One's commitment to new hale quiting edge music, like the new N-list giving 10 new tracks a guaranteed four-week run on the playists and the increased profile

such as John Peel and Peet Tong.
From a promotions point of
view, one of the main advantages
of Radio One is that it has
always kept its music policy
flexible enough to encompass
new sounds and styles. It now
has more specialists within these
fields to take advantage of any
new developments within the
industry, says Tony Byrne of
Single Minded Promotions.

given to specialist presenters

And at Media Village, Paul Franklin applauds the station's bold music policy. "Radio One is more selective about what it takes," he says. The Snoop Dogy Dogy record was an excellent example, because that was, I would say, the definitive rap record of the



ROBERT LEMON: IDENTIFYING HOW A TRACK CAN HAVE PLAYS BEYOND THE PLAYLIST

commercial – and they put it on the playlist. A lot more good music is getting on to Radio One and that's got to be a good thing."

Missing out on a playlist alot undoubtedly makes it more difficult for pluggers to scarre daytime airtime under the scarre regime, but 'free choice' plays on shows like those heated by Mark Tunderal, Pate Tong, Steve Lamneq and Jo Whiley can add up to a sizeable amount of exposure on Radio One. This, in turn, may lead to a record being brought to the attention of the weekly playlist meeting.

Simon Goffe of Heavyweight points out that these plays also have a "knock-on" effect with specialist radio and club DJs around the country, who see exposure on these taste-maker shows as an indication of hit

potential.

Howard Marks recalls, "I was involved with Request The Style by Top Cat which was a regase chart number one at the end of last year. We only had the record available on 12-inch, but I got the Lamacq and Whileys and the Mark Tonderais, and in the sonce of about 10 days, I picked

up 15 plays on 12-inch alone."
And Robert Lemon, director of
Sharp End, says Atlantic Ocean's
track Waterfall had four weeks
in the Top 40 on the back of
Radio One support, even though
the station never actually
playlisted the record.

"It was basically Mark Goodier's show and two producers - Pergus Dudley and Simon Sadler - that forced us, Eastern Bloc and PWL into thinking that we should release it commercially, as opposed to just a 12-inch," he says.

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HEAVY WEIGHT

THE SECRETS BEHIND A WINNING CAMA

What tips the balance in making a promotion campaign the successful one that hits the charts? Here key figures from both sides of the industry explain what was behind recent winners

WENDY MOTEN

Steve Dunwoody

Head of radio, EMI
"Last year, we put a compilation
CD out and one of the tracks on
it was Wendy Moten's Come In
Out Of The Rain. A couple of
radio stations played it very
heavily, 14 or 15 times a week
or a couple of weeks, which
was fantastic from a reaction

point of view.

That we didn't have a consolidated radio promotion plan together left us a bit out on a limb, though. Our sales staff were reporting back that people were trying to buy the record, so eventually I had a discussion with the stations and they agreed to pull the record off the playlists until we had a full campain up and ready, when

Wendy was ready to come over.

We went with the single in early January and, hand on heart, I must say it was broken totally by independent radio.

Allantic 525 and Radio City in Liverpool, with a lot of other stations as well, got on board very heavily. It debuted in the Network Chart two weeks before it was released at 35 and then it went up to 25.

"We brought Wendy over and I more or less covered the country with as many stations as I possibly could with her in a week. And it's been an ongoing thing from that."

➤ If promotions companies do manage to secure a coveted place on the playlist for a single, it is likely to stay there for much longer than in the past, with Radio One reasoning that a record may still be popular with listeners long after it has dropped in the charts. This may have the disadvantage of reducing the places available for new singles, but it prolongs the life of the record in question, increasing writers' royalties artist profile and sales of both single and album

Johnny Davis of Gut Reaction says Credit To The Nation's single, Teenage Sensation, received around 50 plays on Radio One after it had dropped in the chart. The subsequent debut album entered the chart at number 20, having sold in the

region of 30,000 units.
Davis believes, however, that
the changeable climate of UK
pop radio has forced pluggers to
become more creative. "I don't
know how much pluggers can
actually inflaence decisions of
producers at Radio One now,
because there is less contact and
they're busier," he says. "I think
a plugger's role should be much
more developmental. We've got un
orar development or eractive with a
white wa don't

K7 Sophie Ashmore Head of marketing. Big Life Records "We don't have a promotions department here, so we used a number of independent numbers for Come

independent
pluggers for Come
Baby Come and
Steve Morton from
Some Product just
got it straight
away.

"We went to
radio quite a way
Ukenoy Mo
release date and Radio One's

upfront of the WRMY MOTE release date and Radio Dne's Christine Boar on the evening sessions and Minck Wilklopi jumped on it straight away. I think the other shows thought it was a bit too commercial for them, but because we got a lot of plays on the Evening Session, we kept their credibility, and Steve Wright also played it once or twice a week.

or twice a week.

"We managed to get a slot on
the Smash Hits Awards which
was a real coup, and then got a
few more TVs. It was a big risk,
but we decided to put a TV in
every week for four weeks.
Some people thought we should
have put all the TV in week one,
but if we had done that, the
record would have charted high

and then dropped quickly.
"We charted around 46 and
the week following the Smash
Hits Awards, we were on the
playlist and it moved up a little
bit. Then another TV kicked in
and we got Top 01 The Pops. The
full playlist came in about week
two, so the record moved up the

Certainly what pluggers do before a record is roleased is as important as ever. Nicki Kefalas at Out Promotions began her successful campaign for the Inspiral

Nicki Kefalis at Out
Promotions began her successful
campaign for the Inspiral
Carpetis Powlhopping album
some three months before its
release and six works before the
release nof six works before the
release of the first single Saturn
5. I not only included live
Evening Sessions for Radio One
as pre-release "saters", but also
readings from Alice In
Wonderland by band Keyboard
player Clint on Mark Radciffe's
programme and football reports
programme and football reports

from guitarist Graham for the John Peel Show. The main thing about this campaign is that it was allencompassing," says Kefalas. The band did things they crijoyed, not just for promotion's sake. This makes it satisfying for

everyone involved."
As Ferret and Spanner's Neil
Ferris concludes, getting a record
on the Radio One playlist is
obviously an important goal in
obviously an important goal
in recessarily a catactrophe. "There
are see an annay different ways to
break a record. If a not like
getting on a motorway at a
particular starting point; there
are different ship roads ento it
and fladd One is just one of



WENDY MOTEN: FROM COMPILATION TRACK TO HIT

chart little by little each week over seven weeks. They couldn't take it off the playlist, because it kept going up the chart.

"When it went Top 10, it crossed over and went to number three, spending a total of 16 weeks in the Top 75. Another thing we did was to take the group into Radio One and they are such nice guys, very professional and friendly, that once they were in the door, Radio One loved them."

MEAT LOAF

Director of music programmes Virgin 1215

Tony Barker of Virgin and his team brought Meat Loaf over to the country early last year and did a load of low-key lunches with people in the industry, like myself and people at GLR and Radio One.

"Meat Loaf did his act and was hilariously funny and it was a brilliant way of reminding people he was around. He even

those routes," he says.

There are currently more highways to success than ever before, with Virgin 1215 and the burgeoning ILR network both

providing viable alternatives.
Promotion companies have
welcomed the advent of Virgin
1215, although they feel its
development as a national rival
to Radio One will be severely
hampered until it secures an FM

Although initially the station tended to be very album orientated, Ferret and Spanner's Nigel Sweeney has detected a change in its format in recent months. "We now see singles going on there, with an album track, so that there's a sort of split play on both, which I think is a really good idea," he says.

While listening figures for Radio One declined last year, during the same period those for regional radio were steadily on the rise. This has lead to a corresponding increases in their perceived importance to the music industry, particular when high rotation on Picceddily Radio can represent between 40 and 45 plays a week – more than Radio

Hits like Wendy Moten's Come In Out Of The Rain, Heart's Will You Be There and Tasmin

Archer's Sleeping Satellite owe
MUSIC WEEK 23 APRIL 1994

PAIGN: FROM BOTH SIDES OF THE FENCE



MEATLOAF MEETS VIRGIN 1215 DJ JOS came in and doubleheaded a show with Jono, our Breakfast Show presenter, because he was that prepared to become part of the promotion himself. Two months later they let us have a pre-release of a couple of ongs. Then they had a launch party for the album, which again was three months before release

was played. What they did was build this marvellous awareness within the business of what he did before, as well as what was coming, and I don't think even they expected Bat Out Of Hell II to become as big a seller, if not bigger, than the original.

"Their problem was they were selling a 1976 product in 1993, but by creating that awareness of the man's catalogue, pedigree and great personality, they built up our belief in him and made us feel, 'Yes, it's 1993 type music to

"By bringing him round that

much of their success to the fact that regional radio champion the singles before national radio gave them support, and an indication of regional radio's growing importance is shown by noves being made by specialists in London-based radio promotion, such as Gut Reaction, Sharp End and Appearing, to extend their services further

But a number of wellestablished companies, such as EPM, Push And Plug and Station II Station, have already carved out their own niches in regional radio promotion. It's an area that demands an extensive, up-todate data base and a constant flow of communication between plugger and radio station According to EPM's Jo Milloy, it is not essential to make personal visits to the stations, unless, for example, it is to escort an artist

on a promotional tour, provided regular contact is maintained over the telephone. "We're on the phone, at least three times a week, to every head of music and anybody that has any input in the playlist," she

says.
"It's important to think ereatively, because the stations love that," adds EPM's Dave Prever. "If you can offer these guys different opportunities - a MUSIC WEEK 23 APRIL 1994

happening guy. it created such a wave of anndwill in the industry that

when the album came out and was sufficiently

good, we all went with it. "I think it was the most cleverly structured promotion inside radio of a potentially finished artist that I've ever seen. So well done. Tony Barker and his team

BITTY McLEAN Clive Dickens Programme manager BRMB

"Red Alert Promotions in Manchester, in conjunction with Ferret & Spanner, handled Brilliant Records' Bitty McLean track it Keeps Rainin', which was one of the first records that I playlisted when I arrived back here in July last year. Now he's onto his fourth hit single. "Red Alert had a general

theme week, like an Undercover

week or a Lindy Layton week, with the chance to fly listeners

and have lunch with them -

stations will jump at it."

during daytime hours,

As Bob James of Euro

down to London to meet the band

olutions points out, one problem affecting regional radio promotion is that, especially

programming tends to stick to a

Top 40, established artist format.

"More and more dance music

is getting played and accepted as playlisted music throughout the

One, evening specialist shows can provide an influential

opening for new music, with dance in particular appearing to

benefit from this exposure.

whole country on the variou

stations," says Paul Ruiz of dance specialists Phuture Trax

And it would appear that

independent record companies

are currently more inclined to

opportunities offered by regional

radio than the majors. This is in part due to its accessibility for,

regional radio easier, while Radio

One is a major stepping stone,

says Push And Plug's Richard

Tandy.

and sympathy towards, local

labels and artists, "I think independent labels probably find

take advantage of the

Nevertheless, just as at Radio



BITTY MCLEAN: LOCAL HERO COMES GOOD

understanding of what we needed and the fact that he was a local artist put us on Red Alert's side. He recorded a special song for our charity appeal at Christmas, filming his video in our studios. If we get artists to do roadshows appearances and interviews. I like to extend the association much further and we have done this with Bitty.

"It's been a real tandem commitment with the artist and Red Alert has done an excellent job in promoting him to us. Bitty lives in Birmingham and he's listened to the radio station all his life, but the US and international artists need to know that it's more important than ever to promote your records out of London."

Nevertheless, more and more majors are starting to recognise the growing importance of regional radio promotion. "There are records that can be broken out of the regions and some companies are beginning to work that out." says John Turn of FFI.

But there is considerable doubt over whether ILR stations can break a single by themselves most promotion companies agree that although regional support can be invaluable, it is still Radio One that makes the most hits.

For that reason, George Capsalis of regional specialists Station II Station is looking to do more national radio work in

While acknowledging that regional radio can help to establish the all-important fan base for a band he admits it's still down to Radio One. "It's the hardest part of the campaign to break, but if you do, it achieves the greatest success," he says. "You can get good TV coverage and good regional radio coverage but it still doesn't sell records. However, while the popularity of regional radio continues to grow, its importance in building artists' profile and in providing a substantial springboard from which acts can be propelled into the national arena cannot be ignored.



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BRIEFLY

Hitman's Eurovision pedigree revealed Hitman's Eurovision pedigree revealed in per Eurosian hopes were entrasted to Pete Waterman, as suggested by Derek Failfie (MW)elters March 28), it would undoubtedly be doing our hopes no horm at all. However, contrary to pepular belief. Waterman is no tranger to the Eurovision stage. Stock Airken and Waterman, for one of their early projects, words the Optici terry of 1894. The song, Anna Marin Elena sung by Acaly Paul, finished in 18th place – quile land sung by Acaly Paul, finished in 18th place – quile an achievement as there were only 18 entrants that

David L Roberts, Editor, Hit Factory Fanzine, Rossett Road, Crosby, Livergool.

Hold back on airplay to boost singles the everyone else I have a master plan for lengthening the chart life of certain records. This may appear rather simplistic but if radio stations resisted airplay until the week of release, as used to be the case, the result might week of release, as used to be the case, the result mip be a growing weekly sales figure as the record gets heard by more and more patential buyers. The Prince simple, for example, was in its sixth week of programming by the time it became available and entered the charts in the Top Five due to advance orders. By now everyone must be sixth death of it. I was also most intripued by Michael Schulhof's remember LMM/eners. And 21 these flacetion indies. I was also most intrigue by Michael Schulluff's comments (MIV-was, April) Lib H-Television did'nt cripple the motion picture industry". In this country the cinema attendance in 1946 was 18.56m, by 1900 the figure had dropped to 90 tm — a decrease of very nearly 70%. If the industry wasn't crippled then it was certainly left with a pronounced limb a pronounced limb David Mindel, managing director, Mingles Music, Owes Street Londer WI.

Greek Street, London W1.

Time to target students direct

Why do record companies think that all that students very or record companies unink that all that students listen to is Nirvana, Rage Against The Machine or the next-great-white-hope-that-will-never-make-it-in-a-thousand-years? We have 12,000 students within our control at Staffs University who all have varying tastes control at Staffs University Who bil nave strying states in music, and making a small assumption that the charts are a good guide to their tastes, why such a poor reaction from the majors? A good critishte campus/club DJ, whose budget is not infinite, is a far better target than any record shop assistant, who will know doubt either self the promo on the first day of receiving it, or enter son the pronot on the that op or to everying it, or worse still, throw it away? Some minor companies have spotted this niche and are making/ have made moves to exploit this. I wait for a reply or letter still, a piece of positive action from all concerned. Craig Harrison, D. Jand student mag music editor. Staffordshire University, Besconside, Stafford.

Desert Island Discs - any takers? USEST ISLAND UISEST—any takens?
In my dealings within the music indexty, it is draw a source of some interest to me to establish the musical takes that of these with whom I deals one can discussabilish the extent to which there might be enthusiasm for any piece popies. An interesting exercise for Music Week to understake might be to establish the "Desert Island Egyler opiece. An interesting exercise for Music Week to understake might be to establish the "Desert Island Egyler of those working has to industry. More dust the industry issuif creaf then form its own conclusions for the record in your cornect Eight vessel probably include the following:

- include the following:

 Minuano (Six Eight) Pat Metheny Group;

 in Memory Of Elizabeth Reed Allman Brothers;

 Suite: Judy Blue Eyes Crosby Still & Nash;

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- Hackmannov Second Piano Concerto Peter I and New Symphony Orchestra Ol London;
 In A Silent Way Miles Davis
 Ain't Top Froud To Beg Temptations
 Maiden Voyage Herbie Hancock
 Come Together Beatles
 Tony Morris, Cameron Markby Hewitt, Tower Hill,

ndon EC3.

Letters to the editor may be sent to Music Week, Spotlight Public mions, Ludgate House, 245 Blackfrairs Road, London SE1 9UR or by facsimilia to: 071-401 8035. Music Week reserves the right to

LETTERS

The editor-in-chief's comments in last wook's Music Week lead us to think that he hosn't listened to the new Primal Scream athum Cina Cut Put Don't Give Up, which must surely be in the running for album of the decade and is certainly the album by which all others must

be measured. Chris Leaning and Alistair Pattullo Borderline Music Video & Compo Channel Street Galashiels Calkirkehira



Dealers cast as villains of video

If I inadvertently sell on 18 certificated video to a 17 year-old, I now face a term of six months' imprisonment.

If parents deliberately buy or rent the ame video for their eight year-olds (and believe me, they do), they face no penalty whatsoever.

Of course video dealers should be liable for ensuring that under-age chil dren cannot rent or buy age-restricted videos. And of course there should be cavy penalties for the irresponsible

The hysteria generated by David Alton's proposed Bill of Amendment has forced the government to run down the

wrong alley Their hasty attack on the video industry therefore does nothing to address the far more widespread problem of irresponsible parents. No penal-

ties for them! Legislation against parents would no oubt be unworkable, not to mention

that it would be a vote-loser. So is seems it is much more convenient to find a

is the real culprit. The video dealer has proved to be perfect casting as the vil-

It dismays me that the video indus try has obviously improved its image so little in the past 15 years that it has allowed itself to become such an easy

Adrian Rondeau. Adrians

Wickford.

Hit collections are not a threat to top singles

I have to disagree with Pete Ward (MW letters, April 2) that compilation LPs are affecting the singles chart. If a single is strong enough it will sell,

what about D:ream, Chaka Demus, Take That and all the rest? The list is Compilations have been around for

ears and have never affected the singles market. Ward also goes on to suggest that, based on his experience, many customers wait for singles to appear on compilations rather than buy them when they come out. Generally this is not true, look at all the singles men-tioned earlier. They remained in the charts for some time

He is quite right when he points out ere are two markets: fans, along with DJs and ardent club-goers who buy releases on day one. The other market he calls the 16-to-25s who wait for the next compilation

Maybe one reason for some singles entering the charts and falling out the week after is due to the high number of new releases each week with only a few that remain strong enough to sell through Dennis Dervish, London N4.

Albums answer charts dilemma

may I add my two penn'orth to the singles chart debate?

The singles chart was originally designed to take over from charts of sheet music sales as the index of the most popular songs of the time. Just as sheet music purchasing became a minority taste, so, now, has buying singles (CD, seven-inch, 12-inch or cassette).

The singles chart no longer tells us which are the most popular songs, because a large part of the music listening and buying public doesn't buy singles any more.

Consequently, we have a chart with too many new entries each week which will be has beens the week after. This induces radio and TV to con-

centrate on artists with small but dedicated fanbases at the expense of those who are unknown or have a more general appeal, and who are seen by the international music business as ephemeral and irrele-

It's obvious we need a chart

music, not formats. In the long term this would means devising new way to collect the relevant data

In the short to medium term, the album chart is a better reflection of national taste. So why not use that to programme radio stations, decide who to book on the TV, and

Apart from the greater accuracy that would result, think of the savings to record companies gained from the elimination of strike forces, the savings on production and marketing costs, and the benefits of increased income from overseas as the UK once again becomes a credible source of new reper-

Singles are now a minority format, for teenagers and dance fans and it's time we recognised that fact, and restructured our business accordingly. Michael Smith.

Ellesmere Road, London E3.

▶ ▶ ▶ DOOLEY: OUT AND ABOUT IN THE BUSINESS THIS WEEK -p43 ▶

DOOLEY'S DIARY

Remember where you heard it. Despite Dave Balfe's departure from Food, he and Andy Ross are still good buddies. Ross says both will be available at Food's local. The Good Mixer in Camden, for pools doubles. "Any reasonable wager accepted," says the hustler ... Eagle-eved judge Justice Parker obviously took note of Sony QC Gordon Pollock's reading habits during the really dull spells of the George Michael case. On the last. day. Pollock discussed Hardback. the label set up by George's cousin. and confessed, "I'm a paperback man meself," "Yes, I'd noticed." responded Parker...The domestic arrangements of Brits bigwig Lisa Anderson cropped up in last weekend's Sunday Express, Lisa revealed she pays partner and former UB40 manager David Campbell a salary to look after their



Rabin Godfrey-Casis Islam at Warner Chappell on a sporting bank but their record in the industry's many bodiest compribated by the compression of the compression

children, "It works because he's amazingly comfortable with himself and doesn't need a label," says Lisa...Sony's head of regional promotions Terri Doherty doesn't half move in posh social circles. When she finished her regular reflexology session last week she was asked if she would like to stay behind and share a cup of coffee with the next client. Terri thought nothing of it, only to see one Princess Diana walk through the



both tall Roddy, but Big Ears is often and well and working in ECC ARM department, and hir a gain in broaders are working and but in Ardenin, this scheme made the part of the special gain with bins. Actually, this scheme made the part of its specialized by the special part of the STAR to confidence to the STAR to confidence to the STAR to confidence the STA

door...And while we're on the subject, expect some right roval news from EMI later this week...Virgin's Jeremy Silver, indie publicist Rob Partridge and artist Brian Eno are among those sitting on a fund-raising think-tank for Bosnian relief organisation War Child, Among ideas being kicked around are an auction of contemporary art, a documentary film and an album collaboration between Eno and Bosnian musicians... After the closure of Elektra's office, label A&R manager Harvey Eagle awaits your calls on 071 372 0819...In The City's top brass moved to quash suggestions that founder and 25% share-holder Yvette Livesey is being ousted from the organisational team. Confusion has arisen after it emerged that ITC is to appoint an event co-ordinator to take over day-to-day running of the project throughout the year. "It's just typical Mancunian bitching and back-biting," says Livesey...Following Jazz FM's controversial decision to change its name to J-FM in a bid for more listeners. Virgin 1215

managing director David Campbell has revealed that he gave the UK's first country music station some advice on what it should call itself. "I told them they should emphasise the frequency but not the specialist music in the title because it could put people off," he says. It seems Country 1035 took some of what he said to heart, but how long will it be before it becomes C-AM, we wonder?...Dooley is sad to hear of the death of former Wishbone Ash manager John Sherry from cancer last Monday, Sherry had been working on A&R projects for Castle Communications over the past year...With the end of the soccer season almost upon us, it's time for Sheridans' annual six-a-side soccer tournament, which will take place on Sunday June 26 at London's Finsbury Leisure Centre. Entry is £300 per team, with all proceeds going to Nordoff Robbins. Contact Russell Roberts at the legal firm on 071 404 0444. Before that, the CMCS Group five-a-side tournie at Fulham's Craven Cottage is set for Sunday May 29, Call Mark Caswell of organiser MCC Promotions for details.....



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STRIKE ONE

The Division Bell is Pink Floyd's most successful album in the UK since The Wall, and the fastest selling album of the year. Platinum in two weeks, the promotion continues with the release of the first single Take it Back, in mid May; TV advertising and national 48 sheets.



RING OUT THE OLD

On 16 May the following Pink Floyd classic albums will cease to be available on CD and cassette for one month:













DARK SIDE OF THE MOON (MC) TCSHVL 804 (CD) CDSHVL 804

ANIMALS (MC) TCSHVL 815 (CD) CDP 7461282

WISH YOU WERE HERE (MC) TCSHVL 814 (CD) CDP 7460352

A SAUCERFUL OF SECRETS (MC) TCFA 3163 (CD) CDP 7463832

MEDDLE (MC) TCSHVL 795 (CD) CDP 7460342

To avoid being out of stock, order what you estimate you need before the cut off date.

RING IN THE NEW

On 20 June, the above titles will be re-issued in digitally remastered form and repackaged using all the original album artwork, with booklets containing previously unseen source material. There is no price increase. New catalogue numbers are:

DARK SIDE OF THE MOON (MC) TCEMD 1064 (CD) CDEMD 1064 ANIMALS (MC) TCEMD 1060 (CD) CDEMD 1060 WISH YOU WERE HERE (MC) TCEMD 1062 (CD) CDEMD 1062

A SAUCERFUL OF SECRETS (MC) TCEMD 1063 (CD) CDEMD 1063 MEDDLE (MC) TCEMD 1061 (CD) CDEMD 1061