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Michael Jackson
Radio Active
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Bowie's Back In The Studio



David Bowie is currently holed up in studios in Switzerland putting the finishing touches to his latest album *Outside*. The album is a collaboration with Brian Eno and is expected to be released in the autumn in Europe on the Arista label. Bowie is pictured above with Eno and the Edwards Sisters, who are featured on the song *Heart's Filthy Lesson*.

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NUMBER ONE

European Hit Radio

BRYAN ADAMS

Have You Ever Really...
(A&M)

Eurochart Hot 100 Singles

SCATMAN JOHN

Scatman (Ski-Ba-Bop-Ba-Dop-Bop)
(EMI)

European Top 100 Albums

TAKE THAT

Nobody Else
(RCA)

Cable Firms Drop MTV In Subscription Fee Row

AMSTERDAM - MTV Europe is facing a drop in reach across the Continent as cable companies in both the Netherlands and Switzerland have announced separate moves to reassess the presence of the music TV channel, reports Christian Lorenz.

The news follows recent announcements that MTV plans to introduce subscription fees for its service.

Amsterdam's cable programme council (APR) recommended dropping MTV from its roster of 26 channels at the end of May. If the city council agrees, MTV will be replaced by video jukebox programme The Box.

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GWR Makes First Move As Radio Map Changes

by Jonathan Heasman

LONDON - Commercial radio operator GWR has become the first company to take advantage of a relaxation in the UK media ownership laws with an unsolicited bid for the Chiltern Radio Group.

Bristol-based GWR entered its bid of around £21 million (app. US\$35.7 million) only days after the government unveiled plans to change cross-media ownership legislation by 1997.

A temporary measure meant to bridge the gap until the new laws come into effect allows any single company to increase its number of local radio licences from the previous ceiling of 20 to 35.

This means GWR can increase its current holdings by an extra 15 licences, as it held the maximum number

Industry insiders say GWR had been interested in Chiltern for some time, but previous government restrictions prevented it making a bid.

under old regulations.

This is the second bid for Chiltern in less than a year. Last August, Luxembourg-

based radio giant CLT offered Chiltern's shareholders £2.42 per share, but the offer was rejected and the company stayed in British hands (Music & Media, August 13 1994).

Industry insiders say GWR had been interested in Chiltern for some time, but the previous government restrictions had prevented it from making a bid.

The proposed changes in legislation, announced by the Secretary of State for National Heritage Stephen Dorrell, will allow commercial radio companies to own a maximum of 20% of the UK's independent radio sector. It has yet to be decided exactly how this 20% limit will be calculated.

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ZYX Music Strengthens European Stance With Share In Echo

by Christian Lorenz

VIENNA - German independent ZYX Music has acquired an undisclosed share in long-standing Austrian partner Echo Music.

The company will be renamed Echo-ZYX Music, effective from July 1. Industry insiders say the acquisition was aided by a strong 14-year friendship between label managing directors Bernhard Mikulski (ZYX) and Roland Schober (Echo).



The acquisition was closed at Echo's Austrian offices by ZYX MD Bernhard Mikulski (left) and Echo MD Roland Schober.

Echo mainly licenses dance productions which are released through Intercord's

Blow Up label and ZYX in Germany. A string of Euro dance hits led by Rednex' *Cotton Eye Joe* (licensed from ZYX) has secured the label a 25% share in the Austrian singles chart.

With Echo already serving as the Austrian outlet for ZYX, the acquisition strengthens the German independent's position in Europe. Echo-ZYX adds local marketing expertise to the two already existing European ZYX affiliates in the UK and Holland.

soul asylum
let your dim light shine The new album out now

Includes the single *miserery* 13 EHR adds this week
Over 60% increase in rotation

COLUMBIA Sony Music

Ugly Kid Joe



MENACE TO SOBRIETY

The New Album

Featuring the single **Milkman's Son**



On tour with **BON JOVI** this Summer



Bulletin Board

Industry highlights this week

INTERNATIONAL

BMG Homes In On Arab-Speaking Territories

BMG International has announced that it has reached agreement with Saudi Information Development Industries (SIDI) to form a joint venture promoting and distributing local artists in the Middle East. BMG claims the project is the first of its kind undertaken by a major record company in the Arab countries. The new company will focus on the development of artists and repertoire in Saudi Arabia, Egypt, Lebanon, Jordan, the United Arab Emirates and other Arab-speaking territories. SIDI, part of the Xenel group of companies, a Saudi industrial conglomerate, will establish offices in Dubai and Jeddah to undertake sales and distribution of the joint venture's repertoire.

IRS Moves Under EMI

Independent label IRS Records has formally joined EMI Records Group North America, three years after its acquisition by EMI. IRS president and founder Miles Copeland, whose label is best known for having discovered R.E.M., the Go-Go's and Fine Young Cannibals, will continue to run the entity as an autonomous label within the group, while making greater use of EMI's strategic and marketing resources. The new arrangement is intended to be instrumental in helping launch the label's European signings in the US market.

UNITED KINGDOM

The Eagle Set To Soar In Guildford

Surrey and North East Hampshire Broadcasting, which will replace Radio Mercury in the Guildford area when Mercury's licence expires next April, have announced the on-air name of their hot ACE FM service, which is to be called 96.4 The Eagle. Mike Powell, who will be the station's launch chief executive, says it is "an image name which reflects the quality of the area which the station will be serving, and which has good promotional benefits." Powell says the name for the new gold AM service had yet to be decided, although it will be branded separately.

GERMANY

BMG Ariola In Classical Venture

BMG Ariola has launched a new classical label. Arte Nova Classics is a joint venture

between BMG and Dieter Öhms, formerly head of Philips consumer electronics division in Germany. Previous to his post at Philips, Öhms was involved in forging PolyGram's classical music business. Arte Nova specialises in budget classical releases with a retail price of around DM10 (app. US\$7). Öhms has a consulting function and will advise BMG on classical A&R. The label plans to focus on new talented musicians at the beginning of their international careers. A first selection of 50 CDs will be released by the end of June. Distribution and sales of Arte Nova releases will be handled by budget price marketer BMG Ariola Miller.

WDR Appoints New Radio Managing Director

Moscow correspondent Thomas Roth has been appointed managing director of radio at Cologne pubcaster WDR, effective from July 1. Roth will replace Fritz Pleitgen who becomes director general at WDR on the same day. The managing director of radio is appointed for a period of five years.

Popkomm Set For August 17-20 This Year

Organisers have released details of this year's Popkomm fair. To be held from August 17-20, the event will take place in the Congress Centre East in Cologne. Some 300 exhibitors have already confirmed their presence at the fair, 30% of which are from foreign businesses.

SPAIN

Spain Rocked By Second Death In Flores Family

Spain has been shaken by the death of pop/rock singer Antonio Flores, 33, just two weeks after his mother Lola Flores died aged 72. Antonio, an ex-heroin addict, is thought to have died from a drugs overdose at the family home in Madrid. Lola, known as "Lola de España", was described as Spain's most significant artist this century. She was the matriarch of a dynasty that included Antonio and his sister, Spain's top flamenco-pop performer Rosario. Antonio wrote most of the songs on Rosario's two albums to date, *De Ley* and *Siento*. He also released the album *Cosas Mias* on RCA in 1994 after a five-year musical silence. It spent 40 weeks in the charts. His only live appearance since his mother's death was in Pamplona on May 26, where he told the audience, "This concert is devoted to you and to Lola Flores."

Heart FM Combs Comedy Clubs For New Host

by Jonathan Heasman

LONDON - London's Heart FM 106.2, which launches later this summer, has taken the unusual step of employing an alternative stand-up comedian to present their breakfast show.

Lee Simpson, 31—who has worked in television alongside the likes of comedians Julian Clary and Paul Merton as well as appearing regularly at London's famous Comedy Store venue—will co-present the sta-

tion's weekday breakfast show with Kara Noble, who recently defected from Capital FM's Chris Tarrant show.

Heart PD Keith Pringle admits it was the popularity of Tarrant, renowned for his quick humour, which persuaded him that he needed to find someone different for his breakfast show.

"I looked at many conventional jocks, but none of them had that edge which is needed to take on someone like Tarrant."

Pringle decided instead to

head out to the capital's stand-up comedy clubs. He came across Simpson performing at the Comedy Store almost by accident, as he had originally gone to check out another comic.

"Not only was Lee quick witted and funny, he was also very warm, which is important. His style was nicely rounded."

Lee Simpson says he was "surprised and shocked" by Pringle's approach. "I thought he'd left his senses behind in the locker room at Victoria station—no way was I going to do it!"

However, Simpson, who admits that he has not had any DJ ambitions "since I was 13 when I was listening to Radio Luxembourg in the bath," says he was won round by Pringle's "fresh new ideas." Simpson says he now "can't wait" for the launch of the soft ACE station later on this summer.

The Simpson/Noble duo faces tough competition in the London breakfast market. As well as Chris Tarrant on Capital FM, music fans can choose from Chris Evans on BBC Radio 1, Terry Wogan on BBC Radio 2, Tony Blackburn on Capital Gold, the Russ Williams/Jonathan Coleman duo on Virgin, and David Hamilton on Melody FM.

Live From Maaspop 1995



Stadsradio Rotterdam broadcast live from the city's Maaspop 1995 event, sending out coverage of some of the concerts and regular reports from back stage. Pictured (l-r) are: reporters Samder 't Sas, Herman Vriend and Eric Holzhauser from Showbizz Nederland, which arranged all the transmission facilities.

Storm Of Protest As Radio 3 Drops Popular Music Show

by Howell Llewellyn

MADRID - The battle to save pubnet Radio 3 Pop took a turn for the worse at the end of May when Radio Nacional de Espana (RNE) suddenly dropped one of the station's most popular programmes "Discopolis."

"It's the first nail in the coffin," comments Cristina Hernaiz, spokeswoman for the Radio 3 support platform formed by more than 70 independent record companies.

The platform was set up early this year when it became known that Radio Television Espanola (RTVE), of which RNE is a part, wanted to convert specialist music Radio 3 into a cultural web with an emphasis on educational programmes. For 15 years Radio 3 has been the only national net with several programmes spotlighting minority-interest music (Music & Media, May 20).

No-one had expected RNE to make any moves to change Radio 3 before a board meeting in September, when RTVE's board of directors is expected to

approve the plans to change the station. The disappearance of "Discopolis" has stunned the Spanish music industry.

"Discopolis" was the heart of Radio 3 and without doubt the most open and democratic music space in the whole of Spanish radio," says Hernaiz. "Its presenter, José Miguel López, has for years been a key figure in the broadcasting and development of independent music, and is one of the radio presenters most loved by his audience."

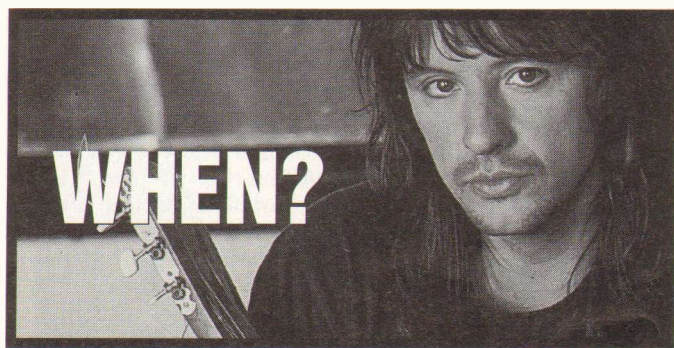
López was given no reason for the closure of his programme and has since been moved to Radio Exterior de

Espana, RNE's world service.

RNE was unavailable for comment, but Hernaiz says that Radio 3 staff had heard that "low audience figures" were the official reason given for the demise of "Discopolis." She says, however, that this is untrue.

Hernaiz fears that two more programmes are likely to be scrapped. "We have been told by a Radio Exterior source that two more DJ presenters from Radio 3 will be joining their staff, but we don't know who."

The platform is currently discussing protest actions, including sit-ins at RNE and the culture ministry.





Bulletin Board

Industry highlights this week

INTERNATIONAL

NAB Session Looks To The Future Of Radio

Two of US radio's leading entrepreneurs, Mel Karmazin and Lowry Mays, will share their insights on the business during a special session at the NAB Radio Show, organisers say. "Today's Trends, Tomorrow's Opportunities" will be held on September 7 in the New Orleans Convention Centre as part of the annual NAB conference. Karmazin is president/CEO of Infinity Broadcasting and Mays is president/CEO of Clear Channel Communications. Erica Farber, publisher of *Radio & Records* will moderate the session.

50 Countries To Broadcast WAR! Music Event

World Aid Relief! (WAR!) is to go down in history as one of the globe's biggest 24-hour live music extravaganzas, organisers say. Scheduled for August 19, the event will raise funds to combat a number of worldwide concerns, including the environment, AIDS, cancer and human and civil rights. Organisers say WAR! will link more than 50 countries through television and music. Vincent Scarza, who was worldwide co-producer of Live Aid in the '80s, has been recruited to act as supervising producer/director of the worldwide telecast.

UNITED KINGDOM

CMT Launches Massive Ad Campaign

Country Music Television (CMT) has launched a £3.3 million (app. US\$5.1 million) advertising campaign in the UK, aimed at its target audience of women aged 18-49. The project includes a television and print advertising campaign, which the company says is the largest advertising effort by a single US network in the UK. The television commercials, the company says, "depict two young women in pursuit of fun, fantasy and excitement along the wide open roads of the US west." **Gordon To Step Down At Clyde**

Jimmy Gordon CBE, chief executive of Scottish Radio Holdings and long-serving MD of Radio Clyde/Glasgow, is to relinquish his full-time responsibilities from next May, when he reaches his 60th birthday. However, he will retain his post as chair-

man of the Association of Independent Radio Companies, and will also become the non-executive chairman of Scottish Radio Holdings. Gordon will be replaced by Richard Finlay as Scottish Radio Holding's Group chief executive, and by Alex Dickson as Radio Clyde's managing director. Finlay is currently MD at Radio Forth/Edinburgh, while Dickson is currently programme director at Radio Clyde. The news comes as Scottish Radio Holdings increased half yearly profits by 25% to £2.46 million (app. US\$3.9 million). Turnover was up 15% to £8.5 million.

ICELAND

State Radio Plans To Install New Transmitter

Ríkisutvarpid, the Icelandic state-owned broadcasting service, is planning to install a new 500-kW longwave transmitter at Sandur in the north-west of the country. According to a report in the US magazine *Radio World*, the transmitter will be installed using a 360 metre tower for the antenna. Ríkisutvarpid currently broadcasts on 207 kHz longwave.

LIECHTENSTEIN

Liechtenstein To Get First Radio Station

Liechtenstein's first radio station, Radio L, will launch on August 15, according to Walter Wohlbrend, president of the station's executive committee. The station will broadcast to a wide area around Liechtenstein, reaching as far as the Rhine valley on the Austrian and the Swiss side. "Radio Liechtenstein will be the first Liechtenstein medium available across the borders. In the long term, the project will be further developed in relation to the opening of satellite channels and frequencies," Wohlbrend says.

SWEDEN

Big Radio Joins Megapol

Malmö's Big Radio has converted to become part of Sweden's national Megapol group, changing its name to 106.1 Megapol. The station, which previously had a hot ACE format, will now broadcast a satellite feed of Megapol's soft ACE service. Megapol, which is part of the Bonnier media group, now has seven stations on the air. An eighth station in the city of Uddevalla is to begin broadcasting later in June.

MCA Belgium Aims New Promotions At Radio

by Marc Maes

BRUSSELS - MCA Belgium is joining forces with a number of the country's radio stations to promote its US signings, the Tragically Hip, Live and Weezer.

BRTN produced a Tragically Hip "radio special and contest" during the band's stay in Belgium at the time of their performance at the Pinkpop festival on June 5.

MCA Belgium's general manager Koen van Bockstal explains, "The special will be followed by questions and 50 winners will be invited to the BRTN's radio-studios for a 'fan-conference'."

The programme will run on June 25 from 14.00-15.00,

with live sequences on air with Studio Brussel. "The main theme is 'everything you wanted to know about the Tragically Hip' and although we will allow the media to join in, only the fans will be asking the questions," says Van Bockstal.

MCA Belgium has also focused radio's attention on performances by Weezer and Live at the annual twin festival at Torhout and Werchter.

MCA Belgium has also focused radio's attention on performances by Weezer and

Live at the annual twin festival at Torhout and Werchter.

Live's appearance on the festival's main stage is the subject of a campaign concentrating on printed media in the north and the RTBF's 21 and the NRJ network in the French-speaking south of the country.

"In addition, we enjoy the support of Studio Brussel and have a contest in which the winners will be sent to the London MTV studios to witness 'Most Wanted' with Live," explains Van Bockstal.

"Weezer will perform at the Torhout and Werchter pre-night festivals, and we have scheduled a month-long radio campaign on Studio Brussel." The campaign will run in June and concentrate on the band's pre-night appearance and current album.

Moving Chairs

IRELAND: The Independent Radio and Television Commission (IRTC) has appointed **Ciarán Kissane** as its first community radio officer. Kissane, who took up the post on June 6, was formerly programme controller with LM FM.

INTERNATIONAL: EMI



Adam Sexton

Records has announced the appointment of **Adam Sexton** as vice president international. In his new position, Sexton will be based in New York and will report to Davitt Sigerson, president/CEO of the company. Sexton was most recently director of international artist development at BMG International.

Brian Harris has been appointed senior vice president at Warner Music Asia Pacific with effect from September 1. Harris is currently chairman of Warner Music Australasia.

UNITED KINGDOM: Geffen has announced the appointment of **Mandy Hale** as international promotions coordinator and **Kitty Fordham** as marketing and promotions assistant, following the departure of Iona Campbell.

Elena Bello has taken over as head of the international department at M&G Records/Wired Recordings, following the departure of Lisa Shimidzu.

MusicCity Throws Open Its Doors



MusicCity—a project incorporating a concert venue, recording studio, radio studio and a music shopping mall in the former Brussels railway buildings—was presented to the international press last month. Partners in the venture are the Belgian Railways and Eurostation, Philips and Ogden Entertainment. Pictured (l-r) at the announcement are: Eurostation president Herwig Persoons, Ogden Entertainment Services managing director Noel Penrose and Belgian Railways director general J. P. van Wouwe.

Elections Break The Mould On Radio

by Howell Llewelyn

MADRID - Spain's four national news/talk nets pulled out all the stops for the country's May 28 local and regional elections.

Radio's high level of interest was sparked off by the belief that the elections would signal the end of nearly 13 years of socialist rule with a massive swing to the right. On the day, the conservative Popular party scored widespread victories over the socialists, sparking off a call for early general elections.

Cadena SER, pubcaster Radio Nacional de Espana

(RNE), Cadena COPE and Onda Cero all programmed special shows which started shortly before the polls closed at 20:00 and lasted up to six hours after the voting had stopped.

RNE's Radio 1 and all-news Radio 5 Todo Noticias linked up for their 19:45-01:00 programme. During the day, Radio 5 disconnected its national network to offer frequent local programmes.

All four nets used their top presenters as front-men and at 20:00 each advanced estimated results based on exit surveys from different companies.



Duroux Pulls RTL2 From M40 Ashes

by Emmanuel Legrand

PROGRAMMING

Following four different names in three years, the station formerly known as M40 is getting down to the serious of business of establishing its new identity as RTL2.

Since shareholder CLT increased its stake in the station to 46.7% in March and began its reformatting plan, the outlet has moved from being an EHR station targeting 15-25 year olds, to a music and news station targeting a 25-35 demo.

Not without trouble and controversy. Following the decision in 1993 of Spanish founder and majority shareholder PRISA to disinvest, CLT's proposals to take over the station received no feed-back from the broadcasting authority CSA. Impatient at the sluggishness of procedures at the CSA, CLT changed M40's name to RTL1 without warning on January 18 this year.

The coup drew the attention of new CSA president Hervé Bourges, however, and, once the name was reversed negotiations began. CLT's plan was approved on March 7, on the condition that the station remain a musical format and that it continue to give priority to new talent. CLT's request to buy up all of Prisa's shares was rejected, however, as was the proposed name of RTL1.

According to the station's new 31-year-old general manager Axel Duroux, the station under its new guise and name—RTL2—will be moving out of competition with EHR nets NRJ or Fun Radio, and is now entering the ACE world alongside the likes of Europe 2, Chérie FM, Nostalgie and RFM.

The target demo has been extended from 15-25 to 25-35, the playlist broadened to embrace the past 30 years, and Duroux and his team have been busy examining the best way of competing in what has become a very closed and competitive market.

"We thought it was time to get back to something more spontaneous. We didn't plan to revolutionise the FM band, but just to find ways of making it more attractive."

"I think the 1983-1994 decade was the era of NRJ, with the use of consultants, music research and tight playlists."

And for him more attractive means a slightly more relaxed, human style. "I think the 1983-1994 decade was the era of NRJ, with the use of consultants, musical research and tight music playlists," he says, pointing out that although they are heavily computerised, they use no music research.

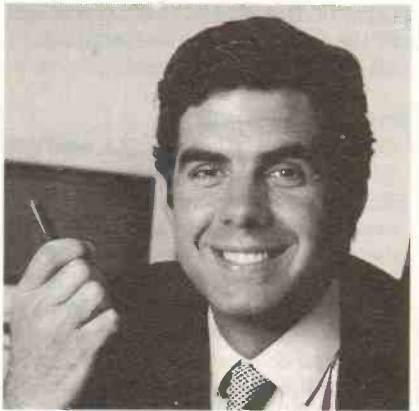
"We prefer to rely on our instinct," he adds. "It's like an RTL family tradition. Take a Police album. You always have

one or two huge hits and a couple of minor hits. Why should we limit ourselves to the big hits? The idea is to offer the listener a broader choice of songs."

Alongside a larger oldies library the station retains its interest for new music, he underlines. "RTL2 is not a gold station—we play as many gold hits as new releases."



RTL2 has invested Ffr10 million in a two-month press and billboard campaign.



Axel Duroux, RTL 2 general manager: "When someone offers you the job of launching a new station, you don't refuse it."

Like M40, the station is still committed to a minimum of 40% of French content, of which half is from new artists. "We are pushing new artists more than ever, but not in the same way M40 did. They tended to overdo it sometimes, and be too early with new acts. M40 was too often a starter and was used by record companies and radio stations as a guinea pig. We are more selective."

Maximum rotation at the station is four times a day, with most songs played twice a day. "It takes a lot of fine tuning to find the right balance, but I think the result is quite good actually," says Duroux.

With the help of music programmer Christian Lefevre, Duroux has built up a general playlist of some 16,000 titles. "It gives us a huge freedom in programming and we try not to overplay the same old songs. We have mixed different programming software to create our own system to organise all this."

Duroux, a newcomer to radio with a background in television journalism and at IBM, admits that this interest in programming software has a lot to do with his IBM period. Although, as irony would have it the whole station is equipped with Apple computers.

All songs are digitalised before being broadcast. Even those on LPs that have

It is home-made, prepared by our nine journalists and 30 stringers."

With an operational budget of Ffr40-45 million (app. US\$83-93 million), RTL2 has launched a two-month billboard and press ad campaign worth Ffr10 million.

"We are trying to spread the message that there is something different on the FM band called RTL2, and that it is an answer to what our listeners want to hear," says Duroux.

The challenge now is to see a change in ratings fortunes. The ratings dropped

"M40 was too often a starter and was used as a guinea pig. We are more selective."

from 2% to 1.6% in the last wave and Duroux admits his expectations are also modest for the July figures.

"Since the beginning of the year, especially since March, we have lost the core M40 listeners without yet gaining the new RTL2 listeners. Our ad campaign started in May and it will not affect the ratings strongly enough. I wouldn't be surprised if we had a 1.2% or 1.3% audience in July. But for me, it will be the new starting point." He is counting on reaching a 3% national audience and breaking even in three years.

"My first ambition is not to be high up in the ratings but to deliver a good product and stick to our target."

For Duroux, part of the rise in audience will come from the increase in the number of cities where the station is present.

Currently available on 77 FM frequencies nationally, Duroux's ambition is to bring the station to every major city.

Before that, the bottom line is programming content, he says. "A successful radio station is a station with a soul. Radio is a collective adventure and listeners must be part of it. If we can achieve that, we'll have reason to rejoice."

As for his career change, Duroux professes to have no regrets. "I accepted the offer because it was CLT. They have a good image, some ethics, they are fully European, and they are powerful. Besides, when someone offers you the job of launching a new station, you don't refuse it."



Christian Lefevre, RTL 2 programme director, has been busy putting together a 16,000-title general playlist for the station.

not been reissued on CD. RTL2 also has a virtual 64-track digital studio, which is used for the creation of all the jingles, on air-promos, and so on.

Striking the right news balance has been another of Duroux's concerns, and he is pleased with the results, which fall between the hard news of full service stations and the light news of FM nets.

"If listeners tune to FM stations they do so for the music, but that doesn't mean they should miss the news. At RTL2 we deliver one news bulletin every 10 minutes in the morning and every half-hour the rest of the day. But it is not 'canned news.'





Singles

MARK COLLIE

Three Words, Two Hearts, One Night - Giant **c/r/ace**
 PRODUCER: James Stroud/Mark Collie
 Introducing himself with a nicely galloping hillbilly deluxe track off his upcoming debut album *Tennessee Plates* (the John Hiatt song?), Collie makes us seriously curious.

DA BRAT

Give It To You - Work **d/ehr**
 PRODUCER: Jermaine Dupri
 Funk-da-fy your demo with a midtempo groover by the brattiest girl in hip hop. Backing vocals are provided by **Trey Lorenz**, Mariah Carey's duet partner on *I'll Be There*.

GLORIA ESTEFAN

Cherchez La Femme - Epic **ace/ehr**
 PRODUCER: Emilio Estefan Jr./Lawrence Dermer
 In 1977, romantic couples took the floor every time **Dr. Buzzard's Original Savannah Band** was played. Now another "femme" is singing the nostalgic swing band song with equal joy.

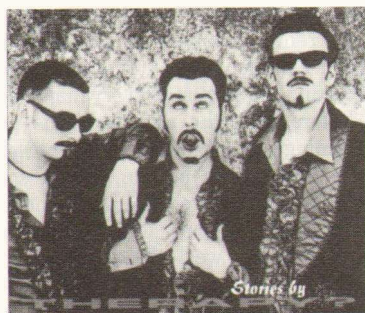
EVERYTHING BUT THE GIRL

Missing - The Remix EP - Blanco Y Negro **d/ehr**
 PRODUCER: B. Watt/T. Thorn/J. Coxon
 Suddenly hip in the dance milieu due to **Tracey Thorn's** vocals on **Massive Attack's** *Protection*, these remixes by Todd Terry and Ultramarine a.o. will further speed it up.

THE HUMAN LEAGUE

Filling Up With Heaven - East West **ehr/ace**
 PRODUCER: Ian Stanley
 Oakey and the girls seem to be on a trip through outer space. Bombarded with

THERAPY?



Stories - A&M **a/r/ehr**
 PRODUCER: Al Clay
 Unmistakably them, but different. Another producer, another sound. Guitar is less grungy, **Andy Cairns** clones Alice Cooper and the sax is a hook like Yello's *The Race* played by Morphine. "Well, compared to what they've done before, it's a little variation on a theme," observes **Studio Brussel** head of music **Jan Hauteki-et**. "I can't say they've been disloyal to what they stand for. If they'd done the same thing again, they would've been accused of copying themselves. Our listeners have voted them into our charts, where they entered at number 11 this week."

more bleeps than in Star Wars, in our control room on planet earth we can see that they're still into melodies.

KILLER BEE

Hey Hey - Freedom **r/ehr**
 PRODUCER: Killer Bee
 "Hey Hey My My, Rock 'N' Roll Will Never Die!" They know it from New Jersey, US to Själevad, Sweden. The sting of this rock ballad is a melody which seems to be patented by Bon Jovi.

KINGMAKER

In The Best Possible State - Chrysalis **a/r/ehr**
 PRODUCER: Stephen Street
 New generation mod bands pop up everyday, but hopefully some of the others which have already been around a little longer will get a piece of the media pie too. Kingmaker is as good as the latest craze.

LITTLE AXE

Another Sinful Day - Wired **a/d/ehr**
 PRODUCER: Skip McDonald/Adrian Sherwood
 Like on their "blues" album *The Wolf That House Built*—a reconstruction of modern music by the **On-U Sound** posse—the link between gospel and dance is shown here through samples.

LOVE TO INFINITY

Keep Love Together - Mushroom **d/ehr**
 PRODUCER: Love To Infinity
 An anti-divorce song? With such massive vocals the lady here quite convincingly tells her man he'd better not leave her. Poppy house in its radio mix, remixes will serve the underground scene.

THE ROLLING STONES

I Go Wild - Virgin **r/ehr**
 PRODUCER: Don Was/Glimmertwins
 Not part of the set from their two "Unplugged" gigs in the Amsterdam Paradiso last week, but all the same it depicts the mood the 530 ticket holders were in. Outside, another 80.000 were in the same state.

CURTIS STIGERS

This Time - Arista **ace/ehr**
 PRODUCER: David Foster
 Physically all the Michael Bolton connotations might have gone—his hair!—but musically Curtis continues as a MOR soul provider on his first sign of life since *Bodyguard*. "Yes of course he continues like this, what else?" counters **Chiltern Network/Dunstable** network controller **Mark Collins**, "He isn't Samson from the story in the bible. Besides he simply has his own personal sound, like the Ramones do. And why not? It's fine that he hasn't strayed away too much from what he did. Mind you, he's been away for three years. It's a good comeback with a radio song like this. You can't go wrong with it."

UGLY KID JOE

Milkman's Song - Mercury **r/ehr**
 PRODUCER: Tom Fletcher/GGGarth
Whitfield Crane is crying his heart out like Axl Rose on a riff vaguely reminiscent of the one in Bad Company's *Can't Get Enough Of Your Love*, but in a metallised version.

Albums

JOAN ARMATRADING

What's Inside - RCA **ace/r/a/ehr**
 PRODUCER: David Tickle/
 Joan Armatrading
 Inside her is a big voice, which doesn't need to be forced all the time anymore. The semi-acoustic setting comes as a wealth after many albums suffering from over-production. It enables her to dose her vocal power better, and she audibly feels much more confident with it. A fine example of "subduing-when-necessary" is *Merchant Of Love*, a wonderful song just outside the ballad field. The folksy pop single *Shapes & Sizes* is ample proof that no dutiful ACE programmer can skip an Armatrading in this shape. And may *Back On The Road* soon become true.

BOY GEORGE

Cheapness And Beauty - Virgin **r/a/ehr**
 PRODUCER: Jessica Corcoran
 To tell you the truth, it'll be a culture clash for most of you. Kicking off with the **Stooges** cover *Funtime*, our boy proves he's a man now. He rocks like the real Iggy, and what's more with confidence and credibility too. Only the phone call before *Sad* reminds of his camp past. Vocals are only "reco-george-able" on the more acoustic songs such as the ballads *If I Could Fly*, *Unfinished Business* and *Il Adore* or the folksy *Same Thing In Reverse*. All the rest is music for the rock clubs. An album with two faces—one evil and one good.

CHARLES & EDDIE

Chocolate Milk - Capitol **ehr/ace**
 PRODUCER: Josh Deutsch
 Singing should be a joy for all involved, something these two reflect that more than anybody else in the charts. *Duo-Phonic* portrayed them as the '90s version of Sam & Dave, a quality they prolong easily on this second album. The single *24-7-365* serves as the courier of the good news on radio. A good sense of tradition—*Peace Of Mind* could've come out of Marvin Gaye's back pages—goes hand in hand with a solid knowledge of the latest developments in soul. *Jealousy*, for instance, ties in with the ragga trend. Please feel pity for the A&R manager who has to pick singles from such a strong set.

MICKEY JUPP

You Say Rock - Gazell/Crisis **r/ace**
 PRODUCER: Ulf Janson/Svante Persson
 Pub rock's last of the Mohicans has temporarily moved out of Southend to Stockholm, the town he once wrote a love song about (for Dave Edmunds). Apart from Nashville (the Judds) and Memphis (Delbert McClinton), in Scandinavia his song-writership has always been most appreciated. *You Wear My Ring* was cut by Denmark's **Henning Stærk** before Jupp himself had a go at it, backed by the Swedish Radio Symphony Orchestra and supervised by Nordic rock legend **Jerry Williams**. Another "oldie" is his declaration of intent *Modern Music*—basically a romantic "anti-trendy" ballad—which we

remember from his 1982 album *Some People Can't Dance* (A&M). Lovely old-fashioned stuff!

SECRET GARDEN

Songs From A Secret Garden - Mercury **ace/ehr/w**
 PRODUCER: Rolf Lovland
 It wasn't a fake Take That, nor a cheap MOR outfit which won this year's Eurovision contest in Dublin, but music that came closest to the idea most outsiders have of Ireland—melancholic folk evoking foggy moors and green landscapes. Norway's contribution *Nocturne* not only meant a victory of music over fast food, but also held an unprecedented first of an essentially instrumental song. Composer Lovland and his Irish musical companion, violinist **Fionnula Sherry**, have everything necessary to break into the market conquered by the Clannads and Enyas. As the "winner takes it all," they should be warned.

TEENAGE FANCLUB

Grand Prix - Creation **a/ehr/r/ace**
 PRODUCER: David Bianco/
 Teenage Fanclub
 Never mind its title, this album targets 20-35 year olds. Intricate guitar soundscapes and mellow tunes set the tone. *Grand Prix* is the most US-sounding release of the Scottish guitar act which four years ago claimed cockily that *Kylie's Got A Crush On Us*. Out went the pop references and in comes *Neil Jung*. The song title says it all. Neil Young and the Feelies seem to have inspired the majority of the album's relaxed rock tracks. Our airplay tips for the lazy summer days ahead are the exquisite ballad *Tears* and alternative rocker *Discolite*.

RON SEXSMITH



Ron Sexsmith - Interscope **a/r/ace**
 PRODUCER: Mitchell Froom
 Rather an extremely gifted tune smith than a sexy idol, Canadian Ron Sexsmith could have a future like Lyle Lovett ahead of him. Mysterious album opener *Secret Heart* will possibly make him intellectuals' sweet heart. Mitchell Froom's trademark production with great openness, an ear for lovely percussive miniatures and almost coincidental guitars, gets the best out of these songs. On groovy *In Place With You* all the beauty of previous Froom clients, Costello, Los Lobos and Pat McLaughlin, seems to come together. *There's A Rhythm* is featured twice, the second time in a special treatment by **Daniel Lanois**.



Rednex Proves Dance Acts Can Sell Albums Too

by Machgiel Bakker

HILVERSUM - In the growing emancipation of mainland European music, dance has played a vital role. Dubbed Euro dance, the genre has managed to take over more than 40% of Music & Media's 1994 Eurochart Hot 100 year-end listings. However, crossing the Atlantic has proved to be another matter. Most of the Euro dance releases do not manage to make the crossover from club airplay to Top 40 radio, so essential in the US market.

Sweden's **Rednex** is, however, bucking this trend and has become, together with Ace Of Base and Real McCoy, one of the very few pop dance acts from the Continent to have made a significant sales impact in the US.

The band's peculiar but catchy mix of traditional country and modern dance beats appealed to both Top 40 and country radio programmers and, to date, the *Cotton Eye Joe* single has hit gold in the US market with 500,000 copies sold; Rednex's debut album *Sex And Violins* has reached 250,000 units.

In Europe, Rednex—signed to the Dutch-based headquarters of **Zomba** and released on the **Jive** label imprint—has already enjoyed three hit singles of which *Cotton Eye Joe* topped Music & Media's Eurochart Hot 100 Singles for seven consecutive weeks and the follow-up, *Old Pop In An Oak* peaked at number 4. The group's latest single, the

Dolly Parton pastiche *Wish You Were Here* is currently at number 20.

And to prove that dance acts can have album sales, *Sex And Violins* peaked at number 4 in the European

project until the end of 1995."

Three more singles off the album are planned for future release—*Wild & Free*, *Riding Along* and the seasonal *Rolling Home*.



Top 100 in April and is still charting after 12 weeks.

But, this is clearly not where it stops, says **Bert Meyer**, VP Europe for the Zomba Group of Companies. "We're currently also charting in Australia, Japan and odd places like India while the South American and South East Pacific markets are waiting in the wings. We expect to work on this

Worldwide, *Cotton Eye Joe* has sold more than 3.5 million copies while *Old Pop In An Oak* and the album have shifted one million units. In Germany alone, the single sold an unprecedented 1.3 million copies (double-platinum) while in Switzerland, it became the first gold single in 10 years.

In all markets, Jive has a licensing deal with **BMG** with the exception of the

US, UK and Benelux (stand-alone companies) and the GSA region where **Zyx** holds the licensing rights to Rednex.

Rednex is a signing of Zomba Holland general manager/A&R **Martin Dodd** who joined the company in September 1992 from Danish independent **Mega**, where he first established contact with Rednex's mastermind, producer **Pat Reiniz**. But it wasn't love at first sight.

Five years ago, Dodd rejected a tape from Reiniz but wrote back that, although he wasn't interested now, he could see that one day "you will come up with a big hit."

In April of last year, Dodd and Meyer flew over to Stockholm to visit Reiniz and were surprised to find out that Rednex was more than just that a novelty tune, *Cotton Eye Joe*.

"When we heard that single we thought 'This is either going to flop or be massive'. But it was also clear that there was more than just a one-hit wonder act. We heard so much hit material and decided to immediately record an album."

And the timing couldn't have been more perfect. When the first single was at number 1 in the Eurochart and the follow-up at 4, the album followed right after. "Usually you have to wait ages for a dance act to come up with an album", says Meyer, "but in this case we were able to establish Rednex as an album seller too."

French Radio Understands What Kat Onoma Stands For

by Emmanuel Legrand

PARIS - Judging from radio and press reaction, the time has come for **Kat Onoma** to be recognised as one the most consistent and original gallic rock bands, with the release on May 22 on **Chrysalis** of its new album *Far From The Pictures*. The band and label's strategy is to "let the music do the talking," so three live radio sessions were booked for the week following the release.

The most important was for public station **France Inter's** trendy rock show "Les Inrockuptibles," hosted by **Bernard Lenoir**. This session lasted a full hour and was broadcast live from the band's native city of Strasbourg in the Alsace, close to the German border. That show is considered as a breakthrough, as Lenoir has never before supported the band in his shows. The two others shows were **Europe 1's** "Top Live," and Inter's French-oriented show "Pollen."

Far From The Pictures is Kat Onoma's major label debut, after one four-track EP and three albums for as many independent labels (Attitude, Just In, Justine and FNAC Music), which all went down or were taken over at some point. All combined, the albums sold some 100,000 units in France. The band was then signed by former Chrysalis France GM **Hervé Defranoux**, who has since moved to become director of PolyGram's

Island/Remark and is replaced by **Olivier Chanut**.

Defranoux says he considers the band to be "one of the truly original French rock bands with an international potential." Chrysalis signed a licensing deal with the band's own production company **Dernière Bande Productions** for a series of albums and the back-catalogue. The deal also authorises each member of the band to cut solo albums.

Recorded at the **ICP** studio in Brussels and produced by the studio's recording engineer **Djoum**, the album features 14 tracks, 12 of which are in English. It shows the new maturity of the band, whose weird name means more or less "as it stands for" in ancient Greek.

Rodolphe Burger, the band's frontman (guitar and vocals), is a former philosophy teacher-turned musician. He says that after all the ups and down with labels, they appreciated Chrysalis' attitude. "It's a young and motivated team and it understood very well the situation we've been through. They've a very strong international commitment which is something we were hoping for a long time."

For Burger, "Kat Onoma is an unusual combination of people, some of them coming from a rock background while others shared other musical experiences such as jazz or free-style." Guitars are very present and share the choruses with a horn section. Explains

Burger, "We didn't know if such a mix of styles could work. But it was interesting to get into the rock arena this way. All we knew was that we didn't want to be a sort of fusion band, blending rock and jazz. We all hated jazz rock! Our jazz influences owe more to what Ornette Coleman or James Blood Ulmer do."

Don't mistake them for a jazz band though. In fact, those who say there is something from the Velvet Underground in their music, aren't too far from the truth. Agrees Burger, "The VU were a real shock to me. They looked and sounded like no one else and they had a different approach to the music. And although I'm no big fan of Lou Reed the poet, I really like his way of dealing with 'sprechgesang'—a sort of spoken singing style. He has an amazing talent to catch the rhythm of the words."

At the other end of the spectrum, Burger admires Iggy Pop—he often plays *The Passenger* in his live shows—who has what he calls "a physical intelligence" of music. Strangely enough, Burger, a skilled writer himself, doesn't sing self-written lyrics. He relies on texts provided by a close friend, **Thomas Lago**, dubbed as "the obscure member of the band."

The new album catches the band's reborn energy. Burger says there was no global concept this time, compared to *Billy-The-Kid*, their previous album which included the hit *The Radio*.

"That album marked the end of a cycle. This album is much more open in its style," comments Burger. "It might disconcert some of our early fans, but it's very homogenous, although each track has its own logic."

An attempt to have the album produced by **Niko Bolas** whose credits include Neil Young, Frank Sinatra and Stan Getz failed, but is still in the works for another time.

With or without Bolas, Kat Onoma's international appeal is undeniable. Admits Burger, "We've always thought that our music could please people in Scandinavia as well as in Greece."

The international appeal of the band also comes from the fact that most songs are sung in English. For Burger, it is nothing but natural. "I sing in English. It's natural to me. I don't know why. I always had that feeling it was an imaginary language I could make mine. It might be caused by my origins, as the Alsace is not exactly a French-speaking territory."

Burger agrees that in a country which has established radio quotas, singing in English can be regarded as a loss of identity. He reacts, "What does 'identity' mean in our case—singing in Alscian?"

"That's no identity. Why artificially limit the concept of identity, especially in a country that has been exposed to so many influences from the outside? The real question is what you do, and how you do it."



Market Place

BOMBARJE

Better As Seks! - Marista (CD) (Holland)
 PRODUCER: Bombarje
 Tight ensemble playing is the main asset of this band's debut on record. Frisian-language punk, ska and rock 'n' roll are welded together in 17 brief slabs of pure entertainment. Melodies prevail in all cases in spite of a thundering wall of sound. Contact tel/fax: (+31) 5108.32109 or **Jan Hendrik Feenstra** at tel: (+31) 5159.32 972; or **Stefan Jansen** at tel: (+31) 5180.1118.

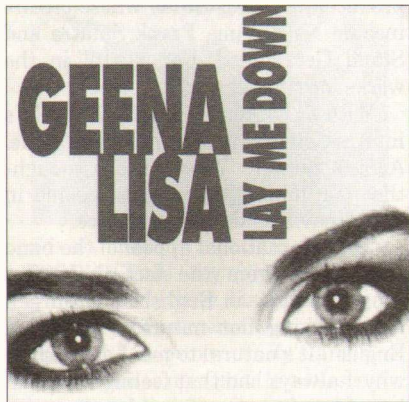
ANNA LIA BRIGHT

To This Planet - Bright (CD) (Denmark)
 PRODUCER: Anna Lia Bright
 Inspired by jazz and bossa nova, this talented singer/songwriter has assembled a strong cast of session musicians to make her work shine. This new album is loaded with great material, but songs like *Medicine Man*, *Midnight Snow* and *Summer Rain* stand out. Contact **Anna Lia Bright** at tel/fax: (+45) 31.176 838.

PIETER NANNE GROOT

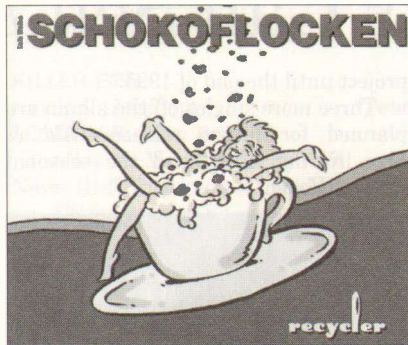
La Guitara En Acorde - B.A. (CD) (Holland)
 PRODUCER: Groot/Nieboer/Van Dam
 Classically trained and inspired guitarist Groot relies on his acoustic six-string to interpret works by the **Gipsy Kings**, **José Feliciano** and **Luiz Bonfá**. The rather sparse backing throughout is a great example of the "less-is-more" approach. The net result can be compared to vintage works of great jazz guitarists such as Earl Klugh or Al DiMeola's acoustic material. Contact tel: (+31) 2286.3503.

GEENA LISA



Lay Me Down - Femmes Fatales/Tempo (Belgium)
 PRODUCER: Poppa Doq/Ronald Vanhuffel
 It may be lush and sweet, but this ballad is certainly not overloaded with sugar. The strong hook combined with this singer's great voice ensures plenty of chart appeal. Contact **Guido Janssens** at tel: (+32) 9.220 2121; fax: 9.221 8100.

RECYCLER



Ich Liebe Schokoflocken - Playground/FM (Germany)
 PRODUCER: Q-Swap
 This could very well become a novelty hit along the lines of Scooter's *Hyper Hyper*. The track features snippets from a TV commercial and the voice of American singer **Mary Susan Applegate**, who has been a successful songwriter for the likes of Jennifer Rush, Celine Dion and La Bouche. Contact **Bianca Storto** at tel: (+49) 69.631 1632; fax: 69.631 1699.

SMART BROWN HANDBAG

Silverlake - Stonegarden (CD) (US)
 PRODUCER: Jeff Steinhart
 Intelligent indie pop in the vein of R.E.M. and the Smiths is the fodder here and it is a very tasty 15-course dinner. Mainman **Dave Steinhart's** vocals and guitar are in the forefront most of the time and the songs are mainly mid to uptempo, but exceptions like the brilliant country-esque Smiths pastiche *Short Road To Goodbye* and *Deliver Us* certainly deserve honourable mention as well. Contact **Carol Ann Philips** at tel: (+1) 213.290 6162; fax: 213.292 1038.

TOP CAT

Sweetest Thing - 9 Lives
 PRODUCER: 9 Lives/Joe G's/Gussie P.
 Once again this reggae singer is poised to claim the top slot of the reggae charts with this delicious track cleverly constructed on the bassline from the Jacksons' *I Want You Back*. This fairly quick track might crossover to the regular charts as well. Contact **Ken Lower** at tel: (+44) 181.675 8797; fax: 181.675 9919.

DANIEL WALKER

If Only - Juice Jam (UK)
 PRODUCER: Chewbacca
 The smooth and rich voice of this newcomer oozes flair and confidence on this self-penned ballad in the same British soul tradition that spawned singers like Hot Chocolate's Errol Brown and more recently Omar. While other influences like James Ingram are also detectable, he already boasts a style his own. Contact **Ralph Tee** at tel: (+44) 171.381 8315; fax: 171.385 6785.

Dance Grooves

by Maria Jiménez

■ **HOUSE: Judy Cheeks** has never let the dance community down and continues her line of successful pumped house tracks with *As Long As You're Good To Me* (**Positiva**). As usual, it's an uplifting winner with strong soulful vocals and much radio crossover potential. Contact tel: (+44) 171.486 4488; fax: 171.465 0770.

■ **HOUSE & SOUL: KMS Records** in Detroit is synonymous with fabulous dance music and on **Naomi Daniel's** *Feel The Fire*, producer **Carl Craig** fortifies the label's reputation. The Original Mix is a mellow house shuffler, while other mixes offer up wild club and salsoul directions. Label owner/producer **Kevin Sanderson** also gets his hands in for the Arena Mix, a radio-friendly, vocal-oriented soul option. Pick up *The Party Of The Year* compilation which contains this and many other great international tracks. Contact tel: (+44) 1121.766 7311; fax: 1121.753 0449.

2 IN A ROOM



■ **RAP HOUSE: New York's 2 In A Room** follows up last year's club hit *El Trago* with another Latin-flavoured, house track with rugged NY raps on *Ahora Es (Now Is The Time)* (**Cutting Records/Positiva**). Irresistible rhythms, a catchy hook and bi-lingual lyrics, plus extra Euro-ified house mixes courtesy of **Matthew Roberts (Bottom Dollar)**, make for one very top number.

■ **TRANCE TECHNO: From the Irish shores, Ether** weave trance, techno and atmosphere into an appealing mixture on *Body Jazz / Body Fusion (Aquarhythms)*. Six mixes provide enough options to fill almost any underground musical need, but the ones with the least vocals are the most stimulating. Contact tel: (+353) 1.661 0529.

■ **TECHNO: ESP** steadily releases solid compilations of techno and hard trance and the new *Sun Bahn Electronics ESP Volume 5* collection is no disappointment. Tracks from leading artist/producers Orlando Voorn, Dr. Nunu, Ken Ishii a.o. are included. Contact fax: (+31) 20.640 6126

■ **MIDEM ASIA: Pre-MIDEM** talk lead to prejudice that Asians only want sugary, melodic pop music. The reality in Hong Kong was that dance is on a sharp rise. Local companies were looking for music to move the crowds—without the obstacles of language or meaningful text. At parties thrown by dance supporters **Avex DD, Valentine** and others, it became evident that highly commercial music is still the most popular. Although many Asians spoke no English, they could say "jungle" and "house" quite well! (See page 28 for more on MIDEM Asia.)

Short Takes

Compiled by Raúl Cairo

■ Bubble gum pop duo **Shampoo's** 1994 hit *Trouble* has been included on the *Mighty Morphin Power Rangers* soundtrack album (**Atlantic**).

■ **Scatman John (Iceberg)** will soon issue a follow-up to the chart-topping *Scatman*, called *Scatman's World*.

■ **Nick Cave** is steadily making progress with his "murder ballads" album. The set, tentatively titled *Murder*, not only features a duet with fellow antipodean **Kylie Minogue** called *Wild Rose*, but also contains as yet untitled contributions by **Shane MacGowan** and **Henry Rollins**.

■ Channel crossovers: UK indie heroes **Saint Etienne** not only deny rumours that they are splitting up but stress that they are about to enter the studio with French artist **Etienne Daho**. The EP will be released in France only for the time being under the **Saint Etienne Daho** banner.

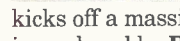
■ **Happy Mondays** derelicts **Shaun Ryder** and **Bez** are back as part of a new group called **Black Grape** along with former Rap Assassin **Kermit**. A single, *Reverend Black Grape*, will be released at presstime.

■ British symphonic rockers **Marillion (EMI)** preview their forthcoming double album *Afraid Of Sunlight* with the single *Beautiful* out now.

■ **Leroy Gomez**, who enjoyed a global hit with *Don't Let Me Be Misunderstood* with Santa Esmeralda in 1977, is back on the scene. Now signed directly to **East West Germany**, he has entered the studio with hit producers **Ingo Kays** and **Tony Catania** (Scatman John). The result, the single *Wonderful World*, will be released shortly.

■ The studio will be the home for a host of R&B veterans this autumn, with **Sam Moore** and **Jerry Butler** both looking for new material and a record deal, while major label signings **Percy Sledge** (Virgin)—who enjoyed his comeback last year—and the **Neville Brothers** (A&M), who are opting for a rootsier approach, also have solid plans.

■ The release of *Forbidden* this week by **Black Sabbath** commemorates their 25th year in the charts and also



kicks off a massive world tour. The set is produced by **Body Count's Ernie C** and his employer **Ice-T** participates on *Illusion Of Power*.

■ The first **U2** release in over a year is the band's contribution to the soundtrack of *The Return Of... Batman* (East West) called *Hold Me, Thrill Me, Kiss Me, Kill Me*. The soundtrack also contains hitherto unavailable material by **Offspring**, **PJ Harvey**, **Massive Attack** and **Brandy** among others.

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 María Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AA Amsterdam, Netherlands.

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

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

Celtic Out Of The Mists

With both awareness and sales of Celtic music on the increase, it is no longer an exaggeration to speak of a revival, and as with any revival, two tendencies dominate within Celtic music from Scotland to Galicia. Those who wish to recuperate and preserve traditional repertoire, and those who want to renovate traditional forms by adding modern elements.

by Terry Berne

THE two tendencies co-exist and together create the vitality responsible for the success enjoyed by groups as diverse in both sound and intention as the **Chieftains** and **Capercaille**, **Mouth Music** or **Milladoiro**.

Genres like folk, traditional or ethnic, and pop with strong influences from any of these, usually win popularity despite the indifference or inaccessibility of promotional routes taken by more mainstream pop/rock. Radio seems particularly rigid when it comes to playing less conventional material. But occasionally media plays the principal role in propelling a band or album to the forefront of public attention.

Media's Helping Hand

Last October *An Ughal As Airde*, a song from pioneer Gaelic rock group **Runrig's** 1987 album *The Cutter And The Clan*, was featured in a popular Carlsberg beer commercial, and the single released in its wake rocketed up the UK singles chart to number 18, despite virtually no concurrent radio support. It was the band's first top 20 hit. Sales of their albums increased, and according to **Chrysalis** head of marketing **Steve Davis**, promotion for their next CD, due out this fall, will be targeted more heavily than ever beyond Scotland, where they have been big sellers for years.

Even greater exposure is about to hit **Capercaille**, another Gaelic language formation from Scotland already well known outside the UK which has contributed original music to the soundtrack of the just-

Capercaille (Survival/Arista)



released **Liam Neeson/Jessica Lang** movie *Bob Roy*. **Virgin's** movie music arm, with best selling OST's like **Ennio Morricone's** *The Mission* in its catalogue, will put its marketing expertise behind the release, with such direct marketing devices as playback of customised cassettes which periodically identify the album to listeners in theaters screening the picture, and one-pound discounts for viewers of the film at stores in the Edinburgh-based **John Menzies** national retail chain. "Hitting people fresh as they see the film," explains marketing spokesman **Mark Anderson**, though the success of soundtracks is usually dependent on the success of the films themselves.

More often, however, marketing and promotion are carried out without such fanfare, on limited budgets by small companies. Still, the majority of internationally known Celtic acts achieved their renown through the labours of small labels, using a hodge-podge of local distributors.

Limited Budgets—Small Labels

Mouth Music, until recently with London's **Triple Earth**, is a case in point. With sales of 100,000 for their three CDs (their latest, *Shorelife* came out in October of '94), the group, brainchild of **Martin Swan**, has gained a reputation for audacity with their mix of Celtic sensibility and world-beat rhythms. "How do you chart the course of a release?" asks music director **Iain Scott**. "It's a succession of fortuitous links, hard work and good music." And far from being an expression of the commonly held romantic vision of Celtic culture as shrouded in mist and heroism, which is often at odds with historical reality, contemporary music of Celtic inspiration such as **Mouth Music's**, just as often reflects the urban and ethnically diverse world it is part of. This helps explain its popularity from Brazil to South Africa.

Dunkeld Records is an artist-owned label and publisher located in the Highlands of Scotland, which markets the music of composer/singer **Dougie MacLean**, former member of the **Tannahill**

Weavers and **Silly Wizard**. His songs have been covered by artists like **Kathy Mattea**, whose recent European compilation *Ready For The Storm*, is named after a **MacLean** composition, and by **Dolores Keane**, whose contributions to both *A Woman's Heart* CDs were written by him as well. His own albums, including the recent *Marching Mystery*, are firmly in the rock era's singer/songwriter tradition, and have sold between 15,000 and 50,000 copies with no major distribution or promotion, not to mention airplay.

Jim Hunter is another Scottish songwriter deserving wider recognition. His *Fingernail Moon*, a literate and gritty album, is somewhat of an anomaly for **Temple Records**, whose usual fare is Celtic to the core, with emblematic artists like **Mac Talla**, **Alison Kinnaird**, and **The Battlefield Band**. The latter are in the studio now putting finishing touches on their latest, due for late summer release. Fiddler **John McCusker**, earlier featured on the *Fiddlers 5* album from the same label, has also just issued a new CD of solo and accompanied work.

Celtic Music, home to pipers **Kathryn Tickell** and **Liam O'Flynn**, will finally be issuing a long-awaited double CD collection from **Clan Alba**. The band's unusual line-up of veteran musicians led by Celtic/folk explorer, extraordinaire **Dick Gaughan** has been making a stir for some time, and expectations are high.

Music & Words is a Dutch label and distribution company dedicated to Celtic and folk music from around the world. Their *Folk Classics* series releases albums from all the Celtic regions, including **Ti Jazz** from Brittany and pioneer folk revivalists **La Ciapa Rusa**, from northern Italy's Piemonte region, a lesser-known Celtic enclave where bagpipes and the hurdy-gurdy also reign. Says co-owner **Liesbeth Puts**, "There has always been lots of prejudice against folk and Celtic music, but now it is highly fashionable, and retail takes it more seriously. Even the majors are beginning to market and promote it like any other pop form."

Mini Labels—Major Strategies

Small labels like Oxford's **Park Records** utilise strategies usually reserved for the majors, like issuing singles. "It's the only way to get airplay," comments music director **John Dagnell**, who originally founded the company to record solo work by **Steeleye Span** singer **Maddy Prior**. And he gets it, at least on regional stations, though he laments recent programme

changes at Radio 1, which he feels have left a total void on the airwaves for the kind of adult-oriented fare **Bob Harris** used to provide. "The 25-50 demo is completely ignored," he claims. To turn the tide he releases albums like **Davey Arthur & Co's** *Celtic Side Saddle* and **Maddy Prior's** highly praised *Year*.

Topic Records, a forerunner of other UK folk and Celtic labels (*Globestyle's* Irish series is culled from its archives), is re-releasing on CD the best of its extensive back catalogue, as well as offering its first new recording in some time, the critically-lauded album from veteran folk stars **Norma Waterson** and **Martin Carthy** (with help from daughter and rising star fiddler **Eliza**).

With acts like Finland's stirring **Värttinä**, Sweden's **Hadnigarna**, Sami singer **Mari Boine** from Norway, Spain's electrifying **Celtas Cortos** and the masterly **Milladoiro**, Celtic music/progressive folk's future, as well as its geographic diversity, is assured.

France: A Fertile Mix

The rising interest in Celtic music affects veteran artists as well as newcomers. **Alan Stivell**, who was at the forefront of the French Celtic revival in the early '70s, has seen his 1993 album *Again* going for gold. His new album *Brian Boru*, produced by world music specialist **Martin Meissonnier**, has just been released on the **Dreyfus** label. **Stivell's** former guitarist **Dan Ar Braz** of the band **Tri Yann**, active since the '70s, is also enjoying a strong revival.

Among a new generation of artists finding inspiration in this music is acappella singer **Denez Prigent**, who is reviving old "guerz" songs. Others, like Celtic rock band **E.V.**, which has members from Brittany and Finland, is going for rock beats and guitar riffs, as on the album *Reuz* on Nantes-based **Lola** label. Singer **Erik Marchand**, on the other hand, experiments with a marriage of cultures, recording for specialised label **Silex** with musicians from India or, more recently, with a Bulgarian Gypsy band.

Some acts are mixing traditional with contemporary, like **Stone Age** or **Dao Dezi**, a project conceived by **Guilain Joncheray** and **Eric Mouquet**, of **Deep Forest** fame. **Dao Dezi's** eponymous album for **EMI** mixes traditional songs from Brittany with techno and dance beats.

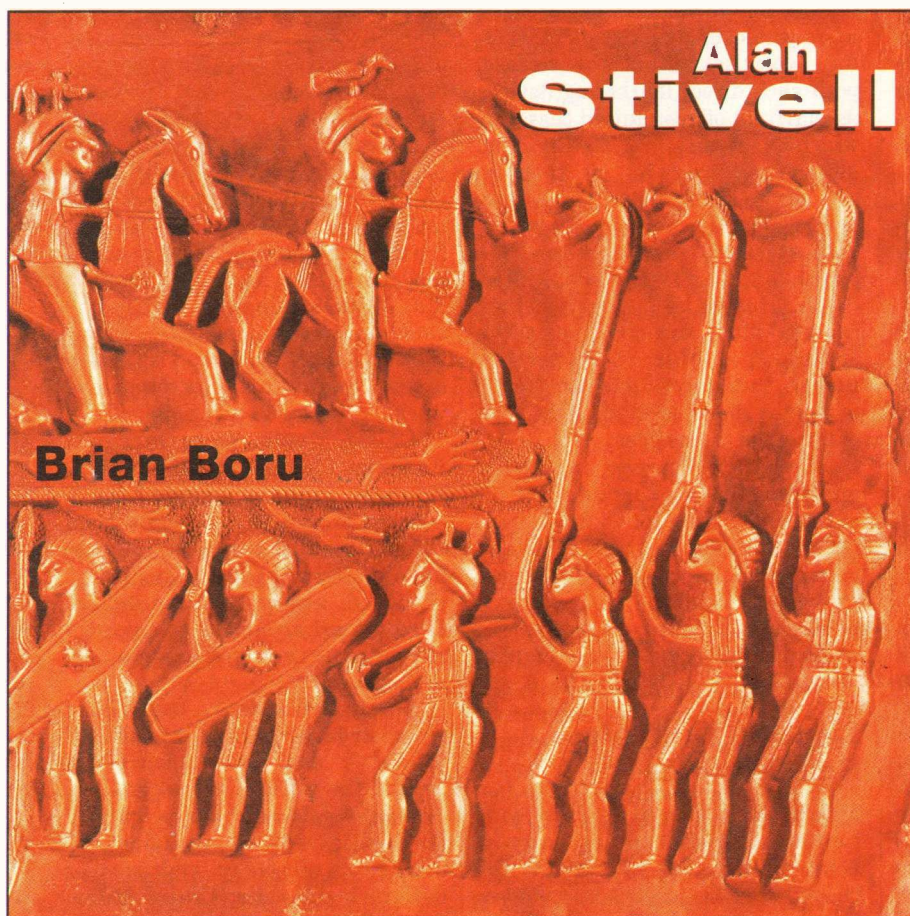
Columbia's general manager **Olivier Montfort** considers, "Marketing Celtic music requires a niche strategy. Nothing is granted and it forces us to be more creative."

continues on page 11

DISQUES DREYFUS

Alan Stivell

NEW ALBUM



“ Brian Boru ”

Available on May 22, 1995

Produced by MARTIN MEISSONNIER



Disques Dreyfus, a label of Francis Dreyfus Music, 26 Avenue Kléber, 75116 Paris
Tel. : (1) 45 00 77 07 □ Fax : (1) 45 00 26 18



Stage And TV Boost Celtic Sound

Riverdance, River of Sound, Celtic Heartbeat... the words are like an exercise in a Joyce stream of consciousness, Anna Livia Plura Bellum... Celtic culture flows from its essential sources on the peripheries of the European mainland to its centre and outward, to the Americas and the Antipodes.

by Dermott Hayes

In Ireland Celtic's return has already been noted. Some of the finest traditional Irish musicians today hail from the "celtic colonies" in North America, Australia and New Zealand. As the music has renourished itself on native soil in the past 30 years, it has evolved and advanced.

The success of **The Chieftains** *Long Black Veil* has brought renewed interest in their back catalogue of albums, particularly those 14 Chieftains' albums of traditional Irish music available on the **Claddagh Records** label.

"It varies from market to market," says Claddagh's **Tom Sherlock**, "there has always been a steady demand but the compilation thing creates new interest and the massive exposure *The Long Black Veil* got brings a form of Irish music to a wider audience."

Irish Specialty Labels

Claddagh Records is one of the oldest indigenous Irish traditional labels. It has been operating for almost 35 years and one of its earliest product managers was none other than head Chieftain **Paddy Moloney**.

In America the Claddagh cata-

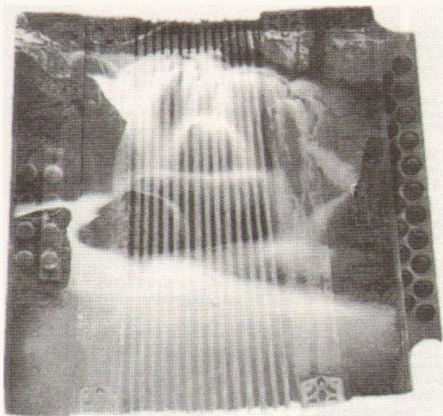
continued from page 9

For Montfort, this increasing interest in Celtic was confirmed by the success of Dan Ar Braz' Columbia album *Heritage Des Celtes*, which is heading for gold. Columbia also launched the Stone Age project with what Montfort calls, "a mix of new age and Celtic music." Adds Montfort, "I believe Celtic music is a viable source of artistic resources for our label."

Paris-based Stone Age member **Jérôme Gueguen** says what the band wants to achieve is a bridge between its Celtic roots and modern sounds. For Gueguen, Stivell is "the master" and Dan Ar Braz' album, "an assessment of Celtic culture," but he considers Stone Age "more experimental, between tradition and modernity."

by Emmanuel Legrand

logue is available through **Rounder Records**, while Claddagh themselves distribute Irish traditional music throughout Europe and to Australia, New Zealand and Japan.



A River of Sound

The Changing Course of Irish Traditional Music

In Europe, according to Tom Sherlock, the biggest growing markets are in Spain and Portugal, visited by an increasing number of Irish acts for festivals and tours. "It is tied in with where an act is playing. There is a steady demand for the work of acts like The Chieftains, **Altan** and **Dervish**, for example, but the rest relies on a band or group's touring itinerary."

The mutation and adaptation of Irish traditional music in recent years by acts as different as **The Pogues**, **Sharon Shannon** or even classical composer **Patrick Cassidy**, has developed the interest in Celtic music in other directions.

Sharon Shannon has become one of the biggest selling traditional Irish instrumental acts through a combination of youth, marketing and virtuoso ability. Signed to the tiny **Solid Records** label in Dublin, Shannon's biggest international outlets are through Rounder in the US, and the London-based **Grapevine** label.

Grapevine began as an independent distribution company set up by emigrant Irishman, **Paddy Prendergast**. In the past five years it has become a significant force in breaking well known Irish acts into a wider international market. These include **Mary Black**, **Christy Moore**, Sharon Shannon and most recently

Sinead Lohan, as well as instrumental group **Nomus**, and solo singer **Eleanor Shanley**.

An Irish Dance Beat

Riverdance, a musical composition with traditional influences, featuring the RTE Symphony Orchestra as well as traditional Irish soloists such as **Martin O'Connor**, **Davey Spillane**, and jazz saxophonist **Dave Edge**, became one of Ireland's biggest selling singles after it was featured as the interval act in Eurovision '94.

Released on the new **Celtic Heartbeat** label, *Riverdance* was a composition for a dance extravaganza that combined modern tap and jazz moves with traditional step dancing. Its two lead dancers were both American-born world champion Irish dancers. Its success, and the success of the subsequent full length stage show which combined dancers from Moscow and Spain and singers from Dublin and Atlanta, Georgia, served as a metaphor for the changing appeal of Celtic music.

Major record companies have not been slow to cash in on the act either. EMI's **Hemispheres** label was one of the first into the market with its *Celtic Graces* compilation.

Celtic Heartbeat was established by publisher **Barbara Galavan**, U2 manager **Paul McGuinness**, and Clannad manager **Dave Kavanagh**. It was launched earlier this year with seven titles and an international marketing and distributing joint venture agreement for the world with **Atlantic Records**. Licenced from Irish-based labels, some of the titles in the Celtic Heartbeat catalogue include the debut album of vocal group **Anuna**; **Patrick Cassidy's** *Children of Lir*, **Maire Breathnach's** *Voyage of Bran*, and Bill Whelan's *Riverdance*, as well as a compilation of film and television themes by Clannad.

Irish Tide Rises

Another strong influence in the rising Celtic tide is *River of Sound*, a new six-part TV BBC and RTE joint venture documentary series presented by Irish music professor **Michael O'Suilleabhain**, that charts "the changing course of Irish traditional music."

O'Suilleabhain, a

professor of music at Limerick University, is also a well respected recording artist on Virgin's new age **Venture** label. The accompanying *River of Sound* compilation album features traditional Irish music from instrumentalists like New Zealand-born harmonica player **Brendan Power**, and renowned traditional fiddle player **Eileen Ivers**, from New York.

Ivers, who featured throughout the *River of Sound* series, was a central figure in *Lumen*, a composition by O'Suilleabhain that was the featured interval entertainment on Eurovision 1995. Her solo albums are available from the American-based **Green Linnet** label.

"In the past year the success of *Riverdance* has boosted interest in Irish traditional music," says Green Linnet's Dublin-based representative, **Amy Garvey**, "artists like Seattle-based Irish fiddle player **Martin Hayes**, New Yorker Eileen Ivers and **Altan** have been the main beneficiaries for our label."

A compilation album of the works of Altan, produced by **Donal Lunny**, may herald the departure of the award-winning **Donegal** group from the American-based label. And while Green Linnet boasts one of the most exhaustive catalogues of Irish traditional instrumentalists, rivalling only that of Gael Linn, Claddagh and Tara Records, their marketing thrust is westward to the Irish ethnic emigrant market.

"Marketing in Europe is very limited," admits Garvey, "and I believe we should be doing more because of the growing interest. Green Linnet does export to continental Europe. The catalogue is available through Pickwick in Germany and there are smaller, independent distributors in France and Scandinavia."

And so the river continues to flow. Eileen Ivers has had a special piece written for her by Bill Whelan, and she has just joined the *Riverdance* spectacular in London's West End. New Zealand's Brendan Power, featured on *River of Sound*, has been signed up to Sharon Shannon's management team.



Sharon Shannon (Solid Records)



Strictly No Gangstas



Cartel (Mercury)



CPS (EastWest)

Jazzkantine
(BMG Ariola Hamburg)

Soon E-MC (EMI)



MC Solaar (Polydor)

Since the mid-'80s rap has become an integral part of the music scene in Europe. France, Germany and Italy in particular have developed domestic talent which no longer copies US stars. Christian Lorenz puts on the beanie hat and ventures into European hip hop. Additional reporting by Mark Dezzani and Emmanuel Legrand.

WHAT'S new in the European rap and hip hop scene? Rappers have become more confident in their respective native languages and the political attitude of rap artists figures more and more prominently in lyrics and marketing. The political stance taken is usually left-wing and often addresses the living conditions of minorities.

Violence and sexism are still absent in the majority of rap lyrics. Contrary to the US hip hop scene, Europe cannot offer instant success and amazing riches. Most artists in European hip hop start out of idealism and love for the music rather than the search for a way out of their immediate living conditions. This, together with the generally more relaxed social climate in Europe has generated two main styles of rap lyrics: humorous and political.

Hip hop always had strong political connotations. Rap and social commentary go hand in hand. Nowhere in Europe is that connection as obvious as in Germany, where ethnic minorities and anti-racism initiatives use rap to take a stand.

Turkish Rappers In Germany Claim Stake

Turkish, English, Italian and German—rap has many tongues in Germany. The sounds are diverse as well. Old school, g-funk, jazz and metal-crossover have found their way into the musical repertoire of German hip hop acts.

The whole scene took off in 1982 with a full-length US feature film co-financed by German pubcaster ZDF. *Wild Style* offered German

living rooms a glimpse of rap, scratching, break dance and graffiti in the Bronx. After gangster rap toughened up the sound in the late '80s, *Wild Style* now looks harmless and hopelessly old fashioned. But back in the early '80s it served as one of the main inspirations for the fledgling German hip hop underground.

Hip hop in Germany has come a long way since then. Like in the US it is a local phenomenon. All the big urban centres have developed their own styles. From the smooth but tough US West Coast style of Frankfurt's **Schwester S.** (MCA Music) to the old school funk jams of Berlin's **CPS** (East West), hip hop acts use local scene slang and metaphors to bring their point across. According to MCA product manager alternative **Hinrich Stürken** hip hop has shed its pure underground status. "Over the past four years hip hop has become an important part of the German pop music scene. At present it is a bigger market than alternative rock."

Stürken sees a mutual attraction between the language used by German youths in day to day life and hip hop lyrics. "**Moses P.** of the **Rödelheim Hartreim Projekt** (RHP, MCA) started with English lyrics," says Stürken. "But he noticed that he could communicate much better with his audience when he used the language they use out in the street." Hip hop lyrics follow the developments of youth slang. Stürken points out that "you can recognise the speech patterns of their specific Frankfurt scene on the recordings of **Schwester S.** and **RHP.**" He adds that "the message might sometimes be indecipherable for teenagers from other cities. However, it makes still more sense to them than some US slang."

Stürken believes that German language rap works best when "the author's experience in his particular way of life is expressed." Listeners who identify with a similar lifestyle or background then can directly relate to the lyrics. "**RHP** and **Schwester S.** have an audience of 12-30 year-olds," explains Stürken. "The younger ones identify with the artists and their lifestyle while the older ones like the music." Stürken describes the core target group for **Schwester S.** as 17-19 year-olds. "**RHP** draws a slightly older audience."

Since the language of German rappers reflects their living conditions, it was only a matter of time until the kids of Germany's ethnic minorities took to the microphone. Hip hop provides a new identity to teenagers caught between their parents' culture and the realities of modern day Germany.

In 1993 Nuremberg-based hip hop act **Karakan** released the first Turkish rap in Germany. **Defol Dazlak** translates roughly into **Piss Off, Skinhead**, and articulates the self confident attitude of Turkish teenagers who won't accept racist animosities.

Karakan is part of the **Cartel**, a Turkish rap project founded earlier this year by three German hip hop acts. **Erci E.**, a Turkish rapper from Berlin and **Da Crime Posse**, a Turkish/Cuban/German act from Kiel, complete the trio. Their self-titled album *The Cartel* was released in Germany by Mercury on May 2.

There are almost one million youths of Turkish descent living in Germany in the 18-28 age bracket. Mercury repertoire manager black & dance **Clemens Fachinger** believes, "there are two core markets for **Cartel**. The hip hop scene and the Turkish mainstream market." **Karakan** rapper **Alper Aga** is confident that the Turkish-language lyrics will not deter non-Turkish speaking hip hop fans. "It's the groove that matters. You don't have to understand every single word."

Fachinger is convinced that **Cartel** will cross over into the mainstream market. "Even people who normally listen to MOR artists can relate to the lyrics. These guys address everybody who has a simi-

lar cultural background. They have no reclusive only-for-my-homies attitude." **Cartel**'s music mixes hip hop with traditional oriental instruments and Turkish pop music. "There are some softer tracks with a pop feel on the album," says **Fachinger**. "It's not a hardcore hip hop album."

To facilitate the crossover into a market where CD-players are not necessarily standard audio equipment, Mercury released the album on cassette format as well. "With cassettes we can spread the distribution of the album to specialised Turkish music shops," says **Fachinger**. However, tapes only account for 5% of the album's initial edition of 10-15,000. **Fachinger** estimates that "10% are on vinyl and 85% on CD."

Mercury sees the **Cartel**'s appeal as not limited to the German market. "We plan to release the album in the Netherlands, Austria and Turkey," says **Fachinger**. "All of these countries have large enough Turkish speaking populations to make the release feasible." The act is already booked for a 30-date tour through Turkey this summer. A German tour is scheduled for the autumn.

"**Cartel** could become a focus point for Turkish hip hop like **George Clinton** for the whole p-funk movement," speculates **Fachinger**. All artists involved in the project see the **Cartel** as a strong incentive to teenagers of all ethnic backgrounds to take an active cultural stance as well. "We want to motivate teenagers to quit hanging around and do their own thing," says rapper **Erci E.**

Mercury's promotion campaign for the **Cartel** attracted the interest of German news magazine *Der Spiegel*. An April report on the hip hop scene among Turkish teenagers in Germany introduces the genre to a largely mainstream audience. **Dagnet** label manager **Markus Linde** does not see any lasting effect on sales arising from the coverage. "The average *Spiegel* reader will hardly rush out to buy the album. Contrary to popular myths there is no minority bonus in music." **Linde** explains that

continued on page 14

DELABEL PRESENTS



LA HAINE

ORIGINAL SONGS FROM
THE LEADING NAMES IN FRENCH
HIP-HOP, INSPIRED BY THE
AWARD-WINNING FEATURE FILM
["BEST DIRECTOR" AT THE
CANNES INTERNATIONAL FILM
FESTIVAL '95]

FEATURING:
IAM & DADDY NUTTEA,
SENS UNIK, FFE,
MINISTERE AMER...



ASSASSIN

THE NEW ALBUM,
"HOMICIDE VOLONTAIRE".
OUT IN JUNE '95.



I A M

"OMBRE EST LUMIERE",
THE ALBUM. BEST GROUP
FOR 1994 AT
THE FRENCH MUSIC AWARDS.



ALLIANCE ETHNIK

THE ALBUM, "SIMPLE & FUNKY".
AVAILABLE ACROSS EUROPE.
CHARTED IN FRANCE, BELGIUM,
SWITZERLAND.



THE FIRST SINGLE, "RESPECT".
AVAILABLE ACROSS EUROPE.
CHARTED IN FRANCE, GERMANY,
SWITZERLAND, BELGIUM, GREECE.



VIRGIN DISTRIBUTION



From left: producer Moses Pelham, co-producer Martin Haas, Schwester S., PolyGram Songs Joost van Os, management Udo Kornmeier, PolyGram Songs Volker Neumüller

continued from page 12

"Multilingual rap is a bit like all-female bands. It's politically correct to identify with the genre but that doesn't give you any airplay. The bottom-line is simply that it is not as easy to consume as standard chart material."

Sony Music's Dragnet label gained experience in multilingual rap with hip hop act **TCA Microphone Mafia**. Their 1994 single *No!* showed that a melody influenced by Turkish music and played on traditional instruments can sound every bit as fierce as New York's toughest *gangsta shit*. Despite the killer groove, TCA's Turkish/ Italian/ German lyrics proved to be a bit too difficult for the market. "We only sold 3,000 copies of the single," says Linde.

Can TCA benefit from the media coverage attracted by Mercury's promotion of the Cartel? Linde has mixed feelings concerning two-dimensional good/bad coverage styling Turkish hip hop into a politically correct trend. "The members of TCA do not exploit their background in that way," explains Linde. "And I can't see the trend yet. It is down to individual acts and their actual musical qualities."

His reluctance to use the political angle to promote his acts aside, Linde realizes that hip hop is an extremely political music genre. "Since last year there is a political initiative in Germany called **Media Against Racism (MAR)**. They have the official status of an association since April and can now accept donations." Dragnet reacted fast and released a compilation of popular hip hop and cross-over bands to raise funds for MAR. The compilation album *Hand In Hand* was released in mid-May and features TCA, **Die Fantastischen Vier** (Fantastic Four), **Fettes Brot** (Fat Bread), **Advanced Chemistry** and other domestic acts. The CD's recommended retail price is DM 25 (approx. US\$ 17). Dragnet and the

artists involved have given up their share in the album's profits for the benefit of MAR. Linde estimates that DM 6.5 can be transferred to an MAR account for each CD sold.

"We have fantastic feedback from radio, TV and print media," says Linde. Pubcasters NDR, HR and Radio Fritz/Potsdam as well as commercial stations Radio Duisburg and Kiss FM/Berlin will run a total of 250 advertising spots for *Hand In Hand*. Linde estimates that "radio, TV and print campaigns available for the album have a total value of around DM 500,000 (approx. US\$ 350,000). To support MAR all advertising has been made available to us free of charge."

Dragnet probes the market carefully, though. *Hand In Hand* has been released with an initial 15,000 copies. Appreciation of straight political messages still seems restricted to the domestic hip hop scene. Mainstream audiences prefer to get their kicks from the proud, ego-boasting tirades delivered by RHP and Schwester S.

Italian Rap Slides Into Mainstream

Italy's best-known rapper **Jovanotti** (a.k.a. Lorenzo Cerubini), whose last album *Lorenzo 1994* (Mercury) went multi-platinum (more than 100,000 copies sold), is taking a year off to concentrate on writing new material. To stimulate the creative process he has been collaborating with other artists, as when he co-wrote and performed two songs on the Neapolitan jazz/blues artist **Pino Daniele**'s latest album *Non Calpestore I Fiori Nei Deserti* (CCD).

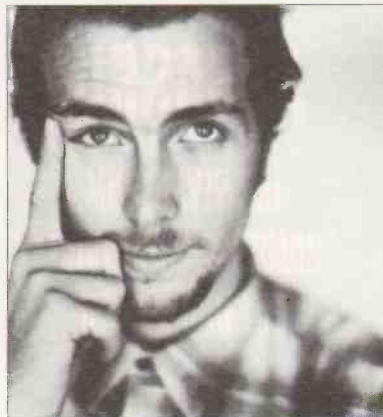
In his absence, Italy's latest rap success **DJ Flash** (Flying) has paid homage to Jovanotti's success in establishing rap within the mainstream of Italian pop. His first release was called *Un Lorenzo C'è Già* (There Is Already A Lorenzo), which was also meant to empha-

size his own independence as an original artist. DJ Flash's latest single *Mamma M'ama Non M'ama* (Mamma Love Me Don't Love Me) from the album *Impara Le Parole* (Learn The Words) (Crime Squad/Flying) has picked up airplay on most of Italy's major radio networks.

DJ **Maurizio De Maggio** of Milan/Monaco-based ACE web Radio Montecarlo says that DJ Flash's soft style rap is responsible for its playlist popularity. "The Italian dialect rappers such as Naples outfit **Almamegretta** have so far failed to get significant airplay because the regional dialects restrict their accessibility for other Italians.

"DJ Flash (a.k.a. Alessandro De Francesca), besides rapping in colloquial Italian, has also adapted a soft cross-over musical style similar to **LL Cool J**, which is much more acceptable to the national radio networks," says De Maggio adding, "Although the critics like Almamegretta and their more radical lyrics on the social situation, it was Jovanotti with his more positive and likeable lyrics that really broke rap into the mainstream here in Italy."

Naples-based indie **Flying Records** is one of the main pro-



Jovanotti

motors of rap in Italy, importing artists on the US **Tommy Boy** label, and developing local rap talent on their specialist label **Crime Squad**. In addition to DJ Flash, Flying signed the band **Articolo 31**, which has managed to get national airplay with the controversial song *Hoi Maria*. This ode to the joys of smoking marijuana ends with a plea to legalise the soft drug. Despite complaints from the Catholic action group nicknamed "Mamas Against Rock," the song has received substantial airplay, becoming a radio hit. Their album, *Messa Di Vespri* (Evening Mass) has so far sold 70,000 copies.

Musical director of Flying Records, **Angelo Tardio** says that **J.AX** and **DJ Jad**, the pair who make up **Articolo 31**, had to fight hard to establish a career in rap music. "Many believed that rap in Italy had no value, including those who were against putting messages of social and political importance into music," he explains.

The popularity of rap music in

Italy is underlined by specialist shows on two of the country's major private networks, **Radio DeeJay** and **Network 105**, where every Saturday soccer team AC Milan and Italian national soccer star Paolo Maldini co-hosts a special show with 105's rock and rap DJ **Ringo**.

French Rap Exports Better Than Rock

When the first rap albums in French were released in the mid-eighties, they were treated like bizarre things. How could this American style adapt to French reality and become a creative vehicle for local artists? Today, almost a decade later, rap in France has given birth to a dynamic creative community and turned into a commercially viable genre.

Rap is everywhere: on radio, on TV, in advertising spots. Rap songs can also be huge radio hits, endorsed by EHR stations such as **NRJ**, **Fun Radio** and **Skyrock**. Two of the biggest French hits of the past 18 months were rap tunes—IAM's *Je Danse Le Mia*, and **Alliance Ethnik**'s *Respect*, both on **Delabel**.

Bands are mushrooming, in the footsteps of **Supreme NTM**, the hardcore rap band signed to **Epic** which scored the first gold album (100,000 copies sold) in France, and **MC Solaar**, the real godfather of the rap wave whose two **Polydor** albums went past platinum (300,000 copies sold). Labels are signing the new generation of rap acts: **Fabe** is on Mercury's sub-label **Shaman**, **Menelik** just signed to **Sony Music**'s new label headed by **Philippe Desindes**, Solaar's vocalist **Melaaz** is on **Ariola** and will have her first album released this month, Solaar's DJ **Jimmy Jay** has set up his own label—**Jimmy Jay Records**—to produce his peers. And labels report that dozens of tapes are landing on their desks every month.

The French language, which had problems to fit into the structure of rock songs, turned out to be perfectly adapted to rap's rhythms and rhymes. Rap DJs and producers in France have also made their mark with the musical quality of their production. As is the case in the US, rap lyrics in France comment on the state of society and its social disorders. Last April, MC Solaar agreed to give a full-day session on the writing of rap to a classroom in a tough neighbourhood in the south of France.

The other novelty is that, unlike rock sung in French, rap in French crosses borders—contrary to expectations. MC Solaar's *Prose Combat* was released in most territories, like EMI's **Soon E-MC** first album, **Alliance Ethnik** are currently enjoying a commercial success in Germany. It is not yet a tidal wave, but it is an encouraging sign of the universality of rap.



Radio Targets TV Budgets

German radio is about to dispense with the old saying that TV advertising is more effective than radio spots. Media sales houses and radio stations now have statistics which could revive the interest in radio advertising. Sales houses are thinking up new ways of using the medium to advertise and promote concepts like Direct Response Radio (DRR). Can radio claim a bigger stake in German advertising budgets? Christian Lorenz reports.

GERMAN radio advertising sales have dropped by 9% compared to the first quarter of 1994, according to market research institute Nielsen/S+P. However, innovative marketing concepts and clearly-positioned stations show strong growth rates over the same period. Frankfurt-based media sales house IP booked increasing advertising sales for 104.6 RTL/Berlin and Radio Fritz/Potsdam. Both stations have a distinctive format and a clear marketing strategy. 104.6 has Germany's best-known breakfast show, while Fritz is well-known as a fast and cheeky youth radio. Both offer advertisers a modern medium with a clearly defined target group. With stations shaping up in the marketing stakes IP sales director Martin Schmitz has reported "a growing number of clients interested in radio advertising over the past five months."

Direct Response Radio

The concept of Direct Response Radio (DRR), which is relatively new on the

German radio market, is generating additional sales for IP, according to Schmitz. Developed in 1993 by IP together with Capital Radio Sales in the UK, DRR is a form of yield

management for radio stations. Schmitz explains, "It attracts clients who are not willing to advertise at the full spot rate. The station can make a return on its unsold advertising time."

Highlighting The Qualities Of Radio



Infratest MD Rolf Pfleiderer (left), RMS MD Marketing Manfred Friesinger and ARD Werbung marketing director Christoph Wild (right), presented the results of their Qualities Of Radio Advertising Survey carried out on 34 radio advertising campaigns during the Radio Day 1995.

In short, DRR is a variation on the tele-shopping idea. A radio presenter offers a product or service which can be obtained by phoning the station on the same day. The attraction for companies placing DRR spots at a station is the low price. "The advertiser does not have fixed up-front costs," says Schmitz. "All payments to the station are success-related."

The usual form of billing for DRR is called Cost Per Order (CPO). Clients pay a percentage of the order volume incurred to the station. The usual cut amounts to 20-25%. Other forms of billing are Cost Per Inquiry (CPI, fixed fee per caller registered) and Cost Per Subscription (CPS, fixed fee per print media subscription sold). CPI is interesting for clients like insur-

ance companies which are mainly interested in obtaining contact addresses. DRR spots are sold subject to the condition that they will be replaced with regular advertising spots when the station can sell the time. "It's similar to off-peak fares in public transport or last-minute flight tickets," says Schmitz. "Rather sell at a reduced rate than not at all." Most radio stations are still rather dubious about this approach, however.

Yield management is not yet a buzzword at pubcasters or large commercial stations. "Many radio sales managers fear that offering DRR deals outside their station's rate card will render regular rates obsolete," says Schmitz. "They can-

not see that their clients differentiate between a full price/high priority advertising spot and a low price/low priority DRR spot."

Niche radio is less reluctant to experiment with DRR. Schmitz names national classical music network **Klassik Radio** as a pioneer in the German market. "Niche stations understand DRR as a way to market their narrow target groups better," says Schmitz. The low cost of DRR attracts clients who might doubt the efficiency of traditional spots on the station due to low audience ratings. "Klassik Radio offers a comparatively small audience, but these listeners have a high affinity with products related to classical music," says Schmitz. "DRR spots have proven very successful in selling CD compilations of popular classics."

One industry analysis prepared by the American Consulate General in Frankfurt estimates the total DRR market was worth DM2.4 million (app. US\$1.5 million) in

1994. But Consulate analyst Andrea Stahl expects sales to double in 1995. Schmitz believes this is a realistic prognosis. "At the moment it's small niche radio stations who are into DRR. We will only see a real boost in the market when the larger stations get over their fear that DRR weakens their rate structure."

Radio More Effective Than Its Reputation

Media sales houses RMS (Hamburg) and ARD Werbung (Frankfurt) are set to change radio's image as a weak advertising medium compared to TV. The Cologne trade fair Radio Day 1995 on May 23 presented public and private broadcasters for the first time as a homogenous medium to advertisers and their intermediaries.

The centrepiece of the first Radio Day was the study *Qualities Of Radio Advertising*. Commissioned by RMS and ARD Werbung, market research institute Infratest analysed 1,900 radio diaries (from March-May) and Nielsen/S+P data of 34 advertising campaigns (January-May) with a total value of DM300 million. The results were presented at Radio Day 1995 by **Rolf Pfleiderer** (MD/Infratest), **Manfred Friesinger** (MD Marketing/RMS) and **Christoph Wild** (marketing director/ARD Werbung).

According to the survey, radio advertising shows three main characteristics:

- Listener tolerance and receptiveness to radio advertising is higher than to TV.
- Radio suffers less from ad burn-out
- It reaches consumers TV does not reach.

The study's most important conclusion from a marketing point of view is that radio is better suited than TV to reach young, working consumers. With both commercial and public broadcasters shifting towards older formats in the past

German Radio's Best Sellers Jan-Mar 1995

Gross Advertising Sales in US\$ million

#	Station/City	Sales
1	Radio NRW/Oberhausen	22.0
2	Antenne Bayern/Munich	15.6
3	Radio FFH/Frankfurt	14.0
4	Radio FFN/Isernhagen	11.4
5	NDR 2/Hamburg	11.4
6	SWF 3/Baden-Baden	11.4
7	WDR 2/Cologne	10.4
8	Bayern 3/Munich	7.0
9	MDR Life/Leipzig	6.9
10	WDR 4/Cologne	6.8
11	Radio RSH/Kiel	6.8
12	MDR 1/Leipzig	6.7
13	Antenne Niedersachsen/Kleve	6.5
14	Radio 100.6/Berlin	6.4
15	Radio RPR 1/Ludwigshafen	6.3
16	Radio Hamburg/Hamburg	6.1
17	104.6 RTL/Berlin	5.5
18	HR 3/Frankfurt	5.4
19	Radio PSR/Leipzig	5.3
20	Radio SAW/Magdeburg	4.9

Source: Nielsen/S+P

% Of Consumers Listening To TV, Radio

Demo	Radio	TV
14-29	29.3	19.7
30-49	38.8	25.8
50+	31.9	54.5
Employed/self-employed	54.0	39.8
University/College Degree	31.8	18.5
Male	45.1	45.0
Female	54.9	55.0

Radio = Reached by radio spots only
TV = Reached by TV spots only
Source: Infratest

continues on page 18

THE NEW ALBUM

SANVI



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COMING OUT NOW

FADING SHADES

SANDRA

AVAILABLE ON CD, MC



INCLUDING NIGHTS IN WHITE SATIN



Virgin

BY MICHAEL CRETU AND JENS GAD



continued from page 15

year, it remains to be seen what the effects of the study will be.

If there is a central message to be drawn from Radio Day 1995 it is that stations should capitalise on these statistics with focused marketing. **Rainer Cabanis**, programme director at Radio Hamburg, underlined the importance of marketing in his key note address to the Radio Day delegates. "It's not enough to have a format; your station needs a corporate identity."

To prepare for the advent of new media and DAB (digital audio broadcasting) radio has to focus on its core qualities, recommends Cabanis. "Music, presentation and off-air activities should communicate a certain way of life. That's your corporate identity, your image. All your marketing efforts should be based on this."

Heard At Radio Days



■ Berlin syndicator On Air was approached by jeans manufacturer Mustang to produce a radio show based on Mustang-sponsored Viva programme *Jam*. While the TV show focuses on one artist, each of the one-hour radio programmes will cover a variety of acts. A specially compiled pop chart might become part of the radio *Jam*.

■ Dance radio Jam FM has finally found a home in Berlin. Not related to the Mustang-sponsored music show, Jam FM is alive and kicking despite past financial troubles. Programme director Matthias Bimmermann has revealed Jam FM's interest in being marketed through Frankfurt sales house IP. The station applied at IP's stall to be included in the sales house's Berlin package.

■ Delta Radio in Kiel is one of two stations not backing up a report comparing actual contents of public and private radio programmes in northern Germany. The Comdat report, as it is called, has been financed and launched by a group of private broadcasters who accuse north German pubcaster NDR of trying to push the privates out of the market. Classic rock formatted Delta's majority shareholder Frank Otto is one of the prominent voices in the group of broadcasters. However, the station markets its advertising time through NDR. Programme director and MD Adam Hahne is pleased with partner NDR's co-operation. He is confident that Delta can fight its pitch against the pubcaster.

Radio Charlie Rocks The American Way

BERLIN - Radio 100.6 MD Georg Gafron has teamed up with ex-US ambassador Richard Burt to launch classic rock station Radio Charlie in Berlin. The US/German FM station started broadcasting on May 13 on the 87.9 Mhz frequency formerly used by US military station AFN.

Charlie's programme is mainly in English, with features, business reports and an hourly news service supplied by Government-controlled US station Voice Of America (VOA).

German-language news is broadcast every half hour during the day, with German-language presentation restricted to daytime programmes between Monday and Saturday.

Gafron admits that the dominance of English language in the programme is the station's biggest problem for now. "Only 5% of Berlin's 1.7 million citizens understand more than seven full sentences in English," according to



Gafron. However, he is positive that Charlie will appeal to listeners with an affinity to US lifestyle and music. He believes the station's mix of classic rock and authentic US news will "bring a bit of America to Berlin," estimating that the station will attract 40-50,000 listeners in the long term.

The station's initial budget amounts to a mere DM9 million (app. US\$ 6.4 million) compared with Radio 100.6's budget of DM25 million. Gafron plans to market Charlie aggressively despite the low budget, with Philip Morris and Harley Davidson co-operating in off-air promotion events. "We have

invested some DM4 million in the station up to now," says Gafron. "We are now hoping to reach our break-even point by 1998."

The launch of Radio Charlie was accompanied by unforeseen technical problems. Instead of a transmitter power of 1000 watts originally

promised to the station, the signal is broadcast on only 700 watts. German Telecom, which is responsible for the transmission of Charlie's programme, blames the present antenna installation on Berlin's Alexanderplatz for the low output. However, in Denmark and Poland media authorities have complained about interferences with existing stations.

The installation of the Berlin transmitter's new high-resolution FM antenna in 1997 is hoped to solve the problem, but until then only listeners in Berlin city centre can receive Charlie's signal uninterrupted. On May 18, however, listeners outside that area were treated to one hour of the station transmitted on its sister Radio 100.6, "just to show our listeners all over Berlin what they are missing," says Gafron. Until German Telecom offers a solution, Charlie is available in perfect stereo sound through Berlin's cable network on FM 94.55 Mhz.

Double Gold Whammy



Pictured at the gold presentation for Sony's *Dance Now 9* and *Dance Now 10* are (l-r): junior product manager/Sony Music Nidal Sadeq, editor-in-chief POP-Rocky Peter Franz, product manager special marketing Sony Music Uwe Lerch and Norbert Bödecker, German representative for Music & Media, who handled licencing for the compilations.

Sony Beats The Rush

FRANKFURT - Sony Music Germany grew faster than the total music market in Germany in the business year 1994/1995, taking the company's turnover to DM452.3 million (app. US\$330 million). This is a 7.8% growth on the previous year, while the total market only grew by 4.1% over the same period. The company now commands a market share of 13.6% in Germany.

The German Sony branch continues to be the third largest company in Sony Music's worldwide network after the US and Japanese firms, according to Sony Music VP GSA Jochen Leuschner.

After a thin year of new releases, which delivered a mere 0.5% growth in pop music sales, the above-average growth is based on

Sony Music's strategic marketing business. Catalogue marketing, classical music and concept marketing account for more than half of Sony Music's 1994/95 turnover.

Compilation CDs like the successful *Dance Now* series show two digit growth rates over the past year. However, the company's fastest growing sector is classical music. Popular classic selections like the compilation *Christmas In Vienna* have boosted sales by 22.3%.

The compilation CDs *Dance Now 9* and *Dance Now 10* went gold (250,000 copies sold) at the same time. The series is compiled by Sony Music and German teenager magazine POP-Rocky (See above).

MDR Celebrates Classical Music Festival

LEIPZIG - Pubcaster MDR is organising its classical festival MDR Musical Summer for the fourth consecutive time this year. Almost 50 orchestras, ensembles and choirs will perform a total of 90 concerts between June 24 - September 3.

With its 39 different venues, the event documents MDR's strong regional presence and its close connections to Saxony's classical music scene. The pubcaster has a long tradition of sponsoring classical performers and composers in the former GDR music scene. This tradition continues through to today. During the festival MDR will present the premiere of Polish composer Krzysztof Penderecki's second violin concerto on June 26. The MDR's own philharmonic orchestra will perform the concerto with guest performer Anne-Sophie Mutter as soloist.

The pubcaster is promoting the festival actively to a wider audience than regular classical music aficionados. Commissioned by MDR, advertising agency FCB Hamburg has developed a TV trailer and several motifs for a print media campaign. The TV spots have been showing on ARD's TV network since mid-May.



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Eurochart Hot 100 Singles

this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted
1	1	17	Scatman (Ski-Ba-Bop-Ba-Dop-Bop) Scatman John - Iceberg (Scales/BMG)	A.B.D.K.FIN.FD.IRE.I.NL.N.E.S.CH.UK	34	23	13	The First The Last Eternity (Till The End) Snap - Ariola (Hanseatic/WC)	A.B.D.CH	68	RE	68	Wizards Of The Sonic Westbam - Low Spirit/Motor (BMG Ufa)	IRE.UK
2	2	9	Back For Good Take That - RCA (EMI)	A.B.D.K.FIN.FD.IRE.I.NL.N.E.S.CH.UK	35	NE	35	Mief! Doofen - Ariola (George Glueck/Sing Sing)	D	69	45	8	Se På Mej Jan Johansen - Lionheart (N.E.W. Music)	S
3	3	7	Have You Ever Really Loved A Woman Bryan Adams - A&M (Zomba)	A.B.D.K.FIN.D.IRE.I.NL.N.S.CH.UK	36	44	4	This Is How We Do It Montell Jordan - PMP (Chrysalis/Island)	D.IRE.NL.S.UK	70	NE	70	Swing Low Sweet Chariot/Union Ladysmith Black Mambazo/China - PolyGram TV (Standard/Bella)	UK
4	4	11	Be My Lover La Bouche - Hansa (Warner Chappell)	A.B.D.K.FD.I.S.CH	37	26	10	Fred Come To Bed E-Rotic - Blow Up (Cosima/Birdie-Siegel)	A.B.FIN.D.CH	71	68	5	Quelle Aventure! No Se - Big Cheese (Sarina/BMG)	F
5	5	3	Unchained Melody/White Cliffs Of Dover Robson & Jerome - RCA (MPL/EMI)	IRE.UK	38	12	4	Dreamer Livin' Joy - Undiscovered/MCA (MCA)	DK.IRE.UK	72	NE	72	Stories Therapy? - A&M (MCA)	IRE.UK
6	9	27	Conquest Of Paradise Vangelis - East West (Spheric) ▲	A.B.D.NL.CH	39	55	2	Yes McAlmont & Butler - Hut (Chrysalis/PolyGram)	UK	73	58	3	Keep On Moving Bob Marley & The Wailers - Tuff Gong (Ivan Mogal/EMI)	FIN.F.IRE.UK
7	7	29	Think Twice Celine Dion - Epic/Columbia (Chrysalis/EMI) ▲2	B.D.K.D.IRE.NL.N.S.CH	40	42	5	Shut Up (And Sleep With Me) Sin With Sebastian - BMG (Boogie Songs/WC)	A.D	74	98	2	Made In England Elton John - Rocket (Warner Chappell)	N.UK
8	14	14	'74 - '75 The Connells - TVT (EMI)	A.B.D.K.D.NL.N.S.CH	41	35	13	Computerliebe Das Modul - Urban/Motor (Peermusic)	A.D.CH	75	NE	75	I Wanna B With U Fun Factory - Edel (LR Music/WC)	FIN.FD
9	NE	9	I Need Your Loving Baby D - Systematic (Warner Chappell)	UK	42	NE	42	Naked Reef - Sony S2 (Warner Chappell)	UK	76	64	5	Wonderful Days Charlie Lownoise & Mental Theo - Master Maximum (Master Maximum)	D
10	8	14	Push The Feeling On Nightcrawlers - London (EMI/Chrysalis)	A.B.D.K.D.NL.N.E.S.CH	43	NE	43	This Ain't A Lovesong Bon Jovi - Mercury (PolyGram Music Publishing)	FIN.D.NL.N.CH	77	59	11	Your Song Billy Paul - Versailles (PolyGram)	F
11	13	9	Pour Que Tu M'Aimes Encore Celine Dion - Epic/Columbia (EMI/Lumbroso)	B.F	44	52	14	Believe Elton John - Rocket (William A Bong/Hania)	A.B.FD.CH	78	75	8	Missing Everything But The Girl - Blanco Y Negro (Warner)	I
12	6	16	Lick It 20 Fingers & Roula - S.O.S. Records (Charlie Babie/Manfred Mohr)	A.B.D.K.FD.E.CH	45	73	6	Du Musst Ein Schwein Sein Die Prinzen - Hansa (Not Listed)	A.D.CH	79	NE	79	I Believe Happy Clappers - Shindig (All Boys)	UK
13	NE	13	Common People Pulp - Island (Island)	UK	46	46	7	Love & Devotion Real McCoy - Logic/Arista (Maximum Music)	B.D.IRE.NL.S.UK	80	70	12	Don't Stop The Outthere Brothers - Hotsound (Time/Hotsound)	DK.IRE.UK
14	20	8	Wish You Were Here Rednex - Jive (Zomba)	A.D.K.D.NL.N.S.CH	47	34	22	Here Comes The Hotstepper Ini Kamoze - Columbia (Salaam Remi/Pine/Longitude) ▲	F.D.E.CH	81	88	2	Over My Shoulder Mike & The Mechanics - Virgin (Rutherford/Hit & Run/Plangent Visions)	DK.FD.CH
15	10	5	Guaglione Perez Prez Prado - RCA (Eaton)	IRE.UK	48	30	8	Chains Tina Arena - Columbia (Copyright Control)	DK.D.IRE.UK	82	NE	82	This Time Curtis Stigers - Arista (EMI)	UK
16	11	16	Self Esteem Offspring - Epitaph (Ganete/Westbeach) ●	B.D.K.FD.NL.N.S	49	57	8	Find Another Way Captain Hollywood Project - Blow Up (Warner Chappell)	A.D.K.F.D.S.CH	83	85	4	Don't Give Me Your Life Alex Party - U.M.M. (MCA)	DK.FD.CH
17	17	18	I've Got A Little Something For You MN8 - 1st Avenue/Columbia (1st Avenue)	B.D.K.F.D.E.CH	50	66	2	Fake Plastic Trees Radiohead - Parlophone (Warner Chappell)	UK	84	74	14	A Girl Like You Edwyn Collins - Setanta (Copyright Control)	F
18	16	4	Droste, Hörst Du Mich? Mark 'Oh - Urban/Motor (Not Listed)	A.D.CH	51	50	3	Alice, Who The * Is Alice? Gompie - RPC (Copyright Control)	B.D.K.UK	85	63	6	If You Only Let Me In MN8 - 1st Avenue/Columbia (Shakin' Baker/WC/Rondor/BMG)	DK.IRE.NL.UK
19	22	2	Surrender Your Love Nightcrawlers - Final Vinyl/Arista (BMG/EMI)	FIN.IRE.UK	52	54	7	Lass Uns Schmutzig Liebe Machen Die Schröders - WEA (EMI)	A	86	89	7	Fly 2 Brothers On The 4th Floor - CNR Music (Warner Basart)	A.B.D.K.NL.S
☆☆☆☆ SALES BREAKER ☆☆☆☆					53	48	12	Adiemus Adiemus - Virgin (FB Media)	A.D.CH	87	87	11	Let It Rain East 17 - London (PolyGram/BMG)	DK.FD.CH
20	36	3	That Look In Your Eye Ali Campbell - Kuff (Copyright Control)	DK.IRE.UK	54	38	2	Freedom Michelle Gayle - 1st Avenue/RCA (Warner Chappell)	UK	88	40	7	Love City Groove Love City Groove - Planet 3 (WC/CC)	IRE.UK
21	15	11	Baby Baby Corona - DWA (Extravaganza)	A.D.K.FD.IRE.I.NL.N.E.S.CH	55	53	10	If You Love Me Brownstone - MJJ/Epic (WC/EMI/CC)	F.IRE.NL.UK	89	67	16	No More 'I Love You' Annie Lennox - RCA (Anxious/BMG)	F.D
22	18	27	Zombie Cranberries - Island (Island)	B.D.K.F.CH	56	49	11	Julia Says Wet Wet Wet - Precious Organization (Precious/Chrysalis)	A.B.D.K.FD.IRE.NL.N	90	79	5	Je T'Attends Axelle Red - Virgin (Edition Banlieu)	F
23	19	6	Fly Away Haddaway - Coconut (A La Carte)	A.B.D.K.FD.J.NL.S.CH	57	NE	57	Nostra Culpa Imperio - Echo (EAMS)	A	91	NE	91	Shut Up And Kiss Me Mary Chapin Carpenter - Columbia (CC/EMI)	UK
24	24	12	Whoops Now/What'll I Do Janet Jackson - Virgin (EMI)	A.B.D.K.FD.CH	58	47	5	Some Might Say Oasis - Creation (Creation/Sony)	IRE.S.UK	92	69	2	Far-Out Son Of Lung And The Ramblings Future Sound Of London - Virgin (Sony)	IRE.UK
25	28	17	Respect Alliance Ethnik - Delabel (Virgin)	B.F	59	56	17	Move Your Ass! Scooter - Club Tools (Love Dance Constructions/WC) ●	B.F.N.CH	93	84	4	Dancing With An Angel Double You - DWA (Not Listed)	I
26	32	14	The Bomb! (These Sounds Fall Into My...) Bucketheads - Positiva (PolyGram)	B.D.K.FD.IRE.I.NL.S.CH	60	51	2	Cherie (Is In Da House) Eddy Wally - Telstar (Benelux Publishing)	B.NL	94	76	3	Risti Nolla Movetron - Polydor (PolyGram Music Publishing)	FIN
27	25	5	Army Of Me Björk - One Little Indian (Perfect/PolyGram)	B.D.K.FIN.FD.NL.S.CH	61	41	4	Jessie Joshua Kadison - SBK (Joshuasongs/Seymour Glass/EMI)	IRE.UK	95	NE	95	Spirit Wayne Marshall - Soultown (Soultown)	UK
28	43	2	Think Of You Whigfield - X-Energy (High Fashion Music)	B.D.K.I.NL.E	62	29	4	We're Gonna Do It Again Manchester United 1995 feat Strike - PolyGram TV (EMI)	IRE.UK	96	NE	96	Pay For Me Whale - WEA (Madhouse/CC)	S
29	21	3	Your Loving Arms Billy Ray Martin - Magnet (Warner Chappell)	IRE.I.UK	63	72	2	Hurts So Good Jimmy Somerville - London (Warner Chappell)	UK	97	92	10	Sarajevos Børn Dem Háb Various - Ariola (BMG)	DK
30	33	10	Two Can Play That Game Bobby Brown - MCA (Zomba/WC/MCA/CC)	B.D.K.IRE.I.NL.S.UK	64	39	10	Hardcore Vibes Dune - Urban/Motor (WC/S.M.P.T.E.)	D.NL	98	RE	98	Whatever Oasis - Creation/Sony (Creation/Sony)	F
31	27	3	Only One Road Celine Dion - Epic (Pez/W&R)	IRE.UK	65	60	2	Schlumpfen Cowboy Joe Schlumpfe - EMI (Not Listed)	A.D	99	78	2	Love Me For A Reason Boyzone - Polydor (PolyGram)	B.D.K.D.CH
32	31	6	Key To My Life Boyzone - Polydor (PolyGram/Island/Nineteen)	B.D.K.D.IRE.NL.UK	66	62	2	Everyday Incognito - Talkin' Loud (Famous/CC)	UK	100	NE	100	Angel Jam & Spoon - Sony Dance Pool (Allstar/Subliminal/BMG-Ufa)	B.D.K.D.CH
33	37	5	Don't Laugh Winx - XL Recordings (Not Listed)	A.B.FIN.FD	67	61	3	You're The Star Rod Stewart - Warner Brothers (Rondor/PolyGram)	D.IRE.CH.UK	A = Austria, B = Belgium, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.				

***** 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 sales charts: Music Monitor/Gallup (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/POP Tite-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fim-Nielsen (Italy); Stichting Mega Top 50 (Holland); Stichting Promovi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/VE (Spain); YLE 2 Radiomafia/IFPI (Finland); IFPI (Ireland); UNEVA (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland); © BPI Communications BV - All rights reserved. © Hot 100 is a trademark of BPI Communications LP, used with permission.





European Top 100 Albums

week 23 / 95

this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted
1	1	4	Take That Nobody Else - RCA	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	34	39	21	Portishead Dummy - Go Beat	B.DK.F.IRE.NL.CH.UK	68	63	50	Laura Pausini Laura Pausini - CGD ▲	PE
2	2	33	Cranberries No Need To Argue - Island ▲2	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	35	26	2	Veronique Sanson Sanson, Comme Ils L'Imaginent ... - WEA	B.F	69	64	2	Tom Jones The Lead And How To Swing It - ZTT/Atlantic	DK.FIN
3	4	26	Offspring Smash - Epitaph ●	A.B.DK.FIN.FD.IRE.NL.N.S.CH.UK	36	25	8	Vanessa-Mae The Violin Player - EMI	A.B.D.CH.UK	70	48	5	Axelle Red Sans Plus Attendre - Virgin	F
4	6	21	Celine Dion The Colour Of My Love - Epic/Columbia ▲	A.B.DK.FIN.FD.IRE.NL.N.P.S.CH.UK	37	38	15	The Connells Ring - Intercord	A.DK.D.NL.N.S.CH	71	46	2	White Zombie Astro-Creep 2000 - Geffen	A.D.CH.UK
5	3	13	Bruce Springsteen Greatest Hits - Columbia ▲2	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	38	77	2	Luciano Pavarotti Pavarotti & Friends - Decca	FD	72	NE		The Police Live - A&M	FIN.FD.NL
6	5	10	Elton John Made In England - Rocket	A.B.DK.FIN.FD.I.NL.N.E.S.CH.UK	39	53	12	Gianluca Grignani Destinazione Paradiso - Mercury	I	73	71	14	John Lee Hooker Chill Out - Pointblank	A.F.P.E.CH
7	8	33	Green Day Dookie - Reprise	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	40	24	9	Clawfinger Use Your Brain - MVG/WEA	A.B.DK.D.CH	74	56	3	Boyz II Men II - Motown	F
8	10	29	Vangelis OST 1492 - Conquest Of Paradise - East West ▲2	A.B.D.NL.P.CH	41	NE		Deep Forest Boheme - Columbia	DK.FUK	75	RE		Alexander Bisenz Nix Is Nix - Sony	A
9	14	29	Nirvana Unplugged In New York - Geffen	A.B.DK.FD.IRE.I.NL.N.P.E.CH.UK	42	40	18	H-Blockx Time To Move - Sing Sing	A.D.CH	76	72	11	Janet Jackson janet.remixed - Virgin	A.F.D.CH
10	11	5	Schlümpfe Tekkno Ist Cool - Vol.1 - EMI	A.D.CH	43	32	52	Francis Cabrel Samedi Soir Sur La Terre - Columbia ▲2	B.F	77	73	5	Audio 2 E=MC2 - PDU	I
11	7	7	Wet Wet Wet Picture This - Precious Organization	A.B.DK.FD.IRE.NL.N.E.S.CH.UK	44	18	2	Supergrass I Should Coco - Parlophone	IRE.S.UK	78	69	9	Rüdiger Hoffman Der Hauptgewinner - Chlodwig	D
12	9	12	Annie Lennox Medusa - RCA	A.B.DK.FD.IRE.I.NL.N.P.E.S.CH.UK	45	37	14	Neri Per Caso Le Ragazze - Easy/Sony	I	79	RE		Sting Fields Of Gold - Best Of - A&M	DK.D.UK
13	12	2	Paul Weller Stanley Road - Go!Discs	IRE.UK	46	35	22	Oasis Definitely Maybe - Creation/Sony ●	DK.F.IRE.UK	80	RE		Charlie Landsborough What Colour Is The Wind - Ritz	IRE.UK
14	15	6	Doofen Lieder Die Die Welt Nicht... - Ariola	D	47	NE		Live Throwing Copper - Radioactive	B.DK.D.IRE.NL.S	81	57	4	Juan Perro Raices Al Viento - Ariola	E
15	13	7	Celine Dion D'Eux - Epic/Columbia	B.F.CH	48	49	7	Michel Sardou Olympia '95 - Trema	B.F	82	97	17	Cranberries Everybody Else Is Doing It, So Why Can't We - Island	D.IRE.UK
16	NE		Alison Moyet Singles - Columbia	IRE.UK	49	51	25	Andre Rieu Strauss & Co. - Mercury	B.NL	83	RE		Radiohead The Bends - Parlophone	D.IRE.UK
17	17	5	Die Prinzen Schweine - Hansa	A.D.CH	50	42	49	Herbert Von Karajan Les Plus Beaux Adagios - Deutsche Grammophone	DK.FIN.N.P.E.S	84	78	13	Fury In The Slaughterhouse The Hearing And The Sense Of Balance - SPV	D
18	16	12	Rednex Sex & Violins - Jive ●	A.DK.FIN.D.N.S.CH	51	47	4	TLC CrazySexyCool - Arista/LaFace	FD.NL.UK	85	74	8	Hubert Von Goisern & Die Alpinkatzen Wia Die Zeit Vergeht Live - Ariola	A.D.CH
19	NE		Wildhearts P.H.U.Q. - East West	UK	52	NE		Gyllene Tider Halmstads Pärlor - Parlophone	S	86	58	8	Keziah Jones African Space Craft - Delabel	A.F.D.CH
☆☆☆☆ SALES BREAKER ☆☆☆☆					53	44	7	Lisa Nilsson Till Morelia - Diesel	DK.FIN.N.S	87	RE		Irene Moors & De Smurfen Smurf The House - EMI	NL
20	36	30	Sheryl Crow Tuesday Night Music Club - A&M	B.DK.D.IRE.NL.E.CH.UK	54	45	31	East 17 Steam - London	B.DK.FD.CH	88	68	5	William Sheller Olympiade - Philips	F
21	NE		Fredericks, Goldman & Jones Du New Morning Au Zenith - Columbia	B.F	55	NE		Irene Grandi In Vacanza Da Una Vita - CGD	I	89	NE		2Pac Me Against The World - Interscope	D.S
22	20	28	Soundtrack - Pulp Fiction Pulp Fiction - MCA	B.DK.F.IRE.S.UK	56	21	5	Depeche Mode Total Live - Mute	F	90	89	4	Jan Johansen Jan Johansen - Mariann	S
23	19	6	Bob Dylan Unplugged - Columbia	A.DK.D.IRE.I.NL.E.S.CH.UK	57	67	3	Kiko Veneno Esta Muy Bien Eso Del Carino - RCA	E	91	RE		The Chieftains The Long Black Veil - RCA	IRE.E
24	29	12	Mike & The Mechanics Beggar On A Beach Of Gold - Virgin	A.DK.F.D.P.E.CH.UK	58	55	6	Dog Eat Dog All Boro Kings - Intercord	A.B.D.NL.CH	92	93	2	Glenmark/Eriksson/Strömstedt Glenmark/Eriksson/Strömstedt - Metronome	DK.N.S
25	NE		Bob Marley & The Wailers Natural Mystic - Tuff Gong	D.IRE.NL.UK	59	31	26	Soundtrack - The Lion King The Lion King - Walt Disney/Mercury ▲	B.F.NL.CH	93	59	4	Free The Spirit Pan Pipe Moods - PolyGram TV	N.UK
26	22	2	Stone Roses The Complete Stone Roses - Silvertone	IRE.UK	60	NE		Naughty By Nature Poverty's Paradise - Big Life	DK.FUK	94	75	5	Kim Larsen Guld Og Grfenne Skove - EMI-Medley	DK
27	23	32	Bon Jovi Cross Road - Mercury ▲4	A.B.DK.D.IRE.NL.E.CH.UK	61	NE		MNS To The Next Level - 1st Avenue/Columbia	DK.F.IRE.NL.UK	95	NE		Chris Isaak Forever Blue - Reprise	F.NL.N.S
28	30	35	Kelly Family Over The Hump - Kel-Life ▲	A.D.NL.CH	62	61	2	Hassan Oxbringa - Hassan Vol.4 - Silence	S	96	54	26	Jimmy Nail Crocodile Shoes - East West ●	N.S
29	34	3	Adiemus Songs Of Sanctuary - Virgin	A.D.CH	63	65	38	Westernhagen Affentheater - WEA ●	D	97	62	3	Arbore Renzo Napoli..Punto Escalimtivo - Nuova Fonit	I
30	33	9	Pino Daniele Non Calpestare Il Fiore Nel Deserto - CGD	I	64	41	6	Terence Trent D'Arby Vibrator - Columbia	D.NL.E.CH	98	79	7	Kastelruther Spatzen Das Beste Folge 2 - Koch	A.D
31	28	2	Alejandro Sanz Alejandro Sanz III - WEA	E	65	43	4	Giorgia Come Thelma & Louise - RCA	I	99	RE		Marco Masini Il Cielo Della Vergine - Ricordi	I
32	52	3	Sacred Spirit Chants & Dances Of The Native Americans - Virgin	I.E	66	50	7	Eric Gadd Floating - WEA	N.S	100	81	35	R.E.M. Monster - Warner Brothers ▲2	DK.IRE.NL.UK
33	27	11	Faith No More King For A Day...Fool For A Lifetime - Slash/London	A.B.DK.FIN.D.NL.S.CH.UK	67	60	23	Alain Souchon C'Est Déjà Ça - Virgin	B.F	A = Austria, B = Belgium, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ● = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY				

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RADIO WROCLAW/Wroclaw G EHR/ACE Andrzej Benke - Head Of Music Marek Janota - Music Dir

RADIO ZACHOD/Zielona Gora G EHR Eugeniusz Banachowicz - HOM Power Play: Andru Donalds - Mishale

RADIO 97/Poznan S EHR Piotr Niewiarowski - Head Of Music Power Play: Bitty McLean - Over The River

RADIO ESKA NORD/Gdynia S ACE Marcin Sobesto - Head Of Music Power Play: Jimmy Somerville - Hurts So Good

RADIO RYTM/Lublin S EHR/Rock Andrzej Podraza - Head Of Music Power Play: Ali Campbell - That Look

RADIO ABC/Szczecin B EHR/ACE Darek Krywul - Head Of Music Power Play: Hey - Aniot

RADIO A8/Szczecin B EHR Mirosław Wrabel - Head Of Music Power Play: Hey - Aniot

RADIO GORZOW/Gorzow B EHR Mirosław Rostkowski - Head Of Music Power Play: Björk - Army Of Me

RADIO A8/Szczecin B EHR Mirosław Wrabel - Head Of Music Power Play: Hey - Aniot

Marc Almond - Adored And Michael Jackson - Scream Mike & The Mechanics - A Beggar

RADIO TORUN/Toran B EHR Pawel Pensko - Head Of Music Power Play: Duran Duran - White Lines

RFM/Lisbon P EHR Pedro Tojal - Head Of Music Power Play: All Campbell - That Look

RADIO PARIS LISBOA/Lisbon B ACE/EHR José Lourenço - Head Of Music Power Play: Céline Dion - Pour Que

RADIO MAXIMUM/Moscow/St. Petersburg P EHR Mikhail Kozareff - Prog Dir Power Play: Bruce Springsteen - Secret Garden

RADIO TWIST/Bratislava S ACE Stefan Vadoc - Head Of Music Power Play: Bob Marley - Keep On Moving

RM INTERNATIONAL/Maribor G ACE Marjan Kokol - Head Of Music Power Play: MNS - If You Only Let Me In

RADIO DINOYO Mesto S EHR Rasto Bozic - Dj/Producer Power Play: Amy Grant - Big Yellow Taxi

RADIO CITY MARIBOR/Maribor B EHR Sandi Krizanec - Head Of Music Power Play: Alliance Ethnik - Respect

Haddaway - Fly Away S.U.A.D. - Save It Till

CADENA 100/Madrid P Rock/EHR Rafael Revert - GM Carlos Finaly - Prog Dir

CADENA 100/Madrid P Rock/EHR Rafael Revert - GM Carlos Finaly - Prog Dir

CADENA 40 PRINCIPALES/Madrid P EHR Luis Merino - MD/Head Of Music Sandro d'Angeli - Prog Dir

CADENA DIAL/Madrid P National Music Francisco Herrera Sanchez - Head Of Music

M-80/Madrid G ACE/EHR Javier Pons - Music/Prog Mgr Power Play: Bob Marley - Keep On Moving

ONDA CERO MUSICA/Madrid G EHR/ACE Manuel Davila - Head Of Music Power Play: Ali Campbell - That Look

RNE 3/Madrid G Rock/ACE Carlos Garrido - Prog Dir Power Play: Björk - Cellar

CANAL SUR RADIO/Seville S EHR Peco Sánchez - Music Mgr Rosa Maria Sanabria

STUDIO DINOYO Mesto S EHR Rasto Bozic - Dj/Producer Power Play: Amy Grant - Big Yellow Taxi

RADIO CITY MARIBOR/Maribor B EHR Sandi Krizanec - Head Of Music Power Play: Alliance Ethnik - Respect

RADIO PALAFRUGELL/Palafrugell B EHR Rafel Corbi i Vilardell - MD/PD Power Play: Alejandro Sanz - La Fuerza

SVERIGES RADIO P3: MEST SPELADE Stockholm P EHR Mats Grimberg - Producer Power Play: Frankie Knuckles - Too Many Fish

CITY 107/Gothenburg G EHR Lars Bodin - Music Dir Power Play: Live - Selling The Drama

EAST FM 106 1/2/Norrköping G ACE Dan Grossmann - Music Dir Power Play: Ali Campbell - That Look

RADIO STOCKHOLM/Stockholm G EHR Robert Sehberg - Music Director Power Play: D.Springfield/D.Hall - Wherever

RADIO FM 104.3/Linköping S ACE Mattias Arwidson - Head Of Music Power Play: Diana King - Shy Guy

STUDIO HIT FM/Stockholm S Dance Jocke Bring - Prog Dir Power Play: Adina Howard - Freak Like Me

EAST FM 106 1/2: DANCE/Norrköping B Dance Christian Muda Power Play: Infinite Mass - Mah Boyz

RADIO MATCH 105,1/Jönköping B EHR/ACE Christer Smedberg - Music Dir Power Play: Inner Circle - Black Roses

RADIO STELLA FM 108/Helsingborg B EHR Robert Olsson - Head Of Music Power Play: Annette Lindwall - I Believe

COULEUR 3/Lausanne G Rock Thiery Catherine - Head Of Music Power Play: Mad Lion - Own Destiny

RADIO FRAMBOISE/Yverdon B ACE Jean Luc Zwickert - Prog Dir Power Play: Boyzone - Key To My Life

RADIO FRIBOURG/Fribourg B EHR Thierry Savary - Head Of Music Power Play: Chris Thomas - My Pain Your Pleasure

RADIO RHONE/Sion B ACE Joel Perrier - Prog Dir Power Play: Arisha - You Don't Have

RETE 3/Lagano B ACE/Rock Elena Caresani - Head Of Music Power Play: Incognito - Everyday

RADIO PILATUS 104.9/Luzern G EHR Ralf Tschuppert - Music Dir Power Play: Blessid Union - I Believe

RADIO ZUERSEE/Rapperswil G ACE Michelle Kramer - Head Of Music Power Play: Bon Jovi - This Ain't A

RADIO 32/Zuchwil S EHR Ralph Wicki - Prog Dir Power Play: Angelia Camm - That Special Day

RADIO LAC/Geneva S EHR Jacky Sanders - Prog Dir Power Play: Bitty McLean - Over The River

RADIO 3 ILL/Mendrisio B EHR Boris Piffaretti - Prog Dir Power Play: Danielle Brieseois - Gimme Little

Playlist Additions: Nightcrawlers - Surrender My Love Purple Beat - It's Time To

Playlist Additions: Marion - Toys For Boys Sam Sever - What's That Sound

Playlist Additions: Felix Da Housecat - B 4 Wuz Then Master Wei - When I

Playlist Additions: Chris Thomas - My Pain Your Pleasure Curtis Stigers - This Time

Playlist Additions: Blessid Union - I Believe Franke Knuckles - Too Many Fish

Playlist Additions: Bobby Brown - Two Can Bryan Adams - Have You Ever

Playlist Additions: Barry White - Come On Bob Marley - Keep On Moving

Playlist Additions: Blacknuss Allstars - It Should Loveland - Don't Make Me Wait

Playlist Additions: Amy Grant - Big Yellow Taxi Bon Jovi - This Ain't A

Playlist Additions: Danielle Brieseois - Gimme Little Paola Turci - Una Sgommata

Playlist Additions: Bitty McLean - We've Only East 17 - Hold My Body Tight

Playlist Additions: Annie Lennox - Whiter Shade Dodgy - Staying Out

Playlist Additions: Alison Moyet - First Time D.O'Donnell/M.DuF - Secret Love

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Playlist Additions: Amy Grant - Big Yellow Taxi Bon Jovi - This Ain't A

Playlist Additions: Danielle Brieseois - Gimme Little Paola Turci - Una Sgommata

Playlist Additions: Bobby Brown - Humpin' Chris Isaak - Somebody's Crying

Playlist Additions: Annie Lennox - Whiter Shade Boyz II Men - Water Runs

Playlist Additions: China Black - Swing Low Human League - Filling Up

Playlist Additions: Amy Grant - Big Yellow Taxi Annie Lennox - Whiter Shade

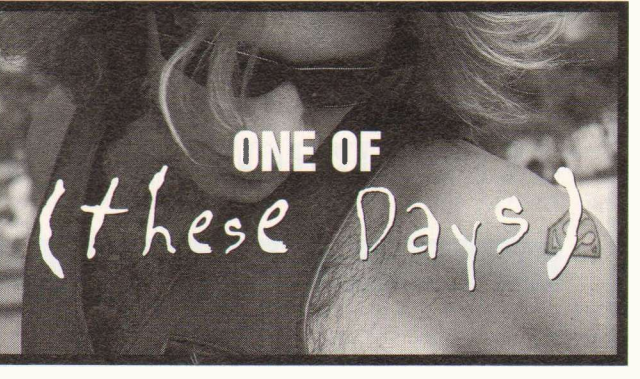
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PROGRAMME SUPPLIERS



EUROCHART HOT 100/Europe P
EHR
MCM Networking
Sibhan Crampsey - General Manager
A List:

- Grant & Gill- House Of
Baery White- I Only Want
Basic Element- The Fiddle
Brownstone- If You Love Me
Celine 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 Groove
Massive Attack- Karmaoma
Melodie MC- Anyone Out There
Mica Paris- One
MNR- I've Got A
Noby- 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



NETWORK CHARTS BY PEPSI

FM RADIO NETWORK/Germany S
EHR
Armin Weis - Prog Dir
A List:

- Bed/Breakfast- You Make Me
Bon Jovi- This Ain't A
Boo Radleys- Wake Up Boo
Bryan Adams- Have You Ever
Caught In The Act- My Arms
Charles & Eddie- I'm Gonna
Comic Relief- Love Can Build
Danielle Brisebois- Gimme Little
Freak Power- Turn On
Janet Jackson- Whoops Now
Joey Tempest- A Place To
Londonbeat- Build It With Love
Mike & The Mechanics- Over My
Nice Little... Rain Keeps
Real McCoy- Love And
Rod Stewart- You're The Star
Take That- Back For Good
Wet Wet Wet- Julia Says
A List:
AD Haddaway- Fly Away
Sparks- When I Kiss You



RICK DEES WEEKLY TOP 40/U.S.A. S
EHR/AOE
Dennis Clark - Director
A List:

- Adam Ant- Wonderful
Adina Howard- Freak Like Me
Boyz II Men- Water Runs
Bryan Adams- Have You Ever
Collective Soul- December
Elastic- Connection
Fun Factory- Close To You
General Public- Rainy Days
Hootie/Blowfish- I Believe
Live- Lightning Crashes
Montell Jordan- This Is How
Nicki French- Total Eclipse...
R.E.M.- Strange Currencies
TLC- Red Light Special

The EUROPEAN Hit Survey

THE EUROPEAN HIT SURVEY/U.S.A. S
EHR
Daniel Springer - Managing Director
Laurie Holcomb
A List:

- Alex Party- Don't Give Me
Boo Radleys- Wake Up Boo
Cranberries- I Can't Be
Duke- So In Love
Freak Power- Turn On
Night Crawlers- Pushing
Prodigy- Poison
Scatman John- Scatman
Scarlett- Independent Love
Shabba Ranks- Let's Get
Simple Minds- Hypnotised
Suede- New Generation
SwingDr. Alban- Sweet Dreams
Take That- Back For Good
T.T. D'Arby- Holding On
Wet Wet Wet- Julia Says
B List:
Haddaway- Fly Away

- B List:
AD Annie Lennox- Train In Vain
Capt. Hollywood- Find Another Way
Duran Duran- Watching
Let Loose- One Night Stand
Nicki French- Total Eclipse.



THE NOKIA EUROHIT PARADE/Tampere B

EHR
Pentti Terävalinen
Playlist:

- 2 Quick Start- Saladus
Ales Brichta- Drvka S Periami
Boyzone- Key To My Life
Cut 'N' Move- I'm Alive
De Dijk- Lasiend Vuur
Hey- Heledore Babe
Jan Werner- All By Myself
Joey Tempest- A Place To
J. Perro- A Un Perro Flaco
Klementia- Make Me Sex
Lakis Papadopoulos- Anemona
Madreous- Alfama
Mimi- Two Together
Mouetron- Bisti Nolla
Native- Sometimes
Pino Daniele- In Per Lei
Premier- Hrobar
Real McCoy- Love And
Rod Stewart- You're The Star
Soulaister- Tell Me What

MUSIC TELEVISION



MTV EUROPE/London P
Music Television
Richard Godfrey - Director Of Prog
Peter Good- Head Of Music Programming
Heavy Rotation

- Connells- 74-75
Cranberries- Ode To My
Green Day- When I Come Around
Green Day- Long View
Nightrawlers- Push The ...
Offspring- Self Esteem
Take That- Back For Good
Wet Wet Wet- Julia Says
Active Rotation

- Bon Jovi- Someday I'll
Bruce Springsteen- Secret Garden
Bryan Adams- Have You Ever
East 17- Let It Rain
Faith No More- Digging The Grave
Freak Power- Turn On
Janet Jackson- Whoops Now
La Bouche- Be My Lover
Nirvana- The Man Who Sold The
R.E.M.- Strange Currencies
Scatman John- Scatman
Buzz Bin

- Björk- Army Of Me
Boo Radleys- Wake Up Boo
Clawfinger- Pin Me Down
Diana King- Shy Guy
Keziah Jones- Million Miles
Live- Selling The Drama
Montell Jordan- This Is How
Tricky- Black Steel
Weezer- Buddy Holly
Whale- Pay For Me
Medium Rotation

- Aerosmith- Blind Man
Aerosmith- Crazy
Annie Lennox- No More I Love
Beastie Boys- Sabotage
Beck- Loser
Cranberries- Zombie
Green Day- Basket Case
Madonna- Secret
Madonna- Take A Bow
Nirvana- All Apologies
Offspring- Come Out And Play
R.E.M.- What's The Frequency

Rolling Stones- Love Is Strong
Sophie B. Hawkins- Right Beside
Soundgarden- Black Hole Sun
Sting- When We Dance

- Break Out
Alliance Ethnik- Respect
Bucketheads- The Bomb
Danielle Brisebois- Gimme Little
Dog Eat Dog- Who's The King
H-Block- Risin' High
Hole- Doll Parts
New Power Generation- Get Wild
Radiohead- High & Dry
Scarlet- Independent Love
Simple Minds- Hypnotised
Van Halen- Can't Stop
Prime Break Out

- Alex Party- Don't Give Me
Capt. Hollywood- Find Another Way
Grace- Not Over Yet
Haddaway- Fly Away
Interactiv- Living Without
Jam & Spoon/Yello- You Gotta
Pharao- World Of Magic



VIVA TV/Cologne P
Music Television
Michael Kreissl - Prog Dir
A List:

- 20 Fingers- Lick It
Lovinoise/Menthal- Wonderful Days
Dua Modul- Computerliebe
Dune- Hardcore Vibes
E-rotic- Fred Come To Bed
Fun Factory- I Wanna B With U
La Bouche- Be My Lover
Mark 'Oh- Droste Harst Du Mich
Nightrawlers- Push The ...
Offspring- Self Esteem
Prinzen- Schwein Sein
Scatman John- Scatman
Snap- The First

- B List:
3-O-Matic- Hand
Adiemus- Adiemus
Alex Party- Don't Give Me
Bryan Adams- Have You Ever
Bucketheads- The Bomb
Capt. Hollywood- Find Another Way
Caught In The Act- My Arms
Doofer- Mief
East 17- Let It Rain
Freak Power- Turn On
Green Day- Basket Case
H-Block- Risin' High
Haddaway- Fly Away
Interactiv- Living Without
Jam & Spoon/Yello- You Gotta
Jam & Spoon- Angel
Janet Jackson- Whoops Now
MNR- I've Got A
Perplexer- Church Of House
Raver's Nature- Stop Scratchin
Rednex- Wish You Were
RMB- Love Is An Ocean
Scooter- Friends
Tricky- Black Steel
Take That- Back For Good
Taucher- Infinity

- C List:
Andru Donalds- Mishale
Bed/Breakfast- You Make Me
Björk- Army Of Me
Celine Dion- Think Twice
Connells- 74-75
Corona- Baby Baby
Cosmix feat. Ernie- Quietsche
Herbie- Right Type Of Mood
Members Of Mayday- Bells Of
Mr. President- 4 On The Floor
Nessaja- Once Again
Pharao- World Of Magic
Schlumpfe- Schlumpfen Cowboy

Sin With Sebastian- Shut Up
Sparks- When I Kiss You
Star Wash- Disco Fans
Westerbahagen- Tanz Mit Dem
Wet Wet Wet- Julia Says

- New Videos
Annie Lennox- Whiter Shade
Big Light- Ain't Got
Cranberries- I Can't Be
Diana King- Shy Guy
Dionne Farris- I Know
Elton John- Made In England
Fury/Slaughterhouse- Down There
Green Day- When I Come Around
Kelly Family- Rases
Live- Selling The Drama
Mr. Ed Jumps The Gun- Boom
PJ & Duncan- If I Give
Prince (tal Joe/M.M.- No Mercy
Rolling Stones- I Go Wild
Schwetter- S. Her Kommt Die
Stefan Raab- Ein Bett
Supergroove- U Got To Know
Towa Tei- Technowa
Trieb Sexmonster
U 96- Movin'
X-Brite- Polizisten



THE BOX/London G
Music Television
Liz Laskowski - Dir of Prog
Box Tops

- 2 Live Crew- You Go Girl
20 Fingers- Short Dick Man
Aaron Hall- I Miss You
Atlantic Star- I'll Remember
Bobby Brown- Two Can
Boyzone- Love Me
Boyzone- Key To My Life
Celine Dion- Think Twice
Gillette/20 Fingers- Mr. Personality
Lippy Lou- Liberation
Livin' Joy- Dreamer
Love City Groove- Love City Groove
Method Man- I'll Be There
Montell Jordan- This Is How
Nightrawlers- Surrender My Love
Scatman John- Scatman
Snow- Anything For You
Take That- Back For Good
Tina Arena- Chains
Urban Shakedown- Some

- Breakin' Out Of The Box
Green Day- When I Come Around
Manchester Utd.- We're Gonna
Perez' Prez- Prado- Guagione
Runrig- An Ubbal
New Videos
Annie Lennox- Whiter Shade
Bob Marley- Keep On Moving
Charlatans- Just Lookin'
Dionne Farris- I Know
Faith No More- Recochet
Frankie Knuckles- Too Many Fish
Goldie/Metalheads- Inmercity Life
Martyn Joseph- Talk About It
McAlmont And Butler- Yes
Michelle Gayle- Freedom
Peter Andre- Turn It Up
Green/Flynn- Unchained Melody



MCM/Paris P
Music Television
Jean-Pierre Millet - Prog Dir
A List:

- Alliance Ethnik- Respect
Annie Lennox- No More I Love
Axelle Red- Je T'Attends
Celine Dion- Pour Que
China Black- Searching
Cranberries- Zombie
Edwyn Collins- A Girl Like
Elton John- Believe
Francis Cabrel- Octobre
Janet Jackson- Whoops Now
Jean-Philippe Geoffray- Tous Ses
Jean Louis Aubert- Les Plages
Scatman John- Scatman
Stephan Eicher- Ça Qui Me
Tonton David- Il Marche Seul
Urge Overkill- Girl You'll Be

- B List:
2 Unlimited- Here I Go
20 Fingers- Lick It
A.S.- Le Boom
Alain Souchon- Jupes Des Filles
Atlantique- Les Eaux De Mars
Autours/Lucie- L'Accord
Bernard Lavilliers- Madones
Billy Paul- Your Song
Bon Jovi- Always
Boule Carrée- Elise Et Moi
Boy George- Fantine

Boyz II Men- On Bended
Brownstone- If You Love Me
Clemence L'homme- Tu Tombes
Connells- 74-75
De Palmas- Comme Un Homme
Dionne Farris- I Know
Dominique Dalcanc- Brian
Freak Power- Turn On
Freder/Goldman/Jones- Pas Tui
Hanne Boel- All It Takes
Hootie/Blowfish- Hold My Hand
I Am- Une Femme Seule
Ini Kamoze- Here Comes
Joe Cocker- The Simple
Kent- J'Aime Un Pays
Kod- Chacun Sa Route
Lofofora- L'Oeuf
Madonna- Take A Bow
MC Solara- La Cancheun
Mellowman- Gardes L'Écoule
Michel Pugaïn- Plus Ça Va
Mike & The Mechanics- Over My
MNR- I've Got A
Molodoi- Amérante
Mory Kante- Yeke Yeke
Native- Sometimes
Negresses Vertes- Mambo Show
Patrick Bruel- J'Suis
Pierre Schott- Je M'Sens Libéré
Portishead- Glory Box
R.E.M.- Bang And Blame
Renaud Hantson- Le Petit Chat
Rolling Stones- You Got
Sens Unik- What I've Gotta
Sheryl Crow- All I Wanna
Silmariis- Cours Vite
Sting/Banton- This Cowboy Song
Supreme NMT- Tout N'Est
Take That- Back For Good
Vallee- Les Etincelles

Warren G- This DJ
Weezer- Undone
Wet Wet Wet- Julia Says
MCM Découvertes
2 Source- C Est Toi
Daran & Les Chaises- Dormir
Lilclub- Au Bouté
Pascal Obispo- 69 °C
Renaud Hantson- Quatre Saisons



CMT EUROPE/Nashville S
Music Television
Cecilia Walker - Prog Coord
Heavy Rotation

- Billy Ray Cyrus- Deja Blue
Clint Black- Summer's
Garth Brooks- Ain't Going Down...
Jimmy Nail- Cowboy Dreams
J.M. Montgomery- Sold
Jon Randall- Straight To You
Lorrie Morgan- I Didn't Know
M. Chapin Carpenter- House Of
Radney Foster- Willin'
Rodney Crowell- Please Remember
Sawyer Brown- I Don't Believe
Tim McGraw- Refried Dreams
Travis Tritt- Tell Me I Was
Trisha Yearwood- You Can Sleep
New Videos
Joe Diffie- I'm In Love
Kate Wallace- Dancin' On
Tanya Tucker- What's Happening
Ty Herndon- I Want My Goodbye

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GWR Makes Move

continued from page 1

The changes are part of a wider plan affecting UK media as a whole. It will allow newspaper groups with titles accounting for less than 20% of the national circulation to buy into TV and radio. However, regional radio licences will not be given to newspapers with more than 30% circulation in that area.

This move could pose a threat to even the biggest UK radio groups, which could fall prey to wealthy TV companies or newspaper conglomerates.

The changes have been welcome news for all the UK's major radio groups, with GWR, Capital Radio, Metro Radio

and Scottish Radio Holdings all seeing their share prices increase on their announcement.

And the industry's other major player, EMAP Radio, will now be able to take full control of Radio City/Liverpool after they were forced to controversially "warehouse" the station to bankers Schroders in order to avoid being trapped by the previous ownership regulations.

EMAP Radio managing director Tim Schoonmaker says the changes are "a step forward," and he confirms his group—which also includes Piccadilly Radio/Manchester, Radio Aire/Leeds and Red Dragon/Cardiff—is happy with the new 20% threshold.

Richard Eyre, managing director of the Capital Radio group—which owns 18.3% of GWR, also welcomes the news. "Some of the rules which have been immediately lifted had clearly outlived their usefulness and needed to be dismissed.

"But we regard the proposals as a seed for debate rather than firm plans, and we will

certainly want to play our part in the consultation process." Eyre says he is particularly concerned that the 20% sectoral ownership threshold should be based on audience rather than revenue measurements.

However, the Community Radio Association (CRA) predicts that the proposals will lead to existing commercial operators "mopping up" the majority of new local radio licences as they become available.

CRA director Steve Buckley explains, "Community groups continue to be excluded by an environment of licence scarcity and competition from large commercial groups. The present licensing regime makes it very difficult to obtain a local radio licence in the first place, but the changes proposed can only serve to increase that difficulty."

He calls on the government to licence community stations separately, and to introduce legislation to prevent large commercial radio companies taking over very small operators.

Cable Drops MTV

continued from page 1

Meanwhile, the association of Swiss cable operators is considering removing MTV from its networks by July 1. The German competitor Viva is tipped as MTV's successor.

MTV Europe, however, has defended the move to introduce subscription fees. "We cannot produce our programme in its present form on advertising income alone," explains company vice president Michiel Bakker. "That's why we need additional financing in the form of subscription fees.

"More than 85% of all European cable operators have already accepted our conditions, and I do not see any reason why we should not reach an agreement with the others."

Bakker is confident that MTV's programme is too popular to be dropped by cable operators. "In Amsterdam we are asking Dfl 0.13 (app. US\$0.09) per subscriber per month," he says.

PolyGram Netherlands president Theo Roos has mixed feelings about plans to drop the TV channel in Amsterdam. "MTV pays little attention to our local music scene," he explains. "If MTV left the cable network we would have a chance to establish a Dutch music channel."

However, Roos acknowledges the important cultural relationship between MTV and the Netherlands. Amsterdam was the first European city to broadcast MTV Europe back in 1987. "You can not simply rip it out and replace it with something different," he says.

Off The Record

Rumoured This Week...

Are There Plans For A Super Sales House?

According to press leaks, ad sales house Régie 1, which sells space for Europe 1, Europe 2, RFM, Skyrock and Les Indépendants, and RMC (GEM)—seller for RMC, Nostalgie and Radio Montmartre—are working on a number of joint commercial proposals. An association between the two groups could completely change the face of the market, and give more appeal to each house. However, both companies have denied that talks are going on.

Bassi Leaves Polydor

OTR hears that Polydor marketing director Paul Bassi has left the PolyGram group. His successor is former head of advertising Luc Roger, appointed by Polydor GM Bruno Gerentes.

Jeff Smith Quits Radio 1

by Jon Heasman

LONDON - Jeff Smith, executive producer of evening programmes at BBC Radio 1, has left the network to become a director at Mark Goodier's independent production company, Wise Buddah Music. The company makes programmes such as the award-winning "Collins and Marconie's Hit Parade" for Radio 1.

A Radio 1 spokesperson has said staff are "sorry to lose such a skilled music programmer."

Smith will be temporarily replaced by Radio 1's programme editor, Kate Marsh.

The station denies press rumours of a disagreement over music policy between Smith and new breakfast show presenter Chris Evans.

Expo Celebrates 100 Years Of Radio

by Mark Dezzani

MILAN - Italy's major event to celebrate the 100th anniversary of its famous son Guglielmo Marconi's discovery of radio was scheduled take place in his home-town of Bologna on June 9-18.

Radio Expo at the Quartiere Fieristico Bologna has been organised jointly by Italian public service broadcaster RAI, the national networks association RNA and the Associazione Marconi.

"It's the first major event organised by the private net-

works together with the RAI," comments RNA secretary Sergio Natucci. RAI was scheduled to be present at Radio Expo together with national networks Radio DeeJay, Radio Dimensione Suono, RTL 102.5 Hit Radio, 101 Network, Italia Network, Radio Radicale and Radio Maria.

"Italy's first digital radio experiments will also be taking place during the fair, with six channels, five for the RAI and one shared by the private national networks," adds Natucci.



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French Chart Show Starts On Europe 1

by Emmanuel Legrand

PARIS - The first new French weekly singles chart debuted on full-service Europe 1 at the end of May following a two-year absence from the airwaves.

The news follows an agreement between the radio station and the French music industry organisation which produces the sales data (Music & Media, April 15).

At the same time, a TV show based around the singles

chart was aired for the first time on public TV channel France 2. An albums chart show will be launched later in June on ACE FM net Europe 2.

Radio and television dropped the old French charts in 1993. Ironically, it was Europe 1 that had produced the old countdowns together with pay channel Canal+ for nine years.

The new singles chart is aired on Saturdays, between 14:30 and 17:00. The show,

called "Le Top," is hosted by Yann Kulig and Christian Ledan, and is a countdown of the 100 titles charted.

This show, according to Europe 1, "is fully part of the station's musical policy, which is based on diversity. There is a natural fit between Europe 1's musical programming, and the titles in the chart.

"The Top, lively and eclectic, will be a reflection of the tastes of the public, and will be dedicated to music and to artists, authors, composers

and performers, both French and international."

The music industry expects this increased media exposure will help revitalise record sales, which have been weak during the past months.

However, some voices within the industry have nevertheless questioned the decision by France 2 to air the charts show at 01:30 on Fridays, repeated on Saturday night. But, after two years without charts on TV, most industry people agree that "it's better than nothing."



MIDEM Asia Underscores Success Of Euro Dance Music In The East

by Maria Jiménez

HONG KONG - Dance music is on a sharp rise in Asia with local companies looking for music to move the crowds without the obstacle of a strange language, according to many of the attendants at the first MIDEM Asia.

From May 23-25, Hong Kong witnessed the convergence of 2,130 congress participants from 41 countries. Of the 200 stands in the exhibi-

tion area, approximately 50% were hired by Asian companies. Country stands could also be found from Indonesia, Australia, Holland, Belgium, France, Italy and Scandinavia.

Insight into the Asian market were given by five panels and two speeches. Asia, they concluded, is a world apart and must be respected as such, while simultaneously progress is being made in the development of the recording industry and copyright laws.

The well-publicised rivalry between TV music stations Channel V and MTV Asia was in full swing with both companies taking stands and large advertisements. Channel V's presence was clearly the more dominant with a larger stand, better positioning of their advertisement, sponsorship of the participants' bags and a crew present at nearly every showcase.

Asia is a world apart and must be respected as such, the congress concluded.

Some 90% of the showcases were from Asian Pacific artists like Sony's Tina Arena and Warner Music Asia's presentation of traditional Taiwanese artist DaDaWa, Malaysian pop artists Zainal Abidin and Thai pop artist Carabao. Dance parties thrown by Japanese company

Avex DD and Singapore-based Valentine Music underscored the region's very commercial dance scene.

Avex—already topping the English charts with the Tet-suya Komuro-produced hit *14 Karat Soul*, one of the showcase bands at MIDEM Asia *Move Your Body*—presented its Japanese reggae artist Sayoko.

For most participants, MIDEM Asia was a place to make new contacts or a place to close deals which were begun at MIDEM in Cannes.

Giles Goodman, MD of Dynamik, is promoting UK dance labels like Spot On and Indochina. He noted that "some of the bigger names from Asia aren't here, but I made good contacts for Taiwan and Indonesia specifically."

Meanwhile, Hanna Gorbaczowska, VP of Belgian Crammed Discs, pointed to the trends currently on the increase in Asia. "Reactions

are up for jungle and world music. There are new markets here for us and a great deal of interest in entire label deals."



14 Karat Soul, one of the showcase bands at MIDEM Asia

Swedish dance label Pitch Control director Christian Wahlberg takes up the thread. "In France [at MIDEM] many Asians were very interested, but did not know exactly what they wanted. Now they are coming to us for Euro dance and in every country someone is interested in rap."

Many delegates said they would be back next year. Michael Dorf, MD of New York-based avante garde club and label the Knitting Factory, summed up the general feeling. "MIDEM Asia was less overwhelming than in France, but within five years it will probably be larger here."

Presuntos Implicados Re-Sign To Warner



Warner Music Spain (WMS) has signed a new contract with the band Presuntos Implicados. Pictured (l-r) shortly after the signing are: band manager Vicente Mañó, WMS A&R manager José Luis de la Peña, band members Nacho Mañó and Soledad Giménez, WMS MD Iñigo Zabala and band member Juan Luis Giménez.

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Week 23 / 95

EHR Top 40

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TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	9	BRYAN ADAMS/HAVE YOU EVER REALLY LOVED A WOMAN	(A&M)	111	0
2	2	12	Take That/Back For Good	(RCA)	103	0
3	22	2	Michael Jackson feat. Janet Jackson/Scream	(Epic)	73	38
4	7	3	Bon Jovi/This Ain't A Love Song	(Mercury)	62	14
5	3	6	Charles & Eddie/I'm Gonna Love You (24-7-365)	(Capitol)	89	5
6	5	5	Rod Stewart/You're The Star	(Warner Brothers)	77	4
7	13	5	Elton John/Made In England	(Rocket/Mercury)	72	11
8	4	13	Wet Wet Wet/Julia Says	(Precious)	70	0
9	9	4	Ali Campbell/That Look In Your Eyes	(Kuff/Virgin)	68	7
10	6	10	Scatman John/Scatman (Ski-Ba-Bop-Ba-Dop-Bop)	(Iceberg/RCA)	59	1
11	10	8	Bobby Brown/Two Can Play That Game	(MCA)	57	1
12	8	12	Tina Arena/Chains	(Columbia)	60	2
13	14	4	Jimmy Somerville/Hurts So Good	(London)	55	8
14	17	8	Connells/'74-'75	(TVT)	59	4
15	26	3	Annie Lennox/A Whiter Shade Of Pale	(RCA)	54	5
16	12	6	Real McCoy/Love And Devotion	(Hansa)	58	2
17	15	11	Simple Minds/Hypnotised	(Virgin)	51	1
18	20	7	Bruce Springsteen/Secret Garden	(Columbia)	53	1
19	11	8	Corona/Baby Baby	(DWA)	50	1
20	16	5	Boyzone/Key To My Life	(Polydor)	49	1
21	19	16	Mike & The Mechanics/Over My Shoulder	(Virgin)	49	0
22	18	14	Janet Jackson/Whoops Now	(Virgin)	49	0
23	28	3	Chris Isaak/Somebody's Crying	(Warner Brothers)	45	5
24	31	3	Bob Marley & The Wailers/Keep On Moving	(Tuff Gong/Island)	43	14
25	25	7	R.E.M./Strange Currencies	(Warner Brothers)	40	2
26	39	2	Whigfield/Think Of You	(X-Energy)	38	7
27	21	14	Freak Power/Turn On, Tune In, Cop Out	(4th & B'way)	45	0
28	35	2	Blessid Union Of Souls/I Believe	(EMI)	38	7
29	23	9	Terence Trent D'Arby/Holding On To You	(Columbia)	41	1
30	>	NE	Mike & The Mechanics/Beggar On A Beach Of Gold	(Virgin)	41	11
31	33	2	Incognito/Everyday	(Talkin' Loud)	32	4
32	24	11	Boo Radleys/Wake Up Boo	(Creation)	41	0
33	30	3	Montell Jordan/This Is How We Do It	(PMP/RAL)	32	3
34	29	3	MN8/If You Only Let Me In	(Columbia)	34	4
35	>	NE	La Bouche/Be My Lover	(Hansa)	34	1
36	>	NE	Alliance Ethnik/Respect	(Delabel)	27	5
37	34	4	Haddaway/Fly Away	(Coconut)	39	3
38	27	5	Let Loose/Best In Me	(Mercury)	34	5
39	36	5	Joey Tempest/A Place To Call Home	(Polar)	35	3
40	40	2	Sheryl Crow/Can't Cry Anymore	(A&M)	34	9

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

Glenn Frey/This Way To Happiness	(MCA)	33/1	Del Amitri/Driving With The Brakes On	(A&M)	22/4
Rednex/Wish You Were Here	(Jive)	32/2	Wet Wet Wet/Don't Want To Forgive Me Now*	(Precious)	21/7
Danielle Brisebois/Gimme Little Sign	(Epic)	29/3	Diana King/Shy Guy*	(Work)	20/9
Curtis Stigers/This Time	(Arista)	28/6	Cut 'N' Move/I'm Alive	(EMI-Medley)	20/1
Rolling Stones/I Go Wild*	(Virgin)	25/13	Andru Donalds/Mishale	(Capitol)	20/1
Celine Dion/Only One Road	(Epic/Columbia)	25/5	Peter Dinklage/There's No Magic To It	(Barclay)	20/1
Bucketheads/The Bomb	(Positiva)	25/1	Bonnie Raitt/You Got It	(Arista)	19/2
Livin' Joy/Dreamer	(Underworld/MCA)	24/2	Love City Groove/Love City Groove	(Planet 3)	19/1
Jimmy Cliff/Hakuna Matata	(Walt Disney)	24/1	Jennifer Rush/Out Of My Hands	(Electrola)	19/1
Dusty Springfield & Daryl Hall/Wherever Would I Be	(Columbia)	23/6	Faith No More/Evidence*	(Evidence/London)	18/4
Marc Almond/Adored And Explored	(Mercury)	23/4	Amy Grant/Big Yellow Taxi*	(A&M)	18/4
Scarlet/I Wanna Be Free (To Be With Him)	(WEA)	23/1	Green Day/When I Come Around*	(Reprise)	18/3
Soul Asylum/Misery*	(Columbia)	22/13	Lavinia Jones/The Sound Of The Rain	(Virgin)	18/2
Paula Abdul/My Love Is For Real*	(Virgin)	22/10	Tom Petty/It's Good To Be King	(Warner Brothers)	18/2
Michelle Gayle/Freedom	(RCA)	22/6	Oasis/Some Might Say	(Creation)	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 Pieter Kops



Mike Rutherford

The new record by **Mike & The Mechanics**, *Beggar On A Beach Of Gold*, grabs the highest new entry in the **EHR Top 40** this week. It is the second single from the British act's same-titled album and the follow-up to *Over My Shoulder*, which still charts at number 21 after having peaked at number

2 for four consecutive weeks—only kept away from bigger things by Annie Lennox's *No More 'I Love You's'*. **Mike Rutherford's** long-term pet project, featuring friends like vocalist **Paul Carrack**, hereby enjoys its third hit on European Hit Radio since the launch of the chart in December 1990. The gents' first visit to the chart was realized with 1991's *Word Of Mouth*, peaking at number 6.

Beggar On A Beach Of Gold debuts at number 30 with a 41-station roster. At this stage, it encounters initial radio support in 10 countries, Poland (78% penetration), the UK (63%) and Denmark (39%) standing out with the most favorable figures. On a major market level, the single already charts at number 3 in Poland (see **Major Market Airplay**, page 31).

The artist who inevitably walks away with this week's **Radio Active** award is **Michael Jackson**, whose milestone single *Scream* is carried to number 3 by a multitude of adds during its second charting week—no less than 38 stations have reported the track in rotation for the first time this week! This brings the total EHR roster for Michael and his sister to a weighty 73 and, although the support is largely balanced out over 17 European countries, some of these draw the attention with extra beneficial figures: Italy (85% penetration), Portugal (75%), Holland and Poland (67% each). Point gains are being scored in no less than 14 territories, but notably in the UK, Italy, Poland, Spain, Belgium and Denmark.

It is interesting to see that two mainland European acts join the EHR ranks this week. German **Hansa**-signed dance act **La Bouche** and French **Delabel**-signed rappers **Alliance Ethnik** have collected enough points to do so. **La Bouche**, a project masterminded by the production team of **Ulli Brenner** and **Amir Saraf** and executed by the US-born duo comprised of **D. Lane McCray, Jr.** and **Melanie Thorn**, starts highest—at number 35. The male-female twosome already enjoyed a pan-European hit in 1994 with their debut single *Sweet Dreams*, which peaked at number 17 in the **Eurochart Hot 100 Singles**, although it only charted for one week on EHR at number 40. As yet, the act's second single *Be My Lover* has also been more successful on the sales end than on the EHR end of the response scale—in the **Eurochart Hot 100**, the song currently charts at number 4 after a peak at 3. Anyhow, EHR no longer ignores this single either and 34 stations in 13 countries have put it in rotation. Italy is most supportive (54% penetration), followed by Germany, Austria and Russia (42-67%).

MOST ADDED

Michael Jackson feat. Janet Jackson/Scream	(Epic)	38
Bon Jovi/This Ain't A Love Song	(Mercury)	14
Bob Marley & The Wailers/Keep On Moving	(Tuff Gong/Island)	14
Rolling Stones/I Go Wild	(Virgin)	13
Soul Asylum/Misery	(Columbia)	13

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

Bryan Adams/Have You Ever Really Loved A Woman	(A&M)	111
Take That/Back For Good	(RCA)	103
Charles & Eddie/I'm Gonna Love You (24-7-365)	(Capitol)	89

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

Diana King/Shy Guy	(Work)	20
Green Day/When I Come Around	(Reprise)	18

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 23 / 95

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	18	SCATMAN JOHN/SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	(ICEBERG/RCA)	DENMARK	72
2	2	8	Real McCoy/Love And Devotion	(Hansa)	GERMANY	58
3	3	11	Corona/Baby Baby	(DWA)	ITALY	53
4	7	4	Whigfield/Think Of You	(X-Energy)	ITALY	44
5	4	7	Haddaway/Fly Away	(Coconut)	GERMANY	40
6	5	8	Joey Tempest/A Place To Call Home	(Polar)	SWEDEN	36
7	8	10	Alliance Ethnik/Respect	(Delabel)	FRANCE	29
8	6	9	Rednex/Wish You Were Here	(Jive)	HOLLAND	42
9	9	11	La Bouche/Be My Lover	(Hansa)	GERMANY	31
10	12	3	Jam & Spoon/Angel	(Dance Pool)	GERMANY	14
11	21	2	Zucchero/Papa Perche	(Polydor)	ITALY	16
12	13	3	Lavinia Jones/The Sound Of The Rain	(Virgin)	GERMANY	13
13	14	14	Roxette/Vulnerable	(EMI)	SWEDEN	20
14	15	4	Peter Kingsbery/There's No Magic To It	(Barclay)	FRANCE	26
15	16	13	2 Unlimited/Here I Go	(Byte)	BELGIUM	14
16	17	4	Caught In The Act/My Arms Keep Missing You	(CNR)	HOLLAND	15
17	10	14	Sparks/When Do I Get To Sing "My Way"	(Logic)	GERMANY	11
18	22	2	Jennifer Rush/Out Of My Hands	(Electrola)	GERMANY	22
19	11	8	Alex Party/Don't Give Me Your Life	(UMM)	ITALY	20
20	23	4	Blacknuss Allstars/Jennifer Brown/Titiyo/It Shoudl Have Been You	(Diesel)	SWEDEN	12
21	25	2	Cut 'N' Move/I'm Alive	(EMI-Medley)	DENMARK	9
22	18	17	Snap/The First The Last Eternity (Till The End)	(Ariola)	GERMANY	16
23	19	3	Yaki-Da/Pride Of Africa	(Mega/Metronome)	DEN./GER.	11
24	24	5	Hanne Boel/Waiting In The Wings	(EMI-Medley)	DENMARK	9
25	20	5	Gompie/Alice, Who The X Is Alice?	(RPC Entertainment)	HOLLAND	13

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	1	12	TAKE THAT/BACK FOR GOOD	(RCA)	126
2	2	13	Wet Wet Wet/Julia Says	(Precious)	98
3	4	4	Elton John/Made In England	(Rocket/Mercury)	89
4	3	11	Simple Minds/Hypnotised	(Virgin)	73
5	8	3	Ali Campbell/That Look In Your Eyes	(Kuff/Virgin)	71
6	5	16	Mike & The Mechanics/Over My Shoulder	(Virgin)	64
7	6	14	Freak Power/Turn On, Tune In, Cop Out (4th & B'way)		63
8	12	3	Jimmy Somerville/Hurts So Good	(London)	54
9	7	10	Boo Radleys/Wake Up Boo	(Creation)	53
10	15	3	Bob Marley & The Wailers/Keep On Moving	(Tuff Gong/Island)	47
11	9	9	Terence Trent D'Arby/Holding On To You	(Columbia)	52
12	17	2	Annie Lennox/A Whiter Shade Of Pale	(RCA)	53
13	10	3	Boyzone/Key To My Life	(Polydor)	52
14	20	2	MN8/If You Only Let Me In	(Columbia)	39
15	18	4	Incognito/Everyday	(Talkin' Loud)	36
16	16	8	Human League/One Man In My Heart (East West)		43
17	13	9	Comic Relief/Love Can Build A Bridge	(London)	48
18	11	21	Annie Lennox/No More 'I Love You's	(RCA)	36
19	14	16	Elton John/Believe	(Rocket/Mercury)	35
20	>	NE	Rolling Stones/I Go Wild	(Virgin)	29
21	19	6	Strike/U Sure Do	(Fresh)	30
22	21	5	Björk/Army Of Me	(Mother)	32
23	23	4	Let Loose/Best In Me	(Mercury)	37
24	>	4	Bucketheads/The Bomb	(Positiva)	29
25	>	NE	Scarlett/I Wanna Be Free (To Be With Him)	(WEA)	24

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	BRYAN ADAMS/HAVE YOU EVER REALLY LOVED A WOMAN	(A&M)	152
2	10	2	Michael Jackson feat. Janet Jackson/Scream	(Epic)	'98
3	2	7	Charles & Eddie/Tm Gonna Love You (24-7-365)	(Capitol)	115
4	3	6	Rod Stewart/You're The Star	(Warner Brothers)	104
5	4	3	Bon Jovi/This Ain't A Love Song	(Mercury)	81
6	5	9	Bobby Brown/Two Can Play That Game	(MCA)	76
7	8	12	Connells/'74-'75	(TVT)	83
8	6	14	Tina Arena/Chains	(Columbia)	76
9	7	9	Bruce Springsteen/Secret Garden	(Columbia)	82
10	11	4	Chris Isaak/Somebody's Crying	(Warner Brothers)	58
11	9	14	Janet Jackson/Whoops Now	(Virgin)	63
12	12	9	R.E.M./Strange Currencies	(Warner Brothers)	50
13	16	4	Blessid Union Of Souls/I Believe	(EMI)	52
14	15	6	Jimmy Cliff/Hakuna Matata	(Walt Disney)	37
15	13	5	Montell Jordan/This Is How We Do It (PMP/RAL)		44
16	17	2	Sheryl Crow/Can't Cry Anymore	(A&M)	49
17	14	14	Brownstone/If You Love Me	(MJJ)	39
18	19	5	Danielle Brisebois/Gimme Little Sign	(Epic)	41
19	20	18	Curtis Stigers/I Know	(Columbia)	36
20	>	NE	Paula Abdul/My Love Is For Real	(Virgin)	26
21	18	10	Celine Dion/Think Twice	(Epic/Columbia)	41
22	23	2	Curtis Stigers/This Time	(Arista)	37
23	>	NE	Soul Asylum/Misery	(Columbia)	31
24	22	8	Glenn Frey/This Way To Happiness	(MCA)	42
25	>	NE	Green Day/When I Come Around	(Reprise)	23

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

On The Road

Border Breakers commentary by Pieter Kops



Whigfield

Although there are no new titles being incorporated in this week's **Border Breakers** chart, the list has been far from static this week. In fact the opposite is true, as for example *Think Of You* the third single by Danish-born Euro dance artist **Whigfield**, storms up the top 5, boosted by an enormous chart point gain which earns it the designation of fastest mover of

the week by large. During her fourth charting week, the Italian-signed vocalist (real name: **Sannie Charlotte Carlson**) pauses at number 4 with a 44-station roster at her side, spread out over 12 foreign countries.

Whigfield's previous singles have also been very successful on the charts. Last year's *Saturday Night* even spent 13 weeks in the **Border Breakers** top 5, including three consecutive weeks of chart reign. It also topped the **Eurochart Hot 100 Singles** for two weeks in a row. According to **M&M's** year-end calculations, it qualified as 1994's most successful debut single on **Border Breakers** and it earned various sales awards—*Saturday Night* landed at number 2 in both the **Top 3 Debut (Singles)** and **Top 3 Mainland European Singles** categories. Whigfield was also number 2 in the **Top 3 Female Artists (Singles)** division, the numbers 1 and 3 being occupied by Mariah Carey and Celine Dion, respectively. The artist's second single, *Another Day*, stayed for seven weeks in the top 5 segment of **Border Breakers** earlier this year, peaking at number 4, whereas in the **Eurochart Hot 100** it enjoyed a two-week peak at number 11.

Whigfield's new single, another highly accessible, bubble gum dance ditty, especially 'crosses over' on a royal scale to fatherland Denmark, where no less than 14 stations have embraced the track. Holland and the UK are next in line with six stations each. Germany is largely responsible for the single's current growth. In that country, three stations (one platinum and two gold-ranked) have put it on their rotation lists this week, adding up to a total of five stations in Germany. In Spain, mammoth network **Cadena 40 Principales/Madrid** has also joined in on a heavy rotation level. *Think Of You* is currently number 28 in the **Eurochart Hot 100**, thanks to chart positions in Spain (3), Denmark (4), Italy (4), Holland (18) and Belgium (36).

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.



Major Market Airplay

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The most aired songs in Europe's leading radio markets

UNITED KINGDOM

TW	LW	WOC	Artist/Title	Original Label	TP
1	1	12	TAKE THAT/BACK FOR GOOD	(RCA)	920
2	7	3	Ali Campbell/That Look	(Kuff/Virgin)	871
3	4	5	Elton John/Made In England	(Rocket/Mercury)	818
4	3	9	Tina Arena/Chains	(Columbia)	790
5	2	10	Bobby Brown/Two Can Play That Game	(MCA)	778
6	6	5	Joshua Kadison/Jessie	(SBK)	719
7	9	2	Celine Dion/Only One Road	(Epic/Columbia)	651
8	>	NE	Wet Wet Wet/Don't Want To	(Precious)	584
9	11	3	Dionne Farris/I Know	(Columbia)	568
10	16	2	Jimmy Somerville/Hurts So Good	(London)	539
11	12	3	Bob Marley/Keep On Moving	(Tuff Gong/Island)	516
12	5	5	MN8/If You Only Let Me In	(Columbia)	505
13	8	8	Bryan Adams/Have You Ever	(A&M)	485
14	13	2	Livin' Joy/Dreamer	(Underworld/MCA)	483
15	>	NE	Michelle Gayle/Freedom	(RCA)	476
16	>	NE	Billy Ray Martin/Your Loving Arms	(Magnet)	456
17	>	NE	Green/Flynn/Unchained Melody	(RCA)	415
18	>	NE	Annie Lennox/A Whiter Shade Of Pale	(RCA)	385
19	17	4	Love City Groove/Love City Groove	(Planet 3)	384
20	15	7	Brownstone/If You Love Me	(MJJ)	367

Data supplied by BDS UK from an electronically monitored panel of 55 national and regional radio stations. Songs are ranked by number of plays.

GSA

TW	LW	WOC	Artist/Title	Original Label	TS
1	2	10	TAKE THAT/BACK FOR GOOD	(RCA)	29
2	1	8	Bryan Adams/Have You Ever	(A&M)	29
3	3	6	Rod Stewart/You're The Star	(Warner Brothers)	27
4	5	8	Charles & Eddie/Tm Gonna	(Capitol)	22
5	4	12	Wet Wet Wet/Julia Says	(Precious)	24
6	7	7	Boo Radleys/Wake Up Boo	(Creation)	20
7	9	3	Jimmy Somerville/Hurts So Good	(London)	18
8	6	15	Mike & The Mechanics/Over My Shoulder	(Virgin)	19
9	10	8	Glenn Frey/This Way To Happiness	(MCA)	15
10	18	2	Bon Jovi/This Ain't A Love Song	(Mercury)	16
11	11	6	Comic Relief/I Wanna B With U	(London)	18
12	8	11	Janet Jackson/Whoops Now	(Virgin)	20
13	>	NE	Elton John/Made In England	(Rocket/Mercury)	16
14	14	3	Chris Isaak/Somebody's Crying	(Warner Brothers)	16
15	17	4	Scatman John/Scatman	(Iceberg)	14
16	16	2	Fun Factory/I Wanna B With U	(Control)	13
17	13	6	La Bouche/Be My Lover	(Hansa)	14
18	12	5	Adiemus/Adiemus	(Power Brothers/Virgin)	15
19	15	9	Danielle Brisebois/Gimme Little Sign	(Epic)	17
20	>	NE	Incognito/Everyday	(Talkin' Loud)	15

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

FRANCE

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	5	BOB MARLEY/KEEP ON MOVING (TUFF GONG/ISLAND)	(A&M)	10
2	2	3	Bryan Adams/Have You Ever	(A&M)	10
3	3	12	Celine Dion/Pour Que	(Epic/Columbia)	7
4	6	6	Francis Cabrel/Octobre	(Columbia)	6
5	11	2	Joe Cocker/The Simple Things	(Capitol)	6
6	5	17	Annie Lennox/No More 'I Love Yous'	(RCA)	7
7	7	9	Sting & Pato Banton/This Cowboy Song	(A&M)	6
8	4	18	Stevie Wonder/For Your Love	(Motown)	8
9	9	8	Wet Wet Wet/Julia Says	(Precious)	6
10	>	NE	Michael Jackson/Scream	(Epic)	5
11	>	RE	Fredr/Goldman/Jones/Pas Toi	(Columbia)	5
12	>	RE	Simple Minds/Hypnotised	(Virgin)	6
13	12	2	Elton John/Believe	(Rocket/Mercury)	6
14	8	15	Chris Isaak/Whoops Now	(Virgin)	6
15	17	5	MN8/We Got A	(Columbia)	6
16	15	2	Take That/Back For Good	(RCA)	5
17	10	5	Scatman John/Scatman	(Iceberg)	6
18	13	2	Freak Power/Turn On	(4th & B'way)	5
19	>	NE	Elton John/Made In England	(Rocket/Mercury)	4
20	>	NE	Jimmy Cliff/Hakuna Matata	(Walt Disney)	4

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

SCANDINAVIA

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	11	TAKE THAT/BACK FOR GOOD	(RCA)	28
2	2	8	Bryan Adams/Have You Ever	(A&M)	24
3	3	10	Connells/74-75	(TVT)	20
4	4	5	Charles & Eddie/Tm Gonna	(Capitol)	26
5	>	NE	Michael Jackson/Scream	(Epic)	18
6	6	4	Rod Stewart/You're The Star	(Warner Brothers)	20
7	11	2	Ali Campbell/That Look	(Kuff/Virgin)	18
8	5	5	Lisa Nilsson/Vad Du Ser	(Diesel)	17
9	16	2	Chris Isaak/Somebody's Crying	(Warner Brothers)	13
10	19	5	Freak Power/Turn On	(4th & B'way)	14
11	17	2	Elton John/Made In England	(Rocket/Mercury)	19
12	14	2	Annie Lennox/A Whiter Shade Of Pale	(RCA)	15
13	10	2	Bon Jovi/This Ain't A Love Song	(Mercury)	16
14	9	15	Mike & The Mechanics/Over My Shoulder	(Virgin)	14
15	7	13	Wet Wet Wet/Julia Says	(Precious)	15
16	15	6	Cut 'N' Move/Tm Alive	(EMI-Medley)	15
17	20	2	Michael Learns To Rock/Someday	(EMI-Medley)	17
18	>	NE	Whigfield/Think Of You	(X-Energy)	18
19	12	10	Boo Radleys/Wake Up Boo	(Creation)	12
20	8	9	Eric Gadd/Why Don't You, Why Don't I	(WEA)	14

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

HOLLAND

TW	LW	WOC	Artist/Title	Original Label	TP
1	3	8	BRYAN ADAMS/HAVE YOU EVER	(A&M)	218
2	1	10	Take That/Back For Good	(RCA)	207
3	2	15	Celine Dion/Think Twice	(Epic/Columbia)	203
4	4	6	Connells/74-75	(TVT)	190
5	5	9	Vangelis/Conquest Of Paradise	(East West)	163
6	6	5	Boyzone/Key To My Life	(Polydor)	150
7	7	11	Wet Wet Wet/Julia Says	(Precious)	149
8	8	4	Bobby Brown/Two Can Play That Game	(MCA)	147
9	14	2	Little River Band/Forever Blue	(EMI)	136
10	9	7	Brownstone/If You Love Me	(MJJ)	129
11	>	NE	Clouseau/Passie	(EMI)	125
12	10	6	Charles & Eddie/Tm Gonna	(Capitol)	105
13	17	2	MN8/If You Only Let Me In	(Columbia)	95
14	11	8	Scatman John/Scatman	(Iceberg)	94
15	>	NE	Jimmy Cliff/Hakuna Matata	(Walt Disney)	90
16	13	4	Robert Leroy/Ik Droom Alleen	(Dino)	90
17	15	3	Montell Jordan/This Is How	(PMP/RAL)	82
18	19	9	Vanessa Williams/The Sweetest	(Wing/Mercury)	78
19	>	NE	Michael Jackson/Scream	(Epic)	76
20	18	5	Strike/U Sure Do	(Fresh)	75

Data supplied by BDS Holland from an electronically monitored panel of 19 national and regional radio stations. Songs are ranked by number of plays.

ITALY

TW	LW	WOC	Artist/Title	Original Label	TS
1	2	5	BOBBY BROWN/TWO CAN PLAY THAT GAME	(MCA)	16
2	1	12	Take That/Back For Good	(RCA)	15
3	>	NE	Michael Jackson/Scream	(Epic)	13
4	3	2	Bon Jovi/This Ain't A Love Song	(Mercury)	10
5	4	3	Audio 2/Alle Venti	(EMI)	12
6	9	3	Real McCoy/Love And Devotion	(Hansa)	12
7	6	2	Giorgia/CE Da Fare	(Ariola)	12
8	7	5	Rod Stewart/You're The Star	(Warner Brothers)	12
9	8	9	Bryan Adams/Have You Ever	(A&M)	13
10	11	2	Jamiroquai/Space Cowboy	(Sony S2)	7
11	10	3	Tina Arena/Chains	(Columbia)	10
12	12	5	Charles & Eddie/Tm Gonna	(Capitol)	13
13	5	11	Pino Daniele/Io Per Lei	(CGD)	10
14	17	2	Jam & Spoon/Angel	(Dance Pool)	8
15	15	2	Bruce Springsteen/Secret Garden	(Columbia)	11
16	14	2	Whigfield/Think Of You	(X-Energy)	7
17	>	RE	Joey Tempest/A Place To Call Home	(Polar)	9
18	16	9	Wet Wet Wet/Julia Says	(Precious)	9
19	18	9	Everything/Girl/Missing	(Blanco Y Negro)	9
20	19	10	Simple Minds/Hypnotised	(Virgin)	11

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

SPAIN

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	10	JUAN PERRO/A UN PERRO FLACO	(ARIOLA)	6
2	6	4	Kiko Veneno/Hace calor	(RCA)	4
3	4	3	Joaquin Sabina/Ganas De...	(Ariola)	4
4	10	6	Nacho Garcia Vega/Cada Dia	(Chrysalis)	5
5	2	12	Wet Wet Wet/Julia Says	(Precious)	5
6	3	12	Antonio Flores/Isla De Palma	(RCA)	4
7	>	NE	Terence Trent D'Arby/Holding On	(Columbia)	4
8	>	NE	Luz/Entre Mis Recuerdos	(Hispavox)	4
9	15	5	Bruce Springsteen/Secret Garden	(Columbia)	5
10	7	7	Carlos Varela/Como Un Angel	(Ariola)	4
11	>	NE	Michael Jackson/Scream	(Epic)	4
12	9	8	Bryan Adams/Have You Ever	(A&M)	4
13	8	3	Annie Lennox/A Whiter Shade Of Pale	(RCA)	4
14	>	RE	Rodriguez/Milonga Del Marinero	(G.A.S.A.)	5
15	>	RE	Greta Y Los Garbo/Hay Noches	(Ponomusic)	4
16	12	15	Pedro Guerra/Biografias	(Ariola)	3
17	13	2	Revolver/Si Es Por ti	(WEA)	3
18	>	NE	Green Day/When I Come Around	(Reprise)	3
19	19	2	Sacred Spirit/Yeha-Noha	(Virgin)	3
20	>	NE	Nirvana/All Apologies	(DGC)	3

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



POLAND

TW	LW	WOC	Artist/Title	Original Label	TS
1	>	NE	HEY/ANIOL	(IZABELIN STUDIO)	19
2	1	2	Ali Campbell/That Look	(Kuff/Virgin)	20
3	10	2	Mike & The Mechanics/A Beggar	(Virgin)	18
4	2	4	O.N.A./Drzwi	(MJJ)	18
5	>	NE	Elton John/Made In England	(Rocket/Mercury)	16
6	15	2	Michael Jackson/Scream	(Epic)	17
7	9	3	Robert Gawlinski/O Sobie Samym	(MJJ)	18
8	6	2	Jennifer Rush/Out Of My Hands	(Electrola)	17
9	4	2	Justyna Steczkowska/Sama	(Pomaton)	15
10	7	2	Budka Suflera/Noc	(New Abra)	17
11	5	4	Cult/Sacred Life	(Beggars Banquet)	14
12	3	6	Charles & Eddie/Tm Gonna	(Capitol)	13
13	>	NE	10 CC/Ready To Go Home	(Avex)	12
14	>	NE	F.N. Schabuf/Krystyny	(Zic Zac)	15
15	11	3	Peter Kingsbery/There's No	(Barclay)	13
16	8	8	Bryan Adams/Have You Ever	(A&M)	13
17	12	7	Edyta Gorniak/Dotyk	(Orca/Pomaton)	14
18	19	7	Take That/Back For Good	(RCA)	13
19	>	RE	Graza T./Daab/Sztandar Szczescia	(Pomaton)	12
20	13	5	Connells/74-75	(TVT)	14

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

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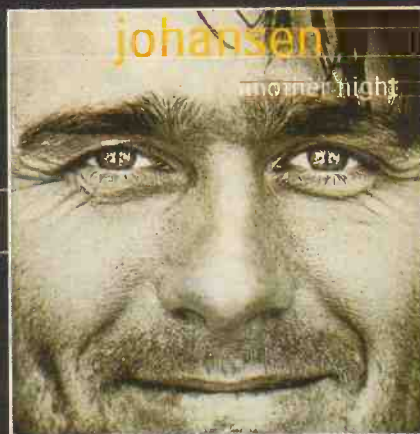
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