



# music week

RECORDING STUDIOS  
AND PRO AUDIO

UN FIVE WEEKS  
STAY IN THE UK  
SOME NEW ARTISTS  
41 - 75

For Everyone in the Business of Music

26 AUGUST 1995 £3.10

## Britpop backs War Child

Col DiCes is bringing together the cream of the Britpop explosion for an album in support of Bosnian aid charity War Child next month.

Blur, Oasis's Noel Gallagher, Porthead, Suede and the Stone Roses lead a list of contributors to what is expected to be the biggest charity project to be launched since Live Aid 10 years ago.

The album, which has yet to be named, will be recorded in 24 hours and released within five days, on September 9. Around 20 acts are expected to take part. Also among the 14 which had been confirmed as *MW* went to press were Paul Weller,

Chemical Brothers, The Boo Radleys, Radiohead, Manic Street Preachers, Neneh Cherry, The Charlatans, The Levellers and Terrorvision.

The recordings will be made in various studios and a number of London facilities have pledged free studio time.

Once the recordings are made, the masters will be cut the following day and flown to P.D.O.'s CD plant in Blackburn and PolyGram's cassette factory in Amersfoort, Holland, for cassette duplication.

Around 700,000 copies of the album will be manufactured on the Wednesday and delivered to PolyGram's Chadwell Heath distribution centre on

Thursday. The albums will be shipped to retailers on Friday for release the following day.

The recording will also be filmed by Initial Film and TV with Malcolm Gorrie as executive producer and Helen Terry as producer and sold to the highest bidder from the four terrestrial channels with all proceeds going to charity.

Col DiCes' head of international press Tony Crean, who put together the project with Hall Or Nothing PR Terri Hall and Anton Brookes of Bad Mea Publicity, says it is inspired by John Lennon. "The idea comes from Lennon's idea to put out Instant Karma in a

week," he says. "Hopefully it will still go to number one."

Crean says he approached Hall and Brookes last month to try to build some artist support for an aid project after seeing TV footage from war-torn Bosnia.

After getting agreement in principle from a number of artists, Crean approached his boss, Col DiCes managing director Andy Macdonald, who pledged the label's support.

Macdonald says, "I'm really happy to get the company's resources behind an album which is really necessary. Everybody we have contacted has been so very supportive."

### THIS WEEK

6 Vital plans strong autumn

8 Creation: a year of change

10 Into the age of Cyberchat



12 Bowie's back with confidence

15 Isaac makes Acid Jazz debut



Foot Records was due to score its first number one single yesterday, with Blur's Country House set to top Oasis's Roll With It to top the singles chart. The battle dominated all media last week, with unprecedented coverage by every newspaper and terrestrial TV channel. Foot managing director Andy Ross says, "When we discovered the same release dates we thought it might get some coverage in the dailies, but everyone's been taken aback by the quantity of press we've had. My girlfriend's phone came from Norway to tell me it's all over the Norwegian Times." Both acts benefited from the promotion and achieved sales of more than 200,000 each in the first week. Radio One marked the occasion by stopping yesterday's Top 40 countdown after the number three to run down the entire chart before revealing the outcome of the face-off. See p3 and p13.

## Bowie plans concept LP series

David Bowie's new album *Outside* will be the first in a series of five "concept" albums the star is planning for release over the next five years.

The album, his first collaboration with producer Brian Eno for 16 years, is released by RCA in the UK (Virgin in the US) on September 25 and begins Bowie's chronicles of the final years of the millennium.

In an interview with *Music Week*, he

says he hopes to release the albums at yearly or 15-month intervals. "It will be a Swilian idea, using it as a signpost to what is happening now," he says.

Talking to *MW*, Bowie comments on the making of *Outside* and his reunion with the man who co-produced some of his classic works. In another interview with *MW*, Eno details his upcoming projects with U2 and Jah Wobble.

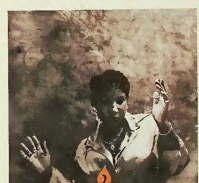
● See Talent, p11.

## Police hold four in FYC imposter case

Police arrested four people last Wednesday following allegations that a man had been impersonating David Steele of the Fine Young Cannibals.

A 28-year-old was picked up in the Bermondsey area of London with two other men and a woman. A police spokesman says, "A man had been circulating in the music industry purporting to be Steele. None of those arrested are members of the group."

The 28-year-old was charged with deception and impersonation and appeared before Horseferry Magistrates Court on Thursday.



sara nelson  
rough with the smooth

scanning new single

mixes by strettelred, mike pedras  
ashley beedle, vinny vero  
and frankis knuckles

4th september 1995



## Seal soars to US number one

ZTT artist Seal became the first British artist to top the US singles chart for two years last week, as Kiss From A Rose reached the summit after a five month climb.

The success of the release, which came as Del Amitri and Take That both continued to move up the US charts, is the result of months of hard work on promotional and live tours, says ZTT managing director Jill Sinclair.

"The Americans have embraced Seal," Sinclair adds. "He's a man who sings with real passion and he's per-

ceived as a tremendous talent. I have a feeling Seal will still be making records when people are saying 'Oasis who?'"

Warner chairman Rob Dickins says, "In a week where everyone is obsessed with what's going to be number one in the British charts, it's very nice to have a UK record go to number one in the States."

In hitting the top of the chart, the Seal track also shattered the record for weekly airplay in the US, passing Whitney Houston's mark of around 7,500 plays a week for I Will Always

Love You two-and-a-half years ago.

The single fell out of the UK top five yesterday, despite continuing radio support - the song was still the most played track in last week's airplay chart with 1,255 exposures.

The last UK artist to score an American number one was UB40 with (I Can't Help Falling) In Love With You in 1993.

The US chart also saw A&M band Del Amitri climb nine places to 34 with Roll To Me, while Take That's Back For Good moved up 11 places to 45.

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# trade

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# BMG brings Briley back into industry

John Briley, who quit EMI International a year ago to take a break from the industry, has re-emerged at BMG Records.

Briley, 45, has taken over as head of catalogue marketing for BMG, where he is masterminding the company's first concerted mid-price campaign.

The campaign, which goes under the slogan *Shop!*, will offer an initial batch of 28 titles across the RCA, Arista, Ariola and Camden labels, starting on September 4.

The albums include M People's Northern Soul, Lisa Stansfield's Affection, Dr Alban's Hollie and Crash Test Dummies' Ghosts That Haunt Me. They will be dealer priced for an in-store price of £8.99.

Briley says it will be the biggest pro-

motion which BMG has ever put behind mid-price product.

"I don't think mid-price has ever been handled properly here and with the sort of commitment it deserves," he says. "But this is going to be a very high-profile campaign."

The series of releases will be promoted initially by building awareness through in-store presence, before the second stage of the campaign is introduced in the new year.

Briley, who reports to director of special projects Harry Maloney, also has responsibility for budget, sugar budget, commercial development - including spoken word and educational - and new business.

Among the future projects he is working on are a series of Coronation Street

spoken word titles featuring anecdotes from characters including Reg Hildsworth, Jack & Vera, Raquel and Rita. The titles, issued to coincide with the Street's 35th anniversary, will be TV advertised and released on September 25.

After leaving EMI in May last year Briley took six months off to travel round Europe. He returned to the UK at the end of last year when he began working on a consultancy basis.

To top five years at EMI, Briley steered the company to a Queen's Award for Export in spring 1994. He started in the business as a musician and vocalist in the early Seventies, working at Ariola, Arista and Polydor before becoming managing director of Zomba in the Netherlands in 1984.

## Brock shift leads EMI Premier rejig

James Brock is taking over as head of EMI's classical division, two months after former Classics head Roger Lewis moved up to take charge of the newly-created EMI Premier, writes Peter Brown.

Brock, 29, becomes director of classical marketing for EMI and Virgin Classics, effectively putting him in charge of the division. He will report to Roger Lewis.

Previously product manager, core classics, Brock also worked for three years as business analyst for EMI Classics International.

The appointment of Brock comes as part of the series of internal moves following the establishment of EMI Premier. Other changes see the formation of two separate marketing teams, pop and classical, with a single A&R team under Tris Penna covering the entire Premier label group.

The pop team will be run by *Thigtry Panietter*, with Lisa Walker as product manager looking after strategic marketing for artists such as Vanessa Mae, Dudley Moore and Ian Anderson. Press and PR will be handled by Lesley Williams and Jo Pratt. Tim Cheseloff becomes head of catalogue marketing assisted by Lesley Renton who takes on the dual role of product manager for both classical and pop marketing.

EMI Classics launches its Special Import Service today (August 21) giving all UK dealers access to the company's international distribution centre based in the Bataweilhof in Germany. UK dealers will order in the same way as for other EMI titles.



Former Mercury Music Prize nominee Sharon Nelson has collaborated with a string of top producers and musicians on her second album *Friendly Fire*, which is released by *Coomba* on September 25. The release features contributions from Bono, The Bass man Tim Simenon, Jack Wobble, Little Axe's Skip McDonald, Bjork collaborator David Arnold, Lucas and Pressure Drop, with overall production by Mike Peden. The first single from the album, *Rough With The Smooth*, is out on September 4.

## Marketing moves give Blur the edge

As Blur cantered to a lead in the high-profile singles battle with Oasis at the end of last week, many were hailing a victory for Parlophone's marketing.

Early sales indicators suggested Blur were ahead by the end of business on Thursday, selling 27% more than the Oasis record. The main reason cited by retailers was the EMI label's decision to issue two CDs of *Blur's* Country House single.

Besides buying the standard CD, many fans were also picking up the second CD format - which features live tracks from the band's *Mile End* show in June and is packaged with a different sleeve.

At least 75% of Blur fans going into Adrian's Records in Wickford, Essex, bought both formats, according to owner Adrian Rendou. Almost half also bought the Oasis single, *Roll With It*.

Creation's marketing manager John Andrews believes the two Blur CDs made a difference, but was keen to play down the talk of rivalry.

Parlophone marketing director Mark Collen agrees, "We've had tremendous media support, a great video and an innovative point-of-sale campaign with great attention to detail, but what is all coming down to in the end is a really strong record."

A one-for-one deal offered by Parlo-

phone also allowed multiples to sell the Blur single for £1.99, compared with Oasis's £2.99 price in the multiples. Many inches priced each single at £3.75.

The success of Blur as the week wore on was in spite of Oasis's success in reaching a larger radio audience than their rival. While Blur received more support from the country's regional stations, with 245 plays to the end of Wednesday compared with 173 for Oasis, Radio One leaned clearly towards the Creation band whose single was played 19 times to Blur's 15.

As a result, the Oasis single had effectively reached 18.4m listeners compared to Blur's 16.5m.

## NEWSFILE

### Mean Fiddler in Reading pledge

The Mean Fiddler Organisation was voting on Friday to go ahead with this weekend's Reading Festival despite claiming that the police had attempted to increase their bill by 500%. After policing the event with 15 officers in 1993 and 14 officer last year, Thames Valley Police said more than 200 police were needed for this year's event, claims organiser Melvin Benn. He adds that Reading Council is satisfied its licence is being adhered to.

### BBC backs more music shows

BBC head of music programmes Avril MacRory underlined the corporation's commitment to music on TV when she launched the first new autumn season without the Late Show last week. She says, "The more music we can do the better. BBC controller Michael Jackson and BBC1 controller Alan Yentob are allowing us to spread our wings." The new season features nine series or one-off shows featuring pop or rock music.

### EMI Records faces Rotelli writ

Alexis Rotelli has issued a writ against EMI Records Group Europe claiming £1m damages following his dismissal as the company's president and chief executive in May. The claim also covers the loss of his position with Intertan AG, EMI's Swiss subsidiary. He alleges his contract entitled him to 12 months' notice, but that these conditions were not complied with. The writ says that, at the time of his dismissal, Rotelli was being paid £125,000 a year, which would double with bonuses, plus £228,000 under his Intertan contract.

### Cranberries feature on first Rainbow CD

Island Records and Philips Media are releasing the first title on the Rainbow CD format at the end of next month featuring seven tracks from The Cranberries. The title, *Doors & Windows*, features various video and audio snippets and can be played on a computer, CD-i or standard CD player.

### UK companies bolster Popkomm

A strong British presence helped boost attendance at the weekend's PopKomm conference in Cologne, Germany. A record 585 exhibitors from 17 countries attended the four-day event, which drew to a close yesterday (Sunday). The BPI hosted a stand with 17 UK companies including Pinnacle, EMI, Polydor, Revolver, Pulse 8 and Beggars Banquet.

### Candidates line up for PRS council

A postal ballot of PRS members to select the candidates for the PRS general council election at the society's AGM on September 14 closed last week. The five candidates for the three publisher-director vacancies are council members Deborah Harris of EMI Music Publishing, David Hockman of PolyGram Music Publishing, Andrew Potter of Oxford University Press, and two new candidates, Torquil Cheevy of Bugle Songs and Barry Hitchens of Warner Chappell. The six candidates standing for five writer-director vacancies include Nicky Graham, Wedward Gregson, Andy Neve and Richard Stoke, alongside current council members Christopher Gunning and Mitch Murray.

### Sony moves classical HQ to London

Sony is moving its European classical headquarters from Hamburg, where it has been based since 1989, to the company's Sony Music Entertainment Europe base in London because of its strategic location.

### New management firm launched

Artist manager Harry Cowell has launched an international management company with investment manager by Murdoch Penney. The new company, Murdoch Penney Cowell, is represented in the Far East by Simon Napier Bell and in the US by David Barrat, who runs Wake Productions, and aims to offer investment, financial and traditional artist management.

## Now everybody is talking about music

If last week's "Clash Of The Titans" really was a publicity scam cooked up by the chaps down at Food and Creation, no-one's told us yet.

If, as it seems, this spectacularly documented head-banging was little more than an accident, it's the happiest one to befall the music industry for some time. Sure, it's the silly season, but no-one could have predicted the media would have gone quite so ballistic.

It is, of course, the perfect story (north v south, Beatles v Stones, indie v pop, marketing v music: take your pick - there's an angle for everyone) with the result that even *The Financial Times* managed to get excited about it.

By the time you read this, one of the groups will be walking around with faces even longer than usual (assuming it wasn't a dead heat, which is a tantalising thought) but, corrry as it sounds, this really is one of those occasions when everyone wins.

Both bands now have their highest profile yet, even among the sort of fuddy-duddies who read *The Times*' leader column [yes, it got in there too].

As a subtle way of reminding lapsed buyers that there might be something for them down at Joe's Records it's done more than any watery generic campaign could ever do.

And it's certainly given the chart a boost - the listening figures for Sunday's radio rundowns are going to be very interesting.

With any luck, it's not over yet. Seal now deserves the spotlight for his tremendous achievement in getting to number one in America, while *Go Discs War Child* album should keep those column inches coming. It's a great time for British music, and it has been heartening to discover it can still be up there with Eric Cantona as a talking point for the nation. *Selina Webb*

## WEBBO

## Women's role in rock

The announcement that there will be a separate Woman Of The Year awards dinner looks, at first glance, to be a bit divisive. Then you realise that a Man Of The Year event exists, implying that there is only one sex, so what do the organisers of the latter expect? When I worked at Virgin, we always had a number of senior women executives who were there solely on merit - Shelagh Macleod and Lisa Anderson to name but two. But while women fulfil many roles in record companies, there aren't many in A&R, to most people the lifeblood of a company. Why not? I've always thought it had something to do with development in teenage years. Both sexes seem to like music at an early age but then their paths diverge. Males mostly become obsessive and transporter-like in the way they consume (at this point, it should be pointed out that many women think this is the case because they are not as stupid as men). But, as a successful career in A&R is often the quickest way to the top, perhaps that helps to explain the dearth of women in the higher echelons. But their numbers are increasing.

However that doesn't mean to say that the Women Of The Year awards dinner will be a success. The greater problem is the proliferation of these events and the huge amount of money they cost everyone involved. Coming out of a period of relative austerity, it is difficult to get record companies to take tables at £5,000 a time (top end) for 10 people. And that's just for starters. After that are drinks, transport, clothes hire, even rooms. While I think the new event is a great idea, it may just be the straw that breaks the camel's back as far as record companies are concerned. And then they'll all be accused of being chauvinistic - which may well be true generally but perhaps not in this case.

Jon Webster's column is a personal view

## BPI's piracy raids hit record levels



The BPI is set to record its busiest year yet in the battle against piracy, investigators revealed at an anti-piracy seminar last Monday.

APU co-ordinator David Martin says he hopes to break the back of the piracy problem by Christmas, after an extraordinarily active first six months of the year.

"We have conducted more raids this year than in previous years," he says. "That's because we have identified the main players and, where possible, we've taken them out."

He says that charges are pending against four of the biggest pirates in the UK, and three more are being targeted throughout the rest of the year.

The unit has focused on the bootleg

business this year and had seized 47,870 counterfeit cassettes and CDs by the middle of this month, up from 24,000 in the same period last year. And 27 duplicating machines have been seized, compared with just four by this time last year.

Martin adds: "Piracy cost the record industry an estimated £38m last year, of which £22.5m was attributable to CD bootlegging."

A significant breakthrough was the APU's co-operation with authorities in Italy, where 90% of all counterfeit CDs sold in the UK are made.

At the beginning of this year, Italy outlawed bootlegging; it was previously only illegal to export, a fact which did little to stem the flow from the country.

One raid was carried out on a CD manufacturer near Milan, which is

believed to have supplied most counterfeit CDs in the UK.

And one UK raid, organised by the MCPS with co-operation from the BPI, led to a bootlegger who confessed he had imported 1m counterfeit CDs from Italy in the past two years.

Martin says it is important not to become complacent, however, voicing concern that pirates will soon find new pressing plants in territories such as Israel.

IFPI head of legal affairs Funkaki Koroye-Crooks says the introduction 18 months ago of the IFPI's Source Identification Code (SID) - which allows all pressed CDs to be traced to their mastering and pressing source - has helped the battle against piracy. Around 58% of all plants worldwide have adopted the code.

## NME's circulation continues to grow

The *NME* has enjoyed its fifth successive increase in circulation, according to latest ABC figures.

The IPC rock weekly managed a 3.5% year-on-year rise to 115,827 (up from 112,178 last year) in the period between January and June. The figures compare favourably with IPC's other music titles *Melody Maker* and *Vox* which suffered falls in circulation.

*Melody Maker*'s ABC figure fell 2% year-on-year to 60,510 (61,781 last year), while the circulation of *Vox* dipped 3.3% to 106,073 (from 109,657).

IPC publishing director Andy MacDuff attributes *Melody Maker*'s losses to a slight repositioning of the title; while *NME* has moved more into the mainstream, *Melody Maker* has become more cutting edge, he says.

MacDuff played down the decline at *Vox*, which was taken under the wing of the *NME* editorial team a fortnight ago and is now being overhauled by *NME* editor Steve Sutherland. "I'm far more interested in the November issue," says MacDuff.

Earlier this month, features editor Shaun Phillips, art editor Paul Frens and reviews editor Mike Pattenden left the title.

Meanwhile, IPC's men's lifestyle magazine *Loaded* recorded figures of 127,877, almost three times the launch guarantee of 45,000. As a result, it overtakes *Condé Nast's Q* in the men's market.

Wagdon, which publishes *The Face* and *Arena*, expects to announce ABC figures this week. Emap deputy managing director ABC circulation figures for *Q*, *Select* and *Maj* (*MM*), August 12).



A&D is promoting its current releases by giving away a free 13-track sampler CD with any purchase from the label's back catalogue in a promotion with The Chain With No Name and includes exclusive tracks from 4AD acts such as former Pixie and Breeders singer Kim Deal's new band The Amps alongside Throwing Muses, Belle, Red House Painters, recent signings Tarnation (pictured) and Kendra Smith. The label is also promoting its four new signings - Scherir, Air Miami, The Amps and Mojave - with a four-track 12-inch to the media.

## Fruin retires after 47 years

Zomba Group chairman John Fruin is retiring from the company next month after 47 years in the industry.

The former BPI chairman, who will be 65 next month, is winding down his music career which has varied from working a 78rpm press to establishing Record Merchandisers, which later became Entertainment UK.

Fruin says he will continue working as a consultant for Zomba, which he joined eight years ago.

He will not be directly replaced; a reorganisation is being planned for the autumn.

Fruin says, "For someone with no

musical ability, I think I did pretty well. I guess I've had as varied a career as anyone else and have been lucky enough to work in nearly every area of the music business."

Fruin, the BPI chairman in 1990, joined EMI as a trainee at the company's pressing plant in 1948 and, over the next 20 years, worked his way up to 1968 as the deputy managing director in charge of the UK market.

He left the company at the end of 1969 to take on the position of managing director of Polydor, where he succeeded in steering the label to number two in the market share league table

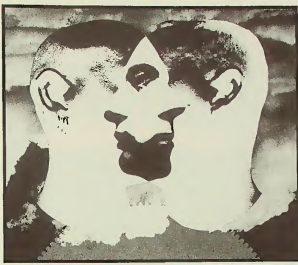
within five years through the successes of acts including Slade and the Bee Gees.

His Polydor role led to a grueling year-long stint splitting his time between MGM's Los Angeles office and Polydor's London office.

He left Polydor after five years to set up State Records in 1975, before being courted by WEA to take over the managing director's position at the end of 1976.

Fruin, who signed The Pretenders to the label in the late Seventies for £18,000, cites this as one of the most successful periods of his career.

Epic is releasing a techno compilation to tie in with new Sony Playstation game *WipeOut*. The Sony Interactive game, a futuristic racing challenge, features music by the Chemical Brothers and Leftfield, as well as a specially-commissioned track, *WipeOut*, by Orbital. The Orbital track has been performed by the duo as part of their live set this summer and will also be included in the new movie *Hackers* due for release this winter. A full tracklisting is being finalised for the Epic album, which is due on October 23. Epic director of concept marketing Kit Buckler says it demonstrates the synergies of Sony's different divisions. "Saga or Nintendo would not be able to do something like this because they do not have a music division," he says. Such tie-ins are particularly suitable for the PlayStation, adds Buckler. The player, which is launched at the end of next month, can memorise the information on a games CD to enable users to play an audio CD at the same time as playing a game. The CDs will be backed by a co-promotion and advertising campaign, details of which are being finalised.



# Unsigned bands to grill industry at ITC

Representatives of the industry will be quizzed by up to 57 unsigned bands as part of next month's In The City event in Manchester, which takes place from September 2 to 6.

All the bands competing for the Boddingtons In The City Live Award at the conference have been invited to take part in a one-off session on the Tuesday afternoon.

The session, In The City Of The Unsigned, will take place at Manchester's Holiday Inn hotel and give the bands the opportunity to air their grievances about the industry. Tony Wilson and former Simple Minds manager Bruce Findlay will chair the event.

In The City co-ordinator Finbar Finnerty says, "It will be the biggest event of the conference. They are going to take over the hotel; it's going to be great."

Around 2,000 delegates are expected at ITC, says Finnerty, and details for the panels, which will take place on the Sunday, Monday and Tuesday of the event, are currently being finalised. Among the latest additions to the pan-

els is DJ and remixer Todd Terry who will contribute to a session on Monday called The Corporate Remix, which will examine the level of investment put into remixing. Other contributors will include Deconstruction co-founder Keith Blackhurst.

Monday also sees Peter Stringfellow meeting representatives from Cream, Ministry Of Sound, the Hacienda and Back To Basics on the Superclubbing panel.

Other panels on the Monday include Music Is A Woman - with former Happy Mondays singer Rowetta joining a discussion which also includes Human League's Suzanne Sulley and Joanne Catherall - and the Airplay Vs Retail panel, sub-titled How To Stop Yourself From Coming Too Soon, which includes contributions from CIN's Catharine Pusey and Adrian Wistreich of Media Monitor.

Musician Alex Boyesen of multi-media company Flabbergasted will deliver the Interactive City E-Note at 11am on Tuesday. Later the same day Boyesen will join forces with singer Cleveland Watkiss for a live ISDN link-

up between Boyesen and Watkiss singing in Manchester and Watkiss singing in London.

Another panel, It's Only Rock And Roll, will feature former Wham! manager Simon Napier Bell, Beverly Craven manager John Glover and Mute Song's Andrew King, relating their experiences of disaster.

A panel examining the success of country music, Don't Mention The C Word, will feature the BBC TV producer Mark Cooper, Columbia managing director Kip Krones, Tony Rounce of the Country Music Association and Tower Records' Ken Seckolow.

Black executives including Columbia marketing manager Matt Ross, Radio One producer Ivor Etienne, Radio One DJ Steve Edwards and RCA A&R man Kenny Hoole will take part in the Black Marketing Black workshop.

A discussion about working on a low budget, titled It's A Rich Man's World, on Tuesday will feature speakers including Mike Chadwick of Vital Distribution, Deceptive Records' Tony Smith and Billy Bragg's manager Pete Jenner.

## NEWSFILE

### PolyGram rejigs sales division

PolyGram sales director Nigel Haywood is promoting Neil Smith to the newly-created position of head of sales PROTV/commercial marketing as part of a restructuring of the company's sales division. Smith, who will continue to oversee PROTV sales, takes on responsibility for all catalogue campaigns. Adam Corke, formerly national accounts manager at A&M, will take over Smith's previous role of Polydor national accounts manager. Simon Waters is joining the company from HMV, where he worked as video campaign manager, to fill Corke's old role. Former Pinnacle national accounts sales manager Mark Friend is also rejoining PolyGram as Mercury's national account manager, reporting to Richard Chamberlain.

### Digital radio proposals welcomed

The AIRC and the Radio Authority have broadly welcomed the Government's proposals on digital terrestrial broadcasting. The government has offered guaranteed places on a national multiplex system to the three INR licence holders, but the AIRC is calling for local commercial radio services to be guaranteed places in the terrestrial DAB spectrum.

### Volume to release Reading special

Volume is releasing a double CD featuring 36 tracks from some of the artists appearing at this year's Reading Festival. Released a day after the festival on August 26, Volume 14 will include previously unreleased and live material from Teenage Fanclub, Gene, Carter USM, Menswear, Ash, Cast and The Nilon Bombers. The package, which will retail for around £13.99, will also include a 192-page book.

### MVC opens store number 21

Kingfisher's MVC chain opened its 21st store in Eastbourne on Friday, its sixth new store of the year. It is on course to achieve its target of opening 16 stores by the end of the year. Managing director David Cain says MVC's membership base has also increased to more than 500,000.

### Organic opens temporary HQ

Organic Records is moving from London's Black Lion Lane to temporary premises at 25 Devonshire Road, Chiswick, London W4 2HD. Its new telephone and fax numbers are 0181-742.2525 and 0181-747.3333 respectively. The company is seeking larger premises and expects to move again within the next four months.

### Holsten compilation

Holsten supplied incorrect information for last week's story about the 20-track album it is releasing with EMI Records. The EMI TV album is titled *Get Real* while The Holsten Indie Party is the title of a CD which will be given away to purchasers of bottles of Holsten as part of a promotion which begins this autumn. *Get Real* is released today (Monday, 21).

▶▶▶▶ CREATION RECORDS: SETTING SIGHTS BEYOND NUMBER ONE - p8 ▶▶▶▶

## NEW SINGLE

# "SADLY LOOKALIKE"

CD MGGRC07 Cassette MGGRC07  
 RELEASED 21st Aug, 1995 ON MGL GRANITE RECORDS.  
 DISTRIBUTED BY BMG RECORDS (UK) Ltd.

### CAMPAIGN:

Radio plays across the country.

Radio 1 Session - Johnny Walker show 16th September  
 Radio ads: Virgin Radio campaign during week of release.

ILR ad campaign: Mercury FM, The Pulse FM, Fox FM,  
 Essex Radio, Piccadilly Key 103, Trent FM, Clyde FM, Forth FM.

Press ads: NME, Melody Maker, Kerrang!, Raw, Icon,  
 Tour: Newport, Birmingham, Stoke, Bath, Aldershot,  
 Southampton, Southend, Norwich, Cambridge,  
 Cwmbran, Bradford, Glasgow, Glenrothes, Manchester,  
 Buckley, Aylesbury, Worthing, London, Nottingham.



The rude health of Bristol-based distributor Vital was reflected in its annual sales conference 10 days ago.

The event, staged at the Watershead Media Centre in Bristol and featuring performances from Duffy and Baby Bird, had doubled in size to cover two days and was attended by twice the number of labels as last year.

It has been a record year for Vital Distribution. In the past 12 months, it has scored its first number one artist album and first number one single — through its smv tie-in with Creation Records — seen turnover double to around £24m and has moved to a new distribution depot with a 75% increase in staff.

Now, the test for Vital is how well it can maintain such growth. "It is something Mike [Chadwick] and I worry about a lot, how we can sustain the success we've had so far," says product director Pete Thompson. "But the most important thing for us is to continue doing what we've been doing."

"Too many independent distributors in the past have said, 'We've arrived now and we are just going to stick with these labels'. But you can't do that," he says. "It is a very volatile business and it's important to continue getting the smaller labels, while continuing to prove we can be successful with the bigger labels. It's important for us that we can still take on a band like Fluffy at the beginning of their career and be sensitive to their needs."

Indeed, to follow an autumn quarter which will inevitably be dominated by

**SALAD:** Granite Statue - Island Red (September 4). The third single from the debut Top 10 album *Drink Me* is backed by an entertaining video. A Top 20 position is the aim for what is a strong, poppy release.

**PRIME:** *Sansara Sea* - Top Pure (September 4). Described as "fortified" using top instruments" by Top Pure director Paul Cox, this experimental outfit's third album will be supported by press ads.

**JOHN PRINE:** *Lost Dogs And Mixed Blessings* - Rykodisc (September 4). Building on the success of the American roots singer's solid fanbase, Rykodisc will release the album supported by music press advertising and co-op ads with HMV and O Magazine.

**JUNIBER:** *Supergoose - Wujija* (September 11). The Cornershop frontman makes his solo debut with a 12-inch single, which Wujija will follow up with a remix of Cornershop's much-lauded *Jullander* (Share Single) The Girl's Richard Norris.

**THE BLUEONES:** *Elasticite* - Superior Quality Recordings (September 16). The band play the Reading Festival as part of a UK tour and, as media support continues to grow, the A&M-linked Superior Quality Recordings is targeting the Top 20 with this second single. A debut album is to follow in February.

**SLEEPER:** *What Do I Do Now?* - Indolent (September 25). Already being aired on Radio One's Evening Session, the band's third single will be released on two CDs and a cassette, followed by limited edition vinyl. A nationwide poster and press campaign and a mail-out to 10,000 fans are planned.

**BRIAN ENO AND JAH WOBBLE:** *Spinner - All Stars* (October 2). Using Eno's soundtrack for Derek Jarman's last film

VITAL: THE SUCCESS BUILDS

THE YEAR SO FAR:

**Singles:**  
Number ones — one; Top 10s — three; Top 20s — three; Top 40s — six  
**Market share (second quarter):** 4.6% (7th)  
**Albums:**  
Number ones — one; Top 10s — four; Top 20s — two  
**Market share (second quarter):** 3.2% (7th)

KEY STAFF

**Managing director:** Mike Chadwick  
**Product director:** Pete Thompson  
**Marketing director:** Andy Stephenson  
**KEY LABELS**  
Cooking Vinyl, Creation, Deceptive Records, Indolent, Island Red Label, Mango Records, Mo'Wax Recordings, React Records, Rykodisc, R&S, Setanta

Oasis, Creation's Ruby and Indolent's up-and-coming Swedish act The Wannadies, the company has already lined up a strong spring period.

Among the albums due in 1996 include debuts by The Blueones, on A&M imprint Superior Quality Recordings, The Nubiles on Chrysalis offshoot Net Records, Fluffy on Parkway and Northern Uproar on Heavenly Records. Second albums are also expected during the year by Sleeper and Elasticite, and a Brian Eno album through All Stars is also due. Add to that the resolution last month of a deal which ensures all Creation output goes through the Bristol-based distributor and there is plenty of confidence that growth can be sustained.

In his keynote speech to last week's sales conference, managing director Mike Chadwick echoed Thompson's words in urging Vital's sales reps that the company must not become complacent. Success — and the high standards it encourages — is inevitably

accompanied by frustrations, among which can be included Vital's loss early this month of a valuable compilation label Fantasia, traditionally one of its strongest performers.

"Ironically it was a label we had worked very hard with and it was probably at its strongest point," says Thompson. "When it signed a worldwide deal with Sony, it was probably one of the biggest disappointments of the year." Overall, Thompson and Chadwick remain happy with the current roster of labels which Vital has links. And the success to date is down to strong performances across all the distributor's 160-plus labels.

"We've been working with a number of good labels and it all seems to have come to fruition at once," he says. "There's been a lot of enthusiasm from radio and press, which has meant music expanding into a wider marketplace. Salad, Gems and Elasticite all sold well beyond our expectations." Indolent also gets a namecheck, with 80,000 copies of

Sleeper's album *Smart now under its belt*.

Chadwick takes greatest pleasure from the performance of Deceptive's Elasticite. "One of the highlights of this year has been seeing something grow from nothing to getting our first real number one album," he says of Elasticite's eponymous debut, which has achieved sales of more than 200,000.

Thompson believes the increased support from stations, such as Radio One, playing new music is also a factor in Vital's success. "Radio One, in particular, is making life a lot easier. It's nice to wake up and hear records you like and work with on the air. We've definitely had more support over the past year," he says.

Other plans for the autumn include a relaunch of Vital's independent marketing initiative for retailers. From September, 160 Vital stores will actively promote new and developing acts with increased display space and in-store play for Vital releases. Salad, Sleeper and The Blueones are the first three acts which will benefit from window and in-store displays.

Next year, a free broadsheet newspaper for music buyers, called *Vital Times* and exclusive to Vital stores, is planned. Marketing coordinator Patrick Bingley says, "It's a way of getting in touch with the people who are buying our music and we'll also use it to build up a mailing list." The paper will feature items on Vital artists, news, tour dates and forthcoming releases. Catherine Eade

VITAL INGREDIENTS FOR CONTINUED GROWTH

North London label Parkway is launching its hotly-tipped signings Fluffy with the single *Hyperactive* on September 18. The outspoken west London all-girl quartet were signed to the label by its founder and *Savage & Best* director John Best, who describes the band as a classic punk pop act. Coverage in the music press, *Daily Telegraph* and *Mail On Sunday* is due to be followed with appearances on four TV shows including the new shows *Radio TV*, by the makers of *The Big E*, and *The Girlie Show*, produced by Rapido TV. A seven-date UK tour kicks off with an in-store appearance at Tower Records, Piccadilly, London on September 18.

Gliterbug as a springboard for the collaboration with Wobble, the album will be accompanied by extensive music press coverage.

**DUFFY:** *Starts* - Indolent (October 2). Marketing manager Steve Lowest says the label is hoping to take Duffy into the Top 40 with this up-tempo single, which follows the artist's newly-released album *Duffy*.

**THE WANNADIES:** *Might Be Stars* - Indolent (October 2). Two CDs with cover versions of tracks from Depeche Mode and The Go Betweens are designed to attract extra interest in the much-vaulted Swedish popsters, as well as in October 20.

**SPOOKY:** *The Spooky Stereo EP - Paradox* (October 2). Following the first EP, Clank, Spooky's next offering is a change of direction since their early Gullerita days, and will be boosted by the band playing live around the release. A second single and an album are due early next year.



**BIOSPHERE:** album, as yet untitled - R&S (October). The techno crew's third album will no doubt be helped by the profile boost they received from their appearance on last spring's *Levi's TV* ad soundtrack.

**SALIKETTA:** *Folan - Mango* (October). The South African singer's new album will be boosted by an appearance at London's Albert Hall in September.

**TRIPPING DAISY:** *I Got A Girl - Island Red* (October). Already in the *Billboard* Top 100, this powerful single will be the first taken from the album *I'm An Elastic Firecracker*, due out in September.

**THE NUBILES:** *Tanjana - Net Records* (October). Following a deal with Lime Street Records (October), following the first EP, Clank, Spooky's next offering is a change of direction since their early Gullerita days, and will be boosted by the band playing live around the release. A second single and an album are due early next year.

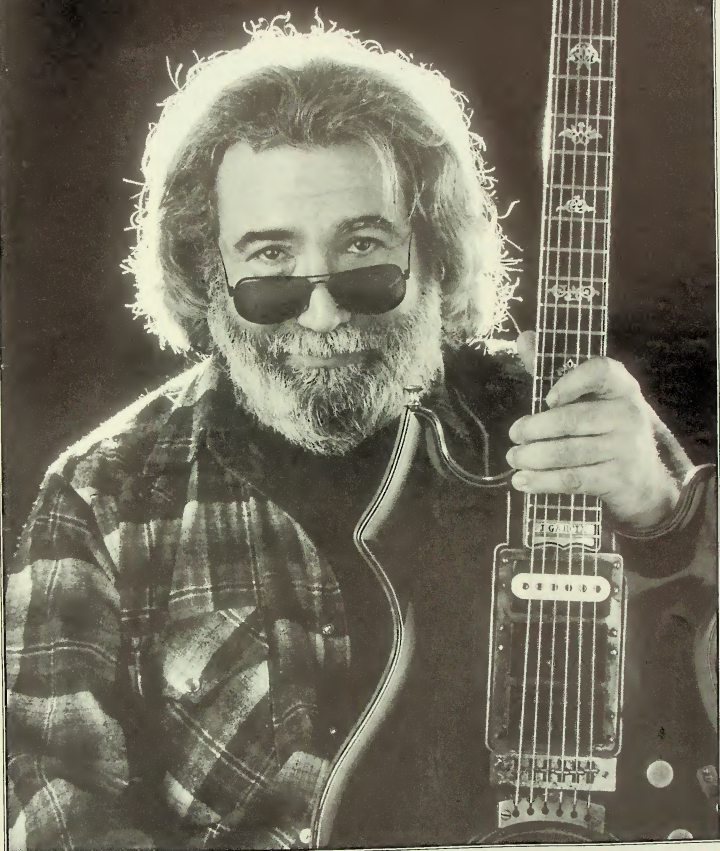
since last year, from the Malices, Elasticite & Stealers, Deceptive will now focus on Scarfo, says managing director Tony Smith. A seven-track mini album kicks off the campaign.

**SCARCE:** *Days Like This - Paradox* (late '95). The next single from the acclaimed *Deadeasy* album will be scheduled once DJ and singer Chick Grainger has made a full recovery from recent illness. There will be a UK tour around the release.

**VARIOUS ARTISTS:** *Jazz In The House 2 - Slip 'N Slide* (late '95). The Kickin Records outfit continues its a-pe-cul-lar underground series with tracks from high profile artists such as Danny Tenaglia and Masters At Work, supported by a local radio and press campaign.

**DJ KRUSH:** *Meiso - Mo Wax* (late '95). Mo Wax head James Lavelle is planning to follow up club success with DJ Krush with a debut album late this year or early next.

**THANKS**



**JERRY GARCIA**  
1942 - 1995

**GRATEFUL**  
**DEAD**  
RECORDS

# Creation Records' ambitious goals go for a no-hitting number one

While the whole UK was seemingly obsessed by "Blur vs Oasis" last week, over at the latter band's label, Creation Records, everything remained calm.

In the face of unprecedented press and media interest in the bands' rival singles, Creation co-founder Dick Green was keen to put it all in context. "We're trying to ignore the media fuss, to be honest," he says. "We just want to get on with the business."

A year ago, the label had never heard the prospect of a number one single in such a calm manner. But today with two number one albums and a number one single under its belt, topping the charts is no longer a cause for anxiety.

In 12 months, the label has been transformed. As founder Alan McGee says, "The music at Creation has never been in doubt. The difference is now we've bought a calculator and we know how to use it!"

Just three months after its symbolic move from dandy premises above a sweatshop in London's East End to plush new offices in north London's suburban Primrose Hill, the label last month cut all ties with long-time distributor Pinnacle to form a pact for physical distribution with Virgin.

The move coincides with a redefining of co-founders' Alan McGee and Dick Green roles within the label, with McGee concentrating purely on music and creative decisions and Green dealing with business finances — a decision which has helped the label add more business nous to its traditional enthusiasm and love for music.

McGee dismisses suggestions that the label has taken on more of a corporate edge, but willingly admits the importance of the re-emphasis. "My hat is off to Dick because we always had the music side down, but has really got to grips with the finances," he says.

"Now I'm totally involved in the music and Dick has turned the business end around, so we are both free to concentrate on each side of Creation's activities."

"The criteria for signing a group is if I like them. After that it becomes a team thing, with Dick taking care of business, Mark Bowen handling A&R, John Andrews looking after marketing and Andy Saunders in press."

The self-offering Green admits, "My role has changed in that I've now concentrated on organising this lot into a team. In the past we may have been guilty of taking on too many acts and losing focus, but now we're strong enough, and confident enough, to know when is the right time to sign and develop an act. If a great band turns up, you just can't turn it down."

Certainly McGee — the figure most commonly associated with Creation — has proved, through recent signings such as Heavy Stereo, The Diggers and Crawl, and the decision to allow Noel Gallagher creative control over Oasis's new album *Morning Glory*, that he is the UK's leading rock A&R man, bar none. Despite Creation's relatively and anti-corporate stance, there are now gold records on the company walls.

It is certainly a long way from the operation launched by McGee and Green in 1983 as an outlet for the bands they were looking at their club above a

## CREATION RECORDS



THE STARS: (CLOCKWISE TOP LEFT) IDINA, ALAN MCGEE, RUBY, TEENAGE FANCLUB, OASIS

### CREATING THE TEMPLATE FOR SUCCESS

- 1983:** After several years running The Living Room club Alan McGee and Derek Green launch Creation Records with the release of The Legends' 73 in '83, selling "around 47 copies".
- 1984:** The pair strike a p0d deal with Rough Trade for the label. McGee becomes manager of The Jesus & Mary Chain and releases their first single *Down on the Beach*, then he signs them to Geoff Travis's Blanco Y Negro.
- 1987:** Licensing deal with WEA results in offshoot label Elevation, with artists including Edwin Collins and Weather Prophets.
- 1989:** Collapse of Elevation precedes chart success for Primal Scream's remixed rock/dance hybrid *Losed*.
- 1990:** Creation switches distribution to Pinnacle ahead of collapse of Rough Trade Distribution. McGee takes on managerial duties for Stephen Duffy for a spell.
- 1992:** Sony acquires 45% of Creation for reported £3m in return for international rights.
- 1993:** McGee signs Oasis after seeing an early gig at Glasgow's King Tut's Wah Wah Hut in April 1994. Disappointment over reception for Primal Scream's *Give Out But Don't Give Up* is offset by rapidly growing popularity of Oasis.
- August 1995:** Distribution and sales of Creation product switch from Pinnacle to 3mv/Vital.
- Sept 1994:** Definitely Maybe is Creation's first UK album number one.
- December 1994:** Oasis's *Whatever* reaches number three.
- April 1995:** The Boo Radleys' *Wake Up!* reaches top of albums chart, Oasis' *Some Might Say* tops singles chart. Creation moves to new offices in Primrose Hill.
- August 1995:** Distribution and sales of Creation product switch from Pinnacle to 3mv/Vital. The Oasis single *Rail Walk* it battles for the number one slot with Blur's *Country House*

#### KEY STAFF

**Managing director:** Dick Green  
**President:** Alan McGee  
**Marketing manager:** John Andrews  
**A&R manager:** Mark Bowen  
**Radio and TV promotions:** Anita Heyvet  
**Head of press:** Andy Saunders

#### ARTIST ROSTER

BMX Bandits, Boo Radleys, Ed Ball, 18 Wheeler, Heavy Stereo, Icha, Ivor Cutler (Revisited), The Jazz Butcher, Kim Fowley, Oasis, Primal Scream, Ride, Ruby, St Etienne, Slowdive, Suede/verdrive, Teenage Fanclub, Velvet Crush

Prize which provided the impetus for Sony's Licensed Repertoire Division to acquire 49% of the company for a reported £3m two-and-a-half years ago.

"The major's formal international network replaced the previously haphazard series of foreign licensing deals and subsequently helped underpin overseas success for pop acts such as Oasis."

Certainly 3mv marketing manager Roger Quill is among McGee and Green's greatest fans.

"We worked very hard to get Oasis, and we think that we sufficiently impressed Alan and Dick," he says. "It's very exciting because we have a very close working relationship with the people at Creation, and there are some

interesting new acts coming along, like Ruby and The Diggers."

The secret of Creation's continuing success is in its long-term investment in artists, says Green. "You can't expect it to happen overnight like it did with Oasis. We've been involved with The Boo Radleys for three or four years, and we gave Lesley Rankine the space and time to come up with what she wanted for the Ruby project."

McGee retains a personal pride in his label's output. "I don't feel that enough people recognise what a great British label Creation is," he says. "Does that sound arrogant? We've had a great run of groups for more than 10 years. Bands like the JAMC or MBV are historically revered and have helped build a classic catalogue."

For all the label's musical quality, McGee and Green understand the importance of marketing. McGee describes marketing manager John Andrews as "our secret weapon", and highlights a series of masterstrokes which have helped raise the label's industry profile.

Andrews, who joined from Virgin Retail last autumn, has done much to enhance the reputation of the label's roster, while former managing director Tim Abbott — who has been retained as marketing consultant for Oasis — played a crucial role in helping maintain the profile of Oasis in the lull between releases by hatching this spring's campaign for the re-release of the group's first six singles.

Andrews is currently launching a campaign for the launch of Creation's big autumn hopefuls — Oasis aside, of course — Ruby. The key, he says, is integrating all marketing areas, a principle which will be applied equally prior to BMX Bandits and 18 Wheeler as well as Oasis and The Boo Radleys.

The company's new pragmatic business sense underlies last month's decision to force a permanent pact with 3mv — which already handled the three high-profile Creation acts, Oasis, Teenage Fanclub and The Boo Radleys — and will see all the company's releases distributed by Vital.

For Creation co-owner Dick Green it was simple business sense. "When we struck the deal with Pinnacle we had the right to take part, or all, of our releases out of their system whenever we wanted," he says. "We did a few things through 3mv and Vital and they did exceedingly well."

The fact that the label remains independently distributed was never an issue, says Andrews.

"People expect first class rock 'n' roll from Creation," he adds. "We're not an indie label, and the term itself is redundant."

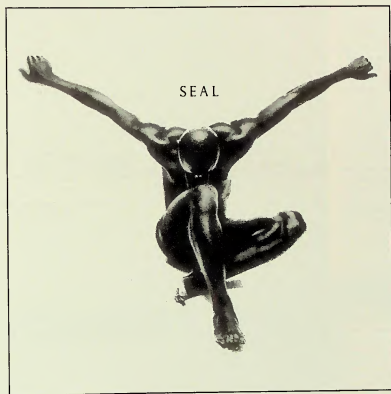
There are those who think that recognition for Creation's achievements is long overdue, not least among them McGee himself. "Everybody goes on about Creation being a retro label, but it's not. I'm really into Nitro music because now it's a great time, probably the best since the 60s and 70s, 1977."

Whether or not Oasis's ardent last week on the top of the singles chart, Creation is certainly playing the leading role in making the much-touted Britpop resurgence become a reality.

Paul Gorman



# America Wakes Up!



Kiss From A Rose - America's No.1 single.

Warner Music and WEA Records would like to congratulate Seal, Jill Sinclair, Trevor Horn and all at ZTT for putting UK music back at the top of the US charts.



WARNER MUSIC



# Cyberchat is the cheap way to bring fans closer to the stars

Inter-relay chat (IRC) is perhaps not the most fascinating facility offered by the Net, but with stars such as Michael Jackson now talking to the world, this is changing

It was the on-line equivalent of live at Wembley, Shea Stadium and The Hollywood Bowl – all at once.

On Friday at 3am UK time, Michael Jackson appeared on the Internet and the world's three largest on-line services, CompuServe, Prodigy and America On-Line, to "chat" via a screen and keyboard with fans from around the globe.

Of course, it wasn't quite a real chat. People typed in a question that no one else could see, a moderator then decided whether this was suitable and, if so, it was then put to Jackson.

It was, however, the largest on-line interview with an individual yet. Before now, no-one has tried to use all four of these on-line services in one session. Jackson's label, Epic, has already used the services individually for The Notorious B.I.G. and Kenny Rogers among others, and plenty have seen the opportunities offered by cyberchat.

On CompuServe in June, for example, you could have found Lemmy chatting away to a bunch of Americans asking when he was going to play in Baltimore and who was "that chick with the black T-shirt at the beginning of the Iron Fist video".

But the Jackson event was in a different league.

According to Barry Johnson, head of

interactive entertainment products at Epic, the idea was all Jackson's. "He wanted to have the opportunity to talk with his fans, and this is an incredible way to have some direct contact," he says.

Given the way the session was controlled, the phrase "direct contact" is pushing it a bit. But this trial by terminal was still closer than anyone, including the majority of the world's press, will get to Jackson this year.

The cost for Epic was simply that of setting up the technical side of things. There were no deals struck with any of the on-line services – all of them flagged the session heavily (for them it is a good way of generating traffic). On the Net, Sony put up full details of the session and how to log on, in its Web site (<http://www.sony.com>).

The technical Internet term for this is inter-relay chat (IRC). And, truth be told, it is normally one of the most boring parts of the Internet.

Logging on to an IRC channel can seem like trying to conduct 15 transatlantic phone calls at the same time. Most of the dialogue involves saying hello and goodbye to everyone else (invariably irritating American undergraduates).

But, put a star on-line and suddenly the facility comes to life – or that, at

least, is the theory.

As for the numbers actually logging in, they amount to audiences less like Wembley and more like The Forum. Even major stars appearing on one of the big American on-line services attract a maximum of around 1,500 people.

Three weeks ago in the UK, Black Grape did an IRC session set up by Good Technology (the people responsible for Musicbase) on the Internet. Then, the audience was closer to a pub performance, as a grand total of around 30 people turned up to witness the wit and wisdom of Shaun Ryder (and no, he didn't do the typing himself, in case you're curious).

This experiment neatly demonstrates both the pitfalls and the attractions of setting up an IRC channel.

On the downside, as well as the apparently poor turnout, a further 20 people got lost in cyberspace and ended up in the wrong place talking to each other continually asking "Is the band here yet" – I know, I was among them. Having countless jokers going.

"Honestly, I'm Beo" didn't help matters. But these events still have a novelty value in the UK and so attract healthy press coverage. Courtesy of *Melody Maker* and *Radio One*, hundreds of thousands of people will have read and

heard about the Black Grape event – even though they might not know what the Internet actually is. And for those who were actually there, it was really quite exciting thanks to it being unmoderated and spontaneous.

As the technology of the Net and on-line services progress, these little sessions could well become much more interesting both commercially and in terms of content. For a start, there is the opportunity for those who have been in the session to click a button and order the group's new CD.

In fact this almost happened with Jackson on CompuServe, except you had to go to a different area to find the order form.

Even more interesting is the potential for video conferencing. Affordable hardware and software already exist for this: the problem is that standard modems are simply too slow to take all the data and the quality of the picture and sound is atrocious.

As it stands, IRC sessions are cheap to set up and offer a unique fun way of letting people do something they would rarely have the chance to do – talk directly, or almost directly, with their idols.

But as with so many things on the Net, what we have at the moment is simply the start. Simon Waldman

## NEW ON THE NET AND BEYOND



The plethora of Web sites offering band biogs, sound and video samples are simply scraping the surface of what you can do on the Net.

Take a look, instead, at two resources that show exactly the sort of thing that can be done when database technology is allowed to run underneath a site. First, the site for BMI (<http://bmi.com>). This was originally launched back in July 1994 containing a mass of information about the BMI and the history of music as well details of the US performing rights organisation's various campaigns. The real breakthrough however came on July 1 this year when the organisation puts its repertoire database up

Now, anyone going to the site can search the database for songs by either title, writer or publisher. It's fast, useful, it works – and it's proving very popular. During July, there were more than 100,000 hits on the site from more than 40 countries.

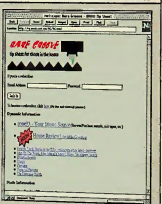
Second, an experimental site from the Massachusetts Institute of Technology's Media Lab offers the most mind-blowing music resource on the Net, and one with enormous consumer potential as well as providing insight into the music preferences of Net surfers.

It's called HOMR (Helpful On-Line Music Recommendation Service – <http://rg.media.mit.edu/mrg/ingo.html>) and asks you to rate a collection of artists on a scale of one to seven. At the click of a button, it then suggests other artists that you might be interested in, given your stated preferences.

This works by comparing your choices with those of the 17,000 other people who have entered their votes on around 16,000 artists. You can change your votes at any time or add new artists to your selection. Through an internal bulletin board, you can even get in touch with the person whose music taste is most similar to yours. At the last count, the highest-rated artists were The Beatles (10,279 votes), Average 4.99, Madonna (10,026, 3.28), The Police (8,763, 4.82), Phil Collins (8,714, 3.82) and REM (8,670, 5.07). The artists with the highest average score are: Prokofiev (average 5.8), Tricky (5.78), Miles Davis (5.77), Glenn Gould (5.77) and The Prodigy (5.73).

Also of interest on the MIT server is a rare groove and house tip sheet (<http://rgp.media.mit.edu/rgpRG.html>). The main attractions when Virgin Music first launched The Ruff ([.co.uk\) were the things you could download and keep from the site – namely a screensaver \(one of those things that goes on when you leave your computer alone for five minutes\) for Massive Attack and an infuriating computer game for Whale. These fulfill two key criteria. First, those who access the site get something for nothing \(and something more exciting than a 15-second sound sample\), which guarantees goodwill, and second, as its screensaver begs appearing or the game is played, the record gets continual airplay to a second of one.](http://www.vmg</a></p>
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Sony Music is now taking this concept one step further with the launch of Screeners



on August 29 in the US. These are floppy discs that will retail at US\$12.95. Each will feature a number of screen savers and computer games related to various artists. Among the 19 acts featured in the first batch of releases are Alice In Chains, Mariah Carey, Gloria Estefan and The Indigo Girls. They will be sold in music and computer stores and Sony is negotiating deals with hardware manufacturers for some to be bundled with new computers. While it might be a while before we see Screeners on sale in the UK, you can download a free promotional copy of one for Michael Jackson from Sony's site. Go to <http://www.sony.com/Music/Screeners> for full details of the product and to get your trial copy. One word of warning – they are only available in PC format, to users of Apple Macs will either have to find a friendly owner of an IBM compatible machine or just imagine what they're missing out on.



# ENO

## THE MIDAS TOUCH

As if any proof were needed, this autumn provides three examples of the unique and important place in popular music occupied by Brian Peter George St John le Baptiste de la Salle Eno.

On David Bowie's new album *Outside*, Eno is reunited with the singer 16 years after they worked together on Bowie's epochal late-Seventies trio *Lodger*, *Heroes* and *Lodger*. Meanwhile, a project with U2, which

is due for release by Island this October, finds Eno moving from behind the production desk to collaborate in the fullest sense of the word with the Irish supergroup on a startling series of meditation experiments and meditations.

Then there is *Spinner*, the project with Jah Wobble, due to be issued by indie label All Saints on October 2. Using Eno's soundtrack for Derek

Jarman's last film *Glitterbug* as a springboard for the collaboration, *Spinner* also includes some tantalizing clues as to the future solo direction of this often bewildering, always unclassifiable and hugely influential artist.

In a large-roomed ground-floor studio in the scruffy, Bohemian inner London area of Kilburn, Eno beavers away at his computer, surrounded by

packing cases which suggest an imminent move to a new studio in nearby, and equally Bohemian, Notting Hill.

Moving is another chore in the remarkably hectic life of Eno at present. As well as the Bowie, U2 and Wobble projects, he has been remixing for a range of acts from Suede to Massive Attack, indulging in some exploratory jamming with Mo' Wax maestro Howie B as well as progressing on his own new solo tracks.

It is evident that Eno has rediscovered his enthusiasm for music after an extended involvement in the visual arts as an exhibitor of installation, abstract and video work on the international art circuit.

"Suddenly music seems exciting again and it's mostly because there is a new intake of people willing to break all the rules in interesting ways," he says. "I'm talking about people like Massive Attack and Howie B, rappers, scratchers and DJs who have brought a whole new set of curatorial talents, the ability to put things together."

His praise also extends to rock acts who have chosen to draw on the past for influences, such as Oasis, Pulp and Elastica. "Music has been opened up again by the quite unembarrassed sense of pop music's history you find in many bands," he adds. "There is now a long history and, a few years ago, everybody appeared to be weighed down by it. If anybody revived elements from pop's past it was as a big statement—camp or as parody. Now there are lots and lots of bands who find their roots in the Fifties, Sixties or Seventies quite without being arch or contrived."

Eno also believes that fans and consumers have triggered the musical resurgence over recent years. "The audience, as usual, is much further ahead than anyone gives them credit for," he says.

"It's nearly always professionals and critics who dig their heels in and cry: 'No, no this can't happen!'"

"Audiences are very progressive because they don't have anything to lose or any ideology to defend, whereas people who are professionally involved have already invested and taken a position."

He adds, "People want different layers in the sense of friction, tension, consonance and dissonance all together at the same time."

"I don't think anyone now is particularly keen on being just a rhythm and blues band, or just a psychedelic unit or just this or just that. What they want is to play lots of these threads against one another so that the listener is posed with an adventure."

If Eno appears to apply a musicologist's theory to pop, any pretension is spiked by the fact that he has the heart of a true fan. "My daughter told me that I have to see Supergrass live and I can't wait," he confesses. "The beauty of pop is that you can flip between irony and surrender, between enjoying something from the perspective of having seen it before and giving yourself up completely to its seduction."

It is this devotion which is most heartening about Eno's return to music. For most of the time since his departure from the original Roxy Music line-up in July 1973, he has been at the forefront of popular and experimental music developments, often by willfully disregarding any boundaries which exist between the two.

Having established the rule-breaking genre which became ambient with his brace of early Seventies collaborations with Brian Fripp—*No Pussyfooting* and *Evening Star*—Eno pushed his "non-musician's" skills to bear on the work of a dazzling variety of artists through the Seventies and Eighties. ➤

# DAVID BOWIE

## REVIVING HIS MOST FRUITFUL MUSICAL RELATIONSHIP

The critical and commercial disappointment which has greeted David Bowie's output since the crossover success of 1983's *Late Days* would have forced a less adventurous artist to attempt to rehash former glories.

But on his new album *Outside*, Bowie, who admits to having felt spiritually and creatively adrift for most of the Eighties, has created a distinctive sonic future using familiar musical elements from his past.

Unlike many of his generational peers, Bowie remains stoutly resistant to any bouts of laurel-resting and is again prepared to experiment with the outer limits of his craft, whether it be by using improvisational recording methods or varisped vocals to recreate a panoply of characters.

The most obvious element revived from Bowie's career on *Outside* is the collaboration with Eno, 16 years after they last worked together on 1979's *Lodger*.

But scan of the cast list of musicians and you will also find prominent players from distinct periods in the Bowie canon, such as Mike Garson, whose eccentric piano helped carve the sound of 1973's *Aladdin Sane*; Carlos Alomar, the funk guitarist who co-wrote 1976's *Fame* with Bowie and John Lennon; and Reeves Gabrels, whose peculiar guitar attack formed the bedrock of *Tin Machine* and one-off solo projects over recent years.

Outside's use of narrative and characterization also links it to earlier Bowie works such as Ziggy Stardust, *Diamond Dogs* and, to a certain extent, *Station To Station*. Meanwhile, Bowie also claims to have created the computer equivalent of William Burroughs' cut-up technique, which he used as the basis for much of his unique lyrical style years ago.

Here he outlines to *Music Week* how the genesis of the latest project lies in a random set of events: his 1992 wedding to Iman, a three-hour improv session in the studio with Eno, the overlooked TV soundtrack album *The Buddha Of Suburbia* and a celebrity diary he was due to deliver to *Q* magazine...

**How did you come to hook up with Brian again?**

When Brian came to my wedding in 1992, I had instrumental pieces for what would eventually become a third of *Black Tie White Noise*—music that I composed to be played in the church and at the party afterwards. He explained he was working in a not dissimilar area and I was starting on *The Buddha Of Suburbia*, where I pretty much started to survey the territory I wanted to be involved in. After a series of conversations, working with Brian really came together in early March 1994.

**So it's no coincidence that you have ended up following the same path?**

We seem to work in a circular fashion. Interestingly enough, we found that both of us lost heart tremendously in the Eighties because of the lack of musical dialogue which existed. Brian went off and did all kinds of installation art work and geared his particular music towards that. I didn't do very much until I met Reeves Gabrels and started working on *Tin Machine*.

**And then the Nineties kicked in?**

For us both, the Nineties started around 1988 [laughs]. You kind of felt things creatively picking up again. How do you work together?

Our conceptual parameters are not that dissimilar. Brian would often set tasks which would define the movements of the day and then we would work according to that plan,

which he would redefine in the studio. This is a great way to start because, as Brian often says, "When you ask musicians to jam, the common ground will always be the bloody blues." So you always end up with these endless, boring bloody blues pieces. Brian's thing is to break the structure from the beginning of the day and enter into a feeling of improvisation from new places.

**Was it a good fit from the start? Did you feel completely at ease working with each other?**

Oh, I can't tell you how easy it was. It was almost as though no time had been wedged in, like we were carrying on from the third album together. The chemistry between us is just tremendous. I'm not quite sure what it is, but it's probably about the differences between us. Where Brian will elevate things from low-art and elevate them to high-art status, I tend to do exactly the opposite, which is to thrive from high art and demean it down to street level.

**And you meet on the common ground?**

Exactly. On the pivotal point, on that crossbar, is where we meet.

**One element which is missing from the collaboration this time around is Robert Fripp [whose guitar role in Seventies triumphs such as *Heroes* and *Boys Keep Swinging*]. Why?**

It could be because I have such a strong relationship with Reeves Gabrels. I have to say, and this is not derogatory to Fripp, that he is not that dissimilar in his approach to playing his guitar as Robert. You could also ask why not Adrian Belew [another incendiary Bowie guitar player in the late Seventies/early Eighties]. There's a pool of guitar players which Brian and I tended to use when

we worked together in the old days. We know we want somebody who is technically very skilled but has the intelligence to move away from cliché. And I have developed a very strong friendship and relationship with Reeves. Everybody who was virtually handpicked for the album. I looked for musicians who would not find themselves in an inhibiting or embarrassing position when asked to do things which musicians maybe aren't generally comfortable with. [chortles] Like: "This is for fuck on". Or "Play like a fried egg".

[Laughs] Exactly; or "Be a tree!" Tell some hardened session musician and you just get charged trouble time. Was it deliberate that you chose certain people from every stage of your career?

It was coincidental that everybody ended up representing some clear point in the work that I've done. Those particular musicians are the ones who are the most open to experimentation. With Mike Garson, for example, we could just say "Mike, just be yourself" and it's so nutty that there was no need to set parameters. So there was no calculated attempt for this to be a summation, to collide different aspects of your career.

It honestly didn't come from that place. It was a question of, would these musicians accept the fairly unusual recording process? In my mind, I looked at that every one and tried to put them into that situation. That was the one which would be able to do it. The first time around [for *Low*, *Heroes* and *Lodger*], we had some who were almost irritated at some of the things Brian and I wanted to do. That doesn't make for an enjoyable set of sessions so we changed. Let's really look for people who will do what we want to do.

**Why impose a concept on the album? Weren't you worried about the reaction — oh my god not another concept album?**

Firstly, we can't think there are any concept albums [laughs]. Secondly, we didn't impose a concept, it grew in parallel with the improvisations we were doing, the thematic device or idea of a story, however non-linear it might be. In March 1994, we worked on a



► John Cale, Robert Wyatt, Television, Bowie, Cluster, Devo, Talking Heads, Harold Budd, Jon Hassell, Laurie Anderson, and, of course, U2.

all the while, Eno maintained a solo career with landmark releases ranging from the oddness and avant-glam of 1974's *Here Come The Warm Jets* and *Taking Tiger Mountain (By Strategy)* through the ambient explorations of *Discreet Music* and *Music For Airports*

to soundtrack contributions to films such as *Jubilee*, *Dune* and *Castaway*.

And he also pioneered the specialist indie label by launching the Obscure imprint through Island in 1976, providing an outlet for composers such as Gavin Bryars (whose *The Sinking Of The Titanic* and *Jesus Blood Never Failed Me* are recognised as modern classics), Michael Nyman (now best known for his soundtrack work with

director Peter Greenaway), the Penguin Cafe Orchestra and John Cage.

In the mid-Seventies, Eno and painter Peter Schmidt produced a box-set of cards with printed messages, instructions and aphorisms to encourage lateral thinking. Called *Oblique Strategies*, the collection's title best sums up Eno's approach, which was much in evidence during his recent work with Bowie and U2.

"When I went to David's wedding to Iman in 1992, I hadn't seen him for years," says Eno. "Both he and Iman really liked *Nerve Not His last album* and, surrounded by people dancing, we got talking at the reception when David said: 'I've got something I must play you'. He ran over to the DJ, who played this new piece of music. People started dancing again, but then he ran back and told the DJ to run onto the next track and the wedding reception went away for a couple of minutes."

By early 1994, Bowie and Eno had agreed that they didn't want to remake *Low* or *Heroes*, or even update them. "I felt particularly strongly that I didn't want to make a little record of songs," Eno explains. "That is just too easy. I could probably make a passable album by myself using my computer and a few boxes of samples. I don't just mean to either. Anybody who is prepared to spend half a day learning how to use this stuff ceases hands around home

studio) could make an acceptable sounding record. It wouldn't necessarily be any good or sound exciting, but it would pass the test."

He draws comparisons with a photography. "Anybody can take a decent photograph now. It wouldn't be a Cartier Bresson or an Anton Corbijn but it wouldn't be that bad because you now have automatic cameras, the film is good and the chemist does a decent job of developing."

In his bid to shatter the limitations of the recording process, Eno set about using his deliberately "non-musical approach" for the sessions and attempted to create a liberating environment, whether it was by setting up toy pianos, clocks, samplers and various gizmos in the studio, or giving Bowie, the musicians and the engineers flash cards instructing them to adopt a wide array of characters.

And Eno defends such techniques against charges of over-the-top. "These are games, a novelty actually. But the degree to which they work depends entirely on the talent and humour of the people playing them. The whole episode was slightly devil-may-care," he says.

He also points out that visual artists have an enviable range at their disposal, citing paintings which are 19ft tall, installations which are entire rooms, pictures which are tiny and

three-hour improvisational piece which was mainly dialogue. Brian gave me the job of a griot (an African storyteller). As a result, characters started to develop, so there was semblance of a narrative.

Last December, Q asked me to do a diary of my past 10 days, which I thought might be a bit boring – going to a studio, coming home and going to bed. So I wondered what this character Nathan Adler would have been doing. Rather than 10 days, it became 15 years in his life. So I wrote that story for them, pulling on the elements of that improvisation. Then I realised this was a great skeleton to put the texture on.

**It sounds like a parallel process to your work in the visual arts. Aren't you creating art by feeding charcoal drawings through computers?**

Yes! A lot of it is one thing appropriating from the other. It's an accumulative thing. The subject of the album may be the story of Nathan Adler. The content is actually the texture of 1995. The story is the skeleton and the flesh and blood are the feeling of what it's like to be around in 1995. In fact, this is an ongoing series of albums. This is a once-in-a-lifetime chance, by a narrative device, to chronicle the final five years of the millennium. The over-ambitious intention is to carry this through to the year 2000.

**What, with an album a year?**

Yes. **Do Virgin know about this?** Sort of. I don't actually know whether it would be yearly or every 18 months but it would be a Swiftian idea, using it as a simile to what is happening now. What do you think of never UK acts who have come up over the past couple of years – Blur, Oasis, Supergroup and the like?

I like Tricky very much and I like PJ Harvey tremendously but, because I spend most time in the US, I know more about American acts and I have had some quite considerable feedback backwards and forwards with Trent Reznor of Nine Inch Nails. We're touring together in the States and Canada and we'll see how we get on with each other. In different ways we



have very similar approaches and he tells me he is very influenced by staff Brian and I did in the late Seventies. **How are you going to present the new album live?** I'm not going to present the new album theatrically, it's far too ambitious a project. A wonderful thing to accomplish would be something along

the lines of Robert Wilson's opera – a piece of epic theatre, an eight-hour piece, a bit of a Nicholas Nickleby, you know, you bring your sandwiches. Maybe we could produce it as major piece at the Brooklyn Academy in the year 2000. For me, it's attractive to be working with something which resembles Brecht's work, the pieces he

did with Weill. The Rise & Fall Of Mahogany was always a tremendous influence on me. The idea of trying to recreate these kinds of situations in rock has always been attractive and I feel that is what I'm possibly moving back towards.

**You're also becoming an active visual artist. Was this sparked by your contributions to last autumn's War Child exhibition, Little Pieces From Big Stars?** No, I've always drawn, painted and sculpted but it also seems to be linked to the advent of the Nineties. Things have changed a lot in my personal life. Generally, life has been so buoyant for me since the late Eighties. I find that I've become a lot more open in what I wish to do, be, and say. It's always something which was private and I don't really understand why. I've done five or six shows, nothing like Brian who has done something like 70 installations. I'm building up to my sixth show [in New York in December] so now I'm feeling like an old hand.

**Are you returning to the movies following your portrayal of Andy Warhol in the recent shoot for the Basquiat film?** Well, I enjoyed the hell out of it, because I know director Julian Schnabel and everybody in the cast extremely well – I've known Dennis Hopper for something like 20 years, Gary Oldman nearly a decade and also Chris Walken and Willem Dafoe. It was almost a workshop situation and wasn't too long because Julian only had me there for 10 days so at least I was working full out without too much sitting around.

**So will there be more film projects? Not if I can help it. I don't enjoy the process. Unless you're the director, it's extremely boring and I'm not a born actor in terms of film.**

**One last question. Is the piano part from Raw Power (the 1972 classic Iggy & The Stooges song produced by Bowie) deliberately included in the new single, The Heart's Filthy Lesson?**

Abah [sounds perplexed]. I really don't know. It wasn't intentional but I should say yes, it was a post-modern observation which I've been planning for years! **Paul Gormon**

photographs which are combined with mixed media.

'Now look at CDs,' he urges. 'It's pathetic! We have allowed ourselves to be fettered by the medium in which this thing is finally released. That would be like saying to painters: 'Everything you do is going to end up on a printed piece of paper.' They would say: 'So! In fact, I'm not going to make it 19th tall. I'll make it 11 inches high, because that's how it will appear.'

'If you come from painting to commercial record producing, you constantly want to break the medium and push it in some way or another,' he adds. 'You're very discontent with the limitations of a record, and somehow or another you want to pack more things into it. Conceptually, that translates into adding elements which were not there before.'

'The thing I most hate, and the thing I most didn't want to do, was to make a record which sounded as though we sat down and said: 'Okay, we've got 55 minutes to fill, well we could probably get away with 45...'. This is a way a lot of records are made and sometimes you want to ask: What are they fucking doing?'

Eno is full of praise for Bowie's willingness to experiment. 'David has a very broad picture and is a great improviser. He'll hear an idea, not necessarily a musical idea and it is like

a seed turned into a forest which mimuses, which is a very exciting process to watch.'

The collaboration with Jah Wobble on Spinner could not have been more different. In fact, the pair never even worked in the studio together. His unreleased soundtrack for Glitterbug was passed to Wobble by Eno's brother-in-law Dominic Norman-Taylor, who runs indie imprint All Saints.

'These were stereo tapes which hadn't even reached the multi-track stage. I didn't think that they worked too well so I took Dominic's suggestion and placed myself in the hands of Jah.'

Wobble overlays his own music on a number of the tracks, but there are a few which he left alone.

One of these, a "secret" track which plays six-and-a-half minutes after the CD officially ends, is an example of the first released solo Eno work since 1992's Nervous Net.

Using synthesizers, Eno describes it as 'abstract psychedelic jazz, rather sour and mysterious and really a new area for me.'

Eno also confides that very few people who have heard this new style actually like it. It is a testament to his playful, pioneering spirit that such criticism will not deter him from pushing the boundaries erected between popular music and high art.

Paul Gormon

## ENO TAKES U2 INTO NEW AREAS



On September 12, an unusual line-up of vocalists will take the stage during opera tenor Luciano Pavarotti's annual celebratory concert in his hometown of Modena, Italy. Pavarotti will share lead vocals with Bono (the soprano crisis which will appear on the high Spanish rock collaborative album with Bono later this year).

Eno himself will share backing vocals with U2 guitarist The Edge on the track, which will appear on the as-yet-unannounced U2/Eno album. Over the past week, the five creators continued to tinker with the album at various locations in the south of France. Originally called Music For Films 4, with a number of

putative subtitles, the album will also feature U2's Blue Room, a track written for the new Italian movie Beyond The Clouds.

Eno says: 'The album doesn't sound anything like what you'd expect from either of us. I take lead vocals on one track, Edge sings on another and there were two recorded with Japanese singer Hiro.'

The album provided freedom for Eno, who has worked on U2 albums since 1984's The Unforgettable Fire and the band members: 'It gave us all a licence to do things we wouldn't do on a mainstream U2 record,' he says.

'One of the most difficult things about being a big successful band is that there are huge expectations built up about what you are going to do. And that's a real weight. It really does feel mad to think of a 14-year-old fan who has saved up money to go and buy it and you suspect they're not going to like it. So that's why we signalled it as a collaboration. I'm sure there are people who will like this record who don't really like U2's records.'

Eno says the working process did not differ substantially from the methods used on straightforward U2 releases. 'It wasn't completely odd to me, because one of the roles I play as so-called producer is sometimes to work as we did here. But I must say I found it nice to be able to start things. I haven't found freedom to do that before because there was never a need to.'

With artists like Bjork, Portishead and Thelastpinkie making forays into distantly European-flavored waters rather than down the Britpop channel, there is no better time for Gavin Friday's sublime torch-song pop to make a bigger splash.

"I saw Bjork in Dublin recently, in a red paper dress with an acrobatic and wind instruments and it was something like Edith Piaf on Ecstasy," Friday enthuses. "I'm glad to see the cabare/vaudeville torch tradition coming back to the forefront as it's always been a genre I've been interested in, rather than a contrived, 'lets-get-in-on-this-one' move."

After signing to Island in 1990, Friday's first solo album since leaving Ireland's madcap avant-rockers The Virgin Prunes was the Brecht/Weill-influenced *Each Man Kills The Things He Loves*.

The 1992 follow-up *Adam & Eve* then applied a more glam-pop blueprint to the proceedings, while his new album *Shag Tobacco* adds another level of sultry dance rhythms and textures to the glam-torch fusion.

To assist Friday and co-writing partner Maurice Seazer in this task, Friday called in producer Tim Bomb The Bass Simenon. The trio first worked together on the soundtrack to the award-winning movie, *In The Name Of The Father*.

"Working with Tim was a challenge. He is a little younger than me and doesn't share the same references. If I played something like Brecht to Tim, he'd question me, which helped me a lot," he says. "And Tim had a great ear recorded so many acoustic instruments

## GAVIN FRIDAY

### MAKING A SUCCESS OF TORCH SONGS



in his life, which challenged him."

With Europe already more open to his charms, the big challenge facing Friday and Island has always been how to embrace a wider audience than the

arty fans who appreciate the cabaret angle.

"Though Gavin comes from an art background, with real intelligence and intellect about what he does, his music

is quite mainstream these days, melodically and lyrically, especially on Shag Tobacco," says Island A&R director Nick Angel. "With Tim's help, this album has a directness and simplicity that he didn't have before."

Angel recognizes that Friday means little to the Britpop fans and the *NME* but says that Friday is one of the most dynamic live performers currently around.

Angel says, "I took Gavin and Maurice to see Nine Inch Nails, where a lot of the music was on tape, and kept banging on to them that they didn't need a full band. This time, with just four of them, it's a lot more of a flexible arrangement and more reflective of the album's subtleties."

Certainly, the dark cabaret mood and matching suits has greater appeal to today's audiences than in 1992. This time, too, Angel says, a stronger string of singles are planned, starting with either *You And Me And World War Three* or *Little Black Dress*.

"It's a case of chipping away at every area. In the long run, people will like Gavin," Angel adds.

Two more film soundtracks (for the Australian productions *The Passion Of Darkly Noon* and *Angel Baby*) are also in the works, with a reinterpreted, spoken-word version of *Shag Tobacco*, to be titled *Shagging Tobacco*, released by Island early next year.

"I've always believed an album is like stepping into another world, like a movie without visuals, and my music has always integrated different styles, like a soundtrack," he says.

*Shag Tobacco* is out this week.

Martin Aste



US pop-ore supremos Buffalo Tom have had to tread the well-worn live circuit to break their music in the UK and it's only now, with their fifth album *Sleepy Eyed* just released, that they are finally getting the credit they deserve.

"Touring can beat you down after a while but I would never give up playing our songs. Live that was the philosophy behind *Sleepy Eyed*, to get a bit more of the feel of our live show in the record," explains guitarist/vocalist Bill

## BUFFALO TOM

### TRANSLATING THEIR LIVE VIBE ON TO RECORD

Janovitz. "We recorded it in just three weeks, as direct as you can get in the studio, with live vocals and no headphones, with a different approach to our last album *Big Red Letter Day*."

The album, out on Beggars Banquet, sees the group nearly refining their slick yet raw guitar rock.

"Records are like having children," adds bassist Chris Colburn. "You don't get the book out to see how it's done each time, you just do it, so you get more relaxed. Things are never quite as predictable as you think they will be."

The reason for *Sleepy Eyed*'s three-week gestation period actually had its roots in childbirth—drummer Tom

Maginisz was on the verge of becoming a father so the recording period was reduced.

Janovitz says the speedy turnaround benefited the recording. "We were confident enough about our style not to need to be in any one place or record under certain conditions.

"To us, a lot of songs have a late night or early morning feel, which is why we picked *Sleepy Eyed* as a title. It's a line from a song on the album that tied in with the sleeve image."

The band's label Beggars Banquet positively encouraged Buffalo Tom's back-to-basics agenda. Janovitz says, "We're lucky that we're involved with a label that accepts what we give them

and accepts who we are. After giving us the benefit of the doubt on *Big Red Letter Day*, when we wanted to make a more crafted record, they were more excited about us playing rock live and getting our edge back. I think they have more of a sense of our identity than we do."

Janovitz says the band aren't worried about failing to achieve the level of sales of a major-league combo. "If anything," he counters, "we're happy to be out of the spotlight."

Colburn says he almost feels sorry for bands whose first album goes platinum. "We toured with Counting Crows last year and I felt they really didn't feel good about things. It's a very unsure position to be in. Even if we had a hit record and it went away, we know we'd keep our legion of fans."

The band will get the chance to see the UK fans at the Reading festival, this weekend. They return for a full UK tour in October.

Martin Aste

## ONES TO WATCH

### CHA CHA 2000

One of the strangest singles of the year is this duo's take on Kraftwerk's *Autobahn*, featuring cheery organ and bagpipes. Radio One's Evening Session has been giving the single a lot of support. The band—Polynesian singer and guitarist Mick Derrick and Pat Marston—stress the single is not a novelty one-off.

### EARTH EIGHTEEN

Signed to the Medicine label through Giant Warnings in the US, this three-piece has a "Clockwork Orange-meets-T-Rex" feel. The debut album *Butterfly* is a glorious mix of nostalgic Seventies rock grooves and Nineties raw power.

### TARNATION

Newly signed to 4AD, this San Francisco four-piece have come up with a wonderful country and western-tinged sound. The songs are showcased on the excellent 15-track debut album *Gentle Crazy* which is released on September 18.

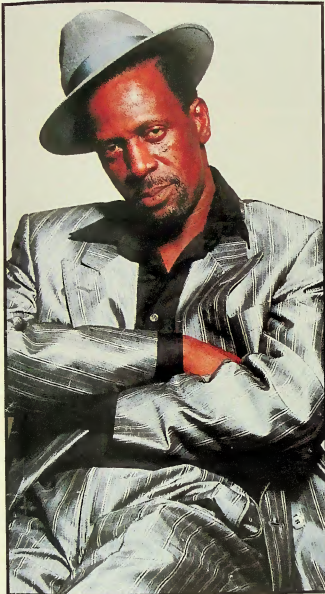
## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AFRICAN HEADCHARGE	Reggae act	ACID JAZZ	Barant Anderson	three albums	Eddie Piller
HOWIE B	Leftfield dance star	POLYDOR	Pete Evans	album	Simon Gavin—"We've loved what he's been doing for a long time."
PERRY COMA	Dublin singer/songwriter	POLYDOR	Neville Bengali	album	Simon Gavin—"We signed him from a demo sent in."
ROB DAVIS	Songwriter	MCA MUSIC	Brian Rieza	worldwide publishing	Will Morrison
JAD FAIR	US underground performer	ROUGH TRADE PUBLISHING	self-managed	European publishing	Cathi Gibson
GARBAGE	Wisconsin industrial/pop band	RONDOR	SOS Management	worldwide publishing	Lance Freed
LEIGH GORMAN	Writer/producer	INTERNATIONAL SONY MUSIC PUBLISHING	none	worldwide publishing	Blair McDonald
STEPHEN LUDIN	Writer/producer	RONDOR	SOS Management	worldwide publishing	Shant Hornall
MANSON	Chester indie five-piece	POLYGRAM MUSIC	none	worldwide publishing	Mark Lewis
MISS 45	London-based alternative band	MCA MUSIC	DCG	worldwide publishing	Kees Van Der Hoeven
WILLIAM ORBIT	Musical savant	RONDOR	self-managed	worldwide publishing	Stuart Hornall/James Dewar
TIM SIMENON	Writer/producer	POLYGRAM/ISLAND	Ian McAndrew	worldwide publishing	colleagues signing
SYLVIA	Singer/songwriter	BMG MUSIC PUBLISHING	Bill Stonebridge	worldwide publishing	Mike Sefron/Marc Fox

Compiled by Sarah Davis, 0181 948 2320

# GREGORY ISAACS

ACID JAZZ SIGNS ONE OF THE LEGENDS OF PURE REGGAE



Acid Jazz's new reggae offshoot, Acid Jazz Roots will be spearheaded not by the latest hot star but by a name familiar to anyone who loves the music at its pursuit - Gregory Isaacs.

The legendary singer, whose back catalogue includes such classics as *Night Nurse* and *My Number One*, has recorded a new album for the company, co-produced by the label's managing director Eddie Piller.

Piller is a long-time reggae enthusiast and was delighted that he was able to get one of his all time heroes to headline his new subsidiary. "Obviously, Acid Jazz's output over the past five years has been very soul and jazz based," says Piller, "but over the past year we've been edging towards reggae."

"Both Dread Fimstone and Emperor's New Clothes did dub albums of a sort and we wanted to take it further," says Piller. "We decided to get the top man."

Piller had heard that Isaacs was between labels and, when the singer reached London as part of a world tour, Piller made his move.

He was aware that older reggae artists rarely get offered long-term deals and was therefore determined to treat Isaacs with the respect he thought an artist of his standing deserved.

"There's not as much career development going on in reggae as you would expect," says Piller. "Reggae artists often make three different records with three different labels a year."

It was Piller's enthusiasm for the man and his music that convinced Isaacs that Acid Jazz's interest was very real. "He was quite sceptical at first but after a couple of days in the studio he realised what we were about and was very good indeed," says Piller, who co-produced the album with Mike Pelanconi.

Isaacs, a veteran of recording sessions, had no problems being in the studio with Piller. "He's a very nice man," he says. "He's a music man and we get along together."

Isaacs has worked through many of reggae's stylistic incarnations, adapting himself to the demands of

roots, rocksteady, and digital Jamaican music.

He attributes his long career to the fact that he's always been devoted to his music. He seems particularly pleased with what Acid Jazz has to offer and is opening up a new chapter in his career.

"We have a good thing going," says Isaacs. "They've treated me right so far and great things will happen."

His new album, *Private Lesson*, recorded over two days, has a pronounced rootsy feel. According to Isaacs, it's in the style that he is most comfortable with.

"Both Eddie and I thought this album should have a roots feel," Isaacs explains. "I've always lived by the roots. A tree cannot live without roots and nor can I. Without them there can be no branches."

Piller thinks that they've both spotted a gap in the market for soulful, sincere reggae music as an antidote to the impersonality of many modern recordings.

"We're not aiming it at the British roots market," he says. "It's for the mainstream audience that's bored with the mechanical side of dance music."

"We wanted songs and to get back to the soulful influence that made reggae an international sound. We're not doing dancehall or ragga. It will be tuneful."

Acid Jazz roots will also feature acts such as Benjamin Zephaniah and the Hazardous Roots Company, Manassah and African Henschel.

"I felt there was no real point in creating a label specifically for reggae," says Piller, "because we would be ghettoising it. The only reason it has the tag 'Roots' was because we had to use a different distributor [Southern] to reach reggae outlets."

Acid Jazz may be a surprising home for an artist like Isaacs but he believes they can help each other to reach new, pan-global audiences.

"To be frank, Acid Jazz isn't a name that's known in Jamaica," says Isaacs, "but soon, it will be known all over the world."

The album *Private Lesson* is released on the September 11 with *Feeling Sad Tonight*, the first single, out on August 29. **Jake Barnes**



## NICK ROBINSON ON A&R

It's been a long, hard struggle and there's been a lot of competition on the way but it looks like those raucous Cecil chaps are likely to sign to a publishing major soon and, as expected, the deal will not exactly be cheap. Expect a single from the band on Parlophone in October... More news on **Manson**. It seems I underestimated the interest in the band last week - they actually have 12, yes 12, deals on the table. Mark Lewis at PolyGram Music says the group are still looking for a manager but have decided to put out a single, the delightfully-titled *Take It Easy Chicken*, on Lewis' newly-formed Sci Fi Hi Fi Recordings label (through RTM) on September 18. There will only be around 1,000 copies made available and the release will be supported by eight gigs - the first by the band, according to

Lewis - from August 24 onwards... **Powder** are talking to Mercury and any deal is likely to involve Savage & Best's Parkway label which has released the group's first two singles... **London Records** is set to break with tradition this year at Manchester's In The City industryfest. Instead of holding another of its legendary riotous dance parties, the label is moving with the times and linking up with the Smashing club's promoters to hold an indie-flavoured night with the likes of **Menswear** making an appearance... It's good to hear that the **Manic Street Preachers** are back in the studio, having decided to continue as a group despite the disappearance of guitarist Richey Edwards six months ago. Nothing more has been confirmed - the band are simply trying out a few new songs and seeing how it goes -

and no live shows are being lined up... Pop five-piece

**Slamm** have left the PWL stable and are currently gigging as **The Children** and looking for a new deal... As predicted, the gig of the week was definitely **The Wannadies** at Club Spangle, in Camden, north London last Monday. The venue was ridiculously packed as the band cheerfully ran through a constant stream of infectious pop songs. A support date with **Sleeper** is now being lined up... Also on form was **Gavin Friday**, who put on a real show at the Venue club in London's West End last Tuesday. Theatrical was the word as Friday impressed the select crowd with his on-stage antics and some great new dance-inflected songs...

## SINGLES

**INTASTELLA: The Night (Planet 3 GX7205).** This glossy, Motown-redolent update of Frankie Valli's classic comes from the band who teamed up with current flavour of the month Shaun Ryder two years ago on *The Drifter*. A hit *St Etienne*-ish, but it has hit written all over it. **□□□□**

**THE BUCKETHEADS: The Dungeon Tapes (Positive CD194).** The follow-up to *The Bomb* is not destined for the same level of chart success, despite touches of its predecessor. It lacks a memorable hook, but Bomb fans will snipe it up. **□**

**BITTY MACLEAN: Nothing Can Change This (Loudmouth CD191).** A cover of the Sam Cooke classic brought up to date but not overly changed from the original and complete with lazy saxophone version. **□□□**

**TEKNOLOUR: Take 5 In The Jungle (Arista 7421512002).** Jungle's steady creep towards the mainstream is complemented with this quirky drum and bass version of the Paul Desmond classic which has already had a play on *Top Of The Pops*. Could be a flop. **□□□**

**HADDADWAY: Catch A Fire (Logic 74321 30664-2).** Haddaway continues to make the pop game look easy with another manfully-sung sun 'n' surfer/pope rpe for picking by Club Medders. **□□□**

**N-FRANCE: Stupid (Arista CD 6146 13).** KLF rapper Ricardo Da Force takes the mope for his radical reworking of the Bee Gees classic which isn't Euro enough to grab the same audience as their recent international hit *Get You Free*. **□□□**

**SWEETBOX (featuring Tempest Booyah) (Here We Go) (Pukka CDPUK A3).** Virtually cheese-free Europop mixed by Clock in its short version and memorable for its old-style disco vibe. **□□□**

**SHARA NELSON: Night With The Smooth (Coltango CDCCD001311).** This typically cool, laid-back offering is the first single from Nelson's second album. A corker, combining juicy bass lines with a catchy melody. **□□□□**

**NUSK 10 Girls (Look So Sexy) (Blasted Vinyl BLD123).** Strictly for handbag hedonists, this re-release of a favourite club anthem combines deliciously camp lyrics with effectively stark beats and hooks. **□□□□**

**SPINAL IGP LISA LAMB: Summer Breaze (Indochina 10D300CD).** Melodiously sung in a different key from the original *Eye Brothers'* classic, the vocal on this drum and bass version of the Seventies hit works well once it kicks in. **□□□**

**ALLIANCE ETHNIK AVEC VIKIA MOJICA: Respect (Virgin BLD825).** Luscious laid-back French rap with a litting funky vocal from De La Soul's singer. Perfect hazy summer listening with a blissed out groove and rolling bass line. Already big in Europe, this deserves to make waves in the UK. **□□□□**

**GIRLS AGAINST BOYS/MIRANDA: She's Lost Control/Leave Will Tear Us Apart (Hot HUTCD 61).** The Curtis Memorial bandwagon



BUILT TO SPILL: CHARMING LO-FI

rolls on with this pointless taster for a new tribute LP. The normally remarkable GvB come over as scathingly nondescript and Miranda offers a karaoke Curtis-in-helium effort. **□□□**

**DISSIDENT PROPHECY: Xerion X (Granite MGR005).** Launching in with plenty of feedback and noise, this debut single from the West Midlands band shows plenty of promise. **□□□□**

**FRIENDS OF DEAN MARTINEZ: The Shadow Of Your Smile (San Pop SP365).** Gorgeous, dreamy instrumentals from the kitsch Arizona band. In the current vogue for languid lounge music, this could catch a mood. **□□□□**

**BUILT TO SPILL: Car (City Slang EFA 0492-7).** The Idaho trio's debut single is a charming lo-fi outing reminiscent of the wonderful Guided By Voices. Expect requests for this when the UK tour starts in the autumn. **□□□□**

**BEL CANTO: We've Got To Work It Out (Good Groove CDG2).** When you mix the vocals of a rising opera singer with classical elements and a funky house beat you get an odd but interesting debut that crosses boundaries. But is the public adventurous enough to cope? **□□**

**BACKBONE: Universal Little Peach (LPRCD001).** The first release from the new label is an impressively funky outing with strong, crag vocals from frontman Sean Powell and a fine dancey vibe. **□□□□**

**DUSTY SPRINGFIELD: Roll Away (Columbia XPCD88).** Classic touches of rock and Spanish guitar blend in with this sweeping ballad which showcases Springfield's clear voice. A fave for your mum and dad. **□□□**

**GOYA DRESS: Ruby EP (Nude NU018).** What they lack in commercialism, they more than make up for with mood, sensuality and beauty. A slow, *Throwing Masses*-style climb to success should be in the works. **□□□□**

**SALAD: Granite State (Island RED CIR0108).** The best, pop-crunchy track from the debut album. If Salad are to have a hit



THE TAB TWO: MELLOW GROOVES

this time around, this should be the one. Check out the brilliant and amusing video, too. **□□□**

**BOMB THE BASS: Sandcastles (Stoned Heights 98 & Broadway BRD 124).** A Seal-see vibe permeates this genteel reggae-gilded creation, another illustration of BTB's underrated musical prowess. **□□□**

**SUN WITH SEBASTIAN: Shut Up (And Sleep With Me) (Sing Sing/MG 7421 2338).** This year's red hot record in the European holiday resorts is a feast of sleazy camp. Once heard, never forgotten and, hence, a huge UK hit. **□□□□**

**DUBSTAR: Anywhere (Food CDf0667).** Another sparkling slice of pop from Dubstar. This is more New Order than the Pet Shop Boys-style Stars but it's almost as catchy. **□□□□**

## SINGLE OF THE WEEK

**DREAZONZE: The Maximus EP (Virgin VSDT1555).** Dreazone abandon the gorgeous pastoral style of their latest album for an excellent EP more reminiscent of their techno-dub 360° debut. The lead track is a mix of the live highlight *Eight The Power*. **□□□□**

## ALBUMS

**CLOCK: It's Time (MCA MCD 1135E).** Summer smash *Whoopi!* (There It Is!) joins a collection of other Europop tracks from the British duo. Very catchy and all good fun, there's no hint of any real innovation. **□□**

**THE MUTTON BIRDS: Nature (Virgin CDWR39).** The New Zealand tradition of jangly guitar pop takes a step further. Don McLaughlin's evocative tales of rural paranoia sitting side by side with infrequently catchy pop songs. **□□□□**

**THE TAB TWO: Flagman Ahead (Virgin CDWR18).** The fourth album from the German duo sees their fusion of jazz and hip hop on worldwide release for the first time. Mellow grooves deserving of a wider audience. **□□□□**

**JUNO REACTOR: Beyond The Infinite (Blue Room BR005).** An interplanetary techno experience that will find approval among the more ambient-minded fans of the genre. The usual baggage of intense repetition still applies. **□□□**

**DIANA ROSS: Take Me Higher (EMI CDMD 1085).** A big like here. World of Cup opening ceremony performance, Ma Ross has missed the target on this painfully contemporary production, her legendary voice misplaced on some very generic and lightweight upbeat material. **□□**

**MR FINGERS: Classic Fingers (Black Markie BM1004P2).** These 10 tracks from the acid house Fingers back catalogue are a testament to the Chicago house producer and artist whose debut solo album topped the dance albums chart. **□□□□**

**SPONGE: Rotted Pinats (Columbia 476882).** A US West coast sound provides some quality rawk tunes, with heavy emphasis on lead guitar. Having sold more than half a million albums in the States, the UK might well be won over with this offering. **□□□□**

**GARY KEMP: Little Bird (Columbia 47857).** Gary Kemp banishes his Spandau days with this grown-up and predominantly mellow pop album, which is saved from dullness by notable musicians including Keith LeBlanc and Mercury-nominated Guy Barker. Could be a long haul, but worth it. **□□□□**

**JETHRO TULL: Roots To Branches (Chrysalis CHR190).** The Tull motifs are here, jaunty time signatures and the good old flute, and while this rarely touches on the folk whimsy of their superior work, what they do here, nobody does better, or even at all. **□□□**

**GREGORY ISAACS: Private Lesson (Acid Jazz DUB02).** The reggae legend presents his familiar blend of soft songs and rooty tunes complete with wicked skanks, brass and studio-style syrupy organ sounds. **□□□□**

**VARIOUS: Classic To The Core (Aphrodite BSCT1/2/3).** Many of the tracks on this triple vinyl album sound dated, but the aim to recreate the vibe of 1991-92 rock and certainly been met here. **□□**

**VARIOUS: Trade - Volume One (Feverpitch FVRCD 1001).** Dishing up a dose of the legendary club, here is a skillfully mixed blend of house and techno, courtesy of Tony De Vit and Malcolm Duffy. Sure to be welcomed into the waving arms of club dechards. **□□□□**

## ALBUM OF THE WEEK

**VARIOUS: The Best...Album In The World...Ever! (Virgin VTD058).** Well, it is what it says. The cream of the indie crop and, unlike the majority of Best compilations, no need to fast forward through the first ones. Every one's a winner. **□□□□□**

This week's reviewers: Michael Arnold, Catherine Anon, Sarah Davis, Steve Dowling, Martin Eade, Lee Fisher, Ruth Getz, Duncan Holland, Martin Talbot, Paul Vaughan and Selina Webb.



## ALAN JONES TALKING MUSIC

The recent US number one album, *Selena's Dreaming Of You*, is set for a UK release soon. The Latin star posthumously topped the chart after her murder at the hands of a disgruntled former employee in March, aged just 21. This tragic event happened just as Selena was about to break into mainstream pop/AOR and become a Hispanic star with wide ranging appeal. The album includes five tracks in English, two Anglo/Spain duets and six Spanish language songs. Much attention in the UK will focus on *Could Fall In Love*, a gently percolating ballad with a pretty tune and convincing vocal in the Vanessa Williams/

Wendy Moten mould... *Janet Jackson* makes a temporary return to A&M with *Runaway*, one of two new songs added to her upcoming 'best of' compilation. It's a good-natured, loose-limbed pop romp, but what will really sell this is the multiplicity of remixes of *When I Think Of You*, one of Janet's best-loved oldies... *Hot on the heels* of her hit single *Don't Take It Personal*, *Monica* releases *Miss Thang*, a strong album of jill singing and soulful ballads which belie the 14-year-old's youth. She sings confidently and competently against a contemporary urban music soundscape provided by some of the genre's top musicians. A cover of the SOS

Band song *Tell Me If You Still Care* is one of the highlights of a debut set that should spawn at least another couple of hits... One of the first rules of synergy is that a Disney animation must yield a smash hit ballad. The much-hyped Pocahontas is no exception and *Vanessa Williams'* interpretation of Stephen Schwartz and Alan Menken's *Colours Of The Wind* should soon be attracting saturation airplay. The fact the single is out nearly six weeks before the movie probably won't help it, but its warm, multi-format accessibility will gain it a place in the chart.



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# Our pips Oasis in singles battle

## SALES

After establishing a small early advantage, **Blur's** Country House went on to an easy victory over Oasis's Roll With It in the much-publicised battle for singles chart honours. Country House sold some 274,000 copies in the week, 27 per cent more than the 216,000 tally of Roll With It. The two singles exploded with such force that the overall singles total was up 41% across the week, with a total of 1.7m singles sold in total – easily the highest tally of 1995.

The media hysteria certainly dragged in extra patrons and while they were casting their votes for Blur or Oasis – and many bought both – they seemed to buy other discs too. Last week, for example, 25 different singles sold more than 15,000 copies compared to just 17 the week before. Some records – TLC's Waterfalls and The Originals' I Luv U Baby among them – saw major improvements in sales with lower chart placings. Also, not a single record earned a bullet simply because to do so requires a single to under-perform the market by 10 per cent. With a 41 per cent hike overall, that means individual titles would need to add a half to their sales to be bulletworthy.

The Blur single is the 42nd to debut at number one in 43 years of chart history, but the sixth already in 1995. Having singles debut at number one and number two is much rarer. In fact, it's happened just twice before. On December 15, 1984, Band Aid's Do They Know It's Christmas debuted ahead of Wham's Last Christmas, and on June 10, 1988, Jam's Donovan's soaked with A Kiss took the honours ahead of Cliff Richard's Best Of Me at number two.

The Blur and Oasis singles were just two examples of records which sold primarily on CD last week, a fact which raised CD penetration of the singles market to a highest yet 63 per cent. Interestingly, in the US the CD single is still in its infancy. Latest RIAA figures show that, with around 13 per cent of the market, the CD single has only a tiny lead over vinyl as the US's second format. Cassette is the biggest format, at 74 per cent.

After five high but flat weeks for album sales, the absence of hot new product drops sales down six per cent this week. On a more positive note, the seven biggest sellers are by British acts for the second week in a row.

The highest new entry, at number 26, is the US version of Take That's Nobody Else album, a 10-tracker which sheds some tracks from the UK release while incorporating others from their Everything Changes LP.

Alan Jones

## SINGLES UPDATE

+41%  
VERSUS LAST WEEK

+23.4%  
YEAR TO DATE  
VERSUS LAST YEAR

## ALBUMS UPDATE

-6%  
VERSUS LAST WEEK

+10.7%  
YEAR TO DATE  
VERSUS LAST YEAR

## SALES AWARDS

- Platinum: **Celine Dion**: The Colour Of My Love (x4)
- Gold: **Van Morrison**: Days Like This
- Silver: **Oasis**: Roll With It (single); **Blur**: Country House (single); **Superglass**: Alright/Time (single); **Foo Fighters**: Foo Fighters; **Brownstone**: From The Bottom Up.

## PLAYLIST ADDS

- Radio 1 FM: w/c 18.08.95:** B List: Berri - The Sunshine After The Rain; Clock - Everybody; D-Ream - Party Up The World; C List: Bon Jovi - Something For The Pain; De'Lacy - Hideaway; Electrification - Lowdown; Goldie - Arget Squeeze - This Summer; Superglass - Time.
- Capital FM: w/c 18.08.95:** A List: Michael Bolton - Can I Touch You There; Annie Lennox - Waiting In Vain; C List: Blur - Country House; Bon Jovi - Something For The Pain; Clock - Everybody; Scatman John - Scatman's World; Lenny Kravitz - Rock And Roll Is Dead; Oasis - Roll With It; The Original - I Luv U Baby.
- Virgin 1215: w/c 18.08.95:** B List: Ali Campbell - Let Your Yeah Be Yeah; C List: Nick Heyward - The World; D List: Eddie Reader - Nobody Lives Without Love; Out Of My Mind - In The Groove Again.
- MTV Europe: w/c 22.08.95:** Whale - I'll Do Ya; Lenny Kravitz - Rock And Roll Is Dead; The Cutlery Brothers - Boom Boom Boom; Bjork - Isobel; The Cranberries - Ridiculous Thoughts.

## THIS WEEK'S HITS

## Singles

- NUMBER ONE: **Country House** Blur - Food/Parlophone
- HIGHEST NEW ENTRY: **Country House** Blur - Food/Parlophone
- HIGHEST CLIMBER: **On The Bible Deuce** - London
- NUMBER ONE R&B SINGLE: **Waterfalls** TLC - Laface
- NUMBER ONE DANCE SINGLE: **Move Your Body** Xpansions 95 - Arista

## Albums

- NUMBER ONE: **It's Great When You're Straight...Yeah** Black Grape - Radioactive
- HIGHEST NEW ENTRY: **Nobody Else (US Version)** Take That - Arista (Import)
- HIGHEST CLIMBER: **Twisted Del Amitri** - A&M
- NUMBER ONE COMPILATION: **Now! 31** - EMI/Virgin/PolyGram

## Airplay

- NUMBER ONE SINGLE: **Kiss From A Rose** Seal - ZTT
- BIGGEST GROWER: **I'm Only Sleeping** Suggs - Warner Bros
- LOWEST ADDED: **I Luv You Baby** The Original - Ore

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## AIRPLAY

With a tenacity unmatched since Annie Lennox's No More I Love You, Seal's Kiss From A Rose is top of the airplay chart for the fifth straight week. Still commanding 100 plays a week more than its nearest rival, it's on course to become the biggest airplay hit of the year, even though it peaked at number four in the sales chart. It's biggest supporter remains Atlantic 252, which spun it 69 times last week.

The Oasis/Blur duet means less in the conservative world of radio programming than its retail, but both groups' singles make major gains this week. Blur's Country House moves up ten notches to number 14, while Oasis's Roll With It moves 28-15. The difference in audience between the two tracks is minimal, though the Blur cut was played a lot more, with 475 spins against 320. Radio Ore, naturally, was the only station to anticipate the CIN sales chart by making them its top two records last week, though it got the Roll With It (31 plays) at number one instead of Blur (28 plays). Atlantic 252, naturally, isn't interested in either yet.

Radio Ore is also a stationer supporter of The Rembrandts' I'll Be There For You, playing it 21 times last week to make it the station's 12th most-played disc. Naturally, the Rembrandts single is also very popular, climbing to 18th slot on the airplay chart with nearly 400 plays. For a single by an unknown act to garner this much play prior to release is very unusual, and suggests that when it finally gets into the shops it will sell exceptionally well, with a first week Top 10 placing highly likely.

Ali Campbell's new single Let Your Yeah Be Yeah is far from being the instant airplay hit that That Look In Your Eye was. In fact, four weeks after being serviced to radio, Let Your Yeah Be Yeah has still to make the airplay being given to its predecessor. The two records are side by side at 23 and 24 in the airplay chart, with That Look In Your Eye narrowly ahead in both plays and audience. It's lengthy burn-out period will likely see it linger in the Top 100 after Let Your Yeah Be Yeah is just a memory.

The Shamen had a run of sales and airplay hits before dropping out of sight at the end of 1993. Club play for Destination Eschaton brought them a number 15 sales hit last week, but it has dived to number 29 this week, as radio resists. It was nowhere to be seen on airplay a fortnight ago, and even its sales success has brought a muted response – it debuts at a lowly 57 on the airplay chart this week.

Alan Jones

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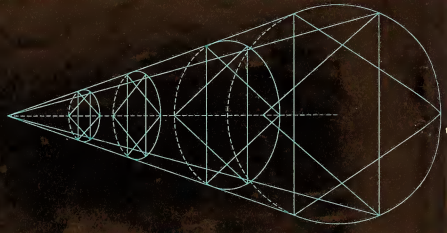
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## SINGLES

		Food/Parlophone Blurb	Creation
1	<b>COUNTRY HOUSE</b>		Creation
2	ROLL WITH IT	Oasis	One/XL Recordings
3	I LUV U BABY (REMIX)	The Original	RCA
4	NEVER FORGET	Take That	Lafaze
5	WATERFALLS	TLC	Media
6	EVERYBODY	Clock	Freedom
7	SON OF A GUN	JX	Maverick/Sire
8	HUMAN NATURE	Madonna	ZTT
9	KISS FROM A ROSE/TM	ALIVE Seal	Eternal/WEA
10	TRY ME OUT	Corona	Columbia
11	SHY GUY	Diana King	Beggars Banquet
12	JUST WHEN YOU'RE THINKING	THINGS OVER The Charlatans	London
13	ON THE BIBLE	Deuce	Arista
14	MOVE YOUR BODY	Xpansions 95	1st Avenue/RCA
15	HAPPY JUST TO BE WITH YOU	Michelle Gayle	WEA
16	I'M ONLY SLEEPING/OFF ON HOLIDAY	Suggs	Polydor
17	SO GOOD	Boyzone	Ship/Eternal/WEA
18	BOOM BOOM BOOM	The Outthere Brothers	Logic
19	COME AND GET YOUR LOVE	The Real McCoy	Parlophone
20	ALRIGHT/TIME	Superglass	TNT/London
21	74-75	The Connells	Maverick/Sire
22	YOU OUGHTA KNOW	Alain's Morissette	One Little Indian
23	ISOBEL	Bjork	Deconstruction
24	DON'T YOU WANT ME (REMIX)	Felix	
25	LET...		

## sunscreen



## ALBUMS

1	<b>IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH</b>	Black Grape	Radioactive
2	I SHOULD	COCO Supergrass	Parlophone
3	STANLEY ROAD	Paul Weller	Go!Discs
4	SEAL	Seal	ZTT
5	DEFINITELY MAYBE	Oasis	Creation
6	NOBODY ELSE	Take That	RCA
7	PARKLIFE	Blur	Food/Parlophone
8	NO NEED TO ARGUE	The Cranberries	Island
9	CRAZYSEXYGOD	TLC	Lafaze/Arista
10	SAX MOODS	Blowing Free	Dino
11	SINGLES	Alison Moyet	Columbia
12	HISTORY-PAST PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
13	THESE DAYS	Bon Jovi	Mercury
14	ALTERNATIVE	Pet Shop Boys	Parlophone
15	THE COLOUR OF MY LOVE	Celine Dion	Epic
16	JOLLIFICATION	Lightning Seeds	Epic
17	PICTURE THIS	Wet Wet Wet	Precious Organisation
18	POST	Bjork	One Little Indian
19	MONSTER REM		Warner Bros
20	BIZARRE FRUIT	M People	Deconstruction/RCA
21	LA CARRETERA	Julio Iglesias	Columbia
22	TWISTED	Dal Ambrì	AAEM
23	DUMMYS	Porfirishead	Go Beat
24	PARADE	THE PARADE	THE PARADE





26 8 95

# outhere album pulled as legal heat mounts

WEA has halted production and distribution of the Outhere Brothers album 'I Polish, 2 Biscuits & A Fish Sandwich' following complaints from the public and a Crown Prosecution Service inquiry into the LP's lyrical content.

RM first reported public unrest over the LP in May when the newly-released album began to generate complaints at retail level about a variety of tracks with titles such as '\*\*\*\* U in The Ass', 'I Lick Your Puss' and 'Golden Shower'.

A toned-down version of the album is currently being produced to replace the original.

A statement released by the Outhere Brothers' UK record label WEA said the decision to act was a mutual one. "The youthful nature of the singles audience was both a surprise and a delight to the Outhere

Brothers who do not want to offend or influence in any negative way. Hence their very willing agreement to re-record a new version of the album which would do neither," it says.

The CPS has investigated the lyrics on the record following complaints from the public which were passed to the body by the Cleveland Police Authority but it is not thought that a prosecution will be forthcoming.

Time Warner, WEA's parent company, is particularly sensitive to criticism about lyrics following the future over the company's US rap roster in recent years.

The new version of the LP will be ready for release in September, coinciding with the release of the Outthere Brothers' new single, 'Lo La La Hey Hey', which will not contain any offensive lyrics.



The release of the Masters At Work 'Masterworks' collection will come as something of a relief to those who have struggled to keep up with the dynamic duo's prodigious output. This one album captures all Kenny Dope and Little Louie Vega's best moments, including among the gems that original mix of India's 'I Can't Get No Sleep', as well as a host of superstar guests MAW have mixed for such as Bjork, Neneh Cherry and Saint Etienne. The album also features some of MAW's harder-to-find mixes and productions including such rarities as Mondo Grosso's 'Souffle', which only ever came out in Japan and the criminally underrated r&b remix for Shenece's 'I Like'. The first 2,000 copies of both CD and vinyl will include a four-track EP featuring two early MAW tracks and two remixes.

## imports threaten de'lacy's chart hopes

The problem of parallel imports raised its head again last week with copies of De'Lacy's 'Hideway' slipping into shops ahead of the track's commercial release on Deconstruction this Monday (August 21). Potentially, the imports could dilute the sales of the domestic release thereby affecting what is expected to be a high chart placing for the originally American record.

The Italian imports have come from a label called Full Time Records which licensed 'Hideway' from Slip N'Slide which owns the European rights to the track and which also

licensed it to Deconstruction.

Pete Horris, managing director of Slip N'Slide/Kickin', says the Italian record's arrival in the UK breaches the agreement between the two companies and describes the imports as being of an inferior technical quality.

However, Jim Ingle, Slip N'Slide's A&R manager, is confident the imports won't affect the UK garage track's UK chart hopes.

"The records are confined to a small number of specialist retailers and hopefully they'll have no effect," he says.

**inside**

- 3 CD issues ultimatum to the dance scene
- 6 r&b is finally breaking through in the uk
- 11 Ibiza '95 - uk clubbers spark balearic revival

**club chart: FEEL LOVE**  
Dornia Summer

**cool cuts: WHEN I THINK OF YOU**  
RUNAWAY  
Janet Jackson

Released September 4th

MIXES BY ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

18 100% SUMMER JAZZ

19 A RETROSPECTIVE OF HOUSE BY 85-1011 Sound Machine

20 DANCE ZONE - LEVEL FIVE

**GOLDIE**

**ANGEL**

THE SINGLE RELEASED: AUGUST 25TH  
CD • MC • 12"

2 x CD, MC

includes new mixes of 'Lazaretti' and 'another day and night' plus a version of 'Lazaretti'. It's 'Lazaretti' taken from the best selling album 'Whisper'.

- 15 LET Y
- 17 26 HOLD
- 18 27 HOLD
- 15 28 DESTI
- 12 29 HOPE
- 20 30 PUSH
- 21 31 GIRLY
- 11 32 SUMA
- 25 33 HEAV
- 11 34 WHO T
- 23 35 A GIRL
- 31 36 ZOMB
- 18 37 FREED
- 19 38 IN THI
- 11 39 COME
- 11 40 THE KI

Bullethead titles at

Photo: Peter Dinklage for the production company; photo: Peter Dinklage for the production company

www.musicweek.com



**Club:**  
Vogue, The Warehouse, Somers Street, Leeds.  
Saturdays, 10pm-4.30am.

**Capacity/PA:**



vague/us

**special features:**

57/04K themed interior; Super 8 film projections.

**Door policy:**

"Severe. No wanners."

door staff are designed to deal with them and we've just put stools outside the club to put troublemakers in. - Paul Fryer.

**Music policy:**

Hard house, techno and pop with some anthems.

**DJs:**

TWA, Phil Faversham, Al McKenzie, Princess Julia.

**Spinning:**

TWA 'Nasty Girls', Disco Biscuit 'Disco Biscuit', Pel Shop Boys 'Can You Forgive Her? (Rollo Mix)', Donna Summer 'I Feel Love', The Undertones 'Get Over You'.

**DJ's view:**

"The best club in the country. It's a free environment to do as you will." - Phil Faversham.

**Industry view:**

"It's the best club I have ever been to. It has restored my faith in clubbing. The people are friendly and the atmosphere is unbelievable." - Peter Bourke, Mercury Records.

**Ticket price:**

£7 members; £9 non-members.

# new<sup>s</sup> a&m scores janet coup

A&M has begun the run-up to the autumn launch of its Janet Jackson greatest hits package with the release of a completely new track, 'Runaway', which will be out on September 4

backed by house remixes of Jackson's 1986 classic 'When I Think Of You'. The new track - which has been produced by Jackson's long-time collaborators Jam & Lewis - cleverly mixes the flavour of a vintage Prince track with Jackson's own inimitable style, fitting snugly alongside the Prince-influenced sound of the likes of TLC.

'Runaway' will be one of three new tracks to be featured on the greatest hits album - to be called 'Design Of A Decade' - which will also pull material from Jackson's A&M albums 'Control' and 'Rhythm Nation', as well as the singer's last LP, 'Janet', on Virgin. The inclusion of new material from Jackson is something of a coup for A&M as Jackson's deal with Virgin is believed to be based for just one album and she is currently considering her options. The dance remixes of 'When I Think Of You' are by David Morales, Deep Dish and Farley & Heller.



# trade label revival marks club's fifth anniversary

In its five years' existence, the legendary Saturday night/Sunday morning London club Trade has helped change the face of clubbing in the UK with many of its innovations now the norm on the UK's club scene. To mark this fifth birthday, Trade is relaunching its record label with a new compilation called 'Trade' - out on September 4 - which has been mixed by the club's current resident DJs Tony De Vit and Malcolm Duffy.



Trade was the first club to get a 24-hour dance licence. "When we opened, the average time for a licence would be between 9pm and 3am but I could see that people wanted to stay out later than that. So we just applied to the council for a longer licence," says the club's founder Lawrence Malcoe (pictured). The club was also unique in being one of the first genuinely mixed gay clubs. "We did thrust things like this on a lot of people. We were the first mixed club in the true sense of the word," says Malcoe.

The new LP reflects Trade's change in musical policy which occurred about two years ago with a mix of music stretching from Todd Terry to Aqua Boogie. "When we started we thrust the heavy techno sound on people but eventually it got too insane and two years ago we decided to change," says Malcoe. "I switched all the DJs and we played more lighter stuff. It was one of the most difficult decisions I've ever had to make."

The new DJs included Tony De Vit who has since made his name as a remixer and with a hit of his own 'Burning Up'. But Malcoe has mixed feelings about having a star in the ranks. "It's a bloody nuisance, I have to pay him more money," he says.

# the show must go on

Every summer seems to bring with it an eagerly-awaited rap soundtrack and this year is no different. The movie in question for 1995 being The Show produced by De'Jam supreme Russell Simmons.

Simmons is no stranger to the world of visualised hip hop with production credits on pioneering Eighties rap flicks like Krush Groove and Run DMC's Tougher Than Leather. However, The Show, a documentary that gives a unique behind-the-scenes glimpse of many of the biggest names in hip hop, such as The Notorious B.I.G. (pictured), Craig Mack, Naughty By Nature and Wu Tang Clan, looks set to be Simmons' best effort to date.

The soundtrack, which is released in the UK this week, has already provided the biggest rap track in New York to present with Redman & Method Man's club 'How High?', as well as new material from the likes of Mary J Blige with 'Every Day It Rains' and Tribe.

Called Quest's 'Storm' 'N'Giz', The film will be released in the UK later this year.



DOWN  
I F E E L L O V E  
MIXES BY ROLLO/SISTER BLISS AND MASTERS AT WORK  
ALSO AVAILABLE JUNIOR VASQUEZ MIX OF MELODY OF LOVE  
28TH AUGUST 12 • CD • MC



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# fresh keeps indie flame burning

Fresh Records is to remain an indie operation after turning down various offers from majors to license its product following the top five success of Strike's 'U Sure Do' earlier in the year. The label will be releasing Strike's follow-up 'The Morning After Free At Last' later this month with the single going through 3MW in the UK and CNR in Europe.

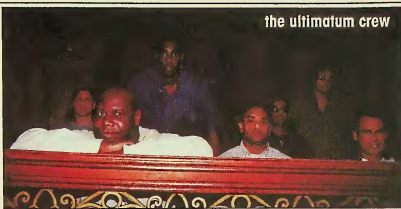
The decision to remain independent reflects the confidence of the label in the current indie networks. "As the talks went on, we began to feel that working with a big corporation wouldn't suit us. I still feel majors don't understand dance music as much as indies and can't respond to it," says Vicky Aspinall, joint MD of Fresh.

Aspinall adds, "We're also looking to build album artists and that takes time. For a label like us, the revenue we get from licensing tracks for compilations is very important in allowing us to do that and the majors just don't seem to understand that."

The company has been relatively quiet since Strike's initial success with a move currently under way to new offices which will include two recording studios.

Its next big release after Strike (pictured) will be a reissue of Mr Roy's 'Something About You'. "It's been in demand ever since last year. We feel it'll definitely be a Top 40 hit and probably Top 20," says Aspinall.

Fresh's new address is Unit 4, Grand Union Centre, West Road, Harsell Rd, London W10. Tel 0181-960 4933.



the ultimatum crew

# cox issues ultimatum to the dance industry

Carl Cox, one of the UK's best known and most successful DJs, is to launch his own label, Ultimum.

The label, which will be run by Cox along with his wife Rachel, will be launched with a party at the Hacienda on September 1. Cox has kept a low profile in the record industry since his Top 20 hit in 1991 with 'I Want You Forever', which was released on Peel Oakenfold's Perfecto label.

This period has also seen the DJ change his musical style, throwing off the rave tag he

picked up and moving into a more pure techno field.

"Carl had a pop hit with his first record and it was actually quite unhealthy because he wasn't really ready to deal with that. It was too much of a learning curve," says Rachel Cox.

"So, for the past couple of years we've just done some very small white label projects – we weren't looking for big sales.

"Now Carl has found his sound he's more confident," says Rachel. Ultimum Records will

complement Ultimum Music Management, the company that the Coxes run to manage such big names as Judge Jules, Laurent Garnier and Colin Dale, among others.

Many of the DJs and producers managed by Ultimum will be contributing tracks to the label and are featured on the first release, an Ultimum sampler 'Ultimum Sample No. 1' to be issued on September 25 – and distributed by Edel – which will be followed by Cox's own new LP early next year.



No record collection should be without certain tracks and the music of Larry Heard is a must for any self-respecting house fan. If you're looking such early classics as Mr Fingers' 'Can You Feel It', 'What About This Love', 'Fingers Inc's 'The Palm and Mysteries Of Love', then here's your chance to plug that gap. 'Classic Fingers' collects all Larry Heard's best work, much of it on CD for the first time. To win a copy, just answer this: who was the vocalist in Fingers Inc. – (a) Dany Panday (b) Kym Murrell (c) Robert Owens? Answers to Fingers Camp, RM, 245 Blackheath Road, London SE1 9UR by 29 August.

## say what?

- **Ray The Roach** – DJ
- "That's easy, it has to be the current single 'I Can't Get No Sleep' featuring India because it's so downright haunting and sexy – it will forever be a classic."
- **Lisa Loud** – Loud & Clear
- "My favourite is River

## what is your fave masters at work track or mix?

**Osian** featuring India's 'Love And Happiness' on Cooltempo – that was just a great club record with the most fantastic, powerful vocal. I had an intro hype mix and was a very strong and versatile track."

**Mark Wilkinson** – Flying Records  
"For me, it's Mondo Grosso's 'Saultie (Louie's Phuncky Hom Mix)'. This is

an amazing track which builds and builds with funky sax and chords until the kick pounds in (after four minutes). When it's heard of the right time (for example, the last Full Circle all-day – stand up Ashley Beedle), this lifts the roof off."

**Terry Farley** – DJ  
"The best is 'I Can't Get No Sleep' (the Original and MK

mixes) featuring India. The original blew me away and MK took it one step further. This is proper house music."

**Michael Hall** – Flying Records  
"My favourite track is 'Our Music Home' – this is house music in its purest form, as raw as they come. The vibe on this record is incredible. House is a feeling."

- 11 18 100% SUMMER JAZZ
- 11 19 A RETROSPECTIVE OF HOUSE BY '85 - '10.1
- 11 20 DANCE ZONE - LEVEL FIVE

# HOUSTOWN

get on board the Brooklyn "A" Train

12" Vinyl only - Rush release 4/9/95

seriously weird six6

cd manager: rick blackett; deputy cd manager: judith rivers; senior cd executives: steve masters; cd executives: ben cherrill, rachel hughes, archie cormichael; s. adam; promo exec: louise stevens

2 x CD - MC  
includes new mixes of 'Saturday Night' another day and 'why pull a version that isn't? It's alright'  
taken from the best selling album 'why pull a version that isn't? It's alright'  
New! Pressing guaranteed for the next 10 years. Buy now before it's too late.

- 11 25 LET YI
- 17 26 HOLD
- 18 27 HOLD
- 15 28 DEST
- 12 29 HOPE
- 20 30 PUSH
- 21 31 GIRL
- 11 32 SUMM
- 25 33 HEAV
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- 23 35 A GIRL
- 31 36 ZOMB
- 18 37 FREED
- 19 38 IN TH
- 11 39 COME
- 11 40 THEK

Bullethead titles a

Released September 4th

MIXES BY ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

THEY CAN'T TAKE THIS FROM ME

## Shop focus

**Shop:**  
Phunk Chunk Records, 46  
Upper Orwell Street,  
Ipswich, Suffolk. Tel:  
01473 230 958  
(14h x 14h).



**Specialist areas:**  
Ground floor – rap, swing,  
hip hop, soul, jazz. Top  
floor – house, techno,  
good electronic music.  
Ticket agent for some  
specialist events.

**Owner's view:**  
"We try to be underground  
and stay away from the  
commercial records. We  
obviously like to earn  
money but it's more a  
case of what we're into...  
we wouldn't stock  
mainstream house. We've  
been here just over six  
months and are very  
involved with events such  
as Push Yer Luck, which  
we run once a month and  
also with people like  
Richard Grey from Phunk  
Chunk Records and Mark  
Broom from Itch. We're  
also very proud of the mail  
order service which we  
run." – **Simon Oram.**

**Distributor's view:**  
"They seem to have  
changed quite a bit, even  
over the six months they  
we've been open.  
They're predominantly a  
techno shop but they do a  
lot of quite deep,  
underground product.  
They go for the really  
obscure, collectors' stuff  
which is good. As a  
distributor, we just put our  
drum and bass material  
through them and I can  
certainly recommend them  
for that." – **Phil Wells,**  
Vinyl Distribution  
**DJ's view:**  
"Simon and Paul are  
breaking down musical  
boundaries with their shop  
and with their individual  
events in Ipswich. Good  
luck to them and may the  
force be with them." –  
**Andy Turner, Plaid.**

**club & shop focus**  
compiled by Johnny Davis.  
tel: 0171-263 2893.

# COOL cuts

1 (2)

## WHEN I THINK OF YOU/RUNAWAY

Janet Jackson

The remixes of the oldie now coupled with new cut 'Runaway' with Vasquez on the mix

A&M

- |    |      |  |                |
|----|------|--|----------------|
| 2  | NEW  | DREAMS Wild Colour<br>Yes, it's the FreshWorld Mac Seventies classic in Nineties dance style                                   | Perfecto       |
| 3  | NEW  | LOVE COME DOWN Eve Gallagher<br>Another classic dusted off with new mixes from T-Empo  | More Protein   |
| 4  | NEW  | DIABLO The Grid<br>Back with a spaghetti western style soundtrack  | Deconstruction |
| 5  | (5)  | \$ THAT'S WHAT I WANT Danny Tenaglia   | Tribal         |
| 6  | (3)  | BUG POWDER DUST Bomb The Bass  | 4th & B'way    |
| 7  | NEW  | STAY TOGETHER Barbara Tucker<br>Masters At Work, Gread, Armand Van Helden and Frankie Feliciano fill up the doublepack         | Positiva       |
| 8  | (4)  | STRINGS OF LIFE The 10th Planet  | Network        |
| 9  | NEW  | THIS IS THE WAY E-Type<br>Original and different, a breakbeat house track with plenty of fresh ideas                           | freedom        |
| 10 | (13) | FEE FI FO FUM Candy Girls  | Virgin         |
| 11 | NEW  | POSITIVE EDUCATION Slam<br>One of the groundbreaking techno tunes of the Nineties back in new mixes                            | Soma           |
| 12 | (9)  | YOU ARE NOT ALONE/ROCK WITH YOU Michael Jackson  | MJJ/Epic       |
| 13 | NEW  | BELIEVE IN ME Row Shyus<br>Fabulous uplifting funk with very stylish production  | Wired          |
| 14 | NEW  | ALL NIGHT LONG Mary J. Blige<br>Bottom Dollar manage to tastefully house up this swinging cover of the Mary Jane Girls classic | MCA            |
| 15 | (11) | CHURCH OF FREEDOM Amos   | Positiva       |
| 16 | NEW  | HANDLE WITH CARE Dave Angel<br>Terrific jazzy techno – another great leap forward for Dave Angel                               | Blunted        |
| 17 | (7)  | STAY WITH ME Erasure   | Mute           |
| 18 | NEW  | THE MAXIMUM EP Dreadzone<br>Can this outfit do no wrong? Another scorching belter of a track                                   | Virgin         |
| 19 | NEW  | LOVE CHANGEOVER Michael Wattford<br>Very cool DJ Pierre and Soul On'Orchestra mixes  | Hard Times     |
| 20 | NEW  | X-PRESS THRU THE DANCE Frontier Man<br>Underground house oldie revamped by Chris & James and Co.                               | Hooj Choons    |



a guide to the most essential new club times as featured on 1m's "essential selection", with party tips, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sounds/flying/zoom/block market (london), eastern bloo/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), werp (sheffield), trax (newcastle), joy for life (nottingham).



## DE'LACY HIDEAWAY

THE ABSOLUTE TUNE OF THE SUMMER  
FEATURING THE ORIGINAL MIXES  
& EXCLUSIVE K-KLASS REMIXES  
OUT 21.8.95 CD / VINYL / TAPE ON DECONSTRUCTION

1	Blur	2	ROLLY	3	ILUV U	4	NEVER	5	WATEI	6	EVERY	7	SON O	8	HUMA	9	KISS F	10	TRY M	11	SHY G	12	JUSTW	13	ON TF	14	MOVE	15	HAPPY	16	IM OI	17	SO GC	18	BOOM	19	COME	20	ALRIG	21	74-75	22	YOU O	23	ISOB	24	DOBT
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# jock on his box

soulful house dj camacho got his first break at just 11. here are his classics



## dj camacho

### 'born this way' carl bean (motown)

"I got this in 1979. It's reminiscent of MFSB's 'Love Is The Message' and it's a New York anthem that I still play today."

### 'now that i found love' third world (island)

"For a reggae group, this is one of the best dance records to come out in 1979. It made people move back then and it's still doing it today. I mix it with house records and with classics. I don't change the pitch – it's about 116-120 in the middle. It's a classic in my book and they're one of my favourite reggae groups."

### 'bang bang you're mine' bang the party (warriors dance)

"This is a great house record, which surprised me because it came out of the UK during the acid house scene. The instrumental and vocal mixes both work. Everybody back home still runs this today. It's still a big house classic in New York – people go crazy for it."

### 'keeping my mind' black rascals feat. roger harris (sumo)

"One of Blaze's best productions that got overlooked. There's a great vocal and a dub, and people think this is a new track every time I play it. Beautiful with a great hook and a great melody."

### 'the gears' lp johnny Hammond (warner bros)

"I remember hearing this at Doc's in New Jersey in 1975 and I fell in love with it. It's a jazzy fusion track that I still play today of New York underground, deep classics clubs."

### 'plastic dreams' joydee (r&g)

"This has been out four or five years and it's still being played. It's guaranteed to get everyone on to the floor, no matter what crowd you are playing to. It's another one of my favourite mixing records. I always carry this with me. I play soulful so I balance out the music with something else. This is a great techno record that can be played pitched down to minus 2 and then it just takes you on a trip. It's the only techno track that made it back here and it got picked up by Epic."

### 'disco nights' gq (arista)

"I got this in 1978 from Music Village in New York – when I'm in the UK I buy my records from Black Market or Soul Man in Essex – that's a great shop. It has got a great bossy disco groove – the bassline is sampled on much of today's tracks – and it still works for me. It doesn't matter what crowd I play it to, they love it and know it."

### 'the shelter' gate-ah (shelter)

"A great mixing record for any DJ and I always carry it with me. One of Kestie Chandler's best tracks – it's a classic. It came out in 1981 and it will continue to be played into the future."

### 'tears' frankie knuckles feat. robert owens (tfr)

"When I first heard this, it brought tears to my eyes. It's a classic vocal house out, well produced with Robert, one of my favourite vocalists, really working it all the way."

### 'steam!' tips for the week

- **writing (remixes)** @lavo
- **'best' it's not...** (gushing track)
- **'funky people'** (sweaty wars)
- **I found you'** (mud wood (wake up))
- **We can make it happen'** (robble single-specific diamond)
- **Let us lead the way'** (slyce)
- **'summer'** (wanna front a crazy cop/turntable)
- **A soul which can't breathe** (wars of grandmaster)
- **I don't lose your love'** (loby watchstation (4-baby))
- **best friends'** (darryl Lewis (tobler))

compiled by sean dowds  
tel: 0118-348-2320

**GI** BORN: Newark, New Jersey, US, 1960. LIFE BEFORE DJING: Part-time jobs in stores. FIRST DJ GIG: "Doc's in 1971 when I was 11. Hippie Terraces gave me my break and I played more soul." MOST MEMORABLE GIG: *Best* – "When I first came to England in 1989 to play at Piers in Southend and saw the crowd reaction to New York music and how they danced to it." *Worst* – "When I was the first to come to London in 1989 I was stopped by Customs. They held me for eight hours before they would let anyone I was in the country. They gave me three days to stay and made sure I left after the three days." FAVOURITE CLUBS: Queer Nation, Back To Basics, Hard Times, Music Factory. "The people at all these clubs react to the soulful music I play." NEXT THREE GIGS: Buzz 'N' Zoom, Hartlepool (August 29th), Grow, Birmingham/Satellite Club, London (September 2); Mes Y Mas, Kingston (5), DJ TRADEMARK: "Soulful style of music – I never change my style." LIFE OUTSIDE DJING: "Wake Up Records and studio and our production company; hanging out with my two girls, Adriana and Tia, and my wife Cookie."

Released September 4th

MIXES BY  
ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

11 18 100% SUMMER JAZZ  
14 19 A RETROSPECTIVE OF HOUSE 01-95 VOL 1  
19 20 DANCE ZONE - LEVEL FIVE

products new mixes of soulful right, another day and  
whichever, a version of soul 17's, it's right"

taken from his best-selling album 'shy fish'

Worshipful, the UK's most successful soulful music and soulful  
the UK's most successful soulful music and soulful music

- 11 24 DON'T
- 11 25 LET YI
- 11 26 HOLD
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- 15 28 DESIT
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- 21 31 GIRL
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- 31 36 ZOMB
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Bulleted titles at

W



**a**s TLC's supremely catchy, Prince-penned 'Waterfalls' bubbled up to number four in the singles chart last week, it became yet another example of US r&b's rich musicality securing a hit. Rap and r&b are huge in America and account for well over half of the national chart placings. Therefore it's no surprise that the sound has been making a significant impact over here.

In recent months Montell Jordan, Bobby Brown, Jodeci, Brownstone and a host of others have piled their wares at the top of our charts. UK artists have also got in on the scene with Mark Morrison, MNB, Ultimate Kaos and Krauz using elements of the US r&b sound to climb the pop ladder.

But the US acts are hitting hardest. Most recently TLC, Mary J Blige and Method Man, Soul For Real, Monica and The Notorious B.I.G. have provided another wave of soulful invasion, demonstrating the quick turnover and breathtaking prolificacy of US r&b culture. Homegrown

tlc



as more black music stations spring up in the UK, us-style r&b is enjoying its biggest impact ever here. Jake Barnes reports on the explosion of uncompromising r&b into the charts

# r&b

rhythm&business

momentum is one reason why US r&b is taking off in the UK - its irresistible musicality is another - but there's also now an infrastructure to promote it in the UK that wasn't there a year ago.

"With radio stations like Kiss in London and Manchester and Choice in London and Birmingham, US r&b is getting spread nationwide," says Paul Kindred, exec manager of Arista, whose enviable r&b roster includes TLC, The Notorious B.I.G., Monica and Faith Evans.

"With r&b and rap being so big in America, UK radio is more aware of it, so Joe Public is getting to hear that sound," he says.

"The DJs on these stations know what they're listening to and are selecting the best. That's why Montell Jordan, Diana King, TLC and Monica are getting into the national charts."

One of the most striking aspects of the r&b reaching the UK charts is its uncompromising style. The music is being bought for what it is.

"The Notorious B.I.G., TLC and Monica would once have been looked at as underground but not any more," says Radio One's Mark Tonderai.

"Attitudes to this music are breaking down now."

Tonderai reads the success of undiluted black American music - best personified in the chart success of hardcore rappers Method Man and The Notorious B.I.G. - as an indication of a change in British attitudes.

"The media and society in general are more accepting of blackness and don't want to water it down," says

faith evans



Tonderai. "That's why these groups are getting playlisted on national stations like Radio One."

There's also the financial aspect: r&b in America turns over billions of dollars a year, a fact that makes it very hard to view it as marginal music.

"It's very big business," says Tonderai. "The whole point about r&b in America is that there are 40m black people and it 10% of them buy your album you're going to be alright."

R&b acts have to work a lot harder for success in Britain, which doesn't come with an in-built market.

"It makes it more remarkable that Montell Jordan and TLC are doing well in the UK," says Tonderai. "There's a smaller audience over here, but you can't keep good music down."

In fact, Britain may be following the US in employing r&b as its musical staple, the very essence of what popular music is.

"I don't like to call it pop music," says Arista's Kindred.

"because I think it's more sophisticated than that but it's turning into popular music. It's what people want." \*

**OUT 3**  
**CRAZY**

'Crazy' b/w 'Stand Defiant' including mixes by Matt Darcy & Nick Bussey  
Out Now  
CD - MC - 22"

method man & mary j blige



mark morrison



1	CO	Blur
2	ROLL	1
3	TUV	1
4	NEVER	1
5	WATE	4
6	EVERY	6
7	SON	6
8	HUMI	7
9	KISS	1
10	TRY	1
11	SHY	1
12	JUST	1
13	ON	1
14	MOV	1
15	HAPP	1
16	FM	1
17	SO	6
18	BOO	1
19	COM	1
20	ALRI	1
21	74-75	1
22	YOU	1
23	ISOB	1
24	DOBE	1



**shara nelson**  
**rough with the smooth**

stunning new single

mixes by streetlevel, mike peden, ashley beedle,  
 vinny vero and frankie knuckles

4th september 1995

cd / 12" / tape



Released September 4th

MIXES BY  
 ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

11

100% SUMMER JAZZ

14

A RETROSPECTIVE OF HOUSE BY '95 - VOL.1

13

DANCE ZONE - LEVEL FIVE

11 CD 140

includes new mixes of 'cut me right', 'another day' and  
 subspiral's version of 'at 17's, it's alright'



taken from the best selling album 'shygirl'

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- 11 24 DON'T
- 17 25 LET YI
- 17 26 HOLD
- 17 27 HOLD
- 15 28 DESTI
- 12 29 HOPE
- 20 30 PUSH
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- 11 40 THE KI

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C

# THE OFFICIAL CHARTS - 26 AUG

uk  
 multi  
 chart

the **UK** **Multi** chart

britain's nearest beats till **28**  
 8  
 95

⊕ compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881) ⊕

	last	w/ w		
1	CO	31	31	SERIOUS SITUATION (MU YOICK/MOSES/ORIGINAL MIXES) Muft Sisters
2	ROLL I	39	21	THE WEEKEND'S HERE (IGRED/ORIGINAL MIXES)
3	LUV	40	20	Shit Up: And Dance with Dee 11 & Oia ONLY FOR THE HEADSTRONG '95 (ANDY BAILEY/DJ FACE & BRIAN THANE MIXES)
4	NEVEI	41	41	Psychotropic BOOVAY (HERE WE GO) (INDIE/DEE/CLOCK/STU ALLEN MIXES)
5	WATE	42	22	Sweetbox featuring T. Gossip LET THERE BE LIGHT (BT HARD/FLOOR MIXES) Mike Oldfield
6	EVER	43	48	TLL THERE (BLISS MIX/CHECK VER HEAD MIX/RABBIT HUTCH OUB)
7	SUN C	44	23	Open Arms MAKE IT RIGHT/GOOD TIMES VIBES/DONT GIVE UP/A CHILD CALLED JAZZ
8	HUMI	45	19	Underground Vibes ROUGH WITH THE SMOOTH (STREET LEVEL/MIKE FEDEI/ASHLEY BEEDIE/VINNY YERO)
9	KISS I	45	15	Anorak Trax Volume 3 MIXES Shara Nelson
10	TRY N	45	15	COOLTEMPO YOU BRING ME JOY (GILL CANG/MOURE JOSHUA/BOTTOM DOLLAR/MATTHEW VIBE/MICA)
11	SHY C	47	17	Cowboy ROBERTS/DUDE/ARELLO/CLAUDIO COCOLUTO MIXES) Weeble
12	JUST W	48	37	LOVE ME SUZ Carr
13	ON TI	49	37	STAND DEFIANT (MATT DAREY/NICK HUSSEY MIXES) DRAZY Out 3
14	MOVIE	49	47	DREAMS (PERFECT/TIN TIN OUT/B.T. MIXES) Wild Colour NEVER KNEW (DANNY TENAGLIA & SATOSHI TOMIIE/SPICE OF LIFE MIXES)
15	HAPP	50	17	Olita Adams DO YOU LOVE ME/THIS PLACE (I WANT YOU) Chrome
16	FM O	51	31	YOU ARE NOT ALONE (FRANKIE KNUCKLES MIXES) ROCK WITH YOU (FRANKE)
17	SO G	52	17	KNUCKLES/MASTERS AT WORK MIXES) Michael Jackson JOANNA (TONY DE VITSHIMMON & WOOLFSON/ORIGINAL MIXES)
18	BOOM	53	23	Mrs Wood PLAY THIS HOUSE (ORIGINAL/AQUARIUS MIXES) BB Club
19	COME	54	34	PUP Spooky Gonzalez MANIFEST YOUR LOVE (D.O.P./REORDIN/TIN TIN OUT MIXES)
20	ALRIG	55	47	DOP + Lorna Marshall DON'T LET THE FEELING GO (JIM/TIN TIN OUT/ROOT & MAC MIXES)
21	74-75	56	47	Nightcrawlers featuring John Reid SO BAD (UTAH SAINTS/EMPORIO WAX MIXES) Nina Hagren
22	YOU O	58	19	HUMAN NATURE (DANNY TENAGLIA/HOWIE T MIXES) Misdemeanor THE POWER (EMPO/TORRETO/DI BRICCI) Bonidrome
23	ISOB	59	38	41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100
24	DOY	60	13	

## I FEEL LOVE (MASTERS AT WORK/ROLLO & SISTER BLISS MIXES)

Manifesto  
 4588 Downloads

Donna Summer

WEEKS TO #1: 10 (PREVIOUS WEEKS MIXES) Jones/Jordan

	last	w/ w	
1	1	1	I FEEL LOVE (MASTERS AT WORK/ROLLO & SISTER BLISS MIXES)
2	2	2	TAKE ME HIGHER (BT/J-EMPO/PELJ DA HOUSECAT MIXES) Diana Ross
3	3	3	CRY INDIA (TALL PAUL/TOCAYO MIXES) Umbra
4	4	4	HIDEAWAY (DUBFIRE & SHARAWK-KLASS MIXES)
5	5	5	De Lacy
6	6	6	(THE MORNING AFTER) FREE AT LAST (STRIKER/MANSON & NELSON MIXES)
7	7	7	Strike HOOD THAT SUCKER DOWN (ROLD & ROB D MIXES)
8	8	8	The O.T. Quartet SOME OF THESE WERE HOOL... REMIXES: MAKE YOU WHOLE (Anderson) CAN'T GET A MAN, CAN'T GET A JOB Sister Bliss/SAVE THE DAY/Diss/Dies!
9	9	9	THE FEELING Tin Tin Out featuring Sweet T
10	10	10	THE THING (LUKE IPAIL GOTTLE MIXES) Aaliyah
11	11	11	U GIRLS (RUSH/ALEX PARTY/GRAFT NELSON/JUNIOR VASQUEZ MIXES) Blumied Vinyl doublepack
12	12	12	WE'VE GOT TO WORK IT OUT (SLEAZE SISTERS/GREGORIO/MAY OUT WEST MIXES) Good Groove Bel Cantos When I Think of You (Love to Infinity/Smoove/Danny D/Mickey P Mixes)
13	13	13	Kenny Thomas Cooltempo STAY TOGETHER (MASTERS AT WORK/GREED)/ARMAND VAN HELDEN/FRANKIE FELICIANO Positive doublepack
14	14	14	MIXES) Barbara Tucker WHEN (K-KLASS)/ARMAND VAN HELDEN/DJ STEV/D/VAE VALENTINE MIXES)
15	15	15	Sunstream I WANT TO LIVE (OAKENFOLD & OSBOURNE/NANCY NOISE/ROLLO & SISTER BLISS MIXES)
16	16	16	Gracie I KNOW A PLACE (E-SMOOVE/MIKE 'MOX' DUNN MIXES) Kim English NO TIME FOR PLAYIN' (DOCKERTY/TEPPER/PRESLEE MIXES)
17	17	17	Grand Larceny HONOLY (E-SMIDOVETNY GARCIA/G/OVA/D.A.M./C.SCOTT MIXES)
18	18	18	Urban Hero Magnet
19	19	19	Urban Hero Magnet


Final Vinyl/Artists  
 A&W  
 Mantis  
 L'Attitude



- 11 **24** **DOON**
- 12 **25** **LET YI**
- 13 **26** **HOLD**
- 14 **27** **HOLD**
- 15 **28** **DESI**
- 16 **29** **HOPE**
- 17 **30** **PUSH**
- 18 **31** **GIRL**
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- 20 **33** **HEAV**
- 21 **34** **WHO T**
- 22 **35** **A GIR**
- 23 **36** **ZOMB**
- 24 **37** **FREED**
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- 26 **39** **COME**
- 27 **40** **THE KI**

Bulleted titles a

- 1 **18** **19** RUNNING AROUND TOWN (B.T. BILLYE BAY MARTIN MIXES) Blue Sky/Warner
- 2 **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**



Chesky  
records

O T QUARTET "Hold That Sucker Down"  
Featuring Remixes by Rollo and Rob D

Released 18th September 1995 via 3MV/BMG

CHEK2.009 / CHEKCD.009 / CHEKK.009

11-18 100% SUMMER JAZZ  
19 A RETROSPECTIVE OF HOUSE BY '85 - VOL 1  
20 DANCE ZONE - LEVEL FIVE

- 1 **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

MIXES - GILL CANG - MATTHEW ROBERTS - MAURICE JOSHUA - DUDARELLA - E-SHODYE

# meechie

You Bring Me Joy

12" CD OUT NOW FEEL THE VIBE

MCA

Released September 4th  
MIXES BY  
ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

- 1 **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

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# ON A POP TIP

## club chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)



### 1 LA LA LA HEY HEY

The Outthere Brothers **Eternal**

- 2 **2** EVERYBODY  
Clock **Media/MCA**
- 3 **1** I FEEL LOVE  
Donna Summer **Manifesto**
- 4 **3** INDEPENDENT LOVE SONG  
Bombers **Steppin' Out/EMI**
- 5 **4** WALKING ON SUNSHINE  
Reddbone featuring Rhonda **WEA**
- 6 **5** R TO THE A  
CJ Lewis **Black Market International**
- 7 **37** BOOYAH (HERE WE GO)  
Sweetbox featuring Tempest **Pukka**
- 8 **29** STAYIN' ALIVE  
N-Trance featuring Ricardo Da Force **All Around The World**
- 9 **22** WHEN I THINK OF YOU  
Kenny Thomas **Cooltempo**
- 10 **10** SANTA MARIA  
Tatjana **Love This**
- 11 **NEW** FALLING IN LOVE  
La Bouche **Arista**
- 12 **11** TRY ME OUT  
Corona **Eternal**
- 13 **8** COMMON PEOPLE (MOTIV 8 REMIX)  
Pulp **Island**
- 14 **17** YOU SPIN ME ROUND  
Infamy featuring Lawrie Demacque **Exclusiv Targ**
- 15 **14** DON'T LET THE FEELING GO  
Nightcrawlers featuring John Reid **Final Vinyl/Arista**
- 16 **15** SCATMAN'S WORLD  
Scatman John **RCA**
- 17 **19** TELL ME THE WAY  
Cappella **Systematic**
- 18 **12** YOU SPIN ME ROUND (LIKE A RECORD)  
The Kinky Boyz **Almighty**
- 19 **25** SON OF A GUN '95  
JX **Hooj Choons**

- 20 **24** CATCH A FIRE  
Haddaway **Logic**
- 21 **6** HUMAN NATURE  
Madonna **Maverick/Sire**
- 22 **27** WE'VE GOT TO WORK IT OUT  
Bel Cantò **Good Groove**
- 23 **18** MOVE YOUR BODY '95  
Xpansions **Arista**
- 24 **9** COME AND GET YOUR LOVE  
Real McCoy **Logic**
- 25 **35** REAL EVICTION  
Quartz Lock featuring Lonnie Gordon **X:Plode**
- 26 **29** DON'T YOU WANT ME  
Felix **Deconstruction**
- 27 **NEW** PULP  
Speedy Gonzalez **Manifesto**
- 28 **NEW** (THE MORNING AFTER)  
FREE AT LAST  
Strike **Fresh**
- 29 **23** SING IT (THE HALLELUJAH SONG)  
Mozaic **Perfecto**
- 30 **20** I'M ALIVE  
Cut 'N' Move **EMI**
- 31 **21** SUNSHINE AFTER THE RAIN  
Berri **Fusion/3 Beat Music**
- 32 **NEW** SEXUAL HEALING  
Beat Doctors **Stip**
- 33 **26** I LUV U BABY  
The Original **Ore**
- 34 **NEW** WHEN I THINK OF YOU  
Janet Jackson **A&M**
- 35 **NEW** BOOMBASTIC  
Shaggy **Virgin**
- 36 **NEW** NASTY GIRLS  
TWA **Mercury**
- 37 **NEW** FIND ME - ODYSSEY TO ANYOONA  
Jam & Spoon featuring Plavka **Epic**
- 38 **36** HERE I GO AGAIN  
BND **Love This**
- 39 **NEW** AIN'T NO CASANOVA  
Sinclair **Dome**
- 40 **NEW** MESSAGE IN A BOTTLE  
Dance Floor Virus **Epic**



1	CO	2	ROLL	3	I LUV	4	NEVEL	5	WATE	6	EVER	7	SOM	8	HUM	9	KISS	10	TRY	11	SHY	12	JUST	13	ON T	14	MOV	15	HAPP	16	TWO	17	SO G	18	BOOM	19	COMI	20	ALRIC	21	74-7E	22	YOU C	23	ISOB	24	DON
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Released September 4th

MIXES BY  
ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

# IBIZA '95

Ibiza is attracting its biggest crowds of UK clubbers since its eighties heyday and as they try to recapture the vibe on their return home, it's big business for record labels too. Nick Robinson reports

Since the Eighties has the Balearic island of Ibiza played such an important role in developing dance hits for the UK market.

A few barren years recently, when the small island seemed to lose the vibe that had generated such a powerful club scene, have now been forgotten as this summer more clubbers and record companies than ever have made the trip to sample the sounds and sun.

The renewed interest in Ibiza this year from record companies has also generated three compilation albums chronicling the biggest hits in the legendary clubs on the island – the first such albums since London's Balearic Beats' set in 1988.

The big clubs – Ku (now renamed Privilege) and the venue for Cream's current series of phenomenally successful parties this summer), Amnesia, Pacha and the like – are now packing up to 7,000 people a night on to their beautifully and elaborately decorated dancefloors

while bars like Cafe Del Mar (which itself has spawned two Ibiza chill-out albums) and the Marroo Gate continue to be the places to hang out before the real action starts.

Hundreds of record labels from all over Europe and the US have travelled to Ibiza this year to test run future club hits but ex-Kiwi Mac of the Labello Dance label in London says, the vibrant scene on the island creates a double-edged sword as far as cutting edge music is concerned.

"You can look at it in two ways. On the one hand, it's really great to have so many people there but I have noticed it becoming a lot more commercial," he says. "The music being played is not really very different from previous years – it's basically harder hardbag house with a few more acidy tracks."

One of the key reasons for this is that nearly all of the club nights in Ibiza are now run by English promoters with UK DJs playing most of the parties. Musically, there hasn't been a great advancement. "Basically, you're playing to a

different crowd now, it's a lot more beer boy and package holiday people which isn't necessarily a bad thing. It's just that DJs end up playing to that crowd obviously," says Mac.

This has meant that rather than having the mystique of previous years, Ibiza now has more of a Moggi-style vibe.

But while there may not be a particular new sound coming out of Ibiza, it's still providing big business for the record labels.

The 21st Century Productions label released a "Hivier" Ibiza compilation earlier this year – featuring hits such as Helicopter's "On Yer Way" – and has a second edition out in September.

Labello Dance is currently in the process of compiling "Clockwork Orange – The Ibiza Experience – an album which intends to concentrate more on tracks that have stormed the Ibiza clubs this summer.

The title refers to the UK night Clockwork Orange run every Wednesday at the Es Paradis venue in San Antonio by English promoters

Danny Gould and Andy Morston.

The album will include tracks such as Wild Child's "Renegade Master", Mory Kan's "Yeka Yeka" and Clock's "Whoomp Dub" along with possible 21 others.

Morston, one of the album's compilers, says, "I have gone for the tracks that I've seen people go really mad for on the dancefloors this summer. It's those tracks, where people go really mental, that really show what Ibiza is all about."

These compilations will no doubt sell well, but will the scene in Ibiza survive for another year?

"Personally, I think it might become less interesting next year," says Mac. "It's happened before. You have a good year musically and then everyone wants to be there and that dilutes the vibe a bit and the following year is usually not as good."

Whatever happens, you can virtually guarantee that until the end of September and next summer, all the Ibiza clubs will continue to be packed with thousands of clubbers haw'ing. **\***

11 18 100% SUMMER JAZZ  
14 19 A RETROSPECTIVE OF HOUSE '85-'95 - VOL.1  
13 20 DANCE ZONE - LEVEL FIVE

includes new mixes of sax, clarinet, another day and whiffy-funk - version of east 17's 'it's alright'

taken from the best selling album 'whiffy-funk'

- 11 24 DON'T
- 17 25 LET YI
- 17 26 HOLD
- 17 27 HOLD
- 15 28 DEST
- 12 29 HOPE
- 20 30 PUSH
- 21 31 GIRL
- 11 32 SUMI
- 25 33 HEAV
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PHOTOGRAPHS BY: JIMMY KILPATRICK (2), JIMMY KILPATRICK (3), JIMMY KILPATRICK (4), JIMMY KILPATRICK (5), JIMMY KILPATRICK (6), JIMMY KILPATRICK (7), JIMMY KILPATRICK (8), JIMMY KILPATRICK (9), JIMMY KILPATRICK (10), JIMMY KILPATRICK (11), JIMMY KILPATRICK (12), JIMMY KILPATRICK (13), JIMMY KILPATRICK (14), JIMMY KILPATRICK (15), JIMMY KILPATRICK (16), JIMMY KILPATRICK (17), JIMMY KILPATRICK (18), JIMMY KILPATRICK (19), JIMMY KILPATRICK (20)

# hot vinyl

namecheck: daisy & havoc • james hyman • ralph tee • brod beatnik • tim jeffery • andy beevers

## tune of the week

**d.o.p. & lorna marshall:**  
**'manifest your love'**

(hi-life)

**alternative** Anyone who ever liked Bassomatic – and that's an awful lot of tasteful people – will love this classy slow vocal track that deserves to do phenomenally well everywhere. Marred only by an unnecessarily unpleasant Tin Tin Out mix (why, why, why?) this release is stealing hearts and will never go out of fashion. **⊕⊕⊕⊕⊕** **d&h**



## house

**DELACY 'Hideaway' (Remix)** (Deconstructed). The wonderful Deep Dish mix of this track has already become a huge anthem, even though the original Slip N Slide pressing was deleted within days. Now it is set for even bigger things, with the might of Deconstruction behind it and a new remix from K-Robe to broaden its appeal still further. Their trance-tinged intro gives way to an extra-large piano

tune that emphasises the Salsoul overtones in that great vocal. Simply unstopable. **⊕⊕⊕⊕⊕** **eb**

**FRANKIE O '20,000 Leagues' (City Of Angels)**. Significantly different from previous releases on this LA-based label, this is deep, soulful garage with a big kick and bouncy bassline and the barest minimum of anything else, all of which makes the Juno synth riff seem all the more powerful when it gradually creeps up on you

from half way through and thunders along for the rest of the track. If ever you needed proof that less is more, this track is it. Two useful more low key mixes of another track, 'Love Is In The House', on the B-side too. **⊕⊕⊕** **tl**

**SYLVESTER SNEAKLEY 'Dog Nabbit' (Unrevelity)**. 'Step to the bassline' orders this trumping piece of complete sampla-house but really it should be 'jump' as that's exactly what it will force you to

do. Bouncy in the extreme and in three mixes – hard house Original, lighter Up And Down Vocal and atmospheric Moonchild's Mof Dub – the mysterious Mr Sneakley is manufactured and distributed by Zoom. **⊕⊕⊕⊕** **d&h**

**IN 2 YOU 'Holdin On' (Test Pressing)**. This pretty average track from a London-based brother and sister team is available in radio and super-cheesy Euro Fabrizio mixes. It is saved here, however, by two very tasty and quite crazy house clubs from Matt 'Jam' Lomont and Carl 'Tuff Enuff' Brown. They keep just enough vocal and experiment with bass and percussion to come up with two very lively and uncompromising hard-to-dance-to tracks. Interesting. **⊕⊕⊕⊕** **d&h**

**MOTHER'S PRIDE 'Floribunda' (Skinny Malinky)**. A duo comprising Big C and London's Rupe club resident Anselm Guise embark on an episodic house track that builds with organ riffs and samples before breaking down into piano melodies and ethnic vocal. An imaginative musical journey that's catchy and full of ideas. A little more oomph in the bottom end with a more powerful bass and this could be a huge anthem, though even as it is it

**⊕⊕⊕⊕⊕** champion  
**choon** – the boys done good  
**⊕⊕⊕⊕** sure to score  
**highly in the sales league**  
**⊕⊕⊕** kickin' tune  
**⊕** own goal  
**⊕** foul

will be something of a summer 'toon' with balnearic appeal written all over it. An impressive debut. **⊕⊕⊕⊕** **tl**

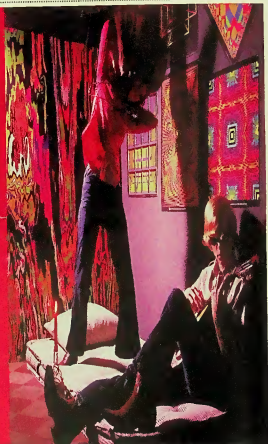
**ANORAK TRAX 'Volume 3' (Underground Vibe)**. The spotters are back with four more groove-some disco reconstructions. First up is the piano-prodded and strings-swept 'Make It Right', followed by the excellent jazz-flavoured 'Good Times Vibe'. 'Don't Give Up' is built around the funky rhythm from Bill Summers' 'Straight To The Bank', and 'A Child Called Jazz' is a galloping jazz-funk work-out with a healthy helping of Hammond. Suffice to say that if you've made space in your box for the Disco Elements EPs, then you are likely to find 'Anorak Trax' pretty useful as well. **⊕⊕⊕** **eb**

The  
**chemical  
brothers**  
life is sweet

28.08.95

voice by Tim Burgess  
CD slipcase / CD2\* / 12"  
exclusive mixes / bonus tracks

100% British Charts  
Available from 26th August 1995



12

1	CO	Blur
2	ROLL	
3	LUV	
4	NEVE	
5	WATE	
6	SONI	
7	HUM	
8	KISS	
9	TRY	
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**IAN PODLEY 'Rollerskate Disco' (Effective).** Originally available on import on Jon Aquaviva's definitive label, this skipping, funky cut gets the remix treatment from Effective's Hanson & Nelson. Dirty bass synth lines, hi-hat and drum rolls are the order of the day, but it has to be said the disco-fied original mix is a far tastier proposition with its funky guitar and acid squashes. An attractive doubleheader, none the less. **☆☆☆☆** **bb**

**alternative**

**PRESSURE DROP 'Tearing The Silence EP' (Hard Hands).** With their UK contralto problems behind them, Pressure Drop have found a happy home with those like-minded individuals Laffield. They celebrate by generously delivering an EP that is really an album, featuring eight quality instrumentals spread over two 12 inches. Highlights include the seriously scary little track; the boomy crowd-pleaser 'Up Against The Wall'; the jungle juggernaut, 'Masher'; and two mellow and funky excursions, 'Call To Mind' and 'The Calling'. However, the stand-out track has to be 'Part 13', which turns their old favourite, 'Big Noise', into a dramatic drumset. **☆☆☆☆** **ab**

**ROB D' 'Clubbed To Death' (Mo Wax).** Rob Dougan mixes up sumptuous and soothing classical themes with obtrusive

hip hop rhythms to surprisingly good effect on this Mo Wax doubleheader. Lo Funk Mob sharpen up the beats and give them some extra twists and turns while Carl Craig takes things even more leftfield with his stripped down and rebuilt version. **☆☆☆☆** **ab**

**jazz/funk**

**DEADBEATS featuring ISI SAMUEL 'Pick Me Up' (Spacehopper).** To say

this track is soulful is like saying Mike Tyson's an okay boxer. And like Tyson, this one's slick, powerful and a total knockout. The Deadbeats duo may be familiar for their work on Ashley Beedle's recent 'Revolutions in Dub' and their tracks on the latest Cole Del Mar set, but here they go for a distinctly soul-enriched vibe with Samuel's sweet vocals weaving through the mix. There's also a beautifully deep

"n" swingy mix as well as a vocal and vibas-heavy relaxed groove on the flip. Very cool. **☆☆☆☆** **bb**

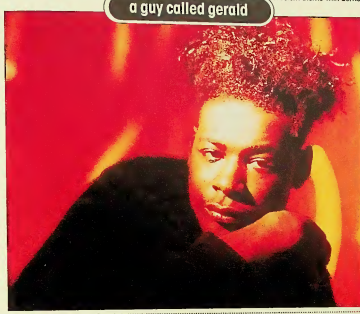
**techno**

**THE GRID 'Diablo' (Deconstruction).** This one's a faster from the forthcoming Grid remix album 'Music For Dancing' and fits in nicely with their work on the hit 'Texas Cowboys'. Again it explores the Western theme with some

neat flamenco-ish guitar and bangle over a coating, uptempo beat. The dub incorporates a few Moricone-style whistles, the Acapoco Gold mix whips itself up into an acidic frenzy while the Secret Knowledge dub is a slightly harder, minimal and swirling version. Great potential for both clubs and charts. **☆☆☆☆** **bb**

**MODEL 500 'The Flow Remixes Vol 1&2' (R&S).** Along with Rufftraxx and DOP, the vocal on this track has got to be one of the best around at present. Even more encouraging is the fact that every one of these six mixes is brilliant and fascinating - there's the slow warbling techno original, the gorgeous G Funk... Funk, the perfect house version from Frank De Wuil, the Alex Reece non-ken jungle mix, the Howie B mellow-with-the-flow mix and the Jedi Knights' scorching frenzy that takes in everything from electro onwards. Unmissable. **☆☆☆☆** **ab**

**LEGEND B 'Lost In Love' (Ascension Plus).** Just out on Rising High's hard house label is this full throttle, thudding and very Germanic sounding stunner. Its originators are German duo Peter Blase and Jens Ahrens who cut the track in 1994. This time, Baby Doc harkens up the beats to the max while the original vocal-and-piano mixes feature on the flip. If you like it hard, try the A-



a guy called gerald

Released September 4th

MIXES BY ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

- 18 100% SUMMER JAZZ
- 19 A RETROSPECTIVE OF HOUSE Pt. 25 - VOL. 1
- 20 DANCE ZONE - LEVEL FIVE

# sunscreen when

the new single featuring mixes by k-klass and armand van helden available 21.8.95

- 11 24 DON'T
- 17 26 HOLD
- 18 27 HOLD
- 15 28 DEST
- 12 29 HOPE
- 20 30 PUSH
- 21 31 GIRL
- 22 32 SUMI
- 25 33 HEAV
- 26 34 WHO1
- 23 35 A GIR
- 31 36 ZOME
- 18 37 FREEL
- 19 38 IN TH
- 21 39 COME
- 22 40 THE KI

Bulleeted titles at

19  
includes new mixes of Saturday night, another day and subwayfunk's version of east 17's 'it's alright'  
taken from the best selling album 'this funk'  
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100

model 500

side but if you like your techno a little more colourful, the originals should do the job. **☆☆☆☆** **bb**

**DAVE CLARKE 'Red 3' (Deconstruction/Bush).** The third in the trilogy of singles by one of the UK's finest techno maskers matches the quality of its predecessors in its hard but warm beats. Clarke cleverly combines the minimalism of dark techno with the synth chords of the best house cuts to make an irresistible track in 'Thunder.' 'Storm' on the flip is a harder, underground version with the beats played backwards with a synth-treated speech over the top. Thankfully, there's an instrumental too. **☆☆☆☆** **bb**

**DJ HELL 'Original Street Techno' (Disco 8).** This is essentially a John Peel Session as all three tracks were recorded for the BBC radio show. The seven-minute 'Motherfunk' opens proceedings with hard, pulsing beats with shuffling clatters over the top and a juddering synth line. 'Please call Out' is almost housey with its acidic, funky yet sparse beats while 'Rivoglio Di Lina Citta' rockets along over a tumbling bass guitar line. It's some of DJ Hell's most accessible material to date. **☆☆☆☆** **bb**



ragga

**JUNIOR DANGEROUS 'Life Is Funny' (Rotten).** The vocal by the British ragga and hip hop star is not as harsh as some ragga MCs and suits the tapping beats perfectly on Bobby Konders' smooth infectious version. C-Swing contributes a toasty swing mix while Levelicious's jungle version drops in a great distorted bass, a few sirens and plenty of vocal ticks. A scorcher. **☆☆☆☆** **bb**

hip hop

**MONKEY MAFIA 'Blow The Whole Joint Up' (Heavenly).**

Coming from the same angle as The Chemical Brothers and recent Prodigy material, Monkey Mafia cut up a few hip hop beats in the techno style adding some laidback jangling guitar. Aiding them on the way is David Holmes, who provides a stunning deep and jazzy bass and organ groove on his *Life's Slosh The Beats* mix, and Scary Pie's DJ Mek who mashes up the beats with dirty great scratches everywhere. A classic, no less. **☆☆☆☆** **bb**

dub

**SPACE HOPPER 'The Third Offering' (DIY).** Excellent groovy hip hop with bits of

Eddie Kendricks' 'Keep On Truckin' at half speed, a deep bassline and chunky brockbeats that cannot fail to have you swinging and nodding along. The flip has equally refreshing jazzy touches on both tracks to make this a truly mesmerising EP for those with an affinity for slower beats. **☆☆☆☆** **ff**

swing

**SAUNDERS WILLIAMS 'Unconditionally' (Sound Soul).** The follow-up to 'I Want It, I Need It,' Saunders returns in what is essentially a Robin S-style house track, but given a splendid r&b dimension care of E-Smoove (who of course

normally takes an r&b track and does the opposite). While charged up Go mixes further ensure that the track doesn't go unnoted in house circles, E-Smoove gives it his own Chicago swing style. **☆☆☆☆**

soul

**MIKKI BLEU 'U Should Be With Me' (US Showtime).** Mikki has recorded for four labels now, including two majors, but has never sounded as good as this. Sounding inspired by the success of R Kelly's smooth Nineties "Isley" production, this is pure mid-tempo class where the vocal is outstanding and the song doesn't let the side down either. And if three mixes aren't enough to convince you, head for the bonus cut - a finger-snapping ballad '1 Or 4 U', which is pure undrugged bliss. **☆☆☆☆** **ff**

jungle

**A GUY CALLED GERALD 'Finger's Rainbow' (Justice Box).** Yes, A Guy Called Gerald can still make brilliant, unique records that most dance producers could never emulate, even if they spent their whole lives and lots of money trying. This is a superb and very emotional vocal drum 'n' bass track that will appeal to everyone. Set to do huge things. **☆☆☆☆** **ghh**

albums

**LARRY HEARD 'Classic Fingers' (Black Market).** If anyone ever creates a House Music Hall Of Fame, then Larry Heard (aka Mr Fingers, one third of Fingers Inc and one half of The 9) should be the first artist to be honoured. In almost all the house genres that matter, Larry has been there, usually before the style even had a name. In his wickie he has left a string of classics of their type: from the proto-techno 'Washing Machine' to the deep house spine tingler, 'What About This Love?'; and from the ambient and jazz-tinged explorations of the 'Amnesia' album to the club anthem,

'Can You Feel It?'. This much-needed retrospective (available as a 22-track double CD and a 19-track double album) collects many of his finest moments from the past 10 years, including some of his lesser known excursions like The It's great 'Golimourly Gallery'. Its arrival should help him earn some of the recognition he so richly deserves. **☆☆☆☆** **ab**

**VARIOUS 'Cafe Del Mar, Ibiza Volume 2' (Razor).** Too skint to spend the summer in Ibiza? Don't worry, just whack this on your Walkman, lie back and think of San Antonio, Ohio again,



the Cafe Del Mar's resident DJ. Jose Padilla, has put together a chill-out compilation that goes way beyond ambient doodlings. His set embraces another wonderful exclusive by A Man Called Adam, the blissed out jazz-junk of Ramp's version of 'Everybody Loves The Sunshine', a Blüley excursion from D-Nice and the beatless version of the Sabres' 'Haunted Dancehall'. More typically boisterous moments (infringe guitar work and all that) are supplied by the likes of Pocco De Lucia and Marc Antoine, while the laid-back forerunners come courtesy of TBMJ and Salt Tank. Pure bliss. **☆☆☆☆** **ab**

Diana Ross  
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are me higher

Available on 12", CD & Cassette  
12" includes remixes by B.T., Felix Da House Cat & T.Empo



142

1	CO	2	ROLL	3	LUV	4	NEVEI	5	WATE	6	EVER	7	SONI	8	HUM	9	KISS	10	TRY	11	SHY	12	JUSTV	13	ON T	14	MOV	15	HAPP	16	FM O	17	SO G	18	BOON	19	COMI	20	ALRIC	21	74-7E	22	YOU C	23	ISOB	24	DOV	25	FTV
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## SEXUAL HEALING

RELEASED ON AUGUST 28TH



Released September 4th

MIXES BY  
ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR

### dj directory

by James Hamilton

**DE'LAZY 'Hideway'** (DeConstruction/Silky N'Slide 74321 31047-1). Great produced soulful disco De'Lazy Davis's garage wailer was commercially twinnedpack as a five-tracker and consequently hit the LP chart when first out on Slip N'Slide two months ago, but now has just the same as disco unranked chugging fixity progressive long 12, 6- and 12.2bpm. **Outline Needs To Groove**, with a new more brightly varied bouncer skuldrily strutting 121-121.1-09bpm. **K-Ross Club Mix** reminiscent of Sine Saccio's 'Dancer' (oh, memories)... **ALIYAN The Thing I Like** (Jive JIVE T 382), sweet get cooed and B Kelly rapped infectious bounce garage-type swinger as twin-pack promoted (minus LP version) in The Paul Goli. **Mixes** with piano pushed breezy-125.25bpm. **Classic Anthem**, 125.5bpm Radio, positive break 0-130.5-0bpm. **PG Tips Satellite**, thumping hip-hop 0-125.2bpm. **Deep & Dubby Mixes**, 0-125.5bpm. **Deep & Dubby Instrumental**, catchy enough to cross over... **SCATMAN JOHN 'Scatman's World'** (RCA 74321 28995-1), dirty jazzy jazz non-John Larkin's German chart-topping Euro smash, opportunist available

with various other remixes but promoted here just in jaunty frantic 147bpm. **House Mix**, even breezier fully chorused moralizing Club Mix and Radio Edit. **NIGHTAWAKERS** featuring John Reid 'Let Her Feel the Feeling Go' (Final Vinyl/Arista 74321 29862-1), another alcopico stunner, except this time also cheerily chorused and whined, on promo in striding typically horned 124bpm. **Mix Club Mix** and Radio Edit with jumpier galloping 'Tubular Bells'-ishly tinkled 0-136.2-0bpm. **Tin Tin Out Vocal Mix** and Radio Edit, plus an separate white label in Tin.Tin.Out's organ strilled monotonous flutery thumping 133.7-0bpm. **Tadpole Street Dub** and Marc Kinchen's actually more soulful wriggly jolting 123.8bpm. **Mix Dub Mix**. **CAPPELLA 'Tell Me The Way'** (Streetbeat/SYX 17). **distinctive high-pitched line** chart-prodded strong jerkily throbbing jiggly striding 125.7bpm. **Prêt-à-Club**, cheerily frantic jungle tempo but merely much speeded-up italo style 0-145.7bpm. **S.O.B.** and 0-145.7-0bpm. **R.A.E.** **Zona Mixes**, split between two proms with also a storky lifeed manning skuldrily 0-127.9bpm. **Armand Van Helden Mix** of last year's 'Move On Baby' (n1)... **C.J. LEWIS 'R To The A'** (Black Market

**International/MCA 8MIT 030**), rapped chart usefully backed by the Whispers' 'And The Beat Goes On' in lurching 109.6bpm. **Radio 7"** and **Booker T's** instrumental storky striding 123bpm. **Kneekleheads Club Mix**, with different janky churning 0-107.8bpm. **Album Mix** and 'You, Too's' skittery jungle-like 159.7bpm. **Drum & Boss Mix**. **KENNY THOMAS 'When I Think Of You'** (Columbia 12000 309), Donnie Danny 0-co-created peppy lush 101.8bpm. **US style streetball roller**, with more fitfully jolled 94bpm. **E-Smooze** (in B Mix, looser cop five note vee-type decomp. boogie doodling 0-102bpm). **Mickey P Mix** and instrumental, separately promoted garage style superb chunky striding 124.5-0bpm. **E-Smooze 12"** Mix and 124.5bpm. **Dub**, slick joyful jiggly loopy 123bpm. **Love To Intimally 12"** Mix and percussive ultra-throbbing 125bpm. **Prêt-à-Club**, 125bpm. **Prêt-à-Club**, joyful jiggly loopy 123bpm. **(The Remixes) Part One/Part Two'** (Parlophone 12RX 64147/28 6414), girls sleek jazzy melting ensemble 108bpm. **concert** also promoted on two separate 12-trackers, Part One 124bpm. **PSB Extended Mix**, jiggly jolping Robin S-ish 123.7-0-123.7bpm. **Tracey's 12"** Mix, chunky chugging "D

**Troin-ish 128bpm**. **Sharon's Sexy Boyz Dub**, military linky throbbing acidic 137.8-0bpm. **Tin Tin Out Mix**, the even better Angel Moros remixed bouncer striding Part Two with bubbling breezy-driven 125bpm. **Deep Dub Mix**, less vocal 0-125bpm. **Girls Boys In Dub**, wriggly 125bpm. **The Hot N' Spicy Dub**. **RIO & MARKS 'How Deep Is Love'** (Fevehrich/dame/Chrysalis 12FVR 1004, B), Marcio Most' Brasileira worried Euro throbber's Franco-Italian flutery fluffing poppy bright 129.7bpm. **Rio & Stephanie's Dub**, swirling wriggly on-helm 0-135.3bpm. **Rio's Mystic Mixes**, British sound then conjoining cheery 0-129.8bpm. **Diddy's 'Secret Wish**, swelling poppy 0-140.1-0bpm. **Diddy's Moritan Mixes**, kerryly 0-140.1-0bpm. **Diddy's Follow Your Heart** (Mistee M 5002, P), more cheerily mid-tooled cooling former Cappella girls Euro style Hi-NRG galloper in funatop swirlingly symph 0-135.8bpm. **12"** and 0-135.7bpm. **'Northern Light**, bonanza guitar riddled music exciting 0-140bpm. **12"** Flomingo, cheerily breezed 139.8bpm. **Original Mixes... JAM & SPOOK** featuring **Pinke Fied Me (Oyassy To Anyone)** (Epic 66232A, B), moodily storked pulsing linky 0-138-0bpm. **Innocent**, a minor hit 11 months ago, promo twinnedpack with wriggling

breezy 130.9bpm. **Holy Garage Darkroom Mix** plus last year's pulsing plinky 0-136-0bpm. **Ben Liebrand Remix**, ambient chant wailing throbbing fluffery 132-0bpm. **'Odyssey To Anyworld'**, bounding acidic then swirling melodic 0-148-0bpm. **'Die Kröhl Der Vier Herzen'**, jarring track 0-151-0bpm. **The Trick**. **TALIZMAN 'Only You'** (Cowboy Records R0002 94812, P), unusual pale pop burly rumber jiggling 101.7bpm. **Original Beat Knock Mix** (sorta 14m 'Am The World' meets 'Walk On Shaded Spineless' from March 1993), jangled and honked strutting bouncy 119.9bpm. **Chris & James Oriskool Bolero** Mix, covers loop 118.9bpm. **Play Boys Fully Loaded Dub**, repetitive slurry throbbing 0-127-0bpm. **Gunstratcher Club Mix**, rissued from last October... Other releases due about now include Club Cherelles and breakers by **MONTTE JORDAN, SUNSCREEN, BILLIE RAY MARTIN, KIM ENGLISH, SHADY, R. T.** featuring **IVAN CONVELO**, **NIKE OLD-FIELD, MRS WOOD, BB CLUB, OUI 3, D.O.P. + LORNA MARSHALL, TRI BY-SI, THE GROVE FEATURING JUAN WELLS, URBAN COOKIE COLLECTIVE, GENA WEST, MODEL 500, PERFECTLY ORDINARY PEOPLE, JULIETTE JAINES, HI-LUX, ETERNITY** and **MICHAEL JACKSON**.

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18 100% SUMMER JAZZ  
19 A RETROSPECTIVE OF HOUSE #1-25 - VOL.1  
20 DANCE ZONE - LOBBE RIVE

includes new mixes of Saturday night, another day and whiff-ah - version of east 17's 'It's alright'

taken from the best selling album 'whiff-ah'

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clubchart  
commentary

by alan jones

It was a close thing, but Donna Summer's 'I Feel Love' beat of a late challenge from Janet Jackson's similarly refurbished oldie

'When I Think Of You' to register a fourth week at the top of the Club Chart. The last record to spend this long at number one was Loveland's 'Let The Music (Let You Up)', which ruled the roost throughout March '94. The Loveland disc went on to become the RMC Club Hit of the Year - and right now 'I Feel Love' must be fancied to become the top disc of '95. It already has more points than any other record this year, and it will take a formidable record to emerge between now and December to knock it off its perch... In the On A Pop Top chart, however, 'I Feel Love's' two-week run of the summit has come to an end, but it was nearly in a three-way tie with Clock's new smash 'Everybody' and the Outhere Brothers' 'La La La Hey Hey'. The latter disc eventually won by the narrowest of margins, nicely setting up the Outhere Bros in their attempt to become only the third act to open their chart career with three consecutive number ones. The only other acts to do so being Gerry & The Pacemakers and Frankie Goes

To Hollywood. The hottest new disc in pop venues this week seems to be La Bouche's cover of 'Falling In Love', a US number one 20 years ago for Hamilton, Joe Frank & Reynolds. It debuts at 11 this week, hot on the heels of their two prior Pop Tip smashes 'Sweet Dreams' and 'Be My Lover' - though, for my money, it's still 'Be My Lover', a massive European hit. That is most likely to unlock their sales potential in the UK. The highest new entry to our uplight chart, meanwhile, is Imbozo's 'Cry India', which has been around on very limited promo for at least two months. It samples Lionel Richie's big hit 'All Night Long (All Night)', and is strongest initially in London, and, surprisingly, Scotland - though this may have something to do with the fact it is released with label credits to both Positivo and Limbo, the latter being an imprint of Glasgow's 23rd Precinct record shop.

beats &

Following our report last week on the death of GTO's Lee Newman, Colette from Phuture Trax Promotions is organising a special benefit night on September 25. Many of the biggest names on the UK techno scene have already offered their services and all proceeds from the night will go to a cancer charity. Full details will be available nearer the date but anyone who would like to offer any relevant assistance should contact Phuture Trax on 0181-780 9766... It&B demi gods Jodeci have confirmed dates at Wembley Arena on September 20/21 and Birmingham NEC (24) with the added bonus that Mary J Blige is to share the bill...



Chicago's techno label Radical Fear will be descending on the Ministry of Sound this Friday (August 26) for Open All Hours. Chicago veterans Felix Da Housecat, Mike Dunn and Armando will be joined by the UK's own Darren Emerson in the front room, while San Francisco's Gavin Hardkiss will be making his UK debut in the back room joined by Johnny May, Red Marc and Red Rice; and on the Saturday night, Claudio Coccolotto will be joining CJ Mackintosh... Bank holiday weekend events at the Manchester Hacienda will include a special appearance from Derrick May, who will be joining Victor Simonelli and Ce Ce Rogers. Mega Flesh is the Hacienda Flesh club's big bank holiday blow-out and will feature Jon of the Pleased Wimmin, Boy George, Tim Lennox and David Kendrick among others on the decks. The club is also promising a PA from the biggest star ever to appear of Flesh... Final Frontier at Club UK will feature an all-star line-up of Eddie 'Flasher' Fowlkes, Blake Baxter, David Holmes and Nick Brown. David Holmes also features on the first of a new series, 'Modern Electronics Volume 1', alongside Cristian Vogel, Dave Angel and Japan's Fumya Tanaka... Finally, apologies to the Freight Team for getting the label wrong on last week's review of 'Let's Get It On'. The single is actually released on Groove Recording Products. AND THE BEAT GOES ON!

discs

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- 25 **LET YOUR YEAH BE YEAH** Ali Campbell Kuff
- 26 **HOLD ME, THRILL ME, KISS ME, KILL ME** U2 Island/Atlantic
- 27 **HOLD ON** Happy Clappers Shindig/PWL
- 28 **DESTINATION** ESCATON The Shamen One Little Indian
- 29 **HOPE** ST Levellers China
- 30 **PUSH** Moist Chrysalis
- 31 **GIRL FROM MARS** Ash Infectious
- 32 **SUMMERTIME HEALING** Eusebe Mama's Yard
- 33 **HEAVEN HELP MY HEART** Tina Arena Columbia
- 34 **WHO THE F\*CK IS ALICE?** Smoke! featuring Roy Chubby Brown NOW
- 35 **A GIRL LIKE YOU** Edwlyn Collins Serana
- 36 **ZOMBIE ADAM** featuring Amy Eternal/WEA
- 37 **FREEDOM** Shiva ffr
- 38 **IN THE SUMMERTIME** Shaggy featuring Rayvon Virgin
- 39 **COME ON HOME** Cyndi Lauper Epic
- 40 **THE KEY** Matt Goss Atlas

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

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taken from the best selling album 'shaggy' (shaggy's version of 'eat it up, it's alright' was the album's first single) (shaggy's version of 'eat it up, it's alright' was the album's first single)

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### 1 NOW THAT'S WHAT I CALL MUSIC! 31

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- 2 **RITZ BLITZ** Blue Fusion
- 3 **THE 101 THS ROCK ALBUM** Island/Ti
- 4 **SUMMER DANCE PARTY** Cash/Parson
- 5 **SUMMERTIME SOUL** PolyGram/Ti
- 6 **THE BEST SUMMER EVER!** Virgin
- 7 **THE AMERICAN DINER** EMI
- 8 **NATURAL WOMAN** Blue Fusion
- 9 **CLUB ZONE** New
- 10 **ACOUSTIC FREEDAY** Virgin/Ti
- 11 **ROCK ANTHEMS** Dora
- 12 **NOW DANCE SUMMER 95** R/R Virgin/Parson
- 13 **DANCE MANIA 95 - VOLUME 3** Poly Music
- 14 **DRIVE, TIME 2** Dora
- 15 **PULP FICTION (OST)** RCA
- 16 **THE BEST DANCE ALBUM IN THE WORLD... LEVEL 5** Virgin
- 17 **DECONSTRUCTION CLASSICS - A HISTORY OF... DECONSTRUCTION** Virgin
- 18 **100% SUMMER JAZZ** Virgin
- 19 **A RETROSPECTIVE OF HOUSE 91-'95 - VOL 1** Sound Impact
- 20 **DANCE ZONE - LEVEL FIVE** Virgin/Ti

- 24 **WHILE UN-OR-THE-VENTURE-THE-LOAN-OF-THE-SPIDER-ROBOT** Epic/Polygram
- 25 **DAYS LIKE THIS** Van Morrison Exile/Polygram
- 26 **NOBODY ELSE** Take That Arista
- 27 **TUESDAY NIGHT MUSIC CLUB** Sheryl Crow A&M
- 28 **THE BENDS** Radiohead Parlophone
- 29 **GALORE** Kirsty MacColl Virgin
- 30 **EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?** The Cranberries Island
- 31 **PULSE** Pink Floyd EMI
- 32 **SMASH** Offspring Epitaph
- 33 **DOOKIE** Green Day Reprise
- 34 **TIMELESS** Goldie ffr
- 35 **CROSS ROAD - THE BEST OF** Bon Jovi Mercury
- 36 **EVERYTHING CHANGES** Take That RCA
- 37 **MEDUSA** Annie Lennox Virgin
- 38 **VOLUME V - BELIEVE** Soul II Soul Virgin
- 39 **MAXIMUM** Tricky 4th+R way
- 40 **HIS 'N' HERS** Pulp Island

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BACK TO THE DANCE UNDERGROUND

# CAPPELLA

( TELL ME THE WAY )

( A CLUB CLASSIC )  
MC • 2X CD



Released September 4th

MIXES BY ARMAND VAN HELDEN, TSOB, RAF AND DJ PROFESSOR





## R&B SINGLES

	This	Last	Title	Artist	Label/Cat. No. (Distributor)
	1		WATERFALLS	TLC	Lafayette 7432129881 (BMG)
2	NEW		HUMAN NATURE	Madonna	Maverick/WG33002 (W)
3	NEW		HAPPY JUST TO BE WITH YOU	Michelle Gayle	RCJ 74321302692 (BMG)
4		2	SHY GUY	Diana King	Columbia 6621166 (SM)
5	NEW		SUMMERTIME HEALING	Eusebio	Mama's Yard 12MAMA 4 (E)
6		3	WATCH WHAT YOU SAY	Garfield Chaka Khan	Cooltempo 12CDDL308 (E)
7		4	ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/Arista 74321300781 (BMG)
8		5	3 IS FAMILY	Diana Dawson	EMI 12EM 376 (E)
9		7	I'LL BE THERE FOR YOU/REALLY NEED TO GET BY	Michael Mar featuring Mory J/Bigs	Def Jam/Interscope 12DEF 11 (F)
10		6	THE HELL EP	Trickys/The Gravediggaz	4th+8Way 12BRW 126 (F)
11		8	LOVE ENUFF	Soul II Soul	Virgin VST 1527 (E)
12		10	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monica	Arista CD 74321301452 (BMG)
13		10	LOVELY THANG	Kid Kose	Elektra EKR32077 (W)
14		9	I HEAR YOUR NAME	Incognito	Talkin' Loud TLXK 95 (F)
15		11	HAPPY	MNB	Columbia CD 6621292 (SM)
16		14	I SEEN A MAN DIE	Scarface	Virgin VU3T 94 (E)
17		16	I CAN'T GET NO SLEEP '95	Masters At Work present India	ABM A8M 5143 (E)
18		19	STILLNESS IN TIME	Jamiroquai	Sony S2 9530256 (SM)
19		13	FROGGY STYLE	Nuttin' Nyce	Jive JIVET 381 (BMG)
20		12	CRY	Keyboard Money/Mak	Mo Wax MWX 036 (V)
21		20	SCREAM	Michael Jackson & Janet Jackson	Epic CD-62622 (SM)
22		17	GRAPEVINE	Brownsstone	MJL/Epic 662946 (SM)
23		18	EVERYBODY'S GOT TO LEARN SOMETHING (NEED YOUR LOVE)	Baby D	Systematic SPYK 11 (F)
24		22	STAY (TONIGHT)	Isha-D	Cleveland City Blues CB8 15065 (MWS/SM)
25		15	DEAR MAMA	Z'pac	Interscope A 81567 (W)
26		26	FREEK 'N YOU	Jodeci	Uptown MCST 2072 (BMG)
27		24	SEARCH FOR THE HERO	M People	Deconstruction 74321267361 (BMG)
28		25	MIND BLOWIN'	Smooth	Jive JIVET 379 (BMG)
29		30	GIRLFRIEND'S BOYFRIEND	Gwen McCree	Home Groves HG24 LJS
30		21	FRAGILE	Isaiah Hayes	Pointblank/Virgin P0B7 12 (E)
31		28	CANDY RAIN	Soul For Real	Uptown MCST 2052 (BMG)
32		23	DEDICATED	Funkadoctor	Epic 6620036 (SM)
33		32	KEEP THEIR HEADS RINGIN'	Dr-Or	Priority PRTT 103 (E)
34		31	CAN'T YOU SEE	Total featuring Notorious B.I.G. Tommy Boy 70/RTM/DSD	
35		33	OVER THERE (I DON'T CARE)	House Of Pain	Ruffness/XL Recordings CD-XLS 81CD (W)
36	NEW		NEED YOUR LOVE	Troi	Jace JACET3 (GRP/W)
37		37	ASK OF YOU	Raphael Saadiq	Epic 6621066 (SM)
38		35	I CAN LOVE YOU LIKE THAT	All-4-One	Aldricc CD-A 81902CD (W)
39		34	WATER RUNS DRY	Boyz II Men	Motown TBMG 1443 (F)
40		27	I GUESS I WILL ALWAYS LOVE YOU	Geoffrey Williams	Hands On 12HOR 1 (TRC/BMG)

## DANCE SINGLES

	This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW		MOVE YOUR BODY	Xpansions 95	Ariana 7432129461 (BMG)
2	NEW		HOLD ON	Happy Chappers	Shred/PWL SHY4 77 (W)
3		3	I LUV U BABY (REMIX)	The Original	One/NL Recordings AGR4 (W)
4	NEW		SUN	Virus	Perfecto PERF 1077 (W)
5		1	FREEDOM	Shiva	Hr EX 283 (F)
6		2	SON OF A GUN	JX	Flamond TABX 220 (F)
7		5	DON'T YOU WANT ME	Felix	Deconstruction 7432129391 (BMG)
8	NEW		EVERYBODY	Clock	Media MCST 2077 (BMG)
9	NEW		HUMAN NATURE	Madonna	Maverick/WG33002 (W)
10		4	RYTHM ON THE LOOSE	Sox 50X2 126 (MWS/SM)	
11	NEW	25	A HIGHER STATE OF CONSCIOUSNESS	Wink	Strictly Rhythem SR 1222 (Import)
12	NEW		THE KEY	Matt Goss	Atlas SA8153 (F)
13	NEW		JAMAMA/CAN'T GET NO DEEPER	Helicopter	Disques Bleu DBT 1002 (MWS/SM)
14	NEW		SUFFER! (THE CONSEQUENCES)	Rechele Fleming	Sound Of Ministry SOMT 11 (MWS/SM)
15		8	ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/Arista 7432130081 (BMG)
16	NEW		I CAN'T GET NO SLEEP '95	Masters At Work present India	ABM A8M 5143 (E)
17	NEW		MUZIK X-PRESS	X-press 2	Junior Boy's Own JB0 1002 (RTM/DSD)
18		16	LOOK AHEAD	Danny Tenaglia featuring Corbin Sylan	Total UK TRUK94 (F)
19		11	DO U WANNA FUNK	Space 2000	Wind WIRD 1218 (MWS/F)
20	NEW		HOW HIGH	Red Man & Method Man	Def Jam/Interscope 12DEF 11 (F)
21		10	WATCH WHAT YOU SAY	Guru feat Chaka Khan	Cooltempo 12CDDL 308 (E)
22		7	I'M YOUR MAN	Lisa Mookish	Go Beat GOBX 128 (F)
23	NEW		EVERYBODY BE SOMEBODY	Ruffreck/Fat Yawabi	M.A.W. MANWOX2 (Import)
24		13	SING IT (THE HALLELUJAH SONG)	Mosaic	Perfecto PERF 1002 (W)
25	NEW		COME AND GET YOUR LOVE	Real McCoy	Logic 74321301271 (BMG)
26		9	HOOKED	866-Flex Electro featuring Tony Bk	Lafayette Dance LAD 167 (W)
27		21	WATERFALLS	TLC	Lafayette 7432129881 (BMG)
28		17	BLUE MONDAY-95	New Order	Centrediscs Co/London NUOX 7 (F)
29		15	WE CAN MAKE IT	Mone	ABM A8M 51011 (F)
30		6	WHEN I CALL YOUR NAME	Mary Knit	Mercury MEXX 440 (F)

## DANCE ALBUMS

	This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1		TIMELESS	Golkie	Hr 8286141 (B8M144 (F))
2	NEW		THE SHOW (OST)	Various	Def Jam/Interscope 5290211 (S29212 (F))
3		3	ONLY BUILT 4 CUBAN LINK...	Raekwon	Loud 0786366633 (F)
4	NEW		DEFENDING THE TERRITORY - AN EPIC...	Various	Deconstruction 74321299001/74321299004 (BMG)
5		7	CAT FISH MAN - VOL. 1 - KILLMAN DOC...	Various	React REACTP1 062/REACTM2 062 (V)
6	NEW		DOPE ON PLASTIC 2	Various	React REACTP1 062/REACTM2 062 (V)
7		8	A BEATBOXER'S GUIDE TO...	Various	Sound Dimension SOUND/M.P. 3/SOUNDM3 3 (TRC/BMG)
8		4	BE SOUL BE APTER-HELL BE BETTER	Jodeci	Uptown/MCA NMA 11256/MCC 11256 (BMG)
9		10	AVOUL LIVE	Mistry 01	Sound AVOULP1 1AAV01/LMC 1 (W)
10		5	THE BIRTHTH OF COOL PART 2	Various	4th+8Way BRP0 617/BRC4 617 (F)

SPECIALIST CHARTS

26 AUGUST 1995

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

## NEW SINGLE

**"MAD ABOUT YOU"**  
 CD MGOUTC1 Cassette MGOUTM1  
**RELEASED ON 21st Aug. 1995**  
**ON MGI GRANITE RECORDS.**  
 DISTRIBUTED BY  
**BMG RECORDS (UK) Ltd.**

### CAMPAIGN:

Radio plays across the country.  
 Radio ads: Virgin Radio and Capital Radio  
 ad campaign during week of release.  
 Press ads: NME, Melody Maker, iKon.  
 Video: ITV Chart Show Exclusive 26th August, MTV.





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# CIRCUS

the new album released September 4th

Available On  
CD · LP · Cassette

*'Warmth and wisdom' which is simply  
'unmatched by any other current female singer'*

## LIVE ON TOUR

### OCTOBER

- 16th Nottingham Theatre Royal
- 17th Ipswich Regent Theatre
- 18th Birmingham Symphony Hall
- 19th Warwick Arts Centre
- 20th Reading Hexagon
- 22nd Chatham Central Theatre
- 23rd Southampton Guildhall
- 24th Northampton Deragate
- 26th York Barbican
- 27th Liverpool Philharmonic
- 28th Carlisle Sands Theatre
- 29th Edinburgh Festival Theatre
- 31st Glasgow Royal Concert Hall

### NOVEMBER





























































































- 1st Glasgow Royal Concert Hall
- 3rd Manchester Apollo
- 4th Sheffield City Hall
- 5th Newcastle City Hall
- 9th Cardiff St. Davids Hall
- 10th Bristol Colston Hall
- 12th Cambridge Corn Exchange
- 13th Oxford Apollo
- 14th Southend Cliffs Pavilion
- 16th London Hammersmith Apollo
- 17th London Hammersmith Apollo
- 18th London Hammersmith Apollo

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**Grapevine**  
1983



## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BOYZONE	Polydor	August 21	   	National Channel Four and regional ITV advertising will be supported by national press and radio ads and in-store displays.
Said Aid Done JOSE CARRERAS	Erato	August 29	  	This collection of French and Italian songs will be advertised on Classic FM, Melody and Capital Gold and in the daily and classical press. There will be ads in the music press backed by in-store posters.
Serenata BROUIN FELLINIS	Moonshine Music	August 29	  	There will be a co-op ad in <i>Qwint</i> and an ad in <i>Wire</i> with Virgin plus ads in <i>BBC Music Magazine</i> , <i>Classic FM</i> and the <i>NME</i> . The release will be advertised in the national press.
Aprakuhist Improvisations Vol. 9 LISA GERRARD	4AD	August 21	 	The release will be advertised in <i>Mojibw</i> with Tower, <i>Qwint</i> <i>HMV</i> , <i>M8</i> , <i>AMV</i> and <i>The List</i> . There will be nationwide posters and a mail-out to fans. China's biggest marketing campaign yet includes radio ads on Virgin 1215 and IR stations, ads in the music, style and national press and posters. The release will be advertised in the national press.
The Mirror Pool JANICE IAN	Polydor	August 29	 	This release from BB King's producer and arranger will be advertised in the specialist blues and jazz press and promoted in-store.
Society Child - The Verve Recordings KING L	Virgin	August 29	  	There will be press ads in <i>Kerrang!</i> and <i>Raw</i> and in-store displays with 150 independent retailers. Posters are available for in-store displays. This album will be promoted for two weeks on regional IR stations and in the daily music press.
Great Day For Gravity THE LEVELLERS	China	August 29	  	This reissued version will be promoted with press ads in <i>Q</i> and <i>Mojibw</i> , an independent poster campaign, competitions and in-store leaflets. In-store this release will be promoted by <i>HMV</i> and <i>Andys</i> and will be racked by multiples including <i>Our Price</i> where it is a recommended release.
Zeitgeist LINX WRAY	Polydor	August 29	  	There will be national ITV, Channel Four and satellite ads plus radio ads on Capital, Atlantic 252 and IR stations.
Guitar Franchise - The Pejidor Years CALVIN OWENS	Coast To Coast	August 21	  	There will be national Channel Four and ITV advertising plus in-store displays with <i>Our Price</i> and window displays with <i>Woolworths</i> .
That's Your Booty PAW	A&M	August 29	  	A nationwide TV campaign on Channel Four and in selected ITV regions will be supported by radio ads on dance stations. This compilation will be promoted nationally on Channel Four.
Death To Traitors GARNETT SILK	Greensleeves	August 21	  	The release will be TV advertised nationally on Channel Four and on BSkyB from next week.
Lord Watch Over Our Shoulders JEFF WAYNE	Columbia	August 21	  	Press ads will run in <i>Loaded</i> , <i>MaxMag</i> , <i>The Face</i> , <i>M8</i> , <i>DJ</i> , <i>i-D</i> , <i>Jockey Star</i> and <i>Herb Garden</i> supported by radio ads and posters.
War Of The Worlds - The New Files FRANK ZAPPA	Rykodisc	August 21	 	This compilation of techno classics will be extensively advertised on IR dance stations and in the music press.
Strictly Commercial - The Best Of Frank Zappa VARIOUS	Dino	out now	  	This release, aimed at the teenage market, will be advertised on Channel Four and SAC throughout the summer holidays backed by radio ads. Advertising in the national press will be used in conjunction with extensive in-store and window displays to promote this release and all 10 albums nominated in this year's competition.
The American Diner VARIOUS	Virgin	August 21	 	National Channel Four and regional ITV ads will be used to promote this release. There will be press ads in <i>Day Times</i> , <i>Sex</i> , <i>Attitude</i> , <i>Boyz</i> , <i>Time Out</i> and <i>Pink Paper</i> plus national posters and in-store POS.
Best Rock Ballads VARIOUS	Telstar	out now	  	National ads on Channel Four and BSkyB will be backed by regional ITV ads. There will also be ads on Virgin and Capital and in the national press.
RIPs Carnival VARIOUS	Pure Music	out now	  	The third volume in this series will be regionally advertised on ITV and Channel Four and promoted in the music press.
Dance Mania Vol 3 VARIOUS	PolyGram TV	out now	  	National ads on TV and Virgin 1215 will be supported by co-op ads in <i>The Guardian</i> with <i>HMV</i> , the <i>AMV</i> with <i>Our Price</i> and <i>Select</i> .
Dance Zone Level 6 VARIOUS	Deconstruction	out now	  	The album will be nationally advertised on Channel Four and BSkyB and in ITV regions. There will be radio, press and in-store back-up.
Deconstruction Classics VARIOUS	EXP	August 21	  	This compilation of classic film and TV soundtracks will be advertised in cinemas and on Channel Four. There will be press ads and Tube posters.
Flux Trax VARIOUS	Global	out now	  	Radio advertising will run on Kiss and <i>Choice</i> and there will be press ads in the <i>NME</i> , <i>i-D</i> , <i>Muzik</i> and <i>The Face</i> .
Hitz Blitz VARIOUS	MMP	August 21	  	A four-week campaign on Channel Four and ITV will be used to promote this release. There will also be ads on UK Gold, Kiss, <i>Choice</i> and Capital.
1995 Mercury Music Prize - Ten Albums Of The Year VARIOUS	Sony	out now	  	   
Nights In Heaven - The Party Anthems VARIOUS	PolyGram TV	out now	  	
The No. 178's Rock Album VARIOUS	Dino	August 21	  	
Pure Swing Vol 3 VARIOUS	PolyGram TV	August 21	  	
Shine II VARIOUS	PolyGram TV	out now	  	
Summerline Soul VARIOUS	Virgin	August 21	  	
This Is Cult Fiction VARIOUS	MCA	August 21	 	
Total Science VARIOUS	MCA	August 21	 	
Warning Dance Boom Volume 2 VARIOUS	Telstar	August 21	  	

Compiled by Sue Silliton 0181-767 2255

## CAMPAIGNS OF THE WEEK

## ARTIST



**THE LEVELLERS - ZEITGEIST**  
 Record label: China  
 Media agency: Sold Out  
 Media executive: Max Kinnings  
 Marketing manager: Jonathan Bunney  
 Creative concept: Jeremy Leverler  
 China launches its biggest ever marketing campaign next Monday for the new Levellers album *Zeitgeist*. The campaign will include national radio ads on Virgin 1215 and 20 IR stations. There will also be extensive press advertising which will include *Q*, *Vox*, *Select*, *NME*, *Melody Maker*, *Time Out*, *The Guardian* and *The Independent*. The release is album of the week with *Woolworths* and *Menzies* which are running window displays. There will also be displays with multiples and independents and with *Asda*, *Tesco*, airport shops, *WELCOME Break*, *Granada Services*, *Martins* and *Boots*. Promotion at the Reading Festival, posters and a mail-out will provide back-up.

## 1995 MERCURY MUSIC PRIZE - TEN ALBUMS OF THE YEAR

Record label: MMP  
 Producer: David Wilkinson  
 Creative director: Robert Chandler  
 Design agency: Quick On The Draw  
 The 10 albums being promoted as part of this year's Mercury Music Prize will be given an additional push with today's release of *Ten Albums Of The Year* - a CD and cassette sampler featuring a track from each of the nominees. The four-week campaign for the sampler - and all 10 albums featured - includes promotion through 2,000 Bard retailers and there will be extensive press, radio and TV coverage in the run-up to the Mercury Music Prize, including a 45-minute programme on BBC2 and a two-hour show on Radio One which will be broadcast from the Savoy presentation ceremony on September 12.

## COMPILATION



## BEHIND THE COUNTER

## PETER ALLEN, Solid Sounds, Burnley

"Blur and Oasis single sales have been up to expectations this week and Black Grape's album is still doing phenomenally well. Business is generally good - I reckon it's around 15% up on the same time last year. Unusually strong album releases in the early part of the summer helped, while solid back catalogue sales and the success of Black Grape in particular have boosted turnover in the past few weeks. Although a lot of our local customers disappear to Blackpool for their holidays, we haven't noticed any slowdown in traffic in-store. There seems to be a big demand for CDs by rock bands like Iron Maiden, while Method Man and The Connells (on import) have also been selling well. We've given prominence at the front of the store to EMI's buy-two-get-one-free promotion with CDs at £8.99. We were very impressed by the standard of the eye-catching point-of-sale material and, with back catalogue spanning Blur, Beastie Boys, Iron Maiden and Morrissey, it is proving extremely successful. Meanwhile, Take That's Manchester dates this week have given a new lease of life to the current album and video. Robbie's departure seems to have fuelled rather than dampened sales."

## ON THE ROAD

## LINLEY CROSS, Vital rep, West Midlands

"We had our sales conference a couple of weeks ago - I've still got the sore head and I'm still trying to get over it. The nights all went very well. I thought the presentations this year were far superior. There was a lot to take in, though, as there were about 30 labels doing presentations. As for what's come out of the conference, next year is looking as good as this year, and this year went far and above our expectations. On the street, things seem to be fairly quiet. Obviously people are still talking about the festivals, we've got Reading still to come. The festivals seem to be really important in terms of the promotion of acts. The acts that are seen to be good at the festivals obviously do well afterwards. There are promotions built around that. I'm already being asked about the Bluetones album and I haven't even got a release date for it. That fits into the whole Britpop thing; there was that thing on BBC2 the other night and a lot of people were asking why weren't they on that. The Blur and Oasis battle? I think it has been good, it's picked up a lot of shopkeepers' weeks. Oasis in the Midlands seems to be outselling Blur, but only slightly."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

It was definitely a week for singles with Oasis and Blur running almost neck and neck, followed by Björk, Madonna, The Charlatans and Michelle Gayle. Album bestsellers were The No 1 Seventies Rock Album, SummerTime Soul and Dope On Plastic 2.

## PRE-RELEASE ENQUIRIES

Singles: Pulp, Blur, Oasis, Lenny Kravitz, Pink Floyd, Julian Cope, New Order, Metallica  
Singles: The Levellers, Lenny Kravitz, U2, Overkill, Berti, Bon Jovi

## ADDITIONAL FORMATS

Dance single in purple Digipak, limited Del Amiri album with live tracks

## IN-STORE

Windows - Boyzone, Hitz Blitz, American Diner, The Levellers, Mercury Music Prize promotion featuring nominated 10 albums, New Order  
In-store - B'ind Melon, Summer Dance Party, Julian Cope, The Charlatans, Boyzone, Shine  
Too, Dedicated To Pleasure, Music On A Summer Evening, Pure Swing 3, Get Real, Flux Tax

## MULTIPLE CAMPAIGNS



Windows - American Diner, Hitz Blitz, five CDs for £20, Now 31;  
In-store - Roy Ayres, Blind Melon, Best Of British, Summer Dance Party, TV ads - American Diner (Yorkshire), Hitz Blitz (Anglia); Press ads - Music On A Summer Evening, Frank Zappa, Alison Krauss, Michael O'Sullivan  
bain



In-store - free disposable camera with £15 purchases of music and video, three-for-two on the True Tax range, Sony Wonder video promotion with two for £12.99, Dedicated To Pleasure, Ali Campbell, Music On A Summer Evening, Classics On Summer's Day, Warning Dance Boom 2, Atlantic 252 Hit List, True Lies



Album - Offspring; Single - Morrissey; Windows - two CDs for £21, New Order, Boyzone, 1-81 short campaign, Mercury Music Prize; In-store - Pure Swing 3, Dance Zone Level 6, This Is Cult Fiction, Get Real, Shine Too, Flux Tax



Windows - Star Buys with CD and cassette reductions, three videos for £20, In-store - Ex-Chart CDs for £8.99, The Levellers, Lenny Kravitz, Hitz Blitz, Mercury Music Prize promotion, In-store - Julian Cope, Mercury Music Prize, Gary Clavin, Charlatans, Star Buys promotion, Ex-Chart CDs for £8.99, classical CDs for £10



In-store - Hooten 3 Car, Machine Head, Skunk Anansie, Chuck Prophet, Rambockie, Ashley Hutchings, Orbital, T Rexasy, Pure Swing 3, United Dance Album 2



Album - Dance Zone Level 6; Featured artist - Boyzone; In-store - War Of The Worlds, Best Rock Ballads In The World, Disky promotions with CDs at £5.99 each or four for £20, Top 30 CD singles for £2.78, Top 30 cassettes for £1.99, True Lies, The Finestones, Take That



Singles - Echobelly, Loveland, Morrissey, Red Hot Chili Peppers; Albums - Chemical Brothers, Del Amiri, Dodgy, Dope On Plastic 2, Fluke, Gavin Friday, Goldie; Windows - The Charlatans, Boyzone, Morrissey, Red Hot Chili Peppers, Blur, Oasis, Black Grape, Aswad, Pet Shop Boys, sale, True Lies; In-store - sale, Take That, Disney videos, Pure Lies, Pulp Fiction Dance Zone Level 6; Radio ads - This Is Cult Fiction (Virgin FM 105.8); Press ads - Boyzone, Shine Too



Single - Eusebe; Windows - Dope On Plastic 2, Mercury Music Prize, Michael Jackson, Rebirth Of Cool Thiva, Sanskrit, mid-price sale, Hot Mikado soundtrack, Soul II Soul, Julio Iglesias; In-store - mid-price sale, Top 500 sale, Press ads - Mercury Music Prize - This Is Cult Fiction, Top 500 sale, Soul II Soul



Windows and in-store - Offspring, Boyzone, Frank Zappa, Flux Tax, Jeff Wayne, Shine Too



Album - Boyzone; Windows - Boyzone, Mercury Music Prize, Windows 95 software; In-store - albums for £9.99 from Hit List and Classic FM chart; Press ads - Boyzone and Dance Zone Level 6



Album - Warning Dance Boom 2; Singles - Morrissey, Michelle Gayle; In-store - The Ultimate Collection, children's spoken word promotion, Take That, New 21, three CD singles for £10 offer, three cassette singles for £6, Western videos promotion, family videos for £8.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Scarborough), Bogan's Banquet (Kingston), Essential Music (Greenwich), HVV (Glasgow), Our Price (Fleet), Splinters (Cardiff), Tudor Tunes (Litchfield), Virgin (Leeds), Volume (Durham).  
If you would like to contribute call Karen Faux on 0181 543 4830.

## EXPOSURE

## TELEVISION

## 26.8.95

Fully Booked featuring C Lewis and The Real McCoy, 8.30-10.45pm  
Scratchy & Co with Michelle Gayle and Kenny Thomas, ITV: 9.25-11.30am  
MTV Dance featuring Michelle Gayle, MTV: 5-6pm  
Message To Love, with live footage from the 1970 Isle Of Wight Festival featuring The Doors, The Who, Joan Baez, Miles Davis, Jethro Tull, Free and The Moody Blues, BBC 2: 9-11pm

BPM featuring Utah Saints, Sinsacres and Irish Dance Music Awards, ITV: 4.05-5am

## 28.8.95

Aerosmith Rockumentary, MTV: 8-8.30pm  
Aerosmith Rockumentary, MTV: 8.30-10pm

## 29.8.95

Proms 95: The Centenary Season, featuring Nielsen, Kaija Saariaho, Szymanowski and Skryabin, BBC 2: 7.30-9.35pm

## 31.8.95

Album Show: Curtis Stigers, ITV: 2-2.55am  
The Best with Electrafunk and Chemical Brothers, ITV: 2.05-3am  
Ten Of The Best with Jethro Tull, The Clash and Joe Jackson, VH-1: 9-10pm and 1-2am

## 26.8.95

Johnnie Walker with Wet Wet Wet in concert, plus the Penguin Cafe Orchestra and Mike Edwards live, Radio One: 2-5pm

## 27.8.95

Doin'itolo '95 with headliners Metallica, Radio One: 8-10pm  
Reading Live featuring a set from Neil Young, Radio One: 10pm-midnight

## 28.8.95

Radio One Roadshow with Edwyn Collins, Sean Maguire, Cappella and L'Orn. Other guests: Shaggy, Echobelly and Love City Groove (Tun): Rozella, Lightning Seeds, Dub

Star and EYC (Wed); Teenage Fan Club, Menswear and Berti (Thu); Kim Wilde, MNS, Ultimate Kars, Boyzone and The Shamen (Fri); Radio One: 11.30am-12.30pm  
Carnival Jam with latin, calypso, rap, house and jungle sounds, Radio One: 7-10pm  
Radio One Rap Show live in Nottingham Hill with Tim Westwood, Radio One: 10pm-midnight  
23.8.95  
Simon Mayo featuring Kenny Thomas live, Radio One: 9-11.30am  
31.8.95  
One In The Jungle featuring Brockie and MC Det, Radio One: 9-10pm

## RADIO

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Matt Bianco  
Black Machine  
Boy George  
Boy Zone  
Lincoln Brown  
Brownstone  
Bubbleman  
Call Of The Wild  
Carol Thompson  
& Maxi Priest  
Carlene Clarke  
Charles & Eddie  
Charlotte  
Christian Aid

Jesus Cifuentes  
Cippo  
Crazy Gods Of Noise  
Damage  
Deborah Cox  
Definition Of Sound  
Rebecca De Raouzo  
D-Influence  
Dis Bonjour a La Dame  
Diva  
D:Ream  
EMF  
Ethnic Boys  
Eusebe  
Ford Galaxy  
Fragile Cat  
Alida Gibbs  
Grace  
The Grid  
Hideaway  
Mike Hyder  
JX

Ana Karam  
Milini Khan  
Beverly Knight  
Ferrel Lennon  
Let Loose  
Love Happy  
Luther Vandross  
Mamma I Want To Sing  
Chaka Khan  
Melanie Marshall  
Moby  
Mark Morrison  
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Gillian McCann  
M People  
Naomi  
Heather Nova  
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Duffy Power  
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Q-Text  
Real McCoy

Reef  
Right Said Fred  
The Shamen  
Scott Sherrin  
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Tim OT  
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For further details contact Gerry Bron on...



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# STUDIOS AND PRO AUDIO

**T**he summer is generally a quiet period for the UK's studios and, for many, it is an ideal time to improve their facilities and upgrade their equipment. Of course, by offering better facilities, studios can justifiably increase their day rates to levels which they consider to be more realistic. A look at

this supplement's news items illustrates how a number of key studios are investing considerable amounts of money in providing their clients with a better service. One other development that should certainly be noted, especially by labels working to a tight budget, is the completion of two new production rooms at Metropolis. Designed by the studio's managing director Carey Taylor and technical manager John Goldstraw, the large air-conditioned rooms are built around 56 channel Mackie in-line consoles and are available from £275 a day. Evidence that, in a recording industry that is becoming increasingly competitive, many studios continue to offer excellent value for money.

## Apollo sets up on-site studio

Top bands performing at the Hammersmith Apollo will soon be able to dispense with mobile trucks and record their live performance in a state-of-the-art studio being built 20 metres behind the theatre.

From September, a £1m recording facility will be linked to the auditorium for dedicated live recording. It is housed in a building formerly used for making and storing stage props and owned by Pierce Entertainment. When no live work is in progress, it will be available for traditional recording and mixing projects.

Producer and musician Richard Pierce, head of Pierce Entertainment, says it has taken nearly three years to get the project off the ground. He has leased the building from Apollo

Leisure which is giving it his whole-hearted support.

Sam Schrouder, joint deputy managing director of Apollo Leisure, says, "We have just spent a great deal of money refurbishing the Hammersmith Apollo. Having a state-of-the-art recording studio right behind the venue will enable us to provide an even better service to our clients."

The studio, designed by Andy Munro of Mayo Associates, is being equipped with a Neve VR72 console with Flying Faders and two Studer 827 24-track analogue tape machines.

It will also have access to 32-track and 48-track digital machines and will be the first studio in the UK to incorporate a dedicated surround monitoring

system based on Dynaudio Acoustics M4 monitors.

Pierce says, "When we open, we will have better equipment than any mobile on the market and much shorter runs of oxygen-free cable so that we don't use the high frequencies from long mobile cable runs."

Pierce chose the Hammersmith Apollo because he plans to install TV as well as audio facilities and use the venue for shooting rock videos and recording live performances for broadcast.

He says, "It is one of the best-sounding venues in the country, and is therefore ideally suited to live recording. Around 50% of all Apollo concerts are already recorded live using mobiles so we knew there would be a market for our audio facilities."

## Sawmills ups in-house work

Sawmills Studio in Cornwall is expanding its in-house production business to make maximum use of any studio downtime.

Chief engineer John Cornfield, who was recently made a partner by studio owner Dennis Smith, is working with a number of local

artists including a promising singer/songwriter, Roz Brady.

Smith says, "The in-house production work benefits the studio and the artists because it attracts new business and enables young talent to develop. As all studio owners know, there is only a finite amount of income

that can be had from letting a facility, so it is important to look at other areas in which our business can be expanded."

Sawmills has always been a popular choice for tracklaying and it has recently had a string of chart successes with bands such as Oasis and Supergrass.

## Livingston first with Rembrandt

Livingston Recording Studios in London has become the first UK studio to order Amek's new Rembrandt console.

The order is part of an extensive refurbishment project planned for Studio 2, which will include the creation of a private lounge and improvements to the control room and the studio's acoustics.

Co-owner Jerry Boys says, "We placed the order for the Amek

Rembrandt because we felt Studio 2 would benefit from having a fully automated console. The Rembrandt has 80 input channels and incorporates all the sonic attractions of our existing Amek Angela, combined with the computer power of an SSL/Neve console."

The studio's recent clients have included George Michael, Therapy?, Björk, Mica Paris and Jimmy Nail.

## Studio site launched on Net

Stone Roses producer Simon Dawson and Ron Roger of band T'Pau have launched the Internet site StudioBase a studio, producer and A&R information database.

The service provides equipment updates on studios including photographs and brochure material, the CVs of producers, information on a A&R directory.

"The idea seemed to grow and the possibilities seemed endless," says Dawson. "For example, while checking out whether Rockfield

Studios has any time available and what the current rates were, we noticed details of a band we've never heard of recording there with some hot new producer."

He adds, "By clicking on the name of the band, you are presented with details of their record company, while clicking on the producer's name would take you to another page giving his CV, contract details and even a photo."

StudioBase's site is: <http://www.demon.co.uk/studiobase>



Songwriters and producers Deniz Foster and Thomas McElroy have installed a Euphonix CS200M console in their FM Studios complex in Oakland California. The pair, who have worked with Tony Toni Tone, En Vogue, Regina Bell, Swing Out Sister and Gabrielle, say the system will enable them to be more creative with their artist mixes and remixes. "A lot of time, a song does not take shape until it is mixed," says chief engineer Steve Couster. "With the Euphonix console, you have everything in memory and, with the SnapShot Recall, you have a total picture of any number of mixes stored." FM Studios features the 36-fader CS200M console complete with the DSC Digital Studio Controller, 16 bus spend per channel and 56 channels of automated dynamics processing. Recorders include two Datri 24-track analogue machines, DAT decks and an eight-channel Pro tools 3 system.



## COMMENT

## Technology mustn't dominate artistry

I have now been working in the studio business for 30 years and have been privileged to work with many great artists including luminaries such as The Beatles and The Rolling Stones. I have seen technology change from Analogue four-track and valves to Digital Hard Disk recording, complex synthesizers and powerful sequencers. Throughout this period, the greatest records have always, in my opinion, been those that combine great artistry with the imaginative use of the best technology available.

Unfortunately, in recent years, I fear the UK studio industry has tended to focus more on the technology at the expense of the artistry, to the detriment of our record making. After all, machines don't get drunk or ask the impossible - but they also don't spawn major international stars.

By all means use the best technology available, but sign people who have character or who are great singers or are great players or preferably all three, not those who have nothing to offer live. What have we got in this country against finding a brilliant vocalist and then finding songs from great songwriters as in America with acts such as Whitney Houston, Michael Jackson and Madonna.

## The danger of demanding discounts

Studio rates have been driven down to rock bottom during the recession. Most of the well known studios in the UK are now using equipment that is at least five if not 10 years old.

In the studio industry it is essential to keep up-to-date with new technology, for the studio's own health and to feed the creative abilities of our clients.

When we are forced to lower our rates to the point where we hardly break even we are unable to invest in new equipment. How many studios in London have ProTools or a proper selection of Midi gear or a myriad other modern gizmos. Not many I bet? If the trend to always beat the studio down on price is not reversed, the ultimate loser will be the client and London will soon be populated by aging, ill-equipped studios. How then will our future megastars make records that sound contemporary?

So, Mr and Mrs Manager or A&R coordinator, next time you are booking a studio don't push quite so hard for that last £50 per day discount, allow studios to provide the facilities your artist deserves. It just isn't possible to make money out of an SSL or Neve studio with rates of £500 per day. Honest.

*Jerry Boys is a partner at Livingston Recording Studios*

## IN BRIEF

## Olympic opens new facilities

Olympic Studios has recently attended by more than 150 people at the end of June to celebrate the opening of its tennis court, Gazebo garden and conservatory. Olympic, voted studio of the year in the *Music Week Awards*, says it is constantly upgrading its client facilities, which include a refurbished four-bedroom house near the complex and a revamped post-production area with lounge and kitchen.

## Terminal revives live work

After five years of concentrating purely on rehearsal work, Terminal Studios is returning to 24-track live recording. Managing director Charlie Barrett made the decision in 1990 to leave the market because it had become so competitive, but says the time is right to re-enter. "London has a lot of what are really home studios crammed with midi gear masquerading as professional facilities but unsuitable for live recording, so I believe there is a gap in the studio market," he says. The studio's facilities centre on a DDA DMR 12 desk and three Tascam D48 multitracks, while there are three live recording areas.

## Signex launches Smartpatch

Signex used the Audio Technology '95 exhibition, which was held at London's Olympia in June, to launch its Smartpatch product which allows audio signals to be routed automatically in real time under Midi control. It is designed to work with conventional patch panels and can manipulate interconnections between 16 outputs and 16 inputs using an electronic switching matrix to improve audio performance.

## LMC lands distribution deal

Martin Audio has appointed LMC Audio Systems as the sole sub-distributor in the UK for its Wavefront 8 Full Range Touring system and the Wavefront 8S Hybrid Sub-Bass System. LMC will provide road-ready Wavefront 8 demonstration systems, and offer finance and leasing packages as well as part exchange facilities.



# Yamaha unveils digital console

More than 200 studio industry executives from around the world were at Air Studios in London earlier this summer to see Yamaha launch what it describes as the most advanced and affordable digital recording console.

The Yamaha 02R (pictured above), which sells for £5,999 plus VAT, is a 40 input, 8 Bus, digital recording console which can interface directly with MDM formats and hard disk recording systems. It also features

Yamaha's 32-bit digital signal processing LSI, while twin RISC-technology CPUs drive the system control and automation.

Yamaha-Kemble's pro-studio marketing manager Karl Christmas says, "The 02R represents a turning point for digital recording."

"We are still coming to terms with its performance capabilities and the implications it will have in the recording studio and post-production markets."

He adds, "The pipe dream of so many engineers, producers and musicians has now become an affordable reality."

One of the most significant features of the 02R is the onboard automation system. It utilizes 100mm motorised faders which combine 'snapshots' recalls with dynamic automation. All automation data is recorded to the 02R's internal static RAM, and up to 16 mixes can be held in static RAM simultaneously.

## Hear No Evil revamps studio

Hear No Evil has completed an eight-month refurbishment of its west London studio, including the installation of a Euphonix CS2000.

The company, which specialises in recordings for TV, film and ads, moved to the site of the former Lillie Yard Studios last November so it could accommodate orchestra work.

The studio's acoustic design features Quoted monitoring in a naturally-lighted room, and there is space for up to 40 musicians.

The Euphonix CS2000 is fully automated, enabling users to compare easily different mixes recorded on different days.

## Manor undertakes move into Europe

Mobile studio company Manor Mobilies is opening an office in Paris to attract more business from mainland Europe.

General manager Mike Oliver will spend two weeks every month based in the French capital from where he will visit record labels and video and television companies across Europe.

If the project is successful Manor will invest up to £1m in a separate mobile studio to be based in Paris.

"It is an exciting time for us

and our move into Europe follows a great year in the UK where there has been a trend towards bands choosing to record in country houses and such like and having the equipment brought to them," says Oliver.

Meanwhile, Manor Mobilies is investing in new equipment for its studio. It has installed a 4048 E series SSL with G series computer, together with 16 channels of API, both fed from 72 channels of API remote microphone pre-amps.



Producer, engineer and saxophonist Pete Thomas (left) is expanding his studio in Clapham, south London, in a bid to attract more commercial business.

Thomas set up his studio in 1987, working mainly on electronic music projects and trailers for TV and film. But this summer he has upgraded the facilities from 16-track to 24-track multitrack recording and opened a second live room to encourage more bands to use the studio. "Until now, more than 70% of the studio's work has been my own private projects, but I want it to become better known so that more artists and record companies use it," says Thomas.

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## RECORDING INTERNATIONAL

THE UK RECORDING INDUSTRY'S INTERNATIONAL PROFILE IS GROWING AS STUDIOS AND MANUFACTURERS ATTRACT MORE FOREIGN

**I**n global terms, the UK may not be a very big territory, but its strong reputation for spawning innovative and talented people has enabled the British recording industry to generate a great deal of interest overseas.

Artists have always been attracted to the UK because it has such a prestigious musical history. But they are increasingly coming here to work because they want access to the producers, engineers, programmers and session musicians who make up the UK's tight-knit recording community.

The UK Studio Accord – the organisation that promotes the interests of top British studios – is currently researching how much overseas work is coming to UK studios. No accurate figures are available yet, but rough estimates indicate that overseas bookings account for 15% to 20%

of business – and this figure seems to be rising thanks to a favourable exchange rate, particularly with Japan.

It is not just recording studios that are turning their sights to territories outside the UK. The number of UK equipment manufacturers winning the Queen's Award for Export shows the importance of overseas sales in helping to increase profits.

Chris Hollebone, chairman of the APFS Suppliers group which represents UK equipment manufacturers, says, "British design talent also has a great deal to do with manufacturers' export success. "Our designers are the best in the world when it comes to developing anything with user interface devices because they understand what the end user wants from the product," he says.

Of course, the UK isn't the only place in the world where

artists can record. But it is interesting to note that when UK artists do decide to work overseas, they are generally inspired to move because they want to use a particular producer or because they simply want a change of scene.

Jane Venton, A&R coordinator at Virgin, says tighter budgets and the fact that many British artists now have their own project studios in the UK, has reduced the number of bands who want to go overseas to record.

Many bands still prefer to go abroad, of course, and one foreign studio reporting healthy business is Wisseloord Studios in Holland which has become the only European studio to install an SSL 9000. Director Bert Baars says his studio needs to have the most up-to-date equipment to continue to attract UK and US bands, because of fluctuating exchange rates.

## PAVILION WINS FAR EAST TRADE

An increasing number of overseas artists are beating a path to London's Pavilion Studios because the facility offers an acoustically excellent recording area which is ideal for live sessions.

Many recent clients – including Sheryl Crow, Royal Trux, Rakes Progress, Tyrell and Radiohead – have recorded live tracks for Johnnie Walker's Wizard Radio, a London-based company that puts together live music and interviews for subsequent radio broadcast. Wizard Radio's business manager Eleanor Scott-Wilson, says, "We prefer to record the sessions in the UK because the artists tend to give more impromptu performances and we get totally unique material."

Studio owner Tony Evers says that although he isn't actively looking for overseas work, the bookings keep coming in, usually through word-of-mouth recommendation. He says, "Janet Kay and Aswad recorded their albums here and, when both albums went platinum in Japan, we had a lot more enquiries from the Far East. We are now negotiating with a Chinese techno artist who sings in Mandarin and is about to sign to a major in the UK. His last album sold two million copies in China but he wants to record the next one in London so that he has access to UK programmers and engineers." Evers believes the UK's reputation for top-class studios, producers, programmers and engineers is what keeps overseas bookings coming in. "Historically, this country has a great reputation for innovative music and that adds to our appeal," he says.

## PRODUCER POWER AT WESTSIDE

Westside Studios' international reputation as a world-class recording facility is one reason why 40% of its clients come from overseas. But equally important is the fact that Westside is owned by two of the UK's most established producers – Clive Langer and Alan Winstanley.

Studio administrator Carolyn Staddon says being associated with world-renowned producers is a valuable overseas selling point because their international chart success brings the studio to the attention of a much wider client base. This, combined with the studio's reputation for high quality equipment and in-house engineers, inspires confidence in overseas clients who want to work in the UK.

Recent foreign clients have included Michael Hutchence of INXS, who was working with producer Tim Simenon, Morten Harket from A-ha, who worked on his solo project with British producer Chris Neil, U2, who completed a number of tracks at Westside, Irish singer Gavin Friday and a Japanese band called Yellow Monkey, who spent two weeks at the facility recording album tracks. As a founder member of the UK Studio Accord, Westside also benefits from the overseas promotion the accord provides. The UK Studio Accord is an affiliation of top-of-the-range UK studios, all of which are committed to maintaining high standards through good equipment and well-trained maintenance and engineering staff. Staddon believes that being included in the accord's brochure and other promotional material helps attract overseas interest.



Control room Studio 1 with SL 9072-J console

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# ONAL SUCCESS

SEIGN BUSINESS AND MORE LABELS RECORD ABROAD. SUE SILLITOE REPORTS

## INNOVATIVE BRITISH DESIGN WINS INTERNATIONAL FANS



Producers love valve equipment because its warmth helps counter the cold, clinical effects of today's digital technology.

But a lot of original valve gear is unreliable, noisy and difficult to repair, which is why UK company Tony Larking Audio is doing a roaring export trade

with its new range of valve equipment designed along traditional lines but with quiet and easily replaceable modern components. The company launched a range of five products 18 months ago and has shipped more than 4,000 units, with 80% of its sales going overseas. The range includes a valve EQ, a valve compressor, a Pentode valve mic pre-amp, a mic pre-amp DI unit and an 8/2 valve mixer. At Audio Technology '95, the company unveiled a prototype recording console which will be available at the end of the year.

Managing director Tony Larking says the key to successful exporting is establishing a good network of overseas distributors. "We have 30 distributors worldwide and are adding to that number all the time," he says. Most of the company's exports go to the USA and Canada, although it has signed a new distribution deal in the developing Far East market. Larking believes TLA's export success is also down to advertising, editorial coverage and recommendations. He says, "If your product is good, word spreads very quickly and producers soon get to hear about it. We advertise in the UK and our distributors advertise our product in their own territories."

TLA is now increasing manufacturing capacity to 500 units a month to meet export demand.

## PARIS PULLS BRITS

Parisian studio studios Guillaume Tell has attracted a wide range of British acts including the Pet Shop Boys, Elton John, Depeche Mode, Brian Ferry, Deacon Blue and Holly Johnson. It's latest UK bookings have come from Phil Collins and Peter Gabriel – both of whom have been working on a number of album tracks at the two studio complex which is situated just off the Champs Elysee.

Guillaume Tell's technical engineer Jean-Luc Denis says one reason why British bands are attracted to the studio is because it offers a wide range of equipment at an all inclusive price. He says, "It is difficult to say how we compare in terms of price because a lot depends on the equipment artists hire in when they are using UK facilities. But they do seem to like the fact that we supply a lot of equipment at an all-inclusive price. In the UK, many studios will hire in extra gear, particularly digital multitracks which we have as standard."

## ETERNAL PICK ATLANTA

The search for a specific sound is the reason why UK trio Eternal travelled to Atlanta during the recording of their new album.

Although many of the tracks were recorded at Marcus Studios in London with UK producers Dennis Charles and Ronnie Wilson, the girls were keen to work with top R&B producer Dallas Austin because they believed he could bring the right feel to some of their new material.

Julian Close, EMI A&R director who looks after Eternal, says: "Dallas owns DARP studios in Atlanta which was purpose-built for him. It made sense for Eternal to work there because Dallas has access to the equipment, musicians and engineers that are central to his work."

Eternal spent four weeks at DARP, which has three analogue studios equipped with SSL and CAD consoles. Assistant studio manager Paul Rankin says, "Apart from Eternal, we have also had one or two other British artists here – including Lisa Stansfield who was working on some re-mixes."

## EXPORTS BOOST TURNOVER FOR DYNAUDIO

Four years after its inception, professional loudspeaker manufacturer Dynaudio Acoustics UK is achieving turnover of more than £1m a year, due to its concerted effort to establish sales and distribution links overseas.

Sales director Derek West says, "Although sales to UK facilities are always prestigious, if we only relied on the tiny UK market we simply wouldn't survive."

Dynaudio Acoustics UK currently exports 80% of its product. Its biggest market is China which accounts for 10% of sales, followed by Canada, the Eastern Bloc and other Far East territories. The London-based company, which was set up in 1991 by UK studio designer Andy Munro and Danish speaker manufacturer Dynaudio, designs,

manufacturers and markets four different monitor ranges plus its own range of amplifiers. It is currently selling more than 1,000 systems a year through 30 distributors worldwide.

West believes distribution is the key to export success, particularly if local distributors are good at arranging product demonstrations. He says, "Nearly 80% of all our demos turn into sales. Once the product begins to become established in a new territory, word of mouth recommendation starts to take over."

This has been especially noticeable in the US, where Dynaudio Acoustics UK plans to build on its initial North American success in territories such as Nashville by expanding its local distribution to take in other key cities.



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# THE DEMAND FOR DIGITAL

THE GROWTH IN DEMAND FOR DIGITAL CONSOLES HAS PUT NEW DEMANDS ON STUDIOS AND THEIR CLIENTS. BILL FOSTER REPORTS

**F**or the recording studio owner looking to provide something unique for his or her clients, choosing a new digital recording console – which can cost anywhere from a few thousand pounds to upwards of £250,000 – can be a confusing task.

It can also be a problem for the client, who is probably totally confused by the jargon and equally convinced that digital consoles must mean higher studio rates.

Malcolm Atkin, general manager of the prestigious Air Lyndhurst studio complex, believes clients are starting to choose digital desks because of their functionality. "For example, one thing that excites me about the AMS Logic 2 [of which AIR has two] is that it is a 'soft' console. I can have different equalisers and effects by uploading software, in a similar manner to loading a computer with different word processing or spreadsheet programs.

"Another big thing about Logic 2 is the power of having an AudioFile hard disk editor built into the console. Suddenly, it just

changes the way you view doing a mix. I think that SSL has vindicated this policy by building an editor into the Axiom."

On the cost of investing in a digital mixer, Atkin says, "If you went out and bought a comparable analogue console offering the same features, it would probably cost almost the same money. We notice a definite advantage in respect of the set-up times between sessions when using a digital desk. We can put two sessions in back-to-back with half an hour between them."

When CTS Studios was bought by Adrian Kerridge and his partner Johnny Pearson in 1987, the three-year-old digital Neve was taken out. "While it was a fantastic piece of equipment, it was pioneering days and we didn't feel the technology was really up to what we would like to see," Kerridge says. "It was not right for the type of recording work we were doing in the number one room where it had been installed. But now I think the whole ballpark has changed."

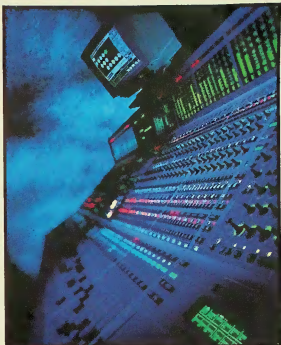
It was this belief that led CTS to invest in a Capricorn earlier this year – this time for its Studio

2 which is used more for tracking and mixing. "Digitals have grown up; they have come of age and, quite honestly, the Capricorn is bloody fantastic," enthuses Kerridge. "One of my engineers said to me that working Capricorn has put analogue in the stone age."

Abbey Road Studios was the first UK studio to invest in a Capricorn back in 1992. Head of EMI's studios, Martin Bengt, agrees that at present the main strength of the Capricorn is as a mixing tool. "We are more confident with it in a mixing environment than in a recording session, where you might have a hundred or so musicians in the studio," he says.

"I also believe that, in some areas, analogue consoles are better at delivering the sound performance people are looking for. Analogue EQ, certainly in the mastering world, still rules. Not for editing and assembling, but if you're working on pop product and doing a lot of signal processing, the analogue domain still seems to be the way to go."

It is this desire to retain analogue processing, while



THE CAPRICORN DIGITAL CONSOLE: WINNING FANS IN UK RECORDING STUDIOS

offering the advantages of digital control, that has led studios like Sarm to install two Euphonix consoles.

"The reason we bought the Euphonix first and foremost is because it sounds great," says Sarm's studio manager, Lela Weidner. "That's why Trevor Horn initially wanted the desk. All the tricks and everything else are a complete bonus."

Pricewise, the Euphonix is up there with the Neves and SSLs, so, for those with more modest budgets, there will inevitably be a great deal of interest in the new low-cost Yamaha GR2 when it becomes available. While the price may preclude some of the more sophisticated features of its bigger brothers, it still has plenty to offer a project studio or small recording facility.

## OVERCOMING THE TECHNO-FEAR

Pete Winkelman, owner of Great Linford Manor recording studios, believes that digital consoles lead to a lot of "techno-fear" among record companies, producers and engineers.

Such fear prompted him and AMS/Neve to hold a series of summer workshops at his residential facility near Milton Keynes. AMS/Neve installed the latest version of its Capricorn digital mixing desk and invited producers, engineers and A&R executives to a free day in the studio. They could bring their artists in to record a track or remix a multitrack master.

Although Capricorn was launched in 1992, the early versions had no automation and, according to AMS/Neve's head of sales David Sim, the desk was put into some situations it was not equipped to handle. However, he says, things have changed. "This has been a statement of the market to say that the console is now fully working and it will work for a music studio."

There have been industry rumours that Abbey Road was about to remove its three-year-old Capricorn, but Martin Bengt, vice president of EMI Music Studios (UK), says, following Neve's efforts at Great Linford, he will re-evaluate the situation.

"We've worked very closely with AMS/Neve during what we regard as the development period of the console. We certainly had some teething problems but we're over that now: the software is

very stable and it's working well. I'm not going to say it's here forever, but we certainly make a big commitment to it and we're not about to walk away from that. What we're trying to do now in conjunction with AMS/Neve is build market awareness and stimulate some demand for digital mixing facilities," he says.

Marcus Dravs, who has worked with Brian Eno The Levellers and Björk, took advantage of AMS/Neve's offer and spent time working on tracks with new WEA signings Flavour. Other visitors have included Mark Wallis (U2, Wet Wet Wet, Talking Heads) and Steve Power (Blur and Bon Jovi).

Pictured below at Great Linford are (from left): Simon Alexander and Steve Yelding (Marshall Amplification), Nick Page (A&R manager, Almo), David Sim, Stan Cotey (product specialist), Nick Dimes (director, FX Rental) and Jason Perry ('A' Band)



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## STUDIO SCENE

NEVILLE FARMER REPORTS FROM AROUND THE UK RECORDING STUDIO SCENE ON SOME OF THE LATEST ALBUM PROJECTS BEING UNDERTAKEN

**CHER**  
Project: album tracks  
Label: WEA  
Producer: Greg Penny  
Engineer: Andy Strange  
Studio: Air Lyndhurst Studios  
The multi-producer Cher album is being made all over London at the moment. Trevor Horn has the largest share of tracks at Sarm and another End Steve Lipson is working in his Aquarium studio and Chris Thomas and Greg Penny are working separately in the Air Lyndhurst Studios. Cher fits from one studio to another. "She was in Air with Chris the week before I started," says Greg Penny, who is resident at Air when he is not in Los Angeles. "Once he was up to speed, they took a break and then she joined us for vocals."

Penny is handling two tracks, involving almost two weeks of tracking and four days of mixing on the classic Air Neve console in Studio One, so he has opted to live in the studio's own accommodation. "I've been one of the resident guys here for a couple of years," he says. "I came looking for studios to do Elton John's last album, Made In England, and when I came here and met everyone I just kind of fitted in. It's a great studio and it gives me lots of room options."

Penny's engineer Andy Strange worked with Chris Thomas on Elton's previous album The One. He also engineered Made In England and Eddie Reader's solo album for Penny. Together they chose to record Cher on Sony 3348 digital. "Generally, I like the Sony 3348 on this sort of project or Elton's because it gives lots of possibilities for moving things around quickly," says Penny.

San Francisco, Neil King is running the gauntlet by producing hot properties, Menswear.

The eyes of the industry are on this project, but he says he is not feeling the pressure. "We recorded at Real World and it was fantastic. But it takes some getting used to being residential and I had to correct the lads because, obviously, they've got better things to do than make records, haven't they?" he jokes.

King is used to dealing with wild guitar bands, having found fame producing Green Day as well as The Motherships and Jawbreaker. He started out as a tape operator to Cive Langer and Alan Winstanley at Westside and found a warm welcome when he came back. Real World was a new experience for him, however.

The tracks were recorded on Amex 996 tape to 48-track analogue and, although Real World has ample control through the SSL desks, King chose to use them only for routing and SSL to track on," he says. "I go through all the vintage Neve mic preamps and eqs I can get hold of. For mixing, I use either SSL or Neve."

because they're a live guitar band and a loud one, I thought I'd mix on a Neve V." The mastering will be done at Metropolis in London. "We're cutting it with Ian Cooper who I've never used before, but I understand he's very good."

**VICKY SAMPTON**

Project: album  
Label: Tusk  
Producer: Will Mowat  
Engineer: Arabella Rodriguez  
Studios: EJK Studios  
Will Mowat has been producing South African soul diva Vicky Sampson for six months on and off, like many producers, completed most of the recording

in his home studio i-II-I before making a few overdubs in Master 1 and his old home at Soul 2K studios.

But, for mixing, his current favourite is B&K in Fulham. "The room here is well tuned. It has got big Dynaudio M4s and the room just seems to be part of the speakers. It is well run and what you go is surprisingly cheap. There is a big SSL and loads of outboard," he says.

Mowat has stuck to ADAT for recording and, in what he thinks might be a world first, has directly linked the four ADAT machines to the SSL computer. "It's been possible thanks to the brilliant engineering of Arabella Rodriguez. The BRC gives the EBU code and the desk is slaved off the BRC. It works phenomenally well. We've also used the new Grove Tubes Audio MD3 microphone. It's a valve mic with a valve preamp and all the signs are good. Vicky's voice is a full range one and, although you have to work a little at the desk, the mic performed pretty well," he says.

Sampson is one of Tusk Records' great hopes for the re-establishment of what was Warner Brothers South Africa, and the album will be available for license in September.

**MIKEL ERENTXUN**

Project: album  
Label: Dro/East West  
Producer: Colin Fairley  
Engineer: Colin Fairley/George Shilling (Mixing)  
Studio: Britannia Row Studios  
This is the fourth album Caim Fairley has produced with Erentxun, who is half of the Spanish duo Duncan Dhu.

"We've done everything in this studio and we've got a real album sound on the record instead of sounding like a collection of singles. I'm really happy with the result," says Fairley. "It's a guitar album in the vein of early REM, with a touch of The Smiths and Green Day."

Tim Young has been chosen to master the album, Erentxun's second solo project. "He's always sympathetic to what I'm after. I like to work with people I have fun with and I always have fun

with him, and he understands how to master real instruments."

The album uses some well-seasoned tour veterans. "We've got the American guitarist Robert Quine from Lou Reed's band who is quite a find, and Pete Thomas from Elvis Costello's band."

The atmosphere at Britannia Row has helped to create a 'real album' feel. "It's a great place and they've got some good authentic gear like the old EMT 34 reverbator and a Master Room spring reverb which we used a lot," Fairley says. "We stayed away from all the modern stuff. We recorded on track Ampex 499 non-Dolby flat out and mastered on to half-inch and it sounds great."

**JOHN DU PREZ**  
Project: Fire Creatures soundtrack  
Company: Fish Productions  
Producer/engineer: Andre Jacquemin  
Studio: Real World  
The traditional Real World recording week, when around 200 musicians and producers gather at the converted Wilshire mill building, has been resurrected this year for John de Prez to make the soundtrack for John Cleese's movie The Pierce Creatures.

"What I'm doing is building a wonderful library of music and a couple of weeks after this has finished I shall go through it and decide which I want to use," says du Prez.

Peter Gabriel and WOMAD spent a long time helping du Prez to prepare for the event. "Womad sent me a great deal of music beforehand. I'm into breaking down the orchestra and taking the musicians back to their roots, letting their ancestors speak through the music," says du Prez, who says Cleese is looking for a score that does not interfere with the visuals and that makes its point and then gets out of the way.

"It's a wide screen comedy, which is very difficult because

often the joke and the reaction to the joke can be seen at the same time, so I want to use the music to direct the viewer's eye," says du Prez.

Clearly a much-loved figure amongst the musicians, du Prez spends time in the studio encouraging the musicians, Andre Jacquemin, du Prez's engineer and producer since the Monty Python days, keeps an eye on the technical side.

**LET LOOSE**

Project: album  
Label: Mercury  
Producer: Nik Kershaw  
Engineer: Simon Gogeryler (Tracking) Mark Evans  
Studio: Roundhouse Studios/Surrey Sound/Olympic Studios  
Nik Kershaw is working on his second project with Let Loose - a band who he believes, have been unfairly lumped in with the other boy bands.

"They have much more to do with their own music and production than most other such groups, most of this album will be self-produced and penned. But they are also honoured by teenage girls wherever they go," he says.

"Fairly for that reason they left Roundhouse. The studio was fine and the service was good. The trouble was there were loads of kids hanging around and the lads couldn't even go upstairs to the lounge without young girls having their faces pressed up against the glass," he says.

They moved to Surrey Sound in Leatherhead, another new studio for Kershaw, with more privacy.

Having started on 24-track analogue with SM 906 tape, now Neddy, they added Mitsubishi 32 track at Surrey Sound, running up to a very full 56 tracks of digital and analogue combined.

"To be honest, I'm not that bothered about digital or analogue and, after it's been sprinkled with fairy dust, I can't really tell the difference. I don't believe most people can," says Kershaw.

Having run up so many tracks with the combination of live drums, loops, samples and programmes, Kershaw needed to mix on a large desk.

But, by the last day, the fans had caught up with them at Surrey Sound. "I usually mix at Nomis but I think Chris de Burgh was in there and this all had to be done in a hurry. We had 56 tracks and needed a lot more sends and returns and splits so we needed a very big desk and Olympic 3 offered that."

**MENSWEAR**

Project: album  
Label: Laurel Records/London Records  
Producer: Neil King  
Engineer: Neil King  
Studios: Real World/Westside Studios  
An Englishman living outside

**STRONGROOM STRENGTHENS STUDIO ONE**

The Strongroom has completed a number of improvements to its Studio One. The facility has been upgraded in the past year with the purchase of a Neve VR60 Legend console with flying faders, events, total recall and dynamic metering, while Studio One's live room has been rebuilt to include a separate overdub booth and improved acoustics.

The studio has also bought two stereo EMT plates, after requests from clients, and there are plans to bring in Neve 1075's CD modules, Lexicon PCM 90, Lexicon PCM 42's, MXR Flangers and B&K mics. Meanwhile, the Strongroom management company, launched at the beginning of the year, now represents six producers and engineers. Studio manager Jane Holloway says Strongroom Management is acting for Neil McLellan, Mike Nielsen, Dave Pemberton, Alastair Johnson, Gaetan Scharrer, and Phil Legg.





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