Dutch Music Sales Show Modest Growth

by Machgiel Bakker

AMSTERDAM - The Dutch music industry returned to profitability last year after 12 months of negative growth, with sales increasing by a modest 1%.

According to figures released by Dutch body NVPI, total sales over 1995 amounted to Dfl 1.148 million (app. US$0.75 million), up from Dfl 1.143 million a year earlier. This makes the Netherlands Europe's fourth largest market in terms of turnover, behind Germany, the UK and France. On a global level, the market ranks eighth.

With a total of 44.3 million soundcarriers sold in 1995, the market has grown by 5% in terms of units. NVPI says this increase is mainly due to two factors: the continued growth of the single and the sale of more low-priced CDs.

Pan-European Radio To Become Future Reality

by Jonathan Heasman

LONDON - Pan-European radio could become a force to be reckoned with in the near future, with the scheduled launch of two trans-Continental services.

Delta 171 plans to beam a long-wave signal from Holland to the whole of Europe, using the world's most powerful transmitter. And a new satellite-delivered service called Fin-S is set to be launched from London.

Long-wave Delta 171 plans to feature a mixture of chart music from all over Europe, presented by DJs who will interchange between different languages (although it is believed there will be little French-language content).

The financing for the project, which hopes to be on the air by the end of next year, is coming from a number of investors in a variety of different countries, although none of these have been named.

The company's licence to broadcast (obtained from the Dutch government) is currently being held on behalf of its investors by UK-based law firm Clifford Chance. The station's director is Dutchman Alex Boot, who has been actively lobbying the Dutch government for the use of the unused frequency since 1989.

The Dutch government has officially approved the station's controversial plans for a 10.000 kW transmitter, which will be four times as powerful as any radio transmitter currently in use in the world.

However, a more substantial hurdle will be obtaining planning permission from Dutch local authorities to erect the antennas, each of which will stand 1.200 feet high. Industry insiders say it is "unlikely" that any local authority in the country would be willing to give planning permission for such structures.

There are also doubts about the financial viability of the Delta project, given the high capital costs involved and the problems of having to broadcast on AM in a variety of different languages.

The Brits Are Back In Force

LONDON - UK pop music is returning to the centre of the world's musical stage thanks primarily to a boom in young talent, keen marketing and old-fashioned media hype.

And while the label "Brit-Pop"—exemplified by acts like Oasis, Blur, Pulp, and Supergrass—served its purpose last year in bringing UK groups into the international spotlight, marketing executives are now finding the tag too constraining.

These executives talk about the joys and headaches of business on mainland Europe as "The Empire Strikes Back." See pages 15-27

Radio Key To 'Sleeping' Music Sales

by Christian Lorenz

HAMBURG - The German record industry has identified an untapped market—the "sleepers" who would like to own pre-recorded music but haven't bought any in the past 12 months.

According to the study by Kiel-based research institute IPS, these so-called sleepers represent a market of more than 11 million potential buyers.
Yo 'ye Gotat Somethin'

Now a Europe-wide release from this Swedish Award Winner of "Breakthrough Artist 95"

Taken from her forthcoming debut album Robyn is Here

Voted by listeners as "Female Artist of the Year 1995" at Rockbjomen

Robyn is Here
The Return Of The Brits
Between The Lines

It has been one of the most talked about stories in the trade press over the last 18 months—the renaissance of British music. So far, the US has almost exclusively hogged the limelight, but this week Music & Media highlights the reversal of that trend and the potential of British music on the Continent (see pages 16-26).

Despite all the media frenzy and massive publicity garnered by these new acts, radio can't be counted on to spread the message. As the Table of Top 25 Channel Crossovers on page 22 shows, radio, on the Continent adores new-defunct teen act B*Witched and becomes a host of veterans like Simply Red, Queen, Elton John and Wet Wet Wet. But it ignores almost all the new product. Blur is listed at number 19, Oasis follows at 21 and that's it. No Radiohead or Pulp appear in the top 25, let alone Cest, Black Grape and all the other hopefuls that the UK industry is trying to get noticed on the Continent.

Obviously there are many ways of working a UK act on the Continent, but radio is clearly not yet part of the mix. And the reason should come as no surprise (mainland) Europe is still dominated by AC and R&B formats which tend to opt for the safety of mainstream radio. And pubcasters, for their part, are still too caught up in dealing with the privates to become cutting edge stations, with the exception of BBC Radio 1 in the UK.

AdA's Ian Dickson is one of the very few international marketing men who seems to be fully aware of the problem. As he points out, Music & Media's EHR Top 40 "is strangely bereft of new British music. So I think we really have to tailor our campaigns more to the programmers view British music. "Why would I support British music. The Brits have a very long and successful history in exploiting their national heritage and is simply too large for UK firms to ignore. The Brits have a very strong sense of the crux."

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Nevertheless, the size and potential of the pan-European market is simply too large for UK firms to ignore. The Brits have a very long and successful history in exploiting their national heritage and I can't imagine that they won't find a way to entice European radio into programming the fresh crop of talent.

Bulletin Board
Industry highlights this week

**UNITED KINGDOM**

**Capital Give Assurances On Sales**

Capital Radio has provided the Radio Authority with the assurances it asked for regarding the company's dominant position in the national radio airtime sales market. Capital Radio and its wholly-owned radio sales house, MSM, now account for around 66% of total national advertising revenues after major accounts from EMAP and GWR stations were recently secured by MSM. The Radio Authority asked for assurances that there will be no "conditional selling" by Capital Radio or MSM, and that there will be a "clear and demonstrable distinction" between the activities of Capital Radio and MSM. To clarify the distinction between Capital Radio and MSM, Capital Radio's group commercial director David Mansfield is to step down from his position as chairman of MSM.

**INTERNATIONAL**

**MTV Gains Access To European Pay TV**

MTV Europe and VH-1 Germany will gain additional distribution through a new digital pay TV service to be set up by German media group Kirch.

The distribution deal is part of a five-year agreement signed by MTV parent company Viacom and Kirch on April 8. At present, MTV's TV services are available in Germany, Italy and Spain. The agreement also gives Viacom an option to acquire a 12.5% stake in Spanish TV network TeleCinco. In return, Kirch gains Continental European pay TV rights to Viacom's Paramount output of films and TV shows over the next five years.

by Jonathan Heasman

LONDON - Two of London's underachieving radio stations—News 97.3 and Premier Radio—have restyled their output in an attempt to turn around poor ratings performances.

The all-news service News 97.3, which was launched in February by Capital FM/London, has returned to a "rolling news" format from 10:00-16:00 each weekday under the direction of former Capital FM/London programme controller Nick Wheeler.

Personality presenter Frank Bough and Petroc Trelawny have left the station and have been replaced by journalists Jonathan Staples, Mike McDowell and Graham Leech, who will rotate every hour to present a continuous news and information service.

News 97.3 was originally launched as a rolling news service by its former owners Reuters in October 1994 with the slogan "All News, All The Time." But its ratings were well below those of the station it replaced, LBC Newstalk, so rolling news was quickly axed in favour of a more relaxed news/talk approach.

The station's ratings, however, have continued to decline—News 97.3 registered a marketshare of just 1% in the most recent RAJAR survey.

A spokesperson for London News Radio (LRN) says that the rolling news has returned to its FM service on an "experimental" basis only, and that both London Radio's FM and AM services will be fully relaunched once extensive market research had been undertaken.

Meanwhile, the UK's first Christian station—Premier Radio/London—has relaunched with a more music-oriented format following disappointing audience figures and advertising revenues. The station says that the new programme schedule (launched on April 16) also features a "greater Christian emphasis" and more Christian worship slots, in response to research carried out among London's Christian community. However, the station doesn't believe that the increased amount of worship and prayer programmes will alienate its non-Christian listeners. "As a recent BBC MCM survey showed, there are a lot of people who don't go to church but nevertheless have a real interest in religious questions," says Premier's church development and marketing officer Patricia Kataria. She adds that the station will be targeting a slightly narrower age range than previously, with a particular focus on the 30-50 demographic.

Lack-Lustre London Radio Stations Reshuffle Services

by Jonathan Heasman

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Shaggy's Polish Scrapes

Shaggy and his band escaped with minor injuries after a lighting rig fell on them during rehearsals for a round of three Polish concerts last month. After a short hospital stay and the cancellation of two of the gigs, the performance in Warsaw went ahead, preceded by an autograph-signing session with fans. Scheduled for before the show are Pomaton/EMI international marketing manager Jakee Pleban, Pomaton/EMI sales director Andrej Lukitzinski, Shaggy and Pomaton/EMI international marketing director Alex Kasparew.

Billboard Group Hits Cyberspace

NEW YORK - Billboard Online, now available on the Internet's World Wide Web, offering full-text access to Billboard's current stories and charts as well as its expansive archives.

Billboard Online also provides Internet access to 16 Music & Media charts, including the Eurochart Hot 100 Singles and Top 100 Albums, the European Hit Radio chart and eight Major Market Airplay charts. The database is updated every Thursday and also provides archived Music & Media charts dating back to January 1995.

This is a major step for both Billboard and the music industry," says Billboard Music Group president and publisher Howard Lancer. "It's now easier than ever for music fans and industry professionals all around the world to get an advance look at the charts and articles that are most important to them."

Until now, the Billboard Online archives have been available only to those who purchased a password to a private, dial-up service. Now Internet users can access the facility at http://www.billboard- online.com. The ID and password are free and users can choose between two payment schemes:

- The Music Lover Plan which costs US$9.95 a month and provides access to charts and articles from the current issue of Billboard and charts from Music & Media. Users pay an additional 75 cents for each complete article or chart they view, print or save.

- The Professional Plan provides access to all Billboard Online's searchable databases. Users pay fees ranging from 50 cents to US$1 per view, print or save of individual files.

For more information on Billboard Online call Europe (+31) 20 4975 106; USA (+1) 800.469 1402 or 212 530 1422.

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MUSIC & MEDIA

Bulletin Board
Industry highlights this week

INTERNATIONAL

MIDEM Asia Conference Talks Emergence of New Markets

The second MIDEM Asia will take place on May 14-16 in Hong Kong, with 154 exhibitor stands confirmed so far—a 20% increase on last year. The organisers expect 3,500 delegates to attend the event, whose conference programme begins on the afternoon of May 13. Discussions will focus on the future potential of the emerging music markets in India and China, copyright regulations and A&R strategies for Asia. Panels include "Breaking Hits In Asia" and "The Search For Asian Talent."

DENMARK

Big Fat Snake To Cut Football Song

Danish blues-rock band Big Fat Snake is to record the "battle hymn" for the country's defending champions in this year's Euro Cup football competition. The song is called Big Boys In Red And White, and the Rockers' record for sales of more than 120,000 copies in Denmark earned a gold disc. Rockers By Choice, the band's 1986 World Cup, Vi Er Rode, and the 1990 FIFA World Cup, Vi Er Hvide. . . remains the biggest-selling single in Danish history.

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FINLAND

SBS Raises Stake In Mega

SBS has completed its acquisition of the commercial Finnish radio firm Oulun Hontisormi and affiliate MOR station Radio Mega. SBS raised its stake in Radio Mega from 72%-100% by buying out the shares belonging to Suomenmaa-VHstli. With a weekly reach of 70%, Radio Mega is the most-listened-to private in the Oulu area. SBS now controls a double "network" of top private radio stations in Finland's four major cities of Helsinki, Tampere, Turku and Oulu.

BELGIUM

Restructuring At BRTN

Newly-appointed BRTN radio director Chris Cleeren has announced a first restructuring of the Belgian pubcaster. Three of the station's departments (sports, cultural newsroom and radio drama) are now under the supervision of the respective channels broadcasting those programmes. Radio 2—the BRTN's most popular channel—is to get a central department in Brussels, overseeing the five regional programmes. Cleeren has also appointed three directors: Frans Ieven, has been appointed head of programming, Marleen Bergens is head of production while Antoine Kochuyt becomes head of the technical department (radio).

EASTERN EUROPE

Sony Opens In Slovakia

Sony Music Entertainment has opened an office in Slovakia, with the official opening having taken place on May 1. The work of the two people employed in the office will focus on promotion, marketing and local A&R. The company's first signing is Slovak singer Allan Mikusek, whose album is scheduled for a May/June release.

UNITED KINGDOM

United Kingdom

Mega Records is to use a novel idea in promoting its alternative rock act Parlophone has announced the 16-date tour. We decided to pay for PPG to act as support," says Bay. To my knowledge, it's a first for Denmark. The tour has both promotional advantages for us, and educational aspects for the band."

Coolio's Swiss 'Paradise'

Following a sell-out concert in Zurich earlier this year, Coolio was presented with a gold disc for sales of over 25,000 copies of the album Gangsta's Paradise. PPG's Club Tour 1996 World Cup, Vi Er Rode, and the 1990 FIFA World Cup, Vi Er Hvide. . . remains the biggest-selling single in Danish history.

Mega Takes Chance On PPG's Club Tour

by Charles Ferro

COPENHAGEN - Mega Records is to use a novel idea in promoting its alternative rock act Peanunt Pump Gun—it will pick up the tab for the band's tour. Mega released the band's debut CD, Indie Love, on March 21 and has set them up to play support for Sol Sol which already has a faithful audience. Peanunt Pump Gun (PPG) wanted to get out to play. It's difficult for a young band to get jobs with a sizable audience before they're established," says Mega's Jesper Bay, who is behind the idea.

Coolio was presented with a gold disc for sales of over 25,000 copies of the album Gangsta's Paradise. Pictured (l-r) are Musikvertrieb label manager Reto Lazzarotto, Musikvertrieb marketing manager Chris Wepfer, Coolio and Musikvertrieb promotion manager Michael Bichel.

"Radio has become an integral part of our lives in the UK. We are very excited to be expanding our reach with the launch of this new division," said Simon Harding, formerly at Kix Radio, Oxford and Mix 96/Aylesbury.

Moving Chairs

UNITED KINGDOM: Cathy Cremer has been appointed director, artist relations for EMI Records Group.

PARLOPHONE has announced the appointment of Richard Cot trell as managing director, commercial marketing, sales and distribution. The company has also named Malcolm Hill director of promotions and Murray Chalmers director of press.

"Joe Donnelly is to become the first director of interna tional development at our London-based independent label, Grapevine.

Donnelly was most recently head of press at Columbia."

HOLLAND: Dureco has appointed Harry R. Chin as marketing and sales manager.
Studio Brussel Plans Late-Night Alternative Rock

by Marc Maes

BRUSSELS - Pubcaster BRTN's full-service net Studio Brussel is to begin a separate night-time programme aimed at alternative rock fans. Explains station producer Marc Coenen, 'The idea is to start as soon as possible. It all depends on when software and logistics are available.'

He adds that the station will be using music scheduling system Selector to programme the new night-time show. If the system meets the station's needs, it will switch to using Selector during the day.

'The only additional investment we have made is the appointment of two part-time staffers to feed all the tracks in the computer,' Coenen says. BRTN currently runs Nachtradio ('Night Radio') from 23:00-06:00 and its classical channel Radio 3 broadcasts the programme 'De Nachtegaal' ('The Nightingale') during the small hours.

However, Nachtradio station head Karel Devijver says Studio Brussel is aiming at a different audience. 'Around 76% of our listeners are different. In fact, we are already preparing a slight change in our programmes, and although we will continue to play album tracks from 23:30-02:00, we will shift to artists like Jackson Browne and James Taylor.'

Scorpions Box Clever With Maske

German rock veterans The Scorpions are packing an extra punch after boxer Henry Maske's next fight on May 25. Scorpions Matthias Jabs, Rudolf Schenker and Klaus Meine are pictured above rubbing shoulders with Maske (second from right).

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Spagna Gets Biggest Boost From Sanremo After-Sales

by Mark Dezzani

MILAN - Epic artist Ivana Spagna took the top spot in a televised chart run-down of best-selling participants at this year's Sanremo Song Festival.

Pubcaster TV network Rai Uno broadcast 'Sanremo Top' on April 11 to give additional TV exposure and further boost in sales for artists who participated at the February festival (Music & Media, March 9).

The show registered an average audience of 6.7 million, 29% of all viewing during its prime time slot. The "Sanremo Top" chart was compiled by the market research company Nielsen, which also compiles Italy's officially-recognised album sales chart.

Despite generally disappointing sales following this

number of international advertisers are making plans for joint advertising investments in foreign media, particularly in London.

Norwegian media is poorly represented in this market and P4 is therefore eager to form a company which could promote its interests in London, he adds.

P4's plans to establish a new company are part of its overall expansion on foreign markets. The company is already present in neighbouring Sweden, where it has started a new station in Gothenburg and is seeking to obtain the concession for Finland's first nationwide commercial radio licence to be allotted later this year.

Silvio Berlusconi's company Mediaset is another country where P4 believes it can make some sound investments in other radio stations.

Above all, our commitments abroad are meant to increase the company's worth prior to our launch on the Oslo Stock Exchange on September 16," says Larsen. So far the company's assets have been valued at between Nkr275 million-Nkr1.2 billion (app. US$44.6 million-US$0.2 billion).

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Radio, Music Search For ‘Common Ground’

The Radio Academy’s Music Radio conference is the UK’s annual forum where radio meets the record business. This year the dialogue was more constructive than usual, writes Jonathan Heasman.

Following a heartfelt plea from BPI chairman John Preston at the Commercial Convention in Dublin last year for the radio and record industries to discover more ‘common ground’, Music Radio 1996 was refreshing free of many of the stale ‘radio versus the music industry’ arguments which have dominated this particular event in recent years.

In fact, the traditional debate surfaced only briefly after Jean-Francois Cecillon’s keynote address, in which the EMI UK/Ireland president criticised commercial radio’s unadventurous approach to new music. Replying to Cecillon’s remarks, Virgin Radio programme director Mark Story said that the music industry’s concerns would only be met when more commercial stations (and therefore a greater variety of formats) were licensed. ‘We all agree there should be more diversity. We can’t all be the same service all the time.’ He told Cecillon that ‘you should be so happy that commercial radio is growing.

Job Swap Experiences

One of the more concrete results of John Preston’s Dublin appeal for better relationships between the music and radio businesses was a one-week ‘job swap’ between BBC Radio 1 producer Pat Connor and Kevin Dawson, the marketing officer for RCA at BMG (UK). Connor and Dawson both appeared at Music Radio 1996. ‘I found the best way [to be introduced to a new record] is when producers come and see me armed with the right information. It also gives them the chance to hear my station and what I’m doing.’

Reflecting upon her week in the BBC/Radio 1 world, programme director Sammy Jacob said, ‘I probably think more about records when I have to make [playlist] decisions. I’ll be more aware that there’s a lot more behind a record than just the three minutes I’ve got in front of me.’

The role of the plugger was defended, however, by the head of music at 96.4 FM BRMB/Birmingham, Mark Sadler. ‘I find the best way [to be introduced to a new record] is when pluggers come and see me armed with the right information. It also gives them the chance to hear my station and what I’m doing.’

Blackburn Calls For More Personality

One of the more controversial notes at Music Radio ’96 was sounded by Capital Gold’s breakfast presenter Tony Blackburn during his ‘soapbox’ speech. Blackburn, a veteran of former pirate station Radio Caroline and the first ever voice on BBC Radio 1, made a plea for a return to personality radio.

‘I tune into the radio for entertainment and information. What I hear on music radio today is very disappointing—what has happened to personality? People say that the audience doesn’t want personality outside the breakfast show. It’s absolute rubbish. I’d rather play a tape than listen to some spotty youth reading from liner cards.

Blackburn also appealed to the industry to get rid of radio consultants who, he said, usually become consultants ‘because they can’t do it for themselves’. Operating a radio station, he claimed, was in fact very easy. ‘It’s so obvious, it’s unbelievable. All you need to do is decide what records you’ve got good DJs and let them have fun on air. And if that fails, you can always buy the listeners with big cash giveaways!’

London Stations Moving Apart?

Are London’s radio stations going ‘back to their roots’ in order to increase their audience?

After a period during which the musical output of 95.8 Capital FM, Virgin Radio and Heart 106.2 has appeared at times almost identical, there have been signs in recent weeks that these stations and a number of specialist operators (most notably Jazz FM) are moving back towards their music missions.

Speaking during a panel session entitled ‘The Battle In London Continues,’ Heart 106.2 programme director Keith Pringle admitted, ‘There is no room for three adult contemporary stations in the market. Others are going back to doing what they do best, and as we grow in size we will go with more different songs which the others aren’t playing.’

Capital Radio group head of programmes Clive Dickens, who noted that Capital FM had actually increased the size of its audience since the launch of Virgin and Heart, agreed that the three stations would be moving further apart in the future. And Virgin Radio programme director Mark Story acknowledged that, following a period during which records were picked on ‘gut feel’, the results of recent music research has seen his station move away from the centre-AUCE ground. He added that the different rotation levels of Capital, Heart and Virgin also created ‘very different flavours’.

Heart’s Pringle added the point of difference is what will make us successful. But Capital doesn’t have the sole rights to mainstream radio [in London]. Competition is good for everyone—it has certainly made Capital sharper’. Pringle rejected accusations that his station’s new approach was ‘to take it two or three years to successfully build a radio station. Putting personality in radio is something we are very concerned about. We don’t want to be a secondary radio station. We only turn to when they are fed up of all the banging.’

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Reflecting upon her week in the BBC/Radio 1 world, programme director Sammy Jacob said, ‘I probably think more about records when I have to make [playlist] decisions. I’ll be more aware that there’s a lot more behind a record than just the three minutes I’ve got in front of me.’

The response to the job-swap idea was generally enthusiastic, and it was proposed at the end of the session that BBC Radio 1, 2 and 3 would take place between the music industry and commercial radio. ‘I applaud the discussion,’ commented EMAP group programme director Paul Kavanagh, ‘it’s the first step towards something more constructive.’

Elsewhere at the conference, the UK’s official singles chart came in for a hammering from John Webster (of the Clancy Webster Partnership), who claimed that the rewards for having a hit single far outweigh the costs of placing it on the chart. He said that UK retailers were increasingly using their own charts because of the speed of the official UK singles chart. ‘Last year people were talking about the one-week single. This year we’re talking about the one-day single!’ Calling for the introduction of a chart which accounted for sales on a rolling basis of two or three weeks, Webster said, ‘We need a definitive chart. It has to be independent. And we need it fast!’

Disingenuous Campaign

In an open question and answer session, Radio Authority head of development and deputy chief executive David Vick restated the Authority’s opposition to commercial radio operators holding more than 30% of the commercial AM licence in the same area. The government appears to be changing its mind on the matter,” he claimed, “but I’d rather play a tape than listen to some spotty youth reading from liner cards.

Blackburn also appealed to the industry to get rid of radio consultants who, he said, usually become consultants “because they can’t do it for themselves”. Operating a radio station, he claimed, was in fact very easy. ‘It’s so obvious, it’s unbelievable. All you need to do is decide what records you’ve got good DJs and let them have fun on air. And if that fails, you can always buy the listeners with big cash giveaways!’

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Blackburn also appealed to the industry to get rid of radio consultants who, he said, usually become consultants “because they can’t do it for themselves”. Operating a radio station, he claimed, was in fact very easy. ‘It’s so obvious, it’s unbelievable. All you need to do is decide what records you’ve got good DJs and let them have fun on air. And if that fails, you can always buy the listeners with big cash giveaways!’

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Neighbouring Rights Take Shape in Holland

Legislation on neighbouring rights—already in place elsewhere in Europe—has recently come into effect in Holland, and SENA (the organisation set up to collect these royalties) has just made its first payments. Machgiel Bakker finds out more, and asks how the payments will affect radio stations.

ALTHOUGH most radio programmers do not directly deal with the issue, neighbouring rights are very closely linked to a radio station's output. They reflect the rights of performing artists and phonographic producers with regard to the public use of their music. Apart from pubs, restaurants, discotheques, factories and so on, radio is the most intensive user of recorded music.

Neighbouring rights differ from performance rights in that they do not deal with the rights of composers and lyricists, but with performing artists (i.e. the musicians that play on a record) and the phonographic producers (i.e. the record labels). Radio stations are bound by law to supply organisations such as SENA (and similar bodies like ADAMI and SPEDIDAM in France, GRAMEX in Denmark, and AIE in Spain) with airplay data, because this is the basis on which payments can be made to both the artists and producers. When SENA was founded in Holland, the first task was to identify the different types of users of recorded music—an immense challenge in itself. Not only had the music user groups to be classified (into catering trades, shopping centres, garden centres and factories, for example)—but negotiations had to be conducted with each and every one of them. Matters to be decided upon included what constitutes a reasonable payment (obviously a pub uses more music than, say, a dentist's waiting room), how the money should be collected, and to who the money belongs to once collected.

Mobilising Musicians

In setting about these tasks, SENA contacted some 400,000 organisations, mobilised hundreds of musicians to register as SENA members, and started negotiations with many branch organisations, building a database in the process. This time-consuming process lasted until mid-1994.

According to SENA managing director Hans van Berkel, it wasn't easy to convince most trade organisations about the necessity for payment. "Most companies were used to dealing with organisations like BUMA and were familiar with the idea that composers need remuneration—but they didn't need another body to collect more money from them! They wanted to know why musicians and record labels suddenly needed to be paid as well. It took us a lot of time and energy to convince people about the duty to pay and to agree upon reasonable levels of payment."

In December last year, van Berkel presented a cheque of Dfl 5 million (app. US$ 2.4 million), a first distribution payment covering the period July 1 1993-December 31 1994. It is expected, however, that SENA will eventually be able to pay out some Dfl 20-25 million over the same period. But a big stumbling block in the distribution of funds has been a major disagreement between SENA and Dutch public broadcaster NOS on the level of neighbouring rights payments. Because of the conflict, SENA was not able to make use of NOS playlist data, which has consequently hindered the payments to claimants. However, SENA has been able to reach an agreement with most of the other stations in the country (see table).

A recent preliminary court hearing ordered NOS to make an advance payment of Dfl 1.5 million per quarter to SENA, dating back to January 1 1995. It also ordered NOS to supply playlist data available to SENA from July 1 1993 onwards. When the disagreement is finally settled, the court expects SENA to be entitled to at least Dfl 7.5 million over the period.

Basic Purpose

"It's important for us to get rid of our money", admits van Berkel. "This may sound strange, but if I don't succeed in paying the artists and the phonographic producers then we are not fulfilling our basic purpose." For the collection of funds, SENA has struck agreements with performance rights body BUMA (which will administer the use of broadcast music in the fields of education, catering and cable exploitation) and marketing body Dunn & Bradstreet (which will register the individual collections). In addition, it has made a bilateral agreement with sister organisation GRAMEX in Denmark for the payment of Dutch musicians in that market, and vice versa. Other foreign deals are set to be concluded shortly.

Van Berkel has high hopes that the implementation of the ISRC code (International Standard Recording Code) will help facilitate the identification of performer and country of recording on each manufactured soundcarrier. Details of the performing artist will be coupled with this information, allowing for easier payment to take place.

Radio's SENA Payments

The following Dutch radio stations have struck an agreement with SENA on the level and collection of neighbouring rights:

- Radio 10 Group (Radio 10 Gold, Love Radio, Concert Radio)
- Classic FM
- Hitradio Veronica
- Music Choice Europe
- Radio Noordzee Nationaal
- Radio 538
- Sky Radio

Contact: Pieter Markus, tel: (+31) 20.487 5159, fax: (+31) 20.487 5131
Spring In Shades Of Blue

The blues has always found an enthusiastic audience in Europe. Although essentially a US music genre, it has inspired many Europeans. After all, feeling blue is a universal emotion. Thessa Mooij cruises through the cross-Atlantic blues traffic.

S Troulling down the streets of Clarksdale, Mississippi—centre of the delta cotton industry—chances are you will find more Europeans than locals on the town’s sidewalks, trying to find their way to the Delta Blues Museum. The blues has a long way to go in Europe, whereas US music traditions are alive and well in Europe, Europeans than locals on the town’s chances are you will find more audience in Europe. Although essentially a US music genre, the blues has always found an enthusiastic reception in Europe, like Cissy Houston and the Gales Brothers, John Mooney, Becky Barksdale and Paul Black. Electric Kings have sold over 100,000 copies of their debut album, which is not only blues but also rock, blues and funkateer Bootsy Collins. There are many blues artists in Europe, and the blues scene is very much alive and well in Europe. Spring In Shades Of Blue.

Electric Kings (Music & Words)

Clarence "Gatemouth" Brown (Verve)

Not only do House Of Blues artists show that US blues is very much alive and kicking. Verve/Gitanes Jazz has several new albums lined up by Charles Brown, Branch and James Cotton. Brown's album Long Way Home features distinguished R&B and guests like Jim Keltner, Leon Russell, Maria Muldauer and Eric Clapton. Brown has danced with Bootsy Collins' huge crossover opportunity. We will try to break Brown and with Bootsy Collins’ composition blues Power and Clapton's Don't Think Twice. Peterson has hooked up with funkateer Bootsy Collins for release of his Time single and some live shows in Paris' Zénith venue. According to PolyGram International jazz marketing manager Wulf Muller, the collaboration with Bootsy Collins is huge. Brown's album Long Way Home features distinguished R&B and guests like Jim Keltner, Leon Russell, Maria Muldauer and Eric Clapton. Brown has danced with Bootsy Collins' huge crossover opportunity. We will try to break Peterson and Brown with video clips and their singles on mainstream radio, focusing on Germany and France. Peterson will do a summer tour, performing at the North Sea and Montreux Jazz festivals. The French especially love blues. Touring is most important anyway. It makes more sense to get the artists out there at big festivals where the audience is open to different things, rather than invest in a big marketing campaign.

Less known for its blues repertoire is Motown, which has recovered several valuable recordings from its vaults for the Motown's Blues Evolution compilation, Amos Milburn, The Motown Sessions 1962-64 and Luther Allison, The Established Years. Allison is currently touring Europe extensively.

Tigrett-launched its own record label (Jimmy Rip, The Electric Kings—Music & Words). Another example is Spain's Vargas Blues Band, which will be performing at the Montreux Jazz festival. Despite Spain's relatively minor status as a blues country, Vargas Blues Latino, a track from Vargas' previous album, adds international exploitation manager Yann Barbot. "We have already sold 25,000 units of the album, which is not bad for a pretty small blues market like Spain. Vargas sound is a bit more rock, so it can crossover. National stations like Cadena Cien and [pubcaster] RNE3 have been playing Vargas' singles, which is pushing sales up and getting a new audience for blues. Warner has released it in Germany, France, Switzerland and they are talking to a US label for distribution. Vargas' manager is working on a tour abroad; the possibilities of promotion in Spain are very limited. We're lucky to have Cadena Cien, RNE3 and the specialised shows.

One of them is hosted by RNE3 DJ/pro Daire Jorge Muñoz, who continues on page 12
The best blues player

Lucky Peterson with his own great style of Love Peace and Hair grease and special guest Borsalino Coins "We love, we Funk, we Believe, in you!"

Clarence "Gatemouth" Brown centers the all star cast of blues forers & vocalists

A classy collection of classic songs, Charles Brown is the ultimate amalgam of jazz and blues traditions and is in top form vocally and pianistically on this, his best record ever. Enjoy!

Charles Brown MONEY BABY

AmericanRadioHistory.com
Blues on the indie label Big Bang presents the station's blues programs, continuing from page 10.

'.A lot of white artists haven't really listened to the blues very well and sometimes they end up playing monotonous, mediocre material. But people like Long John Hunter, Billy Branch, Bob Margolin and Smoking Joe Kubek really know how to play the blues. Spanish radio plays blues more on a local level, in Valencia, the Basque country and Catalonia, where there are more blues concerts than down here in Madrid.'

Indie Labels

The two biggest Dutch indie blues labels are Music & Words and Provogue. The latter is specialised in blues rock, a popular sub genre in Netherlands. New releases on Provogue are albums by Joe Taino (Hoodoo Man), Telo Marton (My Place Is Close To You) and the Where Blues Meets Rock Vol. 2 compilation. Provogue promotion manager Hans Broere explains how the label signed Taino, a Puerto Rican guitarist who tours Europe regularly. The drummer of Rev Brown, one of our artists, suggested him. Of course we have built up a reputation for ourselves, so we get a lot of offers. But we're also looking out for new material, for instance through US import. Within the company we exchange ideas and check out each other's personal record collection." Broere describes the Dutch blues audience as, "slightly older and usually from the eastern provinces. They're really into experiencing blues during live concerts, which are usually not in the regular rock clubs, but in specialised venues." Several Provogue artists such as Dan James and Rev. Brown are touring Europe promoting their new albums, playing rock clubs and blues festivals. James' latest album, Color Of The Rose, Brown's, Psycho Magic.

Joe Taino (Hoodoo Man - Provogue)

RUFUS THOMAS

Blues New Releases

RUFUS THOMAS - Blue Thang! - Sequel

Producer: Freddy Cousart

Thomas' name is synonymous with traditional soul, but in this case he has taken the 'R' out of R&B and recorded an entire blues album, consisting partly of his own compositions. The deep, growly sound of the album reaches its peak on Strolling Blues No. 2, on which Thomas' Memphis soulful roots are most evident.

CLARENCE GATEMOUTH BROWN

Long Way Home - Verve

Gates' blues is unique because of the 'R' out of R&B and recorded an entire blues album, consisting partly of his own compositions. The deep, growly sound of the album reaches its peak on Strolling Blues No. 2, on which Thomas' Memphis soulful roots are most evident.

TAJ MAHAL

Phantom Blues - Private

Producer: John Porter

Like Clarence Gatemouth Brown, Mahal can count on a star-studded cast (Clapton, Raitt, David Hidalgo and Mike Campbell), all of whom contribute to the album without pushing themselves into the spotlight. Mahal proves himself a master in blending blues, rock and soul, preferably on gems by Doc Pomus, Dave Bartholomew and Pat McLaughlin. His own composition "Loose In My Baby's Eyes" is a surprising acoustic affair with country influences.

VARIOUS

Motown's Blue Evolution - Motown

Producer: not listed

Not well-known for its blues roster, Motown has lined up an impressive collection of blues classics, seven of which are previously unreleased. Sammy Ward, Mable John, Luther Allison, Earl King and Amos Milburn strut their delightful, horn-dominated stuff. A must for blues fans and the curious uninitiated alike.

MEM SHANNON

A Cab Driver's Blues - Gethave/Harbl.Edits/Results

Producer: Mark Singsham

Smooth blues from the Crescent City by cab driving Shannon. New Orleansians have too much funk in their blood to get down to the real gut-wrenching blues of the delta, but One Hot Night with its solo, subdued guitar and Shannon's weary vocals once the slow, humid sensuousness one might expect from the Big Easy.

VARIOUS

Swamp Opera - Burnside

Producer: Terry Currier

Raunchy, row, unedited blues from Oregon. These guys know how to start a party (delicious accordion on Swamp Opera) and not let go until they have Girl Trouble. Think of the Paladins on an out-of-control weekend binge.

JULIAN SASS

What Will It End? - Ta2/Dureco

Producer: Peter Joosten

Blues rock is big in Holland, and Sass is one of the country's 'rockiest' bluesmen, backed by his incredibly tight rhythm section. He can also slow down to a dangerous smoulder (Make Up Your Mind, Voodoo Lover) and

Hot Blues Line

One of Holland's busiest blues DJs is Marco Mout, who produces two blues programmes: 'I've Got The Blues' (Sunday nights) for the Rotterdam-based Stadsradio and 'The Blues Walk' (week nights) for national cable station JazzRadio. I think a lot of music programmes are not exciting enough, so for Stadsradio I schedule live shows once a month during which listeners are free to visit the station and talk about their favourite artists on air. That way I discover records I had never heard of before. That kind of live approach also attracts a broader range of listeners. Sometimes I play blues-related genres like traditional gospel. Recently I received a letter from a Dutch radio listener who wrote he was into mardine-oriented blues! I managed to find some records and when I played them, he called me at the station straight away. I like that kind of direct contact with my listeners.
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FOR FURTHER INFORMATION CONTACT: hobinfo@houseblues.com

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IN BLUES WE TRUST.
**Market Place**

### VARIOUS

**Amber Blues - Microphone** (CD; Lithuania/Latvia/Estonia)
*PRODUCER: Various*
The best blues, rock & roll and R&B artists of the three Baltic countries have teamed up in numerous combinations to record this excellent overview of their corner of Europe. Most of the material consists of well-written originals, while a commendable rendition of the traditional "Sometimes I Feel Like A Motherless Child" (performed by Ainar Meilays) is also present. Among the best tracks are "Everytime I'm Walkin'" by Igor Novikov and "Blood and A Land" by Toniis Magi. Contact Guntars Lewiatan and "Niebo Dla Ciebie" by Tonis Magi. Contact Guntars Lewiatan and "Niebo Dla Ciebie" by Tonis Magi. Contact Guntars Lewiatan and "Niebo Dla Ciebie" by Tonis Magi. Contact Guntars Lewiatan and "Niebo Dla Ciebie" by Tonis Magi.

### BALD

Julia - XIII Bis (France)
*PRODUCER: Daniel Adjadj*
With a smooth slice of ballroom jazz, a multi-talented artist—who has worked with acts ranging from Kool & The Gang to Vanessa Paradis—previews his forthcoming album which features Stevie Wonder on harmonica. Also check out the rock ballad "This Doesn't Care," which could be a hit. Contact Orieane De Torcy at tel: (+33) 1.4212 5289, fax: 1.4212 5283.

### CRAZY SHAUN

The Amsterdam EP Vol. 3 - Full Energy/Indochina (Holland/UK)
*PRODUCER: Crazy Shaun*
With the third release in the series, this leading DJ further consolidates his position as one of Holland's leading underground house DJ/producers. Occasionally, a sprinkle of acid is noticeable and makes one yearn for the debut album. Contact Ken Lower or Pam Ribbeke at tel: (+44) 181.742 9999; fax: 181.742 9035.

### NATURAL HONEY

Can You Feel The Fire? - UP! (New Music) (Italy)
*PRODUCER: Marco Sapina/Enrico Lisi*
Heavily electronic, this house track is equipped with a wicked melody line and seductive female vocals. It's not only a sure-fire dance floor smash but has top 40 potential as well. A host of remixes provides the icing on the cake. Contact Pippo Landro at tel: (+39) 2.5540 0314/356; fax: 2.5540 0360.

### PRIVATE JUSTICE

Too Young - PCW (Holland)
*PRODUCER: Private Justice*
This young but experienced rock band has honed its skills by playing countless gigs mainly in southern Holland. Their writing ability also has improved and this muscular ballad is a prime example of their Lenny Kravitz/Live influenced sound. Contact Piet Smeets at tel: (+31) 46.451 8593/1425; fax: 46.452 8443.

### BRUSH SHIELS

The Tractor - Bus (ireland)

#### PRODUCER: Brush Shiel's
When listening to this song it is hard to believe that the artist was once part of a burgeoning Irish rock scene back in the 70s when he taught Phil Lynott of Thin Lizzy how to play bass. This upbeat country-flavoured ditty has all the ingredients required to become a classic in its own right. Contact Eamon Fitzpatrick at tel/fax: (+353) 49.52 133 or 88.580525 (mobile).

### URSZULA

Biala Droga - Zac Zac (CD) (Poland)
*PRODUCER: Stanislaw Zybowski*
A mainstay on the music scene since 1982, this veteran singer has gained a devout following with her particular brand of melodic hard rock. Powerful but melodic rock tracks such as "Lewiatan" and "Niebo Dla Ciebie" and the ballad "Na Sen," which is also the current single, prove that she deserves recognition abroad. Contact Marek Koscielwicz at tel/fax: (+48) 22.817 1118.

### VARIOUS

The Complete Songs of Robert Burns - Linn (CD) (UK)
*PRODUCER: Various*
As 1996 is the Robert Burns bicentennial, in the course of the year Linn is issuing all the 373 songs written by Scotland's most famous poet. The material is performed by some of Scotland's finest folk musicians such as Tony Cuffe, Billy Ross and Christine Kydd, who remain as close as possible to the original intentions of the composer. Contact Lindsay Pelt at tel: (+44) 141.303 5027 or fax: 141.644 4262.

### Dance Grooves

*by Maria Jiménez*

- **COMPILATIONS:** After a couple of weeks holiday, I’ve come back to a pile of great new releases. Choosing is difficult, but here are a few of the top-of-the-line releases闪耀ing out the rock ballad Tina Doesn’t & The Gang to Vanessa worked with acts ranging from Kool & The Gang to Vanessa Paradis—previews his forthcoming album which features Stevie Wonder on harmonica. Also check out the rock ballad "This Doesn't Care," which could be a hit. Contact Orieane De Torcy at tel: (+33) 1.4212 5289, fax: 1.4212 5283.

- **BRUSH SHIELS**

- **PRODUCER: Brush Shiel's**

- **THE TRACTOR**

- **PRODUCER: Brush Shiel's**

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

### Short Takes

**Compiled by Raoul Cairo**

- **PETE DROGE's second album, which is now being produced by Brendan O'Brien, contains 12 songs. It has no title yet and is expected sometime this summer.**

- **PETER GABRIEL has been accused of plagiarism by retired Macedonian teacher Risto Pulevski.** Pulevski claims that Gabriel's collaboration with Deep Forest—While The Earth Sleeps as featured on the Epic soundtrack Strange Days—it derived from his composition Dalna Mala Mila Dabla ("Do You Know Dear Mother"), written in 1962. The song became popular in Macedonia, partly because pieces are sung in the nation's native tongue. Gabrieli's publicist has said that the artist asked Deep Forest whether the track had been cleared. In turn, Deep Forest's PR firm has stated that the sample used was obtained from French album Arion, which received compensation. Arion, meanwhile, has claimed that the song is public domain.

- **At six million units Shania Twain's debut album The Woman In Me has topped Patsy Cline's Greatest Hits as the best-selling album by a female country artist for 1995.**

- **Grandmaster Flash is about to return to the studio with Melle Mel to record a track for the new Chemical Brothers album.** In return, the Chemicals are expected to produce a track for Flash. Coldeum is among others who have agreed to do likewise. The idea is the brainchild of Arthur Baker, who has revitalized his Ministry of Sound label. **Jamiroquai** has joined jungle pioneers M-Beat on their latest effort Do You Know Where You're Coming From (Renk). **Killing Joke** has canceled its imminent tour of the UK because, according to singer Jaz Coleman, the country's ongoing infatuation with all things BritPop has created an atmosphere not conducive to his music. He added, "The industry is absolutely obsessed with music made by bands with little or no substance who will be back down the job centre this time next year." Coleman says that the dates will be rescheduled for the autumn.

- **The House Of Blues restaurant chain will produce a sequel to The Blues Brothers titled Blues Brothers 2000 starring Dan Aykroyd, James Belushi and John Goodman.**

- **Metallica's Load will be in the stores on June 4. The rumour machine remains in full gear as some expect Metallica to headline the Dynamo open air festival May 29/27 in Eindhoven/the Netherlands.**
A DESIGN FOR LIFE
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The Empire Strikes Back

Last August a story from the pop world made headline news across the UK. It was war between two of the UK’s hottest acts, Blur and Oasis. They were releasing singles simultaneously and speculation was rife as to which act would top the singles chart at the end of the week. As it turned out, it was Blur’s ‘Country House’ that beat Oasis’ ‘Roll With It’ to the top spot, but the victory was almost incidental in the frenzy of media attention that gave both bands a boost at the same time as it established the label ‘BritPop’ in the UK public’s imagination. Sally Stratton lets UK marketing execs serve up the fare.

RITPOP fervour continued into the autumn when the second Oasis album (What’s The Story) Morning Glory achieved the biggest UK first week sales figure for eight years. It was inevitable that the ‘battle of the Brits’ would also make the news internationally, and Sony international marketing director LRD (Licensed Repertoire Division) Mark Tatersall says it did have some bearing on Oasis’ profile in Europe. ‘It was certainly picked up and it became a media theme in some countries, but as far as Sony was concerned we were simply promoting Oasis, the album, the music and the shows—there was nothing competitive about it.

Oasis had already built up a following outside the UK with its debut album Definitely Maybe, and the surge of success in Europe was a natural progression, mirroring its growth at home. ‘A number of territories did pretty well with the first album,’ says Tatersall. ‘We broke through first in France and Sweden. It was really at the point of Whatever, the single, that we began to have some success in the rest of Europe. That was our first European radio hit, and it set the album selling in quite a number of territories. But it was with Morning Glory, and particularly the single Wonderwall that things really took off.’

Merge Marketing Plans

Although media attention, especially press coverage, has been less intense on the Continent than in the UK, Sony’s international department has worked closely with its UK marketing department to coordinate releases and marketing strategy whenever possible, with an emphasis on live shows and the band’s relationship with its fans. This, says Tatersall, maintains the band’s integrity on a worldwide basis. The next stage of the international marketing campaign will, however, follow the US lead. The track Champagne Supernova is being released on a promotional basis as it has been in the US, to focus more attention on the album.

Blur’s break on the Continent came long before the battle with Oasis, says EMI International VP international pop marketing Marie Dimberg, who dates it back to the Girls And Boys single from the act’s third album Parklife. Once again it reflected the band’s increased popularity at home. ‘Blur was not pushed from the beginning,’ she says, ‘but there was a natural interest base out there. We increased Blur’s international sales with every album, and on this one (The Great Escape), we’ve done over half a million in continental Europe. We tried to work them the same way as Parlophone works them—in the UK—a long-term build.’ Blur finished its sell-out European tour last month and will do festivals in the summer as will labelmate Radiohead which has already built up a strong fanbase in Europe with tours and showcases in support of its album The Bends. ‘I’m totally convinced that we’re going to break Radiohead big time in Europe sooner or later,’ says Dimberg, ‘because it’s a band which has built itself outside this BritPop genre, and it’s going to be around for a long time.’

While Blur went home with four prizes at last year’s Brit Awards, it was Oasis’ turn to take away a clutch of awards this year. Supergrass also won recognition with the Best British Newcomer award this year, and although it has helped raise the group’s profile internationally, Supergrass has spent a lot of time in the US recently, thus not being as available to the continental media as has Radiohead and Blur. Dimberg expects the act to extend its domestic success into continental Europe with its follow-up to the I Should Coco album, due early in 1997.

Media Focus Helps

The coverage of this year’s Brit Awards and the aftermath of the confrontation between Jarvis Cocker and Michael Jackson certainly boosted Pulp’s profile in the UK, and made it more newsworthy on the Continent. Signed to Island, Pulp is by no means a fledgling act. The group has been together for 15 years, but was virtually unknown outside the UK and France before the current album Different Class. The band had major success in the UK with the previous album His ’N’ Hers, and it played some live dates in France where radio NRJ supported the single Do You Remember The First Time?, but it was in Sweden and Norway that the new material first broke on the Continent. The album’s second single Common People went Top 10 in both territories and the follow-up Disco 2000 extended that success to the rest of Europe, especially Germany, where it has enjoyed over three months of airplay. The first single Mosh Shapes, which went Top 10 in the UK but did not cross the Channel, had no support from MTV Europe, so it seems likely that MTV’s enthusiasm for the subsequent two releases gave Pulp a kick-start on the Continent. Following the success of Disco 2000 Holland and Italy are releasing Common People, while Scandinavia is following the UK in releasing Something Changed and France is just starting to work on a reissue.
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the album EXPERIENCE

"Each track fuses sultry, languid rap with impassioned soulful singing to create a highly individual sound that no one should miss"

~ Elle MARCH 1996

"An album full of pleasant surprises"

~ The Times MARCH 15TH 1996

"Occasionally beautifully sculptured, sometimes richly textured, those unforgettable hooklines which have always graced Definition Of Sound remain intact"

~ Melody Maker FEBRUARY 24TH 1996

“If somebody told you this was a greatest hits compilation, you’d believe them. Polished, filler free and clearly top-of-the-charts bound”

~ Arena FEBRUARY 1996

“Album of the week”

~ Music & Media MARCH 9TH 1996
Radiohead (EMI)

Disco 2000.

Simultaneous UK and continental releases are difficult to maintain, especially as many of these acts are in and out of the UK Top 40 in two or three weeks. Dimberg comments, "You must remember Europe is made up of many different markets, and some countries are more progressive than others. The UK is very quick and Germany is very slow, and their radio system is not as progressive as in some of the other countries. France is also a slow market so you have to start earlier there. Also France is quite centralised around Paris, which makes it similar to the UK and London, but Germany, for instance, doesn't have a musical capital."

**Scandinavia Receptive**

Scandinavia is cited by many of the international managers as the continental territory where new UK acts are most likely to succeed. Dimberg, herself a Swede, says there is a tradition of UK acts doing well in her home country. "Our nationwide radio P3 is very responsive—basically there's a good, progressive media in Sweden. I think Sweden has always been a strong market for new trends in music. The song-based music that has sprung up with bands like Blur, Supergrass, Radiohead and Oasis is very easy for Scandinavians to relate to." Interestingly, BMG UK has taken this rapport between the UK and Scandinavia a stage further by signing Sweden's Wannadies to a UK deal through the Indolent label, and it is being marketed on the Continent (excluding Scandinavia) as if it was a UK band.

Scandinavia and France are the initial focal points of the campaign for another Indolent act Sleeper, whose second album *The It Girl* gets a simultaneous UK, continental and US release on May 6. "We released the debut album *Smart* around the world," says BMG Records UK VP international Nancy Farbman, "and while we didn't have tremendous success, we certainly started to build a base for the band. They've toured constant—continues on page 20

**Media Buzz Surrounds Irish Trio Ash**

Northern Ireland's County Down has spawned more talent than just Van Morrison. A steady media buzz has built up around this young pop punk trio, Ash, whose debut album *1977* will be released by the London-based Infectious label on May 6. Its scattered licence deal has landed the album with SMALL (France), Border (Scandinavia), and Edel (GSA, Benelux, Spain, Italy). May sees them shooting the video for *Oh Yeah* and playing UK gigs. In June, Ash performs at major continental festivals, after which it will do promotion in the US, where it has been scheduled as a Reprise priority.

The label that gave two generations classic records, attitude and lifestyle via The Who and The Jam is ready to give a third generation the same and more.

**Polydor**

NORTHERN UPROAR
Livin' It Up
from the forthcoming album 'Northern Uproar'
released 29th April, 1996

THE WANNADIES
You & Me Song
as featured on their debut album 'Be A Girl' available now

SOFT DOLLS
Talk To Me
taken from their '96 Summer release 'The Big 3'

THE GYRES
Pop Cop
from their album released September, 1996

THE DHARMAS
3 Miles High
included on their forthcoming Autumn '96 album

MINTY
Plastic Bag
look out for their forthcoming album later this year!

COAST
Now That You Know Me
as featured on their new album released Summer '96

NT
Responsibilities
from the album 'State Of Time'
released Summer '96

OUT OF MY HAIR
Safe Boy
from the 'Drop The Roof' album available now

OLIVE
Miracle
from the album 'Extra Virgin'
released Autumn '96

SLEEPER
Sale Of The Century
taken from their album 'The It Girl'
released 6th May, 1996

tenacious.
longer," she says. "We have a long-
term view of ourselves. The most
important thing is that they are a
live band, so we've had them tour-
ing every country in Europe. We
started with them in France in
March before the album came out.
Then they did festivals all last
summer. We put the album out in
October and they toured with Pulp
through most of Europe except
Germany, where they headlined. If
there is going to be any longevity
in these acts, it's important that
they can play, they can interact
with their audience and they can
write great songs." When
Menswear releases its second
album in the first quarter of next
year, Anders believes it will be
more alternative and the band will
be ready for simultaneous releases
and a continental marketing plan
that ties in more closely with the
UK strategy.

Meanwhile another of London's
young bands, Marion, whose
album This World And Body came
out in February, is also doing a lot
of live groundwork. It has already
toured Germany and France three
times. Labelmates Orbital, whose
fourth album In Sides was out on
April 29, represents a different
challenge on the Continent. They
fitted into the European rave scene
last year, but they're not actually a
rave band," says Anders, who is
keen to avoid labeling or cate-
gorising the duo. "The most exci-
ting artists to work with are the
ones who are breaking ground," she
adds.

**Dump BritPop Label!**

Without exception, interna-
tional managers in the UK are now
tired of the BritPop label. "It's such
a generalisation," says EMI's Dimberg. "It's one of those labels that doesn't
really mean anything. Why, just because you're a pop band from England,
do you have to fall into a category? Most of these bands are very different.
If you're part of a trend, you know that the trend is going to pass, and then
you're going to be old-
-fashioned." Several inter-
national managers com-
pare the BritPop
phenomenon with the rise and fall
of the Seattle sound, and are now
eager to distance their artists from
any trend which is perceived as
having a short lifespan.

However, Anders on London
Records says associating
Menswear with a genre that was
grasping the headlines did prove
useful for a time. "When the Brit-
Pop thing was happening in the
middle of last year, it was definite-
ly a tool we used to launch the
band," she says. "Europe caught
on to what was called BritPop, and
among the UK record companies
everybody suddenly had one. You
were marketing all the bands on
the back of a genre just to be
heard. Then the situation changed
and it became negative, so now we
describe Menswear as pop/rock. I
do international, so I don't really
like to label any of my bands as
'English.' That's secondary, but the
main thing is that they write great
songs and they're a great band."

**Radio in Europe is one of the least important mediums to us. It is
potentially important, and we have to work to break down its resis-
tance, but at the moment it is the least supportive medium of British
music."** A&M

**Hit Continent's Stages**

"A lot of the so-called BritPop
bands are showing their true
colours on their second albums as
far as Europe is concerned," says
London Records head of interna-
tional Lizzie Anders. One of her
priorities is Menswear, which
made a major impact in Japan but
not on the Continent with its debut
album Nuisance, although it has
been well received in Scandinavia
and in France where its youth and
fashionable image have served it
well. While media interest in the
band in the UK was intense last
year, Anders knew the marketing
plan for the Continent had to be
more low key, and she admits to
carefully controlling the band's
availability to continental media to
avoid what she calls the 'hype fac-
tor.' "I felt that if we were going to
start to establish this band in
Europe it was going to take a little
longer," she says. "We have a long-
term view of this band, and it's

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Moby

Although a US citizen, Moby
has had quite an impact on the
thriving UK dance scene. Any-
one described as "the Iggy Pop of
techno" is bound to become a
star in UK clubs and charts.

Mute UK recently released
Everything Is Wrong, Mixed
And Remixed, reasserting
Moby's status as universal
dance guru. The two-CD remix
of his Everything Is Wrong
debut album comprises differ-
tent dance genres such as
house, happy hardcore, jungle,
trance, techno and ambient.
Moby's single Feeling So Real
from the debut album was a rave hit all over Europe, especially in
Germany and Holland, where it peaked in the top 10, while Everytime You
Touch Me was a big success in Italy, France and the UK. Both singles
reached number 1 in Finland.

Currently working on a new album in his New York studio, Moby is
about to change musical direction once again. Like the Prodigy's Liam
Howlett, his training was classical, after which he rode the crest of
new musical trends such as punk, new wave and hip hop. At the
moment all the signs are pointing towards the relative simplicity of
pure rock. His contribution to a tape accompanying the April issue of
UK's Select magazine is a full-blown punk version of Evertime You
Touch Me. According to his manager, Eric Harle, he will play two
surprise punk rock shows in Germany in the near future. He has
been touring with the Red Hot Chili Peppers this winter, and hanging
out with Michael Stipe and Dave Grohl has pushed him further into
the rock direction. Metallica and Courtney Love have asked him to do
mixes and production." Aiming to finish the album by the end of May,
Moby will play the summer festivals from mid June to mid-July in
practically every European country, including Hungary and Slovenia.

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continues on page 22

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New Single: “Blueticonic”
Taken from The Album “Expecting to Fly”
Out Now
The Sneaker Pimps

The Sneaker Pimps is such a hot, up-and-coming band that it has only recently started playing its first live shows, with barely a break for its first-ever photo shoot. The debut album _Beloved X_ (Clean Up) is a collection of mesmerising accounts of urban angst, articulated by vocalist Kellie Dayton's compelling, down-to-earth vocals. Guitarist Chris Corner and Liam Howe provide the jungle/dub hop beats, assorted sound bites and other eccentricities. No wonder Howie B was impressed by the group. PJ Harvey producer Flood even went to work on the album track _Wasted Early Sunday Morning_.

Clean Up A&l/label manager Kevin Beadle first met Corner and Howe when they presented him with a self-produced EP under the name F.R.I.S.K. "It was basically a trip hop beat with jazzy samples. There was loads of that stuff around, but theirs sounded better. When Craig Minaert and I set up Clean Up, we decided to spend a little more money on the single _Take The Sun Away_, which was picked up by various compilations. After a while they started to look for a female singer and they found Kelli, who was singing for a punk band in Birmingham."

Virgin Germany is responsible for the pan-European album release early August. The UK has already witnessed the premiere of debut single _Tesko Suicide_, one of the album's most arresting tracks, its atmosphere a cross between Moloko's insanity and The Prodigy's fierce rage. "Interest is building," says One Little Indian international marketing manager Sue Johnston. "The single has already received regional airplay and they have also done a radio evening session. The more they play, the better the press becomes. They will play in Holland and Belgium in early May and some Swedish festivals later on. After that, they're going to the US and Japan for the Avex Road Show in Tokyo, probably an absolutely dead right for this type of project. Virgin Germany will do a big club promotion—for them the Sneaker Pimps are a priority, like Rocket From The Crypt."

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"If that's the case," says Virgin's Barry, "the next big story will be about drum and bass. We're going to set the agenda for drum and bass with the new Everything But The Girl album and the new mini-album from Photek. But it has to be act by act, individual concept and merit—that's the only way we can market anything. I am saying drum and bass because people want to put labels on it, but Photek is totally different from Everything But The Girl." The latter, whose album _Walking Wounded_ is out next month, has an audience ready and waiting across the Continent thanks to the success of _Missing_, but Photek is a new name and a new type of music. "It's a matter of exposing people to that new sound," says Barry. "It's something they will have to get used to, and it will be a gradual process just as it was with Massive Attack and with Soul II Soul before that."

In June Virgin is also launching new projects from Fluffy and Placebo internationally. So far Placebo has been exposed to a continental audience through a support slot with David Bowie, and Fluffy did some dates in France and Holland with a single to accompany the tour.

UK Chart Hit Not End-All

Barry believes that UK chart success is not as important as it used to be for getting acts off the ground on the Continent. "I don't base anything on UK success first, we run simultaneously on everything," she says. Sony international marketing director Jon Fowler believes if a record is strong enough, continental demand can preempt UK success. "We do not rely on a UK story because, certainly in Sweden, France and to a certain extent Holland, they like to get things going and they like to get their press on board just as soon as if not sooner in order to be cred and cool." However, BMG's Farbman believes the UK Top 30 success of Northern Uproar and the Wannadies this month gave a lift to her campaign across the channel. "A chart position matters anywhere," she says. Teenage act Northern Uproar released its self-titled debut album in the UK and on the Continent last month (April 29). "The best thing that can happen is that people see it in the charts here," says Farbman. BMG's roster of new acts also includes 9069, Dharma's three Scottish acts: Coast, The Gyres and NT (signed to Stereo MC's Natural Response label) and Olive which will be supporting Polydor's Lighthouse Family on tour. Most of these acts will be launched on the Continent in the early summer, and Farbman is also hoping for a positive continental reaction to Out Of My Hair's debut album _Drop The Roof_, which has already sold well in Japan.

While selling well at home will usually help an artist break through on continental Europe, selling well in the US can be a disadvantage. At Polydor, Cast's recent hit Walkaway will be its last UK release from the gold debut album _All Change_, but the company would like the continental campaign to continue with a possible re-release of the band's debut single _Finetine_. "It was arguably their best single, a very immediate track," says Polydor international marketing manager Alastair Farquhar. "However, we would have to put a marketing package together, we'd need to have a better video, we'd need to have the band available to support it on the road, which is difficult because the band is starting to make waves in the States and they're wanted out there which is a massive priority."

Cast did support Pulp and Gene on the Continent last year and also headlined shows in Scandinavia. Once again both Scandinavia and France showed the most initial interest in the band. "This kind of act traditionally builds its fanbase on the road," says Farquhar. Meanwhile, labelmate Shed Seven is at the second album stage with its new album _A Maximum High_, just out in the UK and on the Continent. It starts a six-week European tour next month and another tour is being planned for the autumn.

A&M's big new UK success story The Bluetones, whose debut album _Expecting To Fly_ entered the UK chart at number one in February, is also building its continental fanbase on the road at the moment, with more festival dates planned for the summer. "We're fortunate to work with a band that regards Europe as its second home," says A&M UK director of international marketing Ian Dickson. "They're not star-struck about continues on page 24

Top 25 Channel Crossovers

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<thead>
<tr>
<th>Pos.</th>
<th>Artist/Title</th>
<th>(Original Label)</th>
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<tr>
<td>1</td>
<td><em>Take That/Back For Good</em></td>
<td>(RCA)</td>
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<td>2</td>
<td><em>Simply Red/Fairground</em></td>
<td>(East West)</td>
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<td>3</td>
<td><em>U2/ Hold Me, Thrill Me, Kiss Me, Kill Me</em></td>
<td>(Atlantic)</td>
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<td><em>George Michael/Jesus To A Child</em></td>
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<td><em>Queen/Heaven For Everyone</em></td>
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<td><em>Elton John/ Made In England</em></td>
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<td><em>Ali Campbell/That Look In Your Eyes</em></td>
<td>(Kuff)</td>
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<td>8</td>
<td><em>Everything But The Girl/ Missing</em></td>
<td>(Blanco Y Negro)</td>
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<td>9</td>
<td><em>Take That/ Never Forget</em></td>
<td>(RCA)</td>
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<td>10</td>
<td><em>Wet Wet Wet/ Julia Says</em></td>
<td>(Precious)</td>
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<td><em>Sting/ Let Your Soul Be Your Pilot</em></td>
<td>(A&amp;M)</td>
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<td>12</td>
<td><em>Simply Red/ Remembering The First Time</em></td>
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<td>13</td>
<td><em>East 17/ Hold My Body Tight</em></td>
<td>(London)</td>
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<td>14</td>
<td><em>Seal/ Kiss From A Rose</em></td>
<td>(ZTT)</td>
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<td>15</td>
<td><em>N'Trance/ Stayin' Alive</em></td>
<td>(All Around The World)</td>
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<td>16</td>
<td><em>Dana Dawson/3 Is Family</em></td>
<td>(EMI)</td>
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<td>17</td>
<td><em>Simple Minds/ Hypnotised</em></td>
<td>(Virgin)</td>
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<td>18</td>
<td><em>Edwyn Collins/ A Girl Like You</em></td>
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<td>19</td>
<td><em>Blur/ Country House</em></td>
<td>(Food)</td>
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<td>20</td>
<td><em>M People/ Search For The Hero</em></td>
<td>(Deconstruction)</td>
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<td>21</td>
<td><em>Oasis/ Wonderwall</em></td>
<td>(Creation)</td>
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<td>22</td>
<td><em>Def Leppard/ When Love And Hate Collide</em> (Bludgeon Riffola)</td>
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<td>23</td>
<td><em>Simply Red/ For A Feeling</em> (Parlophone)</td>
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<td>24</td>
<td><em>Enya/ Anywhere Is</em> (WEA)</td>
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<td>25</td>
<td><em>Annie Lennox/ A Whiter Shade Of Pale</em> (RCA)</td>
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Source: Music & Media, April 1996-April 1996
THE BEST BRITISH TEAM SINCE 1966!

THE LINE-UP

MINSUN

OCTOPUS

BABYLON ZOO

CECIL

BLUR

TERRORVISION

SUPERGRASS

Dubstar

BEST OF BRITISH
Menswear (London)

Wannadies (Indolent)

continued from page 22

breaking America and they're smart enough to understand that if you really want to create a solid worldwide base, you've got to crack Europe first and it has to be through touring. That gives us the opportunity to hammer home and brand this band and their music at retail and press.

Invest, Invest, Invest

The increasing success of new UK music abroad has certainly stimulated UK labels to seek out and sign fresh talent. "Our A&R policy right now is invest, invest, invest," says London Records' Anders. Despite intense inter-label competition to sign hotly-tipped new acts like recent "Top Of The Pops" and Top 30 stars Bis, it seems A&R people are less inclined to hunt in packs in 1996. Guitar-based, song-driven bands are still in vogue, but then there's nothing particularly new about songs or guitars in the history of UK pop. A&M's Dickson strikes a more cautious note, pointing out that thriving A&R is not just a UK preserve. "I think most European territories are becoming far more confident in terms of developing their own repertoire and they're probably not looking towards the UK for new music as much as looking inward and growing their own new superstars. To a certain extent I think that's a good thing because we shouldn't hide from competition."

WEA UK international department head Hassan Chowdhurry, whose roster includes artists on the ZTT and Blanco Y Negro labels, believes the company's A&R team is tuned to what continental territories want next. "WEA's aim in 1996 is to go out and aggressively sign artists that we think will sell globally," he says, "and I think WEA's roster domestically will probably be the strongest it's ever been this year." During the four months Chowdhurry has headed the company's international department he says he has been even more actively involved in the A&R process than he was in his former promotions post. "Obviously it's great to have a hit in your own back yard, but at the end of the day you've got to sell records internationally to pay the bills." While two of his artists, Enya and Seal, continue to pay a large share of those bills, WEA is enjoying considerable success with new name Mark Morrison whose Return Of The Mack single from the same-titled album has topped the UK chart and is already getting good reactions on radio in Sweden and Holland.

Outside The Mould

Morrison's R&B, US-influenced sound is far removed from the Brit-Pop tradition, and although most companies have signed young, guitar-based bands over the past two years, many have new artists coming through nationally and internationally whose success owes little to the trend of 1995. "The UK as a repertoire source carries greater credibility than it did two or three years ago," says Polydor's Farquhar, "but the appeal of an act like the Lighthouse Family is timeless, and I don't think the Brit-Pop thing has got anything to do with the interest in the group with which we're currently enjoying the beginnings of success on continental Europe."

Mercury and Fontana A&R consultant David Bates says he has a number of up-and-coming acts who certainly don't fit the Brit-Pop mould including Definition Of Sound, whose album Experience was released in the UK in February and is starting to make an impact on the Continent. French and Belgian radio and the press in Holland, Belgium and Scandinavia have been particularly responsive. The band will be touring the Continent to support the album. "There's also been fantastic interest from Europe in Lamb," says Bates. "They've only put out two singles but they're appearing at a number of festivals this summer. They've got so many influences in their music, it's an unusual, interesting and seductive sound. Their album's coming out in the summer." Later this year there will be a new album from Kerbdog, and Bates is also optimistic about Liverpool band Bullyrag which he describes as, "one of the strongest live outfits I've ever seen." As an A&R man, he is convinced the emphasis is now not so much on a particular style as on an artist's ability to perform. "If you look at the past year or two in British music, most of the bands that have come through have been very good live; Cast, Ocean Colour Scene, Oasis, Blur and Pulp are very good live.

In terms of new talent, EMI is planning to launch new signings Mansun, Octopus, Cecil and the Supernaturals in Europe this year and extend the profile of Strangelove that has already done some festivals on the Continent and a tour supporting Suede. "There's a big interest within the territories and Scandinavia, Benelux, France and Spain espe-

Prodigy

Prodigy's frontman Liam Howlett doesn't like to be pinned down to a particular category. This classically trained pianist immersed himself in rap and rave, to come out with the million-selling album Music For The Jilted Generation (XL/Beggars Banquet) in 1994. It entered the UK charts at number 1 and earned Prodigy an MTV Best Dance Act award. Through non-stop touring in 1994 and 1995, the band became a popular fixture on the festival circuit, due to its exciting live shows. The anticipation surrounding Firestarter was very high, and completely justified—it peaked at number 2 in the Eurochart Hot 100.

As Beggars Banquet international manager Paul Redding explains, "We have always expected success in Europe. Viva has put the video of Firestarter in high rotation for four weeks and it's on MTV's active rotation. We thought Germany would be slow, but it is currently at number 18 in the German singles chart. Their [1994] single No Good sold over 300,000 copies. Firestarter has pre-sold gold in Norway and is in the Scandinavian top 5. Current UK sales are over 400,000, which is amazing considering they haven't had a single for a year."

A lot of the buzz surrounding Prodigy was created by the band's live reputation and XL's club teaser campaign with text-less flyers and posters, picturing only a Molotov cocktail-throwing graney. "The Prodigy are really committed to Europe as a touring area," says Redding. "Their amazing festival performances have established them as a premier live act. No one can touch them." The band will play festivals in Norway, Denmark, Holland, Belgium and Finland in the next couple of months.

At the moment the band is in the studio finishing the new album, which is scheduled for release for October, with a second single scheduled in July. "The band work without any rigid boundaries. If it's interesting, they'll record it. But the album is not going to alienate their existing fan base," comments Redding.
You can't beat the tunes.

Marketed in France by Barclay and in Germany by Metronome Musik GmbH.
UK POP MUSIC

Marion (London)

continued from page 24

pecially are always quite early to pick up on these kinds of bands," says Dimberg.

Recent additions to Polydor's UK roster include London four-piece Sun, Mother Records signing the Longpigs, Audioweb whose single Sleeper was well received last year and Venti, the new project of former Wonderstuff frontman Miles Hunt.

"Fundamentally it is down to a changed perception of British music in Europe and a willingness among more mainstream radio programmers, press people and retail to an extent, to take these bands on board as serious potential future sellers rather than niche-market artists." Sony int'l marketing director LRD Mark Tattersall

Sony's Fowler is concentrating on boosting the European careers of newer artists like Reef, and London band Honeysuckle which has been supporting Alanis Morissette on tour, as well as Jamiroquai which will release its third album this year, the Manic Street Preachers and the Lightning Seeds. "I think the next Lightning Seeds album which is due in September is going to be massively important," says Fowler. "because they've done so very well in the UK and merit international status. The Jollification album had a very long marketing campaign in the UK which proved successful. Europe as a whole wasn't as committed over that period of time. If records don't happen initially on European radio, radio is loath to go back on things. I think they will trust UK bands more this time." The Manic Street Preachers is having what amounts to a new start with its album Everything Must Go after the unsolved disappearance of guitarist Richey James early last year. Its predicament has inevitably rekindled interest in the band. The album is out on May 20 and musically, says Fowler, "it's still alternative but it's probably the most commercial record they've ever made." He feels radio on the Continent is now ready to take more risks, and "avenues are being widened" to allow a band like the Manic Street Preachers onto the airwaves.

Meagre Radio Support

However, A&M's Dickson is less optimistic about opportunities for UK bands like the Bluetones on continental radio, despite their airplay success at home. "It's been very difficult on radio in Europe. I think people sometimes forget that with the explosion of British music, the UK has an incredibly strong tool for new music in the UK. Europe as strong as that with a burning desire to break new music, and as a result you find European radio mirrors ILR radio far more. If you look down Music & Media's own EHR Top 40, it is strangely bereft of new British music. So I think we really have to tailor our campaigns for these new bands more towards press, retail and touring if we want to break artists and develop careers. Radio in Europe is one of the least important mediums to us. It is potentially important, and we have to work to break down its resistance, but at the moment it is the least supportive medium of British music."

"It's been difficult to get heavy radio play in Europe for new British bands for many years," says Sony's Tattersall, "but as Oasis has shown, once you can get through to mainstream programmers in Europe there are no limits to what you can achieve. Radio has really been a major key, so a lot of the emphasis hasn't been on marketing the band by spending a lot of money, it's been on focusing people on the music. Oasis is obviously king of the hill at the moment, but 18 months ago Oasis was at the level of a lot of other acts we have now. We're dealing with a repertoire that's becoming increasingly popular. It hasn't been an area of repertoire that's had enormous international success but with the revival of interest, or maybe more accurately in British music, we've got a lot of exciting developing acts. There are over 30 artists on the LRD roster at present, including Echobelly which will be releasing its next album in early 1997. Established Creation acts the Boo Radleys and Teenage Fanclub will both release new albums later this year and will be promoted by Sony alongside their newer labelmates Heavy Stereo, Super Furry Animals and Ruby. There will be another Suede album later this year and something from fellow Nude signing Goya Dress, while former Suede member Bernard Butler will also be releasing his new material under

Better Cooperation

Virgin's Barry is convinced that the ever-improving relationship between UK marketing and A&R and the international side of the business is making it easier to market UK acts successfully abroad. "There has to be an overall campaign—that's where your focus comes from," she says, "but we can adapt to local territories' needs and I think the UK side is very receptive to that. They are all much more aware of time frames and of how chart systems work than they were a few years ago, so they are amazingly cooperative, as are managers and bands now, as they become more knowledgeable about Europe."

Lizzie Anders at London Records also believes the UK music industry is benefiting from a general cultural trend towards all things British. "There's a spotlight on England at the moment, on films, on fashion, on music, and I think England has an opportunity to develop some really good talent on a worldwide basis."

"Overall there is a reawakening awareness of the UK," says Polydor's Farquhar, "and I think it's ridiculous that it ever disappeared."
**Singles**

**HONKY**

*Hip Hop Don't Ya Drop - Higher Ground/Columbia ehr/d PRODUCER: Da Boskatt*

If you want to perk up your listeners in a lazy, late afternoon or at night, before they go clubbing, then HONKY is your best bet. Groovy, messy funk old school hip hop with an energising beat and super fat bass. More spunk than west coast rap, more funk than east coast hip hop. Check them out!

**BABYLON ZOO**

*Animal Army - EMI r/a/ehr PRODUCERS: Jas Mann*

Despite the wondrous attire of this gentleman, he is basically a rock and roller. Less chopped up than Spaceman, this mid-tempo rock track is propelled by angry synthesizers and weird animal noises.

**CECIL**

*My Neck - Parlophone r/a/ehr PRODUCERS: Barrett Jones, Cecil*

Alternating between metal, grunge and catchy hooks, Cecil has delivered a great mid-tempo rock song, which adventurous EHR programmers might consider. The second track Wallow In Fusion is a slow, retro rock but hasn't found the volume it deserves. EHR might have a hit or two with The Chemical Brothers remix of Packet Of Peace.

**THE NEFILIM**

*Penetration - Beggars Banquet m/a PRODUCERS: The Nefilim*

Having traded gothic drama for relentless death metal guitar, the Nefilim is moving into that 'take-no-prisoners' zone, in which Ministry has found comfort. Its obsession with all things morbid remains intact.

**NORTHERN UPROAR**

*Livin It Up - Heavenly/MBG Ariola a/ehr PRODUCER: Dave Eringa*

They kick ass. Part of the second generation of Britpop, The Uproar convinces through quality songwriting and Northern earthyness. Livin It Up sounds like the group actually means it. Track four, In My World, might turn out to be an alternative hit if we all get behind it.

**ORBITAL**

*The Box - Internal/Polymgram d/ehr PRODUCER: P&P*

First and foremost a club phenomenon. The single opens with Indonesian gamelan, only to continue with a jungle rhythm and a Turkish string instrument. The up-tempo beat, ethnic effects and simple melodies make it fairly accessible to EHR, despite the absence of vocals. Perfect for summer evenings.

**PLUX, FEATUREING GEORGIA JONES**

*Over & Over - ftn/London ehr/d PRODUCERS: DJ Pipp, Walter Taleb*

The track is light and complicated disco, pretty rare now that dance has become more experimental. The Fat Me 7" edit will do great on EHR, while the other mixes are more club oriented.

**SCHEER**

*Wish You Were Dead - 4AD a/r/ehr PRODUCERS: head, scheer*

Singer Audrey's voice can switch from a sweet lilt to burning rage in a matter of seconds. Her UK folk roots, but their unrestrained fervour suggests otherwise. Like Bush, they let the guitars howl, while melancholy dominates the melodies, which undoubtedly will bring the act major US success. But the songs, like the slow-churning first single Goldfinger with unusual chord progressions, are just a bit more indie, a bit more pop, a bit more catchy.

**STEREOLAB**

*Emperor Tomato Ketchup - Elektra ehr/a PRODUCERS: Alex Pomapoulis, Michael Braiman*

The track is light and complicated disco, pretty rare now that dance has become more experimental. The Fat Me 7" edit will do great on EHR, while the other mixes are more club oriented.

**LAYLA**

*First Love - RCA/MBG Ariola ehr/d PRODUCER: Prophets Of Boom*

The summer hit for 1996. A catchy pop tune with a jungle breakbeat which makes it stand out from the glut of mediocre dance tracks on European EHR radio. With some power rotation this will be bigger than Goldie's Timeless.

**HIP HOP LAYLA**

*Producers: Justin Robinson, Charlie Francis PRODUCER: Justin Robinson*

LIONROCK

*Straight At Yer Heart - deconstruction/BMG ehr/a PRODUCER: Justin Robinson*

Slow hip hop beat, with a tingling vibraphone, a 50's rhythm guitar, weird keynote- melodies and delightfully lazy raps. The remix of Straight At Yer Heart is gloriously laid back. EHR might have a hit with the Chemical Brothers remix of Packet Of Peace.

**THE CURE**

*Wild Mood Swings - Fiction/Polystar r/a/ehr PRODUCERS: Steve Lyon, The Cure*

Exploring the unchartered territory left behind by the Cult after their Electric album, the Cure chose to alternate between distorted rock and orchestral arrangements, instead of profitting from the current new wave revival. First single The Babyshambles has the typical Cure melodies and Robert Smith's trademark vocals, but the accompaniment of acoustic guitars and trumpets suggests a mariachi band gone haywire on pyrote. A highly original and unexpectedly intense album.

**DE LEPPARD**

*Spacehog - A&G_ Riffola/Mercury ehr/t PRODUCERS: Pete Woodroffe, Def Leppard*

Forget the heavy metal connection, this is one of the most versatile rock albums around. Def Leppard loved recording it themselves, this will be bigger than Goldie's Timeless.

**STEREOLAB**

*Emperor Tomato Ketchup - Elektra ehr/a PRODUCERS: Paul Tapper, David Tatcher, Stereolab*

Clever pop with sally French vocals and minimalist backing tracks. Stereolab serves as the common denominator in today's music. If you're into ambient jungle tracks, easy listening or trashy analogue pop, Emperor Tomato Ketchup is politically correct on all scenes. The result, pretty straightforward, catchy pop tunes, is less experimental than you'd think.

**RICHARD THOMPSON**

*You? Me? Us? - Capitol r/a/ace PRODUCERS: Mitchell Froom, Tchad Blake*

Employing US rock aristocrat Jim Keltner, Thompson still remains true to his UK folk roots. Especially the Nude (i.e. unplugged) CD of this double album shows Thompson's status as UK's premier singer/songwriter. The electric Voltage Enhanced is surprisingly raw and uncompromising, much in the same way as Lee Lozow (Froom-produced) last album Dark Hand Over My Heart has Thompson going full steam ahead with his vintage melodic melancholy.

**PULP**

*Countdown 1992.183 - Fire/Netra/Dino a PRODUCER: not listed*

The long road of Pulp's breakthrough is well described in the impressive booklet of this double CD. The compilation is a helpful tool for anyone who wants to explore the band's past recordings. Simplicity seems to have been their motto from the start. For Pulp freaks only.

**OCEAN COLOUR SCENE**

*Massely Shoals - MCA r PRODUCER: Brendan Lynch*

Its first single The Riverboat Song already suggested a fondness for 70s rock, but this album proves that retro is the name of the game. The second single You've Got It Bad is an up-tempo stomper with Hendrix-flavoured guitars, an old fashioned muffled drum sound and a poppy chorus. Borrowing freely from the Beatles, the Yardbirds, The Doors and early Pink Floyd, Ocean Colour Scene is like the aural equivalent of a "Mojo" issue. Massely Shoals is definitely an eye-opener for today's rave-educated youngsters.

**MANIC STREET PREACHERS**

*Everything Must Go - Epic a/r/ehr PRODUCER: Mike Hedges*

Now without long-time friend and guitariste Richey James (who disappeared last February and has still not been found), the Preachers has returned with an album that almost overflows with passion and fury. The band has this knack to combine grandiose power riffs with majestic choruses, all within the space of 3-4 minutes. ACE and EHR formats will find the songs too loud and abrasive, but the quality of songwriting is simply too good to miss. Apart from the excellent single A Design For Life, check out Kevin Carter and Everything Must Go.

**ASH**

*1977 - Infectious r/a/ehr PRODUCERS: Owen Morris, Ash*

The members of this trio who hail from Northern Ireland are UK citizens, but their unreserved fervour suggests otherwise. Like Bush, they let the guitars howl, while melancholy dominates the melodies, which undoubtedly will bring the act major US success. But the songs, like the slow-churning first single Goldfinger with unusual chord progressions, are just a bit more indie, a bit more pop, a bit more catchy than Bush's. The up-tempo Girl From Mars is a cheerful rock tune, reminiscent of the Undertones. Grunge with a twist, Ash is here to stay. Revisit today.

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**Albums**

**HIGH LLAMAS**

*Hawaii - Alpaca Park/Sony a PRODUCERS: Sean O'Hagan, Charlie Francis Hawaii*

proves that sophisticated pop music is still possible today. Quirky instrumental miniatures connect lavishly-orchestrated and exotically-arranged pop songs. While probably too far out for current ACE formats, the easy listening scene in the UK and Holland might pick it up. Hawaii contains ample programming material for alternative stations or specialist DJs.

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*Wild Mood Swings - Fiction/Polystar r/a/ehr PRODUCERS: Steve Lyon, The Cure*

Exploring the unchartered territory left behind by the Cult after their Electric album, the Cure chose to alternate between distorted rock and orchestral arrangements, instead of profitting from the current new wave revival. First single The Babyshambles has the typical Cure melodies and Robert Smith's trademark vocals, but the accompaniment of acoustic guitars and trumpets suggests a mariachi band gone haywire on pyrote. A highly original and unexpectedly intense album.

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**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 Mood, Music & Media, PO Box 9027, 1006 AA Amsterdam, The Netherlands.**
Eurochart Hot 100® Singles

**Week 18/96**

**Countries charted:**
- A. Austria
- B. Belgium
- D. Denmark
- E. England
- F. France
- G. Germany
- I. Ireland
- N. Netherlands
- S. Sweden
- U. USA

**Artists and Songs:**

1. **Children**
   - "I'll Never Break Your Heart"
   - **Artist:** Backstreet Boys
   - **Label:** Jive (Zomba)
   - **Country:** USA
2. **One Of Us**
   - "Do You Know What It Means"
   - **Artist:** The Pointer Sisters
   - **Label:** Capitol
   - **Country:** USA
3. **Lemon Tree**
   - " помогает"
   - **Artist:** The Pointer Sisters
   - **Label:** Capitol
   - **Country:** USA
4. **X-Files**
   - "Take That"
   - **Artist:** Take That
   - **Label:** RCA
   - **Country:** UK
5. **Macarena**
   - "Macarena"
   - **Artist:** Los Del Rio
   - **Label:** Warner Chappell
   - **Country:** USA
6. **Anything**
   - "Italiano"
   - **Artist:** Techno Notar
   - **Label:** PolyGram
   - **Country:** UK
7. **Baby Come Back**
   - "Baby Come Back"
   - **Artist:** World Party
   - **Label:** Powerbrokers
   - **Country:** USA
8. **Salvation**
   - "Bite"
   - **Artist:** Captain Jack
   - **Label:** EMI (Peer)
   - **Country:** UK
9. **The X Files**
   - "Child"
   - **Artist:** Smooth
   - **Label:** Warner Brothers
   - **Country:** UK
10. **Ooh Aah... Just A Little Bit**
    - "Ooh Aah... Just A Little Bit"
    - **Artist:** Gina G
    - **Label:** Eternal
    - **Country:** UK
11. **We've Got It Goin' On**
    - "We've Got It Goin' On"
    - **Artist:** Techno Notar
    - **Label:** PolyGram
    - **Country:** UK
12. **Jesus To A Child**
    - "Jesus To A Child"
    - **Artist:** Eros Ramazzotti
    - **Label:** PolyGram
    - **Country:** UK
13. **Don't Fool Me**
    - "Don't Fool Me"
    - **Artist:** George Michael
    - **Label:** PolyGram
    - **Country:** UK
14. **Keep On Jumpin'**
    - "Keep On Jumpin'"
    - **Artist:** Lisa Marie Presley
    - **Label:** Epic
    - **Country:** USA
15. **Crying In The Rain**
    - "Crying In The Rain"
    - **Artist:** Tanya Tucker
    - **Label:** Atlantic
    - **Country:** USA
16. **Mutter, Der Mann Mit Dem Koks Ist Da**
    - "Mutter, Der Mann Mit Dem Koks Ist Da"
    - **Artist:** Team Spira
    - **Label:** Sony
    - **Country:** Germany
17. **Dieu M'A Donne La Foi**
    - "Dieu M'A Donne La Foi"
    - **Artist:** Flora
    - **Label:** Columbia
    - **Country:** France

**Additional Notes:**

- Titles and descriptions may include mentions of languages, genres, or specific countries.
- The Eurochart Hot 100® Singles is compiled by BPI Communications BV and based on the following national singles sales charts:
  - Music Monitor/ChartTrack (UK)
  - Full chartservice (Netherlands)
  - Hit Parade (Italy)
  - Hitparaden (Germany)
  - Hitparad (Sweden)
  - IFPI/Nielsen Marketing Research (Denmark)
  - VG (Norway)
  - ALEF MB/AFYVE (Spain)
  - YLE 2 Radiomafia/FPI (Finland)
- Countries where the songs were charted are indicated next to each entry.

**Copyright:** M & M Charts Europe Sales Research

**Publication Date:** May 4, 1996

**Website:** AmericanRadioHistory.com
The European Top 100 Albums is compiled by BPI Communications By. All rights reserved. Compiled from the national album sales charts - Past Present & Future Book 1 - Epic 4

**SALES BREAKER**

1. Take That - "The Ultimate" - RCA
2. **SALES BREAKER**
   2. Rage Against The Machine - "Evil Empire" - Epic
3. Tina Turner - "Wildest Dreams" - PolyGram
4. Celine Dion - " Falling Into You" - Columbia
5. **SALES BREAKER**
   5. Alanis Morissette - "Jagged Little Pill" - Maverick / Sire
6. **SALES BREAKER**
   6. Mark Knopfler - "Golden Heart - Vertigo"
7. Sting - "Money" - A&M
8. Oasis - " What's The Story Morning Glory?" - Creation
9. Vangelis - "Barbarella" - RCA
10. **SALES BREAKER**
    10. The Beatles - "Anthology 2" - Apple

The symbol indicates the artist or album that is entering the Top 100 for the first time.
### Top National Sellers

**United Kingdom**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Robert Mills</td>
<td>Children</td>
</tr>
<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>They Don't Care About Us</td>
</tr>
<tr>
<td>3</td>
<td>Los Del Rio</td>
<td>Maconera</td>
</tr>
<tr>
<td>4</td>
<td>Captain Jack</td>
<td>Dr. Feel Good</td>
</tr>
<tr>
<td>5</td>
<td>Pol's Garden</td>
<td>Lemon Tree</td>
</tr>
<tr>
<td>6</td>
<td>The Prodigy</td>
<td>Firestarter</td>
</tr>
<tr>
<td>7</td>
<td>Captain Jack</td>
<td>Jack (EMI)</td>
</tr>
<tr>
<td>8</td>
<td>Enya</td>
<td>The Memory Of Trees</td>
</tr>
<tr>
<td>9</td>
<td>The Beatles</td>
<td>Real Love</td>
</tr>
<tr>
<td>10</td>
<td>Sade</td>
<td>就够</td>
</tr>
</tbody>
</table>
Morrison's second release to hit the Eurochart Hot 100 after last year's although its biggest Eurochart hit to date is Suicide Is Painless—a former guitarist and lyricist Richey James on February 1 last year and forms the Sales Breaker award for its new release A Design For Life album, is still charting in the Hot 100 having peaked at number 22. From his untitled debut in 1993 which charted for 67 weeks and peaked at number 2, Nine notches higher, entering the top 10 at number 6, is 21-year old Nick Cave & PJ Harvey/Henry Lee Holland (27). Evil Empire—the expression which Ronald Reagan once used to describe the Soviet Union but now describes injustice in the world.
9-12 May 1996
Frankfurt, Germany
The alternative music market
International music business fair.

Making music work$: Panels, roundtables, workshops, seminars, supported by the European Union.

80 selected unsigned bands from all over Europe.
National music's share of total turnover grew from 20% in 1994 to 23% last year, roos comments. "The increased importance of national repertoire reflects structural changes in the Dutch market. The industry as a whole is investing more in Dutch talent than ever before." He is confident that national repertoire will consolidate its market position.

Pan-European Radio continued from front page

Despite the increasing closeness of the European Union, radio industry experts believe that there is still relatively little demand for a European-wide station.

While the Astra satellite-delivered Fin-S will aim to attract European listeners who want to hear more British music, as well as Brits who are working, travelling or holidaying abroad.

The station will be exclusively English language, and, according to a spokesperson, will mix "rock ballads, contemporary soul, pop, indie, and commercial dance," giving particular prominence to Britpop.

"British music is very popular in Europe at the moment," says chief executive Finnuala King, "so this station will aim to give continental listeners a real flavour of Britain.

Fin-S is owned primarily by the independent television production company, GSVT, with Paul Garner named as its programme controller.

‘Sleeping’ Music Sales continued from front page

Sleepers don’t buy pre-recorded music because they lack the necessary information to identify interesting titles out of the flood of releases available, according to the IPS report. The study blames the loss of social contacts within peer groups as a main reason for the creation of this group.

“Peer groups perform key tasks in the music market as information sources and filters,” says PolyGram Germany director strategic planning Jürgen Preiser.

Radio is possibly one of the main sources of music for sleepers and could substitute the crucial peer group functions to some extent. “But most stations don’t give their listeners a chance to identify individual titles,” says Sony Music Germany manager marketing & planning Armin Oldendorf.

"Only an active music fan will wake up to listen to a station he found out more about through the annual investigations," agrees Preiser. Radio could wake up sleepers by announcing titles played on a regular basis, suggests Oldendorf.

Columbia Takes To The Road In Europe

by Macghiel Bakker

LONDON - In what is claimed to be a first, Columbia's US arm is to bring its well-established road show to Europe and present a host of its new label signings to media, retailers and the public.

Dubbed "The Road Ahead 1996", the Columbia road show will hit Paris, London, Madrid, Cologne and Amster-
dam during May, introducing seven new bands that are all at an early stage of their career development in Europe. Acts that will be presented include Fiona Apple,

Sponge, Maxwell, Dog's Eye View, Eleanor McEvoy, Imperial Drag and Fugees. Out of these, only The Fugees have had some degree of success in Europe with the single Fugee-La.

All bands will play two to three radio interviews from their current album and the evenings will be further highlighted by record company introductions and video presentations. In some cases, the artists and some of the bands will be added to the bill.

According to New York-based Columbia VP international Juille Borchard, the label was so pleased with the road show's success in North America — where it visited Toronto and each of the nine Sony Music Distribution branch cities—that it decided to extend the idea to Europe.

Global Music Market Grows, Changes

Global music sales rose by 10% last year to reach a total of US$40 billion, according to IFPI figures. The figures show that the global music market has grown by 38% over the past three years from US$28.8 billion in 1992 to US$39.7 billion in 1995. However, the shape of the international market is changing, with the traditionally-strong US market slowing last year as the Latin American and Asian markets grew. In Europe, France put in a notably strong performance with retail sales rising by 8%.

More follows next week.

RTE's Entire Management To Go

Spain's conservative Popular Party (PP)—which is likely to form the country's next government by May—is to fire the management of public broadcaster Radio Televisión Española (RTVE). The PP refuses to give any details but an insider has said that candidates from all political parties will be considered in the company's search for replacements.

Bragg For Radio 4?

TV arts guru Melvyn Bragg is being put forward by radio industry insiders as a possible candidate for the position of controller of the BBC's speech station Radio 4. The post may become vacant if Radcliffe current controller Michael Green takes over as MD of BBC Network, following the departure of Liz Fargan.

MVI To Leave Talk Radio?

ORT hears that the founder of Talk Radio UK, Media Ventures International (MVI), could be on the verge of selling its large shareholding in the troubled phone-in station. CLT is currently the largest shareholder in the station (with 49%).

GEMA Plans Newcomer Award

ORT hears that German royalties collection society GEMA is planning to create a special newcomer award. Ex-WDR 1 music editor Volker Kramarz is rumoured to have been asked to organise the event. Apparently the award is to bring together the German music industry and the media to create a positive buzz for the winners.

Starr's Dunning Verdict Of Britpop's Oasis

During a recent interview, Ringo Starr remarked that producer/musician Jeff Lynne's band ELO broke up "because they ran out of Beatles riffs." He added, "The same will happen to Oasis.

Fans Help Carboni Get On-Air

Italian rock singer Luca Carboni could soon be able to hear his latest single Non'E (B/C/AMG) on German radio. ORT has been told that Carboni's German management company Kick has collected signatures by avid fans who attended the artist's latest tour. Kick radio promoters will confront programmers face-to-face with the list when they hand out Non'E.

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### EHR Top 40 Commentary by Pieter Kops

This week's hottest record on European Hit Radio is in the hands of US rock band *Hootie & The Blowfish*. Its new offering *Old Man & Me (When I Get To Heaven)*, which was a Music & Media CD insert two weeks ago, now grabs the highest new entry in the EHR Top 40, while collecting 25 additions—the highest number of the week.

The hook-laden rock song serves as a taster for the band's fifth album release *Fairweather Johnson*, the follow-up to its 1994 major label debut for Atlantic, *Cracked Rear View*. That album sold 14 million copies worldwide (the majority in the US), the second best-selling US label debut album ever—the all-time record belongs to *Boston's* self-titled 1976 debut album for Epic.

**Old Man & Me (When I Get To Heaven)** is the third hit on the EHR countdown for the *Hooties*, already outdoing its predecessors during its first charting week, as it enters as high as number 17—last year's *Only Wanna Be With You* did best, peaking at number 20. At this stage, the band's new record enjoys a 49-station roster, encompassing European countries, with the most promising figures from Germany, Austria, the UK, Ireland, Spain, Italy, Denmark and Poland (93-100% penetration in those countries).

Meanwhile, the record with the biggest increase in chart points this week is *Waltzing Wounded*, Everything But The Girl's debut single for Virgin. The mellow dance track leaps up 12 places, landing at number 18 with a 47-station EHR roster by its side, including 18 first-time reports (second-best of the week), which has earned it the format's Radio Active decoration.

The UK act has enjoyed one EHR hit before—last year's *Missing*, which left the chart last week when its 21-week stay in the EHR Top 40 (with a peak at number 4) came to an end. *Missing*, Todd Terry's 1995 remake of the duo's failed 1984 single, was the group's last hit and most successful release for Warner's Blanco Y Negro label—in early 1996, it peaked at number 3 in the Eurochart Hot 100 and at number 2 in the Billboard Hot 100.

Waltzing Wounded is currently populist in 14 European countries, with the best support emerging in Holland (83% penetration), Norway (60%), the UK (53%), Poland (52% and the biggest increase), Italy (36%) and Spain (33%). Looking at things from an all-format, 'major market' perspective, it already charts at number 10 in France, while Missing still tops the Hungarian list (see Major Market Airplay, page 39).

### NEW TOP 20 CONTENDERS

<table>
<thead>
<tr>
<th>Artist / Title</th>
<th>Original Label</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deep Blue Something/Four A.M.</td>
<td>(Virgin)</td>
<td>24/1</td>
</tr>
<tr>
<td>Los Del Rio/Manacena</td>
<td>(Zafiro)</td>
<td>19/3</td>
</tr>
<tr>
<td>Matt Goss/If You Were Here Tonight</td>
<td>(Atlantic/Polydor)</td>
<td>18/1</td>
</tr>
<tr>
<td>Michael Learns To Rock/Someday</td>
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<td>Care/The 13th°</td>
<td>(Victor)</td>
<td>18/12</td>
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<tr>
<td>Gloria Estefan/Reach°</td>
<td>(Polydor)</td>
<td>18/12</td>
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<td>Mark Snow/The X-Files</td>
<td>(Warner Brothers)</td>
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<td>Dr. Alban/In Africa</td>
<td>(DRS)</td>
<td>18/0</td>
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<td>PM Dawn/Sometimes I Miss You So</td>
<td>(Geen Street)</td>
<td>18/0</td>
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<td>Madonna/Love Don't Live Here Anyway</td>
<td>(Maverick/Sire)</td>
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<td>Cast/Walkway</td>
<td>(Polydor)</td>
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<tr>
<td>Sel Canto/T峁ur</td>
<td>(Lava/Atlantic)</td>
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<td>Worlds Apart/Everybody</td>
<td>(Arista)</td>
<td>16/0</td>
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<td>Celine Dion/How Long</td>
<td>(Arista)</td>
<td>15/0</td>
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<tr>
<td>Zucchero/V'Velo/My Love/Eli Vudo</td>
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<td>15/0</td>
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### Top 5 EHR Five Years Ago

2. Pulp/Somebody That I Used To Know *Virgin* (1997)
5. De La Soul/Funky Four sugars *Chrysalis* (1996)
Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>Week</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<td>FOOF'S GARDEN/LEMON TREE</td>
<td>(INTERCORD)</td>
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<td>4</td>
<td>Eros Ramazzotti/Pi Bella Casa/E Mat Bella</td>
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<td>7</td>
<td>4</td>
<td>Ace Of Base/Never Gonna Say I'm Sorry</td>
<td>(Mega)</td>
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<td>Los Del Rio/Macarena</td>
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<td>Bel Canto/Rumour</td>
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<td>Penelope Houston/Sweetheart</td>
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<td>15</td>
<td>Roxette/June Afternoon</td>
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<td>SWEDEN 18</td>
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<td>Flipp Da Scrip/Throw Ya Hands In The Air '95</td>
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<td>Masterboy/Land Of Dreaming</td>
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<td>Zucchero/Il Volo/My Love/El Vuelo</td>
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<td>Whigfield/Sexy Eyes</td>
<td>(X-Energy)</td>
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<td>15</td>
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<td>Culture Beat/Crying In The Rain</td>
<td>(Dance Pool)</td>
<td>GERMANY 25</td>
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<td>16</td>
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<td>Caught In The Act/Don't Walk Away</td>
<td>(HKM)</td>
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<td>13</td>
<td>Jovanotti/L'Ombelico Del Mondo</td>
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<td>18</td>
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<td>Marla Glen/Also Love You</td>
<td>(Vogue)</td>
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<tr>
<td>19</td>
<td>&gt;NE</td>
<td>Bed &amp; Breakfast/If You Were Mine</td>
<td>(Maad)</td>
<td>GERMANY 7</td>
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<td>20</td>
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<td>Black Box/I Got The Vibrations</td>
<td>(Manifesto)</td>
<td>ITALY 7</td>
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<td>Snap/Rame</td>
<td>(Ariola)</td>
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<td>Captain Jack/Captain Jack</td>
<td>(EMI)</td>
<td>GERMANY 12</td>
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<td>23</td>
<td>5</td>
<td>Dr. Alban/Alone In Africa</td>
<td>(DRK)</td>
<td>MMW/Indolent</td>
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<tr>
<td>24</td>
<td>&gt;NE</td>
<td>Wannadies/You &amp; Me Song</td>
<td>(Delabel)</td>
<td>FRANCE 13</td>
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</table>

Border Breakers commentary by Pieter Kops

Once again, Lemon Tree rules the Border Breakers chart. Only one week after Robert Miles recaptured the pole position from Fool's Garden, which had been occupying it for three consecutive weeks, the Italian artist has again had to hand over the reins to the German quartet.

Lemon Tree simply hasn't stopped gaining new airplay. Moreover, it has earned the biggest chart point gain of the week, as no less than nine stations have reported the track for the first time, among these key stations in Sweden, France, the UK and Poland. This adds up to a total cross-border roster of 91 stations, the highest number yet reached by the southern Germans.

Meanwhile, the highest new entry in the chart goes to another German act, new teen band Bed & Breakfast. The ballad If You Were Mine, the second single from the band's debut album Stay Together, kicks off at number 19, backed by seven stations in five countries outside GSA. This roster includes crucial, Platinum-ranked EHR reporters like Spanish mammtoth network Cadena 40 Principal/MDR, Italian NPS Kort En Klikk/Hilversum and Belgian RTRN Radio Donna/Brussels.

Also entering this week is Swedish band The Wannadies whose You & Me Song debuts at number 24 with six non-Scandinavian stations by its side—all EHR. Four of these are located in the UK (including Platinum-ranked reporters like BBC Radio 1/London and Metro FM/Newcastle), one in Ireland (Platinum-ranked 2FM/Dublin) and one in Germany (EHR outlet Eins Live/Cologne, also Platinum). The Wannadies are signed to MMW for Scandinavia while BMG imprint Indolent markets the band throughout the rest of Europe. The Swedes' new single was reviewed in our April 20 issue.

On The Road


While the charts on this page track the border-crossing movements 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 MMW aims to acknowledge the crossover impact of such deals.

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

M & M CHARTS AIRPLAY

MUSIC & MEDIA 38 MAY 4, 1996
### UNITED KINGDOM

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<tbody>
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<td>1</td>
<td>1</td>
<td>George Michael/ Faith (Virgin)</td>
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<td>Michael Jackson/ They Don't Care (EPIC)</td>
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<td>Def Leppard/ Slang (Epic)</td>
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<td>Michael Jackson/ They Don't Care (EPIC)</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### SCANDINAVIA

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Compiled by the Hungarian Commercial Radio Association on the basis of playlist reports, using a weighted-scoring system, based on audience size.

"Music & Media is always my first priority reading to keep up-to-date with what's happening in music and radio in Europe. Besides spotting hits, I particularly enjoy the articles on programming topics."
After having Europe’s most successful radio hit in ‘95 with ‘Have You Ever Really Loved A Woman?’ Bryan is back in ‘96 with his new single ‘The Only Thing That Looks Good On Me Is You’ Conquering European Radio Now!

New Album “18 Til I Die” released June 3rd