Small UK Stations Face Take-Over

by Jonathan Heasman

LONDON - Smaller players on the UK radio scene are worried they will become instant take-over targets if government-backed changes to the current Broadcasting Bill are passed.

The proposals, which were lobbied for by the Commercial Radio Companies Association CRCA (formerly known as the AIRC), are expected to establish the principle that radio com-panies be allowed to own more than one FM (or AM) licence in a single broadcast area (Music & Media, April 6).

Several Labour MPs have already made their opposition clear to any such changes, which will be discussed in detail during the committee stage of the Broadcasting Bill (expected to commence at the end of April). The Radio Authority has also counselled the government against the move.

Bertelsmann, CLT Set Up New Euro Giant

by Christian Lorenz

LUXEMBOURG - German media concern Bertelsmann and Luxembourg-based group CLT are to merge their broadcasting interests to create Europe's largest radio and TV enterprise.

Bertelsmann is to bring its TV and film production holding UFA into a 50/50 joint venture with RTL parent CLT, creating a company with a turnover in excess of DM5 billion (app. US$3.5 billion).

Bertelsmann board member Michael Dornemann and the president of CLT direct majority shareholder Groupe Bruxelles Lambert, Albert Frères, signed a letter of intent announcing the plans on April 2. provisionally named CLT-UFA, the new venture comprises TV and radio activities in six European countries.

"It is too early to talk about the effects of the merger on CLT's radio activities," says CLT director of corporate communications Karin Schingten.

"Last year was very successful for our radio operations. We entered new markets in Scandinavia and moved into the talk radio market in the UK and Germany. UFA is a strong partner which will undoubtedly strengthen our position in the German radio market."

UFA also does not plan to make immediate changes to CLT's radio operations. "Economically speaking, there are more interesting fields for CLT-UFA than the radio market," says Bertelsmann spokeswoman Ulrike Grünrock.

UFA is already a key player in the burgeoning pay-TV market with a 26% stake in German channel Premiere. According to Grünrock, "the merger with CLT opens new possibilities for Bertelsmann in the areas of digital and advertising-financed TV."

Rai Board Resigns En-Masse

by Mark Dezzani

MILAN - The full board of governors at Italian pubcaster RAI has announced its intention to step down early.

The departure marks the end of a controversial two-year term during which the pubcaster's massive debt was reduced, but accusations of political bias were rife.

Although its mandate technically expired on December 31, 1995, the board—headed by RAI president Letizia Moratti—stayed at its post saying it would resign after it had completed its restructuring and presented the 1995 accounts to parliament on May 9.

Kat Onoma Honoured With Bus D'Acier

Chrysalis-signed Kat Onoma has won the 14th Bus D'Acier 1996, France's main rock prize. The event, named after the venue Bus Palladium in Paris, was presented by Island on April 29. The Cranberries resisted the temptation to opt for the easy way out by making No Need To Argue Part II.

"Instead, the group has lined up with "hard rock" producer Bruce Fairbairn opting for a rawer edge without sacrificing its dreamier tendencies."

The result, To The Faithfully Departed, will be commercially released by Island on April 29.

Cranberries Choose Rocky Road For Follow-Up

LONDON - How do you follow up an album that was Europe's best-selling soundtrack of 1996? The Cranberries resisted the temptation to opt for the easy way out by making No Need To Argue Part II.

Instead, the group has lined up with "hard rock" producer Bruce Fairbairn opting for a rawer edge without sacrificing its dreamier tendencies. The result, To The Faithfully Departed, will be commercially released by Island on April 29.
Their opinions

- It is the only event where competitors from public and private radiostations meet, discuss and socialise.
  Krzysztof Kurianiuk, Radio Bialystok (Poland)

- The perfect opportunity to meet the Polish 'radio family' in one place.
  Piotr Wojcicki, Audiofan (Poland)

- From the beginning the conference has been very well organised and all the participants - exhibitors as well as attendees - are looked after in a very personal and pleasant way.
  Marina Riester, On Air Syndication (Germany)

- A well organised, well targeted radio conference.
  James Bond, Sony Broadcast & Professional Europe (UK)

Organised in association with

Polskie Radio S.A.

Contact Alina Dragan for more information at fax: +31.20.487 5131
**New National To Blend Best Of Music With Talk**

by Dermott Hayes

**DUBLIN** - Ireland's new national radio service should be funded from pubcaster licence fees, according to the newly-appointed chief executive of Radio Ireland.

Former RTE radio producer and Radio Kerry chief executive and broadcaster Dan Collins will head up the country's new national commercial station—also dubbed "Radio Riverdance" because of the involvement of the stage show's producers (Music & Media, February 24).

The station plans to set up a news service providing national coverage to rival that of pubcaster RTE. Ireland also has two rival national service news products produced from Dublin.

He says, "For many years it has been argued that there should be an alternative national news service to that offered by RTE. This argument has been made by successive governments, when talking about a new national radio station, and it should at least be considered that a new national news service be funded from the national licence fee."

"I've argued constantly that some of the fee should be made available to independent local stations where there is a real commericial to public service radio," he adds.

Collins went on to assert his commitment to public service radio, saying that the new commercial station should be able to provide programming for local radio.

Radio Ireland is to blend the best of quality music programming, he comments, mixed with an innovative style of speech programming.

"It think it is possible to make creative programmes which are intelligent and challenging, which are also entertaining. Ireland excels at the natural arts of talking and story-telling."

The station hopes to discover new talent instead of targeting big name and established broadcasters from RTE.

He adds.

**Euro-Radio's Staple Diet**

**Between The Lines**

That radio does not always reflect a city's music scene is proven by the "City Profile" on page 8. Music & Media senior writer Christian Lorenz takes a look at Hamburg's radio situation and what he finds is extreme homogeneity—a market crowded by mainstream EHR and ACE formats that churn out similar diets of pop fare.

Although Hamburg has a long and rich musical history and can boast current alternative acts like Torsten and Selda, there's no radio station that dares to tap into the city's roots. And the situation is different in other European capitals like Stockholm, Madrid, Munich, Dublin and, to a lesser extent, Paris and London—ACE-heavy, Rock-lite.

Economic reasons are often cited as the driving force behind this uniformity. Everyone is afraid of losing the big advertisers, and it seems that catering for the younger age bracket is a faux pas. Yet, these same advertisers often go to extreme lengths to convey a hip image through TV spot campaigns which use alternative rock and pop sounds. Levy's has used Babylon Zoo, Stitzis and Biosphere, Camel is high on techno/rave and Heineken beer uses Dutch-language versions of classic Anglo-American rock songs. Similar cross-promotions are almost unheard of in Hamburg until now.

It's strange that in their often desperate search for alignment with the youth, advertisers cannot be persuaded to look space on stations that target precisely that demographic. The only stations that still can afford to play alternative pop-rock are, as always, the pubbies which are in a much less vulnerable position and have less immediate dependency on audience ratings.

Part of the problem lies with politics. The more frequencies that are available, the more niche formats can be built. In most major European cities frequency allocations are determined by broadcasting authorities, and getting their approval is a long and tedious process. Contrary to the US, variety is not yet the name of the game in Europe.

**Radio Contact Launches**

**2nd German-Speaking Station**

by Marc Maes

**BRUSSELS** - EHR-formatted net Radio Contact is to launch a second station in the German-speaking south-eastern region of Belgium.

The station is to be called Radio International Eisenberg and will begin broadcasting under the Radio Contact banner from mid-April.

**Montreux Looks To Future**

**AMSTERDAM** - This year's third Radio Montreux has an eye firmly on the future, with the current wave of private pop-rock stations and Radio International Eisengen planning to cover the greater Eiffel area and we also expect [the region's media] to boost our antenna power to 1KW instead of 100KW.

The region's government introduced measures last November allowing new private radio waves to up private broadcasters. Industry insiders expect further legislation this year to boost antenna power and regards radio as a medium of mixed with an innovative style of speech programming.

Contact's main competitor in the region is pubcaster Belgische Radio und Fernsehen (BRF), but Goebel's says his station is targeting a much younger public. Audience research is currently being carried out to put the German-language radioscape into context.

Radio Contact is also on the cable in Aachen and nearby Wiirselen in Germany but Goebel's says advertising revenue from across the border accounts for less than 10%.

In Germany we are up against competition from WDR Eins Live, which aims at a 15-25 target audience. The kind of music we bring is not being broadcast to Aachen region and this might be the reason for our success abroad," says Goebels.

**Radio Contact Playlist - Top 5**

Backstreet Boys 'We've Got It Goin' On'

Lumix 'I Got It On It'

Foot's Garden 'Lemon Tree'

Celina Dion 'Falling Into You'

Oasis 'Don't Look Back In Anger'
**Bulletin Board**

*Industry highlights this week.*

- **SPAIN**
  - **SER Beats Off Competition For Olympic Exclusives**
  - **Cadena SER notched up two world exclusives in a week by playing two versions of the official song from this year's Olympics.**

- **BELGIUM**
  - **IZI-FM Appeals Against Minister's Decisions**
  - **The head of an Italian company has been convicted by a French court also fined $1.000.000 (app. three-month suspended sentence) and ordered Canaria to pay BMG $63.000). The court also overturned this decision and granted the project on hold.**

**MIDEM Pirate Convicted**

The head of an Italian company has been convicted by a French court and fined €300.000 (app. three-month suspended sentence) and ordered Canaria to pay BMG $63.000). The court also overturned this decision and granted the project on hold.

**Cadena 100 Introduces New Presenter/ Director**

Cadena COPE's ACE/rock Cadena 100 chose the Easter period to introduce Rafael Escalada as new director and presenter of its early evening programme, "Adios Jungla Afina" (Farewell Jungle Firethorn). The 18:00-21:00 show is based around songs chosen by listeners and dedicated to a special person.

**ITALY**

**MIDEM Pirate Convicted**

The head of an Italian company has been convicted by a French court and fined €300.000 (app. three-month suspended sentence) and ordered Canaria to pay BMG $63.000). The court also overturned this decision and granted the project on hold.

**Roxette Stars Gets Nostalgic**

by Keith Foster

**Stockholm - The outside world may consider the Beatles or the Sex Pistols to be the comeback kings at the moment, but in Sweden there's only one reformed band that really counts.**

Per Gessle, the male half of Roxette, has finally agreed to take his previous band on the road again. Gyllene Tider, with Gessle as lead figure, was the feelgood band of the mid-'80s in Sweden with its happy, singalong pop.

Last year Gessle's groups, old and new, released greatest hits albums and the Gyllene Tider release (Parlophone) stayed at number one for six weeks. Now Gessle has given in to pressure from fans and the media for more of the old material and has announced a summer tour with Gyllene Tider.

The decision was a surprise after he had repeatedly rejected getting involved in the "nostalgia thing" as he called it. Gessle has, however, made a move by pointing out that all the band members are still active (in other bands) and that the tour is motivated by the prospect of fun rather than money.

**BBC Leads The Way In Sony's Radio Awards**

by Jonathan Heasman

**London - This year's Sony Radio awards are set to be dominated by BBC Radio once again.**

The nominations for best local and regional station have a familiar ring to them—also the nominees for Local Station of the Year (Fox FM/Oxford, BBC Hereford and Worcester, Moray Firth Radio/Inverness) have previously received awards in this category, while in the Regional Station of the Year section BBC Radio Leeds and BBC Radio WM/Birmingham are nominated.

The new Music Presenter of the Year category is an all-BBC Network Radio affair, with nominations for Mark Radcliffe and Tim Westwood of Radio 1 and Radio 3's Brian Kaye. Best Music-Based Breakfast Show is set to be a heavyweight contest between BBC Radio 1's Chris Evans, Virgin Radio's Russ Williams and Jonathan Coleman, and Key 103's Steve Penk.

For the Record

In Music & Media Issue 14, the article "NRJ Clinches Top Slot In Finland" should have read "NRJ is now the most listened to private station in Finland. The country's most listened to radio station is pubcaster YLE's Yleisradio."
Youth Discovers Love For Music

by Christian Lorenz

HAMBURG - The German music market saw its growth dampened by a number of external factors last year (Music & Media, April 6), with singles sales increasing by 9.4% and album sales by only 1.8% in terms of units. In monetary terms, the market actually contracted. Adjusted for inflation, the industry's turnover shrank by 1.2% in 1995.

But the IFPI Germany figures did hold some good news for the music business, with an increased interest registered in pre-recorded music.

The figures show that more than 51% of Germans aged 16 or older bought at least one recording in 1995 compared to 47.5% the previous year. In the key target group of 10-19 year-olds the number of music consumers rose from 58% to 71% over the same period.

'The dance and techno scene has the potential to become a defining factor in the search for identity of a whole generation,' says IFPI Germany MD Peter Zombik.

'The current dance culture offers teenagers a way to differentiate themselves from their parents. Music in the '80s did not offer this. The young generation of the mid-'90s has rediscovered music as part of their lifestyle. That's why 10-19 year-olds are buying more records now.'

Dance music made in Germany has reached a market share of 12.4% of the industry's DM4.68 billion (US$3.17 billion) turnover. The continuing dance trend now fuels a DM600 million industry.

Riding on the forefront of the musical development from Euro-dance to happy rave, German productions have carved out a substantial share in the country's sales charts. The increased interest in dance music has pushed the chart share of domestic productions to 41% for singles and 24% for albums.

Zombik links strong single sales over the past three years with the introduction of dance culture into youth lifestyle. 'Singles offer young consumers a fast, low cost way of staying in touch with the latest trend,' explains Zombik.

'Older consumers do not have the time to search out new releases. They rely on information from the media to form buying decisions. Unfortunately, radio and TV no longer offer a concise overview of the current music scene.'

According to Zombik, a large part of the music market remains untapped because it simply is not aware of what is available. 'Marketing budgets in the German industry have increased considerably over the years to reach a wider audience through print media and in-store activities,' he says. 'It's our task to put the excitement back into buying pre-recorded music.'

DAB and music-on-demand stations continue to be perceived by the music industry as a threat rather than a positive impulse on the market.

IFPI Germany chairman Wolf-D. Gramatke estimates that home recordings from radio accounted for some 100 million MCs in 1995. That is three times as much as sales of pre-recorded MCs and roughly half of complete album sales last year.

Gramatke fears that home taping from radio will increase with the introduction of digital media over the next few years. 'To maintain the value of recorded music we must demand exclusive distribution rights for authors, artists and labels,' he said during the presentation of the IFPI report. 'We want to have a say in how our music is played and we want an adequate fee for the use of it.'
The Great Album Debate

Despite the fluctuating sales of singles during recent years, few radio stations, it seems, are prepared to consistently play album tracks. What does radio see as the pros and cons of playing them? And would album-orientated radio be welcomed by the labels, or merely destroy their best-laid marketing plans?

BELGIUM'S BRTN Radio 1 is an example of that rare beast in Europe—a major radio station which dares to play album tracks during its daytime programming. Frank De Maeyer, producer/head of music on the station's evening drive show "Neem Je Tijd" (16:00-19:00) claims that many of the best songs from the likes of Elliott Murphy and Bruce Springsteen are never released as singles—one of the reasons he opts for up to 60% of album tracks in his programme. In fact, Radio 1's music policy comprises 40% album tracks throughout its programming.

One of the daily features on "Neem Je Tijd" is the "Album Of The Week" slot, during which two tracks are played each day from a new album release. De Maeyer normally chooses albums from established artists. "The programme wants to feature artists with a repertoire," he explains, "and not the one-off acts. People like Elliott Murphy, Sting and Mark Knopfler are an important part of the programme's profile. Jovanotti's single L'Ombellico Del Mondo, on the other hand, is a typical case where we wouldn't play the other tracks on the album.

Long Tracks

De Maeyer adds that the length of album tracks is never a problem—playlist instructions indicate to presenters when to fade tracks out. "In some cases we have to cut tracks short for traffic reports or news bulletins, but we don't hesitate to play long album tracks if they're worth it.

In Holland, national pop outlet Radio 3 FM programmes a weekday late show (21:00-24:00) which is dominated by album tracks. And in the Dutch commercial sector, cable stations KINK FM/Hilversum and Radio London/Erbeek also challenge the conventions within the industry. At KINK FM, around 20 out of the 100 tracks on the playlist are normally album tracks. KINK FM producer and presenter Johan Vosmeyer comments, "We have the nerve to play album tracks before they are officially designated as the next single by the labels. To be quite frank, we don't care that much about the single/album track conventions within the industry. Besides, the record companies like to see us as a breathing ground for new music."

Building The Act

Scooby Snacks, a track from the Fun Loving Criminals album Come Find Yourself, is a case in point. "Way before the album was worked by the record company, we were already building up the act," says Vosmeyer. "Later we discovered the track we picked for airplay will be released as a single in May. For us, our own format always comes first. But in practice, it works both ways. Both ourselves and the labels benefit from our approach."

Taking a contrasting view is Didier Auzy, director of music programming at EHR French net NRJ. "When a record company sends us a new 45 or CD, it's not our immediate reaction to go round looking for something else to play. We're interested in the best. We're interested in the hits and only the hits—not what doesn't work or what is filling around the hits on an album."

Differing Objectives

Jean Lou Bertin, programme director of the EHR-formatted Radio Contact network in Belgium, argues that although record companies and radio stations share the same interests, they have different objectives. "Their goal is to sell records, our aim is to make radio. And that's what this debate is all about. We never play album tracks, because it's not our role to sell records. If George Michael's latest single is on TV and in the charts, why should we then opt for an album track? The CD might be successful, but we prefer to concentrate on the singles."

Bertin believes that singles are still the most important promotional tool for an artist, and although he sometimes disagrees with the choice of singles off an album, he considers the artist's or record company's choice to be the best one for his station. "In Spain, where the singles market is becoming minimal, record companies issue singles for radio promotion only. Here we also receive special promo copies, and if the record company wants to promote a specific track, we go along with them."

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Could radio have harmed Joan Osborne's breakthrough by playing the less commercial tracks from her debut album "Relish"?

Frank De Maeyer, BRTN Radio 1

Nicolas Du Roy, programme director at Europe 2, reports, "We have a one hour slot each day called 'Backstage' where we play mainly album tracks, but this is the only programme in which we do that, and we are virtually unique in France in doing so." Du Roy claims that album tracks are generally not as strong as singles, and therefore do not hold the listeners as well. "That is true of all formats except gold. With new albums, the listener needs to hear a song frequently in order to become attuned to it, so we are risking confusion if we play several tracks from the same album at the same time."

As to whether the labels would welcome widespread album-playing radio in Europe, Mark Hofstede, promotions coordinator at Polydor Holland, thinks it depends on the musical genre in question. "For dance, it all comes down to singles with extremely short lives which are extended a little by compilations. In pop and rock there are real album artists, who take their time to mature. At the end of the market, radio can actually harm developing acts by playing an album track instead of the official single. For reasons of instant recognition it is vital to stick with the single during that period."

Hofstede is particularly glad, for instance, that radio didn't disrupt promotion of Joan Osborne's One Of Us by playing other tracks from her debut album Relish. "But sometimes playing an album track can be an added bonus," he stresses. "Sky Radio [soft ACE] recently selected a ballad from Marco Borore instead of the much louder single we put out, which made sense to us. And we don't mind when radio picks another track once the single has already proved itself."

Erik Duit, radio/TV promotions manager at Virgin Benelux, can hardly differentiate between singles and album artists, but he draws a line. "Our job is getting easier now with the arrival of clearer formats," he observes. "We know that we will never go to [dance-formatted] Radio 538 [Hilversum] with the latest album from the Autumns, as they only play what's in the singles chart. But that doesn't mean that singles aren't important for album acts too, and subsequently to the stations of that kind."

Duit acknowledges that most album-oriented acts don't make albums which are as singles-rich as, say, Janet Jackson's albums. "On her albums an average of seven singles can be identified, but most albums don't go any further than two singles. Still, we generally release a third single as a promotional tool to refresh people's memories. You have to, as even album stations hardly play recurrences. For them, an album is dead after half a year."

"Radio can actually harm developing acts by playing an album track instead of the official single."

Polydor Holland promotions coordinator Mark Hofstede

Mark Knopfler (left) and Sting (right) are mainstays of BRTN Radio 1's album-orientated show, "Neem Je Tijd."
Fairweather Johnson

The follow-up to the 14,000,000,000 selling album 'Cracked Rear View'

Hootie & the Blowfish

ON TOUR

26-IRELAND Dublin
29-UK Glasgow
29-SPAIN Promotion
29-IRELAND Moneypoint
2-UK London
3-UK Promotion
4-UK World Music Awards
5-UK World Music Awards
6-TRAVEL Promotion
7-MONTE CARLO Wolf+Thompson
8-MONTE CARLO
9-UK Bristol
10-UK Amsterdam
12-NETHERLANDS Vienna
15-AUSTRIA Kapovar
16-Hungary Frankfurt
19-GERMANY Berlin
22-GERMANY Hanover
23-GERMANY Hamburg
25-DENMARK Copenhagen
27-GERMANY Stockholm
29-GERMANY Köln

ON ALBUM

Fairweather Johnson

ON SINGLE

Hootie & the Blowfish

old man & me
(when I get to heaven)
Hamburg's Radio: Where's The Cutting Edge?

by Christian Lorenz

**CITY PROFILE**

ROM the leather-clad Beatles on the stage at the Kaiserkeller in 1960, to the rare groove scene at the Majo Club in the '80s and the easy-listening paradise of the Golden Poodle in 1996, Hamburg is the home of trendsetting nightclubs. It was also in Hamburg where punk entrepreneurs Alfred Hilsberg set up Zick Zack Records, a driving force behind the German new-wave scene of the late '70s and early-'80s. Today, acts like Selig, Bernd Begemann, Blumfeld and Tocotronic push out the borders of German language pop music from their base in the city.

But don't expect to hear much local talent or cutting edge music on the radio. More than 75% of Hamburg's 1.5 million listeners tune into one of the city's top five stations, all of which target an audience around or above the "magic 30". Hamburg might be the only state in northern Germany where the privates take a bigger slice of the audience cake than pubcaster NDR, but this success is certainly not based on the youth market.

**Conservative Market**

"The bigger the market, the more conservative it gets," observes OK Magic programme director Cetin Yaman. Last year, his station changed its format from EHR to ACE and altered its name from OK Radio to OK Magic. "There is a lot of money in a market like Hamburg," explains Yaman. "With a younger format you are in danger of losing advertisers like the car dealers a lot of money in a market like Hamburg," explains Yaman. "We wanted to create programmes which could link the local music scene to Hamburg's radio landscape," explains Yaman. "FSK offers a genuinely different music format."

FSK has been organised as a non-profit association of 10 separate programme suppliers. Five of the suppliers are local interest groups (such as Rock City, a society of local rock musicians) while the other five are community radio projects. The station's music programming is by and large supplied by one of the five radio projects, Radio Loretta. In addition to sharing the frequency of national news/talk station Deutschlandradio.

"A market share of 6% is the most any form of youth-oriented, alternative radio can hope to attract in Hamburg," says Yaman. "For a public station that might be acceptable, but for a commercial station it would be hard to survive on 6%." Yaman believes that alternative rock mixed with the '80s new-wave hits is the niche-format with most potential right now. "A station with this format would have a unique, lifestyle-defined target group," predicts Yaman. "But we are still talking 6% here. If any of the existing commercial stations in Hamburg adopted this type of alternative rock format, they would probably have to fire half their staff."

If the marketshare for youth-oriented formats fails to reach double digits, perhaps the only way to make such programming current "scene" genres such as alternative rock and dance reggae, Loretta plans to focus on local talent and experimental music.

FSK currently airs for around three and a half hours per day. Its output consists of a roughly equal mix of music and talk features. To cover the predicted annual budget of approximately DM100,000 (app. US$70,000), the station will rely upon donors and contributions from the five radio projects. FSK has a temporary licence until the end of 1997," says Jene. "We will have to see how the concept works out. But FSK could be the only complementary outlet to Hamburg's Open Channel, which focuses on talk programmes rather than music.

**NRJ Move In**

Another HAM project to cater for younger listeners through existing frequencies is Energy Hamburg. "We gave the green light to NRJ's 25% investment in Jazzwelle Plus "because the pure jazz format was limited to a very small audience," according to Lothar Jene. In the eyes of Jene, NRJ was the right partner to widen Jazzwelle's audience by attracting younger listeners with a mixture of jazz and jazz-based forms of contemporary pop.

"Energy Hamburg targets 14-39 year-olds," says the station's programme director Nic von Vogelstein. "But realistically, we mainly reach listeners at the upper end of this demographic at the moment." Energy's present format is broadly comparable to an EHR station, but with a large gold element. Some 40% of Energy's music output consists of current chart hits by the likes of Joan Osborne and Fool's Garden, while the remaining 60% comprises current hits and oldies which fit jazz-based genres like soul, R&B, funk and pop-reggae. "That black music is the big new trend this year is wishful thinking on the part of the record companies," reflects Von Vogelstein. "If it were true, we would be the hippest station in Hamburg right now. We play 2Pac, TLC, Big Mountain and oldies by Stevie Wonder. But as far as I can see, Hamburg's radio listeners still want mainstream pop."

**HAM PR director Lothar Jene**

**Top Hamburg Stations**

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>Share</th>
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</thead>
<tbody>
<tr>
<td>Radio Hamburg (ACE)</td>
<td>18.2</td>
</tr>
<tr>
<td>NDR 1 (MOR/Talk)</td>
<td>17.6</td>
</tr>
<tr>
<td>EHR 2</td>
<td>17.5</td>
</tr>
<tr>
<td>Alster Radio (MOR/Tat1)</td>
<td>12.5</td>
</tr>
<tr>
<td>OK Magic (ACE)</td>
<td>10.7</td>
</tr>
</tbody>
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*Rankings figure is for EHR-formatted OK Radio.
Source: Medienanalyse/NDR

Relaxing by the River Alster, Hamburg stations commercially attractive in Hamburg is to lower everybody else's marketshare through increased competition. "With a limited number of frequencies available, everybody goes for a big slice of the advertising cake," explains Yaman. "If there were only four commercial stations in Berlin, for example, I'm sure that there would be no Kiss or Jam FM."

Unfortunately, there are no spare frequencies available in Hamburg at the moment. "And I have no reason to believe that this situation will change in the near future," says Hamburg Media Authority (HAM) PR director Lothar Jene. "We are aware of the fact that nobody explicitly targets listeners under 20," he says. "So to create an alternative, we have just issued a non-commercial licence for a station to do Hamburg's trendsetting artists listen to the radio? What are their favourite stations? Tocotronic's bass player Jan Muller reveals his personal view of the Hamburg radio market.

**Q: Do you listen to the radio at all?**
**A: Yeah, actually, I do. Listening to radio is often more fun than watching TV, and you don't have to buy a seat. Especially when I'm sick I like to switch on the radio.**

**Q: What are your favourite stations?**
**A: I like Deutschlandfunk because of it's very comprehensive news and talk features.**

**Q: Which style of programme do you prefer?**
**A: Mainly talk features and news reports. I also like specialist music programmes which give an insight into the background and life of the artists. Charts-oriented radio and 'hip' stations like N-Joy are really unbearable, if you ask me.**

**Hamburg Radio: The Musician's Choice**
RAMDAM FACTORY / SNIPER & DIG IT INTERNATIONAL present one of the DJ's most favorite group!

TH EXPRESS
LOVE 4 LIBERTY

and discover the new single:
LOVE 4 LIBERTY
THE DISCO BOMB!

10 absolute «Smash Hits»
+ BONUS TRACKS
5 EXCLUSIVES REMIXES

We want to thank all of our world partners:
LOST PARADISE (Germany)
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Publishers, Labels Pool Forces

While music publisher and label do not always work together to the maximum benefit of their common clients, there are times when the relationship clicks—even cross-company efforts can be mutually effective. Then the role of an active publisher should not be underestimated. Marc Maes cites some cases in point.

A good example of effective cooperation between record company and publisher in discovering and developing talent is EMI Music's Young Guds project. It presents music by four new Belgian bands on two CDs in a Digipack-alike packaging—an original logo, fresh music and, above all, commitment from all partners involved.

"We were on the look-out for bands at the demo stage," explains EMI Records A&R manager Guus Fluit, "and I consider this to be the breeding place for upcoming talent." EMI Records and EMI Music Publishing decided to co-finance the project. "Both the record company and publisher agreed on first option rights for the repertoire," says EMI Music Publishing GM Guy Van Handenhove, "and I think it's the first time a Belgian major has become involved in such a project. This is not about competing in the charts, but allowing young talent to record in the best possible conditions, backed by a professional promotion and distribution system.

The first volume (two more will follow in June and in the autumn) of Young Guds depicts the musical efforts of bands like Malcolm, Ribbed, Locked and Shemozzle. Van Handenhove stresses the fact that they are Belgian bands and not Flemish or Brussels-based acts. "We consider it of prime importance to offer a wide spectrum of musical styles and avoid limiting ourselves to alternative rock," he says.

Insiders Know-How

Publishers can also play an important role in promoting talent abroad. When ARS Productions signed a distribution deal with East West France for Jamie Lee, it was BMC Publishing that decided to join in abroad. "The French club-scene is very specialised and it takes insiders to promote material like Jamie Lee's Just For Your Love," explains ARS Productions legal & business affairs manager Peter Decraene. "BMC Publishing hired the promo team to bring Lee to the public. We think that's the role an active publisher should play." Meanwhile Lee, whose second single All I Want Is You will be out in May, is recording in London with East 17 producers Phil Harding and Ian Kurnow. Ace Of Base producer Tommy Eckman is also working on the album.

Unusual Bedfellows

The album Love Loops by Sofie & So-Four is a good illustration of how a publisher and record company, not linked by a major holding, can interact. Love Loops, featuring the soulful duet I Wanna Know What Love Is by Sofie and Bobby Womack is a co-production of CNR Music and EMI Music Publishing, in which the artist is signed to CNR Music and all investments are equally split between record company and publisher, the latter becoming master owner of Sofie's tapes.

"This is quite a remarkable situation," comments Arcade Music Company product & publishing manager Guido Janssens, "because its structure is not at all what might be expected. But it allows us to explore different channels when it comes to international exploitation, as both publisher and record company have their own contacts abroad." The album Love Loops was presented at the Florida Convention of EMI Music Publishing, and Sofie will also appear at Free Record Shop chain.

At the helm at Arcade Music's publishing arm, Janssens is also very active when it comes down to tracking and signing new talent. With a new album of the Gibson Brothers scheduled in May, for which Janssens gathered most of the material, and new Belgian signings C-12 and Paradiso, the company is also very active in dance. "We managed to get newcomers C-12 on some 10 compilations. A truly European dance track like Paradiso's Bailando should become a continental dance hit before summer. Reactions from the UK and US have been equally positive."

continues on page 12

Arcade Music Group's general affiliates meeting in Belgium in May. Meanwhile, the album was released in Scandinavia (Arcade), accompanied by a radio-promo mailing of the Sofie/Womack duet. On a local level, EMI Music Publishing joined CNR Music in print advertising and a campaign with the Wizards Of Ooze (Crestars)

Mercels (Dureco)
Enter here and enjoy some topclass bands

**K's Choice**
*Paradise In Me*

Best selling and aired Belgian band in Europe
Soon out in UK and US
(DTM 501211-2)

**Claudia Chin**
*Love Power*

Dance Chart newcomer
(DAN 481551-2/9)

**Largo**
*Dounia*

World Music from Belgium
(COL 480696-2)

**Barbara Dex**
*Tender Touch*

Brand new album "Tender Touch"
(EPC 483777-2)
Team Work Pays Off

In the case of a major multinational like Sony Music, the link between record company and publisher is more clear-cut. Produced by Koen Tillie, Claudia Chin's debut album Love Power was met with enthusiasm at Sony Music's European affiliates. Yielding a mix of R&B, Sony Music Belgium A&R director Gino Moerman calls it "Euro-dance." Four tracks of Chin's were featured on a special sampler, presented at the 1996 MIDEM meeting of Sony Music Publishing. "She performed a showcase gig in London for Sony Music Dance Pool at which she was given a standing ovation. The title track off Love Power entered the UK dance charts, and things are heating up in Italy as well," says Moerman, who considers Chin a perfect example of good team-work between publisher and record company. Realising the potential of publishing in Belgium, Sony Music has decided to start a full-fledged publishing arm here in the near future.

"For Barbara Dex's second English-language album Tender Touch (Columbia)," he continues, "we approached four publishers to find material. Both Sony Music Publishing and EMI Music Publishing supplied songs." On her new album she distances herself from the country-rock style of her 1995 debut. "Dex also recorded a Lulu-penned song on her new album, and Lulu's brother [who wrote I Don't Wanna Fight for Tina Turner] is also featured on the album," continues Moerman. "The more ACE-oriented repertoire of Tender Touch, including a Tina Arena-cover and duet with former Soul singer frontman Paul Michaels will attract a broad international audience."

One of Sony Music's upcoming priority acts is Hoover. The four-piece band has just started recording its debut album, produced by Roland Herrington (Simply Red). "The album will be released internationally, offering a fresh kind of alternative dance," says Sony Music MD Patrick Decam. One of Hoover's songs, and the band's first single, 2 Wicky, is featured in the new Bertolucci movie "Stealing Beauty." It was EMI Publishing who suggested the song to the company's film division (Simply Red). "The album will be released internationally, offering a fresh kind of alternative dance," says Sony Music MD Patrick Decam. One of Hoover's songs, and the band's first single, 2 Wicky, is featured in the new Bertolucci movie "Stealing Beauty." It was EMI Publishing who suggested the song to the company's film division (Simply Red). "The album will be released internationally, offering a fresh kind of alternative dance," says Sony Music MD Patrick Decam. One of Hoover's songs, and the band's first single, 2 Wicky, is featured in the new Bertolucci movie "Stealing Beauty." It was EMI Publishing who suggested the song to the company's film division (Simply Red).

No Publishers Needed

"With over 100,000 copies of their second album Paradise In Me sold in Europe, and a UK release set for this month," says Decam, "K's Choice is a prime example of a band breaking across Europe without the back-up of a publisher. Fuelled by the magic of Sarah and Gert Bettens, and with an excellent repertoire, it is currently the Belgian band with most exposure today," he states confidently. "We signed it worldwide with Sony Music outside Benelux and have an excellent relationship with Double T Music. We broke rules for this and had to navigate many obstacles but the result speaks for itself." Double T Music, a publishing and production company, has built up a catalogue of some 250 original copyrights—besides K's Choice, acts like Ashbury Faith, Noordkaap (whose soundtrack for the 1996 MIDEM "Manneken Pis" film was sold to over 35 countries) got international releases. "We are approaching several potential sub-publishers regarding either catalogue or artist deals, worldwide or territory-by-territory," says Double T Music co-founder and MD Christophe Largo "Doua" (Sony Music)—Explosive multi-cultural offering a mix of rai-pop and ethnic funk.

Risks And Benefits

"In my opinion, a publisher's job is to take risks," says Creostars International co-founder and artistic director Peter Vanderhallen, and to help the production company with promotion, management and tours. It should play an active role in placing songs instead of waiting for things to happen." Vanderhallen is somewhat bitter—he's convinced that with a highly credible act like Wizards Of Ooze, a publisher could be very helpful. In this case it was a record company, RCA France, which took the risks, helping the band to get more exposure. "Today, the acid-jazz combo formed around Wim Tops and Peter Revalk is on the edge of conquering Europe," he says. "After Rémy Sommers of RCA France jazz department took the band over for showcases in five major FNAC stores, arranged a live TV broadcast on Canal+ and provided a budget for a French tour, Wizards Of Ooze will play dates in the UK, including the Cardiff Europe festival (May 18), the Ascot jazz club and Ronnie Scott's in London," he remarks.

Dureco Belgian director Arthur Praet also regrets what he sees as a lack of support from the publisher's side when new acts are signed. "The quality of some publishers here is below zero," he says, and apart from EMI Music Publishing, we rarely get material from other publishers." He remains modest, however, about Dureco's publishing division, Dutchy Publishing, saying that many record companies want to sign artists provided they can acquire publishing rights as well. "When Dutchy, the collaboration goes beyond administering the rights—we do what we can to get the repertoire out—also to other publishers." Praet cites the case of Zaika/Dureco's priority Mercedis to illustrate the back-seat role of Dutchy. "I admit that Dureco Belgium has not been very active in signing pop/rock bands. Mercedis is signed as an artist to Zaika/Dureco. We could claim publishing rights, but I think this might have a reverse effect. We think Mercedis is an absolute priority, and I'm convinced that the publishing side is the 'extra' trump card when it comes to negotiations abroad."

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Hip Hop Sweeps Swedish Dance Gala

The Swedish music industry celebrated its sixth annual dance awards on April 1 by rewarding the efforts of exciting new hip hop and R&B acts, while major international acts like Ace Of Base and Dr Alban went home empty handed. Keith Foster reports from the ceremony.

The night's big winner was the hip hop combo Infinite Mass, a group consisting of anything from three to nine members depending on the occasion. This time they had to climb back on stage four times-three times to pick up a Gold Disc prize and once to wind up the two-hour live broadcast show with a pulsating number.

The group was nominated for five of the 10 awards up for grabs, and the three it won were Best Hip Hop/R&B Artists, Best Dance Album for The Infinite Patio and Best Dance Song for the track Area Turns Red. The group's three core members, Amir, Rodde and Bechir, who hail from Stockholm's toughest suburbs, said they were proud to have broken barriers with the 'first English-language rap album from Sweden.'

Another R&B artist, 16 year-old starlet Robyn, won the Best Newcomer prize, a consolation for missing out on a Grammy one month earlier. She's ahead of Infinite Mass, however, when it comes to taking her music outside Sweden, having spent much of the spring touring Europe to promote her debut album Robyn Is Here.

Aside from all the R&B, Euro-dance had its moment in limelight when Herbie won the coveted Best Dance Artist award. Herbie, who was born in London and spent much of his youth in Barbados, now calls Sweden his home, and his number 3 hit in the Swedish singles chart, Right Type Of Mood, was just one of a string of best-sellers in 1995.

After the ceremony Herbie expressed his pleasure at receiving his prize. He was even more pleased with the special award he was given for his efforts in support of a Swedish anti-violence project—a reproduction of the famous Carl Reuterstatue of a pistol with a knotted barrel. 'This means so much to me,' he said afterwards. 'I've seen my friends hurt and even shot. I hate violence, and I'm going to work for the non-violence project even more in 1996.'

The gala evening itself, broadcast live on ZTV in Sweden, Norway and Denmark, was a reflection of the way a major international acts like Ace Of Base and Dr Alban performed, along with Sweden's De De (Sony), Robyn (Ricochet/BMG) and US newcomer Horace Brown, performed, along with Sweden's De De (Sony), Robyn (Ricochet/BMG) and US newcomer Horace Brown, performed, along with Sweden's De De (Sony), Robyn (Ricochet/BMG) and US newcomer Horace Brown, performed.

In the dance industry, the control room and mixing board is just as important as the stage performer. Herbie's producers, Denny Pop and Max Martin, won the Best Producer award, making it four years in a row that Pop has won the award. He found his partner Martin playing in heavy rock bands, and the combo has become master of the dance hook.

Besides Herbie, the pair produced most of the chart-bound dance music in Sweden last year, working with Ace Of Base, Robyn, Papa Dee and Leila K. Martin says his rock background is an advantage. 'We keep it simple, just like a good rock song. Of course we have arguments about the music, but they're fruitful arguments. Something new and different always comes out of them.'

Another "heavy" prize, for Best Remixer, went to a another duo—Stonebridge and Nick Nice, whose talents are much in demand outside Sweden. Coolio won the award for Best Foreign Artist. All winners were chosen from votes from some 300 DJs around the country.

The gala evening itself, broadcast live on ZTV in Sweden, Norway and Denmark, was a reflection of the way a huge export industry has transformed itself into a central part of the establishment. Sponsored by the Swedish dance music in the world, after the US and the UK. That's incredible. And all they talk about here is Volvo and the rest.

Although he went away without a prize, Dr Alban was impressed by the new artists on show. 'They're good, very good. Infinite Mass, Ro-Cee, Robyn—they can all make it big abroad,' he commented.

Another star without an award that night, Ulf Ekerberg of Ace Of Base said he hoped some of the acts would follow in his group's footsteps. Whether they'll match the Gothenburg foursome's major-selling success is not yet guaranteed, but the evening's presentation proved that the Swedish dance scene has enough talent across a broad spectrum to maintain its global success.
Cranberries' Album: Matter Of Life And Death

by Thessa Mooij

AMSTERDAM - The new Cranberries album To The Faithfully Departed is one of this year's most anticipated releases. The previous album No Need To Argue was a worldwide smash hit, selling 12 million copies worldwide. But global success can be a double-edged sword; the pressure to repeat or even surpass it can be enormous.

However, the young Irish quartet managed to keep cool. To help them work with producer Bruce Fairbairn of Aerosmith and AC/DC fame, an unlikely collaboration at first sight, but one which has resulted in 13 striking tracks about life's basic elements: war, love and death. Fairbairn gave the group a rawer edge, without taking away its dreamier qualities. The group's decision, Salvation, is an uptempo rock song, which has Dolores O'Riordan singing in her trademark stretched out vocals, but the drums are tight, fast and punctuated by a perfectly-timed horn section that James Brown would kill for. Not exactly standard radio fare, but then again the Cranberries is not a standard band. The group chose the single itself. Virigin Radio head of music Jeff Holland, who put it on the station's C-list thinks he knows why. "The whole world is watching. To release something dreamy like Linger might not have been a good idea. Salvation is snappy, in-your-face. This is a wonderful move to establish the group's street credibility. It might not get a great deal of airplay, just like Alanis Morissette who established herself without being overly considerate of radio. Since we're a slightly rock-biased mainstream station, we've been waiting for new Cranberries material like other stations would be anxious for the new Celine Dion."

PolyGram International marketing manager Peter Schultz is obviously pleased with To The Faithfully Departed. 'I'm sure the Cranberries' decision to work with Fairbairn raised a few eyebrows, but they have delivered something which is a step up from the previous album. So we are expecting to sell more than No Need To Argue.' Right after its release on April 29 ticket sales for the European tour (mid-October until December) will kick off. The Cranberries will embark on the Free To Decide world tour in May, starting in Asia and slowly working their way towards Europe. This means PolyGram will intensify its marketing efforts at the start of the European tour. 'It makes the marketing a little tougher in Europe,' says Schultz, 'but there are advantages too. It means we can concentrate on the end of year, when the album is already established. This way we can tie up the Asian tour with high profile competitions."

At Island Remark in Paris, product manager Aymerec Beguin is planning radio competitions to fly the winners out to the Cranberries' Japanese, New Zealand or Australian shows. According to him, "1995 was the year of the Cranberries in France, where 1.3 million copies of No Need To Argue were sold. Along with Celine Dion, they were the biggest sellers." Zombie was their biggest single, selling 500,000 copies. Part of Island France's campaign will be dedicated to avoiding confusion, since Linger was rereleased last November and is still being played in high rotation. Like Zombie and Ode To My Family, which have been in high rotation for more than a year, French radio has already put Salvation in high rotation. Even ACE stations like RTL and Europe 2 are playing the fast rock track. 'ACE formats might usually be hesitant about this type of single, but they can't avoid it because the Cranberries are so big,' says Beguin. "According to their own format, stations are playing it more or less. Salvation demonstrates that the Cranberries are also a rock band. They are going to need to continue building credibility,' Beguin is particularly pleased to have the group over for promotion. Last year the Cranberries spent a lot of time in the US, but later this month, they will go to France for three days, where they will play six songs live on as yet undetermined TV programme. Also convenient is the fact that the director of the impressive Salvation video is the young French film maker Olivier Dahan, a fact which Beguin will highlight in his campaign."

In Holland, EHR pubcaster Radio 3 has planned a Cranberries week right before the album release and the group will be artist of the month in May. The video will be premiered on commercial TV station Veronica's 'Teeq' programme. Product manager Connie Kemp is all set for the upcoming marketing campaign. "No Need To Argue was PolyGram's best-selling album last year and it's still in the charts, which is such a good basis for us to work on. Everything about this project is right: the album, the video, the album. The media thinks so too, because they all seem to be enthusiastic and there's a big buzz going on."

Backstreet Boys Don't Take Back Seat

AMSTERDAM - Amongst all the boy bands currently aspiring to become the next Take That, the Backstreet Boys are standing ahead of the competition, writes Thessa Mooij. The group's crystal clear vocals—perfected at an early age in US church choirs and frequent promo visits to Europe are partly responsible. Dutch Jive MD Bert Meyer witnessed 12,000 hysterical girls pelting the boys on stage with small teddy bears, BMG Ariola Munich product manager Susie Mentzel had to act as a bodyguard and shortly after the airing of the first single release in France, girls started calling up Paris-based NRJ network in Paris for more information.

Meyer is reminded of the runaway success of another Jive/Zomba act, the Rednex. 'Like them, the Backstreet Boys seem to come out of nowhere. Last year, the Rednex had one hit after the other and it seems the Backstreet Boys are repeating that pattern. Denniz Pop's production of the first single We've Got It Goin On bears a strong resemblance to MN8's I've Got A Little something For You, it has already sold 700,000 copies in the European continent alone. The second single I'll Never Break Your Heart, a smooth R&B ballad, is already halfway with 350,000 copies. Presales for the self-titled album, to be released on May 6, have reached 400,000. The third single Get Down will be another uptempo dance track. 'The group has a very black sound,' comments Dutch pubcaster TROS DJ/producer Daniël Dekker, 'which makes it different from the other boy groups. I am very happy with the growing number of R&B releases, because it will dim the bulk of the Euro-dance singles. R&B is real music and it sounds good on radio.'"

The Backstreet Boys have even managed to get a grip on the slow French singles market. According to BMG France product manager Nathalie Mercenier 'radio people didn't want to play the first single in stations picked it up soon after and we have already sold 30,000 copies in two weeks.' Now that Mercenier has reached her first goal of breaking radio, she has developed a partnership with NRJ for the album launch. Contest winners will attend an exclusive showcase on May 3. A genuine Backstreet Boys craze is going on in Germany, where there was such an early buzz that the first single actually warranted pre-sale shipments. After that, went a lot faster then anyone expected. After a few support act slots, the Backstreet Boys are ready to do a nationwide tour in June—no back-up tapes, but the boys give trained a-cappella vocals. Product manager Susie Mentzel says, 'Our main goal was a headlining tour in the autumn, but now we've booked more than 35 dates in June. Sometimes with this kind of act, they look good on TV, but then the music isn't good enough. The first thing you notice about the Backstreet Boys is that they can sing whatever they want. The second single fits in with the growing popularity of black music, singing great R&B.' In its short history, the band has only done one autograph session. Now, it would be too dangerous to expose the boys to fans, who have been known to jump on parked cars outside the VIVA TV-station, write on the tour bus and hide under Mentzel's car. 'I advise my co-workers who drive around the boys to always check underneath their car before they drive away.'
M & M MUSICAL NEW RELEASES

Singles

EUSEBE

Do Something EP - Mama's Yard/EMI ehr/d PRODUCERS: Saybe, Phil Chill UK hip hop, sprinkled with generous doses of R&B (Do Something), experimental techno (Piece Of Dad Pie) and angry rap (Police). The male and female rap in Do Something are smoothed over by soulful strings and a catchy chorus. It sounds like Salt N Pepa collided head-on with D'Angelo and fused in the process.

ALICE IN THE FIELDS

Lost In Dreams - BMG ehr/ace PRODUCER: Andy Bartosch Floaty pop from the Australian duo Andy Bartosch and Miriam Filz, who mix acoustic guitars, a mid-tempo beat and Filz' warm seductive vocals to create adult gems along the lines of Sade.

BLESSED ETHEL

Fall Star - SPV 1/a PRODUCERS: Richard Waghorn Ethereal, moody and alluring pop goes hand-in-hand with grungy guitar out-breaks. The half-spoken, half-whispered vocals of Sara Doran fare well with the song's overall throbbing drive.

SUNSET GENERAL

Richards On His Own - BMG ehr/d PRODUCER: Nick Launay, Steve Fisk The sound patented by Ace Of Base is again present, but the melodies are reminiscent of the Cranberries and the vocals are in the best of the grunge tradition.

THE PHARCYDE

Front On The Wall - Delicious Vinyl ehr/a/d PRODUCER: Various Fasten your seatbelts as these bilingual Niggaz of Niggaz are ready to take you on a wild ride on the funk rock path. The tight drums, the psychedelic guitars and organs come to a dangerous boiling point on the first single Le Pire Et Le Meilleur. Judging from the risque trip hop of Act Up and the raw metal funk of Nigglize It!!!, they are by no means Lenny Kravitz imitators.

THE WANNADIES

You And Me Song - Mushroom/Interscope ehr/a/d PRODUCER: Nille Permed The Swedish band combine Everything But The Girl's oomph with the background vocals, scratching vinyl and plenty of weird sound bites. No matter how experimental it gets, the West Coast foursome is supremely mellow, but a strictly no gangsta affair. There is plenty of laidback radio material like Bullshit and Phrasade.

THE POSIES

Amazing Disgrace - Geffen 1/a PRODUCERS: Nick Launay, Steve Fisk US rock doesn't come more convincing than this. The band has developed into one air-tight rock machine, thanks to its new rhythm section. It still relies on catchy melody hooks, but the overall sound comes courtesy of fast, loud guitars. The uptempo, dark Hake Song features Zander and Nielsen of rock's most underrated band, Cheap Trick, whose combination of straightforward B&B and poppy melodies are reminiscent of the Police. The title track is a fast, hazy pop song with a summer feel to it—great for radio.

CRANBERRIES

To The Faithful Departed - Island a/e PRODUCER: Bruce Fairbairn Of all the directions the Cranberries could have chosen for their new album, they decided to go for the deep-end. Metal producer Fairbairn gave the album a subtle boldness, not necessarily guitar-driven but orchestral (tight drums, strings). By exploring themes such as life, war and especially death in a wide range of styles, the Cranberries have made it big in the US. Their dramatic grunge sound comes from a wide range of styles, the Cranberries have reached another level with their new album.

VASC0 ROSSI

Nessun Pericolo...Per Te - EMI 1/a PRODUCERS: Guido Elmi, Vasco Rossi! Three years after his latest album Gli Spari Sopra, Rossi has established himself as one of Italy's most prominent rock stars. His album launches into the perils of modern life. The album's title track slowly builds up into a tribute to sex, drugs and the high price you pay for them ("My problem is finding my life"). An insidious, sinister atmosphere of the Smashing Pumpkins.

BUSH

Stereotyper - Trauma/Interscope/MCA PRODUCERS: G. Langer, A. Winslow, Bush These UK alternative rockers made it big in the US first. Their dramatic grunge sound has such a sense of urgency, it takes no prisoners. Album opener Everything Zen has vocals and keyboards lacing up like Eddie Vedder, while the disciplined guitars keep him in check. The more subdued, slower Glycerine with its sad violins is also radio-friendly; its European release is accompanied by five previously unreleased tracks.

DEEP BLUE SOMETHING

Home - Ratt/Mercury/Interscope/MCA ehr/ace PRODUCERS: David Castell, Deep Blue Something Breakfast At Tiffany's, the first single, should be a huge EHR smash. It has the same up-beat, poppy sound which is the trademark of another US rock band with chart potential, The Gin Blossoms. This Texas quartet fills the framework of starry US rock an almost British feel for catchy melodies. Song For You is another fast, radio-friendly track with typical UK guitars, wavering and meandering their way through the melodies.

2 COLORS

Maybe Like You - Delicious Vinyl ehr/d PRODUCER: Andrew McColl, Jordan Warble The first single Runnin' sums up the wealth of different styles fused on this laidback hip hop album: a jazzy sax, R&B background vocals, scratching vinyl and plenty of weird sound bites. No matter how experimental it gets, the West Coast foursome is supremely mellow, but a strictly no gangsta affair. There is plenty of laidback radio material like Bullshit and Phrasade.

THE PHARCYDE

Front On The Wall - Delicious Vinyl ehr/a/d PRODUCER: Various Fasten your seatbelts as these bilingual Niggaz of Niggaz are ready to take you on a wild ride on the funk rock path. The tight drums, the psychedelic guitars and organs come to a dangerous boiling point on the first single Le Pire Et Le Meilleur. Judging from the risque trip hop of Act Up and the raw metal funk of Nigglize It!!!, they are by no means Lenny Kravitz imitators.

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Market Place

VERA BILA A KALE
Vera Bila A Kale - Arista (CD) (Czech Republic)
PRODUCER: Zuzana Navorova/Vit Sazavsky
Although sung entirely in Czech, the music featured here has a strong Latin flavour thanks to its gypsy roots. Tracks like "E Djaj Nezvati, Sako Rati and Arca Chaje" certainly wouldn't look out of place on any Gipsy Kings album. Contact Janek Jaros at tel: (+42) 2.561 8188; fax: 2.2451 0980.

JAMMAH TAMMAH
Skåbeng - Taphole/Via (CD-ROM EP) (Holland)
PRODUCER: Michel Hoogendoorn
Don't be fooled if you don't hear anything when playing the first track as it is only suitable for CD-ROM. But the other seven songs are great slices of wild Euro ska by one of the continent's leading exponents of the genre. The combination of strong material, performance excitement and a top production proves a winning one. Contact Herman Nijhuis at tel: (+31) 50.314 4110; fax: 50.314 0174.

EDDY LOUSS
Louisiana - Initial/La Bande Son (CD) (France)
PRODUCER: Olivier Bloch-Lainé
Although this Hammond organ player has jazzy roots, his music nowadays defies categorisation. After a prolonged stay in Africa he has recorded an album in New Orleans with the cream of the crop of local musicians. With the help of people such as George Porter and Brian Stoltz (both of Meters fame), Herman Ernest and Donald Ramsey (from Dr. John's backing group) and Harry Connick Jr. cohort Raymond Weber he has concocted an album which is as much New Orleans as it is Eddy Louiss. Contact Aline Claude at tel: (+33) 1.4425 7218; fax: 1.4425 7195.

MODERNAGE
Finally Good Bye - East One (US)
PRODUCER: Robert/Monk/Modernage
The first thing that comes to mind when listening to the debut of this duo is that it sounds like the best uptempo material by the Pet Shop Boys. It applies a distinctly US approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach to this type of Euro pop/dance leading to a more sturdy approach.

TAU TSA AFRIKA
A New Dawning - Music Team (CD) (South Africa)
PRODUCER: T. Mawelela
Although distinctly South African, the music by this highly-talented outfit has a lot of international potential thanks to the strong songs and clever arrangements. Most of the material has a reggae/R&B foundation with lead singer Cobo's crystal clear voice easily working its way through the musical backdrop. Tracks like Living In Africa and Paradise deserve particular attention. Contact Tracey Burton at tel: (+27) 11.485 1930; fax: 11.485 1649.

WATERS BLUE
Source - Cass (CD) (Germany)
PRODUCER: Werner Schultz
Inspired by the clear blue waters of the Indian ocean (Schulte resides in the Seychelles island group), the producer/composer found the peace of mind to come up with these 12 uplifting relaxing instrumentals. This material is reminiscent of efforts by Vangelis, Jean-Michel Jarre and Mike Oldfield. Contact Harry Serena at tel: (+49) 41 275 70 70, fax: 2175 68 44.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Raul Cairo (regular product) and Maria Jimenez (dance product) at Music & Media, P.O. Box 9027, 2006 A Amsterdam, Netherlands.

Dance Grooves
by Maria Jiménez

- ROTANE'S MIX: Velvet Rotane is not only charting in numerous countries with the highly contagious Push Me To The Limit, he is also compiler and mixer of In Da Mix (Control/Edel), a collection of 16 house and techno tracks. A tendency toward deep, moving numbers makes for a fine selection including Wink's Meditation Will Manifest, Mel O'Veen's Groove Avenue #13 and many other worthy tracks. Tel: (+49) 40 890 850, fax: 40 896 521.

- PROGRESSIVE METAMORPHIC TECHNO: White Label: Volume 3 (White Label) is a fine selection of twelve driving techno tracks. Gunhead's Exocite is a stoumer, Double 2's That Perfect Feeling incorporates flutes, didgeridoo and a positive forward vibe while Maelstrom's Chaos Engine covers the more chaotic approach to techno. Tel/fax: (+44) 81 904 1968.

- LATIN VibES: The contagious, highly rhythmic Theme From Blue Cuaraca (Red Nail/After Midnight Records) from The Innocent is peppered with Latin piano and swing. A great body moving track and mixes from Derrick Carter and Grooveyard. Tel: (+31) 20 420 7141; fax: 421 0422.

- THE DISCO HOUSE CONNECTION: Jammin' (3 Beat/ffr), the new single from The Lisa Marie Experience, is a modern electron disco track with a throbbing baseline, flashy horns and layered synths in the Bizarre Inc Remix. Disco for the 90's Jammin' is a 90's house track with remnants of disco thrown in. Tel: (+41) 181 910 5111, fax: 910 5903.

- NORTHERN ACID: Now available are Eskimos + Egypt mixes of Plastic's Communicate (MNW Sweden). This track receives four different reworkings of which the two acid techno mixes come the most recommended. Tel: (+48) 8 5413 3450, fax: 5413 0606.

- TRANCE COLLECTION: Trance Nation 86 (Club-tunes) pulls in talent from all over the world on the new three CD compilation. X-Cab, Alien Factory and Phasis highlight the first CD. Transesters, Ken Ishii and Carl Cox provide top techno tracks on the second CD, while the third CD is a megamix from Christian Linder. Tel: (+49) 40 890 850, fax: 896 521.

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

Short Takes
Compiled by Raul Cairo

- The Black Crows have already recorded 20 songs for their fourth album due out in June.
- Jeff Buckley, Bono and Michael Stipe are all featured on the new Pati Smith album expected sometime this summer.
- Therapy's new line-up after the departure of drummer Fyve Ewing will not only include new stickman Graham Hopkins but also cellist Martin McCarrick, who has played with Siouxsie & The Banshees and is currently in the studio with the Throwing Muses.
- The revised edition of the Army Of Lovers compilation Les Plus Hautes Hits contains yet another new song. The thumping dance track King Midsia is written by Ace Of Base member Jonas Berggren.
- In spite of the massive success of the album Crazyfoycool, the members of TLC are reportedly still bankrupt and all their touring and recording plans have been put on ice.
- Top rap artist/producer Dr. Dre, who has mastered the success of some of the genre's leading artists such as 2Pac and Snoop Doggy Dog, is to leave the label he founded Death Row. A dispute with co-owner Suge Knight regarding the inclusion of the Dr. Dre/2Pac collaboration California Love on 2Pac latest album All Eyes On Me is apparently the reason behind this.
- Surprising? Shortly after the farewell tour (the "last" gig took place in Buenos Aires in March), the Ramones have announced that they will tour again. They will share the honours with Soundgarden and Metallica on this years' Lollapalooza travelling festival.
### Eurochart Hot 100® Singles

**Week 16/96**

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Selling Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Children</td>
<td>Robert Miles</td>
<td>DBX</td>
<td>Gezzy Music</td>
</tr>
<tr>
<td>2</td>
<td>Firestarter</td>
<td>The Prodigy</td>
<td>XL (Perfect)/Unforgettable (EMI)</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>They Don't Care About Us</td>
<td>Michael Jackson</td>
<td>Epic/Max Music/Warner Bros.</td>
<td>Music Sales Corp. (UK)</td>
</tr>
<tr>
<td>4</td>
<td>Spaceman</td>
<td>Babyboyo</td>
<td>EMI (EMI Publishing)</td>
<td>EMI (EMI Publishing)</td>
</tr>
<tr>
<td>5</td>
<td>How Deep Is Your Love</td>
<td>Take That</td>
<td>RCA (RCA)</td>
<td>EMI (EMI Publishing)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Selling Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nighttrain</td>
<td>Kadoc - Mercury (Funky Vibe)</td>
<td>N.I.L., U.K.</td>
<td>F.</td>
</tr>
<tr>
<td>California</td>
<td>Mylene Farmer - Polydor (Requiem)</td>
<td>A.D.F.</td>
<td>F.</td>
</tr>
<tr>
<td>Let Me Be Your Valentine</td>
<td>Sting &amp; Shaggy (Warner Chappell)</td>
<td>EMI (EMI)</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Give Me A Little More Time</td>
<td>Gabrielle - Go! (PolyGram/EMI)</td>
<td>E.S.</td>
<td>E.S.</td>
</tr>
<tr>
<td>Father And Son</td>
<td>Boyzone - Polydor (Cat)</td>
<td>A.D.F.</td>
<td>A.D.F.</td>
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</tbody>
</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Selling Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>California Love</td>
<td>2 Pac feat. Dr. Dre - Island (Interscope)/WIC (Interscope)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>I'll Never Break Your Heart</td>
<td>Backstreet Boys</td>
<td>A.D.B.</td>
<td>A.D.B.</td>
</tr>
<tr>
<td>Springfield</td>
<td>X-Files</td>
<td>A.D.B.</td>
<td>A.D.B.</td>
</tr>
<tr>
<td>Soiree Disco</td>
<td>D.J. Dado - Sabretooth (20th Century Fox)</td>
<td>B.F.</td>
<td>B.F.</td>
</tr>
<tr>
<td>Paradise's Girl</td>
<td>Coolio feat. L.V. - MCA (Johete/Black Bull)</td>
<td>A.</td>
<td></td>
</tr>
<tr>
<td>Macarena</td>
<td>Los Del Rio - Seduced (Warner Chappell)</td>
<td>A.</td>
<td></td>
</tr>
<tr>
<td>Missing</td>
<td>Everything But The Girl</td>
<td>A.</td>
<td>A.</td>
</tr>
<tr>
<td>Caruso</td>
<td>Florent Pagny - Mercury (Copyright Control)</td>
<td>B.F.</td>
<td>B.F.</td>
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<tr>
<td>I Got 5 On It</td>
<td>Lutis - Virgin (Warner Chappell)</td>
<td>A.D.H.</td>
<td>A.D.H.</td>
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<tr>
<td>We've Got It Goin' On</td>
<td>Backstreet Boys - Jive (Zomba)</td>
<td>A.D.H.</td>
<td>A.D.H.</td>
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<tr>
<td>Bulls On Parade</td>
<td>DeFrank N.</td>
<td>A.D.K.</td>
<td>A.D.K.</td>
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<tr>
<td>Jesus To A Child</td>
<td>George Michael - Dick Layley/WIC</td>
<td>B.F.</td>
<td>B.F.</td>
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<tr>
<td>Don't Look Back In Anger</td>
<td>Oasis - Creation (Creation)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>Ich Fantasie Schere</td>
<td>Ich Taeo - RCA (Edel)</td>
<td>B.F.</td>
<td>B.F.</td>
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<tr>
<td>Captain Jack</td>
<td>Captain Jack - EMI (Everton)</td>
<td>A.D.K.</td>
<td>A.D.K.</td>
</tr>
<tr>
<td>Herrn Kommt Die Maus</td>
<td>Stefan Raab</td>
<td>A.R.K.</td>
<td>A.R.K.</td>
</tr>
<tr>
<td>Drill Instructor</td>
<td>Captain Jack feat. EMI (Bedroomfather)</td>
<td>B.F.</td>
<td>B.F.</td>
</tr>
<tr>
<td>Falling Into You</td>
<td>Celine Dion - Epic/Columbia (EMI)</td>
<td>B.F.</td>
<td>B.F.</td>
</tr>
<tr>
<td>Dieu M'A Donne La Foi</td>
<td>Ophelie Winter - West End (Notilo)</td>
<td>B.F.</td>
<td>B.F.</td>
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<tr>
<td>Baby Come Back</td>
<td>Worlds Apart - Polygram (Session Music/WIC)</td>
<td>F.</td>
<td>F.</td>
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<tr>
<td>Crying In The Rain</td>
<td>Crying In The Rain</td>
<td>A.R.K.</td>
<td>A.R.K.</td>
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<tr>
<td>You Don't Fool Me</td>
<td>Spandau Ballet - CBS (EMI)</td>
<td>A.R.K.</td>
<td>A.R.K.</td>
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**NEW ENTRY**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Selling Points</th>
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<tbody>
<tr>
<td>Knockin'</td>
<td>Double Vision - Pink/Interscope (Artista)</td>
<td>F.</td>
<td>F.</td>
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<tr>
<td>Too Hot</td>
<td>Coolio - Tommy Boy (Waxworlds)</td>
<td>F.</td>
<td>F.</td>
</tr>
<tr>
<td>La Terra Dei Cachi</td>
<td>Elto &amp; El Shorta Time - Pao (Acapella/Busolletta)</td>
<td>F.</td>
<td>F.</td>
</tr>
<tr>
<td>Rainbow To The Stars</td>
<td>Dune - Virgin (Warner Chappell)</td>
<td>F.</td>
<td>F.</td>
</tr>
<tr>
<td>Rame</td>
<td>Snap - Araldo (Warner Chappell)</td>
<td>F.</td>
<td>F.</td>
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</table>

**FLAT LINER**

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Selling Points</th>
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<tbody>
<tr>
<td>Nobody's Had A Future</td>
<td>No One - Virgin (A&amp;M)</td>
<td>E.S.</td>
<td>E.S.</td>
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</table>

**BEST SELLER**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Selling Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Everybody</td>
<td>Worlds Apart - Power Brothers (Copyright Control)</td>
<td>A.D.G.</td>
<td>A.D.G.</td>
</tr>
<tr>
<td>One Day</td>
<td>Sarah</td>
<td>Mariah Carey &amp; Boyz II Men - Columbia (Sony/WIC)</td>
<td>E.P.</td>
</tr>
<tr>
<td>Il Volo</td>
<td>Enrico Fossati - Polydor/EMI/London Records</td>
<td>E.P.</td>
<td>E.P.</td>
</tr>
<tr>
<td>Creep</td>
<td>Radiohead - Parlophone (Warner Chappell)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>Hey Lover</td>
<td>LL Cool J - Def Jam /Island (Polydor/Polym)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>Big Me</td>
<td>Foo Fighters - Rosserell (Copyright Control)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>Stars</td>
<td>Dubstep - Food/Polygram (Arcane/EMI)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>Megamix</td>
<td>Type-1 - Stockhamm (Not Listed)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>Stand By Your Man</td>
<td>Henri Makatsh - Matroneme (Netro)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>Take Me To Heaven</td>
<td>Baby D - Systematic (G9)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
</tr>
<tr>
<td>These Days</td>
<td>Bon Jovi - Polygram (EMI)</td>
<td>E.R.K.</td>
<td>E.R.K.</td>
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<tr>
<td>Hands In The Air</td>
<td>Music Instructor - EMI (Triple M/EMI)</td>
<td>F.</td>
<td>F.</td>
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<tr>
<td>The Grinings</td>
<td>Just D - Tordelis - Telegram (Not Listed)</td>
<td>F.</td>
<td>F.</td>
</tr>
<tr>
<td>Coming Home</td>
<td>Boyzone - Polygram (Polygram)</td>
<td>F.</td>
<td>F.</td>
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<tr>
<td>Hello Spaceboy</td>
<td>David Bowie - RCA (Opal/RSO)</td>
<td>F.</td>
<td>F.</td>
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<tr>
<td>Doh Wah Diddy</td>
<td>Fun Factory - Regular (Liberty Music/WIC)</td>
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<tr>
<td>One More Chance</td>
<td>Madonna - Maverick /Sea (Poly /143/WIC)</td>
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<td>F.</td>
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<tr>
<td>Deep In You</td>
<td>Tanya Louise - Mac-Osco (Blue Flower)</td>
<td>F.</td>
<td>F.</td>
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<tr>
<td>Where The Wild Roses Grow</td>
<td>Nick Cave &amp; Kylie Minogue - Mute (Mute)</td>
<td>F.</td>
<td>F.</td>
</tr>
<tr>
<td>Breathe</td>
<td>A Little Deepener</td>
<td>Blameless - China (Not Listed)</td>
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**LAST SONG**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Selling Points</th>
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<tbody>
<tr>
<td>I Love To Love</td>
<td>La Bouche - MCI (Warner Chappell)/FMP</td>
<td>F.</td>
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### European Top 100 Albums

**Week 16/96**

<table>
<thead>
<tr>
<th>#1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Celine Dion</td>
<td>Falling Into You</td>
<td>Epic/Columbia</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
</tr>
<tr>
<td>2</td>
<td>Take That</td>
<td>Greatest Hits 1985-1995</td>
<td>Columbia</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
</tr>
<tr>
<td>3</td>
<td>Sting</td>
<td>Mercury Falling</td>
<td>A&amp;M</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
</tr>
<tr>
<td>4</td>
<td>Oasis</td>
<td>(What's The Story) Morning Glory?</td>
<td>Creation</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
</tr>
<tr>
<td>5</td>
<td>The Beatles</td>
<td>Anthology 2</td>
<td>Apple</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>6</td>
<td>Tina Turner</td>
<td>Private Dancer</td>
<td>Mercury</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>7</td>
<td>Alani Morissette</td>
<td>Jagged Little Pill</td>
<td>Maverick/Sire</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>8</td>
<td>Radiohead</td>
<td>The Bends</td>
<td>Parlophone</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
</tr>
<tr>
<td>9</td>
<td>Skunk Anansie</td>
<td>Paranoid And Suburban - One Little Indian</td>
<td>Mushroom</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>10</td>
<td>Shania Twain</td>
<td>The Man</td>
<td>Mercury</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>11</td>
<td>The Chieftains</td>
<td>The Chieftains</td>
<td>Warner Bros</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>12</td>
<td>Peter Gabriel</td>
<td>So</td>
<td>EMI</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>13</td>
<td>Hooverphonic</td>
<td>Beau Soir</td>
<td>RCA</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<td>14</td>
<td>Coldplay</td>
<td>Parachute</td>
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<td>OK Computer</td>
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<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>16</td>
<td>Queen</td>
<td>Made In Heaven</td>
<td>Polydor</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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#### SALES BREAKERS

<table>
<thead>
<tr>
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<th>Original Label</th>
<th>Countries charted</th>
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<tr>
<td>1</td>
<td>Oasis</td>
<td>Definitely Maybe</td>
<td>Creation/Sony</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<tr>
<td>2</td>
<td>Sting</td>
<td>Mercury Falling</td>
<td>A&amp;M</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<td>5</td>
<td>Radiohead</td>
<td>The Bends</td>
<td>Parlophone</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
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<td>6</td>
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<td>Shania Twain</td>
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<td>8</td>
<td>The Chieftains</td>
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<td>9</td>
<td>Peter Gabriel</td>
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<tr>
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<td>Hooverphonic</td>
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<td>11</td>
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<td>Parlophone</td>
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</tr>
<tr>
<td>12</td>
<td>Queen</td>
<td>Made In Heaven</td>
<td>Polydor</td>
<td>UK, NL, DE, ES, IT, FR, CH, AUS, NZ, DSC, COO, BGD</td>
</tr>
</tbody>
</table>

#### FAST MOVING

- 14  Michael Bolton
- 15  Adele
- 16  The Beatles
- 17  Celine Dion
- 18  Elton John
- 19  Radiohead
- 20  Shania Twain
- 21  The Beatles
- 22  Peter Gabriel
- 23  Hooverphonic
- 24  Radiohead
- 25  Queen

#### NEW ENTRY

- 26  Michael Bolton
- 27  Adele
- 28  The Beatles
- 29  Celine Dion
- 30  Elton John
- 31  Radiohead
- 32  Shania Twain
- 33  The Beatles
- 34  Peter Gabriel
- 35  Hooverphonic

#### RE-ENTRY

- 36  Michael Bolton
- 37  Adele
- 38  The Beatles
- 39  Celine Dion
- 40  Elton John
- 41  Radiohead
- 42  Shania Twain
- 43  The Beatles
- 44  Peter Gabriel
- 45  Hooverphonic

### Chart Breakers

- **19** Michael Bolton
- **21** Celine Dion
- **23** Elton John
- **25** Radiohead
- **27** Shania Twain
- **29** The Beatles
- **31** Peter Gabriel
- **33** Hooverphonic

---

The European Top 100 Albums is compiled by BPI Communications BV © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 17 European territories.

* Recognition of pan-European sales of 500,000 units
* Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

**MUSIC & MEDIA**

AmericanRadioHistory.com
## Top National Sellers

### UNITED KINGDOM

<table>
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<tr>
<th>Week</th>
<th>ALBUMS</th>
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### GERMANY

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### FRANCE

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**EUROPEAN CHARTS - INTERNATIONAL SINGLES**

- **Top 100 International Singles**
- **Top 100 International Albums**
- **Top 100 International Artists**
Dreams—only in its first week of release—is Turner's fifth album to reach the Top 100 albums, joining such tracks as "Don't Look Back in Anger," "Morning Dew," and "I'm Gonna Be (500 Miles)." It's no surprise that the album has spent five weeks at number 1, with production from Trevor Horn, the Pet Shop Boys, and Chris Porter and Moby.

Meanwhile, at the top of the album chart Take That's Greatest Hits 1 is at number 2, snatching the award with California Love from the TROS' talk show De TV Show hosted by Ivo Niehe. Take That's Greatest Hits 1 is the top-selling album in the UK this week, with sales breaking records and entering the top ten albums in ten countries, including the US, Canada, Australia, and New Zealand. The album features hits from the group's first five studio albums, including "Shine," "Relight My Fire," and "What Do You Want From Me?"

A weekly Eurochart analysis by Ramon Dahmen

The Eurochart Hot 100 singles chart is based on a weighted scoring system, with the top 25 songs featuring Sting, Antonio Banderas, Bono and the Edge, it's no surprise that the album has spent five weeks at number 1, with production from Trevor Horn, the Pet Shop Boys, and Chris Porter and Moby.

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AUSTRIA

Music & Media Issue 14 and 16 or 17 or 18

Johan Van Achte - Producer

EHR

6 3/Vienna P

AUSTRIA

by Monday at 13.00 h. CET.

Power Play songs are

“AL.” Within each country,

Station Reports include all

“AL.” within each country,

station reports are grouped by

“AL.” within each country,

rankings and listed alpha-

rankings and listed alpha-

stations are grouped by

stations are grouped by

Power Play songs are

Power Play songs are

Producer

EHR

6 3/Vienna P

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Station Reports include all

“AL.” within each country,

station reports are grouped by

“AL.” within each country,
Before

New single available 22 April

Pet Shop Boys

Norway

Norwegian Radiostartspile & DJ

Martin Bahke - Head Of Music

Addition

Christmas Tunes: All The"S"

Marianne Flass - Head Of Music

Addition

Christmas Tunes: Happy Christmas All Around You

Mariah Carey - Always Be My

Addition

Dana Dawson - Show Me

Gloria Estefan - Reach

Bonnie Tyler - Two Out Of

Michael Jackson - They Don't Care

Mariah Carey - Always Be My"N"

Deep Blue Something - Breakfast Club

2Pac/Dr. Dee - California Love

They Don't Care About Us

Take That - How Deep Is Your Love

Gianni Togni - Cara Amore

Eros Ramazzotti - Cerca Di Tornare

Pet Shop Boys - Love

Power Play:

Marianne Flass - Head Of Music

Addition

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They Don't Care About Us

Take That - How Deep Is Your Love

Gianni Togni - Cara Amore

Eros Ramazzotti - Cerca Di Tornare

Pet Shop Boys - Love

Power Play:
### World

**Issue no. 21**

**Publication date:** May 25

**Booking deadline:** May 8

### Jazz Crossover

**Issue no. 20**

**Publication date:** May 18

**Booking deadline:** April 30

### Soundtrack

**Issue no. 20**

**Publication date:** May 18

**Booking deadline:** April 30

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### Upcoming Specials

#### Soundtrack

**Issue no. 20**

**Publication date:** May 18

**Booking deadline:** April 30

#### Jazz Crossover

**Issue no. 20**

**Publication date:** May 18

**Booking deadline:** April 30

---

### The Empire Strikes Back

A Special on the diversity of British pop music

**Issue no. 18**

**Publication date:** May 4

**Booking deadline:** April 17

For advertising details contact Ron Betist by phone: (+31) 2994 20 274 or Fax: (31+) 2994 79583
The new fax number for reporting your playlist to Music & Media is: 11 20.47 5 51

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Tel: +1-212-661.8528 - Fax: +1-212-682.0477
E-Mail: HQ@aes.org Internet: http://www.aes.org

1996 MAY 11 - 14
BELLA CENTER, COPENHAGEN, DENMARK

100th AES Convention
UK Take-Over Threat continued from page 1

Smaller radio operators fear that, if the proposals are approved, large and medium-sized radio companies will seek to acquire up to 49% of the smaller FM stations within their transmission areas, in many cases securing a monopoly of the local market.

"The smaller independent stations are nervous of the ability of the big groups to hoover them up," says one MD of a small independent station. "Some operators make too much fuss about the CRCA campaign (which lobbied for the change), because they thought with the [previous] opposition of both the government and the Radio Authority, it would have been defeated."

With the [previous] opposition changed, because they thought of a small independent station.

stations are nervous of the local market.

seek to buy-up other FM stations sized approved, large and medium-sized UK Take-Over Threat

Mee President Glenn Heffernan Senior Vice Presidents Georgina Challis, Paul Curran, Senior Writer Christian Lorenz, Brian Lister, managing director of Stray FM/Harrods, says: "Despite what is sometimes claimed, the big radio groups are highly centralised and formulaic. The industry needs the innovation and diversity which the smaller stations provide."

Moray Firth Radio/Inverness MD Thomas Pragg predicts that, if the rules are changed, the key issue will be what powers the Radio Authority is given to control change."

"It will put them in an extremely difficult position when it comes to approving take-overs, for example. The Authority will almost certainly have to make a judgement about whether there is enough commercial and programme diversity within a market to allow an existing player to purchase another station in that market. Understandably, they won't be too keen on it—they'll need to put tin hats on and take the flak that is bound to fly."

Not all the industry's smaller operators, however, are opposed to the concept of dual ownership.

"I think it is sensible not to have a rigid rules about this—it will be up to the Radio Authority to ensure that listener choice and plurality are preserved." take-overs.

New Euro Giant continued from page 1

However, two hurdles still lie in the way of the planned pan-European media venture.

"The respective boards and shareholders of both the parties still have to agree to the plans," explains Grüneock.

"We expect a decision on Bertelsmann's side within the next two months." More critical is the approval from European regulatory bodies.

"The European Union's monopoly commission has been interested in the intended merger," says Grüneock. She is confident that: "we can expect an indication of the EU's position during the second half of 1996."

UFA and CLT have been joint venture partners before. Both parties are involved in German TV stations RTL 1 and RTL 2. Bertelsmann has consistently expressed interest in a closer cooperation with CLT for the past six months.

Dornemann, the board member in charge of Bertelsmann's electronic media activities, reacted quickly to Friter's proposal for talks.

Barely a month after Dornemann led Bertelsmann into the Newco multimedia consortium with partners Murdoch, Havas and Canal Plus, he cemented the second major media alliance. According to Grüneock "the plans for the UFA/CLT merger were drafted within two weeks."

UFA and CLT differ considerably in size. CLT reported an annual turnover of DM4.2 billion for the previous business year, while UFA has an annual turnover of DM1.9 billion, including shares in associated companies.

To compensate CLT parent company Audiffina for the difference, Bertelsmann has agreed to pay DM1.5 billion.

RAI Board Resigns continued from page 1

One of the RAI's five governors Giuseppe Morello says the decision to coincide the resignations with April 21 general elections was primarily made to avoid "political manipulation" after the voting.

Moratti, meanwhile, has warned against the being transformed from an "ideal all-round public service broadcaster into a purely educational service." He was referring to proposals from the centre-left Progessive Party to remove ads from RAI's TV and radio networks and reduce its TV channels from three to two.

Moratti says that during its two-year tenure the board had transformed RAI by introducing a more market-oriented management structure and reducing its massive debt load from L1.634 billion (app. US$1.03 billion) in 1993 to L464 billion this year.

Music Control Wants French Airplay Monitoring Back

Airplay monitoring company Music Control has appointed a headhunter to hire a Paris-based GM to develop the company's dance airplay system and regain the music industry's trust. Two years ago, Control lost the contract for national radio airplay monitoring in France to Ipsos. It is understood that Control hopes to win back the deal from French music industry body SNEP when the current Ipsos deal expires at the end of 1997.

Setback For EMI Publishing

EMI's dream of pan-European mechanical royalties administration through its own independent collection agent Music Rights Society Europe (MRSE) has suffered a setback. EMI Publishing has turned the collection of mechanical royalties for EMI-published compositions on Simply Red's current album Life (East West) over to the official collection societies in Germany and Belgium. Life was the first title administered through MRSE. EMI is apparently in talks with the German GEMA and Belgian SACEM to reach an agreement on the future role of MRSE in these two countries.

"If the rules are...
## EHR Top 40

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<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>TAKE THAT/How Deep Is Your Love</td>
<td>(RCA)</td>
<td>94</td>
<td>1</td>
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<tr>
<td>2</td>
<td>4</td>
<td>4</td>
<td>Michael Jackson/They Don't Care About Us</td>
<td>(Epic)</td>
<td>87</td>
<td>9</td>
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<tr>
<td>3</td>
<td>2</td>
<td>7</td>
<td>Tina Turner/Whatever You Want</td>
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<td>3</td>
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<td>7</td>
<td>Sting/Let Your Soul Be Your Pilot</td>
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<td>5</td>
<td>9</td>
<td>9</td>
<td>Oasis/Don't Look Back In Anger</td>
<td>(Creation)</td>
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<td>6</td>
<td>8</td>
<td>8</td>
<td>Fool's Garden/Lemon Tree</td>
<td>(Intercord)</td>
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<td>7</td>
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<td>Celine Dion/Falling Into You</td>
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<td>Robert Miles/Children</td>
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<td>12</td>
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<td>14</td>
<td>&gt;NE</td>
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<td>George Michael/FastLove</td>
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<td>(East West)</td>
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<tr>
<td>(Virgin)</td>
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### Airplay Action

**EHR Top 40 commentary by Pieter Kops**

While Jesus To A Child leaves the chart after a 15-week stay, including five consecutive weeks at the top spot, George Michael's FastLove grabs the highest new entry in the EHR Top 40. Skipping the Chartbreak section completely, the new single by the outstanding British pop composer and performer kicks off at number 14. At the same time, the release also stands out as the most added record on European Hit Radio, with no less than 25 stations reporting it for the first time, obviously the hottest record on the format this week.

The funky dance track FastLove is the eighth EHR hit for Michael since the inception of the chart in December 1990. Of his previous hits, four made it to the top spot—Freedom (1991, three weeks at number 1), Toolufoo (1992, two weeks) and Somebody To Love (1993, with Queen, one week), as well as Jesus To A Child.

The new record meets with playlist response in 15 European countries—Denmark, the UK, Ireland, Portugal and Hungary standing out as most supportive with national penetration ratios of 40-100%. Spain and Germany are also worth a mention, as key stations in these territories have playlisted the track.

Looking at Michael's playlist impact from a major market perspective, the UK leads with a new entry at number 8 for FastLove, followed by Scandinavia with a debut at number 10, while in France, the previous single still chart at number 9 (see Major Market Airplay, page 31). For the full story on Michael's new material, including a track-by-track analysis of his forthcoming album Older, see our April 15 issue.

The fastest mover on the EHR Top 40 this week is Salvation by the Cranberries. During its second charting week, it leaped up 14 places from number 29 to 15 in Radio Active form, with 43 stations by its side. This roster is spread out over 14 countries and includes 20 new adds. The haunting rock song encounters particularly firm support in Italy, Poland, France, Switzerland and Germany. The current growth is largely due to new airplay in Poland, as Salvation has scored 10 adds in that country alone—50% of its total gain this week. In the Major Market Airplay charts, the song appears at number 12 in France and at number 14 in Italy.

The Cranberries have enjoyed five EHR hits before, of which 1994's Linger and 1995's Ode To My Family went highest, peaking at number 16 and 19, respectively. For the full story on the Irish foursome, see page 15.

### MOST ADDED

- George Michael/FastLove
- Grateful Dead/Weather Systems
- Paul Carrack/Slow Love
- Matt Goss/This Love Never Ends
- Simply Red/World
- Michael Learns To Rock/Close To My Heart
- Mariah Carey/Be Without You
- Presidents Of The United States Of America/Peaches
- Gin Blossoms/Follow You Down

### NEW TOP 20 CONTENDERS

- Paul Carrack/Slow Love
- Matt Goss/This Love Never Ends
- Simply Red/World
- Presidents Of The United States Of America/Peaches

### TOP 5 EHR FIVE YEARS AGO

1. Beat Happening/Bury Your Name
2. Buzzcocks/A˚void Being Born
3. The Smiths/That's Masculine
4. Simple Minds/There Is Love
5. The Smiths/How Soon Is Now
GEORGE MICHAEL FAST LOVE I'M YOUR MAN
RELEASED 22nd APRIL - THE NEW SINGLE taken from the Forthcoming Album "OLDER"
* HIGHEST NEW ENTRY and MOST ADDED SINGLE EHR TOP 40 *
Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>FOOL’S GARDEN/LEMON TREE</td>
<td>INTERCORD</td>
<td>GERMANY 84</td>
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<td>2</td>
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<td>Robert Miles/Children</td>
<td>DBX/Disorganic</td>
<td>ITALY 73</td>
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<td>3</td>
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<td>5</td>
<td>Ace Of Base/Never Gonna Say I’m Sorry</td>
<td>(Mega)</td>
<td>DENMARK 55</td>
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<td>4</td>
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<td>2</td>
<td>Eros Ramazzotti/Pù Bella Cosa</td>
<td>RadioRama/DDDA</td>
<td>ITALY 34</td>
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<td>5</td>
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<td>Michael Learns To Rock/Someday</td>
<td>(EMI-Medley)</td>
<td>DENMARK 30</td>
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<td>6</td>
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<td>Roxette/June Afternoon</td>
<td>(Zaffer/O)</td>
<td>SWEDEN 26</td>
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<td>Bel Canto/Rumour</td>
<td>(Lava/Atlantic)</td>
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<td>Zucchero/I’ll Volo/My Love/El Vuelo</td>
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<td>Masterboy/Child Of Dreaming</td>
<td>(Polyland)</td>
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<td>11</td>
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<td>12</td>
<td>Maria Glen/Also Love You</td>
<td>(Vogue)</td>
<td>FRANCE 19</td>
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<td>13</td>
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<td>Flip Da Scrip/Throw Ya Hands In The Air ’95</td>
<td>(Nightown/CNR)</td>
<td>HOLLAND 14</td>
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<td>14</td>
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<td>Scorpions/You And I</td>
<td>(East West)</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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<tr>
<td>16</td>
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<td>Penelope Houston/Sweetheart</td>
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<td>Snap/Rame</td>
<td>(Ariola)</td>
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<td>18</td>
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<td>5</td>
<td>Vaya Con Dios/Lonely Feeling</td>
<td>(Ariola)</td>
<td>BELGIUM 21</td>
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<td>Corona/Don’t Wanna Be A Star</td>
<td>(DWA)</td>
<td>ITALY 13</td>
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<td>3</td>
<td>Dr. Alban/Born In Africa</td>
<td>(Dr. Records)</td>
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<td>21</td>
<td>21</td>
<td>6</td>
<td>2 Unlimited/Jump For Joy</td>
<td>(Byte)</td>
<td>BELGIUM 7</td>
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<tr>
<td>22</td>
<td>22</td>
<td>&gt;</td>
<td>Caught In The Act/Don’t Walk Away</td>
<td>(HKM)</td>
<td>HOLLAND 10</td>
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<tr>
<td>23</td>
<td>23</td>
<td>8</td>
<td>Captain Jack/Captain Jack</td>
<td>(EMI)</td>
<td>GERMANY 12</td>
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<tr>
<td>24</td>
<td>24</td>
<td>3</td>
<td>Nina/In Her Shoes</td>
<td>(Intercord)</td>
<td>GERMANY 16</td>
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<tr>
<td>25</td>
<td>25</td>
<td>11</td>
<td>Jovanotti/O’Lombelco Del Mundo</td>
<td>(Soluluna)</td>
<td>ITALY 9</td>
</tr>
</tbody>
</table>

On The Road

The fastest mover this week’s Border Breakers —i.e. the record with the biggest chart-point gain — was Eros Ramazzotti’s ‘Più Bella Cosa’. Following its attainment of last week’s highest new entry in the chart at number 7, the newly single from the Italian crooner now climbs the top 5, pausing at number 4 with a 34-station crossover roster at its side. The song has attracted many first-time reports especially in Switzerland (five, of which four come from Gold-ranked stations), while Denmark follows with two Gold-ranked adds. Platinum or Gold stations in Germany, Sweden, Holland and Poland complete Ramazzotti’s list of newly gained supporters.

Dutch HMV signing Caught In The Act enters the Border Breakers chart at number 22 with ‘Don’t Walk Away’, the first single from the quartet’s forthcoming second album Forever Friends. The album, which will be released in Germany first (mid-May), is the follow-up to last year’s Caught In The Act Of Love, which stayed in the European Top 100 Albums for 27 (non consecutive) weeks with a peak at number 26— like the earlier album, it is produced by Steve Mac.

The new single by the Dutch/UK-originated teen act was co-written by Jochem Fluitmans and Eric Van Tijn, who are well known for their authorship of several (international) hits by Dutch acts—e.g. Mai Tai, René Proger and Linda Roos & Jessi. As well as their current Dutch hit 15 Miljoen Mensen (‘15 Million People’), which they themselves performed as Fluitmans & Van Tijn.

‘Don’t Walk Away’ is doing especially well in Germany, where it is released through Zyx. No less than eight stations in that country have reported the track in rotation, including Platinum-ranked ACE radio NKW/ Oberhausen and seven Gold-ranked stations of all formats (predominantly EHR). Switzerland’s Gold-ranked ACE station Radio ExtraBern/Bern also supports the song. In the German singles chart, it currently holds number 17.

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

The second chart, Channel Crossovers, registers the airplay penetration of UK-sourced 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 these charts are not-format specific. “Country Of Signing” is not necessarily an indication of where the artist comes from but, more significantly, where his/she is signed. An increasing number of national artists are signed to “foreign” labels and M&M wants to acknowledge the crossover impact of such deals.

The topline UK/Irish records on mainland European radio

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>8</td>
<td>TINA TURNER/WHATEVER YOU WANT</td>
<td>(FALLOrance)</td>
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<td>2</td>
<td>5</td>
<td>Michael Jackson/They Don’t Care About Us</td>
<td>(Epic)</td>
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<td>10</td>
<td>Celine Dion/Falling Into You</td>
<td>(Epic/Columbia)</td>
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<td>4</td>
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<td>13</td>
<td>Joan Osborne/One Of Us</td>
<td>(Blue Mountain/Epic)</td>
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<td>6</td>
<td>Lionel Richie/Dear Love You</td>
<td>(Mega)</td>
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<td>6</td>
<td>4</td>
<td>Seal/Bring Me Up/Longing For Love</td>
<td>(Island)</td>
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<td>7</td>
<td>6</td>
<td>Bob Dylan/These Days</td>
<td>(Mercury)</td>
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<td>Anything/Everything!</td>
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<td>Garbage/Strange Girl</td>
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<td>2</td>
<td>Cocteau/Twist &amp; Yum</td>
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<td>11</td>
<td>7</td>
<td>Alanis Morissette/You Learn</td>
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<td>1</td>
<td>Madonna/One More Chance</td>
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<td>Backstreet Boys/I’ll Never Break Your Heart</td>
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<td>Foo Fighters/Big Me</td>
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<td>9</td>
<td>Mariah Carey/Open Arms</td>
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<td>N’Sync/Teach Me</td>
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<td>Whitney Houston &amp; CeCe Winans/Count On Me</td>
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<td>Tony Rich Project/No One Knows You</td>
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<td>Red Hot Chili Peppers/Amapola</td>
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<td>Lemm Kilwatts/Can’t Get You Out Of My Head</td>
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<td>9</td>
<td>Smashing Pumpkins/Avalanche</td>
<td>(Virgin)</td>
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<td>22</td>
<td>2</td>
<td>Jeff Healey/Feeling Good</td>
<td>(Sire)</td>
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<td>23</td>
<td>23</td>
<td>&gt;</td>
<td>Gin Blossoms/Follow You Down</td>
<td>(A&amp;M)</td>
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<tr>
<td>24</td>
<td>24</td>
<td>3</td>
<td>Gin Blossoms/I’ll Hear It From You</td>
<td>(A&amp;M)</td>
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</tbody>
</table>

For all artists appearing on this chart, the Country Of Signing is U.K. or Canada or Australia.
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"BEFORE ELVIS, THERE WAS NOTHING"

JOHN LENNON

ELVIS

56

IT WAS 40 YEARS AGO TODAY, ELVIS PRESLEY TAUGHT THE WORLD TO PLAY!

ELVIS 56 CELEBRATES THE 40TH ANNIVERSARY OF HEARTBREAK HOTEL: THE SONG THAT GAVE BIRTH TO A ROCK'N'ROLL REVOLUTION, ONE THAT ENCOMPASSES ALL THAT FOLLOWED.

FORTY YEARS LATER, ELVIS 56 IS NOT JUST SOME OF THE FIRST ROCK'N'ROLL EVER MADE, BUT SOME OF THE FINEST.

HEARTBREAK HOTEL/I WAS THE ONE - REISSUED WORLDWIDE
Contains two recently discovered out takes of the original A/B sides.

ELVIS 56 - the album is released worldwide and includes: HEARTBREAK HOTEL. DON'T BE CRUEL. HOUND DOG. TOO MUCH. SHAKE, RATTLE AND ROLL. LAWDY, MISS CLAWDY and many others.
DANGER ZONE

18 TRACKS TO DIE FOR!
1. Red Hot Chili Peppers  
   Higher Ground

2. Elastica  
   Waking Up

3. Skunk Anansie  
   I Can Dream

4. Terrorvision  
   Alice, What’s The Matter

5. Faith No More  
   Ricochet

6. Garbage  
   Supervixen

7. Black Grape  
   Yeah Yeah Brother

8. Sponge  
   Plowed

9. The Charlatans  
   Feeling Holy

10. Weezer  
   Surf Wax America

11. Supergrass  
   Caught By The Fuzz

12. The Cult  
   The Witch

13. Mr Mirainga  
   Burnin’ Rubber

14. Buffalo Tom  
   Tree House

15. Dance Hall Crashers  
   Enough

16. White Zombie  
   Electric Head Part 2  
   (The Ecstasy)

17. The Fatima Mansions  
   Humiliate Me

18. Dig  
   Ride The Wave