

music week

STUDIO/PRO AUDIO

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Sample snags hits Bjork

One Little Indian deleted and repressed its Bjork album, *Post*, after just an hour on sale last week following a copyright row over the use of a sample. The label took the action on Monday morning after failing to reach an agreement with Beechwood Music over an unclear 90-second sample on the album mix of *Possibly Maybe*.

One Little Indian director Derek Birkett says he was forced to stop the album as Beechwood had refused an offer of £1,000 for use of the sample – taken from the track *Mass Observation* by techno artist Scanner – and was threatening to injunct the album. Beechwood denies issuing threats

but dismisses One Little Indian's cash offer as "pathetic".

Birkett concedes One Little Indian's error. "It was my fuck up," he says. "I forgot to clear the sample. We usually say around £1,000 for use of a sample, but Beechwood wanted a royalty. We disagree with that on principle."

Birkett says an independent sample clearance expert had estimated that a fee of up to £2,000 would be fair and reasonable for the Scanner track. In previous cases, Nirvana's Kurt Cobain allowed *Credit To The Nation* to use a sample from *Smells Like Teen Spirit* for £500, while Quincy Jones accepted £1,000 for the use of a sample from a

1962 track on the Bjork single, *Human Behaviour*, he says.

Beechwood retaliated to the decision to delete by issuing a writ against One Little Indian. Beechwood director Chet Selwood says he was only alerted to the use of the sample a fortnight ago.

"This is not just a one or two second sample, this is 34 seconds of completely unaltered Scanner" at the beginning of a track," he says. "They have used a great chunk of the thing without permission."

Selwood says he will seek damages and a royalty on all sales of the first pressing, claiming that One Little Indian had acknowledged that up to

1m copies of the album had been pressed.

The clash looked unlikely to affect the chart position of the album, which was the biggest selling album of last week by the end of Thursday having sold around 35,000 copies. But it was set to be overtaken by Michael Jackson's album over the weekend.

The *Mass Observation* track, which is composed from distorted and manipulated telephone feedback, was originally released by Scanner on Beechwood's New Electronic label last year but Selwood says the label was planning to re-release the single later this summer.

THIS WEEK

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Capital scoops top honours

London's Capital Radio led the UK assault on last Thursday's International Radio Awards in New York, scooping three gold medals.

Capping six months in which it dominated the Sony Radio Awards and achieved a record audience figure of 3.2m, the station won one gold for its programming format and two golds for the new programme *The Way It Is*. DJ

Neil Fox picked up a silver for best radio personality.

Radio Clyde also won three golds for non-music programming, while JFM won a silver award for best alternative format and a bronze in the entertainment category for its breakfast show. Bronzes also went to Classic FM's Henry Kelly Show and Essex FM's John Leech Mix.



Sony launched Michael Jackson's *HIStory* album with a high-profile publicity stunt on London's River Thames, sailing a 18-metre high, 2,100-kilo statue of Jackson (pictured) under Tower Bridge on Thursday (June 15). The play received blanket media coverage including features on BBC's *Nine O'Clock News* and across the national press on the evening of the album's release. After being moored at Tower Bridge for seven days the statue – of which there are eight identical models around Europe – will tour various locations around the UK. *STY, p.3*

Evans contract extended at R1

Radio One has signed a deal with breakfast show presenter Chris Evans extending his contract for a further 12 months.

The new deal follows on from Evans' current eight-month contract, which was due to expire at the end of December, and ties him to the station until the end of 1996.

Although reports that the deal is worth £1m were not confirmed by Radio One, Matthew Bannister says, "Chris is doing a fantastic job and we're delighted he wants to stay on."

Virgin tempts Story from Emap

Virgin Radio has poached Emap Radio's Mark Story to take over as director of programming for both its London and national services.

Story will take control of the station's music programming, overseeing its four playlists.

Virgin managing director David Campbell says Story's appointment is the result of a nationwide search. "I talked to around 15 or 20 people within the industry, asking them who they thought was the most talented programme director in the country and Story quickly became the front runner."

he says. "He's the strongest PD in commercial radio today."

Story, 40, has been group programme director for Emap Radio since the company bought *Trans World* – the parent of Piccadilly Radio where Story was programming director – last year.

Story says, "I was very happy at Emap, but I got an approach from Campbell. We met for a meal at 9.30am and by 4.30 in the morning I'd decided I wanted to do it – it's an opportunity I just couldn't turn down." Story, whose starting date has yet to be finalised, replaces Suzy Mayzel who

quit the station last month to return to her native US. Story says that his role will involve working more closely with presenters than his predecessor.

Story began his career in UK radio at Capital in 1983, producing Graham Dine and Chris Tarrant's breakfast slots after a start at RTE in Ireland. In 1989, he joined Radio One producing the *Simon Mayo* breakfast show, and moved to Piccadilly Radio a year later. Piccadilly's managing director Dave Dine and programme director John Dash will assume Story's duties for Emap.

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▶▶▶▶▶ GRANADA WINS RIGHTS TO BEATLES SHOWS - p3 ▶▶▶▶▶



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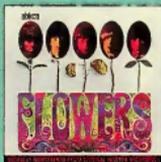
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COMMENT

The Future, Book 1, according to Jacko

If you believe the over-excited fan interviewed on Thursday's Nine O'Clock News, the floating of a 10 metre fibre glass statue of Michael Jackson under Tower Bridge last week was "the best thing that's ever happened on the Thames". Hmm. It wasn't that good, but as a publicity stunt – and the most flamboyant record company marketing ploy for some time – it's paid off for Sony big style. EMI's Beatles album got a fair old crack on the Nine O'Clock News, which was that surprising given the BBC connection. Sony got nearly as much air time, albeit on the local news bit, with no such leg-up.

Within the industry, it's all too easy to underestimate the news value of all things Wacko and, it seems, the anticipation for his new album, which should surge to number one after just two days on sale.

Sony's launch campaign has gone swimmingly so far, even without a video for the first single, Scream. It's only when you see what they were waiting for that you realise just what a frustration this must have been. No matter what it cost (and no-one wants to encourage over-inflated promo budgets) the black & white promo is impossible to knock. Yes, the effects are stunning, but what marks it out from some previous MJ epics is not the edit suite box of tricks but its dangerous vibe, the way it blends the song to life and the fact that it makes Janet look like the coolest chick alive.

Hopefully, the mysterious delay will not affect its exposure: Ric Blaxill has already stuck his neck out by showing it on TOTP even though the single is on the wane.

Michael Jackson's new album is certainly a much more accessible record than the funky Dangerous, but so far I'm not excited about the promo for Scream; it's one of the best ever made.

Selina Webb

WEBBO

Good things do come in threes

So much moaning about only having three formats qualifying for the chart now. What's the problem? If the fans still want vinyl, cassette and CD (well, do they really?) then just use those three. If you want to play chart manipulation game, as everyone does, then one format has to go and that one will certainly be vinyl, which is just as well, as it's dying.

Let's remind ourselves why the three format rule was introduced. To save everyone (labels and retailers) money, and to stop ourselves going absolutely crazy in this game. The beneficial by-products are, of course, that we are managing the demise of vinyl and that smaller record companies can compete more easily. So who's concerned about three formats? A superstar who can afford seven up-odd mixes and can't decide which is best? Or an jerk-and-comey trendy band who have so many extra tracks for their fans to listen to? To the former! I say you're 're just being self-indulgent. To the latter...put an album out.

If someone does release more than three formats it's going to make them, not our chart, look absurd. The greater absurdity is still that singles have a minimum dealer price to qualify for the charts but not a minimum selling price. We now have co-op ads between companies and retailers promoting £1.99 CD singles with a dealer price of £2.49 plus VAT minimum. Record companies say they are special deals of course but that is hardly the case when almost everyone is getting a deal. If retailers won't supply selling price information then maybe someone should take the lead. Record companies should prove that a certain percentage (50%? 75%?) of the stock supplied in any week was at the minimum dealer price (including free goods). What about it, charts committee?

Jon Webster's column is a personal view

NEWS

HMV is retailing China Records to line up a world tour of 15 of the retailer's superstars by funky jazz outfit Heavenly. The four-piece will start the first HMV Around The World tour immediately after Glastonbury on June 23 and appear at stores worldwide, including Hong Kong (June 28), Tokyo (July 1), Sydney (July 5) and Los Angeles (July 9). The initiative, developed by HMV group chairman Stuart McAllister and China's boss Derek Goo, will give Heavenly instant international access, Green says.

"Ten years ago it would not have seemed possible that an international retailer would emerge with both the will and the facility to accommodate such an idea," he adds.



Blockbuster nuts Music in its sites

Blockbuster Video is making its first steps into the music market by offering the Top 20 and selected soundtrack CDs across 130 UK stores.

Details of the trial emerged last week after the announcement that Bard chairman Charlie McAuley has been appointed as director of product for Blockbuster's European operations.

European vice-president Nigel Travis says the move, which follows a successful test some months ago, is unlikely to see the UK operation follow the pattern set in the US where Blockbuster operates 550 outlets dedicated to music.

Travis says it is undecided to what extent the group plans to extend music retailing throughout its network or if it is poised to extend its range. But he

adds, "We have no plans to roll out Blockbuster Music in the UK. We see music as only a small part of the overall entertainment scene, which is why we have linked up with tracks."

"We've just relaunched the brand and see ourselves as pulling forward video rental in the UK and rolling out the music side. Music sales are only a small part of the business at the moment," Travis says. McAuley's brief will include overseeing the introduction of this new strand to the group's activities, but his focus will remain Blockbuster's core business, video rental and games.

He says McAuley's experience as entertainment controller at Woolworths, will be invaluable to the retailer as it plans to open 1,000 stores across

Europe over the next five years, including outlets in Berlin and Munich later this month. "We are lucky to have someone from that background," he says.

Meanwhile, Woolworths is no nearer appointing a replacement for McAuley. A spokesman for the group says there is no indication how long it will take for a successor to be appointed. And as McAuley's leaving date has not been finalised, no decision has been made on whether to appoint a temporary replacement or not, she adds.

McAuley will chair his final Bard control meeting on July 20, when a decision will be taken whether to elect a temporary chairman to stand in until September's agm, when McAuley would have been up for re-election.

Mercury Music Prize '95 sees highest-ever entry

This year's Mercury Music Prize, has attracted 140 entries, the highest number in the award's history.

Mercury Music Prize managing director David Wilkinson says the increased number of entries – up from 130 last year – stems from the high quality of albums by British and Irish artists in the last year.

He adds that record labels have also become far more efficient in preparing and selecting albums to be entered for the competition.

"If you look at the shortlist, all genres are covered and all the 140 entries have been carefully considered," he says.

The shortlist will be announced on July 25 and be drawn from a list of albums including such hotly-tipped contenders as Supergrass's 1

Should Coco, Portishead's Dummy, Lefffield's Leftism, Oasis's Definitely Maybe, Tricky's Maxinquaye and Elastica's Elastica. Albums by previous nominees Paul Weller, Take That, PJ Harvey and Therapy? are also entered.

Wilkinson says BBC2 has agreed to programme a Late Show special on the awards night for the second year in succession. Bard retailers will also participate in a nationwide promotion campaign across 2,600 stores, he says.

"Last year we had a breakthrough, particularly because of the TV coverage, and the awards have a much higher awareness now," he adds. "The media was always aware but public awareness has definitely been raised."

Drummer sues Sade over song royalties

Former Sade drummer Paul Cook has issued a writ against Sony and the multi-million-selling act, seeking a share of royalties in 11 of the group's songs.

In the writ, served on June 5, Cook says he helped write hits including Smooth Operator and Your Love Is King. Legal sources estimate a successful action could yield up to £250,000.

Cook alleges that between 1982 and when he left the band in 1984, the four members of the group: Sade – named as Helen Folasade Adu – Stuart Matthewman, Paul Denman and Cook, jointly composed songs which later appeared on Epic's best-selling Diamond Life, Promise and Buck O'Nails albums. Solicitor Robert Page says Cook had not brought the action sooner because "he didn't realise he had a claim."

Sony, represented by Clintons, and the band members are required to reply to the writ by July 5. Sony declined to comment on the case.

Tring boosts budget classics range

Budget CD label Tring is expanding into international markets by launching its Royal Philharmonic Orchestra range worldwide.

Tring has spent £1.5m to date on recording the classical CDs and pledges a further £1.5m over the next year until the 125-title range is complete.

"Classical music won't go out of fashion and it's got to be promoted," says Tring finance director Philip Keane.

The RPO range is being launched in Brazil this month and Tring aims to add Russia and Asia by the end of the year.

Tring gave details of the expansion at last week's annual results meeting, where it unveiled a 15% increase in turnover to £26.5m for the year to March 31. Pre-tax profits rose 11% to £5.8m.

Tring joint chief executive Mark Frey says Tring's adherence to a strictly-controlled cost structure: since the company

was formed in 1990 has enabled it to remain one of the most profitable labels in the business (see analysis, p8).

Meanwhile the High Court in London last Tuesday admitted Lee "Scratch" Perry as a joint plaintiff in Tring's two-year old Bob Marley copyright infringement case with Island. Island is involved in another Marley copyright case against Tring, although last week it withdrew two tracks from the action.

Heine confirmed as new WC boss

Warner Chappell's new managing director Ed Heine will take over full-time at the company from July 1.

Heine, 50, who attended Warner Chappell's international conference in Miami last week as UK managing director, joins from Warner Chappell's German company which has run for 14 years.

Warner Chappell president and CEO Les Bider says Heine's brief will be to build the UK operation through the acquisition and development of catalogue rather than focusing on chart success.

"Ed was the obvious choice. He has run such a wonderful operation in Germany for many years. He has built up the company and, although the UK company does have tremendous market

share, it is not as profitable."

Bider adds: "The German company has had double digit growth every year for as long as I can remember. But we have not seen double digit growth in the UK at all. He has done that by building the company. I want him to do that in the UK, using all the different revenue sources we have and not focusing as much on the chart."

The American-born Heine has had a home in London for two years and is an established member of the European publishing industry. Bider says he had no qualms about appointing an American to the UK company. "For a long time he has been the only non-local in charge of a Warner Chappell company. The French company was run by a Frenchman, but a German was never in

charge of the German company, and it has not been a handicap."

Heine, who replaces Robin Godfrey-Cass who quit last month to pursue personal interests, says: "It is a great challenge. One of my priorities will be to utilise the staff to their fullest potential. There is a great team there, but I feel they can do even better. I've known a lot of the staff for a long time and I know they have a lot more talent than they've been allowed to show."

Heine is a long-standing member of the German publishing business, where he first joined the forerunner of Warner Bros Music in 1972.

He will take over a company which is the current MW publisher of the year, after beating its long-time rival EMI Music Publishing into second place.

Walt Disney plans soundtracks label

Walt Disney is establishing a new label in the UK to release its own soundtracks.

Peter Woodhead, managing director of Walt Disney Consumer Products, says the initiative is still in its infancy, with neither a name or start date finalised. But sources suggest the company will be called Disney Records and distributed by Buena Vista, which currently handles all Disney video releases.

Woodhead says, "We are looking at ways of getting involved with our own music projects and the creative process." It is unlikely that the new label will sign artists directly and the move will have no effect on the future of Hollywood Records, he adds. Patrick Wilson will be leaving EMI Classics — where he is project manager for strategic marketing — in July to run the new imprint. Wilson played a central role in the recent Vanessa Mae campaign for EMI Classics.

Disney's move will see its six-year partnership with the Pickwick Group end in December. Pickwick currently licences and distributes audio products for Disney in the form of CDs and spoken word tapes.

Alan Bowden, childrens sales manager at Pickwick, says he is disappointed to lose the Disney business, but adds that the move was expected because it brings UK business into line with the US Disney operation.



A funeral takes place today (Monday) for Irish blues and rock guitarist Rory Gallagher, who died on Wednesday last week at London's Kings College Hospital. Gallagher, who set up his own Capo label through Castle Communications in the mid-Eighties, received a liver transplant two months ago after being admitted to hospital following a short illness. He died of complications that set in after the transplant. Chrysalis managing director Roy Eldridge, who signed the guitarist in 1975 says, "I've known him ever since I've been in the music industry and I'll miss him. He was an absolute gentleman and a great guitar player." A memorial service is being planned in the UK after today's funeral (June 19) in Gallagher's home town of Cork, Ireland.

Wembley appoints arena boss

Wembley Stadium is appointing Paul Streeter to the new position of arena director with day-to-day responsibility for the operation of the 12,000-seater indoor venue. Streeter says he remains committed to music, which will again form the bulk of the programme booked this year, but he says he will also be encouraging music promoters to bring in new types of attractions. As part of the move, which follows the recent refinancing of the company's parent Wembley plc, former programming executive John Drury takes on a dedicated sales management role for the arena.

EMI launches Best Classical album

EMI Classics is releasing the latest album in the Best EMI In The World Ever series on July 3. According to the label's project manager Lisa Walker the 40-track The Best Classical Album... includes "all the biggest artists and best songs from classical music" with contributions from Nigel Kennedy, Plácido Domingo and Lesley Garrett, performing tracks including Vivaldi's Four Seasons, Bach's Ave Maria and Puccini's Nessun Dorma.

Reading line up announced

The Mean Fiddler Organisation has announced the bill for the Reading Festival which takes place over the August Bank Holiday weekend from August 25 to 27. The event will be headlined by Smashing Pumpkins and Green Day on the opening day, followed by Björk and The Boo Radleys on Saturday and Neil Young and Soundgarden on Sunday. Meanwhile, Tenants' T In The Park festival, which takes place in Edinburgh on August 5 and 6, has added Kylie Minogue and Tricky to the bill.

Indie offers limited edition vinyl deals

Artist manager Richard Cotton is launching the new independently distributed label Rotator, offering two single and one album deals to up-and-coming bands. Initial releases on the Aylesbury-based imprint will be limited editions on vinyl only and distribution will be through Vital, says Cotton, the manager of John Otway. The debut release is Is This What You Call Change?/Room At The Top by Harvey's Rabbit, released on July 3.

New HQ for Schilling & Lom

Legal firm Schilling & Lom is moving to new premises at Royalty House, 72-74 Dean Street, London W1V 6AE. Telephone 0171 453 2500 and fax 0171 453 2600.

Michael Eavis profile

The final line of last week's Michael Eavis profile was mistakenly omitted. It should have read, "There are few promoters who worry about their events becoming too popular. And there are none like Eavis, whose attitudes appeared to have remained constant since the Moody Blues played their set at the Bath Blues Festival in 1970." The profile was written by Paul Gorman.

REPORT HIGHLIGHTS INDUSTRY'S GROWING PROFITABILITY - p8

dubstar
stars

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the debut single on CD, cassette and 12"
includes mixes by 'way out west', 'mother' and 'the rapino brothers'.

June 21 sees War Child's most ambitious charity event to date

Midsummer's Night is a date in the calendar traditionally renowned for extraordinary occurrences.

And when summer solstice arrives on Wednesday (June 21), there will be few events more remarkable than Pagan Fun Wear, the music industry-supported melange of fashion show, mixed media performance and charity fund-raiser being held at London's Saatchi Gallery.

Organised by Brian Eno with the support of industry executives and fellow artists including Peter Gabriel and Laurie Anderson, the aim of the evening is to raise cash for a music therapy centre in strife-torn Mostar planned by Bosnian aid organisation War Child.

Launched by David Wilson and Bill Leeson in autumn 1992, War Child has quickly been adopted by the music business. The link was first forged 18 months ago when the pair asked Brian Eno and his wife Anthea Norman-Taylor to help their efforts.

"What makes War Child worthwhile is its aim to relieve the suffering of the most vulnerable people in any conflict – the children," says Norman-Taylor, a former senior executive at EG Music who now runs the couple's management and publishing company Opal.

Norman-Taylor launched a think tank, drafting in Virgin director of media affairs Jeremy Silver, publicist Rob Partridge and sleeve designer Greg Jakobek. The aim was to create unusual events to capture the imagination of the industry increasingly jaundiced by the procession of charity records and concerts, suggests Norman-Taylor.

Partridge says the combination of Eno and Norman-Taylor's enthusiasm and the aim of War Child, made it a particularly suitable charity to support.

WAR CHILD



Lending support: Lou Reed, Laurie Anderson, Cornershop's Trinder and Anthea Norman-Taylor

THE STORY SO FAR

October 1991: Bill Leeson and David Wilson start a series of visits to Yugoslavia for a BBC Arena programme.

Summer 1992: They organise fund-raising exercises on behalf of charities such as Unicef, launching War Child in November.

Feb 1993: Three concerts are staged at London's Royal Festival Hall for War Child.

November 1993: Brian Eno donates musical equipment for musicians in Sarajevo.

April 1994: Anthea Norman-Taylor launches music industry fund-raising think tank.

October 1994: Big Pieces From Little Stars exhibition and auction raises £50,000.

March 1995: The Cranberries' Dolores O'Riordan writes song called War Child.

May 1995: The Mostar music therapy centre is launched at MTV Europe's headquarters. Island's launch of Bob Marley's The Legend Continues benefits War Child.

He adds, "As War Child is targeting the young in Bosnia, we in the music industry are obviously in a position to help out with that."

The first War Child event to receive full industry support was Little Pieces From Big Stars, last autumn's exhibition of art by musicians which raised £58,000.

Other superstars like Michael Stipe and Bono have donated exclusive

clothes designs to be modelled by top models and celebrities at the June 21 event. While these are paraded on the catwalk, the audience of 400 will be treated to an Eno-mixed soundtrack of songs donated by artists such as Tricky, Cornershop, the Sun Kings and Aecia.

Eno – working in between recording commitments with U2 – put together the soundtrack compilation from the fashion show, which is also being issued

as a 500 issue limited edition CD to be sold for £100 each at the event.

Eno says, "I wanted to complement the bigger names with great music from lesser-known artists."

Having already raised more than £500,000, War Child is already making an impact in the former Yugoslavia. Leeson says, "In 1993 we launched a programme to supply diabetic medicine and equipment supported by the World Health Organisation and later set up a mobile bakery in East Mostar, which feeds up to 15,000 people a day and is funded by the Overseas Development Agency and the UN."

Even the supply of musical instruments, CDs and cassettes donated to music-starved musicians and radio stations is playing an equally important role in providing solace for the victims of the conflict.

The next big project for the organisation is the construction of a £1.5m music therapy centre in Mostar. The Nicholas Lacey-designed centre, was launched in May at MTV Europe – whose creative director Brent Hansen is a patron of the charity – and will include teaching, recording and performance facilities.

Already the organisation is investigating providing aid to Kurdistan and Rwanda. Leeson says, "We hope that when peace comes to former Yugoslavia it will become an international centre for the treatment of children traumatised by war from all over the world."

For the meantime though, Bosnia is the focus of the War Child's cause. And where everybody's thoughts will be trained at Wednesday's big event.

Paul Gorman

JUDY CHEEKS



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The record industry has emerged from the recession more streamlined and more profitable, according to GfK Dane's latest review of the UK music business.

Dane's third UK Record Industry Annual Survey, which analyses the most recent financial results for more than 130 companies, shows that the business generated a substantial increase in pre-tax profits compared with the previous year.

Some 65% of the labels, distributors, manufacturers and retailers reported increased pre-tax profits with just 33% reporting reduced profits. The figures amount to an overall profit increase for the industry of £121.5m, a net increase of £55.3m over the previously reported figures.

"That is effectively an 83% increase (from £66.2m) which is staggering. They are very good figures," says Dane, who attributes the improvement to industry streamlining.

"A five per cent increase in sales is matched by a more than a five per cent increase in profit," he says. "I think that's largely because record companies are operating on the same fixed overheads and employing the same people but with bigger sales."

The figures highlight Virgin Records as by far the most profitable company surveyed, with pre-tax figures of £30.3m, well ahead of Warner Music in second place with £12.9m and PolyGram's mail order company Britannia Music on £12.3m. The Virgin figures show a strong return on sales - a striking 22.8% margin.

The highest ranking indie in terms of profit is TV advertising specialist Telstar which comes eighth with pre-

The post-recession industry is leaner and fitter

TOP OF THE PROFITS

Company	Pre-tax profit	Company	Profit margin
1 Virgin Records	£30.3m	1 Tring International Group	23.3%
2 Warner Music UK	£12.9m	2 Virgin Records	22.8%
3 Britannia Music	£12.3m	3 Music Collection International	21.3%
4 EMI Music Inst. Services	£11.4m	4 Divisestate*	13.0%
5 Virgin Retail	£9.9m	5 Warner Music UK	11.8%
6 PolyGram Operations	£9.7m	6 One Little Indian	11.3%
7 BMG Records (UK)	£9.5m	7 Britannia Music	10.9%
8 Telstar Holdings	£9.5m	8 EMI Music Inst. Services	10.6%
9 Entertainment UK	£9.2m	9 Reggars Banquet Comics	10.5%
10 Tring International Group	£9.2m	10 BMG Records (UK)	10.2%

Figures show the music industry's most profitable operators and are taken from financial reports processed by Companies House before the end of May, 1995. Profit margin totals only counts active companies with turnover of £5m or more. *The holding company for London/FRRR record labels. Source: The UK Record Industry Annual Survey 1995.

tax figures of £5.5m.

Despite the majors' strong showing, the independents offer a better pound-for-pound return, suggests Dane. While the six majors generate profits of £64m from around 80% of total industry turnover, independent record labels make a total of £21m from the remaining 20% of the market.

"Effectively the indies seem to be making more money per percentage of market share," says Dane. "I think that's probably because a lot of them haven't got the costs of developing repertoire that the majors have. They tend not to be working on as many acts."

Indeed, the company showing the healthiest profit margin is Tring International Group whose £5.2m profits for the period surveyed amounts to a 23.3% margin on its turnover of £22.2m. Besides Virgin, only MCI pushes it close with a margin of 21.3% (a profit of £2.2m).

The success of companies such as

Tring, MCI, Prism, Telstar and Castle (whose pre-tax profit of £2.1m amounts to a margin of 6.1%) highlights the opportunities for independent reissue, budget and TV advertised labels, essentially operations which do not rely on originating new material.

While several joint venture companies report losses, including Dedicated (£1.5m), FWL (£1.1m), Antics (£1.1m) and Gee Street (£3.8m), Dane says such figures should not be taken on face value.

"Apart from the companies which are built around one successful band it is very difficult for start-up companies, especially when you are investing in five or six new acts," says Dane. "With most of them there is no catalogue to support them through the difficult periods."

The figures - many of which cover financial periods which ended last year - also illustrate how cyclical the music business is, he adds. It is a point most

clearly emphasised by losses reported by Creation (£204,000) and Col Discs (£88,000).

Since such results were posted, the fortunes of both labels have taken a striking turn for the better through the successes of Oasis and The Boo Radleys, and Purlmouth and The Beautiful South respectively.

The latest edition of Dane's report covers retailing for the first time. While HMV's figures are not broken out in the financial report of its parent Thorn EMI and are therefore unavailable, Smith's Our differing fortunes of Col Discs are clear to see. Virgin's profits have tripled over the past two years to 26.9m (on turnover of £115.4m), but Our Price has lodged two consecutive losses amounting to a total of £9.5m with recent turnover of £239.6m.

Dane's identification of Britannia Music as a retailer highlights the mail order firm as a business equivalent in size to Virgin Retail. Its £112.6m turnover is a dramatic increase from £12.6m 10 years ago, in which time profits have improved from £1.0m to £12.3m giving the company a 7.7% share of the market.

Meanwhile, indie chain Andy's Records has steered a steady expansionist policy to push turnover to £15.5m, a four-fold increase in eight years, though this has also coincided with a reduction in gross margin from 10% in 1992 to 8.9% in 1994.

Martin Talbot
 • The UK Record Industry Annual Survey 1995 is priced £395 from Media Research Publishing, Lister House, 117 Milton Road, Weston-Super-Mare, Avon BS23 2UX.

THE ALBUM GANGSTERS, TARTS & WANNABEES

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Jodeci may be one of the biggest-selling R&B acts in the US but in the UK they are still waiting for that first Top 10 hit. The mix of hip hop street style and old fashioned harmonies has come to dominate modern US soul music and with their third album *The Show, The After Party, The Hotel*, MCA intends to spread their infectious style to a new audience in the UK.

The band's second album, the multi-platinum selling 1993 release *Diary Of A Mad Band*, was an instant classic within its genre and broke new ground in the way it applied a hip hop aesthetic to R&B.

The group's mixture of bravado and sensuality established them as an act of individuality and as bona fide pop stars in the US, achieving that ultimate recognition of success – an appearance on *MTV's Unplugged*.

The quartet consists of two sets of brothers in their early twenties who met as teenagers on the gospel circuit, K-Ci and Jolo (Cedric and Jo Hailey) and Mr Dalvin and DeVante Swing (Dalvin and Donald DeGrate). In *Diary Of A Mad Band*, the group's talented producer, wrote and produced almost all of the new album.

K-Ci, generally seen as the group's lead vocalist, says using DeVante as producer is intrinsic to the Jodeci style. "We didn't consider using any other producers other than DeVante. We wanted to keep it right in the family," he says.

"We're not trying to be trendy. Jodeci just don't like to think anybody in the studio. Everything we go through, it's just us four. We don't depend on anybody for writing. We make a big thing of independence."

Originally from North Carolina, they credit their longevity to their unity in the studio. "It's not particularly new. I think *Diary Of A Mad Band* was a bit more challenging." However, I think the new album definitely grows on you and the potential is there.

Edwards has watched the band develop from an above average act through their debut album *Forever My Lady* into a musical phenomenon with *Diary...*

Although sales remain relatively low in the UK, Jodeci have built up a massive underground following, demonstrated when they sold out two nights at Wembley Arena in January. "Jodeci haven't charted and don't have to chart but they can go and sell out Wembley (they also played Birmingham, Manchester and Bradford)," says Edwards.

"They've done well because they can sing very well and they built an audience here at a time when the swingbeat sound was new and when we needed to see who was the best. Everybody loved them to their sexual antics and their attitude."

Shows like Edwards' on Radio One will be instrumental in breaking Jodeci to new audiences and the station has already begun playing the new tracks.

"We're getting retail and radio interested. Lisa [Anson] played the European exclusive of *Freek 'N' You* (the first single, released last week) on

Radio One in the afternoon," says Gillard. "We're running releases as simultaneously with America as we can, purely for import reasons. With an R&B act as popular as Jodeci you can lose buyers because people want their material as soon as possible and if they've got to pay import prices then they will and that affects our overall chart position," he adds.

Jodeci are another triumph for MCA and its Uptown subsidiary whose R&B roster includes Bobby Brown, Mary J Blige, Aaron Hall and Soul For Real.

The band's achievement has been to establish themselves both at the top of the US R&B tree and break out into mainstream popular music.

Their next challenge is to retain that status and, according to Steve Edwards, the group have managed to manoeuvre themselves into an almost unassailable position.

"I think they'll remain as one of the premier R&B acts because they've got themselves to a stage where they can do almost anything and get away with it." *The Show, The After Party, The Hotel* is released on July 17. **Jake Barnes**

JODECI

AIMING TO TURN US SUCCESS INTO UK SALES



TRACK BY TRACK

JODECI: The Show, The After Party, The Hotel
 Label: Uptown MCA
 Publisher: Copyright Control
 Writers: Donald DeGrate, Dalvin DeGrate, Cedric Hailey, Jo Hailey, Tim Mosely, Missy Elliott
 Producers: Donald DeGrate, Dalvin DeGrate

Tracks:
Bring On Da Funk 3:56
 Mid-tempo, typically Jodeci, stomper using parts of the chorus from Tom Browne's classic, Funkin' For Jamaica.

Fun 2nite 3:52
 Subtle and low-key mid-tempo grower with sections of Kool And The Gang's Ladies Night cut into the chorus.

S-More 3:42
 Blusy late night lament using a heavy drum and bass rhythm employed by Massive Attack on Blue Lines.

Get On Up 3:47
 Funky and upbeat with a Seventies feel.

Can We Flo? 4:17
 A pounding mixture of heavy rap beats and imploring vocals. Contains elements of George Clinton's Atomic Dog.

Let's Do It All 5:51
 Not quite a ballad but definitely beginning the slowing down process. Slinky and seductive.

Pump It Back 6:23
 Slow, winding epic leading to an exultant climax.

Freek 'N' You 6:13
 The first single. A grinding ballad with a less than subtle message.

Time & Place 6:00
 The album's best track. A melancholic ballad bursting with hooks and melody.

U 4 Life 4:50
 Another romantic, expansive ballad.

Good Lov 4:48
 Almost certainly a future single and, according to Steve Edwards, "the standout track because it has taken on the challenge of an a cappella and acoustic guitar."

"The album is typical Jodeci. DeVante's done some great production but it's not particularly new. I think *Diary Of A Mad Band* was a bit more challenging." However, I think the new album definitely grows on you and the potential is there.

Edwards has watched the band develop from an above average act through their debut album *Forever My Lady* into a musical phenomenon with *Diary...*

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GUINNESS PUBLISHING

No matter how great the music is, when dance enters the live arena problems can start.

Drum machines and synths may sound fine on record, but visually they're usually a big letdown. Enter then Richard Thair and the bands he has helped develop into acts who can transform their sound into a convincing live performance.

Thair is a member of both The Aloof, the dub-techno five piece recently signed by East West, and Red Snapper, the alternative jazz combo whose Reelid And Skinned album has been licensed by Sheffield-based Warp Records.

Both have a modern electronic sound but are distinguished by being able to turn in finely-honed live performances. The hard-working Thair also co-runs the ground-breaking Flaw Records (based, like The Aloof and Red Snapper, in London) with his longtime associate and DJ Dean Thatcher, as well as drumming for the Sabres Of Paradise.

Thair's current success is a result of several years of odd, sometimes unrewarding, work on the dance music underground.

"I owe so much money from the last few years from releasing my own records," laments the 29-year-old. "The only things that made money were Snapper and The Aloof. Running Flaw has been a loss-making venture but one that's paid off."

Last year, Flaw released three Aloof singles followed by the debut album, *Cover The Crime*.

"East West got into it. They asked Ben Turner at *Melody Maker* (now at *Muzik*) who he thought was good on the dance scene and he put the label on to us," says Thair.

He believes vocalist Ricky Barrow is key to the act's success. "I think East West liked us because Ricky's voice is quite unusual and there are lyrics over techno and dub. I don't think they'd have gone for us if it was just music."

Jason Hetherington, junior A&R manager at the label, signed The Aloof earlier this year to an albums deal.

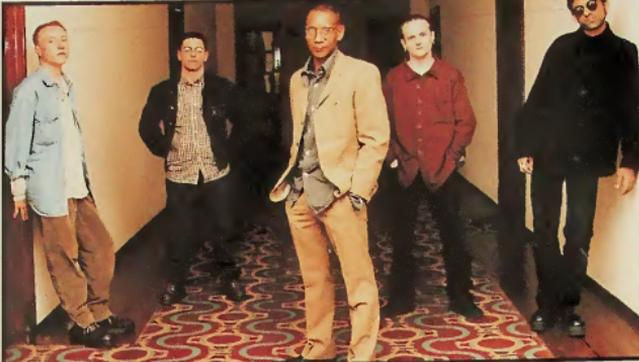
"There was no competition at the time," he says. "People were aware of them but there wasn't the same sort of fuss to sign them as there was with The Chemical Brothers or Dreadzone."

But The Aloof's ability to play live was significant in attracting Hetherington's interest.

"They're more of a rock and roll band than anything else. They've got bass

THE ALOOF

GIVING DANCE MUSIC A LIVE EDGE



and drums and they're interesting to watch on stage. It also helps that they have a lead singer," he says. "A lot of bands use guest vocalists which doesn't really help with their identity but The Aloof have got a recognisable voice."

The group have just embarked on a series of performances across the UK culminating in an appearance at Glastonbury this Sunday.

Meanwhile, the band's debut album, *Cover The Crime*, was re-released by East West two weeks ago and includes the new single, *Favelas*.

"I expect them to eventually get into the national charts," says Hetherington, who compares the band with The Prodigy in terms of their appeal. The Aloof, who formed in 1990, consist of Thatcher, Barrow, Thair and fellow Sabres members Jazg Kooner and Gary Burns, both sound engineers.

Their mix of hard electronic dance and Jamaican dub gives them a unique sound. This, according to Thatcher, has always been their intention.

"The Aloof started off with just me and Jazg," he says. "It was dance-based but we went out of our way to make it different to anything else that was around. I wanted to widen it a bit. I knew Ricky could sing and I asked Richard to come in and play a bit of percussion."

After a promising start the band's progress seemed to stall. "The first release we pressed ourselves and delivered them to record stores."

"Although I'd picked that up as a single it passed on the other options. Then at the end of 1993, Richard and I set up Flaw, initially to release Aloof singles."

This policy soon expanded to see Flaw releasing Red Snapper records.

Thair had formed Snapper with bassist Ali Friend and guitarist David Ayres. Their hip hop sound incorporated elements of jazz and reggae, attracting the inevitable trip hop tag.

"Snapper really started about a year

ago," says Thair. "But me and Ali had been jamming for years before that. At the moment, The Aloof takes priority because it's just been signed, but Snapper's flexible enough to work around it."

Red Snapper's album — which consists of their three EPs on Flaw — was picked up by Warp, a label usually associated with techno acts like LFO, Nightmares On Wax and Autechre.

According to Warp director Steve Beckett, Red Snapper have their place within that roster. "Snapper are making techno-inspired jazz. They play live but sound as if they're playing sequencers and drum machines which I thought created a really new sound," he says.

It was Thair's connection with Sabres Of Paradise which brought Red Snapper to the attention of Warp.

And it's these interlinking relationships which, despite having initially caused some problems, seem to finally be paying dividends for Thair and his acts. **— Jake Barnes**

ONES TO WATCH

THE ORCH

Factory Ton is about to unleash a Nineties version of 1979's legendary A Factory Sample double seven-inch. Of the four acts featured on the 1995 version, Manchester's The Orch are particularly notable. They combine the laidback guitar and drum rhythms of Happy Mondays with the leconic vocals of The Fall, are managed by Shaun Ryder's dad Derek and one of them used to roadie for the New Fads.

ALANIS MORISSETTE

A recent London showcase proved that this 20-year-old Canadian signed to Madonna's Maverick label is what you call a tough cookie — both lyrically and musically. Pointhead guitar riffs, nasty next to inciteful, often tormented lyrics and the first offering for the UK is the single *You Dugta*. Know on July 3.

12 ROUNDS

Formerly 12 Rounds With Jesus, this west London trio recently signed to Polydor. Combining a sort of Postmodern mood and vocal with a garage guitar feel, the debut single *Something's Burning* is both beautiful and eerie. The single, which should generate a lot of interest, is released on July 24.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
ARKANA	Producer/emo/rn trio	WEA	Seamus Morley	Album	Rag Gold
WARREN G	Reg artist/producer	EMI MUSIC	Ron Griffin	World excluding US/Canada	Peter Reichardt
JAYN HANNA	Singer from Manchester	VIRGIN	Bill Stonebridge	Album	Amy Thompson
HONEYCRACK	London-based live piece with punky guitar	EPIC	James Todd	Long-term album	Bernis Griffiths
TOM KELLY/ BILLY STEINBERG	Hit songwriters	EMI MUSIC	Manatt, Phelps and Phillips	World excluding US/Canada	Peter Reichardt
LITTLE FEAT	Rock band	EMI MUSIC	Peter Asher Management, LA	Long term UK publishing	Peter Reichardt — I'm a massive fan
M-BOZA	Scottish dance duo	POSITIVA	Ian Wright	Licensing deal	Nick Halkes — Cry India is a big club track
MORE CHEEBA	Bluebeat psychedelic hip hop trio from London	CHINA	Nick Cazali	Album	Angus Blair — They make exciting mellow music
RACHEL STAMP	London rock four-piece	WEA	Richard Heritage	Album	Rag Gold — I saw a gig and thought this guy's star
THINK TWICE	Four funky soul writers/producers from Weybridge	TOSHIBA/EMI JAPAN	Self-managed	One album	Hiroto Hirauchi
VERUCA SALT	US indie act	EMI MUSIC	Peter Mensch/ Cliff Bennett	World excluding US/Canada	Peter Reichardt
WILDFLOWERS	Sophisticated pop trio	PEER MUSIC/MEGA UK	Frank Camilleri	World publishing	Nigel Edlington/Stuart Slater
MIKE KOGLIN	Dance writer	PEER MUSIC	John Cechalini	World publishing	John Lloyd
LOVE CITY GROOVE	Paul Hardy/Jay Williams: two of the act's writers	PEER MUSIC	Paul Hallatt	World publishing	Nigel Edlington
DT	US dance innovator	POLYGRAM MUSIC	Steven Webster	World publishing	Man Chak
MARCO PERCALI	Euro techno pop hit maker	CHRYSALIS MUSIC	Roland Radtke	Exclusive worldwide	Phil Robinson
SCHTUM	Derry rock act	CHRYSALIS MUSIC	Paul McLone/Billy Docherty	World publishing	Dave Wiberley

Compiled by Sarah Davis: 0181-348 2320

SWEDEN ROCKS

AN A&R BASE BUILDS IN SCANDINAVIA

The UK music industry has had time to get used to Sweden producing massively successful pop acts, but until now Scandinavia's biggest territory has been largely ignored as an A&R source.

Despite their huge popularity, Abba, Roxette and Ace Of Base have all been seen as one-offs, and little-known outfits like Leather Nun, Union Carbide Productions and The Nomads have never done quite enough to stir excitement about the country's alternative scene.

This year, though, a rash of very talented English-speaking acts have emerged from Sweden, all promising to marry critical acclaim with commercial success.

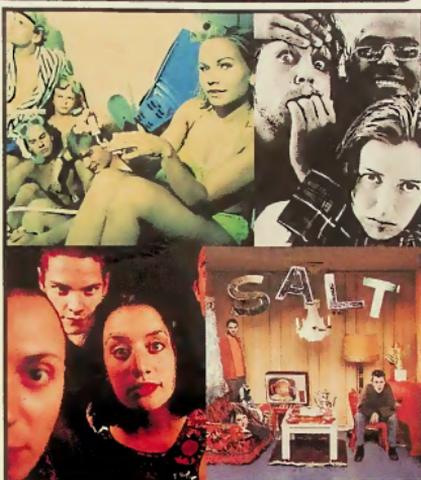
Whale and Souls are both about to make a big splash here, with their *We Care* and *Tjthschistay* (Sudok) albums being critically acclaimed as two of the finest debuts of the year. And guitar pop act Wannadies, who hail from Skövde in the far north of Sweden, have just signed to Indolent in the UK. But it is Malmö's The Cardigans, whose UK debut *Life* is released on June 26, who are really grabbing the indie world's imagination. Their breezy, summery and lightweight jazz pop has generated advance orders of 10,000 copies here – where they've played just one showcase – and 100,000 sales in Japan, where they've never played at all.

They're signed to Stockholm Records, which is better known as a dance label thanks to international successes from *Stakka Bo* and *Army Of Lovers*.

Songwriter Peter Svensson sees Stockholm's interest in his band as an sign of changing attitudes in his homeland's record industry.

"Swedish labels are now prepared to sign rock and pop bands rather than just Exordisco outfits," he says. "And, unlike in Britain, we get paid quite well for live dates. There is no pay-to-play policy anywhere and promoters tend to treat bands quite seriously."

Lars Tengroth is head of A&R at top indie MNW which boasts Mary Beatz Jane (MCA in the UK) and the hotly-tipped *Salt* (near a deal with Island). He



HEATING UP: CLOCKWISE FROM TOP LEFT, THE CARDIGANS, WHALE, SALT AND SOULS firmly believes Swedish music has improved beyond recognition.

"It is much better than 10 or even five years ago. Now we have bands, songs, musicians and studios to compete with anything in the world," he says.

Polydor international A&R man Tony Piercy picked up the option on The Cardigans for Britain, feeling their pop innocence and strong lyrics could easily translate to UK success.

He believes Sweden has a lot to offer: "We're now seeing it develop as serious A&R base. Obviously the original explosion of Dr Alban, Roxette and Ace of Base started it off, but now the indie scene is budding up too," he says.

Tengroth believes the success of pop acts such as Dr Alban and Ace Of Base has been a boost for the entire Swedish music industry. "There is a much greater interest from foreign A&Rs than ever before. American and British eyes have turned to here, because of the consistent success of our pop acts, and they want to see what else we have," he says.

"It's very good timing, because there have never been as many state-of-the-art Swedish bands as there are now."

A point taken up by Souls singer Cecilia Nordlund, who professes an admiration for US alternative music: "Four years ago there were no bands

here playing the kind of music I like, now there are hundreds. Listening habits are also changing and it's becoming easier for bands like Souls to gain an audience in Sweden."

Wahle's songwriter Henrik Schyffert is an appropriate person to comment on Swedish indie music as co-ordinator of the concept for MTV's 120 Minutes indie slot. He feels there have always been a lot of good acts around, but agrees the world is now more prepared to cock an ear to northern Europe.

"I think the high level of interest shows that Swedish bands have improved," he says. "A lot of it is down to the fact that Sweden is full of very good musicians, and the many government-supported music schools."

Wahle (signed to Hut in the UK) has just had their first Top 10 hit back home with their second single *Pay For Me*. The album, *We Care*, should catapult them into the indie limelight in Britain.

Hut Records managing director Dave Boyd doesn't think the band's nationality will hinder their progress, but accepts that the British don't really get the continental drift.

He says: "We've always been a bit suspicious of European acts. But I think that's changing now. If you look at the success achieved by Björk and the critical acclaim for (Belgium's) Deus, it would be stupid to turn a deaf ear."

Steve Albini, who has worked with everyone from Nirvana and The Pixies to The Wedding Present and PJ Harvey, was happy to travel to Sweden to produce unknown Souls, who are an East West in the UK, licensed from Telegram Records.

He agrees that it's where you're at, not where you're from, that's important: "People who operate in the underground are like-minded wherever they are in the world. I worked with Souls simply because they asked me to. Their manager sent me a tape, which I liked, and they seemed like normal people so it seemed a logical step to go to Sweden and record them."

And Albini is right – geography is less important than ever. Björk has put Iceland on the map, Deus have made it easier to name 11 famous Belgians, even Björk is in vogue courtesy of Sepultura.

And with the UK climate ripe for guitar bands of all nationalities, there's no reason why Whale, Souls, Salt, The Cardigans, The Wannadies, WEA's Pepsico or MCA's Mary Beatz Jane can't conquer Britain.

Leo Finlay

NICK ROBINSON ON A&R

News filtered through last week that at least one label has decided to make a stand against the increasing demands being made by some managers of unsigned bands. The label is responding to the growing trend among managers to ask for more money and, in particular, two firm albums. It says it will pull out of deals it believes are getting out of hand. You can't blame managers trying to do the best for their acts when they see others getting more generous deals. But should it really be a case of the highest bidder wins? Your thoughts, please... The recently reviewed Radar label in London has signed Glasgow four-piece *The Delgados* – who coincidentally earned themselves a single of the week in *Melody Maker* last week – to a long term deal. The signing took place at one of the band's recent Scottish gigs supporting *Pavement* and *Mercury Rev*. One of the Rev members was called on to officially witness the event. The Delgados debut Radar single is

due in mid-August... Radar has also signed Leeds-based *The Unsophisticates* whose music is described as "innovative jazz meets Nick Cave"... Columbia press officer Jacqui Rice leaves the label in July to become label manager at a new UK office for German indie label City Slang. She says she will be looking to sign UK acts... Cooper's manager Jonathan Cooke called last week to say that, contrary to last week's column, the band have not signed to Roadrunner. They are currently in the studio recording with Mark Waterman, the producer of *Elastica's* album... Following *Cherry Red's* recent launch of a series of compilation albums featuring unsigned acts, Nottingham's *Erache Records* is kicking off a new series of seven inch-only releases titled *New Chapter*. The first single features two acts, heavy metallers *Entombed* and punk crew *New Bomb Turks*. The second release will feature *Silencer* and *Coalesce*... Cable

station Channel 1's Planet Red programme nipped down to the Marquee in London last week to film new band *Strut* for a mini-feature (due for screening at the end of the month) about the trials and tribulations encountered by acts trying to get a deal... Mambo, the manager of *Brun-based* white rapper *Cheshire Cat* (who featured on *Bally Sago's* earlier releases) says the deal he had been negotiating with Columbia over the last six months has fallen through and he's decided to put out the record himself... Another concerned manager last week was Jeff Young. Interest has been developing steadily in his Brighton-based indie act *Inertia* but so has a great deal of confusion. Not only does he have the same name as the former MCA A&R man but there's another *Inertia* – a techno act based in London. He can be contacted on 0171-209 1342...



This month's premier of Irish dance extravaganza Riverdance attracted a mixture of senior industry figures and showbiz royalty to the HammerSmith Lab at Apollo.

Veteran comedian Des O'Connor, Warner UK boss Rob Dickens and GMTV presenter Eamonn Holmes rubbed shoulders as the black-tie audience was treated to the Riverdance experience - a dazzling display of traditional dancing and musical elements drawing on folk, gospel, flamenco, mediaeval chanting and jazz.

Critical plaudits have led to a sell-out for the six-week run of the show which has already been a commercial hit in Dublin, where it has played to packed houses at the 8,500-capacity The Point.

It is due to return there this summer before coming back to the UK and then transferring to New York's Broadway. Significantly, the media focus on Riverdance last week helped boost the fortunes of the album, *Music From Riverdance The Show*, the first release on new Irish roots label Celtic Heartbeat, which is marketed and distributed by East West.

The album had been hovering in the low 50s in the albums chart after seven weeks on release. Then the show's opening propelled it back up to 34.

"I believe Riverdance is really going to fly both as an album and as a show. It has very broad appeal," says East West managing director Max Hole, who pitches sales at more than 50,000 units.

"We have achieved those sales before our marketing budget has kicked in. They are already twice what we sell for artists working in a similar vein such as Christy Moore," Hole points out.

Acclaim is nothing new for Riverdance, which started life as a seven-minute interlude at the 1994 Eurovision Song Contest in Dublin.

It was writer Bill Whelan's application of high-gloss production

RIVERDANCE

LIVE STAGE SHOW SEES ALBUM SALES CLIMB



values to what is essentially a folk form which caught the public imagination in Ireland, aided by the spirited performances from principal dancers Michael Flatley and Jean Butler.

A single on U2's Polydor-distributed Son Records imprint resulted in the track Riverdance holding pole position on the Irish chart for 18 weeks last summer. The single also came out on Son in the UK (through Triton) at the start of this year, reaching number nine.

Meanwhile, the Rwandan charity sell-through release Riverdance - The Video has shifted close to 140,000 copies and raised £250,000.

Whelan, a member of pioneering

Irish group Planxty in the early Eighties, explains that the popularity of the track persuaded him and Eurovision producer Moya Doherty to expand the Riverdance concept.

"I've always been interested in ethnic music and thought that I could take the theme of the river to build a performance based on Irish music as well as that of other cultures," adds Whelan, who has a long-term business relationship with U2 manager Paul McGuinness, one of the show's backers.

In 1983, Whelan produced tracks on U2's breakthrough album *War*, and the pair have operated Irish publisher McGuinness Whelan for several years.

an all-out marketing campaign to support the album and new single *Lift The Wings*.

Whelan confesses he continues to tinker with Riverdance, and added sections for the UK. "A new show is constantly evolving and as the writer I have to make the changes when they are required," adds Whelan, who says he is dedicated to Riverdance for the rest of the year.

"I've been asked to write a choral and orchestral piece for performance in Atlanta in June 1996. Until then my diary's full with Riverdance."

Lift The Wings is out this week. Paul Gormon

In addition, McGuinness is a partner with Clannad manager David Kavanagh and publisher Barbara Gulsavan in Celtic Heartbeat, whose initial releases include an album by the choir Anuna, who also appear in Riverdance. "Paul provided Moya and I with seed money to explore the possibilities of expanding Riverdance," says Whelan. "We travelled to Europe investigating ways in which music from other countries could be incorporated and by January of this year we had changed it from a seven-minute piece into a full-blown show."

JET STAR

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SPOKEN WORD

Just as the spoken word market was pondering how to stimulate extra interest in its products, along the industry grapevine comes news that Woolworths is about to put its full support behind the genre. There is no doubt something was needed to kick-start an industry which has stalled in recent months, and the news from Woolworths will remind the spoken word publishers how sell-through video took off after

the multiples began aggressively marketing that particular sector. A strong retail commitment can only help convince reluctant younger consumers to try the wide range of titles available, although the industry must still improve its own marketing. The Spoken Word Publishers Association was formed last year to lobby retailers and educate the public, but so far it has been held back by the reluctance of some of its members to participate fully and support the Association's cause financially. The retail support spoken word is getting is generous for what is still a minority genre, and the industry must ensure it does not waste it.

TRYING TO MAKE THE WORDS WORK MORE

WHILE THE SPOKEN WORD MARKET IS DISPLAYING SOLID GROWTH, THERE REMAINS AN IMAGE PROBLEM WITH POTENTIAL CUSTOMERS SEEMINGLY RESTRICTED TO A MIDDLE-CLASS, 35-PLUS AUDIENCE. STEVE HEMSLEY REPORTS

It's an unlikely comparison, but the spoken word market has much in common with that traditional and sedate English pastime of Crown Green bowling. The link may not be immediately obvious, but both are struggling to shake off a middle-age, middle-class image and attract more young people. One difference, however, is that the 88-year-old British Crown Green Bowling Association is boosting its profile by hosting local competitions offering enticing levels of prize money, while the Spoken Word Publishers Association has yet to work out exactly how to widen the appeal of its members' products beyond the ABCs: over 35s and keen radio listeners who buy most of them at the moment.

Despite the sector's image problems, there are now more than 30 companies producing spoken word cassettes and CDs, and most are convinced the average age of their consumers will come down as more people become aware of the best-selling comedy and science fiction releases available.

The multiple retailers are keen to help grow the market (see page 15), but many smaller music stores remain nervous about expanding their displays to meet the explosion of titles as sales volumes per square foot are often small when compared with those for music releases.

The BBC claims a 47% share of the market, a figure none of its rivals dispute, although it expects that to settle down at around 40% as more companies launch product. The BBC's most successful title is Round The Horn, which has sold more than 125,000 copies since it was released in 1988, having previously been available on the now defunct BBC Records label.

The corporation has a unique advantage over its rivals, of course, because it can trail product after related programmes, a policy it freely admits can double or even triple sales.

But this is not straightforward because the BBC forbids promotion after kids' programmes, and we have to compete for space with BBC Video and BBC Magazines,' says marketing coordinator Steve Crickmer.

The spoken word market is still comparatively young. Many of the 24 members of the Spoken Word Publishers Association, with the obvious exception of EMI (Listen For Pleasure) and the BBC who have put out titles on vinyl for years, have only been releasing product since the late Eighties.

In that short space of time, however, the volume and value of the market has grown as the number of releases has accelerated. It is now worth an estimated £25m at retail (BBC/SWPA) - up 30% year-on-year - and the BBC expects that to expand by between 15% and 20% over the next five years.

The BBC may be slightly optimistic about the market's potential, however. Many spoken word companies believe the business will not grow significantly until the industry improves its awareness among consumers.

Listen With Pleasure began researching the market 18 months ago and discovered that only 20% of the population actually knew what spoken word was and had bought a title. It also found that the large majority of spoken word buyers are radio-listening ABCs and over the age of 35, although the split between male and female purchasers is virtually equal.



THE BBC TEAM (FROM LEFT): STEVE CRICKMER (MARKETING COORDINATOR) JACQUELINE BERRYMAN (SALES AND MARKETING MANAGER) AND GORDON ANDERSON (NATIONAL ACCOUNTS EXECUTIVE)

The most significant finding is that the market among teenagers and young adults is virtually non-existent, while children's product (for the five to 13 age group) is being bought primarily by parents and grandparents.

EMI entered the market in 1977 with 21 titles, and spoken word manager Roger Godbold says the company was the first to aim the genre at the mass market, with comedy and autobiographical releases. But he accepts the industry is struggling to attract new consumers in the Nineties, partly blaming the actual term 'spoken word', which he feels is actively dissuading consumers.

'The demographic of radio listeners means we have a strong base to start from, but the name 'spoken word' is a problem. Yet what is the alternative? Audio is

okay for the book companies because they do not deal with any other type of sound, but it is no good for us,' he says.

Meanwhile, as the publishers struggle to convince the public, they are also facing demands for better remuneration from the authors and actors - without whom the titles would not exist - for the contribution they make to the industry. Their claims are putting unwelcome pressure on publishers' margins.

The much-publicised £500,000 book deal Martin Amis signed with Harper Collins, for example, included spoken word rights through Harper Collins AudioBooks. Sales and marketing manager Alastair Giles says, 'As the market has grown, agents are opening authors' eyes to the potential, and advances and fees are going



TALKING HEADS: BOB NOLAN (TOP) AND MIKE LEANDER

up. But authors are our brand and, like the music industry, the more formats we can develop the better.'

Music companies are subsequently finding it harder to license product from book publishers entering the market, who are keen to lock their authors into sole audio rights agreements, despite the extra costs involved.

One trend which could expand the spoken word market is the cross-promotion of titles with other media such as music, books, film and television.

The BBC Radio Collection, for example, teamed up with Parlophone in March to cross promote a two-and-a-half hour audio CD and cassette version of The Adventures Of Spiderman with the single The Amazing Spiderman by MC Spy-D And >

► Friends, produced by Brian May.

Castle Communications, which has its own comedy range and distributes the Prelude Audiobooks label, is studying the cross-promotion sales

possibilities from music-related spoken word titles. General manager Billy Watson says, "The tapes could be about specific artists and include interviews, biographical information and possibly music. But I think the majors would have to develop the concept through their own spoken word divisions."

One major doing just that is BMG, through its Talking Volumes label. It has just launched the Spotlight series of music biographies, and the first release was a Glenn Miller double cassette pack (one music and one speech). The company is planning similar releases for Jim Reeves and Cleo Laine.

Publisher Harry Maloney says, "Spoken word is an important genre to BMG, but we never expected Talking Volumes to become another RCA, it takes time."

Sound and Media used the cross-promotion marketing opportunities from VE Day to try to boost its spoken word sales. The company, whose budget label Talking Tales uses product licensed from the US and packaged in the UK, released a title on its More Music label which included songs, soundtracks and speeches from the war.

PolyGram, meanwhile, has recruited a new product manager to boost its spoken word business. Jo Beatty says she

When the Spoken Word Publishers Association was formed in 1994 the industry saw it as an ideal promotional opportunity.

But the association has faced an uphill battle to unite a business which mixes book publishers with record companies, two sectors that are rarely asked to work together.

This was illustrated when some of the SWPA's 24 members refused to fund an extensive market research programme which the association's board felt was vital to determine how the industry should target its limited resources.

The research, which cost tens of thousands of pounds, used focus groups and user awareness sessions. But, because not every member funded the study, the SWPA is refusing to make the findings public.

wants to work more closely with PolyGram Video because the company often controls both the audio and the video rights to a release, and it would make sense to release titles simultaneously. "We hope to work something out in time for Christmas, but you have to be sure a video will work on audio. Some comedy releases, for example, need strong visuals," she says.

Most cross promotion, however, relates to the release of a book, or follows a successful

SPEAKING UP FOR THE MARKET



Spoken Word Publishers Association

SWPA chairwoman Sue Anstruther of the BBC says, "It was a very expensive survey, and it would not be fair on those companies that did pay towards it. But copies are available to anyone who wants to buy them."

The survey is understood to reveal that children's audio books are the most popular followed by comedy. The survey also revealed that only a small percentage of the public know titles exist.

Meanwhile, the SWPA has had talks with PPL to see if the rights organisation could collect royalties on behalf of its members for radio plays of spoken word.

The association had a meeting at the end of last year with PPL's head of broadcast Pete Rogers and head of external affairs Coleen Hue, and was told that all SWPA members would have to join the PPL before it could act.

But Hue says the spoken word market would probably not benefit from PPL's system of monitoring.

"Our system is based on surveying the use of music on radio stations, and our calculations are based solely on music. We are not able to monitor everything that is broadcast, so the spoken word companies might lose out."

PPL advised the SWPA to negotiate its own rights agreements with broadcasters.

television series or film. Prelude Audiobooks, for example, has secured the spoken word rights to the Sylvester Stallone movie Judge Dredd.

Prelude director Mike Leander has worked closely with the US film production company Cinegrit and UK distributor Guild, and he says Judge Dredd is the company's biggest release to date. "A poster campaign is planned, and there will be counter displays for retailers. The title will also be sold in

cinemas where the film is being shown," he says.

The product area most likely to interest for spoken word is comedy. Any publisher producing a title featuring a well-known comedian can expect sales of between 10,000 units and 50,000 units over a year, when most spoken word titles would struggle to exceed 2,000 units.

Apart from the BBC's huge comedy catalogue, Castle Communications has rights to

Jim Davidson and Jo Brand releases, while Laughing Stock has Rowan Atkinson and Billy Connolly among its artists.

Marketing director Mike O'Brien says comedy is being used as a tool to work the entire spoken word market.

The criticism that the spoken word market is overcrowded with product is one which the publishers fully accept. One reason for the flood of titles is that a spoken word cassette or CD is cheaper to release than an album or a book.

But Bob Nolan, managing director of Bespoke Audio, which handles the sales and distribution for Laughing Stock and Cover To Cover and has its own label, Spoken For, says spoken word can be a success if the right product is released at the right time.

"The business is going well, but companies must target their releases. Some will sell better in book shops than music stores, and vice-versa," says Nolan.

If spoken word is to grow to rival video, which is the industry's long-term aim, it must win over not just the public, but the media too. The fact that audio books sit uncomfortably alongside music and literary reviews in the Sunday supplements, for example, is one reason why the public is often unaware of the array of entertaining spoken word product available.

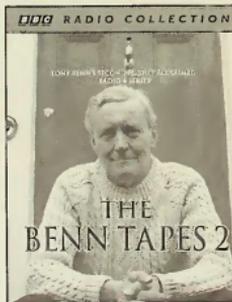
Like its friends in the world of bowling, the sooner the spoken word industry can widen its appeal, the sooner it will enjoy a better rub of the green. ■

BBC RADIO COLLECTION - The No. 1 Spoken Word Label

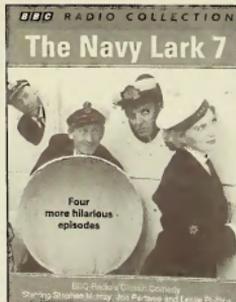
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FRONTLINE DISPATCHES

PUBLISHERS ARE ENCOURAGED BY A NUMBER OF SPOKEN WORD INNOVATIONS AT RETAIL LEVEL. STEVE HEMSLEY REPORTS

If Woolworths' plans to expand its coverage of the spoken word market come to fruition (see right) it will mean the industry is on the verge of winning the retail recognition it craves.

For years publishers have had to rely predominantly on the support of WH Smith to promote their products, while trying to persuade other music and book stores to allocate more space to spoken word titles.

WH Smith, meanwhile, is looking to increase its commitment to the sector to counter any initiatives by its rivals. For the first time the chain has allocated display space at the front of the entertainment department, an area normally reserved for music. A money-off campaign with BBC Radio Collection ran from mid-April until June 3 and offered customers a £1 discount if they bought one title and a £3 reduction on two.

Smith's support for the genre extends beyond the life of this six week promotion, however. It produces a monthly chart featuring 20 titles and this month began stocking 10 exclusive titles



WH SMITH'S LATEST BBC PROMOTION

from Hodder Headline. Product manager Andrea Turner says, "Spoken word fits our customer base perfectly, although there is low public awareness. We try to increase the sector's profile with ads in our Christmas catalogue and co-promos as well as the chart."

The success of comedy and television-related titles has prompted HMV to look again at

Woolworths is understood to be considering an increase in its commitment to spoken word by launching a mid-price own-label range. Industry sources have confirmed that EUK is working on the scheme which could also see spoken word introduced to virtually all Woolworths' 800 stores.

Publishers say Woolworths plans to make up to 80% of its spoken word range own-label in time for an August launch, but they say EUK has yet to finalise a pricing structure and decide which titles it will stock. Spoken word is currently being test-

marketed in 250 Woolworths stores.

One spoken word publisher involved in the project says, "Everyone should be grateful a retailer of the status of Woolworths is getting more and more into spoken word. Woolworths could make the market in the same way it helped develop video."

BBC Radio Collection, which has more than 40% of the spoken word market, says it is in negotiations with EUK. "We have not ruled anything out, and it is not beyond the realms of possibility that we will license product,"

says marketing coordinator Steve Crickmer.

EUK and Woolworths refuse to expand on the plans, and it is unclear whether the EUK initiative will include the Tesco and Asda stores it also supplies. A spokesman for Woolworths says, "The company is always looking at ways to better serve its customers, but we do not divulge any plans we may have."

Woolworths' commitment will be seen by many as an attempt to rival WH Smith as the leading spoken word retailer. WH Smith has an estimated market share of between 25% and 30%.

the emphasis it puts on the sector. The chain, which stocks the genre in only 40% of its stores at present, has sold spoken word titles at a slightly higher retail price than its rivals, but buyer Ricky Gould says HMV will launch a new approach to the sector before Christmas.

Virgin/Our Price's spoken word manager Chris Toth says the company's two retail brands

currently have a different approach to spoken word, mainly because the Our Price shops are so much smaller than the Megastores. "Spoken word in Our Price often gets lost among the cassette racks, so we will have to address that," he says.

In the Megastores, however, spoken word is given two one-metre displays featuring more than 450 titles. One rack stocks

the best-selling comedy and children's product, while the other is referred to strictly as "spoken word" and includes the classic audiobook releases.

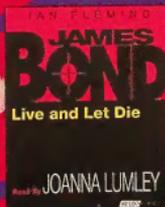
For indie music stores, allocating a significant amount of shelf space to spoken word can be hard to justify. Most give the genre its own space within the cassette racking, but sales can be minimal if the shop has a >

Our Titles Speak For Themselves



VLB 5

read by Spike Milligan



VLB 3

read by Joanna Lumley



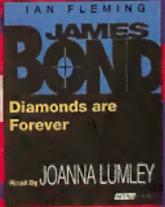
VLF 3

read by Rob Newman



VLF 4

read by Keith Allen



VLB 8

read by Joanna Lumley

AND SOME OF THEM PLAY MUSIC TOO...



VLF 5

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young customer profile. Rival Records director Neil Pearce says spoken word is stocked in five of the chain's 15 stores, where it accounts for less than 3% of sales. "We have a full range, and spoken word can do well, but it depends very much on the location of the store," he says.

The spoken word publishers have needed a different sales approach when dealing with the book trade, which initially regarded spoken word as products for people who were too lazy to read.

But Harper Collins' sales and marketing manager Alastair Giles says that attitude is softening. "They are realising the added-value benefits of spoken word. For example, a Ruth Rendell book may sell 15,000 in hardback and 100,000 as paperback, but 10m watch the TV series starring George Baker, so we will get George Baker to read the audiobooks and this will help sales enormously," he says.

One criticism often levelled at the music retailers by the spoken word publishers is that consumers never know where to find the product. Virgin UK Price, for example, has plans to move spoken word products closer to the book displays.

HMV currently displays its spoken word near its jazz and easy listening sections, while John Menzies is moving most of its audio books from its music to its book department.

The question of how much a spoken word title should cost is another area of debate between publishers and retailers. Some argue that consumers are reluctant to pay £7.99 for a



LAUGHING STOCK FROM MCI

double cassette spoken word title because they will rarely listen to it more than twice and, anyway, a lower price would boost volumes.

Woolworths has tried to expand the market with a £5.99 double cassette promotion, while WH Smith says it has not found any evidence of consumer resistance to its standard retail price of £7.99.

Phil Cokell, editorial director of The Speaking Book Company, says he was advised against cutting prices last year. "The retailers told us they have a certain margin they must make per square foot, and if they dropped the price they would no longer stock our range," he says.

MCI's head of special projects Steve Bunan agrees. "Pricing in the industry is too high. Our straight-forward narrated talking books sell for £5.99 but we would like to reduce that further. But if

we did so stockists would pull out claiming they were no longer enjoying an acceptable margin."

The reluctance of most retailers to cut prices significantly is one reason why the spoken word publishers are looking at alternative retail sectors such as garages and service stations. Hodder Headline, for example, is supplying service stations run by the Granada group with an exclusive range retailing at £5.99.

Tring, which is also targeting non-traditional outlets, sources most of its product from spoken word publisher Durkin Hayes based in the US and Canada, and it now has 21 single cassette releases (£2.99) and 20 double cassette titles (£4.99).

But managing director Mark Frey is pessimistic about the industry's long-term future. "The sector has not taken off yet. Spoken word is the type of product that when you show people they say they will buy, but they do not. There is a danger retailers will turn their backs on the product if the market does not begin to expand," he says.

The larger retailers, however, seem prepared to try to promote spoken word and are listening to the concerns of the publishers who stress that the products are impulse buys and need to be displayed accordingly. But for music lovers, sales units for spoken word titles are similar to those for many other minority formats and, like all less popular sectors, it is awarded shelf space in accordance with its sales potential.

Retailers cannot afford to do anything else. ■

A WORD TO THE WISE: TOP TITLES



GORDON BRITTS: Sharing The Dream Laughing Stock (LAFFC 42)
Reader: Chris Barrie
Release date: out now

Written to complement the hit BBC1 TV series, this double cassette is expected to be one of Laughing Stock's top sellers this summer.

PLAT TO POWER by Margaret Thatcher
Harger Collins (HC272)
Reader: Margaret Thatcher
Release date: out now

This second volume of the Ion Lady's memoirs tells of her early life. Narrated by the same team as The Downing Street Years.

SOMETHING IN THE AIR by Dave Cash
Spartan Communications (SPA0103)
Reader: Dave Cash
Release date: out now

Taken from the book All Night Long, Something In The Air tells of the launch of a pirate radio station during the Sixties. Marketing includes press and radio ads and in-store posters.

STAR TIGER: THE NEXT GENERATION
RELIX by Michael Jan Friedman
Simon & Schuster
Readers: James Doohan and Levár Burton
Release date: out now

After 75 years, Scully is rescued by the crew of the starboard USS Enterprise. There are counter-top spinners and shelf strips enabling all Star Trek titles to be displayed together.

THE FUN SONG FACTORY
Tempo Childrens Classics (226746)
Readers: Various
Release date: out now

This collection of songs and nursery rhymes for the two to six age group will be promoted alongside a video and ads in the pre-school press.

THE POSEIDON ADVENTURE by Paul Gallico
Listen For Pleasure (LFP7858)
Reader: Ed Bishop
Release date: out now

Already a well-known feature film, The Poseidon Adventure is the story of a small group of people who struggle to survive on a massive cruise ship.

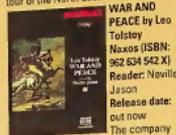
THE SNAPPER by Roddy Doyle
Reader: Gerard Ryan
Release date: out now

Sharon Rabbitt's baby - the Snapper in question - was conceived while she was paralysed at the soccer club Christmas do. Part of Reed's 'Two For A Tenner' summer offer.

THE DAY OF THE JACKAL by Frederick Forsyth
Random House (R3237)
Reader: Bob Peck
Release date: out now

The novel has sold more than 11m copies in book form and has been made into a film.

The Bradshaws are now achieving cult status throughout the UK as the public becomes acquainted with this crazy family. There will be the regional press ads to be in with the current Bradshaws out of the North East.



WAR AND PEACE by Leo Tolstoy
ISBN: 962 634 52 X
Reader: Neville Jason
Release date: out now

The company has announced the original novel, so will make it accessible to all.

DR WHO: The Planet Of The Daleks
BBC Radio Collection (23BC1768)
Reader: Jon Pertwee
Release date: out now

BBC Radio Collection knows it has a firm fan base eager for this release - the first in a series of Dr Who titles to be released on a monthly basis throughout the summer. Each will be read by an original TV Dr Who actor - in this case Sci-Fi magazines.

FAREWELL MY LOVELY by Raymond Chandler and the MALTESE FALCON by Dashiell Hammett
Tring International (FSLW001 and LMF FSW02)
Reader: Ed Bishop
Release date: out now

Both these titles by Tring, and are first to be commissioned by Tring, the first to be read by Ed Bishop, perhaps best known for his starring role in the sci-fi series UFO.

DROP THE DEAD DONKEY 2001 by Andy Hamilton and Alastair Bate
Spoken For (Bespoke) (ASPOKEC7)
Reader: Stephen Tompkinson
Release date: out now

Taken from the TV series, this title features all the characters from Glibelick News in the build-up to New Year's Eve 1999.

SOLDIER N SAS: THE GAMBIAN BLUFF
Talking Volumes (VL816)
Reader: Hugh Quarshie
Release date: out now

When rebels overthrew President Javara's government and kidnap members of the president's family, only a crack SAS team can save the day.

Talking Volumes is targeting the trade press and specialist magazines, including the PRINCE OF WALES: A BIOGRAPHY by Jonathan Dimbleby.

Redback
Reader: Jonathan Dimbleby
Release date: June 23

This official biography is an intimate portrait of Prince Charles, and Dimbleby plans promotional press interviews.

BLACKADDER II: The Complete Series
BBC Radio Collection (23BC1707)
Featuring: Rowan Atkinson
Release date: July 3

This complete collection of Blackadder II sees Lord Edmund during the reign of Queen Bess. Includes all six episodes.

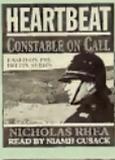
JUDGE DREDD
Judge Dredd by Neal Barrett Jr.
Prelude (PABMC28)
Reader: Robert Firth
Release date: July 24

On July 21, Sylvester Stallone's movie Judge Dredd will open in the UK, and

Prelude's audiobook version is released the same week. Prelude plans to release magazine advertising in Q, Vox and the 2000AD comic. There will also be press and radio reviews and tie-ins with other merchandise.

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BEHIND THE COUNTER

PAUL JOHNSON, HMV, Liverpool

"Mike & The Mechanic's album Beggar On A Beach Of Gold picked up steam this week which we put down to it receiving a lot of local airplay. At 17,000 sq ft we're one of the biggest HMV shops and particularly strong on singles. The department occupies 2,000 sq ft, and with our customers DJ sitting in a glass-fronted studio just behind the racks, residents tend to make a beeline for this area. It is a priority to pick up on new releases as quickly as possible to build healthy pre-awareness and our DJ is currently shouting about local band Bassheads, whose single, Is There Anybody Out There, is due for release in around three weeks' time on Deconstruction. Encouraged by the success of our Mother's Day promotions earlier in the year, we're now gearing up for Father's Day with two dedicated displays. Downstairs at the front of the store, the promotion focuses on rock back catalogue, and features artists such as Paul Weller and Alison Moyet, along with compilations like Top Gear. Upstairs the product is more wide ranging and includes T-shirts and football videos. What with Father's Day and the release of the Michael Jackson album, the end of the week is looking particularly hectic. We've promised customers we will be open at 8am to sell the Jackson, so here's hoping our deliveries arrive on time on the Thursday."

ON THE ROAD

ANGUS BROOKS, PolyGram rep for West Midlands

"I'm quite busy at the moment, album-wise, with Van Morrison and Therapy?—we're expecting top five entries for both of them—and with the Amy Grant single, Big Yellow Taxi, which we think will be a Top 30. Coming up we've got the new Del Amitri single, which has just got A-listed at Radio One, and one from PJ Harvey, which has been put on the C-list. I think it's the first time she's been playlisted, so it could cross over. We had a sales meeting last week where Don E played his new single, which was brilliant. Extreme are doing a signing session in Birmingham HMV tomorrow, and I'm going to see them in Wolverhampton that evening which should be fun. I'm not seeing many bands at the moment because my wife's just had a baby. I'm going round showing baby photographs to all my dealers. It hasn't changed my job, but I go all gushy whenever I talk about him. It's always quiet at this time of year because everyone's on holiday, but they'll all be coming back soon asking for the Euro hits they've heard in Ibiza. I think people are looking forward to the Michael Jackson and Bon Jovi albums, and the Pink Floyd album is still selling well. As for that bloody single at number one—ie U2 can't knock them off who can? They'll be there for ever. It's good for sales, but I'm not looking forward to the album..."

IN THE SHOPS THIS WEEK

NEW RELEASES

Albums from Bjork, Therapy?, Van Morrison and Paradise Lost helped to keep the summer deliriums at bay, while Dance Zone Level 5 was last week's best performing compilation. Singles selling included M People, Haddaway and Deep Forest.

PRE-RELEASE ENQUIRIES

Single: Foo Fighters; Albums: Michael Jackson, Bon Jovi, Reef, Pulp, Blur

ADDITIONAL FORMATS

Bjork CD album in PVC bag

IN-STORE

Windows—Bon Jovi, Beach Boys, Michael Jackson, Curtis Stigers, Reef, Chartbusters 1, Dance Buzz, Incantation, Reef, In-store—Bon Jovi, Michael Jackson, M People, Top Gear Classics, Beach Boys, Alison Moyet, Sunny Afternoons, Paula Abdul, Soul Asylum

MULTIPLE CAMPAIGNS

Windows—Chartbusters 1, Acoustic Moods, Incantation, Dance Buzz; In-store—Top Gear Classics, Blessid Union Of Souls; TV advertising—Chartbusters 1 (Anglia); Radio advertising—Acoustic Moods (selected I/R); Press advertising—Blessid Union Of Souls

In-store—Chartbusters 1, Pink Floyd, Rod Stewart, Elaine Paige, Classical Moods, Favarotti, John Williams, video promotion with ES of selected titles, Father's Day video promotion, X Files, Pinochio

Album—Bon Jovi; Single—Foo Fighters; Video—Michael Jackson; Essential selection—Joy Division, Reef, Menwear, Clock, Moby, House Of Pain; Windows—Michael Jackson, Bon Jovi, Fantasia, Reef, Curtis Stigers; In-store—Beach Boys, Paula Abdul, Soul Asylum, Sunny Afternoons, Press ads—Whiteout, Elaine Paige, Foo Fighters

Singles—Zig & Zag, Ultimate Kase, Clock, Menwear; Windows—Michael Jackson, Bon Jovi; In-store—Michael Jackson, Bon Jovi, Chartbusters 1, Curtis Stigers, Judy Cheeks, Michelle Gayle, two CDs or three cassettes for £10, money off selected spoken word titles, video promotion for action and adventure and stand-up comedy

the business side of the music industry, BBC 2 9.10–10.30pm

27.6.95

VH-1 2-3 Genesis, VH-1 6–8.15pm

28.6.95

VH-1 1 Pink Floyd, with footage from their Division 1 tour, VH-1 6.30–7pm
MTV: Most Wanted with Therapy?, MTV 8–9pm

29.6.95

MTV Level with the Manic Street Preachers, MTV 10.30–11pm
The Beat featuring The Chemical Brothers, EMF, The Verve and Bush, TV: 2.05–3am

IN-STORE

In-store—Fear Factory; Press advertising—Sexus, Mona Lisa Overdrive; Left Fort Skank, Deja Vu, Knuckles and Morales, The Groove Collection, United Dance, The Cream Of Trip Hop

Albums—Michael Jackson, Beach Boys; In-store—Sunny Afternoons, Alison Moyet, Riverdance, True Romance, Pinochio, Naked Gun 3 1/3

Singles—Bobby Brown, D'Ream, Foo Fighters, Diana King, Live; Albums—Cardigans, Steve Earle, Fantasia 4th Dimension; Windows—Michael Jackson, Bon Jovi, Van Morrison, Bjork, Michelle Gayle, Therapy?, True Romance; In-store—Michael Jackson, Bon Jovi, Great Sex, Chartbusters 1, Whigfield, Soul Asylum, Dance Zone Level 5

Single—Jhelia; Windows—Bon Jovi, Curtis Stigers, Van Morrison, Bjork, Toni G, Paula Abdul, Big Country, Jaws 20th Anniversary; In-store—Virgin sale, opera sale, Press ads; In-store—Curtis Stigers, Paula Abdul, Rodney Crowell, classical and jazz mid-price range

Megaplay single—Jamiroquai; Single—Foo Fighters; Windows—Bon Jovi, summer sale, four cassettes for £10, promotion on exclusive range of spoken word titles

Windows—Bon Jovi, Michael Jackson, Curtis Stigers; In-store—Bon Jovi, summer sale, four cassettes for £10, promotion on exclusive range of spoken word titles

Singles—M People, Zig & Zag; Album—Michael Jackson; In-store—Michael Jackson, Riverdance, Summer Soul Sounds promotion with CDs at £9.99 and cassettes at £5.99, music and video summer sale, Father's Day video promotion

The above information, compiled by *Music Week* on a Thursday, is based on contributions from Andy's Records (Barnsley), HMV (Liverpool), Kavern Records And Video (Llindadraf), Our Price (Harrow), The Record Shop (Grantham), Replay (Stoke-On-Trent), Stereo One (Paisley), Tracks (Harrow), Virgin (Bristol). If you would like to contribute, call Karen Faux on 0181 543 4630.

EXPOSURE

TELEVISION

24.6.95

Fully Booked featuring M People and Sheryl Crowe, BBC 1 8.30–10pm
Scratchy & Co with D.Beam, ITV 9.25–11.20am
Midsummer Live with Paul Young and Chaka Khan, VH-1 noon–7pm
Steve Wright's People Show with guests The Lightning Seeds, BBC 1 7.20–8pm
Rock Family Trees: The Fleetwood Mac Story, BBC 2 9–9.50pm
25.6.95
VH-1 County, VH-1 10–11pm
26.6.95
The Music Biz: Corporate Rock, Investigating

MUSIC WEEK 24 JUNE 1995

RADIO

24.6.95

Glastonbury Live with sets from the Black Crowes, Oasis, Galliano, Dreadzone, Everything But The Girl, Jeff Buckley and Soul Asylum, Radio One: 2pm–midnight
The Essential Mix featuring Danny Rampling, Radio One: midnight–2am

25.6.95

The Witching Hour featuring Hole, Tricky, Portishead, Shiny Gnomes and The Shamen, Radio One: 7–8pm
Bon Jovi Live In Concert from Wembley Stadium, Radio One: 8–11pm
Glastonbury Live with the weekend's

highlights plus a set from The Core, Radio One: 11–1am

26.6.95

Collins & Macdonie's Hit Parade with guest reviewer Shazzy Ryder, Radio One: 9–10pm
27.6.95
Sinner Mayo with Kylie Minogue live, Radio One: 9–noon
29.6.95
Soundbite traces the history of the Small Faces, Radio One: 9–10pm
30.6.95
John Peel with Dorset's Distorted Waves Of Ohm and Broccoli, Radio One: 10–11am

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
PAULA ABDUL Head Over Heels	Virgin	June 19	 	The release will be promoted in-store by Virgin and HMV, with window displays at Tower Piccadilly and an Adrenal poster campaign in London.
BON JOVI These Days	Phonogram	June 19	 	A high-profile campaign includes in-store and window displays plus a pre-awareness campaign through rock clubs and posters.
BRAINBOX Primordia	Network Productions	June 26	 	Advertising will run in <i>Melody Maker</i> and the <i>NME</i> in conjunction with Pinnacle.
CHEMICAL BROTHERS Exit Pleased Duit	Virgin	June 26	 	In-store displays will run with HMV, Virgin, 300 independents and Our Price plus mailouts, collage and club promotions and advertising ads.
FEAR FACTOR Demufacture	Roadrunner	June 19	 	Press advertising in <i>Kerrang!</i> and <i>Metal Hammer</i> and discounting at Virgin and Our Price, plus promotion with Pinnacle Network stores.
FOO FIGHTERS Foo Fighters	Parlophone	June 26	 	The release is an HMV album of the week and will be displayed in-store by HMV, Virgin and 150 independent retailers.
MICHAEL JACKSON HIStory	Epic	June 17	 	There will be an in-store campaign covering all stores with the release promoted as album of the week in a number of stores.
LOVELAND The Wonder Of Love	Eastern Bloc/PWL	June 26	 	The album is an Our Price recommended release and will be extensively advertised in the press and on regional radio.
MARILLION Afraid Of Sunlight	EMI	June 26	 	HMV, Andy's and Our Price will promote the release in-store and there will be advertising in the rock and national press.
ELANIE PAIGE Encore	WEA	June 19	 	The release will be nationally advertised on ITV and Channel Four. There will also be PoS material available to all retailers.
PARADISE LOST Draconian Times	Music For Nations	out now	 	In-store displays will run with many stores including Our Price where it is a recommended release.
SOUL ASYLUM Let Your Dim Light Shine	Columbia	June 19	 	In-store displays will run with HMV, Our Price, Virgin and independent retailers alongside rock show radio advertising.
DUSTY SPRINGFIELD Very Fine Love	Columbia	June 26	 	Multiple and independent retailers will be running in-store and window displays and there will be TV ads on WestCountry for one week.
NEIL YOUNG Mirror Ball	WEA	June 26	 	All multiples and independents will promote this release in-store and there will be extensive music and national press advertising.
VARIOUS 100% Acid Jazz Volume 2	Telstar	out now	 	The release is being pre-promoted with TV ads on ITV, Channel Four and Sky and radio advertising on Capital, Kiss and JFM.
VARIOUS Bad Boys	Columbia	out now	 	A promotion with 17 Schuh shoes offers a four-track sampler and cinema ticket on purchases of Converse shoes in return for window displays.
VARIOUS Classic House Masterscuts Vol 3	Masterscuts	out now	 	There will be advertising and competitions on Kiss in London and Manchester and Choice in London and Birmingham.
VARIOUS Classics On A Summer's Day	Pure Music	June 26	 	From releases, there will be a four-week TV ad campaign on ITV and Channel Four. Radio ads will run on Capital, Gold, Classic FM and Melody.
VARIOUS Dance Massive '95	Dino	out now	 	There will be national TV advertising in support of this release and a nationwide street poster campaign.
VARIOUS Dance Zone Level 5	PolyGram TV	June 12	 	The release will be displayed in-store by multiples and independents and nationally TV advertised on ITV, Channel Four, cable and satellite.
VARIOUS Fresh! 2	React	June 19	 	National radio advertising on all UK stations will support this release which is also being promoted in-store by 140 independent retailers.
VARIOUS Hard Core Terror	Rumour	out now	 	Advertising will run in <i>Eternity</i> , <i>Cloud 9</i> , <i>Atmosphere</i> , <i>M8</i> and <i>Club Scene</i> in support of this release.
VARIOUS Jack And Sarah	Polydor	June 19		This film soundtrack will be advertised in the national press and tagged on all film posters.
VARIOUS Pride	RCA	June 19	 	This compilation of Scottish music will be promoted in-store by Menzies and ELK and TV advertised in Scotland.
VARIOUS Reggae Massive	Dino	out now	 	HMV and 220 independent retailers will be promoting this release in-store and there will be extensive radio and TV advertising around the country.
VARIOUS Sampler 12	Graindevees	June 26	 	The release will be advertised in <i>Touch</i> , <i>Echoes</i> and <i>TOP</i> and on radio in London, Birmingham, Manchester, Nottingham, Yorkshire and Bristol.
VARIOUS Smash Hits Volume 2	Telstar	out now	 	The release will be extensively advertised on ITV and Channel Four for a minimum of four weeks.
VARIOUS Soul Pressure	Mission Records	June 19	 	There will be advertising in <i>Blues & Soul</i> , <i>Echoes</i> , <i>Soul Trade</i> and <i>DJ</i> in support of this release, plus specialist radio advertising.
VARIOUS 100% Summer '95	Telstar	June 26	 	The release will be TV advertised on ITV, Channel Four and Sky. There will be radio advertising on Capital FM, Capital Gold and Atlantic 252.
VARIOUS Sunny Afternoons	PolyGram TV	June 19	 	The release will be advertised on ITV, Channel Four and satellite channels and radio advertised on Capital Gold and Melody.
VARIOUS Techno Nations Vol 4	Kickin	out now	 	Radio ads will run on Kiss FM and regional ILR stations. There will also be an extensive specialist press ad campaign.
VARIOUS United Flavz Of British Rap	Ticking Time	June 19	 	The album will be promoted by most multiples including Virgin where it is album of the week. There will also be specialist press and radio ads.

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



DUSTY SPRINGFIELD - VERY FINE LOVE

Record label: Columbia
Media agency: DPA
Media executive: Paul O'Grady
Marketing manager: David Bowser
Creative concept: Stylo Rouge

Dusty Springfield's new studio album, released next Monday, was recorded in Nashville and is very different from her previous work. As a result, Columbia is launching a two-pronged marketing campaign aimed at attracting new audiences as well as maintaining her existing fanbase. The campaign includes TV advertising on WestCountry for one week and radio advertising on Melody and Heart FM. There will be an extensive press advertising campaign in the nationals and a four-sheet poster campaign. In-store, the album is an Our Price recommended release and there will be displays with HMV and Virgin. Window displays will run with Woolworths and WH Smith as well as Tower in London and Glasgow.

COMPILATION



VARIOUS - 100% SUMMER '95

Record label: Telstar
Media agency: Pure Media
Media executive: David Collins
Marketing manager: Billy Grant
Creative concept: In-house

Telstar's 100% Summer '95 - a compilation of classic summertime hits from the likes of Chris Rea, Mungo Jerry and George Michael - is being marketed as the ultimate summer party record. The album, released next Monday, will be nationally TV advertised on ITV, Channel Four and BSkyB for a minimum of five weeks. Further TV advertising in selected regions is likely to run until September. There will also be radio advertising on Capital FM, Capital Gold and Melody plus in-store displays with multiple and independent retailers. The marketing may also include a re-promotion of last year's successful 100% Summer compilation, although this is not yet confirmed.

Two-day Jackson enters at one

SALES

It will come as no surprise to anyone that Michael Jackson's *HISTORY - Past, Present and Future Book 1* debuts at the top of the album chart this week. Jacko's last album, *Dangerous*, established a new record in 1991, when it smashed its way to number one on the strength of three days' sales.

Released on a Thursday, it nevertheless managed to amass enough sales by Saturday to overhaul U2's *Achtung Baby*, another high profile release which came out three days earlier.

HISTORY wasn't cut till Friday, but still sold around 100,000 copies by close of business on Saturday, as many copies as the number two *Björk's Post* and three *Pink Floyd's* *Pulse* albums combined, but far fewer than the 350,000 first-week sales logged by *Bad* in September 1987, a figure which still remains unchallenged.

Anyone investing in the Jackson, *Björk* and *Floyd* albums will need a fairly deep pocket - at around £60 in the average shop, it's the most expensive to top three ever. While average prices for *Pulse* and *Post* are around £24 and £13 respectively, *HISTORY* is generally around £22, though the cheapest price detected by *Sony* is £17, in Norwich.

Besides boosting Jackson's catalogue outside of the Top 75, the profile of *HISTORY* helps lift *Scream* from five to four in its initial (two CDs/one cassette) edition. At the same time, the vinyl version (two LP/one 7") which belatedly hit the shops last Monday enters the chart at 43. Had sales of all six formats been combined *Scream* would have been at three this week.

WHEN Scream entered at five in the US charts last week to beat the highest entry record established by the Beatles' *Let It Be* some 25 years ago, I remarked that it was unlikely to hold the record for as long. Little did I know that it would be equalled a week later. The record that unexpectedly pushed *Scream* down to six is the *Notorious B.I.G.'s* *One More Chance*, which makes its own debut at five. This is, of course, the same *Notorious B.I.G.* which contributes a rap to *This Time Around*, one of the tracks on *HISTORY*.

The Rembrandts' *I'll Be There For You*, which could have challenged Jackson Stateside, remains the most played disc across the States but appears likely to only be released as a B-side. Not issuing a track as a single in the US can be an unusually strong piece of marketing though - Counting Crows' *Mr. Jones* reached the airplay Top Five and, although they have never released a single there, helped their debut album *August & Everything After* to 5m copies in the US. Alan Jones

SINGLES UPDATE

VERSUS LAST WEEK
-8%

YEAR TO DATE
+24.9%
VERSUS LAST YEAR

ALBUMS UPDATE

VERSUS LAST WEEK
+22%

YEAR TO DATE
+8.9%
VERSUS LAST YEAR

SALES AWARDS

- **Platinum:** *Simply Deep: Stars* (x12); *Prince: The Hits 1*; *Prince: The Hits 2*
- **Gold:** *Björk: Post*; *Neil Young & Crazy Horse: Steps With Angels*; *Donald Fagen: Kamakiri*; *Pretenders: Last Of The Independents*; *Everything But The Girl: Home*
- **Movie:** *Varian: Dance Buzz*
- **Silver:** *Prince: The Hits & B Sides 3*; *Elvis Costello: Brutal Youth*; *The Everly Brothers: The Golden Years Of...*

PLAYLIST ADDS

Radio 1 FM: w/c 15.06.95: A List: Bon Jovi - *Something For The Pain*; Ali Campbell - *Let Your Yeah Be Yeah*. **B List:** Incognito - *I Hear Your Name*; The Jayhawks - *Bad Time*; Soul II Soul - *Love Train*; *Ned's Atomic Dustbin - Stuck*; **MN8 - Happy**. **C List:** *Spearhead - People In The Middle*; *Cast - Finitime*; *PJ Harvey - C'mon Billy*; *Foo Fighters - This Is A Call*; *Smooth - Mind Blowing*; *Dana Dawson - 3 Is Family*. **Capital FM: w/c 16.06.95: A List:** Seal - *Kiss From A Rose*. **B List:** *Del Amiri - Roll To Me*; *Amy Grant - Big Yellow Taxi*. **C List:** *Bobby Brown - Lumpin' Around*; *EMF With Vic & Bob - I'm A Believer*; *Joanne Farrell - All I Wanna Do*; *Ginny - Keep Warm*; *MN8 - Happy*. **Virgin 1215: w/c 16.06.95: B List:** *EMF With Vic & Bob - I'm A Believer*. **C List:** *Cast - Finitime*.

MTV Europe: w/c 20.06.95: *Michael Jackson - Scream*; *Offspring - Gotta Get Away*; *Catherine Wheel - Waydown*; *Whigfield - Think Of You*; *Zig & Zag - Hands Up! Hands Up!*

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Unchained Melody/White Cliffs Of Dover**
Robson Green and Jerome Flynn - RCA
- HIGHEST NEW ENTRY: **Search For The Hero M People - Deconstruction**
- HIGHEST CLIMBER: **A Beggar On A Beach Of Gold** Mike & The Mechanics - Virgin
- NUMBER ONE R&B SINGLE: **Scream** Michael Jackson and Janet Jackson - Epic
- NUMBER ONE DANCE SINGLE: **Right & Exact** Christy Ward - Ore

Albums

- NUMBER ONE: **HISTORY** Michael Jackson - Epic
- HIGHEST NEW ENTRY: **HISTORY** Michael Jackson - Epic
- HIGHEST CLIMBER: **Crocodile Shoes** Jimmy Nail - East West
- NUMBER ONE COMPILATION: **Dance Zone** Five PolyGram TV

Airplay

- NUMBER ONE SINGLE: **That Look In Your Eye** Ali Campbell - Kuff
- BIGGEST GROWER: **Search For A Hero M People - Deconstruction**
- MOST ADDED: **A Girl Like You** Edwyn Collins - Setanta

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AIRPLAY

For the first time in six weeks the 1,000 play barrier is broken - with not one but two records passing the total. UB40's *Ali Campbell* tops the plays and audience list for the third week in a row, adding 108 spins this week to move to a new high of 1,095. *Wet Wet Wet* make more spectacular progress with *Don't Want To Forgive Me* Now, which surges from 767 plays to 1,011, while adding nine million to its audience by advances from seventh to second place in the Top 50.

U2 are a major band, and the upcoming *Batman Forever* movie will be a top cinema attraction, but radio has hitherto been slow to add the former's tune for the latter. This week, however, *Hold Me, Thrill Me, Kiss Me, Kill Me* moves from 289 plays to 634, and enters the Top 10. Though the *Batman Forever* soundtrack, which has been serviced to radio, features plenty of attractive previously unreleased tracks from artists like Massive Attack, Michael Hutchence, PJ Harvey and Eddie Reader, it's an oddie - albeit a comparatively recent one - that is the movie's second most popular tune, namely Seal's *Kiss From A Rose*.

Released as a single 11 months ago, *Kiss* was not one of Seal's bigger hits, peaking at number 20 on the *CHN* chart. It was always a popular radio record, however, and has topped the airwaves ever since, particularly at Atlantic 252. The fact that it is in *Batman Forever* is excuse enough for it to get renewed support, advancing from number 132 to number 49 with 134 plays last week.

With *Array Of Me* by Björk - never as popular on radio as at retail - long gone from the Top 100, Björk has returned to the airplay listing with her novel interpretation of *It's Oh So Quiet*, an adaptation of a Betty Hutton oddie, which debuts at number 51 after receiving 16 plays as an album track. Though it is not expected to be lifted from her new album *Post* for some time, the track has won particularly enthusiastic support from Radio One's Chris Evans, who played it every day last week. Aside from these five (he's only on weekdays, remember) it received one play each from seven stations and two spins from *North FM* and *Evans' former station GLR*.

On a final note, *Media Monitor*, which compiles *Music Week's* airplay chart, have installed new monitoring equipment in Southampton and Yorkshire. A further 15 stations output was being monitored from yesterday (Sunday) bringing the total number of stations used in the chart to 67.

Alan Jones



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TOP 75 SINGLES

24 JUNE 1995

Rank	Artist	Title	Label
1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER	RCA 74212547	
2	HOLD ME, TRILL ME, KISS ME, KILL ME	Island/Atlantic 7417014	
3	EVERYBODY'S GOT TO LEARN SOMETHING I NEED YOUR LOVING	Systematic SYCDP 1515/SM 11-15/23 11	
4	SCREAM	Epic 66222/260224 (A) - (SM)	
5	BEER BOOM BOOM	Step/Eterna/WEA ZY 5362/YZ 5362 (W)	
6	COMMON PEOPLE	Island CD 813/CX 913 (F)	
7	DON'T WANT TO FORGIVE ME	Procast/Operation J.M.D. 25/J.M.D. 25 (F)	
8	THINK OF YOU	Systematic SYCDP 1515/SM 11-15/23 11	
9	SEARCH FOR THE HERO	Deconstruction 74212879/24212879 (BMG)	
10	A GIRL LIKE YOU	Sentara ZOP 9XCD/ZOP 9XCD (F)	
11	RIGHT IN THE NIGHT (CALL IN TO LIVE WITH MUSIC)	Epic 66212/260212 (SM)	
12	HOLD MY BODY TIGHT	Londra LCCDP 367/LONDRA 367 (F)	
13	GLIAGLIONE	RCA 74212501/24212501 (BMG)	
14	SCATMAN (SKI-BA BOP-BA BOP-BO)	RCA 74212611/24212611 (BMG)	
15	THIS AINT A LOVE SONG	Mercury JVDX 117/JVDX 117 (F)	
16	SWING LOW SWEET CHARIOT	PolyGram/TM S.W.LOW/S.W.LOW (F)	
17	FREED IN YOU	Upstart MCST0 207/MCST0 207 (BMG)	
18	THAT LOOK IN YOUR EYE	Kuff KUFF02 1/KUFF 1 (F)	
19	YOUR LOVING ARMS	Magnat MAG 1631/MAG 1631 (W)	
20	FLY AWAY	Logic 74212894/24212894 (BMG)	
21	A WHITER SHADE OF PALE	RCA 74212842/24212842 (BMG)	
22	NOW I'VE FOUND YOU	Parlophone CDLEEPS 1/UTLEEPY 1 (F)	
23	WE'VE ONLY JUST BEGUN	Brilliant CD8RL 10/CD8RL 10 (BMG)	
24	YES	Hut HUTCD 51/HUT 51 (F)	
25	SURRENDER YOUR LOVE	First Winy/Interscope 74212820/24212820 (BMG)	
26	MARTA'S SONG	Decca/Columbia 6621402/6621402 (SM)	
27	WHITE LINES (DON'T CHASE ME)	Parlophone CD00 1190/CD 119 (F)	
28	ON YOUR OWN	Hut HUTCD 55/HUT 55 (F)	
29	BIG YELLOW TAXI	ADM 580292/580299 (F)	
30	I'LL BE AROUND	Contempo CDCDD 136/CTDD 136 (2000) 136 (F)	
31	NOT ANYONE	Mercury MERC0 34/MERC0 34 - MEXR 34 (F)	
32	MY LOVE IS FOR REAL	Virgin/VSCD 91/VS91 (F)	
33	A BEAR ON A BEACH OF GOLD	Virgin/VSCD 135/VS135 (F)	
34	DREAMER	Undiscovered/MCA MCM20 2056/MCSC 2056 (BMG)	
35	THIS IS HOW WE DO IT	Daf Jam/Interscope DFCDD 07/DFCAC 07 (F)	
36	REVEREND BACH GRAPE	Radioactive BAXTD 16/RAXD 16 (BMG)	
37	LEAVE HOME	Boy's Own CHEM1D 11/CHEM1T 11 (F)	

Rank	Artist	Title	Label
38	KEEP LOVE TOGETHER	Mushroom D 00467/3 00467 (3M)/SM 11-15/23 11 (F)	
39	LOVE WILL TEAR US APART (REMIX)	Londra YOJCD 110/CMC 110 (F)	
40	ALL I WANT DO	Big Beat/Atlantic A 8194/CD A 8194 (F)	
41	STAYING OUT FOR THE SUMMER 95	Boston/ADM 18105/20/18105/20 (F)	
42	ONLY ONE ROAD	Epic 661335/661304 (SM) (F)	
43	SCREAM (4TH & 5TH FORMATS)	Epic - (F)	
44	SUPERSONIC	Creation CRESCD 176/CRESC 176 (F)	
45	HURT SO GOOD	Londra LONCD 364/LONCD 364 (F)	
46	KEEP THEIR HEADS RINGIN'	Priority PNYCD 103/PTYS3 103 (F)	
47	SO MUCH SIGHT SAY	Creation CRESCD 204/CRESC 204 (SM)/CRE 204 (F)	
48	WHATEVER	Creation CRESCD 186/CRESC 186 (SM)/CRE 186 (F)	
49	JOSHUA KASSIDIAN	SBK CSBK 53/CSBK 53 (F)	
50	LOVE FOREVER	Creation CRESCD 185/CRESC 185 (SM)/CRE 185 (F)	
51	NAKED	Sony S2 66302/266304 (F)	
52	SHAKERMAKER	Creation CRESCD 180/CRESC 182 (SM)/CRE 180 (F)	
53	CIGARETTES & ALCOHOL	Creation CRESCD 180/CRESC 182 (SM)/CRE 180 (F)	
54	FREEDOM	1st Avenue/RCA 74212848/24212848 (F)	
55	YOU'RE THE STORY OF MY LIFE/AS LONG AS YOU'RE GOOD TO ME	Positiva CDTV 241/241 34 (F)	
56	SEX ON THE STREETS	Cowboyland COLDAD 24/CDAD 24 (F)	
57	WORLD IN UNION '95	PolyGram/TM RUGBY 2/RUGBY 4 (F)	
58	MIDNITE	East West 44182/44182 (SM)	
59	WHEREVER YOU'LL BE	Columbia 662052/662059 (SM)	
60	ARE YOU BLUE OR ARE YOU BLIND?	Superior Quality BLUE 001/BLUE 001 (F)	
61	BACK FOR GOOD *	RCA 742127146/242127146 (BMG)	
62	RIGHT & EXACT	The AG 603/AG 603 (F)	
63	DON'T MAKE ME WAIT	Eastern Bloc/PM 810C 210C/10C 210C (W)	
64	I CAN REMEM	Little Little 121 121/121 121 (F)	
65	I BELIEVE	EMI/CDMA 37/CDCEM 37 (SM)	
66	BLACK NIGHT (REMIX)	EMI CDEM 382 (F)	
67	FILLING UP WITH HEAVEN	East West YZ 94CDD/YZ 94C (W)	
68	SECRET LOVE	Ritz/RizzCD 289/RIZCD 285 (F)	
69	DON'T STOP (WIGGLE WIGGLE)	Step/Eterna/WEA YZ 91CD/YZ 91C (F)	
70	CHAINS	Columbia 6611262/6611263 (SM)	
71	NEED YOUR LOVE SO BAD	Virgin VSCDG 1548/VS 1548 (F)	
72	AFRODISIAC	Parkway PARK02CD/PAK 002 (F)	
73	SWEETEST DAY OF MAY	Positive CDTV 367/CTV 36 (F)	
74	LOVE IS ALL AROUND	Avix UK AVEXCD 71/AVEXM 71 (SM)/SM 71 (F)	
75	PERFECT DAY	Virgin VSCDT 1552/VS 1552 (F)	

TITLES A-Z

A	Abba	1
B	Baby Face	1
C	Celine Dion	1
D	Dave Navro	1
E	Eurythmics	1
F	Fugee	1
G	George Strait	1
H	Hole	1
I	Ice Cube	1
J	Jay-Z	1
K	Kanye West	1
L	Lauryn Hill	1
M	Madonna	1
N	Nas	1
O	Olivia Newton-John	1
P	Peter Dinklage	1
Q	Queen	1
R	R. Kelly	1
S	Sade	1
T	Tina Turner	1
U	U2	1
V	Vanessa Williams	1
W	Wendy Williams	1
X	Xzibit	1
Y	Y2K	1
Z	Zion I	1

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THE OFFICIAL CHARTS - 24 JUN

music week
 AS USED BY **V**



SINGLES

- 1 **UNCHAINED MELODY/WHITE CLIFFS OF DOVER** RCA
Robson Green & Jerome Flynn
- 2 **HOLD ME, THRILL ME, KISS ME, KILL ME U2** Island/Atlantic
- 4 **EVERBODY'S GOT TO LEARN SOMETIME I NEED YOUR LOVING** Baby D Systemic
- 5 **SCREAM** Michael Jackson & Janet Jackson Epic
- 15 **BOOM BOOM BOOM** The Outhere Brothers Sipi/Eternal/WEA
- 6 **COMMON PEOPLE** Pulp Island
- 11 **DON'T WANT TO FORGIVE ME NOW** Wet Wet Wet Precious Organisation
- 7 **THINK OF YOU** Whiffenield Systematic
- 9 **SEARCH FOR THE HERO M People** Deconstruction
- 13 **A GIRL LIKE YOU** Edwyn Collins Serania
- 10 **RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)** Jam & Spoon feat Plavka Epic
- 12 **HOLD MY BODY TIGHT** East 17 London
- 13 **GUAGLIONE** Perez 'Prez' Prado & His Orchestra RCA
- 14 **SCATMAN (SKI-BA-BOP-BA-DOP-BOP)** Scatman John RCA
- 6 **THIS AIN'T A LOVE SONG** Bon Jovi Mercury
- 16 **SWING LOW SWEET CHARLOT** LadySmith Black Mambazo feat China Black Polygram TV
- 17 **FREEK 'N YOU** Jodeci Uptown
- 18 **THAT LOOK IN YOUR EYE** Ali Campbell Kuff
- 19 **YOUR LOVING ARMS** Billie Ray Martin Magnet
- 20 **FLY AWAY** Haddaway Logic
- 21 **A WHITER SHADE OF PALE** Annie Lennox RCA
- 22 **I NOW I'VE FOUND YOU** Sean Maguire Partophone
- 23 **WE'VE ONLY JUST BEGUN** Bitty McLean Brilliant

ALBUMS

- 1 **HISTORY-PAST, PRESENT AND FUTURE, BOOK 1** Epic
Michael Jackson
- 2 **POST** Björk One Little Indian
- 3 **PULSE** Pink Floyd EMI
- 4 **SINGLES** Alison Moyet Columbia
- 5 **DAYS LIKE THIS** Van Morrison Exile/Polydor
- 6 **A SPANNER IN THE WORKS** Rod Stewart Warner Bros
- 7 **THE COLOUR OF MY LOVE** Celine Dion Epic
- 8 **PICTURE THIS** Wet Wet Wet Precious Organisation
- 9 **INFERNAL LOVE** Therapy? A&M
- 10 **MEUSA** Annie Lennox RCA
- 11 **STANLEY ROAD** Paul Weller Go Discs
- 12 **BIG LOVE** Ali Campbell Kuff
- 13 **NATURAL MYSTIC** Bob Marley And The Wailers Tuff Gong
- 15 **14 GALORE** Kirsty MacColl Virgin
- 9 **NB NOBODY ELSE** Take That RCA
- 16 **NB DRACONIAN TIMES** Paradise Lost Music For Nations
- 12 **17 NO NEED TO ARGUE** The Cranberries Island
- 14 **18 VIOLIN PLAYER** Vanessa-Mae EMI
- 24 **19 GREATEST HITS** Bruce Springsteen Columbia
- 16 **20 LOVE UNCHAINED** Engelbert Humperdinck EMI
- 33 **21 ACOUSTIC WOODS** In Tune Global Television
- 21 **22 DEFINITELY MAYBE** Oasis
- 28 **23 CROSS ROAD - THE BEST OF Bon Jovi** Mercury

jamiroquai

STILLNESS IN TIME

featuring

Morales mixes

of "Space Cowboy"



industry mourns andrups

Some of the biggest names in the dance music business were among more than 200 mourners who gathered last Tuesday for the funeral of **Morts Andrups** at West London Crematorium.

Andrups was a key player in the UK dance business, best known as manager of DJ/producer Roger Sanchez and managing director of Narcotic Records. The indie dance label he set up with Sanchez.

Andrups, 30, collapsed on Thursday June 8 at a gym and was diagnosed on arriving at hospital as having suffered a

brain haemorrhage. His life support system was turned off on Friday in the presence of close family and friends.

Andrups' career in dance music began in the early Nineties when he met a then unknown Sanchez selling his tunes outside a club in New York.

After a short spell at Tribal Records, Andrups devoted his full attention to Sanchez's career, eventually building him into one of the most influential and in-demand remixers in the world. "There would be no Roger Sanchez if it wasn't for

Morts. He was my manager, my partner and above all my best friend and the first person to truly believe in me," Sanchez says.

Sanchez has vowed to continue with the Narcotic label which the pair created last December 1994. Its second release, Kathy Sledge's 'Another Star', reached number 54 in the charts.

John Best, managing director of Narcotic's distributor R2M, says, "Morts was the type of person who made working in this business a pleasure. We were so proud to be involved

with the label from the start and will continue to give the label our fullest support. It's just so sad to think that Morts won't be around to see his label grow."

At the time of his death Andrups was also managing British rappers The Brothemood whose debut album is to be released on Virgin in August. Virgin managing director Ashley Newton says, "Morts brought the group to us and working with him was definitely part of the attraction for me getting involved. As far as we are all concerned the project will now be done in his memory."

ministry backs gay pride

The Ministry of Sound will be hosting its own stage at this year's annual Gay Pride rally which takes place on Saturday (24) in east London's Victoria Park.

The action gets under way at midday, running through to Spirit, featuring DJs and DJs. Acts confirmed are Yo Jo Working, Jimmy Somerville, Strike, Amos, Judy Chavels and Mr Monday, but more will be added this week. The DJ's operating between the PAs will be Paul Anderson, Kerry Cogener, Harvey and CJ Mockintosh.

The Ministry will also be turning over its Saturday club night to Gay Pride with Farley and Heller joining CJ Mockintosh in the main room, while the backroom entertainment will be organised by two of the country's leading gay clubs, Queer Nation and Fish. DJs in the back room will be Jeffery Hinton, Luke Howard, Dove Hendrick, Kath McDermott, Tallula B and Tim Lennox.

□ The Ministry has announced that the post of promotion executive, recently vacated by Caroline Prohara, has been filled by Anna Azing, who will be responsible for Friday nights, and Maria Woitler, who will be taking care of Saturdays.

It's easy to forget that, at the peak of their popularity, Blondie always dabbled with the dance world, whether it was endorsing the embryonic hip hop scene in the classic 'Rapture' or working with disco legend Giorgio Moroder. So, the arrival of a Blondie dance remix LP on **Chrysalis** should perhaps come as no surprise. The first single from it is 1978's 'Heart Of Glass', one of the group's first songs to cross over into the clubs. With the remixes by Diddy, Richie Jones and MK currently riding high in the **RM Pop Tip** chart, the track looks set for Top 20 success as well. Meanwhile, 'Blondie - Beautiful: The Remix Album' is released on July 17 with such juicy reworkings as K-Fede's 'Rapture', Black Dog's 'Fade Away And Redolite', Utah Saints' 'Dreaming' and Armand Van Helden's 'Atomic'. 'Heart Of Glass' is released on June 28.



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- 3 Greame Park joins Kiss 102
- 5 Dominic Muir picks his classic cuts

club chart: THREE IS FAMILY
Dano Dawson

cool cuts: FREEDOM
Shiva

- 8 18 DANCE HEAT 95
- 19 REGGAE MASSIVE
- 15 20 CREAM LINE

includes the singles
saturday night, another day & think of you

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19th June 95
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Includes mixes by The Beatmasters, Jon Vasquez, Phil Kelsey & Jon Spencer Blues

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- 26 MARY
- 25 27 WHITE
- 28 ON VO
- 29 BIG YE
- 30 ILL BE
- 31 NOT A
- 28 32 MY LO
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- 17 37 LEAVE
- 38 KEEP
- 19 39 LOVEL
- 40 ALL I

Blunted titles at

W
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Club:
FXCKSH IT UP, Cole Mex, Leeds. Thursdays 9pm-2am.

FXCKSH IT UP

Capacity/sound systems special features:
200/2K/cheap Tequila and Pills
Door policy:
None
Music policy:
Eclectic "As wide as you like."
DJs:
Chris Madden, Simon Mu and Leeds' DJs with good collections and honorary Yoikshiremen, eg Dove Cowley (Foil Cut)

Spinning:
Low One 'Better Get Ready' EP; Luther Barnes & The Red Bush Gospel Choir 'My God Can Do Anything'; Filo Brazilio 'Zedli's'; 5 Style 'Kiki's Cook Out'; Tortoise 'Gamera'
DJ's view:
"A lighthearted backdrop for the end of millenium psychosis fusion generation." - Mike Hayes
Industry view:
"It's a stroke different from the norm - full of variation - something a bit more open-minded rather than basic house." - George Evelyn, Nightmares On Wax
Ticket price:
£1

news



Tribal Records has launched a joint venture with Positiva to release Junior Vasquez's material in the UK. The deal will kick off with the re-release of Vasquez's last single 'Get Your Hands Off My Man' which has been specially remixed by Nush (in a control deck which will see Vasquez as remixer on the next Nush single). The release date for this single is July 3 with a follow-up single and Vasquez album to follow. "Tribal is a very cool label and we felt between us we could get Junior into new areas and realise the full chart potential of 'Get Your Hands Off My Man'", says Positiva's Kevin Simpson.

radio one launches jungle music hour

Radio One will be introducing the first nationwide jungle show this summer with a limited run of eight weeks on Thursday evenings.
The shows will be broadcast from 9 to 10pm from July 13, beginning with a one-hour documentary about the jungle scene called 'Now That's What I Call Jungle' to be followed by a series of

shows called 'One In The Jungle' each featuring a top jungle DJ and MC.
The show's producer Ivor Elmerie says, "This is a way of introducing jungle nationwide, outside of the big cities like London and Bristol that have never heard jungle or don't understand it."
The DJ shows will mix an MC talking over a jungle mix with inserts about the MCs.

DJs and the jungle scene. "They won't be straight music shows," says Elmerie.
The DJs and MCs lined up for the 'One In The Jungle' shows are DJ Rap, Roni Size, Shy FX and UK Apache, Brocody and MC Det, Grooverider, A Say Called Gerald and Goldie.
If successful, the show's producers hope to follow up with more jungle output on Radio One.

successful start for dance music seminar

The organisers of last week's Dance Music Seminar in London have heralded the event as an outstanding success.
The seminar, which was the first of its kind, was jointly organised by the music licensing bodies PRS, MOPs and
It attracted 550 people to London's Leisure Lounges club for a series of panel discussions dealing with dance music and the intricacies of revenue collection and distribution for performance, licensing, radio play and other forms of exposure.
"We had standing room only at the end, because we honestly didn't realise this many people would show up," says Tim Bullen, the membership representative of the PRS. "It was quite ominous being up on stage."
The most highly-pursued topic was the dissatisfaction expressed by many within the dance scene about their share of the revenue collected from various sources, in particular the PRS's club revenue.
Bullen says, "I clearly came out at the moment, a lot of people think the system is unfair but if a subject we needed to broach. I could have been there for a night answering questions."
The organisers are now planning more events along the lines of the Dance Music Seminar with the next one due in Manchester to coincide with September's In The City event.
"There's still an incredible amount of ignorance and naivety in the dance scene about a lot of things but, now people understand a bit more, we can build on that," Bullen adds.

Ronsion record hits the racks

Given the quality of competition in Leeds' clubland, it's amazing that any clubs manage to survive more than a couple of months, let alone years. However, next month the Up Yer Ronsion club celebrates its third birthday and marks the event by releasing the first Up Yer Ronsion record 'Lost In Love'. The track features the highly-inspired vocals of Mary Pearce and was put together by the club's runners Adam Wood and Tony Hannan and DJ Marshall. "The tune is really a policy statement for the club," says Wood. "Big vocals and a nice groove, nothing bangin'. That's really what Ronsions is all about." This musical approach has allowed Up Yer Ronsion to join Back To Basics' Vogue and Hard Times as the top clubs in Leeds. "The difference with us is



that we've hit the middle ground between Back To Basics and Hard Times and developed a different style of our own. We always use British DJs, for instance," says Wood. The club's next coup is to host Sasha's first weekly residency for two years with 'Twelve Nights Of Summer' running weekly from June 30 to September 15. Meanwhile, 'Lost In Love' is released on July 10.

GRAND LOVE THE COLLECTION #001

- GREGORY WILLIAMS = SEX LIFE (ARMAND'S ABSTRACT ON PUNK MIX)
- 2 DEEP = FC RADIO (LOVE/STATION = LOVE COME RESCUE ME (VICTOR SIMONELLI CLUB MIX))
- GRANT NELSON = DANCE N.F.
- HENK OLANDO = LATINO WHY (I CAN FEEL IT)
- G.O.D. = INSIDE YOUR MIND (ORIGINAL MIX)
- WHITE WILLIAMS = HUSHHAW (ROY'S TOTAL RECALL MIX)
- XEN MANTRA = HAYATO (NEW AGE REBELS = ARISE YOUR HANDS (UPLIFTING DUB))

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

1	UNCH	ROBSON	2	HOLD E	3	EVERBOD	4	SCREA	5	BOOM	6	CONVM	7	DONTW	8	THINK	9	SEARC	10	A GIRL	11	RIGHTN	12	HOLD I	13	GUAGI	14	SCATTN	15	THIS A	16	SWING L	17	FRECK	18	THAT I	19	YOUR	20	FLY AW	21	A WHI	22	NOW I	23	VEVE
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park gets kiss slot

DJ Graeme Park has started his first full-time radio show on Manchester's Kiss 102. The weekly show, airing between midday and 2pm on Sundays, started last Sunday (18). Although Park has been one of the country's top DJs for many years, he has limited his radio work to an occasional slot as a substitute DJ on London's Kiss FM.

"Basically, it's going to be a brand new branch to my career and for the first time I will have my own show rather than just filling in for somebody," Park says. Although Park has made his

name on the house scene, he says he won't be limited in the music which will feature on the show. "There will be lots of really hot, totally exclusive tracks which you won't hear anywhere else," says Park. "It'll also be playing the kind of things I play in my car on the way back from gigs, hip hop, soul and classic odisies - not the obvious ones."

Kiss 102's programme controller, Mike Gray says, "It's great to welcome Graeme to the Kiss 102 team. "We've wanted him from the very beginning and it's brilliant that it's now happening."

strictly in distribution deal

Strictly Rhythm is to launch its first UK distribution deal next week, with the release of George Morel's 'Morel Jam - NYC Jam Session' album which features artists such as Ce Ce Rogers (pictured) and Taluki.



As well as new product, the deal will also cover Strictly Rhythm's 20-album back catalogue, available on CD and vinyl, with compilations of material from the likes of the Mos Defs At Work and Ammond Van Helden.

The deal has been made with leading independent distributor SRD and covers the New York label's LP product only.

"They've got a great reputation and we're obviously delighted at the quality of the product we're going to be working," says SRD MD John Knight.

"It's already become a very natural working relationship that's going to be very successful."

be produced in the US and shipped over to the UK. "One of the attractions is that dealers and the public attach a lot of kudos to those incredible American pressings," says Knight. "Triple vinyl LPs will retail at \$9.99. Strictly Rhythm will continue to distribute singles through its own networks - last year, sales topped one million copies.

The latest compilation from the trip hop scene - a dubbed out, beat-heavy collection called 'Triphoppy' - features everyone from the Chemical Brothers to Jhelisa Anderson and indie rockers Ride. RM gives you the chance to win a copy by answering the following question. Who's the young mogul behind the Mo'Nax label? Answers to Triphoppy competition, RM, 245 Blackfriars Road, London SE1 9UR.



includes the singles
saturday night, another day & think of you

Without a doubt one of the most innovative R&B/soul tracks of this year, D'Angelo's 'Brown Sugar' is already a massive cult hit on the streets of New York and looks set to follow suit here.

The track, whose dense, jazzy sound takes the fusion between live and programmed music to new heights, was the result of a collaboration between 21-year-old Michael D'Angelo (pictured) and Ali Shaheed, the DJ from A Tribe Called Quest. "It's like I was waiting to do it, when I finally did it. It was like I went into part two of my life," says D'Angelo. With the single currently a smash on import, British fans can look forward to new mixes of the track shortly, preceded by the 'Brown Sugar' LP which will see a simultaneous US/UK release on July 3.



say what?

The Blondie remixes - sad or sound?

DJ Sassy Slims

"The phenomenon of remapping tired rock tracks into handbag anthems is becoming a disturbing trend. However, these are worse targets to choose from Blondie classics so, from that point of view, they have been more fortunate than others in the genre. The people responsible for that Sheryl Crow nightmare, on the other hand, deserve to be crucified!"

Steve Hanson - Tag Records

"The best mix so far has been the Ammond Van

Helden version of Atomic. I think as long as the tracks have been done well then it's OK to mix old tunes."

Scott Mac - Unity

"I don't really like the mixes. I think it's totally cruel that companies are putting out crap mixes on vinyl when they could be backing up-and-coming artists."

Rob Maynard - manager, Quiff

"I think it's really sad that record companies are just trying to revamp and make money out of old records that everyone is trying to forget. Mik's remix of Heart Of Glass is excellent but why pay him all that money to remix an old record when

there is so much new talent out there that record companies should go out and get."

Deve Cross - product manager, Chrysalis

"I think Blondie's songs lend themselves really well to the club scene. Blondie have always made good dance records and the tunes have aged really well. This money we spent on pulling out this remix album is a fraction of the money we would spend on new artists. All the remixes who worked on the album did so because they really wanted to work on Blondie product, not just because they were considered the hot remixers of the moment."

WHITE LINES

SPECIAL 12" CLUB VINYL

OUT 26TH JUNE

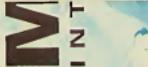
JUNIOR VASQUEZ MIX OAKLAND FONK MIX
70'S CLUB MIX

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- 38 KEEP
- 19 39 LOVEI
- 40 ALL I

Bulletpoints titles at



19th June 95
CD / Remix CD / MC

Includes mixes by The Beatmasters, Jnr Vasquez, Phil Kelsey & Jon Spencer Blues

18 DANCE HEAT 95
19 REGGAE MASSIVE
15 20 CREAM LIVE

Shop focus

Shop:
Bigga Records, The
Cooperage, 134 Vauxhall
Street, The Barbican,
Plymouth Tel. 01752
268801 (10m x 5m)



Specialist areas:
All forms of hip hop,
serious dub, reggae, funk
and soul. Ticket agents for
local events. Promote hip
hop and funk nights.

Owner's view:
"We opened on May 3
because there was no
shop in the area for this
type of music and
everyone we spoke to
thought there was a need.
I'm a DJ and used to go
into Bristol to buy decent
tracks - shops here only
 cater for house and rock.
We're doing alright but
ordering is a pain. I've
been playing it safe and
buying one of a track and
getting pissed off at
selling it and having to get
more. We want to expand
more into funk and trip
hop and build the club side.
People are into harder
East Coast hip hop rather
than West Coast stuff and
jazzy hip-hop." - Simon
Deamer

**Distributor's
view:**

"I send them purely hip
hop. It's a new shop and
they started buying ones
of titles; now they're
buying twos and threes -
building up their client
base." - Tony Hickmott,
Greyhound

DJ's view:
"I buy hip hop and swing
There's nowhere else to
get it in Plymouth. Virgin
Megastore used to do it
but it was a bit expensive
and a bit erratic so I
ended up buying tunes
out of town until the shop
started. It helps having a
shop you can walk to." -
DJ Kooki

club & shop focus
compiled by sarah davis.
tel: 0181-948 2320.

COOL cuts

- 1 (3) **FREEDOM Shiva**
- 2 (1) **SALVA MEA Faithless**
- 3 (4) **BULLET Fluke**
- 4 (5) **I CAN'T GET NO SLEEP Masters at Work featuring India**
- 5 **NEW NASTY GIRLS TWA**
- 6 **NEW Rollo turns in another masterpiece**
- 7 **NEW LOST IN LOVE Up Yer Ranson**
- 8 **NEW I HEAR YOUR NAME Incognito**
- 9 (10) **LOVE RULES West End**
- 10 (7) **SHOOT ME WITH YOUR LOVE D-Ream**
- 11 **NEW THE SUN ALWAYS SHINES ON TV Diva**
- 12 **NEW Euro dance cover of the Aha hit with mixes by Oakenfold**
- 13 **NEW THE IDOL Marc Almond**
- 14 **NEW Tin Tin Out and X-Press 2 on the mix**
- 15 **NEW CAPTAIN DREAD Dreadzone**
- 16 **NEW Another excellent underground package from this adventurous outfit**
- 17 **NEW ONLY ME Hyper Logic**
- 18 **NEW With chunks of U2's New Year's Day, this is heading for the charts**
- 19 **NEW SEXY DANCE Quench**
- 20 **NEW Deep Dish with a tough chunky groove**
- 21 (13) **GRAPEVINE Brownstone**
- 22 **NEW 20,000 LEAGUES Frankie O**
- 23 **NEW Excellent deep garage from LA**
- 24 **NEW RAIDERS Doghrax**
- 25 **NEW Four varied mixes on an inventive EP of underground house**
- 26 **NEW THE CLUNK EP Spooky**
- 27 **NEW A new, original powerful sound from Spooky**
- 28 **NEW FREEK'N YOU Jodeci**
- 29 **NEW Swing with MK housing it up**
- 30 **NEW WHEN I CALL YOUR NAME Mary Kiani**
- 31 **NEW Pumping Hi-NRG house including that Hardcore mix.**



ffrr
Cheeky
Circa
A&M
Mercury
Hi Life
Talkin' Loud
RCA
East West
East West
Some Bizarre
Virgin
Systematic
Tribal
Epic
City Of Angels
SCR
Generic
MCA
Mercury

a guide to the most essential new club bangers as featured on 11 Fresh "essential selections", with party long
breakouts every Friday between 7pm and 10pm. Compiled by 41 Feedback east being collected from leading DJs and
the following stores: city sounds (limg25en/black market (London), eastern bloc/underground (Manchester),
23rd practice (plagow), 3 beat (Sheppell), warp (Sheffield), trax (Newcastle), joy for life (Nottingham).

THE HOT NEW SINGLE

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> PAUL GOTEL BUMPING BY MIX > GRINSTRETCHER CHEMICAL DAWN MIX
RELEASED 19TH JUNE ON CD, 12" & TC

4

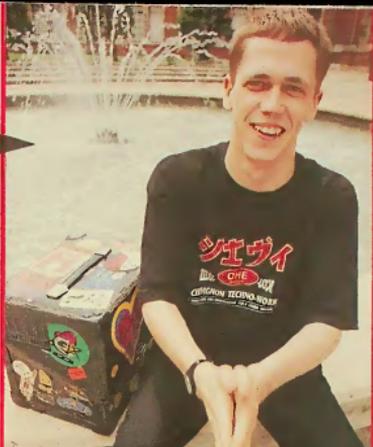
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CD 11510
12" 11510
TC 11510

jack on his box

eclectic dj dominic moir picks a varied selection of classic cuts



dominic moir

steamin tips for the week

'just kissed my baby' the meters (reprise)
 "This is a really funky record that Public Enemy sampled - it's extremely filthy funk. I love the guy's voice and the guitar work with its crazy wah pedal."

'funkanova' wood, brass and steel (turbo records)
 "A seminal piece of jazz funk. Doug Wimbush on bass and lots of other luminary types. I heard DJ Pierre play it on the radio and I couldn't turn it up loud enough. I looked for it for three years and I finally got it last New Year's Eve. I thought it would be a \$30 album but I only paid \$7."

'once in a lifetime' talking heads (sire)
 "I heard Andy Nichols play this and I freaked out. It always got a cheer as everyone knows it. I would like to do a re-edit but David Byrne says no-one can touch it. It was produced by Brian Eno who should get into house."

'i know you - i live you' chaka khan (hoot)
 "Awesome vocals, a beautiful song, a powerhouse of brass. I loved with the idea of covering it but everyone said, well if alone, you couldn't find anyone to match her vocals."

'musical freedom' paul simpson (cooltempo)
 "It had so much energy at the time - the way the sounds were made, the Martin Luther King samples. It was very emotive when it came out in 1989 - it was another Shoom record, when I was going out and losing the plot a bit."

'stars' mr fingers (jack trax)
 "This was given to me by Danny Rampage most generous! We were going to Brighton and talking about how we should describe it. New age house was the description we came up with. It's very beautiful - seminal Larry Heard."

'act like you know' fat larry's band (vamos records)
 "Pelle Heller used to play this all the time at Shoom when it was at Bushby. It's a really funky classic from the mid-Eighties with positive lyrics. I play it in a warm up set."

'keep movin' micko perras (bassac)
 "A string-laden monster of a record that has not left my box since purchase - and I've seen it in numerous other DJ's boxes. I first heard it from Breeze in mid-1993."

'girl i like the way you move' stone (west end)
 "I almost came to blows over this when I was working at Bluebird Records. It was about 8pm and me, the manager and his girlfriend were going through a box of records and we found this one and there was a lug of war over it. He was the boss so he won but I got my own copy. It's mid-Eighties stuff and it has a crazy mono synth lead line."

'eye of the storm' underground resistance (underground resistance)
 "It is real techno, futuristic sounding, and a pioneer to synths and technology. It's very emotive stuff. We've used it as a source of inspiration on one of the tracks we've got out at the moment."

- 'love's comin' nu-ton mix (sashcha)
- 'tax connection' (now mix) future recall (gai for life)
- 'kick ya leg' (ano cilo mix) r&s (not too casual)
- 'kik da bucket' black & spanish (mousebag)
- 'hideshow' (deep dish mixes) de looy (tip 'n' side)
- 'grove istans' glamora mandala (unco)
- 'son you feel it' dj duke (power music)
- 'let us' danny knogler (tribal uk)
- 'a feeling' (bassment boys mix) jasper steel co (cazz)
- 'come with us' electric spark (contaband)

compiled by scott davis
 tel: 0181-948 2320

CWI: BORN: Middlesex Hospital, 1970. LIFE BEFORE DJING: I was PR and marketing manager for Red Stripe condoms and also worked for Bluebird Records and Queen. FIRST DJ GIG: "1988, in a pub in Teobury Street. We played acid house. MOST MEMORABLE GIG: Best - "most recently at Ribbobbia, Sicily. It was cover art in a beautiful castle overlooking the sea. Also the one-year party at Shoom. Worst - "the worst moment of my life was when I was blackmailed for my tapes. I had my records stolen and held to ransom for them. They demanded \$400, then I went to the police who got them back." FAVOURITE CLUBS: Ministry of Sound; the Ribbobbia; Peches Ja Ibiza, it's a beautiful club. NEXT THREE GIGS: Club UK, London (June 2-4); Slinky, Liverpool, London (July); Vicious, Belfast (July 1). DJ TRADEMARKS: "My eclectic style. I will play a techno record with an acid record, with a vocal record, with a hands-off, let's-rip-tomorrow sort of vibe." LIFE OUTSIDE DJING: "I work very closely with my partner Jehu Whitehouse making numerous tracks for numerous labels. Tracks out, and coming up, include: Linear Phase (Slip 'n' Slide); Straightjacket (Open); a remix on Bounce Productions Loose 'Something About You' (Slip 'n' Slide). I play NAA Jam on Sega and enjoy artist films."

Shut Up And Dance

you know the music! LIFE BEFORE A big hit

NOW! THE NEW SINGLE *I love you*
 FEATURING **Richie Davis & Professor T**



ON 12" • CASSETTE • CD
 DISTRIBUTION: SRD

19th June 95
 CD / Remix CD / MC
 Includes mixes by The Beatmasters, Jnr Vasquez, Phil Kelsey & Jon Spencer Blues

- 22 24 YES VA
- 25 SURREN
- 26 MARCH
- 27 WHITE
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- 37 LEAVE
- 38 KEEP
- 39 LOVE
- 40 ALL I

Bullseyed titles at

MINI

saturday night, another day & think of you
 includes the singles

18 DANCE HEAT 85
 19 REGGAE MASSIVE
 20 CREAM LIME

- 22 24 YES M
- 25 SURREN
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Includes mixes by The Beatmasters, Jnr Vasquez, Phil Keisley & Jon Spencer Blues

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The article chart is available as a separate hard service in extended form as soon as it is compiled on the Friday before publication. Details on 021-529-3535

CLOCK

★ WHOOMP! (THERE IT IS)

THE FOLLOW UP TO THEIR TOP TEN HIT 'AXEL F'

OUT NOW

Available on CD • 12" • Cassette

CLOCK will be performing an EXTENSIVE club PA tour which year local clubs for details.

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DANCE
MIXED BY
STU ALLAN & PIP

MEDIA SOUND

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DANCE
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MEDIA SOUND

MIXES : DANCING DIVAZ SDA MICKY P MK UBO

D'BORA

GOING ROUND

12" CD MC THE DEBUT RELEASE ON OUT NOW

COMING SOON.....GEORGIE PORGIE & MEECHIE

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CD / Remix CD / MC

Includes mixes by The Beatmasters, Jnr Vasquez, Phil Keisley & Jon Spencer Blues

18 DANCE HEAT 85

19 REGGIE MASSIVE

20 CREAM LIME

Includes the singles

saturday night, another day & think of you

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1 UNCH Robson

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24 ON A POP TIP chart

compiled by alan jones from a sample of over 500 dj returns (fax: 0171-928 2881)

- | | | | | | |
|------------------------------|---|-----------------------------|------------------------------|---|------------------------------|
| 1 | ZOMBIE
A.D.A.M. featuring Amy | Eternal | 21 | FLY AWAY
Haddaway | Logic |
| 2 | WHOOMPH! (THERE IT IS)
Clock | Media/MCA | 22 | SURRENDER YOUR LOVE
Nightcrawlers | Final Vinyl |
| 3 | BE MY LOVER
La Bouche | MCI/Arista | 23 <small>NEW</small> | LOVE IS ALL AROUND
W.W.W. | |
| 4 | HEART OF GLASS
Blondie | Chrysalis | 24 | DON'T MAKE ME WAIT
Loveland featuring Rachel McFarlane | Eastern Bloc |
| 5 | BACK FOR GOOD (SIMON HARRIS REMIXES)
Real Emotion | Living Beat | 25 | RAGGAMUFFIN
Deadly Hunter | Black Market International |
| 6 | NOW I FOUND YOU
Sean Maguire | EMI | 26 <small>NEW</small> | SEX ON THE STREETS
Pizzaman | Loaded |
| 7 | THINK OF YOU
Whigfield | Systematic | 27 | IT'S IN HER KISS
Kikitup | RCA |
| 8 | RIDING HIGH
Serena | Love This | 28 | RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)
Jam & Spoon featuring Plavka | Epic |
| 9 | SKY HIGH
Newton | Bags Of Fun | 29 | YOUR LOVING ARMS
Billie Ray Martin | Magnet |
| 10 | STAYING ALIVE '95
Fever featuring Tippa Irie | Telstar | 30 <small>NEW</small> | PARTY ON THE PRAIRIE
Tammy Why Not | Escapade |
| 11 | KEEP LOVE TOGETHER
Love To Infinity | Mushroom | 31 | SCREAM
Michael Jackson & Janet Jackson | MJJ/Epic |
| 12 | (EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING
Baby D | Systematic/Production House | 32 <small>NEW</small> | THINK TWICE
Rochelle | Systematic |
| 13 | HOLD MY BODY TIGHT/ STAY ANOTHER DAY
East 17 | London | 33 | REVELATION
The Pianoman & Nils Booph | Steppin' Out |
| 14 | PUPUNANNY
Afrika Bambaataa | ZYX | 34 | NOT ANYONE
Blackbox | Groove Groove Melody/Mercury |
| 15 | ABSOLUTE E-SENSUAL
Jaki Graham | Avex | 35 <small>NEW</small> | SHOOT ME WITH YOUR LOVE
D:Ream | FXU/Magnet |
| 16 | BOOM BOOM BOOM
The Outthere Brothers | Eternal | 36 | I'M ALIVE
Cut 'N' Move | EMI |
| 17 | WHINEY, WHINEY (WHAT REALLY DRIVES ME CRAZY)
Willi One Blood | RCA | 37 | KEEP WARM
Jinny | Multiply |
| 18 | DREAMER
Livin' Joy | Undiscovered/MCA | 38 | LOVE IS ALL AROUND
DJ Bobo | Avex |
| 19 | SCATMAN (SKI-BA-BOP-BA-DOP-BOP)
Scatman John | Ariola/RCA | 39 <small>NEW</small> | IN THE SUMMERTIME
Shaggy | Virgin |
| 20 <small>NEW</small> | DREAMS
2 Brothers On The Fourth Floor | Eternal | 40 <small>NEW</small> | UPTIGHT
New City State | E3 |

SI

hot vinyl

namecheck: ralph tee ⊕ brad beatnik ⊕ tim jeffery ⊕ daisy & havoc

tunes of the week

various: 'sampler ep' (spacechopper)

alternative The Nottingham-based label – an offshoot of the talented DIY collective – delivers its third slice of cool icons. If you're familiar with recent releases on the Ninja Tune label, you'll dig the laidback, jazzy vibe of these funky little cuts. Track one comes from Zheez02 (boy from Promise and Damon Sonny) and features a superb soul vocal drifting over phat, lazy beats (the sort of tune you'd wish Soul II Soul were making these days). Track two is the dreamy, sax-fueled instrumental 'Tribute To JK' from 2 Chilled (DJ's Digs and Wooshy) while the closer is a more uptempo funk from The Deadbeats. 'Made In The Shade' A brilliant selection. **bb**



plenty of melody while Mark Kavannagh's b-side mix relies more heavily on the NRG bassline to keep the flow. **jj**

EDDIE FLASHIN' FOWLKES 'The Truth EP' (Back2Basics). More US sounds via a Yorkshire label and a chance for Fowlkes to middle lots of knobs and remind everyone of his ability to make all kinds of music. And does he middle. There's a good lippy house track, followed by an equally hallucinogenic fast breakbeat number and then two very Detroit pieces of weirdness, one of which sounds like it was recorded underwater. Not his most astounding release but there's not much wrong with it, either. **dsb**

PLANETOID 'Another World' (Millentium). Every now and then, a hard techno tune comes along that's so well-crafted and produced that it has strong potential for mainstream crossover. This is one such

leaves champ
leaves a winning shot
leaves it's got balls
leaves double fault
leaves what a rocket

track. Alongside a crushing, hard acidic mix from Headmon and a slow-building epic trancer from Filasiz, Lovers & Family, the 6-side original mixes are just as impressive. The extended version, in particular, builds nicely from its orchestral-style intro into a low acidic splatters before the cruising vocal and jittery beats kick in. Fab stuff. **bb**

house

THE WATERLILIES 'Never Get Enough' (Sire). This gentle, acoustic pop song from vocalist Jill Alikas and musician Ray Carroll is given the twice over by Junior Vasquez. On his deep factory

alternative

DOWN TO THE BONE 'Down To The Bone Grooves Volume 2' (Internal Bass). Great to hear a house record not following a predictable path. An almost jazz funk feel and the mellow organ chords disguise the fact that this roces along at quite a pace with a strong bassline, guitar licks and bits of sax. **jj**

techno

SOURMASH 'The Blessing' (Zoom). Fresh from their remixing stint with Fimibe (in whose studios the a-side of

this was recorded), the Sourmash boys get back to producing their own full-blooded, stomping techno. Wesson and Osborne's own mix pels along with all sorts of whoops and hollers and the acidic synth beats build towards the epic strings 'n' all break. The techno trance vibe continues on the flip with the Disguise mix, which was engineered by Butterfly's Dan Zamoni. Your boss bins will love this one. **bb**

SOUND CROWD 'Odyssey' (Red). A more commercial outing than their previous Sound Crowd releases but all

independent labels have to earn some money every now and then and if you can achieve that without succumbing to the cheesy end of the market then so much the better. This does so splendidly with a very Euro flavour – Timman's mix is a lively bright Dutch-type techno track with



planetoid

Jamiroquai

STILLNESS IN TIME



featuring
Morales mixes
of "Space Cowboy"

New single out 19 June

Jamiroquai appearing at Jazz 122 at Highbury Fields Saturday 29th July

Check out J's Joint at: URL
<<http://www.hrc.wmln.ac.uk/j'sjoint/>>



18 DANCE HEAT 45
19 REGGAE MASSIVE
20 CREAM LIE

19th June 95
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saturday night, another day & think of you

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- 31 NOT A
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- 34 DREA
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- 36 REVER
- 37 LEAVE
- 38 KEEP I
- 39 LOVE I
- 40 ALL I

↑ Bullseyed titles at

MINI

TELEPATHY PROMOTIONS & BREAKDOWN RECORDS bring you a unique concept in jungle albums.

TELEPATHY

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We've commissioned the industry's top DJs and celebrities that have played at Telepathy events to record brand new tracks solely for this album - including:

GROOVERIDER, DJ HYPE, RAY KEITH, DJ RRP, ANDY C, BRYAN G, RONI SIZE, KADOME & TIME, MARVELLOUS CRAN, L DOUBLE, DJ DEXTRACUS, DEVIUS D, BIZZY B & PUGWASH



telepathy & breakdown - the original junglists



ann-marie smith

mix, he makes the most of the breathy vocals over an almost Euro-styled deep, pumping house beat. On the flip, his hard but soft mix begins in a tribal fashion before settling for synth-washed piano-infused beats. Both are extremely catchy. **b b b**

SARA PARKER 'My Love Is Deep' (Sharp). This track, licensed from US label Vestry, is available in a three-mix Sharp package. The main vocal remix is a good bouncy houser with some nice pianos and none of the cross characteristics of your average main vocal mix. Over on the b-

side, the original US Ahmad van Helden mix is a simply superb and totally recognisable piece of throbbing American madness. Equally good is the Sharp Deep Dub which is one for the slompers and drum roll fans. **b b b** **d&h**

ANN-MARIE SMITH 'You're My One And Only Love' (Media). Shock horror story of the week is that this song has not been particularly ruffled in the cover version. There are some garage Roger S mixes on a separate 12-inch but the Crack and PTP mixes are more like the original and should cheer up those sad shoppers who

have given up hope of finding a Selection version. The vocal is belted out in fine style and the C&C song is still undeniably the business. **b b b** **d&h**

CAMACHO PROJECT 'Deep In E.O.' (4 Liberty). Anyone who liked the recent 'Hard Times Machi' may well go for this equally military number. It's a lot lighter and almost sillier, than the MAW track but it works in a similar way. Quality deep house that builds brilliantly. **b b b** **d&h**

BASH ST KIDZ 'Cookie Crumbs' (Underground Vibe). If you've been finding this label's output a little mellow for your taste, you should be careful not to pass this EP by because it contains three very tasty tracks, put together by Rob Adhesion, DJ Foca and Brian Thorne. There's plenty on offer - the excellent carnival house feel of 'Cookie Crumbs', the fighting tough garage of 'DJ Can Pantrale' and the piano-led 'That's It'. A rewarding taste experience. **b b b** **d&h**

PARTY FAITHFUL 'Bross (Let There Be Housy)' (Ore). Ore excels in finding totally over-the-top and excitable house records that somehow fall short of being corny. 'Bross' is no exception as the 'oven ready' western allows for plenty of audience over-

stimulation (what with the big fanfare, the rattle-rousing spoken word, the jumping bass and all) and the 'turning' mix goes for a gentler but equally bouncable sound. **b b b** **d&h**

KRYMPOLENE 'Now It's Disco' (House Of Naughty). An interesting disco-flavoured hustling groove that bounces along with simple but infectious use of vocals and keyboard riffs. Its only weakness is the lack of bottom end but this is more than compensated for by the variety of mixes, especially the excellent hippy b-side breakbeat mix with tongued effects. **b b b** **1**

rap

ALLIANCE ETHNIK 'Respect' (Virgin). French rap is just so damn sexy. These mixes from Die La Sou's Prince Poul capture the silky mood of recent Zane cuts with a funky hip beat holding it together. But it's the use of a moody harmony vocal backing, crowd sounds and chiming bells that really makes it work. Vinta's vocals occasionally sit uncomfortably but that's a minor complaint when the beats are this fresh. **b b b**

swing

PBL 'Twisted' (US Big

Beat/Atlantic) More polished midtempo two stepper, this time from PBL (which stands for P, B, L, 'Broke N' Lowly) who continues the tradition of the label's outings by Fabu and Changing Faces with a concoction of phat bass, creamy synths, etc underlining dreamy vocals by these three guys. **b b b** **1**

Funk

FRIED HUNK FOOD VOL 2 'The Real Shit' (Blunted). Bargain of the week must be this EP by Norman Cook and Ashley Slater which contains six separate tracks, using labback beats and minimal vocal samples in a mixture of styles. The very popular 'B Boys On A Cold' sample makes a welcome appearance on the excellent track of the same name. **b b b** **d&h**

soul

BOYS II MEN 'Water Runs Dry' (Motown). From the label which has the best new music on the UK scene comes another splendid remix from the boys. Following on from the incredible joyous upbeat 'Thank You', here's a cut that slows things right down and transforms another okay album track into a smoother's paradise downbeat two stepper. The Groove Mix's ultra smoothness will give you goosebumps. **b b b** **1**

INVENTED AT BLACK PLANET STUDIOS, DETROIT
RE-INVENTED FOR THE UK'S DANCE FLOORS
LET THE MUSIC (LIFT YOU UP) - THE SAGA CONTINUES...

the (real) love thang l'homme van renn

ORIGINAL PRODUCTION BY MAD MIKE
RE-PRODUCTION AND MIXES BY ROB D
EXTRA MIXES BY PARKS AND WILSON

AVAILABLE ON: COMPACT DISC / CASSETTE / TWELVE INCH

OFTEN SAMPLED - NEVER EQUALLED

six 400 WEST

1	UNCL	ROBSON
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4	SCREZ	
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21	A WHI	
22	NOW!	
23	WEVE	
24	YES V	
25	SURREN	

A.D.A.M. featuring AMY Zombie (Eternal/Die It) truly the EC in action, a European smash Italian remake of last September's UK hit by Italian's The Ozarkes, now remixed by Belgium's Patrick Adams & DJ Johnson (of Blue Bamboo) in cheery singing **135.1-06pm** Adams & Johnson club and lighter short **0-135.1-06pm** Eternal Airport Mixes, but still with the original's smother versions which are already huge for pop jocks here on the Germany-manufactured French import that was first promoted **CLOCK Whooopi!** (There It Is!) (Medi/MCA MCA5 205), the biggest-selling single of the decade so far, The Top team's infectious bouncy charter from late 1993 (then split) whooopi! adopted and remade here in Italo house style by Stu Allan & Peter Pritchard with swinky synth powered galloping **134.8-06pm** Clock 10 To 2 Mix, more vocal **134.8-06pm** Time Gents Please and **134.9-06pm** Short Club, disco houseyness justly strong **134.76pm**

Clock GMT Mix, frantic deconstructing and cooasting **164.8-133.7-164.86pm** The Visa Treatment...**NEWTON Sky High** (Baga Of Fun/Lo) This Record **BAGS & TRO-BING**, Billy Myers sung strong swirly soaring Hi-NRG remake of Jagsow's 1975 hit, not too hot when first aired in November but reassured following Australian success, now with original **1356pm** Hizo Kilo Mix, new more sombre **129.86pm** G Force Mix, frilly slow introed then beatfully ramping **0-135.46pm** New Radio Edit and its original similar although intro-less **135.56pm** Radio Edit from last year when **135.16pm**, with a **134.96pm** Up Down Round & Round instrumental too; however — **BEWARE!!!** — track B2 on the reissue's initial 12-inch and promo pressings is 'Incoherently-labeled' as, and will eventually be replaced by The Red Baron's old **134.96pm** Kaiser Heighe Mix (starting with tentative twitery synth and finger-snaps), a problem that I believe applies and then had to spend hours unspooling which is why unfortunately there are far

fewer reviews this week than inland... **JAKI GRAHAM** "Absolute 4-season" (Oxev UK AXEV5 2, 3MVA/CA), current both UK and US club hit with two sides to match, Peier Martin's disco-ish thrummy wriggling Hi-NRG **129.46pm** Sincere Sissies and Phil Francis/Tony King/Boris Rial's calmer loopy garage-ish **124.1-06pm** RDS Mixes being flipped by excellent Junky "Ladies Night"-type grooves rolled **107.06pm** US Old School club and cozy keyboards-plonked cool shuffle **1206pm** US Old School House Mixes. **# & S** "Show Me Baby" (Hot Dog 12 HDR 001, SO/BMG), Robert Chelcuti & Steve McGuinness created exciting repetitive civil noddad, organ jobbed synth-manic and bongos lilted sizzly pounding **129.86pm** Mousse Massive Mix, with a divo-less but 'rock to the rydder' regga prodded blipper briskly throbbing **0-131.86pm** Rhythm Masters Remax. **CABANA**, Baillate **Can Labor** (Hi-Life Recordings/Polydor 12H-10), unreleased due to sample clearance problems last summer but finally due out now (after being twirpcock promoted again),

Tom Frederike's dazzling Latin leaper ratted by somefine Style Council percussionist Krystal Piekiewicz through breathy Hispanic girls and jangly salsa piono has still retained its coolly scilling **0-126.36pm** Dwee-wee Mix and routine jumpy bibal **1306pm** Deep Places Remix, the Godman's surprisingly un-Latin bouncily bounding **127.06pm** Fruit Mix and sporadily bigged conking wigily "High-5" **124.96pm** Fresh Dub, while the much more subtle marathon episodic rolling and surging **126.36pm** Scotch's Smoke Mix is learned with an equally marathon newer swirly surging templess than throbbing **0-123-06pm** BT Remax, these latter two having first been separately promoted back-to-back three months ago. **SISTER BLISS** with **COLETTE** (On What A World! (Go!Beat) Choons GDDX 126. F), justly grown amusing but better put-down of certain masculine attitudes towards women, twirpcock promoted (exactly as when first due out in February) with jaskily whistling **131.66pm** Big Bold Brassy, ramping

1296pm Tuff 'N' Crisp and blipper **128.86pm** Heavy Duty Dub Mixes, quavery throbbing **1306pm** Bottom Doker Mix and wispy smoking "Where's My Dinner" Dub, Patrick Pinn's vibrantly chugging **135-06pm** "Run To The Border" Mix... Other releases due about now include Dub Char andies and breakies by **FAITHFUL JETPACK**, VIBE NATION, **BARK2BASSIKS** featuring Mona Lisa **GRISSEY WARD**, **ROBBIE CRAIG**, **JOHAN S** presents "The Dynamic Kutz Vol. 2" A.S.H.A. (on both Disco Mago UK Gold and the/dem). **THE AMBASSADORS OF SWING** featuring **BRYAN CHAMBERS**, **HAI TRIXX**, **OLD SKOOL D'INFLUENCE**, **J-KON**, **EPIK**, **DUSK TIL DAWN**, **THE ELASTIC BAND** presents "The Banned EP", **SHUT UP AND DANCE** featuring **Rebecca Jones & Professor T**, **PIMP DADDIES/GET POSITIVE**, **SHYALIKS**, **DAPHNE**, **GOT4 & THE LOW DOG**, **COUNT INDIGO**, **THE PASADENAS**, **BABY DOC**, **DAMN GENIE**, **CAPTAIN HOLLYWOOD PROJECT** and **HOUSE OF PAIN**, some of which I may hopefully yet get to reviewing.

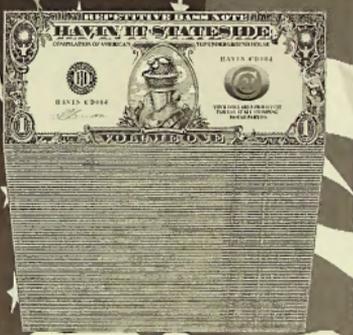
including the singles
saturday night, another day & think of you

"...pure class" **BLUES & SOUL**

For Real



THE NEW SINGLE
you don't know nothin'
THE STUNNING ACAPELLA WITH 5 MOOVE REMIXES
AND
easy to love
THE JAMIE PRINCIPLE REMIXES
OUT NOW



HAVIN' IT STATESIDE
100% UPFRONT AMERICAN HOUSE COLLECTION
Mastermixed by **Renji Candelario**
Available in 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
An Independence Day release
On the Streets July 4th
Mastered by The Total Record Company, Inc. (TRC)
Listen to HAVIN' IT tracks for FREE on the INTERNET!
<http://www.hardest.com/uk/p/por/hitnink>
Catalogue Numbers LP HAVIN 1004, Cassette HAVIN KS04, CD HAVIN CD04

8 18 DANCE HEAT 85
19 REGGAE MASSIVE
15 20 CREAM LIVE

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- 48 49 LOVE
- 50 51 ALL I

Bullheaded triten at



- 20 **25 SURRENDER YOUR LOVE** The Nightcrawlers feat. John Reed First Vinyl/Arista
- 21 **26 MARTIA'S SONG** Deep Forest Columbia
- 22 **27 WHITE LINES (DON'T DO IT)** Duran Duran Parlophone
- 23 **28 ON YOUR OWN** The Verve Hut
- 24 **29 BIG YELLOW TAXI** Amy Grant A&M
- 25 **30 I'LL BE AROUND** Rappin' 4-Tay feat. The Spinners Cooltempo
- 26 **31 NOT ANYONE** Black Box Mercury
- 27 **32 MY LOVE IS FOR REAL** Paula Abdul feat. O'Jays Virgin
- 28 **33 A BEGGAR ON A BEACH OF GOLD** Mike & The Mechanics Virgin
- 29 **34 DREAMER** Livin' Joy Undiscovered/MCA
- 30 **35 THIS IS HOW WE DO IT** Montell Jordan Def Jam/Island
- 31 **36 REVEREND BLACK GRAPE** Black Grape Reaktivative
- 32 **37 LEAVE HOME** The Chemical Brothers Junior Boy's Own
- 33 **38 KEEP LOVE TOGETHER** Love To Infinity Mushroom
- 34 **39 LOVE WILL TEAR US APART (REMIX)** Joy Division London
- 35 **40 ALL I WANNA DO** Joanne Farrell Big Beat/Atlantic

↓ Bullseye titles are those with the biggest sales gains over last week

MOBY

INTO THE BLUE



19th June 95
CD / Remix CD / MC

Includes mixes by The Beatmasters, Jnr Vasquez, Phil Kelsey & Jon Spencer Blues

New single - out 19 June

12 • CD • CD2

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<http://www.jive.com/act-out/>



TOP TWENTY COMPILATIONS

1 DANCE ZONE - LEVEL FIVE

1	TOP OF THE POPS 1	Parlophone TV	Dance
2	DANCE BUZZ	Decca	Dance
3	TOP SWING TWO	Jive	Jazz
4	CELEB MOODS	Virgin	Pop
5	DANCE MASSIVE 95	Decca	Dance
6	WORLD IN UNION - ANTHEMS	Parlophone TV	Dance
7	SMASH HITS 95 - VOLUME 2	Jive	Jazz
8	ON A DANCE TIP 2	Decca	Dance
9	PULP FICTION (OST)	MCA	Pop
10	NOW THAT'S WHAT I CALL MUSIC 30	EMI/Virgin/Parlophone	Pop
11	STREET SOUL	Jive	Jazz
12	SKA MANIA	Decca	Dance
13	100% ACID JAZZ - VOLUME 2	Jive	Jazz
14	SILK AND STEEL	Parlophone TV	Dance
15	TOP GEAR CLASSICS - TURBO CLASSICS	Decca/Parlophone	Dance
16	DANCE HEAT 95	Virgin	Pop
17	REGGAE MASSIVE	Jive	Jazz
18	CREAM LIFE	Decca	Dance

- 20 **25 BLUES FOR GREENEY** Gary Moore Virgin
- 21 **26 BIZARRE FRUIT** M People Deconstruction/RCA
- 22 **27 BEGGAR ON A BEACH OF GOLD** Mike & The Mechanics Virgin
- 23 **28 100 DEGREES AND RISING** Incognito Talkin' Loud
- 24 **29 TUESDAY NIGHT MUSIC CLUB** Sheryl Crow A&M
- 25 **30 I SHOULD COCO** Supergrass Parlophone
- 26 **31 PAN PIPE INSPIRATIONS** Inspirations Pure Music
- 27 **32 MUSIC FROM THE BEACHES OF THE SHOW** Bill Whelan feat. Adams and The RTÉ Concert Choir, Usher-Harshad
- 28 **33 DUMMY** Portishead Go Beat
- 29 **34 HOMEGROWN** Dodgy A&M
- 30 **35 MICHELLE GAYLE** Michelle Gayle 1st Avenue/RCA
- 31 **36 THE BENDS** Radiohead Parlophone
- 32 **37 MADE IN ENGLAND** Eton John Rocket
- 33 **38 DARE TO LOVE** Jimmy Somerville London
- 34 **39 GRAND PRIX** Teenage Fanclub Creation
- 35 **40 PAN PIPE MOODS** Free The Spirit PolyGram TV

© C.N. Produced in co-operation with the BPI and BARD, based on a sample of more than 1,000 record outlets

w h i g f i e l d

t h e a l b u m



Includes the singles
saturday night, another day & think of you

US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	1 HAVE YOU EVER REALLY LOVED A WOMAN Boyz II Men (RCA)		26	34 RUN AWAY The Real McCoy (Mercury)	
2	3 TO TOTAL ECLIPSE OF THE HEART Louis Armstrong (Epic)		27	28 BOOMBASTIC Boyz II Men (Mercury)	
3	4 DON'T TAKE IT PERSONAL Monica (RCA)		28	29 DEAR MAMA/OLD SCHOOL The Notorious B.I.G. (A&M)	
4	5 WATER RUNS DRY Boyz II Men (RCA)		29	30 IN THE HOUSE OF STONE AND LIGHT Earth, Wind & Fire (Mercury)	
5	6 ONE MORE CHANCE The Notorious B.I.G. (A&M)		30	35 NO MORE 'LOVE YOURS' Anna Lennox (Mercury)	
6	5 SCREAM/CHILDHOOD Michael Jackson (A&M)		31	33 GIVE IT 2 U Boyz II Men (Mercury)	
7	7 THIS IS HOW WE DO IT Marsh Johnson (J&M)		32	32 DECEMBER Collective Soul (Mercury)	
8	12 WATERFALLS TLC (A&M)		33	33 HOLD MY HAND Prince & The New Power Generation (Mercury)	
9	7 I'LL BE THERE FOR YOU YOU'RE So Beautiful/No One (Mercury)		34	34 I LIKE A Ladies First (Mercury)	
10	10 BREAK LIKE ME Adina Howard (Mercury)		35	35 BELIEVE (En Vogue) (Mercury)	
11	10 LET HER CRY Prince & The New Power Generation (Mercury)		36	36 MY LOVE IS FOR REAL Public Enemy/Real 2 Da Rock (Capitol)	
12	11 I KNOW Where Are You (Mercury)		37	37 TAKE A BOW Madonna (Mercury)	
13	9 I BELIEVE Brandy (Mercury)		38	44 FEEL ME FLOW Naughty By Nature (Mercury)	
14	18 SOMEONE TO LOVE Jon Bon Jovi (Mercury)		39	43 COME AND GET YOUR LOVE The Real McCoy (Mercury)	
15	17 RUN AROUND Blue Swallow (Mercury)		40	39 ASK OF YOU Boyz II Men & Eric Burdon (Mercury)	
16	16 SHY GUY Boyz II Men (Mercury)		41	41 BEST FRIEND Aaliyah (Mercury)	
17	20 FREEK 'N' YOU Justin (Mercury)		42	42 DREAM ABOUT YOUR PUNKY MELLOW Steve B. (Mercury)	
18	27 I CAN LOVE YOU LIKE THAT All-4-One (Mercury)		43	39 CANDY RAIN Spice 1 (Mercury)	
19	13 CAN'T YOU SEE I'VE BEEN THINKING 'BOUT YOU (Mercury)		44	43 YOU GOTTA BE THE GUY (Mercury)	
20	15 KEEP THEIR HEADS RINGIN' D-Dee (Mercury)		45	45 CRAZY 'LOVE (Mercury)	
21	14 RED LIGHT SPECIAL TLC (Mercury)		46	37 ANOTHER NIGHT The Real McCoy (Mercury)	
22	19 EVERY LITTLE THING I DO For Real (Mercury)		47	47 COTTON EYE JOE Public Enemy (Mercury)	
23	10 HOLD ME, THRILL ME, KISS ME, KILL ME (Mercury)		48	48 CAN'T STOP LOVIN' Van Halen (Mercury)	
24	20 THIS AIN'T A LOVE SONG Don Juan (Mercury)		49	46 BIG POPPA WARNING The Notorious B.I.G. (A&M)	
25	22 HOLD ON James Brown (Mercury)		50	49 STRONG (En Vogue) (Mercury)	

Charts courtesy of Billboard 24 June 1995. * Artists are awarded to those products demonstrating the greatest airplay and sales gain. † UK acts. ‡ UK signed acts.

US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	1 PULSE Pink Floyd (Columbia)		26	28 ANOTHER NIGHT The Real McCoy (Mercury)	
2	1 CRACKED REAR VIEW Hootie & The Blowfish (Mercury)		27	27 DOOKIE Green Day (Reprise)	
3	4 POCAHONTAS (OST) Various (Mercury)		28	10 TUESDAY NIGHT MUSIC CLUB Sheryl Crowe (A&M)	
4	2 THROWING COPPER Lee (Redwood)		29	26 NO NEED TO ARGUE The Cranberries (Mercury)	
5	1 CRAZY SEXY COOL TLC (A&M)		30	29 CANDY RAIN Spice 1 (Mercury)	
6	6 LET YOUR DIM LIGHT SHINE Seal/A&M (Columbia)		31	31 LP The Notorious B.I.G. (A&M)	
7	8 JOHN MICHAEL MONTGOMERY Jay McInnis (Mercury)		32	32 FURTHER DOWN THE SPIRAL New York Mills (Mercury)	
8	7 TALES FROM THE PUNCH BOWL Prince (Mercury)		33	24 FOREVER BLUE De La Soul (Mercury)	
9	6 I (Boy) 2 Men (Mercury)		34	31 GREATEST HITS Bruce Springsteen (Mercury)	
10	5 FRIDAY (OST) Various (Mercury)		35	27 SMASH Shaggy (Mercury)	
11	3 POVERTY'S PARADISE Naughty By Nature (Mercury)		36	36 A SPANNER IN THE WORKS Red Stevedore (Mercury)	
12	1 ASTRO CREEP: 2000 SONGS OF... White Zombie (Mercury)		37	37 TALES FROM THE HOOD (OST) Various (Mercury)	
13	17 THE WOMAN IN ME Gloria Steinem (Mercury)		38	35 BRANDY Brandy (Mercury)	
14	11 FOUR Boys Traveler (A&M)		39	33 YES I AM Melissa Etheridge (Mercury)	
15	10 BATMAN FOREVER (OST) Various (Mercury)		40	28 THE LION KING (OST) Various (Mercury)	
16	13 THIS IS HOW WE DO IT (Mercury)		41	41 DELUXE Reunited (Mercury)	
17	15 NOW THAT I'VE FOUND YOU Alan Watts (Mercury)		42	32 MADE IN ENGLAND (Mercury)	
18	14 HELL FREEZES OVER Bryan (Mercury)		43	38 NOT A MOMENT A TOUGH SON Tom McEvoy (Mercury)	
19	16 UNDER THE TABLE AND DREAM Dave Matthews Band (Mercury)		44	44 AND A MUSIC BEGIN All-4-One (Mercury)	
20	18 SIXTEEN STONE SUB (Mercury)		45	37 BALANCE Was Not (Mercury)	
21	10 ME AGAINST THE WORLD (Mercury)		46	41 I AIN'T MOVIN' Ice Cube (Mercury)	
22	18 THE HITS Garth Brooks (Mercury)		47	39 WILDFLOWERS Van Halen (Mercury)	
23	13 FOREST GUMP (OST) Various (Mercury)		48	47 VITALITY Pearl Jam (Mercury)	
24	21 MEDUSA Anna Lennox (Mercury)		49	49 NO ORDINARY MAN Terry End (Mercury)	
25	25 COLLECTIVE SOUL Collective Soul (Mercury)		50	41 THE INFAMOUS Happy End (Mercury)	

UK WORLD HITS

UK WORLD HITS:

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

ITALY		GERMANY		SWEDEN		AUSTRALIA	
1 (1)	MISSING Everything But The Girls (Blanco & Yaghi)	1 (1)	BACK FOR GOOD Take That (RCA)	1 (1)	BACK FOR GOOD Take That (RCA)	1 (1)	BACK FOR GOOD Take That (BMG)
2 (1)	BACK FOR GOOD Take That (RCA)	2 (1)	PUSH THE... Nightingales (Mercury)	2 (1)	PUSH THE... Nightingales (Mercury)	2 (1)	YOU BELONG TO ME JX (London)
3 (1)	YOUR LOVING ARMS Sade Ray Martin (East West)	3 (1)	I'VE GOT A... MNS (Columbia)	3 (1)	SURRENDER... Nightingales (A&M)	3 (1)	SET YOU FREE N-Trance (Festival)
4 (1)	SPACE COWBOY Jimi Jamina (Sony S2)	4 (1)	TURN ON... Freak Power (Mercury)	4 (1)	SOME MIGHT SAY Oasis (Creation)	4 (1)	U SURE DO Strike (Mercury)
5 (1)	WAP DID YA Tony Di Bart (LJDP)	5 (1)	DEMYTHOBERHEADS The Mechanics (Mercury)	5 (1)	I WANNA GET... Tom Jones (Mercury)	5 (1)	I WANNA GET... Tom Jones (Mercury)

Source: Musica E Dischi

Source: Media Control

Source: GfK/BPI

Source: Australian Record Ind. Assn.

NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	1 UNCHAINED MELODY Poison Dweez & Jimmie Payne (RCA)		21	18 ONLY ONE ROAD Culture Beat (Mercury)	
2	2 HOLD ME, THRILL ME, KISS ME, KILL ME (Mercury)		22	18 TWO CAN PLAY THAT GAME Amy Brown (Mercury)	
3	4 I NEED YOUR LOVING (En Vogue) (Mercury)		23	18 DREAMER (En Vogue) (Mercury)	
4	5 SCREAM Michael Jackson (Mercury)		24	8 SCATMAN Scatman John (RCA)	
5	4 BOOM BOOM BOOM Culture Beat (Mercury)		25	18 WE'VE ONLY JUST BEGINNIN' Baby McClean (Mercury)	
6	3 COME PEOPLE Jay (Mercury)		26	21 YOUR LOVING ARMS Sade Ray Martin (Mercury)	
7	12 DON'T WANT TO MISS YOU NOW (Mercury)		27	22 STRANGE CURRENCIES FEM (Mercury)	
8	7 THINK OF YOU (Mercury)		28	18 MADE IN ENGLAND Don Juan (Mercury)	
9	3 SEARCH FOR THE HERO M People's (Mercury)		29	17 FREEDOM Michael Gray (Mercury)	
10	16 A GIRL LIKE YOU En Vogue (Mercury)		30	17 A BEGGAR ON A BEACH OF GOLD (Mercury)	
11	11 THAT LOOK IN YOUR EYE Al Campbell (Mercury)		31	22 JESSIE Jackson Carter (Mercury)	
12	4 THIS AIN'T A LOVE SONG (Mercury)		32	32 KEEP ON MOVING Bob Marley & The Wailers (Mercury)	
13	11 HOLD MY BODY TIGHT (Mercury)		33	31 IF YOU LOVE ME Devo (Mercury)	
14	16 WHITER SHADE OF PALE Anna Lennox (Mercury)		34	17 HAVE YOU EVER REALLY LOVED A WOMAN Boyz II Men (Mercury)	
15	10 RIGHT IN THE HEART (Mercury)		35	19 I BELIEVE Brandy (Mercury)	
16	6 GUAGLIONE (Mercury)		36	37 BIG YELLOW TAXI Amy Grant (Mercury)	
17	17 CHAINS Van Halen (Mercury)		37	31 YES Michael & Jerry (Mercury)	
18	18 SWING LOW SWIFT CARRY (Mercury)		38	38 FREEM 'N' YOU Justin (Mercury)	
19	13 BACK FOR GOOD (Mercury)		39	31 I KNOW Devo (Mercury)	
20	14 HURT SO GOOD (Mercury)		40	38 STAYING OUT FOR THE SUMMER (Mercury)	

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

VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	1 PULSE Pink Floyd (Mercury)		21	20 CARRY IN THE CHAIRS - THE BEST OF THE Beatles Bob (Mercury)	
2	2 SINGLES Alan Moore (Columbia)		22	14 THE COMPLETE The Stone Roses (Mercury)	
3	1 A SPANNER IN THE WORKS Red Stevedore (Mercury)		23	23 CROSS ROAD - THE BEST OF Bob (Mercury)	
4	1 PICTURE THIS (Mercury)		24	24 BIZARRE FRUIT M People (Mercury)	
5	5 STANLEY ROAD Pearl Water (Mercury)		25	33 PARKFIRE (Mercury)	
6	6 INFERNAL LOVE (Mercury)		26	28 BEGGAR ON A BEACH OF GOLD (Mercury)	
7	8 MEDUSA Anna Lennox (Mercury)		27	21 DOOKIE Green Day (Mercury)	
8	18 BIG LOVE Al Campbell (Mercury)		28	37 MONSTER (Mercury)	
9	9 CALORIE (Mercury)		29	25 MADE IN ENGLAND (Mercury)	
10	5 NATURAL MYSTIC Bob Marley And The Wailers (Mercury)		30	23 MENACE TO SOBRIETY (Mercury)	
11	12 NO NEED TO ARGUE The Cranberries (Mercury)		31	28 LEGEND Bob Marley And The Wailers (Mercury)	
12	11 100 DEGREES AND RISING Incognito (Mercury)		32	31 SMASH Shaggy (Mercury)	
13	3 GREATEST HITS Bruce Springsteen (Mercury)		33	33 HOME GROWN (Mercury)	
14	7 GRAND PRIX (Mercury)		34	32 PHUD The Wailers (Mercury)	
15	15 DEFINITELY MAYBE Ozzy (Mercury)		35	21 AUTOMATIC FOR THE PEOPLE (Mercury)	
16	11 THE BENDS (Mercury)		36	36 CROCODILE SHORES (Mercury)	
17	13 I SHOULD COULD (Mercury)		37	24 LIVE! The Police (Mercury)	
18	18 BLUES FOR GREENE (Mercury)		38	38 WAKE UP! The Boy Reddies (Mercury)	
19	11 TUESDAY NIGHT MUSIC CLUB Sheryl Crowe (Mercury)		39	38 THE BEST OF BOB STEWART (Mercury)	
20	20 DUMMY (Mercury)		40	37 EVERYBODY (Mercury)	

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	2	SCREAM	Michael Jackson & Janet Jackson	Epic CD 02022 (S&M)
2	1	BEYONCÉ'S GOT TO LEARN SOMETIME I NEED YOU LOVING	Baby D	Systematic 5PXS 111 (F)
3	4	SEARCH FOR THE HERO	M People	Deconstruction 74321284691 (BMG)
4	3	FREEK 'N YOU	Jodeci	Uptown MCST 2072 (BMG)
5	5	I'LL BE AROUND	Rappin' 4-Tay featuring The Spinners	Cosmo 2020A 306 (E)
6	3	MY LOVE IS FOR REAL	Paula Abdul featuring Oltra Haze	Virgin VJUS1 91 (E)
7	4	SCREAM (4TH & 5TH FORMATS)	Michael Jackson & Janet Jackson	Epic 66212 (E) (S&M)
8	5	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority PTTST 103 (E)
9	4	YOU'RE THE STORY OF MY LIFE	Judy Cheeks	Positive 12TV 34 (E)
10	6	THIS IS HOW WE DO IT	Montell Jordan	Def Jam/Island 120EF 7 (F)
11	11	MIDNITE	D'Influence	East West A 44181 (W)
12	7	FREEDOM	Michelle Gayle	1st Avenue/RCA 74321284691 (BMG)
13	10	IF YOU LOVE ME	Brownstone	M&J Epic 66141 (S)
14	8	I WANNA BE DOWN	Brandy	Affairé A 71867 (W)
15	9	TWO CAN PLAY THAT GAME	Bobby Brown	MCA MCST 1993 (BMG)
16	12	DOWN 4 WHATEVA	Nuttin' Myca	Jive JIVET 365 (BMG)
17	11	SOME JUSTICE '95	Usher/Deflow/tearing 030 General	Usher/Shelburne/URBET 3 (M)
18	13	EVERYDAY	Incognito	Talkin Loud TLX 55 (F)
19	14	IT SHOULD HAVE BEEN YOU	Ricinus featuring Tony B. Jarrell/Brown	Severe/SFR 104 (M&S)
20	17	LIFTED	Lighthouse Family	Wife Card CD CARDW 17 (F)
21	15	GET LIFTED/BEAUTIFULLEST THING IN THE...	Keth Murray	Jive JIVET 306 (BMG)
22	15	LOVE CITY GROOVE	Love City Groove	Planet 3 DXY 20037 (F)
23	18	SPIRIT	Wayne Marshall	Soultown - (US)
24	16	KEEP ON MOVING	Bob Marley And The Wailers	Tuff Gong 127GK 4 (F)
25	20	IF YOU ONLY LET ME IN	MNB	1st Avenue/Columbia CD 6613252 (S&M)
26	24	FREAK LIKE ME	Adina Howard	East West A 44731 (W)
27	24	24-7-365	Charles and Eddie	Capitol CD CDCL3 747 (E)
28	27	THE 4 PLAY EPs	R Kelly	Jive CD JIVECD 376 (BMG)
29	23	SOUR TIMES	Portishead	Ga Bear GDDX 116 (F)
30	19	STRAIGHT TO MY FEET	Hammer/Deion Sanders	Priority PTTST 102 (E)
31	28	CRAZY	Mark Morrison	WEA VE 9077 (W)
32	28	DOWN WITH THE CLIQUE	Aaliyah	Jive JIVET 377 (BMG)
33	21	JOY	Blackstreet	Interscope A 81951 (W)
34	25	LOST ON A BREEZE	Act Of Faith	4th & W 12BRW 9319 (F)
35	25	THE OLD SKOOL EP	Old Skool	Transworld TRANNY 107 (P)
36	30	RED LIGHT SPECIAL	TLC	Laface 74321273661 (BMG)
37	32	SPACE COWBOY	Jamiroquai	Epic 4272827 (D)
38	32	TURN ON, TUNE IN, COP OUT	Frost Power	4th & W 12BRW 9317 (F)
39	29	I'M GOIN' DOWN	Mary J Blige	Uptown/MCA MCST 2853 (BMG)
40	31	ALPHABETICAL RESPONSE	Brotherhood	Beta II Recordings BHO027 (E)

© CN. Compiled from data from a panel of independents and specialist multiples.

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	RIGHT & EXACT	Christy Ward	Ore AG 6 (W)
2	2	FREEK 'N YOU	Jodeci	Uptown MCST 2072 (BMG)
3	3	SCREAM (4TH & 5TH FORMATS)	Michael Jackson & Janet Jackson	Epic 66212 (E) (S&M)
4	4	NOT ANYONE	Black Box	Mercury MERX 434 (F)
5	1	LEAVE HOME	The Chemical Brothers	Junior Boy's Own CHEMST 1 (E)
6	5	I'M READY	Size 9	Virgin VJUS1 92 (E)
7	3	SWEETEST DAY OF MAY	Joe T Vannelli Project	Positive 12TV 36 (E)
8	3	SEXY DANCE	Deep Dish presents Quanch	Tribal UK TRUK 033 (V)
9	4	SEX ON THE STREETS	Pizzaman	Cowboy/Loaded 12LOAD 24 (P)
10	10	KEEP LOVE TOGETHER	Love To Infinity	Mushroom 1 00467 (BMV/S&M)
11	2	AS LONG AS YOU'RE GOOD TO ME	Judy Cheeks	Positive 12TV 34 (E)
12	13	MY LOVE IS FOR REAL	Paula Abdul featuring Oltra Haze	Virgin VJUS1 91 (E)
13	6	SEARCH FOR THE HERO	M People	Deconstruction 74321284691 (BMG)
14	6	LOVE, LOVE, LOVE - HERE I COME	Rollo Goes Mystic	Cheeky CHECKI 007 (BMG)
15	15	MUSIC + GIRLS	Jetpac	Fresh FRSH 26 (BMV/S&M)
16	11	BOOM BOOM BOOM	The Outthere Brothers	Stop/Eternal/WEA VE 9287 (W)
17	11	I'LL BE AROUND	Rappin' 4-Tay featuring The Spinners	Cosmo 2020A 306 (E)
18	15	ALL I WANNA DO	Josanne Farrell	Big Beat/Atlantic A 81367 (W)
19	15	SWEETEST DAY OF MAY	Joe T Vannelli Project	Positive 12TV 36 (E)
20	10	RIGHT IN THE NIGHT FALL IN LOVE WITH MUSIC	Jim & Spoon featuring Planka	Epic 66201 (E) (S&M)
21	15	STOOPID	Hal 9000	Fresh FRSH 29 (BMV/S&M)
22	8	BEYONCÉ'S GOT TO LEARN SOMETIME I NEED YOU LOVING	Baby D	Systematic 5PXS 111 (F)
23	15	LISTEN TO THE DANCE	Chapter 9	Kruze Feet KRZ 1 264 (RTM/DISC)
24	15	MIDNITE	D'Influence	East West A 44181 (W)
25	14	GIVE ME	Darshan	Quetz (DU) 25 12 (RTM/DISC)
26	15	THE FEELING	Endive	Distinctive DISNT 3 (BMV/S&M)
27	15	MINUS 61 IN DETROIT	David Holmes	Gal/Dances GDDX 129 (F)
28	9	LOVE SHINE	Rhythm Source	A&M 5810071 (F)
29	22	MAHOGANY ROOTS	Hardfloor	Herthouse/HNSP 009 (RTM/DISC)
30	15	MARTA'S SONG	Deep Forest	Columbia 60274 (E) (S&M)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	HISTORY - PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic 447092 (S&M)
2	1	PURE SWING TWO	Various	Dino D/INTV 90/D/INMC 96 (P)
3	1	HEAD FIRST	Vertical Hold	ABM 540331/3 4935204 (F)
4	1	DANCE ZONE - LEVEL FIVE	Various	PolyGram TV 4255204 (F)
5	3	100 DEGREES AND RISING	Incognito	Talkin Loud 526001/2 286004 (F)
6	2	THIS IS HOW WE DO IT	Montell Jordan	R&L/Island 521791/3 27194 (P)
7	9	CREAM LIVE	Various	Deconstruction 7432122191/2 422122194 (BMG)
8	2	RADIO DREAMSCAPE - VOLUME 1	Various	Dreamscape DREAM P/DREAMA 01 (S&M)
9	5	REACTIVE 10	Various	React REACT 100/REACTMC 060 (V)
10	1	THE HOUSE COLLECTION - VOLUME 2	Various	Fantasia 4 (E) (R&M) (S&M)

SPECIALIST CHARTS

24 JUNE 1995

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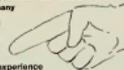
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VIDEO

This	Last	Title	Artist	Label (distributor)	16	17	18	19	20
1	1	BILL WHELAN/UNION/ARTS CONCERT ORCH/SHIVERS: THE SHOW	RIETE/RTS/57	THE WAR WAGON	16	17	18	19	20
2	2	BILL WHELAN/UNION/ARTS CONCERT ORCH/SHIVERS: THE SHOW	RIETE/RTS/57	DEMOLITION MAN	16	17	18	19	20
3	3	PWOCHO	WB Disney 0200282	NAKED GUN 3.13	16	17	18	19	20
4	4	MICHAEL JACKSON/Video Greatest Hits - History	SMV ECV1222	IN ARM'S WAY	16	17	18	19	20
5	5	TRUMANBANE	Warner Home Video 5012582	THE FUGITIVE	16	17	18	19	20
6	6	STAR TREK DEEP SPACE NINE - 30	DCI Video 495414	MARSHYTES UNITED - OFFICIAL REVIEW	16	17	18	19	20
7	7	SCHINDLER'S LIST	DCI Video V91748	COOL RUNNINGS	16	17	18	19	20
8	8	THE X-FILES-FILE 4-GHOST IN THE VEIL	WB Disney 0204102	THE X-FILES-FILE 1-PILOT/DEEP THROAT	16	17	18	19	20
9	9	THE X-FILES-FILE 3-JERSEY DEVIL	Fox Video 9391	TOMSTONE	16	17	18	19	20
10	10	PINK FLOYD: Pulse - 20.10.94	Fox Video 9396	THE X-FILES-FILE 2-SQUEEZE/CONDUIT	16	17	18	19	20
11	11	ELDDIAGO	PMM/MA 054303	THE LIFE OF BRIAN	16	17	18	19	20
12	12	THE SONS OF KATE ELDER	4Front 054303	THE LAST SELECTION	16	17	18	19	20
13	13	JAWS - 20TH ANNIVERSARY EDITION	DCI Video V91871	GRUMPY OLD MEN	16	17	18	19	20
14	14	RED DWARF VI - POLYMERPH II - EMOHAWK	BBC 0205564	THUMBELINA	16	17	18	19	20
15	15	DAD 2: A MEMY - THE MOVIE	Cinema Dub 02742	FRED GREEN TOMATOES AT THE WHISTLESTOP...	16	17	18	19	20

This	Last	Title	Artist	Label (distributor)
1	1	4 Front 033004	BILL BIRKIN/PANFIRE CONCERT ORCH/SHIVERS: THE SHOW	RIETE/RTS/57
2	2	4 Front 033003	MICHAEL JACKSON/Video Greatest Hits - History	SMV ECV1222
3	3	4 Front 033003	PINK FLOYD: Pulse - 20.10.94	PMM/MA 054303
4	4	4 Front 033003	SUE FLEETWOOD/The Band	Warner Home Video 5012438
5	5	4 Front 033003	VARIOUS ARTISTS/Songs That We Like The Most	WB Disney 0204102
6	6	4 Front 033003	CARREAS/COMAS/PIRAMIT/Concert 2M	WB Disney 0204102
7	7	4 Front 033003	BOB DYLAN/Olympic	SMV Columbia 50112
8	8	4 Front 033003	BOB DYLAN/Concert	SMV Columbia 50112
9	9	4 Front 033003	VARIOUS ARTISTS/Concert	SMV Columbia 50112
10	10	4 Front 033003	BOB MARLEY/Legend	PolyGram Video 93543
11	11	4 Front 033003	ELVIS PRESLEY/Get Out Of Hell II - Picture Show	PMM/MA 054303
12	12	4 Front 033003	MEAT LOAF/Get Out Of Hell II - Picture Show	PMM/MA 054303
13	13	4 Front 033003	MADONNA/You Can't Stop The Beat	Warner Home Video 5013050
14	14	4 Front 033003	JIMMY PAGE & ROBERT PLANT/No Quarter - Unleashed	WB Disney 0204102
15	15	4 Front 033003	DANIEL O'DONNELL/Just For You	WB Disney 0204102

INDEPENDENT SINGS

This	Last	Title	Artist	Label (distributor)
1	1	A GIRL LIKE YOU	Edwyn Collins	Stanzas ZDF 9030 (V)
2	2	ARE YOU BLUE OR ARE YOU BLIND?	Blastones	Original Quality BLUE 9030 (V)
3	3	I CAN DREAM	Skunk Anansie	One Little Indian 121 TYPICOZ (V)
4	4	SEX ON THE STREETS	Pizzaman	Landed CLOUD 24 (P)
5	5	SOME MIGHT SAY	Oasis	Creation CRESC 204 (MMV)(V)
6	6	DARK ALAN (ALEX DUMIN)	Capercaille	Survival SURV 55 (P)
7	7	MAX DAVE WITH SEX WITH YOUR...	E-Rotic	Ship COSTIP 2 (P)
8	8	LOVE CITY GROOVE	Love City Groove	Planet 3 GUY 2030 (P)
9	9	JUST LOOKIN'/BULLET COMES	Charlatanes	Beggars Banquet BBO 5500 (RTM)(V)
10	10	FADER	Drugsstore	Honey HONEY 7 (RTM)(V)
11	11	SPARKY'S DREAM	Teenage Fanclub	Creation CRESC 201X (MMV)(V)
12	12	SPIRIT	Wayne Marshall	Southwest SUDCO 0052 (US)
13	13	MANGANOY ROOTS	Hardfloor	Harthouse HHUK 12 (V)
14	14	ARMY OF ME	Björk	One Little Indian 121 TYPICOZ (P)
15	15	BAD GIRLS	Xavera Gold	Dynamo DYN 90 (V)
16	16	YOU CAN RUN	Jeremy Jackson	Ultra Pop 90861X ULP (P)
17	17	THE WORLD'S A GIRL	Antia Lane	Mate COMM 171 (RTM)(V)
18	18	STRIKE IT	Dub War	Eareche MOSH 1380 (V)
19	19	GIVE ME	Darshan	Ouch! 10 12513 (RTM)(V)
20	20	THAT'S WHAT I GOT	Liberty City	Tribal UK TRUK 02 (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	GRAND PRIX	Teenage Fanclub	Creation CRED 173 (MMV)(V)
2	2	THE COMPLETE	Stone Roses	Silverstone OREC 535 (P)
3	3	DEFINITELY MAYBE	Oasis	Creation CRED 169 (MMV)(V)
4	4	SMASH	Offspring	Epic/9 E 80432 (V)
5	5	WAKE UP!	Boo Radleys	Creation CRED 178 (MMV)(V)
6	6	ELASTICA	Elastica	Deceptive BLUF 0043 (V)
7	7	POPEYE'S PARADISE	Naughty By Nature	Big Life BERC 20 (P)
8	8	INCANTATION	Incantation	Cooking Vinyl COOKCD 072 (V)
9	9	DARK LIGHT	Gary Numan	Rhino NUMACD 102 (P)
10	10	DRINK ME	Saled	Island RED CIRD 1012 (V)
11	11	METROPOLIS PRESENT DAY...	Felix De Hoesaal	Radikal FEAR 0121 (V)
12	12	BREAKING THE RULES	Water Tower Band	Prowagon PRD 7072 (P)
13	13	FURRY BUT	Giglo Ants	Fire FIRECD 35 (RTM)(V)
14	14	BORN MY EYES	Machine Head	Roadrunner RR 90169 (P)
15	15	LAST TRAIN TO UHASA	Banco De Gaia	Planet Dog BARDCD 011 (MMV)(V)
16	16	DOMINATION	Morbid Angel	Eareche MOSH 1340 (V)
17	17	OLYMPIAN	Gene	Costermonger GENE 0010 (V)
18	18	DEBUT	Björk	One Little Indian TPLP 312 (P)
19	19	ALL BORO KINGS	Model 500	R&S RS 95062 (P)
20	20	ALL BORO KINGS	Dog Eat Dog	Roadrunner RR 90262 (P)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	MENACE TO SOBRIETY	Ugly Kid Joe	Mercury 52822 (P)
2	2	DOOKIE	Grady Day	Reprise 935452 (V)
3	3	PWID	Wildharts	East West 06019432 (V)
4	4	SMASH	Offspring	Epic/9 E 84322 (P)
5	5	CROSS ROAD - THE BEST OF	Bob Jovi	Jambuco 523562 (P)
6	6	FORBIDDEN	Black Sabbath	IRS ERSO 1072 (E)
7	7	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 2427 (BMG)
8	8	NEVERMIND	Nirvana	GDC DGD 2425 (BMG)
9	9	SLIPPERY WHEN WET	Bob Jovi	Vertigo VERRO 38 (P)
10	10	ASTRO CREEP 2000	White Zombie	Geffen GED 2406 (BMG)

This	Last	Title	Artist	Label (distributor)
11	11	NEW JERSEY	Jon Jove	Vertigo 932642 (P)
12	12	HOW FAR FOR A DAY FOOL FOR A...	Fall No More	Slash 825602 (P)
13	13	SO FAR SO GOOD	Bryan Adams	A&M 540157 (P)
14	14	HITS OUT OF HELL	Meat Loaf	Epic 454472 (SM)
15	15	BORN MY EYES	Machine Head	Roadrunner RR 90169 (P)
16	16	DOMINATION	Morbid Angel	Eareche MOSH 1340 (V)
17	17	ALL BORO KINGS	Aerobich	Geffen GED 24546 (BMG)
18	18	ALL BORO KINGS	Dog Eat Dog	Roadrunner RR 90262 (P)
19	19	SIXTEEN STONE	Bush	Interscope 65449232 (V)
20	20	HOW TO MAKE FRIENDS...	Terrorvision	Total Vegas VEGAS02 2 (E)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	STONES IN THE STORY	Mary Chapin Carpenter	Columbia 477932 (SM)
2	2	INGENUITY	KD Lang	WGC 15994024 (V)
3	3	WHAT A CRYING SHAME	Mavericks	MCA MCAD 10961 (BMG)
4	4	COME ON COME ON	Mary Chapin Carpenter	Columbia 4781992 (SM)
5	5	SPECIALLY FOR YOU	Daniel O'Donnell	Ritz RITZCD 703 (P)
6	6	THE LAST WALZ	Daniel O'Donnell	Ritz RITZCD 0658 (P)
7	7	IN PIECES	Garth Brooks	Liberty CDEST 2212 (E)
8	8	THE ROAD GOES ON FOREVER	Highwayman	Capitol CDEST 2253 (E)
9	9	WHO I AM	Alan Jackson	Arista 74321768Z (BMG)
10	10	DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 702 (P)

This	Last	Title	Artist	Label (distributor)
11	11	ON THE WAY TO A DREAM	Dominic Monaghan	Ritz RITZCD 0074 (P)
12	12	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	Atlantic 75072292 (P)
13	13	THE WINN	Garth Brooks	Capitol CDESTU 2162 (E)
14	14	I THINK ABOUT YOU	Tisha Yearwood	MCA MCD 11228 (BMG)
15	15	EVERY COWGIRL GET THE BLUES	KD Lang	Sire 52625432 (V)
16	16	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)
17	17	SHADOWLAND	KD Lang	Warner Bros 825742 (V)
18	18	FINCES	Garth Brooks	Capitol CDEST 2163 (E)
19	19	THE CHASE	Garth Brooks	Liberty CDESTU 2164 (E)
20	20	THE WAY THAT I AM	Martina McBride	ACA 743219292 (BMG)

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	1	JOHNNERS AT THE BEER	Brian Johnston	BBC ZBBC 1681 (P)
2	2	BLACKADDER GOES FORTH	Original TV Cast	BBC ZBBC 1632 (P)
3	3	DAD'S A RAY - SORRY WRONG NUMBER	Original Cast Recording	BBC ZBBC 1687 (P)
4	4	DIARIES 1960-1990	Alan Bennett	BBC ZBBC 1624 (P)
5	5	KNOWING ME, KNOWING YOU 3	Alan Partridge	BBC ZBBC 1671 (P)
6	6	THE LONG KING - STORY & CLUE 2	Original Cast Recording	Disney PFG 215 (P)
7	7	I'M SORRY I HAVEN'T A CLUE 2	Original Radio Cast	BBC ZBBC 1698 (P)
8	8	ROUND THE HORN 7	Original Radio Cast	BBC ZBBC 1699 (P)
9	9	AN EVENING WITH JOHNNERS	Brian Johnston	Listen For Pleasure LFP 7742 (E)
10	10	GOON SHOW CLASSICS... WATER	The Goons	BBC ZBBC 1602 (P)

This	Last	Title	Artist	Label (distributor)
11	11	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie	BBC ZBBC 1663 (P)
12	12	GREAT PARLIAMENTARY SPEECHES	Various Artists	EMI THOCH 1 (E)
13	13	HANCOCK'S HALF HOUR 6	Original BBC Radio Cast	BBC ZBBC 1593 (P)
14	14	VICTORIA WOOD	Victoria Wood	BBC ZBBC 1595 (P)
15	15	JUST WILLIAM 4	Martin Jarvis	BBC ZBBC 1597 (P)
16	16	OUR GAMMA	John Le Carré	Hodder Headline Audio HH 200 (P)
17	17	FAMILY TOWERS 3	Original TV Cast	BBC ZBBC 1534 (P)
18	18	I'M SORRY I HAVEN'T A CLUE	Original Radio Cast	BBC ZBBC 1386 (P)
19	19	TALKING HEADS	Original Cast	BBC ZBBC 1067 (P)
20	20	KNOWING ME, KNOWING YOU	Alan Partridge	BBC ZBBC 1516 (P)

SINGLES

HOPPER: Wasted (Factory Two FACD205). The honour of kicking-starting the reborn Factory falls to London quartet Hopper, with two shiny shards of taunt punk-pop that don't sacrifice song structure and melody for dynamics. □□□□

SUPERGRASS: Alright (Capitol CDH6413). The irrepressible trio manage yet again to come up with a catchy summer single that could almost become an anthem for the younger generation. These boys can do no wrong. □□□□

GENE: Olympian (Costeumer CDST520). This re-work of the title cut from the recent album builds to a suitably impressive crescendo and underlines the oft-knocked Gene's ability to craft some very fine tunes. A live cover of the Mace/Lennon classic 'Don't Let Me Down' adds interest. □□□□

JANIS IAN: Tenderness (Grapevine CDGP3311). Three gems from the revitalised Ian's recent *Revenge* album. Great, but if a customer wants to buy this, sell them the album instead – or even buy it! □□□□

DIVA: The Sun Always Shines On TV (East West ZY247CD). This clubby cover and remix of A-Ha's 1985 hit thuge in the duo's native Norway could well take off here. Pure and peachy European. □□□□

BIVOUAC: Monkey Sanctuary (Geffen WGFST098). Bracing post-grunge pop which should act as a healthy trail for new album *Full Size Boy*. □□□□

ALANIS MORISSETTE: You Oughta Know (Maverick W0307CD). The Canadian songstress shows startling maturity for her years, and this debut single from her album *Jagged Little Pill* is made all the stronger by guests Flea and Dave Navarro of the Chili Peppers. □□□□

TEEN: Can't You See (Tommy Boy TB 700). So-called 'Puffy' Combs' protégée surfs up a compelling slice of R&B, helped by rapper Nasir Jones. B.I.G. and Keith Murray Hugs on impact, and house mixes will add exposure. □□□□

CAST: Fine Time (Polyder 579507). This jaunty, good-time rock pop falls all the promise of the Liverpoolian four-piece's live shows. A bit of radio support could give them a hit first time out. □□□□

MOTHER EARTH: Freebreather (Acid Jazz JAZCD116). A funky, raw vocal rides over the first track of this EP, with two JTY style instrumentals and a Curtis Mayfield cover rounding off. Gospel funk for cool dudes. □□□□

THE BOO RAZORS: Itsy Lulu (Creation CRE SCD 211). Yet another upbeat, summertime special from the indie veterans whose star is currently in the ascendant. Another Top 20 hit is a possibility. □□□□

DANA DAWSON: 3½ Family (EMI CEM378). Yankee Dana is big in Europe, and most was fanned to make her UK



break: FINE TUNESHITS
genre: through with this. The radio edit is concise and catchy, while mixes by T-Enge and Dancing Diva have pushed it to the top of the club chart. □□□□

FLUKE: Bullet (Circus WYCD21). This typically energetic, gleaming techno chugger could be the one to catapult Fluke into the top 20, with a bullet of course. □□□□

SINGLE OF THE WEEK

WHALE: Fit Do Ya (HUT HUT051). An edited version of the epic eight-minute album cut falls halfway between a grunge stomp and swinging pop, hitting the irresistibly commercial button head on. □□□□

ALBUMS

RANDY CRAWFORD: Naked And True (WEA 96301 0612). One of the unique voices of American soul gives us her versions of classics such as Give Me The Night and Forget Me Not. Most of the arrangements are lighter, more delicate reworkings. An extremely enjoyable covers album. □□□□

RICHARD H. KIRK: The Number Of Magic (Warp CD 32P). Kirk supplies a compelling collection which is at times upbeat and trancey, at others mellow and ethereal – high class ambient dance. □□□□

RICHARD H. KIRK: The Number Of Magic (Warp CD 32P). Kirk supplies a compelling collection which is at times upbeat and trancey, at others mellow and ethereal – high class ambient dance. □□□□

SUNDIAL ALIQUA (Beggars Banquet BECC0173). Sundial are rightly dubbed the kings of underground psychedelia. The band are stripped down to three for this mean, powerful album, that pulses with Hendrix style guitar. □□□□

QUINN: Quinn (Sire Records SR4001). Deep Forest and Enigma have proved there is a niche for this kind of music, and comparisons are inevitable. Eastern textures and female vocals combine with a choir-like ambience. □□□□

VARIOUS: Jazzmatazz vol.1 The New Reality (Cooltemp CTCD47). Mixing talents as diverse as Bernard Purdie and the Ultramagnetic MC's Rhythm X himself, this smouldering double album is an adept homage to black music to satisfy all. □□□□

THE INDIGO GIRLS: 4.5 The Best Of (Sony XPCD50). This vibrant 15-track compilation pulls tracks from their four

ALANIS MORISSETTE: MATURE DEBUT
good Epic albums, exactly 10 years to the month since the Indigo Girls helped launch the Georgia sound with their first indie single. □□□□

FLOPPY: Floppy (Isaw Productions BWCD004). In keeping with their name and genital specific cover, Floppy deliver a limp, soft-rock collection echoing Ringo and Roy Harper. □□□□

DAVE HOLE: Steel On Steel (Provogue PRD 70782). Perth, Australia side star Hole releases a taunt, punchy and almost traditional album. Fans of Walter Trout and Gary Moore will feel at home, while fiery engineering lights up an otherwise orthodox set. □□□□

SCARFACE: I Seen A Man Die (Rap-A-Lot/Virgin VUSCD17C54). UK remixes of hardcore US rap rarely work, but this is an exception. Hardstoppers 4 here add melody with their downtempo mix plus a couple of interesting jungle interpretations. □□□□

VARIOUS: The Handbag Of House (USDCD1). A joyous 26-track collection, guaranteed to live up to the inclusion of recent hits by Lavinia Joy, Grace and Nigella Lawson. Also offering exposure to the lesser known lights of handbagdom like Bi-Boy Action Squad. □□□□

VARIOUS: Jazz Juice 3 (Beechwood SOUNDS 5). This vibrant selection, more often than not a latin tip, includes some marvellously retro and hard-finding classics like Quincy Jones' 'Soul Bossa and should find a wide audience in these jazz-inclined times. □□□□

VARIOUS: Gónimal Justice (Ultimate COCRM 1). In aid of the Coalition Against The Criminal Justice Bill, this compilation brings together unreleased tracks and remixes by Radiohead, Orbital, Doggy and The Shamen interspersed with soundtracks from Malcolm McLaren. □□□□

SCARCE: Deadsyde (Paradox PDDX001). The tragic news last week that Scarce lead singer Chik Crank has been

afflicted by a brain aneurysm casts a huge shadow over the release of the Rhode Island three piece's debut. Imagine a cross between Dino Jr and Pearl Jam with more mainstream songs and you have this promising set. □□□□



BIVOUAC: BRACING POST-GRUNGE POP
DAVE DOBBYNY: Twist (Columbia 47752). The New Zealander's UK debut is reminiscent of Crowded House – not surprising with Neil Finn producing and providing backing vocals. Dobbyn sounds curiously like Roy Harper throughout this rocky excursion, which should attract a small following. □□□□

TORTOISE: Resolutions, Resolutions And Clusters (City Slang SF49557). You're not likely to dance around anyone's handbag to this broody, limited edition experimental/ambient album. □□□□

SANDY DENNY, TREVOR LUCAS: The Amics Tracks (Special Delivery SPDCD1052). 18 magical live and studio moments from the much-missed Fairports and Fotheringay alumni. □□□□

MUMTAZ MAHAL: Bhat/Maha/Ravikiran (Waterfall WLA-CS-46 CD). After Ry Cooder's 1994 Grammy with V.M. Bhatt comes this illuminating and uplifting collaboration with Taj Mahal. □□□□

GERSHWIN: Oh Kay! (Nonesuch W5793361). The hit 1926 show that brought PG Webodeuse and the Gershwins together and New York to Gertrude Lawrence's feet. The sublime Dawn Upshaw sings the title role. □□□□

DR JOHN: Atterlog (Blue Thumb BRB 7002). Blue Thumb president and producer Tommy LiPuma lets the Good Doctor growl his extraordinary pastiche of American pop musics in Grammy repeating style. □□□□

THE HIGH LAMAS: Gideon Gaye (alpaca park CDW001). A re-release for the achingly wonderful debut from former Hollywood collaborator Sean O'Shagan. Hopefully this time around it will win sales as well as acclaim. □□□□

ALBUM OF THE WEEK
THE VERVE: A Northern Soul (HUT 27). Having resurfaced in the shadow of Oasis, the Verve sound like the former's older brothers with their strident yet studied rock songs. Don't overlook it. □□□□

This week's reviewers were: Martin Astor, Peter Brown, Catherine Eade, Stephen Godfrey, Paul Gorman, Alan Jones, Ian Nicholson, Alex Scott, Martin Talbot, Paul Vaughan and Selina Webb.



ALAN JONES TALKING MUSIC

Jungle. I have to admit that with one or two exceptions, I don't get it. The relentless tinny drums'n'bass wash layered over otherwise quite acceptable releases is beginning to infuriate me. Quoting what Anita Baker would make of her upcoming jungle release I Apologise is hard to imagine, but I wouldn't bet it is being favourable. But I direct your attention to UK Tribe's Dark Love, an episodic, cinematic blend of jungle and soul, where the jungle elements are blended instead of stamped on top. A unique and stylish record, with a melodic strength and production quality rarely heard in this genre... Perfecto continues its chart charge with an unlikely remake of A-Ha's hit The Sun Always Shines On TV by Diva. You could be forgiven for expecting a storming

vocal, but Diva's sweet and soft vocal quality works very well with the muscular, bass-driven Perfecto mixes... Another remake (but around for some time) is Rochelle's strident Nicki French-style take on Celine Dion's hit Think Twice. Originally released on the smaller Almighty label, it's now leased to Systematic, a label that only has hits. Ms. French herself is back with Did You Ever Really Love Me? A rousing ballad with tricky changes of tempo, it draws a full-blooded, but annoyingly double-tracked vocal from Nicki... All-4-One's latest US hit, I Can Love You Like That, is, like I Swear, a song recorded by country star John Michael Montgomery. And once again it fits them like a glove, as four excellent voices vie for attention on a strong song, redolent of Gregory Abbott's

Shake You Down... Mastercuts' latest, Classic House 3, lives up to its title. Cultural Vibe's Ma Foom Bey, Sterling Void's Runaway Girl and Bang The Party's Release Your Body should ensure good trade, but probably at a slightly lower level than previous volumes. Meanwhile, Jazz Fusions Three is an easy-to-swallow selection of mainstream jazz/soul/funk cuts from the likes of Earl Klugh (Do' In' It), but, compilers please check out I Never Thought You'd Leave Me Pat Metheny and George Duke... Finally, Laura Pausini (seen strutting her stuff on the World Music Awards recently) releases her debut UK single, La Solitudine (Loneliness) this week – and shows more than just physical charms.

Game...



Tennis Court:
Olympic now has its own all weather tennis court/5 aside football pitch with changing and showering facilities.



Conservatory:
You can take it easy in the conservatory, have a meeting outside under the gazebo or just relax on the lawn.



4 Bedroom House:
Stay in the totally refurbished house next door whilst working in the studios.



Programming Suite:
Constantly being upgraded, as popular as ever.

OLYMPIC STUDIOS

Voted Best Studio of the Year
Music Week Awards 1994

...Set



POST PRODUCTION

The Town House has totally refurbished the Post Production area and can now offer a set of four multi-function Production Suites with client lounge, kitchen and recreation area.



THE TOWN HOUSE

Voted Best Studio of the Year Music Week Awards 1995

...and Match



Studio One:
Studio One - SSL 4000G plus 72/32/4.
With Ultimatum and Total Recall, the best in town!



New Studios:
Oh yes, the new Studio Three will soon become a 72 channel monster. There is also a conservatory and small garden available for client use.



Programming suite:
Recently up and running, complete with all the latest technology.



Accommodation:
All this is complimented by two recently refurbished apartments.

We are constantly upgrading our facilities, for the latest details on -
Townhouse Studios, please phone Karen on 0181 743 9313
& Olympic Studios, please phone Siobhan on 0181 748 7961

STOP
Off street parking available to clients

STOP
Off street parking will be available to clients

STUDIOS AND PRO AUDIO

The UK studio market is in buoyant mood. Many facilities report bulging order books and bookings well into next year, which is strong evidence that record companies are increasingly confident about the future and are willing to invest studio time and money once more. Of course increased demand means studios are able to raise prices and recoup some of the losses incurred during the recession – although rates are still around 25% below pre-1990 levels. One reason the industry is convinced that this recovery is here to stay is

that much of the extra work is from UK-based labels, while studios are retaining the foreign business won in the slump. This newly-positive attitude bodes well for the organisers of this week's Audio Technology 95 show (formerly the APRS Show) at London's Olympia. Always a popular meeting place for the UK's studio owners, managers, engineers and producers as well as manufacturers, the new name and image are designed to attract record company attention. The show will once again offer insights into the latest technology, and much interest this year will centre on the console market. Sony is reported to be planning to launch a state-of-the-art console later in 1995, although the company is silent about its plans at present. With exciting new kit and business at its best for three years, it is no wonder there is a buzz around the UK studio industry.

APRS think-tank looks at training

The APRS is to set up an educational working party to provide guidance on training studio staff and possibly produce its own courses.

The team is headed by APRS board member David Ward who runs the Gateway Organisation, a training company working in partnership with Kingston University. "Ideas are very much in the planning stage and we're looking at different options," says Ward. "We may encourage other companies to set up courses or the APRS may establish its own."

Ward's priority is to assess needs throughout the music industry. "The aim is to get a dia-

logue going between the APRS and different sectors of the industry to pin down exactly what is going to be needed in the future," he says. Other professional associations such as the UK Studio Accord, Re-Pro and PAD are also being consulted.

The UK Studio Accord feels there is a need for its own recording engineer's exam. "Studios can't keep up with the dozens of courses around offering different qualifications," says Accord joint chairman Piers Ford-Cruch.

"By having an Accord validated exam with an approved syllabus, studios can tell all they need to know about a candidate

and gauge their suitability."

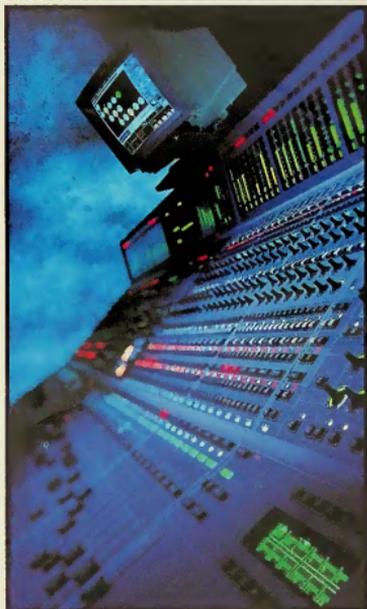
The Accord hopes training companies will provide feedback on whether they feel their own courses equip students to pass the Accord exam. Information will be distributed to school careers advisors to help students identify the right course.

● The APRS has received DTI approval to organise a British group of exhibitors to attend the AES convention in New York from October 6-9. The DTI is willing to subsidise the cost of the trip by up to 50%. More details are available from Philip Vaughan on 01734 756218.

Audio Technology 95 preview p36



Epson-based Soundtracs has supplied its first Solitaire production console to Japan. The 32 patchbay version was supplied to the Atlantis Studios in Tokyo by Soundtracs' Japanese distributor MTC Japan. Engineer Tetsuya Yasutake (pictured above) says the studio can use the system for music production and video post-production by synchronising its sequencing and video editing systems to the Solitaire's Automation. "Everything was greatly simplified by the Solitaire's Moving Fader facility, and it is useful to use the gating, compression, expansion, modulation and panning on each channel," he says. Meanwhile, the company has supplied several Jade systems to studios in Japan, including the Key Note Studio in Osaka.



THE NEVE CAPRICORN IN OPERATION

Neve offers free Capricorn time

AMC Neve has joined forces with the Great Linford residential studio in Buckinghamshire to offer free hands-on studio time to engineers and producers wanting to practice using a Capricorn console.

Neve believes that, although the Capricorn is already being used by a number of studios (including Abbey Road, CTS Studios and the BBC), many

producers and engineers have yet to gain practical experience of the new technology.

AMC Neve's advisory committee will be hosting engineer and producer days, along with sessions for A&R managers, on alternate Thursdays throughout July and August.

More details are available from Mike Banks or Joanne Darlington on 01282 457011.

COMMENT

In 1877 Thomas Alva Edison recited Mary Had A Little Lamb into a contraption with a revolving cylinder, played it back, and then filed a US patent for the gramophone. Ever since that historic recording, the music industry and technology have been inseparable.



Initially, recordings were designed to be an accurate record of a performance. But artists like Glen Miller were determined to find their own sound by scoring songs with different instrumentation. In recent times distinctive sound has often been created by a recording technique or process. The studio albums of The Beatles, and others, turned the record of a performance into a surreal collage, creating alternative landscapes of sound and music. Technology had become part of the process of composition and arrangement. Few would deny the advantages of the word processor. It enables writers to refine their thoughts, to make them more precise and pertinent. Music sequencers offer the same capability for MIDI-based instruments. Just as the development of the written word has been integral to man's ability to organise thought, so modern technologies allow us a comparable fluency in music composition and arrangement. Ultimately, technology is about control. The Muse is an errant commodity. Technology enables the artist to control his or her creativity; to harness their artistic endeavours for later analysis. Anyone who is creative, or works with creative people, will see the allure.

Colin Pringle is group marketing director for Solid State Logic.

BRIEFLY

Nomis picks Davies to replace Pantan
Dai Davies has been installed as the new managing director of Nomis Studios following the departure of Dave Pantan after 10 years. Pantan was ousted by Iron Maiden's management The Sanctuary Group, who had been his partners for the last 18 months.

Flood exits Master Rock

Steve Flood has left Master Rock, the Kilburn studio complex he built and co-owned until it temporarily went into receivership four years ago. Studio manager Miriam Gottlieb is now running the four-studio complex for the Japanese Sam Corporation, while Flood has started his own company specialising in licensing product to overseas markets, including Japan.

Mayfair names new studio manager

Kate and John Hudson, owners of the Mayfair Recording Studios have appointed Sue Brooks to the newly-created role of studio general manager. Brooks joins the complex from the Sanctuary Group where she was studio assistant.

Trident announces overseas sales

Trident Audio has confirmed a number of sales for its Ventura consoles. Gemini Studios in Ipswich has bought a Trident Ventura 85, while Disco Sabinas, based in Mexico, has purchased two Ventura 85s configured as 32/24s, plus a MKII 56/48 Vector 432 complete with moving fader Trimix automation. Meanwhile, the company has moved to new premises and can now be contacted at Unit 24a, Central Trading Estate, Staines, Middlesex TW18 4XG. Tel: 01784 449996.

Euphonix wins with flexibility

The Euphonix high-end CS2000 console is increasingly being recognised by studios as the equipment which allows a range of recording projects to be handled simultaneously.

While the console's digitally-controlled analogue sound has been highly regarded by artists and producers since its launch in 1993, Euphonix claims newer customers are being attracted to the technology by its operational features.

For example, the CS2000's SnapShot Automation facility allows complete console settings (including EQ, dynamics and faders) to be recorded and filed at the push of a button. When a mix is recalled, all settings are instantly re-set, allowing the producer to return to work on a project immediately. Versions of the CS2000 have been purchased by artists and producers including Snap!, Ice-T, Trevor Horn, Phil Manzanera and Howard Jones. Last month, producer Steve Parr invested in a CS2000 with 48 channels, total reset, total SnapShot recall and total automation.

Parr, who owns London studio Hear No Evil, and recently produced the soundtrack for Carlton Television series *Braxwell*, believes it is particularly valuable for film and television work: "In commercials,



THE EUPHONIX CS2000 IN OPERATION AT SARIM EAST

there is a very fast turnover and clients can book the studio for as little as two hours.

"With the Euphonix we can set up very quickly to accommodate that, even if a complicated orchestral score is involved."

"In the old days, you had to steel yourself to do a remix because you just couldn't go home until it was all finished," says Parr. "But now every single set-up can be saved by using just a single key-stroke - it's just like using a word processor."

English producer and engineer David Tickle has reopened his Californian studio The Journey Room. Tickle has previously worked with artists like U2, 4 Non-Blondes, Peter Gabriel, Joe Cocker, George Michael and Blondie, and his self-designed revamped studio, includes a Euphonix CS2000 56-fader console, Augsburg TAD monitors, API and Neve equalisers, Tascam DA88s and a JBL overhead projector with an eight foot retractable projection screen.



Radio turns to SADiE

Studio Audio has secured a number of important sales for its SADiE radio production system.

SADiE is being used for editing Radio One's Thursday night *Soundsbite* programme, presented by Q editor Danny Kelly, and produced for the BBC by Confederate Broadcasting.

Meanwhile Something Else Productions has just completed a 16-week network radio run for its Shockwaves programme - which focused on the fashion industry - using a SADiE editor.



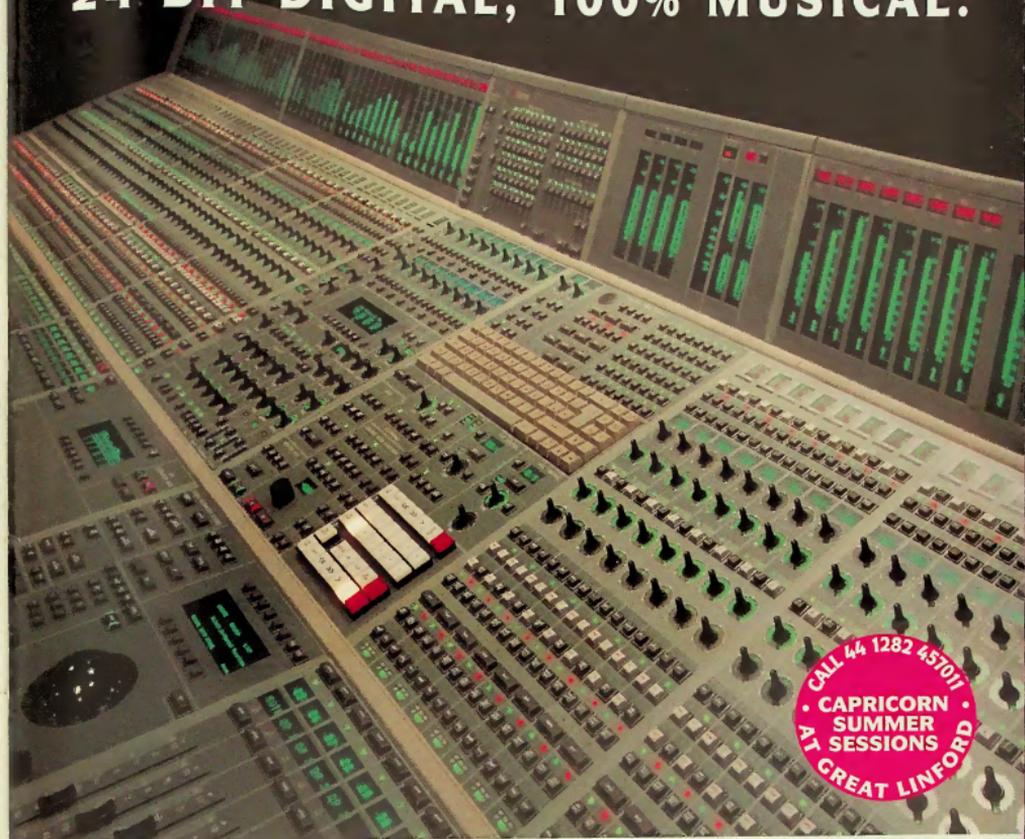
SUCCESS: THE SADiE PRODUCTION SYSTEM

Production company Planet 24 is using two standard SADiEs for a series of programmes on Radio Five Live called *Straight Up*, while Studio Audio has recently sold systems to Signal Radio, Heart FM, London Christian Radio and Choice FM.

Marketing manager Julian Mitchell says, "The BBC has taken more than 230 of our systems, so the unit is very much an accepted standard now."

"It is also easy to learn and much cheaper than many on the market, selling for around £6,000."

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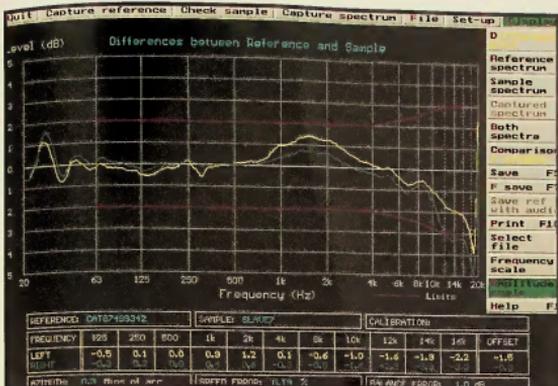
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SOFTWARE UPGRADE: CRL'S NEW VERSION OF AQAID CAN NOW BE USED AS A FULL ON-LINE PRODUCTION TESTING FACILITY

CRL reveals AQAID software upgrade

Thorn EMI-owned CRL has upgraded the software for its audio tape duplication quality control system AQAID.

The new software release means the system, previously more a useful diagnostic tool for technicians, can now be used as a full on-line production testing facility by relatively unskilled staff.

Features include noise floor

warning, a database file for analysing trends, direct side-A/side-B master reference selection, and on-line password control as well as improved assessment of duplication and management facilities.

The AQAID tape duplication systems are available from US distributor Gauss which has agreed a sole distribution deal with CRL.

Gauss, based in Sun Valley, California, is a leading manufacturer of high-speed cassette duplicating systems and equipment.

Gauss president Jim Williams says, "The relationship with CRL will enable us to jointly advance state-of-the-art technology as the duplication and replication industry enters the next century."

KFA completes century of studio constructions

Studio design and construction company KFA has completed its 100th studio in just under a decade.

Its latest client is film and TV company Mentorn which has bought two KFA radio studios to produce shows for BBC Radio Four and Radio Five Live for which it has 12-month contracts.

KFA owner Mick Fitzgerald says, "Mentorn compared building with renting for a year and discovered it would be cheaper to build. It would have cost them around £80,000, whereas our deal works out at around £45,000."

He adds that KFA's prefabricated, modular studio construction means Mentorn can dismantle the studios and sell them when the BBC contracts are completed.

The Mentorn studios had to be up to BBC and IBA specifications, and KFA recruited Arup Acoustics to ensure these were met. On-site time



KFA'S MODULAR DESIGN AND CONSTRUCTION OFFER SIGNIFICANT COST SAVINGS

for the whole project was under a month. "Basically it is a production-type studio that can broadcast live radio," says Fitzgerald.

The studios measure 4.2m x 3m, are air conditioned, use low-voltage lighting and have a reception area. KFA was formed in the Eighties by Fitzgerald and his late partner, designer Nick

Kinsey. Today, Fitzgerald handles the design, and he uses outside architects where necessary.

The company, which will attend this year's APMS show for the first time in five years, is also working on commissions for Avex Trax UK's in-house studio in Soho Square, and is refitting Zomba's Battery Studios.

Disk editor adds to Miller legend

Current sales of more than 80,000 for Conifer's double CD Glenn Miller - The Lost Recordings, are providing a credibility boost for Studio Audio and Video's SADIÉ disk editor.

The system was recently used to remaster and compile the celebrated big-band leader's tapes in conjunction with Cedar noise reduction technology.

The recordings originated from Miller's sessions for the American Broadcasting Station in Europe, which were completed at Abbey Road Studios, London, in November 1944, just days before his death.

The original 78s had been lost for more than 25 years and fans had reconciled themselves to the fact that they would never be heard again.

But with the end of 1994 marking 50 years since Miller's death and also his emergence from copyright, Radio Two presenter and big band expert Alan Dell revealed that he possessed a quarter-inch tape copy taken from the metal stamper of the original wax 12-inch 78s.

A US release of the CD is set for later in the summer.



80,000 SOLD FROM BEYOND THE GRAVE

Re-mastering and compiling the 36 tracks was a painstaking process undertaken by Dell in partnership with engineer Ted Kendall. "It took about two months to restore," says Kendall. "The original sound quality wasn't too bad due to the calibre of Miller's orchestra and the Abbey Road acoustics, but there was still a lot of work to be done with SADIÉ to eliminate the hisses and pops, and equalise the sound. The result is remarkably clear of surface noise."

A US release of the CD is set for later in the summer.



NEW TO HBB FOR 1995, THE PIONEER D-9601 DAT MASTERING SOLUTION

HBB will show Pioneer's DAT

HBB Communications is now the exclusive distributor of Pioneer's new hi-sampling studio DAT recorders, and it will be unveiling the latest D-9601 model at Audio Technology 95 this week.

With its double frequency response, high-speed capabilities and powerful sound quality, HBB expects a healthy interest from mastering studios visiting the show.

HBB is also the exclusive distributor for Cedar Audio Products, and it will use Audio Technology to launch the DH-1 De-Hisser, which removes the

hiss from a stereo signal without the need for an encoding/decoding process.

Like other Cedar restoration products, the DH-1 operates in real-time which means that very little specialist knowledge is required by the user.

The company also wants to encourage more professional users of CD-R, and it is set to launch the HBB CDRT4, an advanced 74 minute, 680Mb recordable CD which is also compatible with the current generation of six times real-time speed recorders.



THE APRS SHOW 1969: AT THE CUTTING EDGE EVEN THEN

NEW SHOW, NEW NAME

The change of name for this year's APRS show is designed to convey the diverse and changing nature of the recording industry, say the organisers, and labels will find much to interest them.

Re-Pro, the Guild of Recording Producers, Directors and Engineers, has a hospitality stand where they will welcome clients and prospective clients who have concerns about record production.

RePre's membership has expanded rapidly recently, and now includes a number of up-and-coming producers and engineer/producers, as well as established industry names.

Meanwhile, the Pressors and Duplicators (PAD) section of the APRS will also be welcoming visitors and providing information on the various manufacturing services offered by its members.

Almost two thirds of the 150 stands will be showing recording equipment, with many featuring the latest digital technology. Once high-priced and unreliable, most digital equipment is now virtually "plug and go", although in the case of fully-featured digital consoles, prices can exceed £250,000.

AMS Neve - one of the first companies into the digital market in 1984 - will be featuring its popular Capricorn console. The latest UK customer is CTS in Wembley, which has invested a combined total of around £300,000 in the console and a totally refurbished Studio 2 in which to house it.

AMS will also unveil its latest console automation system called Encore. AMS Neve Encore is available on new V series consoles, and can be fitted to replace the existing CP and coprocessor card in Flying Faders installations, providing the V Series owner with a powerful analogue console automation system.

In recent years, the studios have changed with the

technology. The days when an A&R man would say 'it has to be an SSL studio' are no more, and this may be one reason why SSL no longer exhibits at the APRS show; instead it is concentrating its marketing budget on the video and film industries.

Other names have appeared to fill the gap left by SSL, with Euphonix being one of the most notable new entrants into the top end of the market. Cost-wise, a Euphonix desk is close to a top-of-the-range Neve or SSL, although according to Euphonix UK's sales and marketing director, John McDiarmid, it offers more features. "Because the Euphonix is a digitally controlled analogue console, all the settings of a mix - not just the fader levels - can be recalled at the touch of a button or from cues on the tape," he says.

Trevor Horn is one producer impressed with the Euphonix desk, and he has installed two in his Sam East and Sam West studios.

At the more modestly-priced end of the scale, Soundtracs is showing a range of consoles for the home and project studio, with prices for a 16-input Topaz desk starting from as low as £2,500. Amek, DDA, MTA, Otari, Sony, Soundcraft, Studer, Tascam and Yamaha will be among the other exhibitors displaying mixers to suit most budgets.

Numerous hard disk-based digital workstations continue to be launched, although the market has settled down and a few companies are emerging as the most significant players in each sector. Sonic Solutions and SADIE almost completely dominate the CD pre-mastering business, while DigDesign's ubiquitous Sound Tools Pro Tools are to be found in many project studios - with Aki and SADIE getting respectable numbers of their machines in there too.

The APRS is also contributing to National Music Day by donating a stand to the NMD organisers. ■

APRS SHOW FRESH IMAGE

FOR ANY MUSIC INDUSTRY EXECUTIVE ATTENDING AUDIO TECHNOLOGY SHOWS, TECHNICAL EQUIPMENT DISPLAYED COULD BE A DAUNTING PROSPECT. BY

The organisers of Audio Technology 95 have sent out 300 personal invitations to record company executives in an attempt to attract more labels to the show. The event, formerly known as the APRS show, takes place at London Olympia from June 21 to 23, and chief executive Philip Vaughan says he is trying to broaden the appeal of the 25-year-old exhibition where the latest recording equipment is unveiled.

"In the past there have been relatively few record company

people among the visitors," he says. "So this year we've targeted record company executives, encouraging them to pay the show a visit.

"We believe that they will find plenty to interest them, and now that the show is on one level, it will be much easier and quicker to get around the various stands."

The APRS show began in the late Sixties, when the association decided to invite studio equipment manufacturers to display their wares at its Annual General Meeting.

From those modest beginnings

the show has become an event in its own right, and a must on the UK recording studios' exhibition calendar.

The APRS show expanded dramatically during the boom years of the Eighties, and now regularly attracts some 5,000 visitors.

Unlike the AES shows held on mainland Europe, around 90% of those visiting Audio Technology 95 will be from the UK, a fact that has led some companies to take smaller stands or, in a few cases, avoid the show altogether. "A number of the major

fruit...
fruit (froo-t) n.
Initially pleasing but
disappoints with age



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ASE TAKES ON FTER 25 YEARS

— FORMERLY THE APRS SHOW — UNDERSTANDING THE ARRAY OF
FOSTER FINDS A WAY THROUGH THE MAZE

players are tending to take stands which are more compact than the ones they took five years ago," admits Vaughan.

"But that is because many of them are more active in other markets, both geographically and in terms of technology.

"Their marketing budgets are finite and if there are more shows to attend they have no choice but to cut back on each show."

There will still be more than 150 exhibitors, however, with a wide variety of studio equipment, from top of the range digital consoles to project studio gear.

A series of special briefings have also been organised so delegates can discuss some of today's topical issues.

The most relevant session for A&R and production visitors will be on Thursday morning (June 22) and focus on multimedia.

The afternoon programme will see a RePro-sponsored session focusing on the International Standard Recording Code (ISRC) entitled How To Get Paid In The Future, while the day will close with an update on ISDN — with advice from users and a live demonstration. ■

WHERE & WHEN

Venue: National Hall, Olympia, Kensington, June 21 to June 23.
Transport: District Line from Earl's Court to Kensington Olympia.

Tickets: £5 on the door (entry to all three days and the APRS seminar programme). Paying visitors will be sent free tickets for next year's show.
More details: 01734 756218.



THE LAST APRS SHOW, 1994: THIS YEAR IT'S AUDIO TECHNOLOGY 95

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PRE-MASTERING UNDER SCRUTINY

PAD — the pressors and duplicators section of the APRS — has set up a working group to look at the problems being caused by the increasing number of pre-mastering formats now used for CD production.

Many pressing plants no longer insist on a PCM-1630 U-Matic tape from which to master a CD, and as a result a number of other, cheaper, pre-mastering media have already emerged.

Some sectors of the industry claim these alternative systems, including DAT, are unsuitable for making CDs, with the result that a lot more discs are being rejected as faulty.

The working group is made up of representatives from a cross-section of the UK's leading pre-mastering houses and CD pressing plants.

A spokesman for the group says, "A lot of the people given the task of ordering CD pressings don't know whether they should be sending a U-Matic, DAT, Exabyte or CD-R to the plant for mastering."

"This is causing PAD members a lot of extra work, and in some cases creating a sub-standard product."

He adds: "We hope to simplify the whole process by recommending two or three formats which have been proved to be both reliable and cost-effective for what is, after all, still a fairly complex process."

PAD intends to incorporate the working group's findings into a guide which will be available to record company production departments available and the power requirement of SCSI disks.

DISK EDITOR TAKES IT TO THE STREETS

One of the highlights of Audio Technology 95 will be the launch of Studio Audio and Video's SADiE portable.

This mobile version of the company's SADiE disk editor is based on a Pentium PC and comes in a portable case with three drive bays. The SADiE digital and analogue cards and software are standard, but the usual 2.1 Gbyte SCSI drive has been upgraded to 4Gbyte providing nearly 13 hours of audio capacity.

A spokesman for the company says, "This is a glimpse into the future, although the day a laptop PC performs as a disk recording and editing device that could replace a battery-powered analogue recording machine is still a long way off." The problem, he adds, is the restrictive battery technology available and the power requirement of SCSI disks.

Portable SADiEs are being targeted at engineers who do a lot of on-site recordings, and journalists who can report direct to disk by a fitted microphone. ■

POOKA

Label: Trade Trade
Project: album entitled *Spinning*
Producer/engineer: Joe Leach
Studio: private studio in
Dunterton, Devon and Jacobs
Studios

As with many recordings these days, Pooka's second album began in their own private studio, bought with the advance from the record company. "Trade Trade kindly agreed to up the advance on the basis that the equipment would be liquidated at the end so we can sell some of it," says engineer and producer Joe Leach. "This has meant that rather than budget for a six or seven-week album, we have been able to record for six months and experiment more."

Such an arrangement was vital to the deal, according to the act's manager John Brand. "When we signed, the money came from Brian Bonnor of Mayking, and it was all part and parcel of the deal. Geoff Travis also realised that artistically they needed time to develop from a duo to a band. Record companies are happy to do it as long as they have some idea when it will be delivered. Of course, you need a producer to keep hold of the whole thing."

That producer is Joe Leach, an Australian who is not known for his production work, but who has a wealth of experience as an engineer.

The project will certainly be an experimental recording for Rough Trade, as the album will also be released as a CD-ROM, including a video - shot by the band - and interactive features and more than 40 minutes of music.

Unlike their first album, the two women have decided to build a band around themselves this time, including PJ Harvey drummer Rob Ellis, as well as Jeremy Stacey and Steve Lamb. Recording has been on 24-track in the form of three Tascam D488s and Maelo tape, and although Leach has tried transferring to analogue for the mixing sessions at Jacobs, he preferred the sound of the Tascams.

"We tried transferring them onto analogue for the warm compression sound, but actually I didn't like it. The two-inch machine is like a washing machine compared to the Tascams. One of the advantages is that we can pull up another two machines for the mix, mix down drums to two and keep eight tracks of drums on other machines and whack it in at the end. We've been working on a 64 to 96 tracks per song just using three machines," he says.

The choice of Jacobs was also made by Joe Leach. "I chose Jacobs because its residential facilities are really good. It is relaxing, so you get plenty of time to do it, and I love the Neve VR console," he says.

Spinning will be released in September.

BORIS GREBENSHIKOV

Project: album
Label: n/a (privately funded)
Producer: Kate Saint John/Boris Grebenshikov
Engineer: Jerry Boys
Studio: Livingston Studios

RECORDING STUDIOS AND PRO AUDIO

NEVILLE FARMER REPORTS ON A SELECTION OF THE LATEST ALBUM PROJECTS BEING UNDERTAKEN AT BRITAIN'S RECORDING STUDIOS

Just why one of Russia's most interesting artists should be recording in London with a member of the unusual Channel Light Vessel and the six player in Van Morrison's band is down to this master networker Joe Boyd.

"Joe is an old friend of Boris and I had just heard my solo album, which I recorded at Livingston, so he thought I might be a good person to work with," says Kate Saint John. "I've been arranging and organising great musicians while Boris bounces ideas off me."

Grebenshikov is being funded by Russian bankers to a very strict budget, so all the recording was completed in just 12 days. "We cut the basic tracks with Dave Mattacks on drums and Boris's band. Then Boris played guitar and sang live," says Saint John.

The choice of Livingston was a simple one for Kate Saint John. "It is like a second home, and working with Jerry Boys is really special. We cut the tracks in the big room and have been overdubbing in studio two. Jerry is mixing on the SSL in studio one."

JIMMY NAIL

Project: album
Label: East West
Producers: Jimmy Nail/Danny Schogger
Engineers: Cameron Jenkins (recording), Jon Kelly (mixing)
Studios: Rak Studios, Abbey Road and Whitfield Street

Jimmy Nail's recording career is beginning to be even more productive than his acting with the follow-up to Crocodile Shoes nearly completed as he finishes his national tour.

Nail is in production partnership with Danny Schogger again; they worked together on Nail's first hit album in the Eighties.

As with Crocodile Shoes, Nail has written most of the material and is working with a live band, hence Schogger's choice of Rak and Abbey Road for tracking. "I brought Jimmy down to see the room at Rak and he was happy with it so we've been here for about a month. The API desk sounds fantastic and it is a big room for recording with the whole band," says Schogger.

The project will move to Abbey Road studios three for the overdubbing before mixing begins at Whitfield Street. It is Schogger's first time at Abbey

Road for tracking.

With the initial recordings being on 24-track analogue, which Schogger favours for drums and bass, and will use for the mix,

studios are quite unusual. It is a basic residential set-up in his barn by the River Thames at Henley and, according to Craig Leon, is an ideal place to work. "It was a studio that was pitched as having the vibe of a backwoods shack and the band were looking for something with the vibe of the early Traffic albums, so it was perfect. It has a place to stay upstairs, which is rather spartan, but comfortable, and it is in a nice environment close to the river. It is a bit small for tracking, but it is fine for dubbing and he [Barlow] has done a great job building it."

After a month of pre-production in Westbourne Rehearsal Halls in London, the band and Leon moved to the Doghouse for a month of recording onto 3M 996 tape on the 24-track Sony MCI machine through the Amek console. "Silver are a live rock band with a very

astute lyricist," says Silver. "They are good writers in the Ray Davies vein. I would not say they were looking for a throwback to the old recording techniques, but there is not much modern technology about. I just brought in a few Focurite bits and pieces, such as compressors for example."

With Dick Meaney's background as house engineer for the Jesus and Mary Chain, the results should be powerful. The project will move from the Doghouse to Eden for mixing, a favourite mixing venue for Barlow. "I like studio one for rock projects and studio two for dance," he says. The album will be released in September.

MARC ALMOND

Project: album tracks
Label: Mercury
Producer: Martyn Ware
Engineers: Adam Ware, Boris Saxe, Joe Gibb, Phil Legg
Studios: Red Bus

Although Marc Almond completed an album's worth of material in New York last year, he decided to add a couple of tracks with Martyn Ware's production. Although the two had passed each other during Top Of The Pop sessions in the Eighties, they had never actually talked. But they found themselves to be soulmates and the two tracks they have completed are likely to result in more work together.

"We're so much on the same wavelength," says Ware. "Marc said he wanted the track 'caged' to be electro glam which I love. When I worked on the Erasure album, Vince Clarke gave me a

beautiful old Roland Studio 100 synth and I was dying to try it out, so this turned out to be just the right thing."

Working in Red Bus is a home from home for Ware who mixed his first Human League album, *Reproduction*, there in 1979, when it was considered state of the art. "I know nowadays Red Bus is hardly the centre of the hit-tech universe, but we get great results."

"The old MCI deck is a bit beaten up, but it gives things a very stylish sound. I wouldn't be so dogmatic as to say that is why I use it, but it is one of the advantages."

"We chose to use analogue for the sessions, though he has started dabbling with ADATs at home. "I've got a couple of ADATs like everybody else and I usually start out with programming at home. I actually prefer the sound of ADATs to most 24 or 32 track digital machines," he says.

For mixing, Ware returned to his beloved Strongroom Studios in the City. "I just think Strongroom is a totally professional team and it is not full of pretension. There are a lot of places that buy expensive equipment but they do not sound any good. Whatever equipment they have at the Strongroom is for the benefit of the studio."

THERAPY?

Project: album
Label: ASB
Producer: Al Clay
Studio: The Chapel, Great Linford Manor, East World Studios

Al Clay's long experience of top US studios has always made him slightly wary of British studios, but with the new *Therapy?* album he found studios that had matched his expectations.

Pre-production for the album was carried out at The Chapel, a small but popular residential in Lincolnshire. "Basically, we were making sure the band were happy with the arrangements so they could enjoy the performance in the studio rather than worry about getting things right. The track *Misery* came together from scratch in the Chapel," he says.

"They moved to Great Linford Manor to record the arrangements so they could enjoy the performance in the studio rather than worry about getting things right. The track *Misery* came together from scratch in the Chapel," he says.

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MASSIVE
SUCESSED JIMMY NAIL (TOP), AND
DUO TURNED BAND POOKA

the tracks have been transferred onto 48-track Sony Digital. "It is really useful to have 48 tracks on one machine, and the Sony is a beautiful machine," he says. He also favours Whitfield Street's Neve VR for mixing: "I always use it, and Jon Kelly likes it there too. Studio Two is a fantastic room and the monitoring is excellent."

As to his partnership with Jimmy Nail, who is renowned as a perfectionist, Schogger seems at ease. "Jimmy has a great set of ears and he knows what he wants, so there is no need to have the record company involved at this stage. We just get on with things."

SILVER

Label: Giant/Medicine
Project: album
Producer: Craig Leon
Engineer: Dick Meaney
Studios: Doghouse Studios

Barrymore Barlow's Doghouse

EUPHONIX AT SARM EAST & WEST



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U87-STYLE MICS JOIN THE BATTLE

SERIOUS MANUFACTURER ATTENTION TO HIGH QUALITY MICROPHONES SUGGESTS A NEW INTEREST IN LIVE RECORDING, SAYS ZENON SCHOEPPE

Large capsule mics, epitomised by the legendary Neumann U87, have traditionally been expensive and exclusive. But now new products have arrived from abroad offering similar performance at lower cost.

The trend began with Microtech Gefell, an East Berlin manufacturer with historical links to Neumann in West Berlin launched the U870 large capsule, multi-pattern condenser. This subsequently spawned a family of mics that now includes valve models.

Most recently Russia entered the frame in the shape of Octava, the country's largest mic manufacturer. The flagship of its range is the MK219 large capsule condenser which was designed in the early Sixties.

Octava general manager Gennady Ulianov states that these mics, along with the host of Russian product now emerging from the region following the dissolution of the Soviet Union, draws on the technical



OCTAVA: FROM RUSSIA WITH MICS achievements of the country's former defence industry, and benefits from Russia's lower manufacturing costs.

"The quality of our mics is no worse than western mics, but they are much cheaper," says Ulianov.

Other manufacturers aiming to recreate the U87 at lower cost include Langevin in the US (with the CR3A), and BFM Studio Technik in Germany (the CR73 and TB84 valve microphones).

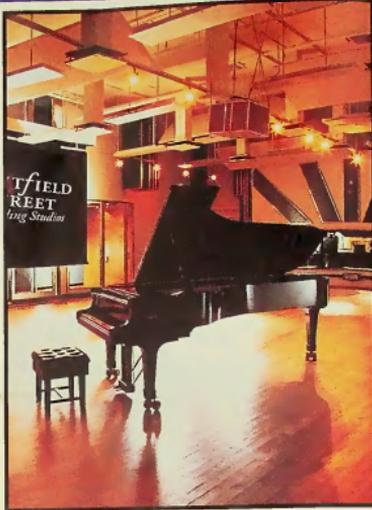
However, the established manufacturers have not missed these developments, with AKG launching the more affordable C3000, a derivative of its 414, and even Neumann itself producing a lower cost U87 in the TLM193 model.

Rob Piddington, Sennheiser/Neumann UK's sales and marketing manager, says the move to affordability in large capsule mics is inevitable – but buyers should beware.

The U87 has become something of a standard bearer – and an industry standard," he says. "However, not everyone can afford one, and we've responded with the TLM193 which still offers virtually the same quality."

He adds: "What people have to ask about the other, cheaper U87-style mics is whether they're still going to be working – or even sounding the same – in, say, two years' time."

"Can they last the distance or are people going to end up paying twice and buying a U87 eventually, because that is the mic they really want?" ■



MIXING ROCK AND HOLLYWOOD: THE MAIN ROOM AT WHITFIELD ST

WHITFIELD IS REBORN

Whitfield Street Studios in London's West End has invested heavily in mastering facilities to ensure it continues to attract top clients.

Owned by Sony Music, the company has increased the size of its mastering suites and also installed some of the latest equipment on offer.

Studio manager Matthew Villa says the revamp was necessary to compete with Whitfield's rivals.

The UK has some fine engineers, ours being no exception. We were aware our competitors were upgrading and felt it was time for us to do the same. The new-look suites have natural daylight and the new equipment includes an additional Sonic Solutions system," he says.

The investment is already starting to pay real dividends, as recent mastering studio clients have included The Beautiful South, Jimmy Nail, Shara Nelson and Simply Red.

Apart from the mastering facility, Whitfield Street has three 48-track digital recording studios – two with 72-channel New VFP consoles and one with a 64-channel SSL desk – and a number of ancillary facilities including ISDN and satellite links.

Although the complex attracts its fair share of rock and pop work, it remains a popular venue for recording classical music and feature film scores because it is one of the few British studios with a room large enough to accommodate a full orchestra.

Villa says recent film projects

in studio one have included the Marlon Brando/Faye Dunaway/Johnny Depp blockbuster *Don Juan De Marco* and tracks by The Cure and Matt Johnson for the new Sylvester Stallone movie *Judge Dredd*.

"We are doing incredibly well with projects booked in until 1996," says Villa.

Whitfield Street has always been a top-end recording facility capable of attracting world class artists and producers, but in recent years the complex has undergone a number of substantial re-fits – and almost as many name changes.

For many years the building was known as CBS Studios until it became part of Sony when the Japanese company acquired CBS. Then it became known as The Hit Factory when Sony entered into a joint venture with the German family who own The Hit Factory in New York.

At this point the studio was given a facelift and much of the equipment was upgraded. In October 1993 the joint venture ended, and the studio was renamed again, this time after the central London street in which it operates.

Although Whitfield Street is still owned by Sony, it operates as a stand-alone centre with much of its work coming from third party clients.

Villa says, "There is no onus on Sony bands to record at the studio, and as a commercial venture it has to compete with every other studio in the country."

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9098

by Rupert Neve the designer

Photo courtesy Lisa Stensfield's Gracieland Studio, Ractedale, UK.
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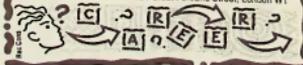


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