

MUSIC & MEDIA

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Madonna Is Hot 100 Sales Breaker
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NRJ Steps Into Row Over Sale OF AFP Audio

by Emmanuel Legrand

PARIS - The future of programme supplier AFP Audio, currently being eyed for acquisition by Europe 1 Communications, still remains unclear, with NRJ's president Jean-Paul Baudecroux entering the bidding.

Plans by Europe 1 to acquire a 70% stake in the news and music service stalled last month following leaks to the press.

Industry sources say the sale to Europe 1 is still likely to go ahead, but not as

smoothly as the company first hoped.

At presstime, the board of France's leading press agency AFP had authorised the sale, but the initial plan for Europe 1 to acquire the 70% through its Europe 2 subsidiary has not been finalised.

Europe 2—the group's ACE net—would have operated the service and the news programme would have been transformed into a 100% French music service.

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Preserve Heart Of Euro Radio, NAB VP Urges

by Terry Berne

BARCELONA - Local broadcasting, "the heart and soul of the European radio industry", is in danger of being swamped by networks and national satellite transmission, according to the NAB's new executive VP Jack Knebel.

Speaking during his keynote speech at the NAB's third annual European Radio Operations Seminar earlier this month, Knebel warned, "Networks must be comple-

mentary to local programming and not try to replace it. Otherwise the radio industry will lose one of most successful aspects—its local character."



Although he defended local radio, in comments made later Knebel attacked the issue of quotas, currently causing controversy in a number of European territories.

"In the US, stations are very local and do research to find out what their audiences

want to hear. What a programme manager tries to do is related more to economics than to nationalism.

"Programming may be reflective of some of the regional aspects of an area but that is his choice and not a dictate of a governmental body."

His sentiments were echoed by radio figures from across the Continent taking part in the event.

Although common goals united presenters and patrons throughout, in the open forum, which closed the November 6-7 event, trans-Atlantic differences in both attitudes and markets briefly surged to the fore in a fervid but friendly exchange.

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ATV Merges With Sony Publishing

NEW YORK - Michael Jackson has announced the merger of his publishing company ATV with Sony Music Publishing. Both parties will have 50% control over the resulting joint venture, to be called Sony/ATV Music Publishing.

ATV's largest asset is the rights to the Beatles catalogue, which comprises some 251 Lennon/McCartney songs. Jackson's own compositions will not make up part of the venture. EMI Music Publishing, meanwhile, will continue to serve as exclusive worldwide administrator of the Beatles catalogue through to the end of 1998.

In a related move, Sony's Signature division has secured the exclusive worldwide rights for Beatles merchandise,

based on original Apple Corps material.

Both acquisitions coincide with the massive Beatles revival expected across Europe this Christmas.

A three-part television documentary of rare material and co-produced by the remaining band members will hit screens in early December, while EMI Records is scheduled to release *The Beatles Anthology Vol. 1* on November 27. The compilation will be the first in a series of three double CDs containing rare and unreleased Beatles material.

See page 36 for a full report on Jackson's debut on European TV

The Kings Of The Castle



Tears For Fears recently played a showcase set for Sony Music International (SMI) and Epic executives from around the world at the 12th century Manzanares Castle outside Madrid to launch the new album *Raoul And The Kings Of Spain*. Pictured (l-r) are: Epic VP international A&R/marketing David Massey, band manager Debra Baum, SMI/Epic tours & promotion manager Mitch Vannoni, SMI president Bob Bowlin, Sony Music Europe senior VP marketing Richard Ogden, Tears For Fears' Roland Orzabal, Epic VP international artist development Lisa Kramer, Sony Asia senior VP Martin Davies and Sony Music Europe president Paul Russell.

MYLENE FARMER
THE NEW SINGLE **XXL**
FROM THE ALBUM "anamorphosée"



Com/N.B - photo: HERB RITTS / VISAGES





Bulletin Board

Industry highlights this week

■ EUROPE

Eurovision Entry Rules Get Tougher

The European Broadcasting Union has limited the number of entries for the Eurovision Song Contest in 1996 to 23, creating a preliminary competition for the 33 eligible countries. Norway, as the 1995 winner of the competition, is the only country guaranteed a place in the final Contest itself.

■ SPAIN

Catalonia Media Records Major Losses

Catalonia's public audiovisual media, which includes the radio nets Catalunya Radio and Catalunya Informació and two TV stations, recorded losses of Pta4.9 billion (app. US\$40 million) last year, some Pta2 billion more than in 1993. This was despite the fact that advertising revenue increased by 9% to Pta11.6 billion.

Regulate Audiovisual Media, AIR Urges

The international private radio association AIR, which groups together more than 16,000 radio and TV stations in Spain and Latin America, agreed at a November 3 meeting in Madrid to ask the governments of member countries to introduce legislation to regulate pirate audiovisual media. AIR also criticised the "unfair competition" from public radio and TV, which receive both subsidies and advertising revenue.

Cadena 100 Launches Second Imaginarock Competition

Cadena COPE's EHR net Cadena 100 this month launches the nationwide Imaginarock competition to find and promote Spain's best new talent, following the success of last year's inaugural event. The contest is jointly organised by the authors' rights body SGAE and the Association of Artists and Interpreters (AIE). Cadena 100 has broadcast a 21:30-22:00 Monday-Friday programme called "Imaginarock" over the past year in which listeners could hear many of the demo tapes, and will do so again after this year's November 30 deadline. The three winning groups will be selected by a special jury from 14 finalists in Madrid next April and the winners will receive

Pta750.000 (app. US\$6.250) to help pay for the costs of recording a debut album.

■ HOLLAND

Music Factory Introduces Film, Video Show

Television music channel The Music Factory is to launch its own film and video programme this month, under the title "The Movie Factory." The programme, hosted by VJ Michael Pilarczyk, will focus on the newest film and (music) video releases and will be broadcast every Thursday at 03:00, 11:00 and 19:00.

■ UNITED KINGDOM

Authority Backs Jazz Format Change

The UK Radio Authority has approved an application from Jazz FM to alter its format, by increasing the number of other music genres it can play. Under the station's new "promise of performance," Jazz FM will be bound to play at least 50% jazz, but soul, R&B and blues must now make up 30% of its output.

Scot FM Boss Resigns For Personal Reasons

Tom Hunter has resigned as MD of Scot FM, the central Scotland regional station, for what the company describes as "personal reasons." Hunter, formerly MD at Fox FM/Oxford, had been with the ACE/talk station since its launch in September 1994. He is replaced on a temporary basis by Bob Christie, director of television at Scot FM's major shareholders, Grampian Television. Grampian is now firmly in control of the station, having brought Border TV's substantial shareholding in May this year.

■ FRANCE

General Manager Malvezin Quits RMC

Bernard Malvezin, who left NRJ in early-1994 to join RMC group as general manager of its sales house GEM, abruptly left the company on October 31. Current Radio Nostalgie general manager Fabrice Larue has been appointed interim general manager of GEM by RMC's MD Jean-Noel Tassez. GEM sells ad space for RMC, ACE net Radio Nostalgie and Montmarte FM. The departure of Malvezin is allegedly due to internal conflicts over his rough management style.

Gap Between Privates, Pubcaster Grows Wider

by Dermott Hayes

DUBLIN - Commercial radio in Ireland continues to gain listeners at the expense of the country's pubcaster RTE, according to the latest listenership survey.

The results of the JNLR/MRBI Interim survey—which measures radio listenership—shows the gap continuing to widen between Ireland's 21 independent stations and RTE Radio 1.

The latest figures cover the period April-September 1995 and show independent radio stations have a national listenership of 52% compared to 33% for RTE Radio 1 and 29% for the second national pubcaster 2FM.

And while RTE radio programming director Kevin Healy says the survey results show no real change over the figures for the same period in 1994, he announced significant plans for changes at the national station.

"These developments are part of an ongoing review of the Radio 1 schedule," he comments, "aimed at providing Irish listeners with a better and broader range of services to meet their changing needs."

The most significant change will be the extension of Radio 1's programming hours to a full 24-hour service. There will also be a widespread over-

haul in the style and content of programming.

Meanwhile, FM104 sales director Margaret Nelson says the station wants the figures to be supplemented by more detailed listener profile research.

Six months after the Dublin EHR commercial engaged in a dispute over January's half-year listenership figures, Nelson says advertisers need to know more about their listeners.

"There are totally different types of consumer and listener," she explains. "The Targeted Group Index (TGI) which we have been using, tells us which type of listener is listening to which type of pro-

gramme. This kind of information, used in conjunction with the JNLR figures gives a clearer picture for advertisers."

Only national pubcaster, RTE and FM104 use the TGI system, which is based on 2,900 individuals who form a cross section of listeners.

Earlier this year FM104 MD Dermot Hanrahan challenged JNLR figures which showed a significant drop in the station's market share. He claimed the figures were based on a station format that had been changed.

Although no blame was apportioned for the error, the JNLR acknowledged the potential for a margin of error of 1.1%.

Hot Off The Press



Dutch singer Stef Bos is pictured above (centre) handing over the first copies of his latest CD *Shadow In The Night* to (from l-r): HKM's Roland Keyaart, CNR Music head of promotion Ruud van Dulkenraad, HKM MD Hans Kusters and CNR Music general manager Léon ten Hengel.

Sveriges Radio Boss Quits With Controversial Golden Handshake

by Nicholas George

STOCKHOLM - The managing director of Sveriges Radio is to quit his post to become Sweden's cultural attaché in Washington, taking with him a pay-off of Skr4.5 million (app. US\$670,000).

Ove Joanson has been in charge of the pubcaster's radio output for 12 years becoming head of SR in 1991. He has worked for SR since 1969.

His announcement to leave the company comes at a time when it is facing major structural reforms brought about by government spending cuts. Due to general government austerity measures SR has been forced to reduce its budget by around Skr 200 million.

The size of his pay-off—worth three years wages—has caused considerable comment, especially in light of the tight

budget cuts Joanson is pushing through, which will cause the loss of some 250 jobs.

Joanson will remain in his position until the end of August 1996 to see through the cutbacks. His successor will face the task of completing negotiations on a new agreement between SR and the Swedish state which must be in place by 1997.

"I feel it is time to do something new. That's why I got in touch with the foreign department. At the same time it is difficult and sad to leave a company that I love," Joanson says.

He adds that he is particularly proud of the reorganisation of the station's channel which took effect just over two years ago and redefined audience groups.

"The profile we gave our four channels has been well

accepted by the public. It is the reason why Swedes listen longer to Sveriges Radio today than when we had a monopoly."

Joanson worked as a radio and television correspondent in Washington between 1975 and 1982 and says he feels well qualified for the position as cultural attaché. "One should not forget that Sveriges Radio is the country's largest cultural institution."

The criticism of the agreement which gives Joanson such a large pay off even though he is moving directly to another employer and is leaving of his own free will, is not the first time Joanson's deal with the SR board has come under fire. Recently newspapers ran stories on the four-room flat that company had provided him in one of Stockholm's most expensive areas.

G A R T H B R O O K S
F R E S H H O R S E S



GARTH BROOKS

FRESH HORSES

THE NUMBER ONE SELLING RECORDING ARTIST OF THE DECADE

OUT NEXT WEEK





Bulletin Board

Industry highlights this week

Ratings Slump Will Go On, Predicts BBC Chief

by Jonathan Heasman

LONDON - BBC Radio managing director Liz Forgan has admitted that the corporation's share of radio listening is likely to decline by more than a third to just 30% over the next 10 years.

The BBC's current share of listening is marginally smaller than that of commercial radio (47.8% to commercial radio's 50.1%), with a reach of 59%.

But writing in the *Guardian* newspaper, Forgan predicts that BBC Radio's reach will fall below 50% by the end of the decade, and to 40% by 2005, with market share settling at about 30%.

"To come clean about expecting our reach to move in this way is in no sense defeatist," she says. "It recognises two realities: competition multiplying at a tremendous rate and a programme strategy directed at delivering things the market will not offer, rather than at maximising ratings."

She adds that, if the predicted audience shares are achieved, BBC Radio will still have a larger share of the audience than public service radio in France, Italy, Spain, Australia and Canada.

Forgan says she expects the number of commercial radio stations to double in the next 10 years.

And she warned that, hav-

ing taken listeners from Radio 1, the commercial sector will increasingly target Radio 2 listeners as the pop market becomes saturated.

Forgan is fully aware that the price of "our ambitious editorial proposition" in a competitive market will be a continuing loss of audience share.

"But there is no disgrace in that: we know why it will happen and we will manage it as part of a plan which takes account both of the realities of the market place and of clear thinking about our promise to our licence fee payers."

Describing BBC Radio's new programming strategy during the last two years—which has seen radical changes to Radio 1 and Radio 3 in addition to the launch of Radio 5 Live—Forgan comments, "The distinctive editorial strategy we have now put in place is designed to ensure a valuable and enriching contribution to radio listening."



Liz Forgan

ITALY

MTV Introduces Italian-Language Shows

MTV Europe launched its first local language programming last month, with two and a quarter hours a day of Italian shows, slotted among the channel's English-language output. Since August, MTV Europe has been relayed uncoded in Italy by the terrestrial national TV network Telepiu 3 between 12:00-19:00 and 00:00-07:30 daily. Italian language output is produced in London and features VJ Enrico daily between 14:00-15:45 and new VJ Camila presenting Dial MTV between 17:30-18:00.

FRANCE

'The Greatest Music Party' Rights Now Available

Radio rights for the global Christmas TV spectacular "The Greatest Music Party In The World" are available via Steve Saltzman's Paris-based syndication outfit Music In

Europe. The three-hour special will be available from December 20 onwards and will feature 25 acts from the US and the UK. Among the artists so far confirmed are Diana Ross, Des'ree and East 17. The show will be recorded December 13-17 at the NEC Centre in Birmingham (UK) and is produced by London-based Tribute.

UNITED KINGDOM

Xfm's Nomadic Competitor

Alternative music station Xfm, hot favourite to win the remaining London FM licence next year, is to face competition from another alternative/indie music station in the capital. Nomad FM is the brainchild of three New Zealand radio professionals who earlier this year ran Downunder FM, a restricted licence service (RSL). The group's latest RSL station—Nomad 107.8—is currently broadcasting indie and guitar-based music blended with sport, comedy and specialist programmes.

Moving Chairs

EUROPE: **Henk Eigenbrood** has been appointed executive VP/CFO of EMI's German affiliate Intercord with immediate effect. Eigenbrood was formerly financial director at EMI Holland, a position now taken by **Jane Mordecai** from EMI Music Continental Europe.

UNITED KINGDOM: Former deputy chairman **Andrew Potter** is to replace **Wayne Bickerton** as chairman of the Performing Rights Society. **Barry Hitchens**, Warner Chappell's UK finance director, has been appointed publishing director on the PRS General Council.

NICK CAVE AND THE BAD SEEDS
+ KYLIE MINOGUE
Where The Wild Roses Grow
The Single

Charting in:

UK	SWEDEN
GERMANY	DENMARK
FRANCE	NORWAY
ITALY	FINLAND
HOLLAND	IRELAND
BELGIUM	GREECE
SWITZERLAND	AUSTRALIA
AUSTRIA	NEW ZEALAND

MUTE RECORDS

"the highway is alive tonight ... searchin' for the ghost of tom joad"



**BRUCE
SPRINGSTEEN
the ghost of tom joad**

Thursday 16th November

COLUMBIA Sony Music



Bulletin Board

Industry highlights this week

UNITED KINGDOM

North Americans Pull Out Of Talk Radio UK

The Canadian broadcasting group CanWest and the US company Emmis Broadcasting have both sold their shares in Talk Radio UK at a loss to Media Ventures International, which will now take overall control of the national all-speech station. The sale follows disagreements between Media Ventures International and the two North American companies about the station's future direction.

Crash Tests In Liverpool

Former BBC Radio 1 DJ Janice Long is one of the leading figures behind Crash FM, a restricted licence service (RSL) currently on air in Liverpool. Long is co-hosting the breakfast show with former *Mighty Wah!* star Pete Wylie on the station, which also features the TV personality Margi Clarke. Crash eventually hopes to win a full-time licence for the Liverpool area with a music format which encompasses all forms of "alternative" music.

Films Explore The History Of Queen

Queen and the British Film Institute have jointly commissioned a series of short films to be based on material by the rock group. Queen has contributed £500,000 (app. US\$781,000) towards the project, the first of which has already been completed to

accompany the release of the *Heaven For Everyone* single. Queen Productions Ltd retain all rights to the series, which will be completed by Easter 1996. (For the full story behind Queen's new album *Made In Heaven* see page 13.)

Music Most Popular Pastime With Children

Children rate listening to music as their favourite indoor activity, ahead even of watching television, according to a new survey by the UK's Business Development Partnership. The same survey found that CDs, cassettes and records were the most popular item for both genders to collect, followed by computer games for boys and soft toys for girls.

IRELAND

IMRO Votes To Go It Alone

The IMRO voted to become a completely independent national rights society for Ireland at a November 1 meeting. The three board members from the UK performing rights organisation PRS were removed and, although the PRS has already been working to transfer membership and works data, the complete end to the UK society's involvement will come sooner than originally planned. The vote was in compliance with an indication from the Irish Competition Authority that the presence of PRS directors on the IMRO board was anti-competitive.

Survey Stresses Italy's Overpopulated Radioscape

by Mark Dezzani

MILAN - A widening gap exists between the fortunes of local, regional and national Italian broadcasters, according to the results of a recently-released survey.

Issued by Italy's advertising industry, Ministry of Posts and the state data bureau ISTAT, the figures show that larger operators are increasing their market share.

But the statistics also demonstrate that the division in the radio market is not just in size but also in geographical situation.

Sicily, in the economically-depressed south of Italy, boasts the largest number of private radio stations (248) of which 62 are community licences: non-profit associations tied to political, religious, ethnic or cultural groups.

The population of Sicily is only 3.5 million while the more populous and richer northern region of Lombardy including Milan (population nine million) is second in the league of private broadcasters with 230 stations of which 53 are community licences.

Community licence holders are allowed to carry three minutes of advertising per hour, compared to the 10 minutes allowed for commercial broadcasters. Community stations benefit from a 25% reduction in fees for their licences.

However, commercial private radio lobbies are com-

plaining that whilst many community stations are genuine non-profit organisations, some are fronts for local political and even criminal organisations effectively subsidised by the state.

The statistics reveal that Italy is second only to the US in the number of radio stations per head of population with an average of one station per 20,000 citizens of 14 years old and above.

The local commercial broadcasters group FRT and other commercial radio associations are calling for the government to pass laws allowing market forces to reduce the number of licensed stations through the liberalisation of the sale of frequencies. This would mean that profitable stations could expand by buying out loss-making outfits.

At the other end of the scale, the top five national private networks and public service broadcaster RAI are benefitting from an expansion in Italy's advertising market which has been stagnant for the past three years.

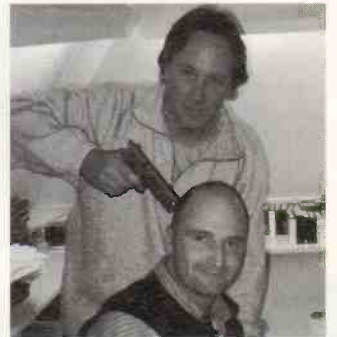
According to the market research group Nielsen, the first nine months of this year have seen Italy's global advertising market grow by 5.7% after years of zero growth.

Out of 15 national private networks, the top five have reported healthy growth this year, whilst Italy's pubcaster RAI's three national radio networks registered a massive

30% growth in advertising revenue in the first nine months.

RAI Radio accounted for 1.6% of Italy's total advertising share with a turnover of L93.6 billion (app. US\$58.5 million), almost half of Italy's total radio advertising take of 3.5%. Almost the same again is divided between Italy's 15 national networks with the top five taking the lion's share, leaving more than 2,000 regional, local and community stations to divide the crumbs of the remaining radio advertising share, L25 billion or an average \$7,800, between them.

The Contract Or Your Life!



Contrary to industry rumours, Martin Dodd (seated) has renewed his contract with Jive/Zomba. It was Dodd who signed Rednex to the label, with global unit sales now exceeding seven million copies. Zomba Group VP Europe Bert Meyer (standing) says, "Dodd's contribution to the growth of Jive/Zomba these past three years has been tremendous and we thank him for that."

New phone numbers

for Music & Media and Eurofile

as of December 11, 1995

New phone number: **(+31) 20.487 5111**

New fax numbers:

- **General number:** **(+31) 20.487 5141**
- **Editorial dept:** **(+31) 20.487 5151**
- **Sales dept:** **(+31) 20.487 5131**



Etheridge Shares A Little Secret



Melissa Etheridge was caught in a candid mood after a showcase gig in Hamburg preceding the release of her new album *Your Little Secret*. Pictured above (l-r) are: Mercury repertoire manager Birgit Hönsch, PolyGram head of sales Hartmut Peine, Etheridge, Mercury MD Dietmar Glodde and Mercury head of promotion Cliff Roles.

Eins Live Promotes Fresh New Talent

by Christian Lorenz

COLOGNE - EHR Eins Live is currently broadcasting a weekly talent showcase, designed to give young German acts much-valued air-time.

Eins Live's head of music Jochen Rausch is confident that the showcase, called "Heimatkult", will help "establish Eins Live as the number one young music station in Northrhine-Westfalia."

Launched by publisher WDR in April

to replace WDR 1, the station has already made inroads into the youth market. WDR market research reveals that 16% of the state's 14-29 year-olds name Eins Live as their most favourite station—over 50% more than its predecessor.

The key to Eins Live's success is its high affinity with youth culture, Rausch explains. "We play a wide



Jochen Rausch

range of contemporary music, and domestic product has a prominent position in our programmes."

Each "Heimatkult" show introduces four aspiring artists looking for a recording contract. Presenters Thomas Guntermann and Thomas Elbern explain the background of the act, play a demo track and list forthcoming live appearances. "The main idea is to get listeners to turn up to a live gig," says Rausch. "That's where a new act has

to prove itself."

Artists and tracks for "Heimatkult" are selected by Eins Live's editorial staff from demos sent to the station. This filter function is necessary to keep listeners interested, believes Rausch. "Aspiring musicians don't want to listen to amateurs mucking about. They want to know how professionals do it."

Spin Targets Niche Radio

by Christian Lorenz

COLOGNE - EMI Electrola's freshly-christened Spin division officially takes to the stage this winter with a number of releases.

Spin is to continue the work of the progressive department, which was founded in 1994 after the EMI/Electrola merger.

"The turning point came last January when we added promotion to the progressive department's activities," recalls Spin manager Peter Burtz. "All Spin operations have been in place since. Giving the division a name of its own just emphasises our commitment to building an artist roster with a distinctive identity."

EMI Electrola will focus on international pop repertoire, domestic MOR/Schlager, classical music and special marketing, while Spin is to handle the categories rock, alternative, dance and comedy.

At present, Spin's catalogue

contains 60% international and 40% domestic repertoire, according to Burtz. He believes that Spin's approach of marketing certain styles of music regardless of their source reflects consumer attitudes today.

"The kids don't care where a record comes from as long as it sounds right. This means we can exploit marketing synergies between New York's Beastie Boys and Berlin newcomer Mr. Ed

Jumps The Gun, for instance. "At Spin we can work on establishing new talent with the sensitivity and commitment of an independent label. But if an act has reached a certain level of success we can employ EMI Electrola's major muscle to break it through onto the mass market."

Spin's radio promotion focuses on niche radio and specialist music programmes. "A track by an unknown act needs more than just plays," explains Burtz. "A few words



Peter Burtz

Broadcasters Want Funds For Extensive DAB Tests

by Emmanuel Legrand

PARIS - French broadcasters, supported by the broadcasting authority CSA, have asked the government for subsidies to experiment with DAB technology on a large scale.

Citing Germany as an example, where some DM100 million (app. US\$67 million) has been invested in DAB tests, the French Club DAB—which groups together broadcasters, electronic manufacturers and the CSA—wants to see some Ffr200 million (app. US\$40 million) invested to boost DAB.

Explains Ronald Faure, founder of Club DAB, "The financial challenges, the industrial risks and the potential break-even point are such that no partner can reasonably decide to massively invest in the manufacturing and the introduction of such a system without experiments on a large scale."

Public broadcaster Radio France, CLT-owned full-service station RTL and broadcasting facilities company TDF have decided to create a joint venture to explore the potential of digital radio services.

on the artist by the presenter of a special interest programme show has more effect."

Burtz names EHR/alternative ORB Fritz/Berlin and black music station Jam FM/Berlin as examples of successful niche radio. "Once we have started a buzz at these stations we can bring in EMI Electrola's promotion force to lift the track into the charts."

MIDEM memories

This week sees the launch of a new column, celebrating the 30th anniversary of music trade fair MIDEM next year. Each week until the January 21-25 event, Music & Media will ask a MIDEM veteran to share their memories of one of the music industry's most important annual happenings.



Ralph Siegel MD, Siegel Musikverlage in Munich

"For me, MIDEM 1975 was one of the most significant. It was

there that we made the right contacts to help us market Munich disco act Silver Convention worldwide. Later that year, the group became the first German act to top the US singles chart with *Fly Robin Fly*. This was the start of the Munich disco sound's conquest of dance floors all over the world.

My advice to any first-time visitors to MIDEM? Come and talk to us before you see anybody else! "

Awards Honour International Excellence In Radio

by Howell Llewellyn

BARCELONA - Scotland's Radio Clyde, Bulgaria's Radio Nationale Bulgare and Spain's Cadena SER walked off with the three international radio awards at the prestigious Premios Ondas ceremony earlier this month.

This year, the Prisa media group presented some 27 national and international awards, covering radio, television, cinema and music with 156 candidates from 21 countries in the running.

Radio Clyde's humorous

look at the cultural and social activities in a European capital, "The Clyde 1 Eurochart of Paris," won the attention of judges and an international award, as did Radio Nationale Bulgare's "12+ Plias" ("12 Applauses More"), which takes a satirical look at the country's top politicians.

Meanwhile, SER's "Hoy Por Hoy" morning programme won it an award for a special edition a year ago on Spanish radio's 70th anniversary.

In the national radio

section, awards went to SER's "El Languero" sports show, a local programme "Tarde De Todos" by Onda Cero's Barcelona station Onda Rambla and Radio Nacional de

España's "Clarín", a study of the world of bullfighting.

A special mention went to Radio Nacional de España's net Radio Clasica for its 30 years of dedication to the world of classical music.

There was an emotional touch to the awards when the jury named the late Antonio Flores as Best Spanish Artist. Pop singer and composer Flores died in May two weeks after the death of his mother Lola Flores, a popular singer, dancer and actress for more than 50 years.



Heroes del Silencio



The Lure Of The East

The collapse of the Berlin Wall in 1989 opened the door to a liberalisation of radio and TV waves in eastern countries after decades of controlled media.

Within months new private stations started mushrooming, often staffed by ex-employees of the public broadcasters.

With legislation still in flux, little competition from the old-style public broadcast-monoliths and an economy set to grow, the market was ripe for west European radio groups ready to invest in new opportunities.

Music & Media takes a look at some of the movers.

by Dermott Hayes

Five years ago Dublin-based ACE commercial Classic Hits 98FM was the most successful of the new commercial radio stations franchised in Ireland in 1987.

It was cash-rich, go-getting and hungry. Late into the Dublin commercial market it quickly established itself as Dublin's most popular music station, toppling national pubcaster 2FM from its perch and leaving its only commercial competitor, the then EHR Capital Radio, floundering. The only way was up, but any developments at home—via young Irish local franchises, were soon blocked by the IRTC.

Then a chance meeting brought Classic Hits 98FM chairman Dennis O'Brien in contact with two men seeking an investment partner for a licence application in Prague. Radio Investments was launched to handle Classic Hits 98FM's international acquisitions and developments.

Radio Investments is now in its fourth year with the hugely successful Kiss 98FM in Prague and plans to begin broadcasting on a low frequency fran-

chise in Budapest. At presstime a decision was also pending on a second round of licence applications in Poland.

O'Brien has no doubts about whether the expansion eastwards has been worthwhile. More specifically, with Kiss 98FM—now an established station in the Czech capital—they have created a brand name in the city with an added value of its own.

"There are three areas of profit," says O'Brien. "First in establishing the station, then in capital appreciation and then creating a brand name on top of all that."

Right now Kiss FM is the second music station in Prague with a 10.1% share, just behind Czech country music station Country FM.

The secret of their success, O'Brien asserts, is their heavy investment in marketing and market research. The initiative has also helped hone their management team skills.

"We have shown a return on our investment in three years," he points out. "We spent US\$1.2 million setting up Kiss 98FM and now in our fourth year we're ready for profit and expansion."

That will come in the shape of networking through programming and acquisition in the Prague market. "We are already actively seeking a new station," he says.

The experience in the Czech Republic has bolstered the group with valuable experience, which O'Brien expects will soon be put to use in Hungary and



The secret of Classic Hits 98FM's success, says chairman Dennis O'Brien, is heavy marketing and market research.

Poland. "We are leaving any plans for Russia on ice for the moment," he says.

Broadcasting should start soon via the Budapest frequency which was granted last year after a three year wait. We are talking to other broadcasters with a view to getting a better coverage of Budapest," elaborates O'Brien.

GWR Spreads Its Risks With Polish, Bulgarian Interests

by Jonathan Heasman

UK radio group GWR, which operates 30 local licences in the UK and has investments in many more (including national station Classic FM), looked east in the early '90s once it hit its ownership limitation at home.

The company turned to Poland and Bulgaria via its subsidiary Central European Broadcasting Ltd. In Bulgaria it owns 48% of Radio FM Plus in Sofia, 50% of Radio Bravo in Varna, and is currently negotiating with another Bulgarian station which has a TSA of over one million.

In Poland the group is a partner in a project to set up a news/talk service for Warsaw with BBC World Service and several Polish media companies.

And in east Germany GWR is poised to take a 21% stake in Antenne Sachsen, a station with a potential audience of 6 million in the Leipzig and Dresden areas.

The company's decision to invest abroad was driven by two forces, says GWR director Nicholas Tresilian. "GWR specialises in small and medium-sized radio companies. In the UK

we are always under some regulatory constraint preventing us from expanding further. In the longer run, having an international presence also spreads the company's risks."

Eastern Europe was an attractive prospect, he says. "There is a very clear market for western know-how in eastern Europe, and a comparatively low entry price. Because the market is still developing, licences are regularly available."

He trusts that the rather chaotic period of growth in these radio markets is likely to become steady in the future. "With the central European region hoping to become members of the EU, these countries will soon see ordered regulation."

The company's developments are based on a belief in the growth of prospects for these countries. "Poland has immense potential—it's a very exciting country to be associated with. Meanwhile, after a lot of west German aid, the east German economy is really pulling itself up now."

In contrast, the rest of western Europe offers relatively little scope. "Western European radio markets are

generally pretty mature—they tend to be dominated by large groups, and there are no easy opportunities for investment."

GWR prides itself on transforming underperforming radio stations with its wealth of experience in sales and programming. After a programming and sales overhaul Radio FM Plus has transformed from a station struggling at the lower end of the competitive Sofia radio market to become the city's number one rated station.

The UK group (which has a seat on the FM Plus board) also helped conduct market research, which revealed a clear demand for the kind of ACE format operated so successfully by GWR's FM stations in the UK.

Tresilian rejects any accusations of cultural imperialism, however. "We are aware of the bad experiences some English radio companies have had abroad in the past, so we are progressing and learning very carefully, taking our time to develop and grow these investments. We are not a conquering army—we don't want to blunder in and impose a format just because it works in, say, Sheffield."

Local Partnerships Fuel Europe 1 Expansion

by Emmanuel Legrand

French radio group Europe 1 Communications was one of the first west European companies to move into central and eastern Europe in 1990 through its affiliate Europe Développement Internationale (EDI).

EDI MD Martin Brisac's strategy, approved and supported by Europe 1 vice president Jean-Pierre Ozannat, was to establish a foothold in every territory where the market situation permitted. And this was generally achieved by entering into partnerships with local contacts.

In central Europe EDI is now present in Russia, Poland, Czech Republic, Romania and Hungary. All the stations are profitable, with cumulative revenues from eastern Europe valued at some Ffr100 million.

Early arrivers stood the best chance of becoming market leaders, was Brisac's credo. Five years after the fall of the Berlin wall, the FM band in most eastern Europe cities is as crowded as in Paris. Moscow offers a choice of over 30 stations. "All these markets have become increasingly competitive. Only the best will survive."

Although the advertising market in most countries was in its infancy when EDI first launched, he was convinced that, given time, the stations would



In central Europe, Europe Développement Internationale is now present in Russia, Poland, Czech Republic, Romania and Hungary.

become key outlets for advertisers attracted by the relatively low costs of radio spots.

An early launch in Russia certainly paid off, with music station Europa Plus—launched in partnership with Frenchman Georges Polinski and other local concerns. Broadcast in over 40 cities in Russia, Europa Plus has a potential audience of 68 million, and according to ratings company Médiamétrie has become the leading private station in Moscow and in St Petersburg. A second format is now in the pipeline in the form of Radio Retro,

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Operation Europe Developpement Continues

Martin Brisac, architect of French ACE net Europe 2 in the '80s, is now burning up the airmiles as MD of Europe Développement International (EDI), which handles the international expansion of the Europe 1 Communications group. As he told M&M Paris bureau chief Emmanuel Legrand recently, the company is leaving no stones unturned in search of success in local markets.

M&M: When you started launching stations in central and eastern Europe in the late '80s after the Berlin Wall collapsed, it was widely regarded as a gimmick. Is that still the case now?

MB: EDI was the first company to develop radio stations in those emerging markets. Today, our operations represent a cumulative turnover of some Ffr300 million (app. US\$624 million), and each of the outlets are profitable. There were many sceptics when we started, but the results have proved them wrong.

M&M: What are your priorities today?

MB: Our strategic lines of development are Europe and Asia, and our goal is to become the leading radio group in emerging markets.

We have gained invaluable know-how in international development, as far as knowing what to do and what not to do. Now we are expecting to enter two or three new markets in the next three months.

M&M: Let us take the regions one by one. You are now one of the leading private broadcasters in eastern Europe.

MB: The central/eastern European operations total some Ffr100 million (app. US\$208 million), and will continue to be a major axis of development for us.

We are present in Russia with Europa Plus, which now has 30 affiliates, and are now developing a second format, Radio Retro, focusing on Russian music from the '60s and '70s.

In Poland we own 33% of Radio Zet, which has a 27% market share in Warsaw and 50 transmitters around the country.

In the Czech Republic we have full-service station Frekvence 1, which is now the country's leading national commercial network, and the musical net Evropa 2, which broadcasts in Prague and four other cities.

Meanwhile, in Hungary we have been granted a licence in the capital, which we will use to build up a national network in partnership with press group Marquardt. In Romania we have just inked a partnership with news/talk station Radio Total.

M&M: How do you view the evolution of these markets?

MB: Russia is a very specific market and has the potential for major growth. In central Europe, Poland is a key territory because of its economic growth and its population of over 40 million inhabitants.

Every time a privatisation process is

launched in these territories, the economy tends to grow quickly, followed later by the advertising market. Radio's share of the advertising market is growing in all these markets, but we still face increasing competition from TV, which has tended to sell ad spots at bargain prices. That is now changing, though.

M&M: You have launched smoothly in Germany. What is your expansion strategy there?

MB: We started in 1989 with Radio Salu, which now has a 33% cumulative audience and is highly profitable. And now we are continuing our development through a strategic partnership with Frank Otto, who has a real vision about the future of radio. Our working relationship with him is very good. We are partners in several stations including OK Radio and Kiss FM, while in Berlin we are associated with Otto and CLT in News-Talk Radio. Globally, our German operations are worth Ffr100 million, and by the end of 1996 we will probably be associated with two or three additional stations. We are now building some very solid foundations which I believe should really pay off by the year 2000.

M&M: What's special about the German market?

MB: The system of Bundesländer forces you to treat each Land as a specific territory. It is very much a regional market, which means you have to adapt each programme to local needs in each area. And the best way to achieve that is to work together with German partners.

M&M: The UK has not been very good to you, has it?

MB: So far, I would say it has been a failure, as Belgium has been. But we haven't given up. We are convinced that, in the UK as everywhere else, the future will be ruled by partnerships. We are lucky to have achieved enough success on the continent to interest local companies in UK, and are now working on building partnerships. I am confident that something will happen sooner or later.

M&M: The next big thing is Asia. Why is that market so attractive?

MB: How can one not be interested in a

region which encompasses two thirds of the world's population and has a fast economic growth rate? We have been exploring Asia for the past three years and are now the first private foreign company to operate in mainland China, through Bashen, a partnership we have set up with Shanghai public radio. The studio we have created now delivers programmes to 45 cities in China, and we supply two hours daily to Radio Shanghai.

The move was risky at first, but we are already reaping the benefits of the move. We have also set up a company in Hong Kong called Beat together with Greg Quick, who has an extensive knowledge of the Chinese market. It is very likely that within the next six months we will be present in the whole Chinese world, including China, Taiwan and Hong Kong.

M&M: Are you limited by the current political situation in China?

MB: The media is restricted in China, but no more than it was in France some 15 years ago. The country favours free enterprise, and is moving towards an increasingly free economy. What's more, it's no bad thing to be present in a country with a growth rate of around 15% a year. It is a market with 1.2 billion consumers, and is now attracting all the main consumer goods companies. Radio could soon become one of the key vehicles for these companies to advertise their products.

M&M: There are rumours that you are exploring other countries, including Vietnam. Is that correct?

MB: That is indeed one of the countries in the region we are exploring. But in Vietnam, just like in any other country, you need to find the right mix between the overall environment, the right partner and what we can offer. Another country where we are in advanced negotiations is India, where we have set up a 49/51% joint venture with the local leading electronics manufacturer Videocon, which is also the 13th largest Indian company. Our goal is to develop programmes and radio stations in the country—the second largest country in the world.

M&M: Why have your products been successful?

MB: We always try to adapt the product to the nature and the needs of the local markets. We find local partners and try as far as possible to be perceived as local operators and not foreigners. So far this strategy has

worked well. Being the first on a market also gave us room for development. But now all these markets have become increasingly competitive, and only the best will survive.

M&M: Do you think there is still room in these territories for new formats?

MB: Of course. This is exactly what's happening in Russia and that is what we have done in the Czech Republic. Once we are in a country, we try to get the maximum out of our presence, and we try to be present wherever there is an opportunity. The factors limiting us are the same as in any other country, i.e. shortage of frequencies and anti-concentration regulations.

M&M: Your new duties also encompass multimedia. What's your strategy in this field?

MB: As you know, EDI is a 100% affiliate of Europe 1 Communications, a company part of Matra Hachette, owner of Grolier, which is the multimedia arm of the group. We have set up a joint venture with Grolier to develop multimedia products which have a link with the radio world, based on our radio know-how. For example, we have created a new product, which is a flat map that you can put in your car and which will give you the main traffic jam spots. The signals are transmitted through RDS radio waves and updated in real time. It will be on the market in early 1996 in France and other countries, for a consumer price of around Ffr2.000. It is a simple and practical product, which can interest every single territory. Traffic jams are universal!

M&M: Do you plan to produce CD-ROMs?

MB: That is not where our priorities lie. Besides, as long as record companies maintain such conservative policies and charge such unrealistic amounts for the use of their material, I don't see why we should be involved in CD-ROMs—especially when they are not ready to invest what it takes to create good products.

M&M: What about the Internet?

MB: With Grolier we are developing a site on the Web called E-Tour, which will be launched on January 1, 1996. The site is conceived more or less like a radio programme in terms of content and target, and also in terms of how it is marketed. By nature this is an international product, and we plan to team up with an American partner on the project.

M&M: Do you believe it is possible to make money on the Net?

MB: At the moment the prospects are just as uncertain as in France in 1986 when local commercial radio was just starting. But I don't see how a medium which currently reaches 30 million people, and before long will reach 100 million, can lose money.



Europe Développement International MD Martin Brisac's aim is to make his company "The leading radio group in emerging markets."



Making Critiques Constructive

by Dan O' Day

PROGRAMMING

A reader recently wrote to me asking for some guidelines about talent airchecking. This had always been a difficult discipline for him to adhere to, he said.

He found that his critiques seemed to lack direction and rarely yielded the results he believed they were supposed to. In particular he wanted some tips on making critique time as profitable as possible. Here are some guidelines for making critiquing more efficient:

How Often?

Once every couple of weeks is a pretty good rule of thumb for aircheck critiques. If you schedule them any more often, you'll discover that:

- 1) You repeat yourself because the DJ hasn't had time to assimilate your previous feedback.
- 2) You feel inadequate as a coach, because you feel expected to produce new nuggets of inspiration and advice for each session.
- 3) You end up canceling or researching critique sessions because of time pressures.
- 4) The DJ resents the meetings, because he or she doesn't have the time to digest and act upon your suggestions.

Common Mistakes

Criticising, Not Critiquing

"That phone call you put on the air this morning was really lousy," is not a helpful critique. If you point out a weak element, it should be with the aim of improving it next time—not simply complaining about it.

If a PD cannot tell the DJ *why* the break didn't work and cannot offer positive suggestions on ways in which it might be better in the future, then the PD has no business saying anything.

Focusing On Minutiae

Here's a typical PD critique: "Good energy...you stepped on a vocal once, and there was some dead air a couple of times. Oh, and you've got to say the station's name much more frequently. Other than that, good job."

"That kind of feedback is worthless, and it requires no particular expertise to

deliver. You can hire a 10-year-old to count call letter mentions.

Let's face it: the DJ *knows* when he has dead air or mispronounces a name. When you tell him what he already knows (and is already embarrassed about), you devalue your own stature as a programme director. The DJ thinks, "Well heck, I already *know* that. What I need is someone to show me how I can be better."

Not Critiquing With Reasonable Frequency

Lack of feed-back from the PD is the single most common complaint from air talent. Many DJs have *never* received any honest, constructive feedback on their work.

Feedback should be more frequent than twice a year. I disagree, however, with PDs who offer instant critiques after every show. DJs need time to grow and develop. These are gradual processes.

Attacking The Dj Instead Of Critiquing The Performance

Every DJ enters a critique session nervous, and to some degree defensive. You might not see much difference between "You're becoming very sloppy on the air," and "There are a couple of breaks on this tape that I think could have been tighter and more focussed," but the DJ sure does.

Being Too Nice

Many PDs find it difficult to give "critical" feedback to staff members. They want to be "nice guys," not to hurt people's feelings. So they withhold any negative comments. In an aircheck situation, this usually means sending the DJ away from the session feeling very dissatisfied.

Constantly Changing Directions

Some PDs—and even more station managers, I'm afraid, leap from one programming shift to another. One month it's "topicality". The next month it's "one-to-one communication with the listener," the next it's "seven seconds or less." With no coherent, consistent goal, the DJs are left without direction. They don't even try to follow through on the PD's suggestions from the most recent aircheck session, because they know the PD will have moved to some other programming fad by the time of their next meeting.

Trying To Make The Air Personality Sound Like Dj X

It's futile to attempt to mould one per-

son into the personality of another.

It's the PD's job to help the DJ discover and develop his or her own personality. If you're trying to make a show host sound like some big-time DJ you like from another market, you're bound to fail. And, what's worse, both of you plus your audience will be deprived of that staff member's unique personality.

How To Make The Critique Sessions As Profitable As Possible

Schedule Them Far Enough In Advance For Both You And The DJ To Plan For It

If you wait until the last minute, "to see what my day looks like," you will rarely find the time for a full session. You also give the message to your air staff that you don't regard the meeting as important.

Treat The Scheduled Session As Seriously As You Would Any Other Appointment

Barring a genuine emergency (the tower is on fire, another DJ has locked himself in the studio and is playing non-stop Partridge Family tunes), do NOT cancel or postpone this appointment. Not if you want the DJs to know you consider their work to be a crucial element of the station's product.

Don't Allow Interruptions

Just as station staffers would be reluctant to interrupt if they knew you were in a meeting with a big client (or, perhaps, with the president of the company that owns your radio station), they should know not to interrupt an important aircheck critique session.

Set The Stage So The Two Of You Are Physically Equal

If you hold the session in your office, with you seated comfortably behind your big desk and the DJ scrunched into a little chair in front of you, you are in the power position. Try sitting at a conference table and let the DJ sit at the "head" of the table, with you at the side.

Do Your Own Homework For This Session

Listen to the aircheck ahead of time and make notes. When I am doing this I listen to the tape, frequently stopping to make notes of what the particular break consists of and what point I want

to make about it.

I number each note, and I put a mark on the cassette label with the corresponding number, so I can find it later. When I've reached the end of the tape, I rewind and search out each of the excerpts I've marked.

When I find them, I dub them to another cassette. Now I have a tape consisting solely of aircheck excerpts I want to use as examples (of things I liked, and why I liked them, and of things I think can be improved—and how they can be improved.)

Next, I play back each of the excerpts and add to my notes, to make sure I remember exactly what point I'm hoping to make with each.

Adopt A Non-Confrontational Critique Style

My own style is to say "All of this is just my opinion" and I mean that. I have a fair amount of confidence in my opinion regarding on-air performance, but it's still only my opinion. And I always give the DJ ample opportunity to talk back to me: to argue, explain or defend.

Identify Communication Goals

Before I criticise something a DJ has done, I make sure I understand what her or she was trying to accomplish. Usually that goal is clear, but sometimes it's not. Sometimes I think I know what a DJ was trying to accomplish, only to be told she had something completely different in mind. If you don't know what she is trying to do in a given break, you can't help her do it. (And if she doesn't know what she's trying to do, she'll probably find it difficult to succeed.)



Dan O'Day, the author of "Personality Radio," is the industry's leading authority on air talent development. He has conducted seminars for and worked with radio stations, groups and morning shows around the world—including the US, Canada, South America, the UK, Belgium, the Netherlands, Germany, Sweden, Norway and Italy. Dan can be reached by telephone on (+1) 310.476 8111; fax 310.471.7762. To receive his "Whole O Catalogue" (listing radio books and tapes), fax your request or phone (+1) 310.476 2091 (day or night).

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which will broadcast Russian music from the Brezhnev era.

The local contact in the Czech Republic was Michel Fleischmann, an expatriate living in France. He now oversees EDI's operations in the country, namely music net Evropa 2 and national full-service station Frekvence 1, which launched in 1993.

In Poland EDI has also been a partner in leading network Radio Zet for

two years. The net has a national coverage via its 50 transmitters around the country.

The two other European countries where EDI is now established are Hungary—via a licence in Budapest, in partnership with press group Marquardt—and Romania, via news/talk station Radio Total.

Claude Brunet was a consultant for EDI during its expansion, and is now programme director of Europe 1. There have been some very clear trends in

the development of radio in central and eastern Europe, he says. "In most countries the opening of the airwaves gave birth to music-oriented FM stations—like Evropa 2 in Prague or Europa Plus in Moscow—probably because of a shortage of music for years on the national stations."

It was only once these stations had established their audience that full-service stations like Frekvence 1 were launched. This brought a completely new concept to audiences, especially

the notion of interaction. "This concept of TV without images fills a gap in the Czech Republic. There is now a station completely aimed at the listeners, adapted to their life, full of interactivity, and far from the concept of State-run stations."

EDI's current strategy is to strengthen its position in those countries with a strong economic growth, where advertising is likely to grow.

See page 11 for a Q&A with Martin Brisac



Def Leppard Moves From Metal To Melodic Rock

by Chris Marlowe

LONDON - European radio has become more receptive to UK rock band Def Leppard, which recently released the ballad *When Love And Hate Collide* and the greatest hits collection *Vault*. The new single has set the stage for a subtle shift in direction on 1996's studio album *Slang*. The band has matured and developed a style that emphasises the melodic nature of its music. As vocalist Joe Elliott says, "We could easily have stayed heavy metal, but we wanted to show there was more to us than that. We've always tried to write pop songs as well as rock songs."

Approximately 40 million Def Leppard albums have been sold over the years, which means there are enough people out there who want to hear the band. With the radio-friendly single out, everything is in position for the band to duplicate their massive US success in Europe. Bon Jovi proved it could be done without embarrassing artistic compromises, and Mercury are determined that Def Leppard will do the same. "The band is looking to the future," says senior international marketing manager Siân Thomas. "*Vault* is tying up loose ends, and then they'll move onwards." The goal now is to build on that to duplicate the band's massive US success across Europe, and Thomas is positive that it can be done. "Def Leppard has a potential fan base right across the board," she says, mentioning that mainstream advertising is imminent. "They've varied from quite up-tempo rocky songs to very melodic, mainstream ballads. In fact *Vault* is a very easy, listenable album."

It's all part of getting people to hear

Def Leppard for themselves, an essential component of the overall marketing strategy in order to overcome preconceptions that the band plays heavy metal. As Ivan Sellier, product manager for Mercury France, says, "People have heard the name Def

schedule of acoustic showcases has also helped get the message across. "It shows what great musicians they are," she says. "And even staunch opposition to this band has been turned around."

Sellier is more circumspect about Def Leppard's uptake in France. "The band is



Leppard before, as was the case with Bon Jovi, but when they hear it on radio they realise that Def Leppard are not only brilliant musicians but also write excellent melodies."

Thomas agrees, "Rock doesn't get that much exposure except on specialist shows, even though this artist and this record can be played on any format, including EHR radio." An international

more welcome than in the past," he says. "Both NRJ and Fun Radio, the two biggest FM networks, have already added *When Love And Hate Collide*. In the past, apart from *Two Steps Behind* Def Leppard did not really have any single played on radio—but they still have four gold records!" He agrees that radio and Def Leppard seem to be converging as both entities evolve. "I

don't like the words heavy metal, but all these bands used to be considered noisy acts that shouldn't be played on radio. But with Nirvana, radio realised that they weren't playing a song that thousands of people wanted to hear. So there's a big change, and this is going to be very helpful for Def Leppard."

Skyrock Network's programme director Laurent Bouneau doesn't think it is a question of crossing genre conventions. "Radio listeners don't make any distinctions, they react to a song. They either like it or not. I don't like putting artists in categories. What matters is how I feel about the song."

The situation in Italy is probably typical of Europe in general. Michele Olcese, product manager for Mercury, says, "There's always a space for rock ballads, and *When Love And Hate Collide* is a perfect example. It's getting played on all the networks. Not in the highest rotation, but it's doing well." Promotional visits and advertising on Radio DeeJay, Radio Dimensione Suono and music television channel Videomusic also get the music heard. Olcese doesn't feel that the band's image is much of a problem in Italy, however. "Maybe in the early days," he admits. "But their biggest hit was *Hysteria*, a ballad. And then there has been *If You Ever Needed Someone So Bad* and the brilliant *Two Steps Behind*. So I don't think Def Leppard has ever been considered a metal band here apart from in the early beginning."

Spain's Cadena 40 Principales put the Def Leppard single straight into heavy rotation. "After the very first listening we were playing it," says deputy director Sandro D'Angeli. "We really enjoy it; we've been a strong supporter of the band for many years."

Radio Celebrates Old And New Queen Material

by Thessa Mooij

AMSTERDAM - Four years after Freddy Mercury's demise, Queen has released *Made In Heaven*, its 20th studio album, and one which the group was working on at the time of Mercury's death. He completed enough vocal material to provide a basis for the new album. In addition, the deluxe box set *Ultimate Queen* will be released on November 13 with the entire Queen catalogue on 20 CDs. These events have inspired radio stations all over Europe to dedicate major air time to tracing the career of Queen.

EMI Music Europe international marketing manager Carol Baxter says the excitement about the Queen releases started in London and spread throughout the world. "The UK office informed the rest of the world and everybody picked up on each other's ideas for launch parties, early listening sessions and big fan events. From that point, it was quite easy to promote the releases, because a lot of people seem to be Queen mad these days. The response has been marvelous so far. We have very nice unexpected figures coming in from the album sales."

Dutch pubcaster Radio 3 has constructed an entire "Queen week" around the album release. From November 6-10, a daily competition was organised with album tracks being played in every programme. A special top 10 of Queen songs has been compiled by listeners, explains Corné Klijn, DJ for NPS' prime time weekday show "Kort En Klijn." "A surprisingly large number of people have reacted. Of course, *Bohemian Rhapsody* is number 1, but I really did not expect an album track like *Love Of My Life* to end up as number 4."

NPS producer Tom Blomberg comments, "No radio station can afford to miss the very last Queen album. The band members themselves have announced the album signals the end of Queen, so we decided to dedicate a whole week to them. Although they are not huge pop icons like The Beatles, Bob Dylan or Elvis Presley, they have contributed considerably to the development of their music genre."

Skyrock Network/Paris dedicated an entire weekend to Queen last month. Listeners could

call in every five minutes to win a copy of the album and the band's classic hits were played regularly. Programme director Laurent Bouneau explains why. "Freddy Mercury is the first rock artist to plan his posthumous releases. He recorded *The Show Must Go On* when he knew he was dying of AIDS and now this album called *Made In Heaven*. I don't distinguish old songs from new ones, a mistake which is often made in the music business. For a 12-year-old who hears *Bohemian Rhapsody* on the radio, it's a brand new song." Radio Stockholm's music director Robert Sehlberg agrees with Bouneau. "You can play Queen songs for

an audience between 15-50 years; it just depends on which track you choose. For example, *Crazy Little Thing Called Love* is a fun song, while *We Will Rock You* will appeal to a mainly male audience. We have been playing a lot of those older songs." Still, Sehlberg does not ignore the single *Heaven For Everyone*. "It's a midtempo song with rock influences and it is easy to remember. That means it fits into our format perfectly. I think it will be a huge hit."

Mark Story, programme director at Virgin Radio/London, has similar expectations. "The single has the highest rotation. It's the biggest release of this season so far. On the day of the single release, we gave away some copies. We received very positive reactions from listeners, scoring high on the ratings."

Europe 2 Network programme director Nicholas Du Roy decided to play the single three times a day and several album tracks every afternoon. The older hits are played in the brand new programme "Radionet." "Queen is an important group for our audience, which constitutes mostly of 25-35 year-olds. Therefore we decided to plan a big operation around it."





Singles

60FT DOLLS

Pig Valentine - Indolent/BMG **a/r**
 PRODUCER: Jon Langford
 This is what R&R is all about: hurling fast, hard and dirty sounds into the world out of a need to be heard. But don't get them wrong: it's not 'I-hate-everybody punk rock'—the 60FT Dolls are just celebrating their lust for life. This young UK band formed two years ago and hopefully it'll stick around for some time with its refreshing rock sound.

BACKSTREET BOYS

We've Got It Going' On - Jive/Zomba **ehr/d**
 PRODUCER: Denniz PoP, Max Martin
 The two cousins from Kentucky and their three Florida friends are no strangers to Boyz II Men's brand of soulful spine-chilling harmonizing, and they do it with style. Listed in EHR Chartbqnd.

ADAM HOLZMAN

Jumping Jupiter - Lipstick Records **d/j/ace**
 PRODUCER: not listed
 Most jazz/dance records seem to be more dance than jazz, but Adam Holzman tips the scale in the opposite direction. As the main keyboard player for Chaka Khan, Miles Davis and Kelvinator, he knows a thing or two about funky jazz.

WHITNEY HOUSTON

Exhale (Shoop Shoop) - Arista **ehr/ace**
 PRODUCER: Babyface
 Fitting Houston like a glove, this ballad was penned by the world famous producer Kenny 'Babyface' Edmonds. *Exhale* comes from the soundtrack album *Waiting To Exhale*, which contains two other new songs by the honey-voiced diva. Top 5 EHR.

JULIO IGLESIAS

La Carretera - Sony **ace/ehr**
 PRODUCER: Ramon Arcusa
 The loneliness of an endless highway is

the subject of this song and is illustrated by a fast drum shuffle and a wailing harmonica. Julio's collaboration with Willie Nelson seems to have inspired the haunting track and you can be sure that hearts all over the world will be breaking to the tune of its desperate soul searching.

MNS

Baby It's You - Columbia **ehr/d**
 PRODUCERS: D. Charles, R. Wilson
 British dance quartet MNS describes itself as "pop's next generation," but its sexy midtempo single proves it can easily match pop's present royalty. The group's vocal abilities are genuine; a smooth contemporary R&B groove does the rest.

MOLOKO

Fun For Me - Echo/MCA **d**
 PRODUCER: Moloko
 Describing this British duo as "weird," would be an understatement. One half is producer Mark Brydon, who lays down a slow hopping groove for the Nina-Simone-on-acid voice of Roisin Murphy. Once you've heard this particular kooky brand of funk, you'll be hooked.

SAVAGE ROSE

What Do You Do Now - Mega **r/a**
 PRODUCERS: George Duke
 That this Danish act's name refers to Janis Joplin should come as no surprise. Vocalist Anisette has the wonderful ability to come across both as a powerhouse and a sweet little girl at the same time. The single, and the internationally-released album *Black Angel*, have contributions from renowned LA studio musicians, who provide a smooth basis for Anisette's impressive voice.

SKID ROW

Breakin' Down - Atlantic **r/a**
 PRODUCER: Bob Rock
 Skid Row is more than just metal. The single starts off innocently enough with a low key guitar and an unobtrusive drum shuffle, but pretty soon the guitars and drums accelerate for the mid-song "breakdown", which has faint grunge and U2 echoes.

KIM WILDE

Breakin' Away - MCA **ehr/d**
 PRODUCER: Ricki Wilde, Serious Rope
 Taken from the album *Now & Forever*, this fast-moving dance track introduces us to an up-to-date Kim Wilde. She lets the world know that "we've got to move forward" and that's exactly what she's doing with this single, which should be welcomed by dance and EHR stations.

ZUCCHERO

Pane E Sale - Polydor **ace/ehr**
 PRODUCER: not listed
 Zucchero's gravelly voice painstakingly winds its way through this ballad, which is interestingly interspersed with bluesy cymbals. Heavy drums and symphonic arrangements slowly work towards a climax. *Pane E Sale* will fit well into this year's crop of seasonal releases.

Albums

CAST

All Change - Polydor **a/r**
 PRODUCER: John Leckie
 New Britpop bands just keep on coming, and thankfully so. Cast is another group of hungry young men who have learned a R&R history lesson or two. Their sound is basically poppy, with carefully dosed infusions of Led Zeppelin and John Lennon. Producer Leckie of John Lennon and Pink Floyd fame did the rest. Cast is more psychedelic than Oasis, whose main man Noel Gallagher described this group's live shows as "a religious experience." Tracks like *Alright* and *Finetime* show off Cast's pop side, while *Sandstorm* and *Back Of My Mind* are real rockers.

FINN

Finn - Parlophone **r/a**
 PRODUCER: T. Blake, N. Finn, T. Finn
 When two brothers play together, the result is often mindblowing. Look at the Everly Brothers, Oasis' Gallagher brothers, Brian and Carl Wilson. Their genes fuse in the music, while their personalities clash. The tension adds an extra touch. The same goes for the Finn brothers, who have been reunited once again. *Finn* is a veritable masterpiece, with every song as strong as the next one. The Finn brothers use a minimum of instruments and still manage to achieve a very rich, complex sound in the skillfully crafted pop vein we know so well from Crowded House.

KETAMA

De Aki A Ketama - Mercury **ace**
 PRODUCER: Gabi Vidal
 Flamenco purists in Spain are turning away in disgust from the new wave of flamenco artists who have expanded their musical horizon. But it's clear that the majority of Spanish audiences don't seem to mind, as these new wavers appear to have taken over the charts. Whereas the Gypsy Kings opt for a more mainstream type of approach, musicians like Ketama contribute to the genre by introducing latin rhythms, jazz licks and bossa nova brass sections to their traditional flamenco chord progressions. *Buleria Del Divar* is the only straightforward flamenco song on the album, others like *No Estamos Lokos* and *Acaba De Hacer* reflect Caribbean and Brazilian influences.

AIMEE MANN

I'm With Stupid - Geffen **a/r**
 PRODUCER: Jon Brion
 For her new album Mann has attracted guests notable for producing quirky pop with a twist, just like herself. Prominently featured are Glenn Tilbrook and Chris Difford of Squeeze fame, LA songsmith Michael Penn and Boston darling Juliana Hatfield. Unlike her guests, Mann is not yet comfortable enough with her own material, and she buries her strong compositions in an abundance of sound effects, distortion and general background noises.

PASSENGERS

Original Soundtracks 1 - Island **a**
 PRODUCER: Brian Eno & U2
 U2's fascination with the film world goes well producing Tina Turner's contribution to the James Bond *Goldeneye* soundtrack. The hard core of Passengers consists of all U2 members and Brian Eno, with Luciano Pavarotti, Mo'Wax's Howie B and Japanese singer Holi as honourable hangers-on. The U2 composition *Miss Sarajevo* is as hypnotic as the beautiful *One*; Pavarotti's tenor is not intrusive, but a real contribution to the slow build-up of the song. Other tracks like *Elvis Ate America*, *Theme From Let's Go Native* and *Your Blue Room* are equally suitable for radio airplay. The remaining songs consist of the esoteric ambient compositions Brian Eno is known for; interesting only when combined with images.

THE POGUES

Pogue Mahone - Warner **r/a**
 PRODUCER: Steve Brown
 Once upon a time people thought Shane McGowan was the main lifeline of the Pogues and that the band couldn't go on without him. Well, they've been proved wrong. Spider Stacy's vocals have the same rawness as McGowan's, without the constant manic overdrive. The Pogues have added touches of Bob Dylan, cajun, rockabilly and straightforward R&R without losing an inch of their Irishness.

CHARLES TRENET

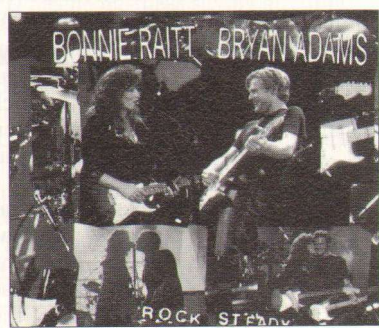
Fais Ta Vie - Rozon/WEA **ace**
 PRODUCER: Gilbert Rozon
 Aptly, the last track is entitled *Le Jazz Revient!*. There are few traces of French chanson to be found on this charming album, on which Trenet pays homage to classic jazz genres like dixieland and swing. He even imitates the bad French of an American jazz musician who finds himself stranded in Paris.

PULP



Different Class - Island **r/a**
 PRODUCER: Chris Thomas
 The single *Common People* made Pulp into a household name. *Different Class* proves its phenomenal success wasn't a fluke. Pulp toys around with melodies, arrangements and cynical lyrics in the way the Kinks used to, but they keep their feet firmly planted in the '90s. The mysteriously whispered and dramatically arranged *I Spy* resembles the contemporary Leonard Cohen.

BONNIE RAITT AND BRYAN ADAMS



Rock Steady - Capitol **r/ace**
 PRODUCER: Don Was & Bonnie Raitt
 What a brilliant idea to put these two together! A moaning bottleneck riff rips open this track, which has "classic" stamped all over it. Raitt's bluesy feel and Adams' R&R pedigree fuse into a perfect rock song, which will energise radio listeners at any time of the day.

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



Celine Dion Scores Big In Europe With French Lyrics

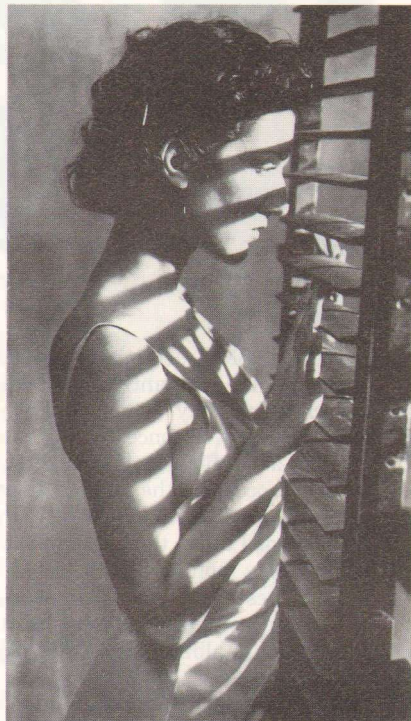
by Sally Stratton

LONDON - The success of Celine Dion's French-language singles in Europe proves that music is indeed a universal language. Both the singles and the album of this Québec native did particularly well in the UK and Holland. **Richard Ogden**, senior vice-president of marketing at **Sony Music Europe**, says the key to promoting Celine successfully across Europe has been "massive crossover hit singles which suit all formats and national television appearances."

Paul Burger, chairman/CEO of **Sony Music UK** has been involved with her developing career since the late '80s when he was MD of **Sony Music Canada**. This year's international success, with the number one single *Think Twice* and the album *The Colour Of My Love*, has been the goal of a long-term plan. "There has been a consistent effort over a long period of time to establish Celine," says Burger, "going back to her first big single from her first English album *Where Does My Heart Beat Now* and continuing through with numerous attempts on her first two albums."

However, it was *Think Twice*, the third single from Dion's 1994 album *The Colour Of My Love* that made her a star, taking 16 weeks to reach number 1, selling over a million and boosting albums sales to the extent that it is the

UK's top-seller of 1995 so far. Burger says radio played a vital role. "We managed to keep the single in play and



after that other media began to come aboard. The song began to develop a momentum of its own."

When the single *Pour Que Tu M'Aimes Encore* was released in the UK

in early September as *Tu M'Aimes Encore* ("To Love Me Again"), radio was again supportive, says Burger. "We have been extremely fortunate to have very strong support from radio. Not only did we enjoy a top 10 single, but also top 10 airplay, which is unquestionably an exception to the rule in the UK. The media were extremely helpful and participative in the process. When I first played the record to **Richard Park** at **Capital Radio** at the beginning of the summer, he said 'this is a monster, don't wait too long to put it out.'"

Park, group director of programmes at Capital Radio, says although programming foreign language records on British radio is "very difficult", *Tu M'Aimes Encore* was the exception. "Along comes a song with a devastatingly high quality that simply can't be ignored. I think people had heard the song across the Continent during the summer as well, so it did have a base off which to operate." Park adds, "Capital has been her number one supporter since *Where Does My Heart Beat Now*."

Dion's most recent album *D'Eux* has topped the charts in France, where it has already sold almost two million copies, and in Belgium and Switzerland. The French-language album was also number 1 in Holland, where it has gone gold and is expected to sell 100,000 by the end of the year. **Gerard Rutte**, general manager of

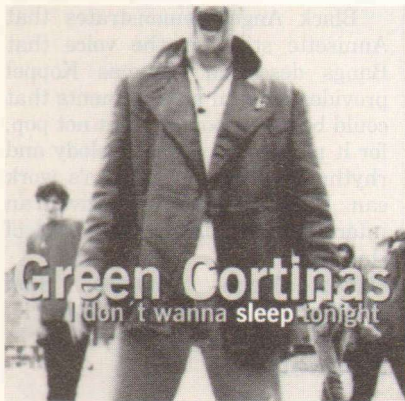
artist marketing in Holland, says they decided to concentrate on *The Colour Of My Love* rather than *D'Eux* for most of the summer, but not due to any nervousness about the language. "Contrary to the UK, we have got a very open-minded market for languages," says Rutte. "When we just put out the album with no promotion whatsoever, we still sold about 4,000 units. Then, by the end of August, we decided to release the single because of the high number of people coming back from their French holidays. After we introduced TV promotion, sales increased dramatically."

Je Sais Pas is already a hit in other European territories but the UK company is returning to the previous album *The Colour Of My Love*. It will re-release *Misled*, using this single plus the continuing popularity of that album to help publicize *D'Eux*, especially in the run-up to Christmas. This double-edged strategy is also working in the rest of Europe except France, where efforts are concentrated on *D'Eux*. Both albums are getting a further boost from Dion's current 10-week European tour which ends on December 4 in Paris. In the new year, Sony will start focusing on Dion's next English-language album which is due for a spring release.

Dance Grooves will appear in its regular spot next week

Market Place

GREEN CORTINAS



I Don't Wanna Sleep Tonight - Norsk (Norway)
PRODUCER: T. Reim/T. Marthinussen
Traditionally structured but with a strong melody, this midtempo rocker is lifted by a Steve Winwood-like lead singer and a prominent Hammond organ. These features should warrant plenty of appeal to those who like their rock traditional, but not stale. Contact **Ivar Dyrhaug** or **Tove Furmyr** at tel: (+47) 2.243 1160; fax: 2.244 7056.

TANGO

Tango - XIII Bis (CD) (France)
PRODUCER: Tango/Frédéric Anscembre
Strong influences of British '80s bands like the Smiths, The The and Echo & The Bunnymen provide the foundation

upon which this trio builds its sound. But they add their own individual touch by singing exclusively in French. The single *Hey Paul* and *1000 Soleils* are just a few examples. Contact **Oriane De Torcy** at tel: (+33)1.4212 5289/82; fax: 1.4212 5283.

YOKASHIN

Yokashin - Digiton (CD) (Poland)
PRODUCER: Ryszard Szmit/Yokashin
Most of the material included consists of straightforward '70s rock but occasionally other influences pop up. One example is the title track, which has a subtle reggae beat and a surprising break. Another oddball is the folkish *Historia Basniowej Ulicy* which sounds like a Fairport Convention tune sung in Polish. Otherwise, bluesy flavours dominate with **Zbyszek Bieniak's** expressive vocals leading the way. Contact **Ryszard Marciniak** at tel/fax: (+48) 22.617 6101.

X-ODUS

You Ready Now - Avex UK (UK)
PRODUCER: Nick Muir
Driven by pulsating synthesizers lifted straight from the Giorgio Moroder manual, this techno tune boasts a strong hook and melody. It should become a major club hit, thanks in part to a fine arrangement and some interesting mixes. Contact **Claude-France Dubois** at tel: (+44) 171.734 3682; fax: 171.734 2373.

Short Takes

Compiled by Raúl Cairo

■ As part of his 80th birthday celebrations on December 12, **Frank Sinatra** is to release two albums on **Capitol**. Both out on November 20, one of the albums will be titled *Sinatra 80th: All The Best* and will



feature 40 selections from 1953-1960, while the other will be his first live album in 30 years. The title of the latter will be *Sinatra 80th: Live In Concert* and will contain 14 songs recorded during numerous shows over the past seven years, including the bonus track *My Way*, which features **Luciano Pavarotti** and is produced by **Phil Ramone**.

■ Legendary songsmith **Nicky Chinn** has signed a deal with **BMG Ariola/Munch**. Chinn, along with his former partner Mike Chapman, wrote and produced countless hits for Smokie, The Sweet, Mud and Suzi Quatro.

■ Ace screenwriter **Joe Eszterhas** of *Basic Instinct* fame is to write the screenplay for the movie "Blaze Of Glory", which deals with the friendship

between **Otis Redding** and his manager **Phil Walden**.

■ US rapper **Ice Cube**, who has starred in movies such as *Friday* and *Boyz n The Hood*, intends to make his directing debut with *The Players Club* in which he also stars.

■ U.S. punk rockers **Bad Religion** hope to have their as yet untitled new studio album ready in early 1996.

■ *Actual Miles*, the **Don Henley** compilation out on **Geffen** on November 20, contains three new songs, of which *The Garden Of Allah* will probably be the first single.

■ **Bono** is a busy guy nowadays. Not only has he recorded an album with **Luciano Pavarotti**, **Brian Eno** and the other **U2** members under the **Passengers** name and written **Tina Turner's** latest smash, the James Bond Theme *Goldeneye*, but he has also dueted with famous Irish folk-singer **Christy Moore**. The song is to be included on Moore's forthcoming album and deals with the peace process in Northern Ireland. The title is *North And South Of The Border*.

■ **Tricky** is no longer. Singer **Martine** and the man himself are putting the finishing touches on an EP called *I Be The Prophet* out in January. Among the all-star cast are **Björk**, **Alison Moyet**, **Terry Hall** and Blur's **Damon Albarn**.

■ Unplugged mania knows no boundaries. Look out for the **Kiss** unplugged set in late November.

■ Actor **Keanu Reeves**' band **Dogstar** has signed a deal with **Zoo Entertainment**. An album is expected sometime next year.

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

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



Denmark's Horn Of Plenty

From smooth dance to metal, with "Ski-Ba-Bop-Ba-Dop-Bop's" topping the line-up, domestic and Danish-signed acts are showing a strong presence among the creme-de-la-creme of cross border European talent (see *Border Breaker* special, page 19-20). Charles Ferro shines the spotlight on Denmark's frontier-hopping artists. Additional reporting by Thessa Mooij.

Michael Learns To Rock

Label: EMI-Medley
Album: *Played On Pepper*
Single: *That's Why (You Got Away), Someday*

Without a doubt, **Michael Learns To Rock** is Denmark's best-selling band. Their last cut, *Colours*, sold three-quarters of a million units in 19 countries.

Two months after the release of *Pepper*, and in the wake of the first



Michael Learns To Rock (EMI-Medley)

single, the album has sold more than 620,000 copies. The new single will undoubtedly earn them new platinum and gold status, and help sales of the new album surpass the previous one.

Michael Learns to Rock started a six-week tour of south-east Asia this autumn. Every concert has been sold out, and

Played On Pepper has topped the region's charts.

Other EMI releases: *D:A:D/Helpyourselvesfish; Cut 'N' Move/The Sound Of Now*

Merzy

Label: Iceberg Records
Album: *Bite*

Single: *Breaking My Heart*

With the release of their third album, *Bite*, **Merzy** has freed itself from the burden of being a "wannabe" band. The riffs are harder and heavier, with an original raw sound. One explanation for this development is the new guitarist, **Steffen Schackinger**, who is more experimental, adding some jazzy undertones to the music.

Merzy is a no-frills boogie band, that in the true spirit of its music, spends a lot of time on the road. The group's studio work is as "live" as it can get, avoiding synthesizers, drum machines and other filler materials. This autumn it is billed as support for **Status Quo's** Denmark tour. Later in the year **Merzy** plans to hit the road again on its own tour. A videoclip of *Breaking My Heart* was released in early November.

Nice Little Penguins

Label: Replay Records

Album: *Flying*

Single: *Beatniks*

This trio combines a passion for UK pop and US rock with excellent musi-



Nice Little Penguins (Replay)



Thomas Helmig (BMG)



The Savage Rose (Mega)



Sound Of Seduction (Sony)

cianship. BMG Hamburg's A&R department fell instantly in love with the cheerful folky pop song *Flying* and signed it at once. *Flying* was already a big hit on all Danish stations and occupied the number 1 spot for quite a while. Subsequently, the single ended up on the German sales chart for six months. RCA decided to fuse the best of the first (*Beat Music*) and second (*Flying*) albums for an international album, also called *Flying*.

The current single *Beatniks* is deceptively simple, but no stuff for airheads. It has been released in GSA, Greece, Spain, Poland, Israel and Asia.

Nice Little Penguins are currently in the studio with British producer **Mick Glossop** (Van Morrison, k.d. Lang) recording the third album, which will be aimed at the international market. Replay is hoping for a February release, which will include the Far East for the first time.

Sound Of Seduction

Label: Pladecompagniet/Sony

Album: *Welcome*

Single: *Welcome*

Sound Of Seduction is a dance act, consisting of rapper **Remee** and singers **Christina** and **Marie**. They made two albums for independent label Pladecompagniet, which was later acquired by Sony. The trio has a large and loyal fan base among dance lovers in Denmark. The single *Welcome* will be released in the UK, France and Germany. According to marketing coordinator **Gwen Wisti**, *Welcome* is a more mature album. "The lyrics have become more personal and the sound has moved towards mainstream pop." *Sound of Seduction* will be playing at the MIDEM Dance-pool Night.

Thomas Helmig

Label: Genlyd (BMG)

Album: *Stupid Man*

Single: *Into Your Eyes*

Thomas Helmig's hit album *Stupid Man* has not stopped spinning yet. After crossing borders and winning spots on several Euro charts, BMG now plans another promotion strategy. The album was released in Asia this fall, and initial reports have been

positive. *Into Your Eyes* was released on November 10 and will be pitched in Asia, followed by an all-out promotion early next year. Helmig will also soon be starting a German tour, and plans are being made for worldwide promo.

Other BMG releases: **Caroline Henderson/Cinematatic**

The Savage Rose

Label: Mega

Album: *Black Angel*

Female vocalist **Annisette** and composer **Thomas Koppel** have remained the core of **The Savage Rose** for more than 25 years. Annisette's voice was called "a unique distillation of all the important female rock singers of the '60s..." by Rolling Stone's critic **Lester Bangs** back in 1969. Since then, the group has recorded more than a dozen albums, along with some solo pieces.

Black Angel demonstrates that Annisette still has the voice that Bangs described. Thomas Koppel provides musical arrangements that could be called popular, but not pop, for it provides layers of melody and rhythm that only a veteran's work can. *Black Angel* will be given an international launch at the end of this year.

Other Mega releases: **Susi Hyldegaard/My Female Family**

Spacehead

Label: WEA

Album: *Spacehead*

Singles: *Stranger And Tainted Love*
Nikolaj Steen has said that he never made two albums that were alike, and **Spacehead** takes him in a new direction—alternative rock. After several years of successful recording, but some turbulence in his career and personal life, Steen has settled down with some friends and colleagues in a band that should carry them all well into the international spotlight.

Spacehead was released in Denmark in the spring, but the single *Tainted Love* will be added to a re-release that is due early next year. Warner has a club tour scheduled to coincide with the album's release, and the band will be playing venues and showcases throughout Europe.

385.000*
can't be
wrong...!

*) weekly acc. to Gallup



Denmark's No. 1

SCANDINAVIAN TALENT FROM A TO Z

Ace Of Base

Akimbo Girl

Stella Getz

Leila K.

Metrix

The Savage Rose

Blachman Thomas

Yaki-Da

Zapp Zapp



Copenhagen - Stockholm - Oslo - Helsinki

Mega Scandinavia A/S - Megasong Publishing ApS

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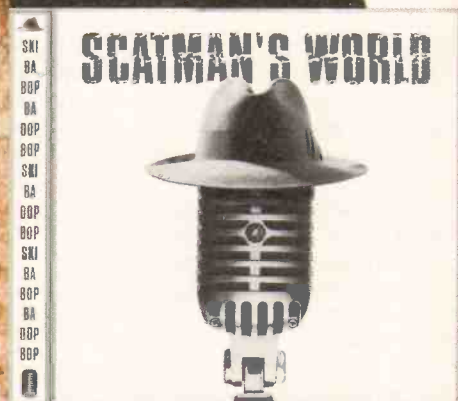
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SCATMAN JOHN

The Border Breaker

There are
no borders
in Scatman's
World

Watch out for the
NEW SINGLE
Release: November 13



**CURRENT
ALBUM**



ICEBERG



Management: Iceberg Records, Manfred Zähringer, P.O.Box 255, DK-8600 Silkeborg

Photos: Scatman John: Michael von Gimbut. Design: Wa ps! Hamburg



Europe's Top Cross Border Hits 1995

The Border Breakers chart was launched in October 1993 as an instrument to gauge the airplay impact of mainland European artists. The methodology of the chart is simple but unique: it monitors airplay reached outside the act's country or region of signing, and can therefore signal cross-border impact at an early stage. Since its inception it has brought acts to the surface that went on to become big European sellers. Thessa Mooij analyses the most successful border breaker artists of 1995.

SCATMAN JOHN

Label: Iceberg/RCA
Chart Hits: *Scatman (Ski-Ba-Bop-Ba-Dop-Bop)* (peak: 1); *Scatman's World* (peak: 1)

Album: *Scatman's World*
New Single: *Song of Scatman*, release November 13

Tour: Presently touring Asia (Tokyo, Singapore, Hong Kong). European tour scheduled for February and March. Heavy German TV promotion in November.

Scatman John, a.k.a. John Larkin, was described by Music & Media earlier this year as "the European King Of Scat." But with an unprecedented 11 weeks at number 1, he can now safely be called "King Of The Border Breakers."

Scatman has also been breaking records for independent Danish record company Iceberg, selling millions of his two singles.

Iceberg Records MD **Manfred Zähringer** discovered John Larkin, then playing jazz in German hotels, in the early '90s. According to label manager **Mette Wiene**, it was Zähringer who came up with the idea to mix different music styles. "We tried to place him with a combination of his jazz music and extreme scatting in a more modern setting. Fortunately he liked the idea. BMG Hamburg picked up the licence for Europe (excluding Scandinavia) so we had access to the whole world. The new album, which is scheduled for next year, will be recorded in the same vein as the first one."



Whigfield (X-Energy)

the Far East is clamoring for this former jazz musician who put his stutter to good use for his original "scat rap." He is currently doing a promo tour of Asia, including Japan where he sold more singles than Michael Jackson.

WHIGFIELD

Label: X-Energy
Chart Hit: *Think Of You* (peak: 1)

Album: *Whigfield*
New singles: *Last Christmas*, November 13; *Sexy Eyes*, January/February 1996

Tour: Currently touring Brazil, Germany, Denmark, UK. Whigfield will perform at the Bravo Super-show in Prague.

After hitting number 1 of the Border Breakers chart with the debut single *Saturday Night* last year, **Whigfield** did it again this year with



Roxette (EMI)

Scatman's phenomenal success is not only with hits—he has also been nominated as Best Male Artist for the MTV Europe Music Awards. His videoclip has been nominated for the Billboard Music Video Awards.

Following his European success,



Scatman John (Iceberg/RCA)

Think Of You peaking at the top for five weeks. The Italian-signed vocalist (Danish-born **Charlotte Carlson**) and producers **Riva & Pignagnoli** have formed a dream team, whose success is based on Whigfield's powerful, provocative voice and skillfully crafted grooves.

Whigfield adopted her Danish piano teacher's name when she went to Bologna, the heart of Italy's club scene. She hooked up with impresario/producer Larry Pignagnoli who had previously launched Spagna's career to Euro-dance stardom. After northern European tourists danced to *Saturday Night* in Spain's holiday resorts (where it topped the charts for 11 weeks), they couldn't forget her. *Saturday Night* entered the UK charts at number 1, which makes Whigfield the first female artist ever to have accomplished this feat with a debut single.

The next single will be her first cover version of George Michael's *Last Christmas*, which will be released in a radio and club version. The album track *Big Time* will be released in the UK only, where it was not available previously. Label manager **Alvaro Ugolini** is confident of Whigfield's career. "I have noticed that generally people in the music business have big expectations of her new releases. She's already very big in Europe and Canada, but now the Far East and Brazil are starting to show interest."

LA BOUCHE

Label: MCI/BMG
Chart Hits: *Fallin' In Love* (peak: 1); *Be My Lover* (peak: 3)
Album: *Sweet Dreams*
New Single: *I Love To Love*, end November release

Tour: Currently doing a US radio promo tour, later this month touring Europe, including Hungary, Poland, Turkey and Scandinavia for TV promotion. Promo tour and live shows in the US planned for December.

Legendary producer **Frank Farian** struck gold with Boney M in the '70s, with Milli Vanilli in the '80s and now he has successfully been involved with German-based **La Bouche**. Like the Dutch/Belgian 2 Unlimited, the US duo consists of a female vocalist (**Melanie Thornton**) and a male rapper (**Lane McCray**). The two got together in Germany with Frankfurt producers **Ulli**



La Bouche (MCI)

Brenner and Amir Saraf, who contacted Farian as a project adviser. The rest is history.

La Bouche's first single *Sweet Dreams* shot to number 1 in the German singles charts and went almost platinum. La Bouche first entered the Border Breaker chart with its debut single and stayed there for 22 weeks, peaking at number 5. Its successor *Be My Lover*, which was particularly popular with Italian radio stations, peaked at number 3. The third single *Fallin' In Love* finally managed to push Scatman John off his number 1 throne.

BMG Ariola Munich product manager for international exploitation **Wally Baudenbacher** signals La Bouche's nomination for Best Dance Artist at the MTV Europe Music Awards. The act also gets extensive airplay from The Box and MTV Europe. "They have been building their career steadily in Europe and the US. Now Japan,

continues on page 20

Note: "Peak" indicates highest position the single reached in the Border Breakers Chart during 1995.



continued from page 19

which closely follows developments in the US and Europe, is showing interest. After the October 20 release, sales increased considerably there." The recording of a new album, again in the Farian studio, has been planned for January.

CORONA

Label: DWA
Chart Hits: *Baby Baby* (peak: 2); *Try Me Out* (peak: 2)
Album: *The Rhythm Of The Night*
New Single: *I Don't Wanna Be A Star* and video clip on November 20
Tour: Recently toured Brazil for promotion. Upcoming promo tours and concerts in Italy, Switzerland, Germany and the US.
 Starting out as a bank teller in Brazil, **Olga Maria de Souza** went to Italy on the insistence of her close friend and football star Pele. His advice turned out to be quite valuable, when Olga met producer **Francesco Bontempi** (Lee Mar-

chart, bubbling under on second position for five weeks.
 Corona's manager **Claudia Lenzi** of the Promoter Company is currently overseeing Corona's busy worldwide schedule. "Initially, the single *The Rhythm Of The Night* was mainly a success in Italy, but in a very short time Corona became famous all over the world. We are now trying to organise international tours in between the European promotion of the new single."

REDNEX

Label: Jive/Zomba
Chart Hits: *Wish You Were Here* (peak: 4); *Cotton Eye Joe* (peak: 1); *Old Pop In An Oak* (peak: 1)
Album: *Sex and Violins*
New Single: *Rolling Home*, November 20
Tour: Touring the GSA in October and November
 Initially branded as a novelty dance act for their techno country beats, **Rednex** proved that there was more to them than just a one-hit wonder. Their third single *Wish*



Rednex (Jive)

row) and was rechristened **Corona**. Their collaboration resulted in the energetic, bouncy dance tracks Corona has become famous for. Her debut single *The Rhythm Of The Night* was released worldwide and peaked at number 1 in the Italian charts, number 2 in the UK and number 11 in the US.

An even bigger success was in store for the second single *Baby Baby*, an uptempo dance track which mixes a synth Europop sound and Corona's powerful R&B voice. *Baby, Baby* reached the first position on many worldwide charts, but didn't quite make it to the top of the Border Breakers

that Dolly Parton wouldn't be ashamed to sing. It has been re-recorded for the single release with legendary Abba producer **Michael B. Tretow**.

Bert Meyer, VP Europe for the Zomba Group acknowledges the phenomenal global growth of the act. "Rednex started in June 1994, but they came to full bloom in 1995. We sold seven million units worldwide, which is an enormous success.



Corona (DWA)

You Were Here is a tastefully produced ballad, with its string accompaniment and exquisite harmonies. The new single *Rolling Home* is an equally sensitive ballad

So we expect the new single to go platinum. Consequently, we decided to shoot a video clip in the Swedish North Pole area. With this last release, we will wrap up the *Sex And Violins* project."

REAL MCCOY

Label: Hansa/BMG
Chart Hits: *Love And Devotion* (peak: 4); *Come And Get Your Love* (peak: 3)
Album: *Another Night* (US release next April)
New Single: *Come And Get Your Love* remix maxi CD, October 23
 In the stratosphere of European dance music, **Real McCoy** stands out as a creative trio who are more than just another "act." Formerly known as MC Sar and the Real McCoy, they are the real stuff. The man behind this successful threesome is not a producer who works quietly in the background, but **Real McCoy** frontman **O-Jay** him-

self. He is actually outspoken about the subject, "We're not 'project'. There are so many people who are just happy to put two puppets out front and make a fast buck, but not us. It's been five years now and we've always been artist and producer."

Five years is a long time in the fast-moving world of international charts, but **Real McCoy** has been riding the crest confidently for the past years. The debut single *It's Only You* was a pan-European hit and sold a cool two million units. **Real McCoy** conquered the US with the single *Another Night*, which led to collaborations with writers/producers **Billy Steinberg** (The Bangles, Madonna, Whitney Houston) and **Shep Pettibone** (Madonna, Janet Jackson, Pet Shop Boys).

Top 20 Border Breakers 1995

- 1 **Scatman John**/*Scatman (Ski-Ba-Bop...)* (Iceberg/RCA)
- 2 **Scatman John**/*Scatman's World* (Iceberg/RCA)
- 3 **Whigfield**/*Think Of You* (X-Energy)
- 4 **La Bouche**/*Be My Lover* (MCI)
- 5 **Corona**/*Baby Baby* (DWA)
- 6 **La Bouche**/*Fallin' In Love* (MCI)
- 7 **Rednex**/*Wish You Were Here* (Jive)
- 8 **Real McCoy**/*Love And Devotion* (Hansa)
- 9 **Roxette**/*Run To You* (EMI)
- 10 **Rednex**/*Cotton Eye Joe* (Jive)
- 11 **Snap**/*The First The Last Eternity* (Ariola)
- 12 **Alliance Ethnik**/*Respect* (Delabel)
- 13 **Real McCoy**/*Come And Get Your Love* (Hansa)
- 14 **Rednex**/*Old Pop In An Oak* (Jive)
- 15 **Corona**/*Try Me Out* (DWA)
- 16 **Joey Tempest**/*A Place To Call Home* (Polar)
- 17 **Ace Of Base**/*Living In Danger* (Mega)
- 18 **Haddaway**/*Fly Away* (Coconut)
- 19 **Roxette**/*Vulnerable* (EMI)
- 20 **Lavinia Jones**/*Sing It To You* (Virgin)

Despite the huge hits, **Real McCoy** never quite made it to number 1 in the Border Breakers chart with the single *Love And Devotion*. The group lingered on at numbers 3 and 2 for 10 weeks, as the competition from **Scatman John** and **Corona** proved too strong.

ROXETTE

Label: EMI
Chart Hits: *Run To You* (peak: 1); *Vulnerable* (Peak: 2)
Album: *Crash! Boom! Bang!*
New Single: *The Look* Remix (UK only) November 9
Tour: TV promo tour of Germany, UK, Italy, US, Canada. No live shows planned.
Roxette has long proved itself as a world-class act with long-term pop appeal, so it should come as no surprise that its greatest hits album is a huge worldwide success. *Don't Bore Us, Get To The Chorus* is number 2 in the Swedish sales chart and entered the Portuguese album chart at number 1, which certainly surprised EMI Sweden's **Karin Aggblom**, international promotion and exploitation manager. "Roxette is no bigger in Portugal than anywhere else." So after years of being a fixed presence in the international music world, the Swedish duo of **Marie** and **Per** still face daily surprises. Aggblom intends to keep **Roxette** on a limited schedule. "They have been touring so much for the past years, that we try to keep their trips abroad limited. They will, however, do a one-off live show in London but only for a restricted audience. They play their Greatest Hits for an hour and only winners of radio and TV competitions will be able to attend."

The single *Run To You* peaked at number 1 in the first three Border Breaker charts of this year, after having lingered in the top three in the last weeks of 1994. Compatriots **Ace of Base** stole **Roxette's** number 1 spot on the Border Breakers chart after three weeks.

Shoop Shoop

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Original Soundtrack Album



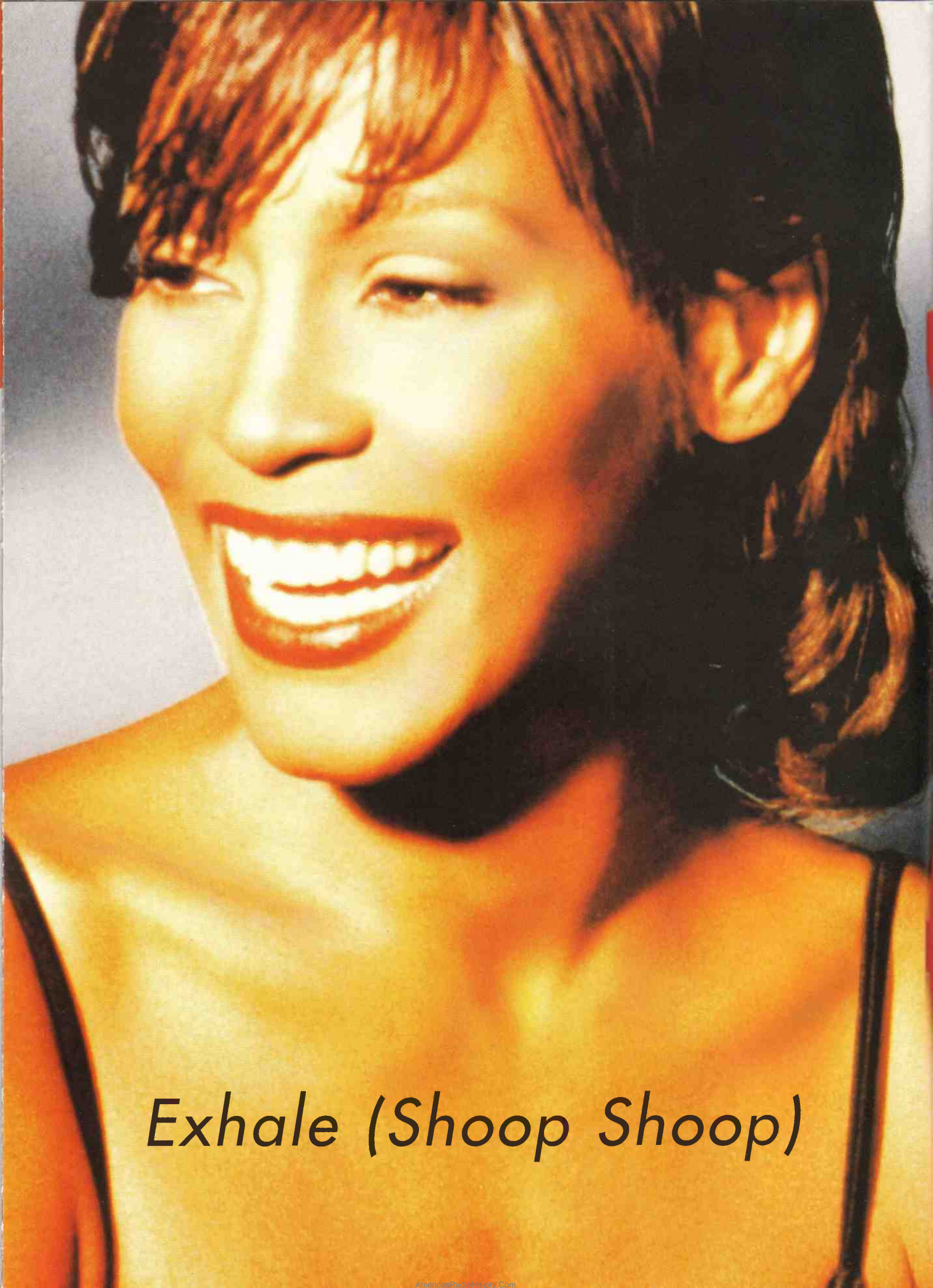
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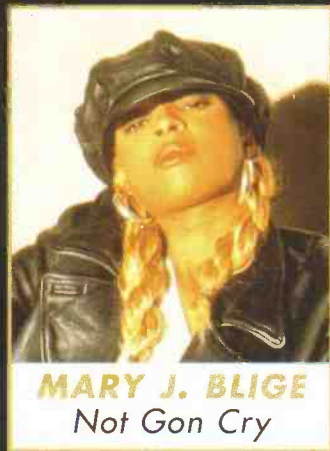
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Passion, Gambling And Innovation

The number of new independent labels has grown dramatically in France during the past three years, reflecting the dynamism of the local indie musical scene. From hip-hop to dance, world music to mainstream, it covers all musical genres.

Emmanuel Legrand has asked seven recently-launched labels for their side of the story. It's a story of passion, gambling and innovation.

La Bande Son

French television channels have always looked at the music business as a source of additional revenue. But in the case of pay-channel Canal+, the music activity grew naturally from the channel's other activities, mainly film production.

Two years ago, the channel's chairman **Pierre Lescure** asked musician and producer **Olivier Bloch-Lainé** to set up a new company to handle the music publishing activities of Canal+. La Bande Son, as it is called, rapidly grew to cover different fields—soundtrack production ("Pulp Fiction" with MCA, "Latcho Drom" with Virgin), special projects, record production through a label called **Initial**, and even multimedia. There is a heavy schedule of releases for the months to come, with albums planned from Hammond organ specialist **Eddy Louiss**, former Kid Creole frontman **August Darnell**, cajun singer **Zacharie Richard**, Franco-American heavy/funk band **Frogmouth**, rock band **Overdream** from Sarajevo and French rock band **La Place**.

Former Epic marketing director **Jacques-Olivier Broner**, who has been appointed director of the label, says the ambition of La Bande Son is to be an "artist-oriented label." Says Broner, "It's not just another label linked to a TV channel. Of course, we are going to work hand in hand with Canal+ for all the music material linked to the channel, but we intend to operate like a real independent label. We are fully committed to our artists."

Le Village Vert

When band manager **Frédéric Monvoisin** and **Christophe Conte**, a journalist for the magazine *Les Inrockuptibles* got together to create Le Village Vert in 1993, they felt it was the answer to what Conte thought was a hole in the market. "It's not simply a label for the sake of creating a label," he explains. "We were convinced that we could do a job majors weren't doing."

Conte and Monvoisin inked a licensing deal with Sony Music's Columbia label, which gave them the financial means to produce. Signed to the label are **Autour de Lucie**, **William Pears**, **Parades**, **Mercedes Audras** and former

Pale Fountains frontman **Michael Head**. Their records are marketed, promoted and distributed by Columbia.

One of his dreams as an independent, says Conte, is to have a catalogue with two sorts of acts (like UK's Mute)—those that reach a large audience, and those that are still in development. "This would give us more autonomy. Financial autonomy is the independent's main problem. But when it comes to artistic matters, it is obvious that indies are the place where the real creative job is done. Majors are not structured to spot the new trends, the new acts."



Pschent

After more than 15 years in the radio industry, **Eric Hauville** has decided to enter the music scene. It is an unusual move for a man who founded regional network RVS in the '80s, and who was recently associated with Radio Nova, for which he remains consultant.

But Hauville, with long-time partner **Michael Bourgeois**, says he created his own label, Pschent, specialised in dance music, because he felt he had seen it all in radio.

"The FM band looks like a museum now," says Hauville. "With CSA's policy and the automatic renewal of frequencies, there is very little room for new creations. On the other hand, the independent music scene is lively. There are a lot of new labels in France and they bring a refreshing air to the music scene." To distribute his products, Hauville signed a licensing deal with Chrysalis France. Pschent has so far issued a single of **Roussia** and is working on a series of projects, including a Web site, which allows it to present products fresh out of the studio onto the Internet.

F. Communications

Dance is also the focus of one of the most creative indie labels in France, F. Communications, set up less than two years ago by **Eric Morand**, formerly with Barclay and FNAC Music, and **DJ Laurent Garnier**. With Garnier and a dozen acts such as **Saint Germain**, Morand has proved that genuine French house or

techno can exist and be successful.

Morand explains, "When we started producing French house at FNAC Music, everybody believed it is madness. We've proved they were wrong and that real scene was emerging. Now, we have real know-how that is at the service of artists. The music is also evolving so that I don't call our label a house label but a contemporary music label."

Morand says he wouldn't have been able to guarantee the future of F. Communications without the support of its distributor Play It Again Sam France, which provides distribution, logistic and promotional services.

PIAS

One of the reasons Belgian company Play It Again Sam decided to establish an independent production and distribution operation in France 12 years ago was to fill a void. **Isidore Brobst**, general manager of PIAS France, says that launching a distribution structure in a period of crisis was a gamble, but points out that, "it's during difficult periods that you have to take risks."

Brobst recalls, "Our belief was that France needed more independent distributors and the reaction from labels and artists proved that we had even underestimated the need for this type of structure. I must admit we were lucky to have the Offspring album (selling over 400,000 units in France) which helped establish us as a credible and reliable distributor, able to handle big volume."

PIAS also develops its own roster of French acts. Its signing **Miossec** has delivered an album between rock and French chanson which has sold 30,000 units to date. It also set up **A Donf**, an in-house label which has signed so-called alternative rock bands, such as **Bruning Head**, **Ludwig Von 88**, **Mush** or **Sherifs**.

XIII Bis

Another label of the new generation is XIII Bis Records, born in 1991 from the ashes of the label Off The Track Records. For director **Gilles Bressand** the label's policy is to be "eclectic" and focus on artist development, for both established acts (**Guesch Patti**, **Elmer Food Beat**, **Murray Head**) and new acts (**Love Bizarre**, **No Man's Land**, **Hervé Paul**, **Tango**).

Bressand says, "From the start we chose to be a label which nurtures and develops new acts and we stuck to it. We are lucky to have a couple of acts that sell quite well to finance our structure, which is close to a mini major, with production, promotion and marketing departments as well as a sales supervising unit."

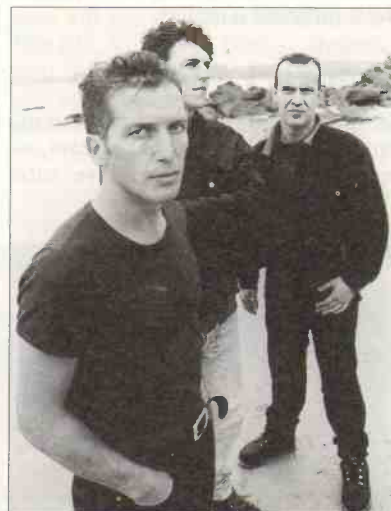
Independence, for Bressand

means "imagination, rapid action and maximum risks." He acknowledges that finding exposure on media outlets is tougher than ever for independent acts. "Media is flooded with information and supplied with so much material that it's difficult to get exposure. All in all, to be a real indie requires tight management, a lot of work and tons of luck..."

Fairway

Another new indie specialised in dance music is Fairway Record, whose founder **Daniel Goldschmidt** has a long track record in the industry, having worked for EMI Publishing, EMI as A&R director, Vogue, Flarenasch and Dino.

Goldschmidt admits that *Guesch Patti (XIII Bis)*



Miossec (PIAS)

dance music, especially techno, was not originally his cup of tea, but he changed his mind. "Rock belonged to a certain era, and had deep social, political and cultural roots. It meant a lot to me, but we are five years from the year 2000, and it is about time to switch to something else. [Fairway is] an independent label dealing with the new music coming from the computer age—Cyber music, in a way." Goldschmidt says revenues for 1995 will reach Ffr23 million (app. US\$4.8 million), which represents sales of 280,000 albums, mainly techno compilations.



Frogmouth (La Bande Son)



Saint Germain (F. Communications)



Tough Times For Indie Stations

The independent radio market is shrinking in France. Few really independent stations survive, and there are fears that the situation will worsen, as looming national networks keep a covetous eye on the development of local radio. Emmanuel Legrand reports.

In most countries, radio stations are above all local media outlets, servicing a community characterised by a defined geographic area. The history of radio in France, a country with a strong tradition of centralisation, has instead been driven by concentration and the development of national networks.

For many years the French radio industry has perpetrated the myth that local stations are able to survive in one of the most competitive radio markets in Europe. But this myth is fading as more independent local stations turn out to be vehicles for programmes broadcast by a national supplier.

Category Tyranny

A few years ago, the broadcasting authority CSA established the so-called category system. Five cate-

gories were defined in the now historic "Communiqué 34": A (local non-commercial stations), B (local commercial stations not broadcasting an identified national programme), C (local commercial stations broadcasting a national programme), D (passive transmitters for national nets) and E (full-service national networks).

Inspired by CSA member **Roland Faure**, this policy was rather strict—operators couldn't switch from one category to another, especially from A to B and B to C, and it was seen as the only way to guarantee a good balance between the different types of stations. In 1994 Communiqué 281 introduced some changes, especially with regard to C stations' access to the local advertising market.

Nevertheless reality has to be faced. Year after year, national FM

nets are taking over local stations, sometimes illegally, and with some "blindness" by CSA. The hunt for additional stations became even more acute after the 1994 Communication Law, which lifted the anti-concentration ceilings, allowing operators to cover a total population of 150 million inhabitants with as many nets as they could.

Nationals Throw Their Nets

"The truth is that in the last two years, the four leading groups—CLT, Europe 1, RMC and NRJ—have grown fat at the expense of B stations," points out an industry source. "And it's not over. The economy of these stations is such that others will suffer."

A study made by CSA at the end of 1994 of 114 local stations showed that more than 50% of respondents from category B independent stations earned yearly revenues below Ffr1 million (app. US\$210,000). Average turnover for categories B and C reached Ffr 1.9 million. Only 13% of category B and 20% of C

earned over Ffr3 million per year.

The average operating budget—including broadcasting costs, programme expenses, commercial and administrative costs, equipment, performing rights, taxes—is app. Ffr2 million, which is tight when compared to potential revenues. But CSA notes that these costs are almost double for independent stations compared to stations affiliated with networks, as the former have more employees and more structural costs. The study pointed out that only 51% of independents showed profits, while 62% of C stations studied made profits.



Eric Hawville, founder of regional net RVS, now head of indie label Pschent says he has "seen it all in radio."

Despite CSA's regulations to curb the appetite of national nets eager to acquire locals, the number of independent stations is shrinking. The recent case of Radio Star in Mulhouse is probably the best example of what lies ahead for most indies. Managed by **Marc Zenou**,

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Midem

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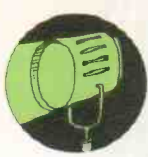
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an ardent defender of independent radio stations, Star was a successful local station. But economic realism forced Zenou to find partners to ensure the future of the station. Last month, Star became an affiliate of Rires Et Chansons, becoming part of the NRJ group and was authorised by CSA to switch from B to C, against all previous regulations, showing a change of CSA's rules.

Another example is RVS, a regional network created by Eric Hauville in Rouen in the '80s. Successful in its region, RVS saw competition growing. Faced with increasing problems, Hauville eventually gave up and sold his company to new operators, who immediately inked an advertising representative deal with NRJ.

Local A stations are also affected by the crisis. These stations survive with limited means, and are mostly financed by their listeners, local governments and a Ffr80 million fund based on a percentage of the commercial radio station's advertising revenues. But observers believe there are too many A stations (around 500) and only those that really service a community (ethnic or religious) and those having real local ties will survive.

"It makes no sense to have so many non-commercial stations when the question of their financ-

ing is not solved," says a radio industry observer who forecasts that only 200 stations will survive in a few years. "Category A stations will be much courted by national networks who are thirsting for frequencies. There is already a shortage of B stations so national nets are now looking at A stations."

There are many explanations as to why the situation reached this stage, among them the absence of backing from strong financial groups, often weak management and lack of professionalism. But the most important reason of all is economic. Local stations have to find the revenue to finance operations in their local market. Local advertising was at a low in France in the early '80s, and although the volume has increased, it is far from answering the demand. In addition, local stations were competing on their market with affiliates of national networks for advertising, sometimes at detrimental prices.

Hauville, who is launching a dance music label after a brief stay at Radio Nova in Paris (see page 23), says the winds of history are not blowing in favour of local stations. He explains, "What makes local stations distinctive is first of all a real local programme, and the access to the local advertising market. If more and more national operators start to have local news

programmes and compete for local advertisers, what's left? Besides, the power is not equally balanced and you don't compete on the same ground. The trend, obviously, is towards greater concentration."

An observer of the French radio landscape points out that "CSA has not always looked at radio in an economically realistic way. Too often frequencies have been granted to stations on local markets without a proper study evaluating how many stations a given market could support in terms of potential advertising revenue. And a lot of cases we see now are simply the result of this total absence of economic vision."

Pierre Reynaud, general secretary of professional organisation Vive La Radio that embraces all the different radio operators in France, remarks that one option for B stations in the future is to get access (via regional or national advertising) to extra-local markets to increase potential revenue.

Such was the goal of the alliance of local and regional stations, like Vibration, under the banner "Les Indépendants" to sell ad space to

national advertisers via Europe 1 sales house Régie No. 1. Reynaud also sees local stations joining forces as a path for the future. "Alliances are necessary to fight the competition," he says.

On the other hand, he feels that after a time some national networks will find the local ad market less attractive. He foresees that some operators of C stations will



MCA/Geffen promotion director Jean-Michel Canitrot values local stations, saying "It is obvious national networks are our priority, but local stations complement them and are crucial to optimise a song's airplay."

decide to switch in a couple of years to D (passive transmitter), thus leaving room for the real local stations.

"Anyway," says Reynaud, "the war of category B is a thing of the past. Those who are still alive will remain, and you can see that wherever a B station has made a mark—Wit FM, Vibration, Scoop—this station is usually the leader in its market, ahead of the national networks, proving that there is still a real need for local programming."

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this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted
			original label (publisher)						original label (publisher)						original label (publisher)		
1	1	5	Gangsta's Paradise	Coolio feat L.V. - MCA (Jobete/Black Bull)	A.B.DK.FIN.FD.IRE.I.NL.N.S.CH.UK	34	18	4	Do What's Good For Me	2 Unlimited - PWL (MCA)	A.B.DK.FIN.FD.NL.E	68	76	3	Let Me Be A Drag Queen	Sister Queen - Bax Dance (Not Listed)	F
2	2	8	Boombastic	Shaggy - Virgin (BMG)	A.B.DK.FIN.FD.IRE.I.NL.N.E.S.CH.UK	35	19	6	XXL	Mylene Farmer - Polydor (Requiem)	B.F.CH	69	54	7	Something For The Pain	Bon Jovi - Mercury (PolyGram/EMI)	FD.IRE.CH.HUN
3	3	9	Stayin' Alive	N'Trance - All Around The World (BMG/AATW/EMI)	A.B.DK.FIN.FD.IRE.I.NL.N.E.S.CH	36	26	32	Pour Que Tu M'Aimes Encore	Celine Dion - Epic/Columbia (JRG/CRB)	B.F.IRE.NL.CH	70	NE		Grind	Alice In Chains - Columbia (Buttnugget/Sony)	IRE.UK
4	4	12	You Are Not Alone	Michael Jackson - Epic (Zomba/R.Kelly)	A.B.DK.FD.IRE.I.NL.S.CH.UK.HUN	37	42	5	Anybody	Masterboy - Polydor (Warner Chappell)	A.F.D.S.CH.HUN	71	38	4	Higher State Of Conciousness	Josh Wink - Manifesto (EMI/CC)	IRE.E.UK
5	6	2	Heaven For Everyone	Queen - Parlophone (EMI)	A.B.DK.FIN.FD.IRE.I.NL.N.S.CH.UK	38	41	22	Shy Guy	Diana King - Work/Columbia (D.King/World Of Andy/W'nR/Kingsley Gard.)	B.DK.FD.CH.HUN	72	80	15	Never Forget	Take That - RCA (EMI)	B.DK.FD.CH
6	7	5	Lucky Love	Ace Of Base - Mega (Megason/PolyGram/EMI)	A.B.DK.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	39	37	10	Melody Tempo Harmony	Bernard Lavilliers & Jimmy Cliff - Barclay (Barclay)	F	73	67	22	Hold Me, Thrill Me, Kiss Me, Kill Me	U2 - Island/Atlantic (Blue Mountain)	DK.FD.I.CH
7	5	7	Fairground	Simply Red - East West (EMI/So What)	A.B.DK.FD.IRE.I.NL.E.S.CH.UK.HUN	40	NE		The Twelfth Of Never	Elvis Presley - RCA (Hallmark/Webster)	UK	74	RE		I'm Ready	Size 9 - Virgin (Open Minded)	UK
★★★★★ SALES BREAKER ★★★★★																	
8	25	2	You'll See	Madonna - Maverick/Sire (Peer/WC)	DK.FIN.FIRE.I.NL.S.UK	41	32	20	I Wanna Be A Hippie	Technohead - Mokum/Edel (Warner Chappell)	A.B.D.CH	75	61	12	Country House	Blur - Food/Parlophone (MCA)	DK.IRE.N.S.CH
9	8	8	Fantasy	Mariah Carey - Columbia (Island/Sony/WC)	A.B.DK.FD.IRE.NL.S.CH.UK.HUN	42	70	8	Het Busje Komt Zo	Hollenboer - Bunny (Copyright Control)	B.NL	76	73	3	First Time	Kelly Family - Edel (Kelfam)	A.D
10	NE		Wonderwall	Oasis - Creation (Creation/Sony)	DK.FIN.IRE.S.UK	43	49	5	Ever And Ever	Just Friends - Edel (BMG Ufa)	D.CH	77	69	5	Tout Baigne	Menelik & La Tribu - S.M.A.L.L. (BMG)	F
11	9	4	Je Sais Pas	Celine Dion - Epic/Columbia (JRG/CRB)	B.F	44	36	3	Walking In Memphis	Cher - WEA (Museum Steps)	IRE.S.UK	78	57	19	Fallin' In Love	La Bouche - MCI (Irving Music/Rondor)	F.CH
12	NE		I Believe/Up On The Roof	Robson & Jerome - RCA (Various)	IRE.UK	45	55	2	Diggin' On You	TLC - Laface/Arista (Sony)	IRE.UK	79	83	6	Wild 'N Free	Rednex - Jive (Zomba)	A.D.CH
13	10	20	Scatman's World	Scatman John - Iceberg/EMI/Edition Scales/BMG UFA	B.F.D.CH	46	40	9	Ein Song Namens Schunder	Arzte - Metronome (Urlaub/PMS)	A.D.CH	80	75	8	Hard As A Rock/Caught With You	AC/DC - East West (J.Albert & Son)	DK.FD.CH
14	16	8	Sie Ist Weg	Die Fantastischen 4 - Columbia (EMI Publishing)	A.D.CH	47	43	30	Have You Ever Really Loved A Woman	Bryan Adams - A&M (Zomba)	DK.FD.CH	81	NE		B 2 Gether	Original - Ore/XL Recordings (MCA)	UK
15	13	18	Kiss From A Rose	Seal - ZTT Zang (Perfect)	A.B.DK.FD.NL.N.S.CH	48	46	37	'74 - '75	The Connells - TVT/Intercord (EMI)	F	82	59	7	Come Take My Hand	2 Brothers On The 4th Floor - Indisc (Warner Basart)	B.DK.I.NL
16	12	3	Missing	Everything But The Girl - Blanco Y Negro (Warner)	B.DK.FIRE.UK	49	34	26	Alice, Who The * Is Alice?	Gompie - RPC (Copyright Control)	A.CH	83	86	16	Yeha-Noha (Wishes Of Happiness)	Sacred Spirit - Virgin (Virgin)	F
17	15	6	Freedom	D.J. BoBo - Metrovinyl (EAMS/A.A.M.I./High Fashion)	A.FIN.FD.NL.CH	50	NE		Begging You	Stone Roses - Geffen (Sony)	UK	84	92	2	Tuhat Yötä	Samuli Edelmann & Sani - RCA (BMG)	FIN
18	14	15	Waterfalls	TLC - Laface (Copyright Control)	A.B.DK.FD.IRE.NL.N.S.CH	51	53	2	Tombe Pour Elle	Pascal Obispo - Columbia (Not Listed)	F	85	NE		Sentimental	Deborah Cox - Arista (EMI)	UK
19	11	3	I'd Lie For You (And That's The Truth)	Meat Loaf - Virgin (EMI)	B.DK.IRE.NL.N.S.UK.HUN	52	48	16	Dub I Dub	Me & My - EMI-Medley (Gi Gi/EMI/Casadida)	A.B.DK.D.S	86	58	12	Who The * Is Alice?	Smokie - Now (BMG)	IRE.S.UK
20	17	5	Where The Wild Roses Grow	Nick Cave & Kylie Minogue - Mute (Mute)	A.B.D.IRE.I.NL.N.S	53	64	3	I Got 5 On It	Luniz - Virgin (Warner Chappell)	D	87	62	20	Generation Of Love	Masterboy - Polydor (Session Music/WC)	F
21	20	2	Thunder	East 17 - London (PolyGram)	DK.FD.IRE.N.UK	54	85	2	Until My Dying Day	UB40 - DEP International (EMI)	UK.HUN	88	NE		I'm Rushin' 95	Bump - Deconstruction (PolyGram/Kassner Ass)	UK
22	30	2	Willy Use A Billy Boy	E-Rotic - Blow Up (Cosima/Toso)	A.FIN.D.CH	55	27	5	When Love And Hate Collide	Def Leppard - Bludgeon Riffola (Bludgeon Riffola/Zomba)	DK.D.IRE.UK	89	72	2	Whiter Shade Of Pale	Annie Lennox - RCA (Onward)	F
23	21	6	Knockin'	Double Vision - Pink (Artimis/Pink)	A.NL	56	60	16	Keep Their Heads Ringin'	Dr. Dre - Priority (Ain't Nuthin'Goin'On But Fu-kin)	DK.FD.S	90	79	2	L.U.M.P.	President Of The United States Of America - Columbia (Flying Rabbi/Raw Pos/D.M. Dederer)	F
24	NE		Like A Rolling Stone	Rolling Stones - Virgin (Sony)	DK.FIN.D.I.N.UK.HUN	57	39	25	Surrender Your Love	Nightcrawlers - Final Vinyl/Arista (BMG/EMI)	F	91	NE		Hungry Heart	Bruce Springsteen - Columbia (Bruce Springsteen/Zomba)	D.UK
25	23	10	Shimmy Shake	740 Boyz feat. 2 In A Room - Bull & Butcher (Cutting Records)	B.FD	58	47	8	Me And You	Alexia - DWA (Extravaganza)	I.E	92	50	4	Lucky You	Lightning Seeds - Epic (Chrysalis/BMG)	UK
26	22	22	Boom Boom Boom	The Outhere Brothers - Stip/Eternal/WEA (Stip/Zomba)	F.D.CH	59	44	8	Runaway	Janet Jackson - A&M (EMI/Black Ice/Flyte Tyme)	DK.FD.CH.HUN	93	RE		Geek Stink Breath	Green Day - Reprise (Warner Chappell)	FIN.D
27	45	6	Eine Insel Mit Zwei Bergen	Dolls United - Ultraphonic (Macht Die Musik)	D	60	65	18	Try Me Out	Corona - DWA (Lombardoni)	A.F.CH	94	66	3	Techno Cat	Tom Wilson - Zyx (Steppin'/Bernard Mikoulsky/SFR)	FD
28	24	28	Shut Up (And Sleep With Me)	Sin With Sebastian - Sing Sing (Boogie Songs/WC)	B.DK.FD.I.E.S.CH	61	RE		Fruit De La Passion	Francy Vincent - Arcade (Not Listed)	F	95	98	2	Det Vackraste	Cecilia Vennersten - Arcade (EMI/Cindisc)	N.S
29	33	4	You Don't Understand Me	Roxette - EMI (Jimmy Fun/EMI)	A.DK.FIN.D.NL.S	62	52	10	Stars	Charlie Lownoise & Mental Theo - Polydor (Rule Music)	D.NL.CH	96	68	2	You Do	McAlmont & Butler - Hut (PolyGram/Chrysalis)	UK
30	RE		Everybody Be Somebody	Ruffneck feat. Yavahn - Dig It (High Fashion Music)	I.UK	63	35	3	Ain't Nobody	Diana King - Work/Columbia (Windswept Pacific)	D.IRE.NL.UK	97	RE		La Fievre	Supreme N.T.M. - Epic (EMI Publishing)	F
31	31	14	Het Is Een Nacht	Guus Meeuwis & Vagant - Xplo (The Music Writers)	B.NL	64	63	4	Baby Come Back	Worlds Apart - Arista (Session Music/WC)	D.CH	98	93	2	I Can't Be With You	Cranberries - Island (Island)	F
32	28	37	A Girl Like You	Edwyn Collins - Setanta (Copyright Control)	A.DK.D.N.S.CH	65	NE		Pumpkin	Tricky - 4th & Broadway (Island/BMG)	IRE.UK	99	97	2	I Can't Get No	Mark 'Oh - Motor (Hou's That/Amati)	D.CH
33	56	2	Inside Out	Culture Beat - Sony Dance Pool (Not Listed)	B.DK.FIN.D.S	66	NE		Power Of Love	Luther Vandross - Epic (EMI/MCA)	UK	100	NE		Rock Steady	Bonnie Raitt - Capitol (Bryan Adams/Sony/Purple Crayon)	UK
						67	29	4	Power Of A Woman	Eternal - 1st Avenue/EMI (MCA)	IRE.NL.UK						

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points. ● recognition of pan-European sales of 500,000 units. ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol. The Eurochart Hot 100 Singles is compiled by BPI Communications BV and based on the following national singles charts: Music Monitor/Galup (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP (France); Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 50 (Holland); Stichting Promovi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEP MB/TVE (Spain); YLE 2 Radionärra/IFPI (Finland); IFPI (Ireland); UNEVA (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary). © BPI Communications B.V. under license from VNU Business Press Syndication International B.V.





week 46 / 95

European Top 100 Albums

this week	last week	no. of wks	ARTIST TITLE <small>original label</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label</small>	countries charted
1	1	5	Simply Red Life - East West	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN	34	29	5	Toto Tambu - Columbia	A.DK.FIN.FD.NL.N.S.CH	68	65	19	Johnny Hallyday Lorada - Mercury	F
2	2	6	Mariah Carey Daydream - Columbia	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN	35	54	8	A. Venditti Prendilo Tu Questo Frutto Amaro - Heinz Music	I	69	67	7	Republic Tüzet Viszek - EMI-Quint	HUN
☆☆☆☆ SALES BREAKER ☆☆☆☆														
3	9	2	Roxette Don't Bore Us - Get To The Chorus! - EMI	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	36	NE		Herbert Grönemeyer Live - Electrola	A.D.CH	70	48	51	Soundtrack Pulp Fiction - MCA	DK.FD.IRE.S
4	6	2	Smashing Pumpkins Mellon Collie And The Infinite Sadness - Virgin	B.DK.FIN.FD.IRE.I.NL.N.P.S.CH.UK	37	33	5	Böhse Onkelz Hier Sind Die Onkelz - Bellaphon	A.D	71	52	2	Free The Spirit Pan Pipe Moods - PolyGram TV	DK.N.UK
5	3	5	Oasis (What's The Story) Morning Glory? - Creation	A.B.DK.FIN.FD.IRE.NL.E.S.CH.UK	38	15	2	Ozzy Osbourne Ozzmosis - Epic	DK.FIN.D.N.S.UK	72	58	6	Symbol The Gold Experience - Warner Brothers	A.B.DK.D.NL.P.E.CH
6	7	30	Celine Dion D'Eux - Epic/Columbia ▲	B.DK.FIN.FD.IRE.NL.P.CH	39	34	44	Celine Dion The Colour Of My Love - Epic/Columbia ▲2	B.DK.FIN.D.IRE.NL.P.E.S.CH	73	68	52	Vangelis OST 1492 - Conquest Of Paradise - East West ▲2	A.B.NL.N.P.HUN
7	8	2	Def Leppard Vault - Bludgeon Riffola	B.DK.FIN.D.IRE.N.P.S.CH.UK	40	31	4	Shaggy Boombastic - Virgin	A.DK.D.IRE.I.NL.CH	74	69	9	STS Zeit - Polydor	A
8	NE		Meat Loaf Welcome To The Neighbourhood - Virgin	DK.D.IRE.NL.N.S.CH.UK	41	NE		Herbert Grönemeyer Unplugged - Electrola	A.D.CH	75	70	4	Luz Casal Como La Flor Prometida - Hispavox	E
9	5	4	Green Day Insomniac - Reprise	A.B.DK.FIN.FD.IRE.I.NL.P.E.S.CH.UK.HUN	42	36	6	Ligabue Buon Compleanno Elvis - WEA	I	76	NE		Johnny Hallyday Paroles D'Hommes - Philips	F
10	4	7	AC/DC Ball Breaker - East West	A.B.DK.FIN.FD.NL.P.E.S.CH.UK.HUN	43	42	58	Kelly Family Over The Hump - Kel-Life ▲2	A.DK.D.IRE.CH	77	NE		Charlië Lownoise & Mental Theo Charlottenburg - Midtown	D.NL.CH
11	NE		Pulp Different Class - Island	FIN.IRE.N.UK	44	38	3	Luca Carboni Mondo - RCA	I.CH	78	44	3	Robert Palmer The Very Best Of... - EMI	DK.IRE.NL.UK
12	NE		Cypress Hill III (Temple Of Boom) - Columbia	B.DK.FIN.D.IRE.NL.N.CH.UK	45	NE		Soundtrack Le Roi Lion - Walt Disney	F	79	71	6	Zero Renato Tracce Dell' Imperfetto - Fonopoli	I
13	12	5	Janet Jackson Design Of A Decade 1986/1996 - A&M	A.B.DK.FIN.D.IRE.NL.N.S.CH.UK	46	NE		Vangelis Voices - East West	A.D.NL.N.CH	80	76	7	Akos Indiantanc - RCA,	HUN
14	10	9	Red Hot Chili Peppers One Hot Minute - Warner Brothers	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	47	46	3	Tears For Fears Raoul And The Kings Of Spain - Epic	FD.NL.CH	81	59	17	Scatman John Scatman's World - RCA ▲2	FD.HUN
15	11	7	Michael Bolton Greatest Hits 1985-1995 - Columbia	A.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK.HUN	48	NE		Eternal Power Of A Woman - 1st Avenue/EMI	IRE.NL.UK	82	45	3	Gerry Rafferty The Very Best Of...One More Dream - PolyGram TV	UK
16	16	8	Die Fantastischen 4 Lauschgift - Columbia	A.D.CH	49	39	5	Rebecka Törnqvist Good Thing - EMI	DK.S	83	55	4	Jacques Dutronc Breves Rencontres - Columbia	F
17	17	11	Pur Abenteuerland - Intercord	A.D.CH	50	37	23	Zucchero Fornaciari Spirito Divino - Polydor	FI.CH	84	93	6	Eva Dahlgren Jag Vill Se Min Ålskade Komma Fran Det.. - Record Station	FIN.S
18	21	7	Ärzte Planet Punk - Metronome	A.D.CH	51	NE		Cliff Richard Songs From Heathcliff - EMI	DK.UK	85	32	2	Mina Pappa Di Latte - PDU	I
19	24	5	Schlümpfe Megaparty Vol.2 - EMI	A.D.CH	52	62	2	Kastelruther Spatzen Das Erste Gebot Ist Die Liebe - Koch	A.D	86	NE		Tatrai Band A Hold Szerelme - Magneoton	HUN
20	19	2	Mylene Farmer Anamorphosee - Polydor	B.F.CH	53	82	2	Bryan Ferry & Roxy Music More Than This - The Best Of - Virgin	B.DK.IRE.N.P.S.UK	87	NE		UB40 The Best Of UB40 Vol.2 - DEP International	IRE.NL.UK
21	18	8	Blur Great Escape - Food/Parlophone	A.B.DK.FIN.FD.IRE.NL.P.E.S.CH.UK	54	43	15	Clouseau Oker - EMI	B.NL	88	79	28	Schlümpfe Tekno Ist Cool - Vol.1 - EMI	A.D
22	13	21	Michael Jackson History - Past Present & Future Book 1 - Epic ▲2	B.DK.FD.IRE.NL.E.S.CH	55	35	21	Bon Jovi These Days - Mercury ▲	D.IRE.NL.P.E.S.HUN	89	81	3	John Hiatt Walk On - Capitol	B.DK.NL.S.CH
23	NE		Ace Of Base The Bridge - Mega/Metronome	A.DK.FIN.FD.NL.N.P.CH.HUN	56	NE		Daniel O'Donnell The Classic Collection - Ritz	UK	90	61	3	Pretenders The Isle Of View - WEA	E.UK
24	23	56	Cranberries No Need To Argue - Island ▲2	B.F.IRE.NL.UK	57	53	3	Nino Bravo 50 Aniversario - Polydor	E	91	NE		Bernard Lavilliers Champs Du Possible - Barclay	F
25	20	9	Alanis Morissette Jagged Little Pill - Maverick/Sire	A.B.DK.FIN.D.IRE.NL.S.UK	58	NE		Gianni Morandi Morandi - RCA	I	92	57	2	Adiemus Songs Of Sanctuary - Virgin/EMI	DK.D.NL
26	26	5	Claudio Baglioni Io Sono Qui - Columbia	I	59	73	5	Marc Lavoine Marc Lavoine 1985/1995 - Avrep	B.F	93	63	3	BZN 'Round The Fire - Mercury	NL
27	14	5	Iron Maiden The X Factor - EMI	A.DK.FIN.FD.NL.P.E.S.UK.HUN	60	41	6	Marla Glen Love & Respect - Ariola	A.D.CH	94	85	15	Seal Seal II - ZTT ●	DK.D.NL
28	22	26	Sacred Spirit Chants & Dances Of The Native Americans - Virgin	B.DK.FD.E.S.CH	61	30	25	Paul Weller Stanley Road - Go!Discs	NL.UK	95	NE		Ultra-Sonic Egloal Tekno - Clubscene	UK
29	25	6	Vaya Con Dios Roots And Wings - Ariola	A.B.DK.D.NL.N.P.S.CH.HUN	62	NE		Andre Rieu Wiener Melange - Mercury	B.NL	96	97	11	Marla Glen This Is Marla Glen - Ariola	D
30	27	6	Gloria Estefan Abriendo Puertas - Epic	I.NL.E.CH	63	47	4	Badesalz Zarte Metzger - Columbia	D	97	56	3	Charles Aznavour Palais Des Congres 1994 - Musarm	F
31	28	14	TLC CrazySexyCool - Arista/LaFace	A.DK.D.IRE.NL.N.S.CH.UK	64	50	7	Heroes Del Silencio Avalancha - EMI	A.D.E.CH	98	NE		Neil Sedaka Classically Sedaka - Vision	UK
32	NE		Paolo Conte Una Faccia In Prestito - CGD	I	65	60	8	El Ultimo De La Fila La Rebelion De Los Hombres Rana - EMI-Odeon	E	99	90	3	Soho Party Szallj - RCA	HUN
33	49	3	Bap Wahnsinn - Hits Von '79 - '95 - EMI	D	66	40	8	Lenny Kravitz Circus - Virgin	A.DK.D.NL.E.CH	100	100	3	Joshua Kadison Delilah Blue - SBK	A.D.NL.CH
					67	NE		Wilmer X Hallå Vården! - Hi Fidelity	S					

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

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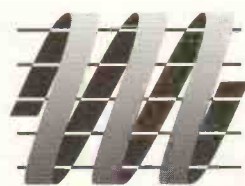
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Records America Ltd, USA

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EMI Music Publishing, USA



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RED DRAGON FM/Cardiff/Newport 8 EHR
 Phil Roberts - Programme Controller
 Chris Moore - Head Of Music
 Power Play:
 Def Leppard - When Love & Hate
 Eternal - The Power Of A Woman
 M People - Love Rendezvous
 Oleta Adams - Never Knew Love
 Queen - Heaven For Everyone
 Simply Red - Fairground

SWANSEA SOUND/SOUND WAVE 96.4 SWANSEA S EHR
 Rob Pendry - Head Of Music
 Playlist Additions:
 China Black - Don't Throw It All
 East 17 - Thunder
 Sheryl Crow - What I Can
 TLC - Digg'n On You
 Tom Jones - She's A Lady
 Whigfield - Big Time
 Wild Colour - Dreams

EUROPE

VOICE OF AMERICA/Europe P EHR
 June Brown - Dir
 Power Play:
 Mariah Carey - Fantasy
 Playlist Additions:
 Raïtt/Adams - Rock Steady
 Collective Soul - The World I
 Def Leppard - When Love & Hate

PROGRAMME SUPPLIERS



EUROCHART HOT 100/Europe B EHR
 AusStereo/MCM Entertainment
 Murielle Ruyet - Station Relations
 Mgr
 A List:
 Grant & Gill - House Of
 Barry White - I Only Want
 Basic Element - The Fiddle
 Bitty McLean - Over The River
 Brownstone - If You Love Me
 Céline Dion - Pour Que
 Corona - Baby Baby
 Duran Duran - Love Voodoo
 Duran Duran - Perfect Day
 Edwyn Collins - A Girl Like
 JX - You Belong To
 Love City Groove - Love City
 Massive Attack - Karmacoma
 Melodie MC - Anyone Out There
 Mica Paris - One
 MNS - I've Got A
 Moby - Feeling So Real
 Pato Banton - Bubbling Hot
 Scatman John - Scatman
 Scorpions - Wind Of Change
 Simple Minds - Hypnotised
 Sleeper - Vegas
 Sparks - When Do I Get To
 Grace - Not Over Yet
 Take That - Back For Good
 T.T. D'Arby - Holding On
 Ultimate Kaos - Show A Little
FM RADIO NETWORK/Germany G

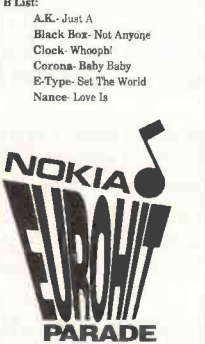


EHR
 Armin Weis - Prog Dir
 A List:
 Ace Of Base - Lucky Love
 Bed/Breakfast - If You
 Bon Jovi - Something
 Coolio - Gangsta's Paradise
 Fantastischen Vier - Sie Ist Weg
 Fun Factory - Celebration
 Janet Jackson - Runaway
 Joshua Kadison - Take It On
 Mariah Carey - Fantasy
 Michael Jackson - You Are
 N-Trance - Stay'n Alive
 Original - I Love U Baby
 Pur - Abenteuerland
 Shaggy - Boombastic
 Simply Red - Fairground
 TLC - Waterfalls
 Whitney Houston - Exhale
A List:
 AD - Dane-I Can't Stop Raving
 East 17 - Thunder
 Peab - Blinded By The Light



RICK DEES WEEKLY TOP 40/U.S.A. S EHVACE
 Dennis Clark - Director
A List:
 Deep Blue Something - Breakfast
 Edwyn Collins - A Girl Like
 Goo Goo Dolls - Name
 Janet Jackson - Runaway
 Loeb/Nine Stories - Do You
 Mariah Carey - Fantasy
 Meat Loaf - I'd Lie For You
 Natalie Merchant - Carnival
 Real McCoy - Automatic Lover
 Sophie B. Hawkins - As I Lay
 Take That - Back For Good
 Toot The Wet S - Good
 Alanis Morissette - Hand In My
 Backstreet Boys - We've Got It
 TLC - Digg'n On You
THE EUROPEAN HIT SURVEY/U.S.A. S EHR
 Daniel Springer - Managing Director
 Laurie Holcomb
A List:
 2 Unlimited - Nothing Like
 Baby D - I Need Your Loving
 Billy Ray Martin - Your
 Dana Dawson - 3 Is Family
 Duke - New Beginning
 East 17 - Hold My Body Tight
 Everything BT Girl - Missing
 Incognito - Everyday
 Jamiroquai - Stillness In Time
 La Bouche - Fall'n
 Love/Infinity - Keep Love
 M People - Search For The Hero
 Scatman John - Time
 Skibby - Feel My
 Sound Factory - Come Take Control
 Ten Sharp - Feel My
B List:
 A.K. - Just A
 Black Box - Not Anyone
 Clock - Whoopi!
 Corona - Baby Baby
 E-Type - Set The World
 Nance - Love Is

THE NOKIA EUROHIT PARADE/Tampere B EHR
 Pentti Terävinen
 Playlist:
 Boyzone - So Good
 Eastwood - Moody Old Man
 E.Bartosiewicz - Szok N'Show
 Ultimo De La Fila - Sin Laves
 Idde Schultz - Fiskarna I Haven
 Morten Harket - A Kind Of
 Mylene Farmer - XXL
 Republic - Tuzet Visek
 Simply Red - Fairground
 Stephanie McKay - From NY To
 Waldo - Feel So Good
 Zzippoo Man - Ice Cream



THE NOKIA EUROHIT PARADE/Tampere B EHR
 Playlist:
 Boyzone - So Good
 Eastwood - Moody Old Man
 E.Bartosiewicz - Szok N'Show
 Ultimo De La Fila - Sin Laves
 Idde Schultz - Fiskarna I Haven
 Morten Harket - A Kind Of
 Mylene Farmer - XXL
 Republic - Tuzet Visek
 Simply Red - Fairground
 Stephanie McKay - From NY To
 Waldo - Feel So Good
 Zzippoo Man - Ice Cream



MTV EUROPE/London P Music Television
 Peter Good - Head Of Music Programming
Heavy Rotation
 Coolio - Gangsta's Paradise
 Janet Jackson - Runaway
 Lenny Kravitz - R&R Is Dead
 Mariah Carey - Fantasy
 Seal - Kiss From A Rose
 Shaggy - Boombastic
 Simply Red - Fairground
Active Rotation
 AC/DC - Hard As A Rock
 Ace Of Base - Lucky Love
 Blur - Country House
 Dog Eat Dog - No Fronts
 Edwyn Collins - A Girl Like
 Green Day - Geek Stink

Meat Loaf - I'd Lie For You
 N-Trance - Stay'n Alive
 Offspring - Gotta Get Away
 Rolling Stones - Like A Rolling
 TLC - Waterfalls

Buzz Bin
 Bon Jovi - Lie To Me
 Cypress Hill - Throw Your
 Diana King - Ain't Nobody
 Live - Lightning Crashes
 Oasis - Wonder Wall
 Rancid - Time Bomb
 Red Hot Chili Peppers - My
 Rosette - You Don't Understand
 Selig - Laß Mich Rein
 Smashing Pumpkins - Bullet
 Therapy? - Diane
 Whitney Houston - Exhale

Break Out
 Alanis Morissette - Hand In My
 Bates - Billie Jean
 Björk - It's Oh So Quiet
 David Bowie - The Heart's Filthy
 Def Leppard - When Love & Hate
 East 17 - Thunder
 Fantastischen Vier - Sie Ist Weg
 Herbert Grönemeyer - Halt Mich
 Heroes Del Silencio - Iberia
 Madonna/Massive - I Want You
 Cave/Minogue - Where The Wild
 Sacred Spirit - Yeha-Noha



VIVA TV/Cologne P Music Television
 Michael Kreis - Prog Dir
A List:
 Arzte - Ein Song
 Ace Of Base - Lucky Love
 Lownoise/Mental Stars
 Coolio - Gangsta's Paradise
 DJ Bobo - Freedom
 Dolls United - Ein Insel Mit
 Fantastischen Vier - Sie Ist Weg
 Fun Factory - Celebration
 Just Friends - Ever And Ever
 Kelly Family - First Time
 Luniz - I Got 5 On It
 Michael Jackson - You Are
 N-Trance - Stay'n Alive
 Shaggy - Boombastic
 Simply Red - Fairground
B List:
 740 Boyz - Shimmy Shake
 Bed/Breakfast - If You
 Blue System - Laila
 Culture Beat - Inside Out
 Das Modul - 1100101
 Dr. Dre - Keep Their Heads
 E-rotic - Willy Use A Billy
 East 17 - Thunder
 Edwyn Collins - A Girl Like
 Fettes Brot - Nordisch By Nature
 Mariah Carey - Fantasy
 Mark 'Oh - I Can't Get No
 Masterboy - Anybody
 Mr. President - Gonna Get Along
 Music Instructor - Hymn
 Outhere Brothers - La La La
 Perplexer - Love Is In The Air
 Rednex - Wild & Free
 RMB - Experience
 Seal - Kiss From A Rose
 Technohead - I Want To Be A
 TLC - Waterfalls
 Tom Wilson - Techno Cat
 Worlds Apart - Baby Come Back

New Videos
 BAP - Wahnsinn
 DJ Hooker - Do The Blues
 Fab. Thekenschiemen - Du Scharfes
 E-Blocks - Little Girl
 Haddaway - Lover Be Thy Name
 Herbie - Rainbow Child
 Lavina Jones - Velvet Park
 Marique - Something In My Eyes
 Melissa Etheridge - Your Little
 Mimi - Don't You Wake Me Up
 Red Hot Chili Peppers - My
 Rolling Stones - Like A Rolling
 Schröders - Laß Ins Schmutzig
 Sin With Sebastian - Golden Boy
 Sparks - Now That I Own
 Technohead - Headex
 Tic Tac Toe - Ich Find
 Trieb - Groove Doch
 Whitney Houston - Exhale
 Yosh - It's What Upfront

THE BOX
 MUSIC TELEVISION
 YOU CONTROL
THE BOX/London G Music Television
 Liz Laskowski - Dir of Prog
Box Tops
 A.D.A.M. - Zombie
 Blur - Country House
 Coolio - Gangsta's Paradise
 Fun Factory - I Wanna B With U
 Jodeci - Freek N U
 Louise - Light Of My Life
 Mariah Carey - Fantasy
 Michael Jackson - You Are
 N-Trance - Stay'n Alive

Oasis - Morning Glory
 Outhere Brothers - Boom Boom
 Peter Andre - Mysterious Girl
 Peter Andre - Turn It Up
 Scatman John - Scatman's World
 Scooter - Move Your Ass
 Shaggy - Boombastic
 Simply Red - Fairground
 Technohead - I Want To Be A
 TLC - Waterfalls
 TLC - Digg'n On You

Breakin' Out Of The Box
 Ace Of Base - Lucky Love
 Alanis Morissette - Hand In My
 Everything BT Girl - Missing
 MNS - Baby It's You
New Videos
 Echobelly - King Of The Kerb
 Jimmy Nail - Big River
 Oasis - Wonder Wall
 Pizzaman - Happiness
 Queen - Heaven For Everyone
 Stone Roses - Begging You
 Uno Cilo - Are You Man Enough
 Vanessa Mae - Classical Gas
 Zacchero - Feels Like



MCM/Paris P Music Television
 Jean-Pierre Millet - Prog Dir
A List:
 Alliance Ethnik - Simple &
 Bob Marley - Keep On Moving
 Bucketheads - The Bomb
 Céline Dion - Pour Que
 Cranberries - Ode To My
 Diana King - Shy Guy
 Dionne Farris - I Know
 Fabe - Ça Fait Partie
 Francis Cabrel - Octobre
 Freder/Goldman/Jones - Pas Toi
 Mellowman - La Voix Du Mellow
 No Se/Menelik - Quelle Aventure
 Michael Jackson - Scream
 Mike & The Mechanics - Over
 Nighterawlers - Pushing
 Pet Shop Boys - Paninaro '95
 Rico - Dub A Rub
 Sister Queen - Let Me Be
MCM Découvertes
 Guillaume Payen - Le Temp
 Infidèles - Atomic
 Jacno - Hymne A Ma Mauvoise
 Marka - Accouplés
 Vantha - Love In China

CMT
 COUNTRY MUSIC TELEVISION
CMT EUROPE/Nashville S Music Television
 Cecilia Walker - Prog Coord
Heavy Rotation
 Bobbie Cryner - I Just Can't
 Dwight Yoakam - Nothing
 Faith Hill - Let's Go To Vegas
 Garth Brooks - Standing Outside
 G. Ducas - Teardrops
 J.M. Montgomery - No Man's
 Lee Roy Parnell - When A
 Little Texas - Life Goes On
 Mark Chesnut - Trouble
 Martina McBride - Wild Angela
 Reba McEntire - On My Own
 Shania Twain - The Woman In
 Shelby Lynne - I'm Not
 Tracy Byrd - Love Lessons
 Vince Gill - Go Rest
New Videos
 Chris Isaak - Go Walking
 Curtis Stigers - Keep Me From
 Joe Diffie - Bigger Than The
 Paul Overstreet - We've Got To

THE MUSIC FACTORY/Bussum/Holland B Music Television
 Erik Kroes - Music Director
Power Play:
 Tina Turner - Goldeneye
A List:
 2 Unlimited - Do What's Good
 Coolio - Gangsta's Paradise
 Double Vision - Knockin
 Gordon - Omdat Ik Zoveel
 Meat Loaf - I'd Lie For You
 Queen - Heaven For Everyone
 Shaggy - Boombastic
 Simply Red - Fairground
 Tatyó Ghetto Pussy - I Kiss
New Videos
 Alex Party - Wrap Me Up
 Bon Jovi - Lie To Me
 Cher - Walking In Memphis
 Culture Beat - Inside Out
 Garbage - Queer
 Jayhawks - I'd Run Away
 Jeremy Jackson - French Kiss
 Madonna/Massive - I Want You
 Radiohead - Lucky
 Red Hot Chili Peppers - My
 Silverchair - Tomorrow
 Sin With Sebastian - Golden Boy
 Smurfs - Knutael Komt Zo
 T.Spoon - A Part of My Life
 Whitney Houston - Exhale

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Jackson Debuts On European TV

by Christian Lorenz

LONDON - More than 24 million people tuned in to witness Michael Jackson's first appearance on European television on November 4.

The historic performance was recorded during "Wetten Dass," Europe's biggest regular TV show broadcast by German station ZDF.

It was Sony Music Europe's senior vice president marketing Richard Ogden who persuaded Jackson's management to bring the artist to Europe.

"Wetten Dass' not only offers the biggest TV audience in Europe but a live audience

of some 2.000 people in the studio," says Ogden. Prior to joining Sony Music Europe, Ogden managed Paul McCartney. "I convinced McCartney in 1987 to do a 'Wetten Dass' appearance. He loved it and did a second performance in 1993."

Ogden was confident from the start that Jackson would enjoy making the programme. "Otherwise we never would have asked him to do it."

According to Ogden the show had the highest ratings of all German TV programmes

broadcast in 1995. "Some 18.1 million German viewers watched the show from the start," says Ogden. "When Jackson performed his second title *Earth Song* the German audience went up to 21.8 million, bringing the total GSA audience up to 24.5 million." *Earth Song* has just been released in Germany and will be issued in the UK on November 27.

At presstime, the effect of the promotion on the sales of Jackson's current *HIStory* album were not known.

NAB/European Radio

continued from front page

The missionary zeal of US radio professionals emphasizing ratings, research and the bottom line met with a mixture of receptiveness and scepticism from the Europeans.

The debate centred on the fears of European programmers that concern for content could easily get lost in the race for ratings. The importance in Europe of public radio, which was perceived by many of the conference attendants as falling outside the interest of the NAB, was also broached.

Another point of discussion among the 170 participants was the interest in technical innovation, symbolised by the rapidly developing DAB sector. "DAB promises to open up new

sources of revenue for broadcasters on both sides of the Atlantic well before the end of the century," Knebel said.

Presenters were also insistent on the need for innovation in other areas of the industry, such as station management, promotion and sales.

The US organisation hopes its expertise in these areas will help to attract new European members. "Some 20% of the audience at last year's US NAB meeting came from abroad," Knebel said, "and our involvement in this conference as well as the Montreux International Radio Symposium underscores our commitment to the European scene."

More reports from the European Radio Operations Seminar follow next week.

Off The Record

Rumoured This Week...

CSA Steps Up Heat In Quota Row

The quota battle continues to rage in France with the broadcasting authority CSA initiating the latest move. The CSA has sent a series of mandatory letters to networks like NRJ, Fun Radio and Vibration among others "inviting" them to meet their quotas on French music content.

CSA Sets Terms On M6's Chante France Acquisition

OTR hears that the CSA has authorised plans by TV channel M6 to acquire 49% of all-French music station Chante France, launched by Skyrock founder Pierre Bellanger. The backing, however, was given on the understanding that M6 agrees never to acquire a majority stake in the company and that Bellanger's company remains the operator of the station. But there is no guarantee that M6 will agree to these terms, which could deal a severe blow to Bellanger, who considered the arrival of M6 as a good way to ensure the development of Chante France as a national network.

Musical Chairs At MCA France

A minor reshuffle is expected at MCA France, following the departure of Geffen marketing manager Sandy Scott. MCA marketing manager Yoel Kenan is expected to become marketing manager of MCA/Geffen. Two label managers will handle the MCA and the Geffen catalogues and a label manager will be hired for the local roster.

Army Of Lovers' Barda Grabs Danish Headlines

According to reports in the Danish daily *B.T.*, Jean-Pierre Barda, part of the Swedish act Army Of Lovers, is planning to spend his earnings from the music industry on a sex change. "I've always felt that I was a woman trapped inside a man's body," he told the newspaper.

Is Van Der Kroft Ready To Go It Alone?

OTR hears that Polydor Holland MD Albert van der Kroft is about to set up his own venture in the music business.



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AFP Audio Row

continued from front page

There could also be further complications caused by the broadcasting authority CSA which fears the sale could upset the current balance of power in the French radio industry. The sale, however, does not require the CSA's authorisation.

NRJ's Baudécroux reacted swiftly to the leaks by sending a letter to AFP president Lionel Fleury.

He wrote, "I regret that you did not inform us of your decision to sell. We would have been absolutely delighted to make an offer that would have been—providing the information in the press is correct—far higher than the one from

Europe 1 Communications. We remain interested in the acquisition of AFP Audio."

AFP Audio supplied news and music programming to some 115 local stations. For Europe 1, the acquisition would provide the means to counter NRJ and other radio groups on the highly-courted category B (local commercial stations) market.

For The Record

Music & Media wishes to point out that contrary to the report in last week's special on Sweden the Echo label is distributed by MCA Music Entertainment in Europe.

Music, Radio Prepare for 'Latino MIDEM'

by Howell Llewellyn

BARCELONA - Spain's music business is gearing up for a new industry event later this month, which is set to become "a Latino MIDEM."

Hundreds of managers, promoters, booking agents and artists from mainly Spanish- and Portuguese-speaking countries will centre their attention on problems facing live music at ShowMarket.

To be held November 24-26 in Barcelona, the new festival will also have a strong radio presence, with national nets

Onda Diez, Cadena 100 and Los 40 Principales among those taking the 160 stands.

Organiser Jordi Rueda—a leading entertainment industry publisher—is confident that the festival will become an annual showcase for Latino music and its markets.

"ShowMarket will be a Latino MIDEM, except that while MIDEM's emphasis is on recorded music, ShowMarket will focus on live music," he says.

Spain will form the axis of the festival, although a central theme will be relations among

the Spanish- and Portuguese-speaking markets in Europe, Latin America and the US and the international development of Latino music.

A revival of live music in Spain is a key aim of the festival. "Booking agents and promoters are more cautious now and afraid to seek credit because of the economic recession and the consumer freeze," says Rueda. "The booking of artists went through an accelerated development in the '80s and reached a peak around 1990."

Rueda reckons that 1991

saw the end of the cycle which was distorted by 1992 being "the year of Spain" with the Barcelona Olympics and Seville's Expo 92 World Fair.

The festival in the Palau Sant Jordi will include showcases, video walls and demonstrations of the latest touring equipment.

Debate subjects include flamenco, the professional press and market transparency and "private companies and public institutions in the booking of artists."



Week 46 / 95

EHR Top 40

© BPI Communications BV

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	3	4	QUEEN/HEAVEN FOR EVERYONE	(PARLOPHONE)	105	12
2	1	11	Simply Red/Fairground	(East West)	105	2
3	2	10	Mariah Carey/Fantasy	(Columbia)	108	3
4	4	5	Ace Of Base/Lucky Love	(Mega)	103	4
5	9	2	Whitney Houston/Exhale (Shoop Shoop)	(Arista)	88	24
6	7	6	Def Leppard/When Love And Hate Collide	(Bludgeon Riffola/Mercury)	80	10
7	8	6	Coolio/Gangsta's Paradise	(MCA)	73	7
8	11	3	Madonna/You'll See	(Maverick)	65	16
9	6	11	Janet Jackson/Runaway	(A&M)	75	1
10	10	5	Meat Loaf/I'd Lie For You (And That's The Truth)	(Virgin)	87	11
11	24	3	East 17/Thunder	(London)	65	26
12	5	13	Michael Jackson/You Are Not Alone	(Epic)	77	1
13	14	4	Roxette/You Don't Understand Me	(EMI)	71	7
14	13	7	N-Trance/Stayin' Alive	(All Around The World)	68	3
15	21	2	Tina Turner/Goldeneye	(Parlophone)	53	15
16	15	4	Eternal/The Power Of A Woman	(EMI)	57	4
17	19	2	Rolling Stones/Like A Rolling Stone	(Virgin)	46	8
18	12	10	Michael Bolton/Can I Touch You... There?	(Columbia)	61	2
19	30	2	TLC/Diggin' On You	(LaFace/Arista)	41	15
20	29	2	Cher/Walking In Memphis	(WEA)	47	11
21	31	2	Oasis/Wonder Wall	(Creation)	43	11
22	22	3	Red Hot Chili Peppers/My Friends	(Warner Brothers)	43	3
23	20	7	Shaggy/Boombastic	(Virgin)	44	1
24	32	2	UB40/Until My Dying Day	(DEP International/Virgin)	44	15
25	17	9	Bon Jovi/Something For The Pain	(Mercury)	46	0
26	18	12	Blur/Country House	(Food)	48	2
27	26	7	Wet Wet Wet/Somewhere Somehow	(Precious)	50	0
28	16	10	Symbol/Eye Hate U	(NPG/Warner Brothers)	51	1
29	>	NE	Bonnie Raitt & Bryan Adams/Rock Steady	(Capitol)	43	28
30	35	2	Diana King/Ain't Nobody	(Work/Columbia)	39	5
31	23	7	Tears For Fears/Raoul (And The Kings Of Spain)	(Epic)	38	4
32	36	3	Nick Cave & Kylie Minogue/Where The Wild Roses Grow	(Mute)	40	5
33	25	14	Rembrandts/I'll Be There For You	(East West)	35	0
34	34	4	Elton John/Blessed	(Rocket/Mercury)	53	3
35	27	5	Hootie & The Blowfish/Only Wanna Be With You	(Atlantic)	35	1
36	>	NE	Enya/Anywhere Is	(WEA)	25	8
37	33	18	Edwyn Collins/A Girl Like You	(Setanta)	35	1
38	38	8	Alanis Morissette/You Oughta Know	(Maverick/Sire)	26	1
39	28	15	TLC/Waterfalls	(LaFace/Arista)	35	1
40	39	3	Pulp/Mis-Shapes	(Island)	26	1

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR (European Hit Radio) reporting stations, that target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week committed to the format.
 > indicates Europe's most Radio Active record, registering the biggest increase in chart points.

CHARTBOUND

Mylène Farmer/XXL	(Polydor)	35/5	Kim Wilde/Breakin Away	(MCA)	23/4
Toto/I Will Remember	(Columbia)	33/4	Alanis Morissette/Hand In My Pocket*	(Maverick/Sire)	22/8
M People/Love Rendezvous	(Deconstruction)	31/12	Sheryl Crow/What I Can Do For You	(A&M)	22/4
Fleetwood Mac/I Do	(Warner Brothers)	30/3	Cardigans/Carnival	(Trampolene/Stockholm)	22/2
Robert Palmer/Respect Yourself	(EMI)	30/1	Soul II Soul/I Care	(Virgin)	22/0
Oleta Adams/Never Knew Love	(Fontana)	29/1	AC/DC/Hard As A Rock	(Atlantic)	21/0
Dana Dawson/Got To Give Me Love*	(EMI)	28/17	Bon Jovi/Lie To Me*	(Mercury)	20/10
Everything But The Girl/Missing	(Blanco Y Negro)	25/5	Curtis Stigers/Keep Me From The Cold*	(Arista)	20/10
Fun Factory/Celebration	(Control)	25/2	Green Day/Geek Stink Breath	(Reprise)	20/2
Jimmy Somerville/By Your Side	(London)	25/2	PM Dawn/Downtown Venus	(Gee Street)	20/1
Vaya Con Dios/Don't Break My Heart	(Ariola)	25/2	Suggs/Camden Town	(WEA)	20/1
Cliff Richard/Misunderstood Man	(EMI)	24/7	Joshua Kadison/Take It On Faith	(SBK)	20/0
Melissa Etheridge/Your Little Secret	(Island)	24/4	C.J. Lewis/R 2 The A	(Black Market)	19/2
Alannah Myles/Family Secret	(Atlantic)	24/1	Hey/Wczesna Jesien*	(Izabelin Studio)	18/6
Culture Beat/Inside Out*	(Dance Pool)	23/7	Backstreet Boys/We've Got It Going On	(Jive)	18/1

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound.

Airplay Action

EHR Top 40 commentary by Machgiel Bakker



East 17

By a small margin Queen has taken over from Simply Red who enjoyed the EHR reign for only one week. With 105 stations under its belt, *Heaven For Everyone* moves to the top slot overtaking both Simply Red and Mariah Carey, not by the total number of stations (Carey even scores three more)

but by chart points. Apart from a large contingent of European privates, the Queen song is also widely embraced by pubcasters who, because of their size, tend to attract larger audiences, yielding bigger chart points. See page 13 for more details on how the song and the new album *Made In Heaven* are being received by European radio.

It marks the first number 1 for the band on EHR, excluding the collaboration with George Michael (*Somebody To Love*) that dominated the chart for one week in May of 1993.

It is also the second posthumously released song to top the EHR chart following Bob Marley & The Wailers *Iron Lion* of 1992. Be prepared for a third one with the forthcoming *Free As A Bird*, the unheard John Lennon demo turned into a "proper" Beatles song by McCartney, Harrison and Starr.

The hits keep on coming for East 17, who secure their ninth hit on the chart with *Thunder*, this week's Radio Active record and the second-most added of the week. *Thunder* is enjoying a good spread of airplay markets, especially in the UK, Holland, Italy and Germany.

The British teen act's biggest hit to date was the 1994 Christmas ballad *Stay Another Day* that topped the EHR Top 40 for three consecutive weeks. Previous hits from East 17 this year include *Let It Rain*, that peaked at number 21 and this summer's *Hold My Body Tight* that went top 5.

The highest entry of the week comes courtesy of Bonnie Raitt who has teamed up with fellow veteran rocker Bryan Adams for the stellar rocking performance of *Rock Steady*. The track is taken from Raitt's latest live album *Road Tested*, a two-CD 'Best Of', produced by Don Was and Raitt and containing, among others, cover versions of Talking Heads' *Burning Down The House* and John Hiatt's *Thing Called Love* (featuring Bruce Hornsby).

Rock Steady is enjoying a significantly good reception with Polish broadcasters, scoring a 72% penetration; Holland, Germany and Spain are next in line.

MOST ADDED

Bonnie Raitt & Bryan Adams/Rock Steady	(Capitol)	28
East 17/Thunder	(London)	26
Whitney Houston/Exhale (Shoop Shoop)	(Arista)	24
Dana Dawson/Got To Give Me Love	(EMI)	17
Madonna/You'll See	(Maverick)	16

Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

ROTATION LEADERS

Mariah Carey/Fantasy	(Columbia)	108
Simply Red/Fairground	(East West)	105
Queen/Heaven For Everyone	(Parlophone)	105
Ace Of Base/Lucky Love	(Mega)	103

Rotation Leaders are those songs playlisted significantly by the highest number of stations during the week. In the case of a tie, records are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

Hey/Wczesna Jesien	(Izabelin Studio)	18
O.N.A./Kola Czasa	(MJM)	16
Robert Gawlinski/Ocien I Wiatr	(MJM)	16
Joey Tempest/We Come Alive	(Polar)	15
Passengers/Miss Sarajevo	(Island)	15
Louise/Light Of My Life	(EMI)	14
Sparks/Now That I Own The BBC	(Logic)	14

New Top 20 Contenders are those artists that have not yet had an EHR top 20 hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In the case of a tie, records are listed alphabetically by artist.



Border Breakers

Week 46 / 95

© BPI Communications BV

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	6	ACE OF BASE/LUCKY LOVE	(MEGA)	DENMARK	116
2	2	5	Roxette/You Don't Understand Me	(EMI)	SWEDEN	80
3	3	11	Cardigans/Carnival	(Trampoline/Stockholm)	SWEDEN	24
4	6	3	Mylène Farmer/XXL	(Polydor)	FRANCE	40
5	5	10	Gipsy Kings/La Rumba de Nicolas	(Columbia)	FRANCE	16
6	8	10	Vaya Con Dios/Don't Break My Heart	(Ariola)	BELGIUM	30
7	7	13	Me & My/Dub-I-Dub	(EMI-Medley)	DENMARK	28
8	4	19	La Bouche/Fallin' In Love	(MCI)	GERMANY	23
9	11	6	Bonnie Tyler/Making Love (Out Of Nothing At All)	(East West)	GERMANY	23
10	16	3	Culture Beat/Inside Out	(Dance Pool)	GERMANY	20
11	10	11	Caught In The Act/Let This Love Begin	(HKM)	HOLLAND	20
12	9	10	Rebecka Törnqvist/Good Thing	(EMI)	SWEDEN	18
13	12	9	Sin With Sebastian/Shut Up (And Sleep With Me)	(Sing Sing)	GERMANY	15
14	13	2	Joey Tempest/We Come Alive	(Polar)	SWEDEN	20
15	14	3	K's Choice/Not An Addict	(Columbia)	BELGIUM	11
16	19	19	Corona/Try Me Out	(DWA)	ITALY	12
17	15	4	Army Of Lovers/Give My Life	(Stockholm)	SWEDEN	12
18	18	15	Dr. Alban/This Time I'm Free	(Dr. Records)	GERMANY	13
19	20	15	Michael Learns To Rock/That's Why (You Go Away)	(EMI-Medley)	DENMARK	11
20	25	2	Candy Dulfer/Wake Me When It's Over	(Ariola)	HOLLAND	11
21	22	4	Heroes Del Silencio/Iberia Sumergida	(EMI)	SPAIN	9
22	21	2	Fun Factory/Celebration	(Control)	GERMANY	19
23	23	2	2 Unlimited/Do What's Good For Me	(Byte)	BELGIUM	11
24	17	18	Real McCoy/Come And Get Your Love	(Hansa)	GERMANY	10
25	>	NE	DJ Bobo/Freedom	(Metrovinyl)	GERMANY	11

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

CHANNEL CROSSOVERS

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

TW	LW	WOC	Artist/Title	Original Label	TS
1	2	4	QUEEN/HEAVEN FOR EVERYONE	(PARLOPHONE)	123
2	1	11	Simply Red/Fairground	(East West)	127
3	3	6	Def Leppard/When Love And Hate Collide	(Bludgeon Riffola/Mercury)	85
4	4	7	N-Trance/Stayin' Alive	(All Around The World)	81
5	15	2	East 17/Thunder	(London)	65
6	6	5	Elton John/Blessed	(Rocket/Mercury)	76
7	9	2	Rolling Stones/Like A Rolling Stone	(Virgin)	53
8	5	7	Tears For Fears/Raoul (And The Kings Of Spain)	(Epic)	54
9	8	7	Shaggy/Boombastic	(Virgin)	58
10	10	3	Eternal/The Power Of A Woman	(EMI)	57
11	7	11	Blur/Country House	(Food)	60
12	16	4	Nick Cave & Kylie Minogue/Where The Wild Roses Grow	(Mute)	52
13	13	7	Wet Wet Wet/Somewhere Somehow	(Precious)	52
14	23	2	Oasis/Wonder Wall	(Creation)	39
15	20	2	UB40/Until My Dying Day	(DEP International/Virgin)	45
16	17	4	Oleta Adams/Never Knew Love	(Fontana)	44
17	14	9	Lloyd Cole/Like Lovers Do	(Mercury)	43
18	11	9	Mike & The Mechanics/Another Cup Of Coffee	(Virgin)	45
19	12	17	Edwyn Collins/A Girl Like You	(Setanta)	42
20	21	5	Kim Wilde/Breakin Away	(MCA)	32
21	19	3	Pulp/Mis-Shapes	(Island)	31
22	24	2	Robert Palmer/Respect Yourself	(EMI)	38
23	>	NE	M People/Love Rendezvous	(Deconstruction)	32
24	22	9	Michelle Gayle/Happy Just To Be With You	(RCA)	29
25	>	NE	Enya/Anywhere Is	(WEA)	17

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

ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	10	MARIAH CAREY/FANTASY	(COLUMBIA)	142
2	5	3	Whitney Houston/Exhale (Shoop Shoop)	(Arista)	116
3	3	12	Janet Jackson/Runaway	(A&M)	103
4	8	3	Madonna/You'll See	(Maverick)	87
5	6	6	Meat Loaf/I'd Lie For You (And That's The Truth)	(Virgin)	115
6	4	6	Coolio/Gangsta's Paradise	(MCA)	91
7	2	14	Michael Jackson/You Are Not Alone	(Epic)	106
8	11	2	Tina Turner/Goldeneye	(Parlophone)	73
9	7	11	Michael Bolton/Can I Touch You...There?	(Columbia)	81
10	15	3	Cher/Walking In Memphis	(WEA)	68
11	17	3	TLC/Diggin' On You	(LaFace/Arista)	52
12	13	4	Red Hot Chili Peppers/My Friends	(Warner Brothers)	52
13	9	10	Symbol/Eye Hate U	(NPG/Warner Brothers)	68
14	10	10	Bon Jovi/Something For The Pain	(Mercury)	59
15	>	NE	Bonnie Raitt & Bryan Adams/Rock Steady	(Capitol)	50
16	18	2	Diana King/Ain't Nobody	(Work/Columbia)	48
17	12	14	Rembrandts/I'll Be There For You	(East West)	47
18	14	9	Hootie & The Blowfish/Only Wanna Be With You	(Atlantic)	47
19	19	12	Alanis Morissette/You Oughta Know	(Maverick/Sire)	35
20	16	16	TLC/Waterfalls	(LaFace/Arista)	49
21	22	7	Toto/I Will Remember	(Columbia)	48
22	>	RE	Green Day/Geek Stink Breath	(Reprise)	25
23	21	8	Lisa Loeb & Nine Stories/Do You Sleep	(Geffen)	35
24	>	NE	Bon Jovi/Lie To Me	(Mercury)	25
25	25	2	Fleetwood Mac/I Do	(Warner Brothers)	44

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

On The Road

Border Breakers commentary by Machgiel Bakker

Ace Of Base remain unchallenged at the top of the chart, with 116 reporting stations, the highest number ever achieved since its launch in October 1993. And if one realises that the Border Breakers chart only registers points scored outside the act's region of signing (in the case of Ace Of Base, therefore, outside of Scandinavia), the groups' current impact across European radio is enormous. Presently *Lucky Love* is reported across all formats by a total of 144 stations (including Scandinavia)—out of the total Music & Media roster of 270, a penetration of over 53%.

Normally, number 1's score an average of 60-80 total reporting stations. Apart from Ace Of Base, only two other acts in history have managed to pass the magic 100 barrier: **Roxette** with 1994's *Sleeping In My Car* which collected 107 playlist reports and, in the same year, **Enigma** with *Return To Innocence* (101).

French singer **Mylene Farmer's** latest single *XXL* continues to grow and moves to number 4 this week thanks to reports from stations in the German-speaking markets, the Czech Republic, Poland and Belgium.



DJ Bobo

DJ Bobo continues to deliver the hits. As of this week, the Swiss-born rapper and producer scores his seventh Border Breakers chart entry with *Freedom*, another of his trademark happy, radio-friendly Euro-dance tracks. This remarkable chart feat has been achieved in just over two years, starting with the 1993 debut

Somebody Dance With Me. *Freedom* is picking up its first crossborder airplay in Belgium, France and, most notably, Holland.

The artist's biggest hit on the chart to date has been 1994's *Take Control* which peaked at number 10. Although DJ Bobo has never managed to score a proper top 10 record he is, together with Ace Of Base (seven hits on the charts of which four went to number 1), one of the chart's most prolific performers.

Here's a chronological overview of all the hits:

Title	Peak
<i>Somebody Dance With Me</i>	15
<i>Take Control</i>	10
<i>Everybody</i>	11
<i>Let The Dream Come True</i>	19
<i>Love Is All Around</i>	13
<i>There's A Party</i>	11
<i>Freedom</i>	25*
* still charting	

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

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

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

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