

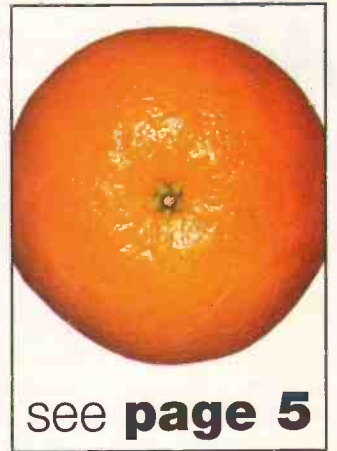
MUSIC & MEDIA

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see page 5

1997: Europe's time for action?

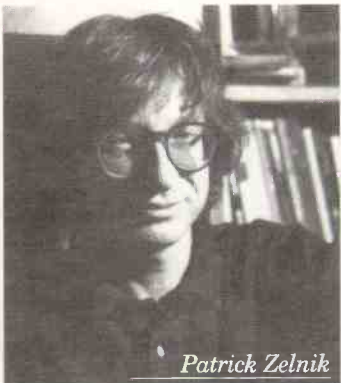
European music industries and broadcasters facing up to new challenges

by Emmanuel Legrand

LONDON - United. That's the common view of Europe's music market. The reality is quite different, but a number of current developments suggest that 1997 will be the year of greater unifying action.

The Europe of music was worth Ecu 18.8 billion (\$23.8 billion) in 1995, by one estimate. The differences within the region are reflected in tax rates, VAT levels on recordings and live music, record pricing, performing and neighbouring rights, labour laws, working conditions and social security regulations for artists and musicians. Even so, this Europe is steadily moving towards greater integration and harmonisation.

Several developing initiatives are expected to advance the "Europeanisation" of the Continent's music market,



Patrick Zelnik

which is second only to North America in terms of value. In addition, the role of multinational record companies in that advance to greater European unity will likely be strengthened.

This year looks set to be crucial. Several major issues will be discussed in European capitals and in Brussels, where the European Commission is based.

The number of those issues which can be addressed purely at a local level has shrunk dramatically in recent years. "Everything you deal with in the music industry now has a European angle," contends Patrick Zelnik, president of French record industry organisation SNEP (Syndicat National de L'Edition Phonographique) and chairman of Virgin Retail in France.

continued on page 28

by Mike McGeever

LONDON - Building advertisers' confidence, establishing more formats, further deregulation, and—inevitably—Digital Audio Broadcasting (DAB) are the challenges European radio broadcasters must tackle headlong if the medium is to grow in 1997, according to industry figures.

"A key issue facing broadcasters across Europe, especially in Scandinavia, is advertising sales," says Peter Waak, programme director of Stockholm stations, Bandit 105.5 FM/modern rock and Lugna Favoriter 104.7 RTL/soft AC. He continues, "In a short period of time, we have become quite good at programming and promotion. But we have a lot to learn about sales. We have to become more professional."

To encourage existing advertisers to increase their advertising spend on radio, as well as to entice new clients to the medium, broadcasters must furnish concrete evidence that radio is a good investment, according to Waak.

"We have to continue to prove that



Peter Waak

radio is really efficient. There are still a lot of clients out there who are suspicious of radio," he explains, "Radio's efficiency as a medium has to be

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NUMBER ONE

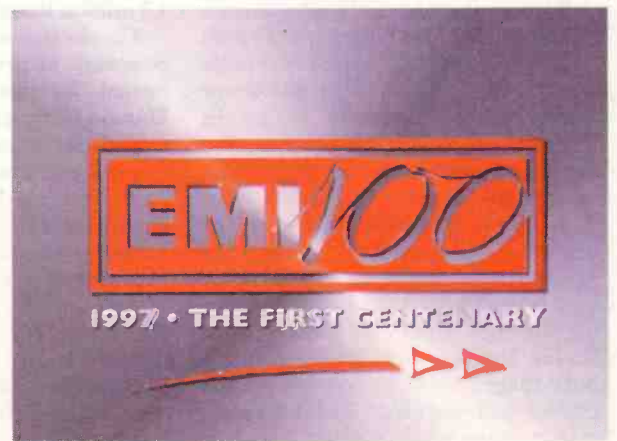
European Hit Radio
WHITNEY HOUSTON
Step By Step
(Arista)

Eurochart Hot 100 Singles
ROBERT MILES
One & One
(DBX)

European Top 100 Albums
SPICE GIRLS
Spice
(Virgin)

Back to vinyl as EMI reveals Centenary logo

This is the logo (right) which will grace the events and special releases forming EMI's centenary celebrations this year. Twenty classic LPs including Pink Floyd's *Dark Side of the Moon* and *The Sex Pistols Never Mind the Bollocks* will be reissued on virgin vinyl, while a series of "added value" CDs will be released with new tracks and remastering. The company plans a gala concert at London's Wembley complex in September. EMI Group chairman Sir Colin Southgate also announced the foundation of a new charity, The Music Sound Foundation, which aims to improve access to music, especially for the young.



EMI's new logo: supports special re-issues



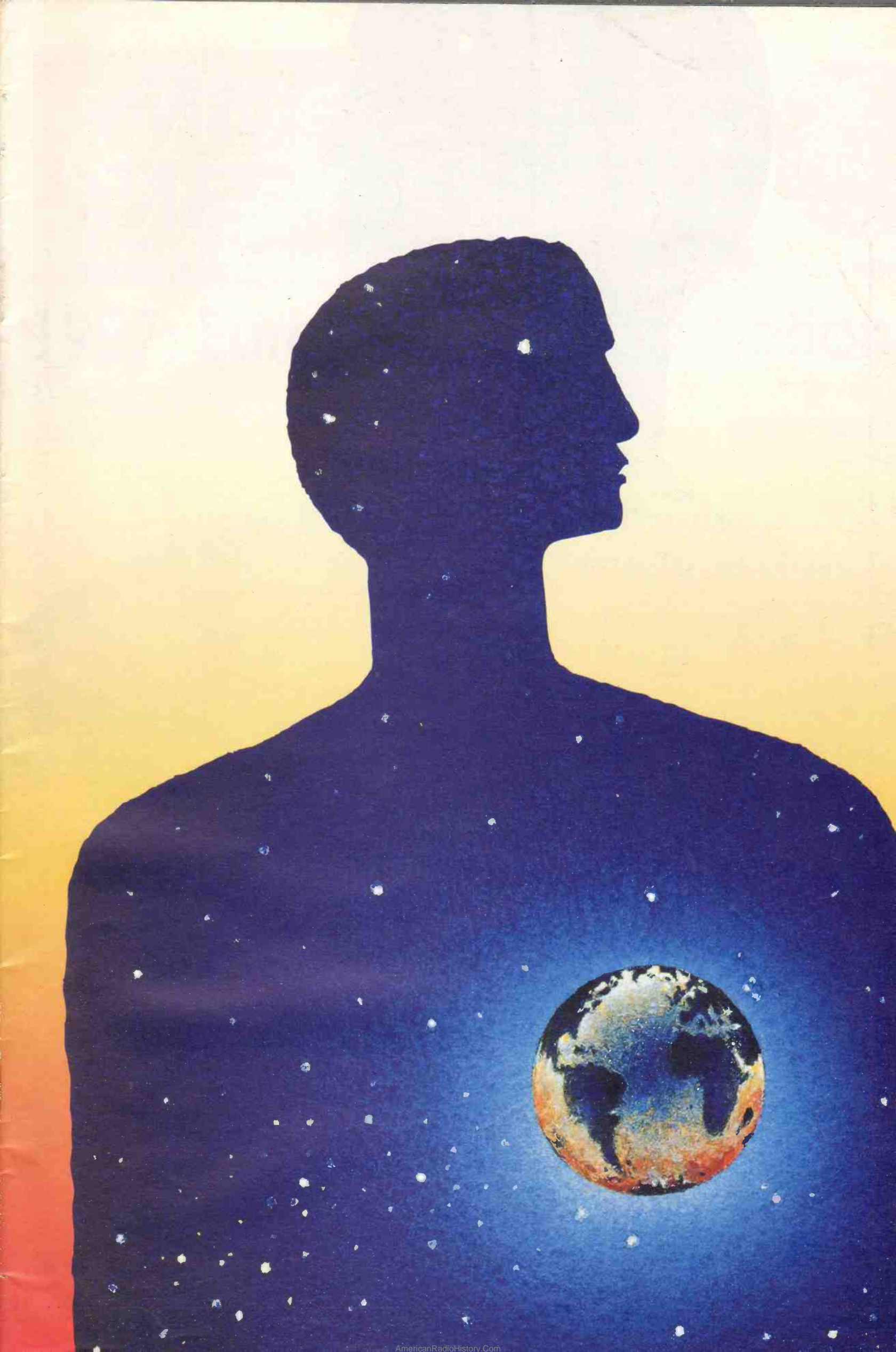
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Snowboards



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JEAN MICHEL JARRE

ALBUM OXYGENE 7-13

DATE 17 02 '97

SINGLE OXYGENE 8

DATE 27 01 97

MIXES HANI, DJ DADO, TAKKYU ISHINO
and ANTOINE CLAMARAN / LAURENT PAUTRAT / LAURANT WOLF

New shots fired in rights war

by Emmanuel Legrand and Jeff Clark-Meads, European news editor of *Billboard*

LONDON - The war of words between Europe's mechanical royalty collection societies has entered a new battle only two weeks before proposed peace talks are due to begin at MIDEM.

A high-powered meeting is scheduled to take place at the French trade fair to settle the row which has raged between the U.K. and the European continent for nine months. But the peace process is having to take place amid powerful rhetoric from both sides.

The MIDEM meeting will also have to address the fact that threats of action against the organization which has precipitated the dispute, the U.K.'s Mechanical Copyright Protection Society (MCPS), have now become concrete; French body SDRM has announced it has terminated its reciprocal representation agreement with MCPS.

MCPS chief executive John Hutchinson says, however, that the SDRM action is not valid. He argues that the termination contravenes European Union competition law. Hutchinson also warns that, should EU competition authorities be obliged to investigate, none of the European societies—including MCPS—is ready for such close scrutiny.

MCPS has been the subject of the anger of the continental European collecting societies since it introduced the concept of direct distribution last spring.

Through this system, mechanical royalties payments are made by MCPS direct to publishers anywhere in the EU, meaning that the local collecting society in each territory is deprived of significant amounts of business through lost commissions.

That loss of business has stung. SDRM president Jean-Loup Tournier states, "The Brits shot first, as usual.

What we are doing is retaliation."

What SDRM has done is to decline to renew the reciprocal representation agreement with MCPS which expired on the last day of 1996. Tournier, who also heads European authors' bodies BIEM and GESAC, says, "From now on, MCPS doesn't represent [SDRM-administered copyrights] in the U.K. and Ireland. We have made it known to users that if they want to use our repertoire, they will have to deal directly with SDRM offices in Paris. Anyone who wishes to use Ravel's *Bolero* in the U.K. and Ireland without our authorization is a pirate."

MCPS's Hutchinson has a wholly different view. Describing SDRM's position as "mistaken as well as indefensible," he argues that the statutes of BIEM—of which all the EU societies are a member—require the mechanicals bodies to enter into reciprocal agreements with each other.

Says Hutchinson, "In an effort to find a way round this, the BIEM extraordinary general meeting in December 1996 passed a resolution exempting BIEM societies from entering into reciprocal agreements with MCPS and any other society which operates a direct distribution scheme." He continues, "In MCPS's view, this is an obvious concerted practise under Articles 85 and 86 of the Treaty of Rome and MCPS therefore regards the BIEM resolution as being invalid."

Tournier calls these assumptions, "Childish and ridiculous." Nevertheless, Hutchinson invites British users of French works to continue dealing with MCPS in the normal manner. He adds, "People seem to forget who they are working for. We collecting societies are supposed to be collecting money and paying it out to the people who have earned it. We should not be in the business of self-perpetuation."

L'Espresso Buys Radio Capital

by Mark Dezzani

MILAN - Publishing house Gruppo L'Espresso is set to buy Claudio Cecchetto's Radio Capital at the end of this month. The move comes just one year after it was launched as Italy's youngest Top 40 network.

This is the second time Gruppo Espresso has taken over a Top 40 network from radio entrepreneur Cecchetto. In 1989, the publisher acquired his majority stake in Radio DeeJay after station founder Cecchetto took it to the top of the ratings table.

Gruppo Espresso director of central planning Alessandro Alacevich estimates to pay between Lire 5-10 billion (US\$ 3.25-6 million) for Capital. Alacevich says, "Since Radio DeeJay and Radio Capital both target an 15-24 age group, we expect to transform Radio Capital into a more adult station for over 25 year olds." He describes the station's new target group as the typical reader of "Gruppo Espresso titles like *La Repubblica* or *L'Espresso*."

Only last year, Radio Capital expanded from a regional Lombardy network into a national service covering two-thirds of the country. However, the station failed to hit the audience targets promised to advertisers who financed Capital with advance contracts worth millions of dollars.

The station's main backer has been the Italian record industry,

after Cecchetto promised to open Capital to new talent. Whilst the record companies were delighted with Capital's open playlist schedule, ratings for the station barely passed the half million mark. This compares to Radio DeeJay's daily audience of 4.5 million listeners.

Cecchetto was unavailable for comment at presstime. A statement issued by his holding company Marton Corporation implies that he would be remaining with Radio Capital and assuming a consultancy role with Radio DeeJay. A spokesperson for Radio DeeJay strongly denied that Cecchetto would return to the station saying, "Considering the acrimonious circumstances surrounding his departure two years ago, many of the staff here would not be keen to see Cecchetto involved again."

According to Alacevich, no role for Cecchetto has been agreed for either station. "We signed a preliminary agreement to purchase 100% of the outstanding capital of the station," says Alacevich, "We expect to close the deal by the end of January, but so far his [Cecchetto's] involvement in the station is not part of the package we are negotiating."

The publisher's expansion into the radio market is likely to continue. "Under Italian law we can own up to three stations," says Alacevich, hinting that Gruppo Espresso is in the market for further acquisitions.



PolyGram takes stake in Raks Muzik

PolyGram has acquired a 25% stake in the four main music labels of Turkey's leading record company Raks Muzik, effective January 1. The four labels—Plaza, Nese, Mars and S Muzik—together account for roughly 36% of the Turkish market. PolyGram Continental Europe VP Sevet Gözalan will become vice chairman at each of the four labels. Based in Istanbul, Gözalan reports directly to PolyGram Continental Europe president Rick Dobbis in London. Pictured here after the deal was signed are (left to right): Dobbis, Gözalan and Raks Muzik president and CEO Kadri Önel.

Lewis to take helm at Decca

Six months later than expected, Decca Records—one of PolyGram's prime classical labels—has a new worldwide president. He is Roger Lewis, who has been managing director of the Premier label group of EMI Records U.K. for the past 18 months.

Lewis' appointment had not been officially announced by PolyGram at time of going to press, but he is said to be starting work at Decca's London headquarters on Monday (13). He succeeds Roland Kommerell, who retired at the end of 1996.

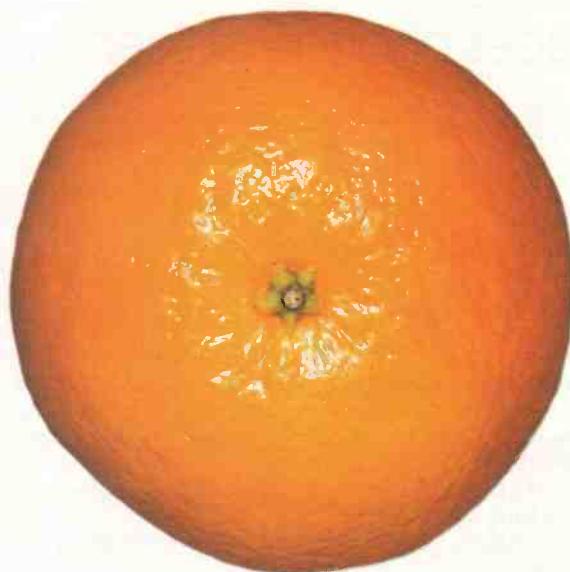
It is thought that Lewis accepted the Decca post last summer, but that

EMI was not willing to release him contractually until now. Since July 1995, he has reported to Jean-François Cecillon, president of EMI Records Group U.K. and Eire.

Lewis joined the company's classical unit in 1990 from BBC Radio 1 (where he was head of music) and subsequently headed the division.

The Premier label group has now been dismantled by EMI U.K. in a reorganisation which also involves the loss of approximately 20 jobs. Among them is head of radio at the EMI label, Phil Gibbs, and the label's head of press, Lee Leschasin.

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Sweden clamps down on rogue broadcasters

by Keith Foster

STOCKHOLM - A change in the law has given the Swedish Broadcasting Commission new powers to slap heavy fines on radio stations which contravene the country's tight rules on objectivity, advertising and sponsorship in the media.

Since the beginning of this year, the Commission has the authority to take stations to court and impose fines after a first offence, and without prior warning. The fines can be as little as 5,000 Swedish Kroner (approx. US\$ 730) to as much as five million Kroner. The maximum fine under the new law is limited to ten percent of the station's annual turnover.

The new fining system comes as a shock to rogue broadcasters after the body used the velvet glove treatment rather than the iron hand in the four years since commercial radio became legal in Sweden. Stations that have been deemed guilty of breaking the rules usually got away with a warning. Only after repeated offenses the question of monetary punishment came up, and the threat has been used very sparingly.

Eva Tetzell, responsible for radio issues at the Commission, says the old system was something of a "two-stage rocket" and that the new measures would give a more direct effect. "On a local level we haven't had many

problems, but nationally there have been occasions when networks have failed to respect our judgements," admits Tetzell. "Under the old rules it took too much time before we could bring in any effective fine. Nevertheless, it must be remembered that fines are only a tool to get stations to follow the rules - they're not the point in itself."

At present the Commission is still handling a backlog of cases under previous rules, and Eva Tetzell doesn't foresee the new fines being applied until later in the year. When they do come, and if the Commission deems it fit to levy a heavy fine, it is bound to reopen arguments about the entire regulatory system.

Radio Donna seeks younger audience

by Marc Maes

BRUSSELS - Flemish Top 40 broadcaster BRTN Radio Donna changes its format to a more hit-orientated station, effective January 1.

The change is based on a recent study carried out by research company Censydam which suggests that the public broadcaster could improve its current ratings by adapting a younger profile and winning new listeners in the under 24 age group. The study further implies that the station is not clearly enough distinguished from BRTN's slightly older Top 40 station Radio 2.

"We noted indeed that both Radio Donna and Radio 2 were partly serving the same audience - the problem is that we want to avoid BRTN-channels to compete against each other," explains BRTN PD Frans Teven, "and the only solution is to position the channels as a complement to each other with minimal overlaps."

In order to reach a younger part of the audience without alienating Radio Donna's current listeners, the station tried to match programme schedules with changing audience demographics during the day. The popular programme *De Donateur* now starts at 3pm rather than 1pm to reach young listeners returning from school, "We want to reach the young when they're actually at home," says Radio Donna MD Bert Geenen.

Another major change will be the five hour chart show on Saturday with the *Tipparade*, the *Ultratop 40* and a new chart for Belgium product which features 15 titles. Geenen adds that Radio Donna aims to feature domestic acts which, "Are too progressive for Radio 2 and too soft for *Studio Brussels*." He believes that, "A chart show is the ideal way to bring these acts into the spotlight."

The programme changes coincide with Radio Donna's fifth anniversary. The station will celebrate the occasion with a public party in Antwerp on March 28. Details on the event will follow.

MOVING CHAIRS

BELGIUM:

Claudine Decoster has joined Sony Music Belgium's Promotion Department as Radio Promotion Officer, replacing **Bart Brusseleers**, who left to BMG Ariola. Also at Sony Music Belgium, Strategic Marketing Manager **Henk Penseel** left his post and returned to Holland. **Lut Behiels**, Classical Marketing Manager Benelux EMI/Virgin Classics has left the Brussels Office to become International Marketing Director at Virgin Classics in Paris. Her seat in Paris will be taken by **Brigitte Ghyselen**, Product Manager Virgin/EMI Classics, assisted by **Christiane Sarboer**.

GERMANY:

Polydor MD **Götz Kiso** will leave the company in the first half of 1997. His successor will be Intercord VP A&R/marketing **Jörg Hellwig**.

SPAIN:

Enric Sopena, former Radio Nacional de España (RNE) director and Radio Television Espanola (RTVE) delegate in Catalonia, has taken over as director general of COM Radio, a network of Catalan municipal stations set up 18 months ago.

CSA faces change of licensing laws

by Rémi Bouton

PARIS - The French government has announced it will change the rules concerning licence renewals by amending the 1994 Communications Law during the first quarter of 1997.

At present, radio operators are regulated by broadcasting authority CSA's licencing system, which distinguishes between five separate station categories. Licences are automatically renewed within the same category if no illegal behaviour has been monitored by the CSA. But if an operator wants to switch format, it needs clearance from the CSA.

Last December, Jean-Paul Baudecroux, president of national Top 40 network NRJ, began to publically lobby for new licencing rules after 15 category B stations were denied permission by the CSA to switch their original programming to NRJ's embryonic third network, *Rire & Chansons*.

Baudecroux based his campaign on the claim that the present law inhibits freedom of speech and limits programming choice for smaller

stations. At the peak of its campaign in early December, NRJ urged listeners on air to phone the French prime minister and let him know their opinion of the current radio laws.

After the minister's office was swamped with calls, the French government decided to urge the CSA to defuse the situation. On December 20, minister of culture Philippe Douste-Blazy announced that he was ready to "make any necessary legal changes that would permit the CSA to continue to exercise its regulatory power within a new framework."

For Marc Pallain, managing director of *Rire & Chansons*, the outcome is a positive one. "If the minister of culture considers it necessary to change the law, it proves that something happened," says Pallain.

In protest against the decision of CSA president Hervé Bourges to grant Baudecroux a meeting whilst the disputed *Rire & Chansons* stations continued to stay on air illegally, the president of CSA's radio committee, Philippe Labarde, tendered his resignation from the committee.

Jean Michel Jarre signs long term deal with Sony Music Europe

PARIS - French independent label Disques Dreyfus has signed a long term worldwide licensing deal, including the USA, with Sony Music Entertainment Europe for recordings by Jean-Michel Jarre.

The deal includes Jarre's new material as well as the artist back-catalogue and covers all territories excluding France, Belgium, Switzerland, Poland, Czech Republic and Hungary. Dreyfus has a separate distribution deal in France with Sony Music which includes his whole

catalogue.

"When the opportunity arose to sign a world-wide deal with Francis Dreyfus for the future and past recordings of Jean-Michel, we seized it with both hands", comments Richard Ogden, senior VP marketing Sony Music Entertainment Europe.

The first album to be released on Sony's Epic label under the new regime will be *Oxygene 7-13* on February 17, preceded by the single *Oxygene Part 8* on January 27, which was remixed by DJ Takkyu Ishino.



Several Sony Music Entertainment Europe were present in Paris by on the occasion of the signing of the deal. Pictured, from left to right are : Claudio Condé (president Sony Music Spain), Franco Cabrini (president and MD Sony Music Italy), Francis Dreyfus (president Disques Dreyfus); Jean-Michel Jarre; Patrick Decam (MD Sony Music Holland), Sten af Klinteberg (MD Sony Music Sweden), Hubert Wandjo (deputy MD Sony Music Germany) and Denis Handlin (Chairman and CEO Sony Music Australia).



Peter Waak

Managing Director

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Authority doubles application fees

by Mike McGeever

LONDON - For the first time in five years, the UK Radio Authority has increased its application fees for certain types of commercial radio licences, effective January 1. The tariff hike was implemented to meet the additional costs of regulating the expanding industry, according to the RA.

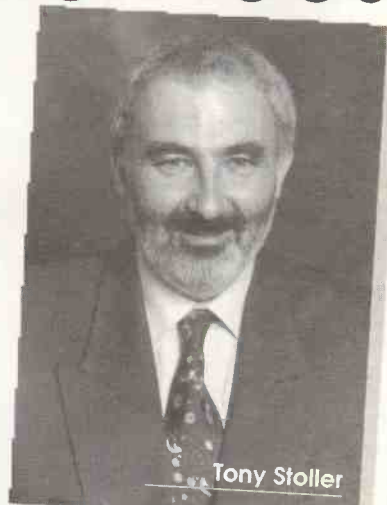
For those broadcasting areas in which the licence application closing dates fall after April 1, 1997 the application fees for full-time local commercial radio services will jump by between 50 percent and 100 percent, depending on the size of the area the licence is meant to serve. The highest increases will affect applications for licences covering areas with a potential

audience of over 4.5 million adults (aged 15-plus) where application fees will rise from £2,650 to £5,300 for FM services, and from £1,770 to £3,540 for AM licences.

The authority's chief executive, Tony Stoller, comments, "This move has come about as a direct result of the growth and development of independent local radio throughout the UK over the past few years, which has in turn expanded our duties." The implementation of public interest tests in broadcasting areas and processing the high volume of applications for new licences have pushed up authority's costs, Stoller claims. He explains, "We have set the new application fees at a sensible rate which more closely match the cost of processing

the applications, but which we believe will not deter people from applying for licences."

The Radio Authority generates most of its income from licensee fees paid by existing commercial broadcasters, and applications fees paid by potential licensees. The UK's commercial radio trade body, the Commercial Radio Companies Association (CRCA), supports the Radio Authority's tariff increase for potential licence holders. CRCA chief executive, Paul Brown, comments, "It is true that the authority is receiving more applications, and it is best that the cost of that work be borne by those involved, rather than be subsidised by existing broadcasters."



Tony Stoller

SER leads Spanish market

by Howell Llewellyn

MADRID - Spain's largest private radio company Cadena SER further consolidated its audience leadership in the October-November ratings published by Estudio General de Medios (EGM) while its news/talk competitors suffered major setbacks.

SER's Top 40 leader Los 40 Principales is the only music network to lose audience compared to the previous ratings which were conducted over the period April-May 1996. However, Los 40 Principales still maintains a strong lead with 2.6 million daily listeners compared to all-Spanish language Cadena Dial, another SER owned network, with 1.8 million.

The results of the October-November ratings are especially devastating for news/talk station Onda Cero and its music network Onda 10. The latter lost a third of all its audience, to register its lowest figures for years while Onda Cero lost 13% of its listeners. Onda Cero changed its management team on January 7, but insists that the changes

have nothing to do with the EGM results.

According to Onda Cero head of communications Rafael Chavarri, the blind people's organisation ONCE, who owns the Onda networks, decided already last November to divide the functions of Onda Cero managing director and director general Santiago Galvan. The new managing director at Onda Cero is Antonio Martínez Henarejos while Eduardo Alcalde holds the position of director general. At the same time, Galvan has been transferred to ONCE as assistant director general. Chavarri adds that programming changes are unlikely in the short term despite the EGM results.

Source: TOP 5 SPANISH STATIONS
EGM (DAILY LISTENERS IN 1,000)

STATION, FORMAT	OCT-NOV 1995	OCT-NOV 1996
CADENA SER, NEWS/TALK	4166	4491
CADENA COPE, NEWS/TALK	3560	3292
LOS 40 PRINCIPALES, TOP 40	2673	2960
ONDA CERO	2639	2302
CADENA DIAL, TOP 40	1760	1853

Le Ny takes seat at WEA

By Emmanuel Legrand

PARIS - Laurence Le Ny has been appointed managing director of WEA Music in France, effective January 15, following the resignation of Philippe Laco who left to become MD of the Disney Channel in September 1996.

Previous to her new position at WEA, Le Ny was MD of Sony Music's Epic label between 1991 and 1995. As MD of WEA she reports to Manfred Zumkeller, president of Warner Music Europe, who will continue to act as president of Warner Music France, a situation prevailing since the appointment of Marco Bignotti as president of Warner Music International in 1995. "There will be no structural changes at Warner Music France in the foreseeable future", said a Warner spokesman.

Le Ny inherits a company that went through difficult times in 1996, during which some key international releases did not live up to sales expectations. Zumkeller is confident that, "Her

experience will be of the utmost importance in continuing our expansion with both domestic and international repertoire at WEA France."

Michel Jonasz, one of WEA's leading domestic acts, left the label in 1996 to sign with EMI. The most prominent French act remaining on WEA's roster is Véronique Sanson, who spent her musical career with the label since the early 1970's. In 1996, Sanson won the Victoires music award as female act of the year. Sanson renewed her contract with WEA recently in what industry sources believe to be a rather substantial deal.

Other French artists signed to the label include veteran singers Charles Trénet and France Gall as well as up-and-coming acts Dany Brillant, Daran & Les Chaises, Thomas Fersen and Djam & Fam. Forecasts for the 1996 fiscal year estimate WEA France's turnover to be in the region of FF 550 million (\$ 105 million), compared to East West France with FF 380 million (\$ 73,1 million).

Amusement Business

Concert promoters are optimistic about their 1997 business prospects, reports *Amusement Business* in its December 30 issue. Upcoming tours from U2 and the Rolling Stones boost expectations in the live music industry. Although the involvement of Michael Cohl's TNA with both bands' itineraries is expected (based on past history) to limit the role of local and regional promoters, the conventional wisdom is that big tours stimulate interest in live music in general. The Stones grossed \$320 million from 128 shows in 1995, and U2 took \$72 million from 77 shows. Other acts likely to hit the road this year include Pearl Jam, Journey and Metallica.

The Face

In January, the trendsetting UK magazine celebrates its 200th issue with a list of 50 personalities who shaped the nineties, from Pamela Anderson to Nike co-founder Phil Knight, and an overview of the fifty micro-revolutions of the decade. Also worth reading is a profile of rap music's East coast entrepreneur Sean "Puffy" Combs, whose Bad Boy Entertainment label redefined US rap in the nineties through artists like Notorious B.I.G. and Craig Mack.

Le Monde

The January 6 edition of the French daily devotes a full-page to the effects of technological evolution in the music field in a piece titled "How compact disc saved historical recordings". Writer Alain Lompech says that against all odds, the CD digital sound carrier, instead of outdating past recordings has given new life to old 78 rpm recordings which sometimes date back to the end of the XIXth century.

Le Nouvel Observateur

In a three-page story, the 2-8 January edition of the French weekly magazine evaluates the strengths and weaknesses of German media conglomerate Bertelsmann. From its core publishing business, the Gütersloh-based company has emerged as the world's third largest media group, after Time Warner and Disney-ABC, with decentralised and autonomous units active in press, retail, music, audiovisual and multimedia. Pierre Lescure, chairman of French pay-TV group Canal+, former ally of Bertelsmann in the TV business, is quoted saying: "Bertelsmann is made of granite and will still be around in a century from now."

The Guardian

A week before publication of "Getting High", Paolo Hewitt's biography of pop shooting stars Oasis, the UK newspaper revealed first excerpts in an exclusive three part series. Hewitt has won a reputation as perceptive biographer with earlier studies on seminal English cult groups The Jam and Small Faces. Judging on the excerpts published in *The Guardian*, his new tome on the illustrious Gallagher brothers promises an unsentimental insight into contemporary British youth culture and living conditions of everyday people "up North".





Adult contemporary's way to go

By Jonathan Heasman and Keith Foster

Adult contemporary has been established as the "magic" format which can deliver the crucial 25-40 demographic which is so appealing to advertisers. But will the overcrowding of the AC market in some territories force some AC stations to switch formats? Music And Media investigates the situation in the UK and Sweden, two of Europe's most AC-dominated radio markets.

For the UK's commercial radio sector, the 1990's could be labeled the "AC decade." Ten years ago, the majority of commercial radio programmers still looked to the Top 40 singles chart as their main guiding light in music programming. However, the decline in singles sales, radio's increased use of music research and the dance music revolution of the late 1980s have combined to move UK stations away from Top 40 towards an adult contemporary sound which derives much of its original inspiration from US radio.

Stations following the AC path in the UK have, on the whole, been well rewarded in the audience ratings, and by the mid-'90s, stations who had remained more Top 40-orientated were climbing aboard the AC gravy train, either because they were forced to (through acquisition by successful AC outlets) or because they were persuaded by the ratings success of others.

Some have argued that these developments have led to a stifling lack of musical variety on the UK's airwaves, overcrowding the AC market in some of the larger cities. Others believe that the UK has so far not developed enough variety of formats within the confines of the AC sector itself. There are one or two soft AC stations on the air (such as 100.7 Heart FM/Birmingham and Star FM/Slough), and a few AC/gold outlets (96.6 FM Classic Hits/St.Albans, and 96.3 QFM/Paisley), but the overwhelming majority of commercial FM stations are either "down-the-line" mainstream AC or the slightly rockier hot AC.

Much of this, of course, has to do with the relatively slow pace of the licensing process. Compared to the likes of France and Italy, the UK still has relatively few radio stations, and therefore fewer varieties of format. If there is only one commercial FM station in a town, the logical choice for local radio operators is to go for a "Radio 1 and a half" AC format to fill the musical chasm which exists between BBC Radio 1 (TOP 40) and BBC Radio 2 (MOR).

"The diversity [of AC formats] will come in time," predicts 2-Ten FM/Reading programme controller Andrew Phillips, whose hot AC station is owned by UK AC specialists the GWR Group. "The UK is learning from other parts of the world; the next step will be a real distinction between different adult formats. Also, the adult contemporary sound will change over time. At the moment, it's very centred around one decade [the 1980s], but as the current 25-35 demographic grows up, a new group with different tastes will replace it."

However, he adds that those who argue there are too many AC stations around need to look beyond just the music

policies of these stations. "Often the packaging is very different," he says. "We are the number one station in our market because we treat the music correctly by playing it full and not talking over intros. We are also able to provide more local news and information which our [London-based] competitors are not able to."

Phillips also argues that most AC stations are still influenced by the singles charts more than some might imagine. "In my opinion, the [AC] format never left the Top 40 completely, and is still influenced by it. It's obviously hard to be a true Top 40 station these days and play, say, Prodigy followed by REM, because the charts are so [musically] fragmented.

But, as an AC station, we will still pay attention to artists selling well in

not necessarily always the best way forward. The most recent quarterly figures from the audience research organisation RUAB made the point particularly strongly in the capital, Stockholm. Here, ten stations are fighting over the one million-plus audience, and until recently all but a couple played AC. The figures show the niche stations like Bandit (alternative rock) and Power 106 (urban/dance) improving their audience shares at the expense of the big AC outfits such as NRJ and Megapol. Henrik Damm, managing director of national AC network Radio Rix, admits that the market is beginning to change. "We are still at an early stage in the development of radio here," he says. "To be honest, the Swedish market is overcrowded: there are too many competitors."

The early dominance of AC in the Swedish market was natural, according to Damm. "Companies had to pay quite a bit for the licences because the government was out to make as much money from the sale as possible.

Obviously, the stations set out to recoup that outlay by competing on the widest possible format of AC." Lars Bodin, music controller at Gothenburg station City 107, agrees. "The statistics show that AC hits most of the market at the right age, so that's where the money is. Most stations had plenty of consultants from abroad telling them that very same thing."

Bodin smiles at the name some disillusioned professionals have given to the AC format—"Absolute Catastrophe". However, he, like many others in the industry, believes that a corner has been turned, and that

1997 will see Swedish radio emerging from its stodgy, single-ingredient diet. "We're starting to see Swedish hybrids of the AC format," he says. "AC stations are starting to develop their own styles. They're finding the piece of the [audience] cake that they can reach most effectively, and are concentrating on that." Peter Franck, programme controller at Stockholm AC outfit Klassiska Hits, agrees. "Stations are beginning to dare to do things differently now," he notes, "They're playing much more new stuff."

Like most others in the Swedish industry, Franck doesn't see stations turning their backs on AC altogether, but rather tailoring the format to suit their particular sector of the market. "Two or three stations in Stockholm will keep the overall AC sound, while the others will

make small but important adjustments," he predicts. "There is still plenty of life in AC. The playlists have been rather limited here for the first three years—there are still thousands of old hits that have hardly ever been played. One of our problems is the lack of chart information from the 1970's, when there wasn't a real sales chart in existence."

Klassiska Hits is an example of a station which has evolved. Says Franck, "We started off playing '60s/'70s mixed with current hits, and it didn't work too well, because two other stations [Vinyl and City] were already doing something similar. Now we're soft AC and doing much better. But there's a lot of crossover material around. Toni Braxton for instance, is being played by us, NRJ and Power!"

All three Swedish programmers agree that finding the right market niche is the future for Sweden's commercial radio stations. But whether that niche be hot, soft, gold, mixed or EHR, it is certain that those two letters A and C will be a central ingredient for some time to come.



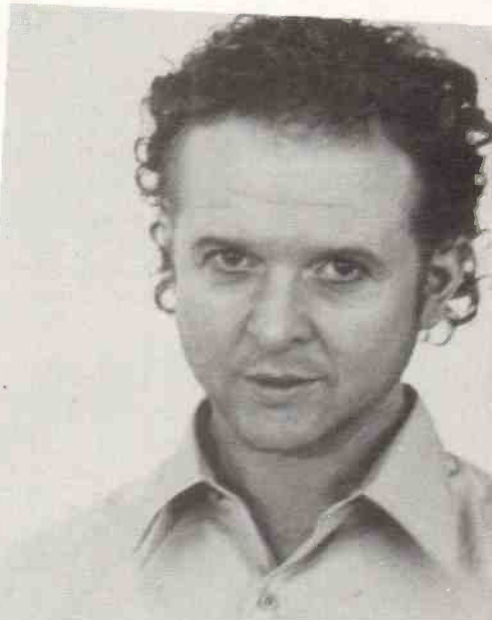
"The next step will be a real distinction between adult formats"

Andrew Phillips, programme controller, 2-Ten FM/Reading

the singles charts, such as the Spice Girls."

In Sweden, any vaguely critical question about the state of commercial radio—and in particular the dominance of AC formats—will get the same response: "Well, commercial radio's still very young in this country..." This reply does have some relevance. Commercial stations have only been legal in Sweden since 1993, and other European states have experienced just how difficult it is to quickly build up a varied output. However, with almost all of the country's commercial radio stations playing some form of AC, the question of whether such a format should still have such dominance deserves a fuller answer.

The radio industry is beginning to get the message that broad AC formats are



Staple ingredients in Europe's AC diet: Simply Red and Phil Collins

Canadians with clout

By Maureen Littlejohn

One of the biggest music stories of last year had to be the success of Canadian women around the world. Alanis Morissette sold more than 20 million units of Jagged Little Pill, while Celine Dion was not far behind, selling 17 around million copies of Falling Into You. Right across the musical spectrum, from dance to classical music, Canada's talent pool is hoping to splash Europe again during 1997.

In addition to her stunning success with *Falling Into You*, Celine Dion's French language album *D'eux* went quadruple platinum in Europe during 1996, becoming the biggest selling French-language album of all time. Other female artists, such as Shania Twain, Sarah McLachlan and Jann Arden, also had an outstanding year. From a Canadian perspective, however, Dion's reign as one of the world's top pop divas was the most spectacular achievement. Why? She is one of the few artists signed directly to an international deal in her home country—so Sony Music Canada can take a bow for placing her where she is today.

In 1997, Canada is poised to dish out more fresh talent and top new tunes to tempt the European market. On the rock front, Amanda Marshall returns to Europe in February to support a new single, *Fall From Grace*, taken from her debut album on Sony Music Canada,

which has chalked up worldwide sales of almost one million. "Her biggest strength is in Scandinavia," reports Richard Zuckerman, senior vice-president, international music publishing, at Sony Music Canada. "She was a number one artist in Norway, and has enjoyed heavy sales in Germany and Holland. Her success is propelled by doing promotion and touring up front."

Also on the Sony roster for 1997 is a new album from Our Lady Peace, an alternative rock outfit which has made inroads in North America, selling half a million units of its debut album *Naveed*. Handled by Coalition Management, Our Lady Peace expect to do a European tour in April.

Another Sony newcomer to watch for is singer/songwriter/pianist Chantal Kreviazuk, who will shortly introduce her new album *Under These Rocks and Stones*.

Other artists slated for European action in 1997 are Corey Hart (who has recently gone gold in Canada with a self-titled album) and



Amanda Marshall

Canada—also has plenty in store for 1997. The first priority will be I Mother Earth's *Scenery and Fish*. Already released in some territories in order to fend off imports, the album is being officially launched in Europe with media promotion and a tour in late February.

"We'll hit the majority of Europe," confirms Karen Klug, EMI Music

released its third album, *The Master Plan*, with a special re-mix of the single *Float On* due this month for club promotion); Tea Party (with a new album scheduled for May or June); Ginger (a pop band comprised of ex-Grapes of Wrath members); Wendy Lands (whose album *Angels and Ordinary Men* has so far been released in six territories); and Kim Stockwood, who hit the top 40 in the Swiss airplay charts, as well as the number one spot in Poland. Stockwood's album *Bonavista* has been re-released to include the single *Jerk*. The new single, "You Will Remember This," has recently gone to radio.

Warner Music Canada kicks off 1997 in Europe with a push on The Odds's *Nest*. The fourth album from this eclectic pop band features the single *Someone Who's Cool* and will go to radio later this month. Son, an Elvis Costello-meets-Prince style act, is getting attention from Germany and Spain, and a new album is due in May. For the French-speaking markets, Warner has targeted Lynda Lema, a Quebecois pop/folk artist who is also signed to Charles Aznavour's publishing company. After selling 160,000 units of her album *Y* in Quebec, Warner is confident France will embrace her next album. Another very popular Warner act is Loreena McKennitt. A celtic harpist, pianist and singer/songwriter, McKennitt sold 500,000 units of her last album *Mask & Mirror* in Europe, and will release her next recording in the autumn of '97. "She had the good fortune to open for Mike Oldfield on his *Tubular Bells 2* tour in Europe," says Rainer Focke,

"A Sony newcomer to watch is singer/songwriter/pianist Chantal Kreviazuk"

Leonard Cohen, who will release new product in the autumn.

The label with the largest Canadian roster—EMI Music

Canada's director of international marketing. "Germany, Holland, Belgium, France, Italy, Spain, Portugal, Norway, Sweden, Finland and the UK are all lined up. We've already had excellent press on the album in Germany." In April, the label will release *Creature*, the latest album by Moist, which has already gone platinum in Canada. "Moist was quite successful in the UK with the first album," reports Klug. "They were named as one of the top five newcomer bands and got several full-colour features in magazines. We think *Creature* will be a major breakthrough."

She adds that a five-track sampler has already been sent to EMI's European product managers and marketing people. Other groups up EMI's sleeve include Econoline Crush (a band which established itself in Germany and Holland with its first album *Affliction*, which will present its next offering in April); Dream Warriors (an upbeat rap act which recently



Chantal Kreviazuk

DREAM WARRIORS
THE
MASTER PLAN

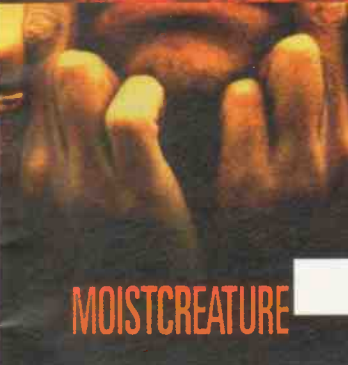
DREAM WARRIORS
THE MASTER PLAN



GINGER
SUDDENLY I CAME TO MY SENSES



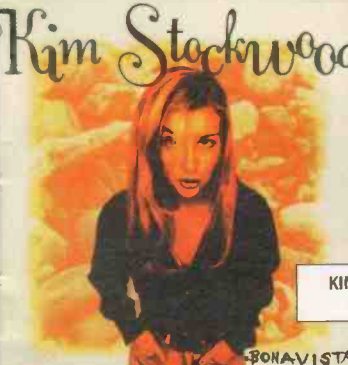
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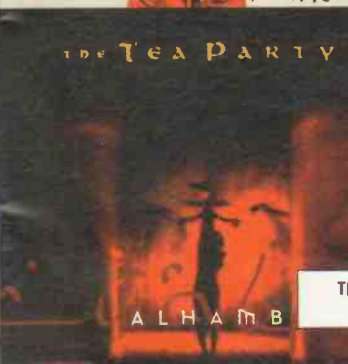
MOIST
CREATURE



ANNE MURRAY
ANNE MURRAY



KIM STOCKWOOD
BONAVISTA



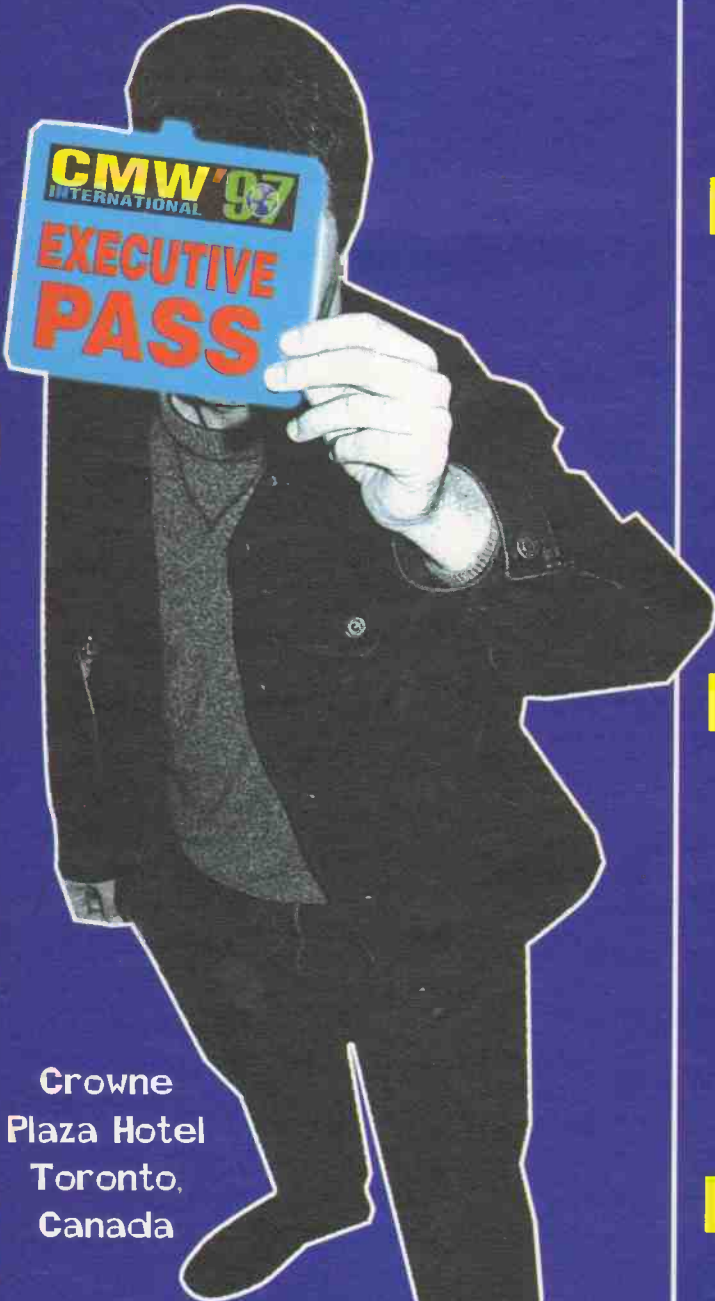
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Clockwise from top left
Ginger, The Dream Warriors,
Wendy Lands and
Celine Dion



marketing director of Warner Music Europe.

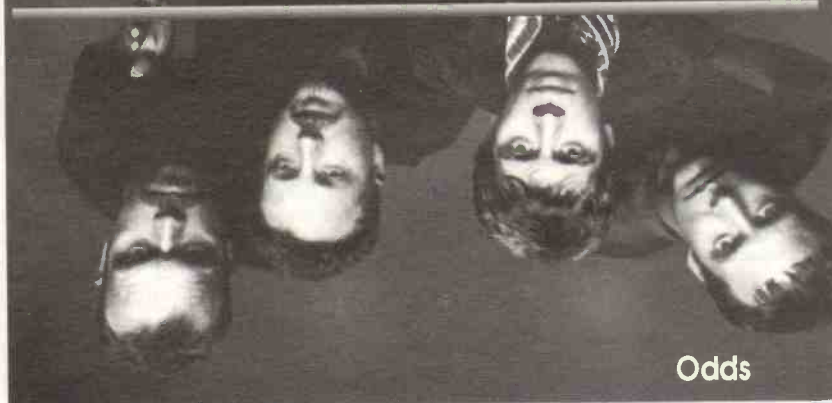
Another project Warner Music Canada has started to push is BKS' album *Astroplane*. Licenced in Portugal and Portugese-speaking countries, it was also picked up by Jackie Khan Management in the UK. "The deal was cemented when one of the partners at Jackie Khan took the *Astroplane* title track and made a bootleg re-mix to play at his nightclub in London," explains Denis Garces, Quality Music's director of A&R and promotion.

"He got a great reaction and wanted to put it out as a legitimate release." The UK label, he adds, will create more re-mixes and relaunch the CD in 1997. Koch International opened a Canadian subsidiary last year. Mainly a distributor for European product, Koch Canada recently signed a Canadian artist, classical pianist Alain Lebevre, as well as an independent label Adam Records (watch for its R&B/rap act Simply Smooth in '97). "Alain Lebevre is a rare case which Koch Canada is personally involved in as a label and not just a distributor," explains general manager Dominique Zgarka. "We are meting with Koch in France and Germany, and will go over the plans to market his new album." Lebevre will also be touring Europe during 1997.



I Mother Earth

"The first priority for EMN Canada will be I Mother Earth's *Scenery and Fish*"



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Breakfast in Barcelona



Flashback breakfast presenter Ajo Casals, famous for her early morning "wake up calls".

By Suzanne Wales

At the first ever Radio In Catalunya congress last October, the criticism was made that Catalan radio was of an overly homogenous nature. Surf the dial in Barcelona on any weekday morning, and you would have to agree...

clock



watch

On RAC 105 (part of the Catalan government's CCRTV network), "Bon Dia, Dia," presented by Jordi Tenas, offers its middle-class 23-35 year-old target audience one of the most comprehensive cultural events guides on Spanish radio.

With constant theatre and concert give-aways no doubt supplied by the regional government in its campaign to promote Catalan culture the show features film and music reviews as well as features on the best places to cruise around the countryside on your motorbike! Add to this traffic reports every 15 minutes, news on the half-hour, and sport, "Bon Dia, Dia" makes for a pleasant and informative, if not particularly stimulating, start to the day.

RAC 105 programme manager Joan Puerto explains, "Because Catalan radio is becoming more specialised, and the medium of television is so strong, we have to concentrate on priorities such as information, and music or entertainment news. That's where we can compete. Take football, for example. Live radio coverage has lost its audience to television, but post and pre-match football programmes haven't. Television doesn't have the technology to air 15

people in one studio at the same time."

Puerto agrees with much of the criticism expressed at the Radio In Catalunya conference, and puts much of it down to a lack of specialist courses in radio production and the lack of training grounds for new talent. "I suppose it is homogenous, but where can we carry out research and experiment? Where are the college stations or the pirates?"

However, the programmer remains to be convinced that a personality-focused, no-holds-barred comedy programme would work for the Catalans, who readily admit that their subtle sense of humour is difficult to tap. "I maintain that a breakfast programme here should make its audience smile rather than laugh. It's extremely difficult to find the right presenter to do this sort of job well—believe me, I'm looking."

Flashback, Flash FM's sister station in Barcelona, has been broadcasting its '60s-to-'80s "classic rock" format since last April, with what programme manager Joan Arenas describes as "spectacular results." Its breakfast show "Que Avui

Que" ("What's Up Today?") is hosted by Ajo Casals, who previously presented Flash FM's afternoon show after doing her apprenticeship on a local station in Andorra. With the same target audience as RAC 105, "Que Avui Que" manages to extract at least a healthy chuckle from the Catalan audience, mainly due to its unique "Alarm Clock" feature.

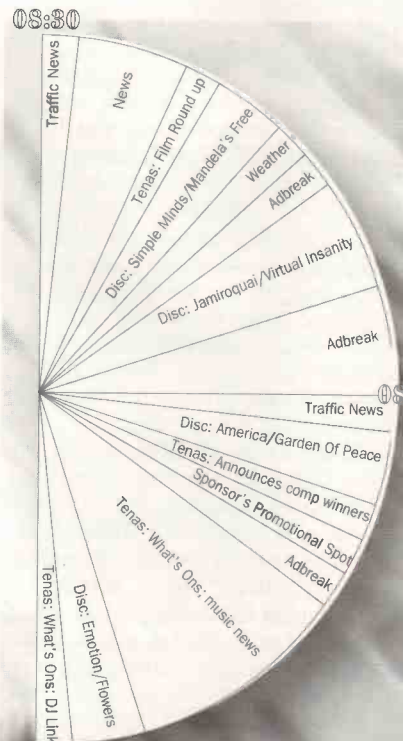
Every 20 minutes between 07:00 and 09:00, Casals makes a wake up call to an unsuspecting individual whose phone number has been sent in by a friend. A simple idea, perhaps, but surprisingly refreshing within the context of the Catalan radio landscape, and one which has already got Casals into a number of sticky situations. "I had a call to make to one elderly gentleman whose wife answered the phone and thought I was her husband's lover! She wouldn't believe I was calling from Flashback, and started insulting me!"

Casals goes on to describe the delight and ensuing confusion of waking up various local entertainment and football personalities who think they've forgotten an appointment for an on-air interview. On air, she takes it all in her stride, between playing records, giving away concert tickets and even reading out breakfast-time recipes. Casals also uses listener phone-ins to compile top ten charts, from the best or worst TV programmes to the best or worst dressed celebrities. Flashback links with rival station RAC 105 for traffic news, and with sister station Flash FM for news.

None of this is exactly revolutionary stuff, of course, but Arenas doesn't see Flash FM's position as the only commercial radio broadcaster in Barcelona as a licence to create mayhem on the airwaves. "We can't experiment too much because we are under pressure from the advertisers," he contends. He adds that the lack of "fun" morning shows in Catalonia derives from the scarceness of production funds rather than talent, citing Alfonso Aruz's now defunct "Aruz Con Leche" ("Aruz With Milk") breakfast show on Radio 80s as an example. Aruz subsequently went on to present TV3's enormously popular football spoof, "Forca Barca."

Musically, there is little to choose between the rival programmes, despite Flashback's claim to be the only gold (or "revivalist") station in Catalunya. In reality, the station's output is a 50/50 mix of oldies and current songs.

English-language artists predominate, with a healthy sprinkling of Catalan musicians who fit its AC format. Because of the "political" stances of both stations, you would definitely not hear a Spanish artist on RAC 105, and very rarely on Flashback. However, both stations become a little more adventurous during their breakfast programmes. "It's our obligation to promote Catalan music and culture," explains RAC's Puerto. "In



STATION: RAC 105/Barcelona
PROGRAMME: "Bon Dia, Dia"
DATE: October 22 1996
TIME: 08:30-09:00



STATION: Flashback FM/Barcelona
PROGRAMME: "Que Avui Que?"
DATE: October 22 1996
TIME: 08:30-09:00

the mornings we incorporate more of the latest releases because most of our main target audience is likely to be listening to talk radio at this time." Adds Arenas, "Casals has the opportunity to be a bit more daring. We are trying to create a classic rock station here, but old doesn't have to mean slow in the mornings we are trying to be a bit more hip."

Midem seeks new markets

by Christian Lorenz

With a total of three Midem trade fairs now taking place across the year, Midem '97 in Cannes expects to profit from the increased interest in the global exploitation of music. Thanks mainly to a favourable economic climate in Asia and South America, the 31 year-old international music market is set to attract a wider business community than ever before to the exclusive Mediterranean resort.

Three years after the launch of Midem Asia in Hong Kong, and only eight months before the premiere of Midem Latin America in Miami, Midem '97 (taking place between January 19-23) is attracting increased interest from companies in South East Asia, the Caribbean and South America.

Cannes remains a truly global platform for doing business, according to Reed Midem CEO Xavier Roy. The regional Midem fairs in Hong Kong and Miami are designed to provide a forum for local professionals, and are therefore more orientated towards their respective market's needs.

This division of roles, the Midem organisation claims, will add to the exposure of European music in new markets whilst avoiding a potentially dangerous drain of delegates from the established Cannes trade fair. As Roy points out, a number of Asian

companies realised the potential of the markets represented at Cannes after having seen Midem Asia. He argues that companies looking to find licencing partners for European productions in emerging overseas markets will, in the long run, profit from the synergy between the three Midem fairs.

Coinciding with the increased amount of overseas interest, Midem's conference programme this year focuses closely on the European market, with panels devoted to radio quotas, the changing retail sector and the latest developments in music on-line technology and related copyrights issues. An invitation-only meeting, organised jointly by the European Commission, the European Music Office and Midem, will introduce professionals to recent findings on the relationship between youth culture and music in Europe.

In this special edition of Dialogue, Reed Midem CEO Xavier Roy reveals his thoughts on recent developments in the industry and explains the different roles of the ever expanding Midem family of music trade fairs.

Q: What have been the highlights in the European music industry in 1996? How will they be reflected in Midem '97?

A: I would say that one of the most important events in the European music industry in 1996 was the progression of techno music. I say this for two reasons, firstly we are witnessing the development of "cross-over" music which is truly European. For some time now, the phenomenon has been growing with Eurodance and Europop, and a true pan-European market for this music is now evolving. Techno music is no longer underground; the sales figures speak for themselves. Secondly, as its name indicates, techno music is created with the help of state-of-the-art technology. Techno artists make use of computerised music programming, the Internet, music on-line and similar up-to-date tools. It shows how these technologies are already integrating every aspect of the industry.

Q: Who will be Man Of The Year at Midem '97?

A: There will be no 'Man Of The Year' this time, but instead three or four Midem Music Makers who will be honoured for outstanding achievements and their contributions to the industry. I hope your readers will bear with me and understand that I cannot disclose the names of the award winners just yet.

Q: What do Midem Asia and Midem Latin America add to the established event in Cannes?

A: Since the launch of Midem Asia three years ago, we have seen a very positive synergy between the two events. And the success of Midem Asia has proved us right—in 1996 we saw a 10% rise in participating professionals. Cannes regulars have been able to take a fresh look at the markets in Asia, and the fair has enabled companies from the Asia Pacific region who were not aware of Midem before to get to know the potential of the markets represented in Cannes. It is no coincidence that a number of Asian companies will be exhibiting for the first time at Cannes this year! The new exhibitors include two important record companies from Singapore and Taiwan, Form Private Ltd and Rock Records & Tapes.

I am confident that the launch of Midem Latin America and the Caribbean Music Market in Miami next September will create a similar situation. We have already noted that companies from the huge South American region are showing interest in the European market. Brazil and a number of other countries will be exhibiting in Cannes this year. Music from all corners of the Caribbean, South America and Latin America will be highlighted at concerts throughout Midem

'97. The opening night on Saturday January 18 will be entirely devoted to Jamaican artists.

Q: Do you not fear that Asian and American companies will ultimately prefer "their" Midem to the event in Cannes? Will the global community we have become used to at Midem fall apart?

A: Both Midem Asia and Midem Latin America were created in response to the huge changes and enormous development that both regions are experiencing, caused by an amazing economic boom and a population of which 50% are under 25 years old. There was an urgent need for a solid structure which would allow professionals from the area concerned to come together and organise their respective markets more efficiently. Both events are therefore clearly orientated towards their respective region's needs.

Midem Cannes, on the other hand, remains a truly global platform for doing business. Each year we welcome between 8-10% additional participants. I am confident that Midem Cannes remains unique in its field as a truly international music market.

Q: If you look back at Midem's 30th anniversary last year, what are your favourite memories?

A: There were many highlights during last year's Midem which have become favourite memories for me today. The presence of international stars, Celine Dion and Placido Domingo, both of whom gave memorable performances, was certainly one. Celine had already sung at Midem some years before, at the beginning of her career, and we were extremely happy to welcome her back for the anniversary celebrations last year. Another memorable event was the special veterans celebration dinner for 41 faithful friends who have attended every single Midem since the beginning in 1966. The dinner was further enhanced by the presence of some special artists which we invited for the occasion, such as Charles Aznavour, Stephane Grappelli and Charles Trenet. Last but not least, I was delighted that my very special friend Claude Nobs was able to celebrate the 30th anniversary of the Montreux Jazz Festival in the same year.

Xavier Roy

dialogue

Midem 97: The Programme

● (See page 16 for details of radio-related panels)

Focus on Latin America and the Caribbean
Date: Sunday January 19 (11:00-12:15)

Music on-line: a revolution beyond the desk?
Date: Sunday January 19 (15:00-17:00)
Moderator: Brett Atwood (music video & Enter* Active editor, Billboard)
Speakers include: Francois-Xavier Nuttall (director general, Eurodat)

Clearing multimedia rights: on-line and off-line
Date: Monday January 20 (10:00-11:30)
Speakers include: Jürgen Becker (vice-president and chief legal adviser, GEMA), Catherine Kerr-Vignale (director, SESAM), Bennett Lincoff (director of legal affairs for new media and technology strategy, ASCAP)

Europe, music and young people*
Date: Monday January 20 (10:00-17:00)

The impact of competition law on the music industry
Date: Monday January 20 (09:30-13:00)
Moderator: Eric Lauvaux (lawyer, Thomas & Associates)

The music and the law: recent developments in '96
Date: Monday January 20 (09:30-13:00)
Moderator: Sarah Faulder (general secretary, MPA)

Building music cyberstations on the net
Date: Tuesday January 21 (15:30-17:30)
Moderator: Stewart McBride (president, United Digital Artists)

Publishing and new technologies
Date: Tuesday January 21 (10:00-11:30)

Interactive media and music: a digital update
Date: Tuesday January 21 (15:30-17:30)
Moderator: Brett Atwood (music video and enter* active editor, Billboard)
Speakers: Thomas Dolby (Hyperspace), Gabriel Levy (manager of interactive music development, BMG Entertainment)

What's new in retailing in Europe
Date: Tuesday January 21 (10:30-12:00)
Moderator: Adam White (international editor-in-chief, Billboard)

MIDEM Mind Game: The state of the live music business in 2007

Date: Tuesday January 21 (16:00-18:30)
Moderator: Jim Sampson (music co-ordinator, Radio Bayern 3)

Speakers: Harriett Brand (senior vice-president programming, MTV Europe), Michael Dorf (president & CEO, Knitting Factory/Apple New York music festival), Bernhard Fritsch (managing director, Fritsch & Friends Mediagroup), Jaron Lanier (composer).

Techno: Business from the underground
Date: Wednesday January 22 (15:30-17:00)

Speakers: Jeff Mills (DJ, producer and label manager, Axis), Joachim Keil (Under Cover Music Group/Intergroove), Eric Morand (prime minister, F Communications).

Marketing and distributing jazz around the world
Date: Wednesday January 22 (10:30-12:00)

Concert Producers' Rights
Date: Wednesday January 22 (15:00-16:30)
Speakers: Jean-Claude Camus (president, SYNPOS), Gerard Louvin (administrator, SYNPOS), Maitre Michel Magnien (lawyer) Philippe Maher (Warhead Productions)
*By invitation only

Midem Radio '97: Understanding agendas, looking to the future

by Mike McGeever

Extending lines of communications and understanding each others' agendas will be the aim when executives from Europe's radio and record industries meet up during Midem '97's radio panels.

This year's event, which takes place January 19-22 in Cannes, will also consider whether new technological developments such as Digital Audio Broadcasting (DAB) and radio on the Internet will have a positive or negative impact on the radio medium. The issues will be examined by those figures charged with developing and applying these technological advances to the broadcasting industry.

The session "DAB: digital music or multimedia radio?" will explore the critical changes facing radio, such as the involvement of major multi-media giants in the industry, and the consequences for existing radio

"Senior record company executives will get a taste of what it is like being a plugger"

companies. Panellists will debate the potential of DAB—will the emphasis be placed on the actual sound quality, or on the related elements such as programme-associated data which can accompany DAB output?

As web sites for radio stations are launched ever more frequently, the session "Radio on-line: sound business or just a lot of noise?" will aim to determine whether, in the short-term, stations can actually make money from their web sites. The profitability of providing premium services for listeners, Internet-only broadcasting, access to "virtual" record dealers and exclusive non-stop coverage of live events are all due to be assessed during the session, alongside the question of whether the Internet will be the dominant carrier of most radio programmes in the future. The feasibility of measuring stations web site audience will also be considered.

The first of the six panels, "Do [record] release schedules fit radio's needs?" will give programmers an opportunity to vent their frustrations about the methods labels employ when releasing new singles. Radio programmers around Europe claim they face programming nightmares when release schedules are suddenly changed or delayed, and are calling for better communication from the labels regarding release schedules. Problems for stations arise particularly when a playlist track continues to test well, but the labels are pushing to release the

next track by that artist.

During the session on record promotions, entitled "How useful are pluggers?" the panel will discuss the role of the plugger as the main point of contact between the radio station and the record company. Issues will include the pluggers' awareness of programmers' needs and the pluggers' knowledge of station formats. Also on the agenda will be the advantages of having a more senior record company executive (rather than a plugger) inform the broadcasters of future release schedules and marketing activity.

Meanwhile, senior record company executives will get a taste of what it is like being a plugger during Music & Media's "Playlist

meeting" session, in which they will be asked to submit their latest releases for airplay consideration to a panel of radio programmers. The programmers will judge how the tracks fit their individual formats and whether or not they would put them on their stations' playlists. This "jukebox" style session is intended to give the record companies an insight

into the criteria radio programmers and heads of music apply to tracks during their playlist meetings.

Also on the agenda at Midem Radio this year is a new matter of contention. Legislation imposing quotas of national music on radio stations will be scrutinised almost exactly a year after French broadcasters became required by law to programme a minimum of 40% French music in their output. The effects of the French music quotas and their possible impact on the rest of Europe will be examined during the session "French music and radio: living with quotas." The panel will question the "success" of the quota legislation in France versus the contention that such laws are simply a desperate solution to get airplay for national artists. Some of the issues expected to be raised during the session include the ways in which broadcasters can circumvent quota legislation, and concerns that other territories will follow France and adopt their own quota legislation, giving rise to the possibility of a "quota" generation of artists.



Midem radio panelists:
(clockwise from top)
Trevor Dann (BBC Radio 1), Benoit Sillard (Fun Radio), Guy Banville (Europe 2) and Laurent Bouneau (Skyrock)

Midem Radio: The Programme

DO RELEASE SCHEDULES FIT RADIO'S NEEDS?

(In collaboration with Music & Media)

Date: Sunday January 19 (15:30-17:00)

Moderator: Emmanuel Legrand (editor-in-chief, Music & Media)

Speakers include: Laurent Bouneau (programme director, Skyrock), "Zorro" Lesage (marketing and promotion manager, WEA France).

FRENCH MUSIC AND RADIO: LIVING WITH QUOTAS

(In collaboration with Vive La Radio)

Date: Monday January 20 (10:00-12:00)

Moderator: Eric Baptiste (president, Vive La Radio)

Speakers include: Patrick Boiron (general director, ADAMI), Laurent Bouneau (programme director, Skyrock), Philippe Labarde (member, CSA), Pascal Negre (CEO, Polygram France), Benoit Sillard (CEO, Fun Radio).

HOW USEFUL ARE PLUGGERS?

(In collaboration with Music & Media)

Date: Monday January 20 (15:00-16:30)

Moderator: Christian Lorenz (news editor, Music & Media)

Speakers include: Trevor Dann (head of music entertainment, BBC Radio 1), Jeff McClusky (president, Jeff McClusky & Associates), Olivier Wegener (managing director, marketing and promotion, Public Propaganda), Barry Evers (head of promotion, Epitaph Europe).

DAB: DIGITAL MUSIC OR MULTIMEDIA OR MULTIMEDIA RADIO?

(In collaboration with Vive La radio)

Date: Monday January 20 (17:00-18:30)

Moderator: Daniel Renard (publisher, Tele Satellite)

Speakers include: Jean Yves Bronner (director, SEA Division), Roland Faure (president, France DAB Club), John McLaren (director of corporate affairs, Worldspace), Claude Sechet (development manager, Radio France), Marc Pallain (deputy general manager, NRJ).

THE PLAYLIST MEETING

(In collaboration with Music & Media)

Date: Tuesday January 21 (11:00-12:30)

Moderator: Christian Lorenz (news editor, Music & Media)

Speakers include: Sammy Jacob (programme director, Xfm), Nanou Lamblin (director, NN'B Records), Wally Van Middendorp (managing director, Play It Again Sam), Christian Wahlberg (managing director, Pitch Control).

RADIO ON-LINE: SOUND BUSINESS OR JUST A LOT OF NOISE?

(In collaboration with Vive La Radio)

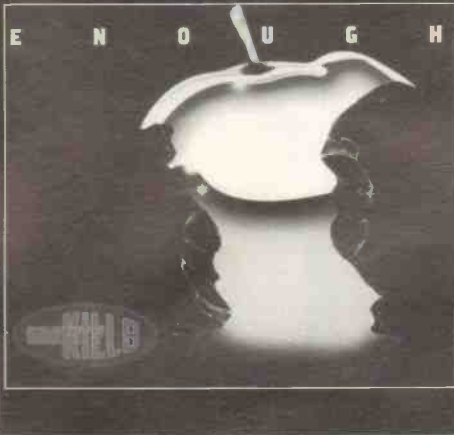
Date: Tuesday January 21 (15:30-17:00)

Moderator: Philippe Loranchet (freelance journalist)

Speakers include: Guy Banville (scheduling director, Europe 2), Alain Grange-Cabanne (vice-president, Union des annonceurs), Bruno Oudet (president, France Internet Society), Stefan Heller (programme director, Music Choice Europe), Dominique Scaglia (development director, Mediametrie).

Singles

Singles Of The Week



GRAVITY KILLS
ENOUGH - TVT/VIRGIN/EMI
Producer: Gravity Kills/John Fryer
These industrial-techno-rock alchemists are currently on a European tour with Skunk Anansie, which tells you where they're at. Dark, fast and furious, the overwhelming effect is of Nine Inch Nails in singalong mode. *Enough* was composed in a night for a spare slot on a St. Louis radio station, featured in the gritty thriller film *Seven* and packs lifetimes of textured guitar energy into four minutes.

DP

GIANNA NANNINI
M'ANIMA

Z-Music/PolyGram Italy
Producer: Peter Zumsteg
Italy's first lady of rock'n'roll is back in the limelight with her *Bomboloni Greatest Hits* album, which includes three new tracks, one of them being this radio single. Nannini's distinctive raspy vocals don't fail her on this ballad, which builds to a dramatic, guitar-dominated climax.

TM

THE BOO RADLEYS
RIDE THE TIGER

Creation/3mv/Vital/Sony Music Europe
Producers: The Boo Radleys/Kolderie/Slade
After the fury of *Come On Kids*, Martin Carr, Sice and the boys give themselves space to breathe with this smooth ballad with wistful guitars, which evokes *Fields of Fire*—era Big Country. Lazy drums and whirling Hammond organ gives a nod to the current vogue for psychedelia, underpinned by some swelling strings in the chorus.

DP

BLUR
BEETLEBUM

Food/EMI
Producer: Stephen Street
First single, out across Europe on January 20, from their self-titled fifth album (see page 20), which singer Damon Albarn describes as "English slacker." *Beetlebum* is a step away from the ultra-commercial sound of *Country House* and captures Blur in more experimental style, but its instantly recognisable sound will still make it an EHR automatic.

PS

NEFFA & I MESSAGERI DELLA
DOPA

IN LINEA - Blackout/Mercury
Producer: not listed
Jovanotti put Italo-rap on the map and Neffa takes it one step further. Adopting the sweet mellow sound of Tupac and Snoop Doggy Dogg, this

Bologna homie lets his Italian rhymes flow with a slow, gyrating beat and funky bass-lines. The remix of *Aspettan. Il Sole* captures the sexy ambience of West Coast hip hop even better.

TM

KEATON
KILL ME

Columbia/Sony Music
Producer: not listed
New wave is alive and well, judging from the debut single from Keaton's *Intravenous* album. Adding a prominent bass-line to the dramatic Bauhaus (remember them?)-like vocals, this Liege trio prove themselves to be the Belgian kings of gloom. Keaton have a '90s dark streak though, tapping the same deep source that Marilyn Manson and Trent Reznor have drawn from recently.

TM

LIGHTNING SEEDS
SUGAR COATED ICEBERG

Epic/Sony Music
Producer: Bascombe/Broudie/Rogers.
Another nugget of sparkly pop from the prolific Ian Broudie, whose songs have been EHR favorites since Epic started pushing the 'Seeds two years ago. Chugging acoustic guitars, irresistible hooks and chorus and less-than taxing abstract lyrics make for ideal daytime material, yet mark little departure from the band's formula.

DP

NU YORICAN SOUL
RUNAWAY

Talkin Loud/Mercury/PolyGram
Producers: Vega/Gonzalez
Well on its way to being a salsoul classic even before its January 27 release, *Runaway* is a perfect drivetime record, with Kenny "Dope" Gonzalez and Louie Vega packing in every gramme of sunshine they've soaked up during years of fusing latino beats and New York club vibes. Soaring vocals from salsa diva India make this the most accessible track from their self-titled album, due out on February 17.

DP

Albums

LES RITA MITSOUKO
ACOUSTIQUES

Delabel (France)
Producer: Les Rita Mitsouko, Corida
The fantastique French duo are back after a long hiatus, but not with new material. This album was recorded live for a TV show on French channel M6 and consists of 11 of their former successes—from *Marcia Baila to C'Est Comme Ca*—completely re-worked with new arrangements. In addition, singer Catherine Ringer and composer/instrumentalist Fred Chichin offer two new tracks—a duet with Princess Erika and another with rapper Doc Gyneco. Although the band is no longer experimenting as it did in the early '80s, the outcome is still refreshing, and Ringer confirms that she is a superb singer with style.

EL

MISMATES
ALL THINGS BRIGHT AND BEAUTIFUL

Sesame/CNR
Producer: Torsten Rundqvist
Crystalline pop from Sweden with the subtlety of Suzanne Vega or Kirstin Hersh. Thanks to vocalist Anna's warm, sweet style of singing and the band's knack for writing seemingly simple tracks, Mismates are certainly no mismatch. The occasional string section adds an extra flavour, and the up-tempo, acoustic-sounding *14* is a strong radio candidate. ACE and alternative radio could enjoy the mid-tempo rocker *Give It Time* with its pretty harmonies and classic-sounding guitar riffs.

TM

NATE DOGG
G-FUNK CLASSICS, VOL 1

Death Row/Interscope/Universal
Producer: Nate Dogg, Daz, Kurupt, Teddy Riley, Snoop Doggy Dogg
The smooth-voiced G-funk crooner is best known for the 1994 hit *Regulate* with Warren G, but has also collaborated with the other members of Death Row's rapping clique, such as Snoop Doggy Dogg and 2Pac. Now he looks set to follow Warren G's *What's Love Got To Do With It* into the European bestsellers with this strong set. Recorded over a three-year period, it features contributions from Snoop, Blackstreet's Teddy Riley and others. Profanities will prevent airplay on some tracks, but cuts like *G-Funk* and *Crazy, Dangerous* have an understated, contemporary, soulfulness sure to continue Death Row's current hot streak. Released internationally on January 13.

PS

BARTEL BARTELS
BARTALES

Columbia
Producer: Wouter Planteijd
A worthy successor to Holland's best garage rock band, the Fatal Flowers, Bartel Bartels is a one-man project with the support of a solid live band. The first single, *Gimme That Feeling*, dives

headlong into '60s nostalgia with Beatlesque harmonies and a psychedelic guitar, but there's much more to Bartels than meets the eye. For example, there's the mid-tempo Tom Waits melancholy of *Arms Around My Anger* and the fragile folksy ballad (*To The Carnival With*) *Ruby*. The pulsating rhythmic *If That's What You Want* has substantial alternative radio appeal, while ACE will love the country-rock ballad *Misty Morning*.

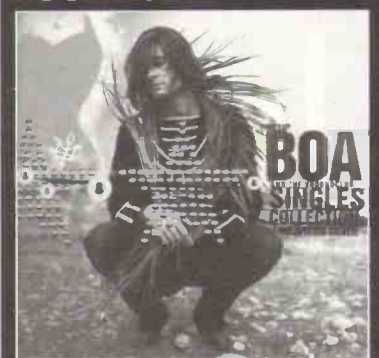
TM

ELEVEN PICTURES
INITIALS

Mascot
Producer: Eleven Pictures, Berne Randulw
Whilst playing the Dynamo metal festival in 1995, these Swedes realised there was more to life than plain metal. This, their second album, reveals a penchant for grungy melodies and well-balanced vocals. The heavy guitars are still there, but they're on a leash most of the time. Fans of the old-style Pictures will enjoy the Sabbath-meets-Hendrix riff-fest of *Monster*, but tracks like *Playmates* and *Fate X* display the kind of depth Pearl Jam discovered on *No Code*. The up-tempo punkiness of *It's* and *All I Want* produces alluring radio tracks for programmers who think nothing of playing Offspring.

TM

PHILLIP BOA AND THE
VOODO CLUB



FINE ART ON SILVER-THE SINGLES
COLLECTION

Motor Music/PolyGram Germany
Once called "The German Julian Cope," Boa has been one of the most consistently tuneful and bizarre characters to have been thrown up by Germany's alternative music scene in the last two decades. This collection takes in all the primary colours in Boa's often subtle palette, from 1985's *Diana*, through 1990's dabbling in dance, *This is Michael* through to last year's unequivocally rock cover of Bowie's *Starman*, out as a single in the GSA territories on January 27. Motor says a wider European release for the album is not planned as yet, although Boa has a cult following in the U.K.

DP

Album Of The Week

Reviewers: DP-Dominic Pride; EL-Emmanuel Legrand; PS-Paul Sexton TM-Thessa Mooij
Please send review copies to: Dominic Pride, Music Editor, Music & Media, 23 Ridgmount Street, London, WC1E 7AH, U.K.

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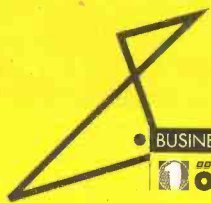
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by Thessa Mooij

MY DRUG HELL



This Is My Drug Hell - Diversity (UK)
 PRODUCER: Fellini Retrospective
 In an age of samples, hypes and Brit-pop-backlash, My Drug Hell make a refreshing change. Tim Briffa's brittle voice hogs the limelight and sparse, wavering guitars supply a melodic backdrop, in a Syd Barrett-meets-pub rock sort of way. The mid-tempo *Jinx's Hole*, with its icy lyrics, is an excellent example of this approach, but My Drug Hell sound even better when they crank up the groove factor, as in the pulsating '60s flavoured *2am*. The trio venture into Afghan Whigs territory with *For Your Eyes*, a funky number with wah-wah pedals, a matching drum shuffle and brooding vocals.
Contact General Overseas Music at: tel (+44) 171 498 0788; fax (+44) 171 498 3755.

BUTTERFLY GARDEN

For You - Rec 90 (Norway)
 PRODUCER: Yngve Leidulv Sætre
 After their debut album *So It Goes*, this Norwegian quintet delivers a powerful follow-up. The vocals manage to carry a trace of new wave drama, without sounding dated, and their mixture of melancholy and poppy hooks made them perfect candidates to tour with Gene last year. The smouldering *For You*, with pained guitars and slowly building anger in the deep dark voice of Calle Hamre recalls Velvet Underground, while the more up-tempo power pop of *About Relationships And...* displays Hamre's talent for writing great melodies—although not of the happy-go-lucky variety!
Contact Rec 90 at: tel (+47) 55 32 34 10; fax: (+47) 55 31 1875; e-mail: rec90@bbb.no.

KENDREAD

One Love - Sweat Records (Holland)
 PRODUCER: Rasela Sound
 This is not the *One Love* of Bob Marley fame, but is in fact an energetic self-penned track by Dutch-based rasta-man Kendread. *If We See* boasts a mellower vibe, while *Love Dub* is as slow and sweet as treacle. This four track

single is a preview of his new album, scheduled for February.

Contact Sweat Records at: tel (+31) 573 451014; fax: (+31) 573 451072.

SONGWRITER

A Contemporary Collection - XIII Bis (France)

PRODUCER: Various

Compiled by singer/songwriter and album participant Johan Asherton, who handpicked eight European and American artists, this is an excellent overview of the current folk scene. While New Jersey natives Scott Appel and Stephane Dambry (Normandy) skirt the new age genre with fragile compositions, it's obvious that the Indiana-based Leonardo is inspired by the grittier stuff of *Nebraska*-period Bruce Springsteen. The arrival of throaty Austrian Pina Kollars sees the intensity count increase considerably. Her *Debt Song* is reminiscent of Joan Osborne or Patti Rothberg. Asherton himself has feet firmly planted in the folk arena, with poetic lyrics to the fore on the violin-tinged *Elsie's Gone Wild*.
Contact Dominique Surlapierre at: tel (+33) 1 4212 5282; fax: (+33) 1 42 12 52 83.

VARIOUS ARTISTS

Strange Hobby - Transmission (Holland)
 PRODUCER: not listed

A mystery project par excellence, this collection of '60s and '70s classics features an anonymous bunch of Dutchmen who aimed to record the songs in a '90s style for a new, younger audience. Loud, metallic guitars dominate the production, enveloping every track in a grungy blanket. On the single, Status Quo's *Pictures Of Matchstick Men* or the Beach Boys' *Sloop John B.*, that approach is no problem, but more subtle compositions like Bob Dylan's *I Want You* and Paul Simon's *I Am A Rock* are less suited to the full-on metal treatment. On the other hand, Beavis and Butthead would probably go nuts over this album.

Contact Hans van Vuuren (Double Dutch) at: tel (+31) 10 59 23 228; fax: (+31) 10 59 26 170.

WILD GIRLS

Party Time - Antler-Subway (Belgium)
 PRODUCER: M. Engelen, O. Adams

Two Belgian blondes—Lush and Jazz—venture into Eurodance territory with this mid-tempo invitation to party. The verses echo the melody of the Bee Gees' *Stayin' Alive*, but the *Radio Mix* will be too slow for clubs and most cutting-edge radio programmers. Don Joan's *Superbitch 7-inch Mix*—at a relatively short 3:27—has a faster, more infectious beat and a groovier sound. This exciting remix oscillates between disco fun and heavier slamming '90s rhythms.
Contact Antler-Subway at tel.: (+32) 1655 1351, fax: (+32) 1656 7670.

Dance Grooves

by Maria Jiménez

SPIRITUAL JOURNEYS

In the present stream of B.B.E. soundalike tracks, Technocat's *The Journey* (Steppin' Out) sets itself apart by running on acid, adding another texture to the style. The drum 'n' bass mix is particularly worth a spin, with dreamy chords floating over the beats.

Contact: tel (+44) 131 654 1888; fax (+44) 131 654 2888.

Sony Music Spain is pushing *Two Spirits In One*, the new single by Christian Varela. Combining trance and techno with a light, dreamy melody, it becomes a pleasant instrumental in the Basic Dream mix, while the radio edit takes a poppier vocal approach.

Contact: tel (+34) 1 596 8332; fax (+34) 1 596 8383.

TWO TECHNO MUSTS

Two impressive techno compilations not to be missed are *War Of The Planets* from DJAX-Up-Beats and *Best Of No Respect Records* (from the label of the same name).

DJAX has a reputation as a steady provider of seriously solid techno, and its high quality control is evident on the 12-track *War Of The Planets*, which features such prime items as DJ Skull's *Graveyard Orchestra*, Urban Electro's *Wild Pitch* and Like A Tim's *House Girl—Home Boy*.

Contact: tel (+31) 40 211 5547; fax (+31) 40 211 5004.

No Respect's *Best Of...* is a double CD collecting together some of the high-points from the label's past six years. Phenomena, Obsessive, JL and Exit EEE deliver aggressive and appealing dance music, from techno to house.

Contact: tel (+49) 40 890 850; fax (+49) 40 896 521.

ZONIC DANCING & F-ACTION

A bright, full spectrum production, the new single by Jark Prongo, *Zonic Dance* (Jark Prongo Records), is built on a rubbery funk groove, with added loose percussion and a flash of guitars, all topped off by a superdeep male vocal loop.

Contact: tel (+31) 252 676 272; fax (+31) 252 676 244.

Production team F-Action comprises Ramon Zenker, Ernst Slappendel, Simon Ratcliffe and Moxmusic's Ed van Helden (see above). On their new single, *Thanks To You* (Push & Pull), they use a minimal number of elements to create relaxed house music with an easy beat, a catchy hookline, hypnotic vocals and a surprisingly full sound.

Contact: tel (+31) 252 676 272; fax (+31) 252 676 244.

DANCEFLOOR ROUND-UP

Techno Bohemian's club smash *Bangin' Bass* now has a U.K. release through Polydor label Hi Life. This much anticipated house track features Lisa Marie Experience, Rhythm Masters and Itty-Bitty-Boozy-Woody remixes.

Contact: tel (+44) 181 910 5356; fax (+44) 181 910 5343.

Ex-Flying Records executive Angelo Tardio's new label Moonlite is causing a stir with its fourth release, Paganini Traxx's *Second Chapter*. This hot three track EP features a blended techno-house-club sound.

Contact: tel (+39) 81 8040 602; (+39) 81 854 3393

Belgian label Byte is enjoying club success with Sash!'s latest single, *Encore Une Fois*. Female vocals in French top off this uptempo, driving track.

Contact: tel (32) 3 385 3737; fax (+32) 3 385 3939.

A TALE OF TWO DISTRIBUTORS...

The diversity of the current European dance scene is the key to success for a pair of independent distributors working in contrasting markets on two continents.

Moxmusic is a young, fast-growing Netherlands-based dance distributor, handling labels such as DJAX-Up-Beats, Kick In, Touche, 100% Pure, NEWS and Journeys By DJ. "We distribute a variety of club music," explains the company's export manager Ed van Helden. "Techno and drum 'n' bass do well in the U.K., Holland likes simple techno and club house, and from Germany the Mel 'O Ween track is doing great." Having established themselves as a respected and credible dance distributor with vinyl, van Helden says that Moxmusic's next move will be to specialise in the CD market.

Contact: tel (+31) 252 676 272; fax (+31) 252 676 244.

On the other side of the globe, European sounds continue to enthrall the dance scene, according to Morgan Williams of Central Station, one of Australia's main dance distributors. The company, which operates its own labels, has recently enjoyed chart success in Australia with a compilation of dance tracks from Kadoc, Deuce, Gusto and S'Xpress. "British club/high energy house product is a strong performer," says international A&R manager Williams. "Happy hardcore is dying much quicker than we had thought possible," he adds, but notes that, "German hard house and and trance is growing in popularity and Dutch house is doing well." As in many other territories, the success of a dance track depends on servicing club DJs with promo 12-inch singles, but it transpires that this is more challenging than it sounds in the land down under... "There are no vinyl pressing facilities in Australia," explains Williams. "We manufacture our vinyl in the U.S.A. and Britain."
Contact: tel (+61) 2 995 729 38; fax (+61) 2 995 720 40.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and /or publishing rights are available, except where noted. Please send your samples to Thessa Mooij, PO Box 59115, 1040 KC Amsterdam, The Netherlands. Fax (+31) 20 688 1349.

All new releases, news, biographies, photographs and tour schedules for consideration for inclusion in the Dance Grooves column should be sent directly to Maria Jiménez at PO Box 58193, 1040 HD Amsterdam, The Netherlands. Fax (+31) 35 621 2750.

Blur set to break from Britpop beat

by Paul Sexton

Blur survived what the industry likes to call the "difficult second album" syndrome all of four years ago. Now 1997 brings the "difficult fifth album" phase—which the multi-platinum band are entering of their own free will.

Any fears that the new, rawer sound of Blur might alienate some programmers is being allayed by an upbeat response to the *Beetlebum* single. Out in the U.K. on January 20 on Food Records through Parlophone, and through EMI companies worldwide, the track forms a trailer for their self-titled new album, set for Europe-wide release on February 10. It entered at 21 in M&M's EHR Top 50 airplay chart.

"I love the single," says Adam Woodgate, head of music at City FM/Liverpool. "The band is doing very well with our audience, we still play the hits from the last album. The new stuff is more like the original Blur; raw and cutting edge. They've done a pop album, now they can afford to go back to their roots. There are enough pop bands around." City added *Beetlebum* as early as December 23.

A preview of other selections from *Blur* confirms that the London quartet

have well and truly vacated the *Country House* which hosted their impressive domestic and international success of 1995 as the lead hit from their last album, *The Great Escape*. The new set, produced with Stephen Street in Iceland and London, includes such uncompromising cuts as the rambling *Essex Dogs* and the almost punkish *On Your Own*.

Indeed, much of the set recalls the often experimental nature of the band before their third album *Parklife* invigorated their commercial fortunes in 1994. "If it felt right, we wouldn't try to tidy it up like we'd done in the past," says lead singer Damon Albarn of the sessions for *Blur*. "A few of the songs are us jamming."

EMI is realistic but nonetheless bullish about this latest chapter in the Blur story. "It's a hell of a departure," agrees international marketing manager Carrie Spacey-Foote, "but we're very chuffed with it. When you listen to this album, you realise Blur had to mature. If they'd carried on doing quirky little pop songs they'd have had a very narrow future. They've gone with what flowed from the pen."

Spacey-Foote continues: "A lot of European radio is catching up on this

alternative bent, so it doesn't seem alternative anymore." The band will undertake some European promotion next month, then visit the U.S. in March. *Blur* will be released there by Virgin on March 11, preceded by a different single, *Song II*, which is planned as the second European release.

The Great Escape sold close to a million copies in the U.K., and approximately 600,000 units in continental Europe, according to Spacey-Foote. Food managing director Andy Ross says the last album "comfortably outsold *Parklife* everywhere except the U.K. The total figure worldwide was up 400,000 and the balance came mainly from Europe and Southeast Asia."

Blur's manager Chris Morrison of CMO Management adds: "*Modern Life is Rubbish* was the precursor to *Parklife* but that sales explosion wasn't necessarily felt overseas, so that in turn was the precursor to *The Great Escape*."

Morrison says that, for example, French sales of the last album up to late November were at 125,000 units, compared with 69,000 for *Parklife*. In Italy, the figure is 83,000, compared



Blur: difficult fifth album syndrome?

with a mere 16,000 for *Parklife*.

The group's European itinerary stretches from early April until mid-May; late May and June will see Blur in Japan, where the album has its earliest release (on January 29). Commitments in New Zealand, Australia and Southeast Asia follow, with more U.S. dates proposed for July. As a contrast to 1996, when a Dublin concert represented the band's only U.K. or Irish show, a British arena tour is planned for the autumn.

Obispo leads the pack with four Victoires nominations

by Emmanuel Legrand

Melodic pop artist Pascal Obispo leads the nominations at this year's Victoires de la Musique awards, with a presence in four categories. Epic artist Obispo, named in the male act, album, single, and video slots at the awards, is one of the most successful of the new generation of French singer-songwriters.

The Victoires ceremony will be broadcast as a fully revamped TV show on February 10, live on public station

France 2, from the 4,000 capacity Palais des Congrès in Paris.

One category to watch at the awards will be band of the year, where one of three nominees is rap band Supreme NTM, who were recently given a three-month prison sentence for having verbally attacked the police during a concert performance. The controversial judgement stirred strong debate in France about freedom of speech.

Artists nominated in more than one category include Eddy Mitchell, Zazie and Khaled, while two veteran acts have made the male and female act of the year nominations. They are Charles Aznavour, whose complete recordings were reissued in 1996 by EMI, and Barbara, who resumed her recording career with her first album for Mercury in 15 years. Aznavour will also receive a special tribute during the show.

Like last year, leading French act Jean-Jacques Goldman is present through material he composed for another artist. Last year, it was the internationally successful songs he wrote for Céline Dion such as *Pour Que Tu M'Aimes*—this year it is Algerian-born rai star Khaled's single *Aicha*.

Also worth watching is the merger of three categories—upcoming male, female and band—into one single category with five contenders. As a move towards promoting new talent, all five nominees will perform at the ceremony.

The Victoires organisation—and the show itself—went through several changes during 1996. Former event organiser Claude Fléouter, ousted by the Victoires board at the end of 1996, sued for breach of contract, but a Parisian court threw out the claim on December 15.

An academy of voters has been set up, and a new general manager of the

organising association and a new TV producer, Jacques Clément appointed. An artistic committee was set up with industry notables such as former director of music programming for RTL Monique Le Marcis, Olympia venue director Jean-Michel Boris; Mercury France MD Yves Bigot, composer and conductor Jean-Claude Petit and Victoires president Régis Talar.

VICTOIRES DE LA MUSIQUE NOMINEES IN KEY CATEGORIES:

Male act of the year:

Charles Aznavour (EMI)
Pascal Obispo (Epic/Sony Music)
Florent Pagny (Mercury/PolyGram)

Female act of the year:

Barbara (Mercury/PolyGram)
Ophélie Winter (EastWest/Warner Music)
Zazie (Mercury/PolyGram)

Song of the year:

Aicha - Khaled (Barclay/PolyGram)
Les Tuniques Bleues et les Indiens - Eddy Mitchell (Polydor/PolyGram)
Personne - Pascal Obispo (Epic/Sony Music)

Album of the year:

Eden - Etienne Daho (Virgin)
Mr Eddy - Eddy Mitchell (Polydor/PolyGram)
Superflu - Pascal Obispo (Epic/Sony Music)

Band of the year:

Les Innocents (Virgin)

Supreme NTM (Epic)
Noir Désir (Barclay/PolyGram)

Upcoming acts of the year:

Blankass (Musidisc)
Fred Blondin (Mercury/PolyGram)
Juliette (Le Rideau Rouge)
Lilicub (Remark/PolyGram)
Réciprok (SMALL/Sony Music)

Video of the year:

C'est Ca La France - Marc Lavoine (Avrep/RCA/BMG)
Personne - Pascal Obispo (Epic/Sony Music)
Un Point C'est Toi - Zazie (Mercury/PolyGram)

Francophone act or band:

Khaled (Barclay/PolyGram)
Maurane (Polydor)
Teri Moise (Source/Virgin)

Concert of the year:

FFF at the Olympia (Alias)
Mylène Farmer at Bercy (Tuxedo Tour)
Michel Fugain aux Francofolies de La Rochelle (Francofolies Productions)

Film score of the year:

Microcosmos - Bruno Coulais (Travelling/Aurvidis)

Beaumarchais l'insolent - Jean-Claude Petit (Warner Classics)
Goldeneye - Eric Serra (Virgin)

Jazz album of the year:

Richard Galliano - New York Tango (Dreyfus Jazz/Sony Music)
Prism - Prism (Artalent)
Jacky Terrasson - Reach (Manhattan/EMI)

Traditional music album of the year:

Ecoute-Ca Cherie - Bratsch (Niglo)
I Muvrini à Bercy - I Muvrini (Columbia/Sony Music)
Tri Yann en Concert - Tri Yann (Délic/Virgin)

Stand-up comedian of the year:

Danyboon
Laurent Gerra/Virginie Lemoine
Valérie Lemerrier

Children's record of the year:

Far West - Henri Dès (Productions Mary-Josée)
Le Retour Des P'tits Loups du Jazz - Les P'tits Loups du Jazz (Association Enfance et Musique)
Les Fabulettes: Les Mots Magiques - Anne Sylvestre (EPM/Adès)

(from top):
Pascal
Obispo,
Kahled and
Teri Moise



European Top 100 Albums

this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted
1	1	10	Spice Girls Spice - Virgin A.B.D.K.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.CZE		34	36	7	Kiss Greatest Kiss - Mercury A.D.NL.N.S		68	57	14	D.J. BoBo World In Motion - Metrovinyl A.D.CH	
2	2	44	Celine Dion Falling Into You - Epic/Columbia [5] A.B.D.K.F.D.GRE.IRE.I.NL.N.E.S.CH.UK		35	24	8	Pavarotti & Friends For War Child - Decca A.B.D.NL.N.CH		69	49	15	Sheryl Crow Sheryl Crow - A&M D.IRE.NL.CH.UK	
3	8	28	Toni Braxton Secrets - Laface/Arista A.D.K.FIN.F.D.GRE.IRE.NL.S.CH.UK		36	37	8	Stevie Wonder Song Review - A Greatest Hits Collection - Motown A.B.D.K.D.GRE.NL.N.S.CH		70	99	7	Khaled Sahra - Barclay B.F.NL	
4	3	14	Simply Red Greatest Hits - East West [2] A.B.D.K.D.GRE.IRE.I.NL.P.E.S.CH.UK		37	38	4	Mylène Farmer Anamorphosee - Polydor F		71	60	5	Eddy Mitchell Mr. Eddy - Polydor F	
5	4	10	Kelly Family Almost Heaven - Kel-Life/EMI A.D.K.D.NL.N.E.CH.CZE		38	51	6	Claudio Baglioni Attori E Spettatori - Columbia I		72	70	6	Kristina Frán Duvemåla Kristina Frán Duvemåla - Mono Music/Sony S	
6	6	6	Enigma Le Roi Est Mort, Vive Le Roi! - Virgin A.D.K.FIN.F.D.GRE.IRE.NL.N.P.E.S.CH.CZE		39	47	66	Oasis (What's The Story) Morning Glory? - Creation [5] D.GRE.IRE.UK		73	33	5	Mina Napoli - PDU F	
7	5	42	Fugees The Score - Columbia [3] B.D.K.F.D.GRE.IRE.NL.E.S.CH.UK		40	74	8	Kula Shaker K - Columbia IRE.UK		74	RE		Ocean Colour Scene Moseley Shoals - MCA IRE.UK	
8	12	6	Zucchero Fornaciari The Best Of Zucchero - Greatest Hits - Polydor A.B.D.I.NL.CH		41	58	46	Soundtrack Trainspotting - EMI D.GRE.IRE.E.UK		75	87	4	Ligabue Buon Compleanno Elvis - WEA I	
9	9	10	Celine Dion Live A Paris - Epic/Columbia A.B.F.D.GRE.NL.P.CH		42	42	6	Stephan Eicher 1000 Vies - Barclay F.CH		76	81	4	Celine Dion D'Eux - Epic/Columbia [4] B.F.CH	
10	13	6	Andrea Bocelli Bocelli - Sugar/Polydor B.D.NL		43	45	16	Laura Pausini La Cose Che Vivi - CGD I.NL.E.CH		77	69	4	BZN A Symphonic Night - Mercury NL	
11	20	70	Alanis Morissette Jagged Little Pill - Maverick/Sire [3] B.FIN.F.D.IRE.NL.P.E.S.CH.UK.CZE		44	46	9	Roy Orbison The Very Best Of - Virgin B.D.K.IRE.N.P.UK		78	RE		Oasis Definitely Maybe - Creation/Sony [3] IRE.UK	
12	11	9	Rod Stewart If We Fall In Love Tonight - Warner Brothers A.D.IRE.I.NL.N.P.S.CH.UK		45	35	8	Tina Turner Wildest Dreams - Parlophone [1] B.D.NL.P.UK		79	86	15	Mina Cremona - PDU I	
13	22	18	Jamiroquai Travelling Without Moving - Sony S2 [1] A.B.D.K.F.D.IRE.I.NL.E.S.CH.UK		46	28	29	Crowded House Recurring Dream - The Very Best Of - Capitol IRE.E.UK		80	80	3	Suede Coming Up - Nude DK.S.UK	
14	7	36	Backstreet Boys Backstreet Boys - Jive [1] A.B.D.K.FIN.D.NL.E.S.CH.CZE		47	53	8	Noir Desir 666667 Club - Barclay F		81	79	9	Tomas Ledin T - Record Station S	
15	16	8	Julio Iglesias Tango - Columbia B.F.GRE.NL.P.E.S.UK		48	77	8	Snoop Doggy Dogg Tha Doggfather - Death Row/Interscope A.FIN.F.D.NL.S.CH.UK		82	95	5	Woolpackers Emmerdance - RCA UK	
16	15	11	Vaya Con Dios Best Of - Ariola A.B.D.K.D.GRE.NL.N.P.S.CH		49	48	19	Wolfgang Petry Alles - Hansa A.D		83	88	4	Daniel O'Donnell Songs Of Inspiration - Ritz IRE.UK	
★★★★★ SALES BREAKER ★★★★★					50	50	29	Rosanna Arbelo Lunas Rotas - MCA E		84	82	5	Ana, Miguel, Victor & Serrat El Gusto Es Nuestro - Ariola E	
17	34	6	Robert Miles Dreamland - DBX D.GRE.IRE.UK.CZE		51	55	5	Peter Andre Natural - Mushroom B.D.K.D.IRE.NL.S.CH.UK		85	66	2	Andre Rieu Strauss & Co. - Mercury [1] D	
18	10	6	Schlümpfe Voll Der Winter - EMI A.D.CH		52	71	9	RAF Collezione Temporanea - CGD I		86	100	2	Celine Dion The Colour Of My Love - Epic/Columbia [4] D.NL.UK	
19	17	12	Beautiful South Blue Is The Colour - Go/Discs IRE.UK		53	21	9	Robson & Jerome Take Two - RCA IRE.UK		87	73	4	Renato Zero Le Origini - Columbia I	
20	14	12	Phil Collins Dance Into The Light - WEA [1] A.B.F.D.I.NL.P.E.S.CH.UK.CZE		54	40	10	East 17 Around The World - The Journey So Far - London A.D.GRE.IRE.S.CH.UK		88	RE		Metallica Load - Vertigo [1] FIN.D.GRE.NL.S.CZE	
21	18	35	Eros Ramazzotti Dove C'E Musica - DDD A.B.D.K.FIN.D.GRE.I.NL.E.S.CH		55	59	11	No Mercy My Promise - MCI A.D.CH		89	RE		Los Locos El Tic Tic Tac - New Music I	
22	31	8	Tic Tac Toe Tic Tac Toe - RCA D.CH		56	65	6	Toto Greatest Hits - Columbia FIN.D.N		90	68	28	Schlümpfe Alles Banane Vol.3 - EMI D.CH	
23	19	35	George Michael Older - Virgin [2] B.D.K.F.D.GRE.IRE.I.NL.N.E.S.UK		57	52	7	Symbol Emancipation - NPG/EMI A.B.D.GRE.NL.P.CH		91	91	2	Bryan Adams 18 Til I Die - A&M D.UK	
24	25	6	Worlds Apart Everybody - EMI F		58	72	11	Van Halen Best Of Volume 1 - Warner Brothers A.FIN.D.NL		92	90	8	Marie Frederiksson I En Tid Som Vår - EMI S	
25	23	82	Michael Jackson History - Past Present & Future Book 1 - Epic [5] A.D.K.F.D.IRE.NL.UK		59	39	12	Joe Cocker Organic - Parlophone A.B.D.NL.CH		93	RE		Smurffit Tanssihitit Vol. 1 - EMI FIN	
26	32	11	Boyzone A Different Beat - Polydor D.IRE.CH.UK		60	85	2	Andre Rieu In Concert - Mercury B.D.NL		94	94	10	Rosario Mucho Por Vivir - Epic E	
27	75	3	Manic Street Preachers Everything Must Go - Epic IRE.UK		61	64	5	Lighthouse Family Ocean Drive - Wildcard/Polydor D.UK		95	RE		Faithless Reverence - Cheeky FIN.D.CH	
28	44	4	No Doubt Tragic Kingdom - Trauma/Interscope DK.FIN.D.GRE.NL.N.S		62	56	6	Cranberries To The Faithful Departed - Island [1] B.F.N.CZE		96	RE		Bryn Terfel Something Wonderful - Deutsche Grammophon UK	
29	30	10	Toten Hosen Im Auftrag Des Herrn - Live - JKP/East West A.D.CH		63	62	7	Smurfarna Smurfhits 1 - CNR S		97	RE		Sarah Brightman Fly - East West D	
30	27	17	Lucio Dalla Canzoni - Pressing GRE.I.CH		64	43	2	Johnny Hallyday Destination Vegas - Philips F		98	96	6	Le Festival Robles Ben Mon Cochon! - Sony/Versailles F	
31	29	7	Andrea Bocelli Viaggio Italiano - RTI/Polydor A.B.D.NL		65	67	18	R.E.M. New Adventures In Hi-Fi - Warner Brothers [1] A.D.K.D.IRE.N.S.CH.UK.CZE		99	54	7	Claudia Jung Winterträume - EMI A	
32	26	5	Mark Owen Green Man - RCA A.B.D.IRE.NL.E.CH		66	RE		Scoter Wicked! - Edel A.FIN.D.UK.CZE		100	RE		Louise Naked - 1st Avenue/EMI UK	
33	41	8	Helmut Lotti Goes Classic II - RCA B.NL		67	63	4	Lene Siel Mine Favoritter - Elap DK		A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, GRE = Greece, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ○ = FAST MOVERS RE = NEW ENTRY NE = RE-ENTRY				

1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
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Breakin' & Entering

A weekly Eurochart analysis by Bob Macdonald

Not content with scoring the biggest Eurohit of 1996 with *Children*, Robert Miles lands the first chart-topper of 1997, as the aptly titled *One & One* (DBX) reigns supreme on the Eurochart Hot 100 Singles. The song's success generates a strong resurgence of interest in Miles' album *Dreamland*, which jumps 17 places to number 17 on the European Top 100 Albums list, winning the Sales Breaker award in the process.

This week's Sales Breaker in the singles stakes is *Professional Widow* (East West), which charges from 85 to 14. Though Tori Amos is the credited artist, the real kudos belongs to New York-based dance wunderkind Armand van Helden, the hottest remixer in clubland over the past few months. Barely recognisable as the song which first appeared a year ago on Amos' album *Boys For Pele*, van Helden's reworking of the song has been a dancefloor favourite since last summer.

Holding steady at number 2 on the Eurochart, Toni Braxton's *Un-Break My Heart* (LaFace/Arista) is also benefiting from the skills of a revered remixer. The Frankie Knuckles Classic Radio Mix has given many dance and pop stations an uptempo alternative to the official A-side of the Braxton smash, one of many ballads contributing to the traditional Christmas glut of slow songs. Similarly, Madonna should soon get a boost from the Miami Mix of *Don't Cry For Me Argentina* (Maverick/Sire), which is not a mere remix but features a re-recorded vocal performance with altered lyrics by the Evita star.

Just behind *Un-Break My Heart*, the Spice Girls' *Become 1* (Virgin) climbs four places to number 3, as the feisty fivesome aim for their third consecutive Eurochart number 1. They already have the top spot on the album chart sewn up. Meanwhile No Doubt, who currently hold that position in the US with *Tragic Kingdom*, have one of the biggest climbers on the Eurochart Hot 100 Singles with *Don't Speak*



Toni Braxton

(Trauma/Interscope), which moves from 27 to 11 and is particularly strong in Scandinavia.

A post-Christmas frenzy of new releases in the UK has sent a number of big British singles into the Hot 100 this week, led by Orbital's *Satan Live* (Virgin) at number 15. The second highest new entry, *I Can Make You Feel Good* by Kavana (Nemesis/Virgin), is the second Shalamar remake to reach the chart in recent months, following the success of Babyface's *This Is For The Lover In You* (Epic).

USA Billboard Top 25 Singles

TW	LW	Title/Artist	Label
1	1	Un-Break My Heart - Toni Braxton	(LaFace)
2	3	Don't Let Go (Love) - En Vogue	(East West)
3	2	I Believe I Can Fly - R. Kelly	(Warner Sunset)
4	4	Nobody - Keith Sweat/Athena Cage	(Elektra)
5	5	I Believe In You And Me - Whitney Houston	(Arista)
6	6	No Diggity - BLACKstreet (feat. Dr. Dre)	(Interscope)
7	8	Mouth - Merrill Bainbridge	(Universal)
8	7	I'm Still In Love With You - New Edition	(MCA)
9	10	It's All Coming Back... - Celine Dion	(550 Music)
10	12	Fly Like An Eagle - Seal	(ZTT)
11	15	If It Makes You Happy - Sheryl Crow	(A&M)
12	17	Where Do You Go - No Mercy	(Arista)
13	14	When You Love A Woman - Journey	(Columbia)
14	16	I've Finally... - Streisand/Adams	(Columbia)
15	9	Last Night - Az Yet	(LaFace)
16	20	I Love You Always Forever - Donna Lewis	(Atlantic)
17	13	Pony - Ginuwine	(550 Music)
18	18	No Time - Lil' Kim feat. Puff Daddy	(Undeas)
19	11	Macarena (Bayside Boys Mix) - Los Del Rio	(RCA)
20	25	You Were Meant For Me - Jewel	(Atlantic)
21	19	What Kind Of Man... - Mint Condition	(Perspective)
22	24	Cold Rock A Party - MC Lyte	(EastWest)
23	—	Ooh Aah...Just A Little Bit - Gina G	(Eternal)
24	—	Twisted - Keith Sweat	(Elektra)
25	—	Change The World - Eric Clapton	(Reprise)

Eurochart A/Z Indexes

Hot 100 singles

2 Become 1	3 Je Te Prendrai...	42
A Different Beat	40 Knockin' On...	86
A Neverending Dream	88 Macarena	53
Aicha	12 Macarena Christmas	92
Aii...Tchaaa!!	35 Mama Said	96
All By Myself	29 No Diggity	25
Bad Boys...	51 No Woman, No Cry	21
Bailando	39 Offshore	76
Because You...	55 One & One	1
Beyond The...	82 One More Chance	94
Bicycle Race	91 Paparazzi	57
Blow Up The...	90 Partir Un Jour	31
Bohemian Rhapsody	28 People Hold On	33
Bolingo	71 Personne	85
Born Shippy	46 Popular	67
Breathe	4 Pray	66
Change The World	59 Professional Widow	14
Child	16 Quit Playing...	5
Cosmic Girl	44 Revenge	62
De Waarheid	64 Rever	75
Die Langste Single...	69 Rio	93
Don't Cry For Me...	24 Salva Mea	50
Don't Let Go (Love)	63 Satan Live	15
Don't Marry Her	79 Say What You Want	77
Don't Speak	11 Say You'll Be There	6
Easy	23 Seven Days And...	81
Everlasting Love	20 Shame On U	48
Every Baby	37 She Drives Me Crazy	83
Everyone Has Inside	98 Show Me The Way	52
Forever	78 Step By Step	27
Freed From Desire	7 Stranger In Moscow	61
Gabbertje	73 The Greatest Flame	72
Gott Deine...	100 The Message	80
Govinda	99 The Ride On The...	95
Hillbilly Rock...	89 Time To Say Goodbye	18
Horny	54 Tricky Kid	68
How Bizarre	43 Un-Break My Heart	2
I Can Make You...	30 Verpiss' Dich	9
I Can't Help Myself	47 Vision Of Life	70
I Feel You	58 Wachten Op Jou	60
I Have A Dream	87 Wannabe	32
I Love You Always	17 Want Love	84
I Need You	19 What's Love Got...	10
I Want You Back	45 When I Die	56
If You Ever	36 Where Do You Go	38
In The Ghetto	41 Who Wants To...	13
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In Your Wildest...	34 Words	8
Insomnia	22 Yesterday Has Gone	97
Je Serai La	65 Zehn Kleine...	26

Top 100 albums

Alanis Morissette	11 Metallica	88
Ana/Miguel/Victor	84 Michael Jackson	25
Andre Rieu	60 Mina	73
Andre Rieu	85 Mina	79
Andrea Bocelli	31 Mylene Farmer	37
Andrea Bocelli	10 No Doubt	28
Backstreet Boys	14 No Mercy	55
Beautiful South	19 Noir Desir	47
Boyzone	26 Oasis	39
Bryan Adams	91 Oasis	78
Bryn Terfel	96 Ocean Colour Scene	74
BZN	77 Pavarotti & Friends	35
Celine Dion	2 Peter Andre	51
Celine Dion	9 Phil Collins	20
Celine Dion	76 R.E.M.	65
Celine Dion	86 RAF	52
Claudia Jung	99 Renato Zero	87
Claudio Baglioni	38 Robert Miles	17
Cranberries	62 Robson & Jerome	53
Crowded House	46 Rod Stewart	12
D.J. BoBo	68 Rosanna Arbelo	50
Daniel O'Donnell	83 Rosario	94
East 17	54 Roy Orbison	44
Eddy Mitchell	71 Sarah Brightman	97
Enigma	6 Schlumpfe	18
Eros Ramazzotti	21 Schlumpfe	90
Faithless	95 Scooter	66
Fugees	7 Sheryl Crow	69
George Michael	23 Simply Red	4
Helmut Lotfi	33 Smurfarna	63
Jamiroquai	13 Smurffit	93
Joe Cocker	59 Snoop Doggy Dogg	48
Johnny Hallyday	64 Spice Girls	1
Julio Iglesias	15 Stephan Eicher	42
Kelly Family	5 Stevie Wonder	36
Khaled	70 Suede	80
Kiss	34 Symbol	57
Kristina Fran D.	72 Tic Tac Toe	22
Kula Shaker	40 Tina Turner	45
Laura Pausini	43 Tomas Ledin	81
Le Festival Robles	98 Toni Braxton	3
Lene Siel	67 Toten Hosen	29
Ligabue	75 Toto	56
Lighthouse Family	61 Trainspotting	41
Los Locos	89 Van Halen	58
Louise	100 Vaya Con Dios	16
Lucio Dalla	30 Wolfgang Petry	49
Manic Street Preachers	27 Woolpackers	82
Marie Frederiksson	92 Worlds Apart	24
Mark Owen	32 Zucchero Fornaciari	8

USA Billboard Top 25 Albums

TW	LW	Artist/Title	Label
1	1	No Doubt - Tragic Kingdom	(Trauma)
2	4	Soundtrack - Romeo + Juliet	(Capitol)
3	2	Celine Dion - Falling Into You	(550 Music)
4	5	Soundtrack - The Preacher's Wife	(Arista)
5	6	Soundtrack - Space Jam	(Warner Sunset)
6	3	Bush - Razorblade Suitcase	(Trauma)
7	7	Toni Braxton - Secrets	(LaFace)
8	8	LeAnn Rimes - Blue	(Curb)
9	9	Alanis Morissette - Jagged Little Pill	(Maverick)
10	12	Deana Carter - Did I Shave My Legs...	(Capitol)
11	13	Makaveli - The Don Killuminati	(Death Row)
12	11	Soundtrack - Evita	(Warner Bros.)
13	10	Kenny G - The Moment	(Arista)
14	16	Keith Sweat - Keith Sweat	(Elektra)
15	18	311 - 311	(Capricorn)
16	19	BLACKstreet - Another Level	(Interscope)
17	15	Alan Jackson - Everything I Love	(Arista)
18	14	Snoop Doggy Dogg - Tha Doggfather	(Death Row)
19	17	Counting Crows - Recovering The Satellites	(DGC)
20	20	Various - Jock Jams Vol. 2	(Tommy Boy)
21	22	Soundtrack - Beavis & Butthead Do America	(Geffen)
22	21	Van Halen - Best Of Vol.1	(Warner Bros.)
23	—	Foxy Brown - Ill Na Na	(Violator)
24	25	New Edition - Home Again	(MCA)
25	—	Clint Black - The Greatest Hits	(RCA)

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<p>Backstreet Boys- Quit Playing Toni Braxton- Un-Break My Heart Whitney Houston- Step By Step</p> <p>Playlist Additions: Streisand/Adams- I Finally DJ Bobo- Respect Yourself En Vogue- Don't Let Go Phil Collins- It's In Your Eyes Tempest- It's Gonna Be</p> <p>RADIO BASILISE/Basel G AC Nick Schuls- Head Of Music Playlist Additions: Amber- Colour Of Love Andrea Bocelli- Con Te Parturo Streisand/Adams- I Finally Boyzone- A Different Beat DJ Bobo- It's My Life Eros Ramazzotti- L'Aurora No Doubt- Don't Speak Phil Collins- It's In Your Eyes</p> <p>RADIO EKTRA BERN/Bern G AC Pierre Barbeaz- Head Of Music Playlist Additions: Amber- This Is Streisand/Adams- I Finally DJ Bobo- Respect Yourself G-Squad- Raide Dingue De Toi Intrigue- If You've Michele- Do Me Baby Phil Collins- It's In Your Eyes Sarah Washington- Everything Stephanie Berger- Keep Your Dream</p> <p>RADIO FOERDERBAND/Berne G TOP 40 Martin Freiburghaus- Program Director Michael Buholzer- Head Of Music Power Play: Streisand/Adams- I Finally Be- Hey- It's A Perfect Day Painted Love- You Can Do Magic Playlist Additions: Baby Bird- You're Gorgeous</p>	<p>Better World- Rhythm Of BND- No Man's Land Boomers- I Feel Cultured Pearls- I Don't Love You Dina Carroll- World Come Don Henley- Through Your Eternal- Somsday Fun Factory- I Love You Gloria Gaynor- Rippin' It Up Harry's Gallery- You Make Me Sick Lo/Faithful- Without Alarm Madonna- Argentina Mark Morrison- Horny Montell Jordan- Falling Mr. President- Show Me The Way Noble Savages- I Am An Indian Patent Ochsner- B&Mpliz Paul Carrack- Always Have Always Will Peter Andre- I Feel You Phil Collins- It's In Your Eyes Salt-N-Pepa- Champagne Sheryl Crow- Every Day Is Jones/Turner- Hot Legs Trine Rein- Torn Wild Child- At Night I Pray</p> <p>RADIO PILATUS 104.9/Luzern G TOP 40 Ralf Tschuppert- Music Dir Philippe Untersch&ats- Head Of Music Playlist Additions: Amanda Marshall- Fall From Chaka Khan- Never Miss The Water Enya- On My Way Home Jr'n Hoel- Next Time I John Doe- I Live On L.Vandross- I Can Make</p> <p>RADIO ZZurich G AC Michele Raue- Head Of Music Playlist Additions: Amanda Marshall- Fall From</p>	<p>Streisand/Adams- I Finally Roberts/Summer- Whenever There Carole Fredericks- Change Chris Mayfield- Just A Little Dune- Who Wants To Live Lucio Dalla- Tu Non Mi Basti Mai John Parr- Secrets KLA- Zaterdag KNIleef- Golden Brown Keb'Mo- More Than... Madonna- Argentina R.E.M.- Electroite Stephanie Berger- Keep Your Dream Tony Rich- Leavin'</p> <p>RADIO ZUERISEE/Rapperswil G AC Silvio Miklau- Head Of Music Playlist Additions: Alisha's Attic- Alisha Rules Beautiful South- Rotterdam Leah Andreone- It's Alright Peter Andre- I Feel You Tic Tac Toe- Verpiss Dich</p> <p>RADIO 32/Zuchwil S TOP 40 Ralph Wicki- Prog Dir Playlist Additions: 911- The Day We Find Love Bed/Breakfast- Falling In Love Roberts/Summer- Whenever There Chaka Demus & Pliers- Witness Craig McLachlan- Hear Funky Diamonds- Bad Girls Intrigue- If You've Johnny Hallyday- La Ville. John Parr- Secrets Marco Polo- Love, Peace & Melody Toni Braxton- Un-Break My Heart</p> <p>RADIO FRIBOURG/Fribourg B TOP 40 Thierry Savary- Head Of Music Playlist Additions: Annika- Flower Streisand/Adams- I Finally</p>	<p>Roberts/Summer- Whenever There Carole Fredericks- Change Chris Mayfield- Just A Little Dune- Who Wants To Live Lucio Dalla- Tu Non Mi Basti Mai John Parr- Secrets KLA- Zaterdag KNIleef- Golden Brown Keb'Mo- More Than... Madonna- Argentina R.E.M.- Electroite Stephanie Berger- Keep Your Dream Tony Rich- Leavin'</p> <p>RADIO RHONE/Sion B AC Joel Perrier- Prog Dir Playlist Additions: Jr'n Hoel- Next Time I</p> <p>TURKEY RADIO NUMBER ONE FM/Istanbul P TOP 40 Omer Karacan- Prog Dir Playlist Additions: Aylin- Baby U Don't Love Me Donna Lewis- Without Emel- I Love The Way Madonna- Argentina Mariah Carey- Underneath The Stars Spice Girls- 2 Become 1</p> <p>UNITED KINGDOM ATLANTIC 252/Dublin P TOP 40 Al Dunne- Prog Contr Playlist Additions: En Vogue- Don't Let Go Erasure- In My Arms</p>	<p>Lightning Seeds- Sugar Coated Madonna- Argentina</p> <p>BBC RADIO 1/London P TOP 40 Trevor Dann- Head Of Production A List: AD Tori Amos- Professional Widow B List: AD Candyskins- Monday Morning Skunk Anansie- Hedonism Supernaturals- The Day Before C List Addition Amen- Passion Bally Sagu- Tum Bin Jiy Beth Orton- Touch Me With Michelle Gayle- Do You Know Nuyorican Soul- Runaway Public Demand- Invisible</p> <p>KISS 100 FM/London P Dance Lorna Clarke- Head Of Prog Simon Sadler- Head Of Music Playlist Additions: Alfonzo Hunter- Just The Way Armand Van Helde- The Funk Bone Thugs- Dayz DJ Kool- Let Me Clear My Throat Puff Johnson- Over & Over Saab- Encore Un Fois Source feat. Candy Station- You Got The Love</p> <p>METRO FM/Newcastle P TOP 40 Giles Squire- Programme Controller Sean Marley- Head Of Music Playlist Additions: Donna Lewis- Without East 17- Hey Child Erasure- In My Arms Lace Drayton- I Said Hey</p> <p>VIRGIN RADIO/London P AC/Rock Mark Story- Programme Director Trevor White- Head Of Music Playlist Additions: Beautiful South- Mary</p>	<p>Blur- Beetlebum Candyskins- Monday Morning James- She's A Star Phil Collins- It's In Your Eyes Skunk Anansie- Hedonism Supernaturals- The Day Before Suzanne Vega- No Cheap Thrill</p> <p>DOWNTOWN RADIO/Belfast G Gold/TOP 40 John Roeborough- Prog Dir Playlist Additions: Donna Lewis- Without Erasure- In My Arms Texas- Say What You Want</p> <p>FORTH FM/Edinburgh G TOP 40 Jay Crawford- Head Of Music Tom Wilson- Assistant Head Of Music Playlist Additions: Black Box- Native Blur- Beetlebum Boyzone- A Different Beat Damage- Forever Donna Lewis- Without East 17- Hey Child Erasure- In My Arms Fine Young Cannibals- She Drives Gabrielle- Walk On By George Michael- Older Geoffrey Williams- Drive James- She's A Star Mary Kiani- 100%</p> <p>MICHELLE GAYLE- Do You Know No Mercy- Do You Do Reef- Come Back Spacehog- In The Meantime Suede- Saturday Night Supernaturals- The Day Before Texas- Say What You Want Tori Amos- Professional Widow Ultimate Buzz- In Your Dreams White Town- Your Woman</p> <p>RED DRAGON FM/Cardiff/Newport S TOP 40 Phil Roberts- Programme Controller</p>	<p>Chris Moore- Head Of Music Playlist Additions: Donna Lewis- Without George Michael- Older Lightning Seeds- Sugar Coated Michelle Gayle- Do You Know</p> <p>MUSIC TELEVISION MTV EUROPE/London P  Music Television Peter Good- Controller Music Programming MTV Networks Heavy Rotation Blackstreet/Dr. Dre- No Diggity George Michael- Older Madonna- Argentina Prodigy- Breathe Robert Miles- One Spice Girls- 2 Become 1 Toni Braxton- Un-Break My Heart Buzz Bin Beck- Devil's Haircut Bush- Swallowed Marilyn Manson- Beautiful People Break Out 3T- I Need You Braids- Bohemian David Bowie- Little World Metallica- Mama Said Peter Andre- I Feel You Snoop Doggy Dogg- Snoop's Upside Breakout Extra East 17- Hey Child En Vogue- Don't Let Go No Doubt- Don't Speak</p> <p>MTV/Central Region P</p>	<p>Music Television Andrew Heineke- Head Of Music A List: AD Future Breeze- Why Don't You Jamiroquai- Cosmic Girl Scooter- Break It Up Whitney Houston- Step By Step</p> <p>MTV/Southern Region P Music Television Clive Evan- Head Of Music A List: AD Jamiroquai- Cosmic Girl Phil Collins- It's In Your Eyes Whitney Houston- Step By Step</p> <p>MTV/Northern Region P Music Television Hans Hagman- Head Of Music A List: AD 3 Colours Red- Nuclear Holiday Jamiroquai- Cosmic Girl Lightning Seeds- Sugar Coated Symbol- Betcha By Golly Texas- Say What You Want Tori Amos- Professional Widow Whitney Houston- Step By Step</p> <p>CMT/Nashville S Country Music Television Ceclia Walker- Prog Mgr Heavy Rotation Des Hornsall- On My Way Dolly Parton- Just When I Needed Grechese Peters- When You Are Old Leann Rimes- One Way Ticket Lynn Miles- I Always Told You M. Chapin Carpenter- Let Me Mavericks- I Don't Care Mindy McCready- Maybe He'll Rankin Family- Roving Gypsy Boys Randy Travis- Would I Reba McEntire- The Fear Steve Earle- I Feel Alright Suzy Bogguss- No Way</p> <p>New Videos Great Plains- Wolverton Lorrie Morgan- Good As I</p>
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European radio facing new challenges in '97

Continued from page 3

proven—not only by referring to [incidental] sales increases—but with research, including case-by-case studies, that must be supplied to the advertisers by the broadcasters themselves.”

Paul Brown, chief executive of the U.K. Commercial Radio Companies Association, adds, “An important challenge in 1997 is that radio, not only in the U.K. but across Europe, maintains its recent commercial success.”

Brown, who is also a lecturer at the International Academy of Broadcasting in Geneva, contends that DAB and deregulation will lead to further ownership consolidation in some countries. He comments, “What faces European broadcasters is; who is going to own them? Regulations vary from country to country, but by and large, whatever digitalisation leads to, it will lead to corporatism—which is no bad thing to my mind.”

He continues, “However much you try to use regulations at your disposal to ensure that each programme service on a commercial DAB multiplex is owned by a different person, the fact of the matter is, you only make the most of using digital transmission if you have a single owner.” According to Brown, this will lead to the dominance of large corporate structures in the radio market. He adds, “The public broadcasters are in a good position because they have developed large corporate organisations already. That is



Paul Brown

why they are so keen on DAB.”

Brown predicts, “Whether DAB is going to work or not, with digital TV coming, and the growth of the Internet, radio cannot afford not to be a digital medium. Once you start to use digital technology, you start generating a number of different channels of information on the same spectrum. Once you do that, you are in effect, creating a corporation where one

didn't exist before [instead of having a single broadcaster using only the radio element of the spectrum].”

Regarding the introduction of new formats to Europe in the future, Waak says, “What is making life more interesting for programmers is that the markets will be more competitive with new licences and frequencies becoming available. Markets are becoming fragmented and stations are finding their niches. For example, we see AC splitting up into hot AC and soft AC; rock is dividing into modern rock and rhythmic rock formats. This enables the stations to superserve their core audiences. Also, in the near future, we are going to see alternative music stations in Europe.”

Berlin's JazzRadio MD, Wilhelmina Staying, agrees with Waak. She predicts deregulation and additional frequencies will attract niche broadcasters who will eventually draw new advertising revenue to the industry. “In mature markets, where there are already several commercial broadcasters, the new frequencies will probably go to broadcasters with narrowcast formats.”

She adds, “Because of the narrowcast formats, we will see a whole new group of advertisers coming to radio that up until now have not had the chance to reach their targetted markets through radio.” Staying claims, “At JazzRadio, we are now starting to experience just that.”

Worlds Apart conquer new year charts

by Dominic Pride

COLOGNE - German teen sensation Worlds Apart have seen a bright start to the new year, with their album *Everybody* topping the first French chart of 1997.

Worlds Apart are signed to EMI Electrola's Cologne-based Power Brothers label. The album, which is handled in France by EMI's dance label DLA, is produced by Tee Green and Andy Reynolds, of East 17 fame.

The vocal group's French fortunes have been boosted by their English-and-French-language cover of a Jean-Jaques Goldman song, *Je Te Donne*, released in Germany and in France earlier this year, but the single does not feature on the No.1 album.

The foursome, which features Nathan Moore, former member of U.K. pop act Brother Beyond, have also taken the German charts by storm with such singles as *Everybody* and *Baby Come Back*.

Time for action for Europe's music industries?

Continued from page 3

However, it has taken some time for the music industry to gain the attention of EU authorities. One reason: the Treaty of Rome did not include culture, whereas the Maastricht Treaty does.

"European authorities are starting to realise that the music sector has a great social and economic importance," says Jean-François Michel, director of the European Music Office (EMO), which was set up in Brussels in 1995. It was created by several national bodies in Europe within the music business to better represent its interests in Brussels.

Michel points out that the industry's overall turnover—production and sales of recorded goods, administration of copyrights, proceeds from concerts and performances, manufacture and sale of musical instruments—exceeds that of the European video and film industries and employs 600,000 people, mostly part-time and young people.



Jean-François Michel

"Yet we are far from reaching the same status as the film industry," says Michel, who wants to see that situation changed. "It is obvious that musicians and the music industry won't have the power to change EU countries' fiscal and social laws, but there is room for action. Our ultimate goal is to create a framework to facilitate exchanges within the EU. We don't want protectionist measures, but rather incentives for action."

Michel considers the creation of a single European currency will speed harmonisation, and could benefit the music industry. Yet he acknowledges that there is "still a long road to go."

The differences between individual nations—and the lack of a coherent policy towards music at a European level—are pinpointed in the first international study of the economic and social impact of the European music markets, released towards the end of 1996. It was written under the aegis of the EMO, and is backed by the European Commission's DG10, which deals with audiovisual and cultural matters.

The study, "Music In Europe," will underpin a series of draft proposals to be eventually presented by the Commission to EU member countries. In the document and an associated report ("Hindrances and Obstacles to the circulation of repertoires, productions and artists in Europe"), the European Music Office attempts to "throw light on the difficulties and obstacles to the development of activities by professionals in Europe."

An important step to highlighting such issues was taken last October in Inns, Ireland, where industry professionals met with officials from the Commission and EU states as well as representatives from the European Parliament. The conference was seen as another important step in the recognition of the music industry by Brussels. The EMO-backed report was presented,

and served as an inventory of the many limitations hindering the free circulation of musicians and artists around Europe.

"Ennis was an important moment," says Michel, "but we will now look at the different issues one by one with Brussels authorities. We want to feed the Commission with proposals to increase the exchanges between countries, to be eventually endorsed by EU members."

In Brussels, the message was apparently understood. Jean-Michel Baer, director of cultural and audiovisual affairs at DG10, considers the Ennis conclave and the study as a good base to start drafting a European policy. Yet he says it is not necessary to build a scheme similar to that for the film and TV industries. "The situation is not the same. There is less economic urgency to sup-

port the European music industry—but it has a real cultural importance. We are blessed to have in Europe a strong music industry, a huge musical patrimony and a very creative community. It is a fantastic ground to build on."

Europe : the main figures

	1	2	3	4	5
Austria	310.9	20.0 (10.0)	70	1000	96.6
Belgium	360.2	21.0 (6.0)	45	1000	105.0
Denmark	235.7	25.0 (12.0)	39	900	36.9
Finland	111.8	22.0 (0.0)	30	600	24.4
France	1843.6	20.6 (5.5)	400	8000	499.0
Germany	2489.4	15.0 (7.0)	1000	11000	712.6
Greece	100.6	18.0 (4.0)	120	700	9.5
Ireland	69.0	21.0 (0.0)	84	500	13.5
Italy	493.9	16.0 (4.0)	128	3000	262.5
Luxembourg	NA	15.0 (3.0)	NA	NA	NA
Netherlands	544.1	17.5 (6.0)	170	2600	156.5
Portugal	108.8	17.0 (5.0)	20	500	9.4
Spain	435.2	16.0 (4.0)	70	1600	145.6
Sweden	327.8	25.0 (25.0)	50	1600	89.9
UK	1981.3	17.5 (0.0)	1000	12000	383.2
Total	9405.0	—	3182	45000	2544.6

(source : EMO)

Key

- 1 - Retail sales (Ecus in millions)
- 2 - VAT rate on soundcarriers (books in brackets)
- 3 - Number of record companies
- 4 - Number of employees in record companies
- 5 - Authors, publishers and producers royalties (Ecus in millions)

Nevertheless," Baer notes, "our action must not add to that of the State members. We must find common ground and build a policy based on co-operation, exchanges and common projects."

The EMO's Michel identifies three fields of action: the creation of incentive systems to help European artists tour in the region; training structures such as music schools or business academies; and the creation of information tools to monitor the local and pan-European markets. These will be discussed on January 20 during the Midem trade fair in Cannes with a full day of conferences and workshops.

DH10's Baer says one priority will be to ease bureaucratic constraints on cross-border travels of European musicians: "We have to facilitate the flow of musicians within the EU borders."

The music industry will also have another agenda, focusing on such busi-

ness realities as distribution and the long-standing matter of the VAT rate on recordings. The EMO report notes that "with a 5.5% VAT rate, the great majority of albums could be retailed at under 15.5 Ecus [\$19]," and suggests that a reduced VAT rate would produce only slight tax revenue declines.

Today in Europe, VAT levels on records range from 15% to 25% while the rate on books ranges from 0% (when rated as "cultural goods") to 25%. The issue will be discussed at the end of 1997 by EU officials, but so far, signals from Brussels suggest that although books will be (and already are) lower-rated, records will be treated as any other goods. "No one in the U.K. seriously thinks that we could go to the Chancellor [of the Exchequer] and make a persua-

sive case for lower VAT," comments a senior official at the British Phonographic Industry.

European Commission president Jacques Santer acknowledged the record industry's interest in VAT rates last July, when attending IFPI's Platinum Europe Awards ceremonies in Brussels. "I am well aware of your preoccupations," he said during a speech. "I would just like to remind you that unanimity is the rule in fiscal policy. Of course, if all the [EU] member states agree on a rate, why should the Commission oppose it?"

VAT is now becoming more commonly debated in other countries and within the International Federation of the Phonographic Industry (IFPI). At the federation's board meeting in Tokyo late last year, a proposal to tackle the VAT problem was endorsed by IFPI Europe.

SNEP's Patrick Zelnik, who has been at the forefront of the tax battle for the past three years, says "It has now become a European priority." However, he cautions that the Commission is "frightened" that other groups or industries will also ask for a low VAT rate. "What we are fighting for is for Europe to

consider that records aren't like any other goods—they are cultural and should be treated as such."

Aside from tax, there are signs that the music industry is poised to grapple with the evolution of retail in the region. "Although Europe is the second largest [recorded music] market in the world, representing nearly 31% of sales in 1995, behind the United States and ahead of Japan, it is a long way from realising its full potential in terms of record distribution," comments SNEP economist Jean-Yves Mirski in the EMO report.

Yet an increasing number of retail brands are becoming pan-European, such as Britain's Virgin and HMV, France's FNAC and Holland's Free Record Shop. In addition, sources suggest U.S. chain Tower Records, established in the U.K. for ten years, is planning to make its first inroads onto the Continent soon.

Moreover, this single-market climate is impacting the price of pre-recorded music at retail. Record companies have seen their net realised price per unit decline, as they watch a number of retailers source product from anywhere within the EU, using price advantages bestowed by currency differentials.

"No question that there's severe price pressure in Europe," Rick Dobbis, president of PolyGram Continental Europe, told Billboard recently, "or that through a variety of influences, the net proceeds per unit for all the record companies are decreasing." Dobbis said PolyGram is striving for as much harmony as possible in its pricing across Europe. "The reality is that tomorrow, one of the currencies in Europe could take a terrible dive and upset our plans." Nevertheless, he added, it is difficult to plan for such events.

And, of course, there is the music itself. Sony Music Europe president Paul Russell says there is an endless list of business issues—pricing, effects of currency fluctuations, digital reproduction, the economies of each country—but summarises the challenges of record companies in one phrase: "A&R, A&R, A&R."

He continues, "More and more, we'll see the rise of artists coming from local artistic communities. It is all about A&R, developing acts and this will be our principal focus." The Sony chief expects to see more acts cross to success in other EU territories.

Russell says last year's introduction of European Platinum Awards (for sales in excess of one million units) was a groundbreaking event. "It created a real identity for the European market. When people looked at the list [of platinum qualifiers], they were surprised to see how many continental artists were in there. It raised everybody's profile and put into focus European acts."

DG10's Baer also views the Platinum Awards as a recognition of a truly European force in music. "The idea of the Europe of music is enthusiastically welcomed by many. But it is not to build a Europe of music in the way there is a Europe of agriculture. It would make no sense. Music has the capacity to be transnational and we have to welcome music from the rest of the world."

"This is not a question of Eurocentrism, but rather a way to favour a multicultural dimension."



week 3 / 97

EHR Top 50

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TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
①	3	4	WHITNEY HOUSTON/STEP BY STEP	(ARISTA)	70	9
②	4	9	Toni Braxton/Un-Break My Heart	(LaFace)	51	2
3	2	5	Symbol/Betcha By Golly Wow!	(NPG/EMI)	55	2
④	21	4	No Doubt/Don't Speak	(Trauma/Interscope)	54	11
⑤	7	5	Jamiroquai/Cosmic Girl	(Sony S2)	51	2
6	5	5	Fugees/No Woman No Cry	(Ruffhouse/Columbia)	45	3
7	6	8	Robert Miles/One & One	(DBX/Discomagic)	47	0
⑧	48	2	Spice Girls/2 Become 1	(Virgin)	38	11
9	1	10	Spice Girls/Say You'll Be There	(Virgin)	36	0
⑩	18	3	Sheryl Crow/Every Day Is A Winding Road	(A&M)	33	4
⑪	20	4	Pet Shop Boys/Single Bilingual	(Parlophone)	34	8
⑫	15	8	Backstreet Boys/Quit Playing Games (With My Heart)	(Jive)	36	2
⑬	49	2	Phil Collins/It's In Your Eyes	(WEA)	34	10
14	8	9	East 17 feat. Gabrielle/If You Ever	(London)	31	1
⑮	19	7	Baby Bird/You're Gorgeous	(Echo/MCA)	25	3
⑯	>	NE	Madonna/Don't Cry For Me Argentina	(Warner Brothers)	26	10
17	12	6	Mark Owen/Child	(RCA)	28	1
⑰	>	NE	George Michael/Older	(Virgin)	19	6
⑱	24	5	Tina Turner feat. Barry White/In Your Wildest Dreams	(Parlophone)	31	5
20	17	6	Bryan Adams/Star	(A&M)	23	4
⑳	>	NE	Blur/Beetlebum	(Food)	22	15
22	11	16	Donna Lewis/I Love You Always Forever	(Atlantic)	20	0
㉓	>	NE	Erasure/In My Arms	(Mute)	16	11
㉔	28	3	Garbage/Milk	(Mushroom)	24	5
25	9	10	Warren G/What's Love Got To Do With It	(Interscope)	22	0
㉖	39	8	Blackstreet feat. Dr. Dre/No Diggity	(Interscope)	19	3
㉗	40	3	3T/I Need You	(MJJ/Epic)	27	3
28	29	2	Peter Andre/I Feel You	(Mushroom)	21	6
㉙	38	2	Prodigy/Breathe	(XL)	17	1
㉚	>	NE	Puff Johnson/Over And Over	(Columbia)	15	4
㉛	>	NE	Boyzone/A Different Beat	(Polydor)	21	6
㉜	>	NE	Celine Dion/All By Myself	(Epic)	23	3
㉝	>	NE	Metallica/Mama Said	(Vertigo)	23	3
㉞	>	NE	En Vogue/Don't Let Go	(East West)	16	4
㉟	>	NE	No Mercy/When I Die	(MCI)	20	3
㊱	>	NE	Soultans/I Heard It Through The Grapevine	(Coconut/Ariola)	20	6
37	16	11	Beautiful South/Rotterdam	(Go!Discs)	16	0
㊳	>	NE	Donna Lewis/Without Love	(Atlantic)	16	7
㊴	>	NE	Beautiful South/Don't Marry Her	(Go!Discs)	22	6
40	30	9	Braids/Bohemian Rhapsody	(Big Beat/Atlantic)	15	1
㊶	>	NE	Texas/Say What You Want	(Vertigo)	15	4
42	22	7	Rod Stewart/If We Fall In Love Tonight	(Warner Brothers)	20	1
㊸	>	NE	Mark Morrison/Horny	(WEA)	10	1
44	10	9	Fine Young Cannibals/The Flame	(London)	25	0
㊺	>	NE	R.E.M./Electrolite	(Warner Brothers)	10	5
㊻	>	NE	Lighthouse Family/Loving Every Minute	(Wild Card)	18	6
47	23	9	Suede/Beautiful Ones	(Nude)	17	0
48	36	6	Scatman John/Everybody Jam	(Iceberg)	22	0
49	31	8	Enigma/Beyond The Invisible	(Virgin)	13	1
50	37	3	Lightning Seeds/What If...	(Epic)	13	2

To our readers

A new era is starting for Music & Media.

As you may know, much has changed for us in the past few weeks. Yet this issue — our first published in London — still has M&M's unique European feel.

The magazine has been, and continues to be, at the heart of the European music and broadcasting industries. Our ambition is to bring the best news coverage in these fields to you.

Let me explain in more detail what's happened since M&M's last issue. Our Amsterdam offices closed in mid-December and all the equipment was transferred to London before Christmas. We are now based in the British capital, in the same location as the international offices of Billboard, and we will be producing M&M each week from there.

The M&M team has also been through some changes. A number of the journalists (Christian Lorenz, Jon Heasman) and chart experts (Raul Cairo, Menno Visser) from the Amsterdam staff have moved to London. From U.K. trade publication Music Monitor come three new recruits: managing editor Tom Ferguson, charts editor Bob Macdonald, and programming editor Mike McGeever. Mike may be known to you from his previous time at M&M. He returns as our radio man in London, looking at new trends in European radio as well as reporting on the U.K. radio market.

We are also strengthening our music pages. Dominic Pride, Billboard's international music editor, is on special assignment to Music & Media to help our coverage expand even further than before. Dominic's experience and knowledge of the international music scene will be invaluable in our efforts to build stronger editorial content.

M&M's network of correspondents has not changed, except in France. There, Rémi Bouton, who was editor of trade magazine Le Bulletin, is our new correspondent, along with Cécile Tesseyre, who will cover the French music scene.

To increase our coverage of the dynamic German radio market, we have appointed a new correspondent — Frankfurt-based Bob Lyng — whose expertise in this field will be a tremendous asset.

The content of Music & Media as you know it will not undergo drastic change for the time being. We will gradually implement new columns, new charts and new features. Apart from strengthening our content, we are also working to make the magazine more reader-friendly.

As far as charts are concerned, M&M will continue to produce the most useful, actionable and relevant tools in sales and airplay information, to serve the interests of all our readers.

Last but not least, I would like to take this opportunity to thank my predecessor, Machgiel Bakker, and all the people in Amsterdam who have built Music & Media — and who stayed the course during a tough transition at the end of last year. Machgiel, who was part of the small group of people who founded the magazine some 13 years ago, has now joined Mega Top 100, the Dutch-based chart and information foundation.

But it is with great pleasure that I can announce that Machgiel has agreed to continue to share his views with us about the evolution of the European landscape in a monthly column. I can't think of a better way to show the continuity between the two eras of M&M.

Finally, all of us at the magazine join me in wishing you the best for the New Year.

Emmanuel Legrand
Editor in chief

The EHR Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's Top 40 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.

Border Breakers

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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	14	ROBERT MILES/ONE & ONE	(DBX/DISCOMAGIC)	ITALY	57
2	2	15	Eros Ramazzotti/L'Aurora/La Aurora	(DDD)	ITALY	22
3	2	10	Scatman John/Everybody Jam	(Iceberg)	DENMARK	24
4	6	7	Gala/Freed From Desire	(Do It Yourself)	ITALY	14
5	23	4	No Mercy/When I Die	(MCI)	GERMANY	17
6	4	12	Enigma/Beyond The Invisible	(Virgin)	GERMANY	12
7	11	9	Khaled/Aicha	(Barclay)	FRANCE	18
8	24	5	Soultans/I Heard It Through The Grapevine	(Coconut/Ariola)	GERMANY	14
9	15	4	Laura Pausini/Le Cose/Las Cosas	(CGD)	ITALY	9
10	12	4	Zucchero/She's My Baby	(Polydor)	ITALY	11
11	>	NE	Mr. President/Show Me The Way	(WEA)	GERMANY	16
12	19	4	Trine Rein/Torn	(EMI-Medley)	DENMARK	14
13	5	24	No Mercy/Where Do You Go	(MCI/Arista)	GERMANY	8
14	>	NE	Scooter/Break It Up	(Club Tools)	GERMANY	10
15	>	NE	Kelly Family/Every Baby	(Kel-Life)	GERMANY	6
16	10	9	Whigfield/Gimme Gimme	(X-Energy)	ITALY	8
17	7	22	Cardigans/Lovefool	(Trampoline/Stockholm)	SWEDEN	3
18	>	NE	Massimo Di Cataldo/Anime	(Columbia)	ITALY	9
19	14	5	Khadja Nin/Sina Mali, Sina Deni (Free)	(Vogue)	FRANCE	10
20	8	11	Fool's Garden/Pieces	(Intercord)	GERMANY	10
21	>	NE	Los Del Rio/Macarena Christmas	(Serdisco)	SPAIN	9
22	>	NE	Dune/Who Wants To Live Forever	(Orbit/Virgin)	GERMANY	9
23	>	NE	Zucchero/Cosi Celeste	(Polydor)	ITALY	4
24	>	NE	Flip Da Scrip/Everybody Funk Now	(Nighthtown/CNR)	HOLLAND	2
25	>	NE	Roch Voisine/Kissing Rain	(GM/BMG)	FRANCE	4

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.  Indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

This chart tracks 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).

Off the record

Edited by Christian Lorenz

It may be featuring lawyers' wits rather than pump-guns, but hip hop in Germany is finally seeing its very own label showdown. **Universal Music** (ex-MCA) and **Epic** have clashed over **Moses Pelham**. The artist recently signed a label deal for his production company **Pelham Power Productions** with Epic. An album by a certain Ms. **Sabrina Setur** was scheduled as his first production for the label. It seems, however, that Ms. Setur is signed to Universal—under the name **Schwester S**—as is Pelham, as part of **Rödelheim Hartreim Projekt** (RHP). Apparently nobody informed Universal about Pelham's plans...

CLT U.K. has finally taken the controlling stake in the U.K.'s national speech network, **Talk Radio**, from media investment company **MVI**. Although neither CLT nor MVI were prepared to comment on the move at presstime, a source close to the deal tells OTR that CLT's stake is now "more than 60 percent."

Creation has moved the administration of its publishing arm, **Creation Songs**, from **Sony** to **Warner/Chappell**, with effect from January 1. Copyrights acquired prior to this date, including the **Oasis** catalogue, will continue to be administered by Sony....**Jive/Zomba** moves ahead on its expansion course with the opening of its Scandinavian headquarters in Stockholm next April. It is understood that **Jive/Zomba** has managed to bind top Swedish producer **Deniz Pop** to its new affiliate in an exclusive deal.

A reorganisation at **EMI Records U.K.** (which also sees around 20 jobs lost) provides a larger role for **Neil Ferris**, whose independent promotion firm **Brilliant!** PR now takes on all promotional responsibilities for the EMI UK label group.

The **British Phonographic Industry** (BPI) is looking for a new legal affairs director, following **Sara John's** decision to leave the post for family reasons. John, who joined the BPI in 1989, is due to depart at the end of this month....And in its latest quarterly round-up, the BPI confirms that 40 singles awards (platinum, gold or silver) were made in the fourth quarter of 1996, against 27 in the same period last year. On the album side, 15 multi-platinum awards were registered, with **Oasis' (What's The Story) Morning Glory?** stealing the show by reaching 12 times platinum—representing 3,600,000 copies in the U.K.

OTR hears that there is growing dissatisfaction among certain national branches of **IFPI** in Europe about the level of their financial contributions to the organisation. Sources suggest that this situation could lead some continental branches to voice their concern to the IFPI HQ in London, expressing their desire to see a change, especially with regard to the limited financial input from the USA's **RIAA**.

The youth station project planned by French public broadcaster **Radio France** is looking more and more like becoming a reality, as OTR hears that **Marc Garcia**, head of music programming for **France Inter**, has appointed former **Scoop** programmer **Gilles Seydoux** to oversee the music programming of this new station which should go on air in spring.

U.K. broadcaster **Heart FM/London & Birmingham** launched a month-long restricted service licence in Warrington to test the waters there with its AC format. The broadcasts will be used as research in the run-up to advertisement of the North West regional commercial licence. The U.K. **Radio Authority** expects to offer the service later this year....**BBC Radio One's** promotions department seems set to introduce a new trailing strategy and is currently looking for a promotions producer to implement a new generation of on-air spots.

Belgian Top 40 station **BRTN Radio Donna** wants promo singles. Apparently nobody has bothered to plug the station with the latest releases by acts like **Hoover, Red Hot Chili Peppers, Nada Surf** and the **Fun Lovin' Criminals**. Chins up, pluggers, the station only changed its format to include more alternative material at the beginning of this month!

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