

RW

music week

For Everyone in the Business of Music

25 FEBRUARY 1995 £2.95

A black and white close-up portrait of Annie Lennox. Her hair is pulled back, and she is looking directly at the camera with a neutral expression. The background is a dark, textured grey.

Annie Lennox

MEDUSA

MEDUSA

THIS ALBUM CONTAINS A SELECTION OF SONGS I HAVE BEEN DRAWN TO FOR ALL KINDS OF REASONS. THEY WERE NOT CHOSEN WITH ANY PARTICULAR THEME OR CONCEPT IN MIND. THE METHOD WAS MORE BY INSTINCT THAN DESIGN. THE WORK UNDERTAKEN WAS TRULY A LABOUR OF LOVE FOR ME AND I FEEL PRIVILEGED TO HAVE BEEN GIVEN THIS OPPORTUNITY.

Annie Lennox, 1995.

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A n n i e L e n n o x

MUSIC WEEK

PRO AUDIO SPECIAL

For Everyone in the Business of Music

25 FEBRUARY 1995 £2.95

1994: the best sales year yet

A massively successful Christmas helped the music industry achieve record delivery figures for 1994, according to the BPI's latest survey.

The success of albums by artists including The Beautiful South, Bon Jovi, The Beatles and Now! helped push album shipments to 74.5m in the last three months of the year, a 28.6% increase on the same period in 1993.

The figures pushed the total shipments to a record high of £917.6m for the whole year, up on 1993 by a huge £131.6m or 16.8%.

The BPI's new trade delivery figures unveiled on Thursday show figures for 176.9m albums were sold across all formats, an increase of 23.4m units or 15.2%. The sales represent an increase in market value of 17% to an all-time high of £819.6m, the first break

through the £800m barrier.

CD sales accounted for the majority of the increase, with 116.4m units shipped, a 25% rise over last year. The format made up 63.6% of the market in the final quarter, compared with 59.4% this time last year.

The singles market, buoyed by five platinum singles from Wet Wet Wet, Whigfield, East 17, All-4-One and Pato Banton, saw sales return to the levels of the late Eighties, with 63.0m (worth £97.9m) shipped in 1994 compared with 66.8m (£85.4m) last year.

Epic Records managing director Rob Stringer says, "I keep hearing in the papers that all High Street stores are complaining about inflation and stuff, but the record industry has had a fantastic 12 months. The competition over Christmas was very fierce - usually

there are some winners and losers but everyone seemed to do well this year."

RCA managing director Jeremy Marsh says, "It's phenomenally encouraging. Orders are significantly high at the moment and we've still got Annie Lennox to come. There are some fantastic new artists out there with consistently good records getting people into the stores."

BPI director of research and information Peter Scapang adds, "These figures are extremely encouraging. The market has been building through the years and the penetration of CD players accounts for much of the total."

The BPI figures also show CD household penetration has passed the 50% mark for the first time. CD players are now in 56% of homes, compared with 49% in 1993.

Last Friday (17) saw Pinnacle become the first distributor to offer weekly early deliveries to all retailers when it dispatched titles for release today (Monday 20). The indie distributor left retailers with no excuse for racking the releases early, by covering each box with stickers and notices with the plea: "O! Dealer, No!" Sales manager Chris Maskery, pictured right with national accounts manager Lee Day, says of the message, which is inspired by comic Harry Enfield's characters the Sell Righteous Brothers, "It's a bit of fun, but the implication is we are changing our system to help the dealers. If you can't play by the rules then you will spoil it for everyone." Among the first early shipments were Soul's Seventies compilation *Faded Hits* and Platinum Soul and Truce's Big Life single *Trust You Right*. Sony and EMI will follow with their own regular early deliveries from Friday March 30. Warner plans to follow suit, see p6.



WET WET WET

MW backs music radio

Media Monitor and *Music Week* parent the Spotlight Music Group are official sponsors of the Radio Academy's Music Radio 95, the most important meeting in the annual radio industry calendar.

The seminar - the Radio Academy's 11th annual music conference - is expected to attract more than 200 leading radio and record industry executives to London's Bafta on Thursday April 6. It will be chaired by Paul Gambaccini.

Chrysalis Group chairman Chris Wright has been confirmed as keynote speaker for the event. Wright is the owner of Heart 106.2, the London soft rock radio station which launches this spring.

According to Mark Story, Emap Radio's programme director and chairman of the conference organising committee, Wright was a natural choice for the role.

"Chris Wright is currently the only person in the UK to own both a record label and a radio station and that makes him the perfect choice for what promises to be a memorable day," he says.

For further details contact the Radio Academy on 0171-823 8837.

THIS WEEK

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Dee Dee

You Gotta Be

27th Feb

Top 10 American Hit

12' and CD2 contain new mix by Blacksmith and all formats contain a new track



A&M wins race to sign Mo' Wax

A&M has scooped rival bidder Virgin to sign the pioneering indie label Mo' Wax run by 21-year-old James Lovelle.

The label becomes an affiliate of A&M but will remain in its offices in London's West End with Lovelle heading its A&M activities.

A&M managing director Osman Eralp says, "James is extremely important to the future of A&M. He has an absolute clarity of aesthetic vision and the will to succeed, which is a rare combination. Mo' Wax will bring new sounds and cultures to A&M."

Lovelle says manager Steve Finan's recent move to A&M as label director was an important factor in his decision.

"Steve Finan has been a sort of mentor to me, and anyone who knows about the records I like is very good for me, so the combination of him and Osman is important," he says.

Finan is to take a hands-on marketing and promotions role at the label, leaving Lovelle free to concentrate on building artists such as DJ Shadow, Soundever and Blackdog. Lovelle says the move will benefit artists on the

label because A&M can provide support on all levels.

"Everything's going to carry on as is," says Finan. "The major coup for A&M is getting James because, for someone of his age, he knows so much."

Vital will continue to distribute the label in the UK, but Mo' Wax has just signed a distribution deal with London Records for the US, which Finan says will kick in during the summer. "Mo' Wax needs to be with someone who knows how to sell the first 60,000 records in the US," he says.

▶▶▶▶▶ BBC BACKS R1'S NEW DIRECTION - p5 ▶▶▶▶▶

oasis

'brits' nominations

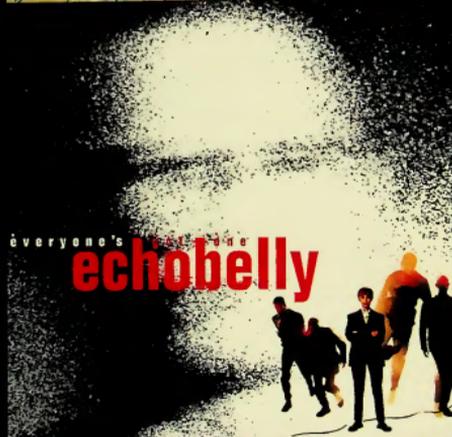
best british newcomer
best british single - live forever
best british album - definitely maybe
best british band



echobelly

'brits' nomination

best british newcomer



suede - dog man star

'brits' nomination

best british video - the wild ones

nude



congratulations from



Complete Music will receive a share in the publishing rights to Elastica's new single, *Waking Up*, after claiming the tune uses riffs from *The Stranglers*' classic, *No More Heroes*. Elastica's publisher EMI has agreed to share the copyright with Complete, which handles all of *The Stranglers*' catalogue, with EMI claiming 60% and Complete 40%. "We've got to protect our copyright and EMI were quite upfront about it," says Complete's professional manager Guy Van Steene. Elastica were forced to pay Carlin a fee for the band's previous release, *Connexed*, over a similarity to a Wire track.



BBC backs R1's new direction

The BBC has reaffirmed its commitment to the new-look Radio One in its 18-month review of the BBC's output.

The 177-page report, *People And Programmes*, which was unveiled by BBC Network Radio managing director Liz Ferguson and BBC1 controller Alan Yentob on Wednesday, commends Radio One's change of direction. It also underlines the corporation's intention to increase its commitment to live and specially recorded music on its radio networks.

Describing Radio One's recent period of change as "painful", the report says the revamp was necessary because the station was losing touch with its young audience and had become "stale" in some areas.

The report, the result of an 18-month review of the corporation's output, is unrepentant about Radio One's much-criticised new focus. "We believe that Radio One's new path is the right one," it says.

"At a time when most pop and rock stations are sounding increasingly alike, Radio One is finding its own voice, willing to take chances, giving new talent its head, trying new combinations of music and speech."

Besides continuing to "fine-tune" the changes of the last year, the report says the station will move forward with plans to increase coverage of rap and dance music and increase the number of live music broadcasts.

Brits get record TV coverage

M People have been added to the line up for the Brit Awards show which takes place at London's Alexandra Palace tonight (Monday) and is broadcast on ITV tomorrow evening.

The RCA-singled nominees will perform with Sting on the show which also includes a live satellite link-up with REM performing in Milan.

Other special sets include Eternal performing a Supremes medley, but *The Cranberries*' cover of *The Carpenters*' *Close To You* was in doubt on Friday after singer Dolores fell ill. The line-up also includes Madonna, Elton John,

Blur and East 17 with Barry White, Cyndi Lauper, Jarvis Cocker and De'Ree among those opening the envelope.

The Brit Awards show, which is broadcast on ITV in a 90-minute special at 8.30pm on Tuesday, has been sold to a record 41 different broadcasters covering 86 different countries by PolyGram Film International Television (PFI).

In the US, the ABC network will broadcast a 90-minute special including highlights from last year's show in its late-night *In Concert* slot on April 1. PFI vice president Stefan Ericson

Radio One's breadth and support for new music is highlighted in the BBC report which quotes research by the London Business School. The survey says 20% of the station's music is from independent record labels, compared with 13% on London's Capital FM. Radio One plays around 1,200 different tracks every week compared with the commercial radio stations' average of 500. The survey adds that 41% of Radio One output is made up of new releases,

compared with 5% in the commercial sector. The report also highlights the strength of radio against pre-recorded music, particularly among older music consumers. BBC Broadcasting Research suggests that radio provides the majority of music consumption for all listeners over the age of 25. In the 25-34 age group, 36% listen to seven or more hours of music on radio every week, while 23% listen to records for more than seven hours a week.

Radio Two also receives praise, but the report accepts it faces a tough challenge to pick up audience from the ageing Beatles generation. It says, "Change should be evolutionary, without disturbing its carefully nurtured ecology of music and speech," and stresses the importance of continuing to increase the volume of live and specialist music broadcast during the day and widening the range of specialist music on the station including jazz, country, folk, R&B and Cajun.

The report highlights that efforts are being made to make classical station Radio Three more "welcoming" following complaints that it is too elitist.

It proposes devising new ways of getting listeners involved in the station, through request-style programmes and a high-profile strand which will

cover new and contemporary music. The report also proposes "finding a place for pop and rock journalism on BBC2" and welcomes the forthcoming music business series *The Biz*, the BBC2 pop history *Dancing In The Streets* and a series of classic album workshops presented by George Martin on BBC1.

The report adds that it is important the BBC increases its commitment to live music and provides the widest range of music programming. To that end, Radio One, Two, Three and Four will all contribute to the three-day *Music Live '95* event in Birmingham over Bank Holiday weekend at the end of May.

The BBC is also investing in digital audio broadcasting (DAB) to keep up with the standards which audiences now expect from CD, adds the report.

says, "ABC is sending over an entire crew to record interviews and some extra wrap-arounds with Chris Evans. Because the Brit Awards wasn't broadcast over there last year, it had to be made as an introduction to the Brits for the American audience."

David Ellender, senior vice-president of PFI, says its success in selling the show abroad reflects its increasing international reputation. "The Brit Awards is a big show which has grown internationally," he says. "We want to create an international franchise for the show, and we are getting to that stage."

Manics quit tour after James vanishes

The Manic Street Preachers have cancelled a 30-date US tour following the disappearance of guitarist Richey James on February 1. At press time, the last sighting of James had been at London's Embassy Hotel. Rob Stringer, managing director of the Manics' label Epic, says, "From a personal point of view it's a nightmare. Everyone is very fond of him over here. The band are very close, they've known each other since they were kids and are very upset about this." Stringer appealed for anyone who spots the guitarist to contact South Wales police in Cardiff on 0222 22211.

Logic acts join New School

New School, the independent promotions company set up by former Arista promotions director Richard Evans with Arista consultant Steve Ager, is launching with a roster including acts on the Logic label - previously handled in-house at Arista - and unsigned rock act The Clementines. The company can be contacted on 0181-995 3736 or 0171-973 0357.

Euro songs secure release

Four of the eight songs chosen for A Song For Europe have secured deals for release in the UK. London to release Deuce's *I Need You*; RCA will release Londonbeat's *I'm Just Your Puppet On A... (String)*; Love City Groove's self-titled track has been picked up by Planet 3, and Jimmy Devlin's MDMC label is putting out *One Gift Of Love*, sung by *Dear John*. The competition's music executive Jonathan King says Sox and FF are also close to signing deals.

TOTP gains support from youngsters

Top of the Pops is gaining popularity among younger viewers, according to new research from CIA Media Network. The media group says 36% of 15- to 24-year-olds questioned in its December survey named it as their favourite music programme - compared with 29% in a similar survey in December 1993. The Chart Show was still the most popular show, preferred by 44% (down from 47%). Since Christmas, Top Of The Pops has regularly exceeded 8m viewers, with its first new-look show winning an 8m audience.

Marshall leaves marketing post

A&M marketing manager Richard Marshall has left after four years at the company. His departure follows the appointment of Ian Ashbridge as head of marketing last month. Marshall is expected to announce new plans within the next month.

Virgin lines up stars for radio show

Virgin Retail's tie-in with Virgin Radio, offering nightly exposure to bands playing live in Virgin's Oxford Street Megastore, will begin on April 28. Talk Of The Town, a new half-hour show on Virgin London FM, will broadcast live performances or interviews every night from a new stage built as part of the megastore's £10m redevelopment. Live performances have been lined up from Simple Minds, Elvis Costello, Meneh Cherry, Terry Hall, Dave Stewart and The Cranberries.

Kilmartin links with Satch

Former Chrysler head of press Berni Kilmartin has linked with author, agent and producer John Sachs to form a new showbiz and music PR company. Kilmartin worked with Blondie, Billy Idol and Spandau Ballet during her 14 years at Chrysler.

New classical label launches

BBC Audio International and Pickwick launch their BBC Radio Classics joint venture label on March 20 with 20 releases drawn from the BBC's 25,000 archive recordings of live classical music broadcasts. Marketed and distributed by Pickwick through its new IMP classical division, the first releases include Stokowski's last major public performance.

COMMENT

And good news just keeps on coming

This column is running out of superlatives to describe the upbeat mood of the industry after six months of positive sales news. Even more are needed this week. Whopping and storming are two words which wouldn't look out of place in connection with the just-out trade delivery figures for last year.

Everyone knew 1994 had been a good year, but not that good. The figures suggest the dreaded MMC, or at least its verdict, may even have boosted the market by erasing any doubts about the cost of CDs. They certainly knock all those unfathomable pricing arguments on the head: only a value-for-money product could perform so strongly in what is still a cautious market.

Music Store: the friend not enemy

It's hard to imagine a more genial bloke than Bob Harding-Williams. With 20 years in the music business, he's not the sort of man you'd have marked down as a potential enemy. But there must be retailers reading our profile of his Music Store operation this week who think he's about to put one big spanner in the works. Harding-Williams' Interflora for the music industry is turning into a sizeable business, and one which is making it very easy for people to buy the music they hear on the radio. And buy it without going anywhere near a record shop.

But however bad that might sound for retailers, Harding-Williams is at pains to point out that his Music Store appeals to a different set of people than the High Street shop. Of course he's right. The multiples and indies offer a whole lot more than the Music Store's prime attribute - convenience - and as such will always be the first port of call for the regular music buyer. What's good about Harding-Williams' service, besides it being a great idea, is the fact that it might just tempt a few lapsed music buyers to venture out to buy some more records - from a shop.

Selina Webb

TILLY

Give our pop kids a fair-priced single

Who cares about the kids? Considering they are the albums buyers of the future, we all ought to, but we're in danger of cheating them off for good with the current policy on singles formats.

Here we are in 1995, with no cheap seven-inch to tempt young buyers into record stores and CD singles retailing at around £4. No wonder the cassette single is doing so well, despite the decline of that format in the albums market. It's the only singles format the kids' pocket money will stretch to.

Surely a two-track CD single retailing at around the £2.50 mark is long overdue. They've got them in the rest of Europe, why not here? Let's attract kids to buy records with a two-track CD at a pocket money price and give the cassette real competition. The kids aren't going to miss the tracks which will have to be left off. All they want is three minutes of aural excitement - their own copy of whatever it is they have heard on the radio or seen on TV. They don't really give a damn about the other four mixes by some hip and trendy NY mixer. As things stand, you can buy a CD single in week one at £1.99, but the following week - when it charts - it costs £4! Confused? You bet they are, and that's just the record business, never mind the punters. To further complicate the situation, we are now instructed that only three formats are eligible for the chart, and probably by Christmas (if certain people have their way) only two. Those marketing executives who have been playing the format game had better watch out. All I know is that 14-year-old kids, in the pop punters, only have X amount to spend on records. So be really try and cater for them. All they want to do is buy their favourite track, whether it be single, cassette or CD, at a realistic pocket money price.

Tilly Rutherford's column is a personal view

NEWS

Parlophone's Supergass signed a worldwide publishing deal with EMI Music Publishing backstage after their gig at Windsor venue. The Old Trout a week ago. The band's current single, Manzie Rooster, which debuted at number 20 last week, will be followed by an as-yet untitled album through Parlophone in May. Meanwhile, American indie label Sub Pop is due to release a new Supergass track, *Loze It*, as part of its Singles Club on March 13. The band are currently on a 30-date sellout tour of the UK and are attracting interest in the US with their single, *Caught By The Fuzz*, which has been picked up by American college radio. (Pictured, post signing, are (l to r) Danny Goffey, lead manager Chris Hufford; EMI Music Publishing creative director Sally Perryman, managing director Peter Reichardt, A&R manager Mike Smith, and the band's Gaz Coombes and Mick Quain.



Warner looks to Friday deliveries

Warner Music is planning to introduce its own Friday delivery service for retailers following the recent decision by Sony, EMI and Pinnacle to adopt the system.

Warner Music UK operations director Gwen Pearce says it is seriously considering early deliveries, despite concerns over last August's trial with the Three Tenors album.

Pearce says: "It is inevitable that we will do [early deliveries] as well, but I can't give a specific date. We are looking at it, but I don't want to make any immediate promises we can't fulfil." She says the move would probably be made within six months.

Warner Classics' Three Tenors release was the subject of an early deliveries experiment on August Bank Holiday weekend last year. Stocks were delivered to retailers on Friday, August 26 to allow them to rack copies on the Bank Holiday Monday.

Pinnacle delivered its first pre-release dispatch last Friday for sale today (Monday) with clear warnings to retailers not to ignore its conditions of sale. Sales director Chris Maskery says every retailer offered the service has taken up the opportunity.

EMI sales director Richard Cottrell says 500 retailers have already signed up for its early service which begins on

Friday March 3, the same day as Sony.

Cottrell hopes "self policing" will be enough to discourage retailers from breaking the Monday embargo although he adds that EMI has "certain measures in place" to help prevent pre-release sales.

Maskery says Pinnacle will be watching for any pre-release sales. "If anyone starts playing silly buggers or want to take the piss, we will have to revert back to the old system," he says.

Of the other distributors, BMG's head of distribution, John Henderson, says the early deliveries option is being discussed by the company. PolyGram was unavailable for comment.

Cranberries eclipse debut with 5m sales

Island Records' Cranberries album, *No Need To Argue*, is picking up where the band's debut left off, with worldwide sales amounting to more than 5m.

The success has been greatest in the US, where the album hit 3m sales in four weeks. It has also been certified gold or platinum in every European territory, with number one positions in Germany and Austria. The album is also currently in the top five of 10 other territories around the world.

Island's head of international Chris Ellis says the scale of the suc-

cess has delighted and surprised Island. "They have exceeded all expectations. We've even sold 120,000 in Indonesia and the single, *Zombie*, has become like a national anthem in Germany.

The sales base used to be 40,000 in Europe at the time of the first album. Now that's gone up to 1.5m - excluding the UK. The band, who have just finished a European tour and have new single, *I Can't Be With You*, out on February 27, are due to cover *The Carpenters' Close To You* as part of the Brit Awards Tourist (Monday).

Multimedia's ESP in name change

Multimedia company Electronic Sound and Pictures (ESP) is changing its name to EXE.

Founder and managing director Graham Brown-Martin says the new name will help distinguish the company from others who share the ESP moniker.

Originally founded in 1990, ESP was acquired last year by Virgin Interactive Entertainment, which is controlled by Blockbuster Entertainment. It has designed the presentation for next week's *MW Awards*, the world's first fully electronic awards show.

The company has also signed a number of acts, but Feargal Sharkey - who joined in November to build a record company-style roster of artists - declines to give details.

Cleary takes MD role at Edel UK

Profile Records head Andrew Cleary has been appointed managing director of Edel UK, the new British operation set up by Germany's leading indie.

Michael Hoenes, who owns Edel, says: "The UK is still the leading A&R window in Europe and I wanted to ensure that we had the best set up possible." Cleary, 32, takes over on March 6 after seven years with Profile.

A member of the BPI council since last summer, Cleary was appointed as

the founding chairman of its membership committee in December in a bid to increase the number of independent labels within the body. One of the first labels he signed as part of the recruitment drive was Edel.

Edel, which has a 5% share of the German record market, won the European rights for Prince's *NPG* label last year and released his international hit, *The Most Beautiful Girl In The World*, which was licensed to Chris

France's Music OfLife in the UK.

Profile announced in New York Thursday that Jen Sharp, who currently runs Pinnacle's dance division Recuts, will become director of sales and marketing for the UK company. Cleary's direct replacement as managing director will be Profile's New York-based chairman Steve Plotnicki.

Sharp was at Pinnacle for seven years, during which time he represented Profile.

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Rock holds up as pop top slides

Pop magazines took a dive in the latest set of ABC figures which show a generally buoyant market for the rock press.

While Emap's *Big!* and *Smash Hits* reportedly marked declines, the only titles which have posted increases were *Q*, *Select*, *NME* and *Vox*. *Loaded* and *Mojo* both reported launch ABCs above their advertisers' guarantee.

New ABC figures for the period between July and December showed Emap Metro's flagship title *Q* breaking through the 200,000 barrier for the first time and sister title *Select* putting on a 11% year-on-year *NME's* circulation was also up 2% year-on-year, while *IPC's* *Vox* managed its second highest figure yet with a 5% rise.

IPC's assistant publisher Robert Tame says the company is delighted with the figures. Despite a 2% fall for *Melody Maker*, he says, "We reckon we have turned the corner with the weeklies. There is a general buoyancy in the music market at the moment and we are riding on the back of that."

WINNERS AND LOSERS		
Title	Circulation	year-on-year change
<i>Q</i>	204,185	+15%
<i>Select</i>	94,358	+11%
<i>Meje</i>	45,222	n/a
<i>Sky</i>	155,000 *	+5%
<i>Vox</i>	112,402	+5%
<i>NME</i>	113,788	+2%
<i>Melody Maker</i>	89,502	-2%
<i>The Face</i>	102,000 *	-4%
<i>Kerrang!</i>	45,900	-4%
<i>Raw</i>	27,610	-5%
<i>Big!</i>	280,557	-7%
<i>Smash Hits</i>	83,000 *	-11%
<i>Smash Hits</i>	302,314	-13%

Source: Audit Bureau of Circulations.
Period: July-Dec 1994.
*Publishers estimates

Metro's most recent launch, *Mojo*, achieved a 45,252 circulation for its first official ABC, 13% more than its 40,000 promise to advertisers. "This is a tremendous set of figures," says Emap Metro executive publishing director

Barry McIlheney. "Q smashes the 200,000 mark, *Mojo* delivers a very healthy first figure, *Select* continues to grow".

However, the publishing empire's heavy rock and pop titles came under pressure during the period. *Raw* and *Kerrang!* suffered slight falls, declining 5% to 27,610 and 4% to 45,900 respectively, and *Smash Hits* recorded a 13% decline to 302,314 while *Big!* fell 7% to 280,557. However *Sky's* circulation is expected to be 155,000 compared with 147,073 for the same period last year.

The biggest publishing success was IPC's *Loaded*, edited by former *NME* deputy editor James Brown. Sales exceeded the advertisers' guarantee of 45,000 readers by 112.8% with 95,782 copies sold. Although official figures were unavailable, the publishers of *The Face* and *Arena* expect slight dips in circulation. Wagadon advertising director Rod Sopp says it is impossible to tell whether *Loaded* has poached any of its readers.

Star names buoy March releases

Retailers are welcoming a strong March release schedule, with albums due from Elton John, Annie Lennox and Stevie Wonder, as evidence that record labels are beginning to spread releases throughout the year.

BCA's biggest release is Annie Lennox's *Medusa* (March 6), her first album for almost three years which will be supported by a heavy promotional campaign. Mercury is also planning an extensive campaign for Elton John's *Made In England* (20), while Stevie Wonder's *Motown* album, *Conversation Peace* (12), will be backed by press advertising and in-store promotions.

Other albums due in March include Parlophone's *Roadhead* set *The Bends* (13), Creation's *The Boo Radleys* album, *Wake Up*, (27) and debuts by *Deceptive Records' Elastic* (13) and *Cosmo's* *Gene* (20). Parlophone has also scheduled Duran Duran's *Thank You* for March 20, a week after EMI's album *Cha Cha Cha*.

Retailer Harry Jethus of St Martin's Records in Leicester says, "There definitely seems to be more this March. It's about time we had some decent releases around at this time instead of the last four months of the year."

Casson Beckman hit by suspension

Casson Beckman has been suspended from investment business for 30 days by the Institute of Chartered Accountants.

The action has been taken over three "minor technical breaches". Raymond Fear, director of practice regulation department at the ICA, says the ICA monitoring unit uncovered a "couple of areas of concern" following a visit to Casson Beckman as part of its investigation into former partner John Goldring.

Goldring quit the firm in December following allegations of "financial irregularities". It is understood that the ICA

action is not related to the allegations against Goldring. It recommended the suspension after examining sample files and business practices. One of the breaches is understood to involve the failure to conduct a mini audit of a client account every month.

However, Casson Beckman spokesman Stephen Lock says he is confident the infringements will be resolved at the end of the 30-day period. "These are related to past history and there shouldn't be any problems next time (the monitoring) until it comes in," he says.

Casson Beckman has also paid or

agreed to pay £1m in settlements in respect of several undisclosed parties following the Goldring affair. Goldring privately handled the affairs of nine clients, including Robert Palmer, former Asia bassist John Wetton and Professor Howard Jacobs. Jacobs and Wetton have now served writs on both Goldring and Casson Beckman. Further settlements may be made.

Goldring is currently the subject of a Fraud Squad investigation. Last month he re-established himself in business as a financial consultant based in London's West End.



Elton John received his first Oscar nomination last week when his work with Tim Rice on *The Lion King* song, *Can You Feel The Love Tonight*, was shortlisted. The nomination kicks off a big month for John, who is recognized for his outstanding contribution to the music industry at tonight's (Monday) Brit Awards ceremony and is up for five gongs at next Wednesday's Grammy Awards for his contribution to the Disney movie. John's first studio album for six years, the Mercury release, *Made In England*, is also out on March 20 and prefaced by the single, *Believe*, which is being promoted through a wide-ranging marketing and press campaign from its release today.

Tring launches low-price video range
Tring International is entering the video market with the release of 100 titles on March 6. The initial range will be made up of product licensed from Video Collection International, Video Gems and Simitar, spanning children's, sport, keep fit and TV-related titles. Retail prices are expected to fall at £2.99 and £3.99 based on dealer prices of £1.50 and £2.55 respectively.

Two step up at Warners

WEA's Francesca Cotton and East West's Tim Wilde have each been promoted to the position of business affairs manager for their labels. They will both report directly to Warner Music head of legal and business affairs Fran Nevrlka and their respective managing directors.

New base for Sound & Media

Sound & Media is consolidating its offices and warehouses with a move to new premises at the end of March. The company is relocating its two Croydon warehouses to a new 25,000 sq ft site at Unit 3, Gatton Park Business Centre, Wells Park, Merstham, Surrey.

Mercury signs up DJs to A&R roles

Club DJ Judge Jules has been appointed dance A&R manager at Mercury. Kiss FM's Friday and Saturday evening presenter will be launching a dance imprint through the company later in the year. Steve Phillips, who is known on Choice FM as DJ 7.5, is joining Mercury as a talent scout. He will also advise on US releases.

Reebok to sponsor XFM's return

Reebok has become a co-sponsor of XFM, which returns to the airwaves in north London for 28 days on March 6. The radio station, which is already supported by *NME*, is also negotiating with another potential sponsor to present four London gigs starting from March 10.

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The Music Store's £1m success story is down to one man's vision

Bob Harding-Williams is not a man who lacks conviction. Four years ago, he the Virgin Records marketing manager quit the life of a record company executive to pursue a gut instinct.

Today he is the brains behind a company which — on current business alone — will achieve £1m turnover in just its second year in operation. The Music Store is certainly justifying his confidence.

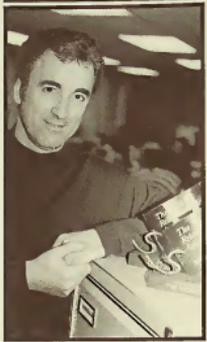
From modest offices in Brentwood, west London, the company was launched a year ago to operate direct sales telephone services for radio stations. When the Classic FM Music Store became the first service in April last year, the station's 4.6m listeners were able to call a local rate phone number and order direct any record heard on air with delivery guaranteed within seven days.

The Music Store now operates identical services for six commercial radio services, Classic FM, Classic FM Holland, FM's London and Manchester stations, Signal FM and The Bay. Fortune, Heart FM, Country 103.5, Gemini and Orchard are due to come on board within the next six months.

While Matthew Allitt, marketing manager of The Bay which began its service on January 30, says the principal plus-points are financial — each station earns a commission on every sale — Signal FM's programme director John Evington says there are wider benefits. "It increases the service we offer our listeners," he says.

It seems an obvious idea, says Harding-Williams, but it really flourished. "I wouldn't recommend anyone to become an entrepreneur unless they have a lot of money in the

HARDING-WILLIAMS



bank," he says. "I thought it would take just six months to get this off the ground. I sold my house, I sold my car to buy the telephone number we got [123123] — it's the best direct sale number there is."

When Harding-Williams left Virgin, many were sceptical. Jon Webster, who hired him at Virgin in 1983, is candid. "To tell the truth, Bob was often coming up with different ideas," he says. "And when he came up with this one, a lot of people laughed. But he is such a stubborn soul and has carried it off."

Steve Lewis, who then ran the Virgin publishing company, says, "I thought he

PROMISE IN STORE

Bob Harding-Williams (b. February 19, 1952)
 1973: Fight lieutenant Harding-Williams leaves the RAF when he was a forecast photographer. "I decided to leave after a stint in Northern Ireland," he says. Joined Midlands retailer Alfred Preezy & Sons.
 1978: Moves to Martin The Newsagent, overseeing 56 record departments.
 1977: Joins WEA as a West End sales rep.
 1980: Moves to the same position at CBS.
 1983: Hired by John Webster, joins Virgin Records marketing department. Here he first meets Tommas Lyster. "All through Joe Cocker had walked in the door," he jokes.
 March 1991: After eight years of the company, rising to the position of marketing manager, he leaves Virgin to set up the company he has planned for three years.
 July 1993: Racing Green and Peter Verstandig agree to finance his venture.
 April 1994: The Classic FM Music Store is launched.
 January 1995: With six stations on board, The Music Store wins the BT Retail Technology Award for its use of telephone technology.

was very brave. He had this idea and went for it."

Along with early supporter Ken Gillett — now operations director — Harding-Williams visited retailers, including Virgin and Kingfisher, and a series of potential investors to no avail. It was mail order company Racing Green and Peter Verstandig — the owner and managing director of footwear manufacturer Mandora — who agreed to capitalise the company in exchange for joint majority holding in July 1993. It was mail order company Racing Green and Peter Verstandig — the owner and managing director of footwear manufacturer Mandora — who agreed to capitalise the company in exchange for joint majority holding in July 1993. It was mail order company Racing Green and Peter Verstandig — the owner and managing director of footwear manufacturer Mandora — who agreed to capitalise the company in exchange for joint majority holding in July 1993.

completed. Today, Harding-Williams, Gillett and Lyster are all equal minority shareholders.

The service is now attracting interest from record labels. Beechwood Music offered all titles in its Mastercuts series through a Mastercuts Music Store advertised in press ads for its new Classic Discos release. And the Echo label is promoting Air Edel's Outside Edge soundtrack with a press ad on the TV pages of the national press, offering viewers of the TV show a direct means of buying it from the Music Store.

The Music Store has direct deals with 162 distributors, ranging from the five majors to a tiny church-owned label, although it has no stock problems to contend with — records are ordered specifically for each individual sale and despatched when payment is received. Harding-Williams insists the company is more retailer than record club, and has even approached CIN to argue for inclusion on the chart panel, but dismisses the suggestion that it will take business away from traditional High Street retailers. "If you look at what the High Street retailer can offer, the opportunity to look through a fabulous array of product, to pick up, touch, feel and look at it. We don't offer that, and that's an important part of buying music for a lot of people."

While voicing excitement at the concept, Beechwood managing director Ben Selwood acknowledges she is concerned about the effect it might have on retail.

Ultimately, though, she shares the view of many of those supporting Harding-Williams' venture. "We are to a degree walking a tightrope, but what are we supposed to do, stand in the way of progress?" she says. **Martin Talbot**

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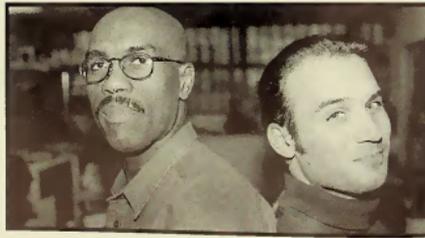
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Pete Harris: the rave pioneer scales new heights

PETE HARRIS AND DANIEL POPE



Kickin' Records is an indie with fingers in many pies. In just six years, the company has helped pioneer the rave movement — scoring the first US rave hit by a British label — launched the careers of indie hopefuls Echobelly and The Flamingoes through its Pandemonium offshoot and spawned one of the business's hottest house/garage imprints, Slip'n'Slide. Like so many independent labels, Kickin's story has been shaped by the personality of its owner, Pete Harris.

When the teenage Harris first came to the UK in 1976 to study, his father Dennis Harris was already an established figure as the owner of British reggae label Dipp Records. The connection helped Harris to supplement his college income playing guitar on sessions for his father and other musicians. But, besides performing on tracks such as Bob Marley's 1978 release Punky Reggae Party, Harris also found time to play with Seventies punk outfits, including The Brides of Christ.

Ultimately, musical genres is not what drives Harris. "I've always wanted a label that had it all of everything on it," he says. "Even when I was back in Jamaica, everybody was just into reggae and I was listening to Jimi Hendrix, Buddy Miles and Pink Floyd." He adds, "I've always been interested in things that will make people think. So I like the type of social nutters, like Shut Up And Dance, who as much as people like to ignore them are very important in making changes."

It was Shut Up And Dance who introduced Harris to the rave scene in 1989. After discovering a white label of £10 To Get In in a north London record shop, he licensed the record for his new label, GTI, and within months it had

become a massive underground hit. It was soon eclipsed the following year by a 17-year-old caller The Scientist, whose The Exorcist — the first release on the newly re-christened Kickin' label — reached number 46 in December 1990.

It is that initial success which proved the foundation for all that followed. "While everybody else was patting themselves on the back about the rave revolution, I was in Midem and the NMS cutting distribution deals for all over the world," he says.

"He's a very shrewd businessman," says Tony Byrne, of Single-minded Promotions, who worked Kickin's early hits. "He is always on top of everything. He can be ruthless, but is hard but fair." Another of Harris's strengths, says Pandemonium head Brian Puff — who is his Gut Reaction in 1992 — is his ability to see beyond the surface. "Peter always supports your decisions," he says. "I turned up at an Echobelly gig

after we'd released their first EP and there were only three people there. I thought I was going to get sacked but Pope backed me."

But it has not all been plain sailing. The success of The Mental's There is No Law and Temple Of Dreams — both top five US dance hits, licensed to Rock Robin's Def America — landed Harris in a legal minefield over two particular samples. "It was a total nightmare," says Harris. "Everybody sued me and was after my blood."

Harris retains a philosophical confidence in his ability to fight back and take on new challenges though. When he made ground breaking steps in the rave scene at the age of 32, many considered him an unlikely pioneer. "Now I'm 38, it is confident of his and Kickin's continuing ability to stay abreast of musical changes. "Ageism is a very western ideology that I'm not used to. In some where like Jamaica it just doesn't exist," he says. **Tony Fernandes**

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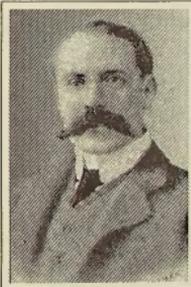
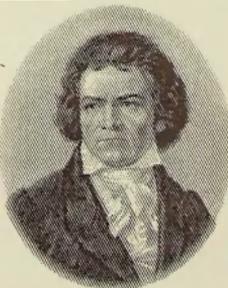
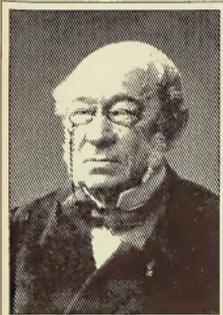
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1884	STRAVINSKY	1971
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1813	VERDI	1901
1811	LISZT	1886
1810	SCHUMANN	1856
1810	CHOPIN	1849
1809	MENDELSSOHN	1847
1803	BERLIOZ	1869
1797	SCHUBERT	1828
1792	ROSSINI	1868
1786	WEBER	1826
1770	BEETHOVEN	1827
1756	MOZART	1791
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Bob Godfrey-Cass keeps his promise and sees WC triumph

A strong performance by EMI just failed to topple Warner Chappell in the latest publishing stakes

On the surface there was very little in it. Only 1.6% in fact. But that narrowest of margins was enough to keep Warner Chappell Music on top of the publishers' rankings in the last quarter of last year — just as Robin Godfrey-Cass predicted when he registered the major's rather less illustrious 12.5% share of the Easter 1994 returns.

The true measure of just how close it was is the fact that EMI Music put on 11% over the previous quarter to increase its share from a two-year low of 17% to settle almost exactly where it was at the beginning of 1994, controlling 20% of the UK's top chart copyrights.

EMI's best performance came in the singles charts where a 27% surge helped compensate for a 4% slip in albums returns. Warner Chappell on the other hand did not.

Nevertheless the big two publishers finished the year proudly controlling more than 40% of the UK sales market. But the fourth quarter could have told a very different story, one with PolyGram Island Music topping the album listings and pushing EMI hard for second place in the corporates.

As it was, PolyGram Island's overall share rose by 6%, which represented a 170% jump from the meagre 6% which placed it fifth a year ago.

But had it secured The Beautiful South's entire catalogue in the deal struck only last October — rather than just the band's fourth album *Misou* and their future work — PolyGram Island's new aggregates would have been boosted by the 5% taken by *Got Discs* Music in the albums league and its overall share increased by over 2%.

The new totals would have turned the rankings into the second three-way contest since PolyGram and Island's A&R and management merger. One way or another, Richard Manners' first year in the hot-seat has not come as a disappointment to the PolyGram board.

Lower down the charts, MCA had its customary fourth place snatched away by Sony and very nearly fell behind Zomba Music too. Mariah Carey's *All I Want For Christmas Is You*, the quarter's fourth best-selling single, buoyed Sony's festive season, alongside other top 10 titles by Cyndi Lauper and Oasis, whose Noel Gallagher ranked number seven in the writers chart too.

It was the combined weight of R Kelly and Rednex which returned Zomba to the Top 10 over three months away. A staggering 900% increase in single share, coupled with a 150% rise in albums, helped the mini major to a healthy 3% of the overall market, although neither *Shy's Got That Vibe* nor *Cotton Eye Joe* quite made it into the quarter's Top 10 titles list.

Zomba was just ahead of Carlin whose fourth quarter performance allowed it to report a steady average of 2% for the year, although this time some way behind the 10% share the veteran independent captured only 12 months ago with heavyweight performances from Mr Bobby and Meat Loaf.

The quarter's top 10 titles saw 17's *Stay Another Day* and *Messrs* Mortimer, Hawken and Kean were

number one in the talent chart too. Behind them were The Beautiful South's Paul Heaton and David Rothery although nothing by the pair is to be found among the quarter's Top 40 titles as their phenomenal album sales did not spawn a hit single.

Instead the second and third places are taken by chart toppers *Baby Come Back* and *Saturday Night*. Eddie Grant took *Baby Come Back* to number one in 1968 when he was with the Equals and the acclaim Pato Banton's success has brought him is long overdue.

In a year which saw a rise in infringement calls, it might be hard to deny that *Saturday Night*, penned by Italy's Pignagnoli and Riva and a worldwide endurance smash for Whigfield, bears a passing resemblance to another Top 40 Equals hit, *Rub A*

Dub Dub. Warner Chappell Music controls Grant's publishing through a 15-year-old *Interposing Music* agreement and is believed to be disputing MCA Music's 200% claim on the Whigfield smash. Similarly, PolyGram Island and Sony have exchanged words and faces over alleged infringements on Oasis's *Definitely Maybe* album.

At present, however, the Top 10 single titles of the quarter are all wholly controlled copyrights. The top three majors have two each. Both Warner Chappell and EMI Music benefited from the small screen exposure of Jimmy Nail's *Crocodile Shoes* and Louis Armstrong's *We Have All The Time In The World* — written by the unusual pairing of Jeff Barry and Hal David. If they proved that the audience to be tapped through

television is as bunkable as ever, then PolyGram Island can point at Jon Bon Jovi. Always as an indication of the underlying strength of the heavy rock market too.

The last rung on the top titles ladder is taken by the (MC Sar & The Real McCoy's) *Another Night*. This former number one on the *Dancefloor* dance charts shifted when it was first released in its original German version in 1993. Re-released in October, the Diamond CD copyright soared to number two.

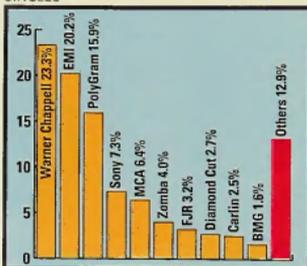
It was still in the Top 20 six weeks later, when Christmas parties were in full swing, proving that there was more to it than just publishers and songs in the fourth quarter of 1994.

It was all about getting the remix and the release date right too.

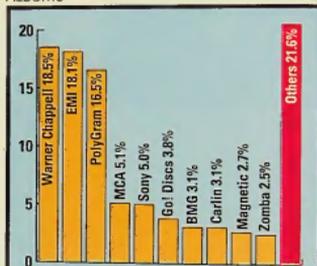
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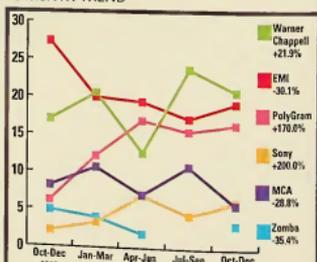
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12 MONTH TREND



Source: © CN. Compiled by GJA from Millward Brown data. Based on chart panel sales from the A-sides of the Top 100 singles and the Top 50 albums from Oct-Dec 1994

TOP 10 SONGWRITERS

Writer	Publisher	Artist
1 Mortimer/Hawken/Kean	PolyGram	East 17
2 Heston/Rothery	Go! Discs	Beautiful South
3 Grant	Warner Chappell	Pato Banton
4 Ben Jovi	PolyGram	Ben Jovi
5 Carey/Menzies/iff	Sony	Mariah Carey
6 McAnany	Warner Chappell	Jimmy Nail
7 Gallagher	Sony	Oasis
8 Berry/Ruck/Mills/Siga	Warner Chappell	REM
9 Sumner	Magnetic	Sing
10 Pignagnoli/Riva	MCA	Whigfield

THE TOP 10 TITLES

Title	Label
1 STAY ANOTHER DAY	East 17
2 BABY COME BACK	Pato Banton
3 SATURDAY NIGHT	Warner Chappell
4 ALL I WANT FOR CHRISTMAS IS YOU	Mariah Carey
5 LET ME BE YOUR FANTASY BABY	DJ Jaz
6 LOVE ME FOR A REASON	Boyzone
7 ALWAYS	Ben Jovi
8 CROCODILE SHOES	Jimmy Nail
9 WE HAVE ALL THE TIME IN THE WORLD	Louis Armstrong
10 ANOTHER NIGHT	MC Sar & The Real McCoy

As vocalist Stuart Staples recalls, various friends and industry contacts warned Tindersticks that releasing a double debut album was a commercially risky venture.

Now they've done it again, with their 70-minute, 16-track follow-up, officially titled *The Tindersticks' Second Album*.

"We didn't do it for purposes, it just happened that way," the singer explains. "Our feeling is that, if it all fits together, it doesn't matter how long the record is—as long as it doesn't feel long to us."

"Albums are just out of season anyway, and we've been writing ever since we finished this album four months ago."

David Bedford, who signed the band to the PolyGram-distributed label *This Way Up*, remembers his reservations about the length of their debut but says he soon came round to its total worth. "You just didn't know which tracks to take off, and so it is with the new album," he says.

In any case, *The Tindersticks'* unusual approach hasn't done them any harm so far.

The London-based sextet have won enormous praise for their smoky, sultry music, sombre vocals and atmospheric live shows, and sold a respectable 27,000 copies of the first album in the UK, followed by 15,000 UK sales of the last single, Kathleen.

With a superb second album due out on April 3, complete with orchestra on a number of tracks, people are confidently predicting Top 40 success for *Tindersticks* though, as you might imagine, the band have no truck with such commercial considerations.

Staples says, "I'm sure we do make compromises but we do things we're comfortable with. The next album might be 30 minutes long, who knows? Doing interviews is a compromise for us as it's secondary to what we do, but we know it's important to let people know the records are an interesting enough to listen to."

Another way to alert people may have been to pick the album's most commercial track for a single.

However, they opted for *No More About A Five Minute, Typical*. *Tindersticks* weepie, even though everyone knew it was unlikely to get daytime radio play.

"It was one of the first songs to be finished," says Staples. "We had this belief that it could stand up on its own



TINDERSTICKS

LONDON SIX-PIECE PLAY DOWN COMMERCIAL EXPECTATIONS

even though it's not the most obvious song."

Bedford thinks that Travelling Light, a more upbeat, country-flavoured track featuring a duet between Staples and ex-Walkabouts singer Carla Torgerson, could be next.

"We're not unambitious but I don't like the idea of taking singles off albums," says Staples. "If we do, the track will be part of an EP, so it has to work with whatever we record to go with it."

Tindersticks obviously need sympathetic handling, and the band and *This Way Up* both feel they have a good working relationship.

"We had a lot of interest from other labels but paid no attention. It was either *This Way Up* or make the first album ourselves, and we found Dave and Andrew Lauder had the right understanding of us," says Staples.

"Time will tell if we should have gone with the label with the most money and the most powerful press officer but the good thing about *This Way Up* is they give us advice, and then it's up to us."

Bedford adds, "*Tindersticks* are the classic example of a band that, if they were on a major or a big indie, would be classed as awkward—like they won't edit a track to appear on *The Word* or for daytime radio."

"But they're not. They just know what they want. We signed them for what they were so why change it. One day, they might write a three-minute pop song and get on the playlist, and have a hit."

Bedford says *This Way Up's* broad target is to make more copies of the second album than they shifted of the first. "That may be 30,000 or 300,000. No-one's under pressure from any accountant to perform with chart

positions because we had a very sensible deal in the first place, which is a great position to be in."

Outside the UK, Bedford reports that interest is high particularly in Europe and the US, where *This Way Up* are currently facing a bidding war for *Tindersticks* between Geffen, Warners, Elektra and London.

The label is no longer working in tandem with Mercury in the US, and will now be licensing its artists separately.

In the UK, *This Way Up* is part of a joint venture with PolyGram although Bedford is tight-lipped about the label's situation; negotiations are apparently at a delicate stage.

As for *Tindersticks*, Bedford is adamant the label is in the deal for the long run. "They're going to make half a dozen great albums, in some form or another," he says. **Martin Aston**

NICK ROBINSON ON A&R

There are now a table full of deals on offer to **The Bluetones**—currently going down a storm on their UK tour with *Supergass*—although there's no sign yet as to which way it's going to go...**Matt Chalk** at PolyGram/Island Music has signed one of the more prolific and successful UK dance producers, **Red Jerry** and his **Hooj Choons** label...Having returned to their former record label **Acid Jazz**, **James Taylor Quartet** have now also returned to former publisher Zomba...Following the Glasgow A&R Festival two weeks ago, West Lothian College's Different Class Records has signed one of the more popular attractions, **Captain Shifty**, to a singles deal. The funk-based group head into the studio this week with Acid Jazz jazz guru **Eddie Piller** and engineer **John Laker** behind the desk...**Isaac Hayes** was in town last week to play his new album to Virgin staff...You could say the **Deus** gig in Sheffield last week went swimmingly, especially considering the group and a certain Island A&R person's antics later that night. Celebrations continued into the early hours until the merry bunch were thrown

out of the Swallow Hotel by police at 6.30am for breaking into the swimming pool when it was supposed to be closed. They then drove straight to their next tour stop, Birmingham, although no-one's saying who drove...**Hit & Run's Dave Massey** says his new boys **Clockwork Dogs** have secured a merchandising deal even though they have nothing firm as far as a record deal is concerned...After their strange but rather excellent partnership with U-2 last year, **The Auteurs** are now linking up with **Steve Albini** to record their new album, possibly at Abbey Road...**Powder** continue to attract a lot of interest ("I didn't have to buy a meal or a drink last week," says manager Tony Beard) and consequently their gig at Camden's Dublin Castle was busy. Has Been, their debut single for PR company Savage & Best's fledgling Parkway label, is out mid-April...Expect a compilation album soon of the best new acts featured on the **Fierce Panda** singles put out by the **NME's Simon Williams**...Tight T-shirt wearers with attitude **Lick** wagged their hips through a stonking set

of camp **Suede/Manics** style tunes at Ascip's new bands night in London's Splash Club...**10cc's** showcase for Avex UK at the luminous Lloyds building was a merry affair which showed Eric Stewart and Graham Gouldman can cut it acoustically although, inevitably, the oldies overhauled the new material...At Oxford **Pollo, Radiohead** played the first official gig of their tour with singer Tom bravely ignoring a flu bug ("This one's about being high on pain killers, which I am..."). At times, it was even a little too full-on considering the polished nature of their new brilliant new material but it was still a fine performance...Ones to look out for in London this week include **Headswim** and **Joyrider** at The Garage and **Salad and Powder** at Dingwalls on Thursday, **Drugstore** at the Splash Club on Friday and **The Prodigy, The Chemical (formerly Dust) Brothers** and **Empirion** at Brixton Academy on Saturday. Outside the capital, **60ft Dolls** play Glamorgan University on Monday...



SECRET LIFE

DANCEFLOOR FAVOURITES READY FOR A WIDER AUDIENCE



When Cowboy Records founder Charlie Chester signed Secret Life back in 1992 the duo's dancefloor potential was uppermost in his mind.

He helped turned three of their songs into club hits and was all set to work the magic on more when one remix made him realise that it was a pop, not dance, act that Secret Life would be most likely to succeed.

Borrowed Time, the first demo Chester had heard, was totally reworked last year by Brothers In Rhythm into a soulful epic with live strings and instrumentation.

The results were spectacular and confirmed Chester's growing belief that Secret Life were an act who were

capable of producing a crossover pop album.

"The production cost us more than £15,000 to do, but it's unbelievable," he says. "When I first heard it I was in such a daze I walked in front of a bus and nearly killed myself."

Chester has since played a pivotal role in the band's development into a mature pop act. He has been helped by the duo's musicianship.

Songwriter Andy Throup, who first brought his basic instrumental demos into Chester's Flying Records shop in London in 1992, is a classically trained pianist who has two degrees in music.

Vocalist Paul Bryant, who was drafted in to sing on the first single, a

cover version of Stevie Wonder's classic, As Always, has been singing since he was eight years old.

"All my family are singers. We used to do variety concerts in working men's clubs to raise money for charity," says Bryant.

That experience has proved valuable for Secret Life during the past two years which they have spent cutting their teeth on the club PA circuit. Bryant's very soulful voice ensured they attracted attention. "One guy who saw me live said he hadn't believed it was my voice because I wasn't black," he says.

Chester signed Secret Life to Pulse 8 in a six-album deal last year, through Cowboy's partnership with the label. The group have released four singles to date - including the top five club hits I Want You, As Always and Love So Strong, which also made the Top 40 singles chart.

A Secret Life tour, with a six-piece band, is planned for later this year and Chester believes that the duo are close to breaking in the UK thanks to radio and television reaction.

"We are getting a lot of support - Radio One even playlisted the last single, Love So Strong, five weeks prior to its release," he says.

"It won't happen overnight, it might take two or three albums, but I'm happy with the way it's going. Secret Life have been a secret band up until now."

The album, *Sole Purpose*, is out on February 27.

Ets Sharp



COLIN TOWNS

PROVIDING MUSIC FOR BBC'S BUCCANEERS

Despite a long and successful career in music, Colin Towns has never tasted stardom - unless you count his years as keyboard player with heavy rockers Billion.

But his contributions to movie and TV soundtracks have been numerous and have included such celebrated productions as the films *Pulp Fiction* and *Vampire's Kiss* and the new BBC costume drama *The Buccaneers*.

Nevertheless, Towns, 48, has long yearned for recognition in the area of music which started his career - jazz. Towns gained moderate acclaim in 1993 when he recorded his debut, *The Mask Orchestra* on Danny Thompson's *The Jazz Label*, through New Note/Vital.

The two CDs of Towns' material feature many of the UK's finest jazz musicians, including saxophonists Peter King and John Surman and trumpeter Guy Barker.

But it all went quiet after the album's release - until plans for a six-concert UK tour were revealed earlier this year.

A pre-tour gig at London's Purcell Room on February 1 was an outstanding success with rave reviews in the broadsheet, which proved that the album had by no means run its full course. So, to coincide with the tour, the CDs are being re-released.

Meanwhile, the *Buccaneers* project has provided a different challenge for Towns. The director, Phillip Saville, encouraged me to write music that would not only enhance the drama but also stand on its own feet," he says.

The deal with Mercury for the soundtrack album came shortly afterwards. "Promoters Phil McIntyre and Graham Pullen presented some of the music to Howard Berman. Without seeing any of the film, he agreed to put the CD out," he says.

Other projects which will occupy Towns throughout 1995 include a second series of the BBC's *Pie In The Sky*, ITV's *Brother Cadfael* and *The Puppetmasters*, a feature film for Walt Disney, starring Donald Sutherland.

He remains hopeful that, however many other projects come his way, his jazz profile will get a long overdue boost.

"I'm hoping that my longest jazz piece *Short Stories*, which was premiered at the Purcell Room, will comprise my second jazz album. After that, who knows?" says Towns.

The *Mask Orchestra* is re-released on February 27 while *Towns' Buccaneers* soundtrack is released by Mercury on March 6.

Stan Britt

10cc

Congratulations
on the
Lloyds of London
Acoustic Session



"I'M NOT IN LOVE"
The 1995 Acoustic Version
Released by Radio, TV, Press
and Public Demand
on March 6th

Distributed by 3MV

a avex uk

THE PASTELS

EXPLORING NEW MUSICAL HORIZONS



The Pastels - one of the quintessential Eighties independent groups who inspired a slew of acts - are poised to leave the indie ghetto.

Their new album, *Mobile Safari*, is out on alternative imprint Domino on March 6 and the group is hoping it will take them into a much wider market.

The Glaswegian group, led by Stephen Pastel, appear to have found a home from home among the lo-fi rockers and one-off acts on Domino.

The label, which is run by ex-Tower Records executive Laurence Bell, has rapidly built credibility by dint of his links with leading-edge US labels and acts such as Royal Trux (subsequently signed to Virgin), Sebadoh and the Palace Brothers.

"Laurence has established a creative

atmosphere and the label has a lot of bands we admire, like the Silver Jews," says Pastel, whose affection for the group is underlined by the tribute track *Silver Jews (sic)* on the five seven-inch EP included with the album's initial vinyl run.

With contributions from Galaxie 500 mainman Dean Wareham, Mobile Safari continues The Pastels' penchant for fragile melodies, which acted as an early inspiration for the likes of Teenage Fanclub (whose Gerard Love also participates), The Vaselines and The Jesus & Mary Chain.

But Pastel says that the new album - the group's first in five years after a prolific series of singles - marks a step forward. "We wanted to explore different textures, go for a spacier sound," he adds, pointing out that he and core members Agg and Katrina Mitchell have become more confident with their instruments.

"Although we got lumped in with the C86 bands hailed by the *NME* we were never part of that scene," he stresses.

"We want to push beyond those indie boundaries. I have no problem with indie music and we have probably been as glibly as any of limiting our horizons."

"Now we will explore other music because we're increasingly being influenced by different genres, such as jazz, dub and soundtracks."

Fans will get the opportunity to judge for themselves when The Pastels return to the live circuit in April.

Paul Gorman

It's hard to think of a record that has polarized people as much as 2 Unlimited's 1993 number one No Limit. It sold more than 600,000 copies in the UK, and also got up more than a few noses.

The group's energetic, unapologetic brand of techno pop may not be to everyone's taste, but, love them or loathe them, what cannot be denied is the extraordinary success they have achieved.

They have popularised techno dance music all over the world, from western Europe to Australia and the Far East. In the UK, all of their 11 single releases have reached the Top 20, eight making the Top 10. Of their three albums, they achieved number one successes with two - No Limits in 1993 and Real Things in 1994.

So far, the group have shown unprecedented form for a Euro-disco act, let alone one that was originally built around an underground techno track.

Production team Jean Paul De Coster and Phil Wilde launched the project more than three years ago when, fresh from a European hit with Biz Niz's Don't Miss The Party, they hired rapper Ray Slijngaard and singer Anita Dels to perform on the track that became Get Ready For This. It was a huge hit all over Europe, reaching number two in the UK.

Since then, a winning creative collaboration has developed between the producing and performing halves of the outfit.

"Creatively, 2 Unlimited is four people," says De Coster. "When we are producing, Phil and I work out some very rough ideas on tape and we discuss the feel of the track with Ray and Anita. They come up with ideas of their own and go off to write the lyrics."

On the other side of the team, Slijngaard says, "As we progressed, there is more trust and confidence between us. We understand each other better."

Dels adds, "We have learned to speak their language, so now we can bring the idea of our own and they can make them happen."

De Coster emphasises the important role played by PWL, the UK licensee of 2 Unlimited material, which has controlled all of the visual marketing of the group - in a deal done by recently-departed David Howells - from the

2 UNLIMITED PUTTING EMPHASIS ON POP



outset. "We have a very good relationship with PWL and, as the UK is a leading and pace-making territory, we get lots of feedback and constructive dialogue from them," says De Coster.

PWL is now interested in releasing a greatest hits package to exploit what has become a surprisingly extensive back catalogue.

James Gregor, PWL's financial director, says, "A greatest hits collection has been tentatively looked at, but we

will naturally be doing it in co-operation with the other licensees."

At the same time, 2 Unlimited is attempting to crack the US market - one which has been largely resistant to their charms up until now.

Last week, Get Ready For This was approaching the US Top 40, having spent 24 weeks creeping up the Billboard Hot 100.

De Coster has an explanation for the belated Stateside breakthrough.

"The success of European groups like Ace Of Base may have made us more understandable to the Americans," he says. "But the main reason is that Get Ready For This never totally disappeared after its release in the US three years ago."

The track has been sustained by its heavy use on television sports programmes in the States to preview basketball or hockey games.

"One radio station started to programme the record heavily and that was the ignition it needed," adds De Coster.

So 1995 is the year that 2 Unlimited will attempt to conquer America. The hard-working Slijngaard and Dels will be promoting their music in the US during March and April, and the release of Twilight Zone (the single that followed Get Ready For This back in 1991) will follow thereafter.

In theory, therefore, America could be smitten (or driven crazy) by that song - No Limit - by Christmas.

De Coster and Wilde are also planning 2 Unlimited's next moves from their Berseux base, while also running Byte Records and developing other artists such as C B Milton.

"We hope 2 Unlimited continues to grow, still as a dance act but with greater emphasis on the pop element. The last single No-One was more of a pop song and we're confident that's the way to go," he says.

"There will be more of a song element in the radio mixes, and the difference in the production of radio and club versions will be bigger, with more credible club mixes."

That shift towards credibility will have to be taken slowly if it is not to mean a sharp turn-down in sales, however.

It seems the uncompromising beats which annoyed so many on No Limit, are also what made the song so successful.

In the UK, PWL is no doubt keenly aware that the more pop-orientated No-One only reached number 17 - still respectable, but 2 Unlimited's least impressive singles chart performance here to date.

Hence the new single, Here I Go, which is released on March 6, includes a stronger injection of 2 Unlimited's traditional harder-hitting sound, weaved into the poppier element De Coster seeks to promote. David Knight

ONES TO WATCH

D INFLUENCE

The sweet soulful sounds of the London group are set to make a significant return in the spring on the second East West album Prayer 4 Unity. Lead vocalist Sarah Webb leads the way on 11 slick and sensual tracks that will put them at the top of the UK soul/R&B pack.

JENNIFER TRYNIN

Currently touring the major labels in the US, this lady from Boston recently released a stunning album on her own Squint Records label. She creates a sound like a more mainstream Thelma Houston.

PHOEBE WHITE

Talented 17-year-old female pop singer Phoebe White is already attracting attention as a name for the future. Currently recording with musicians Rhythm Republic, the Wakeingham-based pop singer is about to strike out on her own.

DARYL ANN

This Dutch outfit have crafted a beautiful album of country-souped pop songs, called Seabourn West, that includes a great cover of Carly Simon's You're So Valuable which is up on the second single after Stay. The album, which includes The Beach Boys' RDM and Green On Red, is out on Hit in late March.

IN THE STUDIO

ARTIST	PROJECT	BOOKED BY	A&A EXECUTIVE	STUDIO	PRODUCER
BABYLON ZOO	album mix	WEA	Clive Black	TOWNHOUSE (London)	Mike Spike Drake
BOY GEORGE	album	VIRGIN	Paul Kester	GREENHOUSE (London)	Jessica Conran
CHARLITANS	album mix	BEGGARS BANQUET	Roger Trust	STRONGROOM (London)	Steve Hillage
DALI	single	EAST WEST	Ian Stanley	ORINGO (London)	Bob Sargent
DEF LEPPARD	album	0 PRIME (US)	Peter Mensch	PRIVILEGE STUDIO (Spain)	Bob Woodroffe
ELECTRAXION	album	WEA	Rob Dickens	PARR STREET (Liverpool)	Mark Stent
MICHELLE GAYLE	mix	RCA	Nick Raymonde	SERIOUS ROPE (London)	Serious Rope
MARION	album	LONDON	Paul McDonald	SUREY SOUND (Surrey)	Frankie Street
LISA MORRISH	tracks	GDI DISCS	Ferdy	SWANYARD (London)	Stephen Horcott
TRACY LORD	single	MCA	Wesley Wolfe	SERIOUS ROPE (London)	Serious Rope
MEDICINE MAN	EP	OUT REACTION	Guy Holmes	NOMIS (London)	Juan Mendelsohn
MOOSE	single	P.L.A.S.	Pherry Delpeste	TOWNHOUSE (London)	Mike Spike Drake
OPTIMYSTIC	mix	WEA	Clive Black	MASTER ROCK (London)	C.Black/Spike Drake
OUT OF MY HAIR	album	RCA	Nick McCormack	KONK (London)	Pascal Gabriel
BILLIE RAY MARTIN	mix	EAST WEST	Mark Dean	TROPICANA (London)	Ian Levine
MARIA ROE	album	LONDON	Paul McDonald	RAZORZ (London)	Mykaela Riley
SANDALS	album	LONDON	Ian Surry	MILLO MUSIC (London)	artist
ZAM JAM	album mix	EMI	J.F. Desillon	HAISON HOUSE (London)	Gary Langan
TRAK TAT	album	RCA	Nick Raymonde	PORTERHOUSE (Surrey)	Chris Porter
ANDREW TAYLOR	tracks	ISLAND	Dave Gilmore	FALLOUT SHELTER (London)	Paul O'Duffy
TEENAGE FANCLUB	album	CREATION	Derek Green	THE MANOR (Oxon)	David Bianco
KENNY THOMAS	album	COOLTEMPO	Ken Granbaum	SERIOUS ROPE (London)	Serious Rope
MARION TRAVIS	album	EAST WEST	Mark Dean	TROPICANA (London)	Ian Levine
TRIBUTE TO NOTHING	single	GDI DISCS	Ferdy	GREENHOUSE (London)	Pat Collier
KRISTINE W	single	CHAMPION	Johnny Walker	SWANYARD (London)	Raffo
PAUL WELLS	album	GDI DISCS	Ferdy	THE MANOR (Oxon)	P.Welsh/B.Lynch
ZU	tracks	ECHO	Steve Ferrara	NOMIS (London)	J.Mendelsohn/P.W.

Confirmed bookings, week ending February 18. Source: Era

TALENT

SINGLES

HUMAN LEAGUE: One Man In My Heart (East West Y2904). The second single from the Octopus album is a gorgeous semi-ballad that could be Abba if you didn't know better. □□□□

JANET JACKSON: Whoops Now/What If I Do? (Virgin LC3098). This single has an uncharacteristic Motown feel to it and could zoom up the charts, helped by a cute accompanying video. □□□□

JULIANA HATFIELD: Universal Heart-Beat (East West Y2316). The first single from the forthcoming album is evidence of Hatfield's tougher stance, keeping her basic power-pop acumen well intact. Great cover and a possible hit. □□□□

7IN-VEE: I'm Going Down (Island RALCD 861745-2). The feisty female foursome release a Rose Royce track, with catchy soulful vocals over a minimal yet smoothly addictive backing. □□□□

JX: You Belong To Me (Freedom TAMBCC27). A Euro-pop/techno tune boasting the same futuristic breakbeats as predecessor Son Of A Gun but without the force to propel it quite as high in the charts. □□

UNLIMITED: Here I Go (RWACD7). Their 12th release stays in familiar Euro techno territory. A mix from Alex Party should help it follow the previous 11 into the Top 20. □□□□

FREAK POWER: Turn On, Tune In, Cop Out (4th & Broadway BRC0317). Levi's ads have a habit of spawning Top 10 hits and Freak Power's groovy number is set to become the latest. □□□□

TEE: I'll Keep Loving You (Motown POL540). Nickie Most produces the Jamaican singer's R&B ballad which could steam into the charts given enough airplay support. □□□□

REPUBLIC: Blake (Deconstruction 7432125462). Deadpan vocals with attitude set against a bouncy techno background in an inspiring backbeat against soaring house divas. □□□□

LISA NELSON: Ticket To Heaven (RCA 74321246312). A sugar-coated reggae/pop cut, produced and remixed by Aswad. Nelson's vocals get stronger as the track develops into a funky groove. □□□□

SNAP: The First The Last Eternity (Arista 74321254672). Again featuring vocalist Sumner, Snap's latest dance tune with a catchy little number somewhat marred by the fact that Eternity seems to be the only lyric in the whole song. □□□□

APOLLO 440: Don't Fear The Reaper (Epic FFKTCD). A trancey soundscape that mixes rock and dance to good effect with a strong hook and insinuating chorus. Should follow its two 1994 predecessors chartwards. □□□□

DRUGSTORE: Solitary Party Groove (Go! Discs H06). The fourth single from the London-based, multinational trio is poppier than its predecessors and



MF: NICE RECOVERY AFTER THEIR DISAPPOINTING SECOND LP

should go some way to securing the acclaim they richly deserve. □□□□

FOREIGNER: Until The End Of The World (Arista 74321254572). Formulate power ballad that lacks the big hook necessary to replicate the band's Eighties successes. Live UK dates are scheduled for next month. □□

TERRORVISION: Some People Say I Total Veges/EMI CD Vegas 30. The fifth single from the quartet's *How To Make Friends & Influence People* album is an atmospheric, string-laden epic that shows their darker side. □□□□

DARYLL ANN: You're So Vain (HutHut52). This country-styled Dutch bunch have a penchant for throwing great guitar hooks around crackling melodies. One of the gentler tracks on their debut album, this has sweet, plaintive vocals that take it into RCM territory. □□□□

SINGLE OF THE WEEK

COMIC RELIEF: Love Can Build A Bridge (London C0CD1). Comic Relief have ditched the customary fund-raising initiative in favour of a superstar collaboration involving Cher, Christie Hylton, Neneh Cherry and Eric Clapton in an authentic interpretation of a Judds song. □□□□

ALBUMS

EMF: Cha Cha Cha (EMI PCS0165). The young tearaways have sensibly taken time off after the disappointing second album. This time, to produce a balanced, stronger third that will serve them better than attempts to rewrite Unbelievable. □□□□

DEDIPUSSY: Divan (Hassome HandCD1). Former Perfect Dusselt guitarist and frontman Phil Parfitt returns to rip up some shimmering guitar pop. Touches of psychedelia, raw rock edges and lazy vocals make this a fine debut. □□□□

DEADEYE DICK: A Different Story (Ichiban 74323245629). A poppy yet hard-edged

debut album from the three-piece New Orleans "new wave" band. □□□□

MIKE & THE MECHANICS: Beggar On A Beach (Gold Virgin CDV2772). Seven years after their last studio album, Rutherford, Carrack and co deliver another superior selection of melodic songs with instant appeal. The first single, *Over My Shoulder*, is already getting airplay support. □□□□

KIRSTY MACCOLL: Galore (Virgin CDV2763). Some of MacColl's better known songs and covers are gathered on this best-of... album. Lou Reed's *Perfect Day*, song with Evan Dando, rounds off a charming collection. □□□□

REDNEX: Sex & Violence (Live K6B502). The highly popsters continue to use their trusted formula to follow up two novelty singles. There are some ballads mixed in with the fast-tempo runs off the joke wears a bit thin. □□□□

THESE ANIMAL MEN: Taxi For These Animal Men (Virgin FLATMCD14). Following their debut release, *(Come On Join)* The High Society, the five tracks on this impressive mini-LP variously capture the energy of the band and show their melodic side. □□□□

PETER HUNNIGALE: Nah Give Up (Down To Jam DT JCD061). Peter Hunnigale returns with a traditional lovers rock album, his voice as sweet as ever. Should be boosted by the inclusion of two reggae chart-topping singles. □□□□

KAMMERSTPIEL: Haydn, Mendelssohn, Gershwin (Timbre DMHCD1). Three successful musicians naming themselves after a theatre in Hamburg bring new arrangements to Gershwin's *Porgy And Bess* suite, Haydn's *Trio No 39* in G Major and Mendelssohn's *Trio No 1* in D Minor, Opus 49. □□□□

KREUZ: Kreuz Kontrol (Diesel Records DEF01). After a disappointing debut LP, *Kreuz* bounce back with one of the best UK R&B sets of recent times. The infectious groove and strong vocals transcend obvious US influences. □□□□



DEADEYE DICK: CONFIDENT DEBUT FROM NEW ORLEANS OUTFIT

APACHE INDIAN: Make Way For The Indian (Island CD0816). For his second album, the bangra/muffin star adopts a harder sound in his attempt to fuse ragga with his Indian roots. An impressive list of collaborators adds spice. □□□□

DAVID CROSBY: It's All Coming Back To Me (East West 756782620). Recorded live in late 1993, this proves there is mileage in his material and still the spark of a seasoned performer. The guts and imagination of The Byrds are a long time gone; the appeal lies in the low-key charm of a one-off occasion. □□□□

PRINCE ITAL JOE FEATURING MARKY MARK: Life In The Streets (East West 4599-96318-2). The combination of ragga, rap and Eurobeat produces a blandish blend. Three-times-released *Unit* is included but, as that has struggled to get much of a UK reaction, hopes for the album must be limited. □□□□

THE MEICES: Tastes Like Chicken (Deceptive BLUFF01CD3). Following their November debut single and indie chart hit, the album is a rocky affair that reflects the American new wave. Support will be provided by live shows in March. □□□□

ARCHERS OF LOAF: Vee Vee (Aias A064). Vee Vee finds the oddly named indie rockers in alternately raucous and melodic form, with some fine off-wall waltzes. A tour later in the year should raise their profile. □□□□

ALBUM OF THE WEEK

ANNIE LENNON: Medusa (RCA 74321251712). Neil Young's Don't Let It Bring You Down and Bob Marley's *Writing In The Rain* are two of the highpoints of this album of covers, or "interpretations" of Lennon's favourite songs. This is going to be absolutely massive. □□□□

This week's reviewers: Michael Arnold, Martin Aston, Catherine Aede, Duncan Holland, Nick Robinson, Ajax Scott, Paul Vaughan and Selina Webb

ALAN JONES TALKING MUSIC

The most successful concept developed since the Now, That's What I Call Music range, *Virgin's Best...Ever* series notches up its 11th release with **The Best Funk Album In The World...Ever!**, a surefire winner featuring 38 marketable tracks, among them the obvious contenders from **James Brown**, **George Clinton** and **Parliament**, as well as some less frequently heard but welcome delights such as **Hard Work by John Handy** and **I Gotcha by Joe Tex**...**The Exotic Beatles Part Two** is, as its name suggests, the second in the Exotic label's bizarre series of Beatles tribute albums. Among the 30 tracks are some of the worst treatments of the Beatles canon ever recorded - **Arthur Mullard's** sluggish *Yesterday*, **Mae West's** vamps *Day Tripper*, the insufferable **Frank Sidebottom's** assault on

Flying and New York cable star **Margarita Pracatan's** ghastly Latin interpretation of *From Me To You*, accompanying herself on organ. The awfulness is unremitting, and compelling...**Umberto Tozzi's** tortured ballad *Ti Amo*, which was once an airplay hit for **Laura Branigan**, is, somewhat belatedly, coming out here. The Italian's rough-edged styling is pleasant enough, and must be in with an outside chance of success...**Elton John** has two new singles scheduled. Believe is clearly destined to be massive. The big ballad, cleverly marketed over two CD singles, augers well for his upcoming album *Made In England*. Meanwhile, his 1970 recording of the *Brotherhood Of Man* hit *United We Stand*, featured on **RPM's** *Reg Dwight's* *Piano Goes Pop* album, is now a single, credited to **Reg**

rather than **Elton**, and performed as a duet with **Kay Garner**. **Faith No More's** forthcoming album *King For A Day... Fool For A Lifetime* surrenders its first single in the form of *Digging The Grave*, a fast and furious rocker, trimmed of any musical excess fat, aside from a neatly executed drum/guitar bridge. Identikit stuff, but superbly played, with vocalist **Mike Patton** croaking most effectively as the song builds to its climax...Finally, **Chante Moore** clambered to the top of the club chart for the first time last week, with her remake of **Deniece Williams'** sublime delight *Free*, supplemented by a few lyrics from the Commodores hit *Sail On*. It's hardly original, but it is a fine performance of a great song, and thus a hit.



BEHIND THE COUNTER

TERRY JONES, Lizard Records, Norwich

"Sleeper was our strongest album across all formats last week. However, despite the label's competition to encourage independent retailers' window and in-store displays, we didn't get our posters, sleeves or boards until Tuesday - after we'd done most of our sales. However much we hassle and complain, trying to get point-of-sale upfront from any label is a losing battle. This is very annoying as we are a sizeable store that turns over in excess of 2,000 units a week and we could do even better with more efficient PoS services. We're looking forward to the prospect of getting our Pinnacle, Sony and EMI deliveries on a Friday and let's hope that no one spoils things by selling product early. It will definitely boost our sales; we reckon we lost around £1,000 worth of sales on the Simple Minds album because we didn't get it until Tuesday lunchtime. We generally do more business on a Monday than a Saturday because we have a reputation as a new release store and customers come in to get the records as soon as they're out. We've built customer loyalty for new product by offering most big releases at around £9.99 or £10.49. New releases are beginning to pick up now and last week they all seemed to come at once. In some ways it would be better if they were evenly spread over the month because people haven't got the money to buy a load of new records all at once."

ON THE ROAD

GLEN MORGAN, Fullforce rep for the north west

"It's been a brilliant start of the year for Fullforce, with N Trance - that's still flying out - and this week we've got Offspring, Carol Bailey, PJ & Duncan, Aswad, JTQ and Heather Nova. I wish they built Ford Mondeos a bit bigger, mine's absolutely chokka at the moment. Those EMI boys have got Voxhall Amigas... still, it's nice to be back in a car again after the Christmas period. Eight weeks of driving round in a huge van - I felt like a trucker in a Yorkie ad. HMV's back catalogue campaign started earlier this week, so there's lots of promotional stuff in their windows, but the indie stores are pretty quiet at the moment. I'm on a bit of a downer about the Penny Lane chain. It's sad to see a good independent chain having difficulties and I certainly hope it isn't the trend. I got caught in a horrendous thunderstorm driving into Blackburn yesterday - it's been the wettest week I can remember, but the current topic in the shops is the football maybe in Ireland, that was disgraceful. The general reaction has been 'shoot them'. I'll be going to see Energy Orchard in Manchester. I'd like to see JTQ, and I might catch Offspring. Hopefully I'll be getting a laptop soon to replace our Husky Hawk handheld computers. I'm a bit of an anorak so I'm looking forward to that. In the States they play samples of the tracks to dealers - that's the way the future's going."

IN THE SHOPS THIS WEEK

NEW RELEASES

One of the busiest weeks for album releases so far this year with Sleeper, Belly, Slash and The The all performing well. Singles business was also brisk for Eristica, Madonna, Ron Jovi and The Black Crowes.

PRE-RELEASE ENQUIRIES

Singles: Gene

Albums: PJ Harvey, Weezer, Radiohead, Annie Lennox, Massive Attack, Tricky
Video: Four Weddings And A Funeral

ADDITIONAL FORMATS:

Sleeper album with free seven-inch (exclusive to The Chain With No Name stores) and Eristica limited edition seven-inch

IN-STORE

Windows: Girls And Guitars, Electric Dreams, Brit Awards, Belly, Del Amiri
In-store: Trisha Yearwood, Uncovered, This Is Hip Hop, The Smiths, Electric Dreams, Flash
Hits And Platform Sole

MULTIPLE CAMPAIGNS

Andy's
Records

Windows and In-store - Girls And Guitars, On A Dance Tip, Julio Iglesias, Red Hat On Impulse jazz promotion, three CDs for £20; TV advertising - Girls And Guitars (Anglia and Granada), On A Dance Tip (Anglia); Press advertising - Cantores of Ecstasy

Roots

In-store - Brit Awards, Love Theme, Chris Rea, Encore Opera, Endless Love, The Love Album, M People, Pfaf, Best of BBC Comedy, Wayne's World II, The Pelican Brief

HMV

Single - Elton John; album - Tricky; In-store - Uncovered, This Is Hip Hop, John Lee Hooker; The Who, Massive Attack, Eric Clapton; Press ads - Molly Hall Head, Gene, Bruce Dickinson, Pure Swing, Tricky, Vanessa Mae, Raja-Nee, Massive Attack

Menzie's

Windows - three CDs for £20 and three videos for £20; In-store - Girls And Guitars, BBC Video promotion offering £2 off various titles, John Lee Hooker, The Who, Best Of The Smiths, £2 off every £15 spent with an old National Lottery ticket presented; Singles of the week - Rozalla, Those 2 Girls, Elton John

our price

In-store - Blameless 10-inch single, Blamfield seven-inch, Slowdive vinyl album; Press advertising - Smash, Slowdive, Blumfield, Nyack, James Hall, The Bandit Queen

TOWER
RECORDS
MUSIC
VIDEO

Windows - Tasty Prices campaign, The The, New Soul Rebels, Morrissey, Carter USM, PJ Harvey, Del Amiri, Bruce Springsteen, Drizabone, Elton John, Gene; In-store - Brit Award winners with CDs from £19.99, Clack, Drizabone, Gene, Elton John, John Lee Hooker, Jayhawks

TOWER
RECORDS
MUSIC
VIDEO

Single of the week - Offspring; Windows - Brit Awards, Belly, John Lee Hooker, The The, Tamla Takanara, Four Men And A Dog, Lightning Seeds; In-store - Brit Awards promotion; Press advertising - Ecstasy, Trisha Yearwood, Del Amiri, The Smiths

WHSMITH

Megaplay Single - Fire Island; Essential Album - Tricky; Featured Artist - Massive Attack; Windows - Del Amiri, budget promotion, Bruce Springsteen; In-store - Adam Ant, PJ Harvey, Brit Awards, comedy video; Press advertising - Tricky, Doggy, John Mayall

WHSMITH

Album of the week - Electric Dreams; Windows - Electric Dreams; In-store - Electric Dreams, two CDs or two videos for £10; Radio advertising - Girls And Guitars, Flash Hits And Platform Sole

WOOLWORTHS

In-store - two CDs or videos for £15 promotion continues, children's spoken word cassettes for 99p each, BBC Video promotion offering Only Fools And Horses and On The Four In The Grave for £7.99 each

The above information, collected by Music Week on Thursday is based on contributions from Andy's Records (Kings Lynn), Green River Records (Reading), HMV (Glasgow), Kaveri Records & Video (Llandudno), Lizard Records (Norwich), Moonfeet (London), Our Price (Kidderminster), Swordfish (Birmingham) and Virgin (Liverpool). If you would like to contribute to Frontline, call Karen Fax on 0181 543 4830.

EXPOSURE

TELEVISION

25.2.95
Live & Kicking features Elton John, BBC 1; Sem - 12.12pm
On The Road featuring REM filmed in concert during their 1989 Green World Tour, VH-1 3.30 - 11.30pm
The Danny Baker Show featuring Brand New Heavies, BBC1 11.15pm - midnight
Later With Jools Holland featuring David Byrne, Cracker, Ali Farka Toure, Cocteau Twins and Seal, BBC 2 midnight - 1am
26.2.95
Cue The Music features Big Sound Authority, LWT 1.15 - 2.15am

27.2.95
Madonna: A Body Of Work with performance and interview highlights, MTV: 7.30 - 9pm
28.2.95
Omnibus: Carnival In Rio - The Biggest Party In The World, featuring a contemporary samba soundtrack, BBC1: 10.40 - 11.35pm
3.3.95
The Beat featuring Radiohead, The Stone Roses and Gene, ITV: 2.05 - 3am
Album Show with Madonna, ITV: 3 - 4.05pm
Old Grey Whistle Test with Patti Smith, George Benson and Hall & Oates, VH-1: 10.30 - 11.30pm

25.2.95
Johnie Walker: In Concert featuring Black Crowes, Radio One: 3.30 - 5pm
John Peel presents Spiritualized Electric Mainline and Lung Leg, Radio One: 5 - 7pm
The Essential Mix features Tall Paul, Radio One: midnight - 2am
26.2.95
Steve Edwards' Seal Show with Low-Key playing live, Radio One: 2 - 4pm
Taking The Rap: Snop Doggy Dogg, Dr Dre and the Lady Of Rage contribute to the investigation of the American gangsta rap scene, Radio One: 7 - 8pm

Andy Kerahaw presents Madagascan roots music from Tanika and a solo session from Natalie Merchant, Radio One: 10pm - midnight
27.2.95
The Evening Session featuring Mary Lou Lord and Jessica, Radio One: 7 - 9pm
28.2.95
Simon Mayo with a live acoustic session from Des Lee, Radio One: 3am - noon
The Bruce Dickinson Show looks at metal legends that have fallen flat, Radio One: 9 - 10pm
2.3.95
Soundbite features Del Amiri reviewing their new album, Radio One: 9 - 10pm

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE BAND OF THE GRENADIER GUARDS Hands Across The Sea	Warner Classics	February 20	  	Press advertising will run in titles such as <i>Majesty</i> , <i>Country Life</i> and <i>Reader's Digest</i> .
CHINA BLACK Born	Polydor	February 27	  	The album is an Our Price recommended release and there will be a mail-out to the fanbase.
DEL AMITRI Twisted	A&M	February 27	  	The release is album of the week with Menzies, a recommended release with Our Price and album of the month with selected independents.
PJ HARVEY To Bring You My Love	Island	February 27	  	The release is album of the week with HMV and will also be displayed in-store by Our Price and Virgin.
JOHN LEE HOOKER Chill Out	Pointblank	February 20	  	There will be in-store displays with multiples and independents.
KRONOS QUARTET Performs Philip Glass	Warner Classics	February 27	  	There will be an extensive street poster campaign in London from today.
LET LOOSE Let Loose	Mercury	out now	  	The album will be re-promoted with in-store displays at HMV and window displays with Our Price.
MASSIVE ATTACK No Protection	Virgin	February 20	  	This eight-track release features <i>Mad Professor</i> remixes and will be promoted in-store by HMV and selected independents.
WILLIAM ORBIT/STRANGE CARGO	WEA	February 20	  	The release will feature on Virgin's listening posts and Tower's Vidzone.
Hinterland PJ & DUNCAN	Telstar	out now	  	The release is being re-promoted from today with national TV advertising to tie in with the Brits nomination for Best Newcomers.
ROYAL TRUX Thankyou	Virgin	February 20	  	The album will feature on Virgin listening posts and will be advertised in selected fanzines.
SECRET LIFE Sole Purpose	Pulse-8	February 27	  	Advertising will run in music, dance and style publications including <i>Q</i> , <i>The Face</i> and <i>Time Out</i> .
BRUCE SPRINGSTEEN Greatest Hits	Columbia	February 27	  	The album will feature in all multiple and independent retailers' displays and TV advertising will begin in the third week of the campaign.
TRICKY Maxinquaye	Island	February 20	  	The release is album of the week with HMV and an Our Price recommended release.
THE WHO Live At Leeds	Polydor	February 20	  	In-store displays will run with HMV, Virgin and Menzies and the album is an Our Price recommended release.
VARIOUS Club Buzz Volume 1	Rumour	out now	  	The release will be radio advertised on Kiss, Piccadilly, Clyde, Forth and City.
VARIOUS Dance 95	Virgin	out now	  	The campaign will include advertising in the teen press and on satellite TV.
VARIOUS Dance Mania 95	Pure Music	out now	  	The campaign includes regional ITV advertising.
VARIOUS Endless Love	PolyGram TV	out now	  	The release will be promoted in-store by all multiples and 100 independents.
VARIOUS Energy Rush K9	Dino	out now	  	Promotion includes in-store displays with 200 independent retailers.
VARIOUS The Essential Groove	PolyGram TV	February 27	  	The release will be promoted by HMV, Virgin, Woolworths and selected independent retailers.
VARIOUS Behind The Eye Vol. 2	Eye Q/WEA	February 20	  	Promotion includes advertising in <i>MixMag</i> and <i>F.D.</i>
VARIOUS Flared Hits And Platform Soul	Vision	February 20	  	Promotion includes displays with WH Smith, Menzies and selected independent retailers.
VARIOUS Girls And Guitars	Global TV	February 20	  	Regional ITV advertising will run for three weeks from release with independent retail displays to support the campaign.
VARIOUS 100% House Classics	Telstar	out now	  	The campaign will cover selected ITV regions and regional radio stations.
VARIOUS Motown Blend	Polydor	February 27	  	The release will be advertised in the specialist dance press including <i>Echoes</i> , <i>DJ</i> and <i>MixMag</i> .
VARIOUS New Soul Rebels	Global TV	out now	  	Promotion will include window displays with Our Price.
VARIOUS The Pearl Fishers	Warner Classics	February 27	  	Advertising will run on Classic FM and Melody FM for two weeks from release.
VARIOUS Rock Anthems	Dino	out now	  	The release is record of the week with Woolworths and will be advertised on Virgin 1215.
VARIOUS This Is Hip Hop	Ultrasound	February 20	  	Press ads will run in a wide range of music, style and national titles including <i>Sky</i> , <i>The Face</i> , <i>Echoes</i> and the <i>Daily Mail</i> .
VARIOUS Trance 6	Rumour	February 27	  	The release will be press advertised in <i>DJ</i> , <i>Generator</i> and <i>MTV</i> .
VARIOUS Unleashed	EMI	February 27	  	In-store displays will run with HMV, Virgin and selected independent retailers.

Compiled by Sue Sillitoe: 0181-767 2255






CAMPAIGNS OF THE WEEK

ARTIST



BRUCE SPRINGSTEEN - GREATEST HITS

Record label: Columbia
Media agency: DPA
Media executive: John Duncombe
Senior product manager: Jo Headland
Creative concept: In-house
Bruce Springsteen's first Greatest Hits collection is released next Monday by Columbia. The release, which includes

14 classics and four new tracks, will be advertised on Virgin 1215 (with WH Smith) and on selected ILR stations. Press ads will run in the music and national press and there will be in-store displays with all multiple and selected independent retailers. There will be posters (some with HMV) and TV ads on ITV and Channel Four.

COMPILATION



FLARED HITS AND PLATFORM SOUL
Record label: Vision
Media agency: Pure Media
Media executive: David Collins
Marketing manager: Mark Williams
Creative concept: Don Reedman
The spirit of the Seventies is captured in Vision's first release of 1995 which has an initial ship-out of more than 50,000 units. The album, released today, is aimed at mass market audiences and will be nationally advertised on ITV for four weeks. There will be ads on Virgin 1215 which is running a one-week promotion from today. In-store, the release will be promoted by WH Smith and Menzies plus selected independent retailers.

Celine: 19 weeks and still growing

SALES

Proving that the number 16 peak of Take A Bow - her 35th and smallest hit - was just a blip, Madonna returns triumphantly to the chart this week, debuting at number four with *Bedtime Story*. Meanwhile, Take A Bow climbs to the top of the UK chart to become her first number one there since *This Used To Be My Playground*, and her 14th all - a new record for a female solo artist. Maddy has had seven number one hits in the UK, the last coming in 1990.

Had *Bedtime Story* sold a few more copies last week, the UK would have had a rare all-female top three. Instead, newcomer MNS creeps into third place behind the already-flagging Annie Lennox, and Celine Dion, who surges ahead on her fourth week at number one with *Think Twice*.

For a single to increase its sales after 19 weeks on the chart is unprecedented. Not surprisingly, Celine spends a fifth week at the top of the album chart, where she is currently outselling nearest rivals *Free The Spirit* in a ratio of 100:30.

Much-touted in 1993, Elastica are beginning to justify their critical acclaim and debut at 13 this week with their third and biggest hit to date, *Waking Up*. And if you think you detect a strangeness in influence, you're right, as the amended writing credits of the song confirm.

The compilations market is buoyant, with seven of this week's 11 best-selling albums TV-advertised multi-artist packages: Newcomer Global TV - a division of BMG - has its first number one only three months after its launch, climbing to the top of the stack with *On A Dance Tip*.

Violin prodigy Vanessa-Mae's single *Tocatta & Paganini* continues to climb the singles chart, while her album, *The Violin Player*, makes a strong debut at 11. Though released through EMI Classics, this album is not eligible for the Classical chart, as - apart from the Bach-composed single - it comprises entirely new material penned by Mike Batt, writer of hits like *A Winter's Tale* (David Essex), *I Feel Like Buddy Holly* (Alvin Stardust), *Please Don't Fall In Love* (Cliff Richard), *Bright Eyes* (Art Garfunkel) and, most famously, a whole slew of Wombles hits.

After outstanding sales in 1994 (see front page), the record industry is off to a flying start in 1995. Compare this week with the same week last year and album sales are up by 8%, while singles have surged 11%. The cumulative figures for the year so far show albums up a still creditable 2.2% with singles up 11.7%. Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

Platinum: Madonna: *Like A Prayer* (4); Simply Red: *Man & Women* (3); Various: *The Best Country Album In The World... Ever!*
 Gold: Free: *The Spirit: Pin Fun Moods*; Various: *The Ultimate Soul Collector*; Various: *Pulp Fiction* (OST); Various: *Endless Love*; Various: *Dance Mania '95 - Vol 1*
 Silver: Annie Lennox: *No More I Love You* (single)

PLAYLIST ADDS

Radio 1 FM: w/c 16.02.95: B List: Aaliyah - *Age Ain't Nothing But A Number*; Dionne Farris - *I Know, Roccalle - I Don't Even Know If I Should Call You*; Ruby (Love To Infinity) *Classic Paradise*
 Mid: Sophie B. Hawkins - *As I Lay Me Down*; Dae'ne - *You Gotta Be*; C List: Radiohead - *High & Dry*; Prince & The New Power Generation - *Unstoppable*; Kenny 'Dope' presents *The Buckleheads - The Bomb*; Bruce Springsteen - *Murder Incorporated*; Annie Lennox - *I Can't Get Next To You*
 Capital FM: w/c 14.02.95: B List: Sophie B. Hawkins - *As I Lay Me Down*; Janet Jackson - *Whoope Now*; C List: *The Go Go's - The Whole World Lost Its Head*; Shampoo - *Delicious Nova - Walk This World*; Dionne Farris - *I Know*; D List: *The Go Go's - The Whole World Lost Its Head*; Dodgy - *Making The Most Of*
 MTV Europe: w/c 20.02.95: eBUS - *Hotel Lounge*; Sheryl Crow - *Strong Enough*; Snap - *The First. The Last. Enemy*; Scooter - *Move Your Ass*.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Think Twice** Celine Dion - Epic
- HIGHEST NEW ENTRY: **Bedtime Story** Madonna - Maverick/Sire
- HIGHEST CLIMBER: **I Alone Live** - Radioactive
- NUMBER ONE R&B SINGLE: **I've Got A Little Something For You** MNS - 1st Avenue/Columbia
- NUMBER ONE DANCE SINGLE: **Feel It** Carol Bailey - Multiply

Albums

- NUMBER ONE: **The Colour Of My Love** Celine Dion - Epic
- HIGHEST NEW ENTRY: **Smart Sleeper** - Indolent
- HIGHEST CLIMBER: **The Hits** Garth Brooks - Liberty
- NUMBER ONE COMPILATION: **On A Dance Tip** - Global

Airplay

- NUMBER ONE SINGLE: **No More I Love You** Annie Lennox - RCA
- BIGGEST GROWER: **You Are Everything** Melanie Williams/Joe Roberts - Columbia
- MOST ADDED: **As I Lay Me Down** Sophie B. Hawkins - Columbia

AIRPLAY

While Celine Dion stays a safe distance ahead of Annie Lennox at retail, the two records are the other way around in the airplay rankings, with Annie's *No More I Love You* grabbing the largest audience of the year so far. Despite proving its superiority in sales terms, *Think Twice* has had to fight all the way for airplay, with new stations coming on board as recently as a fortnight ago. Its tally of 900 plays this week represents a new high for the disc which, after all this time, still hasn't managed to penetrate Radio 1's Top 20.

Continuing to show an independence of thought that few of its commercial rivals can challenge, Radio 1 is, for example, championing the wonderful Tabernacle single *I Know The Lord*, which was played by Steve Wright every day last week. An italo-house-style disc based around a 1940s sample of an apella gospel singing by a long-dead diva, it enjoyed Club Chart success before Christmas, and is scheduled for release on the independent Groove label. It debuts at 37 on the airplay chart this week.

Atlantic 252's distinctive programming continues to make its presence felt on the chart. The station is, for example, playing *Sight For Sore Eyes* by M People and *Another Night* by the Real McCoy far more than their current hits, *Open Your Heart* and *Run Away*. It also accounts for roughly half of all plays of *New Order's True Faith '94* and played the Pretenders' *Till I Stand By You* 30 times last week, thus precipitating its return to the Top 50 of the airplay chart some 10 months after its release.

Capital FM is also fairly conservative, its playlist characterised by the number of recent big hits it continues to play, but it's one of the first stations to leap on board Janet Jackson's extremely popular *Whoope Now*. A bonus track on the album *Janet* (that is, you won't find it listed on the sleeve, but will find it secreted at the end of the album), it is the only new hit in the Capital Top 50, debuting at number 25 with 14 plays. *Whoope Now* is ostensibly a double A-side with *What'll I Do*, but is getting the lion's share of early airplay. For airplay chart purposes, the two songs will be tracked and charted separately.

Two records firmly established in the Top 20 of the sales chart continue to attract little attention from radio. Radio just doesn't seem to like Bill Whelan's *Riverdance* (see p22) or Vanessa-Mae's *Tocatta & Paganini*. Alan Jones

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Adam Dunlop, Oil Factory Films.



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Are you in focus?

AIRPLAY PROFILE



Rank	Title	Artist/Label	Weeks on Chart	Peak	Plays
1	THIS COWBOY SONG	Shiny (J&M)	16	25	17
2	I'VE GOT A LITTLE SOMETHING FOR YOU	Alvin Partz (J&M)	24	25	17
3	NO MORE I LOVE YOU'S	Aretha Franklin (RCA)	21	25	17
4	NEW GENERATION	Secret (Polygram)	23	23	4
5	INDEPENDENT LOVE SONG	Seaview (RCA)	20	22	6
6	DON'T GIVE ME YOUR LIFE	Alvin Partz (J&M)	7	22	6
7	SOMEDAY I'LL BE SATURDAY NIGHT	Don Joe (London)	22	21	7
8	RUN AWAY	MC For And The Real McCoy (Capitol)	24	21	7
9	EVERY DAY OF THE WEEK	John Ward	16	20	8
10	COWBOY DREAMS	Jimmy Nail (East West)	20	20	8
11	EVERLASTING LOVE	Frankie Knuckles (Mercury)	15	19	9
12	OPEN YOUR HEART	Michael Jackson (A&M)	24	19	9
13	BEDTIME STORY	Madonna (Sire/Capitol)	17	19	13
14	CALL IT LOVE	Steve Nieve (Epic)	18	18	14
15	REACH UP (PIGBOG)	Perfection (Atlantic)	21	18	15
16	TOTAL ECLIPSE OF THE HEART	Black Music (Begg's Of Fun)	18	18	20
17	I KNOW THE LORD	The Tabernacle (Good Groove)	17	17	17
18	I WILL KNOW	E.M.I. (Black Music/Universal/Mercury)	19	17	17
19	HERE AND NOW	Don Joe (Atlantic)	15	17	17
20	THINK TWICE	George Formby (Epic)	11	17	16
21	BELIEVE	Don John (Mercury)	17	16	16
22	WALK THIS WORLD	Wendy Davis (Epic)	18	16	16
23	SELF ESTEEM	Don Joe (Atlantic)	1	15	23
24	YOU ARE EVERYTHING	Melanie Williams (Columbia)	9	14	24
25	I CAN'T BE WITH YOU	Caroline (Mercury)	9	14	24
26	DELICIOUS	Johnny Peel	9	13	26
27	GREATHER LOVE	Sarah Lyall & Will Eschert (Topic/S.G.M.)	3	13	27
28	WAKE UP BOO!	Don Martin (Capitol)	6	13	28
29	I FOUND LOVE	En Vogue (A&M)	6	12	29
30	STRONG ENOUGH	Sheryl Crow (J&M)	6	12	30



Rank	Title	Artist/Label	Weeks on Chart	Peak	Plays
1	SHE'S A RIVER	Secret (Polygram)	35	41	1
2	NO MORE I LOVE YOU'S	Aretha Franklin (RCA)	29	29	2
3	THIS COWBOY SONG	Shiny (J&M)	19	29	3
4	OVER MY SHOULDER	Mad And The Mechanics (Mercury)	19	29	3
5	INDEPENDENT LOVE SONG	Seaview (RCA)	16	25	5
6	CHANGE	Lightning Bolt (Epic)	22	22	6
7	TELL ME WHEN	Norman Langer (East West)	18	21	7
8	HERE AND NOW	Don Joe (Atlantic)	19	20	8
9	WHATEVER DOES	Claremont	27	20	9
10	RUN TO YOU	Aretha Franklin (RCA)	26	20	10
11	CRAZY	James Brown (A&M)	19	19	11
12	YOU CAN DO YOUR OWN WAY	Chris Hill (East West)	20	19	12
13	STRONG ENOUGH	Sheryl Crow (J&M)	18	19	13
14	NEWBORN FRIEND	Janet (ZTT)	19	19	14
15	TRICK	New Order (Geffen)	20	18	15
16	BELIEVE	Don John (Mercury)	17	18	16
17	GLODY BOX	Peetie Bright (Epic)	20	18	17
18	YOU WRACK ME	Tony Peart (Polygram)	17	18	18
19	NEW AGE GIRL (HARRY MOON)	Endless (Chrysalis)	9	18	19
20	END OF A CENTURY	Bar Bar	19	18	20
21	SAIN KING	Charles Brown (Mercury)	20	18	21
22	HOLD MY HAND	Hotels And The Beautiful (Mercury)	19	18	22
23	I CAN'T BE WITH YOU	Caroline (Mercury)	11	17	23
24	SOMEDAY I'LL BE SATURDAY NIGHT	Don Joe (London)	21	17	24
25	MAMMUNA	Don Joe (Mercury)	21	17	25
26	CAROLINE	Caroline (Mercury)	0	17	26
27	WHAT'S THE FREQUENCY, KENNETH?	Nick Mason (Mercury)	10	16	27
28	THE SIMPLE THINGS	Janet (Capitol)	9	16	28
29	PARKIE	Janet (Capitol)	9	16	29
30	CORNFLAKE GIRL	Janet (Atlantic)	10	9	30

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 12 February 1989 until 24.00 on Saturday 18 February 1989.



Rank	Title	Artist/Label	Weeks on Chart	Peak	Plays
1	THINK TWICE	George Formby (Epic)	69	72	1
2	SIGHT FOR SOME EYES	Alvin Partz (J&M)	71	72	2
3	WHEN WE DANCE	Shiny (J&M)	72	69	3
4	TRUE FAITH	Joe New (London)	40	69	4
5	NO MORE I LOVE YOU'S	Aretha Franklin (RCA)	64	50	5
6	TELL ME WHEN	Norman Langer (East West)	45	48	6
7	WE HAVE ALL THE TIME IN THE WORLD	Laura Annalynn (Epic)	31	46	7
8	INDEPENDENT LOVE SONG	Seaview (RCA)	36	44	8
9	RUN TO YOU	Aretha Franklin (RCA)	20	42	9
10	COWBOY DREAMS	Jimmy Nail (East West)	19	41	10
11	REACH UP (PIGBOG)	Perfection (Atlantic)	18	41	11
12	RUN AWAY	MC For And The Real McCoy (Capitol)	28	37	12
13	ANOTHER NIGHT	MC For And The Real McCoy (Capitol)	28	37	13
14	I'LL STAND BY YOU	Presidents (RCA)	44	28	14
15	CRAZY	James Brown (A&M)	26	27	15
16	SHE'S A RIVER	Secret (Polygram)	24	25	16
17	SECRET	Stations (Mercury)	24	25	17
18	TOTAL ECLIPSE OF THE HEART	Black Music (Begg's Of Fun)	31	25	18
19	OH BABY	Don Joe (Atlantic)	24	24	19
20	WE'VE GOT TONIGHT	Big Sugar & The Silver Bullet Band (Capitol)	20	23	20
21	I'LL WANNA DANCE	Sheryl Crow (J&M)	17	23	21
22	COWBOY DREAMS	Jimmy Nail (East West)	17	23	22
23	OPEN YOUR HEART	Alvin Partz (J&M)	17	22	23
24	WHATEVER DOES	Claremont	17	22	24
25	OVER MY SHOULDER	Mad And The Mechanics (Mercury)	9	18	25
26	ALLWAYS	Don Joe (Atlantic)	21	18	26
27	CALL IT LOVE	Steve Nieve (Epic)	9	17	27
28	DON'T GIVE ME YOUR LIFE	Alvin Partz (J&M)	0	16	28
29	SHINE	Aretha Franklin (RCA)	9	13	29
30	BABY COME BACK	Pina Baccari (Mercury)	16	12	30

95.8 CAPITAL FM LONDON

Rank	Title	Artist/Label	Weeks on Chart	Peak	Plays
1	NO MORE I LOVE YOU'S	Aretha Franklin (RCA)	41	49	1
2	OVER MY SHOULDER	Mad And The Mechanics (Mercury)	41	49	2
3	TOTAL ECLIPSE OF THE HEART	Black Music (Begg's Of Fun)	46	46	3
4	SHE'S A RIVER	Secret (Polygram)	46	46	4
5	THINK TWICE	George Formby (Epic)	50	41	5
6	TELL ME WHEN	Norman Langer (East West)	44	43	6
7	COWBOY DREAMS	Jimmy Nail (East West)	29	42	7
8	BELIEVE	Don John (Mercury)	34	42	8
9	THIS COWBOY SONG	Shiny (J&M)	42	41	9
10	INDEPENDENT LOVE SONG	Seaview (RCA)	27	35	10
11	WE'VE GOT TONIGHT	Big Sugar & The Silver Bullet Band (Capitol)	27	35	11
12	STAY ANOTHER DAY	Eyes (London)	40	33	12
13	OPEN YOUR HEART	Alvin Partz (J&M)	43	32	13
14	YOU ARE EVERYTHING	Melanie Williams (Columbia)	7	30	14
15	SOMEDAY I'LL BE SATURDAY NIGHT	Don Joe (London)	24	29	15
16	I LOVE ME FOR A REASON	Boyzone (Polygram)	36	28	16
17	RUN AWAY	MC For And The Real McCoy (Capitol)	16	27	17
18	YOU'RE NO GOOD	Kenny Rogers (Mercury)	2	24	18
19	ONE NIGHT STAND	Janet (Mercury)	2	24	19
20	ALWAYS AND FOREVER	Luther Vandross (Epic)	33	23	20
21	DON'T GIVE ME YOUR LIFE	Alvin Partz (J&M)	7	20	21
22	EVERLASTING LOVE	Frankie Knuckles (Mercury)	13	19	22
23	THE ONLY ONE	Janet (Mercury)	12	17	23
24	HOLD MY HAND	Hotels And The Beautiful (Mercury)	13	17	24
25	WHOOPS	Janet (Mercury)	11	15	25
26	CALL IT LOVE	Steve Nieve (Epic)	9	15	26
27	HERE AND NOW	Don Joe (Atlantic)	17	14	27
28	REACH UP (PIGBOG)	Perfection (Atlantic)	9	14	28
29	I'LL WANNA DANCE	Sheryl Crow (J&M)	17	14	29
30	ALWAYS	Don Joe (Atlantic)	9	13	30

GALAXY 101

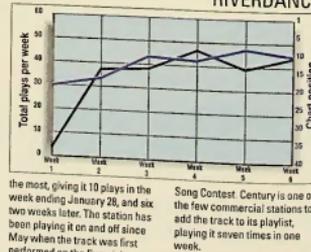
Galaxy 101 chief executive Paul Chandler says the station's classic and contemporary dance format is behind its impressive market share and listening hours figures – the highest of all the five new regional stations. Since launching last September, Rajar figures put the station's share at 3.9%, with average listening hours of 78 hours a week and a 9% reach in the South West. Avon/West Wiltshire/Somerset transmission area, it has achieved a 22% reach of 15-24 year olds and 18% of 24-35 year olds within its 15-35 target

audience. Galaxy 101 is one of 11 stations in the Children network, for which Chandler is company programme director. 'If we'd come up with an urban dance format in our area it would have died,' he says. 'So we created a new format – playing dance classics alongside pop dance. We play a mix of Motown, R&B, Soul and Seventies disco.' Daytime shows reflect the mix of new and classic tracks. 'A typical sequence might be Smokey Robinson, East 17, M People, Lance 42, Eternal, Start Sledge, N-Trance and The Supremes,' says Chandler. **Catherine Eade**

GALAXY TOP 10

- | Rank | Title | Artist/Label | Plays |
|------|-----------------------------|-----------------------------|-------|
| 1 | Don't Give Me Your Life | Alvin Partz (J&M) | 28 |
| 2 | Sing A To Me (Doo-Doob-Dee) | Dave Jones (Virgin) | 21 |
| 3 | Here Comes The Hotstepper | Red House (Mercury) | 21 |
| 4 | All Night Long | Major Love (Mercury) | 20 |
| 5 | This Cowboy Song | Shiny (J&M) | 20 |
| 6 | Total Eclipse Of The Heart | Black Music (Begg's Of Fun) | 19 |
| 7 | Open Your Heart | Alvin Partz (J&M) | 19 |
| 8 | Run Away (MC For) | The Real McCoy (Capitol) | 19 |
| 9 | Almost See You (Somewhere) | Claremont (Mercury) | 18 |
| 10 | One Night Stand | Janet (Mercury) | 18 |
- Mercury charts this on Galaxy 101 with 115/25/25 © Media Monitor

Riverdance sold surprisingly well considering its extremely low exposure on radio, reaching number nine in the singles charts and hovering within the Top 20 for six weeks. The track, by Bill Whelan featuring Anna and The RTE Concert Orchestra, didn't endear itself to many radio producers as it didn't fit in with stations' music policies: the most plays it has achieved in one week is 46. Most commercial stations have refused to air the track although Chart have played it on the Network because of its sales success. Radio Two has played the track



TOP 50 AIRPLAY HITS

25 FEBRUARY 1995



This Week	Last Week	2 weeks	Title/Artist/Label	Radio (FM)										Total # of plays	Total audience (mil)	Weekly audience (thousands)		
				Hot 100	# of plays	Atlantic 252	BR/MS	Capital	City	Clyde	Heart FM	Invicta	Metro				Piccadilly	Virgin 1215
1	4		NO MORE I LOVE YOU'S Annie Lennox (RCA)	A	23	60	47	50	29	35	17	32	24	44	29	906	61.68	13.1
2	3		THINK TWICE Cyndi Lauper (Epic)	B	16	72	35	43	36	35	16	34	30	30	0	956	52.50	0.2
3	7		THIS COWBOY SON Sting (A&M)	A	25	42	29	41	31	33	17	32	30	3	28	873	52.31	14.9
4	6	10	INDEPENDENT LOVE SONS Secret 9 (WEA)	A	22	44	27	39	32	15	24	11	29	22	25	746	47.91	2.2
5	9	15	COWBOY DREAMS Jimmy Nail (East West)	A	20	23	32	42	20	37	18	31	7	1	2	671	40.78	10.9
6	4	2	SHE'S A RIVER Simple Minds (Virgin)	B	10	27	18	45	19	31	0	27	2	17	41	641	40.51	-18.1
7	2	1	TELL ME WHEN Human League (East West)	B	8	50	31	43	20	40	0	31	13	1	21	757	40.11	-32.9
8	5	5	OPEN YOUR HEART M People (Deconstruction)	A	19	22	25	32	28	35	0	31	11	35	0	789	37.16	-27.0
9	8	6	TOTAL ECLIPSE OF THE HEART Nicki French (Begg's Of Fun)	A	17	25	24	46	2	26	0	14	19	1	0	454	34.58	-13.3
10	12	18	RUN AWAY MC Star And The Real McCoy (Epic)	A	20	41	6	27	22	20	0	1	8	1	0	350	33.41	12.5
11	10	14	SOMEDAY I'LL BE SATURDAY NIGHT Ben Jew (Jambic)	A	21	0	22	29	1	14	0	8	10	20	17	274	28.78	-10.9
12	15	20	OVER MY SHOULDER Mike And The Mechanics (Virgin)	C	9	18	8	49	20	18	20	16	4	1	26	472	28.36	21.7
13	20	27	EVERLASTING LOVE Gloria Estefan (Epic)	A	19	0	19	19	1	13	0	32	14	22	0	361	26.43	51.8
14	36	61	BELIEVE Eriq John (Backlit)	A	16	0	40	42	0	5	22	25	4	0	18	274	26.16	12.4
15	13	24	WE'VE GOT TONIGHT Bob Seger & The Silver Bullet Band (Capitol)	A	1	24	7	35	31	19	10	12	2	39	3	478	23.87	-5.4
16	22	25	CALL IT LOVE Seals (London)	A	18	17	11	14	21	5	0	1	10	24	0	314	23.78	15.5
17	20	20	HEND AND NOW Get Anzai (A&M)	A	17	0	14	14	14	31	17	11	6	27	20	482	23.30	10.2
18	42	51	YOU ARE EVERYTHING Melanie Williams/Joie Roberts (Columbia)	B	14	7	3	30	1	22	10	13	19	27	0	495	23.16	95.5
19	17	36	REACH UP (PIGBAG) Perfecta Alhazra (East West)	A	18	41	3	14	4	6	0	2	2	1	0	205	22.93	0.6
20	34	25	I'VE GOT A LITTLE SOMETHING FOR YOU MN 8 (Columbia)	A	25	0	6	10	3	6	0	1	9	6	0	312	22.35	-8.8
21	30	106	DON'T GIVE ME YOUR LIFE Alex Party (UMM)	A	22	16	1	20	2	8	0	2	2	2	0	192	21.35	214.5
22	23	19	SIGHT FOR SORE EYES M People (Deconstruction)	2	72	1	1	4	5	0	2	3	1	0	139	18.53	9.8	
23	62	62	EVERY DAY OF THE WEEK Jade (Giant)	A	20	3	1	1	23	1	0	1	7	1	0	283	18.27	13.5
24	11	12	ONE NIGHT STAND Les Leanos (Mercury)	B	8	0	8	23	3	26	0	2	9	1	0	466	17.59	-80.6
25	34	54	YOU'RE NO GOOD Aswad (Bubblin')	B	10	0	6	24	0	11	0	0	9	0	0	361	16.98	17.0
26	47	47	STRONG ENOUGH Sheryl Crow (A&M)	B	12	0	4	1	19	6	0	9	2	8	19	327	16.58	40.0
27	21	22	WHEN WE DANCE Sting (A&M)	0	69	1	5	1	3	2	2	1	1	8	130	16.53	-26.7	
28	44	44	BEDTIME STORY Madonna (Maverick)	A	19	0	0	11	4	3	0	0	13	0	0	157	15.25	17.5
29	13	13	COTTON EYE JOE Rodney (Universal Atlantic)	B	10	2	5	13	3	16	0	2	4	1	0	246	15.04	-46.6
30	31	49	TRUE FAITH 94 New Order (London)	0	68	0	0	3	7	0	2	0	0	0	140	14.63	-14.8	
31	32	37	WHATEVER Ozzy (Creative)	2	21	1	1	21	9	0	1	1	37	20	244	14.33	-16.9	
32	34	40	NEW GENERATION Suede (Nude)	A	23	0	0	0	4	0	0	0	0	9	61	14.31	-4.1	
33	29	29	RUN TO YOU Roberta (EMI)	0	44	1	1	5	7	0	1	3	1	20	207	14.10	-26.5	
34	37	46	U WILL KNOW B.I.M. (Black Man United) (Mercury)	A	17	0	0	1	0	0	0	1	0	0	0	122	13.71	-0.3
35	33	33	CHANGE Lightning Seeds (Epic)	2	0	1	12	24	32	0	7	4	1	22	389	13.51	-42.5	
36	25	21	ALL I WANNA DO Sheryl Crow (A&M)	1	23	27	13	3	33	2	9	2	9	0	256	13.22	-37.9	
37	52	86	I KNOW THE LORD The Temelones (Globe Grooves)	A	17	0	0	0	0	0	0	0	0	0	0	46	12.99	27.5
38	30	11	BUMP 'N GRIND B Kelly (Jive)	B	9	8	5	7	1	1	0	2	8	1	0	333	12.49	-35.0
39	41	51	ALWAYS AND FOREVER Luther Vandross (Epic)	2	0	26	21	21	1	17	28	9	26	4	0	437	12.49	-0.5
40	27	32	LOVE ME FOR A REASON Beyonce (Polygram)	1	1	24	28	1	32	0	1	2	1	0	350	12.46	-41.1	
41	8	9	HEARTBEAT James Brown (London)	2	0	4	1	16	37	0	16	28	1	0	469	11.77	-93.5	
42	108	6	I CAN'T BE WITH YOU Cranberries (Dunelm)	A	14	0	0	3	0	4	0	0	1	0	17	85	11.38	253.3
43	93	116	DELICIOUS Champagneagne (Polo)	B	13	0	0	2	0	1	0	0	0	0	0	50	11.02	17.2
44	77	99	I'LL STAND BY YOU Proclaimers (WEA)	1	30	3	9	3	5	4	5	3	3	1	120	10.94	57.0	
45	88	201	CLOSE TO YOU Brand New Heavies (FFRR)	B	12	0	5	0	13	0	0	0	26	0	178	10.82	92.5	
46	24	17	STAY ANOTHER DAY East 17 (London)	1	10	2	33	4	6	0	9	2	2	0	183	10.78	-9.9	
47	45	25	FOR YOUR LOVE Zevia Wonder (Motown)	B	7	0	4	9	18	8	17	0	5	0	292	10.23	-17.8	
48	83	87	I FOUND LOVE C&C Music Factory (Columbia)	C	12	0	0	1	0	0	0	0	7	0	0	136	9.73	66.8
49	48	43	ALWAYS Ben Jew (Jambic)	1	18	0	13	3	3	0	8	6	7	7	147	9.70	-13.6	
50	53	23	HERE COMES THE HOTSTEPPER Ins Koroza (Columbia)	3	0	12	9	4	21	0	2	6	1	0	265	9.64	-4.2	

© Media Monitor. Compiled from data gathered from 32.00 radio stations on Saturday 16 February 1995. Stations ranked by audience figures based on broadcast hour. Major data.

AIRPLAY

Media Monitor
 Shows these
 stations 26
 hours a day,
 seven days a
 week. Airplay
 200, BBC Radio
 1, BBC Radio 2,
 BBC Radio 3,
 BBC Radio 4,
 BBC Radio 5
 (Sports), BBC
 Three Counties,
 BBC Over, BBC
 5, BBC
 6, BBC, Beacon,
 BRNO FM,
 Capital FM,
 Century FM,
 Children Radio,
 East Cheshire
 Radio (Dorset),
 Choice FM,
 Choice FM,
 Birmingham,
 City FM, Choice
 FM, Clyde One
 FM, Clyde Two
 FM, Essex, Forth
 FM,
 Galley, GUR,
 GWR FM, Heart
 FM, Horizon,
 Invicta FM,
 JFM, Kiss FM,
 Kiss 102 FM,
 Manchester,
 Merica, Metro
 FM,
 MIDWEST, Mix
 90, Northants
 Radio, Orcaid
 FM, Radio City
 Key 103 FM,
 Q102, Q95,
 Q100, Red
 Rose Rock FM,
 Scot. M. Signal
 One, Signal
 One, Signal
 West Sussex,
 Wymon.

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	YOU ARE EVERYTHING Melanie Williams/Joie Roberts (Columbia)	495	163
2	OVER MY SHOULDER Mike And The Mechanics (Virgin)	472	127
3	EVERLASTING LOVE Gloria Estefan (Epic)	361	115
4	CLOSE TO YOU Brand New Heavies (FFRR)	178	107
5	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	163	105
6	DON'T GIVE ME YOUR LIFE Alex Party (UMM)	192	100
7	COWBOY DREAMS Jimmy Nail (East West)	671	100
8	NO MORE I LOVE YOU'S Annie Lennox (RCA)	996	99
9	YOU'RE NO GOOD Aswad (Bubblin')	361	98
10	THIS COWBOY SON Sting (A&M)	873	80

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total adds	Wk adds	Wk %
1	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	24	16	6
2	FREE/SAIL ON Charis Moore (Silas)	18	6	6
3	WHOOPS NOW Janet Jackson (Virgin)	14	6	5
4	OVER MY SHOULDER Mike And The Mechanics (Virgin)	39	29	4
5	PERFECT WORLD Marcella Detroit (London)	16	12	3
6	REAL LOVE Drizabone (Fourth & Broadway)	13	6	3
7	THE BOMB! (THESE SOUNDS FALL) The Buckleheads (Festival)	10	3	3
8	YOU'RE NO GOOD Aswad (Bubblin')	28	27	2
9	BELIEVE Eriq John (Rocket)	30	19	2
10	DON'T GIVE ME YOUR LIFE Alex Party (UMM)	33	12	2

© Media Monitor. Chart shows tracks boasting greatest increase in the number of plays.

© Media Monitor. Chart shows tracks boasting greatest number of station adds (add defined as four or more plays).

25 FEBRUARY 1995

THE OFFICIAL CHARTS - 25 FEB

music week
 AS USED BY **Y**
TOTP **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25**
DOBIE



SINGLES

1	THINK TWICE Celine Dion	Epic
2	NO MORE 'I LOVE YOURS' Annie Lennox	RCA
3	I'VE GOT A LITTLE SOMETHING FOR YOU MIB	1st Avenue/Columbia
4	BEDTIME STORY Madonna	Mastercard/Str
5	SET YOU FREE N-Trance	All Around The World
6	DON'T GIVE ME YOUR LIFE Alex Party	Systematic
7	REACH UP PPKAYS (GOT A BRAND NEW PIE BAG)	Perfom/Allezaz
8	COTTON EYE JOE Rednex	Perfom/East West
9	SOMEDAY I'LL BE SATURDAY NIGHT Bon Jovi	Internal Affairs
10	HERE COMES THE HOTSTEPPER Imi Kamoze	Jambbo
11	RUN AWAY (MC Sar & The Real McCoy)	Columbia
12	TOTAL ECLIPSE OF THE HEART Nicki French	Logic/Avista
13	WAKING UP Elastica	Begs Of Fun
14	INDEPENDENT LOVE SONG Scarlet	Deceptive
15	CALL IT LOVE Deuce	WEA
16	TOCCATA & FUGUE Vanessa-Mae	London
17	OUR RADIO ROCKS PJ And Duncan	EMI
18	COYBOY DREAMS Jimmy Nail	XSRhythm/Teistar
19	BUMP N' GRIND R Kelly	East West
20	RIVERDANCE Bill Whelan feat Anna and The RTE Concert Orch	Jive
21	HERE AND NOW Del Amitri	Son
22	EVERLASTING LOVE Gloria Estefan	A&M
23	FOR YOUR LOVE Stevie Wonder	Epic
24	THIS COYBOY SONG Sung	Motown
25	WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong	A&M

ALBUMS

1	THE COLOUR OF MY LOVE Celine Dion	Epic
2	PAN PIPE MOODS Free The Spirit	PolyGram TV
3	CROCODILE SHOES Jimmy Nail	East West
4	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	GoldDiscs
5	SMART SLEEPER	Indolent
6	KING BELLY	4AD
7	GREATEST HITS Bob Seger And The Silver Bullet Band	Capitol
8	GOOD NEWS FROM THE NEXT WORLD Simple Minds	Virgin
9	BIZARRE FRUIT M People	Deconstruction/RCA
10	DUMMY Portishead	Go Beat
11	VIOLIN PLAYER Vanessa-Mae	EMI
12	PARKLIFE Blur	Food/Parlophone
13	ALWAYS & FOREVER Eternal	1st Avenue/EMI
14	TUESDAY NIGHT MUSIC CLUB Sheryl Crow	A&M
15	IT'S FIVE O'CLOCK SOMEWHERE Slash's Snakepit	Geffen
16	NO NEED TO ARGUE The Cranberries	Island
17	DEFINITELY MAYBE Oasis	Creation
18	FIELDS OF GOLD - THE BEST OF STING	A&M
19	LEFTISM Leftfield	Hard Hands/Columbia
20	CROSS ROAD - THE BEST OF BON JOVI	Mercury
21	MONSTER REM	Warner Bros
22	THE LOST RECORDINGS Glenn Miller	Happy Days
23	WE HAVE ALL THE TIME IN THE WORLD Louis Armstrong	EMI

Rozalla
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Mixes by
 LOVE TO HENRY,
 FRANKIE SNYDER,
 JULES & SKINS
 DOBIE



25 2 95

Gordon lures judge Jules

Judge Jules, one of the country's most popular radio and club DJs, has been recruited by Mercury as an A&R manager.

Jules - real name Jules O'Riordan - will join Eddie Gordon in overseeing Mercury's dance releases, as well as helping launch a new Mercury dance offshoot -

Manisto - in the summer Jules says, "I've had a lot of offers from other major labels but this was the only one I really contemplated taking."

"I've known Eddie for a long time and we've always got on really well, so it made sense. And we'll basically be building a dance label from scratch," he says.

Jules has been working with Gordon in an unofficial capacity since last summer, helping to A&R singles and remixes by artists such as Diana Summer and BBS, as well as Jodie's 'Anything You Want', which looks set to be a chart hit. Gordon says, "Jules will have only been here a week and we've already had a hit."

Recently voted DJ of the year by DJ magazine, Jules started DJing in 1985 when he helped set up the Family Function warehouse crew in London. He gained his Judge Jules nickname from having studied law at the London School of Economics.

Jules currently has two of the top-rated weekend shows on

Kiss FM and is also one of the country's top remixers, working with artists such as Real 2 Real.

He will continue both his club and remix work alongside his new job.

"I'll be cutting down on the mid-week gigs but not on my studio work. It's more important than ever for me to be out there," says Jules.

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Ce Ce Rogers is a name that will always have a place in the heart of the UK club scene. His 1987 classic 'Someday' was one of the pivotal tracks in the house explosion and has remained an anthem ever since. However, Ce Ce's new single, 'Come Together', is set to prove that the singer is far from a footnote in the dance history books, having been the highest climber in the *RM* Club Chart last week.

Released through Ce Ce's new home A&M, 'Come Together' was co-written with Tim Lewis, who is best known as co-writer of Gabrielle's 'Dreams', and has been mixed by Danny Rompling. 'Come Together' is released on March 6. Meanwhile, Ce Ce guests on the new Justfunk single 'Can We Live' - a former *RM* tune of the week - which is released on Deconstructed on February 27.



Lavelle reveals plans as a&m deal is tied up

Mo'Wax's managing director James Lavelle this week unveiled his plans for the pioneering trip hop label after finalising his licensing deal with A&M Records.

"I'm glad that everything's been settled because I can now get on with other projects," says Lavelle.

"It has been frustrating for me because there has been music that I've wanted to be involved with now, like jungle, but I had to hold back."

Lavelle has just returned from Los Angeles where he signed the Beastie Boys' keyboard player, Keyboard Money Mark. In addition Lavelle has also negotiated a forthcoming joint venture album with the Beasties' label Grand Royale - 'Mo'Wax vs Grand Royale'.

In the future, Mo'Wax will have four label identities - Mo'Wax, Mo'Wax Recordings, SFT and Excursions. The labels will feature different types of music and will be run both independently, and, where appropriate, in tandem with A&M.

inside dub chart:

- 2 **rm** heralds the arrival of hardbag
- 5 **radio's 'mr reggae'** david rodrigo picks his classic cuts
- 6 **more wax fax** - the man behind a success story

FREE/SAIL ON
Chanté Moore

cool

ALWAYS
Tim Tin Out featuring Espirito

10 16 **WACK PATRIOTS**

19 19 **100% HOUSE CLASSICS - VOLUME 1**

20 17 **FEEL LIKE MAKING LOVE**

The Hit List

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- 15 25 OVE
- 16 30 OPE
- 17 31 RIVL
- 18 32 DEL
- 19 33 THE
- 20 34 NOT
- 21 35 YOU
- 22 36 MA
- 23 37 SEL
- 24 38 ALW
- 25 39 YOU
- 26 40 THE

Bullered titles



Club-
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Capacity/PA/
special features:
275/3K/monthly PAs; open mic session.

Door policy:
"Come as you like," - DJ 279.

Music policy:
Pure hip hop.

DJs:
Cutmaster Swift, Big Ted, DJ 279.

Spinning:
Keith Murray 'The Most Beautiful Thing In The World'; Showbiz & AG (album promo); "anything by MCD"; Biggie Small 'Notorious'; Craig Mack 'Get Down (Tribute Called Guest Mix)'.
DJ's view:
"It's the only hip hop club that is still going. Ted, 279 and I are strictly rap. Dis and we play underground tunes to a very receptive audience." - Cutmaster Swift.

Industry view:
"A bona fide hip hop club with a wicked vibe for real hip hop lovers." - Peady, Island.
Ticket price:
£5/£4 members and girls.

new's
'hardbag' - you read it here first

Record Mirror always like to be first with the new musical trends, so with much pleasure we announce the arrival of "hardbag".

Used by Cenzo Stokos of Tin Tin Out to describe his and partner Lindsay Edwards' new single 'Always', "hardbags", according to the duo, is "a cross between techno and hardbag". "It comes from being really influenced by clubs like Trade and Club For



Life," adds Stokos. "Always" is particularly notable itself as it started life as an Espiritu promo in 1994, mixed by Tin Tin Out. But it wasn't given a full release by Espiritu and highly-prized promos have been causing a buzz ever since. Interest in the track increased when a limited edition Hoo! Choons release arrived late last year. Now WEA is to release a doublepack of 'Always', under the Tin Tin Out banner, on March 13.

take the rap

For once a compilation that truly lives up to its name, this is Hip Hop provides a one-stop shop for all the biggest rap tunes of the past year. Among the classics on offer are Craig Mack's 'Flava In Ya Ear', The Pharcyde's 'Passin' Me By', Snoop's 'Doggystyle', 'Dogg World', Lady Of Rage's 'Afro Puffs' and KRS 1's 'Sound Of Da Police'. If you lack such tunes in your collection and want to fill that gap, simply answer this question: which one of these artists is not a major rap star? (a) Ice Cube (b) Scarface (c) Mrs Woods. Answers to Hip Hop Competition, RM, 245 Blackfriars Road, London SE1 8UR, by February 28.

talkin loud bolsters a&r line-up

Talkin Loud has added jazz DJ and writer Ben Wilcox to its A&R staff. The 22-year-old will join Talkin Loud's long-standing A&R team of Gilles Peterson and Paul Martin, having spent three months as a general assistant. "When I was getting into

jazz, I was obviously well into Talkin Loud, so it's very exciting to have ended up working here. In the three months I've been here I've already learned a lot," says Wilcox. Most notably, Wilcox wants to move Talkin Loud closer to the club audience.

"I'm into club music across the board and when I DJ I like to play everything. I definitely think there's room now for a label with that outlook," says Wilcox. Wilcox will maintain his DJing activities, primarily at That's How It is at London's Bar Humba, as well as

continuing to write his Sounding Off column for Straight No Chaser. Wilcox will also be organising club events to promote Talkin Loud. "I definitely want to get things going on a club level. We'll be doing some vibey one-offs," he says.



'fire' fighters

Despite being one of the originators of the jungle movement, the Labelle Blanco label has never received the attention it deserves. However, the label hopes to change all that with the release of Demolition Man's 'Fire'. The track is a jungle smash that looks set to give the east London label its biggest hit to date. The track is a collaborative effort between long-time reggae MC Demolition Man - whose real name is Wayne Young - and the Prizmas production team, and has been mixed by DJ Mickey Finn and others.

Rozala
BABY

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1	TH	2	NO	3	IVE	4	BED	5	SET	6	DOIN	7	REAR	8	COT	9	SOM	10	HER	11	HEN	12	TOT	13	WA	14	IND	15	CAL	16	TOK	17	OU	18	CON	19	BUN	20	RIVE	21	HER	22	EVE	23	FOR	24	THE	25	OVE
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no smokin' tunes here

Dance music will once again be showing its social conscience when a series of top DJs and radio stations come together for a series of anti-smoking mix shows.

Starting next week, The Smoke Free Mixes will be syndicated on Kiss 100, Manchester's Kiss 102, Galaxy FM and Atlantic 252 and will feature Judge Jules, Boy

George, Mr C, DJ Ron and Mushroom from Massive Attack. The shows have been co-ordinated by the Health Education Authority and Something Else Radio Productions.

"Even though some of the DJs we've chosen actually smoke themselves, the idea is that we all agree that for 14- to 18-year-olds it's not good to start

smoking - and that's who it is aimed at," says the show's producer Jez Nelson.

The mixes will be broadcast for five weeks on Kiss 100 (Saturdays at 7pm from February 20), Kiss 102 (Saturdays of 6.40pm from February 20), Galaxy FM (Fridays 7-8pm from February 24) and Atlantic 252 (Fridays 10pm-1am, from February 24).



keepin' dan's fire burnin'

Next week will see the posthumous release of "Keep The Fire Burnin'", the last single by disco legend Dan Hartman who died last March aged 43. Hartman was the producer/artist behind the absolutely massive 1978 disco hit "Instant Replay", as well as the original version of "Rhythm My Fire" with Loleatta Holloway which was recently covered and taken to number one by Take That.

Hartman's last big success was James Brown's "Living In America", released in 1985, which along with Hartman's other hits will be included on a forthcoming album, also called "Keep The Fire Burnin'".

The title track saw Hartman reunited with Loleatta Holloway for one last time and its positive reception in clubland is a fitting tribute to the creator of so many classic tracks.



say what?

who deserves a Brit for outstanding contribution to dance?

artist for his consistently brilliant work.

Marris - Narcotic Records

"When they got round to presenting a lifetime achievement award for dance music they should really sort one out for the much-splendored Danny D for his contribution to British dance music."

Kris Needs - artist/journalist

"My nomination would go to the techno producer Dave Clark who was behind the Red series of singles. He has always

stuck to his guns and influenced a lot of people. From a techno point of view, he is a real expert and has battled on against opposition without selling out."

Wendy Douglas - Kiss 100 FM

"Stevie Wonder must be up for a lifetime achievement award from the Brits by now. He's the name on most musicians' lips when it comes to inspiration. It's time to honour real talent and not just those who have sold a bucket-load of records

and have had Top 10 hits."

Paul Taylor - Eastern Bloo Records

"Best contribution in my opinion goes to M People for their ability to cross over. People are very snobby when dance acts become more commercial but this is the way that dance will survive. By supporting the more posh acts, labels can invest in riskier, more leftfield artists. My top producer award goes to Britliners in Rhythm for bringing a quality edge to dance music."

LOLEATTA HOLLOWAY THE QUEENS' ANTHEMS



Limited Edition LP 3x12 Box Set Vinyl, 11 Track CD, 8 Track MC.

CD & MC at Extra Special Low Price.

The Queens of Disco Music. Anthems Revisited and Re-imagined by Johnny Vicious, Nona, Xen Mantra, Terrence Parker, Oxford Boys. Coming out soon.

Five under One!
Fly under the Radar (Vicious)

six6
REGAL HOUSE

ad manager: rudi blackett @ deputy ad manager: judith rivers @ senior ad executive: steve masters @ ad executives: ken cherrill, rosel hughes @ marketing manager: mark ryan

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10 Kensington Church Street, London W8 4EP
Fax: 0181 508 2463
Tel: 0181 508 9071

10 100% HONOURABLES
19 19 100% HOUSE CLASSICS - VOLUME I
20 17 FEEL LIKE MAKING LOVE
20 17 FEEL LIKE MAKING LOVE

Huckleberry Jam
Available Feb 20
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25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
EVER	PERK	EVER	EVER	OPEL	RIVE	DELI	THE	NOT	YOU	MAN	SELF	ALIV	YOH	THE	

Bullseye titles

STUNNING NEW!

Shop
focus

Shop:
Plastic Surgery Too, Unit 16, Starnes Court, Union Street, Maidstone, Kent. Tel: 0622 661757. (Downstairs: 20ft x 20ft, upstairs: listening room and record label).



Specialist areas:
All formats. All US and Euro garage and house, Detroit house, techno and European gabba, UK hardcore, jungle and house. Merchandise: label logo shirts, jackets, track suit bottoms, record boxes, bags and slipmats. Ticket agent; mail-order service. Runs record label.

Owner's view:
"We've been open for eight years and started with one shop which also sold indie and then opened the second shop just for dance music. We've always done really well with hardcore, other shops in Kent stopped selling it so when it got big again we were in there. Sales are split into thirds: 33.3% house and garage; 33.3% hardcore; 33.3% techno. We've been doing really well. Our record label has helped; we've signed stuff all over the world which has increased our profile." - Eddie Locke.

Distributor's view:
"They're very open-minded. They're a nice bunch who've got their heads screwed on. They buy stuff they know they can sell - they take shitloads - and they pay their bills on time!"

Lewis Knott, Charged. DJ's view:
"Friendly atmosphere, no moody attitudes. They're reasonably priced and they give discounts to DJs." - Dave Valentine.

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

COOL cuts

1 (4)

ALWAYS
Tin Tin Out featuring Espiritu

- 2 (2)
- 3 (1)
- 4 NEW

SPIRIT INSIDE Spirits
EMBRACING THE SUNSHINE BT

- 5 (3)
- 6 (8)
- 7 NEW

CLIMAX Paperclip People
Strong and very long - Carl Craig's latest epic

POISON/SCIENIDE The Prodigy
CONWAY Reel 2 Reel featuring The Mad Stuntman

- 8 NEW
- 9 (12)
- 10 (15)
- 11 (13)
- 12 NEW

CAN WE LIVE Jestafunk
With Ce Ce Rogers on vocals and Farley & Heller mixes

CLOSE TO YOU The Brand New Heavies
With Masters At Work on the mix

THE GARDEN OF EARTHLY DELIGHTS D*Note

YOU BELONG TO ME JX

SHELTER ME Circuit

MOVE THAT BODY Nush

Another big belling house tune

SAVE IT TILL THE MORNING AFTER Shut Up And Dance

More a Duran Duran remix really, but massive nevertheless

TURN ON TUNE IN COP OUT Freak Power

ONE MAN IN MY HEART The Human League

Drop your prejudices and check out the hot dubs

AHORA ES 2 In A Room

Basically 'El Trago' Pt 2 but with good Bottom Dollar dubs

KEEP THE FIRE BURNIN' Dan Hartman

An irresistible combination of Loleata Holloway and Frankie Knuckles

LOVE IS THE KEY Blind Truth

Another garage classic in new mixes by Tenaglia and Camacho

THESE EMOTIONS Marleen Allen

With mixes from Marshall Jefferson and Dave Lee & 33 Livingston

TE ADORO 2 Deep

Deep grooves for Bomba's new offshoot

WEA

MCA

Perfecto

Open

XL

Positiva

Deconstructed

frt

Dorado

Hooj Choos

Pukka

4th & B'way

Pulse 8

4th & B'way

East West

Positiva

Columbia

white label

Centrestage

Imperial



A guide to the most essential new club tunes as featured on 11m's "essential selection", with Pete Tong, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city soundcity/tytoom/black market (London), eastern bloomington (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), waz (Sheffield), track (Newcastle), Joy for life (Nottingham).



Pukka RECORDS

CIRCUIT
THE HOUSE CLASSIC
SHELTER ME

Shelter Me

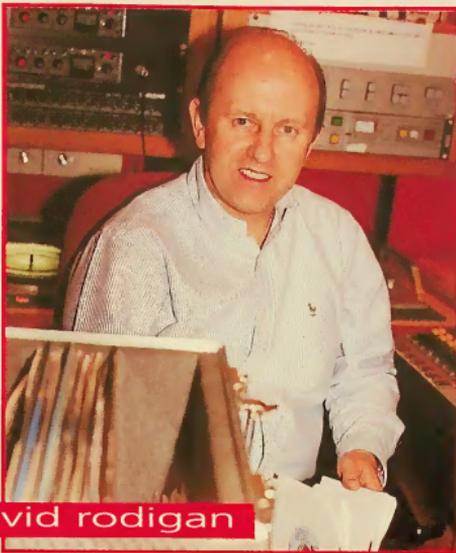
OUT SOON 12" CD and MC

MIXES BY THE DANCING DIVAZZ: MR ROY, PUKKA, NANNINI

2 2 NO N
3 IVE G
4 BED
5 SET
6 DON
7 REACH
8 COT
9 SON
10 NEW
11 RUP
12 TOT
13 WA
14 INE
15 CA
16 TO
17 OU
18 BU
19 BU
20 RIV
21 HE
22 EVE
23 FOR
24 THE
25 OVE

lock on his box

jamaica's hottest exports
feature heavily in the classic
cuts of radio's 'mr reggae'



David Rodigan

'declaration of rights' the abysinians (coxsone)

"I first heard this on a compilation and it was blown away by it – the message, the arrangement, the harmonies and the haunting lead vocal from Bernard Collins. It's a classic protest song."

'pass it on' bunny wailer (solomonic)

"I've always been a fan of Bunny's and this is the first song he ever composed. It's almost like a psalm, you can listen and get comfort from it. It has a soft, rustic, country feel to its arrangement and he has a fabulous voice."

'love is overdue' gregory isaacs (attack)

"This is almost a country-style arrangement to the rhythm and plucking lead guitar. It's a wonderful love song, smashing vocal and very strong melody and hook."

'real rock' sound dimension (coxsone)

"This is the ultimate reggae instrumental. Tremendous, driving bassline and when the drum roll goes, the crowd goes. It has a scorching trombone and organ and a strutting rhythm played on the guitar. It has a great feel good factor for an instrumental. This song has never left my box. If you want to pep up the crowd, you put it on and get a roar."

'zion in a vision' garnet silk (scorpio)

"Tragically, Garnet died late last year in a fire at his mother's house. They were testing a gun and a bullet pierced a gas container and, as if was a typical Jamaican house – one room on stairs – it went up like a torch. He went to get his mother out but they both died. He was one of the most exciting singers to come out of Jamaica. He had a unique voice and was an excellent songwriter: love songs, conscious songs, rasta and righteousness songs. He had a tremendous aura on stage and a haunting style of singing. This was one of his first hits in Jamaica."

'to the foundation' dennis brown (sound works)

"A great cultural anthem by the crown prince of reggae. My favourite is the 1981 version. I never leaves my box. It's a song of rasta consciousness."

'feeling soul' bob andy (studio 1)

"Bob Andy has always been one of my favourite songwriters and, aside from 'Young, Gifted And Black', this song is soul for me. He's never been given the recognition he deserves, partly because he's a perfectionist. I've still got songs of his on cassette from three years ago that haven't come out. His voice has always touched a nerve in me."

'one drop' bob marley (tuff Gong)

"What can you say about Bob? There are so many classics but this has a feel good factor of 100. Whenever, whenever you play it at a club it's guaranteed to get a wall of approval from the crowd – just from the drumroll. It's a great party and dance record, it instantly gets people together and singing along. It's a beautiful song with a strong melody."

'push comes to shove' freddie mcgregor (ras)

"Freddie McGregor is one of the greatest people in the industry – he has great humility, he's warm, friendly and kind, and all those things come through in the way he sings. It's a great song and not an obvious reggae. The arrangement is different to anything else and that's why you can play it now. It never leaves the box. Great horns, uplifting arrangement and great crossover potential. Freddie produced it himself."

'true rastaman' fred locks (jahlove/muzik)

"Fred has made only one album to my knowledge but there are so many good tracks on it. It came out in 1976 and Pablo Black, the keyboard player, did a lot of the arrangements. Great horns and a genuine rastaman's anthem."

steamin'

tips for the week

- 'abacost' captain (dickson star)
- 'beside me' the sun (mod house)
- 'it wasn't me' junior locker (cortexhouse)
- 'modelling' rickie general (stone love)
- 'waste to great silk' setlife (black scorpion)
- 'yosins 24' rubabaka & luciano (kremington)
- 'boby please' peter burroughs (tashan)
- 'step up your body' top cat (rims legs)
- 'teley sunna' lyane tyler (drum)
- 'sweet sweet and fears' reggie robin (epiler)

compiled by David Rowland
0800 448 0220

BORN: June 24, 1951, British Military Hospital, Hanover, Germany, **LIFE BEFORE DJING:** drama school; rep theatre. **FIRST DJ GIG:** High Wycombe in 1979. "It was rather a disaster: I started with two discs and then played lots of exclusive new dub plates that no-one had heard and they just stood there. I had a show on BBC Radio London at the time and it taught me the difference between club and radio. My most gig was at the Apollo in Willesden which was a tremendous success. There was a silence at first when they discovered I was white but after the first record there was a roar of approval." **MOST MEMORABLE GIG:** Best – "Dashing with Bodyguard in Maypen, Clarendon, Jamaica in 1992 on independence weekend." Worst – "Losing the keys to my record box in Germany!" **FAVOURITE CLUB:** "Gossips in London." **NEXT THREE GIGS:** All BFBS gigs – Zakk Club, Dusseldorf (February 23); Cafe Cuba, Essen (24); Flash Club, Celle (25). **DJ TRADEMARK:** "My unique collection of one-off, exclusive dub plates. I've got personalised recordings of current and future hits whose my name is mentioned." **OTHER INTERESTS:** compiling reggae albums; swimming; football; films; reading ("I'm currently reading Charles Dickens' Nicholas Nickleby").

Released 20th February
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10 Kensington Church Street, London W8 4EP
Tel: 0181 508 5071 Fax: 0181 508 2463

10 TO ROCK REVOLUTIONS
19 19 100% HOUSE CLASSICS - VOLUME 1
20 17 FEEL LIKE MAKING LOVE
The HitLab

Huckleberry Jam
Available Feb 20
CBE 1277 • CBE 7700 • CBE 771C • CBE 771D

- 25 OVEL
- 26 EVER
- 27 PERE
- 28 EVER
- 29 THE
- 30 OPEL
- 31 RIVE
- 32 DELI
- 33 THE
- 34 NOT
- 35 YOU
- 36 MAN
- 37 SELF
- 38 ALIV
- 39 YOU
- 40 THE

Bullfight titles





**dj
crush**

fax

...adding to a CD you know
...one thing that goes on
...when you DJ you see what
...people react to so I could
...do my thing, which
...wasn't my hobby.

...At the time I was
...started a MC/Wedding DJ
...the house in Oxford. "We used to
...play every day from James
...Brown to FRO and we played
...every house and school
...parties," he says.

...When he was headed to
...work with the same
...company. "I was followed
...the house and he
...because," he says. "I was really
...excited because I was going
...to work with the same
...company. I was followed
...the house and he
...because," he says.

...Lester feels that his label's
...success is owed to his strong
...network of friends and
...associates.

...I started the label through
...hanging up with friends. There
...isn't an hour of proximity
...anyone on the label," he
...says.

...I used a design called



continued on page 11

- ◆ 31 Panels & Workshops
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- ◆ National Dance Music Awards Banquet
- ◆ Sports Tournament
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- ◆ WMC TV Video Wall



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<input type="checkbox"/> Agent	<input type="checkbox"/> Clubbar	<input type="checkbox"/> Lighting/Stage Design	<input type="checkbox"/> Artists	<input type="checkbox"/> Radio	<input type="checkbox"/> Other
<input type="checkbox"/> Artist/Designer	<input type="checkbox"/> DJ/Producer	<input type="checkbox"/> Management	<input type="checkbox"/> Product/Review	<input type="checkbox"/> Record Label	
<input type="checkbox"/> Artist	<input type="checkbox"/> DJ/Club Jockey	<input type="checkbox"/> Management	<input type="checkbox"/> Production	<input type="checkbox"/> Record Pool	
<input type="checkbox"/> Audio Service Dist.	<input type="checkbox"/> DJ/Club Jockey	<input type="checkbox"/> Management	<input type="checkbox"/> Promoter	<input type="checkbox"/> Publisher	

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 A/R

Enclosed is a Money Order
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Registration... \$25.00... covered by March 21, 1995
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AVA AURA RECORDS LTD.

10 19 ROCK ANTHROPS
19 19 100% HOUSE CLASSICS - VOLUME I
20 17 FEEL LIKE MAKING LOVE

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- 25 OVER
- 26 EVER
- 27 PERF
- 28 EVER
- 29 THE
- 30 OPEL
- 31 RIVER
- 32 DELU
- 33 THE
- 34 NOT
- 35 YOU
- 36 MAN
- 37 SELF
- 38 ALW
- 39 YOU
- 40 THE

Bullseye titles



1 **20** WHAT DOPE (WAVE) (WORLD & BOB DYLAN TRIBUTE) JUNIOR VASCOZ/GENUOUS (RUFF) MIXES
2 **21** THE SPINX
3 **22** TE ADORO (ORIGINAL) (G CLUB) (AM) (DUB MIXES) 2 Deep
4 **23** OH! WHAT A WORLD (SISTER BLISS & ROLL) (BOTH TOM DOLLAR/PATRICK PRIMS MIXES)
5 **24** GROOVE ME/KEP ON GROOVIN' (AGUARIUS MIXES) Dual
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7 **26** WE GOT LOVE (LENNY FONTANA & VICTOR SIMONELLI MIXES)
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17 **36** TURN IT UP (MIXES) Fajal-Ayo
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27 **46** Horse Brown
28 **47** TALL 'N' HANDSOME (JEREMY HEALY) (OUTRAGE MIXES) Outrage
29 **48** BURNING UP (CLUB MIX) (DUB MIX) Tony Da Yu
30 **49** IF ONLY YOU COULD BE MINE (EXTENDED ORIGINAL) (35) (MAG Y TA) (MIXES)
31 **50** The After
32 **51** KISS ME (LATIN EXPRESS) (RAGA WEST COAST) (TRANSPICE MIXES)
33 **52** DJ Creator
34 **53** AXEL FREEK PUSHIN' (Duck)
35 **54** I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY (FRANKIE KNUCKLES) (DUBIE MIXES)
36 **55** Rozalla
37 **56** ROCKIN' MY BODY (PRIMA) (PT) (CAPPELLA) (CLUB) (HOUSE MIXES)
38 **57** The 49ers featuring Ann-Marie Smith
39 **58** ROCK EXPRESS (SKAT ME UP) (DOD) (GEE WIZZ)
40 **59** ENTER THE ARENA EP The Centurians
41 **60** Wiz (grey vinyl)
42 **61** Sola
43 **62** 4th & B Way
44 **63** Tempo Tones
45 **64** Media
46 **65** Epic
47 **66** Media
48 **67** Wiz (grey vinyl)
49 **68** Sola
50 **69** 4th & B Way

51 **70** The After
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24 **43** PROMISE ME NOTHING Reparations
25 **44** FOREVER Key To Life featuring Sabrina Johnson
26 **45** TASTE YOUR LOVE (LOVELA) (D/PRIME TIME MIXES)
27 **46** Horse Brown
28 **47** TALL 'N' HANDSOME (JEREMY HEALY) (OUTRAGE MIXES) Outrage
29 **48** BURNING UP (CLUB MIX) (DUB MIX) Tony Da Yu
30 **49** IF ONLY YOU COULD BE MINE (EXTENDED ORIGINAL) (35) (MAG Y TA) (MIXES)
31 **50** The After
32 **51** KISS ME (LATIN EXPRESS) (RAGA WEST COAST) (TRANSPICE MIXES)
33 **52** DJ Creator
34 **53** AXEL FREEK PUSHIN' (Duck)
35 **54** I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY (FRANKIE KNUCKLES) (DUBIE MIXES)
36 **55** Rozalla
37 **56** ROCKIN' MY BODY (PRIMA) (PT) (CAPPELLA) (CLUB) (HOUSE MIXES)
38 **57** The 49ers featuring Ann-Marie Smith
39 **58** ROCK EXPRESS (SKAT ME UP) (DOD) (GEE WIZZ)
40 **59** ENTER THE ARENA EP The Centurians
41 **60** Wiz (grey vinyl)
42 **61** Sola
43 **62** 4th & B Way
44 **63** Tempo Tones
45 **64** Media
46 **65** Epic
47 **66** Media
48 **67** Wiz (grey vinyl)
49 **68** Sola
50 **69** 4th & B Way

51 **70** The After
52 **71** KISS ME (LATIN EXPRESS) (RAGA WEST COAST) (TRANSPICE MIXES)
53 **72** DJ Creator
54 **73** AXEL FREEK PUSHIN' (Duck)
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57 **76** ROCKIN' MY BODY (PRIMA) (PT) (CAPPELLA) (CLUB) (HOUSE MIXES)
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61 **80** Wiz (grey vinyl)
62 **81** Sola
63 **82** 4th & B Way
64 **83** Tempo Tones
65 **84** Media
66 **85** Epic
67 **86** Media
68 **87** Wiz (grey vinyl)
69 **88** Sola
70 **89** 4th & B Way

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Ten City
mixed by
david morales

time
for love 12"
60
Cassette

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4 Buller's titles

CLUB ON A POP TIP chart

compiled by alan jones from a sample of over 500 dj returns (see 071-455-2387)



REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)

- | | | | | | | | | | |
|----|-----|---|---------------------------------|-----------------------|----|-----|---------------------------|--------------------------------------|--------------------|
| 2 | 4 | DON'T GIVE ME YOUR LIFE | Alex Party | UMM/Systematic | 20 | 10 | HERE COMES THE HOTSTEPPER | Ini Kamoze | Columbia |
| 3 | 7 | THE REAL THING | NYG featuring Donovan Blackwood | 1st Avenue/WEA | 21 | 22 | THERE IS A STAR | Pharao | Epic |
| 4 | 2 | OPEN YOUR HEART | M People | Deconstruction | 22 | 18 | HUCKLEBERRY JAM | Doop | Citybeat |
| 5 | 5 | AXEL F/KEEP PUSHIN' | Clock | Media | 23 | 38 | FEEL THE SPIRIT | Giant City | Fresh |
| 6 | 28 | PUSH THE FEELING ON | Nightcrawlers | frr | 24 | NEW | ANYTHING YOU WANT | Jodie | Mercury |
| 7 | 3 | SET YOU FREE | N-Trance | All Around The World | 25 | 28 | THINKING ABOUT YOUR LOVE | Phillip Leo | EMI |
| 8 | 11 | BURNING UP | Toby De Vit | Icon | 26 | 30 | ALL I WANT | Those 2 Girls | Final Vinyl/Arista |
| 9 | 6 | TOTAL ECLIPSE OF THE HEART | Nicki French | Love This | 27 | 24 | BEDTIME STORY | Madonna | Maverick/Sire |
| 10 | 8 | SAVED | Mr Roy | Fresh | 28 | 13 | UNITED | Prince Ital Joe featuring Marky Mark | East West |
| 11 | 20 | OH! WHAT A WORLD | Sister Bliss with Colette | A Hoji Choon/Go! Beat | 29 | NEW | LOVE INSIDE | Sharon Forrester | frr |
| 12 | 5 | RUN AWAY | (MC Sar &) The Real McCoy | Logic | 30 | NEW | TURN IT UP | Raja-Nee | Perspective/A&M |
| 13 | NEW | IT'S A RAINY DAY | Ice MC | WEA | 31 | 34 | ALL NIGHT LONG | Mary Jane Girls | Motown |
| 14 | NEW | RESPECT | Judy Cheeks | Positiva | 32 | 19 | LOVE COME RESCUE ME | Lovestation | Fresh |
| 15 | 9 | YOU'RE NO GOOD | Aswad | Bubblin' | 33 | NEW | REAL LOVE | Drizabone | 4th & B'way |
| 16 | 23 | WHEN I KISS YOU (I HEAR CHARLIE PARKER PLAYING) | Sparks | Logic | 34 | 23 | ROCKIN' MY BODY | The 49-ers featuring Ann-Marie Smith | Media |
| 17 | 35 | PASSION | Jan Of The Pleased Wimmin | Perfecto | 35 | 32 | FREE, GAY & HAPPY | Coming Out Crew | Out On Vinyl |
| 18 | 14 | COTTON EYE JOE | Rednex | Jive | 36 | 28 | EVERYDAY OF THE WEEK | Jade | Giant |
| 19 | 27 | IT'S MY TIME | Jeanie Tracy | Pulse-8 | 37 | NEW | WE GOT LOVE | One Family | Public Demand |
| | | | | | 38 | RE | I FOUND LOVE/TAKE A TOKE | C + C Music Factory | Columbia |
| | | | | | 39 | NEW | FREE/SAIL ON | Chante Moore | Silas/MCA |
| | | | | | 40 | NEW | SING IT TO YOU | Lavinia Jones | Virgin |

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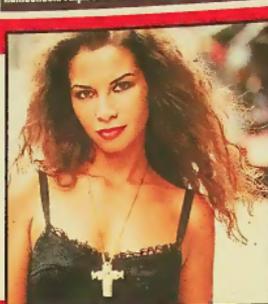
hot vinyl

namecheck ralph tee @ brad beatnik @ tim jeffery @ andy beavers @ ben cherrill

tune of the week

tin tin out featuring espritou: 'always' (wea)

house This unabashed house cover of Dusty Springfield's 'Always' Something There To Remind Me' is already on its way into the dancefloor history books thanks to its initial Hoj! Choons release and its ability to whip a club into a total frenzy. Simple in its piano house format and chugging Euro rhythm, this is hardbag house at its purest and most joyful. Catch the Tooley Street Mix too for a floor-quaking breakdown. ↑↑↑↑↑ **bb**



One side is an uptempo commercial groove with a party feel while on the flip you have the cut that is moving the floors, especially in the North. A deep almost New York sounding slice of house with vocal snippets and a moody bassline which should work with most DJs

↑↑↑ **bc**
SPS 'The Whoop' (Strongroom). A good follow-up to their debut, 'All Stoops Out', with well-programmed percussion, powerful bassline and sweeping synths that build and then drop to a piano breakdown with vocal samples before taking off again with gusto. Effective and easy to play, this will get plenty of support. ↑↑↑ **ij**

ART OF NOISE 'Yebo' (Chine). With almost as many revivals as Gary Glitter under their belt, you'd think that Art Of Noise had exhausted all the remix angles on their material. But not so - this African tribal song is given two excellent mixes that are both original and exciting, even if they do sound a little similar to one of Ledziff's recent tracks that also featured African vocals. Lots of

- ↑↑↑ best bet for a best-seller award
- ↑↑ second best bet for a best-seller award
- ↑↑↑ third best bet for a best-seller award
- ↑ best lunchtime achievement award
- ↑ best forgotten award

ideas and plenty of interesting noises for those DJs that like something different! ↑↑↑ **ij**

WILLIAMS & CLAYDEN 'The Crow' (Rateforest). This hard house outing looks a little in the original sounds department but more than makes up for it in attitude and energy with storming basslines and keyboards parts that keep the rush going all the way. Both mixes are worthy floorfillers that constantly build and drop with panache. ↑↑↑ **ij**

THE SOLID DOCTOR 'Losing Patients Pt 2' (Porkys). If you're not familiar with this label's product then you're really missing out. It has carved out a niche for superb midtempo grooves that don't really fit into any category but draw influences from funk, house, jazz and techno. Atmospheric and full of musical ideas, this release is

garage

VISION 'People And Places' (Urban Hero). This pumping garage track features fine gospel-tinged vocals from two US-based singers, Howard McCrary and Chaka Khan's sister Tammy Coleman. Alex Tepper's NY-flavoured club and dub mixes are joined by The Commission's driving dub and Xen Mantra's Vocal Mix, which mixes the rough with the smooth. ↑↑↑↑ **ab**

DANNY TENAGLIA 'Look Ahead' (Tribal). A typically

solid production from one of NY's pedigree producers, with superb female vocals, powerful bass and piano parts driving the track along. The song is not a classic, rather it's the style that carries this track. There's also a disappointing lack of keyboard instrumentation and solos that have characterised much of Tenaglia's previous work but it'll still be a favourite with garage fans. ↑↑↑ **ij**

hip hop

CRAIG MAC 'Get Down' (Word Of Mouth/Arista). Since I first reviewed the impact, this track has grown to become one of the biggest tracks on the hip hop scene. In fact it could be even larger than 'Flava In Ya Ear', especially now that Q-Tip from A Tribe Called Quest has done a mix that all hip hoppers are going crazy about. Very large ↑↑↑↑ **rt**

MR SCRUFF 'The Hocus Pocus EP' (Potential Development). A

very unusual four-tracker. All sorts of hip hop beats and electronic sounds are mashed up with scratched vocals over the top. While at times it may sound a little too experimental, this has the rebellious nature of early Renegade Soundwave recordings and is just as refreshing. There are hip hop, dub and U-zig style mixes too, so take your pick from a remarkable bunch. ↑↑↑↑ **bb**

house

AMOS 'Let Love Shine' (Positiva). Follow-up to last year's 'Only Saw Today', this is spread over two sides of vinyl. The 10 inch contains two Cleveland City mixes of uplifting house with meaty keyboard riffs and a strong vocal while the 12 inch has four mixes, two by the Rhythme Tribe boys and a driving house vocal from Clubzone. This should repeat club and chart success for Amos. ↑↑↑↑ **bc**

PARTY REVS 'Live It' (Pavillion Sounds). A new single from Brighton-based production team Slikeymupp.

dread filmstone



williams & clayden



Nightcrawlers

NEW MK Mixes for '95
Back by popular demand

Push The Feeling On

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

typical of the quality of Parkys. A long building odyssey that's always shifting and changing and it sounds as good at home as in a club. More please. **|||||** **1j**

STORM 'What Is Houz Mizik (Power)' A superb hard-edged NY track that quite simply has it all - deep solid bassline, hard percussion, Wild Pitch influences, a strong vocal and in three superb mixes, all equally playable. In fact, if you had a copy on each deck you'd probably end up playing them consecutively. One of the best underground US records around. **|||||** **1j**

BLOKKA 'Dig Deep' (Aura Surreal Sounds) A tough NRG track which was around last year and now comes in two new mixes which keep the simple offset bassline and lurch up the edges with some extra noises and effects and change the big synth breakdown into something quite dramatic. The longer B-side Hardline Mix gets and dilutes the energy a little while some phased paddy sounds but is atmospheric nonetheless. **|||** **1j**

BARTON 'Intention' (White Label) Little into overable on this one but suffice to say it features a throbbing house rhythm and some quite seductive deep male vocals over the top. It may not be immediate but a couple of plays will have you hooked and it's soon evident that this slightly Eighties-style song could have big crossover potential. The three mixes also promise a fair amount of club play too. Try it. **|||** **bb**

CIRCUIT 'Shelter Me' (Pukko) Always a catchy song even though it never made it first time round, this now comes in a new doublepack of mixes by Dancing Divas and Mr. Roy, all of which update the song to current house and handbag variations effectively. The package could have done with some different angles to give it wider appeal but in the end it's the song that is the real strength. **|||||** **1j**



TOCAYO 'Live In Peace' (Limbo) A much talked about tune with clever use of the Brothers In Rhythm 'Forever And A Day' sample. Plenty of drum build-ups and trancey synths make this a definite floorfiller. Funking it up is the guitar mix and the deeper Lex Looah and L. Double troublefunk dub that will appeal to moodier DJs. **|||||** **bc**

SWEET LIFE 'Steat Of Grace' (DJ Friendly) An odd title tune this one. A stylaphone-like organ sound runs over some thumping beats and a skanking dub-style rhythm on the A-side while the house mix on the flip adds some scat vocals and the full-on housy synth attack and piano track Sweet Life one John Stephens (Funky Gonads) and London DJ Matt Maurice while Mista Boom adds the vocals. The fact that Pete Wordman is into this one gives you some idea of its crowd-pulling potential. Big thumbs-up. **|||||** **bb**

ID 'So Saxy' (Rumble) This begins with a smattering of Goodmen-style drums before centering into a bouncing, bumping quirky house rhythm that only lets up briefly for a wash of Egyptian-style horns that breeze in beautifully before the rollicking tune crashes in again. Then man Paul Horadoste knows how to mash up a pumping house tune and this is no exception. Irresistible. **|||||** **bb**

SOUL

R&B

HIT THE BOOM! 'Sucker For Your Love' (HardToGet Records Import) Holmarked by a fab organ line and some marvelous vocals, this Dutch import comes in five mixes. Graham B adds a slinky hip hop soul slouch to the song, while Dabada add a swing touch and Cooky D go for guitar funk. But best of the bunch is the slowed down, smouldering bass-heavy mix from the band's own Rob Goasterland. Sensual to the max. **|||||** **bb**

SOUL

MICA PARIS 'One' (Cooltempo) I guess Mica

had to try something different, so it is no real surprise that musically there are a few changes here following her move from 4th & Broadway. Vocally, Mica remains in a class of her own but musically she exchanges slick R&B qualities for an earthier, more mainstream and in fact rather trippy sound, especially in the case of the Perfecto mixes. The Ethnic Boyz offer more of an R&B flavour with their funky summer rhythms. **|||** **n**

SHOGUNN 'Masie' (Bampin') Released on the Greedy Beat label's new soul imprint 'Bumpin', Shogunn returns with an extremely classy boss-drum street tune featuring the excellent vocals of Pauline Taylor. On the track's Original

art of noise

Flova Mix there's an air of the Young Disciples' halcyon days with Callen Anderson, while the attractive funkier, jazzier mixes come with Seventies-style Fender Rhodes for an alternative it perhaps less expensive perspective. **|||||** **n**

swing

BROWNSTONE 'If You Love Me (Remixes)' (US 1&J/ Epic) Easily forgettable from the album, but a strong release here with new mixes. Michael Jackson's Jill swing this impress (especially vocally) with their second single. Originally the track builds from a slow intro to a pleasant enough two stepper, but it has much more impact in all of its three new musical permutations. The Charolers (Troy Taylor and Charles Farns) based up the rhythms for a full-scale dancefloor party jam, the Jazz Mix injecting some sparkling ad lib pianos, while the Smooth Mix maintains the busy rhythms but fits it out with some cooey synths. Quality, it still isn't a hit. **|||||** **n**

SOUL EXPRESSION 'Sweet & Tenderness' (Dessy Jay) Soul expression made their debut with 'Feelings' in 1993

Released 20th February
AVA Polygram - CD, 12" & MC Formats
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 Tel: 0181 508 5071 Fax: 0181 508 2463



- 18 **ROCK ANTHEMS** **18**
- 19 **100% HOUSE CLASSICS - VOLUME 1** **19**
- 20 **FEEL LIKE MAKING LOVE** **20**

transcendental love machine

massive attack
v
mad professor



"no protection" the dub album
 all formats, 20 february



- 25 **OVER** **25**
- 26 **EVER** **26**
- 27 **PER** **27**
- 28 **EVE** **28**
- 29 **THE** **29**
- 30 **OPE** **30**
- 31 **RIV** **31**
- 32 **DEL** **32**
- 33 **THE** **33**
- 34 **NOT** **34**
- 35 **YOU** **35**
- 36 **MAK** **36**
- 37 **SEL** **37**
- 38 **ALW** **38**
- 39 **YOU** **39**
- 40 **THE** **40**

Bullseye titles



Huckleberry Jam

Available Feb 20
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Eight over the 8 Ball



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 "Trouble" 10.27 (Junior's Black and Blue Mix) Jai Cordwell • "The Difference" 7.23 (Don't Fear) The Difference Mix Lactrolov
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and here deliver a stronger tune that should see them make further inroads on the UK swing/dance scene. On three mixes the male/female vocals interplay with street soul, swing and hip hop rhythms. D-Prince adding some rap injections where appropriate. For me, the 6-Funk Mix has the most impact, this chunky swing version having a sparse production but best showcasing the song and vocals. **!!!** **rr**

HORACE BROWN "Taste Your Love (Remixes)" (MCA). This has been a massive slow jam on the urban black scene for months as an import, and now finds itself remixed, remodelled and officially out in the UK. With remixes including Loveland, you know there's house music somewhere here, and indeed it's been paraded up out of all recognition for some pumping dubz across the hiwagga promo. Primitave meanwhile have paid respect to the original by keeping the funk flavour, and there's an earthier hip hop mix too for the r&b crowd, though there's no beating the original. **!!!!** **rr**

techno

HERTZ "Hertz EP" (ACV) One of the more creative of ACV's recent releases (bearing the unmissable title, of course), this is a four-track test of hard experimental techno that manages to glitter and sparkle amid some fierce driving



amos

rhythms. "Biorhythm" is almost tribal in its trance-like state while the flip's "Tubular Kick" and "Acid Hz" recall the heady days of Ecstasy acid house at its hardest. **!!!!** **bb**

WAGON CHRIST "Rissalecki EP" (Ascension). The 21-year-old Cornishman Luke Vibert continues to astound with his prolific output of techno that knows no boundaries. Here he combines dubby, hip hop beats with techno atmospherics and a wicked

dub bass rhythm. There's no let-up in the quality across the three cuts and the emphasis is firmly on keeping things exceedingly fresh and funky. Super. **!!!!!!** **bb**

FUTURE LEGENDS "The Whip EP" (Definitive Recordings). Plus-B's housey clubbed is back with a groove-some and rather minimal house/trance cut. Produced by Clemens Heulefeld in his home town of Vienna, this is exactly what you might expect from a Plus-

8 house label - deep and meaningful. On the flip side, "Happy Funk" is exactly that while "Beat Box" is simply a funky rhythm to mix with. **!!!!** **bb**

TRANSCENDENTAL LOVE "MACHINE Setelite" (Hydrogen Dukebox). TLM get ever closer to the perfect trance crossover track with this chugging, spacy thumper which comes in five versions, including two very fine Drum Club mixes. The latter's Don't Snub The Dub and Marcanal Babe In The Shade versions add a little urgency and excitement to the group's own original, making this worth getting hold of. Also look out for a 20-minute mix on the CD. **!!!!** **bb**

TAHO "Vertige EP" (F Communications). A brand new act on F for 1995. Just 18 years old and hailing from Brittany, Taho's debut is a four tracker full of cossy strings and mod's analogue noises. "2019" is the stand-out track and might appeal to house DJs as well, but all-in-all another quality package from F. **!!!!** **bc**

DREAD FLIMSTONE "Render Your Heart" (Acid Jazz). A cracking original dub tune previews the excellent "The Bionic Dreads" album on the way from the Flimstones this month. This is quite simply

wonderful. Well-produced, sparse yet full of rich beats, this is a tremendous return from the group. Expect full impact on your nearest sound system. **!!!!!!** **bb**

alternative

LYNCH MOB BEATS (white label). This limited single-sided unnamed 12 inch sees Brendon Lynch applying one of his highly distinctive dub treatments to a track from the forthcoming Paul Weller album. Taking over from where the excellent "Kosmos", "Strut!" and "Sunflower" left off, it is another towering psychedelic funk-rock soundblast with loud and abrasive guitar riffs colliding with out of control synth effects over a chugging earthy rhythm. Weird and wonderful. **!!!!!!** **ab**

trance

PETE LAZONBY "Sacred Cycles" (Brainiac). This lovingly-crafted trance track was anthused over in these columns when first released more than a year ago. Apparently only 500 were pressed of the time, so here it is again with those whooshing synth effects sounding finer than ever. It now comes with an extremely short Yum Yum Remix that hits hard but is funky and funafun enough to appeal across the board. **!!!!!!** **ab**

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DOOP's 'Huckleberry Jam' (City Beat 11/21) is still a **SEXY RECORDS CBE 1277**. Sunny Gary Williamson/Cyril Davies-style blues harp, lonesome horn whistles, gospel spoons and some vintage guitar help 'Cotton Eye Joe' (though far better) in **0-148bpm Original Recipe**, **135.2bpm Fairy & Gnomes**, **0-138bpm Atlantic Ocean** and blipplily frantic **137bpm Hocus Pocus Pushes...NIGHTCRAWLERS**. **'Push The Feeling On (New Mix Mixes for '95) (RR FX 257)**, reducing Glogswegen Jon Reed's original 1992 version into repetitively looped stutter gibberish which drove so naggingly catchy a groove that it sold on import all through last winter before eventually charting here in October. Marc Kinchen's infectious blippy honked out burbled jiggly striding **122bpm The Dub Of Dooit**, newly coupled by bassier lurching **123bpm MK Dub** (Revised) and **MK Mix 95**, now with some proper chorus and traces of identifiable vocal... **CHANTE MOORE** **'Freak/Sell Out' (MCA/Silos Records MOST 2042)**, similarly squeaky sweet Dance Williams remade ending with the Commodores' 'Sail On'

chorus in Simon Low & Ross Anderson produced gorgeous smoothie **0-90.6bpm Album Version**, or funkier gentia **100.9-05bpm PrimalTime** (Remix, jany boss bumped **0-112.1bpm**). **120.9bpm Our Club Mix** and semi-fatal throbbing bouncy **125.9bpm The Sweet Factory Free At Last Mix** (also promo). **0-90.8bpm Radio Edit**, funkily rattling **90.8bpm The Kwame Sugar Shock Mix** - for once, possibly not another of the many mock ballyhooed Club Chart topping MCA promo twopacks that then only go on to sell rather less well than one might reasonably expect... **PHARAO** **'There Is A Star' (Epic 661183 6)**, MTV plugged, typical bland spacey Euro gollaper in **0-143.4-0bpm Interlperatory Fun Mix**, **0-152.4bpm Galactic Space Race**, **0-143-0bpm Supernova Mix**, **0-138-0bpm X-10 Terrestrial House**, **0-158.1-0bpm Universe Of Tronix**, **0-143.2-0bpm No 1 Space Hymn Track** and **Videostar Reclomix**, a Continental smash cheesy enough to be the next Real McJays here... **COMING OUT CREW** featuring Sebina Johnson **'Free, Gay & Happy' (Out On Vinyl) 002R, TRC/BMG**, joyously

walloped romping jangly anthem remixed since it surfaced on Ken & Sabine Johnston's Perfect Pair Import label last April and then here in October, now with T-amp's gloriously soaring and surging **0-126bpm Club**, **125.9bpm Tr** and **125.8bpm PA Mixes**... **'JEANIE TRACY' It's My Time (Pulse-8 12LOSAT 1/12LOS8 1, 3MV/S/M)**, veteran gospel diva's 3 Beat Music edit from 16 months ago now on two (**4w/rap** promo)ed **120-inches**, newly gammed in reggaeton surprisingly go loathing **130.9bpm Tin Tin Out Mix** coolly centering **126bpm Sarcose Rope Mix** and stuffer **Robin S-type 126bpm Dub**, or separately so before still in **Jules & Skins' steadily jolli** in **0-122bpm Club Classic Mix**, wukko-wukked and harked fiercely driving **0-122bpm Funky Fury Mix** and **122bpm Dub** plus its jiggly jolting **0-122.1-0bpm US Club Mix**. **ROZALLA (I Don't Even Know If I Should Call You) Baby' (Epic 661195 6)**, remade slicky **Soul Family** sensation **oldie** still in **Soul II Soul** style atmospheric gorgeous lush jiggly swirling **105.2-0bpm Frankie Knuckles Extended Version**, flagellar but likewise cool **0-104.7bpm** **Dobie Rub**

Part 1 and smoothly rolling **104.7bpm Part 2**, or **Intevity** faster on two further promos in **Love To Intevity's** chugging bubbly **121.8-0bpm Classic Paradise**, **121.8-0bpm Classy Paradise**, **121.8-0bpm Deep Love and Thriving Juddery**, **122bpm Deep Dub** Mixes plus a trio of lightweight repetitive **Intevity 125bpm Jules & Skins Mixes**, **'FIRE ISLAND' featuring MARK ANTHONY: If You Should Need A Friend' (Junior Boy's Own JBO 26R, RIM/P)**, 1987 **Blaze-garage classic**, heavily revived by the safful **Incognito** singer, only a second and separate **remix** '12 inch having reached me, with **Roc & Koko's** **frilly** loping **122bpm Vocab** Mix and **Kenny G-shly** **lotted** **121.0bpm Sax II Up Dub** plus **Junior Vasquez's** shoozoo stuffer lurching **123.8-0bpm Sound Factory Dub**, **MOBY** **'Everytime You Touch Me' (Mute 12MUET176, RIM/P)**, **ROZZ** **Worshood** **kenied** and **Kochia** **Benton** **hoisted** **melodic** **gollaper** in the **Beatmasters' cheesy** **frantic** **143bpm** **Uplifting Mix**, **Moby's** **jiggly** **rattling** **135-0bpm** **No Feel** and **swelley** **surging** **162/324-0bpm** **NYC Jungle** **Mixes** plus a **remix** **compilation** **winner's** **attractive** **Throb-**

bing **0-139.8bpm** **Jude** **Sebastian** **Mix**, **split** **between** **two** **promos** **with** **further** **0-143bpm** **Beatmasters' 12" Mix** and **Dub**, **Juddery** **bleep** **lured** **131bpm** **Freestyle Mix**, **KIM ENGLISH' Time For Love'** (**Hi-Life recordings/Polygram 7281-8**), **Chicago** **warrior** **twopack** **promoted** **with** **classily** **loping** **then** **fiercer** **honking** **0-125bpm** **Morales** **Club** **Mix** and **chugging** **126bpm** **Morales** **Dub**, **Som** **Mollison** **&** **Richie** **Malone's** **quaveringly** **throbbed-sounding** **reggaeton** **Diggs** **Ross** **Love** **Hangover** **like** **0-125bpm** **Mollison** **Malone** **Club**, **0-125bpm** **Alternative 12"** and **125.1bpm** **UK** **Dub** **Mixes** **original** **Tom** **Only** **created** **slowly** **beaming** **jiggy** **swaying** **raw** **jackswag** **0-125bpm** **Two For One Mix**, **VOICE OF BUDDHA** **'Can You Hear The Voice Of Buddha?' (EMI United Kingdom 12EM 356)**, **Hey!** **notably** **chanted** **and** **comely** **rapped** **gruff** **gaulping** **cheery** **Euro** **throbber's** **0-131bpm** **Confession** **Radio**, **134bpm** **Mega** **Adapt**, **131bpm** **Intercation** **Mixes** **and** **ferar** **blippy** **lethno** **136bpm** **Jonny 1** **Mix** (a.k.a. **Buddha** **Come On Now'** - under which disguise this track alone was promoted as a single-side).

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- 18 16 ROCK ANTHEMS
- 19 15 100% HOUSE CLASSICS - VOLUME I
- 20 17 FEEL LIKE MAKING LOVE

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26	EVE
27	PERI
28	EVE
29	THE
30	OPR
31	RVI
32	DEL
33	THE
34	NOT
35	YOU
36	MAN
37	SELF
38	ALU
39	YOU
40	THE

Ballad titles

club chart commentary

by alan jones

Better known hitherto as an underground label, Tribal UK's 31st and most commercial release yet, 'Look Ahead' by **Donny Tenaglia** featuring **Carole Sylvan**, is by far their biggest club hit to date, debuting this week at number five. Launched in 1993, the label's previous biggest club chart hit - which scraped into the Top 40, was **Juanlo Vasquez's** 'Get Your Hands Off My Man', which is scheduled to make a re-appearance shortly in new mixes. 'Look Ahead' is already number two in London, and is number one in more chart returns from DJs than any other record... A trio of imports hit the chart this week, and several more are bubbling under. The chart-makers include **Key To Life's** 'Forever', which debuts at 85. It's one of three records in the chart with vocals by **Sabrina Johnson**, the others being the **Coming Out Crew's** 'Free, Gay & Happy', which holds at number seven on slightly increased support, and the former number two hit 'What Hope Have I', by **The Sphinx**, which slips to number 20... Even more confusingly, there's a whole raft of people enthusing about the benefits of simultaneous orgasm, with 'Come Together' being the title of discs by **Ce Ce Rogers** (number 12), **Michael Watford** & **Robert Owens** (142), **Sundiate** (193) and **Joe Roberts** (195). The Joe Roberts disc is particularly interesting, picking up enthusiastic support from upfront DJs who have shelved out for expensive US and Italian imports. It would be ironic if this proved to be a hot record for London, with whom Roberts recently terminated his contract by mutual consent... While **The Bucketheads** continue to climb after 14 weeks in the chart, the second longest chart residency is that of **Mary Kate's** 'Yeke Yeke'. A number 29 pop hit in 1988 now remixed by **Hardfloor**, it has only had a limited mail-out, but will clearly have retail legs, with pre-sales already exceeding 28,000. Breakers this week include: **Renegade Soundwave**, **Pamela Fernandez**, **The Shaker**, **Wink** and **CB Milton**.

beats &



Last week was a grim one for London's soul and swing fans with two big gigs called off of short notice. First of all **Aaron Hall** failed to perform of his Sunday night gig at Hammersmith Apollo, apparently because of problems over a work permit. An understandably frustrated audience was not informed until 11pm. **Choice FM** meanwhile had a licence refused for its Valentine's Day bash of the Astoria, which was due to feature the likes of **China Black**, **Saint & Campbell** among others... Liverpool's **Creem** is to release an album (through Deconstruction) featuring the club's biggest tunes from classics such as **A Guy Called Gerald's** 'Woodoo Ray' and **M People's** 'How Can I Love You More' to recent club hits like **Carol Bailey's** 'Feel It' and **Basia's** 'Drunk On Love'... Pictured here is Bristol DJ **Dell G** (far right), joining the Def Mix team of **Satoshi Tomie**, **Frankie Knuckles** and **David Morales** (l-r). Dell, who is best known for his mix show on Galaxy called *The Touch*, was called to the rescue when the Def Mix boys turned up for their tour night at the Bristol *Odyssey* but managed to leave their records back in London. Thus Dell achieved honorary Def status, playing until the records turned up two hours later... **Sequel Records** has some good budget compilations coming out including 'Essential Old School Rap Vol 1', an excellent **Jocelyn Brown** compilation 'Essential Artists Vol 6' and finally a collection of early Eighties electro dance hits, 'Essential Dance Floor Classics Vol 2'... The next **Seal** single 'I'm Alive' will be mixed by **Sasha** and **BT**. **Sister Bliss** will be providing Escapade Records with the third in its DJ Power series. Selections in the mix include **Juanlo Vasquez**, **Soft House Company**, **Ride Committee** and **La Luna**... Currently rejuvenating their careers with the single 'Brixton', **Renegade Soundwave** have just put the finishing touches to a new LP. Entitled 'The Next Chapter Of Dub', it will be released towards the end of March... **Althea McQueen** from Reel 2 Reel will be branching out for a solo release on **Blue Vinyl Records**, her debut being 'Do It'... **AND THE BEAT GOES ON!**



SCARFACE



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NEW SINGLE

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MEDIA RECORDS ON AIR

THE OFFICIAL CHARTS - 25 FEB

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25																		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25																		
Collins	NO IV	VE G	BEDT	SETY	DON'	REACH	8	COTT	9	SOV	10	HERE	11	RUN	12	TOTTA	13	WAK	14	INDE	15	CALL	16	TOC	17	OUR	18	COM	19	BUN	20	RIVER	21	HER	22	EVE	23	FOR	24	THIS	25	OVER MY SHOULDER Mike And The Mechanics

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- 25 **OVER MY SHOULDER** Mike And The Mechanics Virgin
- 26 **EVERY DAY OF THE WEEK** Jade Giant
- 27 **PERFECT DAY** EMF Parlophone
- 28 **EVERY TIME YOU TOUCH ME** Moby Mute
- 29 **THE ONLY ONE** Gun A&M
- 30 **OPEN YOUR HEART** M People Deconstruction/RCA
- 31 **RIVER OF PAIN** Thunder EMI
- 32 **DELICIOUS** Shampoo Food/Parlophone
- 33 **THE WHOLE WORLD LOST ITS HEAD** The Go-Gos IRS
- 34 **NOT FOR YOU** Pearl Jam Epic
- 35 **YOU ARE EVERYTHING** Melanie Williams & Joe Roberts Columbia
- 36 **MANSIZE ROOSTER** Supersgrass Parlophone
- 37 **SELF ESTEEM** Offspring Epitaph
- 38 **WAYS AND MEANS** Luther Vandross Epic
- 39 **YOU'RE NO GOOD** Aswad Bubblicious
- 40 **THE DANCEFRIENDS** IN LOW PLACES Garth Brooks/Capitol

↑ Bullcited titles are those with the biggest sales gains over last week

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TOP TWENTY COMPILATIONS

- 1 ON A DANCE TIP** Global Television
2 1 DANCE MANIA '95 - VOLUME 1 Fun Music
3 3 ENDLESS LOVE Polygram TV
4 4 THE ULTIMATE SOUL COLLECTION Warner Music
5 2 THE BEST PUNK ALBUM IN THE WORLD. EVER Virgin
6 6 ELECTRIC DREAMS Polygram TV
7 5 THE LOVE ALBUM Virgin
8 10 NEW SOUL REBELS Global Television
9 7 LOVE ETERNAL Mercury
10 11 THE VERY BEST OF THAT LOVING FEELING One
11 8 DANCE '95 Virgin
12 12 100% PURE LOVE Island
13 9 THE BEST OF HEARTBEAT Columbia
14 5 ENERGY RUSH '93 One
15 14 PULP FICTION (OST) MCA
16 15 ULTIMATE LOVE The Hit List
17 13 SOFT REGGAE Global Television
18 16 ROCK ANTHEMS One
19 19 100% HOUSE CLASSICS - VOLUME 1 Island
20 17 FEEL LIKE MAKING LOVE The Hit List

- 49 **25 THE HITS** Garth Brooks Liberty
 - 17 **26 DOOKIE** Green Day Reprise
 - 22 **27 12 PLAY** R Kelly Jive
 - 1 **28 HANKY PANKY** The Notorious B.I.G. Epic
 - 32 **29 HOLD ME, THRILL ME, KISS ME** Gloria Estefan Epic
 - 24 **30 LET LOOSE** Let Loose Mercury
 - 15 **31 WORLD OF MORRISSEY** Parlophone
 - 31 **32 BEDTIME STORIES** Madonna Maverick/Sire
 - 37 **33 TWELVE DEADLY CYNS... AND THEN SOME** Cyndi Lauper Epic
 - 25 **34 UNPLUGGED IN NEW YORK** Nirvana Geffen
 - 9 **35 WORRY BOMB** Carter The Unstoppable Sex Machine Chrysalis
 - 30 **36 PROTECTION** Massive Attack Virgin
 - 27 **37 THE LONG BLACK VEIL** The Chieftains RCA
 - 36 **38 STEAM** East 17 London
 - 33 **39 POLLUCATION** Lightning Seeds Epic
 - 51 **40 PSYCHE - THE ALBUM** PJ And Duncan XS/Johnny/Elstar
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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	TAKE A BOW Madonna (France)	(Mercury)	26	IN THE HOUSE OF STONE AND LIGHT The Roots (Mercury)	(Mercury)
2	CREEP TLC (Mercury)	(Mercury)	27	I MISS YOU Boyz II Men (Mercury)	(Mercury)
3	ON BENDED KNEE Boyz II Men (Mercury)	(Mercury)	28	I WANNABE DOWN Brandy (Mercury)	(Mercury)
4	ANOTHER NIGHT New Method (Mercury)	(Mercury)	29	BANG AND BLAME RCM (Mercury)	(Mercury)
5	BABY Brandy (Mercury)	(Mercury)	30	I'LL MAKE LOVE TO YOU Boyz II Men (Mercury)	(Mercury)
6	CANDY BAIN Soul For Real (Mercury)	(Mercury)	31	EVERLASTING LOVE O'Jays Edition (Mercury)	(Mercury)
7	YOU GOTTA BE DREAMT (Mercury)	(Mercury)	32	FREAK LIKE ME Adina Howard (Mercury)	(Mercury)
8	IF YOU LOVE ME Everadeans (Mercury)	(Mercury)	33	MENTAL PICTURE Janet Jacks (Mercury)	(Mercury)
9	SUNYARD Eric (Mercury)	(Mercury)	34	SHORT DICK MAN 4Toms (Mercury)	(Mercury)
10	HOLD MY HAND Aretha & The Bluebelles (Mercury)	(Mercury)	35	STAY THIS WAY TO LOVE GROOVE Janet Jacks (Mercury)	(Mercury)
11	ALWAYS Boyz II Men (Mercury)	(Mercury)	36	TOOTSEE ROLL B-Real (Mercury)	(Mercury)
12	STRONG ENOUGH Sheryl Crow (Mercury)	(Mercury)	37	HOUSE OF LOVE Any Dreamers With Meek & Co. (Mercury)	(Mercury)
13	BIG POPPA WARNING The Notorious B.I.G. (Mercury)	(Mercury)	38	100% PURE LOVE Crystal Waters (Mercury)	(Mercury)
14	YOU DON'T KNOW HOW IT FEELS The Roots (Mercury)	(Mercury)	39	ALL I WANNABE DO 4Toms (Mercury)	(Mercury)
15	BEFORE LET YOU GO (Mercury)	(Mercury)	40	I'LL STAND BY YOU The Pretenders (Mercury)	(Mercury)
16	THE RHYTHM OF THE NIGHT Cozmo (Mercury)	(Mercury)	41	MISABLE Andraé Cymone (Mercury)	(Mercury)
17	I'M THE ONLY ONE (Mercury)	(Mercury)	42	SECRET Madonna (Mercury)	(Mercury)
18	IF YOU THINK YOU'RE LOVELY NOW (Mercury)	(Mercury)	43	GET DOWN Craig Mack (Mercury)	(Mercury)
19	I KNOW Janna Frazee (Mercury)	(Mercury)	44	GET READY FOR THIS (Mercury)	(Mercury)
20	EVERY DAY OF THE WEEK Lisa (Mercury)	(Mercury)	45	TURN THE BEAT AROUND Exile (Mercury)	(Mercury)
21	CONSTANTLY Inezha (Mercury)	(Mercury)	46	HOLD ON James Brown (Mercury)	(Mercury)
22	I WANTED TQJIKT... (Mercury)	(Mercury)	47	NEW AGE GIRL Chubby Checker (Mercury)	(Mercury)
23	THE SWEETEST DAYS Melissa Wilson (Mercury)	(Mercury)	48	FOR THE LOVE OF \$ (Mercury)	(Mercury)
24	HERE COMES THE HOTSTEPPER (Mercury)	(Mercury)	49	PRACTICE WHAT YOU PREACH Barry White (Mercury)	(Mercury)
25	THIS 'TIL GAME WE PLAY (Mercury)	(Mercury)	50	WILD NIGHT John Mellencamp (Mercury)	(Mercury)

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	THE HITS Earth, Wind & Fire (Mercury)	(Mercury)	26	THE LONG BLACK VEIL The Cheekers (Mercury)	(Mercury)
2	II Deep 3 (Mercury)	(Mercury)	27	MONSTER REM (Mercury)	(Mercury)
3	BALANCE Van Halen (Mercury)	(Mercury)	28	CREEPON AS COME UP (Mercury)	(Mercury)
4	DOOKIE Green Day (Mercury)	(Mercury)	29	CROSSROAD Ben Jelen (Mercury)	(Mercury)
5	HELL FREEZES OVER (Mercury)	(Mercury)	30	THE BEST OF Side (Mercury)	(Mercury)
6	CRACKERS COOL TLC (Mercury)	(Mercury)	31	THE SIGN Aaliyah (Mercury)	(Mercury)
7	GAZZY REAR VIEW (Mercury)	(Mercury)	32	FROM THE BOTTOM UP (Mercury)	(Mercury)
8	VITALITY Pearl Jam (Mercury)	(Mercury)	33	PULP FICTION (Mercury)	(Mercury)
9	NO NEED TO ARGUE The Cranberries (Mercury)	(Mercury)	34	READY TO DIE The Notorious B.I.G. (Mercury)	(Mercury)
10	SMASH (Mercury)	(Mercury)	35	PURPLE (Mercury)	(Mercury)
11	MY LIFE (Mercury)	(Mercury)	36	THE ICON IS LOVE (Mercury)	(Mercury)
12	THROWING COPPER Live (Mercury)	(Mercury)	37	AUGUST & EVERYTHING AFTER (Mercury)	(Mercury)
13	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (Mercury)	(Mercury)	38	LIVE AT THE ACROPOLIS (Mercury)	(Mercury)
14	MTV UNPLUGGED IN NEW YORK (Mercury)	(Mercury)	39	HOLD ME, THRILL ME, KISS ME (Mercury)	(Mercury)
15	BEDTIME STORIES Madonna (Mercury)	(Mercury)	40	WAITING FOR THE PUNCHLINE (Mercury)	(Mercury)
16	COCKTAILS Too Short (Mercury)	(Mercury)	41	I AIN'T MOVIN' (Mercury)	(Mercury)
17	WILD FLOWERS (Mercury)	(Mercury)	42	THE TRACTORS (Mercury)	(Mercury)
18	BOYS ON THE SIDE (Mercury)	(Mercury)	43	YOU MIGHT BE A REDEEMED (Mercury)	(Mercury)
19	YES I AM (Mercury)	(Mercury)	44	GREATEST HITS 1990-1999 (Mercury)	(Mercury)
20	GREATEST HITS Bob Seger & The Silver Bullet Band (Mercury)	(Mercury)	45	READY TO WEAR (PAPER PORTER) (Mercury)	(Mercury)
21	WEEZER (Mercury)	(Mercury)	46	MURDER WAS THE CASE (Mercury)	(Mercury)
22	NOT A MOMENT TOO SOON (Mercury)	(Mercury)	47	RHYTHM OF LOVE (Mercury)	(Mercury)
23	THE LION KING (OST) (Mercury)	(Mercury)	48	CANDLEBOX (Mercury)	(Mercury)
24	BIG ONES (Mercury)	(Mercury)	49	HIGHER LEARNING (Mercury)	(Mercury)
25	BRANDY (Mercury)	(Mercury)	50	THE JERKY BOYS 2 (Mercury)	(Mercury)

Data courtesy Billboard 25 February 1995. * Artists are awarded to those products demonstrating the greatest replay and sales gain. UK act. UK signed acts.

UK WORLD HITS

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

SWEDEN

- (4) STAY ANOTHER DAY East 17 (London)
- (12) THEM GIRLS THEIR GIRLS Zig & Zag (PICA)
- (15) WHATEVER OSO (Columbia)
- (18) CIRCLE OF LIFE Ethn Jazz (Plockat)
- (21) MORE LOVE YOUR'S Anne Lennox (PICA)

Source: GJ/WPI

ISRAEL

- (1) INDEPENDENT LOVE SONG Scorpions (NVA)
- (2) CALL IT LOVE Deuce (London)
- (3) SET YOU FREE-Tance All Across the World
- (4) ONE NIGHT STAND Leo Lomax (Mercury)
- (7) SHE'S A RIVER Simple Minds (Virgin)

Source: Reshat General

AUSTRALIA

- (5) STAY ANOTHER DAY East 17 (London)
- (9) A GIRL LIKE YOU Edwin Collins (MOS)
- (13) TALL COUPS OF THE HEART Kick (Mercury)
- (17) BABY COME BACK Papa Bastien (Virgin)
- (20) SIGHT FOR SORE EYES Mc Peopie (BMG)

Source: Australian Record Ind. Assn.

NETHERLANDS

- (8) ON BABY... (Eternal) (EMI)
- (16) STAY ANOTHER DAY East 17 (Mercury)
- (20) THEM GIRLS THEIR GIRLS Zig & Zag (PICA)
- (21) CAN YOU FEEL... Ebon Jahn (Mercury)
- (27) SHE'S A RIVER Simple Minds (Virgin)

Source: Sijching Mega Top 50

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	THINK TWICE Celtic Storm (Mercury)	(Mercury)	24	HERE AND NOW Del Amitri (Mercury)	(Mercury)
2	NO MORE I LOVE YOU'S Anita Lennox (Mercury)	(Mercury)	25	CALL IT LOVE Deuce (Mercury)	(Mercury)
3	I'VE GOT A LITTLE SOMETHING FOR YOU (Mercury)	(Mercury)	26	YOU ARE EVERYTHING (Mercury)	(Mercury)
4	BEDTIME STORY Madonna (Mercury)	(Mercury)	27	EVERLASTING LOVE O'Jays Edition (Mercury)	(Mercury)
5	YOU FREE TO LOSE (Mercury)	(Mercury)	28	WHEN WE DANCE Zog (Mercury)	(Mercury)
6	DON'T GIVE ME YOUR LOVE (Mercury)	(Mercury)	29	BELIEVE Dan Jago (Mercury)	(Mercury)
7	REACH UP (Mercury)	(Mercury)	30	WHATEVER Ozia (Mercury)	(Mercury)
8	COTTON EYE JOE (Mercury)	(Mercury)	31	SIGHT FOR SORE EYES Mc Peopie (Mercury)	(Mercury)
9	SOMEDAY I'LL BE SATURDAY NIGHT (Mercury)	(Mercury)	32	BUMP N' GRIND (Mercury)	(Mercury)
10	HERE COMES THE HOTSTEPPER (Mercury)	(Mercury)	33	ALWAYS AND FOREVER Luther Vandross (Mercury)	(Mercury)
11	INDEPENDENT LOVE SONG Scorpions (Mercury)	(Mercury)	34	TRUE FAITH (Mercury)	(Mercury)
12	THIS COWBOY SONG (Mercury)	(Mercury)	35	ONE NIGHT STAND Leo Lomax (Mercury)	(Mercury)
13	TELL ME WHEN (Mercury)	(Mercury)	36	RUN TO YOU (Mercury)	(Mercury)
14	SHE'S A RIVER Simple Minds (Mercury)	(Mercury)	37	YOU'RE NO GOOD (Mercury)	(Mercury)
15	TOTAL ECLIPSE OF THE HEART (Mercury)	(Mercury)	38	ALL I WANNABE DO Sheryl Crow (Mercury)	(Mercury)
16	RUN AWAY (Mercury)	(Mercury)	39	CHANGE WINGING D (Mercury)	(Mercury)
17	COVBOY DREAMS (Mercury)	(Mercury)	40	LOVE ME FOR A REASON (Mercury)	(Mercury)
18	OVER MY SHOULDER (Mercury)	(Mercury)	41	WAKING UP (Mercury)	(Mercury)
19	OPEN YOUR HEART (Mercury)	(Mercury)	42	FOR YOUR LOVE (Mercury)	(Mercury)
20	WE'VE GOT TONIGHT (Mercury)	(Mercury)	43	STAY ANOTHER DAY East 17 (Mercury)	(Mercury)

VIRGIN 1215 CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	CROCODILE SHOES (Mercury)	(Mercury)	21	THEIR DEADLY CINE... AND THEN SOME (Mercury)	(Mercury)
2	DRIFT IN THE CHARTS... THE BEST OF (Mercury)	(Mercury)	22	JOLLIFICATION (Mercury)	(Mercury)
3	GOOD NEWS FROM THE NEXT WORLD (Mercury)	(Mercury)	23	BEHIND CLOSED DOORS (Mercury)	(Mercury)
4	DUMMAY (Mercury)	(Mercury)	24	DOG MAN STAR (Mercury)	(Mercury)
5	PARLIFE (Mercury)	(Mercury)	25	OCTOPUS (Mercury)	(Mercury)
6	KING DIRTY (Mercury)	(Mercury)	26	WAITING FOR THE PUNCHLINE (Mercury)	(Mercury)
7	DEFINITELY MAYBE (Mercury)	(Mercury)	27	THE HITS Earth, Wind & Fire (Mercury)	(Mercury)
8	NO NEED TO ARGUE The Cranberries (Mercury)	(Mercury)	28	HANKY PANKY THE (Mercury)	(Mercury)
9	FIELDS OF GOLD... THE BEST OF (Mercury)	(Mercury)	29	LIVE AT THE BBC The Beatles (Mercury)	(Mercury)
10	MONSTER REM (Mercury)	(Mercury)	30	BIG ONES (Mercury)	(Mercury)
11	CROSS ROAD... THE BEST OF (Mercury)	(Mercury)	31	THE DIVISION BILL (Mercury)	(Mercury)
12	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (Mercury)	(Mercury)	32	THE GREATEST HITS (Mercury)	(Mercury)
13	DOOKIE Green Day (Mercury)	(Mercury)	33	SECOND COMING The Dave Matthews Band (Mercury)	(Mercury)
14	IT'S FIVE O'CLOCK SOMEWHERE (Mercury)	(Mercury)	34	EVERYBODY'S GONNA GO TO THE PARTY (Mercury)	(Mercury)
15	WORLD OF MARYSTORY (Mercury)	(Mercury)	35	TRACY CHAPMAN Tracy Chapman (Mercury)	(Mercury)
16	WORRY BOMB (Mercury)	(Mercury)	36	THE BEST OF Side (Mercury)	(Mercury)
17	UNPLUGGED IN NEW YORK (Mercury)	(Mercury)	37	? THE BEST OF (Mercury)	(Mercury)
18	BEATTIME STORIES Madonna (Mercury)	(Mercury)	38	SEAL (Mercury)	(Mercury)
19	THE ROAD TO HELL (Mercury)	(Mercury)	39	THE ROAD TO HELL (Mercury)	(Mercury)
20	BALANCE Van Halen (Mercury)	(Mercury)	40	BALANCE Van Halen (Mercury)	(Mercury)

R&B SINGLES

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	I'VE GOT A LITTLE SOMETHING FOR YOU	MMA	1st Avenue/Columbia 660386 (SMA)
2	2	HERE COMES THE HOTSTEPPER	Wayi Kanozo	Columbia 6610416 (SMA)
3	NEW	FOR YOUR LOVE	Stevie Wonder	Motown CD:TMGDC 1437 (F)
4	3	EVERY DAY OF THE WEEK	Jade	Giant 7432126/241 (BMG)
5	6	BUMP N' GRIND	R Kelly	Jive JIVET 368 (BMG)
6	5	YOU ARE EVERYTHING	Melanie Williams & Joe Roberts/Columbia	611736 (SMA)
7	4	U WILL KNOW	BMJ	Mercury/MERX 420 (F)
8	7	ALWAYS AND FOREVER	Luther Vandross	Epic CD:6611942 (SMA)
9	NEW	GREATER LOVE	Seal/In-E & Jay/In-E/Tray	SoulOf/Delegra/3016 (SMA)
10	NEW	SHAME	Zhane	Jive JIVET 372 (BMG)
11	8	CHILL OUT (THINGS GONNA CHANGE)	John Lee Hooker	Pointblank/Virgin CD:PD00 10 (E)
12	NEW	GET UP ON IT	Keith Sweat/Fat Kat/Kid	Electra/EKR196CD (W)
13	9	U BLOW MY MIND	Blackstreet	Interscope A 83227 (W)
14	12	CREEP	TLC	Arista/LaFace 7432154/31 (BMG)
15	10	ALMOST SEE YOU (SOMEWHERE)	Cher/Bac	Wild Card CD:CARDW 15 (F)
16	NEW	YOU DON'T WANNA MISS	Fir Real	A&M 580071 (F)
17	13	PROTECTION	Massive Attack	Virgin WBRT 6 (E)
18	11	LOVE INSIDE	Sharon Forester	the FX 253 (F)
19	17	PRACTICE WHAT YOU PREDIC/LOVE IS THE ICON	Benny White	A&M 580091 (F)
20	15	CRY FOR YOU	Jodeci	Uptown/MCA MCSX 2039 (BMG)
21	15	HOOCHIE BOOTY	Ultimate Kaos	Wild Card CD:CARDW 14 (F)
22	14	STAY WITH ME (BABY)	Lorraine Ellison	Warner Bros CD:W 4286CD (W)
23	18	I'M GOING ALL THE WAY	Sounds Of Blackness	A&M 581485 (F)
24	15	OH AAH (G-SPOT)	Wayne Marshall	Southdown SDJUL 0032 (LS)
25	19	GOOD LIFE	EVE	Gassline Alley MCST 2038 (BMG)
26	22	LET IT LAST	Carleen Anderson	Circa YTR 119 (E)
27	23	CRAZY	Eternal	1st Avenue/RMC CD:CEMCK 384 (E)
28	23	YOUR LOVE IS A 187	Whitehead Bros	Motown TMGX 1434 (F)
29	21	GUERRILLA FUNK	Paris	Virgin PITYST 100 (E)
30	24	I'LL FIND YOU	Michelle Gayle	1st Avenue/RCA 7432124/781 (BMG)
31	23	SWEET LOVE	M-Beat featuring Nasty	Reck REMKT 49 (SRD)
32	28	REAL	Donna Allen	Epic 6610996 (SMA)
33	27	I WANNA BE DOWN	Brandy	Atlantic A 72177 (W)
34	29	BABY	Brandy	Atlantic 7561095930 (Import)
35	33	SLY	Massive Attack	Virgin WBRT 5 (E)
36	30	SHE'S GOT THAT VIBE	R Kelly	Jive JIVET 364 (BMG)
37	31	OH BABY...L	Eternal	1st Avenue/RMC 12EM 353 (E)
38	32	ON BENDED KNEE	Boyz II Men	Motown CD:TMGDC 1433 (F)
39	NEW	CHAMPION DJ	Blackstar featuring Top Cat	Congre Maty LION 1 (GRP/F)
40	40	ONE MORE CHANCE	ETC	Gassline Alley CD:MST0 2025 (BMG)

DANCE SINGLES

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	FEEL IT	Carol Bailey	Mutiny 12MULTRY 3 (TRC/BMG)
1	1	PASSION	Jon Of The Pleased Wimmen	Perfecto ZY 84RTZ (W)
3	5	COLOR OF MY SKIN	Swing 52	the FX 236 (F)
4	NEW	I BELIEVE	Happy Clappers	SHIN04 (SRD)
5	3	DON'T GIVE ME YOUR LIFE	Alice Party	Systematic SYSX 7 (F)
6	6	BEDTIME STORY	Madonna	Maverick/Sire W 002TX (W)
7	4	FEEL IT	Hi-Lux	Cheeky/CHEX02 006 (BMG)
8	2	ANOTHER STAR	Kitby Sledge	NRC DEAX 002 (RTM/F)
9	NEW	TASTE YOUR LOVE	Horace Brown	Uptown/MCA MCST 2026 (BMG)
10	NEW	EVERYTIME YOU TOUCH ME	Moby	Mute 12MUTE 174 (RTM/F)
11	NEW	TAKE ME FOREVER	Data	Hi-Life/Polydor 12HX 5 (F)
12	NEW	FEEL GOOD 95	Omni Trio	Moving Shadow SHAD0W 3R2 (SRD)
13	7	REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)	Perfecto Altmstr	Perfecto/East West Y2 8307 (W)
14	5	TRAIN OF THOUGHT	Escoria	Intredon TARD 125 (F)
15	NEW	GOT THE MUSIC	Happy Lary's Big Beat Crew	Deep/Destruction OLY320 (W)
16	6	MESSAGE OF LOVE	Lodehappy	MCA MCST 2040 (BMG)
17	15	EVERY DAY OF THE WEEK	Jade	Giant 7432126/241 (BMG)
18	10	I FOUND LOVE/TAKE A TOKE	C & C Music Factory	Columbia 6612116 (SMA)
19	NEW	LANUELA	Malense Massive	Labello Dance LAD 141 (SRD)
20	NEW	SHAME	Zhane	Jive JIVET 372 (BMG)
21	NEW	ANYTHING YOU WANT	Jodeci	Mercury/MERX 420 (F)
22	9	U WILL KNOW	BMJ	Mercury/MERX 420 (F)
23	NEW	IF ONLY YOU COULD BE MINE	The Affair	4th-B Way 12BRW 312 (F)
24	NEW	GREATER LOVE	Seal/In-E & Jay/In-E/Tray	SoulOf/Delegra/3016 (SMA)
25	13	THE BOMB	Bucketheads	UMM IMM 209 (Import)
26	NEW	DUB PLATE STYLE	Maryvicious Cain	Surtuban Base SUBBASE 47 (SRD)
27	20	CONTROL	Time Of The Mumph	Fresh FRSH 24 (MNY/SMA)
28	NEW	THAT WHITNEY SONG	Pcp	Stepper Out/LAND 23T (F)
29	8	SUGAR SHACK	Seb	Recept 12REACT 50 (SRD)
30	NEW	SING IT TO YOU (DEE-DOOB)	Lavinia Jones	Virgin DINST 142 (E)

DANCE ALBUMS

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	LEFTISM	LeFields	Columbia HANOLP 2THANDMC 2 (SMA)
2	2	CARL COX - FACT	Various	Recept REACT/P 5RFACTMC 56 (SRD)
3	3	DUMMY	Various	Go Beat 629323/625224 (F)
4	5	IN-A-HOUSE CLASSES - VOL 1	Various	Telstar STAR 2759/STAC 2759 (BMG)
5	4	THE DEEPEST OUT - VOL 1	Omni Trio	Moving Shadow ASHAD0W 1UPASHAD0W 1MC (SRD)
6	NEW	METAPHOR	Katiny Larkin	R&S RS 8502A (W)
7	NEW	NEW SOUL REBELS	Various	Global Television (R&MC 05 (BMG)
8	10	SERIOUS	Whitehead Bros	Motown 832054 (F)
9	12	BRANDY	Brandy	Arista 828101/828194 (W)
10	NEW	RENAISSANCE	Various	Sire (R&MC 1MC (SMA)

© CHL Compiled from data from a panel of independents and specialist multiples

SPECIALIST CHARTS

25 FEBRUARY 1995

CHANGE OF ADDRESS
PLEASE NOTE AND
ADVISE YOUR
COLLEAGUES



We are
"Moving On Up, Moving On Out"***
From Monday 27th February
we join the South London Posse at our new
offices just south of Chelsea Bridge, a mere
10 minutes from the West End and easily
reachable by bus, train, tube & Lear jet.

Guy, Frank, Kris, Dona and David look forward to
working with you from our new space.

* with thanks to our friends at M People for use of their lyrics

NEW ADDRESS:

MUSIC TRAVEL LIMITED
STUDIO 1 • CLOISTERS HOUSE
CLOISTERS BUSINESS CENTRE
8 BATTERSEA PARK ROAD
LONDON SW8 4BG
Telephone: 0171 627 2200
Accounts: 0171 627 0818
Facsimile: 0171 627 2221

MUSIC VIDEO

This	Last	Title	Artist	Label (distributor)	16	14	12	10	8	6	4	2	1	Video Title	Label (distributor)
1	2	BLUR: Showtime	Blur	Capitol	16	14	12	10	8	6	4	2	1	THE RETURN OF JAFAR	Walt Disney
2	1	EVIE PRELITE: The Last Performances	EVIE PRELITE	Capitol	16	18	18	18	18	18	18	18	18	ACE VENTURA: PET DETECTIVE/Homer Video	Home Video
3	4	BON JOVI: Cross Road - Best Of	Bon Jovi	Mercury	16	16	16	16	16	16	16	16	16	SHADOWLANDS	Capitol Video
4	1	SMASHING PUMPKINS: Viva la Death	Smashing Pumpkins	Capitol	16	16	16	16	16	16	16	16	16	BLUR: Showtime	Capitol Video
5	8	DANIEL D'ONNELL: Last For You	Daniel D'Onnell	Capitol	16	16	16	16	16	16	16	16	16	BLUR: Showtime	Capitol Video
6	10	BEAUTIFUL SOUTH: Carry On Up The Charts-The Best Of	Beautiful South	Capitol	16	16	16	16	16	16	16	16	16	CREASE	Capitol Video
7	7	JUDITH DURHAM: THE SEEKERS: 25 Year Reunion Concert	Judith Durham	Capitol	16	16	16	16	16	16	16	16	16	STAR TREK NEXT GENERATION: MOVIE 3:IC Video	Home Video
8	5	TAKE THAT: Berlin	Take That	Capitol	16	16	16	16	16	16	16	16	16	JURASSIC PARK	Capitol Video
9	13	ETERNAL: Always And Forever	Eternal	Capitol	16	16	16	16	16	16	16	16	16	STAR TREK NEXT GENERATION: MOVIE 3:IC Video	Home Video
10	6	BARBRA STREISAND: The Concert	Barbra Streisand	Capitol	16	16	16	16	16	16	16	16	16	REMNANTS OF THE DAY	Columbia TriStar
11	9	NIIRXANA: Live! Tonight! Sold Out!	Nirvana	Capitol	16	16	16	16	16	16	16	16	16	THE BOODYGARD	Warner Home Video
12	17	PJ AND THE NEW POWER GENERATION: Who's Video Is It Anyway?	PJ and the New Power Generation	Capitol	16	16	16	16	16	16	16	16	16	INDEPENDENT PROPOSAL	Capitol Video
13	3	KENNY ROGERS AND DOLLY PARTON: Live!	Kenny Rogers and Dolly Parton	Capitol	16	16	16	16	16	16	16	16	16	ALADIN	Walt Disney
14	12	VARIOUS ARTISTS: Memories Of Ireland - 40 Songs	Various Artists	Capitol	16	16	16	16	16	16	16	16	16	STAR TREK DEEP SPACE NINE 21	Home Video
15	11	BILL WHELLAN: The River Dance For Awards	Bill Whellan	Capitol	16	16	16	16	16	16	16	16	16	FOREVER YOUNG	Warner Home Video
														PRETTY WOMAN	Touchstone

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	NEW GENERATION	Suede	Nude Nud 12CD1 (RTMP)
2	NEW	ANOTHER STAR	Kathy Sledge	NRG DEACD 012 (RTMP)
3	2	WHATEVER	Ozias	Creation CRESCD 195 (SM/V)
4	NEW	SUGAR SHACK	Seb	React CREACT 50 (SRD)
5	NEW	JACKIE'S RACING	Whiteout	Silverstone ORECD 68 (IP)
6	3	NOW THEY'LL SLEEP	Belly	4AD BAD 5003CD (RTMP)
7	4	INBETWEENER	Sleeper	Independent SLEEP 006CD (V)
8	9	DON'T STOP	Othermen Brothers	ZYX ZYX 74636 (Self)
9	6	DO YOU WANNA PARTY	DJ Scom	Steppin' Out SPONCD 2 (P)
10	NEW	CATCH A FLOW	Marshall's Party	4 Liberty LIBCD 012 (SRD)
11	NEW	100 MUCH FOR ME	Charlotte Smith	Indichino IND 02CD (SRD)
12	NEW	LET IT GO	Spiritualized EM	Dedicated SPRT 800CD (RTMP)
13	7	SLAM EP	Rhythmic State	Massive Respect MR 05CD (IM)
14	10	JANA	Killing Joke	Rotatorily RLDA 21 (P)
15	17	SWEET LOVE	N-Beat featuring Nalynn	Chaos CRECD 40 (SRD)
16	NEW	LET ME HEAR MUSIC	Remjack	Hojo Chango HD03 027 (RTMP)
17	12	SWOON	The Mission	Neverland HHOCCD 002 (P)
18	13	NUMBER ONE BLIND	Veruca Salt	Minty Fresh/Hi-Wire FLAT5CD 16 (P)
19	16	ODD AHH (G-SPOT)	Wayne Marshall	Southern SOUTH02S 321 (JS)
20	8	LET'S SPEND THE NIGHT TOGETHER	Mashi	Plays COPLA 2A (SRD)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	PURE PHASE	Spiritualized EM	Dedicated DECD 017 (RTMP)
2	1	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (SM/V)
3	6	DOG MAN STAR	Suede	Nude NUDE 3CD (RTMP)
4	3	GALIA (ONE WOMAN'S JOURNEY)	Olivia Newton John	D-Sharp DS1CD 701 (P)
5	2	CLASSICS	Aphex Twin	RSJS RS 9905CD (SRD)
6	4	UNIVERSITY	Throwing Muses	4AD CAD 5002CD (RTMP)
7	NEW	PYGMALION	Slowdown	Creation CRECD 168 (P)
8	9	SMASH	Dillinger	Epoch E 85432 (SRD)
9	NEW	AN INTRODUCTION TO... THE DEEPEST CUT - VOLUME 1	Roy Hayler	Science Fiction MHC 017 (SRD)
10	7	SPANNERS	Omni Trio	Moving Shadow ASHADOW 1CD (SRD)
11	10	AMERICAN THINGS	Black Dog	Warp PUPCD 1 (RTMP)
12	10	AMERICAN THINGS	Veruca Salt	Minty Fresh FLAT5CD 3 (P)
13	13	THE STONE ROSES	The Stone Roses	EpicentRE EPICD 502 (P)
14	14	FREEDOM - THE ALBUM	DFX	Silverstone ORECD 003 (IM)
15	NEW	THE SKY MOVES SLOWLY	Porcupine Tree	Delirium DELE CD2 028 (V)
16	NEW	LEVELLING THE LAND	The Levellers	China WOLDCD 102 (P)
17	18	EVERYONE'S GOT ONE	Echobelly	Faave FAUV 3CD (SM/V)
18	NEW	MOBILE SAFARI	Pastels	Domino Recordings WDCD 17 (P)
19	NEW	SUEDE	Suede	Nude NUDE 1CD (RTMP)
20	NEW	CENSORED	Wayne Marshall	Southern SOUTL 34 (JS)

ROCK

This	Last	Title	Artist	Label (distributor)
1	2	DOOKIE	Green Day	Reprise 89245S292 (W)
2	4	CROSS ROAD - THE BEST OF	Bon Jovi	Jambico 52823SR2 (P)
3	6	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24277 (BMG)
4	3	BEHIND CLOSED DOORS	Thunder	EMI CREMD 1076 (F)
5	1	WAITING FOR THE PUNCHLINE	Extreme	A&M A50395 (F)
6	7	SECOND COMING	Stone Roses	Geffen GED 24503 (BMG)
7	5	BALANCE	Warner Brothers	5902457602 (W)
8	8	BIG DREAMS	Aerosmith	Geffen GED 24546 (BMG)
9	9	WILDALDY	Pearl Jam	Epic 4778612 (SM)
10	12	NEVERMIND	Nirvana	DGC DGC2 2442S (BMG)
11	10	AMERICA	Black Crowes	American 7423129602 (BMG)
12	11	NO QUARTER	Jimmy Page & Robert Plant	Fantasia 5263622 (F)
13	14	SMASH	Dillinger	Epoch E 85432 (SRD)
14	10	HOW TO MAKE FRIENDS...	Terrorvision	Total Vegas VEGASCD 2 (P)
15	13	SUPERKNOWIN	Songarden	A&M 5401232 (F)
16	NEW	MIRACLED CHILDHOOD	Marillion	Fame CDF4 3258 (F)
17	17	IN UTERO	Nirvana	Geffen GED 24535 (BMG)
18	NEW	1984	Van Halen	Warner Brothers 8 920858 (W)
19	16	SO FAR SO GOOD	Bryan Adams	A&M 5401572 (F)
20	17	THE ULTIMATE MIX	Jim Hendrix	PolyGram TV 51722S2 (F)

CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	1	100% CLASSICS	Various Artists	Telstar TCD 2757 (BMG)
2	2	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 45982002 (W)
3	3	THE PIANO	Michael Nyman	Venue VNSD319 (F)
4	4	CANTO GREGORIANO	Monks Chorus Sikos	EMI Classics 505 519232 (F)
5	5	DR. HILARY JONES' CLASSIC RELAXATION	Various Artists	Deutsche Grammophon 4058112 (F)
6	6	THE CLASSIC EXPERIENCE	Various Artists	EMI EMTV 45 (F)
7	7	OFFICINUM	Jan Garbarek/Hilliard Ensemble	ECM 445392 (P)
8	9	TRANQUILITY	Various Artists	EMI CDC55492 (F)
9	11	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 430532 (F)
10	8	SIMPLE GIFTS	Lesley Garrett	Silva Classics SILKD 8004 (CON/SS)
11	10	THE ULTIMATE COLLECTION	Marisa Lenza	RCA Victor 7423129602 (BMG)
12	12	WALDVI FOUR SEASONS	Nigel Kennedy/ECO	EMI CDN2 (F)
13	NEW	BINGEN: CANTICLES OF ECSTASY	Sequentia	Harmonia Mundi 054272320 (HM)
14	16	THE BERRY WIDOW	Sturdtz/WP/Gardner	DE 4209112 (F)
15	NEW	ANCIENT AND MODERN	Anne Dudley	Echo EMD3 (F)
16	20	MORE CLASSIC ROMANCE	Various Artists	Classic FM CFMCD 3 (SM)
17	14	CLASSIC EXPERIENCE II	Various Artists	EMI COEMTV 50 (F)
18	15	LOVE	Michael Nyman	Venue CDVE 824 (F)
19	18	GORECK: MISERERE	Chicago SO/Nelson	Nonesuch 7559793482 (W)
20	17	MELANCHOLY	Various Artists	EMI CDC5552422 (F)

MID PRICE

This	Last	Title	Artist	Label (distributor)
1	17	PRETTY WOMAN	Original Soundtrack	EMI COP 750032 (F)
2	14	TRACY CHAPMAN	Tracy Chapman	Elektra EK74402 (W)
3	1	BAT OUT OF HELL II - BACK INTO HELL	Meat Loaf	Virgin VP 2710 (F)
4	2	THE LOST BOYS (OST)	Various	Atlantic 7817672 (W)
5	10	DOCK OF THE BAY - DEFINITIVE COLLECTION	Otis Redding	Atlantic 54017082 (W)
6	6	NEW JERSEY	Bon Jovi	Verigo 8395362 (F)
7	11	THE DOORS	The Doors	Elektra K 240712 (F)
8	7	SLEEPING WHEN WEY	Bon Jovi	Verigo 8395362 (F)
9	19	THE BLUEBROTHERS (OST)	Various	Atlantic K 5072 (W)
10	NEW	TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros WX 052 (W)
11	8	HITS OUT OF HELL	Meat Loaf	Epic 490442 (SM)
12	10	HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 473682 (SM)
13	15	LEISURE	Blur	Foed COP 750692 (F)
14	19	KNOWING ME KNOWING YOU 2	Alan Partridge	BBC BBCCD 883 (P)
15	NEW	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood	ZTT 45904762 (P)
16	NEW	HARVEST	Neil Young	Reprise K 5405 (W)
17	9	THE TIME HAS COME (REMIXES)	U.N.K.L.E.	Max Wax MW 028 (P)
18	16	IF THIS IS ROCK AND ROLL, I WANT MY...	The Saw Doctors	Shantown SAWOOD CD (W)
19	NEW	CHECK YOUR HEAD	Bessie Boys	Capitol CDEI 2171 (F)
20	NEW	LOOK SHARP	Roasted	EMI CDV 791082 (F)

RECORDING STUDIOS AND PRO AUDIO

Next week, the studio industry makes its annual pilgrimage to Paris for the Audio Engineering Society convention. The UK's studio contingent will be in buoyant mood judging by the optimism emanating from the various recording complexes around the country at the moment. *MW's* latest studio supplement reveals news of more suites opening, the

installation of new equipment and an increase in the amount of studio time being booked. AES is a vital event in the recording industry calendar, and is where the latest recording equipment will get its European debut. One notable technological advance in recent years has been the move towards more affordable desk automation systems which helped create the home studio culture. This trend, developed primarily in the dance scene, has affected the professional studio industry, but there is evidence that as the dance industry has matured, the home studio concept has outgrown the bedroom and become part of the mainstream studio business. The organisers say AES is not a show for doing business, but for discussing it. If this is the case then there will certainly be plenty to talk about.

New Roundhouse promises flexibility

Roundhouse owner Gerry Bron is promising A&R executives and producers greater flexibility and better facilities from his new recording studios in London's Saffron Hill.

The complex, which took two years to design and complete, opened at the beginning of February and replaces the 10-year-old three-studio Roundhouse complex in Chalk Farm. It includes three control rooms, two studios, two overdub rooms and a programming room, linked with an array of audio tie-lines.

"We can now handle anything that A&R people throw at us by offering clients the flexibility they need," says Bron, who started as a record producer in 1962.

Bron first devised a three-studio complex idea in 1990 but, at the height of the recession, it was not financially viable to revamp the Chalk Farm premises. He found the site at 91 Saffron Hill in December 1992.

Artists including The Jam, Cliff Richard, Adam Ant, Haircut 100 and Stevie Wonder worked



The new Roundhouse at Saffron Hill: "We can handle anything A&R people throw at us," says owner Gerry Bron

at the original Roundhouse and Bron is confident he will continue to attract big name acts.

"I have always told A&R people that they must be prepared to pay for a quality service. They

may think getting a room for £300 a day somewhere is cheap, but if they do not get everything done, it is not value for money. For £600 a quality studio, they would finish everything they

wanted to in one day," says Bron.

Meanwhile, the Roundhouse has launched a new service called the CD Show Disc where the studio produces a one-off or limited run quality CD demo.

Stevens ups remix work

Take That tour musical director Mike Stevens has installed a Yamaha ProMix 01 at his private studio to boost his dance recording business which currently produces up to three remixes every week.

The ProMix 01 was widely praised when it was launched last summer as the first mass-market digital mixer available for around £1,500. It features 18 inputs with 20-bit AD conversion and stereo digital and analogue outputs.

Stevens has installed the ProMix 01 at his studio in Newport Pagnell to supplement the existing 32-channel board with Midi routing.

The studio is also equipped for full production work and remixing, with ADAT digital multitrack and Macintosh sequencing and hard disc editing facilities.

Stevens initially used the ProMix at the heart of Take That's live stage set on their recent European tour.

Stevens's list of remixes includes Ultra Boogie's Head On, Awesome's Don't Go, The Affair's If You Could Be Mine, Rubi Turner's Never Gonna Give You Up and Eternal's Crazy. He is currently working on Shaggy's Boombastic and a project with Donna Summer.

Myers returns with new label



Myers: back in business
MUSIC WEEK 25 FEBRUARY 1995

Writer and producer Mike Myers has returned to the music industry after four years to launch his own record label.

Myers, who has worked with acts including The Shadows, the Nolans, Bucks Fizz, Billy Ocean and the Commodores, has returned after a three-year court battle with a former partner which left him ill and unable to work for 12 months.

He has formed a label called Timpan, whose roster comprises adult contemporary act Driver and female soloist Tyler Miles. Her debut album is now being recorded at Myers' fully-digital Utopia Studios ready for release this summer.

"Even if you have been out of the industry for four months people forget you, so after four years it has been very difficult," Myers says.

"People forget how good you are and the projects you have worked on, but I have kept up with the technological changes in the recording industry, such as the developments in multimedia."

During his 26-year career, Myers has been involved in 32 Top 10 singles and albums. He has won numerous awards including Bessie's songwriter of the year and most-performed work awards; and three awards at the Tokyo Music Festival.



Trident 11 has invested in a new monitoring system. The studio installed the Dynaudio M4s with digital crossover and added a pair of Dynaudio MT's in time to mix the new Incegnite album due out this spring. Producer J.P. Blaney (seated) and engineer Simon Cotsworth have been so impressed with the system they are returning to Trident to record and mix a new George Benson album.

COMMENT

**The risks of hit and miss**

It's a funny business this. No formal qualifications, no financial security, no set program every two years, work 14- to 16-hour days in rooms that resemble the Starship Enterprise flight deck, often full of people with large egos, where artistically anything goes, or doesn't as the case may be. Spend years doing this as a house engineer in a well-known studio, learning the tricks of successful producer/engineers, hoping to be given the chance one day of being in their shoes. It all seems to be so hit and miss. How many times when asking "How did you make the break into production?" have I heard, "I happened to be in the right place at the right time." If only that were all, but unfortunately there are a whole host of things that you have to get right first.

Attitude, knowing when to open your mouth and when to keep it closed, being able to get what the artist/producer wants from the gear available and, when you have the idea that turns a mediocre song into something special, making it look like someone else thought of it, biting your lip as you go and make the tea. Even finding and developing local talent in between projects at your mate's home studio usually results in the record company saying, "You've done a great job but we'd like to put them with a 'name producer'." A name producer is someone with a track record. Catch 22! There are a lot of very talented artistic people on this side of the desk, with many years of exclusive experience that deserves a better and more definite chance than being in the right place at the right time.

Get connected

Now is the time for more record companies to become computer literate and realise we are on the verge of something bigger, media wise, than has ever happened before.

The possibilities for multimedia in our business are endless and, rather than just jumping on the bandwagon, the music business should be leading from the front. Investment is needed for artists to make CD-Roms that not only contain the album, but information such as back catalogues, bio, fan club info, gig and tour info, photos and lyrics etc. All this can be done relatively cheaply once the workings are in place and it would offer so much more to the record buying public. Studios would benefit from a 'Kemp's' style CD-Rom, listing worldwide studios, hire companies etc and what they had to offer. Just imagine if you could tap into the Internet and find out studio availability, rates etc and then confirm your time with an E-Mail message. How much easier it would be to get hold of various record company executives and A&R people if they had E-Mail addresses. All this is possible now and it will be done, hopefully sooner rather than later.

Simon Dawson

Simon Dawson worked as a producer on the Stone Roses' Second Coming album, and has worked as a sound engineer during his career with Ozzy Osbourne, The Stranglers, UB40 and King Sunny Ade. His comment is a personal view.

Producers seek rights harmony

European record producers and engineers are to use the Audio Engineering Society convention in Paris this month to discuss the controversial topic of producers' copyright.

The various producers' associations from across the continent will attend AES to give their views on impending harmonisation of copyright legislation throughout the European Union.

British Group Re-Pro will meet its counterparts from the Netherlands, Austria, Germany and France to discuss neighbouring rights legislation,

the acceptance of producers as performers, the relationship with talent unions such as the Musicians' Union and Equity in the UK and current producer contracts.

The meeting, which is being sponsored by 3M Tape, will also debate the European attitude towards the dominance of Anglo-American catalogue.

The situation has attracted strong protests in Germany, and even prompted legislation in France where radio station playlists must now fea-

ture at least 40% French product. Re-Pro chairman Robin Millar says it will be an historical meeting: "It is strange that so-called harmonising legislation in the EU should reveal so many inconsistencies and even the fundamental differences between the treatment of studio producers in European countries."

He adds, "It is time for those who practice the profession to contribute their wealth of experience to influence how the global recording industry develops in the future."



New name, new equipment: the updated Dep International Studio in Digbeth, Birmingham

UB40 update Midlands studio

UB40's Birmingham studio has undergone a total facelift, making it one of the top recording centres in the Midlands.

And its name has been changed to the Dep International Studio from the Abattoire, a name which reflected the building's meat industry origins.

The two-studio complex was designed by Recording Architecture with acoustic design by Nick Whitaker, and now includes a live

room with an upgraded Amek Angela console and a substantial recording booth.

The mix room has a large outdoor inventory including three Akai samplers and programming and sequencing software on Macintosh or Atari, while recording is on 48 tracks of Otari analogue in a separate machine room. There is also a private lounge with a pool room, conservatory and secure parking.

The band spends much of its time in different parts of the world so the studio will be fitted with six ISDN lines enabling them to send live recordings and contributions to albums electronically.

The studio is looking to bring in more commercial trade this year, especially local business. The complex is offering 24 track recording in the live room at £360 per day and the mix room at £450 a day.



The Town House (above) is hoping for a big boost to its post-production business this year after updating its mastering operation. It has installed PMV BGS monitor systems in three new rooms, while its original mastering suite now includes a complete digital facility centred around a Sonic Solutions Hard Disc Editor.

Manor Mobiles hired for Brits

Manor Mobiles will again be recording this year's Brit Awards from Alexandra Palace.

Tonight's (Monday) show, featuring live performances by Elton John, Blur and Madonna, will be recorded on Mitsubishi 32 track, and 150 actively split lines will feed two mobiles from the stage.

One of the mobiles will leave the venue immediately after the show and park overnight outside Telecine so mixing can take place. The company is also providing stereo feeds to a number of radio stations including Radio One.

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Studios with a difference

A studio company which arranges tailor-made recording packages for artists at various sites around the world has been launched in London.

Soundfield Studios was formed at the end of last year by former Eurythmics engineer Jonathan Miles. He has spent the past 12 months travelling the world to find notable locations to be used as studios, and has so far signed up more than 100 sites from provincial chateaux in France to Jamaican villas.

He says bands come to him with a recording budget and he arranges the location, equipment, accommodation, catering and all other specific requirements.

He says: "We tailor the package to a band's budget. The equipment is custom-made, similar to going on tour, and we make sure the band only pays for equip-

ment they actually need. The buildings are in relaxing environments and are owned by people who like to see pop stars working there from time to time."

The first big-name artist to use Soundfield's service is Lenny Kravitz who contacted the company when he wanted to record tracks for his forthcoming album.

Kravitz's requirements included a private 16th century chateau near Paris, the installation of his vintage recording and backing gear and the provision of a vegetarian cook and bi-lingual 'trouble shooter'.

Kravitz's engineer Henry Hirsch says: "The vibe and flexibility of the place is exceptional. The right ambience means a lot to us. It makes you feel more positive and creative without being aware that you are working really hard."



Lenny Kravitz's engineer Henry Hirsch is surrounded by vintage equipment in a bedroom of the French chateau which was rented through Southfield Studios as the recording location for Lenny's fourth album. All recording took place via the ex-Advision Helios console and was recorded on a 3M M56 one-inch 16-track and simultaneously to stereo using a Studer C37 valve two-track at 15ips, all without noise reduction.

Tower studio put up for sale

A Martello tower, one of hundreds built along England's south coast as a sea defence during the Napoleonic War, is up for sale as a studio.

The property, which is on the market for around £120,000, has never been used commercially before, but is in a prime location on the East Sussex coast near the village of Norman's Bay.

The tower was bought 20 years ago by Gunther Willamowski, the man who claims to have invented the music cassette rack in 1969,

and he says any purchaser must be prepared to pay up to £100,000 refurbishing the property.

Willamowski advertised the tower in *Musik Week* in December and says he has had several enquiries including some from music publishing companies.

The property includes a top floor which could be used as a lounge and dining room, a first floor which could be used as the main studio and a ground floor which would be ideal for bedrooms.

Erasure receive award for vision

Erasure are the latest winners of the 3M Visionary Award which recognises artistic and technical innovation in album recording.

The band won the award for their *I Say I Say I Say* album which was recorded over a six-month period between Vince Clarke's private studio in Amsterdam, Dublin's Windmill

Lane Studios and the Church in London with engineer Phil Legg. Producer Martyn Ware says, "96 was used without noise reduction at 30ips, running hot-

ter than the recommended operating level. The tape has excellent headroom, and is also good for achieving subtle compression effects."

Previous UK winners of the award have included Radiohead, Ciannad and the Cranberries, while Ace of Base picked up the honour in Scandinavia.

Fire closes Wool Hall

Van Morrison's west country residential studio, The Wool Hall, has been temporarily closed following a fire.

The blaze broke out in roof space above the old Bathstone building's control room while the main studio was empty, but it was noticed by technical engineer David Conroy before any equipment was damaged.

"If it had happened in the middle of the night or while we were away we would have lost the building," says studio head Carole Davies.

"It was a relatively small fire, but it caused sufficient damage to put us out of action for at least two months."

Repair work on the dam-



aged roof is under way and the main studio should reopen in March.

The Wool Hall's rehearsals rooms were unaffected by the fire.

The Wool Hall studios were

built by Tears For Fears' Roland Orzabal and a group of business partners, including Max Hole, before they sold the company to Morrison, their most regular client, last year.

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THREE PRODUCERS FOR THE SECOND COMING

The Stone Roses used three separate producers on their *Second Coming* album which was released in the US last month and debuted at a commendable number 47 in the *Billboard* 200.

Simon Dawson is credited with producing most of the tracks and he is confident the release will give UK music a further boost in the US. Dawson will be touring with the band and has been producing B-sides for them since the LP was finished last autumn.

With millions invested in the

band and an uncomfortable five-year gap between albums, the pressure on the Stone Roses has been intense. Dawson met them in 1990 when they were still working with John Leckie, who got fed up waiting for the group to come up with new songs and decided to hand over the reins to his engineer Paul Schroeder.

Schroeder took the band to Rockfield Studios and stayed until February 1994 when Dawson stepped in.

Dawson says, "When I took over, the band finally knew

what they wanted. Months of jamming in the studio had made them realise they were becoming more of a live rock band and less a dance act with guitars."

Dawson decided to use some of Leckie's recordings and incorporate much of Schroeder's work, although he says the project was becoming more and more a live album. Gefen's A&R guru Tom Zutaut came over on a number of occasions to follow the progress, although he resisted any temptation to interfere creatively.

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GETTING TOO BIG FOR THE BEDROOM

THE INDUSTRY HAS BEEN FORCED TO REACT TO THE RAVE MUSIC REVOLUTION WHICH TOOK RECORDING AWAY FROM STUDIOS AND INTO THE HOME. NEVILLE FARMER REPORTS THAT THE BEDROOM BLITZ PROVED SIZE WASN'T EVERYTHING

The growth in home studios which emerged predominantly from the dance scene during the early Nineties caused a great deal of concern within the professional recording business.

But as the dance industry has matured and the technology developed, home studios have outgrown the bedrooms and a new style of private production facility has emerged that dovetails into the professional studio business. Instead of the out-and-out hostility that the studio industry used to express, there is now a sense of

understanding and co-operation, resulting in a new approach to recording.

The days when a rave single might expect to sell 20,000 copies in local shops and at rave events are over and the dance music makers today have matured to become part of a more mainstream industry. The home studio has become a more professional operation capable of everything except larger live instrument recording and top level mixing.

Indeed, the private production facility has taken on roles that the traditional studio did not

previously offer. There are still plenty of mainstream recording studios that do not have samplers or computer-based sequencers, for example. Few larger commercial studios have much in the way of keyboards, drum machines or sound modules either, as these have traditionally been brought in by the musician. Exceptions, such as B3G in Fulham, Downtown Base in Docklands and Planet 3 in Manchester, have been created by the dance and remix people themselves to straddle the gap between home and commercial studios.

The upgrading of the home studio has certainly been helped by advances in technology and the lowering of prices. "You can get a top quality microphone for under £400 at full price," says producer and home studio owner, Martin Lascelles. "And the stuff I've heard done through a Soundtrac tapex desk for £3,000 was absolutely fantastic."

Without doubt the Alesis ADAT eight track digital machine revolutionised the private studio scene. At less than £3,000, it converted home studios into digital multi-track facilities and its counterpart from Tascam,

the DA-88, has become the darling of the post-production facility and is even used by top producers like Hugh Padgham. "I've been using them on the Clannad album and they sound really excellent," says Padgham. Calum Malcolm, who is engineering the new Blue Nile album, owns six DA-88s. "They lock up really quickly and they sound great," he says. Sony is launching its version of the Tascam system at the Paris AES show and it should begin taking market share from Alesis and its partner Focus.

But the incompatibility of the two formats seems to be dividing the dance music business. It likes to use Alesis, while the post-production business and some professional producers prefer Tascam.

The Akai sampler range has dominated the industry for several years but is under pressure on price and quality from EMU Systems' E-Magic and Roland's S750 and S760. Andrew Stirling of Stirling Audio says Akai is starting to feel the pressure. "It's a war out there. They've almost halved the price of most samplers."

Industry standards are almost impossible to secure in this rapidly evolving industry. Tape is considered old technology and many top home studios have hard disk recording systems. Akai's DD1000 was an early contender, used by such producers as Sada and Nicky Graham. Pro Tools and Slide are appearing increasingly in private studios and Otari's dynamic new Radar 24 track hard disk recording system sells into more home studios than commercial ones.

The BBC is even considering kitting out its radio producers and news reporters with home hard disk recording and editing systems so they can make programmes at home. In the home music studios, Amek, Soundtrac, Allen and Heath, DDA, TAC and Tascam consoles are currently selling well with MIDI capable desks and challenging much more expensive products for sound quality.

But top in the home studio desk market is undoubtedly Mackie. The American no-nonsense console that some large studios use to augment their SSLs. "I've sold mixers all my life and Mackies are the most reliable desks I've ever sold," says Stirling.

He lists a number of slightly wealthier clients are also buying Amek's Big console as well.

HANDING CONTROL TO THE PROJECT STUDIO

Mixing used to be a very simple and unheroic affair, but, nowadays, a complete studio team is often needed to balance the finished master.

The ability to store and to edit fader and switch moves for a mix is now essential because of the rise in the number of tape tracks employed on sessions, and the numerous pieces of outboard equipment - like digital reverbs and effects processors - which have become an integral part of mix making.

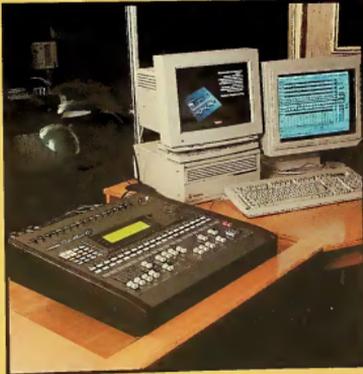
In addition, the large number of synthesizer and samplers hooked on to a production means it is increasingly harder for one person to control the average mix without some form of computer assistance.

Things changed forever when SSL introduced its studio

computer and automation system, which was quickly followed by similar products from Neve and other leading manufacturers. Desk automation is now available at any home studio.

In fact, low-end consoles are becoming increasingly sophisticated and have progressed to the extent where the flexibility and audio integrity of top-flight desks are harder to justify. The lower-end market is crawling with Voltage Controlled Amplifier-based systems and moving fader automation, recall, switch automation and machine control.

"We didn't invent automation but we democratised it," says



Nick Franks, chairman of Amek, a company that has played a significant role in making automation desks available to the mass market.

It is interesting to note that Amek's "democratisation" spreads across its desk product range. "These systems are no longer the preserve of the elite just like digital tape recorders. The crucial thing was breaking the conceptual barrier of an elite product. Alesis has shattered it with digital tape. Digidesign has done it with hard disk so why shouldn't we do the same with mixing desks?" says Franks. Tascam was singularly responsible for breaking open

Soundtracs followed with Solitaire.

The next significant step in automation will be the adoption of repeatable control of all the desk functions, rather than just faders and switches.

At present this feature remains predominantly the domain of top digital desks like the Neve Capricorn or AMS Logic Series, but it is an ability that has also been harnessed through digital control of analogue desks like the Harrison Series 10B and 12, the Euphonix CS2000, Otari's Concept One and Status and Tactile Technologies M4000. It will take longer for these sorts of features to become affordable but there are already some clear indications of intent most notably with Yamaha's ProMix 01 (pictured left) which is fully digital and fully automated.

It is arguably too small in channel capacity to be used for large-scale recording, but it carries an 01 moniker implying there is more to come. The choice of affordable automation consoles has undoubtedly had even more control to the self-op studio and musician.

Paired to affordable digital tape machines, hard disk recording and MIDI sequencing, users can now take a project from its initial composition and recording and see it through to the final automated mix on to DAT without calling on the services of commercial studio facilities.

Zenon Schoeppe

► "It does very well," he says. "The Cure's new album was recorded on Jane Seymour's estate and we delivered the Big and all the equipment for it in racks." Unlike the bigger studios, the home studio boom has welcomed consoles of diminutive stature and designers are now turning out desks of high professional standards and small dimensions. Yamaha's Pro-Mix One, for example, is a totally digital desk, fully automated and very small. The Tactile Technology desk offers numerous moving faders on a very compact work surface.

"Size is an issue," says Stirling. "People don't have the room for a full-size console and are much more interested in small consoles than commercial studios."

The lowering of prices of high quality technology goes across the board. Engineer Marc Franks says: "It's a case of sonics or software. On the one hand,

clever software allows much more work to be done in a smaller space and, on the other hand, audiophile equipment is getting cheaper and cheaper."

Lexicon, whose digital delays are in almost every top studio in the world, have brought out the basic Alex and Reflex units for a fraction of the cost of their bigger

brothers. They offer limited facilities but the same sound quality as the more expensive units. Even the valve audio manufacturers are benefiting



IDEAL FOR HOME: MACKIE'S 24-CHANNEL EXPANDER CONSOLE (LEFT), AXA'S DD1000 (ABOVE, TOP) AND S3000 (ABOVE)

from the home studio market. "Everybody's coming out with valve products at the moment because they want to fatten up the ADA's 'clean sound quality,'" says Stirling.

Other esoteric but reasonably priced audio products include The Joe Meek Computer, designed according to the specifications of the legendary Sixties engineer, Tony LaSalle's innovative and reasonable mic amps and other TLA products. All are designed to raise the standards of recording in home studios.

In the end, the only real advantage a commercial studio has over its private cousin is space, large scale mixing facilities and technical back-up. While these remain vital factors for the music recording process, the commercial studio will survive; but it will be in conjunction with the private studio, not instead of it. ■

DOING IT ALONE

CAROLINE MOSS REPORTS ON THE RISE IN THE NUMBER OF FREELANCE SOUND ENGINEERS IN THE PRO-AUDIO INDUSTRY

I t used to be said that the best route to a career as a sound engineer was to start as the person who gets the tea. If you were lucky, you could become an assistant and then a house engineer, gaining vital experience from a diversity of recording sessions along the way.

Nowadays, however, that road to professional success has become somewhat of a cul-de-sac as more and more artists arrive at the studio with their own freelance engineer. This has left the house engineer invariably on the sidelines, assisting less-qualified freelancers but gaining none of the credit or financial rewards.

The use of self-employed engineers is not a new phenomenon, but the trend has increased in recent years to the point that the market is now flooded by freelancers. "The first wave of people to go freelance did really well and that inspired a lot of people to jump ship," says John Reed of LPR Management.

The success of those who have decided to go it alone has seen a new pattern emerging. Many house engineers are now working towards that lucky break which will enable them to go freelance too, in other words looking for the chance to gain status working with any top-name artist who turns up without an engineer.

The tightening of recording budgets during the recession has also encouraged the proliferation of freelance engineers working in the industry, although the sums which the record companies are basing their financial decisions do not always add up. While labels squeeze the studio down to the lowest possible rate, they frequently shill out £200-£300 a day on a freelance engineer when using the house engineer would actually save them money.

"For some reason people are happy to pay several hundred pounds for the engineer but balk at paying extra for the studio



SURREY SOUND STUDIOS: NO LONGER EMPLOYS A HOUSE ENGINEER BUT BRINGS IN FREELANCERS TO UNDERTAKE DIFFERENT TYPES OF PROJECT

with a good house engineer included in the rate," says David Yorath, owner of Surrey Sound Studios. "No matter how good the house engineer is, the record company will still squeeze us down to our present rate and we'd be saddled with the engineer's wages."

Now Surrey Sound only employs an assistant engineer, and although Yorath says he would like to see a return to the days when people used a studio because of the house engineer, he acknowledges the benefits of using freelancers. "We can offer different types of engineers for different projects which gives us greater versatility than if we used a house engineer for everything," he says.

Another factor responsible for the rapid demise of the house engineer is technology which has blurred the demarcation lines between engineers, producers, musicians and arrangers. This means that on budget productions an engineer may not be needed at all. Veteran producer George Martin says, "When I started things were

completely divided. You were an engineer or a musician or a producer and that was the end of it. Now the rush to become a freelancer is followed by another rush to become a producer, which has devalued the job of engineering."

Manager Ros Earles of 140dB says, "I think people have forgotten that being a top engineer can be a valid way of making a living in itself."

That may be, but certainly it is not easy for in-house engineers to make their mark. "We have five different types of engineer and I often find that my house engineers are doing the job of the clients' engineer with none of the recognition," says Lorraine Reid, studio manager at Metropolis Studios. "I'd like to see producers taking more chances with house engineers."

George Martin narrates the story of a house engineer at AIR Studios who worked on the recent feature film *Starlight* and impressed the US film company so much they have returned to use the studio and the engineer. Unfortunately, he says, such

examples are rare nowadays. And despite the success stories, golden opportunities do not abound in the freelance world. Management companies are often reluctant to take on more than one or two engineers.

"There isn't any money in managing engineers unless they're going to turn into producers," says John Reed.

Lorraine Reid adds that the growing band of freelance engineers chasing insufficient work has made for a fierce and competitive market. "It's tempting for those house engineers to go freelance, but there's such a glut of good engineers around the £250 a day mark that there's really no point in more being out there," she says.

Reid allows her house engineers to build up experience by encouraging them to practice in free studios when they are not required on a session. She has also been finding them outside work. "If a good gig came in for one of our engineers, I would do everything within my power to make sure they didn't lose it, filling in with temporary

engineers at the studio if necessary," she says.

But often the only way ahead for the frustrated house engineer is to take the plunge and go freelance. Phil Dana, formerly house engineer at Britannia Row Studios, had a lucky break working with Bomb The Bass, left to work with production team Jolley Harris Jolley and is now writing and producing his own material with former M2 member Rob Davies.

"The only way for freelance engineers to get on is to try their hardest to establish a good relationship with any producer they get to work with or attach themselves to a production team," he says. "Good assistants are watching all the time and taking notes, whereas the ones who sit out in the lounge and smoke a spliff aren't going to get anywhere."

Clearly there are still opportunities for potential star engineers to shine but making a mark in sound engineering, which has always been a difficult field to conquer, is not getting any easier. ■

What do you like best about your DA-88?

"Built-in headroom. It makes a big difference when you're trying to track quickly."

"MIDI syncing is so easy and clean. It's hard to know where the virtual recording ends and the tape recording begins."

"Bouncing 1 cm bounce forever, it seems. The DA-88 just doesn't distort like other digital decks."

"We really like the convenience of the Hi8 format. You don't get tape stretch, you get much more time per tap, and it's really cost-effective."

"The Hi8 format is a superior recording medium, and it's a TASCAM."

"It locks up a helluva lot faster than our other digital multitrack recorder."

"It's trouble-free. All I have to do is clean the heads. I'd call it the stress-free modular digital multitrack!"

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"The punches are very clean and accurate. A dream."

"I've been on the DA-88 nonstop for three weeks now. The transport is phenomenal."

"I like the size, the editing capabilities, and the price. I even like the way it looks."

"I just finished scoring two movies on it. Unbelievable machine."

"Two things. First, the DA-88 gives me a full one-hour and thirteen minutes of record time. Second, the wind times are so wonderfully tight and quick... it takes my other digital recorder a day and a half to rewind."

"The TASCAM unit is clearly more dependable."

"I've had a lot of experience with TASCAM... the dependability and the value. It was a no-risk investment for us."

"I like having the A/D and D/A converters on an interface card because you can drop in a new card without having to disassemble the whole machine."

"With the sync card it's so easy to synchronize our audio both in video and other audio sources, including our DAT."

"The seventy minutes of recording time means we can do something we never could before — get an entire performance on a single piece of tape."

"The sheer number of professionals using the DA-88 system just paid to any recreations I might have had about moving into digital recording."

"The sync card has built-in SMPTE, video sync and Sony 9-pin. Perfect for our video house."

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STUDIO LIFE

NEVILLE FARMER REPORTS FROM AROUND THE BRITISH RECORDING STUDIO



PARADISE LOST: HARD-ROCK SOUND

PARADISE LOST
 Project: album
 Label: Music For Nations
 Producer: Simon Emeley
 Engineer: Peevoo Coleman
 Studios: Great Linford Manor, Great Linford, Milton Keynes, Bucks. Tel: 0908 667432 Ridge Farm, Rusper Road, Capel, Surrey RH5 5HG. Tel: 0306 711202.

This is the third album Emeley has produced for Paradise Lost but it is his first visit to Great Linford and Ridge Farm. "I had heard good reports about Ridge Farm so we came down here and really liked it. But the band wanted to start in January and it wasn't available so we started in Great Linford instead," he says. "This actually worked out well because it has a great old EMI Neve in the Ballroom studio and the drums worked out great."

Although Paradise Lost have done extremely well in Germany with their hard-edged rock sound, they are looking for a change of direction on this, their fifth album. "The band wanted a big production. They're looking for a glossier sound with plenty of separation but they've got used to a wet Neve 100 and a Neve VR to

mix. I find it much more user-friendly," he says.

"Judging by his six-week booking, Paradise Lost seem to have found a new home at Ridge Farm. "We like it here. There's service with a smile, good food and nice accommodation," says Emeley. "There's some good gear here, too, and they've got their own valve DI boxes."

Emeley is recording 48-track analogue with Ampex 499 tape and some Dolby SR on vocal and acoustic tracks. Mastering will be in America with Ted Jensen at Sterling Sound. "He gets it brilliant and loud. For some reason you can't get a sound like that from Britain's mastering."

NICK GREEN
 Project: four album tracks
 Label: Anxious (East West)
 Producer: Danny Cummings
 Engineer: Jason Eyers
 Studio: Pavilion, 20 Middle Row, London SW10 5AT. Tel: 0181 960 0751.

Nick Green's album was originally being produced by Dave Stewart and Jon Kelly with each working on separate tracks. Danny Cummings was working on the album as arranger but he got on so well with Green they decided to produce a few tracks. "We decided to go lower budget and so went to Pavilion because it's got the right price, plenty of outboard but most of all its got that excellent Kawai piano," says Cummings, currently on tour with Sophie B Hawkins. "I also found a knackered old drunkist and at first was just tapping along to keep time but I ended up doing drum tracks as well in there along with percussion and bass. It was almost like a vintage drum sound and here's so much room to manoeuvre in a place that big so we got a great sound." Cummings and Green completed a large part of the

recording in just three days thanks to the rapid work of Pavilion's house engineer, Jason Eyers, who recorded on to 24-track analogue with Ampex 456 tape without Dolby. "I'm a musician not an engineer so I need all the technical help I can get," says Cummings. "Jason knows the place really well and he's very patient and very helpful. He seemed to get things together really fast. Because the arrangements were simple we could mix it in getting the tone right for the instruments and placing them. We finished the four tracks in three days so it was pretty intense, but I love working like that—I could do it all the time."

Cummings discovered the Pavilion while playing sessions and says he has fallen in love with the place. It has a very large room suitable for string sessions and loud drum sounds at a very reasonable rate because it uses just a 24-track and has a Soundtraces console. "It's a great place in a great location. You can even go shopping at Sainsbury's and there are plenty of good restaurants in the area. The studio's got a great sound and some really good mics, especially the AKG C28 which we used for vocals. Nick's got a really interesting voice and we recorded him sitting at the piano where he feels most comfortable. The results sounded really good because we got the best out of everybody."



NILON BOMBERS: IN THE GREENHOUSE

NILON BOMBERS
 Project: single
 Label: Almo Sounds
 Producer: Ian Caple
 Engineer: Ian Caple
 Studio: The Greenhouse, 34-38 Provost Street, London W1 7NG. Tel: 0171 253 7101.

As one of Almo's first UK signings there is a lot of pressure on the Nilon Bombers to succeed, but Ian Caple is convinced they have what it takes. "One of their strengths is they play together well as a band. In fact, the first EP was more or less recorded live," he says.

Caple is perhaps better known for his indie guitar band work and his talents as a dance remixer. But his main love is recording live instruments, hence his favouring the warehouse building of The Greenhouse in the City of London and the large recording room in Townhouse 3 in Battersea.

"The Greenhouse is really good. The live room takes up most of the top floor and, although it is not particularly live, there's room for a whole band. They have an Amek 2525 in the live room and a Neve with Flying Faders and plenty of outboard on the ground floor which I use for most of my mixing," he says.

Caple, like many other indie producers, doesn't use an engineer on his projects. "I find that part of the same job really. I'd rather do something myself to make someone else do it."

Most of the Nilon Bombers' work so far has been 24-track analogue with 3M 996 tape without Dolby. "The 3M has a nicer sound when you're pushing it, and noise is never a problem with a guitar band," he says.

CHARLIE DORE
 Project: album
 Label: self funded
 Producer: Jon Kelly
 Engineer: Jon Kelly
 Studio: BJK, 18b, 101 Farm Lane, London SW6 10J. Tel: 0171 981 5298

Jon Kelly was searching for a competitive studio for this particular project because Charlie Dore was funding the album herself. "But Bunk Junk Centras, or BJK as it is known has turned out to be a fantastic place," he says.

Kelly, who has been doing extremely well over Christmas, striking gold with the Beautiful South and Jimmy Nail, is an admirer of Dore's songwriting, which features on Celine Dion's

number one album, The Colour of Love.

Much of the pre-production for the project took place at Dore's home studio while live instruments were tracked at Livingston Studios in Wood Green and at Neoma. But the mixing stages has been a real change for Kelly, who usually mixes on Neve consoles rather than BJKs or Series SSL 4056. "Out of preference I choose Neve Flying Faders for mixing. I always find the concept of driving a console very hard as unnatural. But the SSL does it for you. The secret is to use that dynamic range—it's a much more exciting way of mixing and much less fussy."

BJK's banks of keyboards and high level of available technology was also a change for Kelly, who is more often found in a classic big studio mix room. "It's impressive without being intimidating here. It has great outdoor gear and is well maintained and the constant availability of ProTools is invaluable. I'm also really impressed with the Dynaudio Monitors. I usually shy away from them but they sound great in here." Kelly is recording 48-track analogue with Ampex 456 tape and no Dolby and he will be mastering with Ray Staff at Whitfield Street.

RAY GELATO
 Project: album
 Label: Linn Records
 Producer: Canon Malcolm
 Engineer: Canon Malcolm
 Studio: Metropolis Studios, The Powerhouse, 70 Chiswick High Road, London W4 1SY. Tel: 0181 742 1111.
 CaVa Studios, 49 Derby Street, Kelvington, Glasgow G3 7TU. Tel: 0141 334 6387.

Canon Malcolm's traditional stomping ground is in his own studio, Castle Sound in Edinburgh. But since handing over the management of the studio to CaVa in Glasgow, he has hardly been able to get in there for other clients.

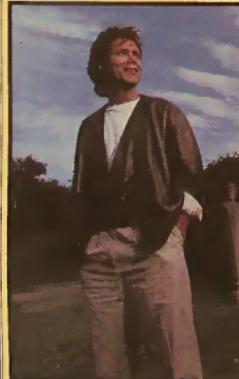
So, with Linn's authentic Forties-style big band led by Ray Gelato, he recorded the whole album in two days at Metropolis using 24-track analogue with 3M 996 tape, non-Dolby. It was also mixed in two days at CaVa. "It's very exciting to do this sort of thing. The band are very



CHARLIE DORE ENJOYING BJK MUSIC WEEK 25 FEBRUARY 1995

CLIFF RICHARD

Project: live concert video
 Label: EMI
 Producer: Keith Bessey
 Engineers: Keith Bessey and Paul Nixon
 Studio: BBC Transcription Mobile, Room 3102, Kensington House, Richmond Way, London W14 0AX. Tel: 0181 985 6903.
 Abbey Road Penthouse, 3 Abbey Road, London NW8 5AY. Tel: 0171 286 1161.



Keith Bessey has been engineering for Cliff Richard for many years so it was no surprise to find him recording Cliff's Hit List Tour for radio, television and video. What is more unusual is finding him using the BBC truck at Sheffield Arena and Abbey Road's Neve Capricorn console. "I was extremely impressed not only with the truck but also with the attitude and ability of the staff," says Bessey. "We were recording through the truck's SSL on to a Studer 48-track digital. It's one of the most complex live shows I've ever done because it contains all 42 of Cliff's top four hits and they are so varied." On the night, Bessey and Nixon had to work with the whole concert going out live on radio throughout the world. After the show, the project moved to Abbey Road. Usually, Keith Bessey mixes in Metropolis but with an all-digital recording he wanted to try an all-digital mix, and the Capricorn at Abbey Road offered that facility. "I think it's superb. The learning process wasn't much of a problem and it leaves everything else behind in terms of what it can do." He believes this has made the task of matching up the sound to the picture especially easy. The mixing took nine days with mastering on to DAT using Bessey's own BBP Concept for mastering. "It breathes new life into recordings," he says.

PSHOT

IN WHO'S DOING WHAT — AND HOW

competent and this is really the only way to do things. We used an old Neumann mic and it was really nice just working on analogue," he says.

Malcolm has become a convert to the Tascam DA-88 eight track digital machine and has recently purchased six of them, which he is using on the Blue Nile's new album as a hybrid recording with an old 16-track analogue two-inch analogue machine.

But for the Ray Celato production, the recording would have been live and a large studio running 24-track analogue would have been the only way to do it. "Metropolis is a good place to work. I'm not really into all the flash side of it but it's a very good studio, the people are friendly and the maintenance is good. CaVa is also fine. I think it's a nice set of rooms, completely different from Castle Sound.



MENSWEAR: FOLLOWING THE WHO

They have an Arneke Mozart RN with the Rupert Neve modules which is a lovely console," he says.

MENSWEAR

Project: single
Label: Laurel Records
Producer: Mark Freegard
Engineer: Mark Freegard
Studios: Townhouse 3, 115 Thessaly Road, London SW8 4EJ. Tel: 0171 720 5966.
Britannia Row Studios, 35 Britannia Row, London N1 8QH. Tel: 0171 226 3377.

With the interest surrounding Menswear, the pressure is on them and producer Mark Freegard to succeed. But, as with most producers, he takes on the separate tasks of producing and engineering. "I tried giving it to someone else but I lost track. I just sat at the back, unsmiling and aching like all the producers I hated when I was an engineer," he says.

He has been trying to get into Townhouse 3 for some time now and this is his first experience. Ironically, with Menswear's mood leanings, they are recording their first singles in The Who's old studio. "It's a great room and a wonderful old Neve desk," says Freegard who starts his recordings as live as possible. "I

Project: two tracks for single
Label: Indolent (RCA)
Producer: Bruce Lampcov
Engineer: Bruce Lampcov
Studios: Matrix Maison Rouge, 2 Wandsworth Place, London SW6 1DN. Tel: 0171 381 2001.
Air Studios, Lyndhurst Hall, Lyndhurst Road, London NW3 5NG. Tel: 0171 794 0660.

When Bruce Lampcov first visited Maison Rouge he was so appalled he walked out. "It was so bad then," he says. But his mind has changed since the Matrix Group took over. "It's got the same equipment but the people run the studio more efficiently and there's a much better atmosphere."

Lampcov came to the UK from America 10 years ago to work on Bryan Ferry's Boys And Girls album. Eight years ago, he moved here permanently and has been a fairly regular customer and a fan of Maison Rouge. "They have good tape ops and the price is good. For what you get, you can't beat this studio." The Sleeper tracks are being recorded in Maison Rouge and mixed at Air. "I used to work at the Oxford Street Air and again I like the staff, the standard of maintenance and the atmosphere." The tracks are being recorded on 24-track analogue on Matrix's SSL using the Ampex 996 tape, which Lampcov favours without Dolby. "I am a convert to the new high-level tapes," he says. In Maison Rouge he likes the old Studio A800 machines but he also uses eight-track digital ADAT machines for vocals and strings. "I'll use any format but with a guitar band like Sleeper it's nice just to work on 24 track and do things as live as possible."



SLEEPER

just aim to record and represent the band in the most exciting way possible. I set everything up for a live take and make out everything will be down in one take and then we can all go home. Of course, it never works out that way, but that's fine." With such a way of working, he

prefers to record simply to 24-track analogue with Ampex 456 tape at 15 ips.

Moving to Britannia Row for mixing, Freegard was on more familiar territory. "I like working in Brit Row. I think it's something to do with the way it's set up. You feel cut off."

He adds, "I like mixing on the SSL because it's ergonomically laid out so well."

"It's like driving a car. It's very comfortable. But I don't like it so much for recording, not because of a sound quality or anything. I just like to record on a different format."

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DATA COMPRESSION

THE LATEST MEMORY-SAVING BREAKTHROUGH IS SET TO BE THE MAIN TALKING POINT AMONG VISITORS TO THIS YEAR'S AUDIO

The biggest area of debate at this month's Audio Engineering Society convention is likely to surround data compression technology, which is having a dramatic effect on the music industry.

The process allows digital information to be reduced to a code which takes up even less memory. It is the technology which allows MiniDisc to hold as much music as a CD and a CD-Rom to hold as much video as a 12-inch laser disc.

It is also the reason why The Black Crowes were able to broadcast a live performance from Air Studios in London through international telephone lines to US radio stations, and the means by which Frank Sinatra and Charles Aznavour were able to duet from either side of the Atlantic.

It is also the technology behind Sony's Super Bit Mapping system which claims dramatic improvements in digital audio quality on CD, making it possible, for example, for the UK to have 50 channel digital radio via the cable networks on Music Choice Europe and, in the future, High Definition Television.

But the technology remains in its infancy because developers of data compression cannot agree on the most sophisticated way of producing it. Its future will be debated at AES during the traditional programme of discussion papers which will concentrate this year on formats and standardisation, and the problems of getting different computerised professional packages to interact with each other.

Every year the audio industry's finest minds attend these discussion sessions in an attempt to keep up with each other by sharing just enough knowledge to prevent anarchy.

The importance of the whole industry sharing views on various technological developments including data compression is one of the reasons why thousands of sound engineers from all over Europe will gravitate towards the Palais des Congrès in Paris for the 98th AES show being held from February 26 to 28.

It is the largest audio event in Europe and is traditionally the place where the latest technology affecting the music industry is unveiled. Equipment manufacturers will spend four days trying to convince potential customers about their software, such as the MiniDisc, or professional recording formats, from multi-track tape to hard disk recording. It is the place where everything from copyright protection technology to bootlegging is discussed.

The proliferation of domestic audio formats currently available seems to have exhausted the industry for the moment, so it is



BLACK CROWES: USED DATA COMPRESSION TECHNOLOGY TO TRANSMIT A UK PERFORMANCE TO THE US BY TELEPHONE

not surprising that much of the discussion time on the part of day of the AES show will be taken up with the technicalities of Audio Data Reduction. The BBC will be at the show discussing the possibilities for digital broadcasting using this technology.

In total almost 100 discussion papers will be presented at AES, covering a wide range of subjects and giving a glimpse of a rapidly evolving industry.

Officially, AES is not a show for selling equipment, merely for discussing it. Yet almost every professional audio manufacturer will be eagerly looking for sales opportunities.

The AES show is a multi-

million pound business with conventions in Europe, America and Japan every year and thousands of visitors.

Stars of the show are always the console manufacturers. They are like the sports cars of the motor show, the toys the boys love to linger over.

This year they will offer the first European glimpse of some very sexy products. Solid State Logic will be showing off the 9000J console and the Axiom complete digital recording and mixing system for the first time.

Likely to be extremely competitive this year is AMS Neve with its better-established Logic range of consoles and the legendary Capricorn, which is

finding favour in various studios from Abbey Road and CTS to Mike Oldfield's home studios.

Amek, whose Manchester and Nottingham factories turn out a wide range of more modestly priced consoles, is also taking on the large companies with a fully automated console incorporating many audio design features designed by Rupert Neve.

There have been examples in past years of manufacturers rushing unfinished products out of the workshop to ensure they have something to display at AES.

For example, prototype examples of DAT machines caused such a furor 10 years ago that the record industry

effectively destroyed its chances as a consumer product and consigned it to the professional audio business.

Trident Audio Developments showed its experimental DAn console so many times that many people lost faith in the company. Trident has now regained the fine reputation it earned in the Seventies and will be another star turn at the AES show, though without the DAn, which was superseded before it was completed.

Trident's range sits in the middle of the market, less expensive than the SSLs and Neves but just as professional. The mid-market is incredibly competitive with Trident fighting for market share with Amek, Soundcraft, MTA, Soundtracs, DDA, Allen and Heath and Rainbird.

Another theme of this year's AES is likely to be small is beautiful. Smaller desks, smaller recording machines, smaller budget sound processing equipment, smaller monitor speakers and cheaper digital audio are all part of the breakdown of the traditional macho studio image.

Sony, which doggedly stuck to large reel-to-reel digital multi-track formats and all but wiped out the competition, has had to admit it has been beaten to the post on small cassette-based digital multi-tracks. So it will be using AES to expose its version of the Tascam digital eight-track system in competition with the Alessis and Festec ADAT machines. With the Tascam finding favour in the broadcast market and Sony covering almost every aspect of the post-production business, the decision to go with Tascam was an obvious one.

Sony designed DAT and, although it never became the home recording format it set out to be, the diminutive digital cassette system is the most widely used tape mastering format.

Every commercial studio in the world has DAT mastering, even if they prefer half-inch analogue machines. Radio, television, newswatching, computer data back-up libraries, archives and even AER offices all have DAT machines.

London-based BBH Communications has become the largest distributor of DAT products in the world and it will be using the show to launch the low-cost Sony DTC60 DAT machine with Super Bit Mapping and 44.1 kHz sampling which brings CD-quality mastering into the price range of most project studios.

But tape formats are old technology and while no-one expects them to go away, non-linear recording systems will pepper the exhibition floor. Otari's Radar hard disk multi-track recording system will be a

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popular exhibit, as will the British Sae digital recording and editing systems, the American ProTools range, and products from Digidesign, Avid, Digital Audio Research, AMS Nova's classic Audiofile, Sonic Solutions, Solid State Logic and a few other exhibitors of computer-based recording and editing systems. Again, the traditional studio business and its technical executives have been slower to pick up on hard disk recording and editing systems, but the broadcast and film worlds have welcomed it.

For every action there is a reaction, and for every piece of computer technology at the AES there is a new valve product. Among the equipment likely to be on show in Paris will be Bruel and Kjaer's new microphone along with established equipment from Neumann, East Germany's Gefeils, Sony and AKG.

AES is the greatest forum for discussing and looking at new technology, talking industry politics and meeting like minds in Europe. To some in the music industry it might seem dull and technical, but it affects the lives of everyone involved in music production.



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DOOLEY'S DIARY

Remember where you heard it: In their eagerness to ensure the hooch didn't run out on the night of the Brits, sauce merchants in the biz burnt out the fax at Crown Catering with their drink orders. Fortunately the caterers installed a new machine for anyone who felt their company allowance was too heavily weighted in favour of mineral water...Talking of the Brits, keep an eye open for **Terence Trent D'Arby's new look**. It must be special - his New York-based manager **Michael Lippman** is coming over especially...Just to make sure there are no excuses: doors open at 6pm, dinner at 7.30pm, show at 9.30pm and party at 11.30pm. Let's just hope it doesn't snow...Chrysalis Music chief **Steve Lewis** has two reasons to celebrate the success of **Celine Dion's Think Twice** - not only did he originally sign its



It was down the old Lamb & Flag - why not The Good Mixer lads? - when Parlophone head honcho **Tony Wadsworth** presented his favourite boys **Blur** with a double platinum award for sales of the Cockerney-ish boys' Parklife album. Wadsworth is pictured sharing a quick bevvy with dishy front-man **Damon Albarn**.

Spare a thought for Parlophone top man **Tony Wadsworth**, however, who went to Sheffield's Forge club the previous night only for the show to be cancelled. When the band decided to open up a free bar for the 200 attendant fans, it was Wadsworth who had to stomp up hard cash - and he couldn't even partake, having to remain sober for a dawn flight to Amsterdam...Thumbs up to whoever persuaded 10cc's **Eric Stewart** and **Graham Goldman** to autograph a staggering 1,000 CD singles to give away at their acoustic showcase last week at Lloyds Of London...Five wacky pranksters at audio and video tape suppliers Protape will be paying a visit to their local barnet consultants for an appointment with a razor. According to director **Richard Symons** the big head shave, to raise cash for Comic Relief on March 17, stems from his folklily challenged colleague **Bob Matthews**' "insecurity" over his vanishing locks...Who says **Youth Training** is just the government's figure of massaging the unemployment figures? Certainly not **Sue Besant**, who has landed a job as chief knob

twillder at London's Bak to Bak studios after completing a YT course in sound engineering. "Without training, I would probably be doing washing up," says Besant...RCA big wig **Jeremy Marsh** believes in starting them even younger. **Georgina**, his four (and a half! - sorry Georgie) year old daughter, was answering calls at his office last week. "She's doing a pretty good job of running the office," reports one deep throat. Dad may reconsider the wisdom of introducing a youth policy now his daughter is vying for his job...Champagne futes all round at the news that ARC Management's **Sir Harry** (aka Harry Cowell) is to make an honest woman of **Anita Brady** this Saturday...Teams from **Warner Chappell, Virgin, Primary Talent, Total Records** and a bunch of other music related companies will be tossing about in Berkeley Square this Tuesday (28) in aid of the Nordoff Robbins Music Centre. **China Black** will be at the finishing line to present the winners of the annual pancake run with a splendid array of prizes, including a pair of **Stones tickets**...Anyone wishing to contact former A&M marketing man **Richard Marshall** should call him on 0171 243 0460...Virgin's former southern area manager **Wilf Mann** meanwhile awaits calls on 0272 735695.....



Cyml **Cyndi Lauper**, flushed from duetting with **Bobby Womack** at her Royal Albert Hall show, gets a pat on the back from Sony boss **Paul Berger**. The other boys had to content themselves with getting their hands on the Cyndi's double platinum disc for **Twelve Deadly Cyns...And Then Some**. Pictured from left are: manager **Steve Barnett**, Epic managing director **Rob Stinger**, **Paul Russell**, president SME Europe, **Cyndi**, **Paul Berger** and manager **Stewart Young**.

co-writer **Pete Sinfield** to his Virgin Music (now EMI) deal back in 1983, the song's other writer, **Andy Hill**, is signed to - guess who - Chrysalis Music Publishing...Meanwhile **Lewis** is feeling somewhat ambivalent about **The Guardian's gushing** comment that his new **Anne Dudley** album on Echo renders "everything the Orb have ever done entirely redundant". **Lewis** of course publishes the Orb... Good on **Radiohead**, who went ahead with a stunning acoustic knees-up at London's Eve's bar on Thursday despite Thom's gastric flu.



Larry Adler doesn't flash his organ in any old crowd, but he promised to get his **ya-ya** out at songwriter **Jimmy Henry's** half century retirement bash. **Warner Chappell** overpublisher **Robin Godfrey-Cass**, left, looks on in anticipation, while smiling **Jimmy Henry** - 72 years young and going strong - urges Lol to start strumming his harp. Showbiz agent **Tony Lewis**, right, watches from the wings.

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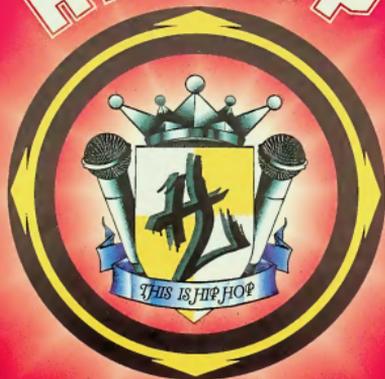


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