

Music week

For Everyone in the Business of Music

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Food merges with EMI

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 Deadrop Explosions member is pursuing other interests, including management of Voice Of The Beehive and ownership of publishing company Zoo Music.

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

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 selling."

City-watchers expect the deal to

boost the financial standing of parent 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 duo Shangano 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 Ceillon 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 Beehive, Crazyhead, Sensitize, Diesel Park West and The Woodentops.



Judge 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 "a vague indication" on when his decision will be made public. See News, p3

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MMC delivers industry report

The Monopolies & Mergers Commission finally delivered its report into the music industry last Thursday (April 14).

The study was passed to the president 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, DTI's Global Research has triggered further speculation that the report is unlikely to recommend a cut in CD prices.

In an examination of Thorn EMI's business, analyst Paul Heath 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 countries."

Retailers vent fury at new video law

Retailers have reacted angrily to Government plans to impose stiff penalties on stores which supply so-called video nasties to children.

Under tough new proposals unveiled by Home Secretary Michael Howard, a retailer 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 indie retailer Richard Wootton of Ainsley's in Leicester. Adrian Roudanu, of Adrian's in Wickford, says the proposed legislation makes retailers – rather than parents – liable

The amendments to the Criminal Justice Bill would also see some 15-certificated 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 we doubt someone's age we always ask for proof."

Music videos are likely to remain exempt from classification, according to the Home Office. The BPI operates a strict self-regulating system.

See Letters, p42

JUDY CHEEKS

REACH



OUT 25 APRIL ON CD, 7" 12" AND CASSETTE SINGLE
INCLUDES MIXES BY BROTHERS IN RHYTHM & MOUNTAIN RUSHMORE

eternal

just a step from heaven



UK Club No. 1
Released 18 April

All formats include Teddy Riley remix of the US hit 'Stay'

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, Malaysia, Greece & Eire.

Now they return to the UK with 'Always and Forever', and major promotion to back up the release of the club No. 1. The stunning new video which premiered on the Chart Show on 16 March. Eternal will perform the single on Live and Kicking (16 April), Parallel Nine (23 April), GMTV (26 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.



Death: music's moral dilemma

One of the most gripping panels at the first In The City was the enticingly-titled hypothetical, A Rock Star Dies. Panelists 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 thankfully reacted in a more sombre fashion. MCA is trying hard to distance itself from the inevitable, if distasteful, 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 Pinnacle's sales sheet detailing the availability of Nirvana imports. Any business which makes its money selling people - which the music industry does to an extent - has plenty of moral questions to answer. True, it's important to know where to draw the line, but there are practical considerations too. If grieving fans want to get their hands on every Nirvana record available, they should not be denied.

The most disturbing aspect of Cobain's death is that it had long seemed inevitable.

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 prodigious talent.

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 somebody, 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 retailers around the country.

For once, the signs at shopfloor level are promising. We have had a busy period triggered by the close season of Valentine's Day, Mother's Day and the Easter weekend. With new releases from Primal Scream, Pink Floyd and a couple of excellent compilations there has been something for everyone.

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 ridiculously low prices.

Walt Disney's *Jungle Book* and Bambi and PolyGram's latest U2 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 £9.99, ostensibly producing a profit of only 35p on many of the top titles. New release CD singles are seen nearly everywhere at 99p and £1.99 - well below cost price. This can only serve to cheapen the new product in the minds of the consumer and add weight to the belief that bad catalogue CD prices are still too high.

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

K-tel, the Seventies pioneer of TV-orientated music sales, is returning to the small screen.

The Midlands-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 advertised in the Yorkshire, Granada, Tyne Tees and Anglia regions from May 11. K-tel Entertainment managing director Pat Broderick plans to roll out the campaign nationally after four weeks.

Distribution is being handled by Grapevine through PolyGram.

Broderick says the time is right for K-tel's return following the success of Telesat and Dino. "Unlike them we won't be selling rave compilations; the dance market in particular is over-saturated," 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

obtained them as part of our new acquisition policy," he says.

Since selling its distribution division to Classic 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 reactivated budget operation - including *Hits Of The 60s* and *Heartbeat* - is currently engaged in a transatlantic legal dispute with rival budget operator Tring International.

Ex-Pickwick chief makes bullish return

Former Pickwick chairman Ivor Schlosberg is returning to the entertainment industry as head of new video, games and multi-media company Astrion.

The company, which is backed by financial institutions Rothschild, Mercury Asset Management and Phildrew, will produce multi-media products and acquire catalogues.

Schlosberg says the company is close to finalising a number of acquisition deals. "When we 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, as managing director. Warner left Pickwick in March after joining the budget specialist from Virgin Vision in 1992.

Schlosberg, a BPI council member prior to his departure from Pickwick in December, says the first Astrion releases are expected in September. By then the company's existing staff of five will be expanded to a team of around 26. The label is currently finalising a distribution deal, he adds.



Selfridges has expanded its music and video department in a deal with Lignum 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 floorpace 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 Charp 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.

GWR to sell station

The Radio Authority has told GWR it must sell one of its 17 stations before going ahead with its acquisition of Mid Anglia Radio.

Four GWR's £3.5m offer for Mid Anglia's four stations in Cambridgeshire and Norfolk is accepted, it will push the Swindon-based group over the 20 licence limit set by the Authority.

A spokesman for GWR says the station most likely to be sacrificed for the deal is Leicester's Asian incremental Sunrise East Midlands, which it expects to sell within the month.

GWR needs approval from 75% of Mid Anglia's shareholders for its offer to

go through and says it has already received acceptances from over 50%.

The Mid Anglia group - which owns the three FM stations Heroword FM, CNFM and KLPM as well as the AM service WGM's (World's Greatest Music Station) - serves 973,000 people, has a share of 28% 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 album

Plans for a fully interactive U2 album have been given the go-ahead following a 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, which should be released before Christmas.

Philips Interactive Media's director of publishing Sandy MacKenzie says, "We have been in discussions with U2 for three months about a pilot CD+disc but we do not expect to launch anything until the autumn because everyone must be totally satisfied with it."

In tribute to Kurt Cobain, *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 1991. MTV replaced a planned Elton John Unplugged with a Nirvana session last weekend and turned over the first hour of its *Alternative Nation* show last Tuesday night to back-to-back Nirvana videos. *NME* and *Melody Maker* remade last week's issues at the 11th hour with covers commemorating the late singer, while *Select*, *Q* and *Vox* all planning tributes for their next issues.



MCA puts hold on Nirvana releases

MCA has scrapped its Nirvana release schedule following the death of frontman Kurt Cobain.

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

Sales rocketed on the Saturday immediately 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 run out by Monday.

"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 campaigns or promotions, such an idea would be disgusting and distasteful."

An MCA spokesman says the label is

distancing itself from a sales sheet 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—RIP".

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

platinum Nevermind. HMV says 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 Stockolov 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 says.

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 promotional visit to the UK has been cancelled, however. Riverman-promoted tours by both Nirvana and Hole this month were cancelled a fortnight ago.

NEWSFILE

VH-1 appoints launch agency

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

Hendrix Jr sues over rights

Jimi Hendrix Jr, 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 Jr the rights to the assets of Hendrix's estate. The second lawsuit alleges Al Hendrix and his representatives concealed information to deprive Jimi Jr of his rightful legacy. Al Hendrix confirms that he will fight the lawsuits. The actions follow a year after Al Hendrix lodged lawsuits against Interflit 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 London-based 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 Steve Lamacq and Kiss FM's Dave Pearce as its first two clients. Smith will run the company in tandem with Deceptive, the label part-owned by Lamacq. Smith, who left RCA's marketing department in January, says the management company will represent its clients for voice-over, radio and TV work.

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 Thrush, Gigolo Aunts, Blue Aeroplanes and Paip, is also being released on mail order, priced £6. Copies are available from 21A Maury Road, London N16 7BP or on 081-805 9522.

Taylor's moves to BMG

Taylor's 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

Pumpin' Italo House with that 'oooDeer' chant

Deadly Sins

We are going on down

Remixed by Bottom Dollar & Matthew Roberts

Released 18th April on 12", 7", MC, CD • Available via PolyGram, Amato, Sub Level, Empire & Mo's



The following information, collected by ERA on Wednesday, is based on contributions from Andy's Records (Bedford), HMV (Solihull), Virgin (Dagenham), Beggars Banquet (Penny Lane), Newson, Selectadisc (Hemel Hempstead), Andy's Records (Derby), Out Price (Hereford), Tower Records (Piscataway). If you would like to contribute to Frontline call Liz Gallagher on 071-529-3836.

New releases

The death of Kurt Cobain boosted sales of Nirvana's catalogue last week, particularly their breakthrough album *Nevermind* which sold the most consistently on all formats. Fans were also clamouring for limited releases, with US imports proving popular. The new albums from Roxette and Little Angels performed well in their first week, with in-store PAs around the country helping to lift Little Angels' sales. Hole and Rollins Band albums were flying off specialists' racks while These Animal Men, Sebadoh and the debut release 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 O' Paradise limited 10-inch remix, Fire 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, Barbara Streisand, Terraviva, Police Stop 2, Blur, It's Electric, The Charlatans, Pink Floyd, Little Angels, Worlds Apart, Counting Crows, Van Morrison, Brand New Heavies. On The Wall: Toni Braxton, Bonnie Raitt, 100% Dance 2, Barbara Streisand, Originals 2, Van Morrison, James, Jimi Hendrix, Pulp, Worlds Apart, Urban Species, Beautiful Soul, Compulsion, Toni Braxton, Oasis, Idna, 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. HMV: Album of the week - Nick Cave; single - Counting Crows; video - Accidental Hero; window displays for Barbara Streisand, Terraviva; in-store - Van Morrison, Jimi Hendrix, Pulp, Worlds Apart; Barbara Streisand catalogue promotion CDs from £7.99; Video Madness promotion - videos from £4.99. JOHN MENZIES: Album of the week - Rhythm Country & Blues; singles - Barbara Streisand, Level 42, Counting Crows, Clubhouse; window display for Rhythm Country & Blues; in-store promotions for Barbara Streisand, Originals 2, Van Morrison, James, Jimi Hendrix, MCI Promotion - two CDs for £10; two on a tape video promotion; New Country promotion.

OUR PRICE: Window displays for Primal Scream, Deacon Blue, Roxette; Singles Cut promotion continues; in-store - Toni Braxton, Bonnie Raitt, 100% Dance 2; co-op TV promotion for Barbara Streisand. TOWER: Window displays for Counting Crows, Barbara Streisand, Van Morrison, Brand New Heavies. VIRGIN: Window displays for Barbara Streisand, Blur, Police Stop 2; singles promotion continuing; mid-price promotion - selected CDs from £6.99; in-store promotion for Urban Species; single - Skin.

WH SMITH: Album of the week - Deacon Blue; Virgin 1215 featured artist - Jimi Hendrix; window displays for Deacon Blue, Barbara Streisand, Worlds Apart; Garth Brooks promotion continues.

Changes caution over Erson deals

CIN is warning independent retailers that they will not automatically become chart return shops if they buy an Erson machine.

The chart management company is speaking out after a Leicestershire record retailer put dozens of Erson on sale last week for £1,000 each. What Records in Hinkley is offering to supply stores with a PX4 Plus machine (one of two Erson machines used by CIN), a modem, scanner, adapters and the software chip used by chart compiler Millward Brown.

Owner Tim Ellis says the machines come 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 Erson 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 Erson machine - which would also be compatible with the chart programmes - for around £6,000, or rent an Erson or Erson machine from CIN. But CIN charts director Catharine

Pusey urges retailers to take care in buying a machine. "Being in possession of an Erson (or Erson) 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 check compatibility.

Meanwhile, Millward Brown says it has nearly completed the distribution of Ersons 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, he 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 catalogue of British TV titles. An agreement to create new spoken word and album projects with production house Magmatters is also in its advanced stages, he adds.

The 25 home video, album and spoken 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 Surfer USA, Fun, Fun, Fun and Itzy Bitsy Teeny Weeny Yellow Polka Dot Bikini - is BMG Kidz' fifth Muppet-related album. Muppet Beach Party is released on M-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 price at £5.24 for CD and £2.35 for cassette. The label's biggest title to date was last year's 20,000-selling soundtrack to Disney's Muppet Christmas Carol.

Branson tops wealth survey

Richard Branson's position as the music industry's wealthiest entrepreneur is reaffirmed in the *Sunday Times* latest survey of the UK's multi-millionaires.

Branson's fortune almost doubled in 1992, buoyed by the worldwide success of Virgin Records, 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, according 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 £5.10m sale of Virgin Records to Thorn EMI in 1992.

But while Branson is the highest-

THE INDUSTRY'S RICHEST 10

1	Richard Branson	£855m	(£475m)
2	Andrew Lloyd Webber	£300m	(£200m)
3	Robert Stigwood	£150m	(£150m)
4	Carerom Macintosh	£145m	(£95m)
5	Chris Blackwell	£100m	(£100m)
6	Simon Draper	£40m	(n/a)
7	Owen Dwyer	£40m	(£40m)
8	Pete Waterman	£40m	(£50m)
9	Ken Berry	£20m	(£20m)
10	Ray Morrison	£20m	(n/a)

(Source: The Sunday Times (this year's feature))

placed music business figure on the list, artists' out-of-pocket executives lower down the league. There are 10 industry figures in the *Sunday Times* Top 500,

with the 14 artists led by Paul McCartney on an estimated £400m.

Turnover of McCartney's MPL Communications 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 appearance in fifth place, his fortune being uprated by more than 170% to £80m 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 Hobbes Holdings, fell from £26.7m in 1988 to £20,000 for 1992.

STUDIOS

The past five years have seen the UK recording business suffer the biggest shake-out in its history. Suicidal rate-cutting, the growth 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

The 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 more 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 upgrade. 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 compete is to offer something truly unique.

"It is unfortunate that we had a recession at the very time when studios should have been investing more," says Dave Harries, chairman of the APRS and sales and technical director of the new Air Studios complex in Hampstead. "The problem a lot of studios face is that they can't afford to re-equip so they get stuck 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, second just another SSL studio. Record companies don't appreciate that these new desks



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 desks, 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 NewFocus 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 consumer."

Few studios 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 Bengt, 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 huge hire bills, Bengt 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 recently upgraded. This reflects the level of confidence record companies have in these studios. They know they are well equipped and they know they work."

Trying to persuade record company clients that it is a

► 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 studios 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 on 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 were busy transforming our mid-price studio into a top-class facility. And it has been a success because 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 for.

"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."

The level of investment needed to upgrade a mid-priced studio is, of course, enormous and, with banks cautious about lending to what are effectively small businesses, 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 best from a new desk, not to mention the cost of new cabling, outboard equipment and air conditioning and furnishings. These extras can soon double the initial investment in the desk.

With the leading studios charging around £1,000 a day, such improvements have to be seen as a long-term investment. Garry 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

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 two-studio 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 hard to predict what is happening in the market at the

moment," he says. "Personally, I don't subscribe to the theory that dance music and home recording have damaged the recording studio business, because even these types of projects have to be mixed somewhere."

"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

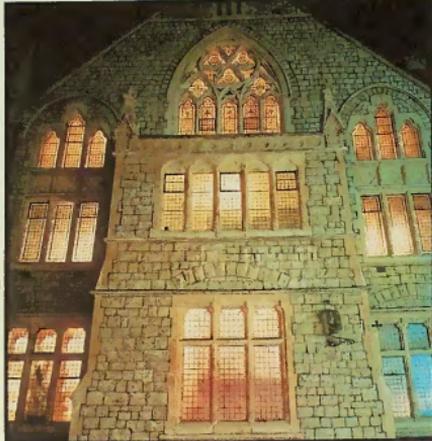
getting about three times as many enquiries as we did this time last year. Clients whom we haven't seen for three years, and in some cases record companies, are complaining because they can't get in. That's encouraging, especially as we are in the process of moving and adding an extra SSL studio," he 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 be 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 success, Westside is marking its 10th anniversary this year with the installation of a new post-production suite. Alan



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

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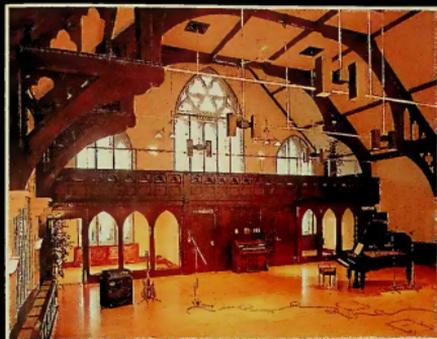




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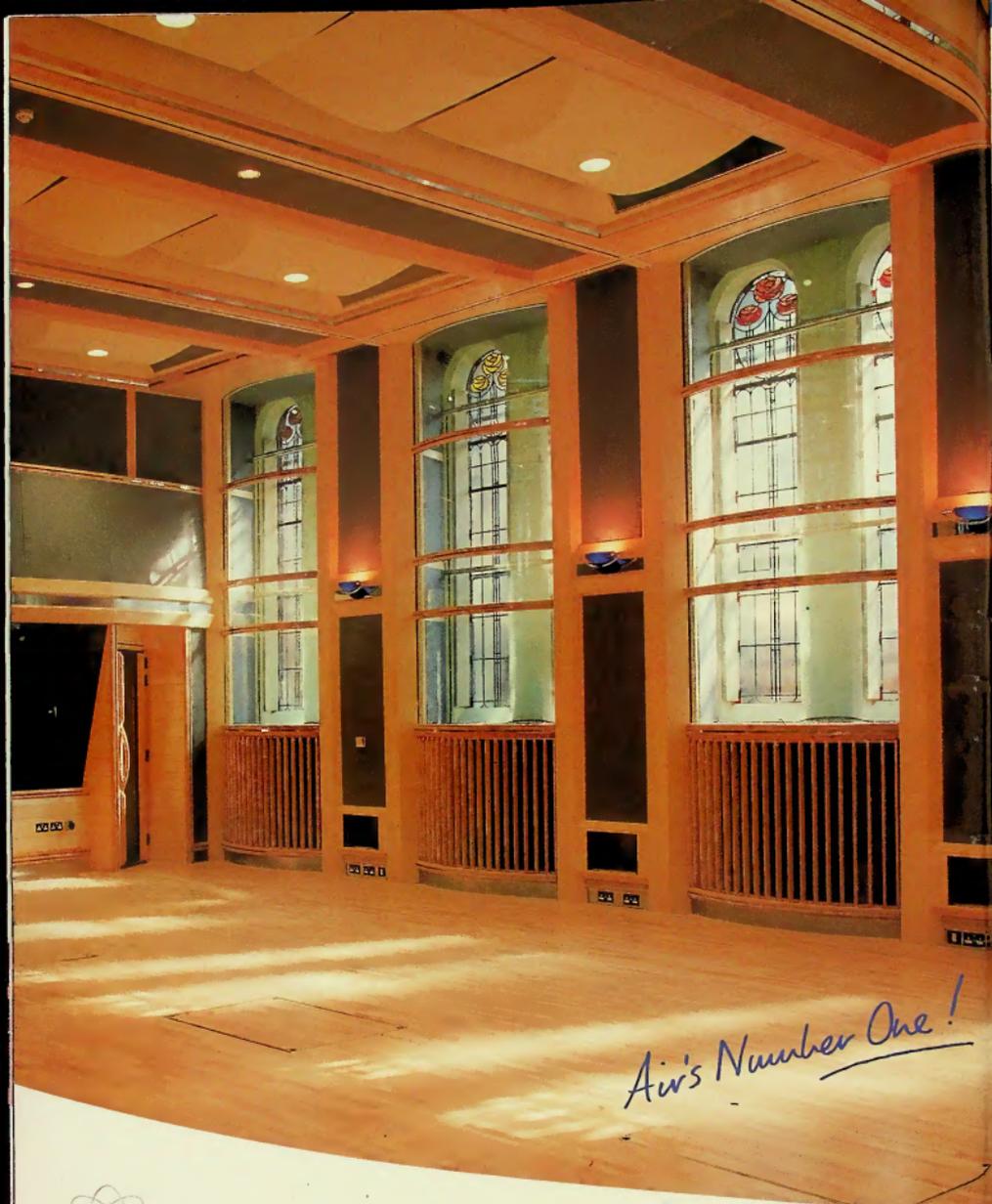
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Contact: Alison Burton

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Photo: Paul Burgess

Winstanley says, "I'm evaluating 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, cutting 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 mastering rooms in September business 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 studios 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 elsewhere to mix. Now they stay with us for the entire project which gives them a feeling of continuity and gives us extra business."

The first such venture was The Prudlers' 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 UPGRADDED ITS CONSOLE TO HANDLE MIXING WORK

Looc 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 we were losing work as it was too 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 studios 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 remixes and extended mixes for club use becomes a relatively simple exercise rather than a painstaking performance.

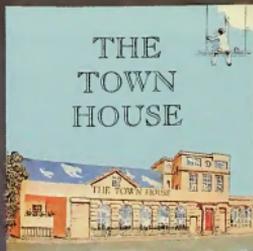
Studios which have invested in hard disk technology have also opened new avenues for the future since computerisation leads directly into new media such as CD Video, CD-I and broadcast applications.

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 remix tracks much more quickly >

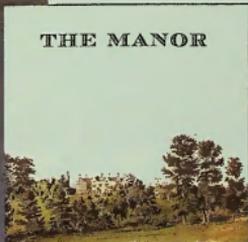
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► and effectively than you can in a conventional studio. "We started out doing a lot of work for KLP, then we began to attract clients like Paul Oakenfold who did the Ministry Of Sound compilations here because we had the flexibility to handle the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

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."

Other studios are starting to investigate the hard disk systems, too. Many studio owners believe that this is where future business will lie. Currently, it is still seen as niche 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 BRUXTON 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 our clients."

One of The Church's more recent purchases is a

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.

Musie Of The Sphere in Kilburn - a small 16-track demo facility owned by Ginger Baker's former guitarist John Mizaroli - has recently opened for commercial work in anticipation of better times ahead. Mizaroli 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 of keeping up with the competition, but as

Mizaroli has discovered to his advantage, reputations are built 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

distributed worldwide in an attempt to attract overseas work to the UK.

The recently elected joint chairmen of the Accord - Richard Boone of The Strongroom and Kate Koumi from Britannia Row - feel they have now established a healthy relationship between the Accord and the APRS, the UK recording industry association, with both organisations recognising their respective value to the industry as a whole.

They plan to work together in order to underline the UK's credentials as the

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.

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 studios in the UK. What it is concentrating on is getting service up to the same level as the equipment.

"When I took over as studio manager I deliberately poached good staff from other facilities because I felt it was important to offer our clients the best," he says.

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 five.

Villa adds, "The way we attract business is through contacts with the record companies. It is vital

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 our 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 although these types of investment are important they are not sexy so we don't shout about them."

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

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-like basis."

"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 recommendation."

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

a 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 residential 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 >

"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 STUDIO" - MATTHEW VILLA, WHITFIELD STREET

SPECIAL FOCUS ON UK RECORDING STUDIOS CONTINUES ON PAGE 31 >>>

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A·F·O·C·U·S

Awesome Dance, Telstar's latest dance compilation featuring tracks from D:Reen, Drop 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.

Bluz's Parklife, released next Monday by Parlophone/Food, will be TV advertised for one week on Channel Four and The Big Breakfast 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 in-store 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 tracks.

Dance Zone Level 1, a compilation of the latest dance hits released by PolyGram TV next Monday, will be nationally TV advertised on Channel Four and The Chart Show for one week. There will also be a two-week campaign for the 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 retailers.

Greensleeves Sampler 9, a mid-price compilation of reggae

CAMPAIGN OF THE WEEK

20 BLUES & SOUL CLASSICS

BLUES BROTHER SOUL SISTER



Featuring
Joseph Brown
Alvin Franklin
Clayton Koppin
Ray Charles
Big & Tina Turner
Misty Waters
Temptations
John Lee Hooker

After the resounding success of **Blues Brother Soul Sister** Volumes 1 and 2, Dino is anticipating sales of the third album in the series, which is released next Monday, will top 500,000. It follows the *NME* Award-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 feel.

Record label: 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 ITV Yorkshire, Tyne Tees, Scottish, Grampian, Granada and Border regions plus further ads in remaining ITV areas. Co-op slots with Andy's run in Capital and there will be ads on satellite TV.
Radio: One-week campaign on Capital, Atlantic 252 and Jazz FM from May 16.
In-store: Displays appear in Matalas 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 Greensleeves Records and advertised on specialist radio stations including Choice. There will also be specialist press ads.

It's Electric, Dino's current compilation of hits from the Eighties, will be nationally advertised on ITV for one week from next Monday as part of a co-op campaign with Woolworths.

This will be followed by a one-week solus national TV campaign on Channel Four.
Natural Selections, a compilation of tracks from the Delicious label, will be released next Monday through East West and advertised in the specialist dance press.

The Neville Brothers' Live On Planet Earth, released next Monday through A&M, will be

advertised in Vox (with HMV), *Majò* 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 posts.

Pure Moods, Virgin's compilation of ambient and instrumental 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.

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

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

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 Flyer*, *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 *Kindrite*, 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 month.

The Wildhearts' Don't Be Happy - Just Worry, Released through East West next week, will be advertised in *Kerrang!* and *Raw*.
Compiled by Sue Gillote: 071-228 8547

E·X·P·O·S·U·R·E

AIRING THIS 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 *Bad 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

TUESDAY APRIL 19

Pebble Mill featuring Daniel O'Donnell, BBC1, 12.15-12.55pm
The Story Of Pop: The Beatles Had A Baby with BB King, Radio One, 9-10pm
The Best featuring Jah Wobble's *Invaders Of The Heart*, Miranda Sex Garden, Mother Earth and Sharkbait, 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... *Banana 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 Medicines featuring Gary Numan, LWT, 11.40pm-12.40am

SATURDAY APRIL 23

Parallel 13 featuring Eternal, BBC1, 9-11am
John Peel featuring *Achers Of Leaf* and *Even As We Speak*, Radio One, 4.30-7pm
Johnnie Walker featuring *Primal Screem*, Radio One, 7-11pm
BPM featuring *Crystal Waters*, ITV, 4.30-5.30am (regions vary)

SUNDAY APRIL 24

The O Zone Ennuree Special, BBC2, 11.45am-12 noon

PROMOS IN PRODUCTION

ARTIST	TRACK	COMMISSIONER	DIRECTOR	PRODUCER	RELEASE DATE	CONCEPT
KENNY THOMAS	Destiny	Margot Quain for Cooltempo	Reine Eilar	Maarten Nuyons for Car	May 3	Shot in an Amsterdam studio featuring outside objects for a surreal effect.
18 WHEELER	Kum Back	Tim Abbott for Creation	Elena Kostas	Chromatose	April 18	Special, galactic travel theme featuring animations of the band.
GLOWFORM	Carry Me Home	Sarah Willis for Go! Beat	Lindy Heyman	Richard Spelding for M Ocean	April 25	The band get on down in Long Beach and LA with family and friends.
RICHARD TRAVISS	Creature	Maggie Maloney for East West	Willy Smax	Julian Ludlow for 4D	May 9	Performance of Traviss on a beach in Ibiza dancing with friends.
JAH WOBBLE	Becoming More Like God	Pinko for Island	Peter Christopherson	Fit for Christopherson & Co	April 18	Desert wasteland recreated in the studio. Jah and Anna Lee cycle along backwards.
DARKMAN	Yabba Dabba Doo	Cynthia Lole for Polydor	Pascal Venturini	Jeremy Bannister for Partisan	April 25	Darkman and his posse are filmed around West London locations.
RAMONA 55	More Than I Love You	Maggie Maloney for East West	Angela Conway	Richard Bell for Sete	May 2	Performance in a derelict synagogue intercut with shots of jumbo jets.
SALAD	On A Leash	Pinko for Island	Dave Mould	Jeremy Bannister for Partisan	April 18	Performance video shot in a subway featuring the band walking upside down.
FAMILY CAT	Wonderful Excuse	Frazer Kent for Dedicated	Dwight Clark	Kate Kotchhoff for 4D	May 9	The theme is 'making excuses' as the band perform in a number of locations.
RIDE	Birdman	Tim Abbott for Creation	Douglas Hart	Momentum	April 18	A Gothic expedition through Serpentine swampland.

Promos in production week ending April 16

M·A·R·K·E·T·P·R·E·V·I·E·W

CLASSICAL

VARIOUS: *Prima Voice Sampler*. (Nimbus NI 1430). This sampler, a boost for Nimbus's popular historical vocal series *Prime Voice*, 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 conductor Carlo Rizzi, 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 are 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. **★★**

DICK OF THE WEEK

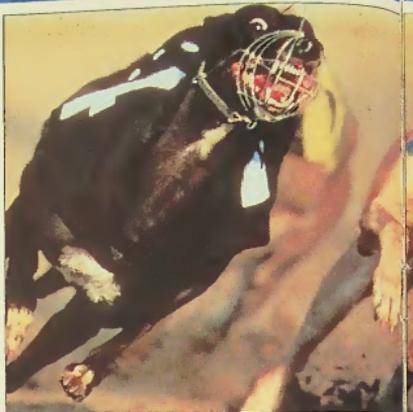
VARIOUS: *Power*. (EMI CD/MC 7243 5 65230 2 9/4 3). EMI's latest effort, themed crossover compilation series *Classical Moods*, has four titles with more promised later in the year, and is backed by a £70,000 campaign including TV advertising in May and ads on *Classic FM*, regional radio and in the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

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. **★★**

BOB MOULD: *The Poison Years* (Virgin CDV9030). 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. **★★**



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

THE WALKABOUTS: *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. **★★**

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

MAINSTREAM - SINGLES

DUSTY SPRINGFIELD: *Son Of A Preacher Man/Goin' Back* (Phillips 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 marvelously evocative and reflective piece. Teamed with two previously unreleased tracks, they form a worthy contender for the 1994 singles chart. **★★**

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**. **★★**

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. **★★**

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



Chili Peppers: hot

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

RICHARD MARK: *Silent Scram* (Capitol CDCLS 714). Marx preaches respect for elders on a perfectly performed but dull song that won't approach the dizzy heights of his biggest hits, despite its pleasingly jaunty guitars and overall Beatles-like feel. **★★**

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

backing behind Green's unusual but appealing voice. **★★**

COREY HART: *Hymn To Love* (D Sharp DSHCS 001). Canadian Corey makes a convincingly contemporary and sweetly sung stab at one of Edith Piaf's best-known songs. A surprise hit. **★★**

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 high-charting, if short-lived, hit. **★★**

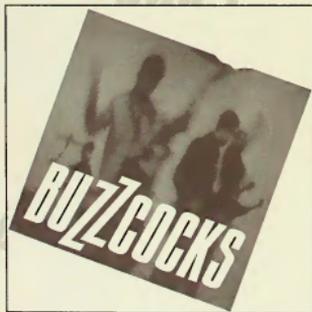
MAGIC AFFAIR: *Omen III* (EMI CDEM 317). Frantic Teutonic dance, a la Snap, Culture Beat et al, and likely to achieve the same kind of crossover success, because it has an irresistible hook. **★★**

RED HOT CHILI PEPPERS

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 enduring and commercial track. A great radio record which deserves a second bite at the Top 20. **★★**

Alan Jones

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pack of raw reviews

PICK OF THE WEEK

BLUR: Parklife (Food FODD 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 all the way to number one.

★★★★ *Martin Aston*

COUNTRY

CLAY WALKER: Clay Walker (Giant 74321 16676 2). A US country number one with his first single, two Top 40 follow-ups and a million-selling 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

★★★★	Guaranteed banker
★★★★	Should do well
★★★★	Worth a punt
★★★	Only for the brave
★★	SOR only

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 Raye firmly straddling the modern country fence. **★★★**

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 (Rhkodisc RCD 10268). The man who wrote Mr Bojangles for his 1968 debut returns



Jerry Jeff Walker: returns to Luckenbach for a hot Texan night

after 20 years to the same dance hall in the tiny Texan town of Luckenbach where he recorded the memorably loose and influential Viva Terlingua. The same easy, natural gonzo spirit runs through this reunion. Strong new songs, and the class, humour and grace of this transparently honest recording of a hot night in Texas will delight Jerry Jeff fans and is sure to win new friends. **★★★★** *Ian Nicolson*

reading techno fans. **★★★**

TEMPO: Saturday Night, Sunday Morning (Nfr-FX232). This classy Mancunian garage track first appeared on the Out On Vinyl 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. **★★★**

VARIOUS: Some Of These Were Hoj (Hooj Choons HOJCD001). This album 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. **★★★**

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. **★★★**

PICK OF THE WEEK

JUDY CHEEK: Reach (Positiva 12TV112). This is a worthy follow up to the US diva's crossover hit, So In Love. Cheek's powerful gospel-influenced vocals are backed by a big, brash house production from the Brothers In Rhythm with 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. **★★★★**

Andy Bevers

MAINSTREAM - ALBUMS

HONKY: The Ego Has Landed (ZTT 450995452). 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 (Dina DINDC 85). Another 20 fine all-American recordings from the likes of Mary Wells (My Guy), Dorothy Moore (Misty Blue), Wilson Pickett (Mustang 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. **★★★★**

VAN MORRISON: A Night In San Francisco (Exile/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 own material and a surprising variety of covers. **★★★**

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 a FormulaHyde. Most of their performances 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. **★★★★**

PICK OF THE WEEK

VARIOUS: In The Air Tonight - Virgin's Greatest Hits (Virgin YTDCC 26). Virgin is pushing out the boat for this birthday celebration. Craming 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 It 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 boost sales. **★★★★** *Alan Jones*

DANCE

SOUNDS OF BLACKNESS: Africa To America! The Journey Of The Drum (Perspective/A&M 549 009 2). This second album from the Minneapolis-based gospel 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, unaccompanied pieces. Another strong seller. **★★★★**

DARKMAN: Yabba Dabba Doo (Wildcard CARDX6). 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: Bascaded (Warp WAP44). The follow up to the Rochdale duo's well-received Incunabula album is this limited boxed set of three 10-track 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-

THE OFFICIAL CHARTS - 23 APR

SINGLES

1 THE MOST BEAUTIFUL GIRL IN THE WORLD

	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL	PREVIOUS POSITION
1	02	EVERYTHING CHANGES	THE TRUTH	RCA	
6	03	THE REAL THING	THE D'EURO	DISCO AND CITY	
8	04	ALWAYS	ENCORE	MCA	
9	05	MINNIE MINNIE MINNIE MINNIE	DEAN TAYLOR DORSET	RCA	
3	06	STREETS OF PHILADELPHIA	BOB DYLAN	COLUMBIA	
7	07	I LIKE TO MOVE IT	REEL 2 REAL FEATURING THE MAD STANBURN	PIGMY	
12	08	DENIED TO THE ONE I LOVE	BERRY McLEAN	BELMONT RECORDS	
9	09	ROCK MY HEART	HELENA	LIBERTY	
5	10	THE SIGN	ART OF BASE	MUSICAL JAZZ	
11	11	SWEETS FOR MY SWEET	CU LEVIN	BUENA VISTA	
11	12	WHYTA MAN	SUE H PERRYMAN EX VOCAL	EMI	
4	13	DOOP	DOOP	ORBITAL	
14	14	LIBERATION	PAT SPOFFS	PARADE	
10	15	U R THE BEST THING	DREAM	FOUR/MCA	
8	16	I'LL REMEMBER	MADONNA	MCA	
17	17	100% PURE LOVE	DONNA WOLFE	AMI	
16	18	LET THE MUSIC (LIFT YOU UP)	LORIANO VS DANIELA LOVES	KMS/SONO BLOK	
15	19	ANOTHER SAD LOVE SONG	THE BARONS	ARNO/L'ES	
20	20	YOU GOTTA BE	DUFFY	DUNO SONS/SWEET SIX	
28	21	THE RED SHOES	MAR ELLIOTT	EMI	
18	22	SON OF A DANCE	JX	INTEGRAL DANCE	
17	23	HOW GEE	BUENA VISTA	LIBERTY	
21	24	OVERDON	THE BARONS	ARNO/L'ES	

music week



AS USED BY

ALBUMS

1 THE DIVISION BELL

Pink Floyd

	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL	PREVIOUS POSITION
2	02	OUR TOWN - GREATEST HITS	DIZZY BIRD	COLUMBIA	
3	03	CRASH BROOM BANG	ROBERTA	EMI	
6	04	THE VERY BEST OF MARVIN GAYE	MARVIN GAYE	MOTOWN	
3	05	HAPPY NATION	ART OF BASE	MUSICAL JAZZ	
15	06	DREAM ON VOL 1	DREAM	FOUR/MCA	
5	07	MUSIC BOX	MARSH CREEK	COLUMBIA	
4	08	BROTHER SISTER	THE BOWEN NEW HOURS	ARNO/L'ES	
9	09	HODDWAY - THE ALBUM	HODDWAY	LIBERTY	
7	10	GIVE DUTY, BUT DON'T GIVE UP	PIVOTAL SOUND	DUCKY/SONY	
9	11	EVERYTHING CHANGES	THE TRUTH	RCA	
10	12	CAVING GREGORIANO	MICHAEL CANTON SUZ	EMI	
13	13	LIVE THROUGH THIS	HOLE	GRUPE	
8	14	MAAO	THE BALZARIN SUZUKI	DISCO	
20	15	TONI BRAXTON	THE BARONS	ARNO/L'ES	
16	16	CARNIVAL OF HITS	JAMES DUNSON/THE STARS	EMI	
13	17	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE COMBES	LIBERTY	
12	18	THE CROSS OF CHANGES	EGODA	VIZOR	
11	19	ELEGANT SWIMMING	M PEOPLE	RCA	
16	20	LITTLE OF THE PAST	LITTLE ANITA	PANCON	
16	21	DEBUT	BOB	EMI	
16	22	WEIGHT	FRANCE BLOND	MCA	
17	23	NEVERMIND	HEAVEN	SONY	
17	24	UNUSUAL CHANCE	THE BARONS	ARNO/L'ES	

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cooltempo kiss dj

Kiss FM DJ Trevor "Madbatter" Nelson joins Cooltempo this month as club management 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.

In 1986, he joined Kiss when it was a pirate station and in 1987 he became manager of the Red Records shop in London.

The same year he became a Kiss shareholder and club DJ of the year.

Two years later, Nelson opened a record department within Soul II Soul's London shop and in 1990 became a non-executive director of Kiss continuing with his

two shows on the station. Throughout his career at Kiss Nelson has picked up numerous awards and started a number of London clubs, most recently Across The Tracks.

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 Kiss FM.



a certain something

Seminal Eighties indie dance act A Certain Ratio get the remix treatment this month from some of their Mancunian friends. 808 State's Graham Massey, Sub Sub, The Other Two (Stephen and Gillian from New Order), Wild Bunch producer Nick Warren and M People's Tim Oliver have been recruited to contribute to the Looking For A Certain Ratio album which is out on June 6 on Creation, which bought the group's back catalogue following the collapse of Factory Records, ACR's original label. Tracks include "Wild Party," "Mickey Way" and "Bootsy." 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 John De Silva and John McCready, out on May 9.

choice lifts hopes of buzz staff

Soul and reggae station Choice FM says it may retain some staff from Buzz FM when it takes over the Birmingham radio licence in January.

Despite reapplying for the licence, Buzz FM lost out to Choice which the Radio Authority believes offers the strongest proposals 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 the station will carry a similar format to the company's six-year-old London counterpart. "It will keep to the tradition of quite a lot of speech and chat from listeners," says Sealey, who adds that he is keeping an open mind about staffing.

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

inside

- 2 snoop spearheads new black music festival
- 2 are djs any good at a&R?
- 6 rockdile's ruff rappers

club chart:

1 REACH
July
Cheeks

cool cuts:

1 FEEL
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WANT
Christine W

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THE OFFICIAL CHARTS - 23 APR



Club:
Quiky at The Vox, 9 Brighton Terrace, London SW9. Forthrightly (may soon be going weekly) on Saturdays 10pm-6am.



Capacity/PA/special features: 500/6 k; 5k in room
Two/emphasis on live acts and new bands.
Door policy: No dress code
Music policy: "Early act to current trancey tunes downstairs; early disco to the Aphex Twin in the chill-out room." - James Bignell.
DJs: Residents - Nick The Record, Adam Dominic, Lee Belfast.
Spinning: CJ Boland 'Spof'; Point Zero 'Transition EP'; David Holmes 'Johnny Favourite'; Transit Of Tone 'QBIC-1'; Sobras Of Paradise 'The Therme'.
DJ's view: "It's good - everyone who goes there wants to dance." - Darren Price.
Industry view: "Performance-based techno is always going to outperform a DJ." - Clive Gabriel, Chrysalis Music.
Ticket price: £10, £5 after 3am.

NEWS

black music boost

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

The duo are set to bring their Chrome tour to the UK for two gigs as part of the first Pink Lady black music festival in London.

The two-week event is sponsored and organised by Pink Lady and its parent, the Gaymer drinks group. Promoters Rampage and Yoshino are bringing over Snoop, Dre and the Dogg Pound to play London's Bratton Academy on April 30 and May 1.

To tie in with this year's event, the 13th Annual British Reggae Industry Awards will be held at The Grand, Clapham, on May 5. Guests include Tippa Irie, General Levy, Mighty in Roots and Peter Dinklage.

On May 8/9, Jean Carn and Miles Crowford host two cabaret evenings at Hackney Empire. The Sunday event features Sinclair, Sylvia Tella and Lloyd Brown while Monday's includes Omar and Junior Giscombe.

Finally, on May 14/15, Ronnie Laws, Tony Ramo, Cyo and Phil Bert play Shepherd's Bush Empire.



yellow fever

The London Jazz Festival opens its doors to hip hop in '94 with an eclectic mix of international artists. French label 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. Yellow acts include Jazz, dub, funk band, who will be showcasing their 'A Finest Fusion Of Black Tempo' album, DJ Yellow, DJ Chris The French Kiss, Culee B and Cut Killer. The hip hop acts include Jazz, dub, funk and rap style of Quite Sane is also showcased, at the Boss 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 set of new International acts of London's The Forum.

lucas swings into uk chart action

London-based rapper and producer Lucas is hoping his grounding at the legendary Uptown label will help him hit the UK charts this year. The first white signing to the US swing stable, the 23-year-old American has now signed to WEA and is preparing his debut album for June release. Lucas served his hip hop apprenticeship in New York guest rapping on Chuck Robb's last album, duetting with Jamalski and DJ-ing for the Liters Group project. He had summer before releasing his first WEA single 'Wou Wou' two weeks ago. 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 Shera Nelson, Nu Celators, 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 Off' scheduled for the end of June.



outer sight

Another DJ gets his chance to be an A&R man next month when Kicker Records releases a compilation of tunes selected by Kiss 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, Dixon, Rising High, Peccolati, A13, Retroactive, Mike House and Evolute. Meanwhile, Kicker offshoot Slip'n Slide has signed a marketing and distribution deal with Well Equipped Records, the London label run essentially for gay clubbers. The first release is 'Keep On Pumping/Don't Leave Me Now' by The Thyone Girls out on May 9.

say what? are djs any good at a&r?

office you begin to lose it."

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

Julian Palmer - A&R director, 4th & Broadway
"Gary Crowley and Gilles Pelisson are good A&R people. It's been hard for some to make the transition - it's like having two careers and the ones that over-DJ don't give themselves much of a chance. But I think it's a bonus to be a DJ as well and those that put it in perspective and DJ to what their appetites do well."

John Sounderson - 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 uptake of world releases is second to none, therefore they have an insight into not only British but European and US up-and-coming music."

Mike McCormack - head of A&R, RCA
"Yes. The old saying that 'old men are all frustrated musicians' in the future will become 'old a&r men are frustrated djs'. We've got Sierra Wills and their robot and work closely with Mr People's Mike Pickering, who signed Happy Mondays to Factory. DJs are always looking for the hooks in tracks and that is something many a&r men have been lacking."

LICK A SHOT 'cuz I WANNA GET HIGH
"BKA BOYS REMIX
THREE & CEE BEE ALSO INCLUDE
PREVIOUSLY UNRELEASED "SCORPIO DOD"

COLUMBIA

rm namecheck editor-in-chief: steve redmond @ managing editor: selina webb @ associate editor: nick robinson @ designer/sub-editor: fiona robertson

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COOL cuts

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



Specialist areas:
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 bags; ticket agent.

Manager's view:
"Originally we were the main stockists for hardcore and techno in the area, now house, garage, dub and ambient sell well. There are a couple 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 who'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.**

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

1 (1)

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

FEEL WHAT YOU WANT Christine W

- (2) **CRAZY MAN** Blast featuring VDC
- AND I'M TELLING YOU** Donna Giles
Uplifting anthemic garage track
- (6) **WAYS OF THE RISING SUN** Denise Johnson
- IN DE GHETTO** David Morales & The Bad Yard Club
NY house with teasing from Delta
- IF YOU REALLY LOVE SOMEONE** Liberty City
Cool deep garage from the Murk boys
- (4) **SWAMP THING** The Grid
- LIKE A MOTORWAY** St Etienne
With mixes from David Holmes and The Dust Brothers
- (9) **THIS BEAT** Billie Godfrey
- (12) **GOOD TIMES** Dream Frequency
- TESTAMENT 4-6** Chubby Chunks Vol. II
More Cleveland City style grooves
- LIVING FOR THE CITY** Ruby Turner
Cover of Stevie Wonder's classic in a triplepeak of mixes
- (11) **NO RICH FAT DADDY** Jump
- FUNK DE FINO** Gypsy
Unusual funky house excursion
- MISLED** Celine Dion
With mixes from MK
- LEMON PROJECT** Peppermint Lounge
Excellent Euro house from Belgium
- JAZZ MA' ASS** Kitsu In Sync
Al Mackenzie's first musical project since leaving D-Room
- DONT GO** Awesome 3
- (15) **WHEN YOU MADE THE MOUNTAIN** Opus III
- GOT TO HAVE IT** Disciples Of Funk
Groovy house with funky guitar...

Champion

- Italian UMM
- Swedish Clubvision
- East West
- Mercury
- Tribal America
- Deconstruction
- Heavenly
- Pulse 8
- Citybeat
- Cleveland City
- Wired
- Dark
- Limbo
- Epic
- Movin' Melodies
- Global Grooves
- Citybeat
- white label
- Strategy

a guide to the most essential new club tunes as featured on 1m's "essential selection", with pete tong, broadcast every friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/tying/zoom/black market (london), eastern bloud underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), wurg (cheshire), trax (newcastle).

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rm ad namecheck: ad manager: rudi blackett @ deputy ad manager: judith rivers @ ad executives: steve masters, heidi greenwood & ben herrill

13	25	WINDOUT	19	34	SHINE ON
14	26	I'Ll STAY	20	35	I'Ll WAIT
15	27	WHY ME	21	36	SINGING
16	28	STANDIN'	22	37	WUBBIE
17	29	LONELY S	23	38	WHAT M
18	30	ONLY TO	24	39	GOTTA LO
19	31	SUPRESON	25	40	BROTHER
20	32	HIGH ON	26		
21	33	PRESSURE	27		
22	34	SOME ON	28		
23	35	I'Ll WAIT	29		
24	36	SINGING	30		
25	37	WUBBIE	31		
26	38	WHAT M	32		
27	39	GOTTA LO	33		
28	40	BROTHER	34		

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BASED ON A S...

Order number: 0184022
Distributed by: FRANK

A09999 JAMES I...
A09999 JAMES I...
A09999 JAMES I...

The Saxophone
"The Orb's best on twelve inch"

theSaxophone

10 HOT TIPS TIPPED TO CHART NEXT WEEK
(RCA)

ALL OVER YOU - LEVEL 42
10 HOT TIPS TIPPED TO CHART NEXT WEEK

10 HOT TIPS TIPPED TO CHART NEXT WEEK
ALL OVER YOU - LEVEL 42
10 HOT TIPS TIPPED TO CHART NEXT WEEK

no + vinyl

namecheck: ralph tee © brad beatnik © jim jeffery © andy beavers © paul ablett

tune of the week

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

One of the most exciting things about this record is that it comes from the UK - Roaldale 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. Hugs. **bb**



ATLANTEN LOVE MACHINE 'Hold Ya Wig' (Atlanta)

An infectious skipping house rhythm with plenty of rattling percussion provides the basis for this track that's punctuated with all kinds of mad vocal samples, gulf riffs and the like. Great fun and sure to get plenty of play. The club debuts a smooth female vocal that doesn't appear on the A-side and is an altogether cooler mellow groove. **lj**

A MOVING MELODIES PRODUCTION 'The Enics EP' (Effective)

Thumping is a pretty accurate description of this one. On the A-side 'La Lunar' provides lots of delicious, sharp rhythms which have a rattling time as if a guitar bursts in. The B-side is rather less interesting although ambient fans will appreciate 'Enter The Light'. **bb**

XSCAPE Love On My Mind' (US Columbia)

The album version wasn't saying much at all, but here the follow-up to 'Just Kickin'' comes to life in a fabulous hip hop/ swing jam. The 12-inch boasts six mixes, but for my money it's the JD Extended Club Mix with its 'Pleasure Sax' sample, static effects and earthy production that best showcases this jill singing effort. The melody was previously lost on the somewhat dulled album mix but you'll want to get your hands on this 12 inch. **rt**

LUCIANO AND GENERAL PECUS 'Back To Africa' (Exterminator)

A strong vocal combination from singer Luciano and DJ General Pecus

reworking the legendary 'Real Rock' rhythm which originally became the backing track to the 1979 hit 'Amogoozation Time' those who remember that one will want to check this. **pa**

CELINE Dion 'Misled' (Sony)

The American songstress gets the MK treatment with a numbing sub bass and some nice piano turning what was probably a mid-tempo ballad (judging by the speeded up sound of the vocals) into a deep groove. Simple but effective as MK relies on the vocal to carry the track with the minimum of backing music. **lj**

ROGER'S 'Spirit Lit You Up' (One)

Jay Williams of 'Sweat' fame is the singer on Mr Sanchez's latest outing. His preacher-style vocals are very similar to those on 'Michael's Prayer'. The lead Alnico Mix uses tribal beats and chants to pretty good effect, although the production is a bit dulled and will need a decent sound system to enjoy its full power. Neil's Bump & Grind Mix is also a little too complex, with the arrangement detracting from the excellent lead vocal. The best bet is the superb Turntable Tenor Mix, which is a stripped-down version with some powerful breakdowns and the uplifting vocals pushed to the fore. The spiritual theme is continued on the bonus track, 'Rejoice', an impressive gospel-garage hybrid. **bb**

SWY 'Anything (Remixes)' (US RCA)

Originally found on their debut album and now superby

remixed for the excellent 'Above The Rem' soundtrack and 12-inch single. This is another massive one for SWY. Once a cool, breezy laid-back effort, the track has been beefed up with a churning 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 Voices. **rt**

MODEL 500 'Sonic Sunser' (R&S)

Juan Atkins provides more essential techno tunes with this five-track EP. The track pulses and swoys through three mixes ranging from sub-ambient to trance and headbanging techno - all depending. Of the other two, the 20-minute, almost jazzy epic 'I Wanna Be There' is the stand-out track. Building nicely into a lush techno-house vibe, the smoochy Intermittent

vocals add the special touch. Remarkable stuff. **bb**

SHELENE & ANDREW BELL 'Can You Give Me What I Want?' (Ten Yet)

The New York label delivers a 'one drop' reggae line combining beautiful jiving vocal harmonies with a chest thumping bass and big sound system drum track. UK lovers took is seriously under threat. **pa**

BOB & LANLMO 'Purpuss/Silcock Express' (Vivatone)

With the unintentional bonus of sounding equally brilliant at 33 or 45 in the case of Kris Needs' mix of 'Purpuss' which is a storming techno excursion of a funny chugging groove depending on the speed. The Solvers Mix of 'Silcock Express' is a harsher Euro techno effort with loads of swirling textures and acid touches. **lj**

THE GRID 'Swamp Thing' (Deconstruction)

Part

energy and beauty, Air Liquide remain on the precipice of that cutting edge. **bb**

FUTURE SOUND OF LONDON 'Lifetems' (Virgin)

After the disappointment of having their 'Lifetems' single pulled before it even reached the shops, FSOL return with a double album of quite diverse ambient and experimental techno tracks. The beautiful lone single 'Coscode' sets the tone for a soundtrack that squats in

Two of the Grid's US trottopop takes us east from Texas to the Deep South, where they successfully set frantic banjo picking against ulpempo house beats to create a high energy groove. However, as with 'Texas Cowboy', it is the remix that steals the show. Deep Piece's mix gradually builds into a deeper and more churning driving house track with some strong breakdowns and banjo entering the fray half way through. The Glasgow boys also deliver a more moody banjo-led dub. **bb**

GRAVEDIGGZ 'Diary Of A Madman' (Gee Street, US)

This underground hip hop supergroup brings together De La Soul producer Prince Paul, Wu Tang Clan's Prince Rakeem, Salsoul's Eric Avery and The Roots's Poetic. The fruit of their union is a darkly lyrical, lambent eerie rap set in a courtroom. Plenty of no dissimilar mixes provide all the beats but really this is a great original tune that doesn't need the treatments. Heading left of field, this gem from San Francisco may not be their most innovative but it's the start of something big. **bb**

BEENIE MAN 'Mobster' (Jammy's)

This is a stop-start rhythm of epic proportions. Pumping beats, nifty organ stabs and Beenie's much-loved vocal style make this another accessible raggie. **pa**

DONNA GILES 'And I'm Telling You' (Clubvision)

A terrific uplifting house track with the potential to be a real anthem. Donna Giles really belts out the vocal with gusto

albums

AIR LIQUIDE 'Nepheoly' (Rising High)

This year should mark a new chapter in the history of Rising High. The once-definitely hard techno label began to diversify into ambient and trance areas last year and 1994 should see the maturing of those acts. One such group is Air Liquide. With a couple of European albums and UK singles under their belts, Jammin Unit, Walker and Ms Applegate now give us a full-length journey through their techno-enchanced soundscapes. The emphasis is on providing a dynamic range of dance and techno tunes - THX Is On' and 'If There Was No Glowly' being fine examples. The set doesn't ponder to rules or standards within the techno scene and forges its own route through the musical borders. Always experimenting and doing so with grace,

your mind and refuses to leave. Not that you would want to do of course, as the ever-evolving sounds are captivating throughout. This is quite different from their more ulpempo debut 'Accelerator' and sees them moving on in leaps and bounds with a much more cohesive work. That said, it isn't going to be their best album yet - but you can see they are heading towards defining their own unique style. **bb**

WHO'S THE DARKMAN?

2



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beats

The dance panels of **Sound City In Glasgow** prompted fiery debates but also some interesting quotes from the panellists. **Jazzie B** said the only reason he signed to Virgin was because it released one of his favourite albums, the 'Frontline' reggae 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 people are desperately needed within the industry... **Buzz FM** managing director **Muff Martin** 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 next month will be the **Voice** readers' party featuring new Midland sensations **7669, Omar, Sinclair, DJ Jigs** and the **Boogie Bunch**, on May 2, of La Poix, London. Tickets are £12... Japanese pop star **Nokko** is hoping to make it big in the UK with an album co-produced by **Dee-Lite's Towa Tel** and **St Etienne**. The album, on **Epic**, follows her debut UK single this week 'I Will Catch U' which includes mixes by **The Commission** and **DJ EPX**. **Sherman, Alex Patterson**



& pieces

and **Dread Zone** were just three of the many UK acts off to Moscow last weekend for the three-day **Britniva Festival** of dance music... Virgin is at last re-releasing **Carleen Anderson's 'Mama Said'** on May 16 with mixes from **Kenny 'Dope' Gonzalez** and **K-Klax**. 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. Max 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 **U2** 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 roving about the **KCC** mixes of the **Nocturnal** tune on **Phuture Trax** are actually talking about the **R2001** mixes - the labels were printed the wrong way round... **AND THE BEAT GOES ON!**



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THE CAPPELLA REMIXES

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...latest

Kiss FM soul DJ
Tony Morrison left
suddenly after four
years with the
station. Head of
programming **Lorna Clark** blames poor
listening figures...

Ultramarine,
Astrobleu, **Suns Of
Ago** and **Emporior's**
New Clothes among
bands playing
Haccaney Homeless
People's Festival in
London on May 8...

Ministry Of Sound in
London to launch
new monthly 'gay'
night - **Roma** - on
April 20 featuring
Roger Sanchez and
Martin Combs...

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ROCK

This Last									
1	1 FAR BEYOND DRIVEN	Pantera	Atco 756782302Z (W)	11	3 MOTLEY CRUE	Motley Crue	Elektra 755961534Z (W)		
2	2 SUPERUNKNOWN	Soungardian	A&M 540215Z (F)	12	5 TROUBLEGUM	Therapy?	A&M 540196Z (F)		
3	3 TALK	Yes	Victory 828485Z (F)	13	7 TEN	Pearl Jam	Epic 468894Z (SM)		
4	4 TOTALLY SWITCHED	Kerbdog	Vertigo 518866Z (F)	14	19 IN UTERO	Nirvana	Geffen GED 2453B (BMG)		
5	6 BAT OUT OF HELL II - BACK ...	Metalog	Virgin CDV 2710 (E)	15	14 RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472224Z (SM)		
6	4 POINT BLANK	Nailbomb	Roadrunner RR 9055Z (P)	16	17 NEVERMIND	Nirvana	DGC DGC 24425 (BMG)		
7	9 GET A GRIP	Aerobsmith	Original Soundtrack	17	19 THE SPAGHETTI INCIDENT?	Guns N' Roses	Geffen GED 24617 (BMG)		
8	11 KEEP THE FAITH	Ben Jovi	Jambco 514197Z (F)	18	12 SO FAR SO GOOD	Bryan Adams	A&M 540157Z (F)		
9	8 VS	Pearl Jam	Epic 474549Z (SM)	19	10 CHAOS A.D.	Sepultura	Roadrunner RR 9000Z (P)		
10	16 JAR OF FLIES/SAP	Alice In Chains	Columbia 475132Z (SM)	20	15 BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 739256810Z (W)		

CLASSICAL CHART

CLASSIC SM

This Last									
1	1 CANTO GREGORIANO	Monks Chorus Siles	EMI Classics CMS 565217Z (E)	11	9 SALVE REGINA MONKS ST MUIR	Gregorian Choir	Philips 420873Z (F)		
2	2 KIRI!	Kiri Te Kanawa	Decca 443600Z (F)	12	12 GORECKI SYMPHONY 3	Zemus Upshur/Lander/Sol	Elektra 755961534Z (W)		
3	3 THE PIANO	Michael Nyman	Venture TCVE 919 (F)	13	13 THE ESSENTIAL KIRI	Kiri Te Kanawa	Decca 436286Z (F)		
4	4 THE ULTIMATE COLLECTION	Mario Lanza	RCA Victor 7423118574Z (BMG)	14	RE CLASSIC EXPERIENCE II	Various	EMI CDEMTVD 50 (E)		
5	5 SCHINDLER'S LIST	Original Soundtrack	MCA MCD 10969 (BMG)	15	14 THE SEVILLE CONCERT	J.Villafans, BuenosAires	Sony Classical SK3533 (SM)		
6	6 THE ALBUM	Lesley Garratt	Telstar TCD 2709 (BMG)	16	15 CLASSIC WEEPIES	Williams	Erato 450939841Z (W)		
7	8 CLASSIC STRESSBUSTERS	Various Artists	Eratoc 45094382Z (W)	17	16 VIVALDI FOUR SEASONS	Nigel Kennedy/ECCO	EMI CDNIG2Z (E)		
8	11 THE CLASSIC EXPERIENCE	Various	EMI EMTVO 45 (E)	18	17 NEW TAVENER/PART STRING QUARTETS	Chingling Quartet	Virgin Classics VC 450234Z (W)		
9	10 YOUR HUNDRED BEST TUNES: TOP 20	Various Artists	Decca 443385Z (F)	19	20 MY HEART'S DELIGHT	Luciano Pavarotti	Decca 443260Z (F)		
10	NEW NYMAN PIANO CONCERTO	MGV/Stott/RLPO/Nyman	Decca 443382Z (F)	20	RE IN CONCERT	Carreras, Pavarotti, Domingo	Decca 430433Z (F)		

MID PRICE

This Last									
1	4 TRACY CHAPMAN	Tracy Chapman	Elektra EK744CD (W)	11	17 THE DOORS	The Doors	Elektra K 24210Z (W)		
2	9 TANGO IN THE NIGHT	Fleewood Mac	Warner Bros WX 655D (W)	12	RE HARVEST	Neil Young	Reprise K 54005 (W)		
3	11 S'M*A*S'H	S'M*A*S'H	Hi-Rise PLATMCD 2 (P)	13	NEW TRUE BLUE	Madonna	Sire K 925442Z (W)		
4	8 FOUR SMOULDS	Led Zeppelin	Atlantic K 250008 (W)	14	6 HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 473666Z (SM)		
5	7 THE BLUES BROTHERS (OST)	Various	Atlantic K 50712Z (W)	15	13 NEW JERSEY	Jon Jovi	Vertigo 838345Z (F)		
6	10 THE LOST BOYS (OST)	Various	Atlantic 781762Z (W)	16	NEW HELLO, I MUST BE GOING!	Phil Collins	Virgin DVED21Z (NK)		
7	2 HITS OUT OF HELL	Meat Loaf	Epic 450497Z (SM)	17	NEW MOONDAANCE	Van Morrison	Warner Bros K 246040Z (W)		
8	18 HOTEL CALIFORNIA	Eagles	Asylum K 253051 (W)	18	NEW ON THE BEACH	Chris Rea	East West K 242375Z (F)		
9	5 SLIPPERY WHEN WET	Jon Jovi	Vertigo 830284Z (F)	19	NEW THE BEST OF ARETHA FRANKLIN	Aretha Franklin	Atlantic 756781280Z (W)		
10	20 LIKE A PRAYER	Madonna	Sire K 925844Z (W)	20	NEW THE LIVING YEARS	Mike & The Mechanics	WEA International K 225604Z (W)		

INDEPENDENT SINGLES

This Last/No									
1	2 THE MOST BEAUTIFUL GIRL...	(Symbol)	NPG NPG 80155 (GRP/TR)	1	2 GIVE OUT BUT DON'T GIVE UP	Primal Scream	Creation CREC 146 (P)		
2	2 SON OF A GUN	JX	Internal IDCS (RTM/P)	2	2 TAKE DIS	Credit To The Nation	One Little Indian TPLP 44CD (P)		
3	2 THEME	Sabres Of Paradise	Sabres Of Paradise PT 014CD (V)	3	39 DEBUT	Blokk	One Little Indian TPLP 31CD (P)		
4	NEW 1 HELICOPTER TUNE	Deep Blue	Moving Shadow SHAD00W 41 (SRD)	4	3 S'M*A*S'H	Hi-Rise Recordings	PLATMCD 2 (P)		
5	NEW 1 LADY LET IT LIE	Fish	Dick Bros. DICK 00021 (V)	5	3 UP TO OUR KIPS	Charlatans	Beggars Banquet BRCCD 14Z (RTM/P)		
6	NEW 1 STRINGS EP	Kristen Hersh	AAD BAD 406CZ (RTM/P)	6	10 3 4 SONG CD	Sedadio	Domino Recordings RUG 17T (P)		
7	NEW 1 OUT TO LUNCH EP	Sore Lo Pure	Vinyl Solution STORM 78 (RTM/P)	7	7 5 SELECTED AMBIENT WORKS VOL II	Alpha Twin	Warp WARPCD 21 (RTM/P)		
8	4 2 IT SEEMS TO HANG ON	KWS	K-Classie XCLU 00KCD (P)	8	2 COMFORTER	Compulsion	One Little Indian TPLP 55CD (P)		
9	2 POWER OF LOVE	O-Ten	Stellar ST0AT 002CD (RTM/P)	9	2 THE FOUR CORNERED ROOM	Luke Star's 7th Planet	GR 09CD (P)		
10	6 2 THERE BUT FOR THE GRACE OF GOD	Fire Island	Junior Boys Own JB0CD (RTM/P)	10	NEW 1 TRIBUTATIONS EXTRA...	Le Funk Mob	Ms Wax MW10Z (V)		
11	NEW 1 TAKE ME TO A HIGHER LOVE	Keith Maf Project	Labello Dance LD 4 (SRD)	11	4 U GOT 2 KNOW	Cappella	Internal CAPCD 1 (RTM/P)		
12	11 3 INDSMNIAC	Echochely	Faue FAU 14CD (V)	12	6 TIGER BAY	Saint Etienne	Heavenly HNVNLP 8CD (P)		
13	10 5 VOLUNTIN' HAPPY	Blokk	One Little Indian 142 TPLCD (P)	13	NEW 1 YELLY STORES	Walter Trout Band	Silvertone DRECD 53D (P)		
14	NEW 1 JESSE	Mother Earth	Acid Jazz JAZZ 190CD (V)	14	3 POINT BLANK	Nailbomb	Roadrunner RR 9055Z (P)		
15	NEW 1 HARD TIMES EP	Urban South	Nation NR 02CD (P)	15	NEW 1 MATINEE	Nude Boy	Mute NUDECD 2 (RTM/P)		
16	NEW 1 1000 EASY	XC-NH	CNN XCNN 03CD (V)	16	15 5 HELL HOPPING	Inspirational Carpets	Mute LOUD 25CD (RTM/P)		
17	7 2 U GIRLS	Nash	Blunted Vinyl BLNCD 006 (V)	17	19 11 DIVS AND MAKERS	Renegade Soundwave	AAD CAD 4020CD (RTM/P)		
18	5 2 MS WORLD	Hole	City Slang EPA 093CD (RTM/P)	18	NEW 1 HOWYUDDIN'	Bianca De Gae	Mute CDS110M 10 (RTM/P)		
19	NEW 1 BREAKLINE	Riviera Splash	Street 12STR37 (SH)	19	1 1 MUYA	Underworld	Ultimate SBANCD 3 (RTM/P)		
20	19 3 STONEAGE	Florian	Deep Discusion DLY 025 (V)	20	18 11 DONOBASSWITHMYHEADMAN	Junior Boy's Own JB0CD 1 (RTM/P)			

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

THE OFFICIAL
music week
CHARTS
23 APRIL 1994

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

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

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Broadcast; CNFM; Capital FM; Central FM; Chiltern Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; North RFM; Fox FM; GWR FM; Hallam FM; Hereford; 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 Rock 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

IR Rank	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays	The Last 2 weeks	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays
1	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG)	P	Capital FM	21	MMM MMM MMM MIMM Crash Test Dummies (RCA)	A	City
2	EVERYTHING CHANGES Take That (RCA)	P	Red Rose Rock FM	22	YOU GOTTA BE Certain (Dunnet Sounds)	B	Chiltern Network
3	STREETS OF PHILADELPHIA Bruce Springsteen (Columbia)	P	Red Rose Rock FM	23	CEST LA VEI (BAD) DEP Ilemation	A	MFM 1034 & 971
4	THE SIGN Ace Of Base (Meridian)	P	Red Rose Rock FM	24	I'LL WAIT Taylor Dayne (A&M)	A	Capital FM
5	U R THE BEST THING Dream (J&R)	P	Red Rose Rock FM	25	WITHOUT YOU Mariah Carey (Columbia)	B	Clyde One FM
6	LIBERATION Pat Dogg Bayle (Parlophone)	P	Children Network	26	RETURN TO INNOCENCE Enigma (Virgin International)	B	Atlantic 252
7	I'LL REMEMBER Madonna (Mercury)	P	Red Rose Rock FM	27	SWEETS FOR MY SWEET CJ Lewis (Black Market Int.)	A	Children Network
8	SLEEPING IN MY CAR Roazetta (EMI)	A	Red Rose Rock FM	28	THE RED SHOES Cex Bush (EMI)	A	Orchard FM
9	ONLY TO BE WITH YOU Roadford (Columbia)	A	City	29	I'LL STAND BY YOU The Pretenders (WEA)	A	102.6 FM Signal One
10	I BELIEVE Mariah Carey (A&M)	A	Red Rose Rock FM	30	DOOP Geop (Streetbeat)	B	West Sound
11	DEDICATED TO THE ONE I LOVE Biny McLean (Brilliant)	A	102.6 FM Signal One	31	SAY SOMETHING James (Fontana)	A	North RFM
12	WHATTA MAN Tab-N-Pops with En Vogue (VIR)	A	Atlantic 252	32	RENAISSANCE M People (Reconstruction)	B	Red Rose Rock FM
13	ROCK MY HEART Haddaway (Logic)	A	Red Rose Rock FM	33	ALL OVER YOU Level 42 (RCA)	B	Children Network
14	ALWAYS Essence (Mute)	P	Children Network	34	100% PURE LOVE Crystal Waters (A&M)	A	Central FM
15	ANOTHER SAD LOVE SONG Teal Braddon (J&R)	B	Red Rose Rock FM	35	HI DE HO (J) & The Saving Kids (Big Life)	B	Atlantic 252
16	HOW TO FALL IN LOVE The Bee Gees (Polygram)	A	102.6 FM Signal One	36	SEVENTEEN Jet (Loma Mercury)	B	Cool FM
17	THE REAL THING Tony Di Bart (Cleveland City)	A	Clyde One FM	37	JUST A STEP FROM HEAVEN Eternal (EMI)	B	Children Network
18	MISLED Calvin Doo (Epic)	A	Orchard FM	38	I CAN SEE CLEARLY NOW Jimmy Cliff (Columbia)	B	Piccadilly Key 103 FM
19	HOW GEE Black Mchnrd (London)	A	Power FM	39	13 STEPS LEAD DOWN Elvis Costello (Werner Bros)	B	BBC Radio 1
20	GIRLS AND BOYS Eve (Island)	A	102.6 FM Signal One	40	LINGER The Cranberries (Island)	B	Piccadilly Key 103 FM

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BREAKERS

Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	AIN'T NOTHING LIKE THE REAL... Elton John/Marcia D'Amico (London)	11	LOVE THY NEIGHBOUR Ronny (JLT)
2	MR JONES Counting Crows (Geffen)	12	FOR THE DEAD Gene (Costermonger)
3	HIGH ON A HAPPY VIBE Urban Cookies Collective (Pulse 8)	13	WE WANTED AND WONDER Phil Collins (Virgin)
4	CHINESE BAKERY The Accusers (Sire)	14	DAMNED DON'T CRY Robert (Island)
5	BREAMING THE Cranberries (Island)	15	MRS WASHINGTON Gigli Aerts (Fret)
6	DREAMS MORE LIKE GOD Job Waddell's Investors Of (Island)	16	YARBA DABBA DO Carman (MVM CD)
7	BIRDMAN Rise (Orion)	17	SILENT SCREAM Richard Marx (Capitol)
8	(I'M GONNA) CRY MYSELF BLIND Primal Scream (Creation)	18	LIGHT MY FIRE Club House (PWL International)
9	SUPERNOVA Oasis (Creation)	19	REACH Judy Chelak (Pathfinder)
10	BACK IN MY LIFE Jon Roberts (Sire)	20	WHY DO I NEED TO KNOW Nick Green (A&M)

Records are outside the Airplay Chart but not in last week's CH Top 200 singles chart

NETWORK CHART

Rank	Title Artist (Label)	Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince (NPG)	21	DOOP Geop (Streetbeat)	41	THE DIVISION BELL Park Pope (Epic)
2	EVERYTHING CHANGES Take That (RCA)	22	RETURN TO INNOCENCE Enigma (Virgin)	42	OUR TOWN - GREATEST HITS Deacon Blue (Columbia)
3	THE REAL THING Tony Di Bart (Cleveland City)	23	SWEETS FOR MY SWEET CJ Lewis (Black Market Int.)	24	SITLY WITH THESE SONGS - THE BEST OF Bruce Springsteen (Columbia)
4	ALWAYS Essence (Mute)	24	RENAISSANCE M People (Reconstruction)	25	THE VERY BEST OF MARVIN GAYE Various (Epic)
5	MMM MMM MMM MIMM Crash Test Dummies (RCA)	25	WRISPERING YOUR NAME Jason Mraz (Columbia)	26	GIVE OUT, BUT DON'T GIVE UP Primal Scream (Geffen)
6	STREETS OF PHILADELPHIA Bruce Springsteen (Columbia)	26	HOW GEE Black Mchnrd (London)	27	MIADOW The Beach Boys (Capitol)
7	LIKE TO MOVE IT LIKE YOU MOVE IT The Notorious B.I.G. (A&M)	27	MISLED Calvin Doo (Epic)	28	FERROUS ISMIS/ISN'T SHE SWEET? The Notorious B.I.G. (A&M)
8	DEDICATED TO THE ONE I LOVE Biny McLean (Brilliant)	28	HOW TO FALL IN LOVE The Bee Gees (Polygram)	29	DEBUT Erik (Sire)
9	ROCK MY HEART Haddaway (Logic)	29	I'LL WAIT Taylor Dayne (A&M)	30	UNDER THE PINK Ties Arras (Real World)
10	THE SIGN Ace Of Base (Meridian)	30	SHINE ON Doggyst D'Amico (Sire)	31	THE HEART OF CHICAGO Chicago (Warner)
11	U R THE BEST THING Dream (J&R)	31	BREATHE AGAIN Teal Braddon (J&R)	32	JEWEL Jewel's Demos (Giant)
12	I'LL REMEMBER Madonna (Mercury)	32	I'LL STAND BY YOU The Pretenders (WEA)	33	PERMANENT STATE OF BLUE Ruckloss (Columbia)
13	LIBERATION Pat Dogg Bayle (Parlophone)	33	IT BEYOND FALLING IN LOVE Various Artists (Sire)	34	LONGING IN THEIR HEARTS Boyz n the Hood (Capitol)
14	WHATTA MAN Tab-N-Pops (VIR)	34	LET THE MUSIC/IT YOU Control (Inferno Records)	35	BOX OUT OF HELL II - BACK TO HELL Meat Loaf (Geffen)
15	ONLY TO BE WITH YOU Roadford (Columbia)	35	LINGER The Cranberries (Island)	36	THE SUMMERS TALES Bong (MCA)
16	ANOTHER SAD LOVE SONG Teal Braddon (J&R)	36	I CAN SEE CLEARLY NOW Jimmy Cliff (Columbia)	37	SUPERKUNNONEN Sainpigeon (J&R)
17	I BELIEVE Mariah Carey (A&M)	37	100% PURE LOVE Crystal Waters (A&M)	38	VS Paul Jani (Epic)
18	SLEEPING IN MY CAR Roazetta (EMI)	38	LONELY SYMPHONY Barbara Rethfeldt (Virgin)	39	TANGO IN THE NIGHT Finestack Mac (Warner Bros)
19	YOU GOTTA BE Certain (Dunnet Sounds)	39	STANDING UNDER THE FIRE Cex Bush (EMI)	40	FOUR SYMBOLS Last Zapkov (Mercury)
20	WITHOUT YOU Mariah Carey (Columbia)	40	PRESSURE Eve Bush (EMI)	41	THE ONE THING Michael Ballou (Columbia)

© EMI. The Network Chart is compiled by EMI for independent Radio using airplay data and CH sales data.

VERMANT 1215 CHART

Rank	Title Artist (Label)	Rank	Title Artist (Label)	Rank	Title Artist (Label)
1	THE DIVISION BELL Park Pope (Epic)	21	TOGETHER ALONE Crowded House (Capitol)	41	TRACY CHAPMAN Tracy Chapman (A&M)
2	OUR TOWN - GREATEST HITS Deacon Blue (Columbia)	22	GRAVE DANCERS UNION Bob Ayleen (Columbia)	42	ESSEX Areas Muzet (Columbia)
3	THE VERY BEST OF MARVIN GAYE Various (Epic)	23	ESSEX Areas Muzet (Columbia)	43	NEVERMIND Nirvana (Geffen)
4	GIVE OUT, BUT DON'T GIVE UP Primal Scream (Geffen)	24	ESSEX Areas Muzet (Columbia)	44	TALK To (Mercury)
5	MIADOW The Beach Boys (Capitol)	25	ESSEX Areas Muzet (Columbia)	45	BACKBEAT (OST) The Backbeat Band (Virgin)
6	FERROUS ISMIS/ISN'T SHE SWEET? The Notorious B.I.G. (A&M)	26	ESSEX Areas Muzet (Columbia)	46	TOGETHER ALONE Crowded House (Capitol)
7	DEBUT Erik (Sire)	27	ESSEX Areas Muzet (Columbia)	47	LITS-BOND ALAN - THE BEST OF Franky Rainsford (Pirtek)
8	UNDER THE PINK Ties Arras (Real World)	28	ESSEX Areas Muzet (Columbia)	48	SOUL ALONE Loug Nut (Epic)
9	THE HEART OF CHICAGO Chicago (Warner)	29	ESSEX Areas Muzet (Columbia)	49	TRACY CHAPMAN Tracy Chapman (A&M)
10	JEWEL Jewel's Demos (Giant)	30	ESSEX Areas Muzet (Columbia)	50	NOTHIN' BUT THE BUTTS Dan Brown (Globe Communications)
11	VAUXHALL AND I Monty Python (Polygram)	31	ESSEX Areas Muzet (Columbia)	51	BRUTAL YOUTH Elvis Casatte (Warner Bros)
12	PERMANENT STATE OF BLUE Ruckloss (Columbia)	32	ESSEX Areas Muzet (Columbia)	52	THE BEST OF VAN MORRISON Van Morrison (Polygram)
13	LONGING IN THEIR HEARTS Boyz n the Hood (Capitol)	33	ESSEX Areas Muzet (Columbia)	53	PAUTOMATIC FOR THE PEOPLE REM Various (A&M)
14	BOX OUT OF HELL II - BACK TO HELL Meat Loaf (Geffen)	34	ESSEX Areas Muzet (Columbia)	54	VS Paul Jani (Epic)
15	THE SUMMERS TALES Bong (MCA)	35	ESSEX Areas Muzet (Columbia)	55	TANGO IN THE NIGHT Finestack Mac (Warner Bros)
16	SUPERKUNNONEN Sainpigeon (J&R)	36	ESSEX Areas Muzet (Columbia)	56	FOUR SYMBOLS Last Zapkov (Mercury)
17	VS Paul Jani (Epic)	37	ESSEX Areas Muzet (Columbia)	57	THE ONE THING Michael Ballou (Columbia)
18	KEEP THE FAITH Huey Lewis (Capitol)	38	ESSEX Areas Muzet (Columbia)	58	HOTEL CALIFORNIA Eagles (A&M)
19	HIT THE HIGHWAY The Pretenders (Geffen)	39	ESSEX Areas Muzet (Columbia)		
20	SO FAR SO GOOD Bryan Adams (A&M)	40	ESSEX Areas Muzet (Columbia)		

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	BUMP N' GRIND Kelly Rowland	A&M	26	GROOVE THANG 2 Prince & The New Power Generation	W&A
2	THE SIGN Ace of Base	Arista	27	FLEENY Jada Pinkett Smith	Blowout
3	WITHOUT YOU NEVER FORGET YOU Herbie Hancock	Columbia	28	BECAUSE THE NIGHT 6090 Menace	Blowout
4	MAMA MAMA MAMA MAMA Crash Test Decade	Arista	29	DUNKIE BUTT (PLEASE PLEASE PLEASE) The Sugarhill Gang	Street Life
5	SO MUCH IN LOVE Ace of Base	BMG	30	YOU KNOW HOW WE DO IT Ice Cube	Priority
6	THE MOST BEAUTIFUL GIRL IN THE WORLD Phyllis Hyman	BMG	31	ALL THAT SHE WANTS Ace of Base	Arista
7	THE POWER OF LOVE Culture Beat	BMG Music	32	COMPLETELY Michael Franti	Columbia
8	WHATTA MAN Sun K-Hi Papa Leo On Vogue	Non Point	33	ROCK AND ROLL DREAMS COME THROUGH The Roots	Uptown
9	STREETS OF PHILADELPHIA Bruce Springsteen	Columbia	34	GOT ME WAITING Freeway D & The Eyez	Blowout
10	NOW AND FOREVER Richard Marx	Capitol	35	EVERYDAY Phil Collins	Atlantic
11	LOSER Backstreet Boys	BMG	36	HERO Mariah Carey	Columbia
12	BABY I LOVE YOUR WAY 4 Mya	9500	37	PLEASE FORGIVE ME Bryan Adams	Uptown
13	RETURN TO INNOCENCE Enigma	Warner	38	PLAYER'S BALL Outkast	BMG
14	I'M READY Train Campbell	BMG	39	ANYTHING 2W	BMG
15	I'll REMEMBER Madonna	Universal	40	FOUND OUT ABOUT YOU Jay & The Blackstones	Uptown
16	GUN AND JUICE Sleepy Dogg	Death Row	41	ALL FOR LOVE Bryan Adams/Phil Spector/Sing	Uptown
17	CANTALOP (JUP FANTASIA) U2	Blue Note	42	STAY Frenchie	BMG
18	INDIAN OUTLAW The Roots	BMG	43	AMAZING Jeonchee	Street
19	BECAUSE OF LOVE Janet Jackson	Virgin	44	I'LL TAKE YOU THERE General Public	Blue Note
20	BREATHIN' AGAIN Teri Hatcher	BMG	45	WANT YOU Jada Pinkett Smith	Blowout
21	AND OUR FEELINGS 4 Mya	9500	46	HEY DJ (Hey DJ) Sade/Dave Stewart	Warner
22	MARY JANE'S LAST DANCE For All 3's/The Roots/Herbie Hancock	BMG	47	SOMETHING TO RIDE TO Corvidae/Sugar	Blowout
23	I'M MEAN THE WORLD TO ME Toni Braxton	Uptown	48	COME TO MY WINDOW Melissa Etheridge	Warner
24	LOVE SNEAKIN' UP ON YOU Boyz II Men	Capitol	49	PUMPS AND A BUMP Jennifer Lopez	Blowout
25	BORN TO ROLL Kenny Rogers	Blue Note	50	I CAN SEE CLEARLY NOW Jimmy Gil	BMG

Charts courtesy Billboard 12 April 1994. * Airplay also included in these products demonstrating the greatest airplay and sales gain. **UK acts** UK signed acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	THE DIVISION BELL Pink Floyd	Columbia	26	I'M READY Train Campbell	BMG
2	ABOVE THE RIM (OST) Various	Death Row	27	IN UTERO Nirvana	BMG
3	THE SIGN Ace of Base	Universal	28	JANET Janet Jackson	Virgin
4	LONGING IN THEIR HEARTS Donna Ruiz	Capitol	29	JAR OF FLIES Alice in Chains	Columbia
5	AUGUST & EVERYTHING AFTER Counting Crows/Self	BMG	30	THE FUNNY HEADBAND Jay-Z	BMG
6	12 PLAY R Kelly	Label	31	DIARY OF A HEADBAND Judas Priest	Capitol
7	NOT A MOMENT TOO SOON Ice-McDowell	BMG	32	THE BODYGUARD (OST) Various	Arista
8	LIVE AT THE ACROPOUS Yanni	Phonogram	33	THE DOWNWARD SPIRAL Nine Inch Nails	BMG
9	MUSIC BOX Mary J. Blige	Columbia	34	VS Pearl Jam	BMG
10	THE COLOUR OF MY LOVE Color Me Badd	BMG Music	35	BAT OUT OF HELL II - BACK TO HELL Meat Loaf	Uptown
11	HOW SHUFFLED HIS FEET Crash Test Decade	BMG	36	THE ONE THAT GOT AWAY Bryan Adams	Columbia
12	CHANT Brandy/Mya	BMG	37	GET A DRIP Jay-Z	BMG
13	THE CROSS OF CHANCES Enigma	Chrysalis	38	SO FAR SO GOOD Bryan Adams	Uptown
14	TONI BRAXTON Toni Braxton	Uptown	39	UNDER THE PINK Toni Amato	Columbia
15	SUPERUNKNOWN Soulard/Singer	Uptown	40	RIVER OF DREAMS Billy Joel	Columbia
16	IT'S NECESSARY Ace of Base	BMG Music	41	LETRAL INJECTION For Celine	BMG
17	DOGGY STYLE Doggy Dogg Style	Death Row	42	VAUXHALL & MONTY Python	BMG
18	SIAMISE DREAM Smashing Pumpkins	BMG	43	HAND ON THE TORCH U2	BMG
19	3 FAR BEYOND DRIVEN Patrice	Blowout	44	IN PIECES Sam Brown	BMG
20	MELLOW GOLD Black	BMG	45	EVERYBODY IS DOING IT... The Notorious B.I.G.	BMG
21	RHYTHM, COUNTRY & BLUES Various	BMG	46	DOMINO Various	BMG
22	GREATEST HITS Tom Petty & The Heartbreakers	BMG	47	B. SONDINO (OST) Various	BMG
23	PHILADELPHIA (OST) Various	BMG	48	CANDLEBOX Corrosion	Mercury
24	REALITY BITES (OST) Various	BMG	49	ANTENNA 2 Top	BMG
25	KICKIN' IT UP John Michael Montgomery	Mercury	50	MOTLEY CRUE Mezzanine	BMG

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

SWEDEN		BELGIUM		AUSTRALIA		NETHERLANDS	
1	ALL FOR LOVE Adams/Strawking (A&M)	1	IT'S ALRIGHT Escot 17 (London)	1	IT'S ALRIGHT Escot 17 (London/Polygram)	1	IT'S ALRIGHT Escot 17 (Phonogram)
2	IN YOUR ROOM Depeche Mode (BMG)	2	EVERYTHING CHANGES Take That (RCA)	2	THINGS CAN ONLY GET... Dream (Warner)	2	C'EST LA VIA UB40 (Virgin)
3	BABA Take That (RCA)	3	THINGS CAN ONLY GET... Dream (EastWest)	3	LET ME SHOW YOU K-Klass (EMI)	3	KISS OF LIFE Bee Gees (Polygram)
4	STAY TOGETHER Suede (Columbia)	4	THE REAL THING Tony D. Bart (Freemaj)	4	FEEL LIKE MAKING LOVE Patina Henry (Epic)	4	NOTHING 'BOUT ME Sting (Polygram)
	Source: IFPI/RI Publicating/Promag	5	BABE TAKE THAT (BMG)	5	ONE NIGHT IN HEAVEN M People (BMG)	5	ROCKS Prime Screens (Sony Music)
			Source: IFPI/SABAM		Source: Australian Record Industry Assn.		Source: Stichting Mega Top 50

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V.I.D.E.O

THE OFFICIAL
music week
CHARTS
23 APRIL 1994

This Week	Last Week	Artist Title Category/running time	Label Cat No
1	1	BAMBI Features!	WALT DISNEY D20942Z
2	2	U2:Zoo TV-Live In Sydney Music/2hr	PolyGram Video 6311503
3	6	WALLACE & GROMIT-THE WRONG TROUSERS Children's/29min	BBC Video BBCV5201
4	16	MR MOTIVATOR BLT WORKOUT Special Interest/1hr	Polygram Video 0887103
5	12	POLICE STOP! Special Interest/1hr 10min	Labyrinth LML 0999
6	5	MANCHESTER UNITED ON VIDEO Special Interest/1hr	Manchester Utd MUMVM1003
7	10	VERY BEST OF TORVILL AND DEAN Special Interest/1hr	Video Collection VC2232
8	4	INDECENT PROPOSAL Features/1hr 50min	CIC Video VHR2790
9	12	UNDER SIEGE Action/1hr 38min	Warner Home Video S012543
10	13	FOREVER YOUNG Features/1hr 37min	Warner Home Video S012571
11	14	BEAUTY & THE BEAST Children's/1hr 21min	Walt Disney D715155
12	15	EJUNGLIE BOOK Children's/1hr 15min	Walt Disney D241382
13	16	WALLACE AND GROMIT-A GRAND DAY OUT Children's/29min	BBC Video BBCV5155
14	3	STAR TREK NEXT GENERATION 78 Sci-Fi/1hr 26min	CIC Video VHR2857

This Week	Last Week	Artist Title Category/running time	Label Cat No
15	NEW	THE GUYVER PART 1 Sci-Fi/30min	Manga MANV1026
16	11	POLYDARK 2 PART 3 Drama/2hr 50min	BBC Video BBCV49531
17	17	Take That:THE PARTY - LIVE AT WEMBLEY Live/1hr 22min	BMG Video 74321164453
18	4	STAR TREK DEEP SPACE NINE 12 Sci-Fi/1hr 26min	CIC Video VHR2719
19	15	PETER PAN Children's/1hr 16min	Walt Disney D202452
20	18	UNLAWFUL ENTRY Features/1hr 47min	Fox Video 1377
21	NEW	A RIVER RUNS THROUGH IT Features/1hr 58min	PolyGram Video 6310463
22	26	SISTER ACT Comedy/1hr 30min	Touchstone D414522
23	NEW	BATTLE ANGEL ALITA Sci-Fi/1hr	Manga MANV1037
24	15	MAN UTD VIDEO MAGAZINE NO 2 Special Interest/1hr	Manchester Utd MUMVM1002
25	23	THE SHAPE CHALLENGE 2 Special Interest/1hr	Video Collection VC5338
26	RE	FREDDIE AS F.R.O.7. Children's/1hr 26min	EUK EUKR1004
27	RE	MAGIC ROUNDOUBT Children's/30min	Pocket Manga 875663
28	20	ONCE UPON A FOREST Children's/1hr 8min	Fox Video 8501
29	RE	THE TAILOR OF GLOUCESTER Children's/29min	Tempo 30702
30	24	THE LITTLE MERMAID - ARIEL'S GIFT Children's/45min	Walt Disney D210372

MUSIC VIDEO

This Week	Last Week	Artist Title Category/running time	Label Cat No
1	1	U2:Zoo TV-Live In Sydney Live/2hr	PolyGram Video 6311503
2	22	TAKE THAT: The Party - Live At Wembley Live/1hr 22min	BMG Video 74321164453
3	19	MARIAH CAREY: Here Is Mariah Carey Music/1hr	SMC Columbia 491792
4	6	TAKE THAT: Take That & Party Compilation/1hr 30min	BMG Video 74321129603
5	17	BRYAN ADAM'S: So Far So Good Compilation/1hr 30min	BVE 855393
6	NEW	P J HARVEY: Reeling Live/1hr 10min	PolyGram Video 6310463
7	28	MEAT LOAF: Hits Out Of Hell Live/1hr 40min	SNU 49827 2
8	9	KIRI TE KANAWA: The Big '90' Live/1hr 25min	Decca 711190
9	12	DANIEL O'DONNELL: Daniel And Friends Live Live/1hr 20min	Ritz Productions Ltd RITZCD 702
10	18	TAKE THAT: Tape That - Take That Live/1hr 20min	Warner/1hr WHR 2028
11	4	FANTAZIA: Big Bang Live/1hr 40min	Creation FAN 04
12	18	GARTH BROOKS: This Is Garth Brooks Live Live/1hr 25min	FXM HX-PX-83003
13	13	BON JOVI: Keeping The Faith Compilation/1hr	Polygram Video 871863
14	16	TAMMY WYNNETTE: Tammy Wynette Live Live/1hr 20min	EUK EUKR007
15	21	DANIEL O'DONNELL: An Evening With... Compilation/1hr 29	Ritz Productions Ltd RITZVD008

D.A.N.C.E.S. N.G.L.E.S

THE OFFICIAL
music week
CHARTS
23 APRIL 1994

This Week	Last Week	Title Artist	Label (1Z) (Distributor)
1	NEW	100% PURE LOVE Crystal Waters	A&M 8566891 (F)
2	1	LET THE MUSIC (LIFT YOU UP) Lionel Richie/Darlene Love	KMG UK/E. Bloc AM/SJKRT 10 (SM)
3	2	THE REAL THING Techi Di Beat	Cleveland City Blues CCB 15061 (BMV/SM)
4	NEW	PRESSURE Dinabone	4th+8 Way 12BRW 264 (F)
5	NEW	BUBBLE Fluke	Circa YRT 110 (E)
6	NEW	SWEETS FOR MY SWEET CJ Lewis	Black Market BMIT 017 (BMG)
7	3	SON OF A GUN Arrested Development	IRS/CDC 105 (RM/MP)
8	5	I'LL WAIT Tajiri Dayne	Intimate 74321203471 (BMG)
9	4	THEME Sabres Of Paradise	Sabres Of Paradise PT 014 (V)
10	3	HELICOPTER TUNE Deep Blue	Moving Shadow SHADOW 41 (SRD)
11	6	HOW GEE Black Machine	London LONX 348 (F)
12	NEW	HIGH ON A HAPPY VIBE Urban Gothic Collective	Fute 8 12LDSE 60 (2MV/SM)
13	NEW	EXPRESS BT Express	PWL Int. PWT 235 (W)
14	10	BROTHER Urban Spies	Talkin Loud TLUX 47 (F)
15	NEW	PEPPER Spesdy J	Warp WAP 46 (RTM/MP)
16	5	HOUSE STOMPIN' Blamp	Good Boy GB 03 (2MV/SM)
17	13	I LIKE TO MOVE IT Real 2 Real feat. Head Startman	Positive 12TV 10 (E)

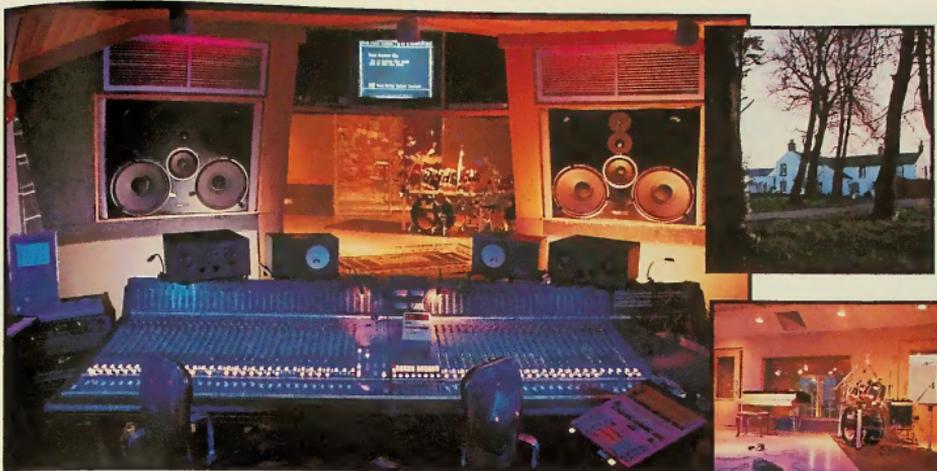
This Week	Last Week	Title Artist	Label (1Z) (Distributor)
18	4	SHINE ON Degrassi Of Motion feat. Bia	ffrr FX 229 (F)
19	8	TAP THE BOTTLE Young Black Teenagers	MCA MCST 1957 (BMG)
20	1	POWER OF LOVE G. Love	Starline/ STGAT 21 (RE-APT)
21	15	I BELIEVE Sounds Of Blackness	Perspective/A&M 5874311 (F)
22	23	YOU GOTTA BE Des Lee	Dusted Sound 601346 (SM)

DANCE ALBUMS

This Week	Last Week	Title Artist	Label (1Z) (Distributor)
1	1	BROTHER SISTER G. Love & Special Two	ffrr 82900/0284004 (F)
2	2	LET THE RECORD SPIN Screen III	Dawland City CLE 130495 (BMV/SM)
3	3	TAKE DIS Credit To The Nation	One Little Indian TPLP 44H/PLP 44
4	NEW	DRUM & BASS SELECTIONS VOL. 1 Various	Breakdowns BDRLP 201-1 (RTM/MP)
5	6	SELECTED AMBIENT WORKS VOL II Alpha Trav	Warp WARP LP 21/WARP/PMC 21 (RTM/MP)
6	7	HARD TO EARN Guns N' Roses	Cooltempo CLR 36/CTAC 38 (E)
7	NEW	THINKING ABOUT MYSELF Cosmic Baby	743211203481/743211203484 (BMV/SM)
8	2	TRIBUTATIONS EXTRA SENSORIELLES EP Le Funk Mob	Mo' Wax MW 017-1 (SRD)
9	3	SELECTED AMBIENT WORKS 85-92 Alpha Trav	Apolla AMB 3502X/AMB 392X/MC (RE-APT)
10	9	THE FOUR CORNERED ROOM Lika Steier's 7th Plan	GPR GPR/PLP 3/GRPLR/MC 3 (F)

This Week	Last Week	Title Artist	Label (1Z) (Distributor)
23	21	ROCK MY HEART Haddaway	Logic 74321194121 (BMG)
24	18	WHATTA MAN Salt-N-Pepa with En Vogue	ffrr FX 222 (F)
25	24	U R THE BEST THING D.R.I.Eam	PXL/Magnet MAG 10211 (M)
26	33	WATERFALL Atlantic 105ten	Eastern Bloc BLOC 001 (M)
27	12	RAIN Rush Corporation	Sue SXT 109 (2MV/SM)
28	2	DREAM ON DREAMER Brand New Heavies	ffrr BNDX 3 (F)
29	17	GOTTA LOU TO LOVE Ice-T	Rhyme Syndicate SYND3 1 (E)
30	11	OUT TO LUNCH (EP) Sure Is Pure	Vinyl Solution STORM 78 (RTM/MP)
31	NEW	2 ON 1 VOLUME 3 After Dark/2 Bad Music	Moving Shadow SHADOW 2013 (SRD)
32	27	THERE BUT FOR THE GRACE OF GOD Felix Blauvelt	Junior Boy's Own JBO 16 (RTM/MP)
33	NEW	GET IT UP FOR LOVE Lusciano	Chrysalis 12CHS 5008 (E)
34	28	HARD TIMES (EP) Urban South	Nation NR 0297 (RTM/MP)
35	19	PULL UP TO THE BUMPER A.M. City	Arista 74321193071 (BMG)
36	NEW	KINGS OF THE JUNGLE 1 DJ Deontron & Rudolph	Suburban Base SUBBASE 038 (RTM/MP)
37	36	JAM J James Jam	Fontana JIMX 15 (F)
38	NEW	PROHIBITION GROOVE Prohibition	Tempo Toons 12T0ONS 1 (F)
39	31	DOOP Doop	Citybeat CBE 1274 (W)
40	35	AGAIN/I WANT YOU Juliet Roberts	Cooltempo CDUX 205 (E)

© DN



FUNNY FARM: THE EDINBURGH FACILITY IS ATTRACTING BUSINESS FROM SOUTHERN AND LONDON-BASED ACTS

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

the sensible option was to open 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

who are pissed off with London and like it here because it is peaceful and like it here because it is comfortable. We also have our own label finding new talent and we use any down time to develop them."

Fish reckons the concept of studios setting up their own labels is a sound one, because it

is an efficient way of 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 viewed as a necessary evil that has – in ridding the sector of

some of its poorer facilities – resulted in a healthier and more professional recording scene.

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:	<i>Multi-track:</i> Otari MTR100 <i>2-track</i> Otari MTR15 and MX5ST with centre track timecode, Studer B67, Sony DAT and Otari DTR 90
Monitors:	Tannoy 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 Rodmorton Street, London W1H 3FW Tel: 071-486 6466 Fax: 071-224 0344

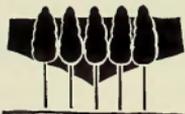
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UPGRAD

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

ABBEY ROAD

Contact: Colette Barber
Tel: 071-286-1161
New equipment: The world's first
Capricorn Neve digital mixing
console with digital interfacing to
DASH/DFP format multitracks;
Second Sony 48-track digital
multitrack; 64 channel Neve
VRP Legend (studio one); Sonic
Solutions Sonic Net workstation
network to link Abbey Road's five
Sonic Solutions post production
systems.

AIR LYNDHURST STUDIO ONE

Contact: Alison Burton.
Tel: 071-794-6666.
New equipment: Due to open in
May and equipped with a
Neve/Focusrite 72-channel
vintage desk designed by Rupert
Neve in 1980 but refurbished
and fitted with GML
Automation; LCR & S Mounting
using Dynaudio/Air custom
monitors; Sony 3348, Sony 3324
and Mitsubishi X850 digital
multitrack machines; Studer
AS60, 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.

CHIPPING NORTON

Contact: Richard Vernon
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

Contact: Jamie Abbott
Tel: 061-834-4606
New equipment: Amek Einstein
Super E console with 80 channels
of Supertrue software; Quesed
Q210C/QSB 121 monitoring
system; Festex G-165 analogue
tape machine; DGI Design
Audio/media II digital machine;
Panasonic and Aiwa DAT
machines; extensive range of
new outboard equipment; large
keyboard collection - all Midi
compatible.

ROLL OVER STUDIOS

Contact: Seamus Morley
Tel: 081-969-9299
New equipment: New Soundtracs
Jude 48 production console with
SSL master compressor in studio



THE TOWN HOUSE: NEW GEAR INCLUDES AN S...

DIVERSIFICATION HELPS AIR LYNDHURST

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

Air Lyndhurst, where more
than £12m was spent by the
Chrysalis group and Pioneer on
refurbishing and building the
entire four studio complex,
lateral thinking was always part
of the plan to ensure that the
client base could be as diverse
as possible.

While the building work was
taking place, the main hall
studio was pre-wired for
television shoots as well as for
digital audio recording so that
concerts in the hall could be
recorded live for TV.

The technology was recently
put through its paces when
independent television producer
Alan Benson filmed the
recording of the Larry Adler
tribute to George Gershwin,
produced by George Martin, who
is the chairman of Air Studios. In
total 17 different artists were
involved in the project, including
Elton John, Sinead O'Connor,
Oleta Adams, Courtney Pine,
Robert Palmer, Kate Bush, Cher,
Elvis Costello, Bon Jovi, Sting,
Lisa Stansfield, Peter Gabriel,
Meat Loaf and Carly Simon.



GEORGE MARTIN (BOTTOM RIGHT)
WITH STARS OF THE GERSHWIN
TRIBUTE PROJECT, KATE BUSH
(ABOVE), COURTNEY PINE (TOP RIGHT)
AND LISA STANSFIELD

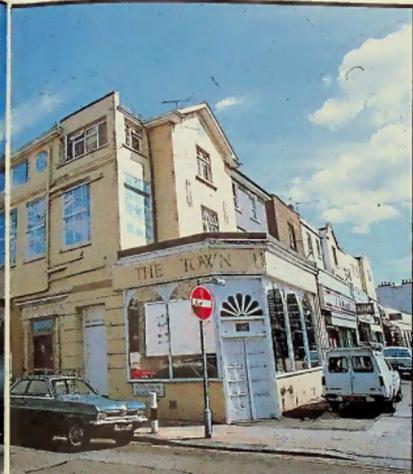
All but three of the artists
were recorded in the Hall studio
and the television cameras were
rolling throughout using the TV
facilities that were already in
place. Once the programme was
recorded and edited, the project
came back to Air Lyndhurst for
the soundtrack to be added.

George Martin says, "It was
technically quite an elaborate
project and we made full use of
the TV and sound facilities to put



DE GUIDE

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



CONSOLE, A SECOND SONY 48-TRACK MULTITRACK PLUS NEW MASTERING SUITES

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

Contact: Jane Holloway
Tel: 071-729-6165.

New equipment: SSL 4056 G Plus desk with Ultimater 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 including Massenberg EQ and Lexicon 480L; new Midi samplers.

THE TOWN HOUSE

Contact: Karen Harding
Tel: 061-743-3913

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

FIRST RECOUP ITS £12M INVESTMENT



but after spending time in the studio they were all very keen to come back. Martin adds, "I really do believe we have the best studio complex in the world. It cost a lot more to build than any of us had anticipated but I feel that it has all been worth it."

Ian MacLay, the studio's new managing director, is now actively promoting the complex overseas, particularly in the US and Japan. He is confident that the studio's multi-media facilities coupled with Martin's reputation will help him attract top class orchestras and artists.

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

"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 tape 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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Main Recording Area

artists who require technical excellence in a luxurious, relaxed and fully residential environment. • Control Room DDA 56 channel console, Munro M4 monitoring; Mitsubishi XB50 32 channel digital multitrack and Studer 24 track machines, Dolby SR. Very extensive range of mics and outboard. • Main Recording Area Spacious room with natural light, original stone walls and wooden floors, with five flexible isolation areas. • Chill Room 'Nuff Said!



Chill Room

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3SU, Tel: 062 082 6150 Fax: 062 082 6144

POWER TO THE PEOPLE

GLAMOROUS SURROUNDINGS, FLASH FIXTURES AND FITTINGS, CLASSY CATERING FACILITIES AND HI-TECH ELECTRONIC WIZARDRY IMPRESSIVE BUT IT'S THE STAFF THAT MAKE OR BREAK A STUDIO. SUE SILLITOE ASKS FIVE RECORDING REGULARS WHICH ARE THE

MAUREEN O'DONNELL AKR CO-ORDINATOR, CHRYSALIS.

"I think young bands have never 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 home because it feels more real. You get a much better atmosphere in a studio than you do in a bedroom. It's more creative because you have the chance to experiment and throw ideas around.

"What makes a studio fun to work

in is very hard to quantify. It is different for each artist – some 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 better atmosphere.

"This is one of the reasons why we use Matrix a lot. Nigel Frieden 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 panic 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 Eric Gale Band, New Legend, Tesla and Nena.

"I've 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 was working with Gallagher and Lyle who are two musicians I've always admired – which was 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 matter to you."

LULU 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.



PROCLAIMERS PICK CHIPPING NORTON

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communications
FOUR

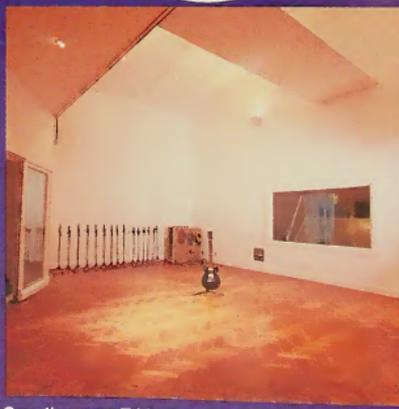
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PLE

Y CAN ALL BE VERY
HEIR FAVOURITE HAUNTS

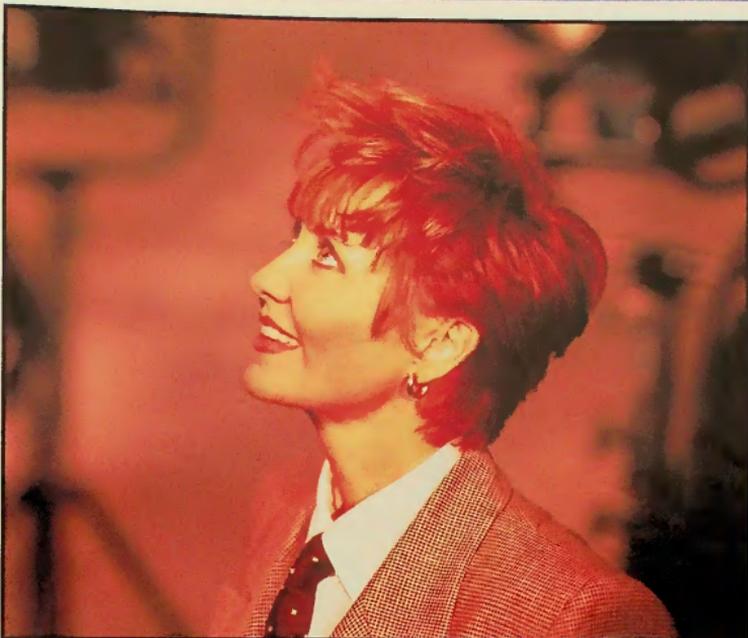
"I had a lot of fun doing the Take That single but I'm saving all the anecdotes for my memoirs!

"I like studios that have lots of light because it feels horribly claustrophobic 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 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. It's much more technical now and because of the way records are made you can spend a lot of time on your own.

"I prefer to work with lots of people - I like the way Lesny 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



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

THANKS FOR A GREAT YEAR

artist

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

producer

Dave Bascombe
Brand New Heavies
Paul O'Duffy
Pete Smith
Paul O'Duffy
Nigel Luby
Steve Jervier
Nik Kershaw/Peter Vitesse
Dill
Gota
Peter Vitesse
The Pacifists
Danny Rampling
Ralph Jezzard
Jamiroquai
Mark Saunders
Gary Kemp
The Pacifists
Marcus Draus
Alan Moulder
Tim Laws
Robin Goodfellow
Tim Laws
Adam Moseley
Paul Weller/Brendan Lynch
Johnson Somerset
Pete Schwier
Steve Jervier

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
Ben 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 squeezed into such a tiny room.

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

DAVE BATES

DIRECTOR OF ASB, 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 than trying to work in a studio that keeps breaking down. It's also no fun if the place is messy and dirty.

"Studios do have a certain glamour but when you are working in one you don't really see it that way. In fact a studio that is too plush can be very off-putting for a new band because they feel intimidated. I think the atmosphere is far more important than the fixtures and fittings – they don't have to be flash. What you want is a place that feels comfortable and congenial.

"My favourite is 'The Town House studio one because I've had a lot of hits out of there. The room 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 was working at Rak on Robert Plant's album. It was a very enjoyable time because the place had a great vibe 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 ways of keeping costs down.

"It's not surprising the business has been in difficulties – there really were too many studios. The market was overloaded 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

REMIKER – Recent projects include

Lena Fiagbe, 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 someone 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 getting pleasure from what I'm doing. It is intensely pressurised though, so I like places where the projects run smoothly.

"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 need at no extra cost. If I go to Matrix, for 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 Over 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 band called The Rock Melons and to do some work for Rozalla.

"I've used The Strongroom which was nice but a bit impersonal and I've 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 Soho and I can't relax. Also the parking is a bit of a problem.

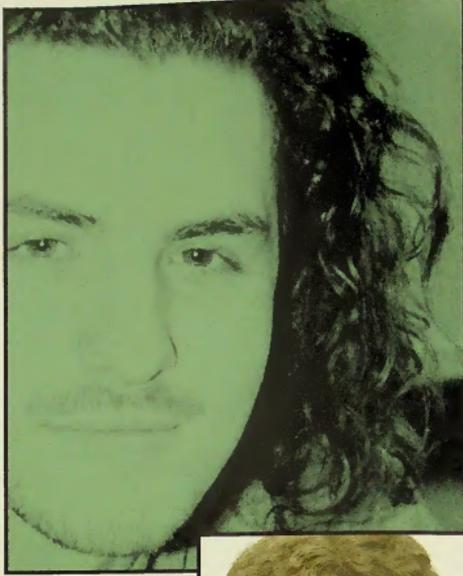
"I think UK studios are getting better at providing a smooth service. The key is whether they make you feel they value your business. I don't want my ego massaging but I do like to feel I will get my phone calls returned!"

GARY LANGAN

PRODUCER – Currently working with singer/songwriter Peter Kingsbury and a new signing, Bes.

"UK studios 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.

"I don't know what it is about UK studios that makes them so good – it's the undefinable X factor that has a lot to do



PAUL GOTEL (ABOVE), WHO HAS RECENTLY WORKED WITH LENA FIAGBE (RIGHT), SAYS: "DANCE REMIXERS WORK AT THE MOST PRESSURISED END OF THE RECORDING BUSINESS"

with the way the assistants are trained. There is a level of professionalism that is unique to the UK recording industry. The European studios look after you well, but I still prefer to be in a British studio.

"It's funny but I don't see recording studios as really glamorous places anymore – that's probably because I spend so much time in them. The days of wild partying are long gone and it's much more about getting on with the job now.

"I don't really care what the internal decoration is like as long as the place is clean and well maintained. I hate working in a shoe box under the ground because if I have to spend 10 hours a day sitting on my bum in the same room I at least want it to be comfortable and relaxing.

"But in the end it's the people that make a studio come to life. There is nothing so sad as an empty recording studio. You have to have the right team around you so that the job becomes effortless.

"You can tell immediately whether a studio has got it right by the way the staff greet you



LENA FIAGBE

when you arrive. The first thing they should do is offer you a cup of coffee because that shows that they care about making you comfortable.

"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 music.

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



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

INDEPENDENT PROMOTION

Radio 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 1215 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

Radio One controller Matthew Bannister 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 shake-up, of the station's all-important playlist system, was announced.

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 companies.

But pluggers have been quick to adapt to the changes at the nation's flagship station, even if some of the developments — such as the reduction of so-called "basket" spaces for non-playlist records — make their jobs more difficult. Above all, they welcome those innovations which reaffirm Radio One's commitment to new and cutting edge music, like the new N-list giving 10 new tracks a guaranteed four-week run on the playlist and the increased profile given to specialist presenters such as John Peel and Pete 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. 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 Snop Dogg Dugg record was an excellent example, because that was, I would say, the definitive rap record of the time — it was credible and it was



SIMON GOFFE: 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 slot undoubtedly makes it more difficult for pluggers to secure daytime airtime under the new regime, but "free choice" plays on shows like those hosted by Mark Tonderai, Pete Tong, Steve Lamacq and Jo Whaley 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 reggae 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 Tonderai, and in the space 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 played the record.

"It was basically Mark Goodier's show and two producers — Fergus Dudley and Simon Sidler — 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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THE SECRETS BEHIND A WINNING CAMPAIGN

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 for 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 of 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 campaign 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. Atlantic 252 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 influence 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 to provide a much broader service and be much more creative with what we do."

K7

Sophie Ashmore
Head of marketing,
Big Life Records
"We don't have a promotions department here, so we used a number of independent pluggers for Come Baby Come and Steve Morton from Some Product just got it straight away.

"We went to radio quite a way upfront of the release date and Radio One's Christine Boar on the evening sessions and Mick Wilkoje 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.

"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 Of The Pops. The full playlist came in about week two, so the record moved up the

Certainly what pluggers do before a record is released is as important as ever.

Nicki Kafalas at Out Promotions began her successful campaign for the Inspiral Carpet's Devilopping album some three months before its release and six weeks before the release of the first single Saturn 5. It not only included live Evening Sessions for Radio One as pre-release "tasters", but also readings from Alice In Wonderland by band keyboard player Clint on Mark Radcliffe's programme and football reports from guitarist Graham for the John Peel Show.

"The main thing about this campaign is that it was all-encompassing," says Kafalas. "The band did things they enjoyed, 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 any radio promotion campaign, but missing the playlist is not necessarily a catastrophe. "There are so many different ways to break a record. It's not like getting on a motorway at a particular starting point; there are different slip roads onto it and Radio 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 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

Richard Skinner
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 across 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 licence.

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 steady on the rise. This has led to a corresponding increase in their perceived importance to the music industry, particularly when high rotation on Piccadilly Radio can represent between 40 and 45 plays a week - more than Radio One.

Hits like Wendy Moten's Come In Out Of The Rain, Heart's Will You Be There and Tasmia Archer's Sleeping Satellite owe

CAMPAIGN: FROM BOTH SIDES OF THE FENCE



MEATLOAF MEETS VIRGIN 1215 DJ JONO

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 songs. Then they had a launch party for the album, which again was three months before release date, at which the whole thing 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 play'."

"By bringing him round that way and proving that he was

still a very happening guy, it created such a wave of goodwill 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 Raining*, 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

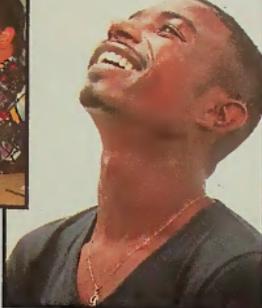
theme week, like an Undercover week or a Lindy Layton week, with the chance to fly listeners down to London to meet the band and have lunch with them - stations will jump at it."

As Bob James of Euro Solutions points out, one problem affecting regional radio promotion is that, especially during daytime hours, programming tends to stick to a Top 40, established artist format.

Nevertheless, just as at Radio One, evening specialist shows can provide an influential opening for new music, with dance in particular appearing to benefit from this exposure.

"More and more dance music is getting played and accepted as playlisted music throughout the whole country on the various stations," says Paul Ruiz of dance specialists Phuture Trux.

And it would appear that independent record companies are currently more inclined to take advantage of the opportunities offered by regional radio than the majors. This is in part due to its accessibility for, and sympathy towards, local independent artists. "I think independent labels probably find regional radio easier, while Radio One is a major stepping stone," says Push And Plug's Richard Tandy.



BITTY McLEAN: LOCAL HERO COMES GOOD

understanding of what he was 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."

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

But a number of well-established 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-to-date data base and a constant flow of communication between pluggers 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 creatively, because the stations love that," adds EPM's Dave Prever. "If you can offer these guys different opportunities - a



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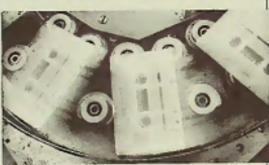
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J. ROBERTS

BRIEFLY

Hitman's Eurovision pedigree revealed
If our Eurovision hopes were entrusted to Pete Waterman, as suggested by Derek Fairlie (*MW* letters March 26), it would undoubtedly be doing our hopes no harm at all. However, contrary to popular belief, Waterman is no stranger to the Eurovision stage. Stock Aitken and Waterman, for one of their early projects, wrote the Cypriot entry of 1984. The song, Anna-Maria Elena sung by Andy Paul, finished in 18th place – quite an achievement as there were only 18 entrants that year!

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

Hold back on airplay to boost singles

Like 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 be a growing weekly sales figure as the record gets heard by more and more potential buyers. The Prince single, 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 should be sick to death of it. I was also most intrigued by Michael Schulhof's comments (*MW* news, April 2) that "television didn't cripple the motion picture industry". In this country the cinema attendance in 1946 was 1.635m, by 1960 the figure had dropped to 50m – a decrease of very nearly 70%. If the industry wasn't crippled then it was certainly left with a pronounced limp. David Mindel, managing director, Mingles Music, Greek Street, London W1.

Time to target students direct

Why do record companies think 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 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 reliable campus/club DJ, whose budget is not infinite, is a far better target than any record shop assistant, who will know doubt either sell the promo on the first day of receiving 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 better still, a piece of positive action from all concerned. Craig Harrison, DJ and student mag music editor, Staffordshire University, Beaconsfield, Stafford.

Desert Island Discs – any takers?

In my dealings within the music industry, it is often a source of some interest to me to establish the musical taste of those with whom I deal; one can often establish the extent to which there might be enthusiasm for any given project. An interesting exercise for *Music Week* to undertake might be to establish the "Desert Island Eight" of those working in the industry. No doubt the industry itself could then form its own conclusions! For the record, my own current Eight would probably include the following:

- Minusone (Six Eight) – Pat Metheny Group;
- In Memory Of Elizabeth Reed – Allman Brothers;
- Sultie; Judy Blue Eyes – Crosby Still & Nash;
- Rachmaninov Second Piano Concerto – Peter Katin and New Symphony Orchestra Of London;
- In A Silent Way – Miles Davis
- Ain't Too Proud To Be Proud – Temptations
- Maiden Voyage – Herbie Hancock
- Come Together – Beatles
- Tony Morris, Cameron Markby Hewitt, Tower Hill, London EC3.

Letters to the editor may be sent to *Music Week*, Spotlight Publications, Lodge House, 245 Blackfriars Road, London SE1 9UR, or by facsimile to 071-401 8035. *Music Week* reserves the right to edit any contribution.

LETTERS

The editor-in-chief's comments in last week's *Music Week* lead us to think that he hasn't listened to the new Primal Scream album, *Give Out, But 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 Alastair Pattullo, Bordenline Music Video & Games, Channel Street, Galashiels, Selkirkshire.



Dealers cast as villains of video

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

If parents deliberately buy or rent the same 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 children cannot rent or buy age-restricted videos. And of course there should be heavy penalties for the irresponsible dealer.

The hysteria generated by David Atkinson proposed Bill of Amendment has proved 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 penalties for them!

Legislation against parents would no doubt be unwelcome, not to mention that it would be a vote-loser. So it seems it is much more convenient to find a

scapegoat to deflect attention from who is the real culprit. The video dealer has proved to be perfect casting as the villain.

It dismayes me that the video industry has obviously improved its image so little in the past 15 years that it has allowed itself to become such an easy target.

Adrian Rondeau, Adrians, Wickford, Essex.

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 Dream, Chaka Demus, Take That and all the rest? The list is endless.

Compilations have been around for years and have never affected the single 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 mentioned earlier. They remained in the charts for some time.

It is quite right when he points out there 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

At the risk of stating the obvious, 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.

It's obvious we need a chart

which measures the popularity of music, not formats. In the long term this would mean devising a 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 so on?

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 repertoire.

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'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 wagger accepted," says the hustler... Eagle-eyed 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



Don't tell Noddy, but Big Ears is alive and well and working in A&R department. And he's got his brothers working with him. Actually, this picture marks the end of a year-long struggle by managing director Rob Stringer to knock his A&R team into shape. He's finally got the people he wants, and new A&R managers **Bernie Griffiths** (left), **Alle Hollingsworth** (right) and talent scout **Mike Sealt** (centre) are all ears ready to trawl the nation for great new British acts. Strongly though, A&R co-ordinator **Jo Siger** and **Stringer** (front) don't seem to want to listen to their plans just at the moment.



Robin Godfrey-Cass's team at **Warner Chappell** are a sporting bunch, but their record in the industry's many football competitions leaves a lot to be desired. So it must have been with some relief that they took part in the **CMC's** Group-sponsored golf day at **Wimbledon Park** - especially when they came out on top. The sponsor's own team came second, with **RCA** sixth, **PRS** seventh and **PWL** International ninth. Pictured triumphant (left to right) are **WC's** standard repertoire consultant **Jimmy Henney**, **Jo Etheridge** of organisers **MCC Promotions**, and **WC MD Godfrey-Cass** and writers' manager **Steve Weltman**.

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

door... And while we're on the subject, expect some **right royal 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 **Sheridan's** 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** tournee at **Fulham's Craven Cottage** is set for **Sunday May 29**. Call **Mark Caswell** of organiser **MCC Promotions** for details.....



When your biggest new artists are a bunch of **Benedictine** monks living in an enclosed order in the heart of Spain, TV appearances create a wholly new challenge. But **EMI Classics** managing director **Roger Lewis** was undeterred when he was approached by the producers of **ITV's This Morning**. Alongside producer **Paul Saulistan** and press and promotions staff **Marius Carboni** and **Tara Guha**, **Lewis** simply donned a habit and dusted off his vocal chords for a bit of a sing-song. "It was the highlight of my career so far," says **Lewis**, who hosted a champagne breakfast for retailers and media on **Friday** to celebrate the success of the **Cantos Gregoriano** album. "There we were singing on a floating map of the **British Isles** in the middle of **Albert Dock** while **Fred** the weather man jumped around us giving the forecast." Pictured (left to right) are **Carboni**, **Guha**, **Saulistan** and **Lewis**.



incorporating Record Mirror

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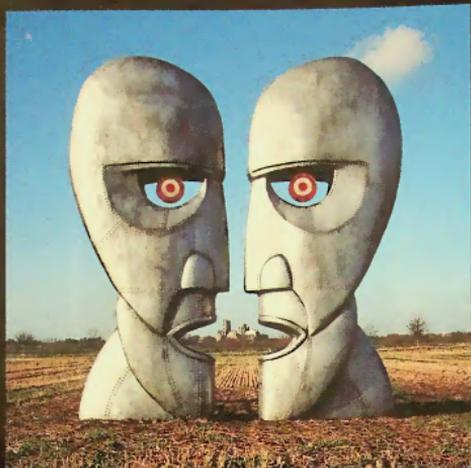
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PINK FLOYD



THE DIVISION BELL

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) TC SHVL 804
(CD) CDSHVL 804



ANIMALS
(MC) TC SHVL 815
(CD) CDP 7461282



WISH YOU WERE HERE
(MC) TC SHVL 814
(CD) CDP 7460352



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



MEDDLE
(MC) TC SHVL 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