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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 74.3m 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 917.5m for the whole year, up on 1993 by a huge £131.8m or 16.8%.

The BPI's new trade delivery figures unveiled on Thursday show some 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 FatBoy Slim, saw sales returns to the levels of the late Eighties, with 56.8m units (£85.4m) shipped in 1994 compared with 56.6m (£85.4m) in 1993.

Epic Records managing director Bob 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 Scapling adds, "These figures are extremely encouraging. The market had been building through the last three months of the year, a 28.6% increase on the same period in 1993. Whigfield, East 17, All-4-One and FatBoy Slim, saw sales return to the levels of the late Eighties, with 63.6% in the market in the final quarter, compared with 59.4% this time last year."

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 43% in 1993.

A&M wins race to sign Mo' Wax

A&M has snapped rival bidder Virgin to sign the pioneering indie label Mo' Wax run by 21-year-old James Lavelle. The label becomes an affiliate of A&M but will remain in its offices in London's West End with Lavelle heading its A&R activities.

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

Lavelle 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 Lavelle free to concentrate on building artists such as DJ Shadow, Soundserver and Blackleg. Lavelle 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 it 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.

MW backs music radio

Media Monitor and Music Week parent the Spotlight Music Group are official sponsors of the Radio Academy's Music Radio 86, 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, Emmap 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 0171-323 3837.

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

The 177-page report, People And Programmes, which was unveiled by BBC Radio Networks managing director Liz Furgan and BBC1 controller Alan Yentob on Wednesday, commends Radio One's change of direction.

It also outlines the station'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.

BBC backs R1's new direction

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 30% 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.

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 eclecticism 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 create classical station Radio Three more "welcoming" following complaints that it is too elitist.

It proposes developing 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's 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.

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 Alexander Palace on Monday, and is broadcast on ITV tomorrow evening.

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

Other special acts include Eternal performing a Supremes medley, but The Cranberries' cover of The Carpenters' Close To You was in doubt on Friday after singer Dolores Fall ill. The line-up also includes Madonna, Elton John, Blur and East 17 with Barry White, Gyfli Lauper, Jarvis Cocker and Deee-Las among those opening the envelopes.

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 68 different countries by PolyGram Film International Television (PFTT).

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

David Ellerby, senior vice-president of PFTT, 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."

INKIES HOLD UP AS POP PRESS SLIDES - p7

NEWSFILE

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 first sight, 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 222111.

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 looking at 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 0181-955 3736 or 0171-973 8357.

Euro songs secure release

Four of the eight songs chosen for A Song For Europe have secured deals for release in the UK. London is to release Deuce's I Need You. RCA will release Londondub'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 Derlin's MOCM label is putting out The Lite Of Love, sung by Barry John. The competition's music executive Jonathan King says Fox and PF 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 30% of 15-24-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 5m viewers, with its first new-look show winning as an 8.4m 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 being built as part of the megastore's £10m redevelopment. Live performances have been lined up from Simple Minds, Elvis Castello, Neneh Cherry, Terry Hall, Dave Stewart and The Cranberries.

Kilmartin links with Sachs

Former Chrysalis 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 Chrysalis.

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 JMP classical division, the first releases include Stokowski's last major public performance.
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 deals for labels. 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 got 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 sure to put one big spanner in the works. 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’s Christmas (it has its 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, beyond its being a good 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.

Give our pop kids a fair-priced single
Who cares about the kids? Considering they are the young buyers into record stores and CD singles turning into a sizeable business, and one which is thinking he’s about to put one big spanner in the works. 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’s Christmas (it has its 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, beyond its being a good 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.

Tilly Rutherford’s column is a personal view
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Warner looks to Friday deliveries
Warner Music is planning to introduce its own Friday delivery service for record buyers, following the recent decision by Sony, EMI and Pinnacle to adopt the system. Warner Music UK operations director Owen Pearson says it is seriously considering early deliveries, despite concerns over last August’s trial with the Three Tenors album. Pearson 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.

Cranberries eclipse debut with 5m sales
Island Records’ Cranberries album, No Need To Argue, is picking up where the Who Came In From The Rain album left off, with worldwide sales amounting to more than 5m.

The success has been greatest in the US, where the album hit 3m sales a fortnight ago. 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 Cem Ellis says the scale of the success has delighted and surprised Island. “They have exceeded all our expectations,” he says. “They have achieved a UK No. 1, which is a really good result and it will go down in the record books as a UK No. 1.”

Multimedia looks to ESP in name change
Multimedia company Electronic Sound and Pictures (ESP) is changing its name to ESP. 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 by Parlophone in 1993. Now, the company has decided to change its name to ESP. ESP is a leading player in the world of music and entertainment, providing services to the music industry and beyond. The name change is intended to reflect the company’s focus on the music and entertainment industry.

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, Profile. Michael Haasjager, who runs music Edel, says, “The UK is still the leading in the world and I wanted to ensure that we have 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 to 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, at Mids, as part of the recruitment drive was Edel. Edel, which has 50% share of the European market, won the BPI’s award for Best International Hit, The Most Beautiful Girl In The World, which was licensed to Chris Fraser’s Music Of Life in the UK. Profile announced in New York on Thursday that Jon Sharp, who currently runs Profile’s dance division, 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 Plotnikick. Sharp has not been at Profile for seven years, during which time he represented Profile.

6 ——— THE MUSIC STORE CELEBRATES A STRONG FIRST YEAR ———
Pop magazines took a dive in the latest set of ABC figures which show a generally             
below average year-on-year turnout for the pop press. While Emap's Big! and Smash Hits              
reported marked declines, the only titles with a figure over 100,000 were Q, Select, NME and Vox. Loaded and Mojo both reported launch ABCs above their advertisers’ guarantees. 

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 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 rise of 8%. 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 were also up 2% year-on-year, while Emap Metro's flagship title Q breaking between July and December above their advertisers' guarantees. 

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 77,810 and 4% to 43,464 respectively, and Smash Hits recorded a 12% decline to 202,314 while Big! fell 7% to 287,556. 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 advertiser's guarantee of 45,000 readers by 126,816 with 95,782 copies sold. Although official figures were unavailable, the publishers of The Face and Arena expect slight dips in circulation. Waggon, an advertising director Rod Sopp, says it is impossible to tell whether Loaded has poached any of its readers.

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.

Casson Beckman has been suspended from investment business for 30 days by the Institute of Chartered Accountants. The action has been taken over "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" followed a visit to Casson Beckman as part of its investigation into former partner John Golding. 

Golding quit the firm in December following allegations of "financial irregularities". It is understood that the ICA action is not related to the allegations against Golding. 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. "There are related to past history and there shouldn't be any problems next time the monitoring unit comes in," he says. Casson Beckman has also paid agreed to pay £1m in settlements in respect of several undisclosed parties following the Golding affair. Golding previously handled the affairs of nine clients, including Robert Palmer, former Asia bassist John Wetton and Professor Howard Jacob Jacobs. Jacobs and Wetton have now served writs on both Golding and Casson Beckman. Further settlements may be made. Golding 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.

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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, the Virgin Records marketing manager quit the life of a record company executive to pursue a gut instinct.

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

In 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 radio 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, JFM's London and Manchester stations, Signal FM and The Bay, Fortnum, Heart FM, Country 1055, Gemini and Orchid are due to come on board within the next six months.

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

It seems an obvious idea, says Harding-Williams, but it nearly floundered. "I wouldn't recommend anyone to become an entrepreneur unless they have lots of money in the bank," he says. "I thought it would take just six months to get this off the ground. I sold my house, sold my car to buy the telephone number we've got (0181 238 2500) – 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 1985, 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 sod and has carried it off."

Steve Lewis, who then ran the Virgin publishing company, said: "I thought he was very brave. He had this idea and went for it."

Along with early supporter Ken Gillett – new 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 Fearon, the owner and managing director of footware manufacturer Mandora – who agreed to capitalise the company in exchange for joint majority holdings in July 1993.

When former Virgin financial director Torrens Lyster joined as managing director in December, the team was completed. Today, Harding-Williams, Gillett and Lyster are all equal minority shareholders.

The service is now attracting interest from record labels. Beechwood Music offers all its titles in its Mastercuts series through a Mastercuts Music Store advertised in the 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 to give a signed copy to the first person buying its 19-track digital release.

The Music Store has direct deals with 160 distributors, ranging from the five majors to a tiny church-owned label, although it has no stock to contend with – records are ordered specified, and each individual sale is despatched when payment is received. Harding-Williams insists the company works 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 being a retail environment.

While voicing excitement at the concept, Beechwood managing director Mark Sharman is concerned about the effect it might have on retail.

Ultimately, though, she shares the view of those supporting Harding-Williams' venture. "We are at a degree walking a tightrope, but what we are trying to do is stand in the way of progress." she says.

Martin Taylor

Pete Harris: the rave pioneer scales new heights

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 Scholabelly and The Flamings and through its Pandemonium offshoot and spawned one of the business's hottest house/garage imprints, SlipN'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 stay with 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, music gigs are not what drives Harris. "I've always wanted a label that had a bit 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 matters, 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 210 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 called The Scooters, whose The Exorcist – the first release on this new rave-specialist Kickin' label – reached number 46 in December 1990.

Pete Harris has a philosophical confidence in his ability to fight back against the new challenges. When he made the music with his feet forward in the rave scene at the age of 32, many considered him an unlikely pioneer.

Now, 28, he is confident and Kickin's continuing ability to stay ahead of musical challenges. "I am quickly in that ideology that I'm not used to. In some way it's different.

Tony Feistead

Pete Harris and Dan Pope

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Tony Feistead
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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 - just 1.8% in fact. But that narrowness of margins was enough to keep Warner Chappell Music on top of the poll for the second time in the last quarter of last year - just as Robin Godfrey-Cass predicted when he revealed his quarter's top tips was an illusory 1.2% 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 11% to 12% in the second place. This was at the beginning of 1994, controlling 20% of the UK's top chart copyright.

EMI's best performance came in the singles charts where a 27% surge helped compensate for a 4% slip in album returns. Warner Chappell on the other hand slid in both listings.

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 in which 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 measly 5% 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 Miss You and all their futures - then PolyGram Island's new aggregates would have been boosted by the 3% taken by Go! 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 between 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 Céline Dion 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 after three months away. A staggering 900% increase in single sales, coupled with a 150% rise in albums, helped the mini major to a healthy 3% of the overall market, although neither's Get That Vibes 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 that's some way behind the 10% share the veteran indie captured at the same time last year with heavyweight performances from Mr Blobby and Meat Loaf.

The quarter's top tip was still the 17's Stay Another Day and Men's Mortimer, Hawken and Keen were number one in the latest chart too. Behind them were The Beautiful South's Paul Heaton and David Robbertyn 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 1988 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 infringements, he might be hard to deny that Saturday Night, penned by Italy's Pignagnoli and Biva and a worldwide Eurodance smash for Whiffield, bears a passing resemblance to another Top 40 Equals hit, Rub A Dub. Warner Chappell Music controls Grant's publishing through a 15-year-old Intersong Music agreement and is believed to be disputing MCA Music's 100% claim on the Whiffield smash. Similarly, PolyGram Island and Sony have exchanged words and faxes over alleged infringements on Oasis' 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 bankable as ever, then PolyGram Island can point at Jon Bon Jovi's 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 MCA Star & The Real McCoy's Another Night. This former number one on the Billboard Dance charts stalled when it was later released in its original German version in 1993.

Re-released in October, the Diamond Cut copyright soared to number two. It was still in the Top 50 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.
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 'Tindersticks: Second Album.' We didn't do it on purpose, 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 cut off points 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, remarks on 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 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 8, 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 interesting enough to listen to."

Another way to alert people may have been to try the most commercial track for a single. However, they opted for No More Affairs, a five-minute, typical Tindersticks song - with everyone knowing it was unlikely to get daytime radio play.

"It was one of the first songs to be finished," Staples says. "We had this belief that it could stand up on its own 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-Wallababs singer Carla Tanguay, could be next. "We're not unanimous 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. The band has 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 Luder 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 label, would be classified 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."

"You can't say This Way Up's broad target is to sell more copies of the second album than they shifted of the first. That may be 30,000 or 90,000. 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 in 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 Cofsin, Warners, Elektra and London. The label is no longer working in tandem with Mercury in the UK, 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.

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**TINDERSTICKS**

**London Six-Piece Play Down Commercial Expectations**

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**NICK ROBINSON**

**ON A&R**

There are now a table full of deals on offer to The Bluetones - currently doing down a storm on their UK tour with Supergrass - 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/Back to Eden Eddie Piller and engineer John Laker behind the desk...Jesse Haynes was in town last week to play his new album to Virgin staff...You could say the Jesus 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 Stewkley 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-ziq last year, The Auteurs are now linking up with Steve Albini at Casablanca...Powder continue to attract a lot of interest ("I didn't have to buy a meal or a drink last week," says manager Tony Wills)...Ons 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 Chemicals (formerly Dusk) Brothers and Empirion at Brixton Academy on Saturday.

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**MUSIC WEEK 25 FEBRUARY 1995**
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 realize 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 set. 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 closest 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 its going. Secret Life have been a secret band up until now.”

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

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 Gillian.

But his contributions to movie and TV soundtracks have been numerous and have included such celebrated productions as James Bond’s Full Circle 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.

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 broadsheets 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.

Towns throughout 1995 include a second series of the BBC’s Pie In The Sky, ITW’s Brother Cadfael and The Buccaneers, a feature film for Walt Disney, starring Donald Sutherland.

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

“I’m hoping that my longest jazz piece ever, Short Stories, which was premiered at the Purcell Room, will comprise my second jazz album, after that,” says Towns.

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

Stan Britt

MUSIC WEEK 25 FEBRUARY
The success of European groups like Ace of Base may have made "unprecedented," an adjective once only used to describe the American urban world, "but the main reason is that Get Ready For This never totally disappeared after its release in the US three years ago," adds De Coster.

The track has been sustained by its heavy use on television sports programmes in the States, and on the USA’s Basketball and 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 Stingjaard and Dei 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 in 1991) will follow thereafter.

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

De Coster and Wild are also planning 2 Unlimited’s next move—other artists such as C B Milton.

"We hope 2 Unlimited can grow, still with a strong band, 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 in recordability, of course, will have to be taken slowly if it is not to mean a sharp downturn 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 of the more pop-directed No-One only reached number 7—still respectable, but 2 Unlimited’s least impressive singles chart performance 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, woven into the poppier element: De Coster seeks to promote. David Knight
EMF: NICE RECOVERY AFTER THEIR DISAPPEARING SECOND LP

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 Exotica label's bizarre series of Beatles tribute albums. Among the 30 tracks are some of the worst treatments of the Beatles cannon ever recorded. Elton John has two new singles scheduled. Believe is clearly destined to be massive. The big ballad, cleverly marketed over two CD singles, augurs well for his upcoming album Made In England.

ALAN JONES

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ALAN JONES

TALKING MUSIC

Flying and New York cable star Margarita Pracatan's ghastly Latin interpretation of From Me To You, accompanying herself on organ. The awfulness is unremarkable 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, augurs 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 singing most effectively as the song builds to its climatic peak. Chante Moore clambered to the top of the chart for the first time last week, with her re-working of Deniece Williams' I'm In Love. Ifs are at least a fine performance of a great song, and thus a hit.

APACHE INDIAN: Make Way For The Indian

Apache Indian's latest single, featuring a strikingly effective re-recording of his original hit, is a fine performance of a great song, and thus a hit.
**BEHIND THE COUNTER**

**TERRY JONES, Lizard Records, Norwich**

“Sleepier 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 servicing. We’re looking forward to the prospect of getting our Pinnacle, Sony and EMI deliveries forward to the prospect of getting our Pinnacle, Sony and EMI deliveries 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, P.J. & Duncan, Aswad, JTO and Heather Nova. I wish they built Mondos a bit bigger, mine’s absolutely chocked at the moment. Those EMI boys have got Vauxhall Amigas...still, it’s nice to be back in a car again after the Christmas period. Eight weeks of driving around 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 mayhem 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 JTO, 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 track to.”

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**IN THE SHOPS THIS WEEK**

**NEW RELEASES**

One of the busiest weeks for album releases so far this year with Sleepier, Belly, Slash and The The all performing well. Singles business was also brisk for Elastica, Madonna, Bon 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:**

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

**IN-STORE**

Windows: Girls And Guns, Electric Dreams, Brit Awards, Bella, Del Amitri

In-store: Trisha Yearwood, Uncovered, This Is Hip Hop, The Smiths, Electric Dreams, Flared Hits And Platform Sole

**MULTIPLE CAMPAIGNS**

**Windows and In-store: Girls And Guns, On A Dance Tip, Julia Igeas, Red Hot On Impulse jazz promotion, three CDs for £20, TV advertising – Girls And Guns (Angie and Granada), On A Dance Tip (Anglia), Press advertising – Canticles of Eccasy**


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**TELEVISION**

25.2.95

Live & Kicking features Elton John, BBC 1: 9am – 12.15pm

On The Road featuring REM filmed in concert during their 1994 Green World Tour, BBC 1: 11.35pm – midnight

The Danny Baker Show featuring Brand New Heavies, BBC 1: 11.15pm – midnight

Later With Jo Wood featuring David Byrne, Crackie, Ali Farka Toure, Courtenee Twins and Seal, BBC 2: midnight – 1am

Cue The Music features Big Sound Authority, LWT: 1.15 – 2.15am

27.2.95

Maddona: A Day Of Work with performance and interview highlights, MTV: 7.35 – 9pm

28.2.95

Omnibus: Carnavil In Rio – The Biggest Party In The World, featuring a contemporary samba soundtrack, BBC 1: 10.40 – 11.35pm

The Beat featuring Radiohead, The Stone Roses and Gene, ITV: 2.05 – 4.30pm

Albums Show with Madonna, ITV: 4.30pm – 5.30pm

Old Grey Whistle Test with Patti Smith, George Benson and Hall & Oates, VH-1: 10.30 – 11.30pm

25.2.95

Johnnie Walker In Concert featuring Black Crowes, Radio One: 3.30 – 5pm

John Peel presents Spiritualized Electric Machine and Limp Leg, Radio One: 5 – 7pm

The Essential Mix features Tali Paul, Radio One: midnight – 2am

26.2.95

Steve Edwards' Show with Lou Key playing live, Radio One: 2 – 4pm

Taking The Rap: Snop Doggy Dogg, Dr Dre and the Lady Of Rage contribute to this investigation of the American gangsta rap scene, Radio One: 7 – 8pm

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**RADIO**

Andy Kershaw presents Madagascar roots music from Tenika and a record on Tali Paul, Radio One: 10pm – midnight

The Evening Session featuring Mary Lou Lord and Elastica, Radio One: 7 – 9pm

Simon Mayo with a live acoustic session from Del Amitri, Radio One: 9am – noon

The Bruce Dickinson Show looks at metal fests that have fallen flat, Radio One: 9 – 11pm

Snowdaze features Del Amitri reviewing their new album, Radio One: 9 – 10pm

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### CAMPAIGNS OF THE WEEK

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>CAMPAIGN</th>
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<tbody>
<tr>
<td><strong>BRUCE SPRINGSTEEN - GREATEST HITS</strong></td>
<td>The album is an Our Price recommended release and there will be advertising to tie in with the Brits nomination for Best Newcomers. The album will feature on Virgin listening posts and will be advertised in selected futures. Advertising will run in music and lifestyle publications including Q, the Face and Time Out. The album will feature in all multiple and independent retailers’ displays and TV advertising will begin in the second week of the campaign. The release is album of the week with HMV and an Our Price recommended release. In-store displays will run with HMV, Virgin and Menzies and the album is an Our Price recommended release. The release will be radio advertised on Kiss, Piccadilly, Clyde, Forth and Gilly. The campaign will include advertising in the teen press and on television. The campaign includes regional TV advertising.</td>
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<tr>
<td><strong>FLARED HITS AND PLATFORM SOUL</strong></td>
<td>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. The album is an Our Price recommended release and there will be a mail-out to the fanbase. The release is album of the week with Menzies, a recommended release with Our Price and album of the month with selected independents. This release is album of the week with HMV and will also be displayed in-store by Our Price and Virgin. There will be in-store displays with multiples and independents. There will be an extensive street poster campaign in London from today. The album will be re-promoted with in-store displays at HMV and window displays with Our Price. This eight-track release features Mad Professor remixes and will be promoted in-store by HMV and selected independents. The release will feature on Virgin’s listening posts and Tower’s Vitzone,</td>
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### AD FOCUS

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABEL</th>
<th>RELEASE DATE</th>
<th>MEDIA</th>
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<tbody>
<tr>
<td>THE BAND OF THE GNERNADIER GUARDS</td>
<td>Warner Classics</td>
<td>February 20</td>
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<tr>
<td>Hands Across The Sea</td>
<td>Polydor</td>
<td>February 27</td>
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<td>CHINA BLACK</td>
<td>A&amp;M</td>
<td>February 27</td>
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<td>Bom</td>
<td>Island</td>
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<td>DELAMITRI Twisted</td>
<td>Pointblack</td>
<td>February 20</td>
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<td>PUNHARPY To Bring You My Love</td>
<td>Pointblack</td>
<td>February 20</td>
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<tr>
<td>JOHN LEE HOOKER Chill Out</td>
<td>Pointblack</td>
<td>February 20</td>
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<tr>
<td>KRONOS QUARTET Perform Phillip Glass</td>
<td>Warner Classics</td>
<td>February 27</td>
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<td>LET LOOSE</td>
<td>Mercury</td>
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<tr>
<td>Let Loose</td>
<td>Mercury</td>
<td>out now</td>
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<td>MASSIVE ATTACK No Protection</td>
<td>Virgin</td>
<td>February 23</td>
<td></td>
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<tr>
<td>WILLIAM ORBIT/STRANGE DEL AMITRI</td>
<td>WEA</td>
<td>February 20</td>
<td></td>
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<td>CARGO</td>
<td></td>
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<tr>
<td>Hinterland</td>
<td></td>
<td></td>
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<tr>
<td>PA J DUNCAN Psycho</td>
<td>Telstar</td>
<td>out now</td>
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<tr>
<td>ROYAL TRUX Thankyou</td>
<td>Virgin</td>
<td>February 20</td>
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<td>SECRET LIFE Solo Pursue</td>
<td>Puls-6</td>
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<td>BRUCE SPRINGSTEEN Greatest Hits Columbia</td>
<td>February 27</td>
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<tr>
<td>TRICKY Maxinquaye</td>
<td>Island</td>
<td>February 20</td>
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<tr>
<td>THE WHO Live At Leeds</td>
<td>Polydor</td>
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<tr>
<td>VARIOUS Club Bus Volume 1</td>
<td>Rumour</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>VARIOUS</td>
<td>Virgin</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>VARIOUS Dance Bab</td>
<td></td>
<td></td>
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<tr>
<td>VARIOUS Dance Mania 95</td>
<td>Pure Music</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>VARIOUS India Love</td>
<td>PolyGram TV</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>VARIOUS</td>
<td>Dino</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>Energy Rush 95</td>
<td>PolyGram TV</td>
<td>February 27</td>
<td></td>
</tr>
<tr>
<td>VARIOUS The Essential Groove</td>
<td>Eye Q/VREA</td>
<td>February 20</td>
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<tr>
<td>Behind The Eye Vol. 2</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>VARIOUS Flared Hits And Platform Soul</td>
<td>Vision</td>
<td>February 20</td>
<td></td>
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<td>VARIOUS Girls &amp; Guitars</td>
<td>Global TV</td>
<td>February 20</td>
<td></td>
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<tr>
<td>VARIOUS 100% House Classics</td>
<td>Telstar</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>VARIOUS Motown Blend</td>
<td>Polydor</td>
<td>February 27</td>
<td></td>
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<tr>
<td>VARIOUS New Soul Rebels</td>
<td>Global TV</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>VARIOUS The Pearl Fishers</td>
<td>Warner Classics</td>
<td>February 27</td>
<td></td>
</tr>
<tr>
<td>VARIOUS Rock Anthems</td>
<td>Dino</td>
<td>out now</td>
<td></td>
</tr>
<tr>
<td>VARIOUS This Is Hip Hop</td>
<td>Ultrasound</td>
<td>February 20</td>
<td></td>
</tr>
<tr>
<td>VARIOUS</td>
<td>Rumour</td>
<td>February 27</td>
<td></td>
</tr>
<tr>
<td>VARIOUS Trance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS Untiaced</td>
<td>EMI</td>
<td>February 27</td>
<td></td>
</tr>
</tbody>
</table>
Celine. 19 weeks and still growing

Proving that the number 16 peak of Take A Bow - her 16th and final chart 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 US chart to become her first number one there since This Used To Be My Playground, and her album still has seven number one hits in the UK, the last coming in 1990.

If Bedtime Story sold a few more copies last week, the UK would have had a rare all-female top three. Instead, newcomers NMBN creep up to third place behind newly-flaunting Annie Lennox, and Celine Dion, who surges ahead on her fourth week at number one with Take A Bow. 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, ratio of 100:30.

Radio 1 FM: w/c 16.02.95: B List: Aaliyah - Age Ain't Nothin But A Number; Dionne Farris - Think Twice; Sophie B. Hawkins - As I Lay Me Down; Janet Jackson - Whoops She's Gone; C List: Bruce Springsteen - The Ghost Of Tom Joad; Sheryl Crow - Strong Enough; SNAP - The First; The Last; Everyman; Scooter - Move Your Ass.


Radio 1 FM: w/c 20.02.95: A List: Sheryl Crow - Strong Enough; Celine Dion - Bedtime Story; Madonna - Maverick/Sire; Capital FM: w/c 11.02.95: B List: Sophie B. Hawkins - As I Lay Me Down; Janet Jackson - Whoops She's Gone; C List: Bruce Springsteen - The Ghost Of Tom Joad; Sheryl Crow - Strong Enough; SNAP - The First; The Last; Everyman; 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
R&B SINGLE: I've Got A Little Something For You MNB - 1st Avenue/Columbia
DANCE SINGLE: Feel It Carol Bailey - Multiply

Albums

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

Airplay

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

PLAYLIST ADDS

Radio 1 FM: w/c 16.02.95: B List: Aaliyah - Age Ain't Nothin But A Number; Dionne Farris - Think Twice; Sophie B. Hawkins - As I Lay Me Down; Janet Jackson - Whoops She's Gone; C List: Bruce Springsteen - The Ghost Of Tom Joad; Sheryl Crow - Strong Enough; SNAP - The First; The Last; Everyman; Scooter - Move Your Ass.


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THIS WEEK'S HITS

THE OFICIAL CIN CHARTS

THE UNI OFFICIAL CHART SOURCE

"Promo is the only place where the craft, art and commercial possibilities of music videos are discussed seriously."

Adam Dunlop, Oil Factory Films.

Are you in focus?

To find out more about Promo, phone Mark Ryan on 0171 921 5902

MUSIC WEEK 25 FEBRUARY 1995
## TOP COMPILATIONS

### HOT COMPILATIONS

<table>
<thead>
<tr>
<th>Label/CD (Distributor)</th>
<th>Cassette/Tape</th>
<th>Sales</th>
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<tr>
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<td>CADC 575</td>
<td>560974</td>
</tr>
<tr>
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<tr>
<td>Epic</td>
<td>4781394/4781390</td>
<td>95407</td>
</tr>
<tr>
<td>Elektra</td>
<td>K 9607742 (W)</td>
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</tr>
<tr>
<td>Mercury</td>
<td>4787451/4787447</td>
<td>42795</td>
</tr>
<tr>
<td>MCA</td>
<td>464950872/464950870</td>
<td>65467</td>
</tr>
<tr>
<td>RCA</td>
<td>74321251672 (BMG)</td>
<td>34507</td>
</tr>
<tr>
<td>Virgin</td>
<td>WBRCD 2 (E)</td>
<td>70576</td>
</tr>
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</table>

### TOP COMPILATIONS

<table>
<thead>
<tr>
<th>Label/CD (Distributor)</th>
<th>Cassette/Tape</th>
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</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>RCA</td>
<td>74321251672 (BMG)</td>
<td>34507</td>
</tr>
<tr>
<td>Virgin</td>
<td>WBRCD 2 (E)</td>
<td>70576</td>
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### TOP ARTISTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Sales</th>
</tr>
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<tbody>
<tr>
<td>The Mission (Monty)</td>
<td>8518747/8518747</td>
</tr>
<tr>
<td>The Brand New Heavies (Malcolm/Keith/Roger)</td>
<td>70576</td>
</tr>
<tr>
<td>The White Stripes (Jack White/Keith)</td>
<td>65467</td>
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</table>

## MUSIC WEEK 22 FEBRUARY 1995

### THE BEST OF 1994

<table>
<thead>
<tr>
<th>Label/CD (Distributor)</th>
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<tbody>
<tr>
<td>Elektra</td>
<td>K 9607742 (W)</td>
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### EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?

<table>
<thead>
<tr>
<th>Label/CD (Distributor)</th>
<th>Sales</th>
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</thead>
<tbody>
<tr>
<td>The Cranberries (Brendan/Monty/Roger)</td>
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### THE DOCK OF THE BAY

<table>
<thead>
<tr>
<th>Label/CD (Distributor)</th>
<th>Sales</th>
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<tbody>
<tr>
<td>Atlantic</td>
<td>BMG 5109787/5109787</td>
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### THE ROLLING THUNDER

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<tr>
<td>West End</td>
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### NEVERLAND

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<tbody>
<tr>
<td>Virgin</td>
<td>WBRCD 2 (E)</td>
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### THE ICON IS LOVE

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<tr>
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### THE TOP 75 ALBUMS

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<td>WBRCD 2 (E)</td>
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### THE TOP 75 SINGLES

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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Atlantic</td>
<td>BMG 5109787/5109787</td>
</tr>
</tbody>
</table>

## NEW TRACKS

- **The Colour of My Love** by Vanessa-Mae
- **Panpipe Moods** by Joe Dassin
- **Crocodile Shoes** by The Rolling Stones
- **Sleigh Ride** by The Beach Boys
- **Babe** by Beverly McClellan
- **4AD** by 4AD
- **Mack Starr** by Mack Starr
- **Portside** by Portside
- **Further** by Further
- **We Have All the Time in the World** by Louis Armstrong
- **Songs** by Luther Vandross
- **The Hits** by Earth, Wind & Fire

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- **Portside** by Portside
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- **Songs** by Luther Vandross
- **The Hits** by Earth, Wind & Fire
AIRPLAY PROFILE

95.8 CAPITAL FM LONDON

GALAXY 101

Ariel 101 chief executive Paul Charles says the station’s classic and contemporary dance format is behind its impressive market share and listenership figures – the highest of all the five new regional stations. Since its launch last September, figural figures put the station’s share at 3.9%, with average listening hours of 21 hours 32 minutes and a weekly audience of 184,000 – a 9% reach in the South Wales/Avon-Westominster传送 area. It has achieved a 22% reach of 15-24 year olds and 18% of 24-35 year olds within its 15-34 age audience. Galaxy 101 is one of 11 stations in the Chiltern network, for which Charles is program group director. "When we come up with an urban dance format in our area we have to work on it," he says, "and we’ve 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, Level 42, Eternal, Sister Sledge, N-Trance and The Supremes," says Charles. Catherine Earle

RIVERDANCE

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 Brian Whelan and Andrew Ainsworth of the RTE Concert Orchestra, didn’t even reach top 50 in its radio listings – its lack of success in this area may have to do with the album’s music policies: the track has had two chart debuts in one week.

Radio 2 has played the track the most, giving it 12 plays in the week ending January 26, and six the week before. The station has been playing it on all and since the song was first performed on the Eurovision Song Contest.

Catherine Earle

MUSIC WEEK 25 FEBRUARY 1995
### TOP 50 AIRPLAY HITS
25 FEBRUARY 1995

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title Artist (Label)</th>
<th>Total Plays</th>
<th>Increase in number of plays</th>
<th>Weekly audience share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU ARE EVERYTHING</td>
<td>405</td>
<td>163</td>
<td>123%</td>
</tr>
<tr>
<td>2</td>
<td>OVER MY SHOULDER</td>
<td>472</td>
<td>127</td>
<td>100%</td>
</tr>
<tr>
<td>3</td>
<td>EVERLASTING LOVE</td>
<td>361</td>
<td>115</td>
<td>90%</td>
</tr>
<tr>
<td>4</td>
<td>CLOSE TO YOU</td>
<td>178</td>
<td>107</td>
<td>90%</td>
</tr>
<tr>
<td>5</td>
<td>AS I LAY ME DOWN</td>
<td>163</td>
<td>105</td>
<td>70%</td>
</tr>
<tr>
<td>6</td>
<td>YOU DON'T GIVE UP</td>
<td>192</td>
<td>100</td>
<td>70%</td>
</tr>
<tr>
<td>7</td>
<td>COWBOYS DREAMS</td>
<td>178</td>
<td>107</td>
<td>70%</td>
</tr>
<tr>
<td>8</td>
<td>NO MORE I LOVE YOU</td>
<td>361</td>
<td>98</td>
<td>60%</td>
</tr>
<tr>
<td>9</td>
<td>YOU'RE NO GOOD</td>
<td>361</td>
<td>98</td>
<td>60%</td>
</tr>
<tr>
<td>10</td>
<td>THIS COWBOY SONG</td>
<td>873</td>
<td>80</td>
<td>50%</td>
</tr>
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</table>

### TOP 10 MOST ADDED
25 FEBRUARY 1995

<table>
<thead>
<tr>
<th>Title Artist (Label)</th>
<th>Total Plays</th>
<th>Increase</th>
<th>Weekly audience share</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>AS I LAY ME DOWN</td>
<td>24</td>
<td>16%</td>
</tr>
<tr>
<td>2</td>
<td>FREE/SAIL ON</td>
<td>18</td>
<td>6%</td>
</tr>
<tr>
<td>3</td>
<td>WHOOPS NOW</td>
<td>14</td>
<td>6%</td>
</tr>
<tr>
<td>4</td>
<td>OVER MY SHOULDER</td>
<td>39</td>
<td>4%</td>
</tr>
<tr>
<td>5</td>
<td>PERFECT WORLD</td>
<td>16</td>
<td>3%</td>
</tr>
<tr>
<td>6</td>
<td>REAL LOVE</td>
<td>13</td>
<td>3%</td>
</tr>
<tr>
<td>7</td>
<td>THE BOMBS</td>
<td>10</td>
<td>3%</td>
</tr>
<tr>
<td>8</td>
<td>YOU'RE NO GOOD</td>
<td>28</td>
<td>2%</td>
</tr>
<tr>
<td>9</td>
<td>BELIEVE</td>
<td>30</td>
<td>2%</td>
</tr>
<tr>
<td>10</td>
<td>DON'T GIVE ME YOUR LIFE</td>
<td>33</td>
<td>2%</td>
</tr>
</tbody>
</table>
SINGLES

1 THINK TWICE Celine Dion Epic
2 NO MORE I LOVE YOUS' Annie Lennox RCA
3 I'VE GOT A LITTLE SOMETHING FOR YOU MNB 1st Avenue/Columbia
4 BEDTIME STORY Madonna Maverick/Sire
5 SET YOU FREE N-Trance All Around The World
6 DON'T GIVE ME YOUR LIFE Alex Party Systematic
7 REACH UP (PAPAS GOT A BRAND NEW PIG BAG) Perfecto Allstars Perfecto/East West
8 COTTON EYE JOE Rednex Internal Affairs
9 SOMEDAY I'LL BE SATURDAY NIGHT Bon Jovi Jambo
10 HERE COMES THE HOTSTEPPER Ini Kamoze Columbia
11 RUN AWAY (MC Ser & The Real McCoy Logic/Arista
12 TOTAL ECLIPSE OF THE HEART Nicki French Bags Of Fun
13 WAKING UP Elastica Deceptive
14 INDEPENDENT LOVE SONG Scarlet WEA
15 CALL IT LOVE Deuce London
16 TOCCATA & FUGUE Vanessa-Mae EMI
17 OUR RADIO ROCKS PJ And Duncan XS/Rhythm/Telstar
18 COWBOY DREAMS Jimmy Nail East West
19 BUMP N GRIND R Kelly Jive
20 RIVERDANCE Bill Whelan feat Anuna and The RTE Concert Orch Son
21 HERE AND NOW Del Amitri A&M
22 EVERLASTING LOVE Gloria Estefan Epic
23 FOR YOUR LOVE Stevie Wonder Motown
24 THIS COWBOY SONG Sting A&M
25 OVER

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 Go/Discs
5 SMART Sleeper Indolent
6 KING Belly AAD
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 Portside 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
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.

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 has been a judge on the Mercury dance label's judging panel and is currently part of the judging panel for Mercury's new dance offshoot, which is set to launch in the summer.

Jules says, "I've had a lot of offers from other major labels but Ibis 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 uncredited role since last summer, helping to A&R singles and remixes by artists such as Donna Summer and Bigs, 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." "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.

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-placed DJS in the RMB Club Chart last week.

Released through Ce Ce's new home A&M, 'Come Together' was co-written with Tim Laws, who is best known as co-writer of Gabrielle's 'Dream'. And his latest single 'Can We Live' - a former RMB hit of the week - which is released 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 hip hop label after finalising his licensing deal with A&M Records.

"Ym 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 Las Vegas where he signed the Beastie Boys' keyboard player, Keyboard Money, and has also negotiated a forthcoming joint venture album with the Beasitie Boys' 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 independently and, wherever appropriate, in tandem with A&M.
Club:
Flavour Of The Month at The Borderline, Orange Yard, Manette Street, London WC2, Third Monday of every month 11.30pm-3am.

Flavour Of The Month club address:
The Borderline, Orange Yard, Manette Street, London WC2, Third Monday of every month 11.30pm-3am.

Capacities/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 (Tribe Called Quest Mix)', Bigge Small 'Notorious', Craig Mack 'Get Down (Tribe Called Quest Mix).

DJ's view:
"It's the only hip hop club that is still going. Ted, 279 and I are strict rap DJs 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," -- Feddy Island.

Ticket price:
£5/£4 members and girls.

Talkin loud bolsters a&r line up
Talkin Loud has added 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.

Musically, 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 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 founders of the jungle movement, the label Blanco 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 Priznas production team, and has been mixed by DJ Mickey Finn and others.

Rozalla
Mixes by LOVE TO INFINITY, FRANKIE KNUCKLES, JULES & SKINS and DOBIE.
NEW SINGLE OUT NOW 2CDs - 12" - CASSETTE
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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 'Doggy Dog World', Lady Of Rage's 'Ain't Nuthin' and Krs One's 'Sound Of Da Police'. If you look through these collections 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 Brompton Road, London SW1 BUR, by February 28.
Olympic plus hopes on Sony/SonyMv deal

Leading Liverpool label Olympic last week signed a new distribution deal with Sony/SonyMv, heralding a period of expansion for the label.

In just over two years, Olympic has released 18 singles from artists such as Mr Peachie, Bottom Dollar, Scope and Alteeno.

DJ Andy Carroll - who founded Olympic with Cream's James Barton and Haywell Williams - says: "We're going to be stepping up a gear. It's good because now if we've got a hot track we don't have to licence it on to someone."

"Also, as well as releasing one-off singles, we can look for album artists as well," says Carroll.

The label's first release through the new set-up will be Intrigue's 'Goin To Get Movin', a mix of house and funk.

Also due for release is the single The Sound Of Creem's 'Need You'. Produced by Cream DJs Paul Bleasdale and Matthew Roberts, the track will also be available on a new Drum Club compilation of club tracks.

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 'Right My Fire' with Lakeshore 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 Lakeshore Holloway for one last time and its positive reception in clubland is a fitting tribute to the creator of so many classic tracks.

Who deserves a Brit for outstanding contribution to dance?

James Savage – DJ/ promotions, One Love

"The outstanding contribution to dance music should be given to those local authorities across the country who have been forward enough to allow local acts to rise. The best single goes to Future with 'Stop The Rain' (on Skunk) because it manages to sum up '94 in five minutes, and Junior Vasquez gets my vote for best artist for his consistently brilliant work."

Morts – Narcotic Records

"When they get round to presenting a lifetime achievement award for dance music they should really sort one out for the many slapdash Dance DJs for their contribution to British dance music."

Kris Needs – artist/journalist

"My nomination would go to the house 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 dancing point of view, he is a rare talent and has battled against opposition without selling out."

Wendy Douglas – Kiss 100 FM

"Shivie Wonder must be up for a lifetime achievement award from the girl 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 Bloc

"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 a UK pop act they can pave the way for riskier, more leftfield artists. My nomination would go to the record company Brothers In Rhythm for bringing a quality edge to dance music."

LOLEATTA HOLLOWAY THE QUEENS' ANTHEMS

Limited Edition LP, 12" Box Set Vinyl, 11 Track CD, 4 Track MC.

The Queen of Disco Music. Anthems Remastered and Re-visited by Johnny Vicious, Kevy, Kevin Martin, Terrace Parke, Oxford Boys. Coming soon...
Shop focus

Shop:
Plastic Surgery Too, Unit 16, Staines 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 gubbo, UK hardcore, jungle and house. Merchandise: label logo shirts, jackets, tank 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 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 shillloads - 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 scrob davies. tel: 681-948 2320.

ALWAYS
Tin Tin Out featuring Espritu

1
(4)
NEW
CLOSE TO YOU The Brand New Heavies
With Masters At Work on the mix

2
(2)
NEW
THE GARDEN OF EARTHLY DELIGHTS D*Note

3
(12)
NEW
ONE MAN IN MY HEART The Human League
Drop your prejudices and check out the hot dubs

4
(15)
NEW
KEEP THE FIRE BURNIN' Don Hartman
An irresistible combination of Roulette Holliday and Frankie Knuckles

5
(13)
NEW
LOVE IS THE KEY Blind Truth
Another garage classic in new mixes by Tenaglia and Camacho

6
(19)
NEW
THESE EMOTIONS Merleam Allen
With mixes from Marshall Jefferson and Dave Lee & Andrew Livingston

7
(20)
NEW
TE ADORO 2 Deep
Deep grooves for Bomba's new offshoot

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72
(8)
NEW
TE ADORO 2 Deep
Deep grooves for Bomba's new offshoot
jamaica's hottest exports
feature heavily in the classic
cuts of radio's 'mr reggae'

'declaration of rights' the
abyssinians (coxson)
"i first heard this on a compilation
and i was blown away by it. the
message, the arrangement, the
harmonies and the haunting lead
vocal from benard collins. it's a
classic protest song."

'pass it on' bunny
wailer (solomonic)
"i've always been a fan of
burns' 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 sort, rustic, country
feel to its arrangement
and he has a fabulous voice."

'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 records from three years ago
that haven't come out. his voice has always touched a nerve in me."

'love is overdue' gregory
isaacs (attack)
"there's almost a country-style
arrangement to the rhythm and
plucking lead guitar. it's a wonderfal
love song, smashing vocal and
very strong melody and hook."

'push comes to shove' freddie
megregor (ras)
"freddie megregor is one of the greatesl
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 rhythm. the arrangement is diffrerent
to anything else and that's why you can play
it now. it never leaves the box. great homs,
uplifting arrangement and great crossover
potential. freddie produced it himself."

'the foundation' dennis brown
(music works)
"a great cultural anthem by the crown prince of reggae. my favourite is the 1981
version. it never leaves my box. it's a song of rasta consciousness."

'the proclamation' jamaica
(scarf)
"tragically, getont 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 it was a typical
jamaican house - one room
only - it went up like a torch. he
went to get his mother out but
they both died. he was one of the
most exciting songwriters 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
career on stage and a haunting style of
singing. this was one of his first
hits in jamaica."

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. wherever, 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
megregor (ras)
"freddie megregor is one of the greatesl
people in the industry - he has
great humility, he's warm, friendly and kind;
and all those things come through in the way he
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reggae rhythm. the arrangement is diffrerent
to anything else and that's why you can play
it now. it never leaves the box. great homs,
uplifting arrangement and great crossover
potential. freddie produced it himself."

'untrue rastaman' fred locks
(jahilooemuzik)
"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 homs and a genuine
rastaman's anthem."

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 songs people knew 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 next gig was at the apollo in willesden which was a tremendous success. there was
silence at first when they discovered i was white but after the first record there was a roar of approval." most memorable gig:
best - "clashing with bodyguard in maypen, clarendon, jamaica in 1992 on independence weekend." worst - "losing the key
to my record box in germany's favourite club, "cosmos in london." next three gigs: all live gigs - zalk club, dusseldorf
(febuary 23); cola cube, essen (feb); 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 where my name is mentioned." other interests: compiling
reggae albums, swimming, football, films, reading (i'm currently reading charles dicken's "nicholas nickleby")."
1. THE OFFICIAL CHARTS - 25 FEB

<table>
<thead>
<tr>
<th>No.</th>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>NO MIRACLES</td>
<td>Celine Dion</td>
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<tr>
<td>2</td>
<td>I'VE GOT A CURVE</td>
<td>Blackstreet</td>
</tr>
<tr>
<td>3</td>
<td>BEDTIME LOFT</td>
<td>Janet Jackson</td>
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<tr>
<td>4</td>
<td>SOMETHING IN YOUR EYES</td>
<td>Pinkmartini</td>
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<tr>
<td>5</td>
<td>HERE COMES THE SUN</td>
<td>Take That</td>
</tr>
<tr>
<td>6</td>
<td>RUN</td>
<td>They Might Be Giants</td>
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<tr>
<td>7</td>
<td>TOTAL RECALL</td>
<td>Little Mix</td>
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<tr>
<td>8</td>
<td>WAKE ME UP</td>
<td>Just For You</td>
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<tr>
<td>9</td>
<td>INDEPENDENT</td>
<td>Destiny's Child</td>
</tr>
<tr>
<td>10</td>
<td>CALL THE STREETS</td>
<td>Westlife</td>
</tr>
<tr>
<td>11</td>
<td>TOO MUCH</td>
<td>Backstreet Boys</td>
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<td>12</td>
<td>OUR LITTLE VILLAGE</td>
<td>Boyzone</td>
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<tr>
<td>13</td>
<td>COWBOY</td>
<td>Faith Hill</td>
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<tr>
<td>14</td>
<td>BUMMER</td>
<td>moth/wax</td>
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<tr>
<td>15</td>
<td>RIVER OF LIES</td>
<td>moth/wax</td>
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<tr>
<td>16</td>
<td>HERE COMES THE SUN</td>
<td>moth/wax</td>
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<tr>
<td>17</td>
<td>EVERY TIME</td>
<td>moth/wax</td>
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<tr>
<td>18</td>
<td>FOR YOU</td>
<td>moth/wax</td>
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<td>19</td>
<td>THIS IS THE WAY</td>
<td>moth/wax</td>
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<td>20</td>
<td>OVER</td>
<td>moth/wax</td>
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**Additional Information:**

- mo/wax's latest single, a love song titled "more wax," is climbing charts quickly. The song is a departure from their usual sound, a mix of alternative rock and electronic pop. The lyrics are said to be about the singer's quiet, introspective approach to life, focusing on simple pleasures and personal growth.

- Critics have hailed the album for its emotional depth and mature themes, with one review mentioning, "moth/wax has trouble writing love songs, but this one is a standout."

- The band is currently on tour, with stops in major cities across the country. Fans have praised the live performances for their energy and connection with the audience.

- mo/wax's current single, "more wax," is poised to join the top 10 of the charts, with strong airplay and social media buzz.

- The album "love" is available for preorder on all major digital platforms. Proceeds from the album sales will be donated to charity.
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Producer</th>
<th>Label</th>
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<tbody>
<tr>
<td>FREE/SAIL ON (NICK HUSSEY/THE SWEET FACTORY/PRIMETIME/RAS KWAME MIXES)</td>
<td>Chante Moore/Siles/MCA doublepack</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>LET LOVE SHINE (CLUBZONE/CLEVELAND CITY M</td>
<td>Positiva</td>
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<tr>
<td>3</td>
<td>JUDY CHEEKs</td>
<td></td>
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<td>4</td>
<td>TIME FOR LOVE (DAVID MORALLES/SAM MOLL</td>
<td>Positiva doublepack</td>
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<tr>
<td>5</td>
<td>KEN ENGLISH</td>
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Nightcrawlers

Push The Feeling On

New MK Mixes for '95

Back by popular demand

VISION 'People And Places' (Urban Hero). This pumping garage track features vocal-tinged vocals from two US-based singers, Howard Teppe's NY-flavoured club and dub mixes are joined by the Commission's driving dub and the track along.

A typically Ti® bp is nature of early Renegade Soundwave recordings and is just as refreshing. There are hip hop, dub and U-ziq-slye mixes too, so take your pick from a remarkable bunch.

CRAIG MAC 'Cet Down' (Word Of Mouth/Arista). Since I first reviewed this track, 'The Usual Suspects' with well-programmed synths that build 'A a piano vocal samples.' Taking off again with gusto, effective and easy to play, this will get plenty of support.

ART OF NOISE 'Yebo' (China). 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.

WILLIAMS & CLAYDEN 'The Crow' (Rainforest). This hard house outing lacks 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.

THE SOLID DOCTOR 'Losng Patients Pt 2' (Pryskys). If you're not familiar with this label's product then you're really missing out. It has carved out a niche for superb production and you can't fit into any bombshell. Good follow-up to Part 1 with much new material from the label's stable of producers.
**TOCAYO's "Live In Peace"** (Univa). A much talked about tune with clever use of the Women In Rhythm "Forever And A Day" sample. Plenty of drum build-ups and fancy synths make this a definite floorfiller. Funking it up is the guitar mix and the deeper Lux Looftah and L. Double trouble Funk Dub that will appeal to Moscow DJs. !!!!

**SWEET LIFE's "STATE OF GOOO"** (DJ Friendly). An odd little tune this one. A synthesizer-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 sweet vocals and the full-on housey synth attack and piano break. Sweet Life are John Stephens (Funko Gorilla) and DJ Matt Maurice while Metta Bloom adds the vocals. The fact that Pete Wordman is into this one gives you some idea of its crowd-pulling potential. Big thumbs-up. !!!!

**ID'S "SO SAXY" (Rumble)**. This begins with a smothering of Goodman's saxophone before centering into a bumping quirky house rhythm that only lets up briefly for a while of Egyptian-style horns that breeze in beautifully before the rocking tune crashes in. That man Paul Hardcastle knows how to mash up a pumping house tune and this is no exception. [Irresistible. !!!!]

**HIT THE BOOM! 'Sucker For Your Love'** (HardToGet). Hollarked by a fab organ line and some marvellous vocals, this Dutch import comes in five mixes. Graham S adds a silky hip hop soul touch to the song, while Dadoza add a swing touch and Cooly D go for a total house mix. But best of the bunch is the slowed down, smouldering bass-heavy mix from the band's own Rob Goaterband. Sensational to the max. !!!!

**ICU**

**MICA PARIS' "One"** (Gooji/Noisy). 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. Voicily, Mica remains in a class of her own but musically she exchanges slick R&B qualities for an earlier, more mainstream and in fact rather frumpy sound, especially in the case of the Pifocito mixes. The Ethnic Boys offer more of an R&B flavour with their funny drummer rhythms. !!!!

**SHOGUNN'S "Music" (Bumpin')**. Released on the Greedy Beat label's new soul imprint 'Bumpin'. Shogunn return with an extremely classy bass driven street tune featuring the excellent vocals of Pauline Taylor. On the Inok's original

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**STORM'S "What Is House Music?"** (Power). A long building odyssey that's always shifting and changing and it sounds as good at home as in a club. More please. !!!!

**BROWNSTONE "If You Love Me (Remixes)"** (US / M & J / Epic). Easily forgettable from the album, but a strong release here with new mixes. Michael Jackson's jill swing his impressively vocally with his second single. Originally the track builds from a slow intro to a pleasant enough lead in, but his much more lead in all of his three new musical incarnations. The Characters (Troy Taylor and Charles Ford) beef up the rhythms for a full scale dancefloor jam. The Jazz Mix excites some sparkling ad lib drum sounds, while the Smooth Mix maintains the breezy rhythm but fits it out with some acapella vocals. Quality, if still not a hit, !!!!

**SOUL EXPRESSION 'Sweet & Tender'** (Dessy Jay). Soul Expression mode their 'Feelings' in 1993
Produce Records Present:

Eight over the 8 Ball

featuring

"Intoxication" 9.13 (Junior's Transient Mix) starring Edgar by Robert Aaron • "Makin' A Livin" 3.45 (The African Dream

"The Real Thing: Ode to Prince Teddy" 7.07 (In Your Face Club Mix) Serenite • "People Don't Believe" 8.07 (The NY Prince Mix) Lestravol

"The Real Thing: Ode to Prince Teddy" 4.27 (In Your Face Club Mix) Serenite • "People Don't Believe" 4.27 (The NY Prince Mix) Lestravol

"Trouble" 10.27 (Junior's Black and Blue Mix) Jill Cardew • "The Real Thing: Ode to Prince Teddy" 8.27 (In Your Face Club Mix) Serenite

"Dream Drumz" 10.45 (Instrumental) Lestravol • "All The Same Family" 6.02 (The African Dream

Available on

Double vinyl
Double CD

contains Empire State Tracks (Full Edition)

Mix Cass / Mix CD

mixed by Tim Warrington (Produced)

Release Date 27 • 2 • 95

Thalas

and here deliver a stronger tune that should see them make further inroads on the UK swing/club scene. On three rows the male/female vocals interplay with street soul, swing and hip hop rhythms, D-Prince adding some rap injections where appropriate.

Herb, the B-Funk Mix has the most impact, this chunky swing version having a sparse production but slick showcasing the song and vocals ..

Horace Brown - ‘Take 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 remix'ed, remodelled and officially out in the UK. With remixes including Lovejoy, you know there’s house music somewhere here, and indeed it’s been pressed up out of all recognition for some pumping dub across the New York promo. Primitively worded has paid respect to the original by keeping the funk flavour, and there’s an ecstatic hip hop mix too for the youth, though there’s no beating the original.

Herz - ‘Warts EP” (ADV)

One of the more creative of ADV’s recent releases (barring the unoriginal title, of course), this is a four-track feast of hard experimental techno that manages to glitter and sparkle amid some fierce driving rhythms. ‘Bonythm’ is almost tribal in its trance-like state while the flip’s “Rubber Kink” and “Acid 12” recall the heady days of Eighties acid house of its hardest.

Wagon Christ - ‘Kissed Out’ (Remixes)” (MCA)

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 atmospheres and a wicked double 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.

Future Legends - ‘The Whip EP” (Dateline Recordings)

Plus 8’s housier offshoot is back with a groovesome and rather minimal house/techno cut. Produced by Clemens Neuleld 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.

Transcendental Love - ‘Machine Satellite” (Hydrogen Dubl), TLM gel ever closer to the perfect trance crossover track with this chugging, spacious number which comes in five versions, including two very eerie drum mix mixes. The latter’s ‘Don’t Snub The Dub and Mercury’ Bane in The Shorts version adds 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.

Taho - ‘Vertigo EP” (F Communications), A brand new act on it for 1995, Just 18 years old and hailing from Britany, Taho’s debut is a four tracker full of classy strings and mod electronic noises. 2019 is the stand-out track and might appeal to house DJs as well, but all-in-all another quality package from F. ..

Dread Flynstone - ‘Ranger Your Heart” (Acid Jazz), A cracking original dub tune previewing the excellent ‘The Brightest Dreamer’ 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.

Alternative

Lynch Mob Beats - (white label) (The NY Prince Mix) Live-sidered unnamed 12 inch as Brendan Lynch applying one of his highly distinctive dub treatments to a track from the forthcoming Paul Weller album. Taking over from where the excellent ‘Kromos’, ‘Strufiff’ and ‘Sunflower’ left off, it is another towering psychedelic funk-rock soundscape with loud and abrasive guitar riffs colliding with a swirl of control synth effects over a chugging earthy rhythm. Weird and wonderful...

Trance

Pete Lazoby - ‘Sacred Djs’ Cymatics), This lovingly-crafted trance track was enthused over in these columns when first released more than a year ago. Apparently only 500 were pressed at the time, so here it is again with those weighty synth effects sounding finer than ever. It now comes with an extremely strong Yum Yum ‘Remix’ that hits hard but is funky and tuneful enough to appeal across the board.

JFC

featuring Althea McQueen

“DO IT”

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Irain writes, musical spoons and some vintage gospel help whip up the exhilarating ‘Gotton Eye Joe’ (though far better!) in 125.8bmp Original Recipe, 125.2bmp Ferry & Ganshift, 125.8bmp Atlantic Ocean and dippyly frantic 127.0bmp Hotus Pocus Remixes.

**NIGHTCRAWLERS**

**Push The Feeling On** (New Mixes for ’89) (116.9f257), reducing Glasgow: Jon Reed’s original 1990 vocal into repetitively looping stately gibberish which somehow avoids coming out as a groove that it said on import all through winter before eventually chartering here in October. Marco Kincaid’s deliciously blipply honked and dabbled jiggly strutting 128.8bmp The Dub Of Double 130.7bpm coupled by baldly lurching 123.2bmp Mk Dub Revised and 124.3bmp, both new with some proper chorus and traces of identifiable lyric.

**CHANTE MOORE** Free/Sail On’ (MCA/Slakes Records MOST 2042, similarly superior slick Deele / Williams remote ending with the Commodores’ ‘Sail On’ chorus to Simon Law’s Wisecocks Anderson’s production gorgeous smoothness 0-0.60bmp Album Version, or funky gallop 100.9-6bmp Feeling Time Remix, Jerry Bass dumped 0-120.5bmp Our Club Mix and semi-tubed tweaking bumpy 125.0bmp The Sweet Factory Prismed 0.50-bpm Radio Edit, funkily rolling 90.8bmp Ros Kwan’s Sugar Shock Mix – for ono, pass by not another of the many much-ballyhooed Club Chart keeping OA promos which just are never so on to self rather less well from one might reasonably expect. PHARAOH ‘There Is A Star’ (Epic 661 183-6). MTV plugged its club space zone euro galloping 0-143.4-0.0bmp Interpretative Fun Mix, 0-152.4bmp Gotham Space Race, 0-143.0bmp Supermove Mix, 0-139.0bmp X-tra Terrestrial Housemix 0-158.0-1bmp Universal Of Time, 0-143.2-0.0bmp No 1 Space House Mix, 0-143.4-0.0bmp Video/Star Radiomix, o Continental smooth chappy high out to the real Rob Hickey here...COMING OUT CREW featuring Sophie Free At Last Mix, Gay & Happy’ (Out On Vinyl 0029, TRC/BMG), joyously walling jangly jingly enthralled since it surfaced on Ken & Sabrina Johnston’s Period Post Import last April and then here in October, now with 7-tempo gloriously soaring and surging 0-126.9bmp Club Mix, 125.8bmp T- and 125.8bmp PA Mixes. **JEANNIE TRACY** It’s My Time (Pluton-8 12LOSEX61/12LOSEX61, 3mV/3m), veteran gospel diva’s 8 Beat Mix aside from 15 months ago now on two (twist pharmac 120-tempo) 12-inchers, newly re-mixed in negative atmospherically gap travelling 130.3mpf2 Ten Ton Mix, creamy containing 125.8bmp Serious Rope Mix and jangly Robin S’ Type 126.0bmp Dub, or possibly to be before still in Jules & Skins’ steadily loping 0-122.0bmp Club Classic Mix, wallooned in and honked fiercely driving 0-122.0bmp Funky Funky Mix and 123.2bmp Dub plus its jiggly picking 0-121.3-0.0bmp US Club Mix ROZALLA (I Don’t Even Know If I Should Call You Boy)’ (Epic 661 116-6). replete stylish Soul Anthro Salvation aside still in Euro 1 Socially smoothy gorgeous lush jiggly swelling 125.0-2.5bmp Frankie Knuckles Extended Version, flaggful but likewise cool 0-104.7bmp Dobie Dub Post 1 and smoothly rolling 104.7bmp Post 2, or revolently faster on two further promos in Love To Infinity’s thriving bubbly 121.1-0.0bmp Classic Percolation, jangly Jenny 121.0-1.0-bmp Deep Love and throbbing jubilary 122.8bmp Deep Dub Mix plus a trio of lightweight repetitious frisky Dub 125.8bmp Julies & Sales Mixes. FIRE ISLAND featuring MARK ANTHONY “If You Should Need A Friend” (Junior Boys Own JBO 26, RTR/M), 130.7-bmp Blaster garage classic blissfully revived by the soulful incognito singer, only a second separate remix 12-inch having reached me, with Roc & Kato’s factory loping 122.8bmp Van of Morris and Kenny G-hily foamed 121.0bmp Sx I Up Dub plus Junior Vasquez’s smoothy studdy lurching 122.6-bmp Sound Factory Dub, MOBY Everytime You Touch Me” (Mute 12REX 157, RTR/M). Moz’s Mohrehed kashed into the Ronco’s kideos mixer and Methodical golples in the Beelzumaster’s chasy frantic 143.3bmp Uplifting Mix, MOBY is joyously cajoling 133.0-3.5bmp No Fear and sweeelly surging 162-224-232-bmp NYC Jungle Mixes plus a remix competition winner’s attractive trickbing 0-139.6bmp Jude Sebastian Mix, split between two promos with further 0-143.5bmp Beelezzmaster’s 12” Mix and Dub, juddey bleep suffroned 131.5bmp Freestyle Mix. **KIM ENGLISH** Time For Love” (Hi-Life recordings/Poolbar-8 12HI-8). Chicago wortshp twinkle pack promised with classily plogging then finer honking 0-135.8bmp Morales Club Mix and charging 125.8bmp Morales Dub, Barr Mitchell & Richie Malone’s queerly feming thrumming repetitious jiggly Ross’ Love Hangover mix 0-125.8-0.0bmp Mollison/Malituz Club, 0-125.8-0.0bmp Alternative 12” and 125.8-135.8bmp UK Dub Mixes or good Ten City cracked stone bruming jiggly swaying raw gauging 0-125.0-0.0bmp Two For One Mix, VOICE OF RHINDA ‘Can You Hear The Voice Of Buddha’ (EMI United Kingdom 12EM 356), hyp, nobody chanted and openly lopped gruff gauging illnessy Euro twinkles 0-131.5bmp Confusion Radio, 134.9bmp Mega Adaptor, 131.9bmp Interaction Mixes and fancier bleepy techno 135.5bmp Johnny 1 Mix (O.K. Buddha Dance On Now) – under which disguise his track alone was pro- moled as a single-side).
Better known hitherto as an underground label, Tribal UK is a 3-3/4 and most commercial release yet, "Look Ahead" by Donny Tenโหล featuring Carole Sylvan, is by far their biggest club hit to date, launching this week at number five. Launched in 1993, the label's previous biggest commercial hit—"Get Your Hands Off My Man"—which was 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 65. It's one of three records in the chart with vocals from 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 Sphincts, 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 classics by Ce Ce Rogers (number 12), Michael Wofford & Robert Owens (142), Sundial (193) and Joe Roberts (195). The Joe Roberts disc is particularly interesting, picking up enthusiastic support from upmarket 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 Kane's "Hey Yeha!". A number 29 pop hit in 1968, it has only had a limited release, and will clearly have retail legs, with pre-sales already exceeding 28,000. Breakers this week include: Rongade Soundwave, Pamela Fernandez, The Shaker, Wink and CB Milton.

**SCARFACE**

**HAND OF THE DEAD BODY (FEATURING ICE CUBE)**

**NEW SINGLE**

**INCLUDES REMIXES BY GOLDIE**

**MEDIA RECORDS ON AIR**

Last week was a grim one for London's soul and swing fans with two big gigs called off at short notice. First of all, Aaron Hall failed to perform at his Sunday night gig at Hammersmith Apollo, apparentlybecause of problems over a work permit. An understandably frustrated audience was not informed until 11 pm. Choice FM meanwhile had a licence refused for its Valentine's Day bash at the Astro, which was due to feature the likes of Chilla Black, Saint & Campbell among others... Liverpool's Cream is to release an album ("Through Deconstruction") featuring the club's biggest tunes mixed by Paul Oakenfold, Groove Arm, Justin Robertson and Pete Tong. Tracks range from classics such as "A Guy Called Gerald's "Voodoo Ray" and M-Tango's "Tracks from the Ladder"...Hot record for London, with whom Roberts recently terminated his contract by mutual consent... Choice FM meanwhile had a licence refused for its Valentine's Day bash at the Astro, which was due to feature the likes of Chilla Black, Saint & Campbell among others... Liverpool's Cream is to release an album ("Through Deconstruction") featuring the club's biggest tunes mixed by Paul Oakenfold, Groove Arm, Justin Robertson and Pete Tong. Tracks range from classics such as "A Guy Called Gerald's "Voodoo Ray" and M-Tango's "Tracks from the Ladder"...Hot record for London, with whom Roberts recently terminated his contract by mutual consent...
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THE TOP TWENTY COMPILATIONS

1. ON A DANCE TIP
   Global Television

2. DANCE MANIA 95 - VOLUME 1
   PolyGram

3. ENDLESS LOVE
   PolyGram TV

4. THE ULTIMATE SOUL COLLECTION
   Warner Music

5. THE BEST PUNK ALBUM IN THE WORLD...EVER!
   Virgin

6. ELECTRIC DREAMS
   PolyGram TV

7. THE LOVE ALBUM
   Virgin

8. NEW SOUL REBELS
   Global Television

9. LOVE ETERNAL
   Virgin

10. THE VERY BEST OF THAT LOVING FEELING
    Doja

11. DANCE 95
    Virgin

12. 100% PURE LOVE
    Doja

13. THE BEST OF HEARTBEAT
    Columbia

14. ENERGY RUSH K9
    Doja

15. PULP FICTION (OST)
    MCA

16. ULTIMATE LOVE
    The Hit Label

17. SOFT REGGAE
    Global Television

18. ROCK ANTHEMS
    Doja

19. 100% HOUSE CLASSICS - VOLUME 1
    Doja

20. FEEL LIKE MAKING LOVE
    The Hit Label

Bulleted titles are those with the biggest sales gains over last week.

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NEW SINGLE
US SINGLES

1 2 TAKING CARE OF BUSINESS (Funkonums)
2 1 CHEEP TRICK
3 3 ON TRANSIT (Touche Monkre)
4 4 ANOTHER NIGHT (Meekley)
5 5 BREDY
6 7 CANDY RAIN (Heald/Ace)
7 6 YOU Gotta BE (Orioles)
8 8 IF YOU LOVE ME (Emotions)
9 9 SUKUYI (Afrika)
10 10 HOLD MY HAND (Rivets & The Blowfish)
11 11 ALWAYS ROCKIN (Bepper)
12 12 STRONG ENOUGH (Jerry Crow
13 13 BIG POPPA/WARNING (The Notorious BIG)
14 14 YOU KNOW IT HITS (Pepsi Frito)
15 15 BEFORE YOU GET COVERED
16 16 THE RHYTHM OF THE NIGHT (Coppett)
17 17 I'M THE ONLY ONE (Lil Boogie)
18 18 YOU TURN YOure LONELY (Johnnie & Willy
19 19 I KNOW I'M GONNA WIN (Tuff City)
20 20 EVERY DAY OF THE WEEK (Jode
21 21 CONSTANTLY REMINiscing (A.I.)
22 22 I WANT YOU TO LIKE THE ... (Mississippi Bridge)
23 23 THE SWEETEST DAYS Of My Life (Belle
data missing)
24 24 HERE COMES THE HUSTLEPPER (Ferrers/le )
25 25 THIS U.S GAME WE PLAY (Kid-9)

US ALBUMS

1 1 THE HITS (Scour & The Blowfish)
2 2 EIGHT HOURS (Funkonums)
3 3 CALL IT LOVE (Robbie)
4 4 YOU'RE EVERYTHING (Marvin Gayes Roberts)
5 5 EVERYDAY LOVE (Compton)
6 6 WHEN WE DANCE (Mik)
7 7 BELIEVE (John Johnson)
8 8 W ITH THE RIGHT PEOPLE (The Right People)
9 9 BUMP'N GRIND (Wade)
10 10 ALWAYS AND FOREVER (Joker Vandorn)
11 11 TRUE FAITH (The Human League)
12 12 ONE NIGHT STAND (Lancaster)
13 13 RUN TO YOU (Taylor)
14 14 YOU'RE NO GOOD (Perry)
15 15 ALL I WANNA DO (Royal Crew)
16 16 CHANGE (Lighting Kings)
17 17 LOVE ME FOR A REASON (Biscojets)
18 18 WAKING UP (AFR)
19 19 FOR YOUR LOVE (Swan
data missing)
20 20 STAY ANOTHER DAY (Bromfield)

UK WORLD HITS

AUSTRALIA

1 1 STAY ANOTHER DAY (L7) (London)
2 2 THE SHADOWS (Shadows)
3 3 THE SHADOWS (Shadows)
4 4 THE SHADOWS (Shadows)
5 5 THE SHADOWS (Shadows)

SWEDEN

1 1 INDEPENDENT LOVE SONG Scatman (ALCA)
2 2 CALL IT LOVE Scatman (ALCA)
3 3 SET YOU FREE Scatman (ALCA)
4 4 ONE NIGHT STAND Scatman (ALCA)
5 5 SHE'S A RIVER Scatman (ALCA)

UK WORLD CHART

1 1 THINK TWICE (Denise Brown)
2 2 NO MORE I LOVE YOU (James Lomax)
3 3 I'M GONNA DO SOMETHING FOR YOU (Funkonums)
4 4 BEDTIME STORY (Mississippi)
5 5 GET FREE (Touche Monkre)
6 6 DON'T GIVE ME YOUR LIFE (Lil Boogie)
7 7 REACH UP (Fugiga)
8 8 COTTON EYE JOE (5th Dimension)
9 9 SOMEDAY I WILL BE SATURDAY NIGHT (Joe Jam)
10 10 HERE COMES THE HUSTLEPPER (Ferrers/le )
11 11 INDEPENDENT LOVE SONG (Scatman)
12 12 THIS COWBOY SONG (King)
13 13 TELL ME WHEN (Kamala)
14 14 SHE'S A RIVER (Kamala)
15 15 TOTAL ECLIPSE OF THE HEART (Kamala)
16 16 RUN AWAY (Are You The First Miss)
17 17 COWBOY DREAMING (Jerry West)
18 18 OVER MY SHOULDER (Mary & The Machinists)
19 19 OPEN YOUR HEART (People)
20 20 WE'VE GOT IT ON! (The Buggles Band)

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

UK NETWORK CHART

1 1 THINK TWICE (Brown)
2 2 I'M GONNA DO SOMETHING FOR YOU (Funkonums)
3 3 I'M GONNA DO SOMETHING FOR YOU (Funkonums)
4 4 I'M GONNA DO SOMETHING FOR YOU (Funkonums)
5 5 I'M GONNA DO SOMETHING FOR YOU (Funkonums)

UK VIRGIN 1215 CHART

1 1 CROCODILE SHOES (Nobby F)
2 2 CAMPAIGN FOR CHARITY (Tony S)
3 3 GOOD NEWS FROM THE HOUSTON FLIGHT 1
4 4 DUMMY (Dunphy)
5 5 SMART (Dunphy)
6 6 PARKLIFE (De Ltron)
7 7 KING (De Ltron)
8 8 DEFINITELY MAYBE (De Ltron)
9 9 NO NEED TO ARGUE (The Essentials)
10 10 FIELDS OF GOLD - THE BEST OF (Bog)
11 11 RAMS (King)
12 12 CROSS ROAD - THE BEST OF (Bog)
13 13 SLACKER (King)
14 14 THE BLUES BAND (King)
15 15 THE SIGN (De Ltron)
16 16 THE BOTTOM UP (De Ltron)
17 17 PULP FICTION (De Ltron)
18 18 BAD TO THE BONE (De Ltron)
19 19 THE END OF THE LINE (De Ltron)
20 20 VERONICA (De Ltron)

NETHERLANDS

1 1 OH BABY, L. (Bert)
2 2 STAY ANOTHER DAY (Meekley)
3 3 STAY ANOTHER DAY (Meekley)
4 4 CROCODILE SHOES (Nobby F)
5 5 CROCODILE SHOES (Nobby F)

 Cliips Staging Megatop 50

© ERA. The Network Chart is compiled by ERA for Independent Radio using airplay data from Music Monitor and CMN codes data.
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<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label Cat. No. (Distributor)</th>
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<tbody>
<tr>
<td>1</td>
<td>FEEL IT</td>
<td>Carol Bailey</td>
<td>Multiply 3 (4M/6S)</td>
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<tr>
<td>2</td>
<td>PASSION</td>
<td>Joe Of The Placid Women</td>
<td>Promo 72 (4M/7)</td>
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<tr>
<td>3</td>
<td>COLOR OF MY SKIN</td>
<td>Swing $2</td>
<td>HR 728 (F)</td>
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<tr>
<td>4</td>
<td>I BELIEVE</td>
<td>Happy Clangers</td>
<td>SHNR 030 (S)</td>
</tr>
<tr>
<td>5</td>
<td>DONT GIVE ME YOUR LIFE</td>
<td>Alex Party</td>
<td>Systematics SYX717 (F)</td>
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<td>6</td>
<td>BEDTIME STORY</td>
<td>Madonna</td>
<td>Warner Bros/WBRTS96/7 (BMG)</td>
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<td>7</td>
<td>FEEL IT</td>
<td>Hi-Lux</td>
<td>Chrysalis CHX1200 (BMG)</td>
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<td>8</td>
<td>ANOTHER STAR</td>
<td>Kathy Sledge</td>
<td>NRC DEAK 002 (RT1M)</td>
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<tr>
<td>9</td>
<td>TASTE YOUR LOVE</td>
<td>Horace Browne</td>
<td>Upstart/MCA MCST 1008 (BMG)</td>
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<tr>
<td>10</td>
<td>EVERYDAY YOU TOUCH ME</td>
<td>Moby</td>
<td>Mute MUZIUTE 40 (RT1M)</td>
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<td>11</td>
<td>TAKE ME FOREVER</td>
<td>Ola</td>
<td>Hi-Life/Polydor 126.05 (F)</td>
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<td>12</td>
<td>FEEL GOOD 95</td>
<td>Oona Trio</td>
<td>Moving Shadow SHADOW 002 (R)</td>
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<td>13</td>
<td>REACH UP (FOOKS GOT A BRAND NEW PIE)</td>
<td>Perfecto Allstars</td>
<td>Perfecto/Best Way 12 #971 (W)</td>
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<tr>
<td>14</td>
<td>TRAIN OF THOUGHT</td>
<td>Erykah</td>
<td>Freeride/RAK 223 (F)</td>
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<td>15</td>
<td>GOT THE MUSIC</td>
<td>Happy Larry’s Big Float</td>
<td>Deep Discovery DAY87 (W)</td>
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<td>16</td>
<td>MESSAGE OF LOVE</td>
<td>Lovejoy</td>
<td>MCA MCST 040 (BMG)</td>
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<td>17</td>
<td>EVERYDAY OF THE WEEK</td>
<td>Jade</td>
<td>Giant 74210608 (BMG)</td>
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<td>18</td>
<td>I FOUND LOVE/TAKE A TOKE</td>
<td>O &amp; C Music Factory</td>
<td>Columbia 6612116 (S)</td>
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<td>19</td>
<td>LANUELA</td>
<td>Madonna</td>
<td>Sire 74321260241 (BMG)</td>
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<td>20</td>
<td>SHAME</td>
<td>Zane</td>
<td>Jive JIVET 372 (BMG)</td>
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<td>21</td>
<td>ANYTHING YOU WANT</td>
<td>Josie</td>
<td>Mercury 4423 (F)</td>
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<td>22</td>
<td>U WILL KNOW</td>
<td>BNJ</td>
<td>Mercury 4429 (F)</td>
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<td>23</td>
<td>IF ONLY YOU COULD BE MINE</td>
<td>The After</td>
<td>4th &amp; Bway 12BRW 312 (F)</td>
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<td>24</td>
<td>GREATER LOVE</td>
<td>Sundance &amp; DJ SU 20 (W)</td>
<td>Comp/Enterprises 40 (W)</td>
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<td>25</td>
<td>THE BOMB</td>
<td>Bucketheads</td>
<td>UMMI UMM 209 (Import)</td>
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<td>26</td>
<td>DUB PLATE STYLE</td>
<td>Marvin &amp; The Cains</td>
<td>Surf &amp; Turban Sur &amp;BUSE 47 (S)</td>
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<td>27</td>
<td>CONTROL</td>
<td>Times Of The Murder</td>
<td>Fresh FRSH 73 (W)</td>
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<td>28</td>
<td>THAT WHITNEY SONG</td>
<td>Pip</td>
<td>Stopper/12ANG 327 (P)</td>
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<td>29</td>
<td>SUGAR SHACK</td>
<td>Sab</td>
<td>Real/RAC 93 (S)</td>
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<td>30</td>
<td>SING IT TO YOU (DEE-D0OB)</td>
<td>Lavel Jones</td>
<td>Virgin Dual 142 (E)</td>
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### DANCE ALBUMS

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<th>Artist</th>
<th>Label Cat. No. (Distributor)</th>
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<td>1</td>
<td>LEFTISM</td>
<td>Leftfield</td>
<td>Columbia HANDLP 271/HANDMC 2 (SM)</td>
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<td>2</td>
<td>CARL COX - FACT</td>
<td>Various</td>
<td>React/RACPL 3/370MT 01 (S)</td>
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<td>3</td>
<td>DUMMY</td>
<td>Portwood</td>
<td>Go Beat 800321/0075 (F)</td>
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<td>4</td>
<td>HOUSE CLASSICS - VOL 1</td>
<td>Various</td>
<td>Telstar STAR 2110/STAR 219 (W)</td>
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<td>5</td>
<td>THE DEEPEST CUT - VOL 1</td>
<td>Various</td>
<td>Moving Shadow ASHADOW 1978 (M)</td>
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<td>6</td>
<td>METAPHOR</td>
<td>Kenny Larkin</td>
<td>R&amp;B RS R354 (S)</td>
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<td>7</td>
<td>NEW SOUL REBELS</td>
<td>Various</td>
<td>Global Television/WMAC05 (E)</td>
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<tr>
<td>8</td>
<td>SERIOUS</td>
<td>Whithfield Bros</td>
<td>Mosnori/PO3349 (F)</td>
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<tr>
<td>9</td>
<td>GRANDY</td>
<td>Brandi</td>
<td>A&amp;M 5809371 (F)</td>
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<tr>
<td>10</td>
<td>RENAISSANCE</td>
<td>Various</td>
<td>Sync/RAYMIX 143 (F)</td>
</tr>
</tbody>
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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, Fran, Kris, Dona and David look forward to working with you from their new space.

*with thanks to our friends at M People for use of their lyrics*
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. *MWs* 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 16-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 1963.

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 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 £200 a day somewhere is cheap, but if they do not get everything done, it is not value for money. For £650 at 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 Doc where the studio produces a one-off or limited run quality CD demo.

**Myers returns with new label**

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 artists 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 Timman, 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 multitrack.”

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

**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 16 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 Midimuting.

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’ list of remixes include Ultra Boogie’s Head On, Awesome’s Don’t Go, The Affairs’s If You Could Be Mine, Habib 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.

**Trident 11 has invested in a new monitoring system**

The studio installed the Dynaudio M6s with digital crossover and added a pair of Dynaudio M15’s in time to mix the new Incognito album due out this spring. Producer J P Whitey Maumick (steered) and engineer Simon Cotterworth have been impressed with the system they are returning to Trident to record and mix a new George Benson album.
**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 SM Tape, will also debate the European attitude towards the dominance of Anglo-American catalogues.

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

**UB40 update Midlands studio**

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

And its name has been changed to the Dep International Studio from its former Midlands studio counterparts from the Netherlands, harmonisation of copyright legislation in the EU, and even prompted legislation in France where radio station playlists must now feature 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."

**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, 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 £300 per day and the mix room at £450 a day.
At Manor Mobiles we don't compromise on any aspect of our service. Because you can't afford to. The live recording, like the live performance, has to be right first time – there are no second chances.

**Manor Mobiles** ... Europe's premier location audio facilities providing the broadcast sound for Britain's most prestigious music awards ... **The Brits.**
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 equipment 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 services is Lenny Kravitz who contacted the company when he wanted to record tracks for his forthcoming album.

Kravitz's requirements included a private 18th century chateau near Paris, the installation of his vintage recording and backline gear and the provision of a vegetarian cook and bi-lingual 'trouble shooter'.

Kravitz's engineer Henry Hirsh 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."

Erasure receive award for vision

Erasure are the latest winners of the 1995 Visionary Award which recognises artistic and technical innovation in album recording.

The band won the award for their 3 November 1994 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. It was tracked on two Sony 3244a and mixed onto 3M 996 half-inch high output analogue mastering tape at the Strongroom in London with engineer Phil Legg.

Producer Martyn Ware says, "It was used without noise reduction at 30ips, running hotter 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, Clannad and the Cranberries, while Ace of Base picked up the honour in Scandinavia.

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 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 1980, and he says any purchaser must be prepared to pay up to £100,000 refurbishing the property.

Williamowski advertised the tower in Music 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.

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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.

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

The Wool Hall's rehearsal 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.

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 relented 'Willie Man 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 1999 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 parts of Leckie's recordings and incorporate much of Schroeder's work, although he says the project was becoming more and more of a live album.

Geffen'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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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 blitzen proves 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 professional 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 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 SSL in Fulham, Downtown Bass 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 upgradong 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 Lovecule. And the stuff I've heard done through a Soundtracs topaz desk for £3,000 was absolutely fantastic," he says. 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 Shadow album and they sound really excellent," says Padgham. Calmly Padgham is now engineering the new Blue Nile album, which he says, "They look 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 Foster.

But the compatibility of the two formats seems to be dividing the dance music business. It likes to use the Alesis, which has no 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 Emagic and Roland's S750 and S700. 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 home studios have hard disk recording systems. Akai's DD1000 was an early contender, used by such producers as Sadi and Nicky Graham. Pro Tools and Sadie are appearing increasingly in private studios and Geoff's dynamic new Radar 24 track hard disk recording system sells into more home studios than commercial ones.

The BBC is even considering selling its radio producers and engineers home hard disk recording and editing systems so they can make programmes as soon as possible.

In the home music studios, Amek, Soundtracs, Soundcraft, Allen and Heath, DBX, DAD, TAC and Tascam consoles are currently selling well with MIDI capable desks and challenging 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. The old saw that all my life and Mackies are the most reliable desks I've ever sold," says Stirling.

He finds a number of slightly wealthier clients are also buying Amek's Big console as well.
Caroline Moss reports on the rise in the number of freelance sound engineers in the pro-audio industry

> "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 designer 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 science or software. On the one hand, cleverer software allows much more work to be done in a smaller space and, on the other hand, audiofile 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 from the home studio market. "Everybody's coming out with valve products at the moment because they want to fatten up the ADAT's clean sound quality," says Jos. Other esoteric but reasonably-priced audio products include The Joe Meek Compressor, designed according to the specifications of the legendary Sixties engineer, Tony Larking's innovative and reasonably-priced 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.

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

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

IT used to be said that the best route to a career as a sound engineer was to start as the person who got the tea. If you were lucky, you could become an assistant and then 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 many are now flooded by freelancers. The first wave of people to go freelance did really well and that inspired a lot of others 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 together and that's what they've been able to do. "We have managed to cope and, in other words looking for the chance to gain a proper working with any top-name artist that 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 on 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 shell out £200 to £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 a freelance engineer but balk at paying extra for the studio 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 would 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 developed the job of engineering." Manager Ros Earles of 1403B says, "I think people have forgotten that being a top engineer can be a valid way of making a living itself."

That may be, but certainly it is not easy for in-house engineers to make their mark. "We have had two different types of desk 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 Stargate 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 being out there," she says. Reid allows her house engineers to build up experience by encouraging them to permit in free studios when they are not required on a session. She has also begun finding them outside work. "If a gig comes 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 Dane, formerly house engineer at the classic Row Studios, has had a lucky break working with Bomb The Bass, left to work with production team Delly Harris, and is now writing and producing his own material with former Modular member Bob Denton.

"The only way for freelance engineers to get in is to try their hardest to establish a good reputation 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.
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mix, I find it much more user-friendly," he says. "It's not a question of whether they're ever going to be busy for the six-week booking, Paradise Lost seem to have found a new home at Ridge Farm. "We're like it here. There's service with a smile, good food and nice accommodation," says Eleye. "There's some good gear here, too, and they've got their own valve DI boxes.

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

NICK GREEN

Project: four album tracks
Label: Anxious (East West)
Producer: Danny Cummings
Engineer: Jason Evers
Studios: Pavilion, 20 Middle Row, London W10 SAT.
Tel: 0181 980 0751.

Nick Green's album was originally being produced by Dave Stewart and was going to be recorded in Europe with each working on separate tracks. Danny Cummings was working on the album as percussionist and he got on so well with Green they decided to produce a few tracks. "We decided to go lower budget and so went to Ridge Farm because it got the right price, plenty of outboard but most of all it got that worst 50-year-old Fender piano," says Cummings, currently on tour with Sophie B. Hawkins. "I also found it a bit intimidating and at first was just tapping along to keep time but then ended up doing drum tracks as well. We went along with percussion and bass. It was almost like a vintage drum sound and there'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 Evers, 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 efficient and very helpful. He seemed to get things together quite fast. Because the arrangements were simple we could mix in there as well. It was just a matter of 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 at it - 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 arrangements, loud drum sounds at a very reasonable rate because it uses just a 24-track and has a Soundcraft 422 mixer. 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 C416 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: Aima Sounds
Producer: Ian Caple
Engineer: Ian Caple
Studio: The Greenhouse, 34-38 Prevoat Street, London W1 7NG.
Tel: 0171 961 7101.

As one of Aima'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 EF 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 as 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 high, there's room for a whole band. They have an Amek 2525 in the live room and a Neve with a flying faders for mixing, I think. You can Programme the Project took place at Dore's Hit List Tour for radio, television and video. I'm impressed with the Dynaudio monitors, as it is a very high level of available technology. It was also a challenge for Kelly, who is more often found in a classic big studio mix room. "It's impressive without being intimidating here. It has great outboard gear and is well maintained and the constant availability of ProTools is invaluable. I'm really pleased with the Dinsapone Monitors. I usually stay away from them but they sound great here."

Kelly is recording 48-track analogue with Ampex 456 tape and no Dolby and he will be mastering with Ray Staff at Whitisfield Street.

RAY GELATO

Project: album
Label: Line Records
Producer: Calum Malcolm
Engineer: Calum Malcolm
Studio: Metro Studios, The Flying Poodle, 9-11 Battersea Broadway, London SW11 5S.
Tel: 0181 742 1111.

"The large recording studio to Calm in Glasgow, he has a very high level of available technology and the 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. "I'm impressed with the Dynaudio monitors, as it is a very high level of available technology. It was also a challenge for Kelly, who is more often found in a classic big studio mix room. "It's impressive without being intimidating here. It has great outboard gear and is well maintained and the constant availability of ProTools is invaluable. I'm really pleased with the Dinsapone Monitors. I usually stay away from them but they sound great here."

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Kelly is recording 48-track analogue with Ampex 456 tape and no Dolby and he will be mastering with Ray Staff at Whitisfield Street.
They have an Akkhis Mozart RN with the Rupert Neve modules which is a lovely console," he says.


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. 1 tried giving it to someone else but I lost track. I just sat at the back humming 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 mod 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 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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The latest memory-saving breakthrough is set to be the main talking point among visitors to this year’s AES show in Paris for the 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 audio 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 not surprising that much of the discussion time on the first 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.

The AES show is set to be a major event for the music industry, with major manufacturers and software companies attending to discuss the latest technology and future developments.

One of the main topics of discussion will be the MiniDisc, a portable digital audio format that has gained popularity in recent years. The AES show provides an opportunity for manufacturers to showcase their latest products and for buyers to explore new technologies.

Another significant feature of the AES show will be the presence of professional audio manufacturers, who will be eager to demonstrate their latest products and demonstrate the benefits of their technology.

In conclusion, the AES show is an important event for the music industry, providing a platform for manufacturers to showcase their latest technology and for buyers to explore new developments. With a strong focus on digital audio and broadcasting, the AES show is set to be a major event in the music industry calendar.
popular exhibit, as will the British Sadie digital recording and editing systems, the American ProTools range, and products from Digidesign, Avid, Digital Audio Research, AMS Nova's classic Audiolite, 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 Geffell, 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.
Copyright Assistant

Sony Music Publishing, a division of Sony Music Entertainment (UK) Ltd., are currently seeking an enthusiastic and responsible individual to work within our Copyright Department. Your ability to work as part of a team and under pressure are required and experience within a copyright environment is preferable but not essential.

This is a busy and varied role where you will be involved in all aspects of copyright from registration to solving counter claims to clearing synchronisation requests and dealing with general enquiries for both UK and foreign copyrights.

Excellent administration skills, the ability to work on your own initiative, to communicate with writers, foreign affiliates, general public and good keyboard skills are all essential requirements for this position.

Sony Music Publishing is a young and growing company and based in the West End. If you feel you have the necessary experience and skills please send your c.v. and salary expectations to Rachel Pain, Human Resources Officer, Sony Music Entertainment, 10 Great Marlborough Street, London W1V 2LP. Closing date for applications is Friday 3rd March 1995.

Salary - OTE £12.5k per annum.

Any interested applicants please send your CV to Alison Crook - Sales Operations Manager, at the following address:

FoxVideo Ltd
31/32 Soho Square, London W1V 6AP

TELESALES EXECUTIVE required at FoxVideo to join their young and very demanding sales office.

The successful applicant will have proven Telesales skills, be self-motivated and keen to work as part of a team and will also have an eye for future developments and promotional opportunities.

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If you are replying to an advertisement with a Box No. please send your correspondence to the relevant Box Number at:

(Classified Department)

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Tower Records require a talented, motivated, music loving senior designer, responsible for the design and production of our very high profile advertising campaigns.

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You will manage a high turnover of work, produced entirely on Mac, seeing jobs through from marketing concept to dispatch via ISDN to our bureau. A strong knowledge of print and production is essential.

Your wide range of skills include extremely high level of Mac competence beyond the obvious expertise in the ‘big-three’ applications, conceptualising advertising angles and copy writing. You are an accomplished graphic designer.

Organisational ability is an absolute must as you will use and develop existing systems for managing work flow, for yourself and your junior designer.

This is a demanding and very satisfying position, with the emphasis spread evenly over creative flair and management ability. You are completely confident in both respects.

Please apply in writing to Fiona Sturley, enclosing your CV.

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429 Harrow Road, London W10 4RE

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Music Week 25 February 1995
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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 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... 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 stump 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 Gouldman 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 follically challenged colleague Bob Matthews' "insecurity" over his vanishing locks... Who says Youth Training is just the government's way of massaging the unemployment figures? Certainly not Sue Besant, who has landed a job as chief knob twiddler 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 bigwig 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 flutes 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 calls on 0272 735695...
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