

# MUSIC & MEDIA

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Madonna Enters  
EHR Top 40

Page 29

## Mary Wilson Signs With RayMar's Label



Former Supreme Mary Wilson has been signed by Da Bridge, a brand new label of RayMar Productions, owned by 2 Unlimited rapper Ray Sliyngaard and Marvin D. Tholen. Da Bridge will specialise in releasing US artists in Europe, and Wilson's single is its very first release. U. Pictured (l-r) are: Sliyngaard, Wilson and Tholen. Photo: Reinold van Gerisheim.

# Music Industry Calls For Piracy Crackdown

by Mark Dezzani

**ROME** - Top international and Italian music industry executives are lobbying the Italian government for stricter implementation of existing anti-piracy laws, and to legislate for much tougher penalties against music pirates.

At a press conference in Rome, the International Federation of Phonographic Industries (IFPI) warned that sanctions against Italy could be considered by the US government if intellectual property rights were not better protected.

IFPI estimates show that (in terms of value) Italy ranks fifth in the world league table of pirate product.

Following the Rome press conference, IFPI executives met with officials from the Italian government and the Italian authors rights body SIAE. However, SIAE has refuted suggestions that the high level of piracy in Italy is purely an Italian problem.

"With the free movement of product within the EU, we are finding much more foreign pirate product," says SIAE press director, Sapò Matteucci. "Focusing only on Italy has damaged the Italian [music] business by giving it a bad image abroad."

Vito Alfano, head of the SIAE's own anti-piracy task force, claims that much of the pirate product found in Italy comes from Bulgaria, the

Czech Republic, Russia, Singapore, Hong Kong and Austria. He also denies that most pirate distributors in Italy are directly linked to organised crime.

"As with many businesses which use illegal distribution methods, the pirates have to pay off organised crime syndicates," he says. "However, it is an urban myth that the pirates are the mafia."

Alfano adds that his task force has found counterfeit CDs of Italian artists Gianluca Grignani and Pino Daniele bearing the SID security code which identifies their origin as Sony's DADC plant in Austria. "Either these discs were pressed there or we are deal-

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## Niedecken Wins 1996 Frankfurt Music Award

by Christian Lorenz

**FRANKFURT** - Rock singer Wolfgang Niedecken has been awarded the prestigious 1996 Frankfurt Music Award.

Celebrating its 15th anniversary this year, the award was presented on the eve of this year's Frankfurt Music Festival. It is closely linked with the main aim of the fair, which is to promote music as an active hobby or profession. Worth DM 25,000 (app. US\$ 17,500), the award is sponsored by the city of Frankfurt, the Federal Association Of German Music Instrument Manufacturers

*continues on page 28*

## Ratings Uncertainty Continues In UK

by Jonathan Heasman

**LONDON** - The UK's official radio ratings are still in a state of flux following the publication of the much-delayed figures for the final quarter of 1995.

Within the next two weeks ratings body Rajar will announce a firm decision concerning both its future methodology and the publication of ratings figures for the first quarter of 1996.

The figures published last week for the final quarter of 1995 had to be "ascribed" using a specially-designed weighting system following unexpected problems with Rajar's change of methodology, which concerned a change from pre-printed to "self-assembly" listener diaries (Music & Media, January 13).

A slightly modified version of the old pre-printed diary system is running

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## Zelmani's Gentle Pop Takes Root

**STOCKHOLM** - Swedish singer/songwriter Sophie Zelmani is only 24, but she has already swiped the national industry award for Best Newcomer. Her gentle compositions with self-composed English lyrics—born of earlier attempts at poetry—rely on simple strength rather than sweet girlish charm. Her self-titled album has already gone gold in Sweden, having sold 50,000 copies, and is ready for an international breakthrough.

*See page 11*

### NUMBER ONE

European Hit Radio  
TAKE THAT  
*How Deep Is Your Love*  
(RCA)

Eurochart Hot 100 Singles  
ROBERT MILES  
*Children*  
(DBX)

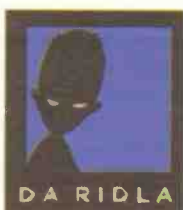
European Top 100 Albums  
STING  
*Mercury Falling*  
(A&M)

hip hop with a unique flava



coming to the surface..

.. SOON





## Radio's Free Choice

### Between The Lines



by Machgiel Bakker

Does public radio have an obligation to play popular records? This issue is currently hitting the headlines in the UK where the head of production at national pubcaster BBC Radio 1, Trevor Dann, has decided not to playlist the latest Beatles single, *Real Love*.

The subject has taken on even wider implications with a Conservative MP planning to take the issue to the House of Commons (see page 28). One needs to live in the UK, I guess, to fully understand this madness. And earlier this month, BBC Radio 1 was threatened with legal action for not playing Status Quo's *Fun, Fun, Fun* (Music & Media, March 16).

A similar case came to the fore in Holland early this year when Vader Abrahams (the man behind the 1977 novelty mega-seller, *The Smurf Song*) threatened to sue the nation's pubcaster for not giving proper support to his latest offering *Als Je Inlegruisje Maar Goed Zit* (too tacky to translate).

Public broadcasters are generally supposed to reflect popular culture and tastes. But, in the final analysis, it is the duty of any station to decide what it feels are appropriate records for its audience. And in the competitive marketplace that is UK radio these days, BBC Radio 1 has clearly positioned itself as a "cutting edge" station with a more youthful appeal than its EHR and ACE counterparts from the commercial sector. *Real Love*, says the station, does not fit in with that mission. Records are chosen on their merit, and that's the way it should be.

Personally, I think that *Real Love* is almost an offence to any serious Beatles fan (and I'm one of them). It's a pointless exercise in trying to beef up a demo that was weak in the first place. Radio stations are much wiser playing the genuinely exciting material from *Anthology 2*—there's plenty of it.

## NRJ Network Makes New Ratings Gains In Sweden

by Keith Foster

**STOCKHOLM** - The latest audience figures for radio in Sweden show the country's NRJ network gaining in strength, while pubcaster Sveriges Radio (SR) witnesses a downturn in its fortunes.

The figures, compiled by RUAB, show NRJ reaching

some 11.3% of the Swedish population, up from 10.7% in the last quarter of 1995. Managing director of the French-owned network Jerome Segond says the success was expected. "I'm extremely happy about it of course. It's the result of hard work and investment," he says. "What it shows is that our strategy is

working. Our programmes are successful with all our major target groups and we are the national leader for the under-50 age group."

In the capital Stockholm, the improvement in the EHR station's fortunes coincides with bad news for the city's four ACE outlets. Megapol, City, Klassika Hits and Radio Rix all lost audience share, prompting further speculation that the format is over-serviced in Stockholm.

Otherwise, the RUAB figures show a continuing decline overall for pubcaster Sveriges Radio. The four national channels are again losing listeners after rallying briefly at the end of last year. Some 58.6% of the public listen to SR daily, compared to 61.6% in the previous period.

## Virgin/One Little Indian Deal



Munich-based Virgin Records Germany has signed a worldwide licensing deal with London's One Little Indian (OLI) label. The deal also includes OLI associated labels Clean Up and Elemental. Excluded from the agreement are the rights for US and Canada and the UK. Pictured are (l to r): front, Clean Up label manager Craig Mineard, OLI MD Derek Berkitt and Elemental label manager Nick Evans; standing, OLI business affairs Jay Barbour, OLI international marketing Sue Johnstone, Virgin Germany MD Udo Lange and Virgin Germany financial director Klaus Zuber.

## 'European' Radio 3 Goes 24 Hour

by Jonathan Heasman

**LONDON** - Radio 3, the BBC's national classical music network, is to become a 24-hour operation from May 4, significantly increasing the amount of continental European works it airs.

The network's new "Through The Night" programme, which will air from 01:00-06:00 each night, will draw heavily on music from the European Broadcasting Union's (EBU) programme exchange scheme.

"The budget for our night-time programming doesn't allow us to originate programming or repeat daytime programmes," explains Radio 3 spokesperson Susann Smith. "So we have decided to take the opportunity to use more material from the EBU, of which Radio 3 is a member. It will be a fantastic opportunity for our listeners to hear new repertoire from

other orchestras and solo artists."

Donald Macleod, Radio 3's former presentation editor, has been appointed editor of the new night-time schedule. "In putting together the schedule I've been guided by the assumption that in the middle of the night listeners will want to hear music rather than someone talking about music," he says.

Macleod adds that Radio 3's extra broadcasting hours will also enable the station to give more coverage of early music, world music, organ music and jazz, which are confined to more limited spots in the daytime schedule.

Other changes at the national classical station see Digby Fairweather's "Jazz Notes" programme move over from the MOR formatted BBC Radio 2. The move means that BBC Network Radio's jazz coverage will now be brought together on one network.

### Top Swedish Stations (% listenership)

Station (Format)	Q 4 '95	Q 1 '96	% chge
SR P4 (f/s)	39.3	38.0	-1.3
SR P3 (EHR)	18.2	17.1	-1.1
NRJ/Energy (EHR)	10.7	11.3	+0.6
Radio Rix (AC)	-	6.9	-
SRAB/"City" (AC)	7.2	6.7	-0.5
Megapol (AC)	6.6	6.1	-0.5

Source: RUAB

## BMG Italy Appoints Berwick As New MD

by Mark Dezzani

**MILAN** - Adrian Berwick has been appointed the new managing director of Italy's BMG label, six weeks after resigning from the top seat at Polydor Italy.

BMG-Ricordi president

Franco Reali says the appointment completes the restructuring of BMG's Italian affiliate (known as BMG-Ricordi) following its acquisition of Italy's largest independent music group Ricordi in August 1994.

"Adrian's appointment fits the profile of who we were looking for. He is very experienced within the industry," comments Reali. Berwick states, "I am looking forward to working with BMG and helping to build its great repertoire of Italian and international artists."



Adrian Berwick

## Bulletin Board

Industry highlights this week

### UNITED KINGDOM

#### Record Revenues For Commercial Radio

Total advertising revenue for UK commercial radio grew by a record 22.7% during 1995, according to latest figures released by the Advertising Association. In addition, revenues for the final quarter of 1995 represented the highest ever quarterly revenue-take by commercial radio. National advertising revenue grew even more strongly during 1995, recording a 28.1% increase. Says Justin Sampson, strategic planner at the Radio Advertising Bureau, "With agency forecasts for 1996 predicting that radio will again be the fastest growing advertising medium, we are optimistic that 1996 will see radio approach 5% of all display advertising revenue."

### EUROPE

#### SCYPE Gives New Talent A Chance To Be Heard

Some 14 major radio stations from all over Europe were scheduled to take part in SCYPE 1996, a song contest

offering unsigned acts the chance to be heard by millions. SCYPE, which stands for Song Competition For Youth Programmes In Europe, was open to musicians from all genres and took place on March 24. Stations participating in this year's event, organised by Denmark's P3 network, included P3/Sweden, Radio City/UK, PRI/Poland, MDR Sputnik/Germany and RTE 2FM/Ireland.

### POLAND

#### Program 1 Stays Ahead

Public station Polskie Radio (PR) Program 1 remains the leading national network in Poland with an audience share of 23.7%. Latest figures from ratings organisation Mediametrie show the station is comfortably ahead of commercial rivals RMF FM (10%) and Radio Zet (7.5%). In Warsaw, PR Program 1 is also the market leader with a 31.1% share, followed by Radio Zet (26.7%). RMF FM, PR Program 3 and Radio Eska all have audiences below 9% in the Polish capital.



# Bulletin Board

Industry highlights this week

## UNITED KINGDOM

### 'The Beach' For Great Yarmouth

The new Radio Authority licence for Great Yarmouth and Lowestoft has been won by East Coast Radio Ltd, which will broadcast an ACE/gold "Classic Hits" station called The Beach. The successful application was assembled by a group of former BBC Radio Norfolk employees who broadcast several restricted licence services in Lowestoft under the name LTR-FM. The application was backed by Chris Carnegie's The Local Radio Company, owners of Spire FM/Salisbury KCBC/Kettering and Cheltenham Radio. Meanwhile, in Scotland, the Radio Authority has awarded one of its smallest licences yet to Oban FM. **EMI, Blaskey Get Into 'Late Night Sax'**

*Late Night Sax* is the title of an 18-track instrumental album of classic pop songs which will be released across Europe this month. Released by EMI and conceptualised by Rick Blaskey of London-based The Music & Media Partnership, the album features the band After Dark performing songs like *Think Twice*, *Ain't No Sunshine*, *Sexual Healing* and *Just The Way You Are* on sax. According to Blaskey, the album will be released in 11 European territories including Germany where it will be TV advertised. In the UK, the album reached the top 20 and received good support on late-night radio shows.

**No Glastonbury This Year**  
The UK's Glastonbury Festival will not take place in 1996. Organiser Michael Eavis wants the year off from concert promoting to help plan a millennium spectacular while attending to his usual trade as a farmer. Last year the 25th anniversary festival sold over 80,000 tickets and was widely covered by all media.

### Concert Promoters Unite In Regional Body

The European Concert Promoters Association has been officially dissolved. Many of its UK members have established the Regional Promoters Association to mutually support the interests of smaller, primarily club promoters. Both the ECPA and the RPA have expressed their hope that a Continental European counterpart will be established soon.

## BELGIUM

### CNR Backs Donna's 'Doubles'

BRTN's Radio Donna has joined forces with CNR Music to release a double-CD entitled *Dubbelgangers* ("Doubles") based on the station's weekend programme hosted by Evert Venema. The compilation features songs such as Bananarama's version of *Venus* and Double You's cover of *Please Don't Go*.

### Stations Rush To Premier New Ramazzotti Single

Most Belgian stations were scheduled to air Eros Ramazzotti's new single *Piu Bella Cosa* at precisely 08:00 on March 25. The release is also the theme of several programmes, with Radio Donna's Marc Deschuyter presenting the "Eros Ramazzotti Story."



Eros Ramazzotti

## SPAIN

### Cadena SER Goes To The Oscars

For the fifth year running, news/talk Cadena SER was scheduled to cover the Oscar award ceremony live from Hollywood, broadcasting the event from 01:30-07:30 Spanish time on March 27. The only Spanish interest this year comes from flamenco guitarist Paco de Lucía, who has been nominated for the best original song for *Have You Really Loved A Woman?* from the film "Don Juan De Marco".

## GERMANY

### Downbeat Signs Rockers HiFi

Warner Music Germany's ragga and jungle label Downbeat has signed dub act Rockers HiFi for all territories outside the UK. The act was previously signed to the Island label. A new album is planned for the autumn.

### BMG Ariola Musik Under New Name

Media concern Bertelsmann has merged its music and electronic media interests into BMG Entertainment. As a result of the move, Bertelsmann has renamed the holding company of its Ariola activities in the GSA region. Effective March 18, BMG Ariola Musik has become BMG Entertainment International GSA.

# Norway's P4 Extends Into Swedish Market

by Claire Weston

OSLO - ACE-formatted Norwegian station Radio P4/Hele Norge has acquired a frequency in Gothenburg, bringing its total Swedish audience up to around 900,000.

P4, Norway's second-largest station, began broadcasting on the old P6/Z Radio frequency (104.8FM) at the end of last month. The frequency reaches a potential 770,000 people.

P4 already transmits its signal via satellite to an established audience of around 130,000 in south-western Sweden.

"Getting the Gothenburg licence was a logical move for us because we already cover part of the region and there are very strong ties between the people of Oslo and Gothen-

burg," says P4 managing director Svein Larsen.

The Gothenburg area is Norway's favourite destination in Sweden, attracting some 400,000 Norwegian visitors in the summer.

In addition, a survey carried out by P4 in the autumn to ascertain the Swedish public's reaction to the station's broadcast in Norwegian has shown very positive results.

At present and for at least another three months, P4 will remain a purely Norwegian station. After that, the station plans to hire a Swedish DJ who will work in Lillehammer. The next step, when all the technical difficulties have been

ironed out, will be to broadcast an increasing number of programmes in Swedish from Gothenburg itself.

"We estimate that the market in terms of radio ads is worth about Nkr50 million (app. US\$8 million) a year and if we can win 7-10% of this market, our investment in Sweden will have been worthwhile," adds Larsen.

P4 has already invested over Nkr4 million in the project, including the licence acquisition and technical equipment. Larsen is hoping to get half back this year in advertising revenues and to break even in 1997.

# Glorie Takes On TV Role At Veronica

AMSTERDAM - Unico Glorie has been named director of radio and television at the Dutch private broadcaster Veronica.

A press statement issued by Veronica says 31 year-old Glorie's new responsibilities will include "protecting the Veronica image in an increasingly competitive market."

Glorie is a well-known figure in the Dutch radio industry. He helped set up the Amsterdam-based youth station Extra 108 in the '80s before moving to become a producer at Veronica, which at the

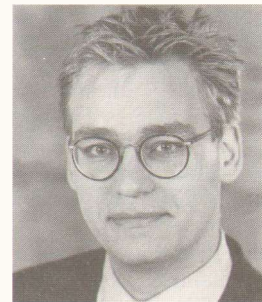
time was a public broadcaster.

After a brief stint working at ACE Sky Radio, he returned to

Veronica when it went private last September to become radio director with the additional function as of director of the modern rock station KINK-FM.

The combined post of radio and television director was created by the broadcaster after

TV director Joop Daalmeijer moved to Filmnet in February. It is the first time in Veronica's history that both television and radio interests have been under the control of a single director.



Unico Glorie

## Moving Chairs

BELGIUM: PolyGram Belgium has appointed **Tom van Peer** to the post of promotion manager, local repertoire.

**Janneke Strijdonk**, product manager at Hans Kuster Music (HKM), is moving to South Africa to promote and manage local artists there. She will be replaced by **Evelyn Doop** (administration) and **Bea Spuij** (HKM management).

UNITED KINGDOM: The UK's Performing Rights Society has named **Malcolm Coster**, senior vice president of the Unisys Corporation, as a new non-executive director.

The team behind Tom Zutaut's label The Enclave continues to consolidate with the appointment of **Karen Brown** to a senior position with creative services. Brown was most recently general manager, Dedicated Records/BMG International.

**Michael Green**, controller of BBC Radio 4, has been appointed acting managing director of BBC Network Radio following Liz Forgan's surprise departure last month. However, no permanent replacement for Forgan will be decided upon until the new chairman of the BBC's board of governors—**Sir Christopher Bland**—takes up his duties.

Heart 106.2/London breakfast co-presenter **Lee Simpson** is leaving the station after just six months. His replacement will be current mid-morning host **David Prever**.

INTERNATIONAL: **Manfred Lappe** has been appointed vice president central and eastern Europe region for Warner Music International, with effect from April 1. He will continue in his role as MD of both Warner Music Austria and Warner Music Czech Republic.

**HORACE BROWN**  
**ONE FOR THE MONEY**

Performing at the Swedish Dance Awards April 1st and at London's Subterranea April 10th



## Signing With CNR



UK label Pulse-8 and Dutch-based CNR have reached a distribution agreement under which CNR will release Pulse-8 product exclusively in Scandinavia, Benelux, France and Spain. Pulse-8's roster includes Urban Cookie Collective and Pizzaman. Pictured (l-r) are: standing, Arcade Belgium product and publishing manager Guido Janssens, CNR Music International VP Robin Simonse, CNR Music Holland GM Léon ten Hengel and CNR Music Belgium MD Richard Dedapper; sitting, Pulse-8 MD Frank Sansom and CNR Music International A&R Jan van den Burgh.

## Spanish Market Sees Sharp Drop In Sales

by Howell Llewellyn

MADRID - Sound carrier sales slumped in Spain last year with the number of CDs sold falling for the first time ever, according to figures released by IFPI associate AFYVE.

The annual figures show that CD sales fell from 34.2 million in 1994 to 33.6 million last year.

Total unit sales at 52.9 million were lower than 1989's 54.6 million, though still higher than 1990, 1992, and 1993. The best-ever year remains 1994 with sales topping 57.3 million units.

However, in terms of currency value, last year's sales were second only to 1994. Last year's nearly Pta70 billion (app. US\$573.6 million)

earned in sales was only slightly behind the Pta71.2 billion of 1994.

Sony Music Entertainment president Claudio Conde observes that the Spanish music market is in crisis. One of the factors precipitating this was "the extreme political uncertainty" through 1995.

"However, the first two months of this year have shown people breathing again and consumption rising," he adds.

Cassette sales continued a slow decline, falling to 17.9 million from 19.8 million. Vinyl LP sales almost disappeared at 259,000 down from two million. Singles sales held up at 890,000 down from 1994's 910,000 but up from the 1993 low of 750,000.

# Flemish Privates Up In Arms At New Decree

by Marc Maes

BRUSSELS - Private radio in Flanders is turning to the law after the introduction of a controversial decree, which redefines technical boundaries.

## Flores' Reign Of Spain Lives On

MADRID - Spain's Flores family dynasty is maintaining its grip on the country's music industry, nearly one year after the deaths of matriarch Lola Flores and her pop/rock star son Antonio.

Antonio's first posthumous album *Antología* (RCA) entered the charts at number 3 just a week after its March 4 release and sold almost 50,000



Antonio Flores

copies in the first 10 days.

His previous album *Cosas Mías* ("Things Of Mine") has sold 550,000 units. Elder sister Lolita, 37, has now made a comeback. Her album *Quin Lo Va A Detener* ("Who's Going To Stop It") (RCA) was presented in Madrid to Spain's TV and press who turned out en masse to witness Lolita's rebirth.

The ruling, introduced by the Flemish government on March 5, replaces the "Decree Willockx" and lays down the technical specifications for all the region's stations.

Bruno Hendrickx, MD of SIS Ghent and VP of radio association VEVORA (which groups together 50 major Flemish outlets), says the decree confirms the current domination of the region's radioscapes by state-owned BRTN.

"The decree was prepared by Paul van de Velde [a member of media minister Van Rompuy's staff and government commissioner for BRTN]. It gives more FM frequencies to BRTN and maintains the privates' mono signals."

Hendrickx says the decree maintains the BRTN's virtual

monopoly of the Flemish radio market and is "the result of the pubcaster's lobbying."

He is saddened that the media ministry had not consulted private radio stations. "This just leaves the problems of poor reception and interference undiscussed and on the shelf."

"It seems that some people in the media ministry want to liquidate private radio here and we are therefore consulting our lawyers to defend our interests."

Meanwhile, other stations have been protesting against plans by the region's VDAB (employment office) to prevent the unemployed working as volunteers on private radio. Many local, and usually non-commercial, stations have volunteers as staffers and programmers.

## Dialogue

Face To Face With Europe's Newsmakers

Tam Tam France co-producer Fernando Ladeiro-Marques

**Q: How has radio influenced your career?**

A: When I was 20 "free radio" was born and turned the French radio world upside down. It was a cultural shock. I was carried away by this blast of liberty. It permitted me to understand the music world better and resulted in a number of interesting encounters. Radio has certainly formed the base of my professional decisions to date.

**Q: What is your favourite radio station?**

A: I find radio in general rather boring at the moment. This is why I have turned to stations which put quality

before audience figures. For several years I was a fan of Carbon 14 and then of Oui FM. Nowadays I listen to the local Parisian station Radio Nova.

**Q: If you could change something about radio today what would it be?**

A: The problems of radio seem linked to those of our society: standardisation of thought and action, loss of identity and lack of creativity. Driven by technical progress, the system has become more sophisticated but the actual product is of mediocre quality.

I feel it's time for the second cultural shock to turn radio around. Radio should offer alternatives. I personally would like to hear Greek, Mexican or Finnish music on the radio. I believe that radio is an extraordinary medium which can offer unrivalled liberty.

**Q: Is there a French artist who deserves more attention abroad?**

A: Like non-English language artists from around the world, French acts take a backseat on international radio. I can't believe that the actual quality of the music is a problem. Also I don't think language is a

true handicap. The situation is surely down to the political and economical choice of major companies which have the financial power to decide over the success of an artist.

**Q: Which music do you listen to at home?**

A: I listen a lot to current acts like Big Soul, Smashing Pumpkins, Echobelly, Lush and Pulp. But what I enjoy most is discovering new artists other than Anglo-Americans.

Interviewed by Christian Lorenz

## Leipzig Radio Fair Grows Into Multimedia Event

by Christian Lorenz

LEIPZIG - Leipzig's media trade fair is expanding its horizons this year, with discussions on radio networking, syndication and satellite broadcasts lining up alongside talks on other forms of media.

This year, the fair will be labeled Europrom 1996 and will take place from May 13-15. Over the past three years the event has developed into an important opportunity for advertisers to meet the radio, TV and print industries.

Europrom 1996 will be held parallel to the 4th German

Multimedia Congress co-organised by scientific publishing house Springer and German Telecom. The Multimedia Congress will take place from May 12-14 and aims to increase the spectrum of media covered at Leipzig.

Says Europrom project manager Monika Friedrich, "From the Leipzig Radio Show 1994 to the Medien Messe 1995 and Europrom 1996 we are continuing to develop the event into an international programme and media forum."

Europrom programme coordinator Bernd-Jürgen Martini believes that the inclusion of

other media is necessary to attract key decision makers in the advertising industry. "Barely half a dozen key agencies are actively interested in radio," he says. "By offering access to all media at one event, Europrom is likely to attract advertisers with only a fleeting interest in radio."

As in previous years, US radio body NAB will present research results from the US radio market at the fair. "But this year we will be putting the emphasis on a critical comparison of the US market with the radio landscape in Europe," says Martini.

# high debut in the german airplay charts penelope houston

## thank you

FOR SUPPORTING  
THE SINGLE  
"SWEETHEART"  
ON GERMAN RADIO:

NDR 2, Hitradio R.SH,  
Radio Bremen 4, SR,  
100,6 - Berlin, Radio PSR,  
SFB B2, Antenne MV,  
Radio Brandenburg,  
HR 1, HR 3, WDR 2, SDR 3  
Radio Regenbogen,  
Bayern 3, Bayern 1, Radio 7,  
Antenne Bayern, SWF 3,

### THIS IS WHAT THEY SAY:

Stephan Hampe, Hitradio R.SH:  
Great tune with a deeper  
meaning. Hitradio R.SH is  
going along with this hit!

Matthias Matuschik, SWF 3:  
I think this record is fascinating  
and I wish her much success!

Markus Hertle, HR 3:  
A lovely ballad, almost not typical  
for this former folk-singer-songwriter.  
Perfect for Radio.

Lidia Antonini, HR 3:  
Arouses the feeling of trust  
and curiosity.

Stefan Randecker, SDR 3:  
Touching music for hours of leisure!

Frieder Berlin, SDR 3:  
Excellent, hand-made music in the  
contemporary trend!

Fred Schoenagel, NDR 2:  
The single is very pleasant and you can't  
get it out of your mind.

Nic von Vogelstein, Radio Energy Hamburg:  
Impressive track that exactly suits her folk vein!

Klaus-Peter Otto, Antenne MV:  
That's America for me!!!

Frank Rauschenbach, Radio PSR:  
Her songs reflect many different influences.  
You get the feeling you know the songs and  
listen to them over and over again.

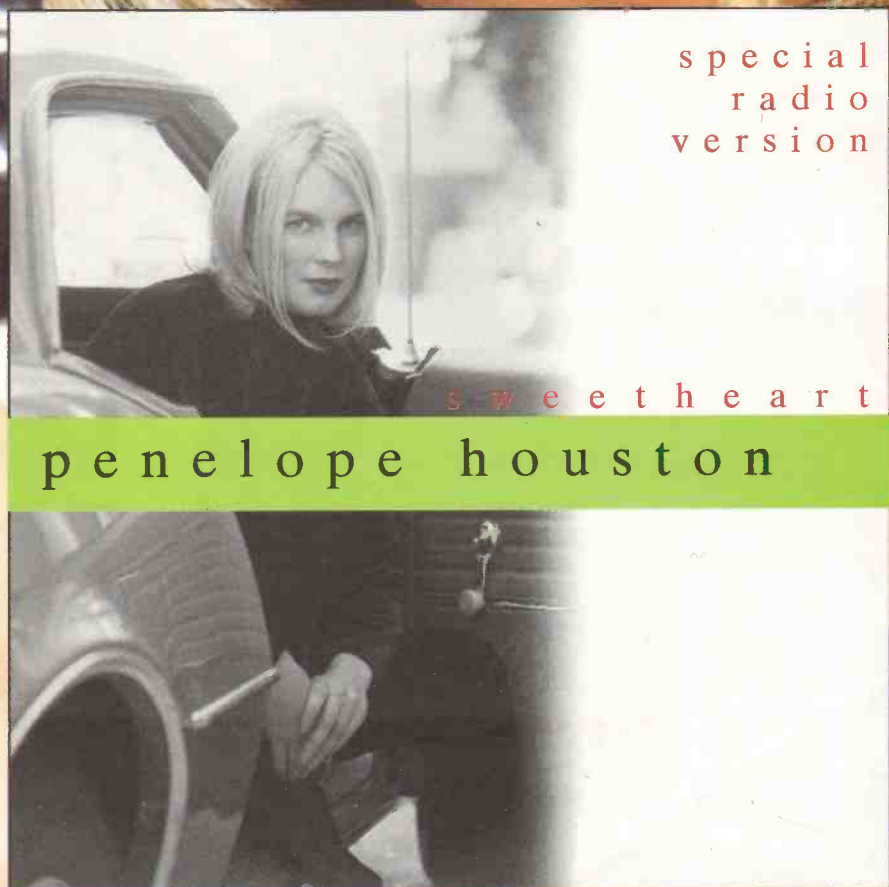
Peter Radszuhn, Radio Brandenburg:  
A wonderful, relaxing recording that should  
fit many formats. One of this  
year's best, so far!!!

Jim Sampson, BR 3:  
Penelope goes electric  
without going  
"light"!!!

## penelope houston goes europe and beyond



February:	March:
NETHERLAND	U.K.
AUSTRIA	FRANCE
SWITZERLAND	IRELAND
ITALY	
GREECE	
DENMARK	
FINLAND	
CZECH REPUBLIC	





# Radio 105 Renews, Revives

by Mark Dezzani

## STATION IN FOCUS

The historic Milan-based EHR network Rete 105 has introduced a subtle name change which station manager Guido Monti hopes is symbolic of the ongoing process of renewal since he took over the reins of the network a year ago. "We have dropped the 'Rete' [Italian for 'network'] in favour of either 'Network 105' or, more usually, 'Radio 105,'" he says.

Official Audioradio ratings released last month covering the whole of 1995 (Music & Media, January 27) confirm the turnaround in Radio 105's fortunes. Having been Italy's first and most popular national commercial radio network in the early '80s, the station had suffered a gradual but unrelenting slide, losing listeners to newer networks and EHR rivals Radio DeeJay, Radio Dimensione Suono and RTL 102.5 Hit Radio.

But Audioradio shows that Radio 105 enjoyed a 21.7% growth in listenership during 1995, chalking up an average daily reach of 3.1 million listeners. Monti says that his team will not become complacent, however. "We are still working hard and have new initiatives planned to further increase our market-share. For instance, our recent TV special, the 'Nite Express' series on

file TV promotion, programme directors from rival networks acknowledge that Monti has managed to freshen-up 105's sound while maintaining the station's classic elements. "I have tried to make the flow between music and presenters much smoother by cutting down on superfluous chat, whilst still promoting our traditional personality style of presentation," says Monti.

Several of 105's key programmes aim to fire the listeners' imaginations by pretending to be set outside of the radio studio. The station's breakfast show—"The Couple On The 13th Floor"—is set in an imaginary apartment in the tower block where 105 is located. The presenters chat satirically about the news and topical events as if they are getting ready for work. Other characters phone in, and passers-by



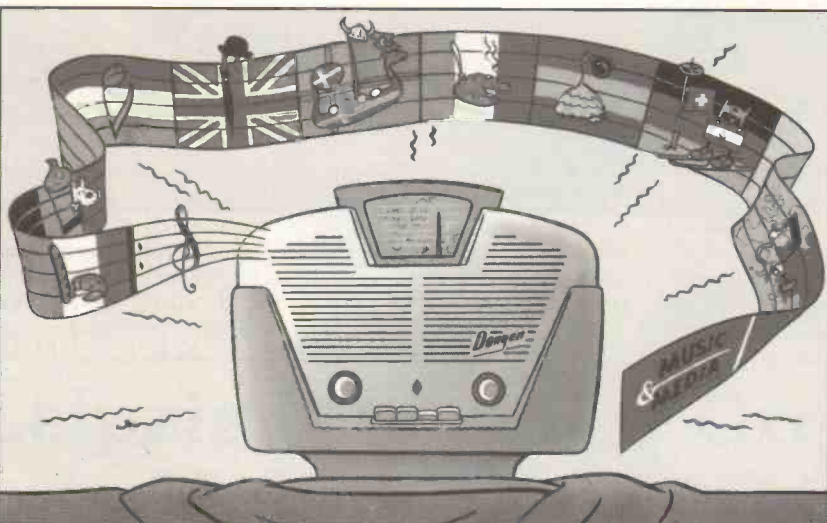
Fabiana



Ringo

RAI TV, was the first time a commercial network has worked so closely with the state broadcaster. It also showed that music on TV can work—it had a healthy audience for a late night slot, averaging between one and two million viewers."

Aside from the benefits of high-pro-



'3-in-1' indie package  
with bonus distribution at  
**Midem Asia**  
in issue 19

Contact: Edwin Smelt,  
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Radio Montecarlo, Radio 105 was responsible for most of the gains.

Monti maintains that the changes at Radio 105 are an ongoing process. Meanwhile, format renewal will now commence at sister station Radio Montecarlo, where audience growth stalled recently following promising audience

## Radio 105—Weekday Programme Schedule

06:00 **I Due Del Tredicesimo**—Morning show set in an apartment, with Tony Severo and Paolo Cavallone.

10:00 **Paolo Monesi**—Music sweeps with short news briefs and topical interviews.

12:00 **Gianni Riso**—Music mixed with Riso's personal brand of humour.

14:00 **Happy Days Bar**—With Marco Galli, set in a fictitious disco bar.

16:00 **Disco Lancio With Ringo**—New music and star interviews. (Fri. only: **Codice Rap**—with Ringo and Paolo Maldini).

18:00 **Fabiana**—Music and news.

21:00 **Nite Express**—Late-night music and phone-ins, including live music from a Milan club on Mondays, and "Taboo" (a sex advice phone-in) on Tuesday and Thursday.

01:00 **Nite Express**—Music and chat set in 105's imaginary overnight train.

such as the postman also drop in for a chat. The station's afternoon show, "Happy Days Bar," is set in an imaginary disco bar, while the overnight show "Nite Train" uses a train as an imaginary vehicle to encounter regular characters and surprise guests.

Another recent initiative at 105 has been an unusual collaboration with Claudio Cecchetto's new network Radio Capital. Ex-105 presenter Cecchetto left the station in 1982 to establish arch rival Radio DeeJay, which by the end of the '80s overtook 105 to become Italy's leading national commercial network. After leaving DeeJay last year, Cecchetto launched Italy's newest EHR network Radio Capital this January. "We have a series of collaborations and surprises planned together," reveals Monti. Cecchetto says that one of these will be a joint programme aired simultaneously on both 105 and Radio Capital later this year.

According to Italy's leading financial daily newspaper *Il Sole 24 Ore*, Radio 105's increased listening last year was reflected in improved advertising revenues. 105's sales house, 99 Publicita, recorded increased revenue of 38 billion lire (app. US\$24 million) for last year, an increase of US\$2.5 million on 1994's turnover. Whilst these figures also included the group's two other networks, gold-formatted Classic 105 (subsequently sold off) and ACE formatted

gains early last year. Plans are also afoot to resurrect Classic 105, whose frequencies and network licence were sold to the national music syndicate Radio Italia SMI last November. However, Classic 105 now plans to return later this year as a nationally syndicated gold format.

## Radio 105/Milan Sample Hour

**Paolo Monesi, February 26 1996  
(10:00-11:00)**

**Ustmamo/Memobox**  
**Datura & Billy Ray Martin/Mystic Motion**  
**Katrina & The Waves/Walking On Sunshine**  
**Simply Red/Never Never Love**  
**Oasis/Don't Look Back In Anger**  
**Samuele Bersani/Chicco E Spillo**  
**Sting/Let Your Soul Be Your Pilot**  
**Babylon Zoo/Spaceman**  
**Roxette/Dangerous**  
**Vasco Rossi/Mi Si Escludeva**  
**Robert Miles/Children**  
**The Christians/Harvest For The World**  
**George Michael/Jesus To A Child**  
**2-Pac/California Love**



# Success For Frankfurt's New Image

*The Frankfurt Music Fair added a new event to its programme this year to help boost the demand for musical instruments among the under-35s. Christian Lorenz was at the launch.*

**D**ESPITE rising unemployment figures, music-making still has a firm place in the hearts of Germans when it comes to leisure-time activities.

According to a recent survey commissioned by the Association of Musical Hardware Distributors (VVMd), 30% of all households in Germany own at least one musical instrument, and 94% of all instrument-owners are amateur musicians.

The VVMd figures also show that more than 55% of musical instrument owners are under the age of 30. With this information in mind, this year's Frankfurt fair designed its public days specifically to appeal to 15-35 year-olds under the banner of "Music Machine".

The Music Machine concept appears to have worked. "Approximately 65% of this year's visitors were under 35," says Messe Frankfurt MD Michael Peters. "Unfortunately there are no comparable figures available for 1995. But my impression is that there has never been so many young people at the show before." He adds, "Music Machine is without doubt a valuable addition to the Music Fair. The new event received the approval of audience, participating musicians and industry experts alike."

Music Machine's panel sessions attracted a large and inquisitive audience. Industry insiders gave the



*Clemens Clemmons (sax) and Alvin Lee (guitar) show that jamming can be fun.*

audience a glimpse into the workings of the music business, and were showered with questions. Between the panel sessions and public interviews with the stars, live appearances by acts such as Right Said Fred and Die Fantastischen Vier kept the atmosphere buzzing.

"The mix of talk and music was just right," reflects Music Machine co-organiser Gerd Leonhard.

The multi media fair presented by Music Machine proved particularly popular with the 15-25 age range. Demonstrations of innovative equipment such as Akai's stereo phrase sampler Remix 16 and MIDI production centre MPC 3000 drew large crowds of DJs and dance producers.

Music Machine's evening concert programme attracted a smaller crowd

than the daytime events. Only 700-800 people turned up to see trendsetters Tortoise and Blumfeld, or the chart-toppers Die Fantastischen Vier. But smaller events in various Frankfurt nightclubs proved more successful. "Frankfurt does not offer as big a captive audience as Cologne or Hamburg," admits Leonhard. "We have to establish Music Machine's larger evening events with more aggressive promotion."

Leonhard feels certain that Music Machine 1996 has prepared the ground

for further expansion. "All the clubs which co-operated with us for the event were extremely happy with the results," he says. "Our partners all want to participate in Music Machine again next year, and we are planning to involve even more venues."

Peters agrees that "we are on the right track with Music Machine." Following this year's success, he says that the scope of next year's event is likely to be widened. "This year we focused on rock and pop, but next year we will include other musical styles as well."



*Messe Frankfurt MD Michael Peters*



*95,000 visitors filed past the latest musical equipment. Music fanatics could not resist the temptation to play a few licks on this year's models!*

## THE SULTANS OF SOUL!

CAN'T TAKE MY HANDS OFF YOU



**SOULTANS**

**SOULTANS**  
CAN'T TAKE MY  
HANDS OFF YOU  
Produced By Halligan/Torello  
MAXI-CD · MAXI-SINGLE





# Dutch Jingle Society Spreads Wings

Only a year ago the Dutch "Society For Radio Jingles and Tunes" was no more than an idea. After six months the plans were finalised, and now the project is up and running. Co-founder Benno Roozen describes the initiative, which has gotten off to a promising start.

Launched in September of 1995, the Society For Radio Jingles and Tunes was founded by two Dutch journalists: newspaper reporter Jelle Boonstra and radio journalist Benno Roozen. The goal was to set up a national archive of radio jingles and radio tunes that have gone on air between 1945 and the present.

Until now nobody in Europe has undertaken the task of archiving and describing jingles, and putting them in a historic perspective—in spite of the fact that in recent years radio design has become increasingly important. Within the multitude of radio stations on air and on cable, it is increasingly difficult to establish an individual identity. Not only a station's format, but also its jingles are a method often used to attract listeners.

Jingles have been poorly documented in Europe. Those stations that do so are only collecting their own material. The central archive of Dutch broadcasters, the Audiovisual Archive Centre (AVAC) in Hilversum, has only a handful of tapes of jingle material on the shelf. Although certain musical pieces have been used for years as the station or programme ident, there is practically no material at all on radio tunes.

The projected national archive of radio jingles will contain mostly Dutch product. Either part or all of its digital files may become incorporated into the AVAC's collection, so that AVAC can refer inquiries to the Society For Radio Jingles. There are also plans to release one or more CDs



**BENNO ROOZEN**, together with Jelle Boonstra founded the Dutch Society For Radio Jingles And Radio Tunes in 1995. They have contributed to numerous productions of Dutch broadcasters AVRO, KRO, NCRV and Radio Veronica, such as a documentary on radio jingles for KRO Radio (1993) and an eight-part radio feature on the history of jingles for AVRO Radio (May 1996). Contact address: Bavelseleen 21B, 4835 GP Breda, Holland; on Internet at <http://www.jingle.wise.nl>

of historic radio jingles, radio tunes or a documentary about jingles.

## Industry Contributes

After years of collecting material for the archive, the founders decided on a more professional approach. The Society For Radio Jingles and Radio Tunes was set up in cooperation with several jingle producers and broadcasters. Its archive now contains some 1,000 hours of jingles and radio tunes, most of which are of studio quality. The past year has seen a considerable growth in the collection. Sony is supporting the society, supplying it with DAT tapes for two years.

Top Format producer Bart van Gogh complements the new initiative. "I think it's a very good idea. It is important to collect and archive the



Jingle Web Internet site.

history of jingles, not only for aficionados, but also for radio professionals. Until now the material has been scattered and undocumented."

The society regularly receives the most recent jingle packages produced by leading Dutch companies, such as Top Format, Music & Images, PORS/Impact, Ferry Maat and Wicked Witch. It also collects demos of material produced by some of the largest international jingle producers such as JAM, TMCI, Thompson Creative, Alfa-sound, Who Did That Music?, PAMS, TM, Century 21, Tuesday, William B. Tanner, Pepper/Tanner and Continental.

## Radio Feature To Air

The society's work has not gone unnoticed. Dutch pubcaster AVRO will start airing a radio feature on jingles in May, produced in cooperation with the



Society For Radio Jingles. The eight-part feature is called "De Gouden Glans" (The Golden Glow) referring to the text of a spoken jingle from the time of the famous Dutch pirate broadcasters (1960-74). Offshore pirate station Radio Noordzee presenter Hans Hogendoorn used to announce "Radio's golden glow shines from your antennas." Not only the history of jingles, but many unique and never-before aired jingles will be broadcast during the course of the show. Starting May 5 "De Gouden Glans" will be broadcast as part of the AVRO Radio 2 programme "Het Stenen Tijdperk" (The Stone Age) presented by Hans Schiffrers.

## On The Superhighway

Since last September's launch, the society has its own site on the Internet called Jingle Web. It is the world's first site on Internet dealing entirely with jingles and radio tunes. Visitors to the site can catch up on the latest news from the international jingle industry, listen to jingles from radio stations across the globe and link up with other Internet pages belonging to radio stations. The site also provides a platform for collectors to exchange material, and addresses are provided of most of the world's main jingle producers—from

Stockholm to Dallas. Several hundred users visit Jingle Web's site daily.

Most of the big international jingle producers such as JAM, TMCI, Thompson, Who Did That Music? and Alfa-sound have an e-mail address, but no site on the Internet. JAM representative and Jingle producer Top Format will be the first large company to have its own site on the Net. Van Gogh says he expects the site will be active by early June. As well as promotional information, the company's site will offer audio samples of jingles which, according to him, "Will make it easier for clients to get an idea of what we have to offer, so we can send them the CDs they want." The smaller Dutch companies Simrek, Ziaja and Dorst and Melvin Jakobs, Swedish Hannah and US Toby Arnold are already present on the Net.

The Society for Radio Jingles is also

active in printed media, cooperating with US author, sound technician and long-time collector of jingles Don Worsham, whose book on the international jingle industry will appear this year. Co-founder Boonstra has done the research for the European section of the book.

## Music/Radio Industry Business Calendar

### APRIL

Swedish Dance Awards/Stockholm  
April 1 Contact tel. (+46)8.730 0090;  
fax 735 5100

NAB Convention/Las Vegas  
April 15-18 Contact tel. (+33)1.4692 1279;  
fax 4692 1283

Tam Tam France/Bourges  
April 17-18 Contact tel. (+33)1.4035 0909;  
fax 4036 6059

Music Radio '96/London  
April 18 Contact tel. (+44)171.225 2010

RadioDay '96/Köln  
April 24 Contact tel. (+49)40.2389 0150;  
fax 2389 0690

Copenhagen Blues Festival/Denmark  
April 25-May 5 Contact tel. (+45)3377 9633;  
fax 3377 9601

### MAY

Radio Only Management Conf./AZ, USA  
May 1-3 Contact tel. (+1)609.424 6800

Euro Pop Days/Freiburg  
May 9-12 Contact tel. (+49)761.31736;  
fax 761.31716

Leipziger Messe, Radio Show/Leipzig  
May 11-13 Contact tel. (+49)341.566 2536

AES/Copenhagen  
May 11-14 Contact tel. (+33)1.3038 9126;  
fax 3424 8174

MIDEM Asia/Hong Kong  
May 14-16 Contact tel. (+33)1.4434 4444;  
fax 4434 4400

### JUNE

Nightwave '96/Rimini  
June 1-4 Contact tel. (+44)171.284 2380;  
fax 284 2381

3rd Int. Symp. DAB/Montreux  
June 4-5 Contact tel. (+41)22.717 2732;  
fax 717 2710

3rd Radio Montreux/Montreux Interactive  
Media Services Symp./Switzerland  
June 6-9 Contact tel. (+41)21.963 3220;  
fax 21.963 8851

DigiMedia/Montreux  
June 6-8 Contact tel. (+41)22.320 9033;  
fax 320 9075

Intl. Pamukkale Music & Culture  
Festival/Turkey  
June 20-26 Contact tel. (+90)212.240 4819;  
fax 241 0241

Roskilde Festival/Denmark  
June 27-30 Contact tel. (+45)4236 6613;  
fax 4632 1499





# Genuine Pop Takes Zelmani Around The World

by Keith Foster

STOCKHOLM - Amidst all the glitz, the veteran stars and the powerful rock combos present at the Swedish Grammys was a young woman who this time last year didn't even own her own guitar. Yet she took home one of the most prestigious awards on show—as the Best Newcomer of 1995. Sophie Zelmani has met an almost embarrassingly positive reaction from the critics and music press in Sweden since her debut with the single *Always You* last spring.

It shot straight up the airplay list on the pubcaster P3. Her self-titled album reached the top 5 and has since sold gold with 50,000 units. Not bad for a woman who had to borrow an acoustic guitar from her stepfather to write her songs and record her demo tape, and unheard of for a balladeer who sings in English. Swedes are happy to accept dance or rock music in English, but they prefer their gentler emotions expressed in their own language. In fact, one well-



known record label turned her down because she didn't sing in Swedish.

Critics have already dropped the names of Van Morrison, Neil Young and Sheryl Crow in reference to Zelmani.

But Sony A&R manager **Patrik Sventelius**, who discovered her, prefers to avoid comparisons. "There's a far greater delicacy about Sophie's music," he says. The "discovery" story is a classic one: new at his job, Sventelius sat listening through a pile of hundreds of demo tapes. The two short acoustic songs on Zelmani's tape made him prick up his ears, and he invited her for a meeting straight away. As a result, Zelmani went into the studio with producer Lars Halapi.

Sventelius, who has kept in close contact with Sophie as she promotes her album around Europe, believes she has the potential to cross borders. "She has the ability to express an incredible range of emotions using only the simplest means. She has a genuineness which comes through to the listener. She's not somewhere off into the distance—she's close."

## Ivan Kral Moves On With Nostalgia

by Thessa Mooij

PRAGUE - Having worked with Debbie Harry, Patti Smith and John Cale, Czech guitarist Ivan Kral is considered the godfather of punk in his hometown of Prague, where he also a sought-after producer. His own album *Nostalgia* is far from punky. Offering mostly mature, introspective material—ranging from a spoken word piece from Smith to the fragile single *Winner Takes All*—it was released by BMG in France, Austria, Switzerland, Scandinavia, Poland, Belgium and Holland. Earlier this month, he was awarded two Czech industry awards for Best Producer and Best Album cover.

Prague-based BMG marketing manager **Greg Jarvis** points out that Kral may be the first Czech to have a pan-European release. "He is certainly the Czech artist who has done the most outside of this country. The album is halfway to the gold status here, which isn't bad for a country where Euro-dance and hard rock are the most popular genres. He has a great deal of critical acclaim. He recently opened for David Bowie's Prague show and he will be touring the major European cities with Iggy Pop next month. The Czechs are not really familiar with names such as Patti Smith and John Cale, but Iggy is starting to get big here."

Kral's intelligent rock and New York connections have already persuaded the BMG marketing managers in most

European countries. The German release is scheduled for mid-April, while Italy prefers to wait for the May release of Patti Smith's new album. A late April promo tour will take Kral to France, Holland, Belgium, Germany and possibly Scandinavia. According to Jarvis, "Holland is one of the most supportive countries."

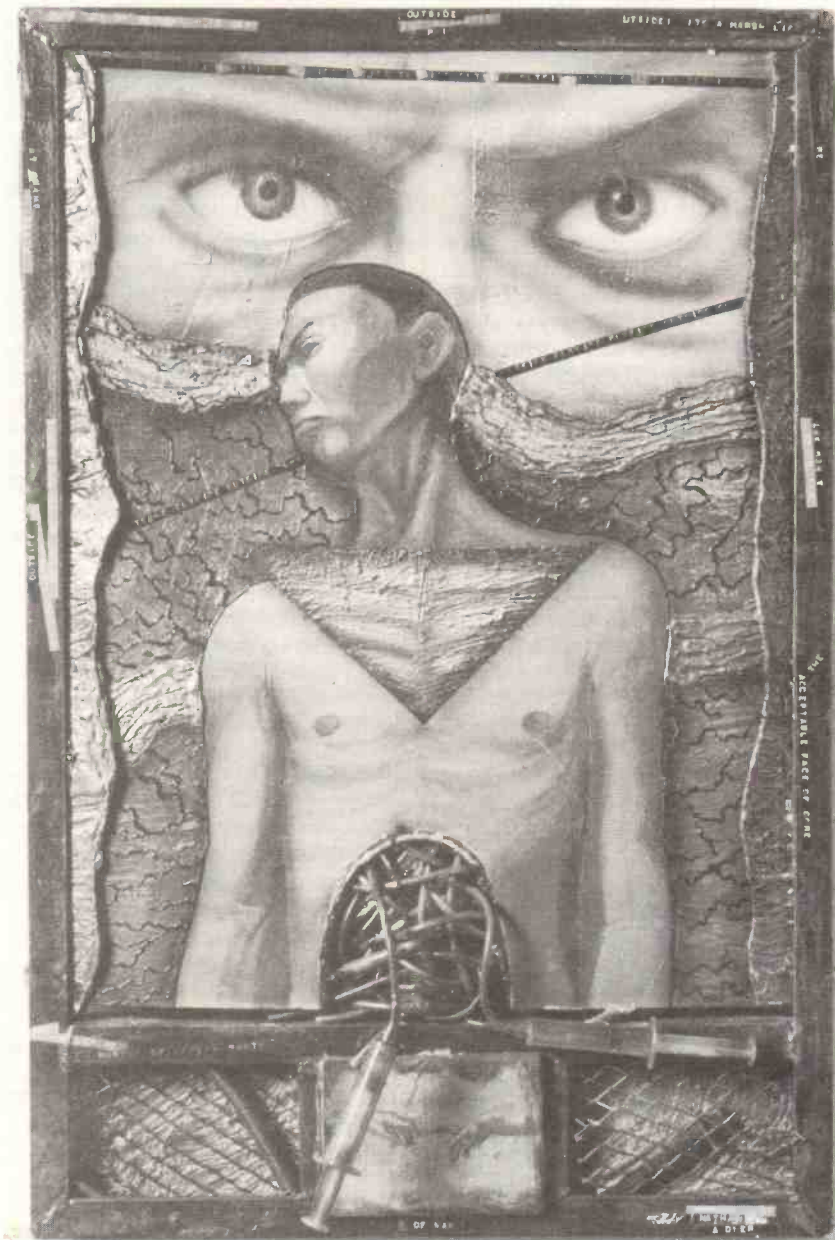
Dutch product manager **Menno Timmerman** decided to pass up on the *Winner Takes All* single. "We made a special radio edit of *Bless You*, which is over five minutes on the album. The song is a little heavier than *Winner Takes All* with its loud guitars, rather similar to Texas singer/songwriter Lee Clayton, whose type of music does very well in Holland. It shows what an amazing guitar player Kral is. We were offered the album in October, but it would have been swamped by the many autumn releases. After we released it in January, it entered the alternative 'Moordlijst' chart. If we can get him to do a solo show in May, he might be able to do a radio session for VARA DJ Jan Douwe Kroeske."

As well as the album *Nostalgia* itself, the video for *Winner Takes All*—based on 20's art nouveau photos—is another powerful European marketing tool. Jarvis points out it has already been played in the Czech Republic and in France, while other territories are waiting to use it around the time Kral will tour in their area.

Copenhagen-based The Voice was the first non-Swedish station to play Zelmani's single. According to programme director **Eik Frederiksen** it was the listeners who persuaded him to place *Always You* on the playlist. "We played the single on our 'Hot or Not' feature, where listeners have to choose the best of two singles each day. The winner competes every day until a Winner of the Week is decided, and Sophie's single won that week. When we heard she'd been nominated in the Swedish Grammys it convinced us to rotate the single, and it got a great reaction from listeners and here at the station." Frederiksen doesn't expect *Always You* to smash sales records. "Her music is a little bit too laid-back for it to sell thousands of units a day, but it's the sort of thing that grows slowly until it's built up. It's intelligent pop, simple songs done in a non-simple way, that catches you second or third time around."

Zelmani's showcase performances for record company executives has brought her new fans. German product manager **Kim Schäfer**, says she will grow slowly but surely in his country. "The single's been out since February and we've had some great reaction, particularly at SWF3. This is the sort of artist who needs a little time, but with Sophie in place here for promotion I'm sure she'll establish a strong position." Product manager **Sophie Zannettacci** is responsible for Zelmani in another important territory, France. "We've just started sending the single out to radio stations, so it's a little too early for reaction," she says. "But *Always You* is so strong and so different from anything else being played right now. It's very refreshing, so we are very confident." After promoting her album across Europe, Zelmani won't stand still, she'll be off to the US to promote the May release there. With a guitar all of her own.

## Bowie Opts For Destruction Of Man



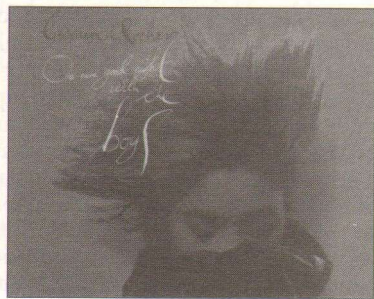
The international art competition involving David Bowie's *Outside* album has been won by 19-year old Philippino art student Joseph Lee Alviar. He explains that his colour painting *Destruction Of Man* "represents the gore of the album's contents, death and destruction of man." It was selected from more than 1,000 submissions from the participating countries Austria, Czech Republic, Hungary, Korea, Japan, Malaysia, Holland, South Africa, Sweden and the UK.



## Singles

Single Of The Week

### TASMIN ARCHER



*One More Good Night With The Boys* - EMI **ehr/ace/a**  
 PRODUCER: Mitchell Froom  
 With her first single in almost three years, Archer once again proves to be one of the UK's unique vocalists. She walks the narrow, winding path of mixing torch song drama, folksy sensitivity and a firm rock base, provided by the Attractions. B-side *Guilty* is less menacing, a picture perfect ballad full of sweeping emotions.

### BENZ

*Urban City Girl* - RCA **ehr**  
 PRODUCERS: Benz  
 There's no shortage of smooth R&B jewels these days; this slow burner with its velvet vocals is a new entry at number 69 in the **Eurochart Hot 100 Singles** chart. Programmers can choose between the slow *Soul Mix* with its great harmonies or the beefed-up *Rock Mix*.

### CAST

*Walkaway* - Polydor **r/ehr/a**  
 PRODUCER: John Leckie  
 This remix features a slower tempo, a mild-mannered guitar and the kind of lush orchestral arrangement which has made *Wonderwall* a worldwide hit. Definitely a change of pace for the Liverpool lads who usually thrive on full-blasted R&R anger. The B-sides *Fulfill* and *Mother* have the same subdued psychedelic edge.

### RANDY CRAWFORD

*Cajun Moon* - WEA **ehr/ace**  
 PRODUCER: Ralf Droesemeyer  
 The *Cajun Trip Radio Mix* of this J.J. Cale song has a delightful deep bass and a hip drum shuffle. The gospel vocals at the end are especially groovy and emphasize the track's humid deep south feel.

### D'ANGELO

*Lady* - Cooltempo/EMI **ehr/ace**  
 PRODUCER: D'Angelo, Rafael Saadiq  
 When R&B prince D'Angelo addresses a lady in vintage Marvin Gaye mode, you can be sure the smoldering cinders will fly. The distinctive jazzy piano solo in the middle is an extra bonus.

### PENELOPE HOUSTON

*Sweetheart* - WEA **ehr/r/a**  
 PRODUCERS: Jeffrey Wood, Penelope Houston  
 The US remix makes a great radio edit of this mid-tempo folksy tribute to the adage "live and let die." It's a little more upbeat, Houston's vocals are more vibrant and it's pared down to 3:59.

REM may seem to have a monopoly on cool mandolins, but Houston gives them a run for their money.

### BEVERLY KNIGHT

*Moving On Up* - Dôme **ehr/ace**  
 PRODUCER: The Ethnic Boyz  
 More soul than R&B, this UK lady sounds particularly classy when wrapped in string arrangements Barry White would have been proud of. A mid-tempo groove number with a fat bassline and sexy background vocals.

### K'S CHOICE

*A Sound That Only You Can Hear* - Double T/Sony **a/r/ehr**  
 PRODUCER: Jean Blaute  
 Siblings Gert and Sarah Bettens are spearheading the Belgian rock renaissance which has also spawned dEUS, Moondog Jr, Ashbury Faith and Evil Superstars. Their more accessible alternative rock is slightly reminiscent of Echobelly, but Sarah's voice sounds earthier. A radio-friendly, mid-tempo grunge ballad for the afternoons.

### ROBYN

*Do You Know (What It Takes)* - Ricochet/BMG **ehr**  
 PRODUCERS: Denniz Pop, Max Martin  
 Swedes have a cunning feeling for the grooviness of all black music genres. The 16-year old Robyn has mastered the R&B genre to a T. She supplies the sassy rhymes, while master-producer Pop takes care of the perky beats and poppy arrangements.

### SHAGGY FEATURING GRAND PUBA

*Why You Treat Me So Bad* - Virgin **ehr/d**  
 PRODUCERS: Robert Livingston, Shaun Pizzonia  
 Shaggy opts for a more eclectic sound. Leaving behind the pure dance hall style, he adopts a '60s pop feel on top of a fat hip hop beat, while Grand Puba is good for some great mellow raps. Contains elements of Bob Marley's *Mr. Brown*.

### SHED SEVEN

*Going For Gold* - Polydor **r/a/ehr**  
 PRODUCER: Chris Sheldon  
 BritPop in slow motion. A mellow beat, with a catchy rock guitar, a cheerful brass section and sneering vocals, what more could you want from one of the UK's most wanted bands? From the upcoming *A Maximum High* album.

### SOULTANS

*Can't Take My Hands Off You* - Coconut/BMG **ehr/d**  
 PRODUCERS: Halligan, Torello  
 R&B pops up from every corner, including Germany. The Soultans are three groovy guys (two black, one white, but does it really matter?), who concentrate on a modern heavy beat, a classic soul organ and smooth, honey dripping vocals.

### VELVET BELLY

*The Conversation Stops* - RCA **a/ehr**  
 PRODUCER: Erik Honoré  
 Slow subtle pop from Norway with quirky percussion and wavering guitar patterns. The female singer has the sweet charm of Everything But The Girl, but sounds a little more tentative, which fits well with the fragile sound effects.

## Albums

### CLANNAD

*Lore* - RCA **w/nac/ehr/ace**  
 PRODUCERS: Clannad  
 For the past 25 years, Clannad has mined the hidden treasures of Donegal's musical heritage and presented them in a contemporary light. Again, *Lore* is a unique fusion of folk, rock and new age with plenty of hit potential. The mid-tempo rock beat and sweeping melody with its melancholic minor changes of *Seanchas* could equal the success of Clannad's previous hit, *The Theme From Harry's Game*. The Celtic ballad *Farewell Love* is another possible chart darling.

### STEVE EARLE

*I Feel Alright* - E2Squared/Wamer  
 PRODUCERS: R. Kennedy, R. Bennett, R. Dodd  
 A reassuring message from a man who's been to hell (prison, drugs) and back. Whether he's really cleaned up or not (*Cocaine Cannot Kill My Pain*), the man is certainly in love. Despite the many beautiful heartbroken ballads on this album (*More Than I Can Do*, *Hurtin' Me*, *Hurtin' You*), it's the tentative optimism of the gorgeously orchestrated (gospel harmonies, spare violins) *Valentine's Day* which dominates the entire album. Earle's subtle compositions come straight from the heart: more vulnerable than Dwight Yoakam and less dogmatic than Kostas, which makes him Nashville's best songwriter by far.

### LOS LOBOS

*Colossal Head* - Wamer **r/a**  
 PRODUCERS: Mitchell Froom, Tchad Blake, Los Lobos  
 The world's best live act has taken the wild psychedelia of *Kiko* one step further. An endless thirst for experimentation has led them to delve deeper into New Orleans funk (*Revolution*), blues (*Buddy Ebsen Loves The Night Time*) and their Chicano roots (*Maricela*). Most striking is the use of offbeat percussion, seemingly improvised on what sounds like household materials rather than 'proper' instruments. But no matter how far they wander off, every song has a well-designed structure and a universe all its own.

### L.V.

*I Am L.V.* - Tommy Boy **ehr/d**  
 PRODUCERS: L.V., Albee, Paul Stewart  
 Opening track *Throw Your Hands Up* is a funky old school party smasher, but in no way representative of the album. L.V. packages his smack-in-the-face reality checks in pure dance music: smooth seductive R&B and funk. *Take A Ride* may sound like a slow burner, but its description of ghetto life is downright chilling. *Fire From The Gun* is a subtle tribute to Curtis Mayfield's political soul.

### MERCELIS

*The Hopes And Dreams* - Dureco **r/a/ehr**  
 PRODUCERS: Mercelis  
 More goodies from Belgium in the form of passionate rock stripped to its bare essentials. Although the album opens with raging guitar fury (*Let Me Come*

*Along*) with Nick Cave-ish vocals, the rest of it is more subdued but equally threatening. Frontman Jef Mercelis doesn't treat his soul-searching lyrics to big arrangements, but prefers simple guitars and keyboards. *Yesterday Night* is delightful, up-tempo pop/rock with melodic hooks that should draw the attention of EHR programmers.

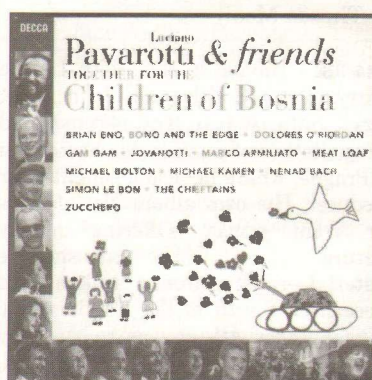
### SOLO

*US* - Perspective/Polydor **ehr/d/ace**  
 PRODUCERS: Jimmy Jam, Terry Lewis  
 No frills R&B, without vocal gymnastics, but 100% soul from four phenomenal singers who were discovered by Jam and Lewis while busking in the streets of New York. They fuse the best of contemporary black music with references to its glorious past. *Back 2 Da Street* has a mid-tempo hip hop shuffle with a swing-beat street flavour, but the amazing harmonizing takes the limelight. *Blowin' My Mind* with its jazzy trumpet is more bouncy and a little faster.

### TERRORVISION

*Régular Urban Survivors* - Total Vegas/EMI **r/a/ehr**  
 PRODUCER: Gil Norton  
 Already causing a stir in the UK with their third album, these Brits show the world how to rock and attracting quite a lot of attention from metal lovers. Especially the straightforward chops of *Hide The Dead Girl* and *If I Was You* might be attractive to the metal-inclined, although the melodic chorus should appeal to rock fans in general. There's more to Terrorvision. *Didn't Bleed Red* is a quiet, jazzy ballad, while *Enteralterego* sounds like a great spy film theme.

### PAVAROTTI AND FRIENDS



*Together For The Children Of Bosnia* - Decca **ehr/ace**  
 PRODUCER: Mike Woolcock  
 Pavarotti's genius reaches way beyond that of a world class tenor. By bringing together global talent for a good cause in his home town of Modena, he has fused opera, pop and rock into one big celebration. The concert album is so well produced and the quality of the performances are so high, that it's a joy to listen to it. Pavarotti's duets with Michael Bolton (*Vesti La Giubba*), Jovanotti (*Serenata Rap*) and the Chieftains (*Funiculì, Funiculà*) are huge potential chart busters. The Irish connection (U2, Dolores O'Riordan) is very powerful, as well as the live performances by Zucchero and Jovanotti, which add extra fire to their renditions.

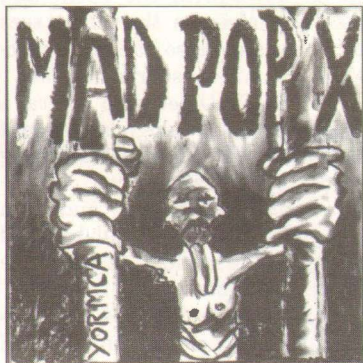
Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR (European Hit Radio), ACE (Adult Contemporary Europe), R (Rock), D (Dance), C (Country), J (Jazz), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Thessa Mooij, Music & Media, PO Box 9027, 1006 AA Amsterdam, The Netherlands.



## Market Place

Picks Of The Week

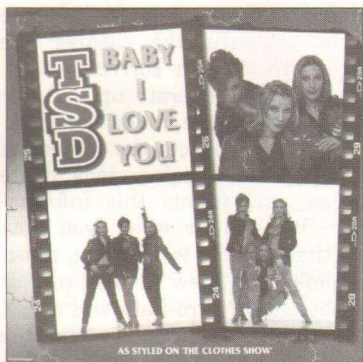
### MAD POP'X



Yormca - 13/XIII (CD) (France)  
PRODUCER: Mad Pop'X

Clearly inspired by the current low-fi movement, this punk trio not only plays very tightly but also knows how to write songs. Tracks like *Your Vice*, *Lunatic Lucy* and *She Wants Me To Fall* all possess great melodies, and still pack a big punch. Contact **Oriane De Torcy** at tel: (+33) 1.4212 5289/82; fax: 1.4212 5283.

### TSD



Baby I Love You - Avex (UK)  
PRODUCER: FKB

A new all-girl pop group from the UK whose debut single was a hit for the classic all-girl pop group from the US, the Ronettes. The fast techno beats behind this mid-tempo love anthem seem a bit out of place at times, but the bridges and chorus are pure '90s style. Contact **Claude-France Dubois** at tel: (+44) 171.734 3682; fax: 171.734 2373.

### DENNIS EDWARDS AND THE NEW TEMPS

*The New Temps Live In Europe '95* - Storm (CD) (US/Austria)  
PRODUCER: Alex Strohmayer  
Recorded during last year's tour across Europe, this release offers a good cross-section of the wealth of material they have come up with over the years. Such staples as *Papa Was A Rolling Stones*, *Ball Of Confusion* and *Just My Imagination* are all there as well as Dennis Edwards' biggest solo hit *Don't Look Any Further*. The quality of the performance is such that this release certainly makes sense. Contact **Alexander Strohmayer**

at tel: (+43) 1.888 4446/0663 800676;  
fax: 1.8884 4464.

### LADY GEE

*The Game Is Over* - LUP/New Music (Italy)  
PRODUCER: The W 12 Kid  
Odd but palatable is the best way to describe this infectious dance record. Thanks to a strong hook and crafty synthesizer heavy production, this song has considerable mainstream appeal as well, while a host of remixes ensure that there is something in there for everybody. Contact **Debbie Bisceglia** at tel: (+39) 2.5540 0314/327/356/506 5200/5801 2854; fax: 2.55400360.

### OPEN ARMS FEAT. ROWETTA

*Hey Mr. DJ* - AATW - (UK)  
PRODUCER: Open Arms  
Already a success in underground circles, this house/jungle track also deserves to do well in a mainstream environment. The **PWL** mix is perfectly suitable for the more progressive EHR outlets, while the **Super Sunshine State** mix is a dance floor killer. Contact **Bob Cunningham** or **Chantal Andrews** at tel: (+44) 171.498 0788; fax: 171.498 3755.

### ROCK DOGS

*New Primitives* - FFI/Cargo (CD) (Canada)  
PRODUCER: Rock Dogs/I Jack/ Beacock  
This rocking quartet is perhaps not overly original but everything it does is done with the utmost conviction and dedication. It never loses its sense of melody even though it rarely slows down the pace. This approach works well on *The Price*, *Muskieman* and the anthemic *Killer Star* in particular. Contact **Glen Robertson** or **Richard Martin** at tel: (+1) 705.689 5843.

### SMOKIE

*Rock 'N' Roll Rodeo* - Deshima/SPV (UK/Germany)  
PRODUCER: Simon Humphrey  
With new lead singer **Mike Craft**, this purveyor of radio-friendly hits hasn't lost its knack of coming up with a memorable tune. This catchy midtempo rocker boasts all the ingredients required to make it a success. Contact **Martin Ruder** or **Jutta Kestner** at tel: (+49) 511.87090; fax: 511.870 9183

### HANS VISSER

*Stringled - Visser Meets Chopin* - Oreade (CD) (Holland)  
PRODUCER: Hans Visser  
This acclaimed classically-trained guitarist—one of the founding fathers of Dutch classical outfit **Flairck** which adapted numerous works by **Frédéric Chopin**—has written some of the most highly-praised works for piano. He has successfully adapted numerous nocturnes and etudes for an ensemble consisting of Spanish guitar, harp, cello and strings. Contact **Anja Weevers** at tel: (+31) 23.524 5223; fax: 23.524 4201.

## Dance Grooves

by Maria Jiménez

■ **BASEMENT TECHNO**: The best techno is still coming from attics, basements and bedrooms. Bear witness to Kinky Roland's *Friendly Beings* EP available on **Getto Trax**. *Just Landed* is a stormer of a techno track whisking the listener through an electronic sound race. Sharp cut edges and fast action blending take this and the rest of this release over the top. Fax: (+31) 20 620 2621.

■ **STORMING HOUSE**: *Gonna Take Time* (Deep Tones/Network) from **The Trinity** is put into the trustworthy mixing hands of Roger Sanchez, Richard Norris, Alex Gifford and others. The results are Roger's *Massive Anthem*, a storming house track loaded with piano, diva vocals and a warm vibe, and the *Hope & Glory Dub* (Norris & Gifford), a pumpin' deep, dark spin on this number. Tel: (+44) 121 766 7311, fax: 773 9751.

■ **DANCE IN NEW YORK'S DUNGEON**: Slammin' house with deep, dark rhythms and a pumpin' vibe come courtesy of **DJ Double S** on his new single *Feelin'* (Digital Dungeon Traxx). The *Main Mix* is the most versatile programming option with much drive from start to finish. Tel: (+1) 212 333 3102, fax: 333 3101.

■ **POP & UNDERGROUND ALL-IN-ONE**: **Mega 'Lo Mania's** new single *Close Your Eyes* (No Respect/Club Tools) is easy-to-program, eurodance pop in the radio mix and happy hardcore bordering on hysteria in the club mix. The *Suburban Mix* takes a more underground approach with techno tendencies, traveling sounds and a driving force. Tel: (+49) 40 890 850, fax: 896 521.

■ **CROSSOVER DEEP CLUB MUSIC**: Hypnotic, deep and loopy, *Hey DJ (Panic)* from **La Motto** is a catchy crossover track with minimal vocals. After a few minutes of club house music, this track breaks down to the raw basics—beats, drums, and raps—then builds phenomenally into an early 90's hysteria driven house slammer. Tel: (+33) 1 46 03 66 88, fax: 46 03 43 31.

■ **SKEE-LO GOING UP AGAIN**: **Skee-Lo's** new growing hit, the West Coast funky rap track *Top Of The Stairs* (Raputation/Sunshine/Edel), comes with three mixes for programming variety. Check the g-funk jam the *Hood Mix* and the deep raw stripped down funkier the *Top Dub Mix*. Tel: (+49) 40 890 850, fax: 896 521.

■ **US CLUB HIT**: One of the current top tracks in US clubs is Angela Lewis' *Dream Come True* (Groovilicious/Strictly Rhythm). A deep and dreamy houser, this track is recommended in the *Piercing Mix*, the most daring and energetic of all the remixes. Now available from **Vintage**. Tel: (+31) 252 674 253, fax: 687 872.

## Short Takes

Compiled by Raúl Cairo

■ The last song recorded by US comedian **George Burns** before his death is called *Easy Money*. The track will be released by **RCA Victor** in May as part of a concept album of songs from the forthcoming Broadway play *The Life*.

■ Look out for a remix of **Roxy Music's** 1975 classical *Love Is The Drug* by **Rollo** and **Sister Bliss** on **Virgin**.

■ German alternative rockers **Such As Surge**, whose debut *Under Pressure* reached number 74 in the Media Control 100 Longplay year-end chart, are about to start recording their second album for **Epic**. The recording will take place in Malta under the guidance of producer **Stephan Fisher** of **Clawfinger** fame. The release is scheduled for August, to be followed by a six-week tour of Germany beginning late September, while other European dates are also in the works.

■ Will the new **Metallica** be out by the fourth of June? They have been confirmed as the headliner on this year's Lollapalooza festival.

■ The first single taken from **Rage Against The Machine's** second effort *Evil Empire* will be **Bulls On Parade**.

■ German dance outfit **Mr. President** previews its yet untitled new album with the single *Coco Yamboo* (WEA).

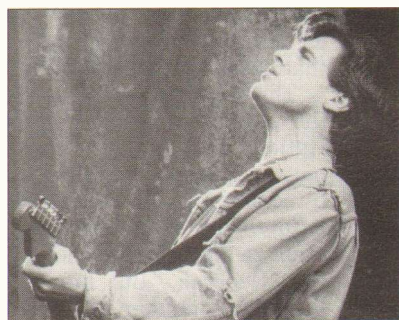
■ **Sugar** has disbanded. Guitarist/singer **Bob Mould** intends to release a solo album in April, while bassist **Dave Barbe** has joined **Buzzhungry** and drummer **Malcolm Travis** now beats the skins for **Kustomized**.

■ **Willie Nelson** and the **Isley Brothers** have signed with **Island**.

■ While still basking in the afterglow of *Kiss From A Rose's* worldwide success, **Seal** has entered an LA studio to begin work on his third solo album.

■ The third **Cranberries** effort *To The Fateful Departed* will be released late April. The first single *Salvation* will appear a few weeks earlier.

■ The third album by the **Stone Temple Pilots**—*Tiny Music: Songs From The Vatican Giftshop* (**Atlantic**)—will once again be produced by **Brendan O'Brien** and will be in stores on March 22. The first single is *Big Bang Baby*.



■ **Bryan Adam's** new album is tentatively titled *18 Tu I Die*, also the name of the new single.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Raúl Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AA Amsterdam, Netherlands.

"Dance Grooves" provides dance tips and news for radio programmers on a weekly basis.

"Short Takes" offers new release and artist information for on-air use.



# Sales' Electronic Gal Friday

*In the last of a series of articles on live assist systems designed to make life easier in today's high-tech radio studio, Mary Weller throws light on some of the leading systems designed to support the advertising and sales department, from booking to airing.*

If your automation system cannot play commercials, it's time to switch companies, claims one of the leading names in broadcast systems for radio. Airing advertising was the first task for radio software, and that was about all the computer of the late-'80s, early-'90s could handle. Even today, a number of European stations use their computer system solely for this task.

A handful of companies have fine-tuned their software to meet the particular demands of exacting customers. They are showing their prospective customers that there is more involved than just playing an ad.

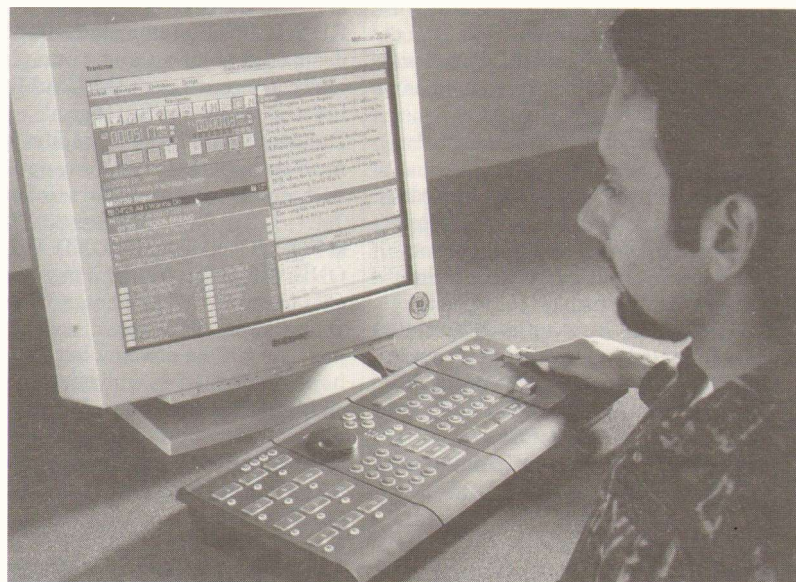
Radio Computer Systems (RCS) is one of these companies. Within its integrated digital radio system called RCS Works are a number of individual programmes, including RCS Traffic for broadcasting commercials and planning. RCS has focused on larger syndicated stations with split programming. If, for example, a station has different commercial blocks for its station in Lyon than in Paris, these commercials can cause a less than perfect broadcast.

For this reason, RCS has two main selling points: fill-up and real-time stretching. RCS vice-president Europe **Philippe Generali** explains fill-up stretching, "What does a station do when its commercial block in Paris is 2.5 minutes, while the Lyon block is three minutes? Often an instrumental will be played to fill up the time, which sounds extremely unprofessional. Otherwise a station promo piece may be chosen, which is the right idea. However, with Linker, a software programme included in RCS Works, the promo piece is chosen by the computer which knows exactly which spot hasn't been broadcast for a while and the length of time that needs to be filled."

The real-time stretching facet of the software makes sure that all stations link up to the main computer at precisely the same time. "A three-minute commercial block is hardly ever 3:00.00 minutes. One could be 2:59.48, the other 3:01.37," says Generali. "But linking up to the main computer too early or too late makes for an ugly broadcast. For this reason we offer real-time compression and expansion options."

Dalet Digital Media Systems (France) focuses instead on security in playing commercials on its broadcast system. Says technical

writer **Marc Rudat**, "With our application AutoPlay, you can be assured that the ad spot will always be played, even if you have a missed signal or there is a disturbance in the playlist. If a block happens to be missed, the system shows an account of the block that hasn't been played. This is thanks to a built-in security window that retains the block, regardless of an early or late signal. This feature is quite handy in an automated situation."



Dalet's Navigator system

The live assist mode is protected as well, adds Rudat. "With our Navigator system the programmer also has the ability to use mandatory or so-called point timers to make sure that the broadcast is fired at a certain time. Because of the broadcast window built into the system, the DJ can see a list of all mandatory times. And the Windows environment makes it easy to keep track of the broadcast by visual reference on the screen."

## Booking The Ads

But what can today's station manager expect from his broadcast system in the way of sales support? Some promising systems are being developed to take the headache out of booking and billing, planning and airing.

Hamburg-based WM-Soft saw a hole in the market and came out with its programme EPOS (Electronic Planning and Organisation System) for the German market. EPOS supports the entire process of booking advertisements. It can process offers, orders and invoices,

and afterwards create a playlist including all necessary information concerning booked air time. The system runs under Novell or Windows NT.

The company is currently working on a system to support the sale of advertising air time, which will supply sales representatives with customer information and open air time. The system is expected to be available this summer.

## Smart Sales Planner

French Dalet is currently working on a similar system, called Team Radio. This programme is also made to support the sales department from start to finish, and integrates with Dalet's Sound System.

Team Radio helps the sales person place the spot where the client can benefit most. Product manager

of ad times, from which he or she can sit down with the client and make any changes the client sees fit." The system also handles invoices and commissions for agencies.

Like RCS, Dalet also offers a fillers system, although at present this is not included in its trafficking programme. Station can choose from nine categories, and can decide if these fillers will be used before, in the middle or after the commercial spots.

Along the same lines, RCS is now enjoying success in the US with a software package called Pro-Rate, which offers pricing support to the sales team based on information from the trafficking software. The company plans to begin marketing the product in Europe later this year.

## Generating Revenue

RCS' Pro-Rate software programme allows a station to price its spots according to supply and demand. There are no outside factors that affect the rate cards. The more spots you have planned into the traffic software, the cheaper the prices are. "When correctly used, Pro-Rate can generate up to 150% additional revenue," adds Generali.

RCS first collects the history of sales rates and peak periods at the station, and inputs this information. "Week after week, you may find that demand is dropping, possibly due to a new competitor, or another factor. Pro-Rate will detect the drop in demand, and report the possible need to decrease prices. If a station is overbooked for a certain period, it will note the need to raise prices."

Every week a new rate card can be issued to sales employees based on the number of spots left. There is a price card for each day part and day. Dozens of rate cards make up the programme, based on the demand curve. The system bases these prices on information interfaced through the traffic system.

For clients who book in advance and are looking for good rates, the sales person can detect a slower week and promise the client a nice rate in, say, four weeks. Pro-Rate also considers the "last-minute booker." "For the client who wants an ad to run the next day, the computer automatically provides the sales person with first-class rates. The prices are high in this case, following the same theory behind airline pricing," says Generali.

He adds that considering the nature of the radio market in Europe, this product has not been officially released here. "In the US, the programme is used by hundreds of stations and has proven to be efficient. But with competition in Europe increasing at a steady rate, more stations are quickly going to see the benefits of such a programme."

**Bas Klein Douwel** says, "When a client calls up to place an ad, he has certain requests, such as a particular time, programme and group of listeners. The sales person can enter this criteria into the computer and the software programme will come up with a list of open times which fit the client's needs."

The programme also ensures similar commercials aren't aired one after another. Says Klein Douwel, "The programme also makes sure that two high voices aren't placed next to each other, and that a woman's voice is not followed by three more spots with women's voices."

Team Radio supplies the sales person with a suggested price, different for each day part, but allows alteration of this price. The programme also makes use of pre-programmed "packages." "Stations often receive calls from a client who has a certain amount of money he wishes to spend in a certain time, and wants to know what he will get for this money," says Klein Douwel. "The sales person can enter this information and come up with a list

# INTEGRATION

DigiMedia '95 - The compact and modular Digital Audio Broadcast System

Studer DigiMedia '95  
17:30:48 15.08.95

Remain 00:03 Elapsed 00:05 Intro 00:00 Next Sync: 18:00:00  
**In Automation!**

Play	DIGICART/NESTLE	17:30:42	00:08	00:00	DCART	1.0101	On 4	00:05	Clip
Play	WONDER, STEVIE/MY CHERIE AMOR	17:30:50	02:47	00:10	CC100	002 006 02	Cued 2	00:00	Edit Clip
Play	DIGICART/BUZZ FM 1	17:33:37	00:04	00:00	DCART	1.0006	Ready	00:00	Clip
Play	ALMOND, MARC & PITNEY, GENE/SOMETHING'S GOTTEN HOLD	17:33:41	04:40	00:15	CC100	003 050 06	Cued 3	00:00	Edit Clip
Play	HOUSTON, WHITNEY/ALL THE MAN THAT I NEED	17:38:21	03:39	00:13	CC100	001 001 03	Cueing		Clip
Play	AUTO OFF	17:42:00	00:00	00:00	MEMO	AUTOOFF			Clip

Top Bottom Up Down Import Text Board Log Auto Menu

Speed: Language: NR: Duration: 04.40 Intro: 00:15 Fade In: Id: 003 050 Device: CC100

Formation: Sex: User: RC EOM: 04.32 Offset: Fade Out: Track: 06 Played: 1

Key: ARTIST

00:00:00 03:46 00:00 00  
00:03:44 04:22 00:1 ALL  
00:08:06 03:01 001 AP1  
00:11:07 04:20 002 TU  
00:15:27 03:12 002 VE

002 ADAMS, BRYAN/CAN'T STOP THIS TI  
002 AHA/EARLY MORNING  
002 AHA/HUNTING HIGH AND LOW (REM  
001 AIR SUPPLY/WITHOUT YOU  
003 ALMOND, MARC & PITNEY, GENE/SOMETHING'S GOTTEN HOLD OF MY I  
001 ALMOND, MARC/THE DESPERATE HOURS  
001 AMERICAN BREED/BEND ME SHAPE ME  
001 APLEYBY, KIMMEL A.D.  
002 ARCHIE/SUGAR SUGAR  
MEM Memo/Top of the hour  
003 MICHAEL LEARNS TO  
001 MIDLER, BETTE/BEAST OF BORDO  
002 MIKE & THE MECHANICS/A TIME AND A PLACE  
002 MIKE & THE MECHANICS/WORD OF MOUTH  
001 MIND SET/WHY DID YOU LEAVE (SAG MIR WARUM)  
002 MINNELL LIZAR/LOVE PAINTS  
001 MOORE, GARY/FRIDAY ON MY MIND  
001 MORRIS, JENNY/BREAK IN THE WEATHER  
001 MORRIS, JENNY/BACKFLICKER MAN

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H A Harman International Company



# Swedish Dance Targets R&B, Hip Hop

Since the late '80s dance floors across Europe have been shaking to a beat made in Sweden. The Swedish Dance Awards was launched in 1991 to affirm, recognise and support this national product. Robbert Tilli goes clubbing with some of this year's nominees, plus a few priority acts for the near future.

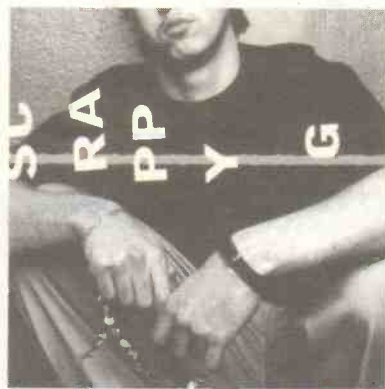
**A**LTHOUGH the event is in its sixth year, Swedish Dance Awards co-organiser and Siljemark Productions MD **Jonas Siljemark** hasn't lost one bit of his initial enthusiasm. "We've extended it to a three-day event now. It's only logical, as Sweden is producing more than in the past."

Together with dance label Pitch Control joint MD **John Wallin**, Siljemark set up the annual award ceremonies. "At the time dance was growing with **Rob 'N' Raz**, **Leila K** and **Dr. Alban**," says Siljemark, "but internationally nobody realised these acts were all coming from Sweden. At home the growth of the genre wasn't recognised by the media at all. So we felt we had to put a few things straight."

Siljemark attributes the international success of Swedish dance music mainly to the trademark sense of melodies. "A good beat is one thing. Everybody can dance to that, but a strong melody is something else. That makes people go out and buy the record they heard in the club the night before. It's that combination of melody and rhythm that is the key to cross-border prosperity."

For this year's edition of the award event, Siljemark expects the same emphasis on R&B and hip hop that is currently being felt on the Swedish dance scene, as it gradually moves away from Euro-dance.

The award ceremonies will take place on April 1, and will be televised by Z-TV in Sweden, Norway and Denmark. Swedish national



Scrapy G (MCA)



Basic Element (EMI)

TV 3 will repeat the programme on April 2. Swedish radio network NRJ will directly broadcast the "Beat Machine" mega dance festival on March 30, the opening day of the awards. The second day will be dedicated to all-night clubbing throughout Stockholm, staged by the labels and coordinated by the organisers.

Last year at the five-year jubilee, the dance awards organisation cancelled a special radio award, considering Swedish radio not supportive enough of dance music. "Fortunately, we are seeing a change towards more consistent dance programming over the past half year. We might restore the radio award next year," Siljemark reports.

All acts included on this and the following pages either have been nominated for an award or are label priorities in 1996.

## ADDIS BLACK WIDOW

**Label** Breakin' Bread/Sonet  
**Album** *The Battle Of Adwa*  
Sweden does not often lag behind musically, but this time France and Italy have established a hip hop scene way before the Swedes. Whale's mainstay Gordon Cyrus is changing the Swedish musical climate with his new black music label Breakin' Bread. Taken from the album *The Battle Of Adwa*, Addis Black Widow's *Innocent* is the single that could break the ice for the entire label. Its eccentric, questioning vocals automatically draw the attention. In Germany, the UK and Ireland the label is handled by Mercury, in France by Barclay, while Polydor takes care of all other countries.

## BACKSTREET BOYS

**Label** Jive  
**Single** *I'll Never Break Your Heart*  
Sweden? Aren't these lads from Orlando, US? Yeah sure. But their hit *We've Got It Goin' On* is Swedish product, written and produced by

Denniz Pop and Max Martin Zomba A&R manager **Martin Dodd** explains, "Jive was looking for a pop dance act with worldwide appeal, not just A&R-ed out of one of its offices. The band is US-made, while we had the song and the producers, and eventually it became a 50-50 project." With the new single, the *End Of The Road*-type of ballad *I'll Never Break Your Heart*, the band is on the ball through producers Tim Allen and Vit Rein. Pop and Martin are at the helm again for the third single *I Wanna Be With You*.

## BASIC ELEMENT

**Label** EMI  
**Single** *Shame*  
Euro goes blatantly disco on the male/female duo's latest single *Shame*, which will be released on the day of the award ceremony itself. Catchy like '70s disco classic *Funky Town* by Lips Inc., groovy like Earth Wind & Fire in its heyday, this single has it all: wah-guitars, strings, honking horns, "aha"-backing vocals and of course a beat to match. Go to your local bookmakers and put all your money on it, because if this isn't a hit, what is?

## DE DE

**Label** Columbia  
**Album** *TBA*  
(*Totally Bombastic Anecdotes*)

Her name sounds like Didi, the late Brazilian football player whose unpredictable moves put all his opponents on the

wrong foot. De De, a.k.a. **Denise Lopez**, doesn't stick to just one trick either. When she feels like it she shifts rhythm, and all the people in the house fall flat on their faces. If you wanna Party "hardy," De De is your girl. But just as easily she can switch to a smooth rhythm—a sign to lovers to dim the lights (*Pick Up The Phone*). European swingbeat can be the real thing too, as long as the providers have got swing like De De.



De De (Sony)

**SONIC DREAM COLLECTIVE**

**OH, BABY ALL**

ONE OF THE HIT SINGLES FROM THE ALBUM

**GRAVITY**

REMIXED RECORDS



André De Lange (Diesel)

**DR. ALBAN**

Label Dr. Records

Album *Born In Africa*

If he'd truly opened his dental practice, Dr. Alban would never have seen so much gold as he has earned through all his awards. The Nigerian doctor has seen Euro dance cutting its milk teeth in the early '90s, culminating in his biggest hit, 1993's *It's My Life*. "But Euro is over now," he asserts. "I'm going back to my African roots with my new album and single *Born In Africa*. It's more like my first single *Hello Africa* back in 1991. The beat, which is African and reggae-inspired, is more down tempo now, on average 107BPM."

**DREAMWORLD**

Label Rair

Single *Everytime I Fall (For Your Eyes)*

Air Music Scandinavia's first release on its new dance imprint Rair has become an instant success. You may not have heard Dreamworld's *Movin' Up*, but with 35,000 copies sold, it achieved gold status in Australia. In Sweden the group is already two singles further. The second single *Unreal*, rap-less Euro, has just been followed up by the ballad—yeah, dance has grown up!—*Everytime I Fall (For Your Eyes)*. Co-written and produced by



Stakka Bo (Stockholm)

the mighty Anders Bagge, it could have been included on Madonna's ballads album.

**HERBIE**

Label Cheiron

Album *Fingers*

Snap your *Fingers* to his same-titled debut album, produced by Denniz Pop. Relocated to Stockholm, Londoner Herbie has introduced some of his local musical specialties. While the European charts seemed to be on a Euro-only musical diet, Herbie mixed in elements of reggae, ragga and jungle. *The Skank*, the fourth single drawn off the album, is along the lines of its predecessors *Pick It Up*, *Right Type Of Mood* and *I Believe*. P-funk (*Big Funky Dealer*) and hip hop (*Gangs To The Max*) complete the impression of a jack of all trades.

**INFINITE MASS**

Label Rooftop/Pitch Control

Album *The Infinite Patio*

Although raps have been included on many Euro hits from Sweden, hip hop as such never really existed. The times they are a changin' now with Infinite Mass' debut album *The Infinite Patio*, which sold 10,000 copies at home. The heavy bass synth riff and loose vocals on *Mah Boyz*, the first Euro-

*continues on page 18*

**Gilbey's Swedish Dance Music Awards Nominees**

**Best Swedish Artist**

- Robyn
- Infinite Mass
- Herbie
- Just D

**Best Swedish Remix**

- Stonebridge & Nick Nice
- Pierre Jerksten
- JJ
- DJ Blackhead

**Best Swedish Producer**

- Stonebridge & Nick Nice
- Denniz Pop & Max Martin
- Douglas Carr
- Pierre Jerksten

**Best Swedish Dance Track**

- Infinite Mass *Area Turns Red*
- Ro-Cee *Gettin' All Da Babes*
- Herbie *Right Type Of Mood*
- Papa Dee *First Cut Is The Deepest*

**Best Swedish Dance Album**

- Robyn *Robyn Is Here*
- Infinite Mass *The Infinite Patio*
- Herbie *Fingers*
- Eric Gadd *Floating*

**Best Swedish Underground**

- Monday Bar (club)
- Dunkla Records (label)
- Doclands (club)
- Fluid (label)

**Best Swedish Newcomer**

- Infinite Mass
- Robyn
- Ro-Cee
- De De

**Best International Dance Artist**

- The Bucketheads
- Nightcrawlers
- Outhere Brothers
- Coolio

**Best Swedish Hip Hop/R&B Artist**

- Infinite Mass
- Robyn
- Eric Gadd
- Just D

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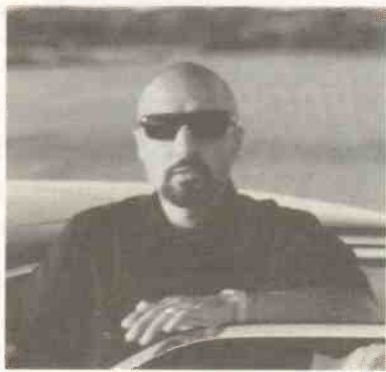
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SWEDISH DANCE



continued from page 17



Ro-Cee (Virgin)

pean single release of the "sample-free/musicians-only" hip hop trio, bring to mind everything from George Clinton's P-funk universe to Coolio's *Gangsta's Paradise*. Available through Sony Music across Europe, except *Jive/Zomba* in Benelux and RCA/BMG in France.

**ANDRÉ DE LANGE**

Label Superstudio/Diesel  
Album *Worth The Wait*

Post-apartheid South Africa could very well develop into one of the most soulful markets in the world, at least if André De Lange's brilliant single *Heaven Sent* is anything to go by. In the '80s fellow countryman Jonathan Butler set the parameters of "Southern Soul." Now it's in his former pupil De Lange's

hands to take the genre to the next level. In its original radio edit, the song verges on swingbeat territory, whereas the "VdB" remix shows the song from an acid jazz angle. A major talent!

**LEILA K**

Label Mega Records  
Single *Electric*

From now on every time you hear Oasis' *She's Electric*, you can't help but associate the lyrics with Leila K. On her new single, the bad girl of the Stockholm scene is *Electric* too. Miss Loudmouth still cries her guts out like she did on 1993's *Open Sesame*, her solo debut single after having deserted Rob 'N' Raz's dance army. Only souped up sequencers can keep up with her shouting. K, hooked up with producers Denniz Pop and Max Martin, is like a Donna Summer and Giorgio Moroder of the '90s. Her second album, the follow-up to the *Carousel* album is to be announced.

**ROB 'N' RAZ CIRCUS**

Label Telegram/WEA  
Single *Whose Dog Is Dead?* (*Someone's Sleeping In My Bed*)

Continental dance is getting red hot and funky! Renamed Rob 'N' Raz Circus, the Swedish dance pioneers return in today's fashion, which is R&B-driven. P- and G-funk come

together under the influence of rap on *Whose Dog Is Dead?*. The combination of heavy bass synthesizer and "flute simulation"—there isn't a better word—bring back to mind early '80s P-funkateers Prince Charles & The City Beat Band. It makes you wonder what the album will bring.

**ROBYN**

Label Ricochet/BMG  
Album *Robyn Is Here*

At sweet 16, Robyn has got the massive voice of an R&B diva who has seen life. *Robyn Is Here* is the title of her debut album. May we add the words "To Stay"? It's only right after she was voted "best female vocalist" by the readers of national newspaper *Aftenbladet*. Various singles are out across Europe: *Do You Know (What It Takes)* in Sweden, *You've Got That Somethin'* in the UK and Benelux, and *Do You Really Want Me* in the GSA territories. Producer celebrities like Denniz Pop and Anders "Bag" Bagge are a guarantee for a top notch R&B sound. Move over TLC, because Robyn is here.



Sadie (Clubvision)

**RO-CEE**

Label Virgin  
Single *Gettin' All Da Babes*

Bumping like the Tom Tom Club, captivating like Luniz, with *Gettin' All Da Babes* Iranian-born rapper Ro-Cee has provided the rap single with instant commercial appeal. The chorus is of the "one-listen-is-enough-to-dig-it" kind. All da babes in the video will win over those tuned in to hip hop. The buzzing synth bass line and the old school drum machine are reminiscent of the finest moments of P- and G-funk. Our man likes to call his special brew "Cee funk." Small wonder his debut CD is called *Ro-Cee—The Perisodic Gee*.

**SADIE**

Label Clubvision  
Album *Sadie*

Sadie—originally out of Dr. Alban's entourage—is the singer of that Motown pastiche *Dedicated To You*, written by Gary DeVeaux. Apparently he's a specialist at this style—with his cousin Lenny Kravitz he co-wrote *Be My Baby* for

continues on page 20

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**K.C. LINN**

New Swedish Eurodance star!

Music & Media – PICK OF THE WEEK

**POCO LOCO**

Commercial poppy techno-euro

**DEEP MOTION**

Strong pop-dance

**LUCKY MEN**

Commercial house

**INFINITE MASS**

Swedish GRAMMY award winner for  
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continued from page 18

Vanessa Paradis. Sadie also proves to be a talented songwriter, contributing to the majority of numbers on her self-titled debut. The piano intro on new single *All Night Long* instantly gives away Sadie's UK songwriting partner Bryan Powell (Young Disciples). All the UK, US and Swedish elements add up to universal soul appeal.

**SCRAPPY G**

Label MDD/MCA

Single *Easy Come Easy Go*

Iran unintentionally is becoming a major source of rap talent. Ro-Cee now shares the hip hop stage with fellow Iranian Scruppy G, having fled his country to avoid military service. His energy is now focused on his music. Supervised by UK producer Bryan Powell he delivers his debut single *Easy Come, Easy Go*, which fits in perfectly with the present appreciation for mellow hip hop in his adopted homeland.

**SONIC DREAM COLLECTIVE**

Label Remixed Records/Epic

Album *Gravity*

The Ace Of Base connotations may be very strong with Sonic Dream Collective, certainly to judge by the reggae beat to European single *Oh, Baby All* (Top 20 Border Breakers) and with a line like "Oh baby all that I want..." But apart from the lyrical similarities, hasn't reggae added a rhythmic touch to pop before, from 10CC to the Police? Using reggae in itself is nothing new, a good pop song is all that really matters. And that's what you get from SDC, fronted by graceful singer **Linn** (Engström). *Oh, Baby All*



Leila K (Mega)

is making waves in both Norway and Germany, where the trio has been featured live on video outlet Viva while on a four-gig club tour.

**STAKKA BO**

Label Stockholm

Album *The Great Blondino*

Ever listened to the lyrics of a dance record? And did you like those one-liners? Stakka Bo is something else, providing music for the body and the mind. You shake your hips to music with the incredible pop sense of Stereo MC's and the Shamen. Meanwhile you listen to the fin-de-siècle poetry of generation X. *The Great Blondino*, main character of this second album, is a selfish person who drinks a Campari for breakfast and practices unsafe sex. One step further than his 1994 European hit *Here We Go*, Stakka Bo is dance's own Brett Easton Ellis who will swing his heart out until the apocalypse.

**ZODIAC**

Label MNW Dance

Single *I Believe*

If you want to have the entire commercial side of Swedish dance in your hands, you'd better order the *Swede Beat Vol. 1* sampler. Compiled by MNW Dance, clearly it also contains some acts of its own roster. **Look Twice's** *Feel The Night* is present along with **Bushman's** *No 1 Else*. But it's **Zodiac's** cheerful tune *I Believe* that probably fits springtime best. If the chorus itself isn't catchy enough, a honking sound boosts the novelty factor.

CCCP/KOOL - ILLUSTRATION: JIM ANTONIO



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Week 13 / 96

# European Top 100 Albums

Rank	Artist	Title	Label	Countries	Rank	Artist	Title	Label	Countries	Rank	Artist	Title	Label	Countries
1	Sting	Mercury Falling	A&M	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN	34	Terrorvision	Regular Urban Survivors - Total Vegas		UK	68	Corrs	Forgiven Not Forgotten - Lava / Atlantic		DK.IRE.S.UK
2	Oasis	(What's The Story) Morning Glory?	Creation	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	35	Bruce Springsteen	The Ghost Of Tom Joad	Columbia	A.F.D.I.NL.N.E.CH	69	Oasis	Definitely Maybe	Creation / Sony	DK.IRE.UK
<b>☆☆☆☆ SALES BREAKER ☆☆☆☆</b>														
3	Celine Dion	Falling Into You	Epic / Columbia	A.B.DK.FIN.FD.IRE.I.NL.N.CH.UK	36	Simply Red	Life - East West		B.DK.D.IRE.I.NL.E.UK	70	Celine Dion	The Colour Of My Love	Epic / Columbia	B.DK.IRE.NL.E.UK
4	Alanis Morissette	Jagged Little Pill	Maverick / Sire	B.DK.FIN.D.IRE.I.NL.N.P.E.S.UK	37	Big Soul	Big Soul - Versailles		F	71	Deep Purple	Purpendicular	RCA	A.FIN.D.NL.CH
5	Sepultura	Roots - Roadrunner		A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	38	Pur	Abenteuerland	Intercord	D.CH	72	Soundtrack	Dangerous Minds	MCA	A.B.D.NL.E.CH
6	Enya	The Memory Of Trees	WEA	A.B.DK.FIN.FD.IRE.I.NL.N.E.S.CH.UK.HUN	39	Soundtrack	Trainspotting	EMI	IRE.UK	73	Marco Borsato	Als Geen Ander	Polydor	NL
7	Queen	Made In Heaven	Parlophone	A.DK.FD.IRE.NL.P.E.CH.UK.HUN	40	3T	Brotherhood	MJJ / Epic	DK.FD.IRE.NL.S.CH	74	Vanessa-Mae	The Violin Player	EMI	A.DKD
8	Celine Dion	D'Eux	Epic / Columbia	B.F.IRE.NL.S.CH	41	Spagna	Lupi Solitari	Columbia	I	75	Radiohead	The Bends	Parlophone	IRE.UK
9	Fool's Garden	Dish Of The Day	Intercord	A.DK.D.NL.CH	42	Blur	Great Escape	Food / Parlophone	A.DK.FD.IRE.E.UK	76	Kiss	Unplugged	Mercury	FIN.D.NL.N.CH.UK
10	Mike & The Mechanics	Hits	Virgin	DK.D.IRE.N.P.S.CH.UK	43	Helmut Lotti	Goes Classic	RCA	B.NL	77	Francis Cabrel	Samedi Soir Sur La Terre	Columbia	A
11	Joan Osborne	Relish - Blue Gorilla	Mercury	A.B.DK.FIN.FD.IRE.NL.P.S.CH.UK	44	Vasco Rossi	Nessun Pericolo... Per Te	EMI	I.CH	78	Pulp	Different Class	Island	A.DK.IRE.S.UK
12	Michael Jackson	History - Past Present & Future Book 1	Epic	A.B.DK.FD.IRE.NL.E.S.CH.UK	45	Skunk Anansie	Paranoid And Suburnt	One Little Indian	B.DK.D.S.UK	79	Hip Hop Boyz	3 - Zebra		HUN
13	Underworld	Second Toughest In The Infants	Junior Boy's Own	IRE.NL.S.UK	46	Gloria Estefan	Abriendo Puertas	Epic	NLE	80	Jose Carreras	Passion	Erato	A.B.D.NL.S
14	Michael Bolton	Greatest Hits 1985-1995	Columbia	DK.IRE.I.E.UK	47	Chicago	Very Best Of	Arcade	B.DK.D.NL.N.S	81	Andrea Bocelli	Il Mare Calmo Della Sera	RTI	B.NL
15	Peter Maffay	Maffay 96	Ariola	D	48	Cajsa Stina Åkerström	Klädd För Att Gå	Metronome	N.S	82	Cher	It's A Man's World	WEA	I.UK
16	The Beatles	Anthology 2	Apple	UK	49	Andrea Bocelli	Bocelli - Sugar	RTI	B.D.NL	83	Ketama	De Aki A Ketama	Mercury	E
17	Mariah Carey	Daydream	Columbia	B.DK.FD.IRE.NL.E.S.CH.UK	50	Luciano Pavarotti	Pavarotti & Friends Together For The Children	Decca	A.B.D.NL.CH	84	Bluetones	Expecting To Fly	Superior Quality / A&M	DK.IRE.S.UK
18	Madonna	Something To Remember	Maverick / Sire	A.B.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.HUN	51	Cranberries	No Need To Argue	Island	F.NL.UK	85	Roxette	Don't Bore Us - Get To The Chorus!	EMI	D.IRE.NL.P.E.CH
19	Elton John	Love Songs	Rocket	A.B.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK.HUN	52	Tori Amos	Boys For Pele	East West	A.B.DK.D.NL.S.CH	86	Jane Birkin	Versions Jane	Mercury	F
20	Nick Cave & The Bad Seeds	Murder Ballads	Mute	A.B.DK.FIN.FD.IRE.NL.N.P.S.CH.HUN	53	Schlümpfe	Megaparty Vol.2	EMI	A.D	87	Gotthard	Gotthard	Ariola	D.CH
21	Die Toten Hosen	Opium Fürs Volk	East West	A.D.CH	54	Kelly Family	Over The Hump	Kel-Life	A	88	Lighthouse Family	Ocean Drive	Wildcard / Polydor	UK
22	Ace Of Base	The Bridge	Mega	B.DK.FIN.FD.NL.S.CH.HUN	55	Iggy Pop	Naughty Little Doggie	Virgin	A.B.FD.S.CH	89	Paul Weller	Stanley Road	Go!Discs	IRE.UK
23	Zillertaler Schürzenjäger	Träume Sind Stärker	Tyrolis	A.D.CH	56	TV2	Rys Bruden	EMI	DK	90	Amedeo Minghi	Cantare E' D'Amore	EMI	I
24	Smashing Pumpkins	Mellon Collie And The Infinite Sadness	Virgin	A.B.DK.FD.IRE.NL.P.E.S.UK	57	Giorgia	Strano Il Mio Destino	RCA	I	91	Charlie Horváth	Csak A Zene Van	Rózsza	HUN
25	2Pac	All Eyez On Me	Interscope	F.D.NL.S.CH	58	Savage Rose	Black Angel	Mega	DK.N	92	Helloween	The Time Of The Oath	Edel	FIN.D.CH
26	Bad Religion	The Gray Race	Dragnet	A.DK.FIN.D.S.CH	59	Mylène Farmer	Anamorphosee	Polydor	B.F	93	Garbage	Garbage - Almo Sound	Mushroom	IRE.UK
27	Coolio	Gangsta's Paradise	Tommy Boy	A.B.DK.FIN.FD.NL.E.CH.HUN	60	Soundtrack	Waiting To Exhale	RCA	A.B.DK.D.NL.N.E.S.CH	94	Veronique Sanson	Sanson, Comme Ils L'Imaginent ...	WEA	F
28	Babylon Zoo	The Boy With The X Ray Eyes	EMI	A.B.DK.FIN.FD.NL.E.S.CH.HUN	61	Ride	Tarantula	Creation	UK	95	Enrique Iglesias	Enrique Iglesias	Bat Discos	PE
29	M-People	Bizarre Fruit/Bizarre Fruit II	Deconstruction	A.IRE.UK	62	Antonio Flores	Antologia	RCA	E	96	Ulf Lundell	Bosnia	Rockhead	S
30	Lou Reed	Set The Twilight Reeling	Warner Brothers	A.B.DK.FD.NL.P.E.S.CH	63	Boyzone	Said And Done	Polydor	D.IRE.NL.UK	97	Ella Fitzgerald	Forever Ella	Verve	UK
31	Rödelheim Hartreim Project	Zurück Nach Rödelheim	MCA	D.CH	64	Jovanotti	Lorenzo 1990-1995	Soleluna / Mercury	A.I.CH	98	Kispal Es Borz	Ul - 3T		HUN
32	Status Quo	Don't Stop - The 30th Anniversary Album	PolyGram TV	DK.D.IRE.NL.S.CH.UK	65	Zucchero Fornaciari	Spirito DiVino	Polydor	B.I	99	Amistades Peligrosas	La Profecia	EMI	E
33	Ron	Vorrei Incontrarti fra Cent' Anni	WEA	I	66	Massimo Di Cataldo	Anime	Epic	I	100	Steve Earle	I Feel Alright	Transatlantic	N.UK
					67	Herbert Grönemeyer	Live	Electrola	A.D.CH					

\*\*\*\*\* SALES BREAKER \*\*\*\*\* indicates the album registering the biggest increase in chart points.  
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 ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.















# Motor To Power Strictly Rhythm

by Christian Lorenz

**HAMBURG** - PolyGram affiliate Motor Music has secured exclusive German licensing rights to New York house label Strictly Rhythm. The deal becomes operative when Strictly Rhythm's contract with independent ZYX Music runs out on April 1.

"ZYX did a good job of introducing us to the German market and they are very good at handling hit records," says Strictly Rhythm label manager (Europe) Phil Cheeseman. "However, Strictly Rhythm is not a hit-focused label. We feel that Motor is a more suitable label to market our under-

ground releases."

However, Cheeseman is also convinced that Motor has enough muscle to provide marketing power for crossover artists like Reel 2 Real. "Looking at Motor's record with chart acts like Marusha, U96 and Westbam, we are confident that they can deliver our hits when they do come."

Strictly Rhythm, launched in 1989, has built its reputation on producers such as Louie Vega, Eric Morillo, Roger Sanchez and George Morel. Prior to the 1994

licensing deal with ZYX Music, Strictly Rhythm releases were available through specialist importers like Rough Trade Germany.



Starting Motor's foray into the house market are Strictly Rhythm (SR) president Mark Finkelstein (left) and Motor MD Tim Renner (right). In the background are, (l-r): SR operations manager Randi Itkin, SR label manager Europe Phil Cheeseman, SR attorney Alan Skiena, Motor head of dance A&R Jens Thele, and PolyGram business affairs manager Andrés Heyn.

## Piracy Crackown continued from page 3

ing with a sophisticated pirate prank to confuse the investigators," says Alfano. "If this is the case, then the SID code is not infallible."

MCA Italy, managing director Piero la Falce—also president of the newly established FPM (Federation Against Musical Piracy)—says that music piracy has a devastating effect on both Italy's domestic music market and its image abroad. "We are unwelcome and uncomfortable guests in the European house," he says. "Some 15 million bootlegs were exported by Italy last year, while the BPI reported that 95% of illegal product found in the UK comes from Italy. A third of music product in Italy's domestic

market is illegal, suffocating and destabilising the market and costing thousands of jobs."

In its first three months of operation in Italy, the FPM has already reported positive results, with 16,000 counterfeit CDs, 8,000 pirate cassettes and 33,000 bootleg LPs being seized. Besides direct action, the FPM is also promoting greater awareness of the problem to the Italian public, government officials and police.

## For The Record

Contrary to what was stated in Music & Media on March 23, Stefania Manetti of EMI Italy is not the company's press director; she is international exploitation manager for the label.

## UK Ratings

continued from page 3

alongside the new self-assembly diaries in the current survey period (Quarter 1 1996), the results of which are due to be published on May 3.

The "ascribed" figures released for the final quarter of 1995 show that patterns of radio listening have generally remained fairly stable, although the BBC and many in commercial radio are refusing to comment on the figures because the changes in methodology mean that comparisons with the previous quarter could be unreliable.

The new figures show BBC Radio 1 continuing slow but steady revival which began in the spring of last year, increasing its market share by 0.2% to 12.0%. It is now once again

narrowly ahead of its BBC stable-mate Radio 2, which dipped 0.2% to 11.6%.

The popularity of both BBC and commercial local radio increased against national competition this quarter. The figures were particularly disappointing for national commercial station Talk Radio UK, which lost market share despite the expensive recruitment of star names such as Simon Bates, Jonathan King and Steve Wright. Programme director Jerry Thomas resigned shortly before the figures were published, and has been replaced by his assistant, Jason Bryant. Bryant becomes Talk's third PD in just over a year.

In London, new ACE station Heart 102.6 turned in a solid performance on its Rajar debut, chalking up a 2.8% mar-

# Off The Record

Rumoured This Week...

## MTV Introduces Regional Playlists

OTR hears that MTV Europe will introduce regionalised playlists by October. According to an inside source, three regional headquarters will become responsible for the Northern, Central and Southern territories. Each headquarters will determine 50% of the playlist of the MTV operations in its respective region. The remaining 50% will be selected by MTV Europe's central offices in London for the whole of Europe. More details next week.

## Is Chouchani Joining EMI France?

Rumours are growing about the arrival of former RCA France general manager Antoine Chouchani at EMI to become general manager of the new Odeon Label Group created by EMI president Gilbert Ohayon three weeks ago (Music & Media, March 16).

## Epic, Columbia Wait For Starter Flag

Sony Music Germany is preparing for its imminent re-organisation into separate Epic and Columbia divisions. OTR understands that the split might become effective as early as July 1. Dragnet marketing manager Willy Ehmann is to be appointed head of marketing at Epic, and will take up his new position on April 1. It is also thought that he will be responsible for the launch of Epic's new dance label.

## It's No Fun Being The Beeb

Following its recent decision not to play Status Quo's latest single *Fun, Fun Fun* (Music & Media, March 16), BBC Radio 1's playlist decisions have once again come under fire. Paul McCartney has criticised the station's decision not to add the new Beatles single *Real Love* to its playlist. McCartney remarks, "You can't put an age limit on good music. Just because I don't have teenage spots, it doesn't mean I can't play the guitar." The issue has also been taken up by Conservative MP Harry Greenway, who is planning to table an official question in the House of Commons. "This is very serious discrimination and all lovers of music will be affronted," he says. A spokesperson for Radio 1 denies any sort of ban and points out that the single had been added to the playlist of MOR-formatted BBC Radio 2.

## Frankfurt Fair

continued from page 3

and Messe Frankfurt.

Niedecken, who founded Cologne rock act BAP in 1976, was praised by the jury for his contribution to establishing German dialect as an important style component in rock music. Combining down to earth rock music with lyrics in Cologne's free-flowing dialect, BAP still ranks as one of Ger-

many's biggest rock bands after 20 years. The band has released 12 albums to date, seven of which have reached the number 1 position.

The Frankfurt Music fair is the biggest musical hardware show in the world, this year attracting 95,000 visitors—a 6% increase over 1995. The number of exhibitors also increased—by 18%—to 1,700.

● Full report on this year's Music Fair on page 9.

ket share. Capital Radio suffered small audience losses to both its FM and Gold services, but remain firmly in control of the London marketplace. Womens' station Viva! 96.3, troubled by reception problems in parts of its broadcast area, was almost wiped off the Rajar map with a paltry 0.1% marketshare.

GWR's major re-launch of

the former Chiltern Radio Network, which it acquired last summer, appears to have had little impact on audience levels. Figures for Chiltern FM/Luton, Northants FM/Northampton and Severn Sound FM/Gloucester all declined on Quarter 2 1995, with only FM 103 Horizon/Milton Keynes registering an increase.

## Top UK Stations (% market share)

Station (Format)	Q3 1995	Q4 1995	% change
Local/reg. commercial (Various)	38.7	39.1	+0.4
BBC Radio 1 (EHR/Alt.rock)	11.8	12.0	+0.2
BBC Radio 2 (MOR)	11.8	11.6	-0.2
BBC local/reg. (Various)	9.7	10.1	+0.4
BBC Radio 4 (Speech)	10.3	9.7	-0.6
Atlantic 252 (EHR)	3.5	3.3	-0.2
Classic FM (Classical)	2.9	3.0	+0.1
Virgin Radio (Rock)	3.3	2.9	-0.4
BBC Radio 5 Live (News/Talk)	3.0	2.8	-0.2
Talk Radio UK (News/talk)	1.7	1.5	-0.2
BBC Radio 3 (Classical)	1.1	1.0	-0.1



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# Border Breakers

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Week 13 / 96

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
①	3	7	ROBERT MILES/CHILDREN	(DBX/DISCOMAGIC)	ITALY	60
2	1	10	Roxette/June Afternoon	(EMI)	SWEDEN	50
③	4	6	Fool's Garden/Lemon Tree	(Town Music/Intercord)	GERMANY	49
4	2	16	Ace Of Base/Beautiful Life	(Mega)	DENMARK	39
⑤	12	2	Ace Of Base/Never Gonna Say I'm Sorry	(Mega)	DENMARK	29
⑥	11	14	Michael Learns To Rock/Someday	(EMI-Medley)	DENMARK	35
7	6	8	Jovanotti/L'Ombelico Del Mondo	(Solaluna)	ITALY	22
⑧	10	6	Bel Canto/Rumour	(Lava/Atlantic)	NORWAY	25
9	5	16	Corona/I Don't Wanna Be A Star	(DWA)	ITALY	20
10	9	11	Me & My/Baby Boy	(EMI-Medley)	DENMARK	21
⑪	>	NE	Vaya Con Dios/Lonely Feeling	(Ariola)	BELGIUM	24
12	7	12	Stakka Bo/Great Blondino	(Stockholm)	SWEDEN	17
⑬	16	5	Zucchero/Il Volo/My Love/El Vuelo	(Polydor)	ITALY	19
14	8	11	La Bouche/I Love To Love	(MCI)	GERMANY	16
⑮	23	3	Snap/Rame	(Ariola)	GERMANY	13
16	15	5	Captain Jack/Captain Jack	(EMI)	GERMANY	16
⑰	17	2	Flip Da Scrip/Throw Ya Hands In The Air '95	(Nighthtown/CNR)	HOLLAND	11
⑱	18	3	2 Unlimited/Jump For Joy	(Byte)	BELGIUM	10
19	13	6	Cardigans/Rise & Shine	(Trampoline/Stockholm)	SWEDEN	14
20	14	18	Cardigans/Sick & Tired	(Trampoline/Stockholm)	SWEDEN	10
⑳	>	NE	Marla Glen/Also Love You	(Vogue)	FRANCE	17
22	19	6	Mylène Farmer/California	(Polydor)	FRANCE	17
㉑	>	RE	Masterboy/Land Of Dreaming	(Polydor)	GERMANY	21
㉒	24	3	DJ Bobo/Love Is The Price	(Metrovinyl/EAMS)	GERMANY	16
25	20	5	Six Was Nine/Mission Of Love	(Virgin)	GERMANY	19

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

## CHANNEL CROSSOVERS

The top-playlisted UK/Irish records on mainland European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	7	STING/LET YOUR SOUL BE YOUR PILOT	(A&M)	131
2	2	5	Take That/How Deep Is Your Love	(RCA)	113
3	7	4	Queen/You Don't Fool Me	(Parlophone)	86
4	4	4	Beatles/Real Love	(Apple)	98
5	9	5	Oasis/Don't Look Back In Anger	(Creation)	81
6	6	3	Simply Red/Never Never Love	(East West)	88
7	3	13	George Michael/Jesus To A Child	(Virgin)	92
8	5	8	Babylon Zoo/Spaceman	(EMI)	76
9	10	4	Mark Knopfler/Darling Pretty	(Mercury)	70
10	14	3	Blur/Charmless Man	(Food)	70
11	11	6	Cher/One By One	(WEA)	67
12	8	8	East 17/Do U Still	(London)	65
13	17	3	David Bowie/Hallo Spaceboy	(RCA/Arista)	56
14	13	7	Elton John/Please	(Rocket/Mercury)	68
15	16	5	Bluetones/Slight Return	(Superior Quality/A&M)	53
16	12	16	Everything But The Girl/Missing	(Blanco Y Negro)	53
17	15	13	Pulp/Disco 2000	(Island)	38
18	19	15	Boyzone/Father And Son	(Polydor)	38
19	>	NE	Nick Cave & PJ Harvey/Henry Lee	(Mute)	30
20	23	2	Mike & The Mechanics/All I Need Is A Miracle '96	(Virgin)	41
21	>	NE	Gabrielle/Give Me A Little More Time	(Go/Beat)	35
22	24	2	Paul Carrack/Eyes Of Blue	(I.R.S.)	28
23	22	2	Peter Gabriel & Deep Forest/While The Earth Sleeps	(Epic)	26
24	21	19	Enya/Anywhere Is	(WEA)	28
25	>	NE	Lighthouse Family/Lifted	(Wild Card)	24

For all artists appearing on this chart, the Country Of Signing is UK or Ireland.

## ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	10	JOAN OSBORNE/ONE OF US	(BLUE GORILLA/MERCURY)	125
2	2	5	Tina Turner/Whatever You Want	(Parlophone)	122
3	3	7	Celine Dion/Falling Into You	(Epic/Columbia)	116
4	4	8	3T/Anything	(MJJ/Epic)	95
5	8	3	Lionel Richie/Don't Wanna Lose You	(Mercury)	78
6	7	5	Bon Jovi/These Days	(Mercury)	72
7	5	7	Mariah Carey/Open Arms	(Columbia)	81
8	6	7	Whitney Houston & CeCe Winans/Count On Me	(Arista)	75
9	24	2	Michael Jackson/They Don't Care About Us	(Epic)	55
10	10	11	Coolio/Too Hot	(Tommy Boy)	61
11	13	4	Alanis Morissette/You Learn	(Maverick/Sire)	60
12	12	6	Smashing Pumpkins/1979	(Hut)	47
13	16	2	Ké/Strange World	(RCA)	48
14	14	2	Lenny Kravitz/Can't Get You Out Of My Mind	(Virgin)	54
15	15	4	Red Hot Chili Peppers/Aeroplane	(Warner Brothers)	40
16	>	NE	Madonna/One More Chance	(Maverick)	37
17	>	NE	Backstreet Boys/I'll Never Break Your Heart	(Jive)	39
18	17	8	Melissa Etheridge/I Want To Come Over	(Island)	41
19	9	18	Michael Jackson/Earth Song	(Epic)	43
20	>	NE	2Pac/California Lover	(Death Row)	31
21	22	8	Luniz/I Got 5 On It	(Noo Trybe/Virgin)	35
22	>	NE	Garbage/Stupid Girl	(Mushroom)	29
23	11	17	Mariah Carey feat. Boyz II Men/One Sweet Day	(Columbia)	37
24	18	9	L.L. Cool J/Hey Lover	(Def Jam)	37
25	19	15	Backstreet Boys/We've Got It Going On	(Jive)	34

For all artists appearing on this chart, the Country Of Signing is US, Canada or Australia.

## On The Road

Border Breakers commentary by Pieter Kops



Robert Miles

After Robert Miles last week's leap to the number 1 position in the Eurochart Hot 100, the Italian "trance" artist (signed to DBX) now does the same on the Border Breakers front, as *Children* jumps up two significant places during its seventh week on the

chart. It is the third time since the inception of Border Breakers in October 1993 that an Italian-signed artist hits the top spot. Both previous times it was X-Energy's Whigfield who accomplished that feat—*Saturday Night* reigned for three weeks in 1994 and *Think Of You* stuck it out at the top for five consecutive weeks last year. It is the first time, however, that an instrumental track leads the list.

This week, Miles has collected 60 reports on all formats in 18 countries (Italy not counted), including nine first-time reports. The current expansion is notably due to continuing growth in France, Germany, Switzerland and Denmark. Over-all national penetration ratios are most remarkable in Greece (67%), the UK (46%), Holland (42%), Switzerland (40%), Portugal (40%), Belgium (33%) and Germany (24%). In Spain, Russia and Turkey, Miles' laid-back, piano-based record is also getting crucial support, as in each of those territories one platinum-ranked station has it on its playlist.

Belgian act Vaya Con Dios grabs the highest new entry in the chart. While its previous single *Stay With Me* leaves the chart after a 13-week stay—including a three-week peak at number 4—the follow-up *Lonely Feeling* kicks off at number 11 with a 24-station crossover roster on its side. *Lonely Feeling* is the third Border Breaker hit for Dani Klein's grand café soul outfit and the third single to be taken from its current album *Roots & Wings*—the first (*Don't Break My Heart*) charted for 16 consecutive weeks and peaked at number 5 last year. The album itself spent 10 weeks in the European Top 100 last year, peaking at number 18 for two weeks in a row, thanks to chart positions in 10 countries. As yet, the new single is playlisted in six countries outside Benelux, the best support coming from Poland (52% penetration), Austria (50%) and Switzerland (33%).

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

The second chart, Channel Crossovers, registers the airplay penetration of UK-signed artists in mainland Europe, while the third Top 25, the Atlantic Crossover chart, ranks the most successful Non-European artists according to airplay impact in Europe.

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.



# ACE OF BASE

the story so far... (continued)

## GOLD:

Switzerland  
Germany  
Poland  
India  
France  
Malaysia  
Czech Rep.

## DOUBLE PLATINUM:

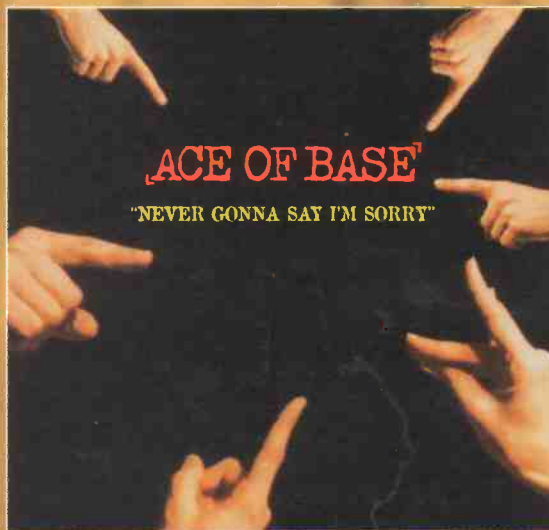
Korea  
Canada

## PLATINUM:

Sweden  
USA  
Denmark  
France  
Finland  
Hong Kong  
Taiwan  
Japan  
New Zealand  
Philippines  
Indonesia



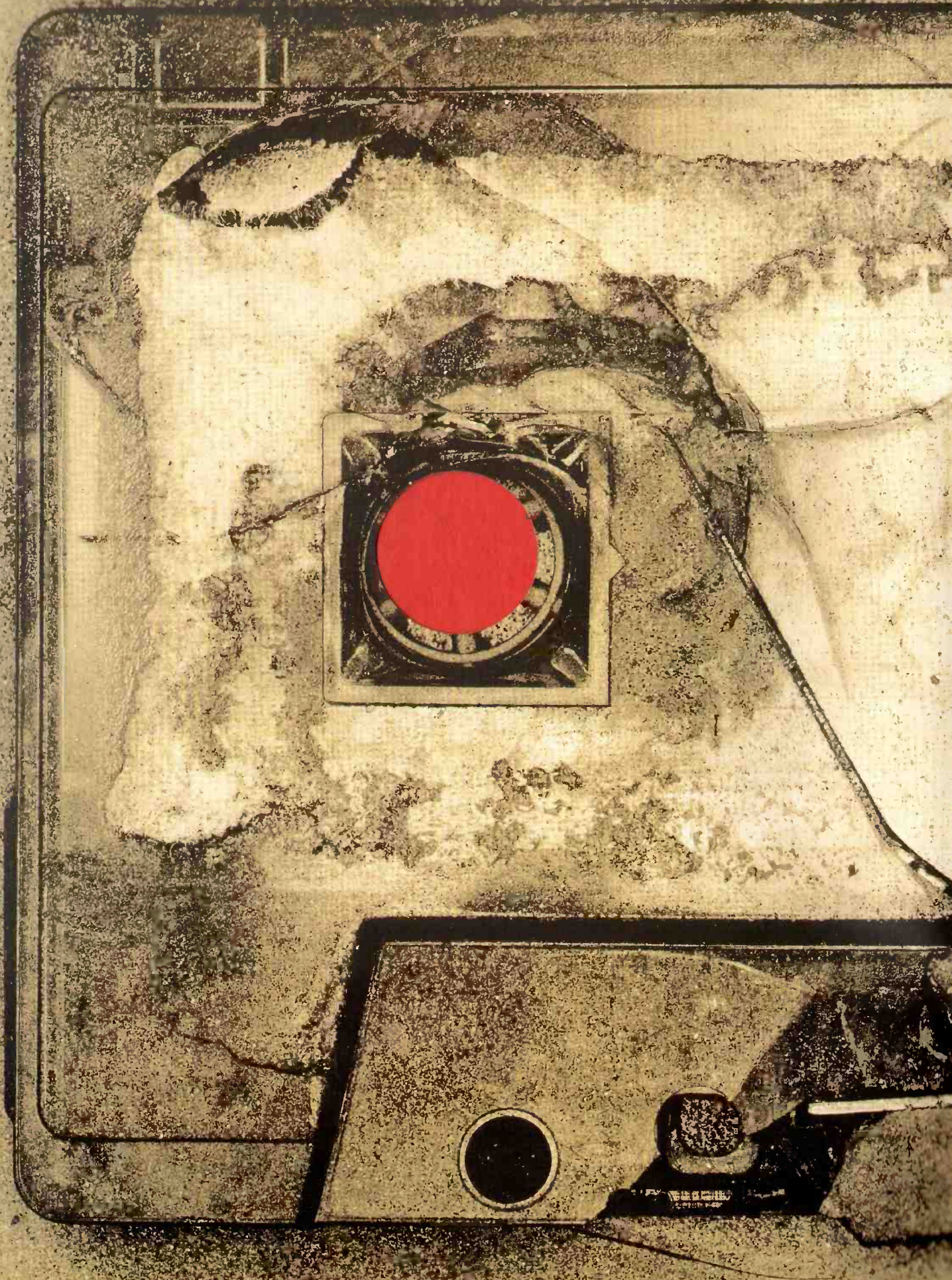
The new single  
"NEVER GONNA SAY I'M SORRY"



Marketed in France by Barclay and in the U.K. by London Records



holes





The image shows a close-up of a vintage, heavily worn metal device, possibly a camera or a projector. The metal is aged and discolored, with significant rust and surface damage. In the center, there is a square opening with a decorative, notched border. Inside this square is a circular lens or aperture. The word "holes" is printed in a white, serif font across the center of the lens. Below the central opening, there are two more circular openings, one of which appears to be a lens or a filter. The overall appearance is that of an antique or historical piece of equipment.

holes

As the creator of the Walkman, we know all about a cassette's strong points. And its weaknesses.

Its strong points are obvious. You can use it for recording. It's compact. And it's portable.

On the downside, though, there's the head cleaning. The occasional jamming of tapes. And, slowly but surely, the deterioration in sound quality.

If you compare it to CD, the list gets even longer.

There's no instant access to tracks, no indication of what song is playing and no digital sound quality. This is where our MiniDisc comes in. MiniDisc is played back with a laser beam, exactly like a CD.

Which means digital sound quality, delivered time after time after time. And, because there's no actual mechanical contact, you won't risk any of the dreaded wear and tear of tape.

The similarities with CD's don't stop there.

You can select to play any track on a MiniDisc, with complete accuracy, in just a fraction of a second. Instant access doesn't get more instant than that.

Of course, need we remind you that finding a particular track on a cassette couldn't be more different. (No wonder it's always such a lengthy process: a 1-hour cassette contains almost 100 metres of tape.)

Where does the similarity with a CD end then?

Right there. Because with a MiniDisc you can record. And go on recording over a million times, without the slightest loss of quality.

Now the clever stuff really begins. Imagine you've recorded a few tracks off the radio, say.

With MiniDisc, you can give each one a name and number. Tired of track 4? No worries. Delete it by the simple touch of a button. Without leaving an annoying gap.

Want direct access to your favourite guitar solo on track 3? Nothing could be easier.

Or perhaps you want to swap round the order of the tracks? Go right ahead.

But just because we've designed it with care, that doesn't mean you must handle it with care.

In fact, quite the opposite.

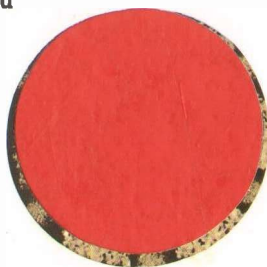
The MiniDisc might be small (at 64mm x 64mm, it's not called 'Mini' for nothing). It also happens to be very tough.

To see to that, we've given it an almost indestructible plastic casing. Get it dirty, the sound stays clean. Cover it in fingerprints, the sound is untouched.

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Turn the next page to find out more.

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#### MZ-E3

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MZ-E3



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MDX-C150 RDS

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You can label each track on an electronic display.

Chances are, you'll run out of words before the MiniDisc runs out of space to store them.

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Take out ones you don't like.



Even get instant access to your favourite part of a track.

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If you want to re-edit your compilations when and where

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MHC-MD5

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For the full picture, see the photo.



MDS-303



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