Authority Attacks M40 Format Switch

by Emmanuel Legrand

PARIS - A decision by CLT to suddenly change the name and format of FM network M40 has resulted in a violent clash with the French broadcasting authority CSA.

On January 18, the format of M40 changed from EHR to ACE/news and the network's name was switched to RTL1 without any notice.

The move came only weeks after the CSA had rejected on the grounds of "pluralism" a long-standing bid by the Luxembourg-based CLT group to acquire 100% of M40 (M&M, January 21).

CLT—which currently owns 38.7% of M40 shares—had waited almost a year for the CSA judgement, which RTL1 president Jacques Rigaud described as "surprising."

In a statement at the time, Rigaud maintained CLT still intended to play an active role in M40 as a shareholder.

The group's subsequent decision to alter the name and format of M40 without informing the CSA has exacted a prompt—and stern—response from the Authority.

The CSA has urged CLT "to broadcast programming similar to that agreed by the licensing convention" instead of the new-format RTL1 which it says is "significantly different to the programmes previously broadcast."

Industry commentators say the CSA's strong reaction is obviously a warning to other networks not to implement similar changes, which would jeopardize any future radio regulation. Some radio executives have dubbed CLT's proposals to increase CLT's investment in M40 were rejected, the CSA "cannot authorize the change in the net's name," a move which requires the authority's approval. Sources at the CSA explain the name switch implies CLT has become owner of the net.

At presstime, CLT had failed to comply with the CSA's request to revert to the old M40 format and name.

Simple Minds Still Hot News For EHR Radio

LONDON - European radio has given the Simple Minds an enthusiastic welcome back to the airwaves.

The single She's A River has given listeners a taste of the band's first album in four years, Good News From The Next World (Virgin).

The band, reduced to a duo of Jim Kerr and Charlie Burchill, seems to have moved on musically and is now more guitar-based than previously.

After six months of groundwork, the single has climbed to the number 1 slot in this week's M&M's EHR Top 40 chart:

For full story see page 16
**EURPE**

**Broadcasters Among Europe's Top Earners**

Broadcasting media is the most profitable industry in Europe, according to the Financial Times' Top 500, which lists Europe's largest quoted companies. Of 44 industry sectors listed in the report, broadcasting media ranks first in profitability, on the basis of pre-tax profits divided by capital employed. In second place comes diversified holding companies, followed by business services & software, and pharmaceuticals. The most profitable company in 1994 was UK conglomerate EMAP, which last year acquired France's largest communications—owner of five big-city franchises in the UK (M&M, December 24). EMAP ended up with a profit of US$71.5 million in 1994.

**SPAIN**

Hernandez Leaves Cadena COPE

Jose Andres Hernandez, director general of Cadena COPE, has resigned for personal reasons, it was announced on January 16. Hernandez has been director general of COPE, run by the Catholic Church, since 1985.

**UNITED KINGDOM**

**Extra London FM Licence To Be Advertised**

The UK Radio Authority will advertise one more London-wide FM licence early next year, following the move of MOR station Melody Radio from 104.9MHz to 105.4MHz, MOR station Melody Radio, which has long com-

**HOLLAND**

KRO's 'Leidskade' Issues Live CD Volume 2

KRO/Hilversum's Sunday late night live music programme 'Leidskade' has issued Vol-

**RUSSIA**

**EBU Protest Against Threats To Broadcasting Chief**

The Geneva-based European Broadcasting Union has protested against the threat of dismissal made to Oleg Popov, president of the Russian broadcasting association RTR, for 'inappropriate' cover-

**INTERNATIONAL**

**BMG Aims To Double Business By Year 2000**

BMG Music Publishing World-

**MUSIC & MEDIA**

**BULLETIN BOARD**

**Rainbow Launches Via Sony Holland**

By Nicholas George

STOCKHOLM - A survey of Swe-

**COMMUNITY RADIO SHOULD BAN ADVERTS**

**Bourges Gets CSA Top Job**

by Emmanuel Legrand

PARIS - Former IMC manag-

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DENMARK: Olle Jaerild has joined the Danish-based Tocano Multimedia company as sales and marketing director. The appointment was announced on January 1. INTERVIEW: Frank Brown has been appointed to the newly-created position of executive vice president international, MTV Networks. He will strategize all business areas of MTV's international operations. He was formerly director advertising sales, MTV Europe's VH-1 UK.

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Festivals Set To Boost French Music

by Emmanuel Legrand

PARIS - Francophone music stands to benefit from an unprecedented blitz of retail and media attention in February, with three major events scheduled for the coming month.

The Semaine De La Chanson, the Pèze Du Disque and Victoire De La Musique will carry MIDEM excitement over into February, with radio and TV joining in with separate programmes and campaigns.

The second edition of the Semaine De La Chanson, the Pèze Du Disque and Victoire De La Musique will carry MIDEM excitement over into February, with radio and TV joining in with separate programmes and campaigns.

The French music awards the Victoires De La Musique on February 13 are expected to further increase public support for local acts, and will be supported internationally by a series of concerts in cities around the world: Cheb Mami and I Muvrini in Cologne on January 30; Lokua Kanza and Angélè Kidjo in Oslo on February 3; Alliance Ethnik and Rita Mitsouko in Madrid on February 9; Nilda Fernandez and Soledad Bravo in Caracas (February 10); Gipsy Kings in Caracas (February 11); Soon E MC, Sena Unik and Malka Family in Berlin (February 19); Enzo Enzo in Tokyo (February 25).

Radio Ole Registers Spain's Highest Audience Per Station

by Howell Llewellyn

MADRID - FM music nets in Spain gained 1.5 million new listeners in 1994, compared with 6.6 million during the same period in 1993.

Leaders are Los 40 Principales, with more than three million daily listeners, and all-Spanish Cadena Dial, which has an audience of 1.5 million.

State-run Radio Nacional de Espana’s 24-hour news talk net RNE 5 moved into third spot, with 857,000 daily listeners. In fourth place, the 51-station Cadena COPE, scored 690,000.

The only FM major net that lost audience was Orda CeroMusica, which changed its format in the autumn, increasing news talk content in the program. The station dropped to 473,000 in the third quarter 1994, compared with 493,000 during the same period in 1993.

Radio Ole, also part of the SER-Union Radio group, has Spain’s highest audience per station—an format of Spanish copla music. The net scored a total of 300,000 among its six stations.

Dinky Toy Protests Departure Of BRTN 2 Programme

by Marc Maes

BRUSSELS - Dinky Toys singer Kid Coco has sent an open letter to the BRTN management protesting at the removal of what he describes as “one of the most supportive programmes for local music.”

“De Gewapende Man” (The Armed Man), which is aired on BRTN’s Radio 2 on Tuesday afternoons, will leave the air on March 1 when the station’s new horizontal programme schedule begins. This will mean that programmes will be scheduled at the same time each day.

The letter, which was signed by other Belgian artists such as Clouseau, Bart Peeters, Isabelle A and Ronny Moussu, bemoans the departure of the programme as “part of the battle for the ratings,” and points out that it was recognised with an award from Belgian musician’s association ZAMU for its support of the national music scene.

“The programme is unique in its kind,” writes the letter, “it offered a live-stage and interview-facilities for hundreds of artists during the many years of its broadcasting to a loyal audience.”

The SNCF-backed retail campaign Pèze Du Disque follows in February (4-19), now in its third year. Backed by FFr4.5 million (app. US$650,000) worth of TV advertising, the fortnight aims to lure consumers into the shops, with a giveaway CD compilation for buyers who spend FFr200 on music. The CD includes 10 previously unreleased live recordings of well-known artists, including Patricia Kaas, Patrick Bruel, Johnny Hallyday, Liane Foly, Jacques Higelin among others.

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Do Muscovites begin their working day before the French? Do they listen to the radio more often than the inhabitants of Prague? Do they go in for the continuous working day? What are their affinities with the television medium? All these questions are given clear answers in MEDIA FOCUS ON EASTERN CITIES, a series of surveys launched by MEDIAMETRIE INTERNATIONAL in a multi-subscription format.

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ITALY
Peroni Presents Radio Anniversary Programme
Former Rete 105 PD Alex Peroni is producing and presenting a new programme on Rai Radiodue to celebrate the 100th anniversary of Italian innovator Gugliemo Marconi’s discovery of radio. The programme, called “Gugliemo 1995,” aims to be a talent search to discover new names for TV and radio. Peroni says, “The idea came directly from RAI president Letizia Moratti, who wants the pubcaster to re-establish its role as the breeding ground for new broadcasters.” The show will be broadcast live from a different club each night from Thursday-Saturday at 22:40. Cabaret artists, comedians, impressionists, presenters and singers will be featured along with a live musical act each night selected from Italy’s new music scene. Cesare Mazuccato and cabaret artist Raoul Cremona co-host the show with Peroni, who recently resigned as PD of Milan-based BHR web Rete 105.

UNITED KINGDOM
Steve Wright Moves From Radio 1 To Talk Radio
The fortunes of troubled BBC Radio 1 have once again been the subject of press speculation and criticism since 14-year Radio 1 veteran Steve Wright handed in his resignation on January 13. He is confirmed to be starting a new national news talk station Talk Radio UK, which launches in February. Wright, who is well-known for his comic afternoons in recent years, has been producing a show called “The Complete Clapton” and is expected to join the station.

United Kingdom
Radio 1 Launches Unique Radio Quotes
BBC Radio 1FM is starting a unique broadcasting programme based on radio quotes. “Bits From Last Week’s Radio” starts on February 1 from 21.00-22.00.

Damned Exciting Launches Interview Show
New radio and TV syndication company Damned Exciting Productions is currently negotiating with over 20 ILR stations for its first programmes, including a pop celebrity interview show entitled “Select-A-Call.” Hosted by Radio 1 DJ Neale James, the show will go out on the SMS satellite in April. Damned Exciting Productions is a combined venture between James’ company London Syndication and entertainment marketing company Freeway Television. The company is currently seeking further support from companies interested in sponsorship of programmes for syndication.

FINLAND
Sony Music Signs Arja Koriseva
Sony Music Finland has signed Arja Koriseva, the best-selling female artist of the ’90s. A new single will be released later this spring, with a debut album scheduled for early autumn.

FRANCE
Ozannat Awarded German Order Of Merit
Jean-Pierre Ozannat, vice president and managing director of French radio group Europe 1 Communications, has been awarded the German medal of the Order of Merit from the president of the German Republic Roman Herzog.

GERMANY
On Air Produces Elvis Presley Special
“The Elvis Presley, King of Rock ‘n’ Roll,” a 12-piece broadcast special produced by the German syndicator On Air Syndication, Berlin, for Elvis’ 60th birthday, was heard by 1.9 million people all over Germany. The special was broadcast, among others, by Radio Brocken, Bayern 2, Berlin 88.8, Radio 7.1, Radio FV Recklinghausen, Radio Freiburg FR 1, and Saarländerischen Rundfunk. Other specials realised by On Air Syndication this year will be “The Rolling Stones Story,” “The Complete Clapton” and “Rocking Through The Seventies.”

SPAIN
Secada Records First Unplugged At Los 40
Cuban-born US singer Jon Secada recorded his first unplugged session in Spain on January 20 at the Madrid studios of Cadena SER’s EHR network Los Principales. Secada was in Europe with his five-piece band for just two engagements—a British TV show and the Madrid Unplugged.

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The Dutch Go MIDEM

by Maria Jiménez

HOLLAND'S musical talent is currently enjoying a surge in popularity both within and beyond its borders. In a country traditionally known as the willing recipient of international culture, the local diverse music scenes have in the past struggled with their own identity, yet in recent years have strengthened and developed to the point of being serious competition to their foreign counterparts.

Dutch acts are finding more positions on national charts and breaking through international borders with more regularity than ever before in areas of dance, rock, pop and jazz.

According to the local NVPI office, the total turnover of Dutch product in Holland over the last decade has nearly doubled from DI 119 million (app. US$66 million) in 1983 to DI 210 million in 1993. There are no statistics for Dutch product being sold outside Holland, but assorted acts like 2 Unlimited, Twenty 4 Seven, Bettie Serveert, Urban Dance, Squad, Candy Dulfer, Laura Fygly and the Rosenberg Trio are certainly more active on the international circuits and each is rising in stature in their respective genres.

The current success of Dutch music, coupled with growing interest from abroad, has encouraged the temporary alliance of seven Dutch organisations in the joint "Music from Holland" promotion during Midem '95 from January 30 to February 3 in Cannes, France. It is under this banner that BUMA, STEMRA, NVPI, NVGD, CPG, SENA and the Conamus Foundation are presenting Dutch talent to the international music industry. Special financial support is also being provided by the Dutch Ministry Of Economic Affairs.

An increased presence of Dutch companies will be evident in the exhibition hall where, in addition to the traditional Conamus/BUMA/STEMRA stand (802.43), other stands will be occupied by Basic Beat Recordings, Bertus Distribution, Boju Records, Continental Record Services, CNR, Dance International Records, Dureco BV, Dureco Manufacturing, Eddy Ouwens Productions, Essential Dance Music, Freaky Records, ID&T Evenementen, Munich Records, Nanada Music/Red Bullet Productions, ODEME, Oreade, Philips Consumer Electronics, Rhythm Distribution, Sentinel, TBM International/Dino Music, ToCo International, Turbo Music, United Entertainment/Kuys Leisure and XSV Music.

Known as the gateway to Europe, Holland will be providing two-way traffic this year with an emphasis on the export of homegrown music. The "Music from Holland" promotion will kick off with the Opening Night Party in the Palm Beach on January 29 organised by the Dutch in cooperation with MIDEM and co-sponsored by Dutch electronics company Philips.

The event promises to be full of surprises including a hi-tech atmosphere and a special appearance by Golden Earring.

The three nights following the Opening Night Party will be Dutch dance, rock and pop evenings, presenting some of the country's top acts. Additionally, a few Dutch acts will be included in international showcases on the last two nights of MIDEM. Following is a mini-handbook of who's who in the Dutch music scene.

THE DUTCH DANCE NIGHT
MONDAY, JANUARY 30, AT 23.00 IN THE PALM BEACH, AMIRauté

WARP 9
A celebration act which grew out of the fifth anniversary of the club Waakzaamheid, WARP 9 has risen to quick popularity in Holland. Consisting of percussive house with Latin influences and a party vibe, the single Whammer Slammer is a contagious track and an indication of what's to come. Prolific producer Patrick Prins, the leading force behind WARP 9, is currently big news in England with another track he created, La Luna performed by Ethics.

Single: Whammer Slammer
Album: currently recording
Label: Waak Records/Jive/Zomba
Publisher: Jive/Zomba/EMI

ATLANTIC OCEAN
Up-tempo, energetic, cheerful house music which has already broken into the UK Top 40 chart with the instrumental Waterfall, and the female vocal-pumped Body In Motion and Music Is A Passion. The mastermind producers behind this project, Lex van Coevorden and René van de Weyde, working along with Pegasus, artist and remixer.

Single: Music Is A Passion
Album: Waterfall
Label: Dance International/Pegasus/CNR (Benefux)
PWL (rest of world)
Publisher: Dance Int Music/Nanada/Zomba Music

TWENTY 4 SEVEN
Already successful in Holland, Germany, Belgium and across Scandinavia, Asia, Latin America and Australia, pop Eurodance act Twenty 4 Seven have several hit singles under their belt, including Start To The Music, Is It Love, Take My Away and Leave Them Alone. Their new single and new album show a hard-working act, progressing with time.

Single: Oh Baby!
Album: I Wanna Show You
Label: CNR Music
Publisher: Stay-C/TBM Music

JAYDEE
Robin 'Jaydee' Albers is artist, DJ and producer. His greatest hit to date is the deep house number Plastic Dream which rose up charts internationally (number 1 position in Billboard's Club chart) and found a home on more than 80 different compilation CDs around the world. His new single is available in both radio and club-friendly mixes via R&S. Albers also works under the names Daydream and Graylock.

Single: Daydream
Label: currently recording
Publisher: R&S

QUAZAR
Well-known in the underground circuit since the early days of Dutch house, Quazar is an accomplished live act. It has built up a strong international cult following and are coming to MIDEM fresh from shows in Australia and England. Their music falls into several categories not the least of which being trance, house and techno with an experimental edge.

Single: Sunflower
Label: currently recording
Publisher: Day-Glo Music

T-SPOON
With three original Eurodance Top 10 singles in 1994 (No Time To Waste, Take Me To The Limit, Where R I Now), T-Spoon is a strong competitor for the international dance market. T-Spoon has strong roots in R&B and keeps his work fresh by involving Jean Shy, BB Queen and Ingrid Simons.

Single: Where R You Now
Label: Joy, Life & Pain
Publisher: More Music/EMI Publishing

DOOP
The makers of one of the most popular dance titles of 1994, Doop took their first single, the charleston-house track Doop, to heights of success around the world. Their new follow-up single, Huckleberry Jam, confirms that they are no one-hit wonder. The act's songs are creations of contagion. Doop have just released an entire album.

Single: Huckleberry Jam
Album: Circus Doop
Label: CNR Music
Publisher: Kooklebox

THE DREAM TEAM
Hardcore house music, aka gabber, has drive and energy beyond most styles of music. Without media coverage, gabber has enjoyed much compilation sales success over the past couple of years. At the forefront of the gabber scene are these four DJs—Buzzfuzz, Dano, Gizmo and The Prophet—who together make up the Dream Team. Their new album witnesses co-productions between the DJs as well as individual turns at the helm. Much of their music can also be found on the highly successful Thunderdome series (on Arcade) which regularly sells 200,000 copies.

continues on page 10
No longer must you go outside of Europe to find quality radio programming. Brought to you on Compact Disc by Holland-based Radio Concepts International, "The European Hit Survey with Bobby Sicilia" offers today's top World Hits to listeners from 'round the globe and beyond. Here's what else:

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The EUROPEAN Hit Survey

Created in Europe to Chart the World
THE DUTCH POP NIGHT
TUESDAY, JANUARY 31 AT 21.00 IN THE NOGA HILTON

LAURA FYGI
Adult contemporary and jazz are the essentials for singer Laura Fygi. On her new album, The Lady Wants To Know, she also incorporates Brazilian flavours infused in during her early years in South America. A handful of great musicians can be found on the album including Toots Thielemans, Michael Frank and others. A tender, yet impassioned performance is expected.

Single: Each And Everyone
Label: The Lady Wants To Know
Publisher: Mercurio/Phonogram

TEN SHARP
Ten Sharp's most successful hit to date, You, reached the number 1 position in 20 different countries including France, Germany and England and the top 10 in most other countries where it was released. The first single from the new album is already receiving solid radio support in Holland.

Single: After All The Love Has Gone
Album: Ship Of Memories
Label: Columbia/Sony Music
Publisher: Sony Music

The Rosenberg Trio
Widely known in the international circuits as a hot jazz gypsy group, they have won several awards including a "Preis Der Deutsch Schallplatten Kritik" in Germany for their album Live At The North Sea Jazz Festival. Their extreme talent for beautiful guitar playing is demonstrated on their new CD, which also includes guest musicians Stéphane Grappelli and Jan Akkerman (Focus).

Album: Carratun
Label: Verve/Polydor
Publisher: PolyGram Music Publishing

Mathilde Santing And The Whole Band
Two theatre tours consisting of 65 sold-out shows took up most of 1994 for Mathilde. Her fine new studio album was recently released in Belgium and Portugal; The Whole Band makes the musical bed upon which her deceivingly pristine voice lies and above which it floats. This act's unique and mature interpretation of pop music makes for an intriguing album.

Single: Hey Joan
Album: Under A Blue Roof
Label: Columbia/Sony Music

René Froger
The best selling pop artist in the Benelux with numerous gold and platinum records and sold-out shows (including a football stadium!) across Holland, Froger has dazzled his home country with his deep, full voice and catchy sing-along pop music. Emotive love songs as well as energetic pop tunes are key to his repertoire, which he will perform live with an 11-piece band and four background singers. A new CD, book and live video of Froger are all available.

Single: Here In My Heart
Album: Walls Of Emotion
Label: Dino Music
Publisher: BMG Music, Realsongs/EMI

THE DUTCH ROCK NIGHT
WEDNESDAY, FEBRUARY 1 AT 21.30 IN THE MARTINEZ HOTEL BALLROOM

CLAW BOYS CLAW
Raw and rugged, Claw Boys Claw are one of Holland's top rock acts having survived on the circuit for 11 years and 10 albums how. Recently, they delivered the CD of their desires. Nipple is self-produced and filled with 14 sultry, meaty tracks. For digging deep into the rock conglomeration, Nipple is a good place to begin.

Single: Call Me An Angel
Album: Nipple
Label: EMI Music Holland
Publisher: Hipcat Music/Pennies From Heaven

Urban Dance Squad
A tour of more than 100 dates around Europe in the past months has tightened this already taut act. Their new album Persona Non Grata already released across Europe, Japan and Australia, demonstrates a highly focused rock act with tough raps to match. In March, the single Demagogue will released in the US with a remix from The Dust Brothers and soon followed by the album.

Single: Candy Strip (Experience)
Album: *Persona Non Grata*
Label: Virgin
Publisher: Pennies From Heaven

Bettie Serveert
Having dazzled the international critics with their first album Palomine, Bettie Serveert ended up with record deals around the world. Their long-awaited follow-up album Lamprey promises to bring them even more international attention and success. Bettie Serveert continues to be inundated with countless well-deserved compliments of their music. Emotional, exhilarating, provocative, original and distinctive are all at overstatement.

Single: Crutches
Album: Lamprey
Label: Brinkman (NL)/Matador/Atlantic (US)/Beggars Banquet (UK)
Publisher: Virgin Songs/EMI

International Street Jazz Night
WEDNESDAY, FEBRUARY 1 AT 21.00 IN L'AMIRAUTE, PALM BEACH

Dulfer
With 35 years experience as tenor saxophonist, Dulfer certainly has something to offer. Not to be confused with his famous daughter Candy, who can be found on two of the 11 tracks, Hans Dulfer mixes tough street beats, funky vibes, sometimes raps and always a heap of energy into his songs. The new single Micky Mouth is enjoying sales and airplay chart success in Japan.

Single: Micky Mouth (radio edit)
Album: Big Boy
Label: Monsters Of Jazz/EMI Music Holland
Publisher: Sony Music Publishing/BMG Two Peter's Music

Two other Dutch acts performing during the week of MIDEM are R&B act Ke Shaw (Motown) and trance-house act Psychick Warriors Ov Gaia (KK Records). Holland is not generally seen as an R&B mecca but Ke Shaw has proven many unbelievers wrong by becoming the first-ever Dutch signing to the renowned American label Motown. Deep, sensual R&B with an injection of swing, their music is ready for the international market. Their live performance during Motown's party at Studio Circus on Wednesday, February 1, promises to be smooth rhapsody. They're currently in the studio and their first single will be out in March.

Psychick Warriors Ov Gaia are signed to Belgian label KK Records and have brought their trancey electronic house music to several continents building up serious support in the international underground. A few months back this act went into the BBC studios to do a live "Peel Session" which has since been released on CD and is out in the US via Restless Records. As part of the KK Records party on Thursday, February 2, the Warriors will be billed with Australia's Zen Paradox and Germany's Lassique Bendhaus.
"As the music business outside North America becomes proportionately larger, we are finding more and more quality acts from different parts of the world.
The future is international music..."

Clarence Avant, MOTOWN CHAIRMAN

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New Leicester Sounds ACE, Smooth And Local

PROGRAMMING

Since New Leicester Sound in the Midlands, UK, was taken over from the Midland Radio Group by GWR in March 1994, its format has changed radically—moving swiftly from EHR to ACE. Under its new positioning statement—"Great Hits of the '80s, '70s, and Today"—the station has seen its ratings rise from the "mid teens" to a 26% share in third quarter Rajar ratings.

Programme controller Colin Wilsher joined the station in the summer from Chiltern Network's Northants radio, and has seen the station shape up into what he calls an "a station for adults, with adult music and adult presenters."

"GWR has put a lot of resources into the station in the form of music research and promotional ideas. For listeners the main difference is that the sound of the station has now become much more focussed." As an EHR station, the music was not always as formatted as it could be, he says. Now the playlist is tight ACE.

Sheryl Crow's "All I Want To Do," Roxette's "The Look" and Lisa Lebb's "Stay (I Missed You)" are trade mark Leicester Sound tracks, says Wilsher. "We are also strong on Phil Collins, Meatloaf, the Doors, Led Zeppelin, and Bon Jovi, although we concentrate on the ballad side of the latter's repertoire," he adds.

And playlist choices are based on a healthy level of research. "GWR as a group conducts audition tests, which are used as a basis tool by its stations. Meanwhile, we are constantly on the lookout for particular records that we think would fit with the station. What we find is then often subjected to an audition test."

"We have a lot of interaction on the station here, via our listener lines, which also help to keep us in touch with what people want to hear."

As far as keeping tracks in the list, we go on a combination of gut feeling and research. The problem can often be that as a programmer you get far too close to the music, and you may tire of a track far earlier than the listeners. At that point we would compare what we think with results of auditorium tests. We were still listing Wet Wet Wet's "Love Is All Around in December, for example, which had been on since the summer. It's just a great radio track.

As for an adult presentation style?

"Most of our presenters are around 30, and we have fairly strict guidelines regarding what they should say on air, and how they should say it. Above all we want try to understand what people are saying about themselves."

"Yes, we are into personality radio, but it is the radio that has the personality, not every different DJ. Rather than have a series of individual presenters who break the day up into different parts, it is important for there to be a strong continuity."

"As with many stations, the breakfast show is the slot which says most about our style. It is double-presented, with regular traffic and news bulletins and lots of music. In the evening we have a daily news current affairs programme and a sports programme."

We take IRN news, and have also had the FT Business News since autumn 1994. I would say it has been more informal and confidential at the beginning it tended to cover very national news, like changes at major corporations, but we have recently tried to get them to include more local company news relevant to our area.

The most exciting part of being a programme director I think, is to see an idea develop. You start by throwing ideas around in the office, and later you see it take shape on the air. That certainly gives me a real kick."

We have had various very successful features which have developed like that. One promotions feature called rock, shop, and recover, was particularly successful. We arranged tickets to any concert in the UK for two people. Then we sent them to shop in Sydney with AusUS$500 pocket money, and afterwards they had seven days to recover on the Barrier Reef.

Listeners had to listen out for a package called "We need to hear this". We ran it for three weeks. It was such a big prize that we wanted as many listeners to enjoy it. It created a buzz around the stations, it sounded exciting and it extended listening time.

Many of the ideas we use are based on concepts developed by the GWR group, which are then modified to fit in with our stations and the personality of the programme director Steve Orchard. He lays down the outline of format—to be a greatest hits station aiming for a 25-45 audience—but the actual sound of the new Leicester Sound is my responsibility.

The real difficulty of radio is that it is all over so quick, is a constant production line, requiring you to come up with what you have done before. This rock, shop and recover promotion has been very successful, but we are already having to start thinking up ideas for the next one.

The key is to continuously have brainstorm meetings, and to ensure there is good team work at the station.

By Julia Sullivan

Radio 1 Oslo Uses New Full-Daytime: Programmes To Listeners Moods

PROGRAMMING

Things changed considerably at ACE-formatted Radio 1 Oslo last autumn, when the station switched its frequency from 1068FM to 102FM, allowing it to broadcast uninterrupted during the day. For PD Anne Kristine Espejord, this meant programmeing the day from 06.00 to 23.00, and a slightly more mellow programme in the afternoon from 15.00-18.00.

"Later on in the morning, we pump up the station here, via our listener lines, and we have fairly strict guidelines regarding what they should say on air, and how they should say it. Above all we want try to understand what people are saying about themselves."

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By Julia Sullivan
From Idea to The Final Mix

JINGLES

Guest writer Ed Shane from Shane Media Services gives pointers on making the most of a jingle session.

Nothing brings radio to life better than tight production enhanced by crisp, exciting jingles. Not every format accommodates jingles well, but it sure is fun to hear a good package on the air in the right setting.

Dallas, Texas, is the home of the world's major jingle producers. It has been a jingle centre for so long, there's a tight-knit group of instrumentalists and singers who do most of the sessions, regardless of the company doing the production. What each company has to set itself apart from the next one is an exclusive writer and producer who offer a "sound" that is their own. That unique "sound" becomes the company's sound.

Of the two types of jingles available—custom and syndicated—most stations opt for syndicated product. Not only are these cheaper because of their non-exclusivity, but it's also easier to know how the package will sound. Except for the call signs and logo lines, the sound on the demo tape is the sound you'll get for your station. Custom jingles, on the other hand, are more difficult to "hear in your head." Because they involve writing new melodies, new lyrics and, often, a new sound or concept, there's no final sound until the recording is completed.

Plan Ahead

Writing must be done before the session. If you get to the studio and decide to make major changes you will be wasting time and money. You're going to pay for the session whether you do it or not.

Enhancing in the studio is okay, as long as you're enhancing something that's already planned. During sessions the music starts, and they fall into perfect balance. It's not lack of care. It's just that they're professionals. They make it look easy. I've been at sessions where the singers are busily engaged in conversation. For instance, comparing automobile prices, paging through newspaper for auto listings. The singers are not distracted by what looks (and sounds) to us like distraction.

The final mix may or may not be done the same day as the singing. If not, you can hear a round mix that will reflect the final product but will not be the final product.

Take advantage of the advice offered by the firm you've chosen. They know their business and they've done lots of jingle sessions for lots of broadcasters. It's a good bet that if they tell you something can't be done it can't be done. Believe me, it doesn't happen often. If they make a suggestion of a change, they're not trying to take over the creative reins. They're sharing valuable experience.

One final note: when you put your jingles on the air, they're not yours. In most cases, jingles are leased, not sold. This means a renewal fee after a year or two of use. Using jingles without the renewal fee or lifting jingles from demo packages is a violation of licensing agreements.

A Look Inside...

Antenne Bayern

What brands of equipment are Europe's most successful stations relying on? Especially created for station engineers and those interested in that department, this new bi-weekly column in Music & Media takes a look inside the studios of popular stations throughout Europe, listing the hardware and software products they use in their strife for listeners.

Station: Antenne Bayern/ Munich
Format: EHR
Ratings: Second largest private station in Germany. Number 1 private in Bavaria with 540,000 listeners average per hour (source: Media Analyse '94)
Chief engineer: Arnd Gall
CD Players: Denon DN-FA 951, Studer 1173, Sony CDP 7700
Record players: EMT
Hard disk recorders: Studer Dynaxis, Barth Digisport, DAVID Digas
Reel-to-reel machines: Studer A 807
DAT recorders: Sony PCM 7010, Tascam DA 30
Flashing "ear" machines: Denon MD
Presenter microphone: Share SM 7
Guest mics: Share SM 58
Outdoor recorders: Sony TCD 5 M
Headphones: Beyerdynamic DT 770, DT 881
Digital effects units: HOFEX Spectral Exit, HOFEX Dynamic Master, Lexicon PCM 7010, TC Electronic TC 2290, Evidence H300
Main audio processing: ORBAN Digital Optimod FM 9200
Intercom system: Matrix Plus ICS 1500
Computer playlisting system: MusicScan
Logging system: BBS SAST SEP Comander
Source switching: DAVID Studio 2000
Remote broadcast facilities: OB studio van/satellite broadcast truck
Newswroom computer system: DAVID Digas Newsat for audio/NEXT
Nearest for spatial mixing
Desk or console: Pacific AMX (broadcast studio) Börner Newmaxer (news studio) Yamaha DMC 1000 (production studio)

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When it comes to your Performing Right in the United States,

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Singles

THE ALMIGHTY
Jonestown Mind - Chrysalis
r/a
PRODUCER: Chris Sheldon
Funky hard rock is bulldozing Jonestown. Lead guitar and thundering drums pro- take images of a squad of fast police cars in the streets chasing the bad guys. Unrecognisable in the Therapy? mix.

APACHE INDIAN & TIM DOG
Make Way For The Indian - Island d/ehr/ace
PRODUCER: The Press
Americanised juggs is coming out of the Apache's wigwam. Whereas before the beat was clearly rooted in Jamaica, he's now walking down Bronx-styled streets. Better get out of his way.

TINA ARENA
Chains - Columbia d/ehr/ace
PRODUCER: David Tyson
Caged in a CD jewel box, but for how long? Since she's now a gold seller in her native Australia, and funky grooves are a game without frontiers by nature, you shouldn't sit back and wait.

TONY BLECIA
Dannni Di Piu' - DEA d/ehr
PRODUCER: Gianfranco Bortoletti
The master of Euro dance productions, Media Records MD Gianfranco Bortoletti branches out to standard Italian pop with a dance flavour. Blescia appears to be the perfect pupil.

SHAWN COLVIN & MARY CHAPIN CARPENTER
One Cool Remove - Columbia ace/c
PRODUCER: John Harris
Put two nightingales together on one willow's branch, and it starts weeping automatically. Normally heavy rivals in the female singer/songwriter field, their sweet duet deserves praise.

deUS
Hotel Lounge (Be The Death Of Me) - dEUS/ehr/ace
PRODUCER: Vermeersch/Vervloesem
Demi indie Gods in Belgium, but until Island acquired the rights they were unreachable for other mere mortals in Europe. This is your chance to find out that all the hype was justified.

BLACK CROWS
High Head Blues - American r/a
PRODUCER: Jack Joseph Puig
In the '70s Creedence Clearwater Revival mastered such Slim Harpo-ish blues riffs too. The Crows take it one groove further by adding samba beats.

NICKI FRENCH
Total Eclipse Of The Heart - Bags Of Fun r/a
dEHR
PRODUCER: J. Springato/Stock & Aiken Away was the sandpaper vocal of Brandy Tyler, the edge now comes from the dance context put into the ballad. Needless to say it's an upbeat song anno 1995. Top 10 in the UK.

HOOTIE & THE BLOWFISH
Hold My Hand - Atlantic r/a/ace
PRODUCER: Don Gehman
We were not least surprised that the album Cracked Rearview Mirror was jam-packed with sing-along country rockers, but you only react when it's top 20 state-side. Work it now!

ANNIE LENNOX
No More I Love You's - RCA ace/ehr
PRODUCER: Steve Lipson
It's that contrast between the superbly sophisticated cover of the Lover Speaks' 1986 soul hit and the weird intermezzo of talking and hysterical laughing that makes it an irresistible. At the playback meeting of Metro Radio Great Newcas- tle it grew on the attendants after a few epics. Recalls head of music Liz Elliott, "Because she mostly only cuts original ma- terial, at first nobody realised it was a cov- er. Then we all admitted how cleverly she has adjusted the song to her own style."

LIGHTNING SEEDS
Change - Epic ehr/a
PRODUCER: Ian Broudie/Simon Rogers
For how much longer does radio think that it can afford to refuse pop music which, in the acoustic thread, is delivered with style and cream, as served at the Wimbledon center court?

MOONFLOWER
Don't Let Go - Columbia ace/ehr
PRODUCER: Jean Monsou
Tulips from Amsterdam, enough of those. It's high time for the export of another beautiful flower from Holland. Bred with care, the acoustic pop song shows no signs of greenhouses at all.

GIANNA NANNINI
Memories Creature - Polydor r/a/ace
PRODUCER: D. M. Allen/G. Nannini/M. Malavasi
Finally signed to PolyGram worldwide, it's like Nannini feels the increased support releases her from all proverbial balls and chains. She fully bares loose on a Selector-proof rock hymn.

TODD SNIDER
Nashville - Margaritaville r/a/ace/a/ehr
PRODUCER: Tony Brown/Michael Utley
A sense of humour and melody is all it takes, but apparently it's the most diffi- cult discipline in the singer/songwriter section. Hopefully Todd will be hot soon with his Dan Baird-type of fun. Jonas Lundbladh, the newly appointed head of music at Radio Stella FM 106/Helsing- sberg, has a weekend as a great country rock. 'Snider is sharing our playlist with the Jayhawks' new single Blar. We like to try out newcomers for a couple of weeks. Depending on any action by other stations, we'll go on with the track concerned. We gave Todd a shot because of the pleasant American west coast impact it had on us."

Albums

LITA FORD
Black - ZYX r/a/ace
PRODUCER: The Robb Brothers
From the T-Ford to the Ford Cosworth Formula One engine, they never let you down. La Lita kick-starts her album in pole position in the ladies rock division. The title track and Full and immediately draw attention by their suspenseful ambience. This is no simple party rock anymore, this is almost alternative stuff -small wonder with left-field producers the Robb Broth- ers (of Lemonheads and Buffalos Tom- famle) at the helm. But then again what's surprising, knowing that her former Run- away sidekick Joan Jett records Paul Westerberg songs?"

HUMAN LEAGUE
Octopus - East West ehr/d/ace
PRODUCER: Ian Stanley
With the generation of those who were young during the '80s having grown up, the time has come for a revival of its favourite music. Simultaneously we see the Simple Minds and the Human League return. For both, their first singles sort of define the territorrial borders. When Portrays phen Paul Oakey and the girls as a perfect replica of the electro pop band around 1981's Dare album. So what, as long as the songs are good. And they are! The words to These Are The Days, an excellent future single candidate, are the League's defense against inhumane critics pointing their finger at the de ja vu charac- ter of the album. His wise Oakey cum suis will have the last laugh.

LITTLE AXE
The Water House Suit / Wend/M&G a/r/a/ace
PRODUCER: Skip McDonald/Adrian Sherwood
Master 'eclecticus' Skip McDonald uses all his music expertise to show us the link between a variety of black music styles with a "mother," da blues. The multi-instrumentalist has seen and done it all. In the pioneering days of hip hop he was present as a member of the Sugar Hill House Band. Later he shared the frontline with remixer-avant-lu-la-le and dub expert Adrian Sherwood's On-U Sound system and Tackhead. With the help of his longtime collaborators Doug Wimbish and Keith Lebland he stretches the borders of the blues genre immensely. Blues within a dance framework; your faith in avant-garde is restored.

MCALMONT
McAlmont - Hut ehr/d/ace
PRODUCER: P. Sampson/D. McAlmont/ E. Buller/S. Freeman/ M. Ade
Just a surname, one word, handy for on- air use like 'Kylee' or 'Sean.' Having men- tioned the latter, that's the artist David McAlmont (yep, that's his full name) reminds us of most. It's not exactly soul music, 'soulful pop' will do to a categori- sation. Production is of a Trevor Horn- iness, verging on pomposity. Sequences and prominent drums cement the last track, 'Better Conversation (It's Always This Way),' a ballad (Is It Raining?) is of course of cosmic magni- tude.

WEEZER
Weezer - Geffen a/r/a/ace
PRODUCER: Ric Ocasek
Local music in a new form. To Weezer's scuzzy-guitar driven pop is as car radioprogrammable as label mates U2 OVERKill or the Posies. DJs out there bear in mind that part of the alternative demo also lines up in the traffic, jam everyday. Do them a favour by playing first single Undone-The Sweater Song, No One Else or Buddy Holly with that silly twin synthsuitar, the sole signature of produc- er Ocasek, the one-time driver of New York's Cars.

CHRIS WHITLEY
Din Of Esctasy - Chaos r/a
PRODUCER: John Custer/Chris Whitley
Let us take you to the crossroads to shake hands with guitar demon Whitley on the release of his second album. If you're will- ing to take the term "blues" as wide as possible, then he's the one and only heir of Robert Johnson, certainly since the death of John Campbell. Whitley is not that far away from Led Zep or Jeff Breck- ley, but it's at least 10 times darker in his underworld. His modern blues are fright- ening, even in broad day light. Slide gui- tars and his tormented voice make a hor- ror movie out of Know. Producer John Custer, who gave Cry Of Love such a fine, transparent '70s rock sound, has now taken the Daniel Lanois sonic avenue. Always putting you on the wrong foot, there won't be a more dismayed-like blues album in 1995.

VAN HALEN
Balance - Warner Brothers r/a
PRODUCER: Bruce Fairbairn
Never sounding rusty, Van Halen's machinery is greased with the latest developments in rock. First single Don't Tell Me (What Love Can Do) is as good as anything coming out of Seattle. The Van Halen brothers are faithful to their Dutch origin through the song Amsterdam and the employment of top engi- neer Erwin Musper. Now by one can deny that the best thing that ever happened to them is David Lee Roth's departure four albums ago. His replace- ment Sammy Hagar deserves due credit as the catalyst who kept the band so fresh over the past years. Can't Stop Loving You that is typical VH style, along for the jukeboxes in Hard Rock Cafes all over the world. If they can play like this they can do it anywhere, even on air.

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Balance - Warner Brothers r/a
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Always putting you on the wrong foot, there won't be a more dismayed-like blues album in 1995.
Simple Minds Tell "Good News From The Next World"

by Robert Tilli

LONDON - First, the Human League, then the Simple Minds... where will it stop? Might there by any chance be an "80s revival"? Reduced to a duo-Jim Kerr and Charlie Burchill-who are some sort of "golden dream" of cerebral pop is proclaimed by Good News From The Next World, their first album in four years. A month after its official air date (December 22), the rocking lead-off single She's A Riber is reported by 96 EHR stations across Europe, resulting in a number 1 chart position in M&M's EHR Top 40 at present time. At Virgin, the beneficial outcome of six months preparation is welcomed with relief.

Apparently the Simple Minds are still hot property for EHR programmers all over the continent. In Scandinavia, for instance, the Scotsmen have always had a solid reputation because of their numerous appearances at the yearly Torhout/Werchter festival. In the fact acknowledged by BRTN Radio Donna head of music Marc Deschuyter: "When we announce on the air that we have something special with the new Simple Minds album, then we know the fan base will tune in to us. We've already taped an interview, ready for broadcast in the week of release (January 30). To me the single is solid hit material."

Most striking is the radio infiltration of the Keith Forsey-produced single in Poland with 80% of all stations putting it in powerplay rotation. Edi Frenkler, head of music at Radio Plus/Gdansk, attributes the initial enthusiasm to two factors. First of all it's because of its long absence from the recording front. Secondly Pomaton, Polish distributor of all EMI product, is a very aggressive company. Whereas in the past we had to wait for months for our material to come, now we get the singles on time, simultaneously with the western European countries.

Reportedly the Simple Minds' biggest frustration has always been the unfair, but ongoing, comparisons with their Irish peers U2. That, however, doesn't stop Frenkler from doing it once more. "Since this track is so close to U2, we get an enormous amount of phone calls to ask for more. To calm them down a bit we also play the other new tracks on the road on a Dutch theatre tour, a short mini-concert."

In the Simple Minds' native Scotland, the red carpet has been rolled out over a massive scale. Weeks before the official release date, at Forth RFM/Edinburgh an interview with Kerr and Burchill has been "canned" for television. At Mark Findlay enjoyed the privilege of attending a pre-release listening session with an interview invite in. "My first impression of the single was that it was exactly what I expected from them. But then once I talked to the guys in the band, I put everything more into perspective."

They explained me that, despite their keyboard player's departure before cutting 1991's album Real Life, the final result was still a very synth-dominated piece of work. Its follow-up is written from a guitarist's point of view, and it's obviously far more riff-based. All 'n all it's more themselves than the last one, which in retrospect was probably their least vintage Simple Minds effort."

Findlay has heard at least six typically Simple Minds anthem-like songs, "...to give the listener just the feeling that we're going to do something special...". A video of Hold Me Now is ready. A video of the biggest hit from their previous album, the other half is lead singer Barry Hay-looks back at the success of Naked Truth with a grin on his face. "It was pure coincidence actually. We never thought that this would come out of it."

When bass player Rinus Gerritsen suggested an "Unplugged" album, he didn't get a very warm response from his colleagues in the band. "Do we really have to do this?" defined Kooymans' attitude back then. "We weren't over-enthusiastic. But it more or less fitted within our schedule, so we thought why not? Sony (Music Holland) also liked the idea."

The whole acoustic circus then hit the road on a Dutch theatre tour, a lucrative side activity next to their normal electric gigs. Kooymans shrugs his shoulders to the criticism for having jumped on the Unplugged band wagon. "That's bullshit," he counters. "They even make a big deal about Dylan's appearance in MTV's Unplugged. In the past, when an album was really made with the intention to create an entity, it was quite normal to do one acoustic track. In a way, it's nothing new."

For the new home studio-recorded album -"It's cheaper and it's almost stress-free"- another decision was to plash seated-circuit in Holland was booked. "That's why we cut a few more acoustic tracks on the new album," Kooymans explains. "But then again we still have enough songs left from the past (this publishing back catalogue consists of over 300 songs), which we haven't touched for years. I often have to reconstruct them to get an idea how I played them first time around."

In Kooyman's eyes the acoustic trend is a counter-reaction to all that overproduced music from the '80s. "People like it, but for the musician it's more difficult. You're standing naked, I'll be damned if it isn't true. You can't hide yourself any longer or manipulate the sound with your volume button. Playing a song as it is, the song itself come out. For me the secret of a 'historic' repertoire," analyses Kooymans. "They know our hits from the beginning up to now. We never managed to consolidate the success of Radar Love and the Moonman album abroad, so we missed out on a lot of generations there, but we'll try it again."

For that purpose the band has found Sony Music Germany marketing manager Mike Heisel on its feet. "For the international single Hold Me Now [at home second single Johnny Make Believe is in point of view a complete marketing tool]," Heisel claims. "Given the fact that our market is rather slow, we expect to work it for at least four months—if radio gets behind it of course. By a four-day radio promo tour, we'll try to get a foot in the door."

Similar good feedback from other foreign affiliates forced Sony Music Holland to go for an international release of Pace It in the new year instead of October, the official Dutch release date. "We didn't want it to get lost on the hectic Christmas market," states Sony Music Holland international exploitation manager Akkie Groen. "In Holland you can take that risk, as it is sufficiently proved by the albums gold status by now (50,000 copies sold)."

A video of Hold Me Now is ready. A sell-through video, an extended version of the TV special as broadcast by pubcaster Veronica twice, is available for promotional purposes too.
**Short Takes**

Compiled by RaiL Cairo

- UK soul diva Mica Paris found a new home at Cooltempo after parting company with 4th & Broadway last year.
- Look out for new albums by BalkanBeatbox (March), entitled The Bends, and Tanita Tikaram, called Lovers In The City, due in February (East West). The latter will be preceded by the single I Might Be Craving.
- UK goth rock pioneers the Mission have inked a direct deal with Sony Music Germany's progressive imprint Dragnet with a new single Nova anticipating the album Neverland.
- Wolfgang Niedecken, lead singer of Cologne rockers Bap will release his debut solo album in January featuring 17 songs by Bob Dylan sung in the Cologne dialect (Electrola).
- Also remarkable is the return of Adam Ant. The comeback single is Wonderful (EMI UK).
- Hannover's leading rock outfit Fury In The Slaughterhouse is back with the single Dancing, preceding the album The Hearing And The Sense Of Balance (SPV/RC).
- After 10 years, alternative rock act Living Colour has split up.
- Gilby Clarke, who is currently on the road in the US, has definitely left Guns N' Roses. The age-old "musical differences" were cited as the cause.
- After a one-album interlude at Silvertons, US bluesman Walter Trout returns to Provogue which has been Big Sugar leaving to... Silvertone.
- U2 has a special gift for fan club members, who subscribe to fanzine Propaganda: a limited edition (50,000 copies only) revisits all their albums featuring 17 songs like A Walk On The Wild Side, Lemon and seven other tracks.
- More indie heroes: The credit list on punk rock veteran Mike Watt's solo debut album Ball-Hog Or Tug Boat (Columbia) reads like an extensive "who's who?" of the US alternative scene. Henry Rollins, Eddie Vedder, Evan Dando and Dave Pirner are some of the notables.
- Dutch singer Piet Veerman has signed a three-album deal with leading independent Arcade to the tune of Dil 2 million.
- Bruce Springsteen, who's recording new tracks for his upcoming GREATEST HITS album, has reunited with the E Street Band.
- German signings continue their conquest of the UK chart with model-turned-singer Laura Jones being the latest example. Her pop-dance single Sing It To You is capturing the attention of major stations like Radio 1 and Beacon.

- "Short Takes" offers release and artist info for an on-air use.
MIDEM: A Dance Licence Paradise

by Maria Jimenez

DANCE music is the pop of the '90s. From soft to hardcore, dance has wielded its power in 1994, mainly within but also beyond Europe's borders, accounting for more than half of Music & Media's year-end Eurochart Hot 100 Singles sales chart and topping up on international charts around the world.

Finding, promoting and licensing out the next hit track is the key to success for many European record companies and publishers. In light of the genre's success and border-breaking abilities, loose alliances of dance companies have been established in the recent past with new additions each year. Kicking off 1995, MIDEM serves as a prime setting for the networking of dance companies. As this 29-year-old conference prepares to open this week in Cannes, France, discussions with a selection of entertainment gives insight into the success of dance music, the importance of strong networks and a look at what's in store for the second half of the last decade of the 20th century.

The general consensus is that although England and the US are still playing a major role in international dance music, continental Europe has gained remarkably more ground in the last three years. After 40 years of internationally successful pop music reigned by talent from the US and UK, the balance between European A&R and the Anglo-American territory is headed toward equilibrium. While England's dance talent from the US and UK, the balance between European acts such as Donna, House of Virginism and Diva Convention.

Jean-Louis Roche of Ram Dan Factory in France credits MIDEM and Pop-Kom as the best opportunities to make contacts. Previously a dance label of East West, Ram Dan has connected with partners such as Pitch Control in Sweden, Intron in Germany, Futurist in North America and others from Argentina and the Czech Republic during these conventions.

Gianfranco Bortolotti, MD and executive producer of Media Records, arguably Italy's largest and best-known dance label, is attending the conference for the eighth year running and is one of the few independent industry members who only needs to firm up his network, rather than expand it. "For me, the importance of MIDEM is that I have the chance to meet with my contacts face to face," Bortolotti explains. "We already have a very strong international network. Media Records' licensing partners for some of their acts Cappella, Clubhouse and the 49ers, among others, have included ZYX in Germany, the Icenuk and the US, Brr, PWL, A&M and Media UK in England, K-Tel in Scandinavia, EMI in France and Max Music in Spain.

Jörg Hacker, A&R director at Intercord/Blow Up, sees no real need for finding material at MIDEM. "Most of the main labels send us their material weekly. We have contacts for hot product and no real lack of good product." Blow Up is currently scoring internationally with E-rotic's Max's Don't Have Sex With Your Ex and Interactive's Forever Young and has new releases from Captain Hollywood Project and Dance 2 Trance, among others. Having been bought last year by EMI, Intercord's primary goal at MIDEM this year will be meeting its new international EMI partners. "We're also very busy with our distribution network," says Hacker. "Everything which EMI does not release domestically, we can import, and this is thousands of titles, from jazz to country."

Dutch record company CNR Records, which has enjoyed international success with Doop, Twenty 4 Seven and 2 Brothers On The 4th Floor, among others, will also be present at MIDEM. CNR already has offices in Holland, the UK, Norway, Sweden, Belgium, France, Spain, Germany and Italy and is expecting to open soon in Finland, Poland and Portugal. According to vice president Robin Simonsen, CNR's target for 1995 is "to sign a few local acts from each territory, Italy, Spain, etc, and first break them in their domestic market. Then, with a strong European network, each act can get the proper attention per country."

Finding Talent

The international search for new songs and talent has widened to cover the entire European continent. Simonsen asserts that "it doesn't matter where the music comes from; good records are coming from all different countries and companies are daring to think more internationally." Decoudon confirms, "We work with everybody, everywhere. Good music comes from all over and we are open to all kinds of music—cool, up-tempo, groovy..."

(continues on page 20)

Opportunities Galore

Increased attendance by dance companies, a rise in the number of companies who are expanding into dance music, and more majors with established dance departments all contribute to the boosted number of dance participants at MIDEM in the past few years. The networking possibilities of MIDEM have undoubtedly strengthened the dance industry recently. Some conference-goers are building new networks of contacts and others are solidifying them.

Franck Decoudon, GM of Airplay/Panics Records in France states firmly that it is possible to make new contacts and find and sign material on the spot at MIDEM. In his past few visits, he has made deals for Double You's hit Please Don't Go with DWA and Whigfield's Saturday Night with Italy's Energy Productions.

"MIDEM has improved over the last two years for making contacts and connections, and there is nowhere else to go yet," comments Jan Ekholm, general manager of Swedish label Clubvision. "When you are there, you're not so much making a deal on the spot, it's more making contacts which develop into business in the coming year or closing a deal which has been developing." He emphasizes the importance of having a good network of contacts who you can trust to promote your music properly. He credits London and XI Records in the UK, Happy Music in France and BMG in Scandinavia for helping build the various successes of some Clubvision acts such as Donna, House of Virginism and Diva Convention.

Musik & Media 18 FEBRUARY 4, 1995

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The success and incomparable popularity of dance music has resulted in a burgeoning industry where productions often come a dime a dozen. And it is not necessarily the costly or more refined productions that break into the Top 10. Dance has gone extremely wide in Holland, for instance, where a Smurfs take-off version of 2 Unlimited's No Limit entered the Mega Top 50 chart at number 8 last week and this week took over the number 1 position.

Beate Geibel, creative director of Songs Of Logic, works with a spectrum of acts from trance techno act Cosmic Baby and pop dance act the Sparks, and feels that the general quality of much of today's dance productions is poor. "It can't be worse than Mo-Do, it can't get lower than this," she asserts. "It's easy to make music with computers. How you work with your computer is what counts. It has to be fresh; a lot of the Eurodance sounds like what we were doing four years ago with Snap and Rhythm Is A Dancer." She finds new music 'from all over: clubs, friends of friends, publishers, labels, you just never know, you have to have your ears open at all times.'

"There are many more dance companies at MIDEM," Bortolotti states, "but now that too many people are working in dance, the quality level has gone down." He trusts his contacts who "know quality levels" to supply him with strong material and license the best productions from Media Records.

Tim Fielding, head of the UK labels Brainiak and Music Unites, is interested in licensing tracks for a series of dance compilations mixed by prominent UK and Continental DJs. There are nine "Journeys by DJ" CDs including mix-CDs by UK legends Paul Oakenfold and Danny Rampling as well as Continental champions like Amsterdam's Dimitri. According to Fielding, the DJs have complete artistic freedom in the choice of tracks used. However, he reckons that on average, 25% of the material on the compilations are new tracks especially licensed for this specific production. The latest release in the series is "Journeys Into Jungle," mixed live by DJ Trace at Berlin's E-Werk Club. At present, the "Journeys" series is licensed for release in the GSA region to Inter-cord. Fielding attends MIDEM open for offers from other regions.

Decoudon covers all bases to find new talent, "We meet a lot of people by having a stand at MIDEM. We go into DJ shops and clubs in different countries to hear what's new. We buy the important international dance magazines from across Europe: Germany, Italy, Holland... We also follow Music & Media's 'Short Grooves' and 'New Talent' sections, but what's in the Music & Media charts is usually already signed. We check the local dance charts." Simone explains the CNR approach is to "sign young producers, develop young talent and bring them in contact with older experienced producers. The producers in their 20s can use the influence of those in their 30s and vice versa."

Building/Exploiting Talent

The finding of the talent is just the beginning. "What's exciting about publishing," explains Songs Of Logic's Geibel, "is that you can be the first person to discover talent and help it, build it up, emphasise hooklines, good songwriting and real singers. You have to also be a sort of manager, get good remixing jobs for producers, and help them grow." The emphasis in dance music is still on speed, not necessarily the BPM's, rather the speed at which companies move on getting a potential hit out. Songs of Logic has a worldwide deal with Warner Chappell, and Geibel is involved in getting the licensing deals in

Music Unites, the UK's leading producer of mixes, teams up with Jungle innovators SOUND OF THE UNDERGROUND RECORDS to bring you the first live Jungle mix CD, 21 killer tracks mixed by DJ Trace at Berlin's E-Werk Club. In December '94 please fax enquiries to Tim Fielding, Music Unites 44 -71-837 1175 or log on to MUSICSUN @ 144.43.174.7370

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the various countries with the strongest partners. These, according to Beate, are "the people you trust, the people you know will really work a record. You must have a good indie network, majors generally don't work it fast enough. You have to be quick. Majors sometimes have an exploitation period of up to six months, but that's much too long."

The general rule for these companies is to move quickly because dance music changes so quickly, but in saying so, it must also be realised that hit records are sometimes ahead of their time. It may take just the right mix or maybe a few years time before the market will get interested in a great song. Songs of Logic, for instance, made a deal three years ago for Baby D's Let Me Be Your Fantasy, released it on Logic Records and sold 500 copies. Airplay/Panic made a deal for Whigfield's Saturday Night two years ago, only to sell 600 copies in France. N. Trance's Free Zone, which appeared in this writer's 1993 year-end Top 20 list for Music & Media, is now, in 1995, the number three record in England's Top 40 chart.

Across Europe, the promotional route of a record on its way to success varies per country, but an initial mailing to key DJs in clubs and radio usually gets the hype going. Without one or the other of these two outlets, a record has little chance of wide commercial success. Retail and video outlets usually fall into line next. In France, Decoudon credits airplay on EHR Paris-based NRJ with helping sales of Whigfield's single to reach more than 120,000 CD singles. Hacker comments that Erotic's Max Don't Have Sex With Your Ex had sold approximately 13,000 copies before German music station Viva chose to programme the accompanying cartoon video. With this video station's strong reach into the 9-13 year-old consumer group, the song soon after reached gold status.

Compilations CDs have also become a central outlet for exploiting songs and reaching the consumer masses across Europe. This has become a strength of many indie companies. Airplay/Panic releases one of the most popular dance compilation series in France: the Dance Machine. The first four volumes sold on average 400,000 units. Volume 5, released January 20, looks to sell a solid 450,000 copies with an array of hit tracks from Reel 2 Real, 2 In A Room, Whigfield, Cappella, Juliet Dunn, Ice MC, Dr. Alban and EGMA.

Concerns for the future success of dance music include artist development and album quality. Although dance music constituted more than 50% of Music & Media's year-end Eurochart Hot 100 Singles Sales chart, this genre can be credited for no more than 15% of the albums sales chart. This will be a focus point for many dance companies in 1995 which are looking to develop their artists further and get past the singles hurdle and allow them to enjoy the album success which has brought 2 Unlimited, The Prodigy and M-People CDs into households across Europe.

What The Future Holds

Songs Of Logic's Geibel feels that Eurodance is out and that, from the nubile of the dying Frankfurt scene, "a new birth of dance music will happen. There is change in the air." At MIDEM, she will be shopping the Microbots (Sony)—techno which lies between underground and commercial with melodies and good lyrics, Cheiron (Edel)—"snap-ish, faster 80's pop, modern techno," and College Club (BMG)—"cute teen-oriented pop reggae," among others. Overall she predicts more "nice melodies, good compositions, real songs and real vocals" and that "jungle will not work unless it crosses into pop."

Airplay/Panic Records Decoudon puts his faith in "new R&B groovy tracks from Sonic Surfers, Juliet Dunn and Teneré, plus the Eve Gallagher single from Boy George's label More Proteins. In France, I don't think jungle, rave, hardcore and techno will [take off], maybe with the exception of one title, nobody knows. People need a song, a commercial track even if it's more funky or groovy. To be played on the networks, you need a song and not just a boom boom or a whistle." Having recently opened their own recording studio, Room Service, Airplay/Panic will have more productions this year and is in search of good licensing partners.

Clubvision's Ekholm has enjoyed success with warm, soulful, happy house productions from one of Europe's top producers, Stonebridge, and fellow Swenix creative mind, Nick Nice. He predicts that "dance music will slow down. Good vocal tracks with rougher productions will prevail. Europop techno house has peaked. Good tunes, down in tempo, Euro R&B house will rise." His contributions come in the form of STABBS, Diva Convention and Donna Giles who are all releasing new singles in the coming weeks, and House of Virginism and Clubland whose new singles will be followed by album releases in the spring.

Intercord's Hacker says the future is "music for kids. Techno, breakbeat, acid jazz: kids just want to be entertained. Dance is like rock 'n' roll, you won't kill it. There's dance and there's rock." Blow Up's focus is on German homegrown dance talent and roughly 80% of their new releases come from German production teams. Hacker will have a 16-track promo sampler CD at MIDEM consisting of current hits, as well as what he hopes are future hits.

Ram Dan's Rouche sees much on the horizon—Eurotechno, easy melody, not too underground, plus funk and rap. Ram Dan will release Eurodance garage from Cj Wilson, and two Italian productions from TH-Express and EchoBass within days. A second label called Rap Dam Records has just been set-up to get "g-funk, rap and cool ragga" going in the French market, while its third company Sniper Promotions will be promoting numerous acts including Da Brat and Nosse featuring Menelik.

Media's Borroloiri sees a bright future. "We are pushing a new Media sound, a kind of techno influenced by jungle. Cappella and all our upcoming product will be influenced by this sound. Look for Clubhouse, 49ers and pure Italian jungle from MIG 29." Expanding the success of Italian dance music is just one of his many goals for the future. "The US is a future target, we will break there in time. In five or 10 years everything will have changed."

CNR's Simonse has also been dealing with the US for many years now and comments that "suddenly, the US companies are licensees of music. It had been the other way around for so many years." He sees the US opening up to European acts like Corona, Acc Of Basc and now MC Sar and expects to see more success for European acts in the future. CNR acts Doop, Twenty 4 Seven and 2 Brothers On The 4th Floor, who all have new singles out, should be able to use their European success as a springboard for breaking across the ocean. Simonse expects more diversity in dance music and an even wider array of countries producing quality dance music. A greater role for ambient music and new chances for it to crossover is also a possibility, according to Simonse.

All in all, the future of European dance music will spin on its ability to keep itself fresh. Dance has already reached pop heights of success beyond compare. A Smart cover of 2 Unlimited and a sex-oriented cartoon video of Erotic attest to the extreme popularity of youth-targeted dance items. Anyone who knows a 10-year old European kid knows the penetration level of dance compilation CDs. If Eurodance is "pop," then "alternative" could be the electronic dance-influenced music of acts like Orbital, Speddy J and Future Sound Of London which are attracting a widening audience. This is a genre building in strength and will soon have to be more seriously reckoned with. European dance music is maturing as it settles into its second half-decade of commercial popularity. Exposure is up. MTV is programming dance remix videos. Energy innovations are coming from all countries in all styles, from ambient to R&B to gabber. After a cleaning out process of excess, dance music—from pop to alternative—should develop further and solidify its hold on the international market.

additional reporting by Christian Lorenz
Although "A Woman's Heart" is the most prominent recent success in the wide spectrum of Celtic music, and The Chieftains' "The Long Black Veil" seemingly its consecration, the Celtic connection goes far beyond the island borders of Ireland.

by Terry Berne

ERITAGE DES CELTES, the new album from Bretton guitarist Dan Ar Braz, features musicians from Brittany, Ireland, Wales and Scotland. Lacking only a representative from Spain's north-western province of Galicia, it is a truly pan-Celtic soundscape of pipes, drums, flutes, fiddles, guitars and voices, fused with rock and pop elements in the manner of Bretton folk-rock pioneer Alan Stivell with whom Ar Braz used to play. Apart from its flawless melding of distinct idioms within the larger tradition which links them, the album makes a timely statement of both solidarity and openness. Timely because Celtic music is enjoying what some see as a revival (and what others call overdue appreciation). And open because revivals, however ephemeral, are usually occasions for innovation, exchange and the shattering of borders. Both recent releases and recent successses from all the Celtic territories confirm that assessment.

The combination of diverse instruments is, of course, a natural result of Celtic music's expansion and diffusion since the very beginnings of the folk revival of the 60's, with groups like the Incredible String Band and Pentangle (who continue to record) and whose early albums still sell to this day. Scottish band Runrig introduced Gaelic to rock. Later formations such as Ossian and Silly Wizard, both now sadly disbanded, furthered the evolution of the music with added energy and virtuosity. Today, bands like the Tannahill Weavers, Cappercaille and the Battlefield Band are known far beyond the borders of Celtdom, and the daring duet Mouth Music has adapted Gaelic to techno rhythms and African polyrhythms.

As Temple Records president Robin Morton points out, "You can get faster from Dublin to New York now than you can get from Dublin to Dingle. That's the nature of the global village." And one effect of that paradox is that the label boasts two of the finest harpists in the Celtic world, one of whom-Alison Kinnaird-is Scottish and the other--Ann Heymann—who is American. The former is also a member of the highly respected ensemble Mac-Talla, which constitutes a sort of Gaelic super-group. Morton, whose label counts an extensive catalogue of Gaelic artists, including the popular Battlefield Band and singer/songwriter Jim Hunter, cautions that there is a danger in becoming complacent about the music's current popularity. "It's very easy to become dependent on the benefits of momentary success. Dave Bulmer, MD of Celtic Music, is also somewhat skeptical of all the attention. Although they are relatively new to the arena, Grapevine are already major players, including the band Tri-Yann and singer Denez Prigent. This time out all vocals were recorded as performed, and the music was created in conjunction with the artists themselves. The result is an elaborate setting for the haunting vocals, piping and often march-like rhythms of the Breton musicians. The first single, "Elle fue," featuring the truly extraordinary vocals of Prigent, has been released in a number of formats and mixes, including a Love Palace mix by Tim Gordine. This album is more evidence of Celtic music's flexibility and relevance.

Several small companies specialise in Brittany's rich traditional music. Keltia Stone Age and Dao Dezi: two very different albums with one common thread: Celtic, specifically Bretton, foundation. Stone Age, released in most of Europe in late summer and early fall of 94, utilises lush electronics as a base for sampled Celtic instrumentation and vocal Scotland has been at the forefront of Celtic music's expansion, rock and pop elements often predominate, but its best moments are without doubt those with the most Gaelic colour, as in the single "Zo Loret." Sony is taking great care in promoting the project, perhaps in view of the success it had with 1993's Deep Forest, a worldwide hit and similar in nature to Stone Age, if not of its direct inspiration.

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There's danger there as well as opportunity. We have to be prepared for when it tapers off, as it almost certainly will," he cautions.

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Terry Berne
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by Dermott Hayes

ADDY MOLONEY of the Chieftains remembers growing up in Dublin in the '40s. "There were only a handful of pipers left. The music was there in the homes but there was a great fear it would die."

Nowadays there is no such fear. Far from it. Ireland's Chieftains may have been at the forefront of the revival, struggling greatly as the solitary ambassadors of a music they believed belonged to everyone, but today Celtic folk music thrives, everywhere.

It has stayed alive in Galicia, Brittany, Scotland, Newfoundland, French Canada and Ireland. "We were invited once to a Celtic club in Hobart in Tasmania and we were amazed to find not one but between 30 and 40 musicians of the highest standard playing fiddles, pipes, bouzousis, mandolins and tin whistles," recalls the veteran Moloney.

In their 32 years on the road the Chieftains have released 32 albums. Their latest, The Long Black Veil, released in late January, features collaborations with everyone from the Rolling Stones to Sinead O'Connor, Ry Cooder, Mark Knopfler and Van Morrison.

The tireless Moloney has further collaborations up his sleeve including an album of Galician music featuring one of Galicia's best known young pipers, Carlos Munoz, who toured America with the Chieftains in 1994 and even played on-stage at Carnegie Hall with the Who.

"We've been playing consistently in Galicia now for over 20 years," says Moloney, "and of all the Celtic countries, I believe their music is closest to ours."

The revival of traditional music in Ireland came through the efforts of Sean O'Riada and the introduction of the music to the Irish radio service. Formal competitions in the music also helped foster an interest among younger people.

Ironically, though, it was the "return" of the music from the millions of emigrants who fled the famine in Ireland in the 19th century that contributed most to its preservation.

These days the glass case has been shed and the music is no longer a fragile flower but a thriving tree with sturdy roots.

Folk singers like Christy Moore, signed to Sony, have achieved enormous international stature while Irish instrumentalists like Sharon Shannon (Solid/Grapevine) and Davy Spillane (Sony) have stretched the musical parameters of the music into the "world music" arena.

One of Ireland's top folk groups, Altan, who hail from the same Gaeltacht speaking district of Ireland as Clannad, are signed to an American based folk label, Green Linnet, which was set up to disseminate Celtic music after owner Wendy Newton paid a visit to Ireland in the '70s and fell in love with the music.

Green Linnet includes a variety of Irish and Scottish solo artists (Andy M Stewart, Martin Hayes, Eileen Ivers) and American-based groups (Cherish The Ladies, Open House) on its roster and has recently added Cuban singer Laura Toussaint, Galician group Milladoiro, Breton guitarist Dan Ar Braz and Breton group Kornog to its new Xenophile world music label.

The growing acceptance of Celtic music through the dissemination of "world music" and the new eclecticism has created a situation where anything goes. American folk label Rykodiscs recently signed Irish singer Sean Tyrell and have licensed his self-released Cry Of A Dreamer album for release in the US.

Albums by artists like Sharon Shannon and Altan are no longer confined to the folk section only when it comes to honourable media mention. Altan's Island Angel made the top 50 albums of 1993 in the prestigious Q magazine.

It's The Real World

The first traditional Irish record on Peter Gabriel's Real World label was a recorded music session in a west of Ireland pub owned by Chieftains flautist, Matt Moloney. Since then Van Morrison and former Clannad member Pol Brennan have turned up on the same label; the former in collaboration with New York-based gospel and blues singers the Holmes Brothers and the latter with Chinese classical flautist Guo Yue and Japanese percussionist Joji Hirota. The three later formed the group Trisam and released an album together on Real World.

Major international labels based in Ireland, shaken by the unprecedented success of the two compilation albums, A Woman's Heart I and II (over 300,000 copies sold) on the tiny Dublin-based Dara Record label, have sized up to the commercial clout of folk and traditional music. EMIs response has been It Started On The Late Late Show, a collection of performances by everyone from the Monks of Glenstall Abbey in Co Tipperary, Ireland while the ghostly, ethereal choral section only when it comes to honourable media mention. Altan's Island Angel made the

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Shamrocks And Bagpipes (continued from page 28)

markets for Irish traditional artists," says Gael Linn’s Adams, "and Germany is Gaelic music’s second European market after Ireland witness the popularity a group like the Kelly Family are enjoying in Germany and Austria where they have sold well over a million copies of albums and a new album in September. But there are new and surprising markets opening up. Donegal singer Mairead Ni Dhonnaille has become quite a star in Spain and Portugal ever since her solo album on Gael Linn found its way onto Portuguese radio," says Gael Linn’s Adams. When Harry’s Game, a Clannad tune written for a British TV crime thriller series was used as background music on an American TV commercial to launch the new VW Passat, Volkswagen’s phones were jammed with requests for information about not the car but the music. A subsequent Greatest Hits release on Atlantic went on to become the Irish family group’s first million selling album.

Enya, another former member of the Clannad family, has become a solo artist of global stature with her multi-layered music that draws liberally from the Celtic tradition in which she grew up. Her debut solo album Watermark and the follow up Shepherd Moons (East West) have become two of the biggest selling “new age” albums of all time. For Paddy Moloney, the results of his 32 years of labour lay spread before him. Recalling his days spent visiting Brittany in the early ‘60s for the Celtic Congress and casting forward to last year’s Great Music Experience in Japan where they shared a stage with Bob Dylan, INXS, Ry Cooder and 200 chanting Buddhist monks, he says, “It’s there all the time, somewhere just beneath the surface, you’ll find common ground in all folk music.”

“Celtic music is definitely on an upward curve, particularly in America,” says Tara Records' John Cooke, “where the success of Enya and Clannad in the past couple of years has had a spin off effect for other Celtic artists.” Cooke, whose company has always specialised in the export of Irish traditional and folk music, describes the European interest in Celtic music as progressing on a "much steadier curve."

“We sell as many records in Brittany as we sell in Ireland,” says Cooke, “and the market in Spain has increased significantly over the past 12 months.”

In Spain, uilleann pipe player Liam O’Flahinn has been enjoying an enormous surge of interest both for his own the Shaun Davey-composed orchestral suite The Pilgrim and his own solo album, Out To Another Side.

Davey’s The Pilgrim was commissioned from L’Orient in Brittany as a piece of music bringing the seven Celtic regions of Ireland, Scotland, Isle of Man, Cornwall, Brittany, Wales and Galicia together and features solo artists from each of those regions. The Pilgrim, Cooke observes, has sold well in Britain, Spain and Ireland.

But Why Celtic?

Theories as to why Celtic music has enjoyed such a surge of popularity in recent years are as various as the labels and artists on sale. Increasing popularity and exposure to "world music" is one suggestion. "Mainstream music has not been particularly innovative and world music interest is growing," says Tara’s Cooke. The worldwide success of other Irish "folk" artists like Enya, Clannad, the Chieftains and Sharon Shannon are other factors.

In recent years small Irish labels have returned the focus of their marketing to Europe having concentrated their efforts on the huge Irish emigrant population in America. Annual visits to MIDEM in the past two years have reaped dividends for small labels like Tara, Starc, Hummingbird and Dara. Much of this participation has happened with subsidies from the Irish Export Board.

“We released Davy Spillane’s first four solo albums,” says Cooke. Now Spillane is an internationally recognised "world music" artist on the Sony label. Artists like Enya, Davy Spillane and Clannad, with traditional music roots, are now gathered under a "new age" label which can preclude any prior cultural knowledge of the music and makes it appealing outside the usual Celtic country land and open markets of Germany and Scandinavia.

The most significant Celtic recording phenomenon of recent years has been A Woman’s Heart I and II, a compilation of music by a wide variety of female Irish artists from the contemporary rock and folk singing of Mary Black and her sister Frances to Sinead O’Connor, traditional artists like Dolores Keane and Sharon Shannon, jazz and blues vocalist Mary Coughlan and US Grammy nominated country singer Colleen O’Connor.

Joe O’Reilly, MD of the tiny Tara Records label that struck paydirt with the 300,000 plus sales of A Woman’s Heart says one of the advantages of increasing export sales is the opportunity to record Irish artists who wouldn’t get the chance if export markets hadn’t opened for them.

"The success of the Mary Black, Frances Black and then A Woman’s Heart has opened markets for solo artists like Mairtin O’Connor and the Trad At Heart compilation which has sold steadily since we released it. Now that we have the customers we can expand our product base," says O’Reilly.

"The most significant increases in our exports have come from Asia, particularly Singapore and Taiwan, while in Europe Scandinavia has been traditionally strong and Spain is growing. We have a Spanish distributor, ArpaFolk, whom we picked up at MIDEM and they have a very big Irish catalogue," observes O’Reilly. "We get requests from radio in different countries but a strong distributor is most important.”

Ironically, Tara Records have no significant German exports, says O’Reilly, an omission they intend to rectify this year.

Because of the special interest of their product, most of the small Irish labels tend to work directly through distributors rather than sub-licencing or licensing deals. Some, like American-based Green Linnet, maintain marketing offices in Ireland and Britain but have a distribution deal with other companies, in Green Linnet’s case with Pickwick in Ireland and Germany.

"It works better that way because in Ireland I handle the marketing and publicity because many of the artists live here, work here and there is a more direct interest with radio and press," says Green Linnet’s Amy Garvey from Dublin.

"The Irish record labels like our own Gael Linn, Claddagh, Tara, Dolphius, Hummingbird, Starc, CBM and Outlet are distributed by us in Ireland," says Gael Linn’s Adams, "then Tara and Dara, who have more export expertise, handle our exports too."

Beyond The Pole

"A clear example of what airplay and persistent touring can do for a group is the popularity enjoyed in Spain by Windham Hill's Nightnoise, where Treet has supported for years."

Madrid’s Sonifolk label is most committed to preserving Spain’s folk heritage in all its manifestations, including its Celt one. Its distribution wing, ArpaFolk, has been the principle importer of Gaelic product for years, and has also recorded many of its most important artists, such as the Galician groups Citania, Latabanda and Matteo Congrio. The latter features Carlos Nuñez, considered by many to be the finest exponent of the gaita, or Galician bagpipe, similar to its Irish counterpart. The label also released a double CD collection of Celtic music called Celts, which included a mixture of Spanish Celtic and traditional Northern counterparts. The group Leticia Vicens and the group Oskorri, both on the Basque label Elkar, are both significant and have recorded many albums. And Green Linnet has recently picked up Milladóoro, perhaps the best known Galician group of all.

But the group to focus most attention on Spain’s Celtic tradition is Celtas Cortos, signed to DRO/ Warner, whose fusion of their Celtic and Latin roots with rock have made them one of the country’s most popular acts, as well as a potentially successful musical export (see M&M Dec. 10, 1994). A kind of Spanish Pogues, the are bringing their highly reputed live show to MIDEM (at the M&M co-organised Border Breakers concert) following a German club tour in January.

Another group with certain celtic/folk elements is the uncategorisable Portuguese group Madredeus, whose O Espirito Da Paz has sold nearly 200.000 examples worldwide? As EMI Portugal marketing director Rui Ferreira argues, "People in the '90s are open to new sounds. People are aware now more than ever about what's going on in other parts of the world, and with pop-rock offering so little that is new or different, consumers are hungry for some authenticity, some purity."
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by Chris Marlowe

AMERICANS are certainly aware of the changes. Take ABC Radio International for example, which provides programming, programming elements, technical, marketing, promotions and other expertise to more than 3,400 radio stations around the world. “It’s almost marketed by market,” says managing director David Haymore, “but if you try to generalise then we’re talking about independent, commercial radio becoming far more prevalent than it ever has in the past. It’s interesting, because it gives the listeners many more options to consider.”

“Look at the UK, where recently for the first time in history an independent local radio station has the majority of the listenership in a marketplace where the BBC has been the strongest player. I think we’ll continue to see that be the trend, not only in the UK but in other European markets. Finally the listener is going to have the opportunity to have additional choices available to them, a variety of different types of programmes, most of which will continue to be local but some of which may incorporate international elements like ABC or others.”

Radio Express has a subtly different view from its perspective as the world’s largest distributor of radio programmes and services, a company that makes its extensive catalogue including products, technical support, programming and computer software available to at least 110 countries in any given week. “I see more professionalism coming into European radio all the time,” says president and founder Tom Rounds. “But I think the freeing up of more frequencies is already a fait accompli as far as Scandinavia and Germany are concerned. Eastern Europe is going to be volatile for a while. There are going to be less stations on the air in Italy hopefully in the very near future. But I don’t see a whole lot of changes going down as far as frequency allocation in Europe outside of the UK.”

Format Specific

What Americans seem to generally agree on is that the fundamental changes in legislation and/or regulation have already taken place. They also mainly concede that what comes next will be some level of audience fragmentation. Bill Stoller, director of international operations for globally renowned programme providers Westwood One International, speaks for many when he says, “I think Europe will have a little more format-specific, even if it’s just broad differentiations like all news or all talk or all gold. As more licenses are granted in each specific market it will have to, because each station has to find their niche. It all has to do with competition, and competition in the market is good for syndicators and programme suppliers.”

The smaller programme suppliers feel the same way. Sound & Stations USA, whose best-known show is the European-produced countdown ‘The European Hit Survey,’ is equally prepared to meet this growing need. Vice president and general manager Daniel L. Springer enthuses, “The biggest change happening, which is wonderful, is that when stations come into non-government hands there’s a pervasive entrepreneurial spirit that immediately enters and they start looking for just about any way to improve and make it different. People at the NAB’s first Montreux show thought that was the year that radio was going to come full swing around with all the democratisation occurring throughout Europe and licenses would come into private hands. That feeling of growth is beginning to turn into reality now.”

Professionals in other areas also see fragmentation as both inevitable and as a business opportunity. ‘Who Did That Music?, for example, created over 50 ID single packages along with about 400 high profile commercials for radio stations all over the world last year and it feels much the same way as the programme suppliers. “The proliferation of commercial formats is quite exciting,” says president Dain Blair. “It’s quite a ways from getting to the point of saturation like it is in several markets—here in LA there’s 88 signals—but I do think that Europe is going to have the equivalent of a morning radio show until about four years ago, and we’ve had them since the late ‘50s. And now they’ve got a night-time talk show about sex manned by hookers!” Programme providers such as Ken Webb, whose company produces the long-running internationally syndicated programme Jazz From The City as well as representing producers of other jazz, R&B and hip-hop niche material, seem to encounter the most negativity. “I think Europeans sometimes look at US programming dismissively, as if we don’t have anything worthy to offer. But once they get past that bias and actually look at what we do, many stations have been very receptive to programme providers, consultants and other representatives of American radio.”

For example, stations might look at someone like America’s shock jock Howard Stern and the BBC are just being open to any company with something worthwhile to offer, while only France still mentioned as occasionally being resistant to approach.”

The Benchmark Company, which conducts what it refers to as diagnostic audience and music research projects for radio stations all over the world, demonstrated these newly emerging principles when it worked with Skyrock in France to help that company design its own research. “Originally the American model was a convenient and easy model for European radio to use, and it was an appropriate one,” explains chief executive officer Robert Balon. “But you can’t just take something from the States and put it part and parcel in Europe because of all the cultural differences that you can’t account for. It’s not just music. I mean, look at France—15 years ago they didn’t have any private radio. They didn’t even have the equivalent of a morning radio show until about four years ago, and we’ve had them since the late ‘50s. And now they’ve got a night-time talk show about sex manned by hookers!” Programme providers such as Ken Webb, whose company produces the long-running internationally syndicated programme Jazz From The City as well as representing producers of other jazz, R&B and hip-hop niche material, seem to encounter the most negativity. “I think Europeans sometimes look at US programming dismissively,” Webb explains, “but once they get past that bias and actually look at what we do, many stations have been very receptive to programme providers, consultants and other representatives of American radio.”
American radio culture to Europe. It will be companies like ours helping the Europeans to better serve their markets. For example, Americans are good at research. If I can show you how to better extract information from your audience, you’re going to be better producers than perhaps some European stations who have been successful for years and who have a real handle on how to do it,” Blair concedes. “We at Who Did That Music? make suggestions and recommendations, for example, and we can get stations the most package for their money. We bring a very different, contemporary cutting edge approach to jingles, and here in L. A. We’ve got the deepest pool of talent in the world.”

"Americans obviously have the experience of an industry that is extremely successful. We can extract some of these factors and offer them as ways to help radio in Europe become more successful."

— Daniel Springer, Sound & Stations USA

Rounds takes this one step further. "Referring to American expertise is really kind of old-fashioned at this point," he insists. "Most big market successful radio stations are supported by an infrastructure similar to what there is here in terms of research, experts, and other people who are really professional in their field whether they’re on-air presenters or programme directors or music people or sales and marketing people or whatever. America really stopped exporting expertise as such a long time ago. I think good, competent people who really know their stuff will find work anywhere, no matter where they’re from.”

Webb makes the further point that many European stations are entering the marketplace with the absolute latest in equipment. “They won’t have to plough through decades of technical challenge to get to that place,” he insists. “They’ll be able to do it right-hand-up past us in terms of what they’re capable of doing. But I can see where Europe can still use good consulting in terms of audience-gaining programmes, audience measurement, sales, and all of those things that it takes time to develop. Even though they’ll change what Americans offer, I think Europeans need to understand the unique rhythms of radio.”

Radio For The People

Despite their varying ways of adapting to the changing and challenging European radio market, nearly all American professionals agree that the bottom line is the need for listening to their audience whether the station is broadcasting in the private or even the public sector. Both types of stations are becoming more responsive to their listeners. “They have to,” Olsher says. “That’s the nature of competition. Even the public stations are sensitive to it and becoming a little more commercialised in their positioning. Some of them are starting to do promotions now.”

This is yet another way, perhaps one whose importance has been underestimated, in which European radio is changing. Porter illustrates the situation clearly when he says, “I think that historically you just kind of shoot big and hope that most people find it relatively appealing. But as choices become greater and the formats more narrowly focused, I think it’s imperative to stay tapped into shifting trends and the audiences that flow in and out with those trends. I think the trend toward narrowcasting will undoubtedly affect—or infect!—just about any country that continues to hand out licenses. And as more and more licenses are handed out it becomes more challenging to be a broadcaster instead of a narrowcaster.”

The United Kingdom is perceived as being particularly determined that its radio stations meet this challenge. As Haymores says, “The UK Radio Authority is somewhat attuned to what the potential is for commercial stations within the UK.” Haymores points out, “There is a trend of competition, of people who have been on the receiving end of it. That sort of competition in the UK is extremely successful. We by opening our UK office with UK people,” Olsher says. “But it really has been a plus for us, because many people see America as the country of constant new ideas. Within the last three years advertisers have figured out how the numbers are going to be best used for them based upon the reach that a radio station has in a given market that the advertiser’s in. The next level is going to be targeting better, and that’s really an excellent opportunity for us.”

"So for example, you are now shut out from doing anything that Music? make suggestions and recommendations, for example, and we can get stations the most package for their money. We bring a very different, contemporary cutting edge approach to jingles, and here in L. A. We’ve got the deepest pool of talent in the world.”

"Americans obviously have the experience of an industry that is extremely successful. We can extract some of these factors and offer them as ways to help radio in Europe become more successful."
Anti-Piracy Battle Continues

Nobody can dispute that the problem of piracy in Poland has made a complete turnaround in the last year. Percentages have plummeted from 95% to 22% in just two years. Yet 22% remains a high figure compared internationally. Can Poland ever force these figures down to western standards without having signed the Rome Convention? Mary Weller reports.

LOOKING back two years ago, one would have seen a Poland flooded with piracy; the local IFPI estimated that somewhere between 90-95% of soundcarriers were illegally printed. This was of course unacceptable, and would have to be changed if Poland was to be taken seriously by other markets.

IFPI wasted no time. In 1995, the first anti-piracy enforcement actions were taken, including the issue of a standard hologram, printed to appear on all legal recordings. The police actions were based on a copyright on the graphic design for soundcarriers and a general criminal code production against fraud.

By the end of the year, the effects could already be seen. The level of piracy had made a significant decline to 30% for local acts. Foreign works, however, remained at a higher level, falling somewhere between 70-75%.

By the following year, IFPI was ready to play its trump card; after several drawn-out discussions between producers and authors, a copyright law was established in May 1994. The law introduced neighbouring rights and criminal sanctions against pirate activities.

It was under this law that Poland would see its most dramatic drop in piracy rates. Today, less than half-a-year later, Poland can speak of piracy percentages ranging from 20-25%, an incredible drop from the year before.

Beyond The Law

The new legislation had a tremendous effect on pirating practices in the country, but IFPI Poland regional director for central and eastern Europe Bianca Kortlan claims two other factors were essential for a smooth transition.

The first was a media campaign sponsored by IFPI and the IFPI-recognized producers association ZPAV in 1992. The purpose of this intense, nationwide campaign was to warn the public of the harm piracy causes and increase awareness with enforcement agencies. Although there was no way to measure the specific effects of this campaign, Kortlan is convinced of its contribution towards the current situation. The campaign opened up the customers' eyes and portrayed piracy for what it is an economic crime, she states. Today, retailers and wholesale-salers are refusing pirated music because their public is demanding legal recordings with the IFPI hologram. "This has to be a result of the invisible hand of the campaign."

The IFPI/ZPAV-supported hologram on legal recordings became a seal of quality for several consumers. "Everyone would prefer to pay less for a product, but a lot of people now see piracy as a means of stealing from their favourite artists. It's like buying a coat that is cheap but you know is stolen. It makes you feel funny about it."

Another factor Kortlan believes contributed to the success of anti-piracy campaigns was the abruptly increased involvement of the five major record companies in the Polish market over the past couple of years. "The majors were coming in as the pirates were exiting. As soon as the pirates were gone, the legal product was there to offer to the public."

She adds that although the increase in price from illegal to legal took a significant (US$1 to US$2.50-4.00), the public doesn't seem altered by this factor.

Remaining Problems

Although no one can deny the overwhelming improvement over the past couple of years, a 22% piracy rate is still not to the level of western standards. Observes Polish independent Soundpol MD Kajetan Slonina, Pirated cassettes have all but disappeared in the main cities, and can't be found in many shops, but as soon as you travel into the country, you can buy whatever you want, including pirated CDs.

"Some lawyers say the copyright is alright, while others say that piracy is still allowed in the new copyright. I think we should wait for the first court results of some of the quarrels of producers in Poland to see what the court's opinion is."

The biggest problem Soundpol's Slonina allays is that the current copyright law is lack of effectiveness on broadcasting. "If you turn on the radio, you'll hear Enia and Jimi Hendrix in commercials, and you know that nobody has paid for the rights. Radio and TV have little knowledge of the new copyright law and what it pertains to. Of course there are clauses saying that some musical collections are protected, but you have to convince the broadcasters of that. Officially we could take their radio, but this is more important for us to stay on good terms."

IFPI's Kortlan admits that broadcasting royalties have remained unaffected by the new legislation, although there is a clause covering this aspect. "Basically at the moment, neither radio nor TV are paying royalties for songs heard during a broadcast. The reason for this is that Poland has not issued implementing regulation, which in turn would create collecting societies. Once, that has taken place, Polish producers will start collecting," she assures.

"PolyGram head of international repertoire Gregory Stabeusz also sees a lot of improvement since the law was passed, but is now facing different problems. Before the new copyright law was put into effect, every company made pirate CDs. But now we have very sophisticated pirate companies which hire lawyers or are good in law themselves. They know exactly what to do to get around certain clauses in the law and release pirate soundcarriers without having problems with the police."

"I consider the situation to be unsolved," adds producer/distributor Takt general director Jaciek Jaglowski. "I admit that piracy has gone down considerably in scale, but it is now waking up again. The copyright law could have been written much tighter."

Until 1995, Takt was a "pirate" producer/distributor itself. But for over a year now, Takt's MC plant and warehouses have been 100% legal. "Of course, there were no laws at the time which made it illegal," stresses Jaglowski.

A year before the new copyright law came into effect, we had already been talking to the IFPI about becoming 'legal.' The decision cost us a lot of money. If you compare capacity of legal to pirated cassettes sold, it's probably around one to 10. A lot of smaller pirates were very happy to see us cross the line, and really profited from the situation."

Rome Convention

For the international companies, broadcasting royalties are the least of their worries. To this date, Poland has not signed the Rome Convention, an agreement protecting international recordings within member countries. Without this document, national legislation can do very little to protect international recordings within Poland.

Explains PolyGram's Stabeusz, "According to the recent copyright law, music is protected if it is released in Poland as the first country. This means that if PolyGram has a simultaneous international release and Poland is included, it has the protection of a Polishish title. But if we are too late we are going to have problems."

"This is bound to happen, unfortunately. For example, when some European markets often wait to release local acts Europe-wide until that act has become a local success. This won't be solved until Poland signs the Rome Convention."

In an attempt to compensate for international releases, the new legislation protects products from international companies with headquarters in Poland. The question remains, however, how to define the term 'headquarters.'

"All of this is a result of Poland not signing the Rome Convention. If it would, everything would be a lot clearer. But in the meantime, no court is willing to make a decision. Signing an international agreement concerns the entire country, and no court wants to take on that responsibility."

Kortlan says that signing the Rome Convention would solve any lack of clarity the national legislation may have on this topic. "The new legislation is quite strong, but as a national document, it is limited in what it can protect on an international basis. It needs the Rome Convention before it can come to balance."

"During discussions on new legislation, the Ministry of Culture stated that Poland would sign the Rome Convention shortly after the new copyright legislation was passed," adds Kortlan. "Unfortunately, that never happened."

But there is hope. A December meeting between IFPI, ZPAV and the collecting society ZAIPS, resulted in positive developments towards signing the Rome Convention. "We all came to the conclusion that it was the mutual interest of authors and producers alike to exceed to the convention. For the first time we will be lobbying together. Not all of our problems are solved, but I think the market is on the road to healthy relationships like in developed markets."

Although internationals may have to face a couple of years, the signing of the Rome Convention seems inevitable. Poland has signed associate agreements with the European Union which obliges Poland to become a member of the Rome Convention before January 1, 1997.

Next week's report will look at Poland's two private national stations.
Eurochart Hot 100 Singles

**ARTIST**

1. Cotton Eye Joe
2. Stay Another Day
3. Zombie
4. Here Comes The Hotstepper
5. Old Pop In An Oak
6. Tears Don't Lie
7. Can You Feel The Love Tonight
8. Sorry
9. Think Twice
10. Set You Free
11. Basket Case
12. Love Religion
13. Tell Me When
14. Short Dick Man
15. I Wanna Do
16. Conquest Of Paradise
17. Whatever
18. There Is A Star
19. Nicky French - Bags Of Fun
20. Hyper

**TITLE**

1. Run Away
2. Bump N'Grind
3. Super Gut
4. Max Don't Have Sex With Your Ex
5. Chacun Sa Route
6. Take A Bow
7. Glory Box
8. Up/Down
9. One Night Stand
11. Hey Süsser
12. Is This The Love
13. The Ride
14. Hoochie Bootsie
15. I Swear
16. Baby Come Back
17. Wonderful Days
18. In Love
19. Call II Love
20. Ave Of Base - Mega Metronome

**ARTIST**

21. Kevin
22. Madonna - Time
23. policemen - Gangster
24. Jonathan Reid - My Baby

**TITLE**

21. I'm A Rockstar
22. Younger
23. Protect Me
24. Little Things

**ARTIST**

25. N-Dubz feat. Frendy

**TITLE**

25. One

**ARTIST**

26. Matt Frewer

**TITLE**

26. La La La Hey Hey

**ARTIST**

27. Generation X

**TITLE**

27. Buying

**ARTIST**

28. Jimi Hendrix - Purple Haze

**TITLE**

28. The Ride

**ARTIST**

29. Charlie Wooton - Hey Hey

**TITLE**

29. The Ride

**ARTIST**

30. Mr. President - Club Culture

**TITLE**

30. The Ride

**ARTIST**

31. No Bad Apples - Video

**TITLE**

31. The Ride
**SALES BREAKER**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Original Label/Publisher</th>
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<tbody>
<tr>
<td>Cranberries</td>
<td>No Need To Argue</td>
<td>Island/Polygram</td>
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<tr>
<td>Bon Jovi</td>
<td>Cross Road</td>
<td>Island/Polygram</td>
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<tr>
<td>Nirvana</td>
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<td>Sting</td>
<td>Fields Of Gold</td>
<td>Best Of A&amp;M</td>
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<td>The Soundtrack - The Lion King</td>
<td>The Lion King</td>
<td>Walt Disney/Mercury</td>
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<tr>
<td>Kelly Family</td>
<td>Over The Hump</td>
<td>Epic</td>
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<td>The Beatles</td>
<td>Live At The BBC</td>
<td>Apple</td>
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<td>Aerosmith</td>
<td>Big Ones</td>
<td>Geffen</td>
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<td>Beautiful South</td>
<td>Gary On Up The Charts</td>
<td>The Best Of Geffen</td>
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<td>Portishead</td>
<td>Dummy</td>
<td>Go!Beat</td>
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<td>Cheryl Crow</td>
<td>Never Stop That Feeling</td>
<td>Universal/Polygram</td>
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<td>Madonna</td>
<td>Bedroom Stories</td>
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<td>Sade</td>
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<td>Carreras/Domingo/Pavarotti/Mulder</td>
<td>Three Tenors In Concert '94</td>
<td>Teldec</td>
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<td>Boyz II Men</td>
<td>II</td>
<td>Motown</td>
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<td>Pearl Jam</td>
<td>Vitalogy</td>
<td>Epic/Columbia</td>
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<td>The Soundtrack - Forrest Gump</td>
<td>Forrest Gump</td>
<td>Capitol</td>
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<td>Vangelis</td>
<td>OST 1492</td>
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<td>Green Day</td>
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<td>Reprise</td>
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<td>Mariah Carey</td>
<td>Music Box</td>
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<td>Eternal</td>
<td>Always &amp; Forever</td>
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<td>Francis Cabrel</td>
<td>Samedis Sors Sur La Terre</td>
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<td>Chris Rea</td>
<td>The Best Of Chris Rea</td>
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<td>Laura Pausini</td>
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<td>Oasis</td>
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<td>Creation/Sony</td>
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<td>Westernhagen</td>
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<td>INXS</td>
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<td>Garth Brooks</td>
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<td>Claudia Jung</td>
<td>Claudia Jung Eletro</td>
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**Eurochart Hot 100 Albums**

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<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label/Publisher</th>
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<tr>
<td>5</td>
<td>Marco Masini</td>
<td>Il Cielo Della Vergine</td>
<td>Roster</td>
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<td>Renaut</td>
<td>A La Belle De Mai</td>
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<td>Blur</td>
<td>Parklife</td>
<td>Polydor</td>
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<td>8</td>
<td>Pink Floyd</td>
<td>The Division Bell</td>
<td>EMI</td>
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<td>9</td>
<td>Gary Moore</td>
<td>Ballads &amp; Blues 1983-1994</td>
<td>Virgin</td>
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<td>10</td>
<td>The Soundtrack - Pulp Fiction</td>
<td>Pulp Fiction</td>
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<td>11</td>
<td>Jimmy Nail</td>
<td>Crocodile Shoes</td>
<td>East West</td>
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<td>12</td>
<td>The Eagles</td>
<td>Hell Freezes Over</td>
<td>Geffen</td>
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<td>13</td>
<td>M People</td>
<td>I'm N' Green</td>
<td>DWA</td>
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<td>14</td>
<td>Mike Oldfield</td>
<td>The Songs Of Distant Earth</td>
<td>WEA</td>
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<tr>
<td>15</td>
<td>Eric Clapton</td>
<td>From The Cradle</td>
<td>Warner</td>
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<td>Ice MC</td>
<td>Ice 'N' Green</td>
<td>DWA</td>
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<td>Mike Oldfield</td>
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<td>Stone Roses</td>
<td>Second Coming</td>
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<td>Joe Cocker</td>
<td>Have A Little Faith</td>
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<td>Ana Belen &amp; Victor Manuel</td>
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<td>Queen</td>
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<td>Throwing Muses</td>
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<td>Tour De Charme</td>
<td>Live/93/94</td>
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<td>Gloria Estefan</td>
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<td>Elvis Presley</td>
<td>The Essential Collection</td>
<td>RCA</td>
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<td>Pharao</td>
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<td>Dance Pool</td>
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<td>Jamiroquai</td>
<td>Once Upon A Time In The Space Cowboy</td>
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<td>Jimmy Page &amp; Robert Plant</td>
<td>No Quarter</td>
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<td>Non Ci Sfiora, Guarda E Passa</td>
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<td>The Mama's &amp; The Papa's</td>
<td>California Dreamin'</td>
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<td>Mina</td>
<td>Canarino Mannaro</td>
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<td>Songs</td>
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<td>Claudia Jung</td>
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<td>D.J. Bolo</td>
<td>There Is A Party</td>
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<td>Alain Souchon</td>
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<td>New Order</td>
<td>(The Best Of)</td>
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<td>Franco Senora</td>
<td>Il Bar Losone</td>
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<td>53</td>
<td>Thomas Helming</td>
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<td>Clasico De La Provincia</td>
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<td>P.J. &amp; Duncan</td>
<td>Telstar/Telstar</td>
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<td>Warren G</td>
<td>Regulate</td>
<td>F.Gangsta</td>
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<td>60</td>
<td>Charlie Landsborough</td>
<td>What Colour Is The Wind</td>
<td>Ritz</td>
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<td>Tom Petty</td>
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<td>62</td>
<td>Paolo Rossi</td>
<td>Hatsuamet E Altre Storie</td>
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<td>Everybody Else Is Doing It, So Why Can't We</td>
<td>Island</td>
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<td>Simon &amp; Garfunkel</td>
<td>The Definitive Collection</td>
<td>Columbia</td>
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<td>65</td>
<td>Massive Attack</td>
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<td>Virgin</td>
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<td>Magnus Uggla</td>
<td>100% Uggla, Absolut Ingat Anstatt</td>
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<td>Les Enfoires</td>
<td>Les Enfoires Au Grand Rex</td>
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<td>68</td>
<td>Louis Armstrong</td>
<td>We Have All The Time In The World</td>
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<td>69</td>
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<td>The Hits Of</td>
<td>Columbia</td>
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**SALES BREAKER** indicates the albums registering the biggest increase in chart points.

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The Eurochart Top 100 Albums is compiled by BPI Communications BV © BPI Communications BV. All rights reserved. Compiled from the national albums sales charts of 15 European territories:

- recognition of two European sales of 500,000 units
- recognition of sales of 1 million units, with multi-million sales indicated by a numeral following the symbol.
Top National Sellers

**UNITED KINGDOM**

1. Red Hot Chili Peppers - Blood Sugar Sex Magik (PolyGram)
2. The Rolling Stones - Forty Licks (PolyGram)
3. The Eagles - Hell Freezes Over (Mercury)
4. Bon Jovi - Crush Road (PolyGram)
5. East 17 - Stay Another Day (Warner)
6. Various - A Woman's Heart 2 (EMI)
7. Various - Rock Anthems (MCA)
8. Nine Inch Nails - The Fragile (Virgin)
9. Various - Definitive Metal (EMI)
10. Rednex - Cotton Eye Joe (ZYX)

**SWITZERLAND**

1. Red Hot Chili Peppers - Blood Sugar Sex Magik (PolyGram)
2. The Rolling Stones - Forty Licks (PolyGram)
3. The Eagles - Hell Freezes Over (Mercury)
4. Bon Jovi - Crush Road (PolyGram)
5. East 17 - Stay Another Day (Warner)
6. Various - A Woman's Heart 2 (EMI)
7. Various - Rock Anthems (MCA)
8. Nine Inch Nails - The Fragile (Virgin)
9. Various - Definitive Metal (EMI)
10. Rednex - Cotton Eye Joe (ZYX)

**DENMARK**

1. Nirvana - Unplugged In New York (Warner)
2. Rednex - Cotton Eye Joe (ZYX)
3. Guns N Roses - Use Your Illusion II (Epic)
4. Various - Top Of The Spot (EMI)
5. Various - Rock Anthems (MCA)
6. Nine Inch Nails - The Fragile (Virgin)
7. Various - Definitive Metal (EMI)
8. Rednex - Cotton Eye Joe (ZYX)
9. The Eagles - Hell Freezes Over (Mercury)
10. Various - Top Of The Spot (EMI)

**SWEDEN**

1. Red Hot Chili Peppers - Blood Sugar Sex Magik (PolyGram)
2. The Rolling Stones - Forty Licks (PolyGram)
3. The Eagles - Hell Freezes Over (Mercury)
4. Bon Jovi - Crush Road (PolyGram)
5. East 17 - Stay Another Day (Warner)
6. Various - A Woman's Heart 2 (EMI)
7. Various - Rock Anthems (MCA)
8. Nine Inch Nails - The Fragile (Virgin)
9. Various - Definitive Metal (EMI)
10. Rednex - Cotton Eye Joe (ZYX)

**SPAIN**

1. Enrique Iglesias - El Amor De Mi Vida (PolyGram)
2. Bon Jovi - Crush Road (PolyGram)
3. All Saints - Black Coffee (BMG)
4. Eddy de Angel - Carrico Llego El Joven (EMI)
5. Various - Rock Anthems (MCA)
6. Nine Inch Nails - The Fragile (Virgin)
7. Various - Definitive Metal (EMI)
8. Rednex - Cotton Eye Joe (ZYX)
9. East 17 - Stay Another Day (Warner)
10. Various - Rock Anthems (MCA)

**PORTUGAL**

1. Laura Pausini - Laura Pausini (EMI)
2. Bon Jovi - Crush Road (PolyGram)
3. Various - Superpop9 (EMI)
4. Nirvana - Unplugged In New York (EMI)
5. Various - Top Star 95/96 (EMI)
6. Members Of Mayday - We Are Different (Next Plateau)
7. Alvaro Cunha - Live At The Point (Time)
8. Bill Whelan - Riverdance (EMI)
9. Various - Woman's Heart (EMI)
10. East 17 - Stay Another Day (Warner)

**ITALY**

1. Indiana - All I Need Is Love (BMG)
2. TLC - Creep (EMI)
3. Boys II Men - On Bended Knee (Motown)
4. MC Solaar & The Real McCoy - Another Night (Atlantic)
5. Madonna - Take A Bow (Maverick)
7. Blackstreet - Before I Let You Go (Interscope)
8. Nas - If I Ain't Got It (EMI)
9. Bryan - I Want It All (Atlantic)
10. Soul For Real - More 4 Less (EMI)

**AUSTRALIA**

1. Red Hot Chili Peppers - Blood Sugar Sex Magik (PolyGram)
2. The Rolling Stones - Forty Licks (PolyGram)
3. The Eagles - Hell Freezes Over (Mercury)
4. Bon Jovi - Crush Road (PolyGram)
5. East 17 - Stay Another Day (Warner)
6. Various - A Woman's Heart 2 (EMI)
7. Various - Rock Anthems (MCA)
8. Nine Inch Nails - The Fragile (Virgin)
9. Various - Definitive Metal (EMI)
10. Rednex - Cotton Eye Joe (ZYX)

**EUROPEAN SALES**

1. Elvis Costello - Gonna Be A Long Time (PolyGram)
2. Green Day - Basket Case (Warner)
ANOTHER KIND OF FAIR

A NEW LOCATION - NEW ARTISTS - NEW CONTACTS - NEW BUSINESS! MAY 12 - 14 1995 FREIBURG - GERMANY

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SP: L'Aula De Musica, Barcelona (Arthur Bernstein) Tel.: 34.3.302.04.42 - UK: UAPA, Liverpool (Reuben Peck) Tel.: 44.51.707.992 - F: Tourbillon, Paris/Lille (Jason Barnaud/Xavier Collin) Tel.: 33.1.44939256 - B: WBN Brussels (Patrick Prista) Tel.: 32.2.218.6299 - B: ROSE Aush (Mikael Hogris) Tel.: 45.62.206.163 - CH: Oniris Lausanne (Laurent Kern) Tel.: 41.21.646.1094 - SK/Eastern Europe: Rock Pop Bratislava (Martin Sarvas) Tel.: 42.7.336.681 - Berlin: Berlin Concerts (Thomas Fränke) Tel.: 49.30.208.5315 - JKL: Hot Press (Jackie Hayden) Tel.: 353.1.6795017
M & M AIRPLAY STATION REPORTS

AUTRIA

[Text about Austrian stations and playlists]

BELGIUM

[Text about Belgian stations and playlists]

CZECH REPUBLIC

[Text about Czech stations and playlists]

DENMARK

[Text about Danish stations and playlists]

FRANCE

[Text about French stations and playlists]

GERMANY

[Text about German stations and playlists]

HOLLAND

[Text about Dutch stations and playlists]
A Last Pewee Play:
Walt Miedswiecki: Producer
Is Hares: Head of Music

[Names and roles of other individuals involved in music]

[Song titles and artists referenced]

JEFF BUCKLEY

NEW SINGLE

THE TITLE TRACK FROM THE ALBUM
INCLUDING TWO PREVIOUSLY UNRELEASED SONGS

OUT NOW

Jeff Buckley on tour in Europe.

January

14 BUDAPEST
16 BRISTOL, Fleece & Pitkin
18 LONDON, LA2

February

3 TOULOUSE, Bikini
6 MONTPELLIER, Salle Vistoune
10 LYON, Cégep
13 NANTES, L'Ou
14 STRASBOURG, Le Lasterie
16 MUNICH, Substantia
17 CERISA, Vida
20 COLOGNE, Luxor
22 HAMBURG, Logo
28 HANNIBAL, Logo
30 JERUSALEM, 8:00

March

1 MANCHESTER, University
3 WOLVERHAMPTON, Wulfrun Hall
6 LONDON, Shepherd's Bush Empire
9 PORTSMOUTH, Guildwood

COLUMBIA

Boycott Mini Lift, Streetville
Converge: Nothing Lasts
Dugout: The Last Of Our Kind
Hibernia: Can't Stop
Ikettes: They Don't Care
Jim Lehrer: It's All Right
Kanye West: They Don't Care
Lee Vickers: It's All Right
Manchild: It's All Right
Mysteries: They Don't Care
Oslo: It's All Right
Punch: It's All Right
Raj: It's All Right
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Shambles: It's All Right
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Shambles: It's All Right
The MTV best song 1994 - '7 seconds'
nominated as best international artist for the brits awards 1995

Youssou N’Dour

follow on from the huge success of '7 seconds'
the new single

undecided out now

remixes produced by eric mouquet & michel sanchez of deep forest

now in rotation on 31 stations (all formats)
in 14 European countries!

COLUMBIA Sony Music

youssou n’dour

radiorhythm: westminster
radiorhythm: westminster

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ADULT CONTEMPORARY EUROPE

<table>
<thead>
<tr>
<th>Label</th>
<th>Artist/Titre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Madonna Take a Bow (Maverick)</td>
</tr>
<tr>
<td>2</td>
<td>Diana Ross Endless Love (Motown)</td>
</tr>
<tr>
<td>3</td>
<td>Simple Minds Life In A day</td>
</tr>
<tr>
<td>4</td>
<td>Elton John/Irresistible Force</td>
</tr>
<tr>
<td>5</td>
<td>Annie Lennox/Touch Me, I Feel Good (Mercury)</td>
</tr>
<tr>
<td>6</td>
<td>Jon Bon Jovi/Always (Sea)</td>
</tr>
<tr>
<td>7</td>
<td>Robbie Williams/I'm Not A Perfect Man (Sire)</td>
</tr>
<tr>
<td>8</td>
<td>Richard Marx/Saving All My Love For You (Motown)</td>
</tr>
<tr>
<td>9</td>
<td>Barbra Streisand/No More Love (Atlantic)</td>
</tr>
<tr>
<td>10</td>
<td>Madonna Take A Bow (Maverick)</td>
</tr>
<tr>
<td>11</td>
<td>Luther Vandross/Love The One You're With (EMI)</td>
</tr>
<tr>
<td>12</td>
<td>Soft Cell/Running Back (Parlophone)</td>
</tr>
<tr>
<td>13</td>
<td>Metallica/Lords Of Chaos (Jive)</td>
</tr>
<tr>
<td>14</td>
<td>Sting/Soul Cereal (Columbia)</td>
</tr>
<tr>
<td>15</td>
<td>Pet Shop Boys/Give Me All Your Love (Columbia)</td>
</tr>
</tbody>
</table>

EUROPEAN DANCE RADIO

<table>
<thead>
<tr>
<th>Label</th>
<th>Artist/Titre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INEX In Me Baby Love (Atlantic)</td>
</tr>
<tr>
<td>2</td>
<td>2 Unlimited/Get Ready 4 This (Mercury)</td>
</tr>
<tr>
<td>3</td>
<td>Cathy Dennis/Something Just Like This (Ariola)</td>
</tr>
<tr>
<td>4</td>
<td>Gloria Estefan/Hold Me, Thrill Me, Kiss Me ( Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>Roxette/Run To You (Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>Sir Mix A Lot/Kiss Me (MCA)</td>
</tr>
<tr>
<td>7</td>
<td>Enigma/Into The腹 (Atlantic)</td>
</tr>
<tr>
<td>8</td>
<td>Moby/Feel So Real (Virgin)</td>
</tr>
<tr>
<td>9</td>
<td>The Cranberries/Zombie (RCA)</td>
</tr>
<tr>
<td>10</td>
<td>The Offspring/Throw Away Your Love (MCA)</td>
</tr>
<tr>
<td>11</td>
<td>R.E.M./What's The Frequency (Warner Bros)</td>
</tr>
<tr>
<td>12</td>
<td>Garth Brooks/The Red Strokes (Columbia)</td>
</tr>
<tr>
<td>13</td>
<td>MC Solaar/La Concubine (Polydor)</td>
</tr>
<tr>
<td>14</td>
<td>MC Hammer/Ethnicize (Warner Bros)</td>
</tr>
<tr>
<td>15</td>
<td>Enya/Sail Away (Parlophone)</td>
</tr>
</tbody>
</table>

EUROPEAN COUNTRY RADIO

<table>
<thead>
<tr>
<th>Label</th>
<th>Artist/Titre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pam Tillis/Will You Love Me Tomorrow (Sugar Hill)</td>
</tr>
<tr>
<td>2</td>
<td>Alan Jackson/Gone Country (Warner Bros)</td>
</tr>
<tr>
<td>3</td>
<td>Joe Diffie/More Than A Memory (Curb)</td>
</tr>
<tr>
<td>4</td>
<td>Mark Chesnutt/Lovesick Blues (Epic)</td>
</tr>
<tr>
<td>5</td>
<td>Reba McEntire/He卫健  (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>Loretta Lynn/Shadows (MCA)</td>
</tr>
<tr>
<td>7</td>
<td>Lee Ann Womack/Love Is On Your Side (Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>George Strait/She Got Her Game On (MCA)</td>
</tr>
<tr>
<td>9</td>
<td>Tim McGraw/Don't Take The Money (Warner Bros)</td>
</tr>
<tr>
<td>10</td>
<td>Shania Twain/Whose Bed Have Your Boots Been Under (Mercury)</td>
</tr>
<tr>
<td>11</td>
<td>Travis Tritt/An Old Love Song (Warner Bros)</td>
</tr>
<tr>
<td>12</td>
<td>Garth Brook/Tell Me That You Love Me (Mercury)</td>
</tr>
<tr>
<td>13</td>
<td>George Jones/It's Been A Long Long Time (RTS)</td>
</tr>
<tr>
<td>14</td>
<td>Tracy Lawrence/Last Call For The Heartache (MCA)</td>
</tr>
</tbody>
</table>

The Adult Contemporary Europe (ACE) top 20 is based on a weighted scoring system. It is compiled by the National Association of Broadcasters and the American Radio History. The ratings are weighted by market size and by the number of hours per week committed to the format.
LET LOOSE

one night stand

out now
IN THE SPOTLIGHT

MIDEM in collaboration with MUSIC & MEDIA present a new arena for the creative music industry.

We’ve called it Border Breakers – concerts featuring Europe’s newest talent which is on the verge of breaking through in international markets.

We also present the A & R Spotlight – a series of round tables and conferences that bring more than just music to your ears.

THE CONCERTS

Inspired by MUSIC & MEDIA’s Border Breaker’s airplay charts, MIDEM is staging 2 nights at the Studio Circus venue in Cannes to showcase new talent from the Mainland.

Media partners: NRJ, MCM, Libération.

30th January at 11.00pm
Inside the Whale (Denmark) Philippe Pascale (France) Nordman (Sweden)

31st January at 11.00pm
The Choice (Belgium) Mau Mau (Italy) Celtas Cortos (Spain)

THE CONFERENCES

January 30th/January 31st pm
The A & R Spotlight will present “The Rise of European A & R” that will focus on issues as how to convert a national hit into a pan European crossover, the role of the media and the desirability of changing artistical concepts to facilitate acceptance in other markets. “Is There Life After Euro Dance?” is another stimulating topic that will discuss the new trends in European music while “Manufacturing The Hits” will deal with the morality of matching preconceived artistic concepts with talent.

If you’ve got a voice or you’d simply like to listen, phone for more details from Reed Midem Organisation, 33 (1) 44 34 44 44
Radio 10 Leads Attack On Pubcaster Ratings Hold

by Christian Lorenz

HILVERSUM - Holland's five public radio channels are continuing to lose listeners to the thriving private broadcasting sector, according to audience ratings for November/December 1994 released by Intomart.

The ratings show private stations Radio Noordzee, Sky Radio and Radio 10 Gold are the eminent winners in the Dutch radio market. Public radio's market share has dropped five points on the same 1993 period, falling from 47% to 42%. However, all five channels continue to be represented in the Dutch Top 10.

Soft ACE cable radio Sky Radio has regained enough listeners—just above Radio 10's 24%.

National music station Radio Noordzee National is rising steadily, increasing its nationwide market share from 6.3% to 7.3%. In the country's three major cities—Amsterdam, Rotterdam and The Hague—the station has already overtaken its private competitors.

With a 14.5% market share of urban listening, Noordzee heads the league table, in front of Sky Radio (9.3%) and Radio 10 Gold (9%).

Top 10 Dutch Stations (% Market Share)

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>May/June</th>
<th>Dec 1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio 3 (EHR/ACE)</td>
<td>24.5</td>
<td></td>
</tr>
<tr>
<td>Radio 10 Gold (old/oldies)</td>
<td>9.2</td>
<td></td>
</tr>
<tr>
<td>Radio 1 (national/ACE)</td>
<td>9.5</td>
<td></td>
</tr>
<tr>
<td>Sky Radio (soft ACE)</td>
<td>6.1</td>
<td></td>
</tr>
<tr>
<td>Radio Noordzee (national/ACE)</td>
<td>6.0</td>
<td></td>
</tr>
<tr>
<td>Radio 2 (ACE)</td>
<td>6.8</td>
<td></td>
</tr>
<tr>
<td>Radio 583 (EHR)</td>
<td>3.4</td>
<td></td>
</tr>
<tr>
<td>Radio 4 (classical)</td>
<td>2.8</td>
<td></td>
</tr>
<tr>
<td>Love Radio (soft rock)</td>
<td>1.3</td>
<td></td>
</tr>
<tr>
<td>Radio 5 (news/talk)</td>
<td>1.1</td>
<td></td>
</tr>
</tbody>
</table>

Source: Intomart

listeners to put it back into second position among the privates, having dropped to third place behind Radio Noordzee National in the summer.

Sky Radio’s operations manager Ton Lathouwers believes the station’s 7.8% year-end market share proves that frequency decisions do not reflect listener preferences in Holland.

After terrestrial frequencies were awarded to Radio Noordzee, Radio 10 Gold, Holland FM and Classic FM in early 1994, ‘listeners briefly checked out the new stations, but most of our listeners have now returned,’ he explains.

Radio 10 Gold’s terrestrial frequency gives it a longer possible listening time, and therefore a greater market share (calculated as weekly listeners multiplied by average listening time). However, Sky registers 24.6% of week.

by Machgiel Bakker

Van Bodegraven Quits BMG After One Week

BMG After One Week

The New M&M

(continued from page 1)

Each week M&M will reveal and analyze what your radio competitors are really doing. Meanwhile, our expert team of editors and writers will continue to give you the news, issues and trends that you need to improve your business.

Readers will also find an expanded three-page music section, including information on new releases, artists and music, based on airplay data or sales charts. Also, articles on radio programming and management will appear in our new regular two-page section “Making Waves.”

Our mission is simple—to provide practical and actionable information for the European radio and music industries. And, of course, we will continue to share our love of music with the community of M&M readers. All the best in 1995.

Philip Alexander
Publisher

European Country Radio Chart Debuts In M&M

AMSTERDAM - Music & Media launches the first European Country Radio chart as of this issue.

The top 25 listing ranks the most successful country songs on European stations with special country programmes or, in some cases, stations with a 24-hour country format.

The current roster comprises some 80 European reporters and airplay on each station is weighted according to hours committed to the genre and/or market penetration. Current listeners. The new Top 10 of the European country airwaves is Mary Chapin Carpenter’s ‘Shut Up And Kiss Me’ (Columbia). The chart provides M&M’s fourth “formatted” airplay chart, joining the existing EHR Top 40, Adult Contemporary Europe and Dance Europe Radio charts.

Since April last year, M&M has published the list of the British Country Radio chart in association with the Country Music Association (CMA) in Nashville. For more information on the chart please contact Ramon Dahmen on (+31) 20.669.6691.

M & M NEWS H S W E E K

MUSIC & MEDIA F E B R U A R Y 4 , 1 9 9 5

WILL BALLADUR PRIVATISE RADIO MONTE CARLO?

Press reports suggest that the privatisation of Radio Monte Carlo, which failed in 1994, will be one of Edouard Balladur’s first moves in the communications field if he is elected president in May. Jean-Noel Tasset, president of parent company Sofrad, is believed to be currently working on a privatisation project, which is likely to involve Alcatel—already 49% owner of KMC subsidiary Radio Nostalgia.

MOVING CHAIRS AT WEA UK

M&M hears that Donna Vergier, currently international marketing manager at WEA UK, is moving to independent Mute where she will become head of international. She will fill the vacancy left by Kent Munch who departed the label last year.

INDUSTRY MOURNS DEATH OF DAVID COLE

M&M is saddened by reports of the death of David Cole who died on January 25 due to complications of Fanconi anemia.

Together with his partner Rob Cilivello, he produced and mixed for a wide variety of artists including Lisa Lisa & Cult Jam, Mariah Carey, NKOTB and S.O.U.L. S.Y.S.T.E.M. Under the name C&C Music Factory the duo scored Eurochart hits such as “Gonna Make You Sweat, Things That Make You Go Hmmmm, Do You Wanna Get Funky and the recent Take A Toke,” all released on Columbia.
film- and video productions

export promotion

education

video clips

documentaries

Jan Audier

A/V Productions and Facilities

nekkeveld 6
3861 me nijkerk
the netherlands

tel.: (+31)3499.82 122
fax: (+31)3499.81 508
## EHR Top 40

### Chartbound

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>4</td>
<td>SIMPLE MINDS/ SHE'S A RIVER</td>
<td>(Virgin)</td>
<td>96</td>
<td>34</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>9</td>
<td>East 17/Stay Another Day</td>
<td>(London)</td>
<td>94</td>
<td>20</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>5</td>
<td>Madonna/Take A Bow</td>
<td>(Maverick)</td>
<td>85</td>
<td>57</td>
<td>29</td>
<td></td>
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<tr>
<td>4</td>
<td>2</td>
<td>7</td>
<td>David Bowie/Let's Dance</td>
<td>(Imago)</td>
<td>95</td>
<td>71</td>
<td>24</td>
<td>3</td>
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<tr>
<td>5</td>
<td>5</td>
<td>8</td>
<td>Ino Kamouze/Here Comes The Hottepper</td>
<td>(London)</td>
<td>74</td>
<td>38</td>
<td>10</td>
<td></td>
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<tr>
<td>6</td>
<td>4</td>
<td>18</td>
<td>Bob/Always</td>
<td>(Jambo)</td>
<td>63</td>
<td>48</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>6</td>
<td>Guns N' Roses/Sympathy For The Devil</td>
<td>(Geffen)</td>
<td>55</td>
<td>31</td>
<td>24</td>
<td></td>
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<td>8</td>
<td>20</td>
<td>2</td>
<td>Annie Lennox/No More I Love You's</td>
<td>(RCA)</td>
<td>50</td>
<td>39</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>13</td>
<td>2</td>
<td>Sting &amp; Peter Gabriel/This Cowboy Song</td>
<td>(A&amp;M)</td>
<td>47</td>
<td>36</td>
<td>8</td>
<td>24</td>
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<td>10</td>
<td>19</td>
<td>7</td>
<td>Sheryl Crow/I Will Go On</td>
<td>(A&amp;M)</td>
<td>53</td>
<td>39</td>
<td>14</td>
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<td>11</td>
<td>25</td>
<td>2</td>
<td>Jimmy Somerville/Heartbeat</td>
<td>(London)</td>
<td>46</td>
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<td>15</td>
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<td>12</td>
<td>13</td>
<td>3</td>
<td>Boyzone/Love Me For A Reason</td>
<td>(Polydor)</td>
<td>55</td>
<td>44</td>
<td>11</td>
<td>9</td>
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<tr>
<td>13</td>
<td>19</td>
<td>3</td>
<td>Oasis/Whatever</td>
<td>(Creation)</td>
<td>47</td>
<td>26</td>
<td>21</td>
<td>10</td>
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<tr>
<td>14</td>
<td>8</td>
<td>14</td>
<td>Sting/When We Dance</td>
<td>(A&amp;M)</td>
<td>49</td>
<td>31</td>
<td>18</td>
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<tr>
<td>15</td>
<td>7</td>
<td>10</td>
<td>M People/Sight For Sore Eyes</td>
<td>(Deconstruction)</td>
<td>52</td>
<td>32</td>
<td>20</td>
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<td>16</td>
<td>13</td>
<td>16</td>
<td>Rednex/Cotton Eye Joe</td>
<td>(Jive)</td>
<td>39</td>
<td>26</td>
<td>13</td>
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<td>17</td>
<td>11</td>
<td>12</td>
<td>Ace Of Base/Living In Danger</td>
<td>(Mega/Metronome)</td>
<td>41</td>
<td>26</td>
<td>15</td>
<td>0</td>
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<tr>
<td>18</td>
<td>15</td>
<td>11</td>
<td>R.E.M./Bang And Blame</td>
<td>(Warner Brothers)</td>
<td>37</td>
<td>22</td>
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<td>(EMI)</td>
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<td>50</td>
<td>27</td>
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<td>22</td>
<td>22</td>
<td>NE</td>
<td>Siouxsie &amp; The Banshees/0 Baby</td>
<td>(Wonderland/Polydor)</td>
<td>31</td>
<td>23</td>
<td>8</td>
<td>18</td>
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<tr>
<td>23</td>
<td>18</td>
<td>9</td>
<td>Me Sar &amp; The Real McCoy/Another Night</td>
<td>(Hansa)</td>
<td>30</td>
<td>18</td>
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<td>Elton John/Circle Of Life</td>
<td>(Hollywood/Music)</td>
<td>40</td>
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<td>Pato Banton/Boy Come Back</td>
<td>(Virgin)</td>
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<td>21</td>
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<td>NE</td>
<td>Lightning Seeds/Change</td>
<td>(Epic)</td>
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<td>NE</td>
<td>Cranberries/Ode To My Family</td>
<td>(Island)</td>
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<td>Celine Dion/Think Twice</td>
<td>(Epic/Columbia)</td>
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<td>25</td>
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<td>Whigfield/Another Day</td>
<td>(X-Energy)</td>
<td>32</td>
<td>23</td>
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<td>27</td>
<td>7</td>
<td>Luther Vandross/Love The One You're With</td>
<td>(Epic)</td>
<td>33</td>
<td>18</td>
<td>15</td>
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<td>Jon Secada/Mental Pictures</td>
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<td>32</td>
<td>6</td>
<td>Cranberries/0Jingle Bells</td>
<td>(Island)</td>
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<td>TLC/Crescendo</td>
<td>(Arista/LaFace)</td>
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<td>35</td>
<td>37</td>
<td>8</td>
<td>Rolling Stones/Out Of Town</td>
<td>(Virgin)</td>
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<td>2</td>
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<td>Gloria Estefan/Hold Me Thrill Me Kiss Me</td>
<td>(Epic)</td>
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<td>36</td>
<td>38</td>
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<td>Eternal/Ooh Baby I...</td>
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<td>37</td>
<td>38</td>
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<td>Nirvana/About A Girl</td>
<td>(DGC)</td>
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<td>0</td>
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<tr>
<td>38</td>
<td>40</td>
<td>5</td>
<td>Yousou N'Dour/Undecided</td>
<td>(Columbia)</td>
<td>24</td>
<td>13</td>
<td>11</td>
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</table>

The EHR Top 40 chart is based on a weighted rotation system. Songs are awarded points by achieving airplay at M&M’s (European Hit Radio) reporting stations, that target 12-34 year-old listeners with contemporary music Whine or during specific dayparts. Songs in “A” rotation airplay receive more points than those in “B” rotation. asterisks indicate new entries in Chartbound.
##_border_breakers_

Main European records breaking out of their country of signing

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<thead>
<tr>
<th>Week 5/95</th>
<th>Country of Signing</th>
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<tbody>
<tr>
<td>1</td>
<td>18 REDNEX/COTTON EYE JOE JIVE HOLLAND 45</td>
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<tr>
<td>2</td>
<td>13 Ace Of Base/Living In Danger Mega/Metronome Denn./Germ. 49</td>
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<tr>
<td>3</td>
<td>3 Da One/Run To You EMI Sweden 52</td>
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<tr>
<td>4</td>
<td>4 MC Sar &amp; The Real McCoy/Another Night Hansa Germany 30</td>
</tr>
<tr>
<td>5</td>
<td>5 Whigfield/Another Day X-Energy Italy 37</td>
</tr>
<tr>
<td>6</td>
<td>6 Hanne Boel/All It Takes EMI-Medley Denmark 21</td>
</tr>
<tr>
<td>7</td>
<td>7 Rednex/Old Pop In An Oak Jive Holland 25</td>
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<tr>
<td>8</td>
<td>19 Hanne Boel/What Have We Got To Lose EMI-Medley Denmark 23</td>
</tr>
<tr>
<td>9</td>
<td>NE Ten Sharp/After All The Love Has Gone Columbia Holland 26</td>
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<tr>
<td>10</td>
<td>9 Twenty 4 Seven/Oh Baby CNR Music Holland 17</td>
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<tr>
<td>11</td>
<td>2 Lavinia Jones/Sing It To You Virgin Germany 17</td>
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<tr>
<td>12</td>
<td>7 Captain Hollywood Project/Flying High Blow Up Germany 11</td>
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<tr>
<td>13</td>
<td>14 Gianna Nannini/Meravigliosa Creatura Polydor Italy 13</td>
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<tr>
<td>14</td>
<td>12 U 96/Love Religion Low Spirit Germany 11</td>
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<tr>
<td>15</td>
<td>NE MC Sar &amp; The Real McCoy/Run Away Hansa Germany 10</td>
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<tr>
<td>16</td>
<td>NE Scorpions/White Dove Mercury Germany 18</td>
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<td>10 Enigma/Out From The Deep Virgin Germany 9</td>
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<td>16 Yaki-Da/I Saw You Dancing Mega/Metronome Denn./Germ. 12</td>
</tr>
<tr>
<td>19</td>
<td>23 Captain Hollywood Project/Flying High Blow Up Germany 11</td>
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<tr>
<td>20</td>
<td>24 Nice Little Penguins/Flying Replay Denmark 11</td>
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<tr>
<td>21</td>
<td>21 Roxette/Fireworks EMI Sweden 7</td>
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<tr>
<td>22</td>
<td>NE Fatima Rainey/Love Is A Wonderful Thing Telegram Sweden 6</td>
</tr>
<tr>
<td>23</td>
<td>13 Robin Beck/Close To You East West Germany 11</td>
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<tr>
<td>24</td>
<td>17 Snap/Welcome To Tomorrow Aoria Germany 5</td>
</tr>
<tr>
<td>25</td>
<td>NE Mark 'Oh'/Tears Don't Lie Urban Germany 8</td>
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### Belter Crossovers

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

<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country of Signing</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>EAST 123STAY ANOTHER DAY EAST 17</td>
<td>STAY ANOTHER DAY</td>
<td>UK</td>
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<tr>
<td>2</td>
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<td>Simple Minds/Show A River Virgin</td>
<td>Show A River</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Human League/Tell Me When East West</td>
<td>Tell Me When</td>
<td>UK</td>
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<td>4</td>
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<td>Sting/When We Dance A&amp;M</td>
<td>When We Dance</td>
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<tr>
<td>5</td>
<td>5</td>
<td>Sting &amp; Peter Bono/This Cowboy Song A&amp;M</td>
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<td>6</td>
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<td>Annie Lennox/No More I Love You RCA</td>
<td>No More I Love You</td>
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<td>Boyz/Am I Am A&amp;M</td>
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<td>Muse/Third Eye Deconstruction</td>
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<td>9</td>
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<td>Elton John/Circle Of Life Hollywood</td>
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<td>Oasis/Whatever Creation</td>
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<td>Roxette/Rosie Friendship</td>
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<td>Patrick Swayze/She's Like The Wind Polydor</td>
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<td>Michelle Gayle/Sweetness MUTE</td>
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<td>15</td>
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<td>Jimmy Somerville/Heartbeat Polydor</td>
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<td>Cranberries/Zombie A&amp;M</td>
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<td>Limecrime/Wish U Were Here Polydor</td>
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<td>Jem/Jem's Theme Polydor</td>
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<td>Lene Lovich/Love Is A Wonderful Thing Warner Brothers</td>
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<td>Fatima Rainey/Love Is A Wonderful Thing Telegram</td>
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### Atlantic Crossovers

The top-playlisted North American records on European radio

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<td>Jon Moss/Here Comes The Hotstepper COLUMBIA</td>
<td>Here Comes The Hotstepper</td>
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<td>3</td>
<td>3</td>
<td>Ben Folds/Always JAMBO</td>
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<tr>
<td>4</td>
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<td>George Michael/Thank You For The Loveliness A&amp;M</td>
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<td>5</td>
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<td>Sheery/Crying All I Wanna Do A&amp;M</td>
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<td>6</td>
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<td>Joe Cocker/Let The Healing Begin CAPITOL</td>
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<td>7</td>
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<td>R&amp;B/Song And Blame WARNER BROTHERS</td>
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<td>8</td>
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<td>Boys II Men/On Bended Knee MOTOWN</td>
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<td>9</td>
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<td>Jon Secada/Medical Pictures RBB</td>
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<td>TLC/Creep ARTIST</td>
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<td>Celine Dion/Think Twice EPIC</td>
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<td>Gloria Estefan/Don‘t Tell Me Columbia</td>
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<td>Nirvana/About A Girl DOG</td>
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<td>Glyce/Everlasting Lasting Love</td>
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<td>George Michael/Thank You For The Loveliness A&amp;M</td>
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<td>18</td>
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<td>Girls Night Out/If You Wanna Be A Woman Sem MCA</td>
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<td>Barry White/Practice What You Preach Epix</td>
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<td>Gloria Estefan/Everlasting Love Epix</td>
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<td>Neneh Cherry/That’s What You Are Warner Brothers</td>
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<td>22</td>
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<td>Sinéad O’Connor/Nothing But The Truth A&amp;M</td>
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<td>Sinéad O’Connor/Nothing But The Truth A&amp;M</td>
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<td>25</td>
<td>25</td>
<td>Sinéad O’Connor/Nothing But The Truth A&amp;M</td>
<td>Nothing But The Truth</td>
<td>NL</td>
</tr>
</tbody>
</table>

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

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**Note:** For all artists appearing on this chart, the Country Of Signing is US or Canada.
This week M&M introduces BDS airplay information for two European markets — the UK and Holland. BDS (Broadcast Data Systems) monitors the output of 55 leading national and regional radio stations in the UK and 19 in the Netherlands. For all other markets and regions, M&M continues to use a system based on playlist reports. However, this will be replaced as soon as BDS is available for these areas. The songs listed by BDS are ranked by number of plays.
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