Music Industry Calls For Piracy Crackdown

by Mark Dezzani

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

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

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

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

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

Vito Alfano, head of the SIAE's own anti-piracy task force, claims that much of the pirate product found in Italy comes from Bulgaria, the Czech Republic, Russia, Singapore, Hong Kong and Austria. He also denies that most pirate distributors in Italy are directly linked to organised crime.

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

Alfano adds that his task force has found counterfeit CDs of Italian artists Gianluca Grignani and Pino Daniele bearing the SID security code which identifies their origin as Sony's DADC plant in Austria.

For Piracy Crackdown

Stockholm - Swedish singer/songwriter Sophie Zelmani is only 24, but she has already swept the national industry award for Best Newcomer. Her gentle compositions with self-composed English lyrics—born of earlier attempts at poetry—rely on simple strength rather than sweet girlish charm. Her self-titled album has already gone gold in Sweden, having sold 80,000 copies, and is ready for an international breakthrough.

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Zelmani's Gentle Pop Takes Root

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

The subject has taken on even wider implications with a Conservative MP planning to take the issue to the House of Commons (see page 23). One needs to live in the UK, I guess, to fully understand this madness. And earlier this month, BBC Radio 1 was threatened with legal action from all over Europe were SCYPE Gives New Talent A radio approach 5% of all optimistic that 1996 will see be the fastest growing agency forecasts for 1996 planner at the Radio Commercial radio National ever quarterly revenue - take by of 1995 represented the highest revenues for the final quarter released by the Advertising Commercial Radio Record Revenues For

Bulletin Board
Industry highlights this week

■ UNITED KINGDOM
Record Revenues For Commercial Radio Total advertising revenue for UK commercial radio grew by a record 22.7% during 1995, according to latest figures released by the Advertising Association. Annual advertising revenue grew even more strongly during 1995, recording a 28.1% increase. Says Justin Sampson, strategic planner at the Radio Advertising Bureau, "With agency forecasts for 1996 predicting that radio will again be the fastest growing advertising medium, we are optimistic that 1996 will see radio approach 5% of all display advertising revenue."

■ EUROPE
SCYPE Gives New Talent A Chance To Be Heard Some 14 major radio stations from all over Europe were scheduled to take part in SCYPE 96, a song contest offering unsigned acts the chance to be heard by millions. SCYPE, which stands for Song Competition For Young European Programmes In Europe, was open to musicians from all genres and took place on March 24. Stations participating in this year's event, organised by Denmark's P3 network, included P3/Sweden, Radio City/UK, PR/Poland, MDJ Spojnik/Germany and RTE 2FM/Ireland.

■ POLAND
Program 1 Stays Ahead Public Station Polskie Radio (PR) Program 1 remains the leading national network in Poland with an audience share of 33.7%. Latest figures from ratings organisation Mediameasure show the station is comfortably ahead of commercial rivals RMF FM (10%) and Radio Zet (7.5%). In Warsaw, PR Program 1 is also the market leader with a 31.1% share, followed by Radio Zet (26.7%). RMF FM, PR Program 3 and Radio Eko all have audiences below 9% in the Polish capital.

NRJ Network Makes New Ratings Gain in Sweden

by Keith Foster

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

The figures, compiled by RUAB, show NRJ reaching some 11.3% of the Swedish population, up from 10.7% in the last quarter of 1995. Managing director of the French-owned network Jerome Segond says the success was expected. "I'm extremely happy about it of course. It's the result of hard work and investment," he says. "What it shows is that our strategy is working. Our programmes are successful with all our major target groups and we are the national leader for the 50- age group."

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

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

Virgin/One Little Indian Deal

Munich-based Virgin Records Germany has signed a worldwide licensing deal with London's One Little Indian (OLI) label. The deal also includes OLI associated labels Clean Up and Elemental. Excluded from the agreement are the rights for USA and the UK. Pictured are (1 to r): front, Clean Up label manager Craig Mineard, OLI MD Derek Berkitt and Elemental label manager Nick Evans; standing, OLI business affairs Jay Barbour, OLI international marketing Sue Johnstone, Virgin Germany MD Udo Lange and Virgin Germany financial director Klaus Zuber.

'B所需的是 regrets and happy memories, but the last word belongs to history.'

BMG Italy Appoints Berwick As New MD

by Mark Dezani

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

BMG-Ricordi president Franco Reali says the appointment completes the restructuring of BMG's Italian affiliate (known as BMG-Ricordi) following its acquisition of Italy's largest independent music group, Ricordi in August 1994. "Adrian's appointment fits the profile of who we were looking for. He is very experienced within the industry," comments Reali. Berwick states, "I am looking forward to working with BMG and helping to build its great repertoire of Italian and international artists."
**NEWS**

**M & M**

**BULLETIN BOARD**

*Industry highlights this week*

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**UNITED KINGDOM**

**The Beach** For Great Yarmouth

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

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**BELGIUM**

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

**Stations Rush To Premier New Ramazzotti Single** Most Belgian stations were scheduled to air Eros Ramazzotti's new single (*Piu Bella Cosa*) at precisely 08:00 on March 25.

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**SPAIN**

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

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**GERMANY**

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

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

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**AMSTERDAM**

Unico Glorie has become BMG Ariola Musik effective March 18, Bertelsmann's electronic media interests into BMG Ariola Musik:

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**Norway's P4 Extends Into Swedish Market**

Oslo - ACE-formatted Norwegian station Radio P4/HEGE Norge has acquired a frequency in Gothenburg, bringing its total Swedish audience up to around 800,000.

P4, Norway's second-largest station, began broadcasting on the old P67 Radio frequency (104.8FM) at the end of last month. The frequency reaches a potential 770,000 people.

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

"Getting the Gothenburg licence was a major coup for us because we already cover part of the region and there are very strong ties between the people of Oslo and Gothenburg," says P4 managing director Sven Larsen.

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

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

At present and for at least another three months, P4 will remain a purely Norwegian station. After that, the station plans to hire a Swedish DJ who will work in Lillehammer. The next step, when all the technical difficulties have been ironed out, will be to broadcast an increasing number of programmes in Swedish from Gothenburg itself.

"We estimate that the market in terms of radio ads is worth about Nkr60 million (app. US$8 million) a year and if we can win 7-10% of this market, our investment in Sweden will have been worthwhile," adds Larsen.

P4 has already invested over Nkr40 million in the project, including the licence acquisition and technical equipment. Larsen is hoping to get half back this year in advertising revenues and to break even in 1997.

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**Glorie Takes On TV Role At Veronica**

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

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

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

After a brief stint working at ACE Sky Radio, he returned to Veronica when it went private last September to become radio director with the additional function as head of the commercial department. In November, Glorie was appointed managing director of BBC Network Radio following Liz Forgan's surprise departure last month. However, no permanent replacement for Forgan will be decided upon until the new chairman of the BBC's board of governors—Sir Christopher Bland—takes up his duties.

Heart 106.2's London breakfast co-host, Steve Spoon is moving to the station after just six months. His replacement will be current early morning host David Prever.

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

by Marc Maes

**BRUSSELS** - Private radio in Flanders is turning to the law after the introduction of a controversial decree, which redraws technical boundaries. The ruling, introduced by the Flemish government on March 5, replaces the "Decreet Willockx" and lays down the technical specifications for all the region's stations.

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

The decree was prepared by Paul van de Velde, member of media minister Van Rompuy's staff and government commissioner for BRTN, and gives new FM and AM frequencies to BRTN and maintains the privates' mono signals.

Hendrickx says the decree maintains the BRTN's virtual monopoly of the Flemish radio market and is "the result of the pubcaster's lobbying." He is saddened that the media ministry had not consulted private radio stations.

"This just leaves the problems of poor reception and interference undiscussed and on the shelf. It seems that some people in the media ministry want to liquidate private radio here and we are therefore consulting our lawyers to defend our interests." Meanwhile, other stations have been protesting against plans by the region's VDAB (employment office) to prevent the unprivileged working as volunteers on private radio. Many local, and usually non-commercial, stations have volunteers as staffers and programmers.

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**Signing With CNR**

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

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**Spanish Market Sees Sharp Drop In Sales**

by Howard Llewellyn

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

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

Total unit sales at 52.9 million were lower than 1989's 54.6 million, though still high over the 1990, 1992, and 1993 average. The best-ever year remains 1999, with sales topping 57.3 million units.

However, in terms of currency value, last year's sales were second only to 1994. Last year's nearly Pta70 billion (app. US$573.6 million) earned in sales was only slightly behind the Pta71.2 billion of 1994.

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

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

Cassette sales continued a slow decline, falling to 17.9 million from 18.8 million. Vinyl LP sales almost disappeared at 259,000 down from two million. Singles sold held up at 830,000 down from 1984's 910,000 but up from the 1993 low of 750,000.

**Leipzig Radio Fair Grows Into Multimedia Event**

by Christian Lorenz

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

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

Europrom 1996 will be held parallel to the 4th German Multimedia Congress co-organised by scientific publishing house Springer and German Telecom. The Multimedia Congress will take place from May 12-14 and aims to increase the spectrum of media covered at Leipziger Messe.

"From the Leipzig Radio Show 1994 to the Medien Messe 1995 and Europrom 1996 we are continuing to develop the event into an international programme and media forum," Europrom programme coordinator Bernd-Jürgen Martini says. "Europrom programme coordinator Bernd-Jürgen Martini believes that the inclusion of other media is necessary to attract key decision makers in the advertising industry. Barely half a dozen key agencies are actively interested in radio," he says. "By offering access to all media at one event, Europrom is likely to attract advertisers with only a fleeting interest in radio."

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

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

Q: What is your favourite radio station?
A: I find radio in general rather boring at the moment. This is why I have turned to stations which are not situated before audience figures. For several years I was a fan of Carbon 14 and then of Oui FM. Nowadays I listen to the local Parisian station Radio Nova.

Q: If you could change something about radio today, what would you do? It permitted me to understand the music world better and resulted in a number of interesting encounters. Radio has certainly formed the base of my professional decisions to date.

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Q: Which music do you listen to at home?
A: A lot to: current acts like Big Soul, Snashing Pumpkins, Echohelle, Lush and Pulp. But what I enjoy most is discovering new artists other than Anglo-Americans.

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**M A S T E R M I D E**

March 30, 1996

AmericanRadioHistory.com
high debut in the german airplay charts penelope houston

thank you

FOR SUPPORTING THE SINGLE "SWEETHEART" ON GERMAN RADIO:

THIS IS WHAT THEY SAY:
Stephan Hampe, Hitradio R.SH: Great tune with a deeper meaning. Hitradio R.SH is going along with this hit!
Matthias Matuschik, SWF 3: I think this record is fascinating and I wish her much success!
Markus Herle, HR 3: A lovely ballad, almost not typical for this former folk-singer-songwriter. Perfect for radio.
Lidia Antonini, HR 3: Aroused the feeling of trust and curiosity.
Stefan Randecker, SDR 3: Touching music for hours of leisure!
Frieder Berlin, SDR 3: Excellent, hand-made music in the contemporary trend!
Fred Schoenagel, NDR 2: The single is very pleasant and you can't get it out of your mind.
Nic von Vogelstein, Radio Energy Hamburg: Impressive track that exactly suits her folk vein!
Klaus-Peter Otto, Antenne MV: That's America for me!!
Frank Rauschenbach, Radio PSR: Her songs reflect many different influences. You get the feeling you know the songs and listen to them over and over again.
Peter Radszuhn, Radio Brandenburg: A wonderful, relaxing recording that should fit many formats. One of this year's best, so far!!
Jim Sampson, BR 3: Penelope goes electric without going "light"!!

penelope houston goes europe and beyond

February: NETHERLAND U.K. AUSTRIA FRANCE SWITZERLAND IRELAND ITALY GREECE DENMARK FINLAND CZECH REPUBLIC
Radio 105 Renews, Revives

by Mark Dezzani

STATION IN FOCUS

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

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

But Audioradio shows that Radio 105 enjoyed a 21.7% growth in listenership during 1995, chalking up an average daily reach of 3.1 million listeners. Monti says that his team will not become complacent, however. "We are still working hard and have new initiatives planned to further increase our market-share. For instance, our recent TV special, the 'Nite Express' series on file TV promotion, programme directors from rival networks acknowledge that Monti has managed to freshen-up 105's sound while maintaining the station's classic elements. I have tried to make the flow between music and presenters much smoother by cutting down on superfluous chat, whilst still promoting our traditional personality style of presentation," says Monti.

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

Another recent initiative at 105 has been an unusual collaboration with Claudio Cecchetto's new network Radio Capital. Ex-105 presenter Cecchetto left the station in 1982 to establish arch rival Radio Deejay, which by the end of the 80s overtook 105 to become Italy's leading national commercial network. After leaving Deejay last year, Cecchetto launched Italy's newest EHR network Radio Italia SMI last November. How-ever, Classic 105 now plans to return together, "reveals Monti. Cecchetto says that one of these will be a joint programme aired simul-simultaneously on both 105 and Radio Capital later this year.

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

Radio 105—Weekday Programme Schedule

06:00 1 Due Del Tredicesimo—Morning show set in an apartment, with Tony Severo and Paolo Cavallone.
10:00 Paolo Monesi—Music sweeps with short news briefs and topical interviews.
12:00 Gianni Riso—Music mixed with Riso's personal brand of humour.
14:00 Happy Days Bar—With Marco Galli, set in a fictitious disco bar.
16:00 Disco Lanzio With Ringo—New music and star interviews. (Fri. only: Codice Rap—with Ringo and Paolo Maldini.)
18:00 Fabiana—Music and news.
21:00 Nite Express—Late-night music and phone-ins, including live music from a Milan club on Mondays, and "Taboo" (a sex advice phone-in) on Tuesday and Thursday.
01:00 Nite Express—Music and chat set in 105's imaginary overnight train.

Radio Montecarlo, Radio 105 was responsible for most of the gains. Monti maintains that the changes at Radio 105 are an ongoing process. Meanwhile, format renewal will now commence at sister station Radio Montecarlo, where audience growth stalled recently following promising audience gains early last year. Plans are also afoot to resurrect Classic 105, whose frequencies and network licence were sold to the national music syndicate Radio Italia SMI last November. However, Classic 105 now plans to return later this year as a nationally syndicated gold format.

Radio 105/Milan Sample Hour
Paolo Monesi, February 26 1996 (10:00-11:00)

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

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

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

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

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

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

Music Machine's panel sessions attracted a large and inquisitive audience. Industry insiders gave the audience a glimpse into the workings of the music business, and were showered with questions. Between the panel sessions and public interviews with the stars, live appearances by acts such as Right Said Fred and Die Fantastischen Vier kept the atmosphere buzzing.

"The mix of talk and music was just right," reflects Music Machine co-organiser Gerd Leonhard. The multi media fair presented by Music Machine proved particularly popular with the 15-25 age range. Demonstrations of innovative equipment such as Akai's stereo phrase sampler Remix 16 and MIDI production centre MPC 3000 drew large crowds of DJs and dance producers.

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

Leonhard feels certain that Music Machine 1996 has prepared the ground for further expansion. "All the clubs which co-operated with us for the event were extremely happy with the results," he says. "Our partners all want to participate in Music Machine again next year, and we are planning to involve even more venues."

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

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THE SULTANS OF SOUL!

Can't Take My Hands Off You

Produced By Halligan/Torello
MAXI-CD • MAXI-SINGLE

SOULTANS

Can't Take My Hands Off You

Produced By Halligan/Torello
MAXI-CD • MAXI-SINGLE
Dutch Jingle Society Spreads Wings

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

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

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

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

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

Industry Contributes

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

Top Format producer Bart van Gogh complements the new initiative. "I think it's a very good idea. It is important to collect and archive the history of jingles, not only for aficionados, but also for radio professionals. Until now the material has been scattered and undocumented."

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

Radio Feature To Air

The society's work has not gone unnoticed. Dutch pubcaster AVRO will start airing a radio feature on jingles in May, produced in cooperation with the Society For Radio Jingles. The eighth-part feature is called 'De Gouden Glans' (The Golden Glow) referring to the text of a spoken jingle from the time of the famous Dutch pirate broadcasters (1960-74). Offshore pirate station Radio Noordzee presenter Hans Hofendoorn used to announce 'Radio's golden glow shines from your antennas.' Not only the history of jingles, but many unique and never-before aired jingles will be broadcast during the course of the show. "Bunting May 8 'De Gouden Glans' will be broadcast as part of the AVRO Radio 2 programme 'Het Stenen Tijdperk' (The Stone Age) presented by Hans Schiffers."

On The Superhighway

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

Most of the big international jingle producers such as JAM, TMCO, Thompson, Alfasonic and Who Did That Music? and Alfasonic have an e-mail address, but no site on the Internet. JAM representative and jingle producer Top Format will be the first large company to have its own site on the Net. Van Gogh says he expects the site will be active by early June. As well as promotional information, the company's site will offer audio samples of jingles which, according to him, "Will make it easier for clients to get an idea of what we have to offer, so we can send them the CDs they want." The smaller Dutch companies Simrek, Ziaja and Deros and Melvin Jacobs, Swedish Hannah and US Toby Arnold are already present on the Net. The Society For Radio Jingles is also active in printed media, cooperating with US author, sound technician and long-time collector of jingles Dave Worsham, whose book on the international jingle industry will appear this year. Co-founder Boonstra has done the research for the European section of the book.

Music/Radio Industry Business Calendar

**APRIL**

- Swedish Dance Awards/Stockholm
  - April 1 Contact tel. (+46)730 0909; fax 726 5100
- NAB Convention/Las Vegas
  - April 15-18 Contact tel. (+1)312 6692 1279; fax 4682 1283
- Tam Tam Fringe/Bourges
  - April 17-18 Contact tel. (+33)4603 0909; fax 4056 6059
- Music Radio '96/London
  - April 18 Contact tel. (+44)171 225 2100
- RadioDay '96/Köln
  - April 24 Contact tel. (+49)2389 0100; fax 2389 0690
- Copenhagen Blues Festival/Denmark
  - April 26-May 5 Contact tel. (+45)3777 9633; fax 3777 9601

**MAY**

- Radio Only Management Conf./AZ, USA
  - May 1-3 Contact tel. (+1)908 424 6600
- Euro Pop Days/Freiburg
  - May 9-12 Contact tel. (+49)761 371763; fax 761 31716
- Leipziger Messe, Radio Show/Leipzig
  - May 11-13 Contact tel. (+49)4541 556 2536
- AES/Copenhagen
  - May 11-14 Contact tel. (+45)3038 9126; fax 4242 6174
- MIDEM Asia/Hong Kong
  - May 14-16 Contact tel. (+852)4434 4444; fax 4434 4400

**JUNE**

- Nightwave '96/Rimini
  - June 1-4 Contact tel. (+39)4171 284 2380; fax 284 2381
- 3rd Int. Symp. DAB/Montreux
  - June 4-6 Contact tel. (+41)22 717 2732; fax 717 2710
- 3rd RadioMontreux/Montreux Interactive Media Services Symp./Switzerland
  - June 6-9 Contact tel. (+41)22 963 3220; fax 21 963 8851
- DigiMedia/Montreux
  - June 6-8 Contact tel. (+41)22 320 9033; fax 320 9075
- Intl. Pamukkale Music & Culture Festival/Turkey
  - June 20-26 Contact tel. (+90)212 240 4819; fax 241 0241
- Roskilde Festival/Denmark
  - June 27-30 Contact tel. (+45)4236 6613; fax 4652 1499

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**Jingle Web Internet site**

*The Project That Will Make Collectors Happy*
Genuine Pop Takes Zelmani Around The World

by Keith Foster

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

It shot straight up the airplay list on the pubcaster P3. Her self-titled album reached the top 5 and has since sold more than 500,000 units. Not bad for a woman who had to borrow an acoustic guitar from her stepfather to write her songs and record her demo tape, and unheard of for a balladeer who sings in English.

Swedes are happy to accept dance or pop, simple songs done in a non-simple way, that's the sort of thing that grows slowly until it's built up. It's intelligent music. She has the ability to express her gentler emotions expressed in their own language. In fact, one well-known record label turned her down because she didn't sing in Swedish.

Critics have already dropped the names of Van Morrison, Neil Young and Sheryl Crow in reference to Zelmani. But her Sony Music A&R manager Patrik Sventelius, who discovered her, prefers to avoid comparisons. "There's a far greater delicacy about Sophie's music," he says. The 'discovery' story is a classic one: new at his job, Sventelius sat listening through a pile of hundreds of demo tapes. The two short acoustic songs on Zelmani's tape made him prick up his ears, and he invited her for a meeting straight away. As a result, Zelmani went into the studio with producer Lars Halapi. Sventelius, who has kept in close contact with Sophie as she promotes her album around Europe, believes she has the potential to cross borders. "She has the ability to express an incredible range of emotions using only the simplest means. She has a genuineness which comes through to the listener. She's not somewhere off into the distance—she's close."

Ivan Kral Moves On With Nostalgia

by Thessa Mooij

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

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

Kral's intelligent rock and New York connections have already persuaded the BMG marketing managers in most European countries. The German release is scheduled for mid-April, while Italy prefers to wait for the May release of Patti Smith's new album. A late April promo tour will take Kral to France, Holland, Belgium, Germany and possibly Scandinavia. According to Jarvis, "Holland is one of the most supportive countries."

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

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Bowie Opted For Destruction Of Man

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

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

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

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

ROBYN
Do You Know (What It Takes) - RCA
2/e
PRODUCERS: Dennie Pop, Max Martin
Swedes have a cunning feeling for the grooviness of all black music genres. The 16-year old Robyn has mastered sound. Leaving behind the pure dance hall style, she adopts a 90s pop feel on top of a fat hip hop beat, while Grand Puba is good for some great mellow raps. Contains elements of Bob Marley's Mr. Brown.

SHAGGY FEATURING GRAND PUNA
Why You Treat Me So Bad - Virgin
1/e
PRODUCERS: Robert Livingston, Shawn Pizzonia
Shaggy opts for a more mellow sound. With The Boys - EMI
1/e
PRODUCER: Halligan, Torello

CAST
Walkaway - Polydor
1/e/ahr
PRODUCER: John Locke
This remix features a slower tempo, a mild-managed guitar and the kind of lush orchestral arrangement which has made West African jazz world wide hit. Definitely a change of pace for the Liverpool lads who usually thrive on full-blasted R&R anger. The B-sides I Will Fulfill and Mothet have the same subdued psyche-delic edge.

RANDY CRAWFORD
Cajun Moon - WEA
1/e/ahr
PRODUCER: Belf Dresnegen
The Cajun Trip Radio Mix of this J. Cale song has a delightful deep bass and a hip drum shuffle. The gospel vocals at the end are especially groovy and emphasize the track's humid southern feel.

D'ANGELO
Lady - Tommy Boy
1/e/ahr
PRODUCER: D'Angelo, Rafael Saadiq
When R&B prince D'Angelo addresses a lady in vintage Marvin Gaye mode, you can be sure the smouldering cinders will fly. The distinctive jazzy piano solo in the middle is an extra bonus.

PENEOLE HOUSTON
Sweetheart - WEA
1/e/ahr
PRODUCER: Jeffrey Wood, Penelope Houston
The US remix makes a great radio edit of this mid-tempo folksy tribute to the adage "Live and let die." It's a little more upbeat, Houston's vocals are more passionate and it's pared down to 3:59.

Singles

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

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

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Albums

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

STEVE EARLE
I Feel Nothng - E2Squred/Warner
PRODUCERS: R. Kennedy, R. Bennett, R. Dodd
A reassuring message from a man who's been to hell (prison, drugs) and back. Whether he's really cleaned up or not (Cocaine Cannot Kill My Pain), the man is certainly in love. Despite the beautiful heartbroken ballads on this album (More Than I Can Do, Hurtin' Me, Hurtin' You), it's the tentative optimism which has also spawned dEUS, Echobelly, but Sarah's voice sounds particular classy when she sings it. The world's best live act has taken the world how to rock and attracting quite a lot of attention from metal lovers, especially the straightforward chops of Hide The Dead Girl and If Was You might be attractive to the metal-inclined, although the melodic chorus should appeal to rock fans in general. There's more to Torrervision. Didn't Bleed Red is a quiet, jazz ballad, while Entertainero lookes like a great spy film theme.

PAVAROTTI AND FRIENDS
Together For The Children Of Bosnia - Decca
ehr/a
PRODUCER: Mike Woolcock
Pavarotti's genius reaches way beyond that of a world class tenor. By bringing together global talent for a good cause in his home town of Modena, he has fused opera, pop and rock into one big celebration. The concert album is so well produced and the quality of the performances are so high, that it's a joy to listen to. Pavarotti's duet with Michael Bolton (Vesti La Giubba), Jovanotti (Serenate Rag) and the Chieftains (Funiculi, Funiculei) are musical heritage and presented them in a creative way. The concert album is so well produced and the quality of the performances are so high, that it's a joy to listen to. Pavarotti's duet with Michael Bolton (Vesti La Giubba), Jovanotti (Serenate Rag) and the Chieftains (Funiculi, Funiculei) are huge potential chartbusters. The Irish connection (12, Dolores O'Riordan) is very powerful, as well as the live performances of Zucchero and Jovanotti, which add extra fire to their renditions.
**Market Place**

**MAD POP’X**

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**LADY GEE**

The Game Is Over - LUP/New Music (Italy)

**PRODUCER:** The W 12 Kid

Odd but palatable is the best way to describe this infectious dance record. Thanks to a strong hook and catchy synthesizer heavy production, this song has considerable mainstream appeal as well, while a host of remixes ensure that there is something in there for everybody. Contact Debbie Biscoglia at tel: (+39) 2.5540 0314/327/356/506 5200/5801 2854; fax: 2.5540306.

**OPEN ARMS FEAT. ROWETTA**

Hey Mr. DJ - AATW (Australia)

**PRODUCER:** Open Arms

Already a success in underground circles, this house/jungle track also deserves to do well in a mainstream environment. The PWL mix is perfectly suitable for the more progressive EUR outlets, while the Super Sunshine State mix is a dance floor killer. Contact Bob Cunningham or Chantal Andrews at tel: (+44) 171.498.0788; fax: 171.498.3755.

**ROCK DOGS**

New Primitives - FRI/Cargo (Canada)

**PRODUCER:** Rock Dogs/Jack/Beacock

This rocking quartet is perhaps not overly original but everything it does is done with the utmost conviction and dedication. It never loses its seamy, sleazy melody even if it rarely slows down the pace. This approach works well on The Price, Muskieman and the anthemic Killer Star in particular. Contact Glen Robertson or Richard Martin at tel: (+1) 705.689.5843.

**SMOKIE**

Rock ‘N’ Roll Rodeo - Deshima/SPV (UK)

**PRODUCER:** Simon Humphrey

With new lead singer Mike Craft, this panegyric of radio-friendly hits hasn’t lost itsHooks of coming up with a memorable tune. This catchy midtempo rocker boasts all the ingredients required to make it a success. Contact Martin Ruder or Jutta Kestner at tel: (+49) 511.87099; fax: 511.870 9183

**HANS VISSER**

Shingled - Visser Meets Chopin - Oreade (Germany)

**PRODUCER:** Hans Visser

This acclaimed classically-trained guitarist—one of the founding fathers of Dutch classical outfit Flairek which adapted numerous works by Frédéric Chopin—has written some of the most highly-praised works for piano. He has successfully adapted numerous nocturnes and etudes for an ensemble consisting of Spanish guitar, harp, cello and strings. Contact Anja Weevers at tel: (31) 23.524.5225; fax: 23.524.4201.

**DANCE Grooves**

by Maria Jiménez

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**BASEMENT TECHNO:** The best techno is still coming from attics, basements and bedrooms. Bear witness to Kinky Roland’s Friendly Being EP available on Gettin’ Trax. Just Landed is a stormer of a techno track whisking the listener through an electronic sound race. Sharp cut edges and fast action blending take this and the rest of this release over the top. Fax: (+3) 20 620 2621.

**STORMING HOUSE:** Donna Take Time (Deep Tones/Network) from The Trinity is put into the trustworthy mixing hands of Roger Sanchez, Richard Norris, Alex Gifford and others. The results are Roger’s Massive Anthem, a storming house track loaded with piano, diva vocals and a warm vibe, and the Hope & Glory Dub (Norris & Gifford), a pumpin’ deep, dark spin on this number. Tel: (+44) 121.766 7791; fax: 573 9197.

**DANCE IN NEW YORK’S DUNGEON:** Slammin’ house with deep, dark rhythms and a pumpin’ vibe come courtesy of DJ Double S and his single Feelin’ (available on Dungeon Traxx). The Main Mix is the most versatile programming option with much drive from start to finish. Tel: (+1) 212 333 3102; fax: 335 3101.

**POP & UNDERGROUND ALL-IN - ONE:** Mega ‘Lo Mania’s new single Close Your Eyes (No Respect/Club Tools) is easy-to-program, eurodance pop in the radio mix and a deep, hard-hitting house mix in the club mix. The Suburban Mix takes a more underground approach with techno tendencies, traveling sounds and a driving force. Tel: (+49) 40 880 850; fax: 886 521.

**CROSSOVER DEEP CLUB MUSIC:** Hypnotic, deep and loopy, Hey DJ (Panic) from La Motto is a catchy crossover track with minimal vocals. After a few minutes of club house music, this track breaks down to the raw basics-beats, drums, and raps—then builds phenomenally into an early 90’s hysteria driven house slammer. Tel: (+39) 1 46 03 66 68; fax: 46 03 43 31.

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

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

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

**Short Takes**

- The last song recorded by US comedian George Burns before his death is called Easy Money. The track will be released by RCA Victor in May as part of a concept album of songs from the forthcoming Broadway play The Life.
- Look out for a remix of Roxie Music’s 1975 classical Love In The Drag by Rollo and Sister Bliss on Virgin.
- German alternative rockers Such As Surge, whose debut Under Pressure reached number 74 in the Media Control 100 Longplay year-end chart, are about to start recording their second album for Epic. The recording will take place in Malta under the guidance of producer Stephen Fishar of Clawfinger fame. The release is scheduled for August, to be followed by a six-week tour of Germany beginning late September, while other European dates are also in the works.
- Will the new Metallica be out by the fourth of June? They have been confirmed as the headliner on this year’s Lollapalooza festival.
- The first single taken from Rage Against The Machine’s second effort Evil Empire will be Bulls On Parade.
- German dance outfit Mr. President previews its yet untitled new album with the single Coo Yamom (WEA).
- Sugar has disbanded.
- Guitarist/singer Bob Mould intends to release a solo album in April, while bassist Dave Barbe has joined Buzzhungry and drummer Malcolm Travis now beats the skins for Kustomized.
- Willie Nelson and the Isley Brothers have signed with Island.
- While still basking in the afterglow of Kiss From A Rose’s worldwide success, Seal has entered an LA studio to begin work on his third solo album.
- The third Cranberries effort To The Fateful Departed will be released late April. The first single Salvation will appear a few weeks earlier.
- The third album by the Stone Temple Pilots—Tiny Music: Songs From The Vatican Giftshop (Atlantic)—will once again be produced by Brendan O’Brien and will be in stores on March 22. The first single is Big Bang Baby.

**TIPS & INFO**

**Yormca - 13/XIII (CD) (France)**

**PRODUCER:** Alex Strohmayer

Clearly inspired by the current low-E movement, this punk trio not only plays very tightly but also knows how to write songs. Tracks like Your Vice, Lunatic and Lucy and She Wants Me To Fall of place at times, but the bridges and choruses are pure ’90s style. Contact Claude-France Dubois at tel: (+35) 1.4212 5289/82; fax: 1.4212 5283.

**DENNIS EDWARDS AND THE NEW TEMPS**

The New Temps Live In Europe ’95 - (CD) (UK)

**PRODUCER:** Dennis Edwards

Recorded during last year’s tour across Europe, this release offers a good crossing-section of the wealth of material they have come up with over the years. Such staples as Papa Was A Rolling Stones, Ball Of Confusion and Just My Imagination are all there as well as Dennis Edwards’ biggest solo hit Don’t Look Any Further. The quality of the performance is such that this release certainly makes sense. Contact Alexander Strohmayer at tel: (+43) 1.888 4446/0683 800676; fax: 1.8884 4464.

**M & M**

MERCHANDISE & MUSIC TIPS & INFO

**3 0**

**March 30, 1996**

**AmericanRadioHistory.Com**
Sales' Electronic Gal Friday

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

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

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

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

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

The real-time stretching facet of the software makes sure that all stations link up to the main computer at precisely the same time. "A three-minute commercial block is hardly ever 3:00:00 minutes. One could be 2:59:48, the other 3:01:37," says Generali. "Linker is keeping up to the main computer too early or too late makes for an ugly broadcast. For this reason we offer real-time compression and expansion option." Logo

Dalet Digital Media Systems (France) focuses instead on security in playing commercials on its broadcast system. Says technical writer Marc Rudat, "With our application AutoPlay, you can be assured that the ad spot will always be played, even if you have a missed signal or there is a disturbance in the playlist. If a block happens to be missed, the system shows an account of the block that hasn't been played. This is thanks to a built-in security window that retains the block, regardless of an early or late signal. This feature is quite handy in an automated situation."

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

Booking The Ads

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

Hamburg-based WM-Soft saw a hole in the market and came out with its programme EPOS (Electronic Planning and Organisation System) for the German market. EPOS supports the entire process of booking advertisements. It can process offers, orders and invoices, and afterwards create a playlist including all necessary information concerning booked air time. The system runs under Novell or Windows NT.

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

Smart Sales Planner

French Dalet is currently working on a similar system, called Team Radio. This programme is also made to support the sales department from start to finish, and integrate with Dalet's Sound System. Team Radio helps the sales person place the spot where the client can benefit most. Product manager Bas Klein Douwel says, "When a client calls up to place an ad, he has certain requests, such as a particular time, programme and group of listeners. The sales person can enter this criteria into the computer and the software programme will come up with a list of open times which fit the client's needs."

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

Radio supplies the sales person with a suggested price, different for each day part, but allows alteration of this price. The programme also makes use of pre-programmed "packages." Stations often receive calls from a client who has a certain amount of money he wishes to spend in a certain time, and wants to know what he will get for this money," says Klein Douwel. "The sales person can enter this information and come up with a list of ad times, from which he or she can sit down with the client and make any changes the client sees fit." The system also handles invoices and bookkeeping for agencies.

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

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

Generating Revenue

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

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

Every week a new rate card can be issued to sales employees based on the number of spots left. There is also a weekly and daily peak period report. Dozens of rate cards make up the programme, based on the demand curve. The system bases these prices on information interfaced through the traffic system.

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

In the same manner, companies that are considering the nature of the radio market in Europe, this product has not been officially released here. "In the US, the programme is used by hundreds of stations and thousands of agencies. But with competition in Europe increasing at a steady rate, more stations are quickly going to see the benefits of such a programme."
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STUDER Professional Audio Equipment
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Swedish Dance Targets R&B, Hip Hop

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

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

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

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

For this year's edition of the award event, Siljemark expects the same emphasis on R&B and hip hop that is currently being felt on the Swedish dance scene, as it gradually moves away from Eurodance. The award ceremonies will take place on April 1, and will be televised by Z-TV in Sweden, Norway and Denmark. Swedish national TV 3 will repeat the programme on April 2.

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

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

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

ADDIS BLACK WIDOW

Label: Breakin' Bread/Sonet
Album: The Battle Of Adwa

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

BACKSTREET BOYS

Label: Jive
Single: I'll Never Break Your Heart

Sweden? Aren't these lads from Orlando, US? Yeah sure. But their hit We've Got It Goin' On is Swedish product, written and produced by Donnie Wahlberg. It's better than in the past.

Denniz Pop and Max Martin. Zomba A&R manager Martin Dodd explains, "Jive was looking for a pop dance act with worldwide appeal, not just A&R-ed out of one of its offices. The band is US-made, while we had the song and the producers, and eventually it became a 50-50 project."

With their second single, the End Of The Road-type of ballad I'll Never Break Your Heart, the band is on the ball through producers Tim Allen and Vit Rein. Pop and Martin are at the helm again for the third single I Wanna Be With You.

BASIC ELEMENT

Label: EMI
Single: Shame

Euro goes blatantly disco on the male/female duo's latest single Shame, which will be released on the day of the award ceremony itself. Catchy like '70s disco classic Funky Town by Lips Inc., groovy like Earth Wind & Fire in its heyday, this single has it all: wah-wah-tars, strings, honking horns, "ah-ah" backing vocals and of course a beat a sign to lovers to dim the lights (Pick Up The Phone). Euro goes blatantly disco on the day of the award ceremony itself. Catchy like '70s disco classic Funky Town by Lips Inc., groovy like Earth Wind & Fire in its heyday, this single has it all: wah-wah-tars, strings, honking horns, "ah-ah" backing vocals and of course a beat a sign to lovers to dim the lights (Pick Up The Phone). Euro goes blatantly disco on the day of the award ceremony itself. Catchy like '70s disco classic Funky Town by Lips Inc., groovy like Earth Wind & Fire in its heyday, this single has it all: wah-wah-tars, strings, honking horns, "ah-ah" backing vocals and of course a beat a sign to lovers to dim the lights (Pick Up The Phone). Euro goes blatantly disco on the day of the award ceremony itself. Catchy like '70s disco classic Funky Town by Lips Inc., groovy like Earth Wind & Fire in its heyday, this single has it all: wah-wah-tars, strings, honking horns, "ah-ah" backing vocals and of course a beat a sign to lovers to dim the lights (Pick Up The Phone). Euro goes blatantly disco on the day of the award ceremony itself. Catchy like '70s disco classic Funky Town by Lips Inc., groovy like Earth Wind & Fire in its heyday, this single has it all: wah-wah-tars, strings, honking horns, "ah-ah" backing vocals and of course a beat a sign to lovers to dim the lights (Pick Up The Phone). Euro goes blatant-
Andre De Lange (Diesel)

DR. ALBAN

Label Dr. Records

Album Born In Africa

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

DREAMWORLD

Label Rair

Single Everytime I Fall (For Your Eyes)

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

HERBIE

Label Cheiron

Album Fingers

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

INFINITE MASS

Label Rooftop/Pitch Control

Album The Infinite Patio

Although raps have been included on many Euro hits from Sweden, hip hop as such never really existed. The times they are a changin' now with Infinite Mass' debut album The Infinite Patio, which sold 10,000 copies at home. The heavy bass synth riff and loose vocals on Mah Boyz, the first Euro-continues on page 18

Gilbey's Swedish Dance Music Awards Nominees

Best Swedish Artist
- Robyn
- Infinite Mass
- Herbise
- Just D

Best Swedish Producer
- Stonebridge & Nick Nice
- Dennis Pop & Max Martin
- Douglas Carr
- Pierre Jerksten

Best Swedish Dance Album
- Robyn: Robyn Is Here
- Infinite Mass: The Infinite Patio
- Herbise: Fingers
- Eric Gadd: Floating

Best Swedish Newcomer
- Infinite Mass
- Robyn
- Ra-Cee
- De De

Best Swedish Hip Hop/R&B Artist
- Infinite Mass
- Robyn
- Eric Gadd
- Just D

Best Swedish Remix
- Stonebridge & Nick Nice
- Pierre Jerksten
- DJ Blackhead

Best Swedish Dance Track
- Infinite Mass: Area Turns Red
- Ra-Cee: Gettin' All Da Babes
- Herbise: Right Type Of Mood
- Papa Dee: First Cut Is The Deepest

Best Swedish Underground
- Monday Bar (club)
- Dunkla Records (label)
- DeCians (club)
- Fluid (label)

Best International Dance Artist
- The Bucketheads
- Nightcrawlers
- Outhere Brothers

Best Swedish Hip Hop/R&B Artist
- De De
- Ra-Cee

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MUSIC & MEDIA MARCH 30, 1996
peanut single release of the "sample-free/musicians-only" hip hop trio, bring to mind everything from George Clinton's P-funk universe to Coolio's Gangsta's Paradise. Available through Sony Music across Europe, except Jive/Zomba in Benelux and RCA/BMG in France.

ANDRÉ DE LANGE
Label Superstudi/Diesel
Album Worth The Wait
Post-apartheid South Africa could very well develop into one of the most soulful markets in the world, and Benelux and RCA/BMG in France.

continued from page 17

hands to take the genre to the next level. Its new single, the bag girl of the Stockholm scene is Electric too. Miss Loudmouth still cries her guts out like she did on 1995's Open Sesame, her solo debut single after having deserted Rob 'N' Raz's dance army. Only souped up sequencers can keep up with her shouting. K, hooked up with producers Denniz Pop and Max Martin, is like a Donna Summer and Giorgio Moroder of the 90s. Her second album, the follow-up to the Carousel album is to be announced.

ROB 'N' RAZ CIRCUS
Label Telecom/WEA
Single Whose Dog Is Dead? (Something In My Bed)
Continental dance is getting red hot. The chorus is of the "one-listen-is-enough-to-dig-it" kind. All da babes in the video will win over those tuned in to hip hop. The buzzing synth bass line and the old school drum machine are reminiscent of the finest moments of P. and G-funk. Our man likes to call his special brew "Cee funk." Small wonder his debut CD is called Ro-Cee—The Periodic Gee.

LEILA K
Label Mega Records
Single Electric
From now on every time you hear Oasis' She's Electric, you can't help but associate the lyrics with Leila K. On her new single, the bad girl of the Stockholm scene is Electric too. Miss Loudmouth still cries her guts out like she did on 1995's Open Sesame, her solo debut single after having deserted Rob 'N' Raz's dance army. Only souped up sequencers can keep up with her shouting. K, hooked up with producers Denniz Pop and Max Martin, is like a Donna Summer and Giorgio Moroder of the 90s. Her second album, the follow-up to the Carousel album is to be announced.

ROB 'N' RAZ CIRCUS
Label Telekom/WEA
Single Whose Dog Is Dead? (Something In My Bed)
Continental dance is getting red hot and funky! Renamed Rob 'N' Raz Circus, the Swedish dance pioneers return in today's fashion, which is R&B-driven. P. and G-funk come together under the influence of rap on Whose Dog Is Dead? The combination of heavy bass synthesizer and "flute simulation"—there isn't a better word—bring back to mind early '80s P-funkateers Prince Charles & The City Beat Band. It makes you wonder what the album will bring.

ROBYN
Label Ricochet/BMG
Album Robyn Is Here
At sweet 16, Robyn has got the massive voice of an R&B diva who has seen life. Robyn Is Here is the title of her debut album. May we add the words "To Stay"? It's only right after she was voted "best vocalist" by the readers of national newspaper Aftenbladet. Various singles are out across Europe: Do You Know (What It Takes) in Sweden, You've Got That Something in the UK and Benelux, and Do You Really Want Me in the GSA territories. Producer celebrities like Denniz Pop and Anders "Bag" Kravitz he co-wrote Be My Baby for the Stockholm scene is Electric too. Only souped up sequencers can keep up with her shouting. K, hooked up with producers Denniz Pop and Max Martin, is like a Donna Summer and Giorgio Moroder of the 90s. Her second album, the follow-up to the Carousel album is to be announced.

continues on page 20

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Reco-Nice - Funk, Hip Hop, Soul, R&B

Contact Us For Samples & More Information!
K.C. LINN
New Swedish Eurodance star!
Music & Media – PICK OF THE WEEK

POCO LOCO
Commercial poppy techno-euro

DEEP MOTION
Strong pop-dance

LUCKY MEN
Commercial house

INFINITE MASS
Swedish GRAMMY award winner for BEST MODERN DANCE

GEORGE
Produced by Denniz Pop

SHERLOCK
With former Stakka Bo rapper

GOLDMINE
Next big Hip-Hop stars!

IT'S UP TO YOU...
continued from page 18
Vanessa Paradis. Sadie also proves to be a talented songwriter, contributing to the majority of numbers on her self-titled debut. The piano intro on new single All Night Long instantly gives away Sadie’s UK songwriting partner Bryan Powell (Young Disciples). All the UK, US and Swedish elements add up to universal soul appeal.

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

SONIC DREAM COLLECTIVE
Label Remixed Records/Epic
Album Gravity
The Ace Of Base connotations may be very strong with Sonic Dream Collective, certainly to judge by the reggae beat to European single Oh, Baby All (Top 20 Border Breakers) and with a line like “Oh baby all that I want...” But apart from the lyrical similarities, hasn’t reggae added a rhythmic touch to pop before, from 10CC to the Police? Using reggae in itself is nothing new, a good pop song is all that really matters. And that’s what you get from SDC, fronted by graceful singer Linn (Engstrom). Oh, Baby All is making waves in both Norway and Germany, where the trio has been featured live on video outlet Viva while on a four-gig club tour.

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

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

In 1996, POPKOMM. begins as early as January. That’s because this time we want to generate a discussion about the future of pop music and entertainment. We want your opinion, your experience, your assessment. Be it criticism, inquiry, contemplation or utopian concept – we are dying to receive your contribution. Please write to us, by fax or e-mail – your idea will become an active element in the discussion about the future of pop music and entertainment. We will generate an interactive exchange of with new additions daily and non-stop up to August 15: that’s when the future will become the present for four days.

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Internet: http://www.musikkomm.de/popkomm

The Fair for Pop Music and Entertainment
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<th>Country charted</th>
<th>Original label/publisher</th>
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<td>Magic Carpet Ride</td>
<td>Mighty Dull Xats - WEA (PolyGram)</td>
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<td>Passion</td>
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<td>The Prodigy - XL (Not Listed)</td>
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<td>Andrea Bocelli - Polydor (Double Morto)</td>
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<td>Prince Otsie &amp; Cen Wintas - Riva (Riva)</td>
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<td>Marcus Care - Columbia (Wendy/Beachbum/Nightmares)</td>
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<td>Therapy? - A&amp;D (ago)</td>
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<td>Gus - Masculine/Mississippi (MCA)</td>
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<td>David Bowie - RCA (RCA/REO)</td>
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<td>One More Chance</td>
<td>Madonna - Virgin / Epic (PolyGram/EMI)</td>
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<td>Shawn Lee - PolyGram (Polygram)</td>
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<td>Joan Osbourne - Blue Gorilla (Mercury)</td>
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<td>We've Got It Goin' On</td>
<td>Backstreet Boys - Sony (Virgin/Warner Chappell)</td>
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<td>Ich Find Dich Scheisse</td>
<td>Tiz Tic Boo - RCA (Copyright Control)</td>
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<td>Return Of The Mack</td>
<td>Mark Morrison - WEA (Perfect)</td>
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<td>Don't Look In Anger</td>
<td>Oasis - Creation (Creation/Sony)</td>
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<td>Earth Song</td>
<td>Michael Jackson - Epic (Epic) (Warner Music)/Warner Records</td>
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<td>Wonderwall</td>
<td>Oasis - Creation (Creation/Sony)</td>
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<td>Soiree Disco</td>
<td>Bella Mesquita - One (One/Disco)</td>
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<td>Captain Jack</td>
<td>Captain Jack - EMI (PolyGram/EMI)</td>
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<td>One Sweet Day</td>
<td>Ophelie Winter - West End (Wendy/Beachbum)</td>
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<td>Diew M'A Dona Lei Foi</td>
<td>Ophelie Winter - West End (Cold Digital)</td>
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<td>Double Vision</td>
<td>Pink - Constellation (Ariola)</td>
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<td>Father And Son</td>
<td>Boyzone - PolyGram (Polygram)</td>
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<td>Garbage</td>
<td>Mushrooms - Roadshow (Roadshow/EMI)</td>
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<td>Whatever You Want</td>
<td>B.B.KZ. D.D.KREISCHER/INNERMANN/TINE M. TURNER - Parlophone (Parlophone/Berlin/Berlin/Warner Chappell)</td>
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<td>Herz An Herz</td>
<td>Blümchen - Century (Perl/Mercury)</td>
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<td>Maccarena</td>
<td>A.D.</td>
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<td>Lais Le Rio - Seravido</td>
<td>Warner Chappell</td>
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<td>Going For Gold</td>
<td>Shod Seven - PolyGram (Polygram)</td>
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<td>Too Hot</td>
<td>Coolio - Tommy Boy (Wonder/Patch)</td>
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<tr>
<td>I Wish</td>
<td>Shawn Lee - PolyGram (Polygram)</td>
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<tr>
<td>Redline</td>
<td>Parlophone - (Parlophone/Warner Chappell)</td>
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## European Top 100 Albums

### Euro Week 13/96

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<th>ARTIST TITLE</th>
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<tr>
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<td>Terrovision</td>
<td>Bruce Springsteen</td>
<td>Simply Red</td>
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<td>Soundtrack</td>
<td>3T</td>
<td>Brotherhood</td>
<td>Something To Remember</td>
<td>Circles</td>
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<td>Mercury Falling</td>
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<td>Life - East West</td>
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<td>Oasis</td>
<td>Regular Urban Survivors - Total Vegas</td>
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<td>Big Soul</td>
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<td>What's The Story Morning Glory?</td>
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### Sales Breaker

<table>
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<tbody>
<tr>
<td>Celine Dion</td>
<td>Falling Into You - Epic / Columbia</td>
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<tr>
<td>Alanis Morissette</td>
<td>Jagged Little Pill - Virgin / Sire</td>
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<td>Sepultura</td>
<td>Roots - Roadrunner</td>
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<td>Enya</td>
<td>The Memory Of Trees - WEA</td>
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<tr>
<td>Queen</td>
<td>Made In Heaven - Parlophone</td>
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<td>Celine Dion</td>
<td>EP / Epic - Columbia</td>
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<td>Foo's Garden</td>
<td>Dish Of The Day - Interscope</td>
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<tr>
<td>Mike &amp; The Mechanics</td>
<td>History - Past Present &amp; Future Book</td>
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<tr>
<td>Underworld</td>
<td>Second Toughest In The Infants - Epic</td>
<td></td>
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<tr>
<td>Michael Jackson</td>
<td>Bad</td>
<td></td>
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<tr>
<td>Meat Loaf</td>
<td>Great White - Geffen</td>
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<tr>
<td>Joan Osborne</td>
<td>Relish - Blue</td>
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<td>Michael Jackson</td>
<td>Bad - Epic</td>
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<td>Underworld</td>
<td>Second Toughest In The Infants - Epic</td>
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<tr>
<td>Brian May</td>
<td>Queen's Greatest Hits 1980-1995 - Columbia</td>
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<td>Peter Maffay</td>
<td>Barabara Streisand - Polydor</td>
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<td>The Beatles</td>
<td>Rubber Soul - Parlophone</td>
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<td>The Beatles</td>
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<td>Mariah Carey</td>
<td>Daydream - Columbia</td>
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<td>Madonna</td>
<td>Something To Remember - Maverick / Sire</td>
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<td>Elton John</td>
<td>The Bitch Is Back - MCA</td>
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<td>Vic &amp; The Bad Seeds</td>
<td>Murder Ballads - MCA</td>
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<td>Die Toten Hosen</td>
<td>Opium Punks - East West</td>
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<td>Ace Of Base</td>
<td>The Bridge - MCA</td>
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<td>Zillertaler Schürzenjäger</td>
<td>Traumsind Starker - Tyrolis</td>
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<td>Smashing Pumpkins</td>
<td>Mellon Collie And The Infinite Sadness - Virgin</td>
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<td>2Pac</td>
<td>All Eyez On Me - Interscope</td>
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<td>Bad Religion</td>
<td>The Gray Race - Dragnet</td>
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<td>Coolio</td>
<td>Gangsta's Paradise - Tommy Boy</td>
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<td>Ballyhoo</td>
<td>The Boy With The X Ray Eyes - EMI</td>
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<td>M. People</td>
<td>Bizarre Fruit - Bizarre Fruit</td>
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<td>Lou Reed</td>
<td>Set The Twilight Reeling - Warner Brothers</td>
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<td>Zurich Nach Rodemheim - RCA</td>
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<td>Status Quo</td>
<td>Don't Stop - The 30th Anniversary Album - PolyGram TV</td>
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<td>Ron</td>
<td>Varres Inkonstruktifra Cent' Anni - WEA</td>
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### Sales Breaker

- **SALSA BREAKER**: Indicates the album registering the biggest increase in chart points.

**Notes**: The European Top 100 Albums is compiled by BPI Communications BV (SNEP) Communications BV. All rights reserved. Compiled from the national album sales charts of 36 European territories.

- "Country" indicates the original label.
- "Sales Breaker" indicates the album registering the biggest increase in chart points.

**Columns**: The chart includes a variety of artist names and album titles, with the corresponding countries charted ranging from the UK to Germany and Sweden. The chart is a snapshot of the European music market at the time, reflecting the popularity of various artists and albums across different regions.
# Top National Sellers

## UNITED KINGDOM

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## DENMARK

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## SWITZERLAND

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## FRANCE

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## ITALY

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## BELGIUM

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## THE NETHERLANDS

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## THE NORTHERN EUROPEAN SALES CHARTS

- **UNITED KINGDOM**
- **DENMARK**
- **SWITZERLAND**
- **FRANCE**
- **ITALY**
- **BELGIUM**
- **THE NETHERLANDS**
- **THE NORTHERN EUROPEAN SALES CHARTS**
The European Alternative Rock Radio (EARR) Top 25 is based on a weighted language release, From the European Alternative Rock Radio (EARR) Top 25 is based on a weighted scoring system. It is compiled on the basis of historical European alternative programming with various types of music. The chart is updated every Saturday with the results of the previous week. It is compiled by American Radio History (American Radio History). The European Alternative Rock Radio (EARR) Top 25 is based on a weighted-language release. It is compiled on the basis of the format of European alternative programming with various types of music. The chart is updated every Saturday with the results of the previous week. It is compiled by American Radio History (American Radio History). The European Alternative Rock Radio (EARR) Top 25 is based on a weighted-language release. It is compiled on the basis of the format of European alternative programming with various types of music. The chart is updated every Saturday with the results of the previous week. It is compiled by American Radio History (American Radio History). The European Alternative Rock Radio (EARR) Top 25 is based on a weighted-language release. It is compiled on the basis of the format of European alternative programming with various types of music. The chart is updated every Saturday with the results of the previous week. It is compiled by American Radio History (American Radio History).
Max Sharam Be Firm (Warner Music)

Australian singer Max Sharam is the Nina Hagen of the 90s. With a voice trained in rock opera, bizarre anta and a dazzling personality she sure sticks out from the crowd. In Australia she has been headline news since her 1995 debut album _A Million Year Girl_. Now she is determined to get a European career.

Max has relocated to Hamburg and is preparing for some live appearances this spring. Her first European single _Be Firm_ fits both ACE and EHR formats with a 20+ age group. Bordering on camp, the big production, outlandish vocals and trashy SM lyrics combine to an astound pop tone. What else do you need to feed that hunger for new sound in the pop charts?

Find out Max's favourite hang-outs in Hamburg. Or ask about her adventures as the star in an Italian rock opera. Give her a call on (+49) 202-2803-9585 on Monday, April 1, between 10:00-16.00 CET.

---

**AUSTRIA**

**Playliet Additions:**
- Peter de Groot - Head Of Music
  - BRF/Eupen

**Power Play:**
- Foo Fighters: _Big Me_
- Houston/Wiriann: _Count On Me_
- Monica: _Like This -N -Like That_
- Goldbug: _Whole Lotta Love_
- Dr. Alban: _Born In Africa_
- Coolio: _Too Hot_
- Blu Afschink: _Funiculi_

---

**CZECH REPUBLIC**

**Playliet Journal:**
- Peter de Groot - Head Of Music
  - ACE

**Power Play:**
- Savoy: _Velvet_
- Mark Morrison: _Return Of The Mack_
- Simply Red: _Never Never Love_
- PM Dawn: _Sometimes I Miss You_
- Robert Miles: _Children_
- Mark Knopfler: _Darling Pretty_
- Linda/Rnos/Jerisick: _Alles Of EHR_

---

**FINLAND**

**Playliet Additions:**
- Jan Hanousek - Head Of Music
  - Jan Hanousek Mimic Manager
  - EHR

**Power Play:**
- Ace Of Base: _Never Gonna Say Never_
- Robert Miles: _Children_
- Paul Carrack: _Only A Breath Apart_
- Sophie Zelmani: _Savage Rose_
- Tears For Fear: _Secrets_
- Ari Fabri: _Sunny Days Are Here Again_

---

**BELGIUM**

**Playliet Additions:**
- Power Play:
  - Lionel Richie: _Don't Wanna Warma_
  - Bel Canto: _Eternal - Good Thing_
  - Eternal: _Good Thing_
  - Beloved: _Satellite_

---

**DENMARK**

**Playliet Additions:**
- Power Play:
  - Bel Canto: _Eternal - Good Thing_
  - Eternal: _Good Thing_
  - Beloved: _Satellite_

---

**FRANCE**

**Playliet Additions:**
- Melanie de Roy - Prod Dir.
  - Melanie de Roy: _Be Forever_

---

**GERMANY**

**Antenne Berlin/Mannheim:**
- Power Play:
  - Power Play Additions:
    - Count Indigo: _My Unknown Love_
    - Delevantes: _Driving At Night_
    - Stoppok: _Land In Sicht_
    - Statue Quo/Beach: _Fun Fun Fun Fun_
    - Marla Glen: _Also Love You_
    - Dubstar: _Stars_
    - Curtis Stigma: _Every Time You Cry_
    - Zucchero: _B VoLo/Siavo/El Vuelo_
    - The Beatles: _Real Love_
    - Skunk Anansie: _Weak_

---

**Greece**

**Playliet Additions:**
- Power Play:
  - Power Play Additions:
    - Simply Red: _Never Never Love_
    - Ace Of Base: _Never Gonna Say Never_
    - Robert Miles: _Children_
    - Paul Carrack: _Only A Breath Apart_
    - Sophie Zelmani: _Savage Rose_
    - Tears For Fear: _Secrets_
    - Ari Fabri: _Sunny Days Are Here Again_

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**Holland**

**Playliet Additions:**
- Power Play:
  - Power Play Additions:
    - Simply Red: _Never Never Love_
    - Ace Of Base: _Never Gonna Say Never_
    - Robert Miles: _Children_
    - Paul Carrack: _Only A Breath Apart_
    - Sophie Zelmani: _Savage Rose_
    - Tears For Fear: _Secrets_
    - Ari Fabri: _Sunny Days Are Here Again_

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**Italy**

**Playliet Additions:**
- Power Play:
  - Power Play Additions:
    - Simply Red: _Never Never Love_
    - Ace Of Base: _Never Gonna Say Never_
    - Robert Miles: _Children_
    - Paul Carrack: _Only A Breath Apart_
    - Sophie Zelmani: _Savage Rose_
    - Tears For Fear: _Secrets_
    - Ari Fabri: _Sunny Days Are Here Again_

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**Sweden**

**Playliet Additions:**
- Power Play:
  - Power Play Additions:
    - Simply Red: _Never Never Love_
    - Ace Of Base: _Never Gonna Say Never_
    - Robert Miles: _Children_
    - Paul Carrack: _Only A Breath Apart_
    - Sophie Zelmani: _Savage Rose_
    - Tears For Fear: _Secrets_
    - Ari Fabri: _Sunny Days Are Here Again_

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**United Kingdom**

**Playliet Additions:**
- Power Play:
  - Power Play Additions:
    - Simply Red: _Never Never Love_
    - Ace Of Base: _Never Gonna Say Never_
    - Robert Miles: _Children_
    - Paul Carrack: _Only A Breath Apart_
    - Sophie Zelmani: _Savage Rose_
    - Tears For Fear: _Secrets_
    - Ari Fabri: _Sunny Days Are Here Again_
Motor To Power Strictly Rhythm

by Christian Lorenz

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

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

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

Strictly Rhythm, launched in 1989, has built its reputation on producers such as Louie Vega, Eric Morillo, Roger Sanchez and George More. Prior to the 1994 launch of its sister label Strictly Rhythm (SR) president Mark Finkenstein (left) and Motor MD Tim Renner (right). In the background are (l-r) SR operations manager Rudi Ikei, SR international coordinator Europe Phil Cheeseman, SR attorney Alan Skiena, Motor head of dance Adam Theile, and PolyGram business affairs manager Andreas Heyn.

Piracy Crackdown continued from page 3

"However, Strictly Rhythm is not a hit-focused label. We feel that Motor is a more suitable label to market our under-ground releases."

"Looking at Motor's record with chart acts like MarshaC, U96 and Wutham, we are confident that they can deliver our hits when they do come."

Starting Motor's foray into the house market are Strictly Rhythm (SR) president Mark Finkenstein (left) and Motor MD Tim Renner (right). In the background are (l-r) SR operations manager Rudi Ikei, SR international coordinator Europe Phil Cheeseman, SR attorney Alan Skiena, Motor head of dance Adam Theile, and PolyGram business affairs manager Andreas Heyn.

"However, Strictly Rhythm is not a hit-focused label.
## Airplay Action

**EHR Top 40 commentary by Pieter Kops**

After three weeks at the top of the EHR countdown, Sting's *Let Your Soul Be Your Pilot* has to lose the throne in favour of *Take That's* farewell single, the cover version of *How Deep Is Your Love*. Although Sting maintains the largest roster, measuring 102 EHR reporters, *Take That* has collected the largest number of chart points this week—which is what counts in our weighted-scoring system. It is the second EHR number 1 for the UK pop group, which also reigned the chart for five consecutive weeks with its 1995 hit *Back For Good*.

The new single is backed by a 98-station roster, spread out over 24 countries, while its triumphant move is due to new adds in Sweden, Belgium, Portugal, the Czech Republic and Hungary. Currently, the song scores the best national penetration figures in the UK, Ireland, Germany, Austria and Poland (70-100%).

Also interesting is that the new number 1 marks the eighth time that a cover tops the EHR Top 40. Here is a complete, chronological list:

<table>
<thead>
<tr>
<th>EHR number 1 covers:</th>
<th>Artist/Title (Label)</th>
<th>Weeks at 1 (year)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Take That*</td>
<td>(Parlophone)</td>
</tr>
</tbody>
</table>

The highest new entry in this week's EHR Top 40 belongs to Michael Jackson. They Don't Care About Us, which enters straight at number 20, is the 13th EHR hit for Jackson. No less than six of these reached number 1—Black Or White (eight weeks, 1991-1992), Remember The Time (four weeks, 1992), Give In To Me (one week, 1990), Dream (with Janet Jackson, five weeks, 1991), You Are Not Alone (four weeks, 1995) and Earth Song (four weeks, 1996). The last one leaves the chart this week after a 17-week stay. Jackson's new single is reported by 46 stations and—with 25 first-time reports—stands out as the most added single on the format this week. Its current roster encompasses 13 European countries, with emphasis on Spain, Poland, Germany, Italy, Denmark and Holland. In Spain, it is already number 6 in the Major Market Airplay chart (see page 31).

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### Mike & The Mechanics

*All I Need Is A Miracle* (Virgin) 33/1

### Michael Learns To Rock

*Someday* (LBS.R) 20/1

### Simply Red

*Never Love Again* (East West) 20/1

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## CHARTBOUND

**M & M Charts/Airplay**

**EHR Top 40**

<table>
<thead>
<tr>
<th>Week 13/96</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6</td>
<td><em>Take That/HOW DEEP IS YOUR LOVE</em></td>
<td>(Parlophone)</td>
<td>98</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td><em>Sting/Let Your Soul Be Your Pilot</em></td>
<td>(A&amp;M)</td>
<td>102</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td><em>Joan Osborne/One Of Us</em></td>
<td>(Blue Gorilla/Mercury)</td>
<td>85</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td><em>Tina Turner/Whatever You Want</em></td>
<td>(Parlophone)</td>
<td>86</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td><em>Oasis/Don't Look Back In Anger</em></td>
<td>(Creation)</td>
<td>74</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td><em>Celine Dion/Falling Into You</em></td>
<td>(Epic/Columbia)</td>
<td>84</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td><em>Simply Red/Never Love Again</em></td>
<td>(East West)</td>
<td>75</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td><em>3T/Any Thing</em></td>
<td>(MJJ/Epic)</td>
<td>69</td>
<td>3</td>
</tr>
</tbody>
</table>

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## MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>EHR station Adds</th>
<th>New Top 20 Contenders</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Take That</em></td>
<td>46</td>
<td>13th EHR hit for Jackson</td>
</tr>
</tbody>
</table>

---

## NEW TOP 20 CONTENDERS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>EHR station Adds</th>
<th>New Top 20 Contenders</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Take That</em></td>
<td>46</td>
<td>13th EHR hit for Jackson</td>
</tr>
</tbody>
</table>

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## TOP 5 EHR FIVE YEARS AGO

1. *Don't Look Back In Anger* (Parlophone) 1* (96)
2. *Dream* (RCA) 2 (93)
3. *You Are Not Alone* (A&M) 4 (95)
4. *Earth Song* (Parlophone) 7 (95)
5. *Secret Love* (Cultural Exchange) 9 (93)

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**Note:** All songs which received the highest number of plays during the week, based on a total roof penetration.
### 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>11</td>
<td>NE</td>
<td>Vaya Con Dios / Lonely Feeling</td>
<td>Ariola</td>
<td>BELGIUM</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>7</td>
<td>Stabba Ko / Great Blondino</td>
<td>(EMI-Medley)</td>
<td>SWEDEN</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>Zucchero / I'll Volo / My Love / El Vuelo</td>
<td>(Polydor)</td>
<td>ITALY</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>La Bouche / I Love To Love</td>
<td>(MCI)</td>
<td>GERMANY</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>23</td>
<td>Snap / Rame</td>
<td>(Ariola)</td>
<td>GERMANY</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>5</td>
<td>Captain Jack / Captain Jack</td>
<td>(EMI)</td>
<td>GERMANY</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>2</td>
<td>Flip Da Scrip / Throw Ya Hands In The Air '95</td>
<td>( objs / )</td>
<td>BELGIUM</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>13</td>
<td>Cardigans / Rise &amp; Shine</td>
<td>(Trampoline/Stockholm)</td>
<td>SWEDEN</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>14</td>
<td>Cardigans / Sick &amp; Tired</td>
<td>(Trampoline/Stockholm)</td>
<td>SWEDEN</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>NE</td>
<td>Marla Glen / Also Love You</td>
<td>(Vogue)</td>
<td>FRANCE</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>19</td>
<td>Mylene Farmer / California</td>
<td>(Polydor)</td>
<td>GERMANY</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>NE</td>
<td>Masterboy / Land Of Dreaming</td>
<td>(Polydor)</td>
<td>GERMANY</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>23</td>
<td>DJ Bojo / Love Is The Price</td>
<td>(Metroviny/EMAS)</td>
<td>GERMANY</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>20</td>
<td>Six Was Nine / Mission Of Love</td>
<td>(Virgin)</td>
<td>GERMANY</td>
<td>19</td>
<td></td>
</tr>
</tbody>
</table>

**Note:**
- **TW** = This Week
- **LW** = Last Week
- **WOC** = Weeks On Chart
- **TS** = Total Stations
- **NE** = New Entry
- **RE** = Re-Entry
- **LW** = Last Week
- **WOC** = Weeks On Chart
- TS = Total Stations
- NE = New Entry
- RE = Re-Entry

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### On The Road

Border Breakers commentary by Pieter Kops

Robert Miles last week’s leap to the number 1 position in the Eurochart Hot 100, the Italian trance artist (signed to DBX) now does the same on the Border Breakers front as Children jumps up two significant places during its seventh week on the chart. It is the third time since the inception of Border Breakers in October 1993 that an Italian-signed artist hit the top spot. Both previous times it was X-Energy’s Woogiefield who accomplished that feat—Saturday Night reigned for three weeks in 1994 and Think Of You stuck it out at the top for five consecutive weeks last year. It is the first time, however, that an instrumental track leads the list.

This week, Miles has collected 60 reports on all formats in 18 countries (Italy not included), counting nine first-time reports. The current expansion is notable due to continuing growth in France, Germany, Switzerland and Denmark. Over-all national penetration ratios are most remarkable in Greece (67%), the UK (46%), Holland (42%), Switzerland (40%), Portugal (39%), Belgium (39%) and Germany (24%). In Spain, Russia and Turkey, Miles’ laid-back, piano-based record is also getting crucial support, as in each of those territories one platinum-ranked station has it on its playlist.

Belgian act Vaya Con Dios grabs the highest new entry in the chart. While its previous single Stay With Me leaves the chart after a 13-week stay—including a three-week peak at number four—the follow-up Lonely Feeling kicks off at number 11 with a 24-station crossover roster on its side. Lonely Feeling is the third Border Breaker hit for Dani Klein’s grand café soul outfit and the third single to be taken from its current album Roots & Wings—the first (Don’t Break My Heart) charted for 16 consecutive weeks and peaked at number 5 last year. The album itself spent 10 weeks in the European Top 100 last year, peaking at number 16 for two weeks in a row, thanks to chart positions in 10 countries. As yet, the new single is playlisted in six countries outside Benelux, the best support coming from Poland (52% penetration), Austria (50%) and Switzerland (39%).

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### Channel Crossovers

The top-playlisted UK Irish records on mainland European radio

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
<td>STING / LET YOUR SOUL BE YOUR PILOT</td>
<td>(A&amp;M)</td>
<td>131</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>Queen / You Don’t Fool Me</td>
<td>(Parlophone)</td>
<td>86</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Beattles / Real Love</td>
<td>(Apple)</td>
<td>98</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>Oasis / Don’t Look Back In Anger</td>
<td>(Creation)</td>
<td>84</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>Simply Red / Never Love Me</td>
<td>(East West)</td>
<td>88</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td>George Michael &amp; Faith / I Have A Dream</td>
<td>(Virgin)</td>
<td>92</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>Babyshambles / Spaceboy</td>
<td>(EMI)</td>
<td>70</td>
</tr>
<tr>
<td>9</td>
<td>14</td>
<td>Mark Knopfler / All The Shuckers Make</td>
<td>(Mercury)</td>
<td>70</td>
</tr>
<tr>
<td>10</td>
<td>14</td>
<td>Blur / Chill / Channon / Man</td>
<td>(Food)</td>
<td>67</td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>Chew One By One</td>
<td>(Epic)</td>
<td>67</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
<td>East 17 / U R L R</td>
<td>(London)</td>
<td>65</td>
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<tr>
<td>13</td>
<td>8</td>
<td>The Rolling Stones / Have I The Time</td>
<td>(Mercury)</td>
<td>56</td>
</tr>
<tr>
<td>14</td>
<td>17</td>
<td>Elton John / Please</td>
<td>(Rocket/Mercury)</td>
<td>54</td>
</tr>
<tr>
<td>15</td>
<td>6</td>
<td>Blue System / Slight Return</td>
<td>(Superior Quality/A&amp;M)</td>
<td>53</td>
</tr>
<tr>
<td>16</td>
<td>7</td>
<td>Everything But The Girl / Missing</td>
<td>(EMI)</td>
<td>53</td>
</tr>
<tr>
<td>17</td>
<td>13</td>
<td>Pulp / Drones 2000</td>
<td>(Island)</td>
<td>38</td>
</tr>
<tr>
<td>18</td>
<td>9</td>
<td>Boyzone / Father And Son</td>
<td>(Polydor)</td>
<td>38</td>
</tr>
<tr>
<td>19</td>
<td>NE</td>
<td>Nick Cave &amp; The Bad Seeds / Henry Lee</td>
<td>(Mute)</td>
<td>39</td>
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<tr>
<td>20</td>
<td>NE</td>
<td>Mike &amp; The Mechanics / All I Need Is A Minute</td>
<td>(EMI)</td>
<td>41</td>
</tr>
<tr>
<td>21</td>
<td>NE</td>
<td>Gary Barlow / My Little More Time</td>
<td>(Virgin)</td>
<td>39</td>
</tr>
<tr>
<td>22</td>
<td>NE</td>
<td>Paul Jacobs / Eyes Of Blue</td>
<td>(Parlophone)</td>
<td>28</td>
</tr>
<tr>
<td>23</td>
<td>NE</td>
<td>Peter Gabriel / Deep Forest</td>
<td>(EMI)</td>
<td>38</td>
</tr>
<tr>
<td>24</td>
<td>NE</td>
<td>Joysta / Anywhere Is</td>
<td>(WEA)</td>
<td>28</td>
</tr>
<tr>
<td>25</td>
<td>NE</td>
<td>Lighthouse Family / Lifted</td>
<td>(Wild Card)</td>
<td>24</td>
</tr>
</tbody>
</table>

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### Atlantic Crossovers

The top-playlisted Non-European records on European radio

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>Joan Osborne / Don’t Let Me Be Misunderstood</td>
<td>(Blue Corin/Mercury)</td>
<td>125</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>Tina Turner / Whenever You Want</td>
<td>(Polydor)</td>
<td>122</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>Collie Dixon / Puffing Into You</td>
<td>(EMI)</td>
<td>114</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>St / Anything</td>
<td>(Mega)</td>
<td>96</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>Lionel Richie / Don’t Wanna Lose You</td>
<td>(Mercury)</td>
<td>78</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>Bon Jovi / These Days</td>
<td>(Mercury)</td>
<td>72</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td>Mariah Carey / Open Arms</td>
<td>(EMI)</td>
<td>81</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>Whitney Houston / Go West</td>
<td>(Atlantic)</td>
<td>73</td>
</tr>
<tr>
<td>9</td>
<td>24</td>
<td>Michael Jackson / They Don’t Care About Us</td>
<td>(EPIC)</td>
<td>55</td>
</tr>
<tr>
<td>10</td>
<td>24</td>
<td>Tom Jones / Cozy / The Sun</td>
<td>(EMI)</td>
<td>61</td>
</tr>
<tr>
<td>11</td>
<td>24</td>
<td>Atlantic Monitors / You Learn</td>
<td>(Virgin)</td>
<td>60</td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>Smashing Pumpkins / 1979</td>
<td>(RCA)</td>
<td>47</td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>K’Strangest World</td>
<td>(EMI)</td>
<td>47</td>
</tr>
<tr>
<td>14</td>
<td>24</td>
<td>Lenny Kravitz / Can’t Get You Out Of My Mind</td>
<td>(Virgin)</td>
<td>54</td>
</tr>
<tr>
<td>15</td>
<td>4</td>
<td>Red Hot Chili Peppers / Skid Row</td>
<td>(Warner Brothers)</td>
<td>47</td>
</tr>
<tr>
<td>16</td>
<td>&gt; NE</td>
<td>Madonna / You Must Choose</td>
<td>(Maverick)</td>
<td>50</td>
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<tr>
<td>17</td>
<td>&gt; NE</td>
<td>Backstreet Boys / I’ll Never Break Your Heart</td>
<td>(EMI)</td>
<td>39</td>
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<tr>
<td>18</td>
<td>NE</td>
<td>Melissa Etheridge / Want To Come Over</td>
<td>(EMI)</td>
<td>41</td>
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<tr>
<td>19</td>
<td>NE</td>
<td>Michael Jackson / Earth Song</td>
<td>(EMI)</td>
<td>43</td>
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<tr>
<td>20</td>
<td>&gt; NE</td>
<td>Puff / California Lover</td>
<td>(EMI)</td>
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<tr>
<td>21</td>
<td>NE</td>
<td>Lammie &amp; The Lost Boys / 6</td>
<td>(Now Tec/Virgin)</td>
<td>30</td>
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<tr>
<td>22</td>
<td>NE</td>
<td>Garth / Stupid Girl</td>
<td>(Mushroom)</td>
<td>29</td>
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<tr>
<td>23</td>
<td>11</td>
<td>Mariah Carey / Feat. Boys II Men / One Sweet Day</td>
<td>(Columbia)</td>
<td>37</td>
</tr>
<tr>
<td>24</td>
<td>9</td>
<td>LL Cool M.I. / I’m Still Livin’</td>
<td>(EMI)</td>
<td>37</td>
</tr>
<tr>
<td>25</td>
<td>15</td>
<td>Backstreet Boys / We’ve Got It Going On</td>
<td>(EMI)</td>
<td>34</td>
</tr>
</tbody>
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For all artists appearing on this chart, the Country Of Signing is UK or Ireland.
## Major Market Airplay

The most aired songs in Europe's leading radio markets

### UNITED KINGDOM

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<thead>
<tr>
<th>LW</th>
<th>UK W</th>
<th>Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>STINGLEY YOUR SOUL BE YOUR PILOT</td>
<td>(A&amp;M)</td>
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<tr>
<td>1</td>
<td>6</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
<td>22</td>
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<tr>
<td>2</td>
<td>5</td>
<td>STINGLEY YOUR SOUL BE YOUR PILOT</td>
<td>(A&amp;M)</td>
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<tr>
<td>3</td>
<td>2</td>
<td>TAKE THAT How Deep Is Your Love</td>
<td>(Epic/Columbia)</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
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<tr>
<td>3</td>
<td>4</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
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</tr>
<tr>
<td>3</td>
<td>5</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
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</tr>
<tr>
<td>3</td>
<td>6</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
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<tr>
<td>4</td>
<td>1</td>
<td>QUEEN You Don't Fool Me</td>
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<td>2</td>
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<td>3</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
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<tr>
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<td>4</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
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<tr>
<td>4</td>
<td>5</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>QUEEN You Don't Fool Me</td>
<td>(Parlofour)</td>
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### SCANDINAVIA

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ACE OF BASE
the story so far... (continued)

GOLD:
Switzerland
Germany
Poland
India
France
Malaysia
Czech Rep.

DOUBLE PLATINUM:
Korea
Canada

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

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

Marketed in France by Barclay and in the U.K. by London Records
As the creator of the Walkman, we know all about a cassette's strong points. And its weaknesses.

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

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

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

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

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

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

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

Where does the similarity with a CD end then? Right there. Because with a MiniDisc you can record. And go on recording over a million times, without the slightest loss of quality.

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

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

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

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

But just because we've designed it with care, that doesn't mean you must handle it with care. In fact, quite the opposite.

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

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

Which covers almost all there is to know about MiniDiscs.

Turn the next page to find out more.
There are no holes in our system.

DIGITAL · EDITABLE · RECORDABLE
The future of tape.

MiniDisc Walkman
MZ-E3

Go running with the MiniDisc Walkman and it never loses its stride. This is because of its clever, 10-second, shock-resistant memory.

An ingenious device, it works like this. During playback, data from the disc is read out in concentrated, high-speed bursts and stored in a digital memory.

In the event of a shock, a jigggle or a rattle, there’s no problem.

The laser simply gets back on track while the digital memory supplies the music.

Which gives it a smooth, perfect playback, whether on your own compilations or on the hundreds of pre-recorded MiniDiscs available.

In-Car MiniDisc MDX-C150 RDS

This feat of memory is equally useful for in-car hi-fi systems. If the traffic is stop and go, at least your music will always be a smooth, continuous flow.

And because it’s so small, a MiniDisc four-disc changer will fit into most dashboards.

Even a Mini’s.
Homedeck MDS-303

The Homedeck MDS-303 will be at home in the system you've already got.

It's only a matter of plugging it in. And you're off.

The rest is up to you.

Making your own compilations couldn't be simpler.

You can label each track on an electronic display.

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

Its 1700-character memory sees to that.

At the touch of a button, you can also rearrange the order of tracks.

Take out ones you don't like.

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

Recordable Walkman MZ-R3

If you want to re-edit your compilations when and where you like, there's the Recordable Walkman.

It's big on the sort of features you get with the Homedeck MDS-303. But not big in size.

Being more compact than all but the smallest Walkman cassette players.

MHC-MD5

Most complete hi-fi systems are missing something.

A MiniDisc player.

The MHC-MD5 includes one.

Along with speakers, tuner, amplifier, CD player and even a twin-cassette deck.

For the full picture, see the photo.
Wildest Dreams
THE BRAND NEW ALBUM
WILDEST DREAMS
AVAILABLE ON APRIL 1ST
FEATURING THE HIT SINGLES GOLDENEYE AND WHATEVER YOU WANT