



CREAM LIVE

Garage Punk

- 01 Sam Ellis
- 02 Ill Disco
- 03 Carol Bailey
- 04 Marla Rowe
- 05 Lord Clarke
- 06 Basia

- Club Lonely
- Keep The Jam Going
- Feel It
- Sexual
- Love's Got Me
- Drunk On Love

Pop, Top 40

- 01 New Order
- 02 Eternity
- 03 M People
- 04 The Top Out
- 05 Higher Logic
- 06 Shades Of Rhythm
- 07 D'Ream
- 08 M People

- True Faith
- Train Of Thought
- Sight For Some Eyes
- Always
- Only Me
- Sound Of Eden
- Things Can Only Get Bitter
- How Can I Love You More?

Justin Robertson

- 01 Armand Van Helden
- 02 Original Creators
- 03 Mavis Franks
- 04 Lady S
- 05 A Guy Called Gerald
- 06 DJ Ciavenni
- 07 Underground Sound Of Lisbon

- Wiloh Doktor
- Roy's Revenge
- Wild Pitch
- Yes It Is
- Voodoo Ray
- Let's Get Ready To Rumble
- So Get Up

Paul Oakenfold

- 01 The Original
- 02 Way Out West
- 03 Real Eye
- 04 Silke Ray Martin
- 05 Disc-o-ras
- 06 Jam & Spoon
- 07 Baby D
- 08 Subliminal Cuts
- 09 Wemom

- I Liv U Baby
- Alone
- Kut It
- Your Lovin' Arms
- Save The Day
- Odyssey To Anywhere
- Let Me Be Your Fantasy
- Le-Ying, Le-Soleil
- Vernon's Wonderland

Limited Edition Rubber CD, Double CD, Double Cassette, Gatefold Double Vinyl,
All Formats Fully Mixed. Released 24.4.95.



Jack goes big on Jackson double

Epic Records is planning its biggest marketing campaign of the year this June to launch Michael Jackson's long-awaited album.

Epic in New York unveiled final details of the album, *HIStory*, Past, Present & Future - Book 1, for the first time on Wednesday. It will be released on Thursday June 15 in the UK to minimise international imports, with the US market releasing it the following Tuesday (June 20).

Coverprising 130 minutes of music across two CDs, the album will feature 15 classic tracks alongside 15 new songs featuring guest performances by R Kelly, Boyz II Men, Slash and Nile Rodgers, with production by Jimmy Jam & Terry Lewis, Dallas Austin and Bill Bottner.

A spokesman for Epic says the label

is currently putting together marketing plans for the album, which was originally planned as a greatest hits for Christmas last year.

The spokesman says, "There are a lot of marketing ideas that are floating around. This is a first for any artist, let alone one of Michael's stature and some of the things you will see in the marketing will reflect that. It is going to be a huge campaign."

The subject matter of Jackson's new material, with titles such as *They Don't Care About Us*, *Tabloid Junkie* and *You Are Not Alone*, is expected to attract most attention. In the statement Epic chairman David Glew says, "This is an intensely personal record. Michael's lyrics can be taken as a response to the situations that have overtaken his life in the past couple of years."

The inclusion of classic tracks from Jackson's *Off The Wall*, *Thriller*, *Bad* and *Dangerous* albums are expected to create a demand for the album on CD. Just 8% of *Thriller*'s 3.5m-plus US sales were on CD, while 15% of *Bad*'s 4m sales were on the digital format. Remastered and packaged with a 52-page four colour booklet, the set is likely to carry a dealer price which will prompt retailers to sell it at over £20.

"It's a double CD, so the price situation is bound to be a factor," says Brian Mack of Replay Records. "I will be bringing it very cautiously."
Other retailers are more enthusiastic. Pat Geary at Glasgow's Music Mania store says, "It will definitely bring people in," he says. "Jackson's notoriety isn't going to hurt him. We will be ordering large quantities."

Virgin restructures management team

Virgin has enlarged its management team with three internal promotions - the biggest change in its structure since EMI bought the company three years ago.

Mark Hutton, Paul Kinder and Jeremy Silver join managing director Paul Conroy and deputy ADs Ray Cooper and Ashley Newton on the Virgin management team.

Hutton becomes sales and marketing director, Kinder is appointed general manager of A&R, and Jeremy Silver has been promoted to director of media affairs with responsibility for press, TV, radio and new media. All three are new posts.

Conroy says the move reflects Virgin's aim to become stronger and break more acts in the future. "The restructuring gives us the chance to give them more responsibility and gives them more opportunity to break new artists like the Chemical Brothers (who were signed by Virgin earlier this month)," he says. "We've got so many new acts that we're about to release that we wanted to broaden the shoulders of senior management."

Hutton and Kinder will be more directly involved in handling artists and staff management, says Conroy, leaving himself, Cooper and Newton free to concentrate on strategies for pushing the company forward.

In a related move, Mike Lawrence will take on the newly-created role of commercial sales director for compilations and back catalogue. He joined the company 16 years ago from Island Records.



Former Virgin sales manager Mark Hutton (left) is the longest serving of the three Virgin staff promoted in the latest reshuffle. Before joining Virgin's sales team in 1982, he managed retail chain The Long Player. Paul Kinder (right) has been A&R manager for the past two years, before which he ran the Compact Organisation and the Ghetto Recording Company, the record company of Dick Leary, who now looks after George Michael's interests. Jeremy Silver (centre) has been Virgin's head of press since 1992. He was previously director of press and PR for the BPI.

R1 opts for official artist chart

CIN is to take over the compilation of Radio One's controversial artist chart, which was introduced in January.

The chart, which is featured on Lisa Ineson's lunchtime show, is intended to reflect the most popular artists.

It was initially compiled by MRIB, based on a phone poll of retailers with no data from multiples. MRIB combined one week's album sales data - multiplied by a factor of around 2.5 - with two weeks' singles sales data.

BPI was unhappy that it did not use official sales data compiled by the Millward Brown.

The BPI's chart spokesman Paul

Conroy says, "Our main aim is to push the official singles and albums charts, but if people do want to pull out different charts, it's important that they go through the official CIN channels."

A date for the changeover and a compilation formula has not been finalised. Meanwhile, Radio One is putting 10 of its staff under the spotlight with a £2m press advertising campaign which launched on Saturday (April 22) under the strapline, "Radio One as it is."

The ads focus on station employees including architect Phil Lawton. Since May's producer Chris Whatumough and production assistant Alan Howe.

Radio One controller Matthew Bannister says, "Now we believe we have a strong line-up, we want to explain to our audience what's going on with Radio One and what it's like." All members of staff featured in the ads have been given full power of veto, he says.

The national press barst, which runs until the end of June, will be followed by outdoor and music magazine ads to maintain a presence for the rest of the year. A 12-page insert, listing the presenter and music policy of each Radio One show, will be given away with *The Guardian* at the beginning of June.

NEWSFILE

Roses begin hunt for third manager

The Stone Roses have split with Guns N' Roses manager Doug Goldstein, three months after he was hailed as the man who could help the Manchester foursome crack the US. A spokesperson from the Los Angeles office of Goldstein's Big FD Management confirmed the split last week, but declined to comment further. And the band's lawyer John Kennedy says, "It just didn't work out."

Morrison song to be used in peace ad

Van Morrison has agreed that his song, *Brown-Eyed Girl*, can be used in an advertisement promoting peace in Northern Ireland, the first clearance for use of the singer's work in an ad campaign. Ad agency McCann-Erickson Belfast gained permission from the artist, Sony, the owners of the master recording, and publisher PolyGram Island Music. The ad also uses Morrison's voice from his song *Coney Island*.

Wembley's cash plans backed

Wembley Stadium's re-financing proposals have been given approval and fully underwritten by the City. The plan will enable the company to raise around £52.5m and convert £53.7m worth of debt into ordinary shares. Formal implementation of the plan will take place at Wembley's EGM on May 4. Eight concerts are booked for this year, kicking off with Rod Stewart on June 17.

French song hit by barcode error

Love This Records is disputing Millward Brown's chart placing of its new *Nicki French* single, *For All We Know*. The single, on cassette and two CDs, entered last week's chart at number 42. It inadvertently got a separate chart placing at number 135 for a 12-inch version which had been withdrawn by Love This following the CIN ruling that only three single formats would be eligible for the chart. The 12-inch barcode was mistakenly used by HMV, Woolworths, Or Price and WH Smith for some of the cassettes. If the panel sales for the 12-inch had been added to the overall sales, the record would have charted at number 35.

Phoenix Festival takes to the road

The Mean Fiddler Organisation is launching a Phoenix Festival Tour as a prelude to the event which takes place at Long Marston Airfield in Stratford-Upon-Avon from July 13-16. The tour, which includes Francis Black, Ezio, Goya Dress, Heather Nova, Martin Stephenson and Robyn Hitchcock, starts in Leicester on May 24, before moving on to Leeds, Cambridge, Wolverhampton, Bristol, Windsor and London.

Acid Jazz disputes MU blacklisting

Acid Jazz is attempting to get its name removed from a Musicians' Union blacklisting, after the union claimed the label failed to pay a £3,890.25 bill for session musicians working on a video last spring. The MU is threatening to block the broadcast of any future promos from Acid Jazz until it settles the dispute. Acid Jazz label manager Dean Rudland says, "Acid Jazz uses many musicians, all of whom get paid and continue to work for us." The MU is also warning members against dealing with Planet 24's *The Big Breakfast*, following reports that musicians had been asked to appear without payment. Under an MU agreement, musicians engaged for a basic TV appearance should receive £115.55.

Radleys headline T In The Park

The Tennents-sponsored T In The Park Festival on August 5 and 6 will be headlined by The Boo Radleys, The Profz and The Beautiful South. The event will also feature the King T's Wah Wah Hut tent, which will focus on lesser known artists.

Creation moves to new HQ

Creation Records has moved to new premises at 105X Regents Park Road, London NW1 8UR. Telephone: 0171 722 8966. Fax: 0171 722 3443.

▶▶▶▶▶ VIRGIN GOES ON LINE WITH NET SHOPPING - p4 ▶▶▶▶▶

COMMENT

They are the champions

Congratulations to EMI Music Publishing, Lightning Export and to Cameron Mackintosh. Their status as champions of British music throughout the world is beyond doubt this week as they savour the accolade of the Queen's Award For Export Achievement.

For EMI Music, the taste of success is particularly sweet since it achieved its astonishing 74% increase in export sales over three years even without the benefit of the Virgin takeover. Meanwhile Lightning's achievement shows that those who have dismissed UK dance music as a purely local taste are barking up the wrong tree. And Cameron Mackintosh? His success in exporting the British musical all around the globe needs no further comment.

The success of these three companies will do much to further highlight the importance of the music industry to the eyes of government and media.

If one of those companies is yours, you shouldn't hang around waiting for the Queen to knock on the door with a gong for you. These awards have to be applied for. But the more music companies do apply and win, the more likely it is that the music industry will get its due from governments and a national media who often prove themselves all too willing to think the worst of us.

Blur hit a new high

What with the *Sun* gripped by the details of Damon and Justine's domestic life and the *News Of The World* launching a Story of Blur comic strip, the last thing you'd think the world needed was another two-page feature on the Brit award-winners. We make no apologies for it. Alongside Oasis, Blur are clearly the best British group of the Nineties so far. And if Leo Finlay – the writer who discovered Blur for *Musical Week* – is to be believed, the new album will be even better than Parklife. We can't wait. *Steve Redmond*

TILLY

To remix or not to remix?

These days when you hand over your dough to buy a song you've heard on the radio – usually the original seven-inch version of aural excitement – you get any number of re-mixes with increasingly obscure titles along with our basic version. No harm there, you may say, but I can't help wondering whether the remixes are there because the industry believes they are what the public wants, or because they are a means of some A&R executives justifying their position in the business. An area of our business has been taken over by DJs who move one notch up to become dance promotion guys, and then another to become A&R gurus. Do not misunderstand me. Some of these guys were great DJs, some were great dance promotion guys, very few became great A&R dance directors. I just suspect that some re-mixes get commissioned as a means of safeguarding their jobs. They hear a great record but they feel they need to take it to another level – preferably, it seems, with a remix by someone with a Spanish-sounding name, if they want to give it more credibility. I know from experience that re-mixers like Sanchez, Vasquez and Morales, through their name alone, can put you high up in every cred dance chart in the UK, and I also know people might dread around their handbags to these tracks, but is the amount of money that has been, and is being spent, on re-mixes justified in the economics of our business?

If it ain't in the grooves of the version that the act or producer brings to you, I ain't ever going to be there. You can remix forever and it won't help. In other words, you can only occasionally peddle a track. So come on record companies. Get wise to this situation. If re-mixes are costing more than the original production of the track, you should not have signed the track in the first place.

Tilly Rutherford's column is a personal view

SOUND CITY NEWS

Skunk Anansie (right) were among the main attractions at the opening night of Sound City, supporting Orbital at Bristol's New Trinity Centre on Monday last week. The concert, which also featured Newpower's Dub War, was broadcast live on Radio One, interspersed with live relays from a performance at the Asner Rooms by Supergrass, EMF and Menswear. Over seven days, more than 180 acts performed at around 100 different gigs, boosted by an enlarged HMV-sponsored fringe, featuring local bands ranging from Pop God-signed Mammal and Sarah Records' Heavenly, to unsigned acts including Doyenne, The Eli Word and Tetstar.



Virgin goes on line with Net shopping

Virgin Retail is uniting with Compuserve for the launch of the Internet's first UK home shopping service.

The UK Shopping Centre facility, which was unveiled at a Sound City Compuserve seminar, will allow Compuserve subscribers to order CDs, videos and games direct, with 500 titles available from this week, rising to around 1,600 within six months.

Virgin parent WH Smith is also selling books through the service. Other companies offering goods include Tesco, Dixons, PC World, Interiors and Great Universal Stores.

In a demonstration, Compuserve customer services manager David Gilroy called up details of a Video CD version of feature film, *The Accused*, and displayed a screen-shot of the CD sleeve. Graphics will be available for around two-thirds of the titles listed and technology will also ultimately allow for

samples of music or video clips to be viewed before purchase.

The Internet home shopping service, which comes on line this Thursday (April 27) and is the first aimed at the UK market, will allow subscribers to select an item for direct delivery to their home, with payment made by credit card. Financial details are logged with Compuserve for subscribers as part of their standard subscription.

The company's UK shopping manager Paul Stanfield says Compuserve US has been offering a similar service for the past 10 years, with 40% of sales coming from overseas.

Virgin's participation, titled the "Virgin Megastore" will feature Virgin branding on-screen and will be broken down into genres just like a traditional Megastore. Forthcoming releases will be listed, allowing advance ordering for despatch immediately on release.

In addition to the 1,600 titles which are expected to be made available, Virgin's service will also allow customers to order non-featured titles by e-mail.

A spokeswoman for Virgin Retail says, "Because we were limited by the number of titles we can put on the system, we wanted to make sure we didn't disappoint people by not having the titles they wanted."

At the Sound City Internet session, a spokesman for the demos-on-the-Internet service, Corberus, revealed that the system will be made available within a month.

The company, which is being launched by former sound engineer Ricky Adar, expects to be able to offer real time downloading and video clip samples within 18 months. The company is also collaborating with Net West on credit card security systems.

Bristol to build on Sound City boost

Bristol City Council has pledged to continue the good work started by Sound City.

Details of a music industry forum for Bristol are due to be unveiled at a pre-Sound City celebration on May 4, in an attempt to maintain the atmosphere of collaboration and understanding within the city's music community.

Bristol City Council's principal marketing manager for special projects, Mike Richmond, says, "What Sound City has done, even before the event started, is to bring people around the table. It has created a forum for people who are generally interested in promoting Bristol as a music city. We all want that to carry on."

Craig Kennedy, director of Coachhouse Studios, where Portishead and Massive Attack have recorded, says, "There has been a lot of fragmentation in Bristol. There are a lot of good and

talented musicians down here. But this is the first time there has been a focal point."

Richmond says he is hoping the Sound City branding can be extended to cover the Bristol Community Festival on July 15 and 16 as well as the atmosphere of collaboration at the Lloyds outdoor auditorium.

In addition to the 30 hours of broadcasts on Radio One last week – centring on three hours of live music a night as part of the Evening Festival – live performances from local bands including Secret Shine and Please will be broadcast this week, says Chris Lyett, Radio One's executive producer, live music. Radio One controller Steve Bannister adds that DJs Matthew Bannister and Jo Whitley were collecting demo tapes of local bands through the week to feature on the month's Evening Session over the next month.

● The Sound City legacy, p8.

Bannister defends 'distinctive' policy

Radio One controller Matthew Bannister declared in a speech to Sound City on Tuesday last week that the station is beginning to win over its critics.

Although voicing disappointment at Radio One's loss of audience over the past year, Bannister said the station's battle was in striking a balance between distinctiveness and popularity.

"At long last, after 18 months of sniping from disgruntled DJs and some ill-informed commentators, our strategy is beginning to be recognised," he said.

"Distinctiveness has become something of a dirty word in the press when applied to BBC output – but distinctiveness we must have if we are to continue to argue for public money," he said.

Answering a question from the floor, Bannister responded to criticisms that the station focused primarily on new indie music to the detriment of dance. Bannister stressed the importance of dance music within its schedules – illustrated by the recent recruitment of DJ Danny Rampling – but said that while UK alternative rock was currently going through a renaissance, it was relatively under-explored by the commercial networks compared with soul and dance.

Vinyl hit hardest by formats ruling

Seven-inch vinyl has been most affected by the changes in CIN chart format rules since their introduction on April 2.

In the first two weeks of the new CIN regulations, which ruled that only three formats of each single could qualify for the chart, only four of 34 new entries have appeared on seven-inch.

The most regular combination of formats is CD, cassette and 12-inch, an option adopted for 19 singles, dominated primarily by dance-pop releases by artists including Logic's (MC Sar & The Real McCoy) and MCA's Mary J Blige.

Another popular variation is two CDs and a cassette, which is used by seven titles, including London's Deuce single, I Need You, Bruce Springsteen's Secret Garden on Columbia and Love This

Records' Nicki French single, For All We Know. Only four offered seven-inch vinyl—singles by A&M's Bryan Adams, Geffen's Hole, Laurel's Menswear and WEA's REM.

WEA marketing director Tony McGuinness says it is treating the new rules on a record-by-record basis, a view supported by London managing director Colin Bell.

"Vinyl is the least prominent format, but in the short term, so long as there is demand for vinyl in clubs, the 12-inch format will be kept alive," he says.

MDMC's Jimmy Devlin, whose Dear Jon release, One Gift Of Love, is available on just CD and cassette, says the movement towards dropping vinyl did not come from record companies but

from customers. "I think the man in the street decided on the death of vinyl," he says. "The younger market is far more ruthless. Ultimately it's an evolutionary thing. I think video singles should be eligible though—this is the Nineties."

Millward Brown charts director Bob Barnes says the reaction to the change has been instant. "The ruling seems to be working well so far, with 99.9% of record companies releasing three variations. There's no sales advantage in putting out four; our system will only link the first three," he says.

Record companies have been gearing up for the new ruling for some time, he says. Of singles released before April 2 in the current Top 75, 23 are available on three formats only.

Tip Sheet office wrecked by fire

The offices of Jonathan King's industry publication *The Tip Sheet* were gutted last week when a fire swept through its building in London's West End.

The blaze, which began in the restaurant below *The Tip Sheet's* premises, was reported at 2.37am on Easter Sunday and police are treating it as suspicious.

The fire was attended by up to six fire engines and took five hours to quell.

King and his half dozen staff, who have worked from the office for five years, were able to salvage undamaged equipment, including laptop computers, which were locked inside drawers, the subscribers' database and several filing cabinets. A fax machine and many of the week's tips were destroyed.

The magazine has already moved to temporary offices in Baker Street and last week's 98th issue arrived on subscribers' desks on Friday, reduced to 14 pages from the usual 20.

"The beauty of *The Tip Sheet* is it is done on a shoestring which has made it easier for us to continue," says King, who was holidaying in Tunisia at the time of the blaze.



Tip Sheet managing editor Andy King is pictured surveying the damage, following last Sunday's fire. *The Tip Sheet* has moved to 36 Baker Street, London W1 and can now be reached on 0860-811590 or 0171-325 1660.

Police dismiss Hacienda death link

Manchester police are dismissing press reports of a link between the Hacienda and the death of 26-year-old Terry Farrimond last weekend. Press reports, describing the man as a bouncer at the club, referred to his spell working at the club more than a year ago, says a spokesman for the Hacienda.

New ad package aimed at concerts

Cube TV is launching a new advertising package aimed at maximising exposure on giant TV screens at concert tours and festivals this summer. The new company will launch its service during the East 17 tour in June, presenting a mixture of ads and entertainment on screen during breaks in on-stage performances. Cube TV aims to reach more than 700,000 people at concerts this year, including the Fleadh, Reading and Phoenix festivals and tours by Rod Stewart and Luciano Pavarotti.

Panma launches EU royalties lobby

Performers' body Panma is launching a national lobbying campaign to protest against last month's government draft proposals for implementation of the European Union rental and lending rights directive. The body, which represents the Musicians' Union, producers' Body Re-Pro, the Incorporated Society of Musicians, British Association of Concert Agents and Equity, is urging members to write to MPs and the copyright minister Ian Taylor to protest at the Government's stance on the directive. The bodies complain that the draft relating to the directive—which gives performers a legal right to an "equitable" share of royalties from recordings broadcast on TV and radio—does not clarify the meaning of "equitable" and says performers will have no say in the licensing process and only be entitled to share the record companies' money.

ITC raps MTV Monsters Of Rock show

The Independent Television Commission has upheld a viewer's complaint that MTV's Best Of Monsters Of Rock show on January 22 contravened the programme code because of the inclusion of a number of four-letter words broadcast before the 9pm watershed.

Hanlon takes AAGB presidency

Gary Gilder's manager Jef Hanlon has been elected president of the Agents' Association of Great Britain. Hanlon is a founder member of the Concert Promoters' Association and is currently vice chairman of the International Managers' Forum.

The Kronos Quartet

The last few words of last week's talent piece on The Kronos Quartet were omitted. The last sentence should have read: "But Harrington is not interested in mere sonic pioneering or the latest trendy style. His search is for a powerful, emotional language that will reach out not only to audiences' ears but to their minds." The feature was written by Peter Brown.

▶▶▶ RECORDING STUDIOS & PRO AUDIO SUPPLEMENT STARTS - p27 ▶▶▶▶

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EMI Music's Queen's Award for Export recognises its global role

IFEMI Music Publishing felt it had something to prove after losing its place as the UK's biggest publisher to arch rival Warner Chappell in 1994, winning the Queen's Award for Export Achievement should do the trick.

But although he is understandably thrilled with the achievement, Peter Reichardt, EMI's colourful 46-year-old managing director, is not in the mood to indulge in a points-scoring exercise with his competitor.

Within the relaxed surroundings of his large and distinctively furnished office overlooking London's Clarendon Cross Road, Reichardt is more inclined to talk about the shared duty of the corporate giants which dominate the world of music publishing.

"We are both bigger than any publisher has ever been, and we are both spending a lot of money on ways to register songs on a global basis," he says. "The ultimate goal is that you register a song once only, saving money and passing it on to the writer. Our duty is to yank this business into the 21st century, and we have the money to do it."

Reichardt has been instrumental in the histories of both publishing companies. After a spell at the BBC Gramophone Library and three years as a pluggist, Reichardt joined Warner Bros Music in 1976 rising to the position of managing director in 1983.

At the company's helm he saw in the merger with Chappell Music and ran the newly-named company for a year before quitting to become managing director of SBK Songs in 1988. "I didn't like what I had created," he says.

When, a year later, SBK was bought by EMI he became involved once again in multinational corporation, but took it in his stride. "This time it was a lot easier, I learned from my mistakes," he says.

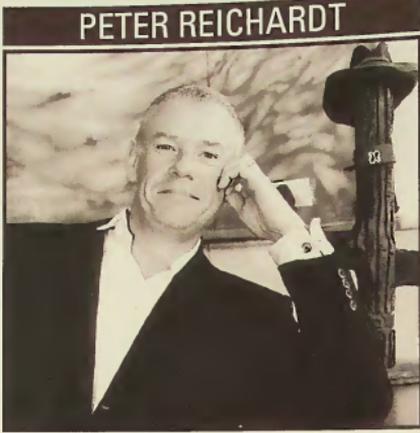
The proof of that statement lies in the Queen's Award. The full extent of EMI Music UK's achievement is not available for public scrutiny — its owners Thorn EMI are not inclined to disclose actual balance sheets of the individual companies within the group. However, Reichardt does reveal that the company turned over £86m last year and registered a profit of "many millions", and, as he says, "That's not bad for a company with a staff of less than 80 people."

EMI's strength is in international business. While it lost ground to Warner Chappell in the UK last year — with 18.2% of the market compared with WCI's 20.7% — EMI Music's export earnings over the three years between 1991 and 1994 boasted an extraordinary growth of 74%. And that didn't include figures for Virgin Music Publishing, which was acquired midway through the period under review.

Although the successes of Simply Red, Enya and Queen have clearly boosted business over the past four years, Reichardt attributes the success to a broad increase in earnings from all its copyrights. "No single artist is responsible," he says.

Terry Foster Key deputy managing director and head of administration and finance at EMI Music — the money man to Reichardt's driving force — is more specific. The company's successes has arisen from substantial increases in revenues in territories where EMI has historically earned little or nothing, he says, such as Argentina and Chile — at long last viable territories with hyper-inflation — and the east — and South East Asia and southern European states where the CD market growth has helped new and catalogue repertoire.

Synchronisation income has also made exponential steps forward around



THE RISE OF REICHARDT AND EMI MUSIC

1969: EMI Records decides to establish its own publishing company, and acquires Keith Proctor Music Library and Peter Maurice Music for this purpose.

1973: In the year EMI Music Publishing is founded, Reichardt sets his first tentative steps in the music business. After a spell working at the BBC Gramophone Library, he joins Elektra Records as a pluggist.

1974: After a year at Elektra, he moves on within the plugging business, joining Warner Brothers Records and then on again to Island Records.

1976: Moves into publishing for the first time; he joins Warner Bros Music as a professional manager, working for Bob Dickens.

1979: Reichardt becomes general manager at Warner Bros Music, establishing himself as Dickens' right hand man. Sets out the blueprint for his leadership style at EMI. "Rob and I ran Warner like a record company," he recalls.

1983: Becomes managing director at Warner Bros Music when Dickens moves up to head the record company.

1987: Warner Bros Music merges with Chappell Music to create Warner Chappell. Reichardt is a central figure in the merger, becoming managing director of the new company. But, dissatisfied with the new role, he soon leaves.

1988: Reichardt joins Charles Koppelman and Martin Bandier's SBK Songs as managing director.

1989: When Chappell Publishing purchases SBK within a few months of Reichardt's arrival, it is Reichardt who becomes managing director of the consolidated company.

1991: EMI Music Publishing acquires the Flimtrax catalogue, a move which sees it established as number one publisher in the UK market for the first time.

1992: When Thorn EMI buys the Virgin Group for £500m, Reichardt's company absorbs the Virgin Music Publishing company. At the end of the year, EMI is top publisher again, a feat it will repeat for two more years.

February 1995: Just days after Blur are confirmed as Britain's hottest band by winning four Brit Awards, EMI achieves one of the publishing coups of the year by signing the band on a long term deal, active after their next album.

April 1995: EMI Music Publishing becomes the first individual publisher to win a Queen's Award For Export Achievement.

KEY PERSONNEL

Managing director/vic president
International acquisitions: Peter Reichardt
Director finance & administration: Terry Foster
Key
Creative director: Sally Perryman
Director business affairs: Deborah Harris
Director business development: Kay O'Dwyer
Director KPM library: Peter Cox
Film and television: Jonathan Channon

the world. This is a fact which has particular value to a company with more than 1m copyrights at its disposal ranging in Reichardt's words, "from Rachmaninoff to Elastica", — especially with the support of a worldwide operation.

But the Queen's Award signifies that Peter Reichardt and the team he has around him have added a new dimension to EMI Music Publishing. Reichardt recalls EMI as "a sleeping giant" when he joined the company six years ago. "Suffice to say it wasn't seen as a very interesting, creative company

CURRENT WRITERS INCLUDE

Kate Bush, Boy George, Crowded House, Terence Trent D'Arby, Depeche Mode, Elastica, Supersatrias, Enya, Esmal, PJ Harvey, M People (Paul Herby), Hanson League, Chrissie Hynde, Jamiroquai, Janet Jackson, Lenny Kravitz, Madness, Pet Shop Boys, Prefab Sprout, Primal Scream, Queen, Simply Minds, Simply Red, Soul II Soul, Stereo MCs, Rod Stewart, Take That, Tears For Fears.

when I arrived," he says.

"My objective was to make it the first choice for any manager looking for a publishing deal for their client. The acid test is how you are perceived in the business."

In his trademark crisp white shirt, and modernist tastes — Reichardt's office chair is finished with legs that hit the floor with wooden cowboy boots, and topped off by a mask, 10-gallon hat — he has the flamboyance of a record label executive, rather than a traditional music publisher.

"That's because he didn't grow up in an old man's publishing company," says Warner Music chairman Rob Dickens, Reichardt's long-time friend and former boss at Warner Brothers Music. "Unlike everyone else at the time, we had a young attitude to the business, and Peter has always kept that attitude."

"When he went there, EMI was a rather stuffy place. Peter's personality, which is reflected in his staff, has made it a far more attractive company for modern, younger acts."

Reichardt says, "Publishers should be A&R dynamic, so this place is run like a record company. Like Rob and I ran Warner Bros Music. The only difference is we don't produce a product."

Peter-Key says, "Peter's great strength is personal relationships, not only with staff but with writers, managers and record company managing directors. A client will expect any publisher to take care of the business side, but personal relationships and good service count for an awful lot. It makes the difference."

Andy Ross of Food Records, who recently took his publishing company Archia into partnership with EMI Music, says he was most impressed with the level of enthusiasm at the creative end of the company. "They are generally a lot less cynical in the A&R department than you find in most record companies," he says. "It's greatly encouraging to find people of the calibre of Mike Smith and Simon Harris there."

EMI's creative/A&R department, headed by Sally Perryman, is probably the strongest statement of Reichardt's forward-looking ethos. It is highly valued in the industry, committed to building up relationships with new bands, and has scored notable recent successes.

Alan Jacobs, described by Reichardt as "the best song man in the country", was responsible for placing Thank U Twice with Celine Dion, while Mike Smith, in charge of new rock acts, signed Elastica when they were barely formed as a band back in 1993, and achieved one of the publishing coups of last year by turning Blur to the company.

Dance specialist Guy Most signed Jamiroquai and then, says Perryman, introduced them to Lincoln Ellery at Sony.

Even its biggest competitors acknowledge the achievement and philosophy of EMI under Reichardt. His great rival, Warner Chappell's managing director Robin Godfrey-Cass says, "Peter shares his own principle, that it's very important to run a company creatively, and to dispel the bad publicity of the past that publishers are merely banks. We've got. We provide writers with the extra boost they need, in terms of promotion or organising copyright partnerships or enabling them to make deals. Peter has a very good ship and he leads from the helm."

At 45, Reichardt, who signed the Six Pistols to Warner Bros Music, is now more inclined to follow the opinions of his appointed experts on music's cutting edge. "That's the managing and directing side of the job," he says. Not that Reichardt is averse to making a few signings himself — Enya, Vanelsa, Mike Oldfield and The Godfathers of Eternal as a forthcoming priority, and intends to help them with their songwriting at one of the two studios that are free for the use of signed writers.

Wistfully looking out on to the old Tin Pan Alley from his office window, Reichardt has a more immediate challenge. "Where do we hang the Queen's Award flag?"

David Knight

Securicor Omega Express: moving the sounds around

When Virgin walked off with the Multiple Retailer of the Year trophy at the Music Week Awards for the third year running, it was perhaps not too surprising.

What was more of a surprise, was the sponsor of the award, Securicor Omega Express (SOE). Why was Securicor supporting such an event? We decided to find out.

Those on the distribution side of the music industry informed us that SOE is the UK's largest carrier of CDs and tapes. Of all units distributed to multiples and independents, the company handles over 70%.

"That's a massive responsibility," says Denis Norton, Marketing Director

of SOE. "We have worked hand in hand with record companies and distributors for many years now, and we're seen by them as being part of the business. So it's perfectly natural that we should play a part in the Music Week Awards."

SOE's involvement with the business goes back nearly thirty years. Its first big contract was with Polygram. Since then the company has built up a catalogue of customers which reads like a Who's Who of the music world: EMI, Warner Music, BMG, Or Price, HMV, Sony, Pinnacle and THE, to name but a few.

"Efficient and reliable distribution is the cornerstone of our success," adds Norton. "The music business is volatile.

Tastes change, demands fluctuate and volume requirements differ. The trick is to get the right quantities of the right product to the retailer at the right time."

SOE has proved over the years that it has the resources, the infrastructure and, perhaps most importantly, the knowledge of the business to meet these changing requirements.

"Our customers have confidence in our ability to deliver and they trust us to do so week in, week out," says SOE's Sales Director, Paul Clifton.

Sony's Bernard Ladyman agrees: "It's about reputation, and SOE's name means reliability in our industry. They're a real force in the business."

Moving the music

A consignment of CDs and tapes to be picked up from Pinnacle in Swanley, Kent and delivered to W H Smith Retail in Union Street in Birmingham may sound like a simple operation. Not so.

The consignment begins its journey at 5.30pm when it is collected from the distributor by one of SOE's fleet of 3,500 blue vans. It heads for one of three main terminals serving the South. Here the consignment, together with thousands of others, is unloaded onto conveyors for sorting into separate routes.

The same thing is happening at ten other regional terminals around the country. Each one is capable of handling approximately 45,000 separate consignments a night. Over 8,000 people work for SOE to ensure the smooth running of the UK's largest overnight delivery system.

The consignments, one of thousands destined for delivery in and around the Birmingham area, is sorted onto the Birmingham trunk vehicle. Next it's to the main terminal serving the West Midlands, where it is sorted to the appropriate delivery branch for collection by a branch link vehicle.

Meanwhile in 101 other local branches all around the country, the same sorting procedure is being repeated into the early hours. SOE handles in the region of two million parcels a week.

The local delivery driver starts his shift at 6.00am by checking his vehicle before loading. There could be up to 100 parcels to be dropped in the Union Street area alone.

Each one is bar coded separately, and before departure the driver scans his delivery sheet into the branch's computer system to record all the parcels in his care. Some deliveries are urgent and others require a day's notice. SOE in fact offers three levels of next day service: by 10am, by noon and by end of day.

On arrival the delivery is signed for by the store manager, and at the end of the day the delivery sheet is logged on to SOE's central computer in Manchester, along with the thousands of other sheets from the day's business nationwide. This enables SOE to give a verbal confirmation of delivery to a customer and send a hard copy of the signed delivery note via fax.

It's all in a day's - and night's - work at Securicor Omega Express.



THE (Total Home Entertainment) is part of the John Menzies Group. It is the largest independent wholesaler of home entertainment products in the UK. In music alone it sends out 1 million units a year, with one third of those being concentrated into the Christmas period. And as well as music, it also distributes videos, books and computer products.

THE has built its business success by meeting customers' demands fast. It will even take orders up to 6.30 pm and still guarantee a next day delivery. All this in an industry which is subject to unpredictability as consumers' tastes change and fashions come and go. Consequently, THE picks its delivery partners very carefully because as well as delivering products they also deliver THE's guarantee to its customers. THE's Customer Service and Operations Director, Bob Shingleton, stresses the importance of forging a close working relationship. "SOE understands the way we work and the needs of the retail industry. This understanding is vital, not just in the way that SOE understands THE, but that it fully appreciates the retailer's position. It's a personal thing with SOE. Its drivers will know the individual requirements of many of the retailers they serve."

Little things are important, but so is size. Shingleton adds: "Only SOE, with its experience and resources, has the capacity to handle our late order deadline service."

THE's estate operation is masterminded from its 140,000 square feet of warehousing at Newcastle-under-Lyme. Every day, SOE picks up and delivers the consignments to its terminals at Manchester and Birmingham. From here they are despatched all over the country.

"We have systems that fully accommodate quick fit changes in consumer demand," says Shingleton. "The last thing we want is retailers crying out for product that has yet to be delivered. And thanks largely to SOE we can be confident that this will not happen."

Warner's star performer

Madonna, REM, Jimmy Nail and the artist formerly known as Prince are some of the stars on the Warner label. Another star name, according to Phil Rogers, Warner Music's Distribution Manager, is Securicor Omega Express.

Warner has to supply everyone from famous name High Street multiples to the independents. "It's never been an easy job," explains Phil, "but SOE was able to convince us of its expertise in the industry."

Warner Music were recently voted Music Week's Distributor of the Year, as they have been many times. Phil acknowledges the debt he owes to his delivery company. "Price is not everything, it's long term performance and commitment that really counts."

Warner's success continues with the news that they are to supply 1,000 BP stations all over the country and Northern Ireland. A job which SOE will take in its stride.

DELIVERY NOTES

Clearing out the stock room

Like vinyl, the stock room in the music business has virtually disappeared, but unlike vinyl few will miss the passing. The reasons for this change are late ordering and guaranteed next day delivery. SOE's speed of service makes holding stock a thing of the past. All the retailer has to do is call the record company or wholesaler, place his order and SOE goes into action ensuring overnight next day delivery when needed. No stock control worries and more space devoted to selling.

In Bed With ... Madonna

Madonna isn't just a recording artist, she's a complete industry. As well as CDs and tapes, there are Madonna videos, Madonna calendars and Madonna books demonstrating her many talents to the British fans. But it's an interesting little footnote to the Madonna phenomenon that, whatever manifestation of Madonna is moving off the shelf, it's SOE which helped put it there to begin with!

Friday feeling

As Music Week recently reported, the retail industry is witnessing a shift towards Friday and Saturday deliveries, which is welcome news to the big multiples and the smaller independents alike. SOE, the largest delivery company serving the music business, has restructured its operation to ensure retailers can take full advantage of this trend by getting products to customers when they want them.

Moving with the times

SOE has long been Britain's premier carrier of books and music products, but as the boundaries between home entertainment products break down and highly integrated companies produce videos, computer games, CD Rom's and other multimedia products, SOE finds itself firmly in the home entertainment business. The demands on distribution are immense, but it's a challenge SOE relishes. "There's a tremendous buzz in the home entertainment industry," says SOE Sales Director, Paul Clifton, "and at SOE we are proud to be successfully developing our business in such a dynamic sector."

High street cred

High streets and shopping centres are changing fast. The way people now shop affects all retailers including the music industry.

The changes to our way of shopping have a fundamental effect on the distribution industry as well. The creation of pedestrian precincts and an increase in red routes and one-way systems are playing havoc with traditional delivery systems.

As the UK's largest overnight parcel carrier SOE has to respond to these new problems. The company has proved it can act fast on its feet in rethinking and replanning its delivery operations to meet changing circumstances.

SOE works very closely with its customers in the search for new solutions, such as a 'key service'. This provides access to a special secure area enabling SOE to make deliveries outside normal trading hours.

As shops are opening for longer hours and shopping is moving towards 7 days a week, SOE is actively exploring the idea of 7 day delivery programmes.

The retail revolution will continue to gather pace, and SOE is working with retailers and their suppliers to meet the challenges of changing shopping patterns.

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Bristol Sound City deflects 'tokenistic' jibes

It was hard to avoid the enthusiasm which flooded Bristol during Sound City's week of more than 100 gigs and 30 hours of Radio One broadcasts.

At last Monday's launch, the excitement of the Flesce & Firkin's Dave Brayley, who assembled the fringe festival bill, was clear to see. "I've been working with bands down here for years, and it is really great so many are being seen by London. It's a great opportunity," he said.

But beneath such enthusiasm, there was a definite air of scepticism. When Radio One controller Matthew Dannier took questions after a keynote speech on Tuesday, he intently came under attack.

"Sound City is supposed to be about putting Bristol in the spotlight," said one disgruntled musician. "But there are only two or three of the local bands who are playing which are being broadcast. The local bands are being pushed out to the fringe."

Such criticism is a continuing problem for the event organised by the BFI, Musicians' Union and Radio One. Since the event's launch in Norwich in 1992, the festival has battled to deflect accusations by some that it is no more than a tokenistic music industry exercise in patronising the hard-done-by provinces.

MU music business advisor Horace Trubridge is well aware of such jibes. "I am a little bit uncomfortable about the fact that some people might think we are just patronising the city," he says. "It is something we are sensitive to and has cropped up every year. But we've gone out of our way to address it this time."

GLASGOW FEELS THE LONG-TERM BENEFIT

For musicians, the measure of success for the Sound City concept is simple - will it get them a record deal.

On that level alone, Glasgow outperformed previous Sound City hosts. Despite a local fringe event dwarfed by Bristol's 150-band feast, joint co-ordinator Tim Doyle, one of the Glasgow Sound City organisers, says at least five acts got record deals as a direct result of the festival, including Mummur, Shriek, Carol LaJa, Spacehopper and Wah Wah Jack. One of the bands, Mummur, were signed to A&M in the US as a result of the international profile Sound City raised. "It has certainly had an effect," says Doyle. "Not three days later, not three weeks later, but a good year later."

Doyle's assertion that the long-term benefits are most important reflects the Sound City philosophy, and even before the event had finished last year it became clear that it would leave a long-term legacy. The city council pledged to make £30,000 available in grants - since boosted by a further £50,000 in December - to help support musicians, record labels, studios and promoters, in the year since then, the effect has been nothing but good, says Doyle. "As you can see, it's not just a one-off. It has not just built an infrastructure," he says. "As an independent promoter, I've had more meetings with the council in the last 10 months than in the whole of the last 10 years. Sound City opened the council's eyes that there is a music industry in Glasgow."

Among the efforts has been the inclusion of a larger, more extensive live fringe. Boosted by sponsorship from HMV, the festival focused on more than 150 local acts, in addition to around 25 name acts which headlined the Radio One broadcast gigs.

The BFI's events manager Fiona Haycock says, "The fringe event was much stronger and has a much higher profile this year and that has been very important." Trubridge agrees: "There is a lot more interest from people to go to see the gigs, especially as the Radio One broadcasts shut up shop at 10pm each night."

But for the dozens of bands and hundreds of musicians in Bristol, the biggest single sign that Sound City has been a success will be if any end up with a record deal from the event. The fringe has certainly raised Sound City's significance to the record business's

A&R sector - even if many will simply be looking for a new Portishead - and raised the possibility of an improvement on one of Glasgow Sound City's biggest successes last year (see panel).

Of the first three Sound Cities, Glasgow stands out as the best example of what the event can be achieved and a model which Bristol hoped to replicate.

The city is already reaping benefits, says Mike Richmond, principle marketing manager for special projects at Bristol City Council. "We [Bristol City Council] have been getting feedback about a lot of problems and glitches which face the music industry here," he says.

Already, the council's policy on flyposting and licensing is being reviewed. The possibility of following the example of authorities such as

Leeds City Council to establish official flyposting sites is being considered and the council's concert licensing regulations are being examined after concerns were voiced over the high fees in Bristol, he says.

Outside the music community itself, Sound City is also aimed at raising the profile of the industry which lives and flourishes in the host city. Coverage, including a live link up with BBC Bristol's Close-Up West and features in the local press, are factors which can only help the music industry's cause in attracting support from business and in terms of securing arts grants, says Richmond.

On an international level, too, last year's event in Glasgow showed the potential of the festival which attracted A&R personnel from all over the world with two acts signed directly to US labels (see panel) and this year's Radio One feeds are being picked up by broadcasters from 12 other territories around the world.

Whatever its critics may say, Sound City is a festival powered by many cities. Representatives from three potential future hosts checked into Bristol last week to see what it has to offer.

And bids are already being formulated for Sound City '96, '97 and '98, adding credence to founder Stuart Grumley's suggestion at last Monday's launch that the event is fast establishing itself as an Olympics for the music industry.

While that may be overstating the case, Sound City has certainly become an event to watch.

Martin Talbot

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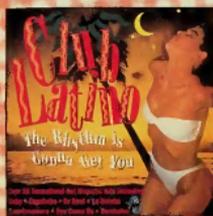


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"How's the album going?" is the one question which has been occupying everyone associated with Blur over the past few weeks.

But the enquiries aren't being prompted by Parklife which, incidentally, is still going pretty well after 52 weeks on the chart. It's the brand new Blur album scheduled for release in September which is generating all the interest.

Ten days ago, *Music Week* got to ask the question first hand down at Fulham's Maison Rouge, Blur's favourite studio, where work on the eagerly-anticipated fourth album is nearing completion.

"We've done 18 tracks, mixed three of them. We hope to be finished in the next few weeks," says the band's songwriter and frontman Damon Albarn.

All in all, it's pretty remarkable progress for such an in-demand act.

Albarn explains that work began on the new album as soon as Parklife was finished.

"We've never taken a break between albums. Two weeks off seems like a long time to us, we just want to get back to work," he says.

Guitarist Graham Coxon agrees, "When we finish one album, we immediately start thinking of the next one."

Although Albarn asserts that, as a band, they never feel as if they've achieved much - "Some bands really think they've done well, but we've never felt like that," he says - Blur are in a confident frame of mind. So much so that you can almost believe Albarn when he says that the set for their high-profile June 17 show at London's Mia End stadium will comprise all new material.

Certainly if you talk to anyone in the Blur/Parlophone/Pod camps they'll tell you the band's fourth album is a gem, their most mature work, and their best to date.

Food boss Andy Ross, admittedly a

BLUR

BRIT'S WINNERS AT WORK ON PARKLIFE'S SUCCESSOR

partial commentator, says, "Every single song is as good as the best one on Parklife. It's a wealth of riches. Parklife was a fairly British album, but the new stuff is more universal."

Producer Stephen Street, who has worked with the band from the start but on Parklife became "the fifth Blur", according to Albarn, adds, "It is a step on from Parklife, but it won't alienate anybody who got into Blur with it. It's a bit darker, but I think that was the only way for us to go.

Albarn likens the album to REM's *Automatic For The People*, a surprisingly introspective work to follow the more up-beat, hits-orientated *Out Of Time*. Albarn's comparison suggests Blur's summer date with REM at Milton Keynes Bowl is weighing on his mind.

"We're going to blow them off stage," he says. "Or, to be diplomatic, we'll give them a run for their money."

"When we agreed to do it, Parklife hadn't even gone platinum. Now it's sold a million, which is as much as any of their albums have in the UK. It'll be an interesting day because you rarely get two bands of that size playing together."

But given that bassist Alex James adds that "playing with REM is like playing with U2 - you never know what they're going to do", it's fair to say that Blur regard this as a battle of the giants.

But it's not all stadium rock when you sell a million records. And Albarn reveals that the band will undertake a two-week end-of-pier tour to coincide with the next album's release.

It's important to Blur to play live; it's how they built their reputation and the band relishes the opportunity to play smaller venues.

Albarn says: "Big places are where we have to play, but they're not necessarily where we want to spend all our time. This tour will be fun."

In the meantime, they'll be headlining the Feis festival, which is now based in Dublin, and, as Albarn points out, Suede are fourth on the same bill. He's not bitter, but Albarn always gets the slight impression that he's pined his talents weren't appreciated earlier, while Suede enjoyed instant acclaim.

"It's not too fond of the press, saying: 'Modern Life had very good songs, but was ignored while they got in an

amazing lather about S'M'A'S'H". He's also vexed by the fact the band are perceived as failures in the US. Certainly much of the curiosity about the new album centres on whether it will cross boundaries and, specifically, appeal to the American audience.

"It vaguely annoys me," says Albarn, "that people say we've never done anything in America when we spent four months touring there with Leisure. We've gone there every year, we sell out 3,000-seater venues across the country, and Girls And Boys went Top 50 there. How many other British bands do that?"

But he's far from satisfied with their Stateside performance: "I think we actually are a failure in America. We should be selling 5m there to be comparatively successful."

"From our point of view, we should be the ones doing the best out there because we've been around the longest and are, as far as we're concerned, the best. But life isn't like that," he shrugs. It turns out that the band are at loggerheads with their US label, SBK, placing much of the blame for their relative lack of success squarely on its shoulders.

The band anticipate that situation will be sorted out, one way or another, in the near future and don't expect anything to hold back the new album's progress in the States.

Producer Street, renowned for successes with The Smiths, Morrissey and The Cranberries, believes that real American success is achievable.

He says, "I'd like to think there are at least two songs on this album that MTV would go for. With a cracking video and a bit of touring, it could happen for them."

And Parlophone's managing director Tony Wadsworth believes the next album should see the band crack the US market. He says, "They have a very positive attitude about America now. They've had some bad experiences in the past, but they're ready for it now."

THE PARKLIFE PHENOMENON OPENS DOORS FOR UK TALENT

"We live in hope," he adds. An exclusive sneak preview of Blur's newest material reveals that their sound - while still undeniably Blur - has gained a more universal edge. On the American side, it's found it easier to swallow than the very English Parklife.

Talking through the album highlights, Albarn says, "We've written a song called 'Universal which is very Gnar Baruch. It's almost a wall of sound, but not a guitar wall of sound."

"The album's definitely sadder. We've got a lot of songs in the vein of [Parklife's] This Is A Low, which is one of the best things I've ever done."

"But there's also the punk thing, since we've done, much more punk than Bank Holiday. We felt we'd produced an album of extremes with Parklife, but this is going to have more extremes."

First blast in the control room was a tussle with the working title Stereotypes, which is being considered for a single to coincide with the Mile End gig.

As Albarn says, it is "very naughty" with its suburban Sunday Sport theme, but it's also very cheeky-chappy, forgivable and lovable.

"Wife swapping is the future, you know it will suit yer," sings Albarn over a Parklife-style jaunt.

"It's something stupid and sounds like a hit. It's a great piece of music that is in a funny way. And the video will be good, it might even allow me to get a skirt on," he laughs.

Next up is a track which does turn out to be the most punk thing Blur have ever played, but anyone who saw their performances in their previous incarnation, Seymour, will know there's always been a punk element to their music.

Coxon, a noted ligger about town, says he hasn't seen many gigs lately, claiming he's been listening to "a lot of old American hardcore." And to enforce the point he enthuses about the new Sonic Youth biography, Confusion Is Next, proclaiming its virtues as if it were The Bible.

This claims why the track succeeds as a genuinely heavy punk song, showing American interlopers such as Green Day how it really should be done. But again it still sounds like Blur.

According to Street, this is an attribute they share with some of his famous former clients. "The Smiths were one of the few bands who could do any kind of song and still be instantly recognisable, and Blur are the same," Street says.

The band might say there's no Girls And Boys in the offing, but it sounds like they could have another song of Parklife's ilk up their sleeves.

One of the album tracks will feature a spoken narrative by "a prominent MP." Albarn will only reveal that it's "not a Conservative or Unionist" representative, but it'll be worth the wait to see which candidate has seriously decided to go for the youth vote.

The last song is an unmixed version of a booming slow song. It's hard to comment on an unmixed track, but it certainly sounds like a beddit classic in the making and proves Blur's mastery of the slow, booming epic. But Albarn insists, "I never write unhappy songs, even though they might sound like that. That song is pure Anglo-Saxonsocialism. It's another big thing, it's not spoggy."

Which sums up Blur entirely. Why bother being apologetic when you're on a roll. And their new material sounds every bit as good as Parklife. REM better watch out. Blur are looking to take their crown. **Lee Fink**

It's been a hall of a year for Blur. In the 12 months since the release of Parklife, they've gone from being a moderately successful indie band to million-selling cultural icons. The album's title, Parklife, has entered the realms of advertising jargon, while Girls And Boys, the single which finally took the band to the masses, gets an airing any time a TV programme wants to assert its youth appeal. And, to prove that they've become darlings of the nation, the *News Of The World's* Sunday magazine is running a 'story of Blur' cartoon strip.

It wasn't always thus. When *Music Week* gave the band - formerly known as Seymour - their first review in May 1989, they were just another bunch of confident but unsigned indie hopefuls. We said: "This unsigned and unheard of Colchester band played a blinder which swiftly endeared them to the *Dingwells* disaffected. There could well be a gap in the gofy market and Seymour have the charm to fill it."

Within months, they'd signed to Food Records and, deciding that taking the gofy road wasn't going to take them very far, reorienting themselves as a classy indie-dance group. These were the days of Madchester, and Blur's 1991 debut, *Leisure*, catapulted the band into the Top 10. Modern Life Is Rubbish followed in 1993, producing three Top 30 singles, but nobody really expected Parklife to happen the way it has. Andy Ross, who signed the band to Food Records, says he's tired of being asked if he expected Parklife to take off, but he answers the question anyway.

"The corporate answer is that I wasn't expecting it, but I'm not surprised," he says. "But of course I didn't bloody expect it, shouldn't say this, but we would have been happy with 200,000 sales. That figure would have had us celebrating down the pub."

Many celebrations later, Parklife notched up a magnificent 1m sales in the UK last week, exactly a year since it entered the charts. It is a significant milestone, not just for Blur, but for the renaissance of British rock music in general.

As anyone who has followed the fortunes of British music over the past decade is painfully aware, go back a couple of years and few new British rock bands were making any sort of impact, even at home. It would be going too far to attribute the upturn to one band, but it is fair to say that the release of Parklife a year ago coincided with the start of a period of much increased optimism.

"The UK was struggling to make new music with any real impact on the general public but Parklife did that and has given hope and confidence to new bands out there," says Andy Grey, owner of the Andy's Records

retail chain. "Traditional UK pop guitar bands now have more of a chance alongside all the dance and US acts."

The Parklife album, with its much-vaunted "quintessentially-English" sound, was never going to be the album to herald the return of new British music to the American charts, but there's no doubt the strength of the album, and the enthusiasm which accompanied its release, has helped kick-start the UK's A&R machine - and given A&R executives the confidence to sign bands like Blur.

"It has ushered back an old trend. A&R people now look a lot more favourably on song-structured bands rather than just those that are hip and fashionable," says EMI Music's senior A&R manager Mike Smith who signed Blur to their first publishing deal when he was at MCA and again when they moved to EMI earlier this year.

Winning a record four awards at the Brits, best album at the *Q* Awards and many other accolades emphasising that Blur and Parklife were breaking through genre and age group barriers.

One retailer in Derby, for instance, has remarked that it was Parklife that led to buyers as young as nine coming into his shop to buy the latest records by acts such as Elastica. For the kids, it has become cool to like indie bands and not just Take Thirteen. The public is now more aware of UK talent and the likes of Gene, Sleeper, Portishead and many more are now gracing the pages of teen mags and appearing on mainstream TV. "There are many reasons why Parklife is a great album but, basically, it caught people's imagination with its diversity and the fact that, as a band, they really can play," says Radio One Evening Session DJ Steve Lamacq. "Blur's potential to reintegrate great influences has had a tremendous knock-on effect."

TRACK RECORD		
Date	Release	Highest position
Singles		
Oct 90	She's So High	48
Mar 91	Poppscene	32
Apr 91	There's No Other Way	8
Jul 91	Bang	24
Apr 93	For Tomorrow	28
Jun 93	Cheerful World	28
Oct 93	Sunday Sunday	26
Mar 94	Girls & Boys	5
May 94	To The End	16
July 94	Parklife	10
Nov 94	End Of A Century	19
Albums		
Sep 91	Leisure	7
May 93	Modern Life Is Rubbish	15
Apr 1994	Parklife	1

It's all a bit of a Blur, really

ARTS THE BEST OF 1994

NEW LOOK! THE SECRET HISTORY OF BLUR They're big and clever!

ROCK ACT OF THE YEAR NICHOLAS BARBER

Who The Hell Do The STONE ROSES

REM STORY PART 2 THE CULT TRANS-GLOBAL UNDERGROUND THE CRANBERRIES HOLE CORDUROY RADIOHEAD ROCKETT * BIG CHIEF BRUCE Dickinson ROBBIE COLTRANE OFFSPRING

NEW NME EXPLORE

STONE ROSES' New Single! Page 3

SUEDE EXCLUSIVE FLEXIDIS

COR BRINY! BLUR into America Why we are the hottest band PAGE 5

THE BLUR STORY

Group grabs four Brits as Madonna sees top role

BLUR, you can have the sweeties, but only if you share them with your dog. It's a little more than Dingo says.

the best british band since the smiths

Blur have enjoyed a year of front covers and national newspaper coverage - with hardly a word of criticism in the hundreds of column inches

MARCUS MILLER

JAZZ BASSIST TAKES THE INDEPENDENT ROUTE

Judged by his pedigree, jazz bassist Marcus Miller should now be enjoying worldwide success.

He has had a high-profile career as a producer for Miles Davis, Luther Vandross and Chaka Khan, as well as enjoying some moderate achievements as an artist. And he is managed by Patrick Rains, who has experience of breaking acts such as Al Jarreau and Wendy & Lisa in Europe and Japan.

However, Miller has suffered the perennial problem of US artists negotiating international deals with US majors: the parent wants its own subsidiaries to own the rights outside the US and Canada.

Miller says, "We signed a deal for Japan with a Japanese company, Victor, and for Europe with Dreyfus, run by George Dreyfus, who I've had a relationship with as a publisher for a few years.

"We used the advances to finish the record. Then we shopped it to US majors for just North America, but they were hesitant and the money wasn't what we thought it should be, or the package. They're so used to getting the world for US artists and we were offering them much less."

So Miller and Rains decided to do

things independently, putting together a company to distribute Miller's album themselves.

Rains says, "We were nervous, but we thought 'why not?' What it really came down to was a level of confidence in ourselves and the feeling that instrumental music has fewer limitations."

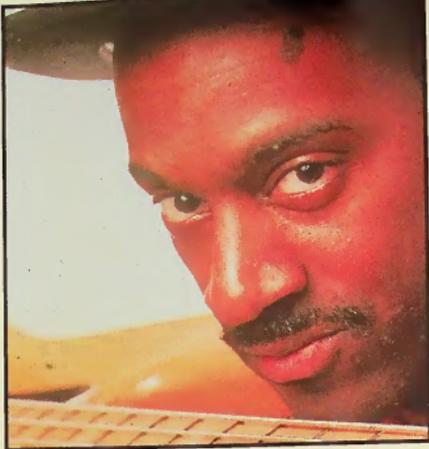
Miller's first album, *The Sun Don't Lie*, sold around 85,000 copies in Japan and 100,000 copies through independent distributor Koch in the US, but success hasn't come so easily in Europe.

"There is a lot of grief being independent in Europe, but the relationships I have with people like George Dreyfus make it less of a problem," says Miller.

He expects to have an easier time with the new album, *Tales*, which was released by Dreyfus on April 18 and is distributed in the UK by New Note.

"Doing it this way depends on success, but the thing to do is not to raise your expectations too much, because I've seen that kill a lot of artists," Miller says.

The album is the fruit of his obsession with listening to the great jazz musicians of the past. Its styles range from the progressive jazz/funk of



Dreams to the highly accessible Nineties soul balladry of *Rush Over*. Fragments of dialogue from Lester Young, Billie Holiday and Miles Davis pepper the 10 originals and four covers,

while Miller's rubbery bass and versatile arranging make room for soloists including sax player Joshua Redman and vocalists Lalah Hathaway and Mc'Shell Nidge-Ocello. **IAN NICOLSON**



JAMES HALL

MAKING A SPLASH AMONG BRITISH AUDIENCES

While some bands have to break America before the UK will take notice, former *Mary My Hope* frontman James Hall had to cross the Atlantic the other way in order to get his ball rolling.

During a four-week residency in February at north London's intimate Splash Club, word spread about the American's livewire stage presence and thrumming plunk-plunk sound.

The club rarely books residencies but promoter Chris Myhill says, "The fact that we did shows how much we like him. James and the band were amazing and no two shows were the same."

Rondor Music A&R manager James Dewar persuaded Hall to release his debut album, *My Love, Sex And Spirit*, and a single, *Feeling Of Hope*, to coincide with his UK dates.

The album is almost two years old and was never intended for UK release. It came out in the US on the tiny, local indie Damon, which, aided by live dates, led to a deal with Geffen.

Hall admits that it would have cost too much to put the album through the Geffen machinery and so a deal was struck with James Walsh, who runs the Endangered label out of MCA.

Dewar says, "The album was such a good way to introduce James on a grass roots level even though it is fairly staid in comparison with seeing him live."

Endangered brought Hall to the UK to play eight low-key shows, including the Splash Club dates, but the tour mushroomed to more than 20 dates by the time he left.

Hall says, "I got twice the amount of press playing the UK than in nine months touring America. All that attention is a great feeling."

Hall, who moved to New Orleans after *My Hope* split, is working on a new album, produced by Phil Nicolo, who has worked with Cypress Hill, Spearhead and Urge Overkill.

And with Hall about to sign on the dotted line with Rondor, it seems the foundations have been laid for the perfect new beginning. **Martin Aston**

ONES TO WATCH

SALT

First mentioned in these pages a few weeks ago, Swedish act Salt are beginning to pick up a lot of interest over here. The *Polyp* Harvey influence is clear but the *Polyp* has a distinctive hard edged guitar sound of their own. MCA has signed a publishing deal with Salt - a record deal is expected to follow very soon.

GANG OF FOUR

Yes, it's the same Gang Of Four (musical, not political that is). The band that brought us some of the finer tunes of the new wave/punk era return with more gritty, articulate songs on the new album, *Shinkansen* - their first for five years. It's out soon on Castle Communications.

GENERAL PUBLIC

It's easily forgotten that after thr/lling us all as The Beat, Dave Wakelam, Ranking Roger and company went on to take the US by storm as General Public. With their new album, *Rub It Better*, which is distributed through Epic, they are now attempting to do the same in the UK. If their recent London shows were anything to go by, they certainly haven't lost the knack for writing classy, catchy pop songs.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
COZZY SHAUN	Dutch house artist	INDOCHINA	Self-managed	Singles, album	Chris Checkley
DD-GING	Electronic duo from London	MINISTRY OF SOUND	Self-managed	Singles plus option	Jim Moss - "A development act - they'll have MOS's first EP out in May."
YVETTE FAUCHÉ	R&B/hip-hop/alt artist from London	RELENTLESS RECORDINGS	Joe c/o Relentless	Singles and album option	Rod Hart
FLAVOUR	Wolof/reggae/soul band from London	WEA	Ben Sealey	Singles, album option	Gary Crowley/Cive Black - "I got a single with their music." - Crowley
GIANT KILLER	Melodic hard-hitting pop duo	MCA	Jonathan Cooke, Fat Cat Management	Three singles, album option	Anton Partridge
CARDI HARDING	US garage artist	INDOCHINA	c/o Indochina	Singles, album	Chris Checkley
NICOLE JACKSON	Urban R&B singer from Tulsa	EXPANSION RECORDS	Legacy Entertainment	One album	Ralph Tee - "Sophisticated urban soul - watch out for it in May."
GEORGE MCFARLANE	Songwriter	SONY MUSIC PUBLISHING	Bill Stonebridge	Songwriter agreement	Cive Taylor - "A really prolific writer with lots of things going on."
MODE 4	New York house/techno artist	SOMA	Self-managed	Four singles plus album	Dave Clarke - "He sent us a lot of cassettes and he's a friend of Guy Bertram's."
MOOD SWING	New York garage duo	RED CAT RECORDS	King Street Records	Single	Cive Taylor/Big Andy
R&S	House/garage duo from Luton	HOT DOG RECORDS	None	Singles	Cive Taylor - "A great talent from two young guys."
RHYTHM MASTERS	House duo from Luton	HOT DOG RECORDS	None	Single	Cive Taylor - "With the success they've got at the moment the single is a winner."
CHARLENE SMITH	Toronto soul singer with a swing	INDOCHINA	Geoff Kite	Albums	Chris Checkley - "A great hope for the future, a Sade for the Nineties."
TECHNIQUE	US house trio	MINISTRY OF SOUND	n/a	Singles	Jim Moss - "Their single, <i>This Old House</i> , has lots of club interest."
DANIEL WALKER	London soul singer	EXPANSION RECORDS	Snyder Productions	Album	Ralph Tee - "I saw him at Zou in Leicester and the place was packed."
YOJO	London garage act	MINISTRY OF SOUND	Self-managed	Singles plus option	Lynn Cosgrave

Compiled by Sarah Davis Tel: 0181-948 2320

DEFINITION OF SOUND

PIONEERS OF MELLOW DANCE



The current popularity of trip hop and the general move towards slower beats has left the Definition Of Sound duo somewhat frustrated.

It's not that they don't like what's going on: it's just that there's a nagging feeling that they should have been one of those acts in vogue, in the clubs—and in the charts.

Having helped pioneer the move towards a more relaxed and mellower dance sound with their recordings at the start of the Nineties, such as *Wear Your Love Like Heaven*, Now Is Tomorrow and *Moiré Jane's Cafe*, the group found their career stalling and then delayed just as the wave of trip hop acts came through.

"It was devastating," says Kev. "We just started thinking that, by the time we got a new record out, everyone would say we were the last ones on the bus."

The only way to deal with the problem was to start again, with a new deal, a new studio, a new producer and—most importantly—music that was one step further on from the current styles.

On first airing, the tracks from the new album, which has the working title *Head Trip*, suggest that the group have achieved their goals and are back on course to reviving their reputation as one of the more creative, yet commercially viable, hip hop and dance acts around.

The story of the new album really began back in 1992 when the group left Virgin Records.

While their first album, *Love And Life*, had been a critical success, the second wasn't even released in the UK, largely for scheduling reasons (EMI had just bought Virgin at the time).

In addition, the band were not happy with its pop-orientated tracks which, they claim, had been made with the wrong market in mind.

They decided to take time off, with Kev heading for Japan and Don working in London. Then, by chance, an A&R woman in Los Angeles demooed the band and gave them £10,000 to buy more equipment. "It was really bizarre because she still didn't sign us after giving us the money," says Don.

The pair used the money to buy an A-Dat machine to help them develop their sound within their studio at the time, in north London's Caledonian Road.

Then, in late 1993, the group sent a tape, as Kev puts it, "the lord of

doom himself" Dave Bates at Phonogram and, shortly afterwards, a new deal was secured.

Definition Of Sound say they were initially wary of Bates' formidable reputation but that was forgotten once they started working with him. "He's been the complete opposite and put us in touch with the right producer for our music," says Kev.

That man was Chris Hughes, former Adam & The Ants drummer and the studio master behind Tears For Fears'

best-selling album *Songs From The Big Chair*. "We wanted someone away from the obvious names like Nellee Hooper. We wanted to blend a vibey street sound from us with a very professional production and, when we heard records like *Tears For Fears'* *Shout*, we knew that was the sort of sound we were looking for," says Kev.

Hughes had never produced a dance album but the two parties immediately gelled when they discovered a mutual love of groat rock music.

Even back in 1991, Definition Of Sound were experimenting with sounds influenced by the likes of Van Morrison and the Happy Mondays, and Hughes took no time to get in tune with where the new album was heading.

"They don't have any sense of blinkered vision. I've played them all different sorts of music and they've been open to everything—it's been a real learning process for all of us," says Hughes.

And listening to tracks such as *Feels Like Heaven*, with its Tricky-moos: Pink-Floyd guitar sound, and *Mama*, which borrows Blind Faith's classic *Can't Find My Way Home* riff, it's clear that Definition Of Sound are delving into a rich musical heritage.

"The sound has definitely expanded in the studio," says Don. "We have moved into areas that we were not experienced in. It's very fresh and at the same time we've been eager to get into new stuff."

Kev feels the current dance scene, which the new album will fit neatly into, is similar to the situation in the late Eighties when the likes of the Stereo MCs, Rebel MC, the Cookie Crew and Betty Boo were enjoying success.

He feels the Stereo MCs provided the real catalyst by "heralding the era of dance music you can listen to as well".

This admiration for the Stereos and their impact has spared Definition Of Sound on to outlast those other acts who are no longer around and to make an album that will also prove to be a benchmark.

"This was always the record that we wanted to make a long time ago but we never had that voice that helped us on the way. Maybe we were just too young," says Kev.

The recording of the new album has taken longer than expected, says Hughes (the group is yet to find the right vocalist for one track), but for good reason, too.

"They have basically developed their ideas to make a different kind of record for them. They didn't want it to be just another record from a rap duo and it was important to make an album that wasn't simply trying to fit in with the latest fashion," he adds.

The album, out in September, is anything but a glib take on current trends and is previewed by the single *Boom Boom*, released on May 8.

Nick Robinson

NICK ROBINSON ON A&R

Sound City '95 in Bristol last week was, sadly, not the A&R fest that some were expecting. Maybe the recent considerable interest shown in all things Bristolian—following the success of Portishead, Tricky etc—was one of the reasons why the talent spotters who did make the trip found little new to catch their eye...The likes of *Baby Harry Seal*, *Please and Soda* got a general thumbs up but there seemed to be little to write home about otherwise in the first few days of the event...As for those down from London, Wednesday was by far the most popular night at the Marriott hotel bar with the likes of *Deus*, *Jesus & Mary Chain* and *Marion* and of course East West's *Nathan McCough*, *Savage* And *Best's Polly Birkebeck* and *Island's Dave Gilmour* keeping the bar staff busy until the early hours...Of the signed acts on view in Bristol, *Orbital* certainly provided the highlight, giving a display of the awe-inspiring form which has had them acclaimed as one of the best live bands in Britain over the past

couple of years. The Hartnoll brothers stayed on stage at the New Trinity Hall well after the scheduled 40-minute Radio One broadcast ended to give a full, 80-minute show. The planned TV relay of EMF's simultaneous gig at the Anson Rooms went ahead, but in vision only as *Orbital* kept going...*Strangelove* played a couple of cracking new tracks—including the possible new single, *Groover*—on Wednesday with the *Jesus & Mary Chain*, who were playing their first UK gig in many years...*Teenage Fanclub* did likewise to a delirious, lively audience but it has to be said that their classics, such as *Star Sign*, still outshine the rest. One act which very rarely didn't appear was *The Orb*. They turned up at the rather small New Trinity venue with a full articulated lorry of equipment and could get only half of it on the stage. Apparently Radio One boss Matthew Bannister had to be called in to persuade the group to go ahead with the show...By the way, rumours abound that it was one of the acts that was responsible for a

small fire at the Marriott which set off the fire alarm at 4am on Monday night—but that sounds Unbelievable...Unsigned band gig of the week was definitely *Soda's* date at *Mole's Club* in Bath. Although not strictly part of Sound City, the thrilling set by the guitar-thrashing, pretty popsters drew the biggest A&R attendance, and a very positive reaction. The five-piece have a debut single out on the new Corporate Records label in June/July...Meanwhile, back on the merry-go-round, Polydor's interest in *Cecil* has become a little more serious while those after *Northern Uproar* now include at least two majors/large indies...Former Polydor man *Graham Carpenter* has resurfaced as manager of *We Know Where You Live*, the band consisting of three former Wonderstuff members and *Eat's* *Ange Doolittle*. The group have a white label seven-inch on the way but it will only be available at forthcoming gigs. No record deal has yet been confirmed...



SINGLES

LIVIN' JOY: Dreamer (MCA MCSD2056). A re-release for the club anthem that gets everyone dancing round their handbags. It reached number 18 in the UK chart last year and is now remixed by Junior Vasquez, Loveland and Rollo among others. □□□

CELINE DION: Only One Road (Epic EPC85353). How do you follow Think Twice? With another show-stopping ballad, of course. The fourth single from Dion's double platinum album *The Colour Of My Love*, keeps up the Canadian songbird's poise and should whizz off those racks. □□□

BOB MARLEY AND THE WAILERS: Keep On Moving (Tuff Gong UKCDD4/054325-2). An appropriately jaunty summer number extracted from the Marley estate. Sly and Robbie remain respectful, providing a mix that detracts little from the original. □□□

BANDIT QUEEN: Miss Danays (Playtime Amuse 25CD). To coincide with their UK tour, and re-released in the wake of increased interest stirred by the Hormone Hotel single, the Queens display increased sophistication on this energetic paean to the joys of cross-dressing. □□□

SCATUR: Schum EP (Big River BRR CD3). The third EP from the tipped Derry foursome hooks them up with Seattle producer Steve Fisk, whose credits include Nirvana and Soundgarden. A slot on the *Melody Maker* national tour should up the ante considerably. □□□

ROD STEWART: You're The Star (Warner W0296C). Surling on a wave of New Led approval and mass media coverage, Rod The Mod's musical rehabilitation continues with the heartfelt first single — co-produced by Trevor Horn — from his first album of new material in four years, which is due in June. □□□

OUI3: The Joy Of Living (MCA MCSD2057). A perky pop nugget with strummed guitars in its radio mix, this track is transformed into a pumping floor-filler in its longer dance versions by the band curiously voted best college act of 1994 in a *Which?* magazine survey. □□□

CHRIS ISAK: Somebody's Crying (Reprise W0295CD). Isak is a superior crooner and this litting song, which has a familiar country tinge, is a satisfying taster for his forthcoming *Forever Blue* album. □□□

PLANET: Dog Focus (TDC). Some funky rock from Acid Jazz's new rock label Focus with more than a nod to the Chili Peppers. Whether it will succeed in linking the two genres quite as successfully remains to be seen. □□□

GREEN DAY: When I Come Around (Reprise



TLC: SEEKING UK SUCCESS WITH THEIR HUGE US HIT ALBUM

W0294CD). The fourth track to be lifted from their gold-selling *Dark* album lacks the character and charm of *Basket Case*, but shouldn't harm their chart fortunes if their US success is anything to go by. □□□

NUTTIN' N'YCE: Down 4 Whatever (Live CD365). The sassy girl trio bring street R&B to the UK with the classic Soul II Soul *Back To Life* track. Features on the soundtrack for *Low Down Dirty Shame*, also on Jive. □□□

LIGHTHOUSE FAMILY: Lifted (Polydor CL0309). Feelgood, radio friendly fare from the Newcastle duo which echoes the uplifting sentiments of Gloria Gaynor's *I Will Survive*. A grower. □□□

JERRI SYMON: I Wanna Know What Love Is (A&M PM 581 659-2). A sturdy soul version of Foreigner's tad curly last-dance number. Symon was last in the Top 20 singing on *BBQ'S* *Shappiness*, and this should take her back there. □□□

FUTURE SOUND OF LONDON: Far Out Son Of Lung & The Ramblings Of A Madman (Virgin V5CD1594). A somewhat appropriate title for this atmospheric EP from the experimental outfit. □□

URBAN COOL COLLECTIVE: Spend The Day (Pulse-L 1058E). Bouncingly commercial ditto from the Cookies which fuses a lively high-pitched vocal with a touch of user-friendly rap. The frothy lyrics and happy melody should ensure a place in the charts. □□□

ALI CAMPBELL: That Look In Your Eye (Virgin KUFFC). A precursor for the June album, Campbell's debut solo single is a love ballad featuring Pamela Starks that will disappoint UB40 fans but almost certainly hit the Top 40. □□

SINGLE OF THE WEEK

WHOLE: Play For Me EP (Hat HUTM2A). The Stockholm trio's first Hat release, a powerful mass of guitar riffs and bludgeoning vocals with a truly raucous rock'n'roll edge. They'll go far in the indie charts for sure. □□□□□

ALBUMS

TLC: CrazySexyCool (LaFace LC3484). The Atlanta threesome have achieved quite some crossover success. Expect interest from more than just soul fans for this impressive album, now at last released in the UK. □□□

CORONA: The Rhythm Of The Night (Eterna 0630 103321/4). Olga De Souza belts out a collection of songs from hedonistic heaven. The success of the title track and follow-up single, *Baby Baby*, bode well for this superior dance album. □□□□

BRACKET FOUR-WHEEL VIBE (Hi-Rise Flat CD17). A pleasing collection of high octane US indie pop that rides the current wave of vinyl-juggled college rock. □□□□

THE REVIEWS: Live And On Fire In Japan (Virgin Japan ASKCD46). Given the growing popularity of surf and space music, this is a timely issue of recent live performances by Scotland's reformed retro-punkers. □□□

RUSH: Sixteen Stone (Trauma Records 6548253/2). More Mudhoney than Mnsweat. London's Bush attempt to emulate their current Stateside success (700,000 copies and counting) with this debut. Whether Britain is ready for a grunge revival remains to be seen. □□□

REAL MCDOWY: Another Night (Arista 7432120972). The latest leaders in the Euro dance scene come up with an album stacked with potential hits. Huge commercial success awaits this German/US combo who have already reached the US Top 20 with this album. □□□□

VOLUME: Wasted - The Best Of Part 1 (BOV CD1). A 29-track double album of the best dance, techno and ambient tracks from the series so far including Tricky, Moby, Orbital, LFO, Underworld and Björk, along with a 192-page book, □□□□

TECHNO ANIMAL: Re Entry (Virgin AMB78). A double album on CD only, melding a selection of musical genres including two 20-minute sets. For fans only. □□□

OST: Rob Roy (Virgin C0VM18). Celtic music lovers are in for a treat here. Liam Neeson in a kilt has a musical backdrop of Capereille and traditional composer Carter Burwell on this moody soundtrack. □□□

VARIOUS: Anthems Volume 2 (Street Sounds SOUNDSCMS). A choice selection of classic disco, soul and funk cuts, from Roy Ayers to Phyllis Hyman and Lonnie Liston Smith. □□□

VARIOUS: Whose Band Thank You Dan (Vinyl Japan ASKCD46). Collectables compiled from the Wham! Records archive including appearances by Creation master Alan McGee and the Television Personalities. □□□

ARTHUR BROWN'S KINGDOM COME: Jam (Wireprint WPIEC03). A reissue of one of the grungeal performer's albums, just in case anyone was wondering. □□□

ARTHUR RUSSELL: Another Thought (Point/PolyGram Classics 431 891). Sleeping Bag founder (and listener) Russell recorded this achingly lovely, minimalist pop between 1982 and 1990 as a counterpoint to his seminal disco tracks. Beauty, adventure and bravery are at the heart of a valedictory party. □□□□

CONSTANT LAMBERT: Mr Bear Squash You All (Hyperion CDAG675). The poignant poems of L-P, jazz-influenced Sonata and the famous Concrete make up a delightful programme from this musical prodigy and cultural aesthete. □□□□

ALBUM OF THE WEEK

CARL CRAIG: Landscruing (Blanco Y Negro 425995552). Superb, long-overdue debut from the rightfully respected Craig. He's broadened the celebrated Detroit sound and made a classic LP that's well ahead of his contemporaries. □□□□

This week's reviewers: Michael Arnold, Peter Brown, Johnny Davis, Catherine Eade, Paul Gorman, Ian Nicolson, Paul Vaughan and Selina Webb.



ALAN JONES TALKING MUSIC

In the finest tradition of Dutch competitors Stars On 45, **Gompe** perform a very accurate imitation of **Smokie's** 1976 Top Five hit, *Living Next Door To Alice*. Their template only slips after they sing the title refrain, whereupon an ensemble pipes up, "Alice, Who The Fuck Is Alice?", at least on the unedited version. It's a one-joke song, and the irony is that it may succeed as much on the strength of the original song as the imitation. However, competing versions by **Smokie** themselves (with **Ray Chubby Brown**) and **Paddy Goss To Holyhead** will be in there fighting, too...**Shine: 20 Brilliant Indie Hits** is the title of the extremely active PolyGram TV's latest effort. The album draws together 20 fairly disparate guitar-driven things from indie heroes old and new, including **Blur**, **Oasis**, **Suede**, **Elastica**, **the Smiths**, **the Farm** and **the Charlatans**. The

fact that this kind of stuff is the preserve of Brits is demonstrated by the fact that only three tracks are by foreign acts — **Dinosaur Jr**, **Green Day** and **The Brnberries**, none of whom are typical of the breed. It's a fine grab-bag and should appeal especially to the many for whom buying a whole album's worth of material by any one of the bands would represent too much of a risk musically. Since leaving A&M a decade ago, **Elkie Brooks** has released material on five labels, and sold far fewer records. Her new album, **Circles**, on her latest label, Permanent, tries to recapture the glory years and includes one or two good efforts, notably an *capella* rendition of Janis Joplin's Mercedes Benz and a nicely-timbred, largely acoustic shot at Blind Faith's Can't Find My Way Back Home. Pared-down versions of her hits, Pearl's A Singer and Lilac Wine, work

less well. It is likely to make a short stay on the chart unless a hit single is forthcoming, an unlikely scenario...EMI unleashes some of its rarer **Beatles** spin-offs on May 1. **Paul McCartney's** Ram album began a tribute cover entitled *Thrillington* in 1977, comprising lush orchestral versions of the songs. It was credited to Percy "Thrills" Thrillington, but was actually the work of McCartney. It sold poorly at the time, and mint vinyl copies on the Regal Zonophone label fetch up to £75. It is now reissued on CD for the first time and will doubtless attract Beatles completists aplenty. Ditto **Ringo Starr's** *Sentimental Journey*, a collection of MOR standards produced by George Martin, and **Beaucoups Of Blues**, a country set produced by Pete Drake.

BEHIND THE COUNTER

PAT GEARY, Music Mania, Glasgow

"Easter can be bad news for us because it means that most of our university customers are out of town. However, last week we decided to stay open on the Monday bank holiday to catch anyone who hadn't gone away. We did very well with the Del Amitri and Boyzone singles which had been shipped early on the preceding Friday. We were a bit puzzled by a note in Sony's Friday delivery which placed a Tuesday embargo on the Terence Trent D'Arby album. Generally, it is accepted that product will be sold on the Monday, even if it is a holiday, and there was no holdback on the Bob Dylan album which came in the same consignment. Overall, I'd say sales were down compared with the same period last year, but this seems to be the general trend with all types of retailers in the west area of Glasgow. We're currently looking forward to the release of the Paul Weller album as we've had loads of pre-release enquiries. We've also been playing the new Dead Or Alive album in-store which has generated a lot of interest among customers, especially DJs. The band sent us an advance tape a couple of months ago and, while there was a single released this year on PWL, everything seems to have gone quiet now. Here's hoping the album comes soon as we have lots of eager customers waiting to get their hands on it."

ON THE ROAD

DICK SPELLER, Tring sales director, Bristol & west

"In the record shops we deal with we're getting a feeling that Bristol is pleased to be seen as a music centre. There's definitely a good feeling that the city's finally on the musical map. Dealers may not see colossal advantages immediately, but it should boost interest in music throughout the West Country. Ultimately, Sound City will have some real long-term benefits for the business because the more we can get provincial and get all the areas of the country involved the better. It helps the music industry because it increases the awareness among the general public. As for our own product, an increasing number of people are showing interest in MOR and easy listening. We're doing a series of what we've called One Foot In The Groove VE Day titles with Richard Wilson, which has aroused considerable interest, and we're bringing out a series of good quality Luciano Pavarotti recordings. He's a big man - or should I say he's a very important artist for Tring. Another of our major focuses at the moment are some recordings by the Royal Philharmonic Orchestra, which we're doing for £4.99. Overall, dealers have seen a real upsurge in sales this Easter. Everyone's usually on tenterhooks when it approaches - hoping it's not too hot, but not too cold either. As it turned out it was a very good Easter."

IN THE SHOPS THIS WEEK

NEW RELEASES

A clutch of strong new releases made it a profitable week for retailers. Terence Trent D'Arby, Bob Dylan, Kingmaker, Club Together 2 and The Boo Radleys flew from the album racks while Let Loose, MNB, Shabba Ranks, Scarlet, Del Amitri and Boyzone did brisk singles business.

PRE-RELEASE ENQUIRIES

Singles: Supergrass, Wildhearts, Oasis, Boo Radleys, Scatman John, Paul Weller, Chns Isaak

Albums: Stone Roses, Bob Marley, Paul Weller

ADDITIONAL FORMATS

Janet Jackson seven-inch picture disc, Let Loose boxed CD single with postcards

IN-STORE

Windows: Annie Lennox, Bruce Springsteen, Commodores, Cream Live, Pavarotti. Take That; In-store: Absolute Country 2, Mary Chapin Carpenter, Street Soul, Marisa's Wedding soundtrack, Wet Wet Wet, Warning Dance Boom

MULTIPLE CAMPAIGNS



Windows - Bruce Springsteen, Annie Lennox, three CDs for £20, In-store - Absolute Country 2, Mary Chapin Carpenter, Twentieth Century English String Music



In-store - Three for the price of two on selected CDs and videos, Warning Dance Boom, Together Dads, Dance Mania, Four Weddings And A Funeral, Aristocats



Album - Mary Chapin Carpenter; Single - Oasis; Essential selection - Street Soul, Pavarotti, Commodores; Windows - Most Wanted campaign, Cream Live, Pavarotti, Commodores; In-store - Most Wanted campaign; Press advertising - Dog Eat Dog, Aphex Twin



Windows - Save Pounds campaign; In-store - Now! 30, The Commodores, Street Soul



In-store - NPG 12-inch exclusive, Orange Deluxe, Joy Killer; Press ads - Payclone Rangers, The Cardinals, Angelique, Warrior Soul, Pure Morning, Real People, Vic Chesnut, Scanner, 110 Below



In-store - Now! 30, Wet Wet Wet, Pan Pipe Inspirations, Drive Time, 50 Number Ones Of The 80s, Let's Hear It For The Girls, 20% off selected budget videos and Tring CDs and cassettes



Singles - Bjork, Weezer, Paul Weller; Albums - Aphex Twin, Cream Live, Brownstone, Jimi Hendrix; Windows - Whale Of A Sale, Wet Wet Wet; In-store - Commodores; Press ads - Brownstone



Single - Dreadzone; Windows - The Beatles, Kingmaker, Pavarotti, Jimi Hendrix, Wet Wet Wet, Mad Season, Terence Trent D'Arby, Morphine, Freak Power; In-store - PolyGram sale, country and folk sale; Press ads - Ministry 4, Jungle Warfare, Death And The Maiden, Top 10 Country Imports, Pavarotti



Megaplay single - Earthling; Essential album - Laurent Garnier; Featured artists - Pete Dinklage; Windows - Take That, mid-price promotion; In-store - TLC, Cream Live, Warning Dance Boom, Paul Weller, Bjork; Press ads - Cream Live, Quicksand, Blue, Ministry Of Sound, New Jack Swing, Kingmaker



Album - Absolute Country 2; In-store - Absolute Country 2, Beethoven's Second, Now! 30, Top 10 CDs at £3.99, Charley Blues promotion, Wet Wet Wet, Elton John, Rupert Parker PAs



In-store - The Best Of The Best promotion continues with back catalogue CDs at £3.99 and cassettes for £6.99

The above information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Doncaster), HMV (Birmingham), Mike Lloyd Music (Stoke-On-Trent), Music Mania (Glasgow), Our Price (Retford), Opus Music (Truro), Spillers (Cardiff), Tower (Piddington Circus), Tracks (Hertford) and Virgin (Ipswich). If you would like to contribute to Frontline, call Karen Faux on 0181 543 4830

TELEVISION

29.4.95

MTV Undressed? Weekend kicks off, featuring artists such as Ice Kamoze and George Michael, MTV, 6am
Fully Booked featuring Jimmy Nail and Boyzone, BBC 1: 8.30 - 10.30am
What's Up Doc? features an appearance by MNB, ITV, 8.30 - 11.30am
Madonna - Girlie Talk, MTV, 3.30 - 4pm
MTV Unplugged features Annie Lennox, MTV 8 - 9pm
30.4.95
Rock Stories spotlights Foreigner, VH-1 - 9-10pm

Night Music with Jack Bruce, Al Walsh and Al Green, VH-1: 10.30 - 11.30pm
25.95
Ombuds profiles Dave Stewart, BBC 1: 10.30 - 11.20pm
45.95
The Best features Teenage Fanclub, Coroner, The Verve and Whale, ITV: 1.15 - 2.15am
The Album Show with Dave Stewart, ITV: 2.15 - 3.10pm
55.15, 95
The O-Zone featuring Marc Almond, BBC 2: 7.15 - 7.30pm

29.4.95

Johanne Walker: In Concert features The Pretenders from last year's Glastonbury Festival, Radio One: 3.30 - 5pm
John Peel with sessions from English eccentric Ivor Cutler and Alabama group Man Or Astroman?, Radio One: 5 - 7pm
The Essential Mix with DJ Gordon Kay, Radio One: midnight - 2am
30.4.95
Rock Show, with new presenter John Chavages, features The Almighty, Gun, Baby Cavanagh, Lemmy and Thrum, Radio One: 8 - 10pm

Andy Kerzshaw presents Little Axe and Papa Wemba, Radio One: 10pm - midnight
1.5.95
Simon Mayo with Take That on the day their new album is released, Radio One: 9 - 10pm
Evening Session features Perfume in the studio, Radio One: 7 - 9pm
2.5.95
Simon Mayo with Marc Almond performing live, Radio One: 9am - noon
4.5.95
Soundbite features Ian Brodie of The Lightning Seeds and part two of The History Of Dub, Radio One: 9 - 10pm

EXPOSURE

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ANUNA Anuna	Celtic Heartbeat	May 1		Press advertising will include Q and Rock And Reel and POS material including posters and CD browser cards will be available to retailers. There will be radio ads on Atlantic 252 and IR stations promoting this LP.
PATO BANTON Collections	Virgin	May 1		There will be radio ads on Atlantic 252 and IR stations promoting this LP which features the current single and a new track recorded with Sting. There will be in-store displays with HMV, Virgin, Menzies, Woolworths, WH Smith, Our Price and 200 independent retailers in support of this release.
THE COMMODORES The Very Best Of The Commodores	Polydor	April 24		Press advertising will include Q and Rock And Reel and POS material including posters and CD browser cards will be available to retailers. Press advertising will include Q and Rock And Reel and POS material including posters and CD browser cards will be available to retailers.
FRANCES BLACK Talk To Me	Celtic Heartbeat	May 1		The album is being advertised in the specialist rock press including Raw and Kerrang!.
MAURE BREATHNACH The Voyage Of Brae	Celtic Heartbeat	May 1		There will be displays with the independents and the album is an HMV recommended release.
DOG EAT DOG All Bore Kings	Roadrunner	April 24		Press advertising will include Q and Rock And Reel and POS material including posters and CD browser cards will be available to retailers. This collectors' item, recorded 23 years ago, is available for the first time and will be promoted with ads in Q, Mojo and Record Collector.
PETE DROGE Nacelle Second	RCA	April 24		
ALEC FINN Blue Shamrock	Celtic Heartbeat	May 1		
NICKY HOPKINS/RY CODDER/ MICK JAGGER/BILL WYMAN/ CHARLIE WATTS	Virgin	May 1		
Jamming With Edward KILLING JOKE	Virgin	May 1		This CD-only release will be advertised in the specialist rock music press.
Willful Days JAMES LAST	Polydor	May 1		This release and The Best Of James Last are being re-promoted in the national press to be in with his recent tour.
James Last Plays Andrew Lloyd Webber	Virgin	May 1		
MOBB DEEP The Infamous Mobb Deep	RCA	April 24		Advertising in the specialist music press will be reinforced with a street poster campaign in London and the South-east.
TANGERINE DREAM Encore	Virgin	April 24		There will be press ads in Mojo and The Wire for this release and three other Tangerine Dream titles being re-released at the same time.
TORCH SONG Toward The Unknown Region	WEA	April 24		There will be advertising in MixMag and The Face plus in-store posters for retailers.
BILL WHELAN Riverdance	Celtic Heartbeat	May 1		Press advertising will include Q and Rock And Reel and POS material including posters and CD browser cards will be available to retailers.
TONY JOEWHITE Lake Placid Blues	Polydor	May 1		The album is being promoted as an HMV recommended release and a Tower No Risk Disk.
VARIOUS Absolute Country 2	RCA/Arista/Giant	out now		WVA Smith is promoting this LP alongside Lari White's Wishes and Clay Walker's If I Could Make A Living.
VARIOUS Classic Swing	Warner Classics	out now		The release, aimed at commemorating VE Day, will be promoted on Radio Two as part of its VE Day retrospective.
VARIOUS Club Together 2	EMI/SMD	out now		The release will be advertised in the specialist dance music press.
VARIOUS Dance Mania 95 Vol 2	Pure Music	out now		The campaign includes national TV advertising on ITV and Channel Four, plus radio advertising and competitions.
VARIOUS Don Juan De Marco	A&M	May 1		This soundtrack featuring Bryan Adams will also be promoted on film posters.
VARIOUS Drum And Bass Selection 4	Breakdown	out now		A high-profile advertising campaign on ITV and Channel Four will be used to promote this release.
VARIOUS Global House Grooves Vol 2	Breakdown	out now		National TV advertising on Channel Four will be used to promote this release.
VARIOUS Lest We Forget	Warner Classics	April 24		This VE Day album featuring music and spoken word will be promoted with a mail-out to members of the British Legion.
VARIOUS Let's Hear It For The Girls	PolyGram TV	April 24		The release will be nationally TV advertised on Channel Four and regionally TV advertised on ITV including Anglia and Central.
VARIOUS Pan Pipe Inspiration	Pure Music	April 18		The release will be advertised in selected regional ITV and Channel Four areas.
VARIOUS Street Soul	Virgin	April 24		There will be extensive TV advertising on Channel Four and ITV for at two weeks.
VARIOUS Tresor 3	Mute	April 24		The campaign includes specialist dance press advertising and leafleting of all London clubs.
VARIOUS Warning! Dance Boom	Telstar	April 24		The release will be promoted with regional TV advertising covering most areas and national TV advertising on Channel Four.
VARIOUS The Wedding Album	Warner Classics	May 1		The campaign includes Adshel posters strategically placed within 100 yards of large wedding shops and selected department stores.
VARIOUS You Must Remember This	Happy Days	May 1		This VE Day commemorative release ties in with a BBC TV programme and will be promoted with displays at Woolworths and independents.

Compiled by Sue Silcock: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



TAKE THAT - NOBODY ELSE

Record label: RCA
Media agency: Target Media
Media executive: Rob Wilkerson
Product manager: Louise Hart
Creative concept: Morgan Penn
Every High Street in the country will be dominated by Take That from next Monday with the release of the band's latest album Nobody Else. RCA's

campaign will focus on maximum in-store exposure to back up the mail-out already sent to 360,000 fans. All multiples plus 320 independents will run displays. National ads will run on ITV (with EUK) and there will be press ads in the Daily Mirror and Daily Mail (with WH Smith).

COMPILATION



SHINE

Record label: PolyGram TV
Media agency: Media Business
Media executive: Tina Digby
Head of TV marketing: Karen Meekings
Creative concept: In-house
PolyGram TV will be using national TV ads on Channel Four, ITV and satellite channels to promote Shine, a 20-track compilation featuring acts such as

Oasis, Blur, Elastica, New Order and The Smiths. The TV campaign for the album, out next Monday and aimed at 16 to 24 year olds, will be backed by music and style press ads including some co-op activity with HMV and Our Price, plus national posters and displays with multiples and independents.

Three hold off challengers

SALES

The top three singles are the same for the fourth week in a row and have racked up some useful sales.

Take That's Back For Good slumps by 35% this week, but has now sold 720,000 copies. It sold 70% more copies last week than **The Outfield's** Don't Stop (Wiggle Wiggle), which has sold some 475,000 copies in seven weeks. **And Bobby Brown's** Two Can Play That Game has surpassed 300,000 sales in a five-week tenure, making it his biggest hit to date. This triumvirate is likely to be broken up next week, with **Boyzone**, the Irish band who reached number two with Love Me For A Reason, already breathing down Bobby Brown's neck, as they debut at number four with Key To My Life.

With **Grace, Strike and Deuce** all dipping, there are only two native British acts in the Top 10 - Take That and NSI, the latter via If You Only Let Me In, which debuts at number six. **MNS's** first hit, I've Got A Little Something For You, peaked at number two earlier this year, and is the eighth biggest hit of 1995 to date.

EMJ's pensionable pops off this week, as **Joshua Kadison's** single Jesse debuts at number 27. That's a 21-place improvement on the number 48 peak it scaled when released last October. And that, in turn, was a 21-place improvement on its original number 69 peak of a year ago.

Love City Groove continue to turn midweek slumps into end-of-week growth and their epomymous Eurovision entry climbs to number 12 this week, to occupy the highest berth of any UK entry to the competition since 1984, when Belle & The Devotions' Love Games reached number 11.

In a week when important new albums were somewhat scarce, **Wet Wet Wet's** Picture This holds up well to occupy pole position for the second week in a row. Aided by a Top Of The Pops slot for the group, Picture This has sold over 200,000 copies in a fortnight, and outsold the number two album - Bruce Springsteen's Greatest Hits - by a margin of nearly four to one.

After the success of the anonymous Free The Spirit album Pan Pipe Moods, which reached number two for PolyGram TV, Telstar's Pure Music subsidiary ventures into similar territory with the equally faceless Inspirations album Pan Pipe, which debuts at number 15 this week. Containing updates of familiar tunes in whimsical MOR style, it is the first chart album to contain a version of Take That's current hit Back For Good.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

- Platinum: **Rod Stewart: The Best Of Rod Stewart** (5); **The Cranberries: No Need To Argue** (x2); **Faith No More: King For A Day, Fool For A Lifetime**; **Various: Fifty Number Ones Of The '60s**.
- Gold: **Poison: King For A Day, Fool For A Lifetime**; **Various: Fifty Number Ones Of The '60s**.
- Silver: **Dr Dre: The Chronic**; **Various: Into The Eighties**; **Various: Club Class**.

PLAYLIST ADDS

Radio 1 FM: w/c 20.04.95: A List: Boo Radleys - Find The Answer Within; **B List:** Jimmy Somerville - Hurts So Good; Maria Row - Sexual, Charles & Eddie - 24-7-355; **C List:** Montell Jordan - This Is How We Do It; Sparks - When Do I Get To Sing 'My Way'; Lighthouse Family - Lifted.
Capital FM: w/c 13.04.95: A List: Ali Campbell - That Look In Your Eye; **B List:** Jimmy Nail - Calling Out Your Name; **C List:** Michelle Gayle - Freedom; TLC - Red Light Special.
Virgin 1215: w/c 21.04.95: C List: Weezer - Buddy Holly Song; Annie Lennox - White Shade Of Pale; Jimmy Somerville - Hurts So Good; **D List:** Green Day - When I Come Around; Bjork - Army Of Me; Shed Seven - Where Have You Been Tonight.
MTV Europe: w/c 25.04.95: Keeshi Jones - Million Miles From Home; Jam & Spoon's Hands On Yello - You Gotta Say Yes To Another Excess; Pharos - World Of Magic.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Back For Good** Take That - RCA
- HIGHEST NEW ENTRY: **Key To My Life** Boyzone - Polydor
- HIGHEST CLIMBER: **Love City Groove** Love City Groove - Planet 3
- NUMBER ONE R&B SINGLE: **If You Only Let Me In** MN8 - 1st Avenue/Columbia
- NUMBER ONE DANCE SINGLE: **Legends Of The Dark Black - Pt 2** Wildchild - Hi-Life/Polydor

Albums

- NUMBER ONE: **Picture This** Wet Wet Wet - Precious
- HIGHEST NEW ENTRY: **Unplugged** Bob Dylan - Columbia
- HIGHEST CLIMBER: **Our Town** Deacon Blue - Columbia
- NUMBER ONE COMPILATION: **Now That's What I Call Music 30** - EMJ/Virgin/PolyGram

Airplay

- NUMBER ONE SINGLE: **Back For Good** Take That - RCA
- BIGGEST GROWER: **Made In England** Elton John - Rocket
- MOST ADDED: **Made In England** Elton John - Rocket

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AIRPLAY

Only two records have managed to register upwards of 1,000 plays a week for three weeks this year. **Annie Lennox** managed it with **No More I Love You's**, and this week **Take That's** Back For Good joins it, after another good week which saw it get 1,060 spins.

No other record comes near in terms of plays, though **Freak Power's** Turn On, Turn In, Cop Out continues to run it a close second in the UK. The **Freak Power** single has been an airplay favourite for 10 weeks and radio's continued support is due to audience research which suggests that listeners have not even begun to tire of it.

Simon Sadler, recently appointed as head of music at Kiss 100 in London, has made significant changes to the station's playlist (including phasing out a lot of oldies) making it more upfront than ever before, but it still programmes Turn In, heavily, thanks to listener response. The same excuse ears the disc a further 97 plays at Atlantic 252, where it continues to top the playlist.

The title track from **Elton John's** Made In England is the peak of the unreleased singles. Its radio support more than doubles this week as it moves from 61 to 25 on the airplay chart. Elton is a perennial radio favourite, and his last three singles all made the top 10 of the airplay chart while falling short of the sales Top 10. Made In England looks set to repeat the pattern.

Proving that radio can use its head, early play for **Definition Of Sound's** Boom Boom has prompted exposure for the **Moody Blues' Go New** on at least two occasions. Boom Boom uses a slowed-down sample of the middle eight piano solo from the **Moody Blues** hit and the instant familiarity of the phrase helped DOS to get 33 plays last week.

Virgin 1215 surprisingly elects **Bon Jovi's** Somebody I'll Be Saturday Night as its top disc, with 29 plays, some two months after it was released. Virgin 1215 is two years old this week. It should be noted that its fledgling London FM outlet opts out of 1215's output at various times, and thus cannot be guaranteed to deliver the same number of plays.

London's 22nd radio station, it appears to have been temporarily joined at the top end of the FM waveband (105.8) by a French language radio station, which broadcasts to London on 106.2, and provides a very interesting alternative to **Bon Jovi** and **Freak Power**, including some good rap and rock, en francais, naturellement.

Alan Jones

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Media Monitor

Electronic Airplay Monitoring

the ears of the music industry

TOP 75 SINGLES

29 APRIL 1995

Rank	Artist	Title	Label	CD/Cass (Distributor)	Rank	Artist	Title	Label	CD/Cass (Distributor)
1	Backstreet Boys	BACK FOR GOOD ★	RCA 743217/4762/4321/271464 (BMG)	743217/4762-4	38	Turn On, Tune In, Cop Out	4th+5 Way BROS CD 3176/BRCA 3177 (BMG)	3176/3177-2	7712
2	Don't Stop (Wiggle Wiggle)	Stephenson/WEA YZ 9170/2Y 9171 (W)			39	Strange Currents	Warner Bros W 2930/CM W 2930C (AW)	W 2930/2C-	
3	Two Can Play That Game	MCA MCSTD 1973/MCSC 1973 (BMG)			40	One Man In My Heart	East West YZ 9040/2Y 9040 (W)	YZ 9040/4-	
4	Have You Ever Really Loved A Woman?	1st Avenue Columbia 66129/2566/1254 (S)			41	The Ballad of Peter Pumpkinhead	RCA 743218/172/1742/1754 (W)	172/174/2-	
5	Chains	Columbia 66129/5611/254 (S)			42	Let It Rain	London LDCDD 35/35C/100C 11- (F)	35/35C/100C-	
6	Best In Me	Mercury MPRDD 426R/MERC 428 (F)			43	Love Can Build A Bridge	London LDCDD 10/10C/100C 11- (F)	10/10C/100C-	
7	Love & Devotion	MCA/Epic 66143/5/66143/4 (S)			44	Secret Garden	London LDCDD 10/10C/100C 11- (F)	10/10C/100C-	
8	Baby Baby	Elektra/WEA YZ 9190/2Y 9191 (W)			45	Release Your Delf	Def Jam/Atlantic DFFCD 61- (F)	61-	
9	Love City Groove	Planet 3 GKY 2003C/GKY 2003 (F)			46	Frease Be Beautiful	Phonogenic CDCHS 5022/TCCHS 5022 (F)	5022/2F-	
10	Not Over Yet	Perfect/East West PERP 1040C/PERP 1041 (F)			47	Good Feeling	Sony S2 81380/2681/3564 (S)	81380/2681-	
11	I Need You	London LONDON 35/35C/100C 26 (F)			48	Legends of the Dark Black - Pt. 2	UJA/Liquidator HCD 9HMC 9- (F)	9-	
12	Bubbling Hot	Virgin VSCDD 153/30C/153C 15 (F)			49	Night Moves	Capitol CDCL 34/17CCD 34 (F)	34/17CCD 34-	
13	Four Times	Big Bad GDDC 116/GDDMC 116 (F)			50	Night Moves	Capitol CDCL 34/17CCD 34 (F)	34/17CCD 34-	
14	Driving With The Brakes On	A&M 58107/2581/3014 (F)			51	Novelty Waves	Capitol CDCL 34/17CCD 34 (F)	34/17CCD 34-	
15	The Bomb! (These Sounds Fall Into My Mind)	Positiva CD79 30719/31 (F)			52	RaggaMuffin Girl	Inland CD 886/CS 886 (F)	886/CS 886 (F)	
16	The First The Last Eternity	Asista 7432124/2743/2564/84 (BMG)			53	You Bring Me Joy	Multiply Community/Atlantic 4 (TRC) (BMG)	4-	
17	I Wanna Be Free (To Be With Him)	4231/2348/1743/2432/2432 (F)			54	Hypnotised	Virgin VSCDX 1534/CS 1534 (F)	1534/CS 1534-	
18	Let's Get It On	Epic 66141/2566/4124 (S)			55	Doll Parts	Geffen GFSK 91- (BMG)	91-	
19	Feel Me Flow	Big Life 115/BLR 115/BLRT 115 (F)			56	Axel F/Keep Pushin'	Media/MCA MCD 204/MCA 204 (BMG)	204/MCA 204-	
20	Julia Says	Precious Organzation WALDO 24/WALMC 24 (F)			57	Baby It's You	Capitol CD 8406/CR 8406 (F)	8406/CR 8406-	
21	Fools Gold '95	Silverstar ORECD 71/ORE 71 (F)			58	Show A Little Love	Wild Card CARDW 18/CARDP 18 (BMG)	18/CARDP 18-	
22	Holding On To You	Columbia 66142/5/66142/4 (S)			59	Sweet Dreams	Logic 7432125/562/7432125/564 (BMG)	7432125/562-	
23	Jessie	SBK CSDBK 207/CSBK 38 (E)			60	Can't No Stopping Us Now	Epic 661242/616/2424 (S)	616/2424 (S)	
24	Crazy	WEA YZ 9070/2Y 9070 (W)			61	Old Pop In An Oak	Internal Affairs GBD0 91/KGBM 91 (BMG)	91/KGB1 91 (F)	
25	Red Light Special	Lafayette 7432123/362/7432123/364 (BMG)			62	Over The River	Meridian CD/BRIL 9/CABRIL 9 (S)	9/BRIL 9 (S)	
26	Haunted	2Y1 2AAG 69/2Y 2AAG 69C (W)			63	For All We Know/Save	The Baccarat/4886/4886/4886 (TRC) (BMG)	4886/4886/4886-	
27	Don't Give Up On Your Love	Systematic SYSDC 7/5YSDC 7 (F)			64	You Belong To Me	Irerecord TABCD 227/TABCM 227 (F)	227/TABCM 227 (F)	
28	Marvellous	Epic 661426/561/4264 (S)			65	Move That Body	Blunted Vinyl/Inland BLNCD 0128/BLNCD 012 (F)	0128/BLNCD 012 (F)	
29	Let's Get It On	Epic 66141/2566/4124 (S)			66	One	Capitol CD 8406/CR 8406 (F)	8406/CR 8406-	
30	Twice	Epic 66042/66040/4 (S)			67	I've Got A Little Something For You	1st Avenue Columbia 66129/2566/1254 (S)	66129/2566/1254-	
31	I'm Goin' Down	Uptown/MCA MCSTD 2053/MCSC 2053 (BMG)			68	Black Steel	RCA 743218/172/1742/1754 (W)	172/174/2-	
32	Push The Feeling On	FFCD 257/FFCD 257 (F)			69	No More 'I Love You's	4th+5 Way BROS CD 3176/BRCA 3177 (BMG)	3176/3177-2	
33	Thank You	Motown TMOXCD 1438/TMOX 1438 (F)			70	You And I Will Never See Things Eye To Eye	Chrysalis CD50R08/11 (E)	50R08/11 (E)	
34	Like	Elektra EKR 200C/EKR 200C (F)			71	Crocodile Shoes	East West YZ 9070/2Y 9070 (W)	YZ 9070/2Y 9070-	
35	You Gotta Be	Dusted Sound/Sony S2 66125/6125/6124 (S)			72	Like	Elektra EKR 200C/EKR 200C (F)	200C/EKR 200C-	
36	Wake Up Boo!	Creation CRESD 191X/CRECS 191 (BMG)			73	You Gotta Be	Dusted Sound/Sony S2 66125/6125/6124 (S)	66125/6125/6124-	
37	Liberation	More Protein PROD 105/PROCS 105 (TRC) (BMG)			74	Wake Up Boo!	Creation CRESD 191X/CRECS 191 (BMG)	191X/CRECS 191-	

TITLES A-Z

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- Artists Beginning With: 99
- Artists Beginning With: 00

As used by Top of The Pops and Radio One

SCARLETT

THE NEW SINGLE

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TOP 75 ALBUMS cin

29 APRIL 1995

NEWEST ARRIVALS

RECENT ARRIVALS

This Week	Last Week	Title	Artist (Producer)	Label/CD (Distributor)	Cas/ Vinyl
1	1	PICTURE THIS ★	Procast Organisation 5789157 (F) Wet Wet Wet (Wet Wet Wet/Clark)	528165/4268511	
2	2	GREATEST HITS ★	Columbia 4783552 (SM) Bros Supreme/Latest/Max Zaner/Sprague/Winter 425254/509819		
3	20	NO NEED TO ARGUE ★	Inland CD 10291/PS 8029 (F) The Cranberries (Street)	481055/4	
4	3	THE CHOIR - MUSIC FROM THE BBC TV SERIES (See 488163 (F))	Anthony Way (Various)	441055/4	
5	4	THE COLOUR OF MY LOVE ★ 3	Epic 474742 (F) Celine Dion (Luprano/Doelzy)	474742/4	
6	6	MEDUSA ★	RCA 7432125712 (BMG) Anna Lennox (Lipson)	7432125717/4	
7	7	DUMMY ★	Go Beat 876222 (F) Portishead (Parishhead/Utley)	876222/14/828221	
8	7	PARKLIFE ★	Fool/Parlophone FOCD00 10 (F) Blur (Street/Manager)	FOCD00 10/D00LP 10	
9	13	MONSTER ★ 2	Warner Bros 39326782 (W) REM (Lyn/REM)	39326784/30245/401	
10	NEW	UNPLUGGED	Columbia 4783742 (SM) Bob Dylan (D/Brown)	4783744/878241	
11	NEW	TERENCE TRENT D'ARBY'S VIBRATOR	Columbia 4789513 (SM) Terence Trent D'Arby (D'Arby)	4789513/4	
12	9	WAKE UP! ★	Creation CRECD 179 (BMG) The Boo Radleys (The Boo Radleys)	179/179	
13	10	ELASTICA ★	Desigine BLP/IF 014CD (F) Elastica (Herman/Elastica)	BLP/IF 014CD/IF 014LP	
14	14	DEFINITELY MAYBE ★	Creation CRECD 169 (BMG) Oasis (Oasis/Coyne)	CRE 169/CRE 169	
15	11	MADE IN ENGLAND ★	Rocket 5261852 (F) Elton John (Penny/John)	5261852/1	
16	NEW	PAN PIPE	Pure Music PMCD 701 (BMG) Inspirations (Inspirations/Variou)	PMCD 701/1	
17	12	AUTOMATIC FOR THE PEOPLE ★ 6	REM (Lyn/REM)	Warner Bros 3932451222/WV 488C/WV 488 (W)	
18	15	GALORE ★	Virgin CDV 2763 (F) Kirsty MacColl (Various)	2763/3	
19	10	OCTOPUS ★	East West 450987562 (F) The Human League (Stanley)	45098756/45098761	
20	14	CARRY ON WITH THE CHARTS - THE BEST OF ★ 3	Capitol 88872 (F) The Beatles/ South House/Kelly/Sage/Myg/Pumpkin/800/800/800/800	88872/3	
21	NEW	ALWAYS & FOREVER ★ 1	1st Awe/EMI CDMD 91931/3/4/0193 (S) Etemal (Lovita/Faughner/Charis/Wilkins/Wendell) EMD 193		
22	13	PAN PIPE MOODS ★	PolyGram TV 527 192 (F) The Spins (Eggen/Magnus)	527 192/4	
23	20	BOOKIE ★	Reprise 93624792 (W) Green Day (Lawlor/Green Day)	93624792/9362495201	
24	25	UNPLUGGED IN NEW YORK ★	Virgin 6207 2472 (BMG) Nirvana (Newman/Lit)	6207 2472/627 2472	
25	23	CROSS ROAD - THE BEST OF ★ 4	Mercury 522933 (F) Bob Dylan (Farrington/Rock/Columbia)	522933/4/5229331	

52	NEW	FROM THE BOTTOM UP	MCA/Epic 4773622 (SM) The Roots (Hinton)	4773622/3	
53	40	FIELDS OF GOLD - THE BEST OF ★ 4	ADM 5440231 (F) Stars P (Hinton/ADM)	ADM 5440231/3	
54	RE	THE IMMACULATE COLLECTION ★ 3	Sire 75952442 (W) Madonna (Various)	WX 3703/WX 370	
55	10	WOOZIE ZOWIE	Big Cat 3013 (W) Pavement (Pavement)	ABB 3013/ABB 94	
56	37	MUSIC FOR THE JILTED GENERATION ★	The Prodigy (Rivier/McManis)	NLJDCD 11403/MC 11403LP 114 (W)	
57	54	CRACKED REAR VIEW	Hotot & The Blowfish (Beach)	West 7826112/10	
58	37	BEGGAR AN A BEACH OF GOLD ★	Virgin CDV 2772 (F) Mike And The Mechanics (Neil/Rutherford)	CDV 2772/2772	
59	NEW	MUSIC FOR AMPHIBIOUS STUDY CENTRE	Daphnic (Daphnic/20)	02-DUHF 60	
60	RE	FAITH ★ 2	Epic 4600051 (SM) George Michael (Michael)	4600051/4600001	
61	55	HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE	Templeton (Bottom Up) WEGASD 2562/52	2562/52	
62	41	SMASH	Epic/EMI 894522 (PH) Ozzy Osbourne (Wilson)	894522/4/894521	
63	RE	ONE WOMAN - THE ULTIMATE COLLECTION ★ 4	Diana P (Various)	EMI CDJONE 1/CDJONE 1/4	
64	52	EVERYBODY ELSE IS DOING IT ★	The Cranberries (Street)	Inland CD 83033CT/8303LP/8303 (F)	
65	RE	THE DEFINITIVE SIMON AND GARFUNKEL	Simon And Garfunkel (Various)	CAKOSCD 211/CD 211/CD 211 (S)	
66	10	THE HITS ★	Liberty CD 82881 (F) Garth Brooks (Reynolds)	TCST 222/1/2	
67	RE	SEAL ★	ZTT 4509262/562 (W) Seal (Seal)	4509262/562/4509261	
68	4	LIVE THROUGH THIS	City Slang EFA 04832 (S) Hole (Stickle/Kalerie)	EFA 04832/4 EFA 04833 (F)	
69	RE	THE STONE ROSES ★	Silverstone CRECD 502 (F) The Stone Roses (Leckie)	049E32/049E2LP/502	
70	42	KING FOR A DAY, FOOL FOR A LIFETIME ★	Faith No More (Walford/No More)	828554/828561	
71	RE	APPETITE FOR DESTRUCTION ★ 2	Geffen 626618 (BMG) Faith No More (Walford/No More)	626618/626619	
72	RE	THE BEST OF REM ★	RS (Dunham / BMG) REM (Lyn/REM)	MJHC 110X/11	
73	23	LIVE AT THE BBC ★ 2	Apple 051 82176/76 (S) The Beatles (Auld/Young/Henry/Bates/Martin/Balch/Carroll)	051 82176/76	
74	RE	GLITTERING PEARLS ★ 2	Simple Minds (Various)	Virgin SMVTD 1 (F) SMVTC 1/SMVTD 1	
75	58	THE SECOND TINDERSTICKS ALBUM	The Who (Who/Siddique/Snigd) The Tindersticks (The Tindersticks/Copple)	5283204/5286350	

PARADE CDZ 95 (S) SEVE 95 (S) SP needs to be sold in order to be eligible for the chart. CDZ 95 (S) and SEVE 95 (S) are not eligible for the chart. CDZ 95 (S) and SEVE 95 (S) are not eligible for the chart.

TOP COMPILATIONS

This Week	Last Week	Title	Artist	Label/CD (Distributor)	Cas/ Vinyl
1	1	NOW THAT'S WHAT I CALL MUSIC! 30	EMI/Virgin/PolyGram CDNOW 30/CTNOW 30/NOW 30 (F)		
2	2	DANCE MANIA 95 - VOLUME 2	Pure Music PMCD 703 (BMG) Pure Music PMCD 703/PMCD 703 (F)		
3	3	THE BEST ROCK ALBUM IN THE WORLD... EVER! 10	Virgin VTCD 4770/MTCD 47 (F)		
4	2	CLUB CLASS 10	Global Television RADCD 10/RADLP 10 (BMG)		
5	2	INTO THE EIGHTIES 10	Global Television RADCD 96/RADMC 96 (BMG)		
6	NEW	THE HOUSE COLLECTION - VOLUME 2	Fantasia FHC 002/CF 002/CF 002 (W)		
7	3	ROCKS OFF 10	Virgin TV 525872 (F) 525874/4		
8	4	DRIVE TIME	Dino DINOCD 95 (F) DINO/MC 95 (F)		
9	NEW	CLUB TOGETHER 2	React CD/MC 3704/CT/MC 3704/EMC 3704 (F)		

This Week	Last Week	Title	Artist	Label/CD (Distributor)	Cas/ Vinyl
10	12	PULP FICTION (OST)	MCA/MCA 11103 (BMG) MCA 11103/MCA 11103		
11	5	DANCE ZONE LEVEL 4 ★	PolyGram TV 516961/2516964 (F)		
12	10	NOW DANCE '95	EMI/Virgin CDNO 157/NO 15 (F)		
13	3	FIFTY NUMBER ONE OF THE '60S 10	Global Television RADCD 08/RADMC 09 (BMG)		
14	13	100% ACID JAZZ	PolyGram TV 529163 (BMG) STAC 2733/STAC 2733 (F)		
15	15	TOGETHER 10	PolyGram TV 525619 (F) 525619/4		
16	13	SMASH HITS 95 - VOLUME 1 10	Telstar CD 2764/STAC 2794/STAC 2794 (BMG)		
17	6	JUNGLE MANIA 10	Telstar CD 2763 (BMG) STAC 2793/STAC 2793		
18	4	PURE SWING	Dino DINOCD 95 (F) DINO/MC 95 (F)		
19	RE	RESERVOIR DOGS (OST)	MCA/MCA 11293 (BMG) MCA 11293/11293		
20	17	THE BEST PUNK ALBUM IN THE WORLD... EVER! 10	Virgin VTCD 4770/MTCD 42 (F)		

AIRPLAY PREVIEW



Rank	Title Artist Label	LP	TW	No. of plays
1	2 TWO CAN PLAY THAT GAME Bobby Brown (MCA)	26	29	27
2	1 BACK FOR GOOD The Roots (Capitol)	29	29	27
-2	1 THANK YOU Boyz II Men (Motown)	19	27	27
3	4 BARBY BABY Carole Boman (A&M)	29	27	27
-3	6 WHOPERS NOW Janet Jackson (A&M)	27	27	27
4	3 TURN ON, TUNE IN, COP OUT Fresh Prince (Phonix & Broadcast)	24	27	27
-4	1 I SURF DO Ice Cube (Capitol)	29	27	27
8	12 NOT OVER YET Enya (Perfumed)	23	26	26
-8	9 IF YOU LOVE ME Boyz II Men (J&R)	24	26	26
-5	1 JULIA SAYS Wynonna Judd (Meridian) (Capitol)	31	26	26
11	1 LOVE & DEVOTION Mike & The New Power Generation (Capitol)	17	24	24
-11	8 STRANGE CURRENCIES NEM (Meridian) (A&M)	26	24	24
-13	21 BUBBLING HOT Funky Bunch (Warner Bros. Records)	17	22	22
-13	19 SOME MIGHT SAY Enya (Perfumed)	23	22	22
16	24 LOVE CITY GROOVE Live City Groove (Phonix & Broadcast)	12	22	22
-17	25 IF YOU LOVE EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	16	21	21
-17	12 MARVELOUS Lighting Seeds (Capitol)	23	20	20
-17	12 CHAINS The Roots (Capitol)	15	19	19
-19	8 WAKE UP BOO! Boyz II Men (Motown)	20	19	19
-19	18 HYPNOTISED Simple Minds (Polygram)	21	19	19
-19	20 BEST IN ME Ice Cube (Capitol)	13	19	19
-23	6 DON'T GIVE ME YOUR LOVE The Roots (Capitol)	22	18	18
-23	6 THE FIRST THE LAST ETERNITY (Till The End) Snap! (Polygram/Meridian)	17	18	18
-23	11 IF YOU ONLY LET ME IN A&M (Capitol)	21	18	18
26	15 ONE MAN IN MY HEART Human League (East West)	21	17	17
-26	10 BUDDY HOLLY Warner (Capitol)	7	14	14
-26	10 ONE MAN IN MY HEART Human League (East West)	17	13	13
-28	6 CRAZY Rick Moranis (MCA)	9	13	13
30	20 I NEED YOU Boyz II Men (J&R)	7	12	12



Rank	Title Artist Label	LP	TW	No. of plays
1	3 SOMEDAY I'LL BE SATURDAY NIGHT Boyz II Men (Capitol)	26	29	29
-2	1 OVER MY SHOULDER Mike And The Mechanics (Polygram)	31	27	27
-2	4 AS I Lay Me Down Simple Minds (Polygram)	18	27	27
4	4 TURN ON, TUNE IN, COP OUT Fresh Prince (Phonix & Broadcast)	25	25	25
-4	3 JULIA SAYS Wynonna Judd (Meridian) (Capitol)	27	25	25
-6	1 HYPNOTISED Simple Minds (Polygram)	24	21	21
-6	1 WAKE UP BOO! Boyz II Men (Motown)	21	21	21
-8	9 THE BALLAD OF PETER PUMPKINHEAD Crash Test Dummies (MCA)	18	20	20
-8	9 I CAN'T BE WITH YOU Carole Boman (A&M)	20	20	20
-8	20 MADE IN ENGLAND Bryan Adams (A&M)	16	20	20
-8	20 SECRET GARDEN Secret Garden (Capitol)	21	19	19
-12	1 MARVELOUS Lighting Seeds (Capitol)	21	19	19
-12	11 STRANGE CURRENCIES NEM (Meridian) (A&M)	19	19	19
-12	8 HERE AND NOW Bryan Adams (A&M)	23	19	19
-12	13 WHATEVER SHE SAYS Enya (Perfumed)	16	19	19
-12	13 I WANNA BE FREE TO BE WITH HIM Carole Boman (A&M)	19	18	18
-12	11 HOLDING ON TO YOU Hanson (Meridian) (Capitol)	20	18	18
-12	13 IF YOU LOVE EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	18	18	18
-12	20 CAN'T CRY ANYMORE Sheryl Crow (A&M)	5	19	19
-20	11 CAROLINE Enya (Perfumed)	19	18	18
-20	13 THIS COUNTRY SONG Boyz II Men (Capitol)	18	18	18
-20	13 NO MORE I LOVE YOU Anita Baker (MCA)	18	18	18
-23	24 YOU'RE THE STAR Boyz II Men (Capitol)	5	17	17
-23	24 HIGH & DRY Bush (Meridian) (Capitol)	14	17	17
-23	21 STUCK IN THE MIDDLE WITH YOU Mike & The New Power Generation (Capitol)	5	17	17
26	24 THE CHANGING MAN Boyz II Men (Capitol)	14	16	16
27	22 PARKIE Enya (Perfumed)	15	15	15
28	29 SENSE Tony! Toni! Toné! (Capitol)	12	13	13
-28	29 EVERYBODY'S A STAR The Beautiful South (Capitol)	12	13	13
-28	29 RUN TO YOU Boyz II Men (Capitol)	16	11	11

All data by song © Media Monitor. Station plays charts rank titles by total number of plays per station from 80 on Sunday 16 April 1995 and 24.00 on Saturday 22 April 1995.

AIRPLAY FOCUS

CITY TOP 10

Track	Plays
1 Two Can Play That Game Bobby Brown (MCA)	27
2 Over My Shoulder Mike And The Mechanics (Polygram)	25
3 Back For Good The Roots (Capitol)	23
4 One Man In My Heart Human League (East West)	22
5 As I Lay Me Down Simple Minds (Polygram)	23
6 As I Lay Me Down Simple Minds (Polygram)	23
8 Julia Says Wynonna Judd (Meridian) (Capitol)	21
9 Wake Up Boo! Boyz II Men (Motown)	21
10 Turn On, Tune In, Cop Out Fresh Prince (Phonix & Broadcast)	21

Most played chart singles on City FM week 24/9/95 - Anita Baker

CITY FM

City FM has been broadcasting across Merseyside for more than 20 years, going in air in the autumn of 1974. It now plays a mixture of pop and rock from the past 15 years, including most tracks in the current Top 40. The core audience is 15-34, with the station steering more towards 25-34 during the day, says head of music Adam Woodgate. The last Radio figures show 521,000 listeners and a reach of 29%, with a 14.2% market share. Woodgate says the playlist is compiled using "My and (programme controller) Tony McKenzie's gut feelings, plus what our hearts hear in clubs and

in fashionable stores". Media Monitor tracking reveals the station's current favourite is Bobby Brown's *Two Can Play That Game*, but City FM also plays rock classics from bands such as Van Halen, Whitesnake and Bon Jovi. It is one of the few stations still playing Oasis' *Whatever* - although it has not yet aired the new single *Some Might Say*. "People listen to the radio because they want to know what's out there, and our job is to showcase as much as possible. But mostly familiar songs go down better than new releases," says Woodgate. Catherine Ende



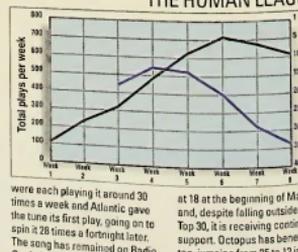
Rank	Title Artist Label	LP	TW	No. of plays
1	1 TURN ON, TUNE IN, COP OUT Fresh Prince (Phonix & Broadcast)	16	57	57
2	4 WAKE UP BOO! Boyz II Men (Motown)	1	78	64
3	3 DON'T GIVE ME YOUR LOVE The Roots (Capitol)	1	72	76
4	1 OVER MY SHOULDER Mike And The Mechanics (Polygram)	31	66	61
5	5 YOU GOTTA BE Ice Cube (Capitol)	22	62	62
6	2 BACK FOR GOOD The Roots (Capitol)	29	52	50
7	13 JULIA SAYS Wynonna Judd (Meridian) (Capitol)	27	65	48
8	6 I CAN'T BE WITH YOU Carole Boman (A&M)	20	63	48
9	2 TWO CAN PLAY THAT GAME Bobby Brown (MCA)	26	61	48
10	1 NO MORE I LOVE YOU Anita Baker (MCA)	18	52	34
11	13 ONE MAN IN MY HEART Human League (East West)	21	35	34
12	11 RIGHT FOR SOME EYES In Private (Epic/Capitol)	24	34	34
13	22 SO GOOD Ice Cube (Capitol)	23	34	32
14	13 CHAINS The Roots (Capitol)	15	32	32
15	13 HYPNOTISED Simple Minds (Polygram)	21	30	32
16	15 AS I LAY ME DOWN Simple Minds (Polygram)	18	27	31
17	13 IF YOU LOVE EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	16	50	30
18	9 WHATEVER SHE SAYS Enya (Perfumed)	16	33	30
19	12 HOLD MY HAND Ice And The Sounds Fall (Meridian)	22	25	29
20	12 THE BOOM! (These Sounds Fall Into My Mind) The Bushmills (Polygram)	31	29	29
21	18 BUBBLING HOT Funky Bunch (Warner Bros. Records)	17	31	28
22	18 INDEPENDENT WAVE Simple Minds (Polygram)	20	28	28
23	20 STRANGE CURRENCIES NEM (Meridian) (A&M)	19	25	28
24	21 IF YOU LOVE ME Boyz II Men (J&R)	19	25	28
25	8 TRUE FAITH 94 New Order (Sire)	23	21	21
26	34 BEST OF MY LOVE The Roots (Capitol)	2	20	20
27	20 SOMEDAY I'LL BE SATURDAY NIGHT Boyz II Men (Capitol)	23	20	20
28	24 ANOTHER NIGHT Ice Cube (Capitol)	16	20	20
29	20 I WANNA DO Cheryl Crow (A&M)	5	18	20
30	20 WE HAVE ALL THE TIME IN THE WORLD Luis Armstrong (BMG)	18	19	19

95.8 CAPITAL FM

LONDON

Rank	Title Artist Label	LP	TW	No. of plays
1	4 BACK FOR GOOD The Roots (Capitol)	29	38	41
2	7 IF YOU LOVE ME Boyz II Men (Motown)	21	33	38
3	1 TWO CAN PLAY THAT GAME Bobby Brown (MCA)	41	37	37
4	8 CHAINS The Roots (Capitol)	15	35	35
5	4 TURN ON, TUNE IN, COP OUT Fresh Prince (Phonix & Broadcast)	25	35	35
6	3 WHOPERS NOW Janet Jackson (A&M)	27	35	35
7	11 BEST IN ME Ice Cube (Capitol)	13	25	35
8	12 MADE IN ENGLAND Bryan Adams (A&M)	16	7	35
9	22 IF YOU LOVE EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	16	22	34
10	10 LOVE & DEVOTION Mike And The Mechanics (Polygram)	31	7	34
11	4 AS I LAY ME DOWN Simple Minds (Polygram)	18	33	33
12	9 LOVE CITY GROOVE Live City Groove (Phonix & Broadcast)	29	31	33
13	13 JULIA SAYS Wynonna Judd (Meridian) (Capitol)	27	26	31
14	11 I KNOW Boyz II Men (Capitol)	22	26	26
15	20 MARVELOUS Lighting Seeds (Capitol)	23	25	26
16	11 NO MORE I LOVE YOU Anita Baker (MCA)	18	25	26
17	13 ONE MAN IN MY HEART Human League (East West)	22	22	23
18	20 BABY BABY Carole Boman (A&M)	16	21	21
19	12 THINK TWICE Ice Cube (Capitol)	22	21	21
20	18 NOT OVER YET Enya (Perfumed)	20	21	21
21	13 I SURF DO Ice Cube (Capitol)	20	21	21
22	20 THAT LOOK IN YOUR EYE Carole Boman (A&M)	0	16	16
23	7 OVER MY SHOULDER Mike And The Mechanics (Polygram)	38	14	14
24	20 KEEP ON MOVING Hanson (Meridian) (Capitol)	0	13	13
25	10 NO MORE I LOVE YOU Anita Baker (MCA)	18	5	12
26	20 THANK YOU Boyz II Men (Motown)	5	12	12
27	20 IF YOU ONLY LET ME IN A&M (Capitol)	2	11	11
28	20 BUBBLING HOT Funky Bunch (Warner Bros. Records)	17	6	11
29	20 JESSE Jackson (A&M)	11	11	11
30	20 I NEED YOU Boyz II Men (Capitol)	2	10	10

The Human League's *One Man In My Heart* attracted radio attention well before its release, as some stations played the album version soon after. Octopus came out in January, BBC Bristol played the song on January 17 and subsequently carried the track up five times a week until the end of February, when it started to pick up more plays. When the track entered the Airplay Top 50 on the week ending March 11, it went on to become the album's first No. 1. Radio One's A list, which Motown and Piccadilly played 8.11 and six times that week respectively. Two weeks on, Capital, Piccadilly, Cyde and BRMB



each playing it around 30 times a week and Atlantic gave spin a 20 times a fortnight later. The song has remained on Radio One's A list since its chart debut at 18 in the beginning of March and, despite falling outside the Top 30, it's receiving continued support. Octopus has benefited, too, jumping from 25 to 12 in last week's chart. Catherine Ende

TOP 50 AIRPLAY HITS

29 APRIL 1995



The LAST Weeks	Title/Artist/Label	Radio 1 FM										Total no. of grams	Total audience (est. in '000)	Weekly audience (est. in '000)		
		Jan 4th Program	No. of days	Atlantic CZ	BBMB	Capital	City	Chile	Heart FM	Intra	Metro				Piccadilly	Virgin Radio
1 2	BACK FOR GOOD Take That (RCA)	A	28	52	35	41	36	37	29	35	31	40	0	1060	65.14	9.7
2 1	TURN ON, TUNE IN, COP OUT Fresh Prince (Fourth & Broadway)	A	27	97	32	36	10	30	0	1	7	26	25	781	62.35	-11.1
3 3	TWO CAN PLAY THAT GAME Bobby Brown (MCA)	A	29	48	43	37	37	42	0	1	28	1	0	810	52.21	-11.2
4 4	JULIA SAYS Wis Wis Wet (Precision Organisation)	A	24	50	19	31	36	32	29	29	27	2	25	829	50.59	-4.4
5 5	WAKE UP BOO! Boyz n the Banda (Mercury)	A	19	84	1	1	12	18	0	1	28	21	21	643	45.37	-1.0
6 17	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	A	20	31	40	34	32	36	29	26	18	24	19	712	44.99	39.7
7 11	CHAINS Tina Turner (Columbia)	B	19	34	32	36	32	41	18	31	13	26	0	808	44.94	25.9
8 10	DON'T GIVE ME YOUR LOVE Affair Party (UMG)	B	18	70	1	33	11	38	0	1	4	2	0	434	41.77	14.0
9 15	IF YOU LOVE ME Siobhán St. James (Epic)	A	27	27	26	38	28	37	0	1	16	1	0	580	40.56	9.5
10 7	WHOOHS NOW Janet Jackson (A&M)	A	24	7	31	36	3	37	3	27	26	1	0	662	38.57	-5.1
11 8	HYPNOTISED Simple Minds (Virgin)	A	19	32	1	2	21	32	0	29	3	39	21	589	35.83	-21.8
12 15	ONE MAN IN MY HEART Human League (First West)	A	13	34	28	23	13	35	0	33	13	40	0	594	34.16	-4.0
13 24	STRANGE CURRENCIES Ren (Warner Bros)	A	24	28	1	2	12	30	0	1	2	43	19	458	32.99	6.9
14 13	MARVELLOUS Corona (Estral)	A	27	14	6	21	5	24	0	1	4	3	0	369	32.33	-8.9
15 17	BABY BABY Corona (Estral)	A	20	0	14	25	24	31	0	1	7	14	19	499	31.46	4.6
16 22	NOT OVER YET Grace (Perfecto)	A	26	11	5	20	7	28	0	1	2	7	0	344	29.35	1.6
17 23	U SURE DO Sinika (Fresh)	A	27	19	6	18	21	10	0	1	2	3	0	313	29.24	19.2
18 33	OVER MY SHOULDER Mike And The Mechanics (Virgin)	0	61	25	14	34	36	30	30	30	1	27	555	28.33	-33.8	
19 40	THANK YOU Boyz n Men (Motown)	A	27	0	4	12	5	8	0	1	4	24	0	339	28.33	81.0
20 28	LOVE CITY GROOVE Love City Groove (Planet 3 Records)	A	21	0	23	31	6	2	0	1	2	1	0	268	27.89	32.0
21 36	LOVE & DEVOTION (MC Sar & The Real McCoy) (Logic)	A	24	0	13	34	7	18	0	1	15	1	0	247	27.59	79.3
22 23	BUBBLING HOT Passi Banton With Ranking Roger (Virgin)	A	22	29	8	11	1	2	0	1	8	1	0	315	26.20	20.3
23 12	NO MORE I LOVE YOU'S Annie Lennox (RCA)	2	46	12	23	3	25	2	27	3	1	18	368	23.30	-35.7	
24 39	BEST IN ME Les Les (Mercury)	A	19	0	19	35	4	3	0	17	4	0	0	282	22.86	29.3
25 41	MADE IN ENGLAND Stan John (Rocket)	B	10	0	29	35	13	4	12	18	1	0	20	241	22.39	207.8
26 21	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	1	32	0	0	27	1	19	0	1	22	27	218	20.02	-11.6	
27 31	I WANNA BE FREE (TO BE WITH HIM) Scarlat (Warner Bros)	B	10	0	11	6	0	17	11	11	23	19	463	19.53	12.9	
28 38	YOU GOTTA BE Deevine (Island Sound)	0	55	1	1	7	11	29	1	2	42	0	438	18.62	-8.3	
29 32	IF YOU ONLY LET ME IN MN 8 (Columbia)	A	18	0	6	11	0	8	0	0	14	1	0	338	17.02	38.5
30 25	THE FIRST THE LAST ETERNITY (TILL THE END) Snap Feet, Summer (Arista)	A	18	0	13	5	1	4	0	1	1	1	0	159	15.82	-32.6
31 56	I NEED YOU Deuce (London)	B	12	0	5	10	7	25	0	1	7	19	0	239	15.60	82.5
32 28	I CAN'T BE WITH YOU Caramorras (Island)	0	48	1	1	1	10	0	1	1	1	20	162	15.16	-28.3	
33 22	AIN'T NO STOPPIN' US NOW Luther Vandross (Epic)	B	8	0	2	2	28	32	28	1	29	1	0	563	15.07	-48.1
34 29	ONE Mica Paris (Columbia)	A	17	0	0	0	0	21	1	0	1	23	0	311	14.82	-31.5
35 49	SOMEDAY I'LL BE SATURDAY NIGHT Ben Jovi (Jambou)	3	20	0	0	0	0	28	0	0	0	0	29	144	14.71	52.1
36 47	SECRET GARDEN Bruce Springsteen (Columbia)	B	9	0	1	9	12	9	0	11	0	25	20	185	14.66	45.8
37 48	THINK TWICE Ceeline Dion (Epic)	3	10	21	21	3	7	3	25	7	0	1	0	349	14.29	18.5
38 75	SOUR TIMES Portishead (Go! Beat)	A	22	0	1	1	1	6	0	1	1	1	8	161	13.84	139.4
39 38	THE BALLAD OF PETER PUMPKINHEAD Crash Test Dummies (RCA)	C	12	0	1	1	12	5	0	1	1	1	20	274	13.55	-1.5
40 25	HOLDING ON TO YOU Temocua Tena (Virgin/Columbia)	B	12	0	1	3	1	2	0	1	2	1	19	193	13.54	-14.7
41 39	SOME MIGHT SAY Oasis (Derection)	A	22	0	0	0	1	0	0	0	0	1	6	63	13.41	9.1
42 43	KEY TO MY LIFE Boyzone (Polygram)	B	11	0	10	12	0	6	0	0	17	0	0	308	12.35	3.8
43 43	WHATEVER Oasis (Creative)	1	30	1	1	1	3	13	0	1	1	8	19	113	11.98	-19.5
44 45	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) The Buckleheads (Profile)	2	29	4	9	1	2	0	1	2	2	2	0	166	11.01	6.9
45 36	DRIVING WITH THE BRAKES ON Del Amitri (A&M)	B	10	0	0	8	16	14	14	13	0	24	0	220	10.86	44.2
46 43	THIS COWBOYSONG Sting (A&M)	2	16	7	8	0	6	3	0	2	0	19	99	10.64	0.3	
47 28	LET IT RAIN Enid (London)	B	11	0	1	1	1	11	0	1	4	1	0	150	10.04	88.2
48 58	ALL I WANNA DO Sheryl Crow (A&M)	2	20	0	8	3	7	3	10	2	7	0	126	10.02	-22.6	
49 50	DON'T STOP (WHIGGLE WHIGGLE) Debuco Brothers (Estral)	C	7	0	1	7	1	1	0	1	2	2	0	90	9.89	3.7
50 42	SIGHT FOR SURE EYES M. Pogue (Derection)	2	34	10	2	3	5	0	7	1	0	0	101	9.58	-17.7	

© Media Monitor. Compiled from data gathered from 10:00 on Sunday 16 April 1995 until 24:00 on Saturday 22 April 1995. Stations ranked by audience figures based on latest half-hour Rajar data.

TOP 10 GROWERS

Pos	Title/Artist (Label)	Total grams	Increase in number of plays
1	MADE IN ENGLAND Elton John (Rocket)	241	188
2	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	712	150
3	I WANNA BE FREE (TO BE WITH HIM) Scarlat (Warner Bros)	463	147
4	LOVE & DEVOTION (MC Sar & The Real McCoy) (Logic)	247	129
5	CALLING OUT YOUR NAME Jimmy Nail (East West)	215	127
6	IF YOU ONLY LET ME IN MN 8 (Columbia)	338	121
7	YOU'RE THE STAR Rod Stewart (Warner Bros)	211	112
8	MARVELLOUS Lightning Seeds (Epic)	499	111
9	THANK YOU Boyz n Men (Motown)	339	109
10	I NEED YOU Deuce (London)	239	102

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

TOP 10 MOST ADDED

Pos	Title/Artist (Label)	Total grams	Before +4 plays	After this week
1	MADE IN ENGLAND Elton John (Rocket)	26	19	6
2	THAT LOOK IN YOUR EYE Al Campbell (Virgin)	16	6	6
3	THIS IS HOW WE DO IT Montell Jordan (Rai)	15	6	6
4	KEEP ON MOVING Bob Marley & The Wailers (Island)	7	5	5
5	LOVE & DEVOTION (MC Sar & The Real McCoy) (Logic)	31	15	3
6	CALLING OUT YOUR NAME Jimmy Nail (East West)	20	16	3
7	RED LIGHT SPECIAL The (Lafayette)	35	13	3
8	HURTS SO GOOD Jimmy Somerville (London)	16	4	3
9	I NEED YOU Deuce (London)	31	20	2
10	SOUR TIMES Portishead (Go! Beat)	37	14	2

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

AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Airplay 252; BBC Radio 1; BBC Radio 2; BBC Radio 3; BBC Radio 4; BBC Radio 5; BBC Radio 6; BBC Radio 7; BBC Radio 8; BBC Radio 9; BBC Radio 10; BBC Radio 11; BBC Radio 12; BBC Radio 13; BBC Radio 14; BBC Radio 15; BBC Radio 16; BBC Radio 17; BBC Radio 18; BBC Radio 19; BBC Radio 20; BBC Radio 21; BBC Radio 22; BBC Radio 23; BBC Radio 24; BBC Radio 25; BBC Radio 26; BBC Radio 27; BBC Radio 28; BBC Radio 29; BBC Radio 30; BBC Radio 31; BBC Radio 32; BBC Radio 33; BBC Radio 34; BBC Radio 35; BBC Radio 36; BBC Radio 37; BBC Radio 38; BBC Radio 39; BBC Radio 40; BBC Radio 41; BBC Radio 42; BBC Radio 43; BBC Radio 44; BBC Radio 45; BBC Radio 46; BBC Radio 47; BBC Radio 48; BBC Radio 49; BBC Radio 50; BBC Radio 51; BBC Radio 52; BBC Radio 53; BBC Radio 54; BBC Radio 55; BBC Radio 56; BBC Radio 57; BBC Radio 58; BBC Radio 59; BBC Radio 60; BBC Radio 61; BBC Radio 62; BBC Radio 63; BBC Radio 64; BBC Radio 65; BBC Radio 66; BBC Radio 67; BBC Radio 68; BBC Radio 69; BBC Radio 70; BBC Radio 71; BBC Radio 72; 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BBC Radio 343; BBC Radio 344; BBC Radio 345; BBC Radio 346; BBC Radio 347; BBC Radio 348; BBC Radio 349; BBC Radio 350; BBC Radio 351; BBC Radio 352; BBC Radio 353; BBC Radio

THE OFFICIAL CHARTS - 29 APR

SINGLES


music week
 AS USED BY



1 BACK FOR GOOD

	Take That	RCA
2	DON'T STOP (WIGGLE WIGGLE) The Outliers Brothers	Sony/Eternal/WEA
3	TWO CAN PLAY THAT GAME Bobby Brown	MCA
4	KEY TO MY LIFE Boyzone	Polydor
5	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams	A&M
6	IF YOU ONLY LET ME IN M8	1st Avenue/Columbia
7	7 CHAINS Tina Arena	Columbia
8	BEST IN ME Let Loose	Mercury
9	IF YOU LOVE ME Brownstone	M.U./Epic
10	BABY BABY Corona	Eternal/WEA
11	LOVE & DEVOTION (MC Sar & The Real McCoy) Logic/Arista	
12	LOVE CITY GROOVE Love City Groove	Planet 3
13	NOT OVER YET Grace	Perfecto/East West
14	U SURE DO Strike	Fresh
15	I NEED YOU Deuce	London
16	BUBBLING HOT Pato Banton with Ranking Roger	Virgin
17	SOUR TIMES Portishead	Go Beat
18	DRIVING WITH THE BRAKES ON Del Amitri	A&M
19	THE BOMBI! (THESE SOUNDS FALL INTO MY MIND) The Buckleheads	Positive
20	THE FIRST THE LAST ETERNITY Snap featuring Summer	Arista
21	I WANNA BE FREE (TO BE WITH HIM) Scarlett	WEA
22	LET'S GET IT ON Shabba Ranks	Epic
23	FEEL ME FLOW Naughty By Nature	Big Life
24	WANK BANG! M&A, M&A, M&A	Precious Organisation
25		

FOLLOWING THE HOTSTEPPER HERE COMES



SUPER CAT

MY GIRL

ALBUMS

1 PICTURE THIS

	Wet Wet Wet	Precious Organisation
2	GREATEST HITS Bruce Springsteen	Columbia
3	NO NEED TO ARGUE The Cranberries	Island
4	THE CHOR - MUSIC FROM THE BBC TV SERIES Anthony & John Stanislas Sprywitz	Decca
5	THE COLOUR OF MY LOVE Celine Dion	Epic
6	MEDUSA Annie Lennox	RCA
7	DUMMY Portishead	Go Beat
8	PARKLIFE Blur	Fond/Parlophone
9	MONSTER REM	Warner Bros
10	UNPLUGGED Bob Dylan	Columbia
11	TERENCE TRENT D'ARBY'S VIBRATOR Terence Trent D'Arby	Columbia
12	WAKE UP! The Boo Radleys	Creation
13	ELASTICA Elastica	Deceptive
14	DEFINITELY MAYBE Oasis	Creation
15	MADE IN ENGLAND Elton John	Rocket
16	PAN PIPE Inspirations	Pure Music
17	AUTOMATIC FOR THE PEOPLE REM	Warner Bros
18	GALORE Kirsty MacColl	Virgin
19	OCTOPUS The Human League	East West
20	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Go Discs
21	ALWAYS & FOREVER Eternal	1st Avenue/EMI
22	PAN PIPE MOODS Free The Spirit	PolyGram TV
23	DOOKIE Green Day	Reprise
24	UNDER THE INFLUENCE	Capitol

LOSERLINE

dance aid steps up visibility

The dance industry's leading charity the Dance Aid Trust has announced two big events in May as part of its increasingly hectic calendar of charitable happenings.

London's Leicester Square Equinox will host a Dance Aid Extravaganza on May 8. PAs lined up so far include JX, Alex Party, Timman, Boyz In Control, Glowworms, Sister Bliss featuring Collette and Lisa Morash, with DJs Pete Tong, Graham Gold

and Lisa Loud promised on the decks.

The Equinox has provided the venue free of charge with Mission Control supplying a sound system and the Ministry of Sound doing flairs, also free of charge. Entrance will be \$5.

"We try to keep prices reasonable and offer people a really good event," says Dance Aid chairman Eddie Fitzgerald. "The long-term aim is to build more awareness of the Trust

among clubs and eventually to organise a Dance Aid roadshow."

The second big event in May will be an on-air auction on London's Kiss FM on Bank Holiday Monday (May 29).

This will be the third consecutive year that the station has run the auction, with the lots up for grabs including records, merchandise and celebrity memorabilia.

Last year's auction raised

\$10,000 with donations including a Hitachi Midi system, a Javeli Jackson platinum disc and Chris Eubank's signed shorts, among others.

Proceeds from all these events are given to a variety of organisations. "We try to give funds to organisations where we can actually see the money being used. We also try to keep a lot of our things music related." Last year we provided disco equipment in about 40-50

sheltered homes, we refurbished a house for wheelchair use and sponsored a young disabled man to finish his final year of college," says Fitzgerald.

The Dance Aid Trust has also confirmed that it will be repeating last year's highly successful gala dinner at the City of this year's event.

For more details about the Dance Aid Trust, call 0181-840 1297.

Still riding high in the Club Chart after reaching the number one spot, Shiva look on the verge of a hit with their debut 'Work It Out'. The three-piece group of singer Louise Dean and writer/producers Gino Piscitelli and Paul Ross have also taken a tip from fellow Mancunians M People - aside from being kings of the dancefloor, the trio are also able to do their thing live.

"We play completely live and we're really lucky that our vocalist can do that. Louise is a perfect vocalist: when we found her it was almost like we'd been writing our material specifically for her," says Piscitelli. The group's debut has also received the magic touch of Morales. "He was the one guy we really wanted to remix the track: we were really honoured he agreed. And the great thing is that the other mixers we wanted, K-Klass, are going to do our second single," says Piscitelli. You can catch the group live on Pete Tong's Essential Selection Tour.



needs seals triple album deal with deconstruction

In a deal that could have far-reaching effects for all overworked, underpaid and down-trodden hacks everywhere, Deconstruction has signed dance journalist extraordinaire Kris Needs for a hefty three-album deal with his group Secret Knowledge.

Known to dance fans for his Needs Must Column in *Echoes*, Needs, now "in his 40s", has a CV that includes DJing for the likes of Primal Scream, editing punk magazine *Zig Zag* and running a fan club for Seventies rockers Mott The Hoople.

Needs' partner in Secret Knowledge is female vocalist and long-time collaborator Wonder who co-wrote 'Control', the current single by Traci Lords.

The first album from Secret Knowledge, 'Sugar Daddy', is currently being finished. "The whole idea thing's been done before. We're going to be taking vocals somewhere else. It could end up like a movie," promises Needs.

inside

- 2 western poised for uk comeback
- 3 emi in publishing pact with nervous
- 5 gordon kirk picks his classic cuts

club chart

TAKE YOU THERE
Ronni
Simon

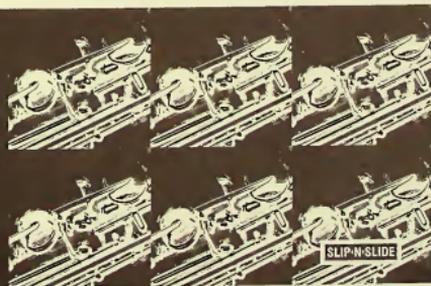
cool cuts:

TOO MANY FISH
Frankie
Knuckles
feat. Adava

Jazz In The House

FEATURING:
MASTERS AT WORK
DANNY TENAGLIA
95 NORTH

1. 95 NORTH (Get Your) Mind Together
2. SOULBOY Harmonica Track
3. DC TRACK TEAM Bassline
4. DEEP AURAL PENETRATION Into The Kick With Tito
5. HARMONIUS THUMP The Supreme Thump
6. TICKLE Sublime (Jazz Mix)
7. MASTERS AT WORK Our Mute Horn
8. JUST 4 GROOVERS I Got Jazz In My Soul
9. BATTLE OF THE DJ'S Warehouse vs The Ritz
10. MUSICAL EXPRESSION The Way I Feel
11. JAZZ DOCUMENTS Secret Code
12. M & J PROJECT Sax Track



SLIP-N-SLIDE

- | | |
|----|-------|
| 25 | SOUL |
| 26 | HOLD |
| 27 | JESS |
| 28 | CRAZ |
| 29 | RED 1 |
| 30 | HAUI |
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| 32 | MAR1 |
| 33 | FIRE |
| 34 | THIN1 |
| 35 | I'M G |
| 36 | PUSH |
| 37 | THAN |
| 38 | TURN |
| 39 | STRA |
| 40 | ONE |

Bullethead titles

the FIND

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DON'T TAKE YOUR
WALLPAPER

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FIND THE ANSWER
HIGH LLAMAS IN
THE ONLY WORD
VERY TOGETHER

cd3:
FIND THE ANSWER
DON'T TAKE YOUR
WALLPAPER

cd1 cd3

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15 16 PURE SWING
19 REVIEWER DOGS (OST)
17 20 THE BEST PUNK ALBUM IN THE WORLD... EVEN





Club:
 West of Blimpers, City Road, Chester. Fridays 9pm-2pm.



Capacity/PA/special features:
 800/8K/sweet live/sweeps.

Door policy:
 A trendy crowd that are really up-for-it.

Music policy:
 Main room - quality, slamin' house; back room - soul, hip hop and funk.

DJs:
 Phil Cooper, Russ Morgan, Justin Robertson, Grome Park, Smokin' Jo.

Spinning:
 Shiva 'Work It Out'; 200 Sheep 'Hard Times March'; Bobby Bumps 'Funky Sugar'; Wildchild 'Legends Of The Dark Black - Pt 2 (Renegade Master Mix)'; M.O.M. 'Desire'.

DJ's view:
 "You walk through the door and the atmosphere is up straight away. You're well looked after; there, the crowd's really friendly and there's a good sound system," - Nick Warren.

Industry view:
 "This is a junior Cream if ever there was one," - Darren Hughes, Cream.

Ticket price:
 £5 members/£6 non-members.

new westbam poised for uk comeback

While Germany's leading DJ Westbam is still best known in the UK for his 1989 hit 'Monkey See, Monkey Do', in the past two years he has had the Micos touch of home.

With his own label Low Spirit, now 10 years old, going through PolyGram Germany's successful Melor Music label, Westbam has had a hand in a series of massive-selling hits from acts such as Morisha and Mock 'On. Westbam's own records are also selling by the bucket-load with his last album 'Born, Born, Born' shifting more than 120,000 copies. However, the current UK club success of Westbam's latest single, 'Wizards Of The Sonic',

looks set to give him his biggest British hit for some time.

The song is a tribute to Westbam's two main recreational pursuits: computer games (in particular, Sonic The Hedgehog) and making music. Westbam is unsure about the scale of what he's helped to create in Germany, with so many acts cooing in on the dance explosion. "To some extent, I dislike what's happened. A lot of people have ripped off our style; they're not trying to be original or doing it for fun, it's just to make money and that's that," he says.

However, Westbam is particularly proud of his resurgent UK popularity. "The



last time I was in England I had one of my dreams fulfilled. I went to a record shop in Liverpool where they had import

copies of 'Wizards Of The Sonic' - I was in the hometown of the Beatles and people were whistling my tune," he laughs.

emperor's drum up new musical clothes

Emperor's New Clothes can rightly claim to have predated the current vogue for all things dubby nearly two years ago on their first LP.

"Unsettled Life" on Acid Jazz, fusing jazz, dub and free improvisation. For their new album 'Wisdom & Lies' the group have developed their decidedly experimental approach even more, finding like-minded collaborators in the shape of Mo Wax artists such as UNKLE, Attica Blues,



Patterson and former Izt member Andrew Missingham. "We've moved backwards to go forwards. We've thought more deliberately about what we want to do and have gone back to being experimental, and that's what we want to do and have gone back to being experimental, and that's what we want to do and have gone back to being experimental," says Luke Hannam. ENC have chosen to mix live drums and drum machines on their new LP. "We wanted to experiment; the drum is the most important element of most records today. We've always wanted to have that duality between the freeness of jazz and the heaviness we like," says Hannam. Catch the group when they perform at a special showcase open to the public at the Blue Note, east London, on April 25.

jungle taps into the us bass boom

Miami's boss music is currently the US's most thriving dance scene with its popularity far eclipsing that of house.

However, the UK may soon be a beneficiary of this new trend. While we have so far been impervious to the charms of boss, the US scene's latest fascination is for UK jungle.

Pandisc Records is to release the compilation 'Jungle Bass' featuring jungle-favoured boss from the US production team Boss Tribe.

The company saw the potential for this exotic fusion after

travelling around car audio shows in the States and hearing boss fans playing jungle on their systems. Producer Neil Case was sent

to Britain to check out the

jungle scene. "I discovered that we both shared many of the same production values and that jungle was in fact really speeded up bass with a mélange of musical styles," he says.

The resulting music has a distinctly US feel with more bass than jungle!

While the Top Team's 'Whoop (There It Is)' remains the only boss track to cross over to the UK market, Pandisc remains optimistic for the chances of this unique fusion in the UK.



Pandisc president Bo Crane says, "We got a great response from Miami from some of the top European DJs and producers."

"out-now!"

the-reese-project

"direct-me"

Sasha-remix

12-CD-HC

name:check: editor-in-chief: steve redmond @ managing editor: selina webb @ z&e editor: nick robinson @ contributing editor: tony lawrie @ designer/pub-editor: fiona robertson



1	BAI	Take Th	2	DON'TS	3	TWO C	4	KEY TO	5	HAVE Y	6	IF YOU	7	CHAIN	8	BEST I	9	IF YOU	10	BABY	11	LOVE &	12	LOVE C	13	NOT O	14	U.SUR	15	I NEEC	16	BUBBL	17	SOUR	18	DRIVIN	19	THE BO	20	THE FR	21	I WAN	22	LET'S	23	FELIN	24	FEEL N	25	FOOT
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emi in publishing pact with nervous

Leading New York underground label Nervous Records has signed a publishing deal with EMI Publishing.

The deal – sealed for a large but undisclosed sum – will cover all the label's output ranging from rap stars like Black Moon to house artists such as Josh Wink.

The deal was clinched by EMI's senior publishing A&R manager Guy Moot.

"Nervous is by far the most consistent of all the New York labels over the past few years," says Moot. "All the others come and go

with different trends but Nervous has always remained consistent. Plus, it has a wide range of house music, from New York garage to Euro style techno," he says.

Originally a house label, over the past few years Nervous has enjoyed more commercial success in the States with its steadily growing rap roster, released through rap offshoot Moot. One key factor in EMI's interest in the label was to build the international and in particular the UK profile of the Nervous catalogue roster,

with acts such as Mod Lion, Smil'N Wassen and Black Moon. "The house material takes care of itself, what we want to take care of is the rap and reggae portion. We need to start getting the acts over here to do shows and get press coverage. A promotional fund is included in the deal," says Moot.

Forthcoming releases on Nervous include new material from ex-Ten City singer Byron Singley, co-written and produced by David Morales, a Mod Lion album and on LP from Josh Wink.



Best known as Neneh Cherry's ball sister, Swedish singer Tillyo deserves recognition in her own right. Following a couple of excellent solo singles last year, Tillyo's latest venture is as guest vocalist alongside Jennifer Brown with Blackness, a production team who has just recorded a version of Gwen Guthrie's classic 'It Should Have Been You'. The track will also receive a huge promotional boost across Europe in May when it is featured as part of a promotion by Hennes clothing stores. A competition offers as first prize a trip to the Stockholm Water Festival where all the featured groups will be performing. The track is out on Sidestep Records on May 15.



Anyone who has read any articles about jungle in the past few months cannot have failed to notice the massive backlash against reggae-orientated jungle and the shift towards what is becoming known as "intelligent" jungle. Well you've read the hype, now here's your chance to hear this more politically correct variant on the drum & bass formula with 'Arcore', an album of non-violent, ambiently jungle. All the key names that find favour in the "intelligent" camp are here, with cuts from Omni Trio, DJ Crystal, Alex Reese and DJ Krust. To win a copy just answer this question: which of these is the jazz scene's jungle favourite? (a) UK Apache (b) M Beat (c) Bani Size. Entries to Arcore Comp, RM, 245 Blackfries Road, London SE1 8UR by May 2.



rollo renames for latest romp

Having released his last solo effort under the title Rollo Goes Central, leading UK dance producer Rollo has decided to take a more spiritual route with his new single 'Love, Love – Here I Come', with a resulting change in name to Rollo Goes Mystic.

Tracked down to an astrum in north London, Rollo denies he has turned his back on the tongue-in-cheek, hedonistic house extravaganzas with which he made his name. "No, I just went to Thailand for a couple of months recently and when I came back I'd changed. This track is just the best vestiges of that," he laughs.

The new single features contributions from Rollo produces like Sister Bliss. "She'll end up doing a lot more and being a real dance star. But every so often I make sure she helps me out with some of my stuff," says Rollo.

Rollo is also currently producing Kristine W's album. "It's been really interesting. It's so different to making a single because you want people to sit and listen for 40 minutes," he says.

roadrunner in label launch

Motavi is the name of a new dance imprint to be launched by Roadrunner Records, a label best known for its indie thrash output.

Roadrunner has a pan-European distribution network and Motavi will give the company a British dance label to add to the likes of its Dutch techno label Floor Wax. The UK offshoot will be run by Simon Benley, who previously ran Skunk Records for Big Life

and also manages The Acolit. Indeed, it is The Acolit's Dean Thatcher and Richard Thair who will be providing the label's debut release with Air People's 'Seven Decades'.

"That was how I got involved with Roadrunner: when I had its previous dance label Third Mind we did an Air People track for them," says Benley. "I'll be looking to release about 12 singles a year and the music will be basically techno and dub," he says. "I'll also be putting out an album and we'll be doing a compilation at the end of '96."

Say what?

• Dave Cowley – Fat Cat Records

"It seems that as the music gets more popular, the quality goes down and more people would buy it. The sort of underground music that we sell still has a raw edge that means we rarely cross paths with the type of dance music that is in the charts. That sort of poppy house music will

can dance music get even more popular?

definitely get more popular in other parts of the world but the quality will not improve."

• Caroline Protheroe – Ministry Of Sound

"The term dance has become an umbrella for a million kinds of new, fresh and innovative music. Dance is a feeling and advances in technology mean that this can now be easily translated into a track. If the feeling stays good then dance will continue to change and become even more popular."

• Chris Checkley – Indochina

"The rest of Europe loves cheesy pop house so if we dropped our snobbish and instead making more cheesy tracks instead of copying the Yanks (which we don't do as well, anyway), we wouldn't have chucks full of German Swedish and Italian house. So buy British cheese instead."

• Howard Usherfeld – Club UK

"Yes, more and more people outside the traditional dance/club market have had their

interest raised by acts like the Chemical Brothers and Underworld who are taking influences from a broad range of music styles. As long as people in the industry remain open minded and willing to take risks, the sky's the limit!"

• Simone Yeung – Slice Promotions

"If Ace Of Base can sell more than 10m disks worldwide, we may soon see Yella dancing to Roger Sanchez in Llandud!"



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Morocco.

Buyer's view:
"We opened selling mainly
drum and bass and jungle
- that's what people in the
shop played out and we
had a big following in the
area. I'm building up a
house following, and we
get people in who are into
techno and hard house,
which we didn't expect.
We do a pirate station,
Perception FM, and
parties where we promote
local DJs as well as
names. The shop's doing
well and improving all the
time." - Mark Russell.

**Distributor's
view:**
"They're a good bunch of
chaps. They're cleaning
up with jungle; they buy a
lot of house too. KO is
pretty well known for his
DJing and he also runs his
own label." - Lee
Muspratt, Mo's Music.

DJ's view:
"I buy mellow drum and
bass and it's the only
record shop I know where
there isn't any attitude.
They sell very upfront
tunes and if you play out
they make sure you get
sorted out. They charge \$5
a tune and do a pretty
decent price on albums."
- DJ Mafew.

Club & Shop focus
compiled by Sarah Davis.
Tel: 0181-948 2320.

COOL cuts

- | | | | |
|----|------|--|-------------------|
| 1 | (2) | TOO MANY FISH
Frankie Knuckles featuring Adeva | Virgin |
| 2 | NEW | FREEDOM Michelle Gayle
With excellent mixes from Morates | 1st Avenue/RCA |
| 3 | NEW | SEX ON THE STREETS Pizzoman
A lively new house bouncer and essential new tune on Radio One and Kiss FM | Loaded/Cowboy |
| 4 | (3) | SURRENDER YOUR LOVE Nightcrawlers | Final Vinyl |
| 5 | (6) | AS LONG AS YOU'RE GOOD TO ME Judy Cheeks | Positiva |
| 6 | (9) | STRINGS OF LIFE Rhythim Is Rhythim | Network |
| 7 | NEW | KEEP LOVE TOGETHER Love To Infinity
Happy uplifting UK garage | Mushroom |
| 8 | (8) | GIVE ME ALL YOUR MONEY Mamba | Nu |
| 9 | NEW | BLACK MOON/WHITE RAIN Karmak
Underground house from Robin 'Jayde' Alders | Tribal UK |
| 10 | (12) | WARM IT UP Joy For Life | Stress |
| 11 | NEW | THE FEELING Endive
Aka the Nush boys with a bouncy British house number | Distinctive |
| 12 | (16) | TEN PER-CENT KWS vs Double Exposure | X-Clusive |
| 13 | NEW | GOING ROUND D'Bara
Soulful swingy song with house mixes from Dancing Divaz | MCA |
| 14 | NEW | WHY NOT BELIEVE IN HIM More! Inc.
Gorgeous gospel house from George More! | Strictly Rhythm |
| 15 | NEW | HAPPINESS Brooklyn's Poor & Needy
Aka Ill Disco with a corking discolored house EP | Air Dog |
| 16 | NEW | HOUSEMATIC Falah And The Professor
Produced by Ashley Beedle and The Professor | Urban Hero |
| 17 | NEW | DA FUNK Daft Punk
Daftin-charged funk groove with techno attitude | Some |
| 18 | NEW | II QUINZE II Quinze
Phonounced 2 Oms, this is a techno work-out on Fabi Paras's new label | Interboss |
| 19 | NEW | STARS Digital Blandes
Excellent production on this UK trancer | Positive Projects |
| 20 | NEW | ANOTHER DAY Farley 'Jackmaster' Funk
Underground groove with Ulandis Brown on vocals | 4 Liberty |

a guide to the most essential new club tunes as featured on Tim's "essential selection", with pole lists broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/lyth/zoom/black market (London), eastern block/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), wurg (Sheffield), trax (Newcastle), joy for life (Sittingbourne).

montell jordan THIS IS HOW WE DO IT

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21 I WA
22 LETS
23 FEEL

ON A POP TIP

club chart

compiled by alan jones from a sample of over 600 dj returns (fax: 071-928 2881)

1	1	U SURE DO	Snake	Fresh	21	13	I NEED YOU	Deuce	London
2	2	BABY BABY	Corona	Eternal	22	22	SAVE IT TILL THE MOURNING	AFTER	Pulse-8
3	3	MOVE YOUR BODY	Eurogroove	Aves	23	15	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	Kenny 'Dope' presents The Bucketheads	Positiva
4	4	RIGHT TYPE OF MOOD	Herbie	Arista	24	NEW	NO GUARANTEE	Shazam	EMI
5	5	TEARS DON'T LIE	Mark 'Oh	Systematic	25	NEW	MISSING YOU	United Colors featuring Dune	Steppin' Out
6	6	HYMN	Caballero	Eternal	26	NEW	SPEND THE DAY	Urban Cookie Collective	Pulse-8
7	7	ICE-A-MEGAMIX/THINK ABOUT THE WAY	Ice Mc	Eternal	27	33	LIFTING ME HIGHER	Gems For Jem	Box 21
8	3	DON'T STOP (WIGGLE WIGGLE)	The Outthere Brothers	Eternal	28	25	BOOGIE WOOGIE BUGLE BOY (DON'T STOP)	2 In A Tank	Bald Cat & Shoo
9	18	LOVE & DEVOTION	(MC Sar & The Real McCoy	Logic	29	37	MOVE YOUR ASS!	Scooter	Club Tools
10	4	NOT OVER YET	Grace	Perfecto	30	20	LET IT RAIN	East 17	London
11	7	ALWAYS SOMETHING THERE TO REMIND ME	Tin Tin Out featuring Espirtu	WEA	31	NEW	TAKE YOU THERE	Ronni Simon	Fresh/Network
12	5	YOU BELONG TO ME	JX	Hooj Choons/freedom	32	32	CONWAY	Reel 2 Real featuring The Mad Stuntman	Positiva
13	10	SCATMAN	Scatman John	Ariola/RCA	33	NEW	THINK OF YOU/SATURDAY NIGHT	Whighfield	Systematic
14	23	BACK FOR GOOD	Real Emotion	Living Beat	34	30	IT'S A LOVING THING	CB Milton	Logic
15	8	SWEET DREAMS	DJ Scott featuring Lorna B	Steppin' Out/Love This/Silly Money	35	29	AXEL F/KEEP PUSHIN'	Clock	Media
16	6	TWO CAN PLAY THAT GAME	Bobby Brown	MCA	36	24	FOR ALL WE KNOW	Nicki French	Bags Of Fun/Love This
17	28	CRAZY	Mark Morrison	WEA	37	36	BUBBLING HOT	Pato Banton with Ranking Roger	Virgin
18	14	BEST THING IN THE WORLD (NOSTALGIA FREAKS/NIGEL LEWIS MIXES)	Optimystic	WEA	38	21	SLEEPING IN MY CAR	Mobius Loop featuring Julie 'Zee'	Bags Of Fun/Love This
19	16	IF YOU ONLY LET ME IN	MN8	1st Avenue/Columbia	39	NEW	NOT ANYONE	Blackbox	Groove Groove/Melody/Mercury
20	17	DON'T GIVE ME YOUR LIFE	Alex Party	UMM/Systematic	40	NEW	IF YOU LOVE ME	Brownstone	MJJ/Epic

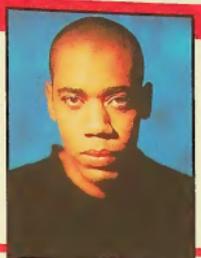
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

namecheck: ralph tee @ daisy & havoc @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

carl craig: 'science fiction' (blanco y negro)

techno This one's taken from Carl Craig's new album, 'Landcruising', which was apparently inspired by driving his BMW around Detroit - which I guess is a damn sight more interesting than driving a Citroën around Horsham. Although if this was on the stereo at the time, who knows. This is the sort of creative, atmospheric techno that really moves you. Only if it could literally move you out of NW10. **bb**



that's typical of this label's consistently good releases but this one is just a little more unusual in its choice of sounds and percussion noises. All kinds of strange noises, just for position as this label builds and builds in this label's own interpretation of the Wild Pitch style. The B-side mix makes unusual use of piano and organ to make it a very interesting release for those who like their house on the weirder side. **bb**

maximum break guaranteed to put money in your pocket
to put you in the pink
cue up this croaking cut
chalk this up to experience
foul shot in the dark

house

CATHY WOOD 'Give Me Joy' (Phuture Trax). Any UK house track with a full set of self-penned lyrics is cause for minor celebration, even if they do retrace familiar territory as is the case here. They are catchy enough and are confidently sung by Cathy Wood, who is making her first move from backing to lead vocals. Booker T and BB Stone have produced a strong set of mixes including the burning Nu Soul Klub mix and the deep and soulful Bookstone Joy Lick. The dubs are also well worth checking, especially the disco-influenced Underground Moos mix. **ab**

JOY FOR LIFE 'Warm It Up' (Stress). The second outing from this outfit is a tough British-house stomper with a heavy kick and snare rhythm and a long synth breakdown that gradually builds and takes off with some excellent vocal samples and strong melodies. The B-side mix is sparser but has just as much drama and excitement, plus there's an extra track, 'Cory The Cat', a more strolling and mellow groove. **bb**

SIZE 9 Y'm Ready' (US Chrysm). A Josh Wink

production that will appeal to those who like their build ups long and their breakdowns even longer. A simple percussion and boss groove rolls along with vocal samples fading in and out and the odd string line appearing before a mammoth breakdown with the 'when your moving' phrase repeated and building to a terrific climax. The A-side mix slows down to hip hop speed but if you're fed up with that gag, then the B-side version maintains the house tempo. **bb**

SCOTT BOND 'The Underground' (white label). A galloping bassline with chirpy organ riffs and some female vocal interspersed with the odd trap sample are the basis of this British-house track. But the vocal doesn't do it any favours, so the dub and instrumental mixes are more effective, relying on well produced rhythms and well timed breakdowns. **bb**

TECHFUNKERS 'Don't Stop' (US Sex Mafia). A real underground New York groove

TRUCE 'Pump It' (US Strictly Rhythm). The vocal tracks coming from New York are improving all the time and this is well worth checking with a catchy song, strong male vocal and typically swinging rhythm that has instant appeal. For the underground, DJ Pierre creates a long, building work-out with strong quacking synth noises and chords that give this a broad appeal. **bb**

PROJECT 'A' 'Get On Up' (Feverpitch). After Dreadlock comes a much simpler track from this baby label that won't knock you out with its originality but which is a good piece of house to bounce to all the same. Both the original and

the Up Yours mix have enough energy and atmosphere to keep people on their feet, but neither they nor the other track included here, 'Innif', will be starting any dancefloor invasions. They're deeper than they first appear though, so give these still a wotera a chance. **bb**

24HR EXPERIENCE 'The Test Press EP' (Nice 'N' Ripe). Nelson and Firmin, those groovy dub disco house mechanics, come up with an absolute corker in the shape of the lead track, 'Jazz From The Heart'. Their usual high-octane pumping house is infused with a few jazzy rhythms to create an intellectually funky work-out. The remaining three tracks are in a more familiar skat house vein but still worthy of your attention. **bb**

LIVIN' JOY Dreamer' (MCA). A massive hit only a year ago but it seems compulsory for major labels to release their dance hits at least twice these days. At least it's worthy though, and along with the Vooquez mixes which were only available on import there's also an excellent Rollo version. The Loveland and Alex Party mixes are good but without the synth rill that seems so much a part of the song, they seem to have less impact. Sure to be huge again. **bb**

KWS vs DOUBLE EXPOSURE 'Ten Per-Cent' (X-clusive). An

albums

DAVE ANGEL 'X-Mix-4 - Beyond The Heavens' (IKT). The X-Mix series excels itself again with an excellent 78-minute mix from the UK's own Dave Angel. Here he explores basic techno themes but infuses those general themes with superb atmospheric and jazzy tunes close to his heart. These include St Vitus Donor's 'Mystic Vibrations', FZ's 'Dominance' and his own 'Artech'. But he's also not afraid to throw in a few surprises to prevent the mix from ever reaching a lull, namely Chez Damier's mix 'Help Myself' and Forest's dark 'Eas'oy'. All in all, it makes fascinating listening. **bb**

FUNKI PORCINI

'Hed Phone Sex' (White Tuna). The opening prologue about worshipping regular sex without being tied to monogamy sets the tone for this original debut. As with the rest of the Ninja roster, this fuses ridiculously mellow jazz with slow, phat beats to mesmerising effect. Anyone who's heard the single (and closing track here) 'It's A Long Road' will know the mood. If you can imagine The Orb trying out a little jazz then



this is probably what it would sound like - ambient trip-hop anyone? Whatever, just get it as fast as you can (the album that is). **bb**



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alternative

DJ FOOD Freedom/ 'Consciousness' (Ninja Tune). This is a proud EP of chilled grooves with its mixes of Freedom by Filo Brazili (reminiscent of the best days of Brainium with a '95 feel) and 'Consciousness' by Ashley Beedle. The latter starts off with a cosmic trip into some kind of rare-groove-meets-jungle territory before going back to a solid dub of the track that actually deserves the d-word. A psychic voyage not to be missed. **★★★★★** **deh**

TORCHSONG Shine On Me' (N-gram). The Emergen-C Dub on side A of William Orbit's latest release will appeal to anyone who's ever stood in an amusement arcade and rocked to the sweet sound of one of the more laid-back electronic games (that's meant as a compliment, by the way). The added vocals and steady slow groove on the Aurora mix reduce the techno content for a while and then the Newer 'Too Poor To Steak Mix' somehow combines elements of both these versions in an unusual and completely rocking piece of midtempo weirdness. Happy now? **★★★★★** **deh**

PIZZICATO 5 'Quickie EP' (Mottard). There's a not very good track called 'Mogie Carpet Ride' on the A-side with a better dreamy mix of some DJ Takernum. Then there's another dreamy track called 'I Wanna Be Like You' first on the B-side but it's after that you get the really interesting bit - a pace of gorgeous silliness called 'Go Go Lancer'. Do not pass this by - it's fun. **★★★★★** **deh**

VERTICAL HOLD 'Love Today' (US A&M). 'Love Today' is the

first single to be taken from this trio's second A&M set 'Head First'. Although it's unlikely to be a hit or even a future soul classic, it's got a high 'feel good' factor and exudes class with Angelo Stone's warm oozy vocals and crisp two-step rhythms. Bonus mixes ruff up the beats a little to court some contemporary r&b dancefloor action, making this an all round sound investment. **★★★★★** **rt**

swing

MONTELL JORDAN This Is How We Do It (Remixes) (Def Jam/ Island). Reviewed previously on import, but now promoted in new mixes, this has been number one on the very r&b-orientated US singles chart for a few weeks so should get some reasonable attention here. Sound is very similar to MNS's 'Ye Got A Little Something For You' - it is bouncy swing with an infectious chorus that the UK now gets complete with Todd Terry house mixes. Here, the boisterous background vocals are taken off otherwise full vocal club mixes, the funky rhythms replaced with four on the floor beats and a new bit derived from Belly Nighth's 'Clean Up Woman' guitar intro. While already big on the UK r&b circuit, it's perhaps lacking a little something as a crossover proposition on our swing resistant mainstream scene. **★★★★★** **rt**

R. Kelly '4-Play E.P.' (Jive). Keen to consolidate on R. Kelly's position in the UK as premier swing man, Jive has issued an EP combining an original version of 'Your Body's Calling' (definitely the track that broke him overground with its much broader appeal), two remixes and a Steve Janner mix of the somewhat old school swing sounding 'She's Loving Me', which kicks off the EP. The remixes of 'Your Body's Calling' are the work of Steve Edwards' (not Elliott) and George Kay from Radio One and Choice FM respectively. Without looking into the whys and wherefores of such a combination, the Radio One posse that the track out and give it a ruffier rhythm track while Kay takes the snare out altogether for a smoother more bass line dominated mix. **★★★★★** **rt**

appropriate title since that's all NWS will probably earn out of their last hit following the court ruling against them for 'Please Don't Go', but unperturbed they team up with Double Exposure to revive this Salsoul classic. However, the vocals are typically early Eighties in style with harmonies everywhere, so the mixes from Love To Infinity and Chris King stick to the Salsoul formula of keyboards, strings and brass while Masters At Work make a brave attempt of bringing it into the Nineties. Great production but it still sounds like it belongs in the past. **★★★★★** **rt**

techno

THE ORB 'Oxbow Lakes' (Glast). The new album

hasn't exactly set the world on fire so it was perhaps inevitable that a few remixes would be collated in on this one, and a fine job they do too. A Guy Called Gerald proves exactly why he is one of the more valued members of the jungle fraternity with his atmospheric mix. Sabres Of Paradise provide a repetitive dubby effort while Carl Craig goes for a more Kraftwerk-ish vibe and instrumental perform a chill out string version. **★★★★★** **bb**

SELF-TRANSFORMING MACHINE ELVES 'Steve's Green Thing' (Nova Zembla). This one had to be reviewed, if only out of sympathy for poor old Steve. Not that there's anything sticky or distressed

about this imaginative four-track. Beautifully-produced ambient swirls and techno beats combine to make an EP of impressive and refreshing moods. The funky mandolin of 'Wun' makes it the most notable. **★★★★★** **bb**

trip hop

CONTROL FREAKS 'Control Freaks EP' (Clean Up). The first fruits of Clean Up's new partnership with One Little Indian is this EP featuring some superior dub funk of the blunted variety. 'The Coup Is This' sets things rolling with some out-there synths over a fairly predictable rhythm. Things get more interesting with the excellent 'Urban Wovements', which is more spacy and

montell jordan



Tresor 3

Domina "Domina" Maurizio Mix
Jeff Hillis "Soft Sleep"
Joey Beltran "Ten Four"
Robert Hood "The Rhythm Of Vision"
Daniel Bell "Science Fiction"
DJ Hell "Allerseelen" Jeff Hillis Remix
3 Phase "Motor Music-Master"
Blake Baxter "Energizer"
The Vision "The Protector"
Sun Electric "Moonlight"
Schizophrenia "Schizophrenia"

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8	8	18	DRIV
9	9	19	THE BO
10	10	20	THEF
11	11	21	I WA
12	12	22	LET'S
13	13	23	FEEL
14	14	24	JUVI
15	15	25	AVUL

SHIVA Work It Out (frx FF 261), husky Hunderfeld diva's soaring gospelish garage slider over two separate promos in superb sounds of Blackness style class. **124.6-06pm** Morales Classic Club Mix (for the essential one to get), or less spectacular chugging **0-124.96pm** West End Remix, jerky long patterning then building **0-125.9pm** Mindwarp Mix. Jolting **0-125-06pm** F.O.S. Unlimited, throbbing **0-125bpm** Morales Redzone Dubs. **JEANIE TRACY & BOBBY WOMACK** It's A Man's Man's Man's World (Pulse-8 Records) **12.10.98** **99.31MVS(M)** James Brown's 1968 classic strongly remade with much wailing in similar soulful slow **0-51.96pm** Original Mix, higher rolling **93.86pm** Late Nite Wang Thang, happily scamping **0-129.96pm** Szeze Sisters, smoother centering **130bpm** Band Of Gypsies Mix, StoneBridge & Nick Nice's thinner galloping **130bpm** Monday Bar Full On Vocal and linky 0-

130bpm Monday Bar Dub, split between two promos... **WINK** Don't Laugh! (Sarted/KL Records) **XLT 62, WHM**, a brilliant lead, Philly's fashionable Josh Wink gradually builds infectious laughter into the beat of his monotonously plopped pulsing sparse blippy progressive **127.6-127.58pm** Row Mix (The Enemy Mix just laughs forever around the run-out groove), promo twin-packed with twitty galloping **0-143.9-143.86pm** Tony De Vit Remix (letsa luffs from its midway pause), chorless stalled lurching **0-129.86pm** Melanoe Bonus Mix, Junior Vasquez's additional effects filled fluttery throbbing **126-125.9-06pm** Sound Factory Remix and more densely chugged-hillway slurring **126.3-0-83-126.2bpm** Sound Factory Dub... **SCATMAN JOHN** Scatman (RCA/Arbela 74321 25203-1), John Larkin's jaunty reggae scat and 'I'm a Scatman' chanted Italian galloper from last year, remixed in Germany with Alex (US)

Christensen & Frank Peterson's whizzing techno **0-150bpm** PECH Remix, ultra frantic **0-159.7bpm** Second Level and applause greeled jangly **0-136.1-06pm** Areno Die Verona Mixes, original breezier widdly diddled and gruffly spoken **0-136bpm** Extended Radio Mix, hot for pop jocks... **2 IN A TANK** Boogie Woogie Bubble Boy (Don't Stop) (Said Cat & Sho Records BALD1, P), the temporarily renamed 2 In A Tank's Andrews Sisters sampling Jive Bunny wins World War 2 hype tribute to V.E. Day - promoted as Don't Stop (Boogie Woogie!) - with usefully slower started **142-166.86pm** 12" V.E. Celebration. **166.86pm** Street Party Edit and willy 'V for Victory' bassed junglistri **169.86pm** Jungle Warfare Mixes, jaunty Toasty meets 'Rock And Roll (Part 2)' hype **139.86pm** Shoes. **BABA** 'Dig A Jig' (Butterfly/Big Life BFLT 24), useful Irish jig liddled trance throbber like a contemporary East Of Eden 'Dig A Jig' in **0-128.56pm** De Shannon,

jig-less twitty acidic **0-132.7-06pm** Dragonfly Kundalini Trance Mixes... **FREQUENCY DIP** Oxygene (Feverpitch/Chrysalis 12FV100), EP), Jean Michel Jarre's pioneering 1977 electro classic usefully remade by Era's Jimmy Brown (Orchestra JB) & Will Senior, in organ led jolly pulsing **120bpm** Fight Path (while labelled as a single-sided last autumn), fluttery throbbing **127.96pm** Dodo Funk Oxygene, fiercer synth spiked thumping **127.96pm** Analogue Heaven and Heaven Oxygene versions, new but next month... **PREDSTOCK** P u m p (Feverpitch/Chrysalis 12FV1002, EP), Todd Terry produced New York reggae/rop collective's breezy sheels produced sorta regga-dub-house jangle, an import sleeper all last autumn originally as 'Pump (Dress It)' on US Freeze, here in smoothly chugging **0-123bpm** Ruh Freeze, live-like lurching **123.5bpm** Hype Club, jerkily trucking **0-122.8-06pm** All Young

Giris Rub, percussive **0-123.9-06pm** Tribe On A Vibe First Base Dub Mixes... **SUBURBAN SOUL** Lovin' You (All Around The World 12 GLOBE 127, TRC/BMG), Tracy Ackerman warbled (as was Massimo's 1990 remake - the possible source?) gentle jungle-isolation of Minnie Riperton's 'Loving You' in fluttery sweetening **0-76.8/153.5-76.86pm** 12" Extended Mix, **0-162.7-0-162.7/81.3-40.66pm** OPD Jungle Mix, **0-162.1-40.56pm** OPD Dub Mix and **40.6-06pm** Pianopella, still quite a beauty... **ADINA** HOWARD 'Freak Like Me' (EastWest 44473T), provocatively posing hot pants wearer's Mass Order produced slinkily rolling r&b smash in **91bpm** Radio Version, instrumental, Dub Instrumental... **REMYX** cranked **82.46pm** Remix, Remix Without Rap and Acappellas, only recently out but rapidly reprinted here now that the prevailing US taste for horny black acrobatics is so increasingly reflected in the UK pop chart list.



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- 20 26 HOLDI
- 27 JESSIE
- 19 28 CRAZY
- 18 29 RED LI
- 30 HAUN
- 21 31 DON'T
- 24 32 MARVI
- 33 FIRE P
- 22 34 THINK
- 28 35 I'M GO
- 27 36 PUSH
- 26 37 THANK
- 30 38 TURN
- 23 39 STRAN
- 33 40 ONE M

Bulletted titles are

clubchart commentary

by alan jones

Ronni Simon forges ahead at the top of the chart, registering 20% more support than its nearest rival, which is now **Livie's 'Dreamer'**. A recent number 72 hit in the US - a rare lead for an Italian record - **'Dreamer'** registers a massive increase in support, to soar from 34 to two, and is already significantly hotter than it was when first promoted last August, when its highest Club Chart placing was number six... Another Italian act with a proven pedigree, **Black Box**, return for the first time in 20 months. Now aligned with Mercury rather than Deconstruction, their new single **'Not Anyone'** (featuring newly recruited vocalist **Charvalet**, who was sampled to great effect on Brothers In Rhythm's hit 'Such A Good Feeling') is already getting more number one placings in individual DJ returns than all but the top two records. It's particularly popular in London and the North-west, ranking fifth and third respectively. Nationally, **Black Box** is the week's highest debutant at number 12... After the massive pop hit 'Saturday Night', it seemed unlikely that **Whigfield's** follow-up would debut higher on our upfront chart than on our On A Pop Tip chart... but that's what happens this week, with the kooky Dane entering the former chart at 26, and the latter of 33. The reason: credible dance mixes of **'Think Of You'** by **Dancing Divaz** are powering it in the upfront chart, while pop jocks are only lukewarm in support of the track, concentrating more attention on a new mix of 'Saturday Night' on the lip. **Eternal** has four records in the top eight of the Pop chart courtesy of **Corona**, **Caballero**, **Ice MC** and the **Outthere Brothers**, while **Motiv B's 'Don't Need Your Love'** gives it a number 21 debut on the upfront chart. **Motiv B's** song had an earlier run on the chart on promo, dropping out a month ago after reaching 13. Previously promoted on WEA in mixes by Paul Galt, it has **Motiv B** and **Stonebridge** & **Nice** mixes on Eternel. Club Chart breakers: **Male Output**, **Hashim**, **Baby D**, **Liquid Wheel**, **Nitro Deluxe** and **Shazam**.

beats &

Always ready to applaud those who take a stand against the ills of the dance industry, this week we pay respect to new girl group **Moloko** (pictured). The group are a step in the face for all those who say dance music is becoming too manufactured, says lead singer **Spanner** (dressed in blue). "We're sick of all these totally fake put together groups, so we decided to come up with something a bit more real," she says, adding, "We've been going to clubs for years and we aren't just looking of short term success." The group's debut single 'Where Is The What If The What I In Why?' is out in May... Staying on that 'real' tip, **Michael Jackson** has released details of his new album, a whopping 150-minute, two-CD set called 'HIStory, Past, Present & Future - Book 1'. Among those who have collaborated on the LP are **Janet Jackson**, **R. Kelly**, **Boyz II Men**, **Nile Rodgers**, **Notorious B.I.G.**, **Jam & Lewis** and **Dallas Austin**... The acid jazz scene has benefited mightily from Japanese support over the years and the **Acid Jazz** label has decided to give something back. It is planning a three-night, all-star live jam session that will be recorded and released with all proceeds going to the Kobe Earthquake Appeal. The show happens this week at London's **Blue Note** (April 25-27). Members of **Brand New Heavies** and **Jamiroquai** will be joining the likes of **Jessica Lauren** and **Robbie Gordon**, among others... **The Powerhouse**, Waterford Road, London E15, is now running house and garage nights from 11pm-6am every Friday and Saturday. DJs will include **Matt Jam Lamont**, **Lydon C**, **Richie Malone**, **Pete Davis** and **Big Dave Lubin**. **Russel Trebllock**, ex-dance buyer of **Caroline Exports**, has relocated to **General Overseas**, where he is handling international licensing for dance product. Anybody with good product should call him on 0171-496 078, fax 0171-498 3755. **AND THE BEATS GO ON!**



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25	FOOLS	

- 25 **FOOLS GOLD '95** The Stone Roses Columbia
- 26 **HOLDING ON TO YOU** Terence Trent D'Arby SBK
- 27 **JESSIE** Joshua Kadison WEA
- 28 **CRAZY MARK** Morrison WEA
- 29 **RED LIGHT SPECIAL** TLC Laface
- 30 **HAUNTED SHANE** MacGowan and Sinead O'Connor ZTT
- 31 **DON'T GIVE ME YOUR LIFE** Alex Party Systematic
- 32 **MARVELLOUS** Lightning Seeds Epic
- 33 **FIRE** Prizna feat. Demolition Man Labello Blanco/PWL
- 34 **THINK TWICE** Celine Dion Epic
- 35 **I'M GOIN' DOWN** Mary J. Blige Uptown/MCA
- 36 **PUSH THE FEELING ON** Nightcrawlers fir
- 37 **THANK YOU** Boyz II Men Motown
- 38 **TURN ON, TUNE IN, COP OUT** Freak Power 4th-B Way
- 39 **STRANGE CURRENCIES** REM Warner Bros
- 40 **ONE MAN IN MY HEART** The Human League East West

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

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TOP TWENTY COMPILATIONS

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COLUMBIA

- 1 **NOW THAT'S WHAT I CALL MUSIC!** 30 Various Artists
- 2 **DANCE MANIA '95 - VOLUME 2** 19 Various Artists
- 3 **THE BEST ROCK ALBUM IN THE WORLD... EVER II** 19 Various Artists
- 4 **CLUB CLASS** 19 Various Artists
- 5 **INTO THE EIGHTIES** 19 Various Artists
- 6 **THE HOUSE COLLECTION - VOLUME 2** 19 Various Artists
- 7 **ROCKS OFF** 19 Various Artists
- 8 **DRIVE TIME** 19 Various Artists
- 9 **CLUB TOGETHER 2** 19 Various Artists
- 10 **PULP FICTION (OST)** 19 Various Artists
- 11 **DANCE ZONE LEVEL 4** 19 Various Artists
- 12 **NOW DANCE '95** 19 Various Artists
- 13 **FIFTY NUMBER ONES OF THE '80s** 19 Various Artists
- 14 **100% ACID JAZZ** 19 Various Artists
- 15 **TOGETHER** 19 Various Artists
- 16 **SMASH HITS '95 - VOLUME 1** 19 Various Artists
- 17 **JUNGLE MANIA 3** 19 Various Artists
- 18 **FURE SWING** 19 Various Artists
- 19 **REVENGE BOOS (OST)** 19 Various Artists
- 20 **THE BEST PUNK ALBUM IN THE WORLD... EVER!** 19 Various Artists

- 23 **25 CROSS ROAD - THE BEST OF Bon Jovi** Mercury
- 31 **26 PROTECTION/NO PROTECTION** Massive Attack Virgin
- 22 **27 THE BENDS** Radiohead Parlophone
- 21 **28 CROCODILE SHOES** Jimmy Nail East West
- 33 **29 NEVERMIND** Nirvana Geffen
- 27 **30 LEFTISM** Leftfield Hard Hands/Columbia
- 48 **31 SIMPLY THE BEST** Tina Turner Capitol
- 53 **32 GREATEST HITS II** Queen Parlophone
- 24 **33 BIZARRE FRUIT** M People Deconstruction/RCA
- 20 **34 DRIVE-THRU BOOTY** Freak Power 4th-B Way
- 44 **35 THE VERY BEST OF ... Eagles** Elektra
- 30 **36 JANET/JANET REMIXED** Janet Jackson Virgin
- 39 **37 TWISTED** Del Amitri A&M
- 59 **38 THE DARK SIDE OF THE MOON** Pink Floyd EMI
- 36 **39 TUESDAY NIGHT MUSIC CLUB** Sheryl Crow A&M
- 66 **40 OUR TOWN - GREATEST HITS** Deacon Blue Columbia

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US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	THIS IS HOW WE DO IT <i>Maxwell</i> Justin (J&P)		26	LIVE MY LIFE FOR YOU <i>Freddie</i> (Epic)	
2	RED LIGHT SPECIAL <i>TLC</i> (Warner)		27	IF I WANTED TO TAKE THE... <i>Wilson</i> Dwight (Sire)	
3	FREAK LIKE ME <i>Adina Howard</i> (Mercury)		28	COTTON EYE JOE <i>Robbie</i> (Mercury)	
4	CANDY RAIN <i>DeLa Soul</i> (Geffen)		29	ANOTHER NIGHT <i>Paula Abdul</i> (Mercury)	
5	RUN AWAY <i>Tracy McLeod</i> (Mercury)		30	THANK YOU <i>Boyz II Men</i> (A&M)	
6	I KNOW <i>Dee Dee</i> (Columbia)		31	NO MORE I LOVE YOU'S <i>Aretha Franklin</i> (Mercury)	
7	BIG POPPA <i>Warning</i> The Notorious B.I.G. (A&M)		32	GIVE IT 2 YOU <i>Ice Cube</i> (Island Def.)	
8	STRONG ENOUGH <i>Sheryl Crow</i> (Geffen)		33	ON BENDED KNEE <i>Rage Against the Machine</i> (Geffen)	
9	DEAR MAMA <i>Phar</i> (Epic)		34	DREAM ABOUT YOUR FUNKY MELODY <i>David Byrne</i> (Geffen)	
10	I BELIEVE <i>Erin O'Brien</i> (Epic)		35	CAN'T YOU SEE <i>The Notorious B.I.G.</i> (A&M)	
11	TAKE A BOW <i>Madonna</i> (Mercury)		36	TELL ME WHEN <i>The Notorious B.I.G.</i> (A&M)	
12	KEEP THEIR HEADS RINGIN' <i>Dave</i> (Polygram)		37	CAN'T STOP LOVIN' YOU <i>Wilson</i> Dwight (Sire)	
13	BABY <i>Beverly</i> (RCA)		38	WATER RUNS RHYTHM <i>Ice Cube</i> (Island Def.)	
14	BELIEVE <i>Erin O'Brien</i> (Epic)		39	I'LL BE AROUND <i>Rage Against the Machine</i> (Geffen)	
15	HOLD MY HAND <i>Wilson</i> Dwight (Sire)		40	THE RHYTHM OF THE NIGHT <i>George Strait</i> (Mercury)	
16	BOLD ON <i>Janet Jackson</i> (A&M)		41	THE TOTAL ECLIPSE OF THE HEART <i>Travis</i> (Geffen)	
17	CREEP <i>TLC</i> (Warner)		42	BEDTIME STORIES <i>Madonna</i> (Mercury)	
18	YOU GOTTA BE <i>DeVine</i> (Geffen)		43	JOY <i>DeVine</i> (Geffen)	
19	IN THE MOUSE OF STONE AND LIGHT <i>Phar</i> (Epic)		44	IF YOU HATEER BE ALONE <i>Ice Cube</i> (Island Def.)	
20	THIS 'L GAME WE PLAY <i>Sublime</i> (Mercury)		45	ALWAYS <i>Van Halen</i> (Geffen)	
21	IF YOU LOVE ME <i>Beverly</i> (RCA)		46	EVERLASTING LOVE <i>Olivia Newton-John</i> (RCA)	
22	YOU EVER REALLY LOVED A WOMAN <i>Don Henley</i> (Geffen)		47	I'M THE ONLY ONE <i>Wilson</i> Dwight (Sire)	
23	I AM GONE <i>Down</i> (Mercury)		48	GET READY FOR THIS <i>2Pac</i> (A&M)	
24	ASK OF YOU <i>Regina Spektor</i> (Mercury)		49	RUN AROUND <i>Sam Fender</i> (A&M)	
25	LET HER CRY <i>Wilson</i> Dwight (Sire)		50	YOU DON'T KNOW HOW I FEEL <i>Tina Turner</i> (Mercury)	

Chart courtesy of Billboard 25 April 1995. * Arrow or exclamation point to these products demonstrating the greatest single and sales gain. **UK** = UK-singled acts.

US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	THE LION KING (OST) <i>Various</i> (Walt Disney)		26	YES! I AM <i>Harold Faltermeyer</i> (Epic)	
2	FRIDAY (OST) <i>Various</i> (Polygram)		27	UNDER THE TABLE AND AROUND <i>Ewan MacColl</i> (Epic)	
3	CRACKED REAR VIEW <i>James T. Brown</i> (Mercury)		28	VITALITY <i>Prinz Jan</i> (Mercury)	
4	THROWING COPPER <i>Ice</i> (Mercury)		29	NEW JERSEY DRIVE (OST) Vol. 1 <i>Various</i> (Mercury)	
5	ME AGAINST THE WORLD <i>2Pac</i> (A&M)		30	I AIN'T MOVIN' <i>DeVine</i> (Geffen)	
6	ASTRO CREEP: 2000 SONGS OF... <i>White Zombie</i> (Geffen)		31	BRANDY (OST) <i>Various</i> (Mercury)	
7	8 BALL <i>Ice Cube</i> (Island Def.)		32	BAD BOYS (OST) <i>Various</i> (Mercury)	
8	HELL FREEZES OVER <i>Explosions</i> (Mercury)		33	SIXTEEN STONE <i>Buffy</i> (Polygram)	
9	TUESDAY NIGHT MUSIC CLUB <i>Sheryl Crow</i> (A&M)		34	WILD FLOWERS <i>Tom Petty</i> (Mercury)	
10	GREATEST HITS <i>David Spang</i> (Mercury)		35	MY LIFE <i>Wayne's World</i> (Polygram)	
11	DOOKIE <i>Green Day</i> (Reprise)		36	PULP FICTION (OST) <i>Various</i> (RCA)	
12	CRASSYXCOOL <i>TLC</i> (A&M)		37	MTV UNPLUGGED IN NEW YORK <i>Various</i> (Geffen)	
13	JOHN MICHAEL MONTEYON <i>John Michael Monteyon</i> (Geffen)		38	BEDTIME STORIES <i>Madonna</i> (Mercury)	
14	ANOTHER NIGHT <i>Paula Abdul</i> (Mercury)		39	NO ORDINARY MAN <i>Phar</i> (Epic)	
15	NO NEED TO ARGUE <i>The Commodores</i> (Mercury)		40	COLLECTIVE SOUL <i>Collective Soul</i> (Mercury)	
16	THE HITS <i>Chris Brown</i> (Mercury)		41	THANK YOU <i>DeVine</i> (Geffen)	
17	MADE IN ENGLAND <i>Chris John</i> (Mercury)		42	GREATEST HITS <i>David Byrne</i> & <i>The Silver Baller</i> (Geffen)	
18	BALANCE <i>Van Halen</i> (Warner Bros.)		43	AMOR PROHIBITO <i>Sade</i> (Mercury)	
19	MEDUSA <i>Aretha Franklin</i> (Mercury)		44	NOT A MOMENT TOO SOON <i>Tina Turner</i> (Mercury)	
20	THIS IS HOW WE DO IT <i>Maxwell</i> Justin (J&P)		45	READY TO DIE <i>The Stooges</i> (RCA)	
21	SMASH <i>Shiny</i> (Mercury)		46	ABOVE <i>Madonna</i> (Mercury)	
22	ENCOMIUM A TRIBUTE TO LEE ZEPPEL <i>Various</i> (Mercury)		47	DO YOU WANNA RIDE? <i>Adina Howard</i> (Mercury)	
23	THE LION KING: RHYTHM OF... <i>Various</i> (Walt Disney)		48	HOW THAT I'VE FOUND YOU <i>Alison Krauss</i> (Mercury)	
24	CANDY RAIN <i>DeLa Soul</i> (Geffen)		49	FORREST GUMP (OST) <i>Various</i> (Mercury)	
25	RETURN TO THE CHAMBERS OF... <i>Dr. Boards</i> (Mercury)		50	CONVERSATION PEACE <i>Steve Winwood</i> (Mercury)	

UK WORLD HITS

UK WORLD HITS

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

AUSTRALIA		GERMANY		FRANCE		REPUBLIC OF IRELAND	
1	THE TOTAL ECLIPSE OF THE HEART <i>Ice Cube</i> (Island)	1	BACK FOR GOOD <i>Take That</i> (RCA)	1	A GIRL LIKE YOU <i>Edwyn Collins</i> (Mercury)	1	BACK FOR GOOD <i>Take That</i> (RCA)
2	BACK FOR GOOD <i>Take That</i> (BMG)	2	LET IT RAIN <i>Enit 17</i> (Mercury)	2	START ANOTHER DAY <i>Enit 17</i> (Mercury)	2	JULIA SAYS <i>Enit 17</i> (Mercury)
3	LET IT RAIN <i>Enit 17</i> (London)	3	NO MORE I LOVE YOU'S <i>Aretha Franklin</i> (Mercury)	3	MEGAMIX <i>Ice MC</i> (A&M)	3	NOT OVER YET <i>George</i> (Polygram)
4	SKY HIGH <i>Newtunes</i> (Festival)	4	THE RHYTHM OF THE NIGHT <i>George Strait</i> (Mercury)	4	GLORY BOX <i>Parishad</i> (Mercury)	4	LET IT RAIN <i>Enit 17</i> (London)
5	A GIRL LIKE YOU <i>Edwyn Collins</i> (Mercury)	5	I'VE GOT A MVB <i>(Columbia)</i>	5	MEDUSA <i>Aretha Franklin</i> (Mercury)	5	PUSH THE FEELING ON <i>Nighttravellers</i> (Mercury)

Source: Australian Record Ind. Ass.

Source: Media Control

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NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	BACK FOR GOOD <i>Take That</i> (RCA)		21	I SURE DO <i>Drino</i> (Epic)	
2	DONT STOP (WIGGLE WIGGLE) <i>Enit 17</i> (Mercury)		22	MARVELOUS <i>Lightning Seeds</i> (Epic)	
3	NO PLAN TO PLAY THAT GOOD <i>Bobby Brown</i> (RCA)		23	NO MORE I LOVE YOU'S <i>Aretha Franklin</i> (Mercury)	
4	MY KEY TO MY LIFE <i>DeVine</i> (Polygram)		24	STRANGE CURRENCIES <i>Drino</i> (Epic)	
5	IF YOU EVER REALLY LOVED A WOMAN <i>Don Henley</i> (Mercury)		25	BUBBLING HOT <i>Hot Bitches With Ranking Reggae</i> (Geffen)	
6	IF YOU ONLY LET ME IN <i>Phar</i> (Epic)		26	WIDOWS NOW <i>Janet Jackson</i> (Mercury)	
7	CHAINS <i>Tina Turner</i> (Mercury)		27	I WANKA BE FREE TO BE WITH HIM <i>Janet Jackson</i> (Mercury)	
8	BEST IN ME <i>Janet Jackson</i> (Mercury)		28	YOU GOTTA BE <i>DeVine</i> (Geffen)	
9	IF YOU LOVE ME <i>DeVine</i> (Mercury)		29	I NEED YOU <i>Drino</i> (Epic)	
10	BABY BABY <i>Chris Brown</i> (Mercury)		30	THE BENCH (THREE SINGLES HALL OF FAME) <i>Drino</i> (Epic)	
11	TURN ON, TUNE IN, COP OUT <i>Freddie</i> (Mercury)		31	DRIVING WITH THE BRAKES ON <i>Janet Jackson</i> (Mercury)	
12	JULIA SAYS <i>Enit 17</i> (Mercury)		32	SOUR TIMES <i>Parishad</i> (Mercury)	
13	WAKE UP BOO! <i>Enit 17</i> (Mercury)		33	SOUL TIMES <i>Parishad</i> (Mercury)	
14	DONT GIVE ME YOUR LIFE <i>Alisa Purdy</i> (Mercury)		34	JESSIE <i>Janet Jackson</i> (Mercury)	
15	ONE MAN IN MY HEART <i>Wilson</i> Dwight (Mercury)		35	I CAN'T BE WITH YOU <i>Comedian</i> (Mercury)	
16	OVER MY SHOULDERS <i>Wilson</i> Dwight (Mercury)		36	MADE IN ENGLAND <i>Chris John</i> (Mercury)	
17	LOVE & DEVOTION <i>Enit 17</i> (Mercury)		37	AS I LAY ME DOWN <i>Janet Jackson</i> (Mercury)	
18	HYPONOTISED <i>George</i> (Mercury)		38	HOLDING ON TO YOU <i>Wilson</i> Dwight (Mercury)	
19	LOVE CITY GROOVE <i>Chris Brown</i> (Mercury)		39	SOMEDAY I'LL BE SATURDAY NIGHT <i>Janet Jackson</i> (Mercury)	
20	NOT OVER YET <i>George</i> (Mercury)		40	THANK YOU <i>DeVine</i> (Mercury)	

© ERA. The Network Chart is compiled by ERA for Independent Radio using playlist data from Media Monitor and DNA data.

VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	PICTURE THIS <i>Enit 17</i> (Mercury)		21	UNPLUGGED IN NEW YORK <i>Various</i> (Geffen)	
2	GREATEST HITS <i>David Spang</i> (Mercury)		22	THE BEASTS <i>DeVine</i> (Polygram)	
3	NO NEED TO ARGUE <i>The Commodores</i> (Mercury)		23	DRIVE-TURN BODY <i>Frank Power</i> (Mercury)	
4	MEDUSA <i>Aretha Franklin</i> (Mercury)		24	NEVERMIND <i>Various</i> (Geffen)	
5	PARK LIFE <i>Ice Cube</i> (Mercury)		25	SIMPLY THE BEST <i>Tina Turner</i> (Mercury)	
6	DUMMY <i>Parishad</i> (Mercury)		26	THE BEST OF BEATLES <i>Various</i> (Mercury)	
7	OCTOPUS <i>The Human League</i> (Mercury)		27	GREATEST HITS <i>DeVine</i> (Polygram)	
8	MONSTER <i>Enit 17</i> (Mercury)		28	TWISTED <i>DeVine</i> (Mercury)	
9	WAKE UP! <i>The Beat</i> (Mercury)		29	THE DARK SIDE OF THE MOON <i>Pink Floyd</i> (Mercury)	
10	ELASTICA <i>Enit 17</i> (Mercury)		30	TWELVE DEADLY SYNS... AND THEN SOME <i>Cyndi Lauper</i> (Mercury)	
11	MADE IN ENGLAND <i>Chris John</i> (Mercury)		31	OUR TOWN - GREATEST HITS <i>DeVine</i> (Mercury)	
12	DEFINITELY MAYBE <i>DeVine</i> (Mercury)		32	GOOD NEWS FROM THE NEXT WORLD <i>Enit 17</i> (Mercury)	
13	CARRY ON UP THE CARDS - THE BEST OF... <i>Enit 17</i> (Mercury)		33	TUESDAY NIGHT MUSIC CLUB <i>Sheryl Crow</i> (A&M)	
14	AUTOMATIC FOR THE PEOPLE <i>Neil Young</i> (Mercury)		34	SMART <i>Enit 17</i> (Mercury)	
15	GALORE <i>Acryd</i> (Mercury)		35	THE BEST OF ROD STEWART <i>Rod Stewart</i> (Mercury)	
16	UNPLUGGED <i>DeVine</i> (Mercury)		36	DIVINE MADNESS <i>Madness</i> (Mercury)	
17	DOOKIE <i>Green Day</i> (Mercury)		37	REGAR IN A BEACH OF GOLD <i>Ice Cube</i> (Mercury)	
18	TENSE THEM SABBATH'S VIBRATOR <i>Various</i> (Mercury)		38	FIELDS OF GOLD - THE BEST OF... <i>Enit 17</i> (Mercury)	
19	CROCODILE SHOES <i>Enit 17</i> (Mercury)		39	SMASH <i>Shiny</i> (Mercury)	
20	CROSS ROAD - THE BEST OF... <i>Enit 17</i> (Mercury)		40	RING FOR A DAY, FOOL FOR A LIFETIME <i>Enit 17</i> (Mercury)	

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	IF YOU ONLY LET ME IN	MNR	1st Avenue/Columbia	(SM)
2	1	TWO CAN PLAY THAT GAME	Boyz II Men	MCA/MCST	1933 (BMG)
3	2	IF YOU LOVE ME	Brownstone	MAJ/Epic	601436 (SM)
4	3	SOUR TIMES	Portishead	Go Beat	GDDX 116 (E)
5	4	LOVE CITY GROOVE	Lowie City Groove	Planet 3 GUY	20037 (P)
6	NEW	FEEL ME FLOW	Naughty By Nature	Big Life	BURT 115 (P)
7	4	CRAZY	Mark Morrison	WEA	YZ 9077 (W)
8	5	RED LIGHT SPECIAL	TLC	Lafaco	7432127861 (BMG)
9	NEW	FIRE	Prima feat Denzation	MeriLabe/Blanco/PWL	NL 18 (SRO)
10	6	THANK YOU	Boyz II Men	Motown	TMXG 1438 (P)
11	8	I'M GOIN' DOWN	Mary J. Blige	Updown/MCA/MCST	2053 (BMG)
12	NEW	RELEASE YO' DELF	Method Man	Def Jam/Island	12056 (F)
13	11	TURN ON, TUNE IN, COP OUT	Fresh Power	4th+8 Way	12BRW 317 (F)
14	9	RAGGAMUFFIN GIRL	Apache Indian	featuring Frankie Paul/Island	12S 600 (F)
15	13	WHOOFS NOW/WHAT LL I DO	Jamet Jackson	Virgin	VSTY 1830 (E)
16	14	SHOW A LITTLE LOVE	Ultimate Kees	Wiel Card CD	CARD0 18 (P)
17	12	ONE	Mica Paris	Cofrempo	12CDL334 (E)
18	15	HOLE IN THE BUCKET	Speahead	Capitol	12CL 742 (E)
19	16	YOU GOTTA BE	Des'ree	Disturbed Sound/Sony	SZ 6813216 (S)
20	10	CHOLI KE PEECHE	Bally Sagoo	Columbia	6613296 (SM)
21	17	I'VE GOT A LITTLE SOMETHING FOR YOU	MNR	1st Avenue/Columbia	668806 (SM)
22	11	I ONLY WANT TO BE WITH YOU	Barry White	A&M	5810171 (F)
23	21	HERE COMES THE HOTSTEPPER	Ini Kamooze	Columbia	9610476 (SM)
24	18	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Demo	12DOME 101 (E)
25	22	SPIRIT INSIDE	Spirits	MCA/MCST	2045 (BMG)
26	24	DO YOU SEE	Warren G	RAJ/Island	12RAL 31 (F)
27	20	THE SWEETEST DAYS	Vanessa Williams	Mercury	CO/AMERC0 422 (P)
28	25	1 TO 1 RELIGION	Bene The Beat featuring Corbin	2000/Def Jam/Island	12BRN 333 (F)
29	23	I'M JUST YOUR PUPPET ON A... (STRING)	Londonbeat	Anisus	CD-7432127092 (BMG)
30	27	I CAN CALL YOU	Portrait	Capitol	12CL 740 (E)
31	28	GET DOWN	Craig Mack	Puff Daddy/Arista	74321283401 (BMG)
32	26	CLOSE TO YOU	The Brand New Heavies	Mer	BNK 7 (F)
33	31	BIG POPPA	The Notorious B.I.G.	Puff Daddy/Arista	74321283411 (BMG)
34	27	GET WILD	The New Power Generation	NPG	(P)
35	30	REAL LOVE	Drizbone	4th+8 Way	12BRX 311 (F)
36	33	BURIAL	Leviticus	Mer	FK 255 (P)
37	32	AGE AIN'T NOTHING BUT A NUMBER	Aaliyah	Jive	JIVET 369 (BMG)
38	38	YOU ARE EVERYTHING	Melania Williams & Joe Roberts	Columbia	6611756 (SM)
39	37	PROTECTION	Massive Attack	Virgin	WBRT 6 (E)
40	34	I THOUGHT I MEANT THE WORLD TO YOU	Alysha Warren	Wiel Card	CARDX 19 (P)

© C.M. Compiled from data from a variety of independents and specialist multiples.

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	LEGENDS OF THE DARK BLACK - FT 2	Wildchild	Hi-Ho/Polyor	12H 91 (F)
2	NEW	YOU BRING ME JOY	Rhythm Factor	Multiple	12MUL174 (TRC/BMG)
3	NEW	FIRE	Prima feat Denzation	MeriLabe/Blanco/PWL	NL 18 (SRO)
4	2	MOVE THAT BODY	Nush	Blunted Vinyl/Island	12BLV 012 (V)
5	3	CRAZY	Mark Morrison	WEA	YZ 9077 (W)
6	NEW	FEEL ME FLOW	Naughty By Nature	Big Life	BURT 115 (P)
7	5	NOT OVER YET	Grace	Perfecto/East West	PERF 1047 (W)
8	NEW	SEX LIFE	Gregory Williams	Hands On	12HORA (TRC/BMG)
9	NEW	THE LIGHTER	Sound Di The Future	Formation	FORM 12000 (SRO)
10	9	U SURE DO	Srika	Fresh	FRSH 13 (SM/SM)
11	8	LIBERATION	Lippy Liu	More Prozen	PROT105 (I)
12	NEW	SCIENCE FICTION	Carl Craig	Blanco Y Negro	NEG 807 (W)
13	NEW	SATISFIED (TAKE ME HIGHER)	H2O featuring Billie	Cub Buzz	CBUZ 1 (SM/SM)
14	NEW	LOVE & DEVOTION	(MC) Car (A) The Real McCoy	Logic/Arista	7432127201 (BMG)
15	NEW	LET'S GET IT ON	Shabba Rankin	Epic	601426 (SM)
16	7	YOU CAN HAVE IT ALL	Eve Galagher	Cleveland Day	CLE 13023 (SM/VS)
17	NEW	I LIKE	Kut Klose	Elektra	EKR 2007 (W)
18	NEW	GET IT TOGETHER	Rollin Gear	UFS	JFM 111 (NET/SM)
19	NEW	RELEASE YO' DELF	Method Man	Def Jam/Island	12056 (F)
20	17	BABY BABY	Corona	Eterna	WEA YZ 9187 (W)
21	12	TWO CAN PLAY THAT GAME	Boyz II Men	MCA/MCST	1933 (BMG)
22	4	KEEP IN TOUCH (BODY TO BODY)	Shades Of Love	Violous	MAJX 102 (SRO)
23	15	MEN ADORE...	Francelia Child	Dynamo	DYNT 002 (P)
24	NEW	ANY EMCEE	Nine	Profile	PROF 435 (P)
25	28	THANK YOU	Boyz II Men	Motown	TMXG 1438 (P)
26	25	IF YOU LOVE ME	Brownstone	MAJ/Epic	601436 (SM)
27	NEW	AIN'T NO STOPPING US NOW	Luther Vandross	Epic	601246 (SM)
28	24	INVADER	Koolhaerd Productions	Koolhaerd	KWR 004 (F/L)
29	11	AHNOGHAY	Inner City	Sals	SIXT 123 (SM)
30	NEW	ALPHA WAVE	System 7	Butterfly	BFLT 75 (P)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	THE HOUSE COLLECTION - VOL 2	Various	Fantasia	FHC 003MC (V)
2	NEW	NEW JERSEY DRIVE - VOL 2	Various	Tommy Boy	12BV1130 - (R/IMP)
3	4	SURRENDER	Kut Klose	Elektra	75561868/1755961984 (W)
4	NEW	FROM THE BOTTOM UP	Brownstone	MAJ/Epic	477932/14733624 (SM)
5	NEW	DRUM & BASS SELECTION 4	Various	Break Down	BDRLP 106/SORMT 7 006 (SRO)
6	NEW	ME AGAINST THE WORLD 4	2Pac	Atlantic	854827981/854828984 (W)
7	NEW	CLUB TOGETHER 2	Various	EMI	EMC 37042/EMC 3704 (E)
8	2	RETURN TO THE SQUARE WITH US	Dr Dirty Bastard	Elektra	7556618581/7559613084 (E)
9	NEW	DUMMY	Portishead	Go Beat	82852/10285224 (P)
10	NEW	THIS IS HOW WE DO IT	Montel Jordan	Real	5271791/5271794 (P)

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RECORDING STUDIOS AND PRO AUDIO

One of the saddest studio industry announcements recently came from EMI which revealed it had decided to close The Manor and Townhouse Three studios (see page 28).

The Manor, in particular, was a favourite residential studio and acts such as Paul Weller, The Cranberries and Carter USM were among the last artists to use the facilities. The closure, purely on economical grounds, according to EMI studio group managing director Martin Bengel, indicates that the studio industry still has some way to go to fully recover from the effects of the recession. Nevertheless, as this *MW* supplement illustrates, new equipment is being installed and new appointments are being made throughout the sector, as studios diversify in an attempt to offer an even better service.

Elton remasters ready to release

The first batch of six remastered Elton John albums is now complete and due for release on May 15 on Mercury.

They are part of a series of 14 albums which are being released on mid-price under the promotional heading, The DJM Years. The series, which spans the period from 1969 to 1975, commemorates John's 25th year in show-business.

Gus Dudgeon, who produced all of the albums, apart from John's debut, Empty Sky, claims this is the largest amount of time, money and effort expended on a remastering project. It is also a personal breakthrough for

Dudgeon who has long felt that the original producer should be consulted when back catalogue is remastered, a practice he says is rarely carried out.

Dudgeon has overseen the individual remastering of each track, taking as long as five hours on each. "We had to squash the dynamics flat for vinyl, but now there are no holds barred and we've been able to revise the tracks several times if necessary," he says.

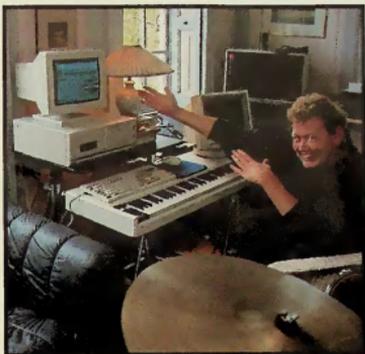
The remastering sessions are taking place at London's Metropolis Mastering on an eight-channel Yamaha DMC 1000 digital desk and SADiE hard disk

editing system, assisted by remastering engineer Tony Cousins.

The albums will feature extra tracks which were recorded at the original sessions but not included on the albums, such as Philadelphia Freedom and Lucy In The Sky With Diamonds.

Dudgeon is delighted with the 20-bit digital sound, but he adds, "It seems ironic because it could have been done like this when the albums were first mastered for release on full-price CD."

Work is now due to start on the second batch of seven albums, which includes the live double album, Here And There. **● See Studio Sounds, p30**



JON ASTLEY: WORKING ON RE-MASTERING THE WHO'S BACK CATALOGUE

Studio Audio backs SADiE disk editor

Producers gather at Galaxy

The Galaxy studio complex in Belgium welcomed a delegation of British-based producers and managers last weekend (April 21/22) for a guided tour.

Denis Muirhead, Steve Budd and Gerry Bron were due to be among the visitors to the complex which resembles a nuclear retreat, including concrete bunkers weighing 300 tons each, glass panels, which are 11cm thick and weigh a tonne each, and control rooms 40ft underground.

The control rooms rest on steel springs that have their sinkage calculated to fractions of a millimetre over the next 50 years, and Galaxy has achieved isolation values of more than 90dBs - the most that can be measured, says managing director Wilfried Van Baelen.

The Genelec monitors have 300kg of steel built into them to give them a final weight of 480kg and the Neve Capricorn deck is one of the few available in Europe.

Cambridge-based Studio Audio is hoping to encourage record companies to adopt its SADiE disk editor and the DDP format with Exabyte 8mm tape as the standard re-mastering format.

Marketing manager Julian Mitchell claims EMI and MCA have already adopted the format in the US and he is confident labels in this country will follow.

SADiE's latest software release v2.2 allows the transfer of data to Exabyte at more than two times real-time in stereo, which means throughput is at least doubled.

Mitchell says, "With DDP you get verification not only that the FQ list read back from the Exabyte tape is correct, but also verification of the integrity of the audio on the tape. Also, SADiE actually allows the audio to be

replayed directly from DDP tape, so cues can be previewed to ensure correct positioning."

He adds that mastering to recordable CDs is also possible at twice normal speed with SADiE and the Yamaha CDE-100 drive. The SADiE disk editor has been used in remastering and partly re-mixing the entire back catalogue of The Who.

Engineer Jon Astley, a former producer of the band, compiled the tracks from material found in Polydor's vaults. Pete Townsend's personal archives and collections assembled by fans.

SADiE has also been used at London's Roundhouse Studios solely for making CDs for the CD service which it provides for unsigned bands. Its owner Gerry Bron says, "I have nearly paid for my system with the CD service."

Wool Hall reopens after fire

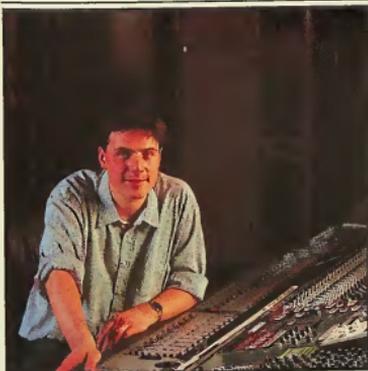
The Wool Hall residential studio, which was closed by fire in January, re-opens for business on May 8.

The studio, owned by Van Morrison, has been redesigned by Neil Grant of designers Harris Grant Associates. Studio head Charles Davies says it is more spacious and more comfortable than before.

"Our clients will find the same

atmosphere and staff as ever, but they will find things much more accommodating," she says. "The fire was a nuisance because we had to turn potential bookings away."

The fire broke out in roof space above the control room. At the time, there was no-one in the main studio, which includes an SSL 56 channel console and two 24-track analogue machines.



George Martin's Air Studios has promoted Geoff Foster (above) to chief balance engineer in an attempt to attract more business from the film soundtrack sector. Foster's soundtrack credits include *Star Gate*, *Black Beauty*, *Last Of The Dogmen*, which will be released in the UK this summer, *Restoration*, starring Meg Ryan and Robert Downey Junior, and Disney's forthcoming release, *James And The Giant Peach*. "When I joined in 1988, we were doing maybe one film every two or three years," says Foster. "This year I would expect us to work on at least 15 in the front hall." Foster says soundtrack work allows the engineer to use all his experience, but he adds, "The composer usually comes to you with a very definite idea of what he or she wants. Sometimes they have already had a version on synthesizer approved by the film director. Your job is to facilitate their wishes, not to suggest alternatives or new ideas."

COMMENT



A technology too far

BEVS is not an acronym that you will have come across before. In our family we use BEVS (Blind 'Em With Science) to describe an explanation that uses unnecessarily complex scientific language when simpler words will do. Nowadays, computer manufacturers' adverts blind us with figures that do not actually tell us what the computer will do, only how it does it.

A short while ago, a well-known remix team booked the Roundhouse for a two-day session. They arrived with their usual gear plus the "most powerful PC in the world". Well, it may have been the very latest technology, but the two-day remix turned into a three-day nightmare, with synchronisation problems that we later discovered were directly caused by this much-praised computer.

What the adverts never tell you is that, for all the hundreds of megahertz and all the gigabytes of disc, this wonderful new beast only runs at full speed when fed with programmes that have been specially written for it (in what is known as native code - another example of BEVS). If you run your old programmes, it runs in emulation mode (BEVS yet again), which is slower and sometimes erratic; hence our remix team's problem. So much for the latest technology.

The question is how do we protect ourselves from BEVS?

If you're going to buy something that uses the latest technology, ask WHAT it does and don't be blinded solely by how it does it. After all, you wouldn't buy a car because its engine runs at 12,000 revs per minute or because it has a petrol tank that holds 100 gallons; you'd buy it for what it does (how fast, how many miles per gallon).

The moral of this story is that the latest technology is not always the best, or the quickest. Often you'll hear a technical explanation from someone who probably doesn't know any more than you do, and they're using BEVS to disguise the fact.

By Gerry Bron of the Roundhouse recording studios in Saffron Hill, London.

AES plans European producers' coalition

A decision taken by record producers at February's AES show promises to cause controversy in the music industry and may see the creation of a pan-European producers' association.

Aware of the many new ways of exploiting music offered by new technology and mindful of the legislative changes across Europe, various national bodies of record producers and engineers gathered in Paris to discuss the disparity in producers' rights from one country to another.

The initial two-hour afternoon session - attended by more than 50 delegates - was extended to a second session as representative bodies from the UK, Germany, France, Austria and The Netherlands spoke out in favour of performance royalties for producers.

Robin Millar, chairman of the British group Re-Pro who spearheaded the meeting, pointed out that although international law seemed to suggest that the producer was at least a co-owner of the copyright in a recording, most countries in Europe and North America had no provision for the payment of performance royalties to producers.

"We are the only essential part of the recording process that doesn't participate in performance payments," he said at the meeting, adding that Germany was currently the only obvious exception.

There is likely to be strong resistance to the move from record companies but the law seems to favour producers and the advance of new

technology is spurring their action.

"When the day inevitably comes when very few pieces of plastic are sold over the counter and the vast majority of music is carried by satellite, radio waves, landlines or other means, we will participate properly in that revenue," said Millar.

The problem lies in the varied definition of a record producer throughout Europe. German producers are known as *tonmeister*, the equivalent of an engineer; in France they are *realisateurs artistiques*; and they are called sound directors in Russia.

The situation is not helped by the Rome Convention which governs European law on the subject. It was drawn up in the late Forties and calls record companies 'record producers'.

ROLL OVER ACHIEVES JACOBS' DREAM

When Phil Jacobs asked his estate agent to find a 'big' site in which to set up a studio, his message obviously got slightly muddled.

Yet six years on, Roll Over Studios in Beethoven Street, London, is thriving in the building where pharmaceutical giant Johnson & Johnson used to mass produce parts for his replacements.

Jacobs (pictured centre), who runs the studio with engineers Seamus Morley (right) and his son Oily J (left), was hooked on the building as soon as he saw it. He spent 18 hours a day on construction, desperate to get the studio finished as quickly as possible. His hard work paid off as he went from mixing concrete to mixing music in just 18 months.

The list of artists to use the studio has grown as Roll Over's reputation has flourished. Since 1993, acts who have used the facilities have included Art Of Noise, Deja Vu, Urban Cookie Collective, East 17 and Lettified.

There are now two studios - the second was completed last year - and both use the latest technology. Each studio has a Soundtracs Jade 48 desk, a Saturn 624 24 which gives 48-track recording and mixing capability, custom-built Cak Audio Acoustics' wall-mounted main



monitors and advanced mastering systems.

The studios are hired for around £500 a day and half the company's business comes from working as a commercial studio.

During the remainder of the time, the partners write and produce their own projects.

Jacobs says: "We are happy with that mix. It is important that we are not producing tracks all the time, because life would be so exciting."

Oily J has been working with his father since he was 13. "I used to watch the engineers working and annoy them by asking loads and loads of questions," he says.

He is now 20, but has engineered for East 17 and Lettified among others.

Morley says Roll Over is considering getting into new areas such as digital editing, although the limited space could prove a problem. "And anyway we are fully booked, but we do not book too far in advance, maybe only three weeks, because we want to keep loyal to our regular clients," he says.

Jacobs is determined to ensure Roll Over remains a well-respected family studio so he invests a lot of time and effort in making it run successfully. Indeed, he can often be seen cleaning the studios before his clients arrive or tending a hand in the kitchen, producing snacks and light meals for artists and engineers.

Studio closures shock production community

The decision by EMI to close The Manor and Townhouse Three studios last month sent shock waves through the production community.

The decision to close the studios was based purely on economic factors, according to EMI studio group managing director Martin Bengé.

He says neither studio was able to make a profit because The Manor, in particular, needed a substantial investment to repair the structure of the building.

The news came just a few

months after it was announced that there was to be a complete overhaul at The Manor, which was voted one of the top residential studios in a *Music Week* survey of A&R executives last year.

"When we did the proposal, we were reasonably confident about the residential market but we did a full survey of the market as to what clients would be willing to pay for a high-end room in a residential studio. The general view was they were not prepared to pay more than one or two

hundred pounds a day more than they are at the moment," Bengé says.

He claims this would never meet the cost of the investment. "We look at it as a business in its own right rather than as part of a record company," he adds.

But the argument from producers is that without a producer studio infrastructure, EMI will struggle.

Mick Glossop, who built his reputation as one of the world's top engineer/producers at The Manor, says, "It's a

tragedy. It's one of the top residential studios in Britain and, if studios are places designed to foster and enhance creative development, The Manor qualifies on every count."

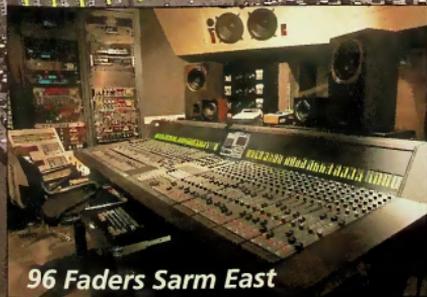
He argues that under the previous ownership of Virgin, The Manor was seen as a leading source of income because it nurtured the talent that made Virgin worth the £50m EMI paid for it. But EMI saw each studio complex as a separate profit centre and, with only one studio and

no other source of income in either The Manor or Townhouse Three, there was little chance of that profit being realised.

Barbara Jeffries, the Virgin studio group's former chief, says, "It's very sad. We had some great times there but times change. You can't live in the past."

"You have to look at it and say, is someone going to be charitable and support this place? I'd say EMI's assessment of the situation is probably 100% accurate."

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ELTON JOHN

Project: Re-mastering 14 albums
Label: Rocket/PolyGram
Producer: Gus Dudgeon
Engineer: Tony Cousins
Studio: Metropolis Mastering, The Powerhouse, 70 Chiswick High Road, London W4 1SY.
Tel: 0181 742 3111.
Fax: 0181 742 3777.

Gus Dudgeon is remastering Elton John's first 14 albums for a CD collection. The DJM Years, which will contain all the B-sides and extra tracks that never made it to the vinyl albums.

"The tapes had become rather soft over the years, and they were covered with cobwebs and everything. Going through the current CDs, we found all sorts of mistakes — the wrong tapes being used because the masters were lost, stereo channels being reversed and so on," says Dudgeon.

"We decided to remaster in 20-bit and enhance the recordings using the type of equipment I would have used if we'd had it then."

Dudgeon says the project involved enhancing the stereo master and rebuilding the albums from all the pieces, a job requiring intensive labour.

"Carbuo alone has 90 edits and there were plenty of other problems to fix. The PMC monitors in here really show up the good and the bad, though sometimes I really didn't want to hear the bad," he says.

The first seven albums were re-mastered in 32 days starting in early January, and were all handled in Tony Cousins' mastering studio at Metropolis.

STUDIO SOUNDS

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

LISA M

Project: Album
Label: Gol Discs
Producer: Johnny Douglas
Engineer: Renn Swan
Studio: Sarm West, 8-10 Basing Street, London W11 1ET.
Tel: 011 229 1229.
Fax: 0171 221 3374.

Lisa Moorish's debut album marks a step up in producer Johnny Douglas's career as well. His success with Gabrielle attracted him to this project and, he says, he has been given a free rein to make the most of the album. "I have been here for about four weeks and will probably take another six to eight," he says.

The use of Sarm West, one of the top and most expensive studios in London, and the fact that the album is being recorded on to 48-track Sony digital is an indication of Gol Discs' commitment to Lisa M's album.

Swinging between the Euphonix-based studio four and the large SSL-run studio one, for the orchestral tracks, Douglas and Swan have recorded almost everything in Sarm. "I'm really happy with everything I've done here," says Douglas. "The Euphonix has got a really creamy sound and Renn really knows his way around it."

NINE BELOW ZERO

Project: Album
Label: Pangea
Producer: John Ravenhall
Engineer: Trevor Hallesy
Studios: Wessex Studios, 106 Highbury New Park, London N5 2DW.
Tel: 0171 359 0051.
Fax: 0171 226 2650.

Red Fort, The Sight And Sound Centre, Priory Way, Southall, Middlesex UB2 5EH.

Tel: 0181 843 1546.
Fax: 0181 574 4243.
Master Rock, 248 Kilburn High Road, London NW6 2BS.
Tel: 0171 372 1101.
Fax: 0171 328 5368.

Nine Below Zero's return to recording through Sting's Pangea label was aimed at capturing their legendary live R&B energy on record, something which producer John Ravenhall specialises in.

"They have tried to complete the album in as live a manner as possible. "We did the drum tracks at Wessex but we had everyone playing," Ravenhall says.

The production transferred to one of the best Asian classical studios in Southall. "The budget was quite small so going to Red Fort was a good move," says Ravenhall.

Kuljit Bhamra's studio is a

large live room with a Soundtracs console in a large control room and plenty of daylight. "I really love the Red Fort. Kuljit is really famous in Asian music and he even put some tabla on one of the tracks. Quite unusual for R&B really. It was very amusing."

Ravenhall adds: "After a month at The Red Fort, Ravenhall and Hallesy switched to Master Rock for a rapid nine days of mixing."

This project represents Ravenhall's first visit to Master Rock's studio two and may be the start of a long relationship. "Of all the SSL rooms I've been in recently, this is definitely the best for staff and equipment," he says.

SHARA NELSON

Project: Album
Label: Cooltempo
Producer: Mike Peden
Engineer: Phil Bodger
Studios: Whitfield Street, 31-37 Whitfield St, London W1P 5RE.
Tel: 0171 636 3434.
Fax: 0171 580 0543.

Producer Mike Peden is well known for working in a very intensive manner, and this album is no exception.

"His team are in for a long haul, spending around 10 weeks without a break in the Penthouse studio at Whitfield Street."

"I like to put people around me that I know," he says. "This time their are a few changes with Phil Bodger coming in to engineer, but I like the luxury of a freelance tape op, so I've got Paul Bloom in."

Unlike the previous Shara Nelson album, which was largely pre-programmed and had a full arrangement with strings and live musicians added, this is being created almost entirely in

the one studio with just a few live musicians, including Johnny Marr and Jah Wobble.

"This will be much more stripped back and we are doing pretty well. It's nice to have Shara around all the time to say what she likes or doesn't like," Peden says. "I'm trying to do things slightly differently so that at any point I can go into mix mode if I feel like it."

The choice of studio was a straightforward one for Peden. "Technically it's got lots of good outboard gear and the monitoring is excellent," he says. "From a luxury point of view, there's natural daylight, an endless supply of tea and coffee and good parking facilities. It's also extremely well maintained, the technicians are bang on and the staff are great."

DODGY

Project: Album
Label: A&M Records
Producer: Hugh Jones
Engineers: Julian Withers and Helen Woodward
Studios: The Chapel, South Thorpey, Lines LN13 0AS.
Tel: 01507 480305.
Fax: 01507 480752.
Orinoco Studios, 36 Leroy Street, London SE1 4SS.
Tel: 0171 232 0068
Fax: 0171 232 6109

To some extent the budget available dictated the studios for this project. But, as producer Hugh Jones says, The Chapel residential studio in Lincolnshire came highly recommended.

"It was great. Ewan, the assistant, was everything an assistant should be, and the room is a great drum room. The desk is a rather aging Amek but I took my old Neve modules and we got a great sound."

The month of live backing-track recording led on to Orinoco, where Jones had success with previous mixes for Dodgy. "Again it fell within our budget and the important thing is everything works. You can't step outside and get any horrible surprises. Also, it's a Neve console which is more in keeping with the band's sound," he says.

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Mute Records is looking for a co-ordinator for its in-house recording studios to encourage more outside artists to use the facility. Its Worldwide Studios complex, comprising two 24-track studios and a digital editing suite, has been part of the Mute set-up in west London since 1987. Chief engineer Paul Kendall says the studio facilities are ideal for radio edits or re-mixing, although the lack of space makes it inappropriate for live recordings. Mute artists such as Depeche Mode, Erasure and Nick Cave And The Bad Seeds already use the facilities, accounting for about three quarters of the available studio time. "Plenty of top producers like Flood and Mark Stent have used the studio with Mute bands, then hired it to use for outside clients. We'd like to see a few more," says Kendall.

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MONITORS: FINDING THE HAPPY MEDIUM

STUDIO SPEAKERS HAVE TO MEET TWO SETS OF CRITERIA — TO SUIT THE NEEDS OF THE ENGINEERS AND PRODUCERS AND TO SATISFY THE ARTISTS — BUT ZENON SCHOEPE REPORTS THESE REQUIREMENTS ARE OFTEN MUTUALLY EXCLUSIVE

Engineers and producers require a speaker they can trust as a faithful reference for track laying and mixing, while the band thrives on a monitoring system that can compete in volume with the sort of levels they are used to playing at.

The two requirements have led to the development of speakers serving completely different purposes — the highly accurate and relatively quiet system, called nearfields, for close listening, similar to high-end hi-fi units; and a studio's large and loud main monitor system which is often embedded in the walls, derived historically from cinema speakers.

Nearfield monitoring has thrived, but there is now an unmistakable shift to new main monitoring systems that can deliver the quality and the volume to satisfy both demands.

"There were two reasons for the move from main monitors to nearfields — the poor quality of main monitors and the poor acoustics of control rooms," says Genelec managing director Ippo Martikainen. "It's been a challenge for designers, but the starting point was that people could not tolerate the sound quality of most big monitors."

Quested owner Roger Quested says a shift back to main monitors has been evident for more than two years, but he claims there is still a significant demand for nearfields because some studios either cannot afford a larger monitor system or they do not have enough room for one.

Air Lyndhurst studios' technical director Dave Harries is adamant that problems with control room acoustics were behind the move to nearfields. "The closer you are to a loudspeaker, the less effect the room has. Producers and engineers were taking pairs of small speakers around with them to allow them to get a reproducible reference, regardless of which studio they were working in."

Air Lyndhurst uses custom Dyanacooustic main monitoring systems, and Harries says that Surround Sound playback has become an important consideration for control rooms. "Not so long ago, you wouldn't rely on big monitors for classical music recording or playback because they were simply not good enough," he says. "Constant developments in

speaker technology have meant that the "trouser-flappers", as the larger speakers are known, can also sound good, and they are gradually being reinstated.

"Over the past 15 years, it is estimated that the use of large main monitoring systems has fallen steadily to less than 5% of the time spent playing back in a control room," explains Neil Grant, managing director of studio designers Harris Grant Associates and of monitor manufacturer

Constal Acoustics, whose users include Mutt Lange, Robs McIntyre and New York's Hit Factory and Real World studios.

"It is only thanks to leading edge design and development techniques over this period by manufacturers that large monitoring systems such as the Boxer T Series range can again be relied upon as an absolute and accurate reference," he says.

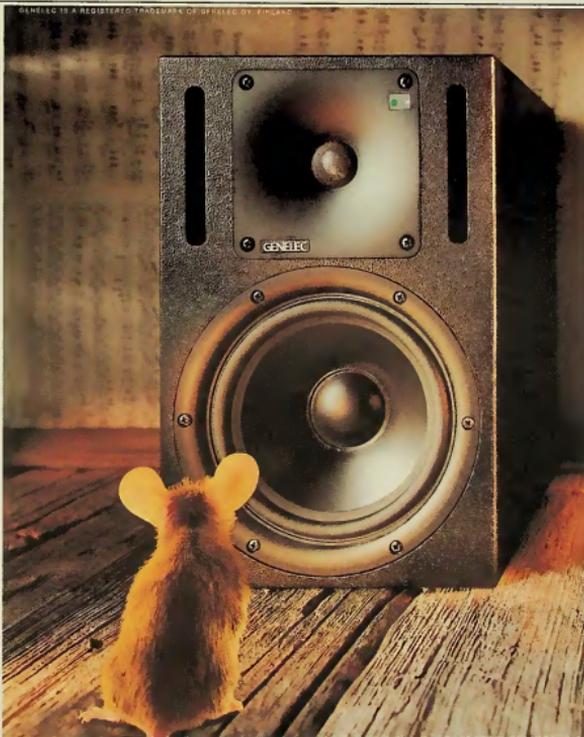
Bill Woodman, director and designer of ATC loudspeakers,

believes more thought is being applied to main monitors. "I'm not convinced there is a move away from horn-loaded systems in America, that's very much a European and Far East activity," he says. "The US market is incredibly conservative and parochial, but there is absolutely no doubt that the best speakers are made in Europe."

Woodman believes separate nearfield and main monitoring systems are not necessary. "Our

large ATCs, like the SCM300s, are clearer and have more detail than our small speakers. They're also extremely loud. You can use them for critical judgments and for blasting the band," he says.

Advances in main monitor speaker design and the brioche of control room design have brought large systems into the Nineties for use as reference sources during recording and mixing, and have raised sonic standards in top end studios.



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CAUGHT UP IN TAPE

THE AMOUNT OF TAPE WHICH IS GATHERING DUST IN RECORDING STUDIOS AROUND THE UK HAS REACHED MAMMOTH PROPORTIONS, BUT THE RECORD COMPANIES SEEM UNWILLING TO COLLECT IT, REPORTS NEVILLE FARMER

This month, and for the second time in five years, Sarm West Studios is trying to clear out its tape store.

The large, four-studio building in Basing Street, London, has become one of the most successful hit-making production facilities in Europe under the ownership of Island Records as Basing Street Studios, and under Trevor Horn and Jill Sinclair as Sarm West. As a result, the tape store has contained some of the most valuable pieces of intellectual property the record industry has known.

One might expect that record companies would regard such tapes like the family jewels. So why do studios such as Sarm have to store multi-track and stereo master tapes for so many

years? Don't record companies care about their property?

Sarm's manager Lola Weidner says labels are taking more of an interest and most of the tapes they have nowadays are of lesser value. She is, however, still digging out 15-year-old Bob Marley mixes from the Island days.

Throughout Britain, there are studios with piles of two-inch multi-track and half-inch masters taking up space and slowly deteriorating. If only for the sake of copyright protection, it seems strange any record company is prepared to leave its tape in someone else's care for more than a few months, however secure.

Some of these tapes could almost be considered national treasures. The Beatles tapes, for example, are all catalogued on computer and kept in a vault

linked to St John's Wood police station. But when Olympic studios decided to have a clear-out in the Eighties and threatened to dump uncollected tapes in a skip after a couple of weeks of fruitless phone calls to the owners, a certain Sixties producer turned up with a van to rescue piles of Rolling Stones tapes.

When Good Earth Studios closed in the Eighties, its owner, Tony Visconti, made sure that he took his David Bowie and Marc Bolan tapes. But one of his employees, Seamus Morley remembers: "Hundreds of tapes were left behind and you could call the record companies until you were blue in the face and they wouldn't take them back."

Now, however, the serious efforts of EMI and Sony to create computerised tape libraries have

shown that record companies have woken up to the importance of these treasures.

But the influx of new recording formats has presented them with new problems.

ADAT and DA88 digital multi-track formats and the ubiquitous DAT stereo digital cassette bridge the gap between home hi-fi and professional equipment, being based on the cassette format built for home use. Being compact, enclosed tape transports, they promise security from damage and ease of storage, but this can breed a false sense of security.

Morley, who is now at Roll Over Studios, says most small studios and home studios are concerned about record company attitudes to their property.

"We insist that our engineers make two safety copies of every

recording made here, even if it is late and the client wants to leave. We keep these copies in a safe in the office," he says.

Experience proves such care is warranted. DAT tapes are small, easy to lose and easy to corrupt. "Many A&R departments have old domestic DAT players which can put digital glitches on to tapes they are playing. Some A&R managers will get a master tape from the studio and bang it into their machine without realising the damage it can cause," says Morley.

The size and apparent insignificance of a DAT tape can cause other problems. Morley cites the example of a master tape collected by a courier and delivered to a major record company that went missing between reception and the office. Luckily there was a copy.

One album, completed by a British band with a home set-up funded by their recording advance, was mastered on to DAT without safety copies being taken because of the tape cost (around £8). The DAT was then sent to the US record label by registered mail (because the courier cost would be around £40). It was accidentally sent by surface mail, taking more than a month and missing the release date. The loss to the band was a £2,000 installment of their advance and the cost to their career substantial.

The quality of tape is another factor. All studios have experienced the problems of cheap cassette housings and cheap tape formulations. Digital recording can handle such problems far less successfully than analogue, and the small, awkward nature of the new formats adds to the problem.

"Some cheap DATs have loose spools so we always tell our tape ops to wind new tapes to the end and then rewind them to tighten up the tape," says Morley.

Weidner says she sees few of the problems which Morley has experienced. But someone who can afford a studio like Sarm can afford the right tape and has probably got the experience to treat things properly.

Roll Over Studios is typical of many such professional but inexpensive studios that cross over with home recording projects. But recording budgets are still dropping and the safety net of a professional studio is something often forgotten. This leaves the responsibility of tape storage, archiving, back-up and quality control in the hands of inexperienced artist/producers with limited funds, and the A&R departments.

As studios, producers and their industry bodies keep trying to stress, record companies must learn more about the storage of items on which their business depends.

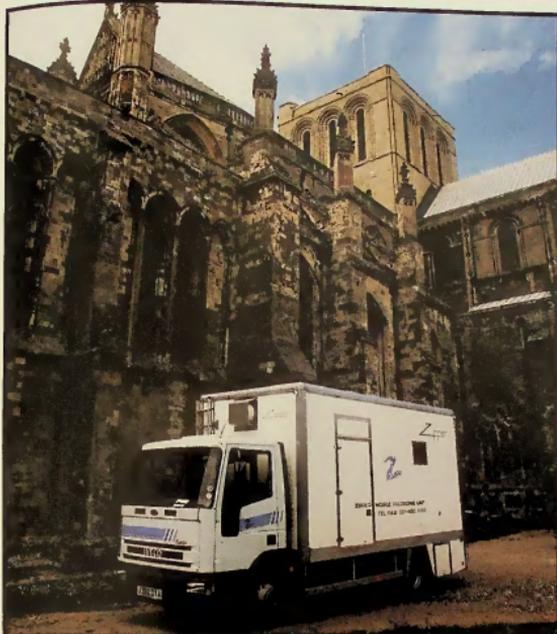


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ZIPPER MOBILES: USED BY STING, SHERYL CROW AND FOR EVENTS AT WINCHESTER CATHEDRAL (ABOVE)

ON THE ROAD TO SUCCESS

ROCKED BY THE RECESSION BUT NOW FIRMLY BACK ON TRACK, MOBILE STUDIOS ARE AGAIN DOING GOOD BUSINESS, REPORTS SUE SILLITOE

Mobile recording studios are thriving, thanks to the expansion in the number of radio and television stations and a healthy calendar of events on the live scene.

Mobies, like ordinary studios, did not have an easy time during the recession when live recording went out of fashion and the general unease brought about by the TV franchise reshuffle meant that a lot of broadcast work dried up.

But, judging by the amount of money being spent on new trucks and re-fitting old ones, the gloom is lifting.

As few venues have their own recording facilities, mobile studios are often the only way to capture a live performance for broadcast or album release. They are also invaluable when bands choose to record 'on location' rather than in a static studio.

Miko Oliver, manager of the two Junior Mobies which, at 50ft long, are among the largest in the country, says the market has become increasingly competitive.

"There is a lot of demand for high-quality live sound recording, which is why we are about to put a new SSL desk into one of our trucks," he says. "This is a technically-led industry and we have to keep upgrading in order to stay ahead of the competition."

His view is shared by Doug Hopkins, a veteran of the mobile studio market, who ran the successful Advision mobile for many years.

Hopkins and his partner Gary Stewart have just launched a new truck, A2D, which includes state-of-the-art equipment including a custom-built 48-track in-line console, designed by Malcolm Tuff Associates.

Hopkins says he chose a

smaller, 30ft chassis because it is more cost effective and manoeuvrable. "This facility has very containable overheads, without the hassles and headaches of a static studio operation," he says. "It is still a volatile market, but the mobile side of the business would seem to be more consistent – increasing even."

Mobile studios have long lifespans and can be an enduring investment if they are well maintained.

Dave Hawkins, head of studio design company Eastlake, has built five mobies – the most recent of which was a multitrack outside broadcast vehicle for Norwegian national broadcaster NRK.

He says, "The first mobile we built was funded by Radio Clyde and ran for 15 years before they parted with it. I think it is still operating somewhere in the >



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SONY'S RECORDING MOBILE (LEFT): WORKING AT CLASSICAL EVENTS; EASTLAKE'S MOBILE (BOTTOM LEFT): MADE SPECIALLY FOR NORWEGIAN TELEVISION COMPANY, NRK; AND TIM SUMMERHAYES AT THE CONTROLS OF THE FLEETWOOD MOBILE (BOTTOM RIGHT)



► world. The last time I saw it, had more than 280,000 miles on the clock.

Tim Summerhayes, director of the Fleetwood mobile, which has been operating since the Seventies, says the equipment is only part of the equation.

"You have to have a reliable crew who know the truck inside out," he says. "When you are doing a live recording, you get no second chances, so if something goes wrong, you have to know how to fix it – and fast."

Fleetwood's most recent gigs have included recording Adam Ant, Lisa Stansfield, Take That, INXS, Status Quo and Cliff Richard, with plenty of television, radio and feature film work as well.

Using a mobile is not a cheap option. Vehicles such as the Manor Mobiles or the BBC's recently-renamed BBC Radio International Mobile cost more than £1,000 a day to hire, but a live album can be recorded in a couple of days, compared with weeks in a similarly-priced studio.

While most producers are happy to record in a mobile, very few would consider mixing in one because for some people they can be claustrophobic. However, the Media Sound mobile based in Hamburg has got around this problem by designing a truck that expands to double its width once it is parked.

Manager Harry Brown says, "It causes a lot of interest. We

inadvertently delayed the start of a Billy Joel concert by one hour because his road crew were so busy watching our truck being set up."

Media Sound's recent projects include recording operas at Glyndbourne, the MTV Awards, Keith Richards, Bon Jovi, Brighton Rock and Van Halen.

Not all mobile studios need to be large, in fact the market for smaller trucks is equally healthy, provided they are well equipped. The Omnibus mobile, which is based in Manchester, has carved a successful niche in the broadcast field by offering Dolby Surround Sound for live work.

Director Mike Thornton says it was a deliberate policy to aim for the mid-price market.

His clients have included Granada Television.

Smaller mobiles come into their own at smaller venues. The Zipper mobile, which is 22ft long, is often sub-hired by other mobile operators when their trucks are too busy to cope or physically can't get to a venue.

Zipper's manager Jeffrey Day says, "We offer 48-track recording but we don't carry a multitrack machine as standard. This means we can keep the costs down but still offer top-class recording."

Zipper's recent projects include Sting, Sheryl Crow and a wide range of classical recordings for broadcast clients.

Although most mobiles comprise fixed facilities inside a truck, Abbey Road's location

recording unit is actually a flight-cased operation which specialises in recording classical music for broadcast and album projects.

Richard Hale, one of the unit's technical engineers, says the basic equipment, including the DDA decks, is standard on each of the unit's two vehicles, but extra equipment such as specialist microphones can be tailored to suit a client's needs.

He adds, "We record anything from opera and choirs to chamber music and full symphony orchestras. What makes us different is that we unload our gear and put it in the venue rather than having it parked outside on a truck."

The expertise of mobile studio crews tends to promote client loyalty. Producer Phil Tennant says using a known mobile – the BBC truck in his case – can eliminate risks.

"If anything goes wrong, you don't have a second chance to put it right," he says. "As the buck stops with me, I have to be sure the mobile I use can cope if there are any problems."

Pip Williams, another producer with plenty of live recording experience, says mobile studios give him added flexibility.

"I recorded a live Status Quo album at Shepperton using a mobile and it was a great success because the band felt happier playing on stage rather than being tied to headphones in a studio," he says.

With live music making a comeback, the future of the mobile studio seems secure. Mobiles have been known to lose work to PA mixers who record off the back of a board and on to an A-DAT, but the quality is never as good.

Most mobile studio operators are philosophical about this. They say they sit back and wait for the client to realise that good equipment and years of experience really do make for a better end result.

MANOR BEATS THE CLOCK



One of the most prestigious jobs for any mobile studio to land is the annual Brits Award ceremony – and this year the honour went again to Manor Mobiles.

Its manager Mike Oliver says, "After recording the show on to DAT tape, we had just over 12 hours to put the whole thing together."

The team drove to the post-production house and spent the night mixing the programme. "The pace was certainly fast and furious but we had the finished programme delivered to the TV station by 2pm the following day," says Oliver.

To capture a performance in one take required a desk with a lot of inputs and this was where the Manor Mobile's custom-built Rainbird came into its own.

Oliver adds, "The desk is very quiet and robust which is important because you don't want anything going wrong on a project like the Brits."

The company has two 51r Manor Mobiles which have recently recorded Prince at Wembley, Paul McCartney at St James' Palace, Stevie Wonder in Paris, Meat Loaf, Phil Collins, Diana Ross, Bon Jovi and Foreigner.

BBC SEEKS COMMERCIAL CUSTOMERS



The mobile formerly known as the BBC Transcription Mobile is being repositioned in the market as a commercial venture, complete with a new name and livery.

Now known as BBC Radio International, the 48-channel SSL-equipped mobile is actively pursuing work from outside the BBC rather than relying on word of mouth to encourage bookings.

Production co-ordinator Trisha Cairns says: "Although we are not the only BBC mobile that is available to outside clients, we are finding that a lot of producers from both inside and outside the BBC are choosing our truck as

their first option because they feel comfortable with our staff and our equipment."

BBC Radio International concentrates on radio work, transmitting concerts live or recording them for subsequent broadcast. Recent projects undertaken include recording the Glastonbury Festival and concerts by The Pretenders, Dinosaur Junior and Robert Palmer.

Cairns says: "As a rule we don't record live albums at the same time as recording for radio because we are usually making a commercial programme and we want it to sell."

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Please write with CV and salary expectation to **Liz McArdle, Personnel Department, PolyGram International, 8 St James's Square, London SW1Y 4JU.**

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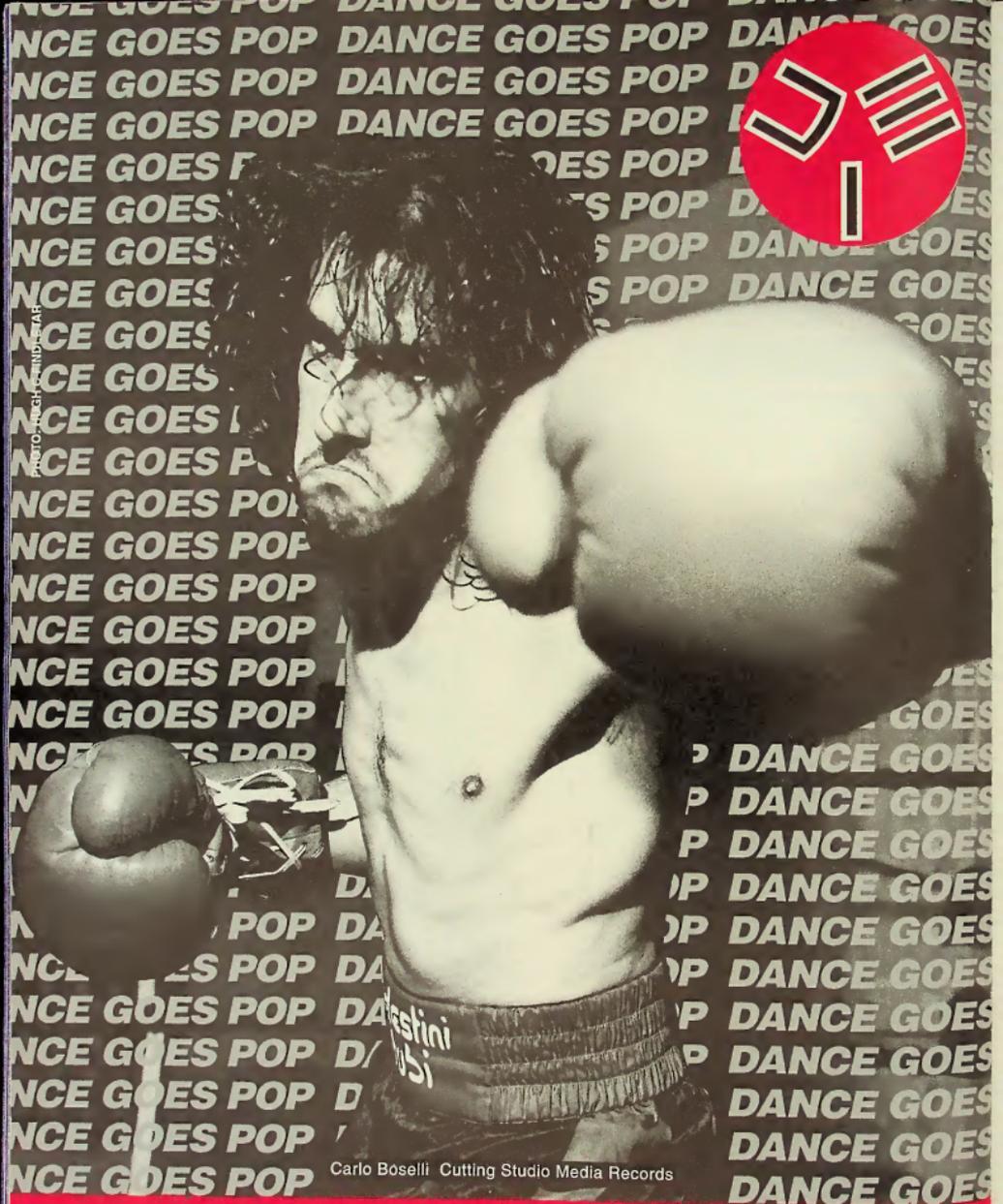
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DOOLEY'S DIARY

Remember where you heard it: The key thing **Radio One's** head of live music **Chris Lycett** learned from this year's **Sound City** is always take a torch with you when you're checking the outdoor stage after dark. That way, you don't end up falling into a pond as he did on Monday night...While we're on the subject of Radio One, young **Steve Lamacq** was alarmingly quick to give the unprompted comment "I'm not leaving Radio One" to a **MW** journalist last week – not that he's paranoid or anything

...Food Records boss **Andy Ross** had little time for the band members in the audience at the press and PR panel who whinged about the lack of publicity for many new unsigned acts. "I play football on Sundays but I wouldn't expect to be signed by Arsenal" was his analogy...After making a very un-PC comment earlier in the session, the **MU's Horace Trubridge** tried to make up for the gaffe by explaining that three A&R women had declined to join the all-male A&R demo jury panel. "One of them was that lady from Virgin. What's her name?" Trubridge asked of the panel. "That's my wife," replied RCA A&R man **Mike McCormack** as Trubridge quietly extracted his foot from his mouth...The most hilarious panel was the Conversation with **John Peel** session, which saw the DJ regaling a captivated young audience with tales of sex, curries, **Radio One** DJs old and new and being old. He began by explaining that he was a little the worse for wear due to an "ill-advised" curry and a lot of red



Sound City brought the music business to Bristol last week and it brought...a tent. The **Radio One** outdoor stage (1) in the city's **Castle Park** was among the focal points of the week, even though in the early part of the week it was so cold inside that crowds of music lovers listened to the bands lying on the grass outside, in the sun. Leading the **BPI** contingent – and, like all the top boys, staying at the nearby **Marriott** – was head of events **Fiona Haycock** (2), while **Glasgow Sound City's** **Tom Coyne** enjoyed last year's beam so much he just had to come again. Those samplers must have been riveting. Which is, of course, a perfect word to describe **Matthew Bannister's** splendid speech (3), even if he almost found himself having to shout over the rhythmic beats coming from the drum workshop next door. Meanwhile, out in the corridor, **Chantray Vellaicott** accountant and former **Factory** **Honcho Eric Langley** (4) mugged for the camera, as **Vital's Pete Thompson** beat a hasty exit. He certainly wasn't going to miss the **Vital** night out: the company bought 57 tickets for staff to go to the second night gig featuring two of their biggest acts, **Elastica** and **Gene**.

wine that was "another triumph for the petro-chemical industry", and revealed that **Chris Evans** was "a useful footballer. I don't know how he'll work out as a DJ." Peely said of **David Hamilton** and **Tony Blackburn**: "I was on the toilet once and I could hear them outside talking for 10 minutes about hairspray." As for being 55, "I'm



"Ere, give us a hand or three with this box! **Deutsche Grammophon's** guest of honour, soprano **Gundula Janowitz**, was recently presented with her **The Originals** box at **London's Savoy**. The set of 25 mid-priced classical CDs, bringing together historic recordings from down the years, features some of Janowitz's finest warblings from the **Fifties** and **Sixties**. **PolyGram Classics MD Peter Russell** (left) and **DG marketing manager Liam Toner** (right) demonstrate their hands-on role in the launch, while **Lacy Maxwell-Stewart**, **PolyGram Classics'** press and promotion officer, is content to soak up the atmosphere along with 100 dealers and journalists.

very conscious of it when I go to gigs. I know all the people are looking at me thinking I'm there just to pinch their bottoms. But there's a lot of us greybeards out there if the letters I get are anything to go by"...He revealed that his daughter **Alexandra** is currently using **Courtney Love** as her role model – "which is very daunting for a parent," he added. He also came up with perhaps the definitive description of what makes a record great – "At the heart of a good record, there

has to be something that is totally inexplicable..." **Peter Reichardt** is excited about **EMI Music Publishing's Queen's Award for Export**. "You should see this letter, it says 'Queen Elizabeth II is graciously pleased...' I think I shall try to use that phrase myself from now on"...Spotted valiantly battling through the crowds at the opening of **David Bowie's** art exhibition were **Ken Berry**, **Pete Waterman**, **Roger Taylor**, **Alan Yentob**, **Nick Rhodes**, **Moir Stewart** and **Tony James** of, erm, **Sigue Sigue Sputnik** among others...**VCI** could be one of the first companies to announce its 1994 results on **CD-ROM**. It's certainly the first to feature an animated **Michael Grade** welcoming viewers before inviting them to browse through the figures...The smell of burning rubber wafted through the air at the **Music Industry Thunder Road Go-Karting** shindig last Thursday. **Music Week** emerged triumphant in a closely fought final with **Cleveland City**, winning by just one lap.....

music week
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VANGELIS

CONQUEST OF PARADISE

Vangelis' highly acclaimed soundtrack to Ridley Scott's film "1492 Conquest Of Paradise" is currently enjoying phenomenal international success in a second phase for the campaign of the record. The incredible resurgence of both the single and album was sparked when German boxer Henri Maske

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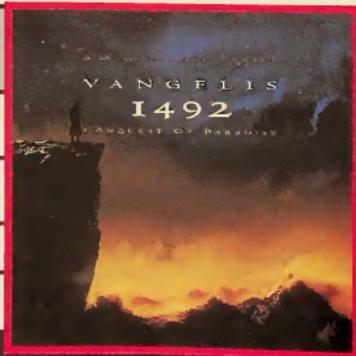
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