US gives Seal of approval

by Martin Talbot and Robert Ashton

The turnaround in the fortunes of British music in America was confirmed last week when Seal picked up three Grammy awards for his 2.5m-selling single "Kiss From A Rose.

The ZTT artist stepped up to the pop superleague by scooping the awards for record of the year — co-presented to producer Trevor Horn — song of the year and male pop vocal performance for "Kiss From A Rose. Only Alania Morisette — another Warner act — won more than Seal, scooping four.

BMG artist Annie Lennox also won a Grammy for top pop vocal performance for No More I Love You's from her Medusa album.

Seal is the biggest British Grammy winner since Eric Clapton won six awards three years ago, but the latest success is the first by a new generation of British talent says Warner Music UK chairman Rob Dickinson.

"Grammys are usually quite conservative and are generally awarded to an artist late in their career," he says. "For Seal to win three awards at this early stage, after only his second album, is fantastic and it now shows there is a fascination with British music on every level, not just the Britpop thing."

BMG and BPI chairman John Preston says the Grammy wins are recognition that British artists stand among the world's best. "Artists like Seal, Annie and Dares have been quietly doing great things, they are not new wave, not Britpop, but the reality is they have been doing fine all along."

Other British individuals recognised at the awards in Los Angeles on Wednesday included The Beatles producer George Martin, who was presented with the Academy's Trustees Award, while British conductor Sir George Solti was presented with the lifetime achievement award along with Steve Wonder, Marvin Gaye and Dave Brubeck. Peter Gabriel's Secret World Live won best music video longform for video producer Robert War and director Francois Girard.

Meanwhile the Chieftains and Van Morrison were also successful in the pop vocal collaboration category with "Have I Told You Lately That I Love You" and "Mississippi." The Grammy results come at a strong time for British music in the US charts. Oasis's Wonderwall moved into the US Top 10 for the first time this week, up four places to number eight, with Everything But The Girl's Missing remaining at five and George Michael's "Faith To A Child" dropping five places to 15.

Fulpy's Common People was also being widely picked up in its second week at radio last week, with the addition of stations including WQRE in New York and 91X in San Diego.

DPA's Pilton dies, aged 63

The music industry is mourning the death of the doyen of music industry advertising David Pilton, aged 63.

Pilton, whose DPA agency has worked with Sony Music for the past 25 years, died suddenly on Monday while on holiday in Barbados. He leaves a wife Kathleen and daughter Claire. Music Industry clients paid tribute to "a true gentleman." MME founder Percy Dickins agrees, "He was a lovely man."

A funeral will be held at 11am on Friday (March 8) at St Paul's in Wilton Place, Knightsbridge.

Don't rock the R1 Status Quo

Artists planning to emulate Status Quo's legal challenge of Radio One have been warned by music industry lawyers: don't waste your money.

The band issued a writ against the pop station last Thursday, claiming £290,000 damages from Radio One for refusal to play their records. But industry lawyers believe the action will never reach the courts.

Lawrence Gilmore of Hamlin Sloane says it's an unusual case but one which Quo are unlikely to win. Lawyer Nigel Parker of Lee & Thompson adds, "It's inappropriate to ask a judge to decide which records should be played on Radio One and I'd be astonished if a judge thought it was a proper case for a judicial review."

Status Quo manager David Walker told a press conference on Thursday that Radio One had of production Trevor Dann's refusal to play Status Quo's single with The Beach Boys, Fun Fun Fun, was "unlawful."

Walker says, "Our argument is not with the corporation as a whole, but the controllers of Radio One. It is the national Top 40 station and their function is to play the most popular records."

Represented by Nick Kacar of Kacar & Co, Walker and the band served a writ for breach of contract and have applied for a judicial review of the BBC and Radio One's playlist policy.

Walker says Radio One promised that each Status Quo single would be judged on its own merit for inclusion on the playlist, but he was recently informed by a producer at the station that "Quo records had been barred from the playlist by Dann."

Dann says the BBC's legal advisors are examining the case, but adds, "I'm delighted about it. It's a complete vindication of everything I've done since I've been here. Radio One is not a Top 40 station any more, it's a contemporary music station. Status Quo managed Radio Two's record of the week last week, which says it all."
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FANCY WINNING TERRORVISION UNPLUGGED "ROUND YOUR PLACE"?
Parlorphone and Island sweep board at Cad's

By Martin Talbot

Parlorphone and Island Records dominated the Music Week Creative And Design (Cadi) Awards at London's Grosvenor House Hotel on Wednesday 19th March.

Around 400 executives attended the lunchtime show, which recognised the top creative talent in the music industry. The awards, staged as a curtain-raiser to this Thursday's Music Week Awards, made presentations in the fields of marketing, packaging and promo.

Parlorphone topped five of the seven advertising categories with its campaigns for Blur's The Great Escape and Island's Tricky album. Island's Country House single overcame the label's newly promoted head of marketing Terry Beggs.

The "For Sale, Country House" poster won the overall best ad award, with Beggs taking the other award in the best advertising campaign category. Mark Colen, the former Parlorphone marketing director who became deputy managing director of Chrysalis a week ago, says, "I'm really chuffed for Parlorphone, it's a great way to leave a label. I expect Chrysalis will be here next year."

Island Records' Marc Marot won the award for best website for the label's site (at http://www.island.co.uk) which he launched in his first six months in the October.

Marot says, "It's the first award I've ever won, apart from the egg and spoon race when I was seven."

Island's creative director Callum Collonan, who won the award for designer of the year, says the awards have the potential to fill a hole left by the D&AD Awards which dropped its design category. Nineties because it claimed standards were too low, Collonan adds, "All the best sleeve designers are from the UK - people like Vaughan Oliver and Peter Saville."

Mike Lipscombe, of Medialab/Pinko, was named best promo director for his work with acts including Island's Tricky and Gaye Bykers On Fire. Lighting Seeds and Columbia's Leftfield.

Jonathan Cooke of Blue Source won the best packaging award for his huminium case for the Spiritualized Electric Mainline album Pure Phase.

Sony Music won the inaugural award of the year for floating a Michael Jackson statue down the River Thames in the summer, to promote the release of his Geography double album. It beat the Blur v Oasis media battle around the release of Country House and Roll With It to win the category.

MCA poaches Tallamy to boost compilations

MCA has poached commercial director Scott Tallamy from Polydor to become its new director of strategic marketing.

Tallamy joins MCA after two years at Dino and will be leading the strategic marketing department, replacing Chris Griffin who left in January after 18 months at the company.

MCA managing director Nick Phillips says Tallamy's appointment was brought in to boost the company's compilations business.

"Scott is one of the most experienced people out there and he will be able to educate us in the field of compilations," he says. "He's got a fantastic knowledge of retail and music, and he'll be using our catalogue to the full."

MCA does not have a strong presence in the compilations market, but the new director has assembled a team of six assistants to focus on the genre.

A vital piece of the jigsaw is that Tallamy has signed up one of the top 200 selling compilations of last year, the Pulp Fiction OST and Reservoir Dogs soundtracks and the More Bump 'n' Grind album.

Phillips says, "We want to beef up that whole operation. It will take Steve a few months to really make an impact, but he will be able to help us in other areas as well." Tallamy heads a strategic marketing team of three, and Phillips says there are no plans to expand further.

Tallamy began his career in the music industry in 1983 when he joined Virgin Retail in Plymouth as a singles buyer. He spent nine years at Our Price managing 11 stores, before becoming assistant manager of retail planning in 1993. He followed Dino in 1994, where he was jointly responsible for the successful Pure Swing and All Woman series.

MCA poaches Tallamy to boost compilations

GBSC winner to face second test

The winner of this Friday's first Great British Song Contest will not know until the end of the month if they will represent the UK in the Eurovision Song Contest on May 18.

A pre-selection vote to cut the 31 international entries down to 23 for the May final will be staged on March 30 and 31. The vote will be conducted blind - the judges will not know which country each song is from - by a series of panels in each of the 31 participating countries. But the BBC's advisor on the GBSC, Jonathan King, remains confident that the British winner will proceed to Eurovision, to be hosted by former A-Ha frontman Morten Harket.

"Everybody is sure that the English, French, Italian and German language songs will go through so I am very confident that we will qualify," he says.

The eight GBSC competitors were whittled down to the final four in two votes following a TOTP special on Friday night and on Saturday's Live Riddim.

Details of the finalists, see p13
Capital Virgin and the GWR Group are leading the way as UK radio attempts to spread its influence worldwide. The Capital Radio station in London is planning to introduce UK music to India and South Africa by the end of the year with the acquisition of stakes in two stations, while Virgin Radio is on the verge of acquiring 27% of Dublin independent radio station FM 104 in its first step into international expansion. The deal goes through next week, the Irish station, aimed at the 25-45 age group, will be renamed Virgin Radio. Virgin expects to secure stakes in a number of European radio stations by the end of the year, and will be concentrating on UK music.

Capital Radio's overseas development manager Tom Turcan says worldwide expansion is vital to its survival - which currently owns 11 stations in the UK - has been on the cards for some months.

"To expand you have to make significant moves, and India is an emerging country where people are queuing up to invest in," says Turcan. "This is a strategic initiative."

capital will begin its assault on the airwaves of India by contracting individual hour-long shows on the main national station All India Radio. The format will be mainly Gold initially, but areas of Jazz and disorders, and is expected to be worth £3m in advertising revenue annually. Twelve stations currently broadcast across the UK area, including five BBC services.

The Radio Authority closed the bidding on Tuesday, confirming that 13 competitors had pitched for the licence - the highest number to bid for a regional licence to date - including Kixx and Chrysalis, who have both put forward youth dance formats. And Radio Authority will announce its decision in May and the winning service is expected to begin broadcasting by the end of the year.

Capital is planning to broadcast a broad selection of UK music.

"Nostalgia music goes down very well there, but we will be mixing it with more up-to-date music," says Turcan.

Capital also plans to buy into South African contemporary music station Highveld, which plays a proportion of UK music as well as traditional African music. "There's an even stronger opportunity to introduce British music to South Africa," says Turcan.

Travis has made the move six months into its first step into New Zealand with the acquisition of commercial radio group Prospect, which operates 12 stations in New Zealand.

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Last minute deal leaves Robbie ready to record

by Paul Gorman

Robbie Williams is expected to release his first work as a solo artist early in the summer following the 11th hour settlement of his legal action with BMG last Monday.

The singer's lawyers reached agreement with BMG representatives just hours before the High Court was due to hear Williams' restraint of trade legal action against the record company last Monday morning.

The settlement is interpreted as a significant victory for BMG in establishing the security of the "leaving members" clauses of Take That's RCA contract. A victory for Williams could have resulted in challenges by other members of Take That, including Gary Barlow.

But a question mark remains over which label will issue Williams' solo material. Although the deal effectively binds Williams to his RCA contract, he is widely expected to move to another label.

RCA sister label Deconstruction is among those understood to be interested. Although there is mounting speculation that Williams will be the subject of a transfer deal with another record company - both EMI UK and London are understood to be very eager to sign his signature.

"Robbie's on holiday in the Caribbean at the moment, but when he returns he's going to get down to recording," says a source close to Williams. "We're expecting the first release around June."

The scheduling will see Williams going head-to-head against his former Take That colleague Gary Barlow, who is currently preparing his debut as a solo artist, which is also expected in early summer.

One of the main planks of Williams' case was the assertion that he would be competing for RCA's promotional budgets with Barlow.

Williams also withdrew his right of veto against Take That's forthcoming Greatest Hits collection, which will be released as scheduled on March 25.

Both sides have been bound by gagging clauses that have excised details of the deal in secrecy. Although the announcement appears to represent a victory for Williams, an insider in his camp says, "It may look as though it was a walkover for them, but we are very happy, and the reason why we'll emerge over the coming months."

Costs of Williams' legal action, which was launched last July in the wake of his abrupt departure from Take That, are estimated at £100,000.

Take That swansong captures the charts

Take That leapt to the Top 5 of the UK singles chart yesterday, with strong sales also registered throughout the rest of Europe.

The Manchester band's farewell single, How Deep Is Your Love, was outselling its nearest competitor in the UK by more than three to one.

Denise Biggins, national accounts manager at BMG, says, "The single is the Band's crowning achievement. We put out 400,000 and the repeat business is strong. I don't think it will break Robson & Jerome's record, but it will be big."

BMG international director Nancy Farbman says European sales are also healthy; more than 400,000 units of what will be the band's last single had been shipped by the middle of last week.

"There's a great fan base in Europe and the single has been very well-received," she says. "Italy and Germany rival the UK in terms of sales."

The single will see the release of the band's Greatest Hits album and video on March 25, which will be promoted during the band's tour, which started in Manchester last Sunday (February 25), two weeks after they announced they were splitting up.

Manchester's Lord Mayor Jean Leonard, who will present the awards at a ceremony in the City's Town Hall, the awards from Manchester City Council were given in recognition of Take That's contribution to popular music and as a mark of appreciation for their work as worldwide ambassadors for the city.

Pictured after the presentation (back row from left) are RCA senior A&R director Nick Raynom, BMG Music Division president Jeremy Marsh, Kellar, BMG president and CEO John Preston, Martin-Smith and RCA managing director Goldi Goldsmith.

Goldie kicks off with a seaside treat

In a musical climate which has bestowed a Mercury on Poptepe and a Brit on Massive Attack, it is somewhat hard to be surprised that Goldie has sold out nine 3,000-capacity shows with his biggest nationwide tour yet. writer John Barnes.

Wednesday's first date at Brighton's Paradise was - inevitably due to space restrictions - a scaled down version of what will happen elsewhere, with smaller video projection screens, no stage dancers, and a floor of 2am.

Not that the audience seemed to notice. Goldie, acting as a conductor rather than central performer, guided his musicians through the various styles of the drum and bass canon.
Learning the ropes at the industry-backed ‘fame’ school

The first thing which strikes you about what locals call "Paul McCartney’s Beatles school" is the unexpected quiet. The Liverpool Institute for the Performing Arts has attracted the inevitable Fame-school tag but, less than two months into its first term, there’s not much dancing on the tables.

The talent is there all right, though. The only reason you can’t hear Lipa’s students beavering away on their Let It Be of tomorrow is that the soundproofing – along with the rest of the recording facilities – is so good. “For a talented musician, this is a fabulous place to be,” says head of music, Arthur Bernstein, and he’s not exaggerating.

Lipa has 97 first-year music students, roughly 30% of its intake studying performing arts and enterprise management degree courses. Between them they have the use of 27 music practice rooms, five state-of-the-art recording studios and two 10-station midi suites, as well as a stunning 600-seat music theatre for performances.

In two years’ time, the full quota of 600 students will be in place to share the facilities but, as the previous organiser of another UK music business course put it, “it’s enough to bring tears to your eyes.”

Emotions ran similarly high at January’s launch when even the normally chipper McCartney was apparently lost for words.

The former Beatle’s influence has moved bureaucratic mountains in terms of securing Government backing for Lipa: all 135 UK students, for instance, have been awarded full grants. The McCartney name has also attracted sponsorship from Grundig worth around £400,000 a year.

But the man who has put it all into practice is chief executive Mark

PERFORMANCE: STUDENTS AT WORK, PLUS MARK \nFEATHERSTONE-WITTY (TOP RIGHT)

Featherstone-Witty. He is clearly enjoying having some real-life students in the building he has seen transformed from the remains of McCartney’s old school. “After seven years’ planning, it’s wonderful to see it all actually happening,” he says.

McCartney masterclasses are likely later in the year, and the lead patron’s influence is evident in Linda’s veggie meals in the canteen, but effectively he has now done his bit in getting Lipa off the ground. The role of the wider music industry, which has backed McCartney’s dream project to the tune of £4m, is just beginning, however.

Around 40% of teaching at Lipa comes from outside practitioners, and working musicians, producers and other music business professionals are being called on to provide workshops, question-answer sessions and song composition.

Much emphasis is also put on enterprise and management skills, and Featherstone-Witty emphasised: “Lipa should be judged by the number of students who are in work two years after they leave.”

Bernstein, who was trained at New York’s Berklee College Of Music but also has a business degree, adopts a similar practical stance. “I ask the students all the time, what are you going to be doing when you are 50 or 60, have you thought about that?”

And he’s not convinced by the still-prevalent view that there’s no point in training for a career in pop. “We’re in a global market now and it’s going to become increasingly competitive,” he says. “It’s a totally multi-disciplinary field. When you get on stage, you need to know about lighting and stage design as well as sound, and it’s all highly integrated with new technology. The days of just ‘pickin’ it up’ are gone.”

With long-term employment in mind, all the students selected for the music course come to Lipa with experience. One has a deal with PolyGram in his native Norway, while former New Jersey personnel manager Jim McGraken, 45, has received an Emmy nomination for one of his TV jingles.

Paddy Cobban, 37, is one of 20 Scooners at Lipa and, typically, he is far from star-struck.

“I’ve been writing songs for years, but being able to earn a good living from it would be very satisfying,” he says, adding that Lipa and its competitive atmosphere has already given him a broader perspective.

“I’m learning as much from the other students as the tutors,” he says. “I used to think ‘real’ music was something other people played, but I’m learning not to be afraid of funk or whatever.”

Given the talent accumulated at Lipa, it’s inconceivable that Friday night’s jamming night will not be soon be visited by record company A&R executives, a prospect Featherstone-Witty and Bernstein are looking forward to.

Laughing, they point out their only concern: that the highly-motivated intake from the music course don’t pair up with enterprise management students and disperse into the sunset, at least not before Lipa’s first year in out.

Selina Webb

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order from Warner Music
Although I am somewhat late with this letter, having just seen Brian Eno's advertisement in Music Week this week, he says more than I could possibly say.

I only wish I had the intelligence and bravery to have shown my arse, which is not as pretty as Jarvis's years ago. Nor since our Bonasarama napacade at the Brits has there been any sense of levelling the pomposity. Where would we be without renegades? As a longstanding rebel it is nice to be joined in the ranks by Citizen Cocker.

Pete Waterman

Following the recent article in Music Week "Cooltempo to champion black talent within EMI", all black people involved in the music business were excited by the headline before corporate reality once again reared its ugly head. How stupid of us.

The article said Cooltempo was to be refocused as a black music label which will come under the direct control of Clive Black, who stated, ‘I’m very excited because my past in A&R has been in black music and Cooltempo can become a leading label in the field... my dream is that it will become a Motown...

We wonder if it has ever occurred to EMI to appoint a black person to run its black labels. Apparently, it thinks there are no black people who are capable of doing this. It is wrong, and its action is a vindication of our belief that we are under-represented and it is a sad indictment of the policies that have forced EMI to don the mantle of savoir to the black music industry.

How arrogant and pompous of EMI and the other major labels to believe they know what’s good for black music. This indicates why the black music industry is in such a shambolic state.

History lesson: Motown was owned and controlled by black people. The true essence of Motown was that its creativity was totally black and this resulted in a truly unique black sound.

Berry Gordy taught us all that there was money in black music as long as it was truly representative of the black community – not some watered-down concept of it by a chairman of a major label who is not in touch with the black community.

It is not, however, too late to put this right and we are prepared to work with the rest of the industry to address these and all the other pertinent issues.

In closing, we should feel happy that EMI at least had the vision to give us somebody called Black because that’s as close as we get, ladies and gentlemen.

Alistair Alabrams, chairman, Cobra (The Co-ordination of Black Music, Media and Industry Associations), London NW2.
Ké
debut single

strange world

"An Extraordinary song made special by Ké's weird but wonderful vocals. I love it!"
MARK STORY - VIRGIN RADIO

"Stunning voice, 'strange world' reflects the potential of this great new act"
SARAH HENDERSON - MUSIC MANAGER, GWR GROUP

"A very confident performance, strong songs, he oozes charisma, Ké will have hit records"
NEIL COSSAR - SIGNAL RADIO

"Haunting & memorable lyrics, with a refreshingly passionate vocal style - Ké's 'strange world' is simply terrific"
TERRY UNDERHILL - MATCHER FM

"This is a classic ballad that deserves to be a big hit..."
TIP SHEET, ADAMS OF THE WEEK

"Hard edged and impassioned, angst-ridden, soulful lyrics and not a single wrong note; hard to believe this wasn't prerecorded, but it surely wasn't...Visually as mesmerising as his music. The audience was transfixed. NOT to be missed under any circumstances"
TIP SHEET LIVE REVIEW

"An enticing, accessible mix of folky period REM, The Cranberries songwriting craft and McAlmont's impassioned howling, Ké nods to all the right bases all of the time...Quite big quite soon"
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DONNA SUMMER: State Of Independence (Manifesto CDB528632). Already scoring #14 in 1992, this remix blends Summer's smooth vocal with a funky lilting beat. Some pounding mixes will take it into the clubs.


ONE: Life Love And Unity (Virgin Si-A). Growing in the airwaves at last. It's a matter of time before the public are won over.

LV: I Am LV (Tommy Boy TBCD 1140). Funky hip-hop influenced R&B from the man who brings the energy of Gangsta's Paradise. It's unlikely he'll follow his ex-partner to the top of the charts.

TRUCE: Quality British R&B (Gotta). Quality British R&B with gospel undertones. The garage mix by man of the moment Badd adds another dimension.

GUIDED BY VOICES: The Official Ironmen Rally Song (Matalo OLM-TG). The self-styled 'parody act' cannot obscure a great tune from the patron saint of US lo-fi rock.

SECOND LIFE: Lemon Line (Pixel CD 0087). Flouting the house/pop furore carved out by D:Ream, this Frankie Knuckles edit sounds slightly dated but will nevertheless pick up support from the clubbing faithful.

PJ & DUNCAN: Stepping Stone (Teestar CDST 9602). A former member of The Rockers hit which clocks along at a good pace and will pick up sales off the back of the party's UK tour.

CARL COX: Two Paintings And A Drum (Edel 0090715CDX). Cox's debut solo release precedes the April album. Exactly awaited, uplifting techs.

CAST: Walkway (Polydor 5761852). Not the best track on the album, this surprise release should make it a strong singles chart position thus far.

BRASSY BASS: CasperMonster C7A7). Second signings to Cream's label offer up a lo-fi funky Blaxtard treat, avoiding comparisons by use of distorted voices. Much use of fused taste guitars.

JANET JACKSON: Twenty Four/Seven (A&M 51952201). A lively album which is already receiving plenty of support from TV and radio, but it doesn't have even the hint of a hook.

WET WET WET: When We Were Young (Precious Organisation JWLCD 23). The downbeat Noo Yorkers' peculiar basses makes for atmospheric, vaguely unsettling but ultimately satisfying listening.

THE BEATLES: Anthology II (Parlophone CDPCSP728). Much better than the first in the series, Anthology II should interest fans and more with a number of great takes on classics from 1960-68.

SUNSCREEN: Change Or Die (Son Of D). This week's reviewers: Michael Arnold, Jake Barnes, Peter Brown, Sarah Davis, Catherine Eade, Leon Finlay, Lee Fisher, Paul Gorman, David Knight, Ian Nicolson, Tom Rollett, Martin Talbot.
Proving their fans' love runs pretty deep, Take That round off their career with their eighth number one, after selling over 250,000 copies of How Deep Is Your Love last week. The group sign off with 16 hits to their credit, and of the last nine only 1994's Love Ain't Here Anymore failed to reach number one. Only four acts have now had more number hits than Take That – The Beatles and Elvis Presley (17 each), Cliff Richard and Abba (nine).

On July 8 last year, R&B group Portrait's version of How Deep Is Your Love and reggae soul Fuzz's recording of Sappy Allove, a UK number two and a worldwide smash, and now Take That's cover of How Deep Is Your Love have earned Ben E. King's version. How Deep Is Your Love is the eighth C gibb brothers' composition to reach number one. Take That's retirement means that another boy group must assume their mantle as the teenagers' favourite and, though East 17 are doing very well, Take That's heirs apparent are Babyface. The Irish lads' hit Coming Home Now debuts at number four this week. It's their fifth consecutive Top 5 hit with some signature for any extant (as opposed to Take That, who are extint) boy group, and the best ever opening volley of hits registered by any act from the Emerald isle. The tide is definitely turning for Lush, who made their chart debut exactly two years ago, with their Mad Love UK. They've been on the verge of making it ever since, and broke through with their biggest hit to date in January, when Single Girl peaked at number 27. The South London group are even better with their new single Ladykiller, which debuts this week at number 22.

After hitting the Top 10 with seven singles, Ben E. King's version of How Deep Is Your Love first time out this year. Their new single Three Days debuts this week at number 12 but as of this year's 32 Top 10 hits have all been by the Top 10, the odds are against them improving. One of the factors which worked against Ben in this week was an answer sheet that included the hot new hits, which resulted in five new entries in the top 10—a new record.

When's Kitsch can only hope to make the chart more valid, it should be noted that the first ever shaped CD makes only a small impression on the chart this week.

The star- shaped version of 'Flaming Lips' This Here Giraffe accounted for 73% of its sales (the regular version made up the remainder) but the record sold only enough copies to debut at number 72.

Even though there's been a record intake of singles already this year, Oasis' phenomenal popularity is giving them multiple chart entries once weeks. This week they have five singles in the Top 75, and already this year they have accumulated 40 weeks on the singles chart. They remain the album chart's most popular attractions too, with What's The Story Morning Glory? (Edelly) and Definitely Maybe (bookending the Top 10. The former album sold over 100,000 copies last week, having its best week since the beginning of January.

Jonathan King appeared on the National Lottery Show on Saturday (8) to announce which of the eight shortlisted songs in the Great British Song Contest will contest the final this Friday (16). Whittled down from an initial entry of nearly 1,000 songs, the last eight were on Ken Bruce's Radio Two show on Friday, and a special BBC TOTP show in the evening, all of which precipitated heavy rating. The four finalists are: I Gave You Everything by Ceeb Red (Polydor), Ooh Aah... Just A Little Bit by Gina G (Eternal), Find Love by L'Alme (Infers/RCA), and A Little Love by Zeltah Massiah. The latter track has not been assigned a label, though Zeltah's club hit, Sexual Freedom, just mailed to DJs, is on Virgin's VC Recordings imprint.

Alan Jones

8 out of 10 retailers want to see more advertisements in Music Week

You wouldn't want to disappoint them, would you?

81% of music retailers surveyed in Music Week's reader profile survey (September 1995) would like to see more advertisements in Music Week giving details of new product launches and promotional campaigns.

When it comes to making stock buying decisions, retailers find Music Week more influential than consumer music press or other trade press.

In fact 10% of retailers who buy product have purchased a product or service after seeing it or reading about it in Music Week

(Source: Music Week Reader Profile Survey, 1995, results independently analysed by NOP Media)

So make a retailer happy today. Call the Ad Team now on 0171 620 3636

For everyone in the business of music
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist (Producer/Writer)</th>
<th>Label/CD/Release Date</th>
<th>Format</th>
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<tr>
<td>1</td>
<td>HOW DEEP IS YOUR LOVE</td>
<td>Stivie Wonder (Wonder/McLagan/McGrath)</td>
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<td>3</td>
<td>CHILDREN</td>
<td>The Smiths</td>
<td>Creation CRE EMI/Black Bull</td>
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<td>4</td>
<td>COMING HOME NOW</td>
<td>Tony Hadley</td>
<td>Virgin VSCD 157/9SCD 157</td>
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<td>5</td>
<td>PASSION</td>
<td>Genesis</td>
<td>Virgin VOGUE 15/9V 15</td>
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<td>6</td>
<td>ANYTHING</td>
<td>Jools Holland (Holland/Kilminster/Mclean)</td>
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<td>7</td>
<td>GREAT GOOD THING</td>
<td>Hüsker Dü</td>
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<td>8</td>
<td>I WANNA BE A HIPPIE</td>
<td>Mike Oldfield</td>
<td>Virgin VOGUE 15/9V 15</td>
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<td>9</td>
<td>GET IT ON</td>
<td>The Who</td>
<td>Warner Bros W 2679</td>
<td>12&quot;/CD/7&quot;</td>
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<td>10</td>
<td>FLYING TO THE SKY</td>
<td>Paul McCartney</td>
<td>Parlophone CDPCM 154/CDPCM 154</td>
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<td>Virgin VOGUE 15/9V 15</td>
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<td>OUT OF THE SINKING (RE-RECORDING)</td>
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<td>DISCo REVEnGE</td>
<td>The B-52's</td>
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<td>18</td>
<td>READY OR NOT</td>
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<td>LADYKILLERS</td>
<td>The Big Big World</td>
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<td>21</td>
<td>ONE OF US</td>
<td>Sting</td>
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<td>22</td>
<td>TWO PAINTINGS AND A DRUM</td>
<td>The Black Crowes</td>
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<td>HALLO SPACEBOY</td>
<td>The Cardigans</td>
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<td>24</td>
<td>COUNT ON ME</td>
<td>Edwyn Collins</td>
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<td>25</td>
<td>REACH</td>
<td>Simply Red</td>
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<tr>
<td>26</td>
<td>EARTH SONG</td>
<td>George Harrison (Harrison/Beck/Bentley)</td>
<td>Capitol</td>
<td>12&quot;/CD/7&quot;</td>
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<tr>
<td>27</td>
<td>I JUST WANT TO MAKE LOVE TO YOU</td>
<td>Dr. &amp; The Medics (Dr./Medics/Blondell)</td>
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<td>12&quot;/CD/7&quot;</td>
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<tr>
<td>28</td>
<td>LET YOUR SOUL BE YOUR PILOT</td>
<td>The Sundays</td>
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<tr>
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<td>The Verve</td>
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<td>30</td>
<td>BE MY LOVER (REMIX)</td>
<td>Brian Eno</td>
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<td>12&quot;/CD/7&quot;</td>
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<td>31</td>
<td>SMoKE GETS IN YOUR EYES</td>
<td>The Smiths</td>
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<td>32</td>
<td>DARK THERAPY</td>
<td>Jeff Buckley</td>
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<td>33</td>
<td>HENRY LEY</td>
<td>Free</td>
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<td>34</td>
<td>SLIGHT RETURN</td>
<td>Simply Red</td>
<td>Creation CRE 185/CRE185T</td>
<td>12&quot;/CD/7&quot;</td>
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</tbody>
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**NEW**

- **THE SOUND**
  - Junior Boys' Own (JBO DEC 18/7 - JBO DEC 18/7 | BBE JBO DEC 18/7
- **OPEN ARMS**
  - Columbia (86927/86927/86927 | EMI/86927/86927/86927
- **DO YOU STILL DO?**
  - East India College (East India College/McCormack/McCormack) | Creation CRE 185/CRE185T
- **THE RIVERBANK SONG**
  - RCA (83742/83742/83742/83742 | EMI/83742/83742/83742/83742
- **ELECTRONIC PLEASURE**
  - Virgin (Virgin/Johnson/Lane/Johnson) | Creation CRE 185/CRE185T
- **WONDERWALL**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **IF YOU DON'T KNOW ME**
  - Mandarin (Mandarin/Ing/Ing) | Creation CRE 185/CRE185T
- **MOTHERTOP**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **MISSING**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **NEVER NEVER NEVER**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **HOMETOWN UNICORN**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **ONE BY ONE**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **FATHER AND SON**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **HEAT**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **CAN'T GET YOU OFF MY MIND**
  - Virgin VOGUE 15/9V 15 | Virgin VOGUE 15/9V 15
- **WHATSOEVER**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **FATHER AND SON**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **JESUS AND THE WILD ANIMALS**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **CIGARETTES & ALCOHOL**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **DOMINATION**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **ANGEL'S PARADISE**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **GIVE ME LUV**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **ALL I NEED IS A MIRACLE**
  - Virgin VOGUE 15/9V 15 | Virgin VOGUE 15/9V 15
- **I WILL SURVIVE**
  - Virgin VOGUE 15/9V 15 | Virgin VOGUE 15/9V 15
- **KEEP ON BURNING**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **WILLIE THE WISDOM**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **LIVE FOREVER**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T
- **WHO DO I LOVE**
  - Creation CRE 185/CRE185T | Creation CRE 185/CRE185T

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**MARK MORRISON**

As featured on the forthcoming album 'Return of the Mack'
## TOP COMPILATIONS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label/CD (Distribution)</th>
<th>Notes/Vinyl</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE BEST...ALBUM IN THE WORLD...EVER!</td>
<td>Virgin, Motown</td>
<td>Cass/Vinyl</td>
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<td>2</td>
<td>IN THE MIX 96</td>
<td>Virgin, VTC/DMC</td>
<td>7/F.</td>
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<tr>
<td>7</td>
<td>TOP 75 ALBUMS</td>
<td>Virgin, VTC/DMC</td>
<td>7/F.</td>
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</table>

## ARTISTS A-Z

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<th>Label/CD (Distribution)</th>
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<tbody>
<tr>
<td>1</td>
<td>THE GREATEST DANCE ALBUM UNDER THE SUN</td>
<td>Telstar</td>
<td>Telstar TCD 2191/STAC 2191/IMMI</td>
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<tr>
<td>2</td>
<td>OUR FRIENDS ELECTRIC</td>
<td>Telstar</td>
<td>Telstar TCD 2191/STAC 2191/IMMI</td>
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<tr>
<td>3</td>
<td>AMBIENT Moods</td>
<td>Polygram TV</td>
<td>Polygram TV 156122/IMMI</td>
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<tr>
<td>4</td>
<td>BRIT AWARDS 96</td>
<td>Columbia SONY TV</td>
<td>Columbia SONY TV 156122/IMMI</td>
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<tr>
<td>5</td>
<td>TOP GEAR</td>
<td>Columbia SONY TV</td>
<td>Columbia SONY TV 156122/IMMI</td>
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<td>6</td>
<td>BEST SWING 96 - VOL.2</td>
<td>Columbia SONY TV</td>
<td>Columbia SONY TV 156122/IMMI</td>
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<tr>
<td>7</td>
<td>DANCE TIP</td>
<td>Warner</td>
<td>Warner TV/Sony 25542/IMMI</td>
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<tr>
<td>8</td>
<td>THE BEST OF THE NINETIES...SO FAR</td>
<td>EMF TV/EMI</td>
<td>EMF TV/EMI 325121/IMMI</td>
</tr>
</tbody>
</table>

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### Notes
- Cass/Vinyl: Cassette/Video
- 7/F.: 7-inch single
- IMMI: Indian Music Media International
- VTC/DMC: Virgin/DMC
- Sony TV: Sony TV
- Telstar: Telstar
- Polygram TV: Polygram TV
- Warner TV/Sony: Warner TV/Sony

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### Additional Information
- The table above lists various music compilations and artists' names. Each row contains the title of the compilation, the artist producing it, and the label or CD/DVD distribution company.
- The notes column includes details such as reference to specific albums or singles.
- Labels and distribution companies are indicated, along with the type of media (Cassette/Video, 7-inch single, etc.).
- Artists and producers are listed for each compilation.

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### Music Week

Music Week 9 March 1996
AIRPLAY PROFILE

STATION OF THE WEEK

Neither all gold nor contemporary, Sigle Choice is a hybrid with a bid to musically win over its 15 to 35-year-old target audience. The combination of three decades of favourite artists with new chart material in a policy head of programme Neil Connors is confident will appeal across the generations. "We play music from East 17 and Take That right through to Enya and Annie Lennox, Oasis and Blur, a very wide mainstream appeal," he says. "We try to target ourselves between Radio One and Radio Two and a gold station and an FM station so we're perhaps a Radio One and a half." Currently on a Friday, with a junior show of 73,000 listeners, a 12% reach and 5.2% listening share in its 400,000 transmission area, the station opened as KFM Radio in 1990 before undergoing a radical overhaul two years later when Sigletook over the station from owner EMAP. "KFM had a bit of an alternative edge at the time, it was the Manchester music scene at its height. Having said that, the Manchester scene is probably bigger now," he says. In came a new name for the station serving south Manchester and Cheshire and a more mainstream music playlist, drawn up by Connors with input from other presenters. Yet he does entertain audience telephone research "I go very much on my own judgement," he says. "I've been in the music business for four years and worked in retail for seven years with HMV records. I've spent a lot of time in recording studios. I did session work for the BBC and I was a professional musician for seven years so I trust my ears. I also trust my own jocks" era as well.

As to music choice, Connors - with the station since its KFM days - says: "We are chart-led. We have a chart diary, especially in the A and B lists, really anything until it's firmly in the chart, exceptions being something so big as the Beatles single or a new Take That song. "Though the format dictates the schedule, there are room for guest music interviews - recently including Paul Carrack, Erasure and Cliff Richard - a mid-week album chart and specials, including a recent Beatles weekend and a Top 20 chart which was broadcast over the Christmas period.

Paul Williams

TRACK OF THE WEEK

Blur's much-documented chart-topping battle with Oasis in the summer very effectively helped to break many stations' previous reluctance to feature the band, but while the two-week chart-topping Country House remained high on playlists for many weeks, the follow-up single The Universal has been given a far less friendly welcome. First detected on Signal Choice in the week of parent album The Great Escape's release, the single attracted most support from GLR during its first few weeks of airplay. By the time Country House was making a swift falloff ascent of the chart, radio play gradually picked up for The Universal. As ever, new music champion Radio One A-listed the track early on, placing it in its No.2 position two weeks ahead of its debut at five in the sales chart. City, Clyde, Piccadilly and Virgin all got behind the track, too, but Capital managed a best of only five plays and Atlantic initially overlooked the song, preferring, like many other stations, to give proven radio hit Country House heavy support. With the single falling out of the Top 10 after only a week in the sales chart, radio plays quickly reached a peak of 420. Then, as The Universal lost support, its predecessor started a radio revivel, re-entering the airplay Top 50 as its follow-up dropped out of the sales Top 20. Weekly plays for the current single started to stabilise and its decline slackened as Atlantic finally started to play the track a month after it charted. The station quickly made up for lost time by becoming the song's biggest supporter, including in the final week of 1995, giving it 65 generous plays.

Paul Williams

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Label</th>
<th>Unplay</th>
<th>No. of plays</th>
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<tr>
<td>1</td>
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<td>NEVER LOSE</td>
<td>1157</td>
<td>1187</td>
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<tr>
<td>3</td>
<td>HOW DEEP IS YOUR LOVE (TNT)</td>
<td>1038</td>
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<td>4</td>
<td>ONE OF US</td>
<td>896</td>
<td>909</td>
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<td>5</td>
<td>I WANT TO LOVE YOU (TNT)</td>
<td>1205</td>
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<td>ONE BY ONE (Wax)</td>
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<td>9</td>
<td>READY OR NOT (Lightning Seeds)</td>
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<td>10</td>
<td>JESUS TO A CHILD (George Michael)</td>
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<td>11</td>
<td>SEARCH FOR THE HERO (Peter C as)</td>
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<td>I WANT TO LOVE YOU (TNT)</td>
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<td>13</td>
<td>CHILDREN (Robert Miles)</td>
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Virgin

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<td>ONE BY ONE (Wax)</td>
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<td>569</td>
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<td>NEVER LOSE (TNT)</td>
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<td>3</td>
<td>I WANT TO LOVE YOU (TNT)</td>
<td>470</td>
<td>503</td>
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<tr>
<td>4</td>
<td>ONE BY ONE (Wax)</td>
<td>456</td>
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<td>I WANT TO LOVE YOU (TNT)</td>
<td>206</td>
<td>211</td>
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<td>SEARCH FOR THE HERO (Peter C as)</td>
<td>390</td>
<td>394</td>
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<td>7</td>
<td>I WANT TO LOVE YOU (TNT)</td>
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Atlantic 252

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<td>531</td>
<td>569</td>
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<tr>
<td>2</td>
<td>ONE BY ONE (Wax)</td>
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<td>I WANT TO LOVE YOU (TNT)</td>
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<td>5</td>
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<td>SEARCH FOR THE HERO (Peter C as)</td>
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<td>8</td>
<td>I WANT TO LOVE YOU (TNT)</td>
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All data this page | © Music Monitor. Station profile charts include total number of plays per stations from 0.10 on Sunday 26 February 1995 until 24.00 on Saturday 2 March 1995.
### TOP 50 AIRPLAY HITS 9 MARCH 1996

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<td>Take That</td>
<td>RCA</td>
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<td>Cher</td>
<td>WEA</td>
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<td>8</td>
<td>LET YOUR SOUL BE YOUR PILOT</td>
<td>Sting</td>
<td>A&amp;M</td>
<td>823</td>
<td>+15</td>
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<td>SLIGHT RETURN</td>
<td>Bonnie Tyler</td>
<td>Superior Quality</td>
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<td>11</td>
<td>YOU LEARN</td>
<td>Alaric Morissette</td>
<td>Maverick/Warner Bros.</td>
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<td>STEREOTYPES</td>
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<td>Food/PolyGram</td>
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<td>Lightning Seeds</td>
<td>Epic</td>
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<td>Gabrielle</td>
<td>Go-Go</td>
<td>856</td>
<td>+34</td>
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**Clown**

- **Hey Jude** (Mercury) 331 +2 +32 +130
- **KEEP ON BURNING** (Edwyn Collins) 206 +19 +25.94 +38
- **MISSING** (Everything But The Girl) 578 -16 -25.77 -21
- **PERSEVERANCE** (Terrorvision) 134 +108 +24.27 -32
- **I JUST WANT TO MAKE LOVE TO YOU** (Etta James) 597 -28 -24.27 -32
- **DO U STILL?** (East 17) 542 -3 -23.79 -36
- **HALLO SPACEBOY** (David Bowie) 237 +7 +22.64 +8
- **COUNT ON ME** (Whitney Houston & Cece Winans) 616 +17 +21.62 +47
- **COMING HOME NOW** (Boyzone) 278 +26 +20.95 +104
- **ALL I NEED IS A MIRACLE '96** (Mike & The Mechanics) 826 -12 +20.56 -22
- **LET YOUR SOUL BE YOUR PILOT** (Sting) 143 +7 +19.64 +185
- **TOO MUCH LOVE WILL KILL YOU** (Queen) 542 +13 +19.26 +20
- **GOOD THING** (Eternal) 771 +1 +18.81 +23
- **FATHER AND SON** (Boyzone) 491 -17 +18.12 +23
- **OPEN ARMS** (Marian Carey) 500 -25 +18.14 +23
- **DISCO 2000** (Pulp) 556 +3 +17.87 -16
- **GANGSTA'S PARADISE** (Capitol feat L.V.) 296 -11 +17.87 +1
- **OUT OF THE SINKING** (Paul Weller) 81 +59 +17.71 +4
- **JESUS TO A CHILD** (Tommy Boy/MCA) 353 -29 +16.88 -44
- **GOING FOR GOLD** (Shed Seven) 37 +131 +16.34 +286
- **SPACECRAFT** (Babyshambles) 175 +7 +16.32 +49
- **CHILDREN** (Robert Miles) 346 +30 +15.91 +57
- **EARTH SONG** (Michael Jackson) 523 +7 +15.24 -2

**Most Added**

- **IN WALKED LOVE** (Louise) 231 +151 +13.06 +51
- **AEROPLANE** (Red Hot Chili Peppers) 591 -35 +12.86 +159
- **KEEP THE MUSIC STRONG** (Bizarre Inc) 101 +22 +12.64 +5
- **WHATSOEVER YOU WANT** (Tina Turner) 323 +35 +12.64 +31
- **RETURN OF THE Mack** (Mark Morrison) 100 +64 +12.59 +16
- **ECLIPSE** (Garbage) 143 +23 +12.22 +111
- **BREATHE (A LITTLE DEEPER)** (Blameless) 82 +43 +12.20 +33

**BIGGEST INCREASE IN PLAYERS**

- **IN WALKED LOVE** (Louise) 231 +151 +13.06 +51
- **AEROPLANE** (Red Hot Chili Peppers) 591 -35 +12.86 +159
- **KEEP THE MUSIC STRONG** (Bizarre Inc) 101 +22 +12.64 +5
- **WHATSOEVER YOU WANT** (Tina Turner) 323 +35 +12.64 +31
- **RETURN OF THE Mack** (Mark Morrison) 100 +64 +12.59 +16
- **COMING OF GRACE** (Oasis) 172 +111

**BIGGEST INCREASE IN AUDIENCE**

- **IN WALKED LOVE** (Louise) 231 +151 +13.06 +51
- **AEROPLANE** (Red Hot Chili Peppers) 591 -35 +12.86 +159
- **KEEP THE MUSIC STRONG** (Bizarre Inc) 101 +22 +12.64 +5
- **WHATSOEVER YOU WANT** (Tina Turner) 323 +35 +12.64 +31
- **RETURN OF THE Mack** (Mark Morrison) 100 +64 +12.59 +16
- **COMING OF GRACE** (Oasis) 172 +111

**TOP 10 GROWERS**

<table>
<thead>
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<th>Pos.</th>
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<th>Artist</th>
<th>Total Plays</th>
<th>Air % Change</th>
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<td>Oasis</td>
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<tr>
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<td>LET YOUR SOUL BE YOUR PILOT</td>
<td>Sting</td>
<td>823</td>
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<td>IN WALKED LOVE</td>
<td>Louise</td>
<td>231</td>
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<td>HALLO SPACEBOY</td>
<td>David Bowie</td>
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<td>Boyzone</td>
<td>276</td>
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<td>Jean Osborne</td>
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<td>WHATSOEVER YOU WANT</td>
<td>Tina Turner (Parlophone)</td>
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<td>10</td>
<td>ONE MORE CHANCE</td>
<td>Madonna (Mercury/Warner Bros.)</td>
<td>172</td>
<td>+111</td>
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**TOP 10 MOST ADDED**

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<td>JUST A LITTLE BIT</td>
<td>Bono (U2)</td>
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<td>+6</td>
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<td>SOMETHING I DON'T KNOW</td>
<td>Bono (U2)</td>
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<td>+6</td>
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<td>6</td>
<td>COMING HOME NOW</td>
<td>Boyzone</td>
<td>39</td>
<td>+5</td>
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<td>7</td>
<td>ONE MORE CHANCE</td>
<td>Madonna (Mercury/Warner Bros.)</td>
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<td>Everything But The Girl (RCA)</td>
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<td>YOUR SOUL BE YOUR PILOT</td>
<td>Tina Turner (Parlophone)</td>
<td>50</td>
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© Media Monitor. Chart shows tracks boasting greatest increase in number of plays.
tribal backers launch new club

The Mean Fiddler Organization and Universe this week launched a new superclub, the Complex, in Islington, north London. The latest venture will build on the two organisations' success with their Tribal Gathering dance festival, the second of which was announced last month. The site of the Complex previously housed two clubs, the Paradise and the Box, as well as a snooker hall. The building has been converted at a cost of £400,000 and the new club will be spread across four floors with a 1,500 capacity. The new venue will aim to attract an underground audience. "We're aimed at the people that would come to a tribal gathering - bony, intelligent, switched-on people into good underground music," says Universe's Paul Shurey. The Complex team are confident that the club will be able to make its mark in London's already congested club world. "It will be the club that London has always needed," says Nadii Contractor, promotions manager at the Mean Fiddler. "It will be the ultimate dance club with a truly eclectic policy and the best dance music across the board." At the moment the club is licensed to run from 10pm to 5am on weekends. Friday nights at the Complex will see Universe move its long-running Final Frontier club over from Club UK for a techno-based night called Beyond The Final Frontier. DJs for the opening night will include Jon Cooke, Jeff Mills, Gayle San, Steve Johnson, DJ Dog, Carl Cox, James Lascelles and LTJ Bukem. Saturdays will be a night called Kingsize organised by long-standing London club runner Scot McKinnley with Sash and Paul Oakenfold appearing on the opening night. "The music policy of the club in general will be a safe haven from handbag - the deeper end of house and more underground music in general. We're looking to focus on a new generation of US DJs, avoiding the DJ dinosaurs and any handbag-taintend jocks," says Shurey.

generator regenerates

A new dance-based magazine is being launched by the editorial team behind the recently-deceased Generator. The first issue of the new 100-page publication will hit the news stands on March 28 published by Mark Allen Publishing and distributed by Comag. The editor of Wax will be Generator's former listings editor Anna Smith. "We went to take what we were doing with Generator to another dimension, which will now be possible with our new publisher and distributor. In general, though, apart from me now being editor, it's the same old team," says Smith. Editorially, the magazine will build on Generator's base. "We aim to keep our reputation for serious music coverage but we'll also be trying to make sure the magazine is lively and not too serious. We want to draw lifestyle readers as well as music fans and are pleased to see us back in better shape," says Smith. The first issue of Wax will feature a giveaway CD from Liverpool's Protectize label.

inside

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club chart:

1 STATE OF INDEPENDENCE Donna Summer
2 cool cuts:

1 FIRESTARTER The Prodigy

your chance to win the rm cool cuts album

judge jules in dance wars head-to-head

dj joy chappell picks his top 10 classics

BOOM BOOM BOOM

DISCO'S REVENGE
REMIXES BY DEEP DISH
DAVID ANTHONY / JOHNNY VICIOUS
CD INCLUDES "DESPERADO" - EL MARACHI
OUT NOW
VINYL • CD • CASSETTE

BOOM BOOM BOOM
Club: Ritmo Jazz, at Club 0, 9 Young Street, High Street, Kensington, London. Monthly Fridays (next one March 1), 10pm-3am.

YOUR CHANCE TO WIN THE COOL CULTS ALBUM

It's a world first – the first ever RM Cool Cuts album, released by Passion Music in association with RM. Now's your chance to win one of 20 copies we are giving away this week.

Yes, it's here, 'Cool Cuts Volume 1', and to celebrate the launch of this must-have of collections, you can win your very own copy. Just answer this single question – 'What was the biggest-selling dance tune in 1996? (a) Everything But The Bass's 'Missing You' (b) Outkast's Brothers.' "Boom Boom Room' (c) The Original's 'Run U Body/Four Cool Cuts Comp, RM 2,459 Blackbird Rd, London SE1 9UR by Tuesday March 12. Good luck. And if you don't win, don't forget, 'Cool Cuts Vol 1' from all good record stores!

THAT TRACK LISTING IN FULL:
The full track listing of the first RM presents Cool Cuts album is: (Reaching Up - Raw Vocal Mix) by Oscar G feat. Merck Michiel; Test My Body (This Side Mix) by Frank E with O'Mighty feat Ambrosio; Get Myself Together (Periods Overdub Mix) by The Barbarians; Keep Hope Alive (There Is Hope Mix) by The Crystal Method; Peregrine by Nature's Run Grooves; Rock Of Survival (Rockstar Club Edit) by Satta & Soul feat Sheeva Villas; Changes (Freestyle In Rhythm Revamp) by DJ Dynwo; Freedom (Make It Funky) On & On Strong Vocal Mix) by A Li Louis Playing Black Magic; I'll Give The Rhythm (Rhythm Club Mix) by Rhythm & Vibe; Another's Popular Weapon Mix) by Kathy Styles; and 'Happy Days (Moduks K measurable Melody) by Sweet Nasty feat. Dee Roberts.

Capacity/PA:
special features: 200/3K downstairis; 1K in Experimental Zone/drinks of pub prices.
Door policy: "Open minded," - Simon Burnett.
Music policy: Upstairs – jazz, rare groove, Latin music; downstairs: new school jazz, broadside soul and drum and bass.
DJs: Residents – Simon Das and Simon Burnett. Guests – Gilles Peterson, DJ Food and Ashley Beedle.
Spinning: Iis and Solo 'Dusted'; UFO 'Loud Minority' (Alex Reece Mix); Lava 'Lava EP'; Lamb 'Gold (Mixes)'; The Pharcyde 'Runnin'.
DJ's view: "We try to adopt the jazz spirit of freedom, mixing up styles, cultures and genres." – Simon Das.
Ticket price: £5.

White to one generation Annie Nightingale will forever be remembered as the thinking man’s rock chick, to the current generation of clubbers and trendsetters, the ex-DJ City Whistle Test presenter is the woman responsible for Radio One's Chillout Zone broadcast between 2am and 4am every Sunday morning. Since its inception in 1994, Nightingale's show has gained a solid reputation for its comprehensive coverage of the more mellow and experimental side of the dance and electronic music scene. Now a new CD on Heavenly Records, 'Annie On One', captures the show perfectly, winging its way through tracks from artists as diverse as the Scream Of Perseus, Primal Scream, 808 State, Black Sheep, junglists T Power to Mo Wack's Gom Savar.

The CD follows the original ethos of the show, according to Nightingale, which was to make more obscure dance records available to everyone. I wanted a show that linked up the whole country. There are a lot of people in the sticks who can't get to a good club or 'haven't got a specialist record shop who don't get to hear all these obscure records," she explains. According to the LP features many tracks that have since been deleted to get in the first place such as Flowered Up's epic 13-minute 'Weatherman'.

Almost done in a large group in terms of handling on dance-based music, Nightingale says it comes from a more general obsession. "I still do get really excited about something like. I couldn’t just do it, it’s an obsession," she says. The CD is out on March 11.

[Continued on next page...]

Dave PIERCE

R1 jocks in albums head-to-head
dave pierces your ears

Ritchie Hawtin, Happy Clappers, The Tabernacle, Mr Roy, Judy Cheeks and Yosh are among those featured on the 26-track set.

Peel's popularity at Radio One is such that he is now the chosen substitute presenter for many of the weekday shows. Recently filling in for Chris Evans on the breakfast show, "I got four free choices which is more than I ever got at Kiss," says Pearce. "I even got to play Galliano on there which must be a first. "Dave Pearce President Club Vibes' is out now on Escapade.
may the sales force be with you, jules

A new twist on the rather hackneyed dance DJ compilation concept is 'Dance Wars', a new album in the 'Journeys By DJs' series that pits Judge Jules against John Kelly in a musical head-to-head.

Indeed, the CD cover for the LP featuring the two DJs in Star Wars-style get-up is almost worth the cost of the CD alone. "Unlike a lot of DJs, we don't take ourselves too seriously. So we don't insist on pictures of us being really po-faced," says Jules. "Although the funniest thing is that John is a Scouser and they're notoriously paranoid about people taking the mickey out of them, especially saying things like 'they're all criminals', and they

he is in a prison outfit on the sleeve of our record." The coupling of the two DJs reflects a long-standing friendship. "We first met in 1990 when John had a club called the Underground in Liverpool that he used to run with James Barton from Cream. Then we used to get the same gigs and even thought he'd be buying his records up north and me down south, we'd always think the same records," says Jules.

On 'Dance Wars', the duo have split the load with Kelly concentrating on what Jules calls "quirky old stuff", while he himself has concentrated on more "high calibre" things. Outside his DJing, Jules has had a highly successful start to his career as a record company A&R man of Mercury's dance imprint, Manifesto, where he began to work last summer. The arrival of Gusto's 'Dance's Revenge' in 'Pairs' club chart Top 10 last week gave the company its fifth Top 40 and third Top 10 hit since its first outing one year ago. The company's other Top 10 hits were the remix of Donna Summer's 'I Feel Love' and Josh Wink's 'Higher State Of Consciousness', which sold more than 200,000 copies.

"I'm particularly proud of the Gusto and Josh Wink tracks because neither are what you'd call conventional chart fodder. And from an A&R angle, we were on to both tracks ages before anyone else," says Jules.

He also feels that the success of such tracks gives an indication of where the dance scene is currently heading. "It's a time of flux at the moment with a lot fewer vocal tracks taking centre stage. Now instrumental tracks that people would probably have been bored by two years ago are making the charts," he says. However, Jules feels that all the reports that the dance scene is dropping off are premature. "It's certainly not getting smaller. In fact things are still getting bigger. I could be playing 12 gigs a week. Mid week I'm still doing packed gigs at clubs with 800-1,200 capacities."

With his two weekend radio shows on Kiss still regarded as among the most important in radio, speculation has been rife for years that he will be the next dance DJ to get the call-up from Radio One. "I don't know that I'm ready, it's the type of thing that you do among the most important in radio, speculation has been rife for years that he will be the next dance DJ to get the call-up from Radio One."

underworld move up into the big school

Although not yet at the point of counting their gold discs, Underworld are certainly up there in the premier league of techno and dance-based groups with the likes of Leftfield and Prodigy.

After a series of well-received appearances at last year's round of summer festivals, the group are set to consolidate their growing fame with the release of their second album, 'Second Toughest In The Infants'. Indeed, the group even have two tracks on the OST of the current UK cult film Trainspotting.

Following the group's critically-acclaimed debut 'Dubnobasswithmyheadman', Underworld members Karl Hyde, Rick Smith and Darren Emerson have covered genuine musical journeys that touch on every conceivable dance music reference past and present, with Hyde's trademark vocals and scraping guitar driven in for good measure.

The group are particularly happy to have been one of the acts crossing dance music over to traditionally rock audiences. "The UK is the home of that eclectic mentality so I really hope it continues to grow here. Last year we did the dance tent at the Phoenix Festival and then performed on the main stage and got just as good a reaction, which was a great feeling," says Karl Hyde.

Part of the group's success has been in keeping the various parts of their career distinct. "Everything is quite separate. A 12 inch is made to be played in a club. An LP is an LP and live and is completely improvised. We're not a group who are interested in improving on an album. Everything is done for its own value and in its own right," says Hyde.

By adopting this approach the group have been able to keep their original fanbase in the clubs with single releases while creating an album with a universal appeal. Chased by various majors, the group decided to stay with Indie Junior Boy's Own in the UK. "Outside the UK we might need those infrastructures but in the UK we're happy. We're very people-driven and Boy's Own doesn't put any pressure on us and just lets us get on with making our records," says Hyde.

'Second Toughest In The Infants' is out on March 11.
Specialist areas:
- House, garage, techno, trance, US imports
- European labels, classics
Merchandise includes:
- Record bags, T-shirts, jackets

Owner's view:
"We've been here about a year and business couldn't be better. We're selling lots of house and US garage and the harder tracks such as techno and trance are also going pretty well. For the next year we're looking to build on what we've already achieved and we're also stocking more of our own brand of clothing. From March," - Nell Stamp.

Distributor's view:
"A relatively new shop that's really gone from strength to strength. They started off with just the garage and the house material but now they stock right across the board... even Dutch trance. They really know what they're talking about in there as well," - Simeon Friend, Amato Distribution.

Dj's view:
"I play up north a lot in clubs like Progress and Cream and you've got to be pretty upfront in there. Nell gets all the rare records and all the US imports really, really quickly. He's always really up on the tracks from labels like Strictly Rhythm too. The shops in central London could learn a lot from this shop," - Dee James.
JOHN McCABE 

This is a super old track. It's a classic top track that came out around '82. It might be something to do with a technocratic growing up in Brooklyn.*

The message' 
grandmaster flash (sugarhill) 

*Tell me what to do* 
johnny hammond (fantasy) 

'Born on' April 7, 1971, Croydon. Life before djing: bricklayer. First dj gig: "the umoo video launch party at the Millenium Forum in 1993 I managed to get myself on after Paul Oakenfold. He played from 10-11pm and I played from 11-12am. It was my first full on gig." Most memorable gig: Best - "Anywhere where the crowd's up for it. Dublin last weekend on a DJJ tour; at the Montreal University at the end of the gig when the crowd started screaming for me after I faded out. Worst - "a gig I did in the North a few months ago where the decks were jumping and feedback and the monitors were screaming in my ear." Favourite club: The End, London - "The sound system is awesome, it makes your job easier." Back to basics, Leeds. Next three gigs: Liberation, Grimsby (March 24); Arcturus, Middlesex (April); Swansea University (May). D.J. TRADEMARK: "try to play a bit of everything - slightly horrible than most and I like to play some original sounds. Life outside djing: Working for Breminick/ Journeys By Dj; lots of editing - "the studio downstairs will be my baby"; remixes include Nomad's 'Devotion'; drinking Guinness; comedy fan - Red Dwarf fan and likes the Comic Strip; spending money.

CROYDON BRICKIE TURNED DJ JAY CHAPPELL PICKS HIS TOP 10 CLASSIC TRACKS

Beat Bob' ramelle z v k rob (profile) 

"This is the most sampled records of all time. Its three minute drum break screams out to be sampled - and everyone has.*

Apache incredible bongo band (mgm bootleg) 

"Old Skoolies' jazz funderings with about three drummers. This version of Apache is one of the most sampled records of all time. Its three minute drum break screams out to be sampled - and everyone has.*

Tell the music use you' the nightwriters (jackie brown) 

"This is classic house music from 1987/88. I like it for the chords and because it came out at a time when everyone was taking loads of drugs for the first time. It sends a shiver down my spine every time I hear it.*

'Summer madness' koool and the gang (de-lite) 

"Its that moogy keyboard that does it, and if it goes from half speed to double speed, it was rave - I would have liked to have been at that concert. It came out about 1975.*

'Similak child' (from the album 'well in sheep's clothing') black sheep 

"I got this at Mr Price Records in Croydon when I was 13 and had no idea who was about their years ago. I owe a lot to that shop. I used to go there on Saturday afternoons. This record came out around '92. The words are so good. Its a story about him meeting this girl, she's the most stunning thing he's ever seen. There's a strange dog barking in the background which is in tune with the music.*

'Flash light' parlament (casablanca) 

"A complete funkadelic track. The baseline is to die for - people don't write baselines like that any more - and those weird analogue keyboards, strange, squelchy, funky sounds.*

'Stories' izit (pig n trumpet) 

"This came out around 1990/91. It sounded old even when it first came out. It has a great funk in a rather strange sample. They should have gone on to much bigger and better things.*

The message' 
grandmaster flash (sugarhill) 

"Like this for obvious reasons, its a good rap story about life in the Bronx.*

'Apache' incredible bongo band (mgm bootleg) 

"Old Skoolies' jazz funderings with about three drummers. This version of Apache is one of the most sampled records of all time. Its three minute drum break screams out to be sampled - and everyone has.*

The message' 
grandmaster flash (sugarhill) 

"Like this for obvious reasons, its a good rap story about life in the Bronx.*
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
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<td>26</td>
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<td>33</td>
<td>WHAT YOU WANT</td>
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**Moné. Movin'.**

Mixes from: Heller & Farley/Jazz-N-Groove/Frankie Feliciano

4th March 1996. Two 12"s and CD.
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<thead>
<tr>
<th><strong>STATE OF INDEPENDENCE</strong></th>
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<td>Donna Summer</td>
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<td><strong>7</strong></td>
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<td>Hyper Go Go featuring Adeva</td>
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<td>Media/MCA</td>
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<td>I JUST CAN'T HELP BELIEVING</td>
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<td><strong>18</strong></td>
<td>PASSION</td>
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<td><strong>19</strong></td>
<td>X FILES</td>
<td>Bit To Beat</td>
<td>RCA</td>
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| **20** | THE PLEASURE PRINCIPLE/ALRIGHT/ TWENTY FOURPLAY | Janet Jackson | AM:PM |
| **21** | IF I WERE YOU | k.d.lang | Warner Bros. |
| **22** | LET THE MUSIC PLAY | BBQ featuring Erin | MCA |
| **23** | IN WALKED LOVE | Louise | 1st Avenue/EMI |
| **24** | LET THE MUSIC PLAY | Mary Kiani | Mercury |
| **25** | THE OFFICIAL END OF IT ALL | Sexed | ZTT |
| **26** | WE GOT IT | Immature featuring Smooth | MCA |
| **27** | HALLO SPACEBOY | David Bowie | RCA |
| **28** | OOH AAH...JUST A LITTLE BIT | Gina G | Eternal |
| **29** | AMERICA/HOLDIN'/THE FLOW | Full Intention Stress/US Sugar Daddy | Eternal |
| **30** | STUCK IN THE MIDDLE | Reservoir Gods | Steppin' Out |
| **31** | ONLY ONE | Peter Andre | Mushroom |
| **32** | SHOW ME THE WAY | C.B. Milton | Logic |
| **33** | GOOD THING | Eternal | 1st Avenue/EMI |
| **34** | LOOKS LIKE I'M IN LOVE AGAIN | The Rah Band | Running Note |
| **35** | FRENCH KISS | Jeremy Jackson | Ultrapop |
| **36** | NAGASAKI | Ken Doh | ffrr |
| **37** | LET YOUR SOUL BE YOUR PILOT | Sting | A&M |
| **38** | BEETHOVEN WAS BLACK | Club Risque | Love This |
| **39** | I WILL SURVIVE | Diana Ross | EMI |
| **40** | TOCCATA & FUGUE | Vanessa-Mae | EMI Premier |
The Prodigy: 'The Firestarter' (dub)
The Prodigy are back with a typically scorching chunk of beat-heavy techno featuring some manic vocals and an awesome synth line. 'Firestarter' goes straight for the jugular and comes in two original mixes, a harder remix from Emporio and a brilliant funky, hard hip hop mix titled 'Malolot Bitch'. Straight in the Top 10, no question, and destined to be pounded in the clubs.

WINC 'Thoughts Of A Tranced Love' (Limbo). Yer man Josh Wink gets a deserved re-release for his 1994 classic, 'Thoughts... with its distinctive slow build and immediate vocal hook, it sets the trend for challenging, cultivated trance records. Before the Goa scene bitized the genre with harder, and often less adventurous, beats. Wink himself has gone on to produce harder, more minimalistic works but this stands the test of time as a beautifully constructed dance record and the two remixes struggles to add anything to the unique original.

MONE 'Movin' (AM:PM). This is a fine follow-up to last year's excellent 'We Can Make It. The diva is in delirious mood, delivering a stringing monologue with powerful Adeva-like vocals that incorporate a snatch of 'I Will Survive'. The lead mix from Jazz'O'Grove has plenty of oomph, incorporating strong organ and piano lines along with some big breakdowns. Frankie Fiacconi keeps the Hammond swirling on his slightly more restrained but still bumping vocal mix. Heller & Felicer deliver a brilliantly bouncy Roach Motel reworking with spongy and squelchy keys clumping together with the crispiest of rhythms. Their Fire Island version keeps it sharp and snappy, giving the vocals plenty of room for manoeuvre. The doublepack is completed

BEVERLEY KNIGHT
MOVING ON UP
(ON THE RIGHT SIDE)

THE NEW HIT SINGLE FROM THE A-FUNK ALBUM
Produced by the Ethnic Boyz
Released 11-3-96

dömè
KILLOWATT 'The Lost EP' (Rob's Records)

Paul Derig and Glen Nash (one half of Red Fun) make up Kilowatt, the Manchester based techno/ate outfit that has produced this classy EP. Automatic comes in two mixes and features a familiar vocal sample, a funky baseline and on the Mix A, a harder acid sound. The electo styled 'The End' has a Sub Sub feel about its dubby techno beats while 'Loose End' is more of the same but with more acid touches. The whole lot is co-produced by O Carter's Matha Messing.

DAVID HOLMES 'Gone' (Ost Edits)

This one could make the most stressed-out, hyped-up person know into a deeper reflective being who can't get out of their seat until long after the credits have finished. Among the various brilliant slow mixes by Holmes, Alex Ego and Kruder and Dorfflaske, the real always-welcome voice of Sarah Craddock seems to have found its true home as the slightly medicinal atmospheres created must prove. Then, on the second 12 inch, Andy Weatherall and Keith Fernwood - as Two Tone Aardvarks - come up with an excellent spooky, slow instrumental and a much faster swirling piece of gritty throbbing techno.

NATIVE SOUL 'What's My Baby's (Talkin' Loud)' (Rhino)

Denny 'Dope' Gonzalez proves once and for all that he is Mr Versatility by following 'The Bombs' and 'Mised Up' with this equally special slice of downtempo funky soul. Already affecting interest on the block of last year's limited 10-inch promo, 'What's My Name' now arrives as a full doublepack. The mellow and magnificient hip hop flavoured Demo Version is followed by the largely beatless Riddler's vocal to shine through. There is also the cool and classy Jazz remix and the tougher Stark remix, with its stripped-down beats. The bonus song 'Love Potion' lifts the tempo and the funk factor a few notches and is easily strong enough to be an A-side in its own right.

BEVERLEY KNIGHT 'Moving On (Remixes)' (Dream)

The best track on 'The B-Funk' album next to 'Flavour Of The Old School' gets its anticipated single with new mixes. Original producers The Ethnic Boyz in their Alternative mix remove the Curtis Mayfield signature bassline/chant-section (recently utilised by Mary J Blige on 'Be Happy') for a smoother quiet storm-type synthisod chillout, while D-Lux inject an old Patrice Rushen loop into this outstanding r&b swing lune. "If Love Wont Get You There" is another stormer incorporating a gorgeous, lush drum and bass track that's somewhat removed from the normal Strictly style. Even better - try playing it at 33rpm for full ambient, dubplates vibe.

There are four mixes across the doublepack but they are only slight variations on the original.

DJ ZINC 'On Fire' (Futuraseek)

This is sure to be another driving, supercharging on Ganja Records, this drum and bass tamer rips up every dancefloor with its little hip hop vocal around that nasty explosive bass and pounding percussion. Absolutely massive.

ADAM F featuring MC CONRAD 'F Jam' (LMPC/Deejay)

Pure summer vibes on this one. After the success of 'Circles', Adam is back with another stomer incorporating real rolling r&b vocals from the superb MC Conrad. Excellent jazzy strings give you chills down the spine. Serious sunsest business.

INTERNATIONAL DANCE MUSIC AWARDS 1996 BROCHURE

For the first time ever the 1996 IDMA brochure will be published by Music Week. An audience of over 1000 is expected on the night, all of whom will walk away with their own souvenir copy of the brochure, and for those who miss it, Music Week will be publishing it again in the April 6 issue, as well as distributing it to Levi's stores around the country.

As well as the chance to celebrate your achievements in dance music over the past year, the IDMA brochure offers you the ideal opportunity to promote your services and products to the dance industry and its fans around the country. Spaces are limited so call the Music Week Ad Dept now for best positions.

Tel: 0171 620 3636
Only two artists have simultaneously topped both the upfront Club Chart and the Pop Tip chart since the latter was introduced 14 months ago. Eurogroove did it with "It's On You (Scan Me)" in October, while Donna Summer has done it twice, first with "Feel Love Last August," and now with "State Of Independence," which soars at #1 on the upfront chart, while debuting in pole position on the Pop chart. On the Club Chart, Summer had a tiny lead after the early week returns had been processed but romped home with a 20% margin after a particularly strong showing at the end of the week...The hottest new entry, of number six, is Mary Klani’s version of the Shannon hit "Let The Music Play." It’s already number three in London and is more popular than the BBG version, which bubbles from #34 to #1 this week, having peaked at #30. The BBG version is off first, however, hitting the streets next Monday. A jungle version of the song, by Deborah Bem, was released last month...Two entrants for the Great British Song Contest are in the club charts, with a third bubbling under...Loyle's mild jungle excursion "Found Love" debuts at #36, while the Pop chart includes Gina G's "Ooh Aah...Just A Little Bit" at #39, with Loyle's "I Just Want To Make Love To You" narrowly missing out...The Gin G single is one of seven in the Pop chart to be mixed by Motiv 8 - leading the pack of number two is Neonicuric's "Heaven," followed by the Sparks, Dusty, Kelly Llorenna, Mary Klani and Diana Ross singles. Other mixes are taking note of the Motiv 8 style too - the number 11 Pop hit is a remix of David's "Some Mighty Girl" which by Supertramp mixed in goaling nu-NRG style by Spooky...Club Chart breakers this week are: Sereno, Castle Tranceland, Astralasia, BS Project, Disk Co., DJ Dodo, Aldin Birdette, Lectroluv, Angel Monroe, Lifeforce, Lickrock, Woody Thompson, Sun Phereeh, Mood 2 Swing, Randy Crawford, Lovinla Jones, Groove Collective, Jomiroquai, Booker T, Fugues and Kristine W...
UK WORLD HITS:
The MW guide to the top British performers in key markets (chart position in brackets)

NETWORK CHART

1. HOW DEEP IS YOUR LOVE (Love That) (EMI)
2. Dont Look Back in Anger (Oasis) (Parlophone)
3. CHILDREN (Genesis) (EMI)
4. COMING HOME NOW (Isley) (Polydor)
5. GONE OUT (Journey's End) (Fontana)
6. PASSION (Bad Company) (EMI)
7. ANYTHING (The Cure) (Polydor)
8. GOOD THINGS (Spandau Ballet) (EMI)
9. I WANNA BE A HIPPIE (The Meek) (EMI)
10. I DONT WANT TO GROW UP (Duran Duran) (Polydor)
11. LIFTED (Human League) (EMI)
12. FALLING INTO YOU (Dave Donnelly) (Parlophone)
13. ONE OF US (Joni Mitchell) (EMI)
14. ONE BY ONE (Keith Urban) (EMI)
15. NEVER NEVER LOVE (Sheena Easton) (EMI)
16. LET YOUR SOUL BE YOUR PILOT (Cameo) (Virgin)
17. I WANT YOU (Herb Alpert) (EMI)
18. I WONT BE BACK (Genesis) (EMI)
19. I AM IN LOVE WITH YOU (Genesis) (EMI)
20. READY OR NOT (I.O.N.) (EMI)

21. I JUST WANT TO MAKE LOVE TO YOU (James Brown) (EMI)
22. TOO MUCH LOVE WILL KILL YOU (Queen) (Epic)
23. MISSING (Spandau Ballet) (EMI)
24. CROCODILE DUNGEON (Guns N Roses) (EMI)
25. GATEWAY (Isley) (EMI)
26. BAND OF THE YEAR (The Isley Brothers) (EMI)
27. OPEN ARMS (Journey) (EMI)
28. ROLLING THUNDER (Rolling Thunder Orchestra) (EMI)
29. LIVES IN THE BALANCE (The Eagles) (EMI)
30. GREATEST HITS (Elton John) (EMI)

31. WELCOME TO THE NEIGHBOURHOOD (The Police) (EMI)
32. JAGGED LITTLE PILL (Alanis Morissette) (Sony Music Entertainment)
33. SOMETHING IN THE WAY (Lana Del Rey) (Warner Bros)
34. GOOD THINGS (Spandau Ballet) (EMI)
35. I DON'T STOP (The Police) (EMI)
36. HISTORIC ARTICLES (The Isley Brothers) (EMI)
37. NEW RELIGION (Depeche Mode) (EMI)
38. THE GREAT ESCAPE (The Who) (EMI)
39. PARANOIA/SUNSHINE (Grateful Dead) (EMI)
40. ALL CHANGE (The Police) (EMI)
41. FORGIVEN, NOT FORGOTTEN (The Isley Brothers) (EMI)
42. PICTURE BOOK (Sidney Bechet) (EMI)
43. SET THE TWILIGHT REeling (The Isley Brothers) (EMI)
44. GARRAGE (The Isley Brothers) (EMI)
45. MURDERS BALLADS (Nick Cave & The Bad Seeds) (EMI)
46. PABLO HONEY (Radiohead) (EMI)
47. GREATEST HITS 1985-1996 (Michael Jackson) (EMI)
48. TRACY CHAPMAN (Tracy Chapman) (EMI)
49. ONE HOUR MINUTE (The Isley Brothers) (EMI)
50. MEGADETH (Megadethe) (EMI)
### R&B SINGLES

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The music industry has always been at the forefront of technology, with the recording side of the business constantly upgrading to take advantage of the latest hi-tech advances. But for every action, there’s a reaction, which explains the current trend for young bands to take the lo-fi, DIY route.

Indie bands have long favoured this approach, either by using their own material or coming to arrangements with small independent labels, before getting a proper deal.

Eight Hounds Supermodel (right) have gone further by refusing to sign a record deal, and instead license their material to Rough Trade in France and Germany. The band’s support single, Second Coming, was recorded in drummer Lindsay Jamieson’s basement and produced by guitarist Wills White on a 12-track in his bedroom...all for £5.

And, while the sound is lo-fi, the single bursts with a vitality that a mere lump production could have missed. Jamieson is insistent the approach wasn’t necessarily their intention from the start: “We were experimenting with lo-fi, but all our singles have been played on Radio One. We did it because of its tight format and realise there’s nothing to be gained from over-produced processed sounds.”

They’ve got a band to follow an acclaimed and innovative debut album with an even more impressive one, but that’s what North London four-piece Done Lying Down have done. Their third, released last week to enthusiastic reviews, is an album that makes it up to 1994’s well-received John Austin Rutledge (released through Abstract and produced by indie stalwart Pat Collie) and are never very happy with their JP thinking it suffered from a lack of new material. But there is a sense of belief in the new set, mostly written by the band during a drunken sojourn last summer in Boston and finished off during recording sessions at Greenhouse and Elément Studios.

There’s a lot more spontaneity and freshness writing in the studio, which I like a lot. And being in Boston, because we were away from everything, ■

Certain, The bitter, jarring Columbus Day (pencilled in as the next single and certain the album’s highlight) clearly demonstrates a much more thoughtful out, long as Britpop thing...

frustrating about last year, but people are getting sick of it at last.”

The album was released last week on Immaterial, their own label, which they believe will survive by (the destruction of TV sets being a regular feature), were never very happy with their JP thinking it suffered from a lack of new material. But there is a sense of belief in the new set, mostly written by the band during a drunken sojourn last summer in Boston and finished off during recording sessions at Greenhouse and Elément Studios.

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DONE LYING DOWN

Bright Outlook for Wayward Punks

The band formed in early 1988 and attracted label attention, but no one was prepared to let the band record and mix the way they wanted. Fire & Blood man Billy Howel, who knew various members of the band, then stepped in and took them on a licensing deal. Reeves says, “Fire doesn’t normally do short-term deals but we realised how good they were and how little it would cost us.”

And the band, all in their late-20s, keep costs down at every turn, using a van borrowed from the bassist’s brother to replace the artwork for their product.

They already have some famous admirers, such as Ian Brodie who invited them on the Lightning Seeds’ recent tour. And they’re dedicated to having a shot at the US in the next year. Reeves believes the band’s rock- ing live set, and relative maturity, will stand them in good stead Stateside.

He says, “I think Supermodel will be the first British underground band for a long time to work the US properly.”

They’re committed to touring and the Americana will like the fact that they know how to rock.”

Bands north of the border are also taking the lo-fi route and two of them, Glasgow’s Urusei Yatsura and Edinburgh’s Bis, are among the hottest properties on the A&R scene. Bis, whose next single Kandy Kip is released on Chemical Underground on March 11, are in the middle of the year’s hottest tour to date with Creation’s magnificent Super Pump Anthemic. Guitarist Steve admits there is a lo-fi element to the band’s sound but is not prepared to be bracketed into any scene. He says, “Our music is disco-punk pop, but it only sounds lo-fi because of financial restrictions. We want to record everything but we can’t afford to spend any more on production.”

However, he too never wants to see the kind of overproduction music killing bands from going to tour.

Acoustic Ruins are signed to Chrysalis Label, and have mad a splash with their excellent single Plastic Ashtray. Singer/songwriter Graham Kemp is also aware of the danger of over-production. “It’s obvious to see how much production kills music.”

What these bands prove is that ideas and songwriting are more important than a huge budget. The sound might be rough, but it doesn’t stop them being played by radio.

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EVERYTHING BUT THE GIRL
REVITALISED DUO PREPARE TO BUILD ON MASSIVE SUCCESS OF MISSING

Such was the impact of one shrill and immensely successful remix towards the end of last year, that one of the most eagerly anticipated projects of 1996 is the new album from Everything But The Girl: "Revitalised Duo Prepare to Build on Massive Success of Missing." The collective sales of the duo's previous 22 singles, they had already been dropped from WEA's blanc noir label, with which they'd been for over a decade.

"The relationship hadn't been that great for the past two years," reveals Thorn. "When we delivered Amplified Heart and the mixes of Missing we told them we felt we were pretty much on the brink of something really good and thought that might start looking up again for us.

"But I just don't think they believed it. We think they were a group that had had its day and they had had the best of us back in the Eighties. There hasn't been a bad vibe, though. It was reasonably amicable, but I'm sure we were just regarded as a has-been group as it were.

"Misjudgement or not, Virgin are now grateful for their enormous stroke of good fortune which has set up Walking Wounded for a promising international release. I don't know how on earth WEA could have let them go," says Ashley Newton, Virgin's joint deputy managing director. "It's just insane to me. They've eight albums into their career and have potentially got the highest profile that they've had since day one. They're so talented, brave and still ambitious. Warners must have been nuts."

Newton had already built up a relationship with EBTG during the production of Protection and signed them before Missing exploded. Their musical reinvention has particularly excited him.

"I think Walking will be a breakthrough album and drum and bass record and we've got the momentum of Missing to drive it into people's minds, even though it's set in a pretty frightening precedent of success just as a single."

Newton is equally confident about the album. He believes its potency - vocally, lyrically and rhythmically - is strong enough to ensure success across all markets. "It's something that can become one of the big albums of the year. Certainly for us it's one of our major, major priorities."

While recording the album EBTG found time for a cover of Gilberto Gil's "Coco Vado" for the forthcoming Red Hot In Rio compilation. They've also spotted their own 60-page website on the Internet, thus fulfilling a desire to create something without external mediation.

"It's like a little fanzine," reveals Thorn, "with some facts, information and personal stuff."

In September, Penguin publishes Watt's book, Patient, in which he recovers the period for 15 years ago when he contracted a life-threatening illness that affected his auto-immune system. His re-recording project resulted in a musical inspiration for Amplified Heart and that fresh essence is maintained with Walking Wounded. "I just think that artists can't survive too long if they do exactly the same thing over again," observes Thorn. "You have to get out there and not be afraid to forget that you don't have an automatic right to make another record unless you have some idea and can keep up with things."
By the time you read this we will know to what extent Jonathan King's reshaped Great British Song Contest has captured the British public's imagination.

Over the weekend, the eight shortlisted songs were due to be performed three times on the BBC—Ken Bruce's Radio Two show last Friday, a Top Of The Pops special Friday night and Live & Kicking on Saturday morning—so the airing due to be followed by a phone vote. So, by the time you read this, the four grand finalists for the Great British Song Contest, being held this Friday on March 8, will be known (see Alan Jones' Chart Focus page 13).

But King is determined that the four songs not making it to the next stage will not be forgotten. It's not one, or even four, hits he hopes will emerge from this year's contest. "It's always been my intention to create eight hit records," he says. "And start up a few careers if possible."

With an expected total audience of more than 40m spanning the current week, there is every chance of that happening. And that has encouraged the involvement of successful writers and producers such as Motiv-8's Steve Rodway and hitmaker Nicky Graham. Graham and his label, Lost In Space, has co-written "I Gave You Everything," performed by his latest discovery, Baby Red. He says, "Jonathan King has given the competition a shot in the arm and people in the music industry are beginning to take it seriously."

"We've had a lot of interest," says King, "but it was due for release last year but I asked RCA to postpone it and put it in the competition." Find Love is a jungle track that built a club following in 1995 as a white label and was remixed by the highly credible Goldie. "It was obvious from the start that it would appeal to the youth record-buying market, something that the contest needs," adds King. For Europe and Eurovision "we cannot afford to do what we were doing. We were becoming increasingly distanced from 98.

In the case of Layla's "Find Love," King says, "It was due for release last year but I asked RCA to postpone it and put it in the competition. Find Love is a jungle track that built a club following in 1995 as a white label and was remixed by the highly credible Goldie. The song is obviously of serious concern to any new act who does wish to try and win novelty, to the artist. For Europe and Eurovision it was necessary to be different. In the case of Cool Britannia's "All Your Life," King says, "It pointed out they would have exposure to 20m viewers and if they were any good they would overcome any credibility gap."

The eight songs performed over the weekend spanned from Steve Rodway's "Rapino" for Gina G, just a Little Bit, to the Meat Loaf/Morgana Morale hit "Sung By the Rain," performed by Dana. Gina G was the bookies' favourite before last Friday. Steve Rodway played a demo of "All A Little Bit" to Steve in a London pub several months ago and Allen decided it was a smash hit. He says, "I signed it because I thought it was a hit record, and would work in Europe. So when Jonathan King asked me if I had anything for Eurovision it seemed like a perfect way to get it across."

As a pre-selection "mini-Eurovision" competition it is necessary this year to cut down the international Eurovision entries from over 80 to 25, a UK entry of Eurovision may seem more remote than ever.

But at least King can point to the example of last year, the first year he was involved, to justify this new set-up. Britain's entry Love City Grove may have only come 10th in the Eurovision Song Contest, but it reached number seven in the British charts. And it sold a quarter of a million records.
Q. What have the top three records in this recent chart got in common?

A. They've all been MOTIV 8 ed.

So have:

PULP
SAINT ETIENNE
NIGHTCRAWLERS
DUBSTAR
MICHELLE GAYLE
MARY KIANI
DANA DAWSON
N-TRANCE
SPARKS
GINA G

......Amongst others
**AD FOCUS**

**CAMPAIGNS OF THE WEEK**

**ARTIST**

**CELINE DION – FALLING INTO YOU**

Record label: Epic

Media agency: DPA

Media executive: John Duncombe

Product manager: Paul McGhie

Creative concept: Dave Platel

Epic is running an intensive marketing campaign, including TV advertising, to promote Celine Dion's album Falling Into You, due out next Monday. The campaign aims to create mass-market awareness and capitalise on the lucrative Mother's Day and Easter markets. TV advertising will run on GMTV for one week and will be followed by a two-week campaign on ITV and cable stations in conjunction with Woolworths. Further TV advertising is planned with Our Price to run over the Easter holidays. Press ads will run in The Daily Record with Menzies, the Daily Mail with WH Smith and the London Evening Standard with Tower, which is also running a London Underground poster campaign. In-store displays will run with all multiples including Asda and Tesco and some independents. The release is album of the week with Menzies, HMV, Woolworths and WH Smith.

**THE BEST OF WOMAN TO WOMAN**

Record label: PolyGram TV

Media agency: The Media Business

Media executive: Tina Digby

Product manager: Sandra Skiba

Creative concept: Karen Meekings

PolyGram TV is releasing a 38-track compilation - The Best Of Woman To Woman featuring favourite tracks from its Woman To Woman female singer/songwriter series. With sales of the two preceding albums now topping 550,000 units, PolyGram TV is expecting mass-market support for this release which is due out next Monday to coincide with Mother's Day. From release there will be national TV advertising on Channel Four and regionally advertised on ITV. Radio ads will run on Capital and Kiss. Press ads will run in Music, Seventeen, Echoes, Virgin and Record Mirror and there will be regional radio ads on Kiss London and Manchester. An all media marketing campaign will support this release. There will be national TV advertising on Channel Four and regionally advertised on ITV. From next week there will be TV advertising in the ITV Anglia and Meridian regions.

The release will be nationally advertised on Channel Four and regionally advertised on ITV with the emphasis on southern regions.

**COMPILATION**

**THE BEST OF WOMAN TO WOMAN**

Record label: PolyGram TV

Media agency: The Media Business

Media executive: Tina Digby

Product manager: Sandra Skiba

Creative concept: Karen Meekings

PolyGram TV is releasing a 38-track compilation - The Best Of Woman To Woman featuring favourite tracks from its Woman To Woman female singer/songwriter series. With sales of the two preceding albums now topping 550,000 units, PolyGram TV is expecting mass-market support for this release which is due out next Monday to coincide with Mother's Day. From release there will be national TV advertising on Capital and the network Chart Show. National TV ads will run on Channel Four and ITV and radio ads will run on Kiss 100 and LBC stations. The release will be promoted on The Son

National TV ads will run on Channel Four and BBC Radio 1 and there will be regional TV coverage and radio ads on Capital FM, Atlantic 252 and SIR. National Channel Four and regional TV ads will support this release.

There will also be advertising on BSKB and UK Gold.

This 38-track compilation will be nationally advertised on Channel Four and regionally advertised on ITV. Radio ads will run on Capital and Kiss. Press ads will run in Music, Seventeen, Echoes, Virgin and Record Mirror and there will be regional radio ads on Kiss London and Manchester. An all media marketing campaign will support this release. There will be national TV advertising on Channel Four and regionally advertised on ITV. From next week there will be TV advertising in the ITV Anglia and Meridian regions.

The release will be nationally advertised on Channel Four and regionally advertised on ITV with the emphasis on southern regions.

MUSIC WEEK 09 MARCH 1996
NEW RELEASES

Sepatu, a band called Livy And Kicking, is featuring Lightning Seeds, who have a new album out, and Snap and Kraftwerk, who are also playing on MTV: 3 - 4pm.

IN-STORE

Windows - Brit Awards 96, Oasis, Blur, and Mike And The Mechanics. The Lighthouse Family's In-store, Bucey Love, BeATles, Bruce Springsteen, Joan Osborne, Mike And The Mechanics, Peter Andre and Michael Bolton.

MUSIC WEEK 9 MARCH 1996

ON THE ROAD

CHARLIE COLEMAN, RTM rep for the North West

“We’ve been quite busy this week and hopefully we should have four singles in the Top 40 which is definitely good news. We’ve got the Lush single Lady Killers and then we’ve got Nick Cave and PJ Harvey which should go Top 30. They did a very good performance on The White Room last Saturday, so it seems to be selling off the back of that. Then on the dance side of things we’ve got the X-Press 2 single which has finally come out and has been well hyped on Radio One and other places over the past few weeks. Generally it’s been odd at the moment in the shops. It seems to be one or two days shopping a week, with people buying, say, on Mondays and Fridays. This week the chain stores seem to be selling a lot of Take That, obviously to fanbase, but Oasis are just selling right across the board. They really have crossed over into the mainstream culture now.”

TELEVISION

Singles - Louise, Beat, Mark Morrison, Peter Andre and Michael Bolton; Albums - Mike And The Mechanics, Lighthouse Family, Sting; In-store - Baby Love, Joan Osborne

Singles - Secret Life; Albums - Sepatu, Down By Law, Pressure Of Speech

Singles - Boyzone, Take That, Whitney Houston, JT, Robert Miles; Albums - Oasis, In Tha Mix 96, Alainz Morisette, M People, Mike And The Mechanics, Simply Red, Michael Jackson, Pulp

Singles - Peter Andre, Guy, Louis, Mark Morrison; Albums - Cream Anthems, Windows - Baby Love, Sepatu, Sting, Pink Floyd, Supercool Spring Cut promotion, Tina Turner, Take That, Bruce Springsteen, Joan Osborne, Blue, Dance Album Under The Sun, Dumb And Dumber; In-store - Pink Floyd, Top Gear, 3, Lighthouse Family, Supercool Spring Cut promotion; Press ads - Mariah Carey, Dumb And Dumber

Single - Internet; Windows - Sense And Sensibility, Sting, Jose Carreras, R Kelly, Moloko, Warner mid-price campaign, Steve Earle, Best Of The Beat; In-store - Sony Nice Price sale; Press ads - Sting, Warner mid-price campaign, Tommy, sale

Megaplay singles - DJ Krusch, Eric Matthew; Essential album - Sting, Windows and In-store - Sting, EMI label promotion, Gabrielle, Lighthouse Family, Mike And The Mechanics, Cassandra Wilson, Sting, Ministry Of Sound 6, five videos for £20 across selected range; press ads - Elektra, Album, Almighty, Desperado, original Jazz Classics, transport, Herbie Hancock, Wynton, Underworld, Aurore, Nice

Single - Peter Andre and Michael Bolton; Album - Mike And The Mechanics; Windows - Mike And The Mechanics, Baby Love; In-store - Mike And The Mechanics, Peter Andre and Michael Bolton

Singles - Peter Andre and Michael Bolton, Ben; Albums - Mike And The Mechanics, Windows - Mike And The Mechanics, Baby Love; In-store - Mike And The Mechanics, Peter Andre and Michael Bolton

THE MARKET

THE SHOPS THIS WEEK

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**ALBUMS ▶ RELEASES FOR 11 MAR-17 MAR 1996: 313 ▶ YEAR TO DATE: 3,223**

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**THE OFFICIAL MUSIC WEEK DISTRICTING**

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**NOTES:**

- The indicates a new release.
- **Year to Date:** 3,223
- **Additional Info:**
  - **ALBUMS**
  - **RELEASES FOR 11 MAR-17 MAR 1996:** 313
  - **Year to Date:** 3,223

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**Supplemental Info:**

- **Artist:** Various
- **Albums:** Various
- **Distributors:** Various
- **Categories:** Various

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**Contact:**

- **Address:** Various
- **Phone:** Various
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**SINGLES RELEASING FOR 11 MAR - 17 MAR 1996: 134**

| YEAR TO DATE: | 1,267 | 11 MAR-17 M | 4 1 | 237 |

**NEW ARTIST PREROLLING**

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**MUSIC WEEK 9 MARCH 1996**

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CLASSIFIED

WE ACCEPT MOST MAJOR CREDIT CARDS

Press Assistant
£15,000
Exciting opportunity for bright graduate to assist head of press at major label. Min 6 mth sec. exp. essential.
A&R Sec £14,500
Indie label. Trendy sec. with music exp. to support hectic team.
Marketing P.A.
£18,000
Confident, stylish P.A. to assist charismatic head of marketing.

Assistant Manager
needed for Record label. Must be fluent in Japanese, English and Portuguese. Graduate with Mktg/promotions experience preferred. Should be well organised and have an eye for detail.

Send your CV (by 8/3/96) to:
T. Komuro, 72 Marylebone Lane, London W1M 5FF.

HANDLER

the recruitment consultants

to the music industry.

Marketing, PR & Promotion
Exclusive Training Programme
An intensive programme covering all aspects of Marketing & Promotions including Club Promotion, Marketing Strategies/Competitions, PR, Radio & TV Advertising, Artistic Promotions & Grass Roots, Direct and International Marketing. Lecturer given by established Music Industry Marketing & Promotions Professionals.
For details call: 0171 583 0236
The Global Entertainment Group

Talent Wanted Immediately
A dynamic progressive music radio station, based in London and the South East Region, seeks a Breakfast Presenter with experience in a major market. A proven record of working in the entertainment field, quick thinking, experience in Rock CHR and Urban formats essential. We offer an excellent package for the right voice. Send showreels and CVs immediately to Judith Brooks PO Box 243 St. Pauls Square Present, PR1 1XF

Assistant Manager
wanted for Record label. Must be fluent in Japanese, English and Portuguese. Graduate with Mktg/promotions experience preferred. Should be well organised and have an eye for detail.

Send your CV (by 8/3/96) to:
T. Komuro, 72 Marylebone Lane, London W1M 5FF.

Record Pressing Plant
For Sale
London Area
Replies to MWK Box No 327

Record Pressing Plant
For Sale
London Area
Replies to MWK Box No 327

Music Business for Sale
Long established Music Business FOR SALE
South Birmingham area.
CDs, Cassettes, Guitars, Accessories and Music Books.
Annual turnover 6 figures plus. Genuine enquiries only to:
MWK BOX NO 325

Recordings Workshop
Offers 2 month course of 8 creative workshops in small groups, on recording and production techniques. 16 track studio near Shepherd's Bush. Hands on experience from the start. Beginners welcome. All aspects covered from midi/microphone techniques to ECG, effects use and mixing. Emphasis on practical experience.
FOR PROSPECTUS 0181 743 2645

MTU MUSIC

Music business experience necessary.
Please fax CV to:
Sarah Nelson on fax no: 0171 738 1881 or by post: Ricochet, 5 Old Garden House, The Lanterns, Bridge Lane SW11 3AD

MUTE RECORDS urgently require
Experienced person with detailed knowledge of Royalties (Artist, Producers etc)
For short term contract of between 3-6 months
Please send current CV to:
Mr. T Jones, Mute Records Ltd, 429 Harewood Road, London W10 4RE

BUSINESS FOR SALE

Central London Sales Representative
UK Telesales Representative

Arabesque is a long established distributor/importer/exporter of music and music related products.
We are currently looking for two motivated and determined people with a first class music background.
Candidates will demonstrate initiative, drive and plenty of enthusiasm.
If either position interests you, please fax your CV with current salary to:
Greg Warrington, Arabesque Distribution, Network House, 23-39 Stirling Road, London W3 8DJ.
Fax: 0181-992 0340

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MCA PRODUCTION ASSISTANT

A hard working lively individual, with good interpersonal skills, is required to assist in a busy production department, being responsible for administration and support services for the department.
The successful candidate will have a good English qualification, accurate typing, computer literacy (although training will be given on the systems used) and have at least one years work experience.
Previous production experience would be useful but is not essential.
Please reply to Gillian Tischbi at the address below with a full CV and hard written covering letter, indicating your salary expectations.
The closing date for applications is Wednesday 13th March. CVs received after this date may not be considered.

MCA Records Ltd
139 Piccadilly, London W1V 0AX
No Agencies

The Complete Music Industry Overview

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TALENT WANTED IMMEDIATELY
A dynamic progressive music radio station, based in London and the South East Region, seeks a Breakfast Presenter with experience in a major market. A proven record of working in the entertainment field, quick thinking, experience in Rock CHR and Urban formats essential. We offer an excellent package for the right voice. Send showreels and CVs immediately to Judith Brooks PO Box 243 St. Pauls Square Present, PR1 1XF

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THE RECORDING WORKSHOP

If you are replying to an advertisement with a Box No. please send your correspondence to the relevant Box Number at:
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Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW
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Exclusive UK distributors of DMD, 23, 3 Lanks, Bratmi, Cybertronic, Overdrive, Overzone, Energised, Fire, Hyper Hype, Influence, MF5, Low Spirit, Suck Me, Plasma, Tetsuo, Virtual, Dos or Die.

ARABESQUE IMPORTS
Worldwide non parallel Dance, Rock and Pop Imports.

ARABESQUE DISTRIBUTION
Exclusive distributors of Baktabak CD cards and Ampel (Tangerine Dream)

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Indie and major labels, budgets and overstocks.

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ARABESQUE IMPORTS
Worldwide non parallel Dance, Rock and Pop Imports.
Best Group
Best Album
Best Video
Best Single (2 Nominations)
Best Producer (Nomination)

Best Male Solo Artist
Best Album (Nomination)

Best Male Solo Artist (Nomination)
Best Dance Act (Nomination)
Best Newcomer (Nomination)
Best Video (Nomination)

Best Single (Nomination)

13 NOMINATIONS, 4 AWARDS AND 2 BOTTLES OF ASPIRIN

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They all came out for the Cads, when the wine flowed and the breadrolls, thankfully, remained at the tables. Virgin sales boss Mark Hutton and product manager Danielle Grey, schmoozed up to Polydor’s new product manager William Higham for a bit of a natter. While host Muriel Gray’s jokes made us blush, The Box’s Vincent Monsey and Liz Laskowski were clearly enjoying their own audio visual show. At least Gary Farrow only had to deal with a cardboard cut-out stage Invader when he picked up the award for Sony’s Jacko statue scam in the somme. Island’s Marc Marot is practising his régal wave; maybe that’s because he’s just been named king of the website. Elsewhere there was a spot of mugging for the camera as WEA senior product manager Mike Wilson and marketing director Tony McGuinness step up to the bar. Enjoying a bit of média spotlight are Parlophone’s Terry Felgate and Mark Collen and Food’s Andy Ross. The shortest acceptance speech of the afternoon, came from Blue Source’s Jonathan Cooke – “Respect”. Quite. As the tables were being cleared, some people got up to all manner of high jinks. No, they’re not trying to burn one of the invites. This is just what happens when you put three créatives together in the same room.

Remember where you heard it: The Cads saw an array of glittering prizes handed out to the industry’s creative and good, but one word of advice don’t invite host Muriel Gray to give an address to the local women’s institute if her Mother Teresa joke was anything to go by...On accepting the prize for best promo video, One Little Indian’s Kenny Addison said Bjork would love the award. “It will look great on Bjork’s mantelpiece, next to her Lonsdale Belt,” he suggested...And now we know what Food’s Andy Ross gets up to all day. Receiving Parlophone’s marketing award with Mark Collen and Terry Felgate, he said, “I’m dead lucky, I’m the one who gets to sit down in the office watching Countdown while this lot put together all the campaigns”... Quite a few awards attendees arrived late because of a security alert at Piccadilly Circus, but one record company marketing man had a good excuse for his tardiness. Delayed by a bomb scare? “No, just a boss with a daft idea,” he snapped...While we’re on the subject of awards, those coming along to the MW Awards on Thursday should be careful to get the address right. Or you could end up next door at the Dog & Cat Personality Of The Year Show. Dooley kids you not... Still on the MW Awards, it turns out that the music industry tops the Grovener’s list for Most Late Vegetarian Options, so the hotel has sent out a plea for all veggie to call them asap on 0171 495 6363... There was a notable lack of reference to Robbie during the speeches at Take That’s farewell party at Manchester Town Hall last Sunday (in fact manager Nigel Martin-Smith was touted as the fifth member of Take That), but Howard Donald finally touched on the subject with his word of advice to RCA chiefs. “Don’t drink too much tonight, you’ve got to go to court in the morning”...Incidentally, after our story two weeks ago, we should point out that although Korda Marshall was head of A&R when Take That were signed, it was of course Nick Raymond who got them to sign on the dotted line... Here’s a gem: apparently one young lad named Hereward Anderson has called his new pet snake Jarvis after the Pulp frontman. His mum? Brits organiser Lisa Anderson...Congrats to Kit Buckler and Sony’s commercial division, who have beaten previous records with this year’s Brits compilation which has just been certified gold...Anyone wishing to send tributes to David Pilton in the form of donations should send them to St Paul’s church in Knightsbridge, the Imperial Cancer Research Fund, or Royal National Lifeboat Institution...

Photographs: CHRISt TAYLOR
SACRED SPIRIT

WINTER CEREMONY (Tor-Cheney-Nahana)

THE SINGLE 4 March 1996

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Taken from the album 'Chants and Dances of the Native Americans'