Radio Reacts To Take That Split

EUROPE - The response of European radio listeners to Take That's much publicized break-up has been mixed—but more muted than many had expected.

Take That's German fanbase, for instance, largely maintained its composure. Indeed, German radio registered fewer calls than after Robbie Williams quit the band last summer.

The dramatic reaction of fans to Williams' departure in July (Music & Media, July 29)—which led to the setting up of a counselling line at Berlin's NRG—had left German radio well prepared for the group's split.

N-Joy/Hamburg PD Thorsten Engel says, "Because of the work we had already done on Robbie, we were able to put out a special feature on Take That within hours of the official press conference."

Industry Shock As BBC Radio MD Forgan Quits

LONDON - Liz Forgan, the BBC's managing director of network radio, has shocked colleagues by unexpectedly stepping down from the post.

Forgan, 51, was poached for a large sum from Channel 4 Television in 1993, and had served just three years of a lucrative five-year contract.

It is believed that conflicts with BBC Director General John Birt over Network Radio's budget, together with frustrations with the bureaucratic structure of the BBC, lie behind her decision to quit.

Commenting on her decision, Forgan says, "I have achieved the objectives which were set when I came, so now is a good time to bow out."

Network Radio MD was criticised by many because of her lack of radio experience, and her tenure of office has never been short on controversy.

A strategic decision to redefine Radio 1 as a "cutting edge" music station lost the station 4.5 million listeners, while she has been accused by traditionalists of taking both Radio 3 and Radio 4 down market. Additionally, her decision to sink millions of pounds of BBC money into DAB projects has also come under fire in some quarters.

BBC Network Radio's market share of listening has dropped from 45.9% to 38.1% during Forgan's three years in charge.

However, this period also saw an unprecedented growth in commercial radio, with two national stations and many new local services taking to the air.

Talking About Radio

At the beginning of February, Australian-based Broadcast Programming & Research (BPR) organised a series of presentations on radio research software in the Hotel Marriott in Warsaw. Pictured (l-r) are: (sitting) Radio RMI/Poznan chief engineer Waldemar Ilowiecki, Radio Lublin chief engineer Elzbieta Katara and Radio Bialystok programme director Krzysztof Kurianiuk; (standing) Radio Lublin sales/marketing director Grzegorz Wiejak, promotions director Pawel Widomski, sales director Cezary Stoprya, chairman Janusz Winiarski, Radio Bialystok programme director Jan Nowacki, marketing director Jerzy Kazimierczak, May Day Media director Krzysztof Soka and BPR consultant Jeremy Millar.
LIONEL RICHIE

DON'T WANNA LOSE YOU

The first single from the forthcoming Mercury CD, Cassette and DCC "LOUDER THAN WORDS"

Management: Freddy DeMann, The DeMann Entertainment Company
February is awards month in Europe. The Swedes and the Danes hold their Grammys recently, while the UK industry was out in full force last week for the Brits. The Germans are gearing up for the Echo gala, while the French business gathered at the Victoires de la Musique earlier this month. Although music awards galas are primarily set up to honour national talent, international awards are part and parcel of the shows and often draw the bigger audience numbers. Think about Bowie at the Brits and Tina Turner and Alans Morrisette at the Echo. But wouldn’t it be nice to have an award show that truly featured the best of national European talent? And I don’t mean one with a bunch of faceless Euro-dance acts, but a live show where French hip hop rubs shoulders with German alternative rock, where Swedish pop is set against Italian canzone.

At Music & Media we have our own ideas about who should be nominated for our first (fictional) Annual Border Breakers Awards (ABBAs) which could take place in Brussels under the auspices of the Council of Europe as part of the year-long Eurovent campaign by MTV Europe and sponsored by this pan-European magazine! The nominations are:

- Best Female Singer Gweneth Patti (XIII Bis, France), Rebecka Tornqvist (EMI, Sweden), Louise Hoffsten (RCA, Sweden), Mathilde Santing (Columbia, Holland), Laura Pausini (CGD, Italy).

- Best Male Singer Luca Carboni (RCA, Italy), Alejandro Sanz (Warner, Spain), Jean -Jacques Goldman (Columbia, France), Zucchero (Polydor, Italy), Marco Borsato (Polydor, Holland).

- Best Newcomer Sophie Zelmani (Epic, Sweden), Sherpas (Chrysalis, Spain), Jean -Jacques Goldman (Columbia, France), Zucchero (Polydor, Italy).

- Best Rap Act Jovanotti (Soleluna, Italy), Alliance Ethnik (Delabel, France).

- Best Dance Act Stakka Bo (Stockholm, Sweden), E -Type (Stockholm, Sweden), Roxette (EMI, Sweden), A -Type (Equinoxe, France), Sacha Dee (EMI, Sweden).

- Best Video Just D/Hubba Bubba (EMI UK press office).

- Best Newcomer Sophie Zelmani (Epic, Sweden), Sherpas (Chrysalis, Spain), Jean -Jacques Goldman (Columbia, France), Zucchero (Polydor, Italy).

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- Best Rap Act Jovanotti (Soleluna, Italy), Alliance Ethnik (Delabel, France).

- Best Dance Act Stakka Bo (Stockholm, Sweden), E -Type (Stockholm, Sweden), Roxette (EMI, Sweden).

- Best Pop Act Vaya Con Dios (Ariola, Belgium), Cardigans (Stockholm, Sweden), Loos Lane (Arcade, Holland), Ace Of Base (Mega, Denmark), Ronton (EMI, Sweden).

- Best Dance Act Stakka Bo (Stockholm, Sweden), E -Type (Stockholm, Sweden), Hit The Boom (CNR, Holland), Culture Beat (Dance Pool, Sweden), Radio Nostalgie and senior citizen’s station Montmarte FM.

- Motor Promotes Herbie's Jazz

Herbie Hancock received the German Jazz Award for sales of 10.000 copies of his 1995 album Dis Is Da Drum. Currently promoting his latest album The New Standard in Europe, Hancock stopped by in Hamburg to thank Motor Music's jazz crew. Pictured above are Herbie Hancock (fifth from right), head of motor jazz department Christian Kellersmann (third from left) and his team.

- Female Artists Rule Grammys

This was her ninth Grammy. Other winners were soul/jazz vocalist Rebecka Tornqvist, who took Best Female Artist for her second album Good Thing, and Sophie Zelmani, who won Best Newcomer. Another veteran, singer/songwriter Peter LeMarc, won Best Male Artist and rappers Just D took the Best Album award for Plast and Best Video for Hubba Babba—the only act to win two awards.

- Swedish Grammy Winners

Artist Of The Year Eva Dahlgren (BMG)
Best Female Artist Rebecka Tornqvist (EMI)
Best Male Artist Peter LeMarc (BMG)
Best Song Giselle Vennemann/Zet Varkeroot (CNR)
Best Album Just Dis/Drum (Telegram)
Best Newcomer Sophie Zelmani (Sony)
Best Video Just Dis/Drum (BMG)
Best Rock/Pop Group Kent
Best Hard Rock Fireball (Starrtrix)
Best Modern Dance Infinite Mass (Pitch Control)

- Movie Mogul Launches Record Label

by Mark Dezzanni

MILAN - Italy's largest film production and distribution company, the Cecchi Gori Group, has announced the launch of a new record label in Milan.

The new company, Cecchi Gori Music (CGM), has plans to build a roster of new artists in addition to acting as an outlet for spin-off soundtracks from its movie productions. The label will be based in EMI Publishing's Milan offices, with EMI handling A&R consultancy and administration and Sony Music Italy distributing product.

CGM's initial release schedule includes Il Mondo Di Mario Cecchi Gori a double CD compilation showcasing selections from the parent group's library of 200 soundtracks and Agitare Prima Dell'Uso a rock album by the label's first discovery, the singer/songwriter Emanuele Terzo.
**M & M NEWS THIS WEEK**

**GERMANY**

**PopKomm Joins Internet**

PopKomm has set up its own site on the Internet to gather comments and questions on the future of pop music in the multimedia age, a central theme of this year’s fair. The site can be reached under the World Wide Web address musikkomm.de/popkomm. The festival is to take place in Cologne from August 15-18.

**German Industry Appeals Against Tax Rise**

The German IFPI and the Federal Association of the Phonogram Industry have called for a doubling of sales for international product following a 1996 rise in performance taxes. Since January 1 gross takings from live concerts by foreign artists are taxed by 25% compared to 15% in 1995. The effective tax rate is closer to 31%, due to VAT and additional levies. Industry representatives are concerned that live promotion of releases by international artists will suffer from the tax rise and consequently lead to a decline in sales. In a letter to German finance minister Theo Waigel the two industry bodies appeal for performance taxes to be returned to 1995 levels.

**Motor Signs Tocotronic Licence Deal**

PolyGram affiliate Motor Music has signed a licensing agreement with the German band Tocotronic. The deal, under the label L’age D’or for Germany’s dance music channel on February 28, also ‘includes simultaneous use of music from the band’s albums, concerts and music videos’.

**JAM Creative Productions in the US**

For the first time, the jingles use a mixed Dutch-American choir.

**MCA Establishes Sales Force**

MCA Germany is to launch its own sales force by the end of the autumn. Currently, MCA accounts for the last four years at BMG, will change to MCA as head of sales. Anka will take up his new position on March 1. BMG Ariola will continue to handle manufacturing and distribution of MCA Germany’s products.

**HOLLAND**

**New Sound For Sky Radio**

ACE-formatted Sky Radio has freshened up its sound by introducing a number of new jingles, produced by Holland’s Top Format Productions and JAM Creative Productions in the US. The new jingles use a mixed Dutch-American choir.

**MCA's Sales House VAR Handles Privates**

by Marc Maes

BRUSSELS - The VAR, sales house of the state-owned BRTN radio channels, is handling national advertising for 54 private stations across Flanders.

The work with the privates, which began on March 1, is overseen by radio consultant Michel Staer. Last year, the VAR began handling advertising for the region’s commercial stations Antigoon and Go, but the new initiative means a much bigger commitment to private radio.

The move enables the VAR to offer advertisers a wider choice of advertising packages, including one that addresses the peculiarities of the pubcaster’s stations and the privates.

Radio networking is forbidden in Flanders, and the BRTN therefore enjoys a near monopoly of the radio market. The VAR, set up five years ago, not only acts as the BRTN’s radio sales house but also handles advertising on the region’s state television.

VAR managing director Wil Frison explains, ‘We received signals from the major privates to look at an alternative professional sales house. We expect that VAR’s approach will give new life to private radio advertising in Flanders.”

To ensure there is no clash between its work for the pubcaster’s channels and the commercial stations, the VAR has sealed a deal with Flemish ad company Vlaamse Radio Regie (VRR). Under the terms of this deal, VRR acts as a ‘go-between’ talking direct with each individual station on behalf of the VAR.

Frison stresses that all 54 stations working with the VAR will remain independent, running their own programmes and local advertising. ‘But if Flemish legislation ever changes to allow networking, the VRR could expand its operations to service stations and supply format and playlist information to them,” he adds.

Columbia Records in France staged a dramatic launch for the release of "Peaches," the second single from the self-titled album by The Presidents Of The United States Of America. Packages containing baskets of peaches, the single and new promotional video were delivered by "Ninja warriors" to Paris radio, TV stations and promoter Gavance Productions. "Peaches" is the single release in France, with Kity being promoted in other European territories.

**Campaining Presidents**

by Howell Llewellyn

MADRID - With March 3 general elections approaching, the tone of Spanish radio debates is becoming even more tense and acrimonious than usual.

As a result, the major news/talk nets have stepped up their daily dosage of humour. Cadena SER, Cadena COPE, Onda Cero Radio and Radio Nacional de España’s Radio 1 have incorporated sections of parody, irony and humour into their programmes.

The spots include imitating top politicians, a parody of housewives called ‘female gladiators of the home’, a programme seeking the best joke of the year, another which treats the day’s news with deliberate frivolity and surrealist interviews.

Industry insiders say the main opposition conservative Popular Party (PP) is likely to win the forthcoming elections, which would see an end to 13 years of socialist power.

Meanwhile, Radio Television Española (RTVE) has narrowly avoided a series of strikes which would have hit state TV and radio in the midst of election campaigning.

RTVE and a workers strike committee reached agreement on reinstating 13 sacked employees after RTVE had repeatedly rejected a court decision to rescind their dismissals.

Partial strikes were planned for February 19 and 20 with 24-hour stoppages for February 22 and 25.
not just a one off!

the monster hit from
london to lebanon
new york to norway
germany to japan
and
argentina to australia

uk number 1 for 5 weeks

the album out now
already charted in 8 countries across europe

music and media: ‘another hot record’

nme: ‘the album is an impressive crush of
electronics, dirty guitars and suede/bowie/queen
style pretension’

q magazine: **** ‘startlingly great, an intriguing
spread of influences’

the guardian: **** ‘momentous, adolescent and
uplifting’

the times: ‘credible and cohesive… a futuristic
vision that is more lunar-pop than britpop’

EMI
worldwide representation by clive banks for EMI
**Sweden's First DAB Channel To Air In Finnish**

by Keith Foster

STOCKHOLM - Sweden's national pubcaster Sveriges Radio is to put its plans to broadcast via DAB in action.

The new channel will be assigned, however, broadcast chiefly in the Finnish language. Around 400,000 of Sweden's population of 8.5 million are of Finnish descent or have some other tie to Finland, and Sveriges Radio has broadcast programmes for them since 1970. The new channel will broadcast between 10-14 hours a day.

Sveriges Radio's director-general Ove Joanson says the new channel will begin broadcasting on January 1 1998, in response to demand.

"Although this particular audience is not large, it is highly motivated," he says. "Our current Finnish broadcasts are carried on 20 local stations and the national classical music and talk channel P2. This way we can focus those resources on one channel."

Sveriges Radio is in the vanguard of DAB radio in Europe.

These first channels are part of a large project," says Joanson. The great advantage with DAB, apart from the excellent quality, is the fact that you can broadcast more channels in the same airspace. We will be putting our other channels on DAB too.

**Gov't, Opposition Backs SGAE Awareness Campaign**

by Howell Llewellyn

MADRID - The Spanish government and main opposition parties have gone further than ever in embracing the enterainment industry, with a public show of support for an awareness campaign by the authors' society SGAE.

The campaign was launched this year in an attempt to increase public recognition of the work done by cultural creators (Music & Media, February 10).

**Club Culture Fair Targets Trendsetters**

by Christian Lorenz

MILAN - The Rimini trade fair organisation Fiera Di Rimini is launching a new event called Nightwave 1996, aimed at consumers, artists and entrepreneurs in the international club scene.

The June 1-4 event is to highlight recent developments in music, fashion and disco equipment. Nightwave 1996 will also host the long-established Mixmag Awards and the World DJ Championship, sponsored by turntable manufacturer Technics. It is the first time in 12 years that Mixmag's award ceremony will take place outside London.

The organisers expect some 200 exhibitors to fill a total area of 30,000 square metres.

**Hamburg-based rock singer Udo Lindenberg**

Lindenberg recently signed a declaration by the German rock musician's association DRMV backing a 40% homemade quota on German radio. A: Some rock acts like Selig have become big with the situation as it is. Does Germany's rock scene really need quotas? A: I know the guys in the band. Selig has built up its audience by playing live. It had no airplay support behind it.

Q: Aren't you concerned that a quota will spawn a new generation of nationalistic and censorious spirit from the rest of Europe? A: I have to admit that I signed the declaration reluctantly. Musicians from eastern Europe have just freed themselves of a regime which told them what's fit for the public to hear. This quota issue should not install a new cultural regime.

**Lindblad Tops 20-Year Charts**

by Machgiel Bakker

STOCKHOLM - Swedish research organisation GLF has published the results of 20 years of national sales charts.

The most successful single of the past two decades is Swedish wildlife documentary presenter Jan Lindblad with his first and last hit, 1977's Shenandoah. The top album is also a surprise with Dr. Hook's A Little Bit More from 1976 topping the listings.

For the rest, the countdown consists of the usual Dire Straits and Jacksons, with the share of national talent slightly above 30%, both in the singles and album rankings.

The singles listing also includes two Dutch productions: Danny Mirror's sobbing tribute to the King, I Remember Elvis Presley (EMI Columbia, 1977) at number 32 and George Baker Selection's Una Paloma Blanca (Warner Bros, 75) at number 40.

Together with the UK (four listed) and Germany (6), it makes Dutch music the most successful European export into Sweden.

**Mercury Deal Signed**

**Club Culture Fair Targets Trendsetters**

by Christian Lorenz

**Hamburg-based rock singer Udo Lindenberg**

Lindenberg recently signed a declaration by the German rock musician's association DRMV backing a 40% homemade quota on German radio.

Q: Why do you support a German radio quota? A: Our newcomers need more support. Kids locked on punk rock who want to sing about their lives, their scene in their own language should be encouraged to do just that. I don't want to hear another band telling me 'we have to sing in English otherwise there's not a chance of us getting on radio.'

Q: Doesn't radio feature enough German-language music already? A: Only certain genres like dance and MOR pop have a chance on German radio. German songwriters should find an open ear regardless of genre.

Q: Some rock acts like Selig have become big with the situation as it is. Does Germany's rock scene really need quotas? A: I know the guys in the band. Selig has built up its audience by playing live. It had no airplay support behind it.

Q: Aren't you concerned that a quota will spawn a new generation of nationalistic and censorious spirit from the rest of Europe? A: I have to admit that I signed the declaration reluctantly. Musicians from eastern Europe have just freed themselves of a regime which told them what's fit for the public to hear. This quota issue should not install a new cultural regime.

Q: What do you see as the perfect solution? A: To resolve the issue on a voluntary basis. Radio seems to have opened up to German music over the last year. If that development continues everywhere, will be fine and won't have to talk about this quota business at all. But I just fear that it's a fad. Now it's cool to play German music because it sells, but what's going to happen next year?

Interviewed by Christian Lorenz
Joan Armatrading nominated best female solo artist at the Brit Awards '96.

New single from the album "What's inside"

"You're somebody special
Somebody who feels
You're not the first
And you won't be the last
But you are the one I'll remember."
The Power Of Love

More and more stations in the UK are swapping their traditional late night programmes for love shows. Jonathan Heasman asked leading programmers why so many of them are following this trend, and what the magic ingredients are for a really sensual love show!

Wet Wet Wet’s ‘Love Is All Around’ could easily describe the state of UK commercial radio programming in the mid-90s. Once shyly tucked away on late Saturday nights, three or four hours of love shows were increasingly appearing seven nights a week at many stations, not to mention the ever expanding number of ‘love breaks’ programmed during daytime output. The 30-station GWR Group, for example, has just introduced a new nightly love show on its network of FM stations, while London’s 958 Capital FM now features a 10.5-minute ‘love’ sequence during all its daytime programmes.

Steve Power, programme controller at Brighton’s ACE formatted Southern FM, admits that his decision to programme a daily love show was originally borne out of necessity because of personnel changes at the station. The presenter we wanted to use [Ambrose Harcourt] was very much associated with love shows. We felt that the format worked well, so we decided to extend it to weekdays.

The move paid spectacular dividends for Southern FM, which saw its previous late-night audience more than double from 12,000 to 26,000. “Our late night show is particularly popular with 15-24 year-olds,” says Signal 1 programme director John Evington, “but I know that large numbers of men. Our love show is particularly popular with 15-24 year-olds,” says Signal 1 programme director John Evington, “but I know that large numbers of men.

Southern FM’s Steve Power agrees, “On BRMB’s late show, after much programming three solid hours of love songphone-ins, audiences have more than doubled since upbeat dance music was replaced by two years ago by the ‘Late Night Love Affair’, which runs every night between 23.00 and 00.30.”

Red Dragon FM/Cardiff, meanwhile, scooped the highest market share in the country for a late night programme when their ‘Late Night Love Songs’ feature was introduced in 1992. Red Dragon found that the listeners’ letters about this part of the show was so popular that they have now introduced a special ‘sex problem’ phone-in on Sunday nights.

In Manchester, Key 103 programme director John Dash (who, in his previous job, introduced the late night love programming on Red Dragon FM) believes that it is the intimate nature of love shows which makes them so popular. ‘It’s one-to-one radio’, he comments. ‘Listening to the radio late at night is a far more intimate experience; people tend to listen on their own in quiet and restful surroundings—it’s the listening to Radio Luxembourg under the bedclothes syndrome.’

Dash is now hoping to repeat his success in Manchester by making Key 103’s late night ‘Quiet Storm’ music feature more love orientated, with a greater number of ballads and some listener participation features.

The traditional perception is that love shows are more popular with the female audience, but while ratings figures bear this out to an extent, the programmes also clearly have an appeal to large numbers of men. ‘Our love show is particularly popular with 15-24 year-olds,’ says Signal 1 programme director John Evington, ‘but the male/female ratio is actually very evenly matched.’

Graham Torrington, presenter of the GWR network’s ‘Late Night Love Songs’ show, is something of a love show veteran, having presented BRMB/Birmingham’s ‘Romantica’ show throughout the 80s and early 90s. ‘I know that a lot of guys don’t like to admit they listen to it,’ he says, ‘but I know that a large numbers of them do, particularly unattached men in their early 20s who are hoping they might find romance through the show.’

Southern FM’s Steve Power agrees, ‘Blokes don’t like to admit that they have a fairly high female audience. “The presenter normally bears this out to an extent, the programme is extremely popular with 15-24 year-olds.”

What are the ingredients for a good love show? “Personally, I think that the music is so strong it largely speaks for itself,” says Signal 1’s John Evington. “But I must sound real—not just a voice on a stick. The sort of voice that sounds like it consumes large quantities of brandy every day!”

Southern FM’s Steve Power believes stations who hire very young presenters to host their love shows could be making a mistake, particularly with the female audience. The presenter must have relatability, and must sound like they are old enough to have been in love before.

Power believes that the on-air image of his love-show presenter is also extremely important. ‘To the girls, [Ambrose Harcourt] is Mr. Silky Smooth, the big guy with the sexy voice. The guys also admit they hire him because they perceive him as the guy who gets the girls.” Indeed, Power is so protective of Harcourt’s ‘Mr. Love’ image that he now refuses to let him present any other shows on the station, fearing that such a move would dilute his image.

Some programmers, however, express concern that playing three hours of non-stop love songs every night of the week could ‘burn’ both the records and the love show concept itself. At Oxfordshire’s Fox FM, managing director Mark Planagan sees the dangers. ‘Unless they [the love songs] remain a separately branded novelty, I think the effect will be lost.’

Fox FM’s Mark Planagan, ‘Unless they [the love songs] remain a separately branded novelty, I think the effect will be lost.’
Overnight Success

The radio medium is traditionally at its most intimate late at night. But what sort of programming do listeners want to hear? Robert Tilli and Mark Dezzani report on the different night-time approaches of leading stations in Holland, Italy and Germany.

In Italy, night-time listening is enjoying a popularity not seen since the mid-70's, when commercial radio proliferated in the newly deregulated media landscape. Gigi D'Ambrero fondly remembers the early days of night-time programming at one of Italy's first major commercial stations, Radio Milano International (now known as 101 Network).

"Back then there was very little competition," he recalls. "Apart from state broadcaster Rai's two television channels, which were very staid, commercial TV had yet to make an impact. The new radio stations found that they had enormous evening audiences—for a while we had our biggest audience of the day in the evenings. National personalities such as Claudio Cecchetto and Gerry Scotti made their names presenting evening shows on 101 Network, with Cecchetto's dance music show helping to popularise the modern dance music in this country."

But by the early 80's, when Italy's commercial TV stations began forming national networks, radio's night-time audiences had more or less dissolved. So even the major stations resorted to automated music overnight, or repeated programmes from the daytime.

Luca Viscardi, PD at the Bergamo based EHR network RTL 102.5 Hit Radio, claims that his station was one of the first to reverse the trend and recognise the potential of cultivating a large overnight audience again. "Italian radio had written off the evenings because of the dominance of TV. We were the first network to broadcast live 24 hours a day, and to maintain a constant news service giving round the clock coverage. We have always treated overnight as an extension of our daytime schedules, although in the early evenings we focus on a young audience with the pop/dance show 'We Can Dance'."

Viscardi adds that listener participation features are particularly popular during the night. "Our evening ratings peak noticeably at 21:30 and 22:30 when we broadcast '15 minutes of love,' he reports. During this spot, a heartbroken listener appeals to his/her lover to patch up their broken relationship. Alternatively, a besotted listener greets the object of his/her desire over the airwaves. The presenter then tracks down the "other half" of the romance, and solicits their response on the air. "It makes for intriguing listening," he admits.

Viscardi says that he aims to keep Hit Radio sounding fairly up-tempo right through the night. "We reckon that most overnight listeners are not insomniacs, but are more likely to be night-shift workers, so much of our programming in the early hours features phone-ins and humour with Alberto Bini's Crazy Club and the satire of Fausto Terenzi."

Meanwhile, Italy's adult-orientated 101 Network and Radio Monte Carlo are competing head to head with traditional laid back presentation and jazz flavoured music. "For us, night times are an opportunity to endorse the image of the station and to underline the difference between us and the other network, which are all too often too (musically) similar," comments Luca Dandoni, presenter of the "Philip Morris Sound" every night between 20:00 and 21:00 on Milan's 101 Network.

Sponsored by Philip Morris tobacco, the show focusses on the burgeoning global scene, linked with acid jazz and dance-oriented funk and R&B genres. "The Philip Morris Sound" is followed by a new music programme, "The Wave," from 21:00 to 00:00. "These specialist music filters down into our daytime schedule, which we feel differentiates 101 Network from our competitors who stick to the classic EHR and ACE formats," says Dandoni.

Monte Carlo Nights, first to reverse the trend and recognise the potential of cultivating a large overnight audience again. "Italian radio had written off the evenings because of the dominance of TV. We were the first network to broadcast live 24 hours a day, and to maintain a constant news service giving round the clock coverage. We have always treated overnight as an extension of our daytime schedules, although in the early evenings we focus on a young audience with the pop/dance show 'We Can Dance'."

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Singles

**CYPRESS HILL**

Illusions - Ruffhouse/Sony d
PRODUCER: Muggs

Delving deeper and deeper into Asian mysticism hasn't exactly heightened Cypress Hill's radio-friendliness, but innovation is their game. A slo mo groove, hashback vibraphones and guitars quietly whispering in the background can't hide the fact that Cypress Hill is still one angry bunch. Nobody likes to see their illusions shattered. The less heralded Horaceford Instrumental is the work of a genius.

**JIMMY BARNES AND THE PILGRIMS**

Come Undone - Mushroom/BMG r
PRODUCERS: J. Barnes, the Pilgrims

Hot on the heels of a successful MIDEM appearance, the Australian rocker and the Dutch Pilgrims have teamed up for a new version of Barnes' original. The Pilgrims down-to-earth rock is a perfect match for Barnes' gravelly voice, which is best known for its ear-tickling EHR appeal, but the overall sound is stark, experimental and earthy vocals all have their own place in the mix. Although poppy to the core, this midtempo acoustic tune has a weird edge. Its production is so bare, that the tam-tars quietly whispering in the background can't hide the fact that Cypress Hill is still one angry bunch. Nobody likes to see their illusions shattered. The less heralded Horaceford Instrumental is the work of a genius.

**BRANDY**

Sittin' Up In My Room - Arista ehr/ace
PRODUCER: Babyface

The assembled talent on the "Waiting To Exhale" OST is stunning. The youngest kid on the block is Brandy, a smooth -voiced soul and gives it a trade-

**MARIAH CAREY**

Open Arms - Hoffman/Sony ehr/ace

A cover song from Journey, the third single from the Dreamday album is another winner from the Carey team. She dips the rock ballad into pure honey-voiced soul and gives it a trademark twist by sliding up and down her vocal range.

**NICK CAVE AND THE BAD SEEDS & PJ HARVEY**

Henry Lee -VOA
PRODUCERS: Nick Cave, Bad Seeds

Aptly naming his album after the god of theft, Sting has "stolen" from gospel, jazz, and soul, giving it a new life. He even puts down those homies in his loose ensemble. V is a cheerful hybrid of Byrdy-tune with rock under tones, while the ballad He's A Dick rambles along with its memorable lyrics. Nowhere Bound is one of the strongest rock tracks, with the firm signature of Soul Asylum guitarist obviously present.

**MARTA SEBESTYEN**

Kisnet - Hannibal/Rykodisc
PRODUCERS: N. Parov, M. Sebestyen

Formerly known for her blood-curdling Transylvanian chants, Sebestyen has opted for a more eclectic approach on her latest solo album. With her crystal clear voice she flows easily from Irish folk to Greek laments (Leaving Derry Quay I Eleni). In Hindi Lullaby she "borrows" Spanish guitar and an Irish tin whistle. The result is not a mess of hodgepodge world music snippets, but an investigation of the soul of music, whether it's from her native Hungary or from Tar taran.

**SPEECH**

Speech - Cootempo/Chrysalis ehr/ace/d
PRODUCER: Speech

While US rappers from both coasts focus on guns and loss, Arrested Development founding member Speech explores the joy of life. He even puts down those homies in Improgated Bid Tid Bits Of Dope Hits in which he pays respect to Public Enemy, Joni Mitchell and Prince. The cheerful melodies of Ask Somebody Who Ain't have ear-tickling EHR appeal, but the overall sound is stark, experimental and earthy vocals all have their own place in the mix. Although poppy to the core, this midtempo acoustic tune has a weird edge. Its production is so bare, that the tam-tars quietly whispering in the background can't hide the fact that Cypress Hill is still one angry bunch. Nobody likes to see their illusions shattered. The less heralded Horaceford Instrumental is the work of a genius.

**ALBUMS**

**DEEP PURPLE**

*Purpendicular* - RCA
PRODUCERS: Deep Purple

After taking Dixie Dregs/Kanas guitarist on board in 1994, Deep Purple has stubbornly refused the "old dinosaur" status. The new album is shining with rejuvenation, as proven by the energetic Vanois: Ted The Mecanic, which sounds like a cross between the Golden Ear ring's Radar Love and the mean, dirty southern rock sound of Lynyrd Skynyrd. Deep Purple has gone back to its R&B roots, although its trademark psychedelia pops up on Soon Forgotten.

**GOLDEN SMOG**

Down By The Old Mainstream - Rykodisc
PRODUCER: J. Buncherry Lane, Golden Smog

Whoever dedicates an album to the Highwaysmen must understand the joy of a collection of musicians hanging around and recording some stuff. Two former Jayhawks, members from Soul Asylum, Wilco and assorted country-rocker forms the loose ensemble. "V is a cheerful midtempo Byrdy-tune with rock under tones, while the ballad He's A Dick rambles along with its memorable lyrics. Nowhere Bound is one of the strongest rock tracks, with the firm signature of Soul Asylum guitarist obviously present.

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**LOU REED**

Set The Twilight Reeling - Warner ehr/ace/d
PRODUCER: Lou Reed

Although Reed is obviously fascinated by lo and hi fi technologies, he has never sounded more warm-blooded. Trade In is a stunning ballad with Fernando Saunders' breath-taking fireless bass, which reappears on the funky, up-to-ny MJC Man. Sex With Your Parents (Motherfucker) Part II and Egg Cream are hilarious returns to Reed's old-three chord rebellion. More melodic are The Proposition, The Adventurer and the album's title track. His poetic introduction makes for a couple of real gems on every Reed album. Only real artists combine drama, humour and observations from daily life in such a way it goes straight to the heart.
Miles Favours Symphonic Trance Over Fast BPM's

by Mark Dezzani

MILAN - A classical pianist turned DJ/producer is storming European clubs and radio playlists with a minimalist 'fin de siècle' instrumental dance anthem celebrating peace, love, unity and the future represented by Children. Roberto Milani a.k.a. Robert Miles' emergent hit was at the centre of a licensing battle when dance label executives recognised a potential global smash in the production's simplistic haunting melodic hook.

Miles explains how Children travelled half way around the world before storming the European charts. It travelled half way around the world and haunting melodic hook.

The new video is fantastic and debuts on ITV's Chart Show on February 17. The video features a child driving a car in several time scales, cutting between the car and the scenery it's driving through.

Describing his opus as "symphonic trance," Miles says it was inspired by what is known in Italy as the "Saturday Night Massacre." Spaced out teenagers high on clubbing, alcohol and drugs are regularly wiped out in high speed motorway accidents. "The Mammals Against Rock organisation wanted to shut down clubs by 02:00, and my response was to write Children. A new Italian music scene was born out of the reaction against the frantic BPM's of hard-core techno. We produce a type of dance music which is instrumental, more laid back and melodic," says Miles.

Deconstruction's Stevens says that London dance station Kiss 100 played an important role in launching Children in the UK. "They have been using it on station promotions, which has helped." Kiss 100 head of music Simon Saddler says that Children has been A-listed for three weeks and has received occasional plays since the beginning of this year. "It works well on radio," he states. "Listener feedback has been positive. Every Friday morning we invite listeners to call in and we have had a lot of inquiries about the single. However it's the type of record that doesn't have the same impact on radio as it has in clubs, where it is massive." Dutch pubcaster Radio 3 DJ/producer Tom Bloemberg daily NPS programme "Kort En Kljin" agrees with Saddler. "It is a power play on Radio 3 which means it gets played 4-5 times a day. The dance music we play is usually more up-tempo, but this record's texture is more ambient and flowing which helps it stand out.

In Miles' homeland Italy, his debut has been at number 1 for four weeks. Kiss Kiss FM/Naples new music director Fabrizio Fiore says the station has stayed with the record since its early days on the dance circuit. "We have been playing it for two months, and it is now on heavy rotation. It is very different from the typical dance release—with an ambient new age feel for the '90s. It is very flexible, the type of record that we can play in the morning drive, in the afternoons or late at nights." Miles has prepared a follow-up single entitled Fable and an album is due for release this summer. "We are waiting for the clamour around Children to die down a little before we release the follow up," says Miles.

Flower Power Singer Back In '90s Limelight

by Marc Maes

BRASSCHAAT - US singer/songwriter Melanie Safka had a string of late '60s hits like Beautiful People and What Have They Done To My Song, Ma?. In 1989, she penned the Emmy Award-winning song The First Time I Loved Forever for the "Beavis And The Beast" score and two years ago she released her 26th album, the double compilation Silver Anniversary. Now she's back in business with her song Lay Down (Candles In The Wind) recently covered by Max Sharam and Ké, and a brand new album Old Bitch Warrior on the Belgian Creastars label.

To see how this is happening is fantastic—not only business-wise but also artistically—a Belgian independent picks up US flower-power star Melanie to record her first new studio album in ten years," says Creastars Europe co-founder and artistic director Peter Vanderhallen, describing the European release of Old Bitch Warrior.

Creastars Europe's involvement with Melanie started with the signing of the duo Pop In Wonderland (singer Meredith and songwriter Rudolf Hecke) in the hope of introducing a hippie feeling to the '90s. "When we sat down to discuss the track selection for their new album we had seventy songs and one cover to choose from," says Vanderhallen, "and this one song was Melanie's Beautiful People." She even decided to join the duo for their version of her song, which was a big success in Belgium.

Then Creastars signed a licensing deal for a live album by Melanie. "But then her husband/manager Peter Schekeryk sent us demos of new songs and we decided to close a deal for a brand new studio album (Old Bitch Warrior) which was recorded and mixed at Sweetfish Studios in New York," explains Vanderhallen.

The first single, Rock In The Road, was released last summer in Belgium, while the album was presented to BMG-affiliates across Europe. Old Bitch Warrior has been released in Holland, Germany, the UK and Scandinavia. Vanderhallen is convinced that Melanie's beautiful renditions of '60s and '70s classics like Candles In The Rain, Ruby Tuesday and Look What They Done will provide an added value to the album. Melanie will fly over on a regular basis to do radio and TV promotion for the album.

Vanderhallen says both the UK and Germany are key territories for Melanie. Old Bitch Warrior has been incorporated in BMG Germany's mid-price budget campaign, "STOP." "We consider Old Bitch Warrior a long-life album," says Vanderhallen, "and we expect things to happen when Melanie kicks off her European concert tour in April, with countries like Holland (seven shows), Germany (18 shows), Switzerland, and Austria already confirmed."

After being discovered on a Polish TV show, Justyna Steczkowska was asked to be the Polish candidate for the 1995 Eurovision Song Contest, where her single Sama proved a little too off-beat for the jury. Her clear, dreamy vocals have, however, earned her two nominations for the upcoming Fryderyk Awards—Best Video Clip and Song Of The Year. Pomaton EMI product manager Aleja Leksynska has high hopes for the talentante debutante. "It's a strange situation: she's popular without even knowing Europe's involvement. She's known for her music in Poland, but she's still a mystery in Europe," says Leksynska. After hearing Sama, she was instantly convinced that the Polish song would win the contest. "It's a strong, beautiful song, and it's different from anything else I've heard," she says. "I'm sure it will do well in Europe."
**Market Place**

**TWEETTY**

- **So Cool** - SPOR (Iceland)
  - PRODUCER: Thórvaldson/Gylfadottir/De Feyter
  - Pulselating synthesizers provide the backbone of this irresistible dance tune, which also boasts a very strong hook. The crystal clear voice of Andrea Gylfadottir carries the song very well and a wide range of remedies ensures a broad appeal. Contact Steinar Berg Isléifsson at tel: (+31) 824 80 8188; fax: 20.420 8212/688.

**UNUN**

- **Super Shiny Dreams** - Bad Taste (CD) (Iceland)
  - PRODUCER: K. Thomas/J. Johansson
  - This album is loaded with material so catchy it's frightening. This doesn't necessarily mean that this is perfect mainstream fodder as this highly creative outfit is mainly inspired by left-of-centre acts. Especially prominent are the B-52's (I See Red, Blue My Nose) and Sonic Youth (Ve La Gommesi). Contact Asmundur Jonsson at tel: (+384) 5513 7377; fax: 5513 737.

**JAUNS MENESS**

- **The Best Of - SWH L&M (CD) (Latvia)
  - PRODUCER: Mielavs/Sola/Rubens/Timrots
  - 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 Real Cairo (regular product) and Neo Miami (dance product) at Muxic & Media, PO Box 9021, 1006 LA Amsterdam, Netherlands.

**LAGONY**

- **Lagony - 13/Illis Bis (France)
  - PRODUCER: Lagony/Phil Auray
  - Aggressive hardcore along the lines of Fugazi captures the spaced-out metal of Screaming, Trees often leading to an alienating effect. The group also knows how to write good songs like Dichotomie, Dead Calm Day. So much so that one wonders what its first-length effort will bring. Contact Oriane De Torey at tel: (+31) 4212 5289/82; fax: 14212 5283.

**AL LANCELOTTI**

- **If I Kiss You In The Morning - Clear Pond (US)
  - PRODUCER: A. Lancelotti/David Anthony
  - Fortified by a massive hook, this lush ballad is tailor-made for the ACE/MTV format. As Lancelotti's clear soprano carries the song very well it could become a radio hit. Contact David Anthony at tel: (+1) 505 474 1353; fax: 504 474 7344.

**LOVE DECADE**

- **Is This A Dream?/So Real (Remixes) - A-TW (UK)
  - PRODUCER: P. Gill/Sunshine State/Love Decade
  - The original versions of these tracks were perfect among the biggest club anthems of the early '90s house era. Due to continuous demand and the fact that a good tune stays good they have been beefed up and sound even better than before. Contact Bob Currimbhoy, Chantal Andrews or Russell Cook at tel: (+44) 141 498 0788; fax: 141498 3755.

**QUISSHA PARADOX**

- **World Of Worlds - A Unified Field Theory - Po Tolo (CD) (US/Holland)
  - PRODUCER: Mark Stickman/Uffer Bros
  - Disturbing and mutant blues tracks such as When We Dream, Fire And Water and Journey To The Unknown are just a few examples. Contact Andy Vialle at tel: (+31) 20 629 8198; fax: 20 629 8212/688 0683.

**TIEDO & PLAN K.**

- **Soul Jet - Melista (CD) (Holland)
  - PRODUCER: Tiedo & Plan K.
  - A great singer whose voice covers the middle ground between Jeff Buckley and David Byrne. The largely folk-oriented material is played with zest, and David Byrne. The largely folk-oriented material is played with zest, while he doesn't shy away from oriental and jazz influences. Some of the most memorable tracks are Memory Lorder, As I Was Given The Details/At Last. Contact tel/fax: (+53) 5109.32 109 or Mark Scheffer at tel: (+31) 50.525 1283 or Tiedo Groeneweld at tel: (+31) 50.827 8632.

Music & Media will dedicate a special feature on the Icelandic marketplace in next week's issue.

**Dance Grooves**

*by Maria Jiménez*

- **FUTURE BLEND: Decoding The Hacker Myth (Hartford, Connecticut)**
- **QUOISHA PARADOX: World Of Worlds - A Unified Field Theory**
- **AL LANCELOTTI: If I Kiss You In The Morning - Clear Pond**
- **LOVE DECADE: Is This A Dream?/So Real (Remixes)**

**Short Takes**

- **A new Spin Doctors album could be in the stores soon. The first single will be You've Got To Believe In Something (Epic).**
- **German dance artist B.G. The Prince Of Rap, who has enjoyed chart success on both sides of the Atlantic, is returning to the scene. The first single Stomp (Dance Pool) is a cover of the Brothers Johnson 1981 smash. The album, which is not completed and titled yet, is scheduled for release sometime in March.**
- **After a lengthy absence ZZ Top (pictures) has surfaced again. A new song, She's Just Killing Me, is due out on Reprise in March.**
- **A Wolf's comeback album should be out on Reprise in March.**

**MUSIC & MEDIA 49 MARCH 2, 1996**
THE FIVE OF US ARE MAKING INCREIBLE MUSIC TOGETHER” ROGER GLOVER

"GUARANTEED TO WOW PURPLE’S MUSO AUDIENCE" GUITAR

ON TOUR IN EUROPE

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http://www.fsl.com/purple/
Holland's Fast-Moving Indies

Promotion of locally-signed talent abroad is essential for Dutch independents that want to compete on the international market. And while establishing an artist is no easy task at home or abroad, a healthy indie scene is nevertheless, not only surviving, but flourishing in Holland.

by Maria Jiménez

ACCORDING to the NVPI, the Dutch affiliate of the IFPI, independent labels account for some 23% of the total turnover in Holland, not including Arcadia’s sales— as it is counted as a major. From metal group The Gathering (Rough Trade) to pop dance act T-Spoon (Ala Bianca), Holland’s independent scene is producing a solid and varied array of talent.

Touring Boosts Growth

The development of this talent and the commitment of record companies are crucial in establishing local artists who can keep the music scene thriving. For the maturation of rock, jazz and, more recently, electronic dance acts, touring the live circuit is valuable. “It is very important that an artist pays his dues in performing live as much as he or she can. That’s the best artis compensate for by the enthusiasm of the artist, the energy and flow of the music and the audience’s openness to getting swept up in it along with the artists themselves.”

At Play It Again Sam, one of the top Dutch independent distributors of electronic music, Dutch artists such as Speedy J and Ebo Man are given the opportunity to grow as performers. We develop (artists) for the live scene,” explains Corné Bos, A&R and label manager at electronic dance label Prime/Plas, “and we work closely with agents and important venues. Album development is also important.”

Local festivals have proven to be useful in establishing some indie groups within Holland. For example, at the Noorderslag Festival, a traditionally rock-oriented event which has expanded over the past few years to include electronic music and hip hop, Dutch acts like The Gathering, rock act Crapjam and Ebo Man were all exposed to a larger audience. The rewards reaped are increased interest from venues, programmers and the media.

Media Fosters Image

In addition to artist development and touring, media attention plays a vital role in establishing an artist in Holland, at least if the goal is to enter the charts. The music print press from Oor and Opus remains influential. Good reviews arouse radio’s interest and can translate into nationwide airplay. Public station Radio 3 and commercial outlet Radio 538 are two of the larger and more influential pop stations. The expansion in Dutch radio, with young stations such as Hilversum’s alternative Kink FM and Amsterdam’s NEW Dance Radio, has created more opportunities for airplay. These stations, focusing on formatting offers the public more specific programming, and record companies can also directly reach their genre target group. However, in the case of Kink and NEW Dance, the audience is limited to cable listeners.

Music shows on Dutch TV are limited, but video clips are increasing in importance. Last May the first Dutch video channel, The Music Factory, began broadcasting. Presented in Dutch, playing more Dutch videos than MTV Europe, and serving as a second viable video outlet, The Music Factory has given record companies another outlet for videos of local artists.

Although TMF is not yet available nationwide, it is available on or being added to many cities’ cable packages across Holland. In addition, The Box, a US interactive video channel now available in a handful of Dutch cities, offers several Dutch videos in their wide selection of mostly US, UK and European clips.

Beyond The Borders

Once a Dutch group has been put through the wringer of artist development, touring and media attention at home, it is time to start promotion across borders. “What did the band achieve in Holland?” is the first question a foreign booking agent or potential licensee will ask, according to Jos Haijer, Tophole/VIA label manager. But he is quick to add, “On the other hand, there are many bands who were successful first abroad for instance Burma Shave (who were picked up by Squatt/Sony France) and later got recognition in Holland.” Current priorities for Tophole/VIA both at home and abroad include Crapjam, ska act Jamaah Tammah and mellow rock act Violet Blue Flames.

For many Dutch labels success does not necessarily have to begin at home. An artist like house and trance producer Patrick Prins (The Ethics, Castle Trancello) sometimes releases his singles first in the UK. His label, Movin’ Melodies, as well as several Dutch dance labels such as DJAX and Outland, have strong reputations abroad and can depend on immediate export sales.

At ID&T, home to among others hardcore act The Dream Team and happy hardcore act Critical Mass, sales and marketing director Robert Verkerk comments, “We indeed build artists’ careers in Holland first, but can’t help that their Dutch success immediately effects their international careers.” Critical Mass’ new single has just gone Top 20 and continues to climb. “The international market for this kind of music is growing very fast,” asserts Verkerk. “Worldwide, people are picking it up, and it’s acts like this that make it easier for us slowly to introduce the other more underground styles in dance music we have.”

Henri Lessing, MD of Ala Bianca Records which signed pop dance act T-Spoon and soul R&B singer Farida (formerly of Quazar
Indies Strength In Speed

Being independent generally means more flexibility in attaining releases in foreign countries. According to Joop Gerrits, president of AAMI, a company which has made foreign licensing deals for Movin' Melodies (among others), "The majors, sitting in their ivory towers, are not able to follow trends and make a decision in an hour. The indies do!" Verkerk at ID&T shares the view of strength in the independent realm. "The worldwide denial of this Dutch-originated music [hardcore and happy hardcore] by major companies gave smaller independents time to grow and gain knowledge about the business. That is why nowadays most trend-setting artists have exclusive artist agreements with an independent label. For example, Thunderdome and Happy Hardcore are Holland's most successful compilations in this field today."

At Ala Bianca, which closed a distribution deal for Benelux with BMG at the end of last year, Lessing sees potential in working with majors as well as indies. "Cooperation with the major companies can create an optimal situation—the fast and more personal approach of the independents and the big machine of the majors. The best of both worlds." Fast action has meant a great deal at Van Records, one of Holland's top rock indie labels. After only one year of giving its acts an international push, it has closed deals for most of Europe and North America. Yet this is just the beginning. International and licensing manager Wim Reijnen says, "We realise it sometimes takes three-four years to break an act nationally, so it may take at least the same time internationally." Van is focusing on "long term development where help from the manager, agent and publisher is important." The company has brought The Pilgrims and Shine into the international arena via a highly successful showcase at MIDEM and will bring Thundering Hearts to SXSW (South By Southwest) in Texas in March.

The value of such conferences and their usefulness as tools for international promotion is a matter of opinion. According to PIAS' Bos, "For an act to perform for an industry audience is humiliating, but the conferences are an opportunity to talk to 15 people from 15 different parts of the world about your artists." Artists from Munich Records have performed at both PopKomm in Germany and SXSW in Texas. Munich's Matthijssen concludes, "SXSW brought us and The Prodigal Sons some good future contacts, but PopKomm did not." The success at SXSW was evidently worthwhile since Munich has recently opened a new office in Texas and will be sending the Beets Brothers to perform there this year.

"Conferences are becoming less important, but you still have to be there," says Dureco general manager Arthur Praet. "Festivals such as Printemps de Bourges are helpful." In April, p-funk act Gotcha! will be performing at this festival in France. Gotcha!, rapper Shy Rock and R&B act Mai Tai are all priorities for Dureco and a part of the new rising trend of urban music in Holland.

New trends, new artists, new styles and a spectrum of local talent are keeping the Dutch independent scene moving forward. Dance is Holland's strongest musical export today, but the upcoming rock and urban sounds are gaining ground. As artist development begins to play a larger role and the opportunities for media exposure continue to increase, Dutch artists are given a better chance for national success. And while Dutch companies are putting more effort into international exploitation, the likelihood of hearing more Dutch music abroad is increasing.

### Technohead

**New Single from Technohead**

Available March 13

The Netherlands

Germany

Austria

Belgium

Ireland

United Kingdom

I WANNA BE A HIPPY

The Netherlands

February 1996

Two #1's IN SIX MONTHS

**TWO #1's IN SIX MONTHS**

The Netherlands

#1

Germany

#1

Austria

#6

Belgium

#1

Ireland

#3

United Kingdom

#1

**Party Animals**

**Happy Birthday**

**Happy Hearts**

**Thundering Hearts**

**TWO #1's IN SIX MONTHS**

License requests should be sent to the attention of Marcus Turner

Fax: 31 (0) 20 640 6126
Tel: 31 (0) 20 656 6666
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<th>Week 9 9/96</th>
<th>Title</th>
<th>Artist</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SALES BREAKER</strong></td>
<td>4</td>
<td>The Prodigy</td>
<td>B.D.R.U.K.</td>
</tr>
<tr>
<td>5</td>
<td>Jesus To A Child</td>
<td>4</td>
<td>B.R.P.F.D.I.R.S.U.K.</td>
</tr>
<tr>
<td>6</td>
<td>Got 5 On It</td>
<td>6</td>
<td>B.M.K.H.E.N.S.U.K.</td>
</tr>
<tr>
<td>10</td>
<td>Don't Look Back In Anger</td>
<td>10 (UK)</td>
<td>A.D.R.K.F.N.D.S.I.R.S.U.K.</td>
</tr>
<tr>
<td>12</td>
<td>We've Got It Go'n On</td>
<td>12 (UK)</td>
<td>A.B.P.F.D.N.D.S.I.R.S.U.K.</td>
</tr>
<tr>
<td>17</td>
<td>I Wish</td>
<td>17 (UK)</td>
<td>B.M.K.H.E.N.S.U.K.</td>
</tr>
<tr>
<td>20</td>
<td>Caruso</td>
<td>20 (UK)</td>
<td>D.B.A.D.</td>
</tr>
<tr>
<td>21</td>
<td>Captain Jack</td>
<td>21 (UK)</td>
<td>A.D.D.C.</td>
</tr>
<tr>
<td>22</td>
<td>Ich Find Dich Scheisse</td>
<td>22 (UK)</td>
<td>T.J.T.C.E.N.S.U.K.</td>
</tr>
<tr>
<td>23</td>
<td>I Wanna Be A Hero</td>
<td>23 (UK)</td>
<td>I.T.H.M.E.C.E.S.U.K.</td>
</tr>
<tr>
<td>24</td>
<td>Too Hot</td>
<td>24 (UK)</td>
<td>G.K.R.D.I.E.N.S.U.K.</td>
</tr>
<tr>
<td>25</td>
<td>Roots &amp; Bloody Roots</td>
<td>25 (UK)</td>
<td>F.P.D.N.E.A.R.U.K.</td>
</tr>
<tr>
<td>27</td>
<td>Father And Son</td>
<td>27 (UK)</td>
<td>B.R.K.E.L.C.S.I.R.S.U.K.</td>
</tr>
<tr>
<td>28</td>
<td>Love Is The Price</td>
<td>28 (UK)</td>
<td>D.J. BoBo, Mercredi (R&amp;B/AM/AM/High Fashion Music)</td>
</tr>
<tr>
<td>29</td>
<td>Lifted</td>
<td>29 (UK)</td>
<td>I.E.K.K.</td>
</tr>
<tr>
<td>30</td>
<td>One Of Us</td>
<td>30</td>
<td>Joan Osborne - Blue Gorilla (Human Bo)</td>
</tr>
<tr>
<td>31</td>
<td>Do U Still</td>
<td>31 (UK)</td>
<td>E.D.O.K.</td>
</tr>
<tr>
<td>32</td>
<td>All Right</td>
<td>32</td>
<td>A.B.D.S.</td>
</tr>
<tr>
<td>33</td>
<td>You'll See</td>
<td>33 (UK)</td>
<td>A.F.D.D.S.</td>
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<tr>
<td>34</td>
<td>Stereotypes</td>
<td>34 (UK)</td>
<td>A.B.R.F.N.D.S.I.R.S.U.K.</td>
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<tr>
<td>35</td>
<td>Miss Sarajevo</td>
<td>35 (UK)</td>
<td>A.B.R.F.N.D.S.I.R.S.U.K.</td>
</tr>
<tr>
<td>36</td>
<td>I Just Want To Make Love To You</td>
<td>36 (UK)</td>
<td>Bita James - Chess (MC/Truant)</td>
</tr>
<tr>
<td>37</td>
<td>Doh Wah Diddy</td>
<td>37</td>
<td>T. Fuc - Fun Factory - Regular (L.Music/W.C)</td>
</tr>
<tr>
<td>38</td>
<td>I'Ve Lost You</td>
<td>38 (UK)</td>
<td>M. J. Spector - Polydor (Required)</td>
</tr>
<tr>
<td>39</td>
<td>Jump For Joy</td>
<td>39 (UK)</td>
<td>A.B.D.F.E.S.</td>
</tr>
<tr>
<td>40</td>
<td>The Riverboat Song</td>
<td>40 (UK)</td>
<td>Ocean Colour Scene - (MC/Island)</td>
</tr>
<tr>
<td>41</td>
<td>Balance Toi</td>
<td>41 (UK)</td>
<td>Rectoprock - Soul Circle (MC)</td>
</tr>
<tr>
<td>42</td>
<td>Land Of Dreaming</td>
<td>42 (UK)</td>
<td>Masterboy - Polydor (Session Music/W.C)</td>
</tr>
<tr>
<td>43</td>
<td>Bump Bump (Booey Shake)</td>
<td>43 (UK)</td>
<td>740 Boys - Boy (High Fashion Music)</td>
</tr>
<tr>
<td>44</td>
<td>Exhale (Shooop Shooop)</td>
<td>44 (UK)</td>
<td>Whitney Houston - Ariola (Warner Chappell)</td>
</tr>
<tr>
<td>45</td>
<td>Hurtzh An Herz</td>
<td>45 (UK)</td>
<td>B.M.K.H.E.N.S.U.K.</td>
</tr>
<tr>
<td>46</td>
<td>I Vol</td>
<td>46 (UK)</td>
<td>Zucchero - Zucchero Polydor/Zucchero &amp; Pertoncini (MC)</td>
</tr>
<tr>
<td>47</td>
<td>Missing</td>
<td>47 (UK)</td>
<td>A.P.N.D.C.</td>
</tr>
</tbody>
</table>
| 48 | Smashing Pumpkins - Vagia (MC) | 48 (UK) | A.D.E.B.E.S.
| 49 | Smoke Gets In Your Eyes | 49 (UK) | A.D.E.B.E.S.
| 50 | L. U. M. P. | 50 (UK) | 4.K.U.E.
| 51 | Dinner Therapy - A&M (Bug) | 51 (UK) | B.F.S.N.S.
| 52 | Magic Carpet Ride | 52 (UK) | A.O.
| 56 | Mellow | 56 (UK) | M. B. P. M. |
| 57 | Dee毫米 | 57 (UK) | A.B.R.k.F.N.D.S.I.R.S.U.K. |
| 59 | B. Dub | 59 (UK) | B.B.K.F.N.D.S.I.R.S.U.K. |
| 60 | Give Me Love | 60 (UK) | A.B.R.K.F.N.D.S.I.R.S.U.K. |
| 61 | Thunder | 61 (UK) | D.C.K.
| 62 | Have You Ever Been Mellow | 62 (UK) | T. C. T. (PolyGram) |
| 63 | Boom Boom Boom | 63 (UK) | A.L.W.
| 64 | Open Arms | 64 (UK) | M. Carey - Columbia (Weedhigh Nightmare) |
| 65 | Set The World On Fire (Remix) | 65 (UK) | E. & O. - Stockholm (Not Listed) |
| 67 | Reep | 67 (UK) | A.H.
| 68 | L'Aire Du Vent | 68 (UK) | N.
| 69 | Hey Lover | 69 (UK) | D.K.I.
| 70 | Count On Me | 70 (UK) | A.H.
| 71 | Hyperballad | 71 (UK) | M.J.
| 72 | Faut Qu 'J'l Travaille | 72 (UK) | A.H.
| 73 | Mystic Motion | 73 (UK) | A.H.
| 74 | I Need Your Love | 74 (UK) | F.P.N.
| 75 | Baby Boy | 75 (UK) | D.K.B.H.U.K.
| 76 | Ultra Flava | 76 (UK) | H.K.
| 77 | Slight Return | 77 (UK) | D.K.E.K.
| 78 | Boomastic | 78 (UK) | B.G.
| 79 | Bullet With Butterfly Wings | 79 (UK) | A.H.
| 80 | All I Need Is A Miracle | 80 (UK) | A.H.
| 81 | You Should Be Dancing | 81 (UK) | D.K.E.K.
| 82 | E-Sensual - Sony Dance Pool (All Boys/EMI) | 82 (UK) | A.P.D.S.
| 83 | Anywhere Is | 83 (UK) | E.Y. (WEI (EMI)) |
| 84 | Fruit De La Passion | 84 (UK) | F.V.
| 85 | Stayin' Alive | 85 (UK) | D.K.E.K.
| 86 | Dog Boy | 86 (UK) | B.G.
| 87 | Con Te Partiro | 87 (UK) | D.K.
| 88 | Macarena | 88 (UK) | B.G.
| 89 | Waterfalls | 89 (UK) | M.F.
| 90 | Rainbow To The Stars | 90 (UK) | D.B.C.
| 91 | I Will Survive | 91 (UK) | D.B.C.
| 92 | Dub I Dub | 92 (UK) | D.K.B.H.U.K. |
| 93 | Never Never Love | 93 (UK) | D.K.E.K.
| 94 | Not A Dry Eye In The House | 94 (UK) | D.K.E.K.
| 95 | Voyage En Italie | 95 (UK) | L.
| 96 | Jam Is Black | 96 (UK) | D.K.
| 97 | Never Know Love Like This | 97 (UK) | P.B.
| 98 | Pathway To The Moon | 98 (UK) | M.I.
| 99 | Sincerity Et Jalouse | 99 (UK) | D.B.C.
| 100 | Wonder No | 100 (UK) | D.K.E.K.

**SALES BREAKERS** indicates single entering the UK chart for the first time.
<table>
<thead>
<tr>
<th>Week 9/96</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>SELECTED COUNTRY</th>
<th>CHARTED</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>SELECTED COUNTRY</th>
<th>CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Oasis</td>
<td>(What's The Story) Morning Glory</td>
<td>Creation</td>
<td>A.D.CH.</td>
<td>1.0</td>
<td>Bruce Springsteen</td>
<td>The Ghost Of Tom Joad</td>
<td>Columbia</td>
<td>A.B.D.K.N.I.E.S.U.CH.UK</td>
<td>0.14</td>
</tr>
<tr>
<td>2</td>
<td>Enya</td>
<td>The Memory Of Trees</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.CH.UK</td>
<td>0.38</td>
<td>Vanessa-Mae</td>
<td>The Violin Player</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.CH.UK</td>
<td>0.36</td>
</tr>
<tr>
<td>3</td>
<td>Madonna</td>
<td>Something To Remember</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.CH.UK</td>
<td>0.07</td>
<td>Pur</td>
<td>Abenteuerland</td>
<td>-</td>
<td>D.CH.</td>
<td>0.40</td>
</tr>
<tr>
<td>4</td>
<td>Nick Cave &amp; The Bad Seeds</td>
<td>Murder Ballads</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.CH.UK</td>
<td>0.07</td>
<td>Helmut Lotti</td>
<td>Goos Classic</td>
<td>-</td>
<td>R.N.</td>
<td>0.33</td>
</tr>
<tr>
<td>5</td>
<td>Elton John</td>
<td>Love Song</td>
<td>Rocket</td>
<td>A.B.D.K.N.I.E.S.CH.UK</td>
<td>0.13</td>
<td>Pow Wow</td>
<td>Pow Wow - Remake</td>
<td>-</td>
<td>F.</td>
<td>0.34</td>
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<tr>
<td>6</td>
<td>Queen</td>
<td>In Heaven</td>
<td>Parlophone</td>
<td>A.B.D.K.N.I.E.S.CH.UK</td>
<td>0.15</td>
<td>Saw Doctors</td>
<td>Same Old Town - Shamrock</td>
<td>-</td>
<td>D.R.</td>
<td>0.39</td>
</tr>
<tr>
<td>7</td>
<td>Michael Jackson</td>
<td>History</td>
<td>Past Present &amp; Future Book 1 - Epic</td>
<td>A.D.CH.</td>
<td>0.16</td>
<td>A. Venditti</td>
<td>Prendici Tuo Questo Frutto Amaro - Heina Musica</td>
<td>-</td>
<td>I.</td>
<td>0.30</td>
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<tr>
<td>8</td>
<td>Celine Dion</td>
<td>D'Est</td>
<td>Epic / Columbia</td>
<td>A.D.K.N.I.E.S.CH.UK</td>
<td>0.17</td>
<td>Radiohead</td>
<td>The Bends</td>
<td>-</td>
<td>D.CH.</td>
<td>0.40</td>
</tr>
<tr>
<td>9</td>
<td>Mariah Carey</td>
<td>Daydream</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.19</td>
<td>Me &amp; My</td>
<td>Me &amp; My - EMi Medley</td>
<td>-</td>
<td>D.K.N.</td>
<td>0.56</td>
</tr>
<tr>
<td>10</td>
<td>Die Toten Hosen</td>
<td>Optium Purls Volk</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.19</td>
<td>Joan Osborne</td>
<td>Bish - Blair / Gorilla</td>
<td>-</td>
<td>D.K.</td>
<td>0.43</td>
</tr>
<tr>
<td>11</td>
<td>Status Quo</td>
<td>Don't Stop</td>
<td>The 30th Anniversary Album - PolyGram TV</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Oasis</td>
<td>Definitely Maybe - Creation / Sony</td>
<td>A.</td>
<td>0.45</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>M-People</td>
<td>Bizarre Fruit/Bizarre Fruit II - Deconstruction</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Nordman</td>
<td>Ingenmensaand - Sonet</td>
<td>-</td>
<td>F.D.S.CH.</td>
<td>0.34</td>
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<tr>
<td>13</td>
<td>Coolio</td>
<td>Gangsta's Paradise - Tommy Boy</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Rolling Stones</td>
<td>Stripped - Virgin</td>
<td>-</td>
<td>F.D.S.CH.UK</td>
<td>0.47</td>
</tr>
<tr>
<td>14</td>
<td>Smashing Pumpkins</td>
<td>Meadow With Collins And The Infinite Sadness - Virgin</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Gloria Estefan</td>
<td>Abel Duartes Rainbows</td>
<td>-</td>
<td>D.CH.</td>
<td>0.43</td>
</tr>
<tr>
<td>15</td>
<td>Tori Amos</td>
<td>Boys For Pele - East West</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Ministry</td>
<td>Pig - Warner Brothers</td>
<td>-</td>
<td>D.B.E.R.K.</td>
<td>0.48</td>
</tr>
<tr>
<td>16</td>
<td>Fool's Garden</td>
<td>Dish Of The Day</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Gotthard</td>
<td>Gotthard - Armonia</td>
<td>-</td>
<td>F.I.</td>
<td>0.49</td>
</tr>
<tr>
<td>18</td>
<td>Soundtrack</td>
<td>Dangerous Minds - RCA</td>
<td>-</td>
<td>A.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Everything But The Girl</td>
<td>Amplified Heart - Blanco Y Negro</td>
<td>-</td>
<td>D.K.F.D.S.</td>
<td>0.51</td>
</tr>
<tr>
<td>19</td>
<td>Soundtrack</td>
<td>Wanting To Exhale - RCA</td>
<td>-</td>
<td>A.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Celine Dion</td>
<td>The Colour Of My Love - Epic / Columbia</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.52</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Deep Purple</td>
<td>Purpendicular</td>
<td>-</td>
<td>A.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Meat Loaf</td>
<td>Welcome To The Neighbourhood</td>
<td>-</td>
<td>D.K.F.D.S.CH.U.K</td>
<td>0.53</td>
</tr>
<tr>
<td>21</td>
<td>Vasco Rossi</td>
<td>Resecco Harito... Per To - EM1</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Schlapuf</td>
<td>Megapacy Vol. 2 - EM</td>
<td>-</td>
<td>R.N.</td>
<td>0.54</td>
</tr>
<tr>
<td>23</td>
<td>Simply Red</td>
<td>Life - East West</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Skunk Anansie</td>
<td>Paranoid And Suburban - One Little Indian</td>
<td>-</td>
<td>D.K.</td>
<td>0.56</td>
</tr>
<tr>
<td>24</td>
<td>Kelly Family</td>
<td>Over The Hump - Kol-Life</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Ketama</td>
<td>De Aki A Ketama - Mercury</td>
<td>-</td>
<td>D.K.</td>
<td>0.57</td>
</tr>
<tr>
<td>25</td>
<td>Roxette</td>
<td>Don't Bore Us - Get To The Church! - EMi</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>TV2</td>
<td>Vya - Flacemagnat</td>
<td>-</td>
<td>A.D.K.N.I.E.S.U.K</td>
<td>0.58</td>
</tr>
<tr>
<td>28</td>
<td>Zucchero</td>
<td>Spontinornico - Polydor</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Paldner</td>
<td>Unendlich Glücklich - Koch</td>
<td>-</td>
<td>D.K.</td>
<td>0.61</td>
</tr>
<tr>
<td>29</td>
<td>Jane Birkin</td>
<td>Versions Jane - Mercury</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Hanne Boel</td>
<td>Best Of - EMi Medley</td>
<td>-</td>
<td>D.K.</td>
<td>0.62</td>
</tr>
<tr>
<td>31</td>
<td>Cranberries</td>
<td>Everybody Else Is Doing It, So Why Can't I?</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Big Soul</td>
<td>Big Soul - Versailles</td>
<td>-</td>
<td>D.K.</td>
<td>0.65</td>
</tr>
<tr>
<td>33</td>
<td>Carnie Wilson</td>
<td>This Is A Man's World - WEA</td>
<td>-</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.21</td>
<td>Julio Iglesias</td>
<td>La Carretera - Colombia</td>
<td>A.B.D.K.N.I.E.S.U.K</td>
<td>0.67</td>
<td></td>
</tr>
</tbody>
</table>

****** SALES BREAKER ****** indicates the album registering the biggest increase in chart points.

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* recognition of two European sales of 500,000 units
* recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.
### Europe Music Chart - Week 9/96

#### Top National Sellers

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SWITZERLAND</strong></td>
<td><strong>1</strong></td>
<td><strong>Mariah Carey</strong></td>
<td><em>Daydream</em> (WEA)</td>
</tr>
<tr>
<td></td>
<td><strong>10</strong></td>
<td><strong>Swiss Boys</strong></td>
<td><em>On The Run</em> (PolyGram)</td>
</tr>
<tr>
<td></td>
<td><strong>11</strong></td>
<td><strong>2</strong></td>
<td><em>Angelis</em> (BMG)</td>
</tr>
<tr>
<td></td>
<td><strong>12</strong></td>
<td><strong>3</strong></td>
<td><em>Everybody Else...</em> (PolyGram)</td>
</tr>
<tr>
<td></td>
<td><strong>13</strong></td>
<td><strong>4</strong></td>
<td><em>Everybody Else...</em> (PolyGram)</td>
</tr>
<tr>
<td></td>
<td><strong>14</strong></td>
<td><strong>5</strong></td>
<td><em>So In Love With You</em> (EMI)</td>
</tr>
<tr>
<td></td>
<td><strong>15</strong></td>
<td><strong>6</strong></td>
<td><em>Over The Hump</em> (BMG)</td>
</tr>
<tr>
<td></td>
<td><strong>16</strong></td>
<td><strong>7</strong></td>
<td><em>Sonic Life Partners</em> (EMI)</td>
</tr>
</tbody>
</table>

#### United Kingdom

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>George Michael</strong></td>
<td><em>Jesus To A Child</em> (Warner)</td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>Madonna</strong></td>
<td><em>Something To Remember</em> (Warner)</td>
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<tr>
<td><strong>3</strong></td>
<td><strong>Jennifer Lopez</strong></td>
<td><em>All I Have</em> (EMI)</td>
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<tr>
<td><strong>4</strong></td>
<td><strong>Shakira</strong></td>
<td><em>Whenever, Wherever</em> (EMI)</td>
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<tr>
<td><strong>5</strong></td>
<td><strong>Celine Dion</strong></td>
<td><em>D'Eux</em> (Sony)</td>
<td></td>
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</tbody>
</table>

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<tr>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>Celine Dion</strong></td>
<td><em>D'Eux</em> (Sony)</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>Black Street</strong></td>
<td><em>We've Got It Goin' On</em> (BMG)</td>
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<tr>
<td><strong>3</strong></td>
<td><strong>Everything But The Girl</strong></td>
<td><em>Missing</em> (WEA)</td>
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<tr>
<td><strong>4</strong></td>
<td><strong>Coolio feat L.V.</strong></td>
<td><em>Gangsta's Paradise</em> (MCA)</td>
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<td><strong>George Michael</strong></td>
<td><em>Jesus To A Child</em> (Warner)</td>
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<td><strong>Coolio feat L.V.</strong></td>
<td><em>Gangsta's Paradise</em> (MCA)</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>Ophelia B.</strong></td>
<td><em>Miss Me Or Miss Me</em> (EMI)</td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>Michael Jackson</strong></td>
<td><em>Smooth</em> (WEA)</td>
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<tr>
<td><strong>4</strong></td>
<td><strong>George Michael</strong></td>
<td><em>Jesus To A Child</em> (Warner)</td>
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<tr>
<td><strong>5</strong></td>
<td><strong>Babyface</strong></td>
<td><em>My Heart Hurts</em> (WEA)</td>
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</tbody>
</table>

#### Italy

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>Robert Miles</strong></td>
<td><em>Children</em> (Discomagic)</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>Ophelia B.</strong></td>
<td><em>Miss Me Or Miss Me</em> (EMI)</td>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>Yves Rossy</strong></td>
<td><em>Addicted To Peril</em> (PolyGram)</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>Zerobone</strong></td>
<td><em>Famichael</em> (PolyGram)</td>
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<tr>
<td><strong>3</strong></td>
<td><strong>A. Venditti</strong></td>
<td><em>Prendimi To Quanto</em> (PolyGram)</td>
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<td><strong>4</strong></td>
<td><strong>Madonna</strong></td>
<td><em>Something To Remember</em> (Warnell)</td>
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<tr>
<td><strong>5</strong></td>
<td><strong>Roxette</strong></td>
<td><em>Don't BORE Me Beige</em> (EMI)</td>
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<td><strong>1</strong></td>
<td><strong>Bryan Ferry</strong></td>
<td><em>So In Love With You</em> (EMI)</td>
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<tr>
<td><strong>2</strong></td>
<td><strong>Various</strong></td>
<td><em>The No. 1 Love Album</em> (Max)</td>
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<td><strong>Various</strong></td>
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</table>

### Additional Information

- **M & M Charts**: European Music Chart
- **Source**: AmericanRadioHistory.com
- **Date**: March 2, 1996

*Note: The chart includes data on the top-selling singles in various European countries, with a focus on singles that were charting at the time.*
**Eurochart A/XYZ**

**Hot 100 Singles**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Radiohead</td>
<td>Creep</td>
</tr>
<tr>
<td>2</td>
<td>Oasis</td>
<td>Wonderwall</td>
</tr>
<tr>
<td>3</td>
<td>Alanis Morissette</td>
<td>Hand in My Pocket</td>
</tr>
<tr>
<td>4</td>
<td>Pulp</td>
<td>Common People</td>
</tr>
<tr>
<td>5</td>
<td>Oasis</td>
<td>Don't Look Back in Anger</td>
</tr>
<tr>
<td>6</td>
<td>Radiohead</td>
<td>Let There Be Light</td>
</tr>
<tr>
<td>7</td>
<td>Radiohead</td>
<td>Lie/Strange World</td>
</tr>
<tr>
<td>8</td>
<td>Oasis</td>
<td>Some Might Say</td>
</tr>
<tr>
<td>9</td>
<td>Radiohead</td>
<td>Exit</td>
</tr>
</tbody>
</table>
AUSTRIA

CHRISTINE GOOR - Head Of M.ic

AL

EHR/Rock

by Monday at 13.00 h. CU.

Some lists include "AL." Within each country, Power Play songs are not. Some reports will also include playlists, as well as Bronze (B). All rankings include: Power Play songs are included, as well as Bronze (B). All rankings include:

Playlist Additions:

D. Bowie/P.S.Boys- Hallo Spaceboy

Nicolette

Lou Reed- Hooky Wooky

Worlds Apart- Everybody

Taste Of Joy- Maybe In Time

Ray Chart.- Al She Wants

Jovanotti- L'Ombelico


BELGIUM

BELGUENST ROYAL/Boulevard

Edwin Decker - Producer

Playlist Additions:

Blue - Cherie Memories

Koos- Beautiful Love

Becky- Noble Sun

Station.

Pleyliet Addition.

Playlist Additions:

Pleyliet Additions:

Karl Heins Schweter - Prog Dir

RI Chipperfield - Prog Dir

RI Programmatten (EHR)

FNT. Anything

TV 2- Kom lad

Deborah Cox- Who Do U Love

Amadin/Captain Funk- Funky

Nice Little Girl- The Letter

Doable You- Bemuse I'm

Culture Beat. Crying

Work- Nu Flyver Anton

Beatles- Real Love

Viktoria Toletoy- Mineo Tim

Doge Eye View- Everything

Greene- Hem Comes April

Demacek- Buty

Dora Relies- Our Levin

Cher- One By One

Savoy -Velvet

Pizzaman- Happiness

Ed Lang- Sexuality

Diekofil- Da Johnny

DJ Bobo- Love Is The Price

Chicago- Let's Take A Lifetime

Therapy?. Diane

K's Choice- Mr. Freeze

K's Choice- Mr. Freeze

Rod Stewart- So Far Away

L.L. Cool J- Hey Lover

K's Choice- Mr. Freeze

P. Gobriel/Deep Forest- While

Celine Dion- Felling Into

Smashing Pumpkins- 1979


DENMARK

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TV 2- Kom lad

Deborah Cox- Who Do U Love

Amadin/Captain Funk- Funky

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Doable You- Bemuse I'm

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Celine Dion- Felling Into

Smashing Pumpkins- 1979


ESTONIA

ESTONIA

ESTONIA

ESTONIA

ESTONIA

ESTONIA

ESTONIA

FAY Cartwright - Prog Dir

Additions:

 playback

Sting/So, From Now On

"Get Your Head In The Game"

Annie Lennox- Nearer

"The Distance"

"Make It Count"

"I'll Always Love You"

"Rhythm Of The Night"

"Cry For You"

"Missing You"

"Let's Hang On"

"She's Out Of My Life"

"Don't Stop"

"Say Goodbye"

"I'm Coming Home"

"I Want To Know What Love Is"

"I'll Be Missing You"

"Black Coffee"

"Runaway"

"Love Is Like A River"

"You Can Depend On Me"

"This One"

"Someday"

"Come Back"

"Sweetest Memory"

"Don't Let It Be Too Late"

"When Love Comes Knocking"

"Love Is A Cub"

"You Can Depend On Me"

"I'll Be Missing You"

"Black Coffee"

"Runaway"

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"Come Back"

"Sweetest Memory"
Music & Media
March 2, 1996

Power Play:

Power Play:

National Music

FM/Udine P

Dance

CUARENTA/

August Hidinason Made Dir

ACEJEHR

Orsolya Megyeri - Head Of Music

HUNGARL411 TOP 20 AIRPLAY

Alternative Rock

Erik de Zwart  MD

Gold/Oldies

glace Samplonius  Head Of Music

EHR

Ref- Prima

Melodic MC- Bombe Deng

Hip Hop Boys- Ott Varok Rad

Erasure- Fingers & Thumbs

Bucketheads- Got Myself

Walkabouts. The Light

Papa Brittle- Stress Killer

Iggy Pop- I Wanna Live

Sting- Let Your Soul Be

Snap- Rame

NTrance- Electronic Pressure

Bruce Springsteen- The Ghost

Mike Flowers Pops- Wonder

M&M

Nuccio De Benedetto - General Dir

STUDIO UNO BROADCASTING/

Playlet Additions:

Power Play:

Sandra Alberghin'

RADIO SOUND STEREO/Ferrara S

Corrado Cavalli - Head Of Music

Roby Giudici Prog Dir

Playlet Additions:

Power Play:

Filippo PedeS  DJ

ANTENNA DELLO STRETID/Messina S

Power Play:

P. Fucci  Head Of Music

Deuce

POWER RVI THE BLACK

Playlet Additions:

 ACE

RADIO KISS KISS FM/Naples P

J. Sipkevice Prog Dir

RADIO SWHIRAgn G

Renzo Campo Dell'Orto - Prog Dir

RADIO BLU/Verona B

Lino Artiaco - Music Dir

PRIMARADIO/Naples B

POLSKIE RADIO 3/Warsaw P

Jim Devane - Head Of Music

EHR

ELDORADIO/Luxembourg S

Power Play:

J. Sipkevice Prog Dir

RADIO BIALYSTOK/Bialystok C

Bogdan Fabienski - DJ/Prod.

EHR

RADIO LODZ/Lodz G

Play'. Additions:

Power Play:

EHR/Rock

Power Play:

Power Play:

Power Play:

Power Play:

L. Olsoni - Prod.

Power Play:

Bogdan Fabienski - DJ/Prod.

Power Play:

Power Play:

Power Play:

Power Play:

Power Play:

Power Play:

Power Play:

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Power Play:

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Power Play:

Power Play:

Power Play:

Power Play:

Power Play:

Power Play:

Power Play:
Marcie Bisimok - Head Of Magic

Playlist Additions:

- Moir Niewiarowaki - Head Of Music
- EHR

RADIO ZACHOD/Zielona Góra

0

Jackson Browne- Some Bridges
Kim Stock wood- She's Not In
Joshua Kadieon- Delilah Blue
Loam. Soap Opera
Coolie- Too Hot
Solo- Where Do You
Morrissey- Sunny
Six Was Nine- Mission
Mr. Big- Gore Where The
Everything BIT Girl- Missing
Big Mountain- Get Together
Sting- Let Your Soul Be
Mylene Farmer- California

M&M AIRPLAY

Playliet Additions:

- EHR

Paula Abdul -Ain't Never
De Mono- Wielki Stres
Replicants- Lifes A Gee
Undercover- Every Breath
Pauline Henry- Sugar Free
Smashing Pumpkins- 1979
Firebirds- Harry
Stabbing. What Do I Have To Do
Nick Cave & PJ Harvey- Henry
Ministry- Lay Lady Lay

UNITED KINGDOM

BEDLAM/Shrewsbury/EM

Perry South- Head Of Off Air

McGregor Bar - Group programme

Beverley Knight- Nothing Sacred
Caroline North- I Love It
Matt Goss- Christmas Is Over
Kerry Ellis- Christmas Is Over

RADIO ZUERLE/Seevetal/G

Michelle Kramer- Head Of Music
ACE
RADIO ZUERLE/G

Ruth- Fear Of Flying
Michael Bolton- Soul Provider
Boyzone- Coming Home Now
Interval- Flashdance
Leftfield- Release The
Gin Blossoms- Til I Hear It
Elton John- Please
Joan Osborne- One Of Us
Brick- Don't Come Easy
DJ Bobo- Love Is The Price

M&M AIRPLAY

Playliet Additions:

- EHR

Paula Abdul- Crazy Cool
Care- You Might Think
Sioux and the Sons of犷
Snooper- Get Right
Mighty Mike- Where Did You Go

RADIO ZUERLE/B

Sting- lot Your Soul Be
Paula Abdul- Ain't Never
Mariah Carey- Open Arms
Josh. Madison- Delilah Blue

M&M AIRPLAY

Playliet Additions:

- EHR

Sting- Let Your Soul Be
Paula Abdul -Ain't Never
De Mono- Wielki Stres
Replicants- Lifes A Gee
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Sting- lot Your Soul Be
Paula Abdul- Ain't Never
Mariah Carey- Open Arms
Josh. Madison- Delilah Blue
The new fax number for reporting your playlist to Music & Media is (+31) 20 487 5151.
1995 Another Record Year For UK Music Industry

by JeffClark-Meads

LONDON - The British music market hit new heights last year, surpassing the record figures set in 1994. According to BPI statistics, the market at wholesale value last year broke the £1 billion (app. US$1.5 billion) barrier for the first time.

The reason for this was due in large measure to a 'deluge of successful new release albums from the likes of Robson & Jerome, Oasis, Simply Red and many others. The value of shipments to record stores rose by 10.7% compared with 1994's total of US$1.5 billion. The BPI figures show retail sales for the first time.

Forgan Quits BBC Radio

Forgan has been praised, however, for the swift launch of Radio 5 Live, the 24-hour news and sport network. And through changes in the strategic direction of BBC Network Radio, Forgan has been successful in taking the privatisation of BBC Radios 1 and 2 of the agenda.

 Thorn EMI Demerger

 Thorn EMI has also unveiled its figures for the nine months to December 31 in which EMI has sold up 25.7% to the equivalent of US$290 million. The status of the music company after demerger has been explained to shareholders. They were told that, after separation, a new company will be formed - the EMI Group which will continue to be run by EMI Music, the HMV chain in the UK and retail chain Dillons. Southgate will be chairman of both the EMI Group and the new Thorn PLC.

Oasis Steals The Show At 1996 Brit Awards

by Chris Marlowe

LONDON - Brit-Pop champions Oasis were the undisputed winners of this year's Brit Awards, walking off with three of the coveted categories. The band picked up the awards for Best Group, Video for Wonderwall and Best Album for 'What's The Story Morning Glory?', currently number 1 in Music & Media's Top 100 Albums chart.

The band was also the cause of some controversy during the February 19 ceremony when Noel Gallagher lived up to his reputation of being one of the industry's more subversive spirits by introducing INXS's Michael Hutchence who 'has-beens shouldn't present awards to gonna-be's.'

However, it was Pulp's Jarvis Cocker who stole headlines by getting arrested for allegedly hurting children when he struggled with security personnel as he climbed on stage during Michael Jackson's live performance.

Thanks in part to spectacular stage shows from Jackson and Simply Red, this year's Awards were the most impressive yet. Take That, David Bowie, Pulp, Oasis and Alanis Morissette also performed under security.

Other celebrities like Tina Turner, Jon Bon Jovi, Iggy Pop, Lenny Kravitz and senior politicians from both main political parties added to the high media profile of the event.

Oasis & Media

MUSIC & MEDIA 24 MARCH 1996

AmericanRadioHistory.com
**EHR Top 40**

**Chart Bound**

- **Red Stewart/So Far Away** (Warner Brothers) 4/0
- **Big Mountain/Get Together** (Island) 33/7
- **Dubstar/Not So Manic Now** (Food/EMI) 31/0
- **Me & My Baby Boy** (EMI-Medley) 31/1
- **La Bouche/Love To Love You** (MCI) 30/1
- **Brandi/Sittin' Up My Beak** (Arista) 29/6
- **Tori Amos/Caught A Live Sneeze** (East West) 28/1
- **Six Wives/Never/Something Love** (Virgin) 27/12
- **Janet Jackson/Twenty Foreplay** (A&M) 27/1
- **Simply Red/Never Love Never** (East West) 26/4
- **Jovontu/In The Mood** (Sire) 26/1
- **Eagles/Hotel California** (EMI) 25/0
- **Gabrielle/Give Me A Little More Time** (Go!Beat) 24/8
- **Paul Carrack/You're Blue** (I.R.S.) 24/1
- **Gin Gin/It's All Over From You** (A&M) 24/1

**Airplay Action**

The hottest record on European Hit Radio remains undoubtedly Sting’s _Let Your Soul Be Your Pilot_. The newest offering by Gordon Sumner grubs the Radio Active award for the second week in a row and cracks the top 10, firmly landing at number 3 with 30 new additions to its chart—its largest new additions this year. Current roster encompasses 18 European countries, with 10% of its radiodatar now scoring. But as more countries, the new song has since rocketed to #1 in the UK, France, and Italy, and even made it to #7 in Germany, the highest position ever achieved by a single on the EHR Top 40. The chart is available on the EHR website for artists and programmers to download for free.

**Most Added**

- **Sting/Let Your Soul Be Your Pilot** (A&M) 20
- **Sinead O'Connor/Nothing Compares To You** (A&M) 10
- **East 17/U Still** (London) 10
- **Morgan Heritage/All In The Mind** (A&M) 10

**Top 5 EHR Five Years Ago**

1. **Nightcrawlers/Let's Push It** (Virgin)
2. **L.L. Cool J/Hey Lover** (Columbia)
3. **Mariah Carey/Open Arms** (Columbia)
4. **Elton John/Please** (Columbia)
5. **Whitney Houston & CeCe Winans/Count On Me** (A&M)

Please note that we have added a new section to this page,bannered Top 5 EHR Five Years Ago. Many programmers will find it a quick and handy reference for picking the occasional oldie.
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>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>12</td>
<td>ACE OF BASE/BEAUTIFUL LIFE</td>
<td>(Mega)</td>
<td>DENMARK</td>
<td>67</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>6</td>
<td>Roxette/June Afternoon</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>66</td>
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<tr>
<td>3</td>
<td>3</td>
<td>12</td>
<td>Corona/I Don't Wanna Be A Star</td>
<td>(DWA)</td>
<td>ITALY</td>
<td>44</td>
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<tr>
<td>4</td>
<td>4</td>
<td>8</td>
<td>Stakka Bo/Great Blondino</td>
<td>(Stockholm)</td>
<td>SWEDEN</td>
<td>29</td>
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<td>5</td>
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<td>Jovonatti/L'Ombelico Del Mondo</td>
<td>(Solaluna)</td>
<td>ITALY</td>
<td>24</td>
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<tr>
<td>6</td>
<td>6</td>
<td>7</td>
<td>La Bouche/I Love To Love</td>
<td>(MCI)</td>
<td>GERMANY</td>
<td>27</td>
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<tr>
<td>7</td>
<td>7</td>
<td>5</td>
<td>Me &amp; My/Baby Boy</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
<td>27</td>
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<tr>
<td>8</td>
<td>8</td>
<td>10</td>
<td>Michael Learns To Rock/Someday</td>
<td>(EMI-Medley)</td>
<td>SWEDEN</td>
<td>19</td>
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<tr>
<td>10</td>
<td>9</td>
<td>14</td>
<td>Cardigans/Sick &amp; Tired</td>
<td>(Trampolene/Stockholm)</td>
<td>SWEDEN</td>
<td>15</td>
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<tr>
<td>11</td>
<td>10</td>
<td>3</td>
<td>Robert Miles/Children</td>
<td>(DBX/Discomagic)</td>
<td>ITALY</td>
<td>16</td>
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<tr>
<td>12</td>
<td>11</td>
<td>9</td>
<td>Fool's Garden/Lemon Tree</td>
<td>(Town Music/Interday)</td>
<td>GERMANY</td>
<td>17</td>
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<tr>
<td>13</td>
<td>12</td>
<td>19</td>
<td>Roxette/You Don't Understand Me</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>19</td>
</tr>
<tr>
<td>14</td>
<td>13</td>
<td>12</td>
<td>Cardigans/Row &amp; Shine</td>
<td>(Trampolene/Stockholm)</td>
<td>SWEDEN</td>
<td>21</td>
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<tr>
<td>15</td>
<td>14</td>
<td>18</td>
<td>Mylene Farmer/California</td>
<td>(Polydor)</td>
<td>FRANCE</td>
<td>21</td>
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<tr>
<td>16</td>
<td>15</td>
<td>6</td>
<td>Six Was Nine/Mission Of Love</td>
<td>(Polydor)</td>
<td>GERMANY</td>
<td>21</td>
</tr>
<tr>
<td>17</td>
<td>16</td>
<td>13</td>
<td>Masterboy/Inside Out</td>
<td>(Polydor)</td>
<td>GERMANY</td>
<td>17</td>
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<tr>
<td>18</td>
<td>17</td>
<td>10</td>
<td>Vaya Con Dios/Stay With Me</td>
<td>(Ariola)</td>
<td>BELGIUM</td>
<td>18</td>
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<tr>
<td>19</td>
<td>18</td>
<td>14</td>
<td>Culture Beat/Inside Out</td>
<td>(Dance Pool)</td>
<td>GERMANY</td>
<td>15</td>
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<tr>
<td>20</td>
<td>19</td>
<td>21</td>
<td>Fun Factory/Do Wah Diddy</td>
<td>(Control)</td>
<td>GERMANY</td>
<td>13</td>
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<tr>
<td>21</td>
<td>20</td>
<td>19</td>
<td>Rebecca Törnqvist/Good Thing</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>7</td>
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<tr>
<td>22</td>
<td>21</td>
<td>16</td>
<td>Gipsy Kings/A Ti A Ti</td>
<td>(Columbia)</td>
<td>FRANCE</td>
<td>14</td>
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<tr>
<td>23</td>
<td>22</td>
<td>23</td>
<td>Double You/Because I'm Loving You</td>
<td>(WEA)</td>
<td>ITALY</td>
<td>10</td>
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<tr>
<td>24</td>
<td>23</td>
<td>24</td>
<td>Captain Jack/Captain Jack</td>
<td>(EMI)</td>
<td>GERMANY</td>
<td>14</td>
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<tr>
<td>25</td>
<td>24</td>
<td>25</td>
<td>Zucchero/Volo/My Love</td>
<td>(Polydor)</td>
<td>ITALY</td>
<td>10</td>
</tr>
</tbody>
</table>

Border Breakers commentary by Machgiel Bakker

Six Was Nine

With the Border Breakers chart so dominated by dance music, it's a welcome change to see German blue-eyed soul rocker Six Was Nine with the highest entry of the week, Mission Of Love, produced by veteran Mike Vernon (for review see page 10), enters at number 15 thanks to enthusiastic response from Poland, Denmark, Sweden and, to a lesser extent, Norway. The track is reported as a new addition 14 times (including 10 in Poland) which is a good indication of its strength and more action is expected next week.

Named after a Jimi Hendrix song, Six Was Nine debuted for Virgin Germany in 1992 with the album A Few Bold Strokes Of Th chained that sported such radio-friendly tracks as Drop Dead Beautiful, Won't You Be My Lover, the Percy Sledge-song Warm And Tender Love and No Doubt About It, written by Diane Warren and Michael Bolton. The nucleus of the band is formed by songwriters duo Achim Degen and Markus Tiedemann who are backed by musicians Harry Schneck, Tommi Balda and Wolfgang Harling.

This is the band's third hit on the Border Breakers chart—Drop Dead Beautiful was particularly successful with 22 weeks on chart and peaking at number 8 in July 1994, followed by Surprise, Surprise (peak 18).

Radio is pretty slow in picking up the German dance production Captain Jack by the same-titled band. Following a top 3 success in Germany three weeks ago, and further chart positions in Austria (number 10), Switzerland (6) and Denmark (38), radio is now discovering the track's radio suitability with first reports coming in from Holland (very popular in both the national pubcaster Radio 3 and commercial dance outlet Radio 538), the Baltic states, Poland and Russia.

By releasing an English-language version, Zucchero's Volo track is re-entering the chart this week. Volo is currently aired in Belgium (including BRTN Radio Donna, Bel-RTL), France (where Zucchero sold 200,000 albums of his last release Spirito di Vino, Switzerland and of course Italy. The song's English-language version My Love has just been released in the US, Canada and Australia.

The charts on this page track the border-crossing movements of product. The Border Breakers chart ranks the 25 most successful European records making airplay impact outside their country of signing (airplay achieved in the country is excluded from the calculations). The second chart, Channel Crossovers, registers the airplay penetration of UK signed artists in mainland Europe, while the third chart, 30/35 Cross Chart, ranks the most successful non-European artists according to airplay impact in Europe.

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

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Track</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Lighthouse Family/Lifted</td>
<td>18</td>
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<tr>
<td>9</td>
<td>Simply Red/Concrete Love</td>
<td>19</td>
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<tr>
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<td>Simply Red/Nothing</td>
<td>20</td>
</tr>
<tr>
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<td>Simply Red/Nothing</td>
<td>21</td>
</tr>
<tr>
<td>9</td>
<td>Simply Red/Concrete Love</td>
<td>22</td>
</tr>
<tr>
<td>9</td>
<td>Simply Red/Heartbreak</td>
<td>23</td>
</tr>
<tr>
<td>9</td>
<td>Simply Red/Concrete Love</td>
<td>24</td>
</tr>
<tr>
<td>9</td>
<td>Simply Red/Nothing</td>
<td>25</td>
</tr>
<tr>
<td>9</td>
<td>Simply Red/Heartbreak</td>
<td>26</td>
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### SCANDINAVIA

<table>
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<th>Week</th>
<th>Artist/Title</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>9</td>
<td>Smashing Pumpkins/1979</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>Cardigans/Runaway Love</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>Cardigans/Rise &amp; Shine</td>
<td>11</td>
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<tr>
<td>9</td>
<td>Rolf Løvland/Love Me</td>
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<td>9</td>
<td>Rolf Løvland/Love Me</td>
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### BENELUX

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<th>Artist/Title</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>9</td>
<td>Spice Girls/Pretty Woman</td>
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<tr>
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<td>Spice Girls/Pretty Woman</td>
<td>3</td>
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<td>9</td>
<td>Spice Girls/Pretty Woman</td>
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### ITALY

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<th>Artist/Title</th>
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<td>Pina Nigra/Uomo Grande</td>
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<td>Pina Nigra/Uomo Grande</td>
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<td>Pina Nigra/Uomo Grande</td>
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### HUNGARY

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<td>9</td>
<td>Tatra Mountains/Ruins Of Love</td>
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<td>Tatra Mountains/Ruins Of Love</td>
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<td>Tatra Mountains/Ruins Of Love</td>
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<tr>
<td>9</td>
<td>Tatra Mountains/Ruins Of Love</td>
<td>4</td>
</tr>
</tbody>
</table>

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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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**Major Market Airplay**

The most aired songs in Europe's leading radio markets

**Week 9/9/96**

**United Kingdom**

1. GEORGE MICHAEL/JEUS TO A CHILD (VIRGIN) 28
2. Pins/The Studio 29
3. Simply Red/Concrete Love (A&M) 30
4. Simply Red/Heartbreak (A&M) 31
5. Simply Red/Nothing (A&M) 32
6. Simply Red/Heartbreak (A&M) 33
7. Simply Red/Nothing (A&M) 34
8. Simply Red/Concrete Love (A&M) 35
10. Simply Red/Nothing (A&M) 37

**Scandinavia**

1. Smashing Pumpkins/1979 (Reprise) 8
2. Cardigans/Rise & Shine (Warner Bros) 9
3. Rolf Løvland/Love Me (Izabelin Studio) 10
4. Rolf Løvland/Love Me (Izabelin Studio) 11
5. Rolf Løvland/Love Me (Izabelin Studio) 12
6. Rolf Løvland/Love Me (Izabelin Studio) 13
7. Rolf Løvland/Love Me (Izabelin Studio) 14
8. Rolf Løvland/Love Me (Izabelin Studio) 15
9. Rolf Løvland/Love Me (Izabelin Studio) 16
10. Rolf Løvland/Love Me (Izabelin Studio) 17

**Benelux**

1. Spice Girls/Pretty Woman (Epic) 1
2. Spice Girls/Pretty Woman (Epic) 2
3. Spice Girls/Pretty Woman (Epic) 3
4. Spice Girls/Pretty Woman (Epic) 4

**Italy**

1. Pina Nigra/Uomo Grande (Epic) 1
2. Pina Nigra/Uomo Grande (Epic) 2
3. Pina Nigra/Uomo Grande (Epic) 3
4. Pina Nigra/Uomo Grande (Epic) 4

**Hungary**

1. Tatra Mountains/Ruins Of Love (Epic) 1
2. Tatra Mountains/Ruins Of Love (Epic) 2
3. Tatra Mountains/Ruins Of Love (Epic) 3
4. Tatra Mountains/Ruins Of Love (Epic) 4

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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
Bon Jovi

THE NEW SINGLE

These Days

Brit Award Winners

‘BEST INTERNATIONAL GROUP’

1996 ‘These Days’ European Tour

JUNE
1 SPAIN, Madrid, Vicente Calderon
4 SPAIN, Gijon, El Molinon Stadium
8 NETHERLANDS, Landgraaf, Megaland
9 NETHERLANDS, Enschede, Rutbeek
11 SWITZERLAND, Lausanne, Pontaise
13 GERMANY, Erfurt, Steigerwaldstadion
15 GERMANY, Hannover, Niedersachsenstadion

GERMANY, Stuttgart, Cannstatter Wasen
HUNGARY, Budapest, Student Island
AUSTRIA, Vienna, Airport
AUSTRIA, Wels, Airport
SWITZERLAND, Zurich, Hardturm Stadium
GERMANY, Cologne, Munburgsdorferstadion
GERMANY, Frankfurt, Waldstadion

JULY
2 BELGIUM, Ostend, Hippodrome Wellington
3 FRANCE, Paris, Bercy
6 & 7 ENGLAND, Milton Keynes, National Bowl
9 ENGLAND, Manchester, Maine Road
11 SCOTLAND, Glasgow, Ibrox
13 IRELAND, Dublin, 3ds
19 FINLAND, Helsinki, Olympic Stadium
Have a go at the Scratch Card!
Behind the panel are a few famous faces, but if your card also reveals Shaun and Kermit and Bez (you need all three frontmen) you’ll be sorted with top notch & extremely exclusive Black Grape prize items sorry, no cash alternatives available!

If you’ve got a winning card (photocopies won’t count), please put the original in a stamped addressed envelope and send it in as soon as possible to: Radioactive, C/O Music & Media/BPI Communications BV, PO Box 9027, 1006 AA Amsterdam, The Netherlands. Please include your name, address & phone number and we will contact you about the delivery of your prize!

We cannot take responsibility for entries lost, delayed or damaged in the post. Also, much as we’d like to, no correspondence will be entered into. Good luck.
Black Grape - “Kelly’s Heroes”
The new single - Out Now!
From the universally triumphant album
“It’s Great When You’re Straight... Yeah!"

UK - No. 1 album
Brit Award nomination for best new band
NME Brat Award winner for best single of 1995
“Reverend Black Grape”

Sweden - Album of 95 award (POP magazine)
“Black Grape are too good to be true. Ten songs & ten
fabulous reasons to invite your best friends, neighbours
and the rest of the congregation for a never ending party”

Germany - “One hit after the other.
Black Grape means life, fun to live and let live. You HAVE to
hear and feel it... Yeah!” (Visions)

France - “Black Grape explore all varieties of groove, from funk,
punk, ragga, pop and rap... it is purely joyful” (Rock N Folk)

Denmark - “It’s Great When You’re Straight... Yeah!”
is a witches cauldron of a rock album which already sounds
like a true classic” (Berlingske Tidende)

Check out the new Internet Site http://www.radioactive.net