NRJ Gets Third French 'Network'  

by Emmanuel Legrand  

PARIS - Radio competition in France has reached new heights with the advent of Rires, a programme supplier which effectively constitutes a new national network.  

The newcomer to the radio landscape has been unveiled by French radio group NRJ, which already has two networks covering the country—NRJ and Cherie FM.  

NRJ has made public the basic idea behind Rires, which falls within French media laws. In creating the new ‘network,’ NRJ is working together with a number of local radio stations or regional networks (category B) currently experiencing financial difficulties.  

NRJ will provide these stations with a programme called Chansons, which has a strong humour content. The programme will run for a maximum of 20 hours a day on these stations.  

In return, NRJ’s ad sales house NRJ Regies—the new name of 15-34—will sell national advertising for the Rires stations. These stations had already joined together and agreed to be sold as a single advertising package before the Rires deal was initiated. (continues on page 30)

Edwyn Collins Gets High In The Lowlands  

BRUSSELS - Ex-Orange Juice mainstay Scottish singer/songwriter Edwyn Collins is Mister Big in Belgium at present.  

This is no mean achievement for a man who never got further than cult hero status at home.  

His “wonderfully old-fashioned pop” single A Girl Like You out through London-based Irish indie Setanta, is at number one in the ‘inter-im/non-IFPI’ Belgian chart and Top 20 in Holland. For a few weeks now, it has been bubbling under in M&M’s EHRR Top 40 too, in the Chartbound section.  

The other newcomer will be nostalgia channel TV 10 Gold, which will be closely modelled on the group’s highly-formatted oldies station Radio 10 Gold. The 12-hours-a-day TV 10 Gold will target a broad age profile with “golden oldie” series. The new station, described as a format channel for a wide target group,” is hoped to provide opportunities for cross-promotion with the radio outlet. (continues on page 30)

Radio Breaks Schedules To Cover Floods  

by Julia Sullivan  

AMSTERDAM - Stations in the lowlands and northern France were called to fulfill their public duty at the beginning of February, as heavy rains caused the worst flooding for 40 years in many areas.  

Postal services were broken by blocked roads in central and east Holland, leaving radio as the only life-line.  

Regional station Radio Gelderland in the east of the country was declared ‘official crisis radio’ for nine days. Having evacuated one of its studios affected by the flood, the station extended its usual twelve-and-a-half-hours to run a 24-hour flood service.  

Celine Dion Gets Hot 100 Sales Breaker Award  

by Julie Tourmalet  

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I’ve got a little something for you on page 25
Gianna Nannini

including Meravigliosa Creatura

the first big Italian hit of 1995

available on CD, MC, LP, DCC.

Marketed by Polydor except in Germany where marketed by Metronome
**Motown's Tabu Aims At World Music**

by Mark Dezzani

CANNES - Motown president Jheri! Busby announced the relaunch of sub-label Tabu Records at the MIDEM festival in Cannes.

Busby said that Tabu will become a home for new Motown signings from around the world. A MIDEM showcase concert featured Tabu's initial signings—such as African reggae star Lucky Dube, who has been described as "the new Bob Marley," Pemul Kuti, son of Nigerian megastar Fela Kuti, Dutch five-piece R&B outfit Ke-Shaw and Terry Lin, a Cante-pop star from Hong Kong.

Pete Sinfield is photographed above receiving a platinum disc for over 800,000 sales of the single 'Think Twice' in the UK. The song, recorded by Celene Dion and number 1 at 1 presempre, was co-written by Sinfield and Andy Hill. Picture (l-r) are: Sinfield's accountant David Rauden, EMI Music Publishing A&R manager Alan Jacobs, Sinfield and EMI Music Publishing MD Peter Reichardt.

**RTL1 Back To M40**

by Emmanuel Legrand

PARIS - Only a few days after changing the name of FM network M40 to RTL, owner CLT has backed down and reverted to the original name.

The move was designed to bring peace to a situation that was getting out of hand. CLT's unilateral decision to change the network's name and format last month (F&M, Feb 4) came after the French broadcasting authority CSA had rejected a long-standing bid by the Luxembourg-based group to acquire 100% of M40.

But the CSA reacted swiftly and promptly, branding the move a "fait accompli" which couldn't be accepted, particularly as the organisation was about to change presidents.

The new CSA top man, Hervé Bourguès, has told CLT that he saw the return to the network's original name as a necessary step before discussion on the situation could begin.

Observers believe this indicates Bourguès' willingness to search for a solution which will allow CLT to continue to look for new partners in M40.

**Dobbis Confirmed As PolyGram Europe President**

LONDON - Rick Dobbis has been named the new president of PolyGram Continental Europe. Dobbis, whose appointment is effective from January 1, 1995, replaces Allen Davis who retired at the end of last year.

Forty-four-year-old Dobbis was formerly president of the PolyGram Label Group in the US, but has been working with the European team in London since last July to familiarise himself with his new job.

All PolyGram subsidiaries in Europe will now report to Dobbis, who has also been appointed a member of the company's international management board.

He comments, "Europe is evolving in ways that will profoundly affect the way entertainment companies do business. Frontiers are changing rapidly as globalisation and technical innovation alter the playing field."

"I am aggressively working to learn about all the European markets and, at the same time, I believe my US experience will bring something fresh to PolyGram here in Europe."

Before joining PolyGram, Dobbis was executive vice president and general manager for RCA Records in the US for four years. Before that he spent eight years with Arista Records, rising to the post of senior vice president of artist development.

In his new position he will report directly to Alain Levy, PolyGram's president and CEO. Levy says, "I'm extremely pleased to have an executive of Rick's calibre to handle the responsibility of such a big part of PolyGram's activities."
GERMANY
Government Attacks ARD For 'Political Bias'
Germany’s leading public broadcaster ARD is under attack from Chancellor Helmut Kohl’s Christian Union party, which regards it as overmanned, too costly and politically biased. The debate began in October when Premier Edmund Stoiber of Bavaria, a member of the ultra-conservative Christian Social Union, called for a reform of the network. Discussions heightened when Stoiber and his Christian Democratic Union counterpart in Saxony, Kurt Bildenkopf, published a restructuring plan for ARD. ARD has a national TV channel, eight regional TV services, 51 radio stations, 20,000 employees and a budget of DM9 billion (app. US$6 billion).

Radio Regenbogen Plans 'Die Fete 1996'. Mannheim-based private ACE station Radio Regenbogen plans to hold the “party to end all parties” (Die Fete 1995) at the end of the German carnival season. The station expects 8,000 people to turn up to each of the three nights of the party, to be held in Freiburg, Mannheim and Karlsruhe from February 23-25. The climax of each event will be a four-hour live broadcast radio show which will air at different times on different Regenbogen frequencies. Artists scheduled to perform include the Weather Girls, DJ Dobe, Masterboy and Jam & Spoon.

INTERNATIONAL
Warner Classics Reorganises Management
Warner Classics International has unveiled plans to reorganise its management structure. The changes, which took effect on February 6, see the company’s former commercial manager James Pitman become director international marketing. Michael Leitchford, who has held the post of general manager international marketing since 1990, becomes director A&R development. Thomas Kaurich, a former concert pianist and promoter, joins the company as market development executive and will report to Pitman.

Country Music Fan Fair Sold Out
Organisers of the International Country Music Fan Fair have announced that the event is now sold out, despite the fact that the artist line-up has not been confirmed. The 24th annual event, sponsored by the Country Music Association and Grand Ole Opry, will feature 30 hours of concerts between June 5-10. More than 24,000 people are expected to attend this year’s event in Nashville, US, as well as 500 industry representatives from around the world.

POLAND
Warner Music Opens Polish Affiliate
Warner Music International has announced the opening of a Polish affiliate, Warner Polska. Miroslaw Grabcie has been appointed marketing director of the new Warner Music Poland operation with immediate effect. The company will take over marketing responsibility for repertoire from both Warner Music International’s affiliates in Central Europe and Warner Bros. Records, Elektra Entertainment and the Atlantic Recording Group from Polton Records, the Polish company which acted as Warner’s licensee for the past three years. Polton Records will continue to provide video sales and distribution services for the new operation.

FRANCE
Don’t Distort Ratings, Warns Agilitia
Jacqueline Agilita, managing director of French ratings group Médiamétrie, concerns over the so-called anti-network law which was introduced in France in July 1994. The law, which is due to come into force during the 1996-1997 media law debate, is aimed at reducing the market share of the state-owned France Télévisions.

Another element in the Catholic party’s plans is to force stations to include at least four news broadcasts a day. However, the proposal also demands that a station’s programming consists of a maximum of 90% music to make speech content an essential part of its broadcasts.
DO YOU BELIEVE IN LOVE?

20.2.95
Toubon's Proposals
Get Cool Reception

by Emmanuel Legrand

VAT to be reduced from the minister

The visit of minister of culture Jacques Toubon to this year’s MIDEM was awaited with interest by the French music industry but was described as "disappointing" by Patrick Zelnik, president of music producers association SNEP.

According to Zelnik, the minister failed to provide answers to many of the association’s concerns, including the level of VAT and retail prices. SNEP has been lobbying for VAT to be reduced from the current 18.6% to the “cultural goods rate” of 5.5%.

Toubon refused to be drawn on the VAT issue, saying it was now a European issue, and acknowledged only that “harmonisation of European VAT rates on sound and visual carriers is vital.”

When asked about retail price, he admitted there was “a major discrepancy between hypermarkets, which receive large rebates, and specialised retailers, which offer a much larger choice without benefiting from rebates they should be entitled to because of the service they offer to consumers.”

A minimum retail price would be difficult to introduce, said Toubon. He referred to the single retail price for books—all retailers are forced to follow the retail price suggested by publishers—which is currently being discussed by European authorities. Instead, he suggested specific rebates for retailers offering a real service to customers.

To support new talent and help small independent labels produce and develop new acts, he also announced the creation of a fund to be partly financed from production budgets at the majors. He expected to reach an agreement on this fund “within the next few weeks.”

SNEP underlined its commitment to lowering VAT and introducing stricter retail prices at a press conference the day after the minister’s visit. SNEP also called for stronger producer rights and an increase in the visibility of national acts on radio, TV and in stores.

Commented Zelnik, “Our common goal is to make sure that records and music are distributed and exposed under the best conditions.”

Although some stations have failed to buy-all music curators, SNEP noted it was highly customer friendly. “We now receive between 1,500-2,000 calls a day,” comments Harding Williams.

The service works “anonymously,” underlines Harding Williams. “Typically, the stations will run a spot explaining to listeners that they can phone in to the station on a given number to buy any track played on air.”

The calls then come straight into The Music Store office, and are answered with the station name, according to the line they come in on. All formats of music are available at high street prices, and are posted free of charge within three days.

We now receive between 1,500-2,000 calls a day,” comments Harding Williams. “The key to the service is that we don’t pressurise callers to buy, that we know what we are talking about, and that it is highly customer friendly.

“We have a very high level of repeat calls—from all ages.”

Music Store Looks For European Deals

by Julia Sullivan

For those stations that receive calls from listeners asking where they can buy “that song you played in the breakfast show yesterday,” new UK company The Music Store present- ed a service at MIDEM which has already been accepted by 12 stations in the UK.

The Music Store, launched last year by Ron Harding Williams, ex-marketing director of Virgin Records UK, promotes itself as the “Ultimate Record Catalogue” and the chance for radio to earn on the tracks it plays.

Having achieved a level of success in the UK, Harding Williams is now looking for European partners interested in franchising the service for the continent.

Using playlists from each subscribing station and a link-up to the database at UK copyright protection society the MCPS, The Music Store provides telephone callers with information on—and the chance to buy—all music currently in distribution. This includes precise artists played on its subscribing stations.

A commission from each sale goes to the station, while subscription fees are negotiable according to the level of on-air promotion provided.

Stations now using the service include JFM in London and Manchester, Atlantic 252, Capital and Classic FM in the UK and Holland.

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BBC Int'l Offers 'One-Stop Programme Shop'


Merging the corporation’s 60-year-old BBC Transcription service (music and entertainment) and the BBC Topical Tapes service (news and current affairs features), the new department offers a consumer-friendly, “one-stop” service.

BBC Radio International will continue to offer a wide range of programme and feature packages for music radio, drawing on material from the corporation’s extensive archive, which includes some 600 concerts and 2,000 hours of classical music.

One of the most successful projects the department is now involved in is a 92-part music series called ‘The Story Of Pop’, which started last year and is now being used by stations in over 50 countries.

Put together using both new and archive material—including clips from the legendary ‘At The Beeb’ sessions—the package is available in kit or ready-to-use form. Other packages available—complete or in kit form—include rock documentaries, live concerts, the John Peel Show, At The Beeb and live festival coverage. BBC Radio International will this year be covering Glastonbury live around Europe in celebration of the festival’s 25th year.

The issue of tailoring programmes to accommodate advertising slots is still under review by the BBC decision-makers.

Get More Ideas On Radio, Says Europe 2's Banville

Europe 2 programme director Guy Banville works on a principle of at least one idea per hour on his station, he explained during a format workshop at ACE. A creative use of speech, news and DJ personality is vital to making radio—particularly ACE—interesting, he said.

"Let’s face it, it is now 1995, and by now we should all know how to programme music well. Programmers should now be working on making the rest of the programme interesting."

Banville pointed out that ACE is a hybrid and relatively new format, patched together from MOR and easy listening.

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Banville pointed out that ACE is a hybrid and relatively new format, patched together from MOR and easy listening.

"It would very difficult to find two ACE stations programmed in the same way," said Europe 2’s formula, targeting a predominantly female audience between 20-34 years, is based on the principle of musical diversity rather than niche-formating, coupled with creative speech and personality.

In more general terms, the key to radio is striking the correct balance between science and magic, he urged. Awareness of the market, consistent branding and regular schedul ing should be the basis for communication based on emotion, personality, surprise and magic.
The New Single

From the multi platinum album "CROSS ROAD - THE BEST OF BON JOVI"
Over 10 million sold worldwide

ON TOUR ACROSS EUROPE THIS SUMMER

MAY
23rd ITALY Milan, Acquatica
26th GERMANY Bremen, Weserstadion
28th NETHERLANDS Nijmegen, Goffert
30th GERMANY Essen, Georg-Melches Stadion

JUNE
1st GERMANY Chemnitz, Sportforum
3rd GERMANY Rock Am Ring, Nurburgring
4th GERMANY Rock Im Park, Olympic Stadium
6th GERMANY Berlin, Waldbuhne
7th GERMANY Berlin, Waldbuhne
10th SWITZERLAND Basel, Fussballstadion
11th AUSTRIA Salzburg, Austria-Ring
13th SPAIN Barcelona, Olympic Stadium
15th PORTUGAL Lisbon, Alvalade Stadium
17th BELGIUM Antwerp, Heysel
22nd U.K. London, Wembley Stadium
24th U.K. London, Wembley Stadium
25th U.K. Liverpool,NASDAQ
27th U.K. Sheffield, Don Valley
28th U.K. Manchester, Old Trafford
30th FRANCE Paris*

JULY
1st FRANCE Paris*
2nd IRELAND Thurles, Semple Stadium
4th SWEDEN Stockholm, Stockholm Stadium
6th HOLLAND Rotterdam, Feyenoord Stadium
7th DENMARK Copenhagen, Frederiksberg Stadion
8th FINLAND Turku, Festival

*SPECIAL GUESTS OF THE ROLLING STONES

AmericanRadioHistory.Com
MIDEM's Music Menu Caters For All Listening Tastes

by Machtiel Bakker

Music genres from all corners of the world took centre stage at this year's MIDEM. The arrival of artistic director Bernard Batten has brought a new focus - more and better concerts featuring new talent that caters to a wide musical palette.

Dutch singer René Froger delivered professional Las Vegas-type of entertainment during the smoothly-organised Dutch Pop evening.

At the other end of the spectrum, Italian Mau Mau got so immersed in their own swirling folk beats that they completely forgot the time. With no-one from the record label or the MIDEM organisation present to stop them (that duty fell to this poor editor), they played a full hour over schedule leaving Belgian act The Choice with a thin audience.

The highlight, however, of the M&M co-sponsored Border Breakers concerts was the showcase of Spanish troupe Celtas Cortos whose frenetic dance party-taking in celtic, folk, rock and Latino rhythms-deserves widespread recognition.

French superstar Johnny Hallyday was the talk of the town when he made a show-stopping entrance on a Harley Davidson, backed by hordes of serious-looking bodyguards. His showcase at Palm Beach and the following dinner was attended by many PolyGram executives including president/CEO Alain Levy and senior VP pop marketing David Munnas. Hallyday's Chris Kimsey-produced English-language album Rough Town will be released by Mercury in the UK on May 8.

Although attendance could have been better, the NME-sponsored 'Brats Abroad' was an interesting platform presenting new UK talent. It included a rousing performance by Irish hopefuls Blink and an impressive set by Doggy whose brand of melodic guitar pop is promising enough to make the crossover into the mainstream.

Euro dance was amply present at the Dutch Dance Night with an incessant stream of pulsating beats from the likes of T'Spoon, Twenty 4 Seven, Atlantic Ocean and the Mideon night with Maxx, Intermission and Whigfield. Probably too much of the same and a shame about all the backing tapes, but nevertheless it was a fun and flashy event.

Finding The Promotion To Fit The Need

by Julia Sullivan

At the beginning of 1994, Dutch national station Radio 10 Gold, which had recently switched over to the 675 AM frequency, called on listeners to go along to any of a selection of stores and pick up a Radio 10 Gold postcard. On that postcard, listeners had to write down their name, the name and telephone number of three people they knew, and return the card to the station.

A selection of those contact names were picked and telephone, if those people were listening to Radio 10 Gold, they received Dfl 675 (approx. US$397) and the same sum was sent to the name of the sender. The station's market share rose considerably, and the campaign went down in its books as one of the most successful.

The campaign was a textbook example of a good campaign, according to Radio 10 managing director Jeroen Soer's recipe for good promotions, which he presented at a MIDEM Radio panel.

A clear set of objectives, easy-to-follow instructions and close supervision by the radio are essential to a good campaign, he told panelists. If you can't explain a campaign in 15 seconds on air, forget it.

In the case of the above promotion, the goals set—and spectacularly achieved—were a) to widen the station's pool of listeners, and increase its name share; b) to make listeners remember the station's new frequency; c) to raise the name familiarity; and d) to generate store traffic, which strengthened client relations and boosted revenue figures.

Close coordination between programming, marketing and sales should support and follow up every promotional campaign, said Soer. 'Every promotional campaign should be used to sell advertising,' he underlined, pointing out that danger of cannibalising the sales went with promotion.

Meanwhile, one of the biggest threats to a campaign's success is conflicting interests from another party. Limit the number of partners you work with when setting up a campaign, he warned.

Public broadcasters have to take other considerations into account, according to BBC Radio 1 head of music Chris Lyckett, who described the joint broadcast with Europe 1 for the opening of the channel tunnel.

Promotions should give existing listeners a 'feel good factor' while reaching out to casual or potential listeners. The campaign should also touch the audience on a local and personal level.

Both BBC and Europe 1 programme director Guy Barville stressed the need to make promotions entertaining on air for listeners not present at the event.

MIDEM's Live Broadcasts

Six stations made use of the France Telecom studios to broadcast live from the France Telecom Studios in the MIDEM building, including Rick Dees and the KIIS FM crew, and ex-BBC Radio 1 Simon Bates, who was broadcasting live with the new London Radio.

Displaying the range of France Telecom's remote broadcasting services, the presenters were relayed to their stations via a variety of routes, but all switched over to the 'home station' for the music and advertising spots.

All the non-French stations used ISDN lines, providing them with CD quality sound, while Radio France International used a leased analogue line to the switching centre, and continued along the permanent RFI links to its stations.

Simon Bates keeps London audiences up to date with MIDEM news.

The time is 16.35 in Cannes and 07.35 in Los Angeles; Rick Dees passes for a break with morning co-host Ellen Thoe.
Change A&R Policy, Davis Urges Europe

by Emmanuel Legrand

Known throughout the music industry for his outspoken and direct comments, Arista founder and president Clive Davis is now appraising those gathered to see him honoured with the 1995 MIDEM Man Of The Year Award.

Speaking at a press conference, he urged European producers to stop thinking in terms of hits but instead put the emphasis back into artist development.

"Start producing the artist and not yourself," he advised.

The stars are the artists, not the producers. The public doesn't know the producers. Producers with talent should use this talent to break new artists and launch artists that can ultimately headline and fill theatres around the world," MIDEM organisers named Davis as this year's Man Of The Year last autumn (M&M, November 5), describing him as "a forerunner of the music business for 27 years.

With Davis at the helm since its inception in 1975, Arista has launched the careers of many major artists, including Whitney Houston, Patti Smith, Barry Manilow, Kenny G and Ace Of Base.

Davis told the MIDEM press conference that he doesn't believe in so-called Euro-American A&R. "There is no such thing as European A&R, you can't make generalisations. Ace Of Base didn't break because they were from Europe, they made it because they had an incredible and unique new sound in pop.

You don't have the novelty of sounds and radio stations that we do in the United States," he added. "But this will eventually come with the evolution of radio. Crossing over to radio is the key."

Asked if his work in the corporate world had pushed him away from the artistic game, Davis answered was blunt. "I consider myself to be A&R. I am among that breed—music flows into my veins. Music is a business, but a business with art and those who don't understand it will fail."

But he acknowledged that corporate duties could turn people away from artistic values.

"With this in mind, he praised the late Steve Ross, chairman of Time Warner, for being able to gather together and give freedom to people like David Geffen, the Erteguns and Mo Ostin."

Pubcasters Switch Onto Privates' Sales Tricks

by Machgiel Bakker

In Germany, the competition in the German radio market is heating up now that public radio is beginning to adopt the same aggressive, commercial policies as its private counterpart.

This was the message conveyed by Mike Haas, general manager of statewide private Antenne Bayern/Munich, at the MIDEM Radio Powerbase panel, chaired by Unique Broadcasting chief executive Simon Cole.

Haas pointed to stations like MDR/Leipzig, which has become commercially orientated, and NDR/Hamburg, which is aggressively positioning its new youth programme N-Joy.

They are beginning to learn from the mistakes made in the '80s," he said, "and they're getting more competitive."

To Haas, however, the biggest problem still facing the German radio industry is the poor response from the advertising community. "You can't turn an increase in the ratings from 5% to 7% into a million Deutschmark profit, like you can in the States."

The Bavaria region, in which Haas' station operates, has a population of 11.9 million of which 8.7 million are aged 14-plus. Some 112 radio signals are available, 70 of which are commercial. Antenne Bayern's annual gross turnover was DM90-95 million (app. US$60-63 million), but the station was left with a net turnover of DM60 million due to "the high rebates that go back to the advertisers."

Vive La Radio! Back On Track

After a shaky year, French radio organisation Vive La Radio is back on track and with its new president Eric Baptiste believes it still has the potential to "represent France's radio landscape in all its diversity", writes Emmanuel Legrand.

Speaking at MIDEM, Baptiste—also general manager of the international radio service RFI—said he was "full of ideas" for the new organisation which groups together all the different type of French radio operators.

"We want to increase the services we can offer to our members and be more active as representatives of the radio world in France," explained Baptiste.

He announced that the association plans to organise a yearly "radio day" designed to help listeners "get closer to the radio world."

The organisation has spent much of the past 12 months putting its finances back in order following a financial collapse in 1993.

Baptiste said the organisation planned to create a monthly newsletter to keep all members informed of changes affecting the industry, particularly on the legal side. Vive La Radio will also gather data on radio for its members and organise professional meetings as well.

Baptiste also wants Vive La Radio to act as a "lobby force" on various topics, although, he admits, that "it will not be easy to reach a consensus."

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Francois Nobs, 55, who was named to succeed Miles Davis when the American did not return to the Montreux Jazz Festival on July 27.

"You don't have the novelty of sounds and radio stations that we do in the United States," he added. "But this will eventually come with the evolution of radio. Crossing over to radio is the key."

Asked if his work in the corporate world had pushed him away from the artistic game, Davis answered was blunt. "I consider myself to be A&R. I am among that breed—music flows into my veins. Music is a business, but a business with art and those who don't understand it will fail."

But he acknowledged that corporate duties could turn people away from artistic values.

"With this in mind, he praised the late Steve Ross, chairman of Time Warner, for being able to gather together and give freedom to people like David Geffen, the Erteguns and Mo Ostin."

"A few years ago it was a near miracle if an indie label had a hit, everybody was trying with low budget and no strategy. Now indices know how to operate in the market and in the studio. They are churning out hits selling up to 80 million copies worldwide. Pop dance is the future."

Tony Verona, MD A La Blance, Italy

"The critics didn't like Stars On 45, but if you start making records for DJs and critics you might as well close shop."

Willem van Kooten, president Nanada Music/Red Bullet

"EMI must have the worst track record in dance over the past 50 years but we are slowly winning the confidence of up-to-date producers. It shows that Mamma EMI is a flexible, forward thinking company."

Lothar Meierhagen, director international marketing EMI Electrola

"Too many A&R people have delusions of grandeur... they're looking for a great act rather than big sales. When it comes down to it, the most popular artists are the best ones anyway."

Jonathan King

"It's always the same questions at MIDEM. Is there life after or before something? What's the meaning of life anyway?"

Charlie Rapino, one half of production duo the Rapino Brothers.

"All artists are bastards."

Jonathan King

MIDEM Features

"They [the French record producers' association SCPPI] arrived like bull- dozers without presenting themselves and said they would sequester my whole catalogue and arrest me if I didn't shut up. I am not a criminal, in Italy it is legal to sell live bootlegs from up to 20 years ago."

Bruno Barbone, MD Duck Records who were raided at MIDEM by the SCPPI for displaying a David Bowie bootleg.

"A few years ago it was a near miracle if an indie label had a hit, everybody was trying with low budget and no strategy. Now indices know how to operate in the market and in the studio. They are churning out hits selling up to 80 million copies worldwide. Pop dance is the future."

Tony Verona, MD A La Blance, Italy

"The critics didn't like Stars On 45, but if you start making records for DJs and critics you might as well close shop."

Willem van Kooten, president Nanada Music/Red Bullet

"EMI must have the worst track record in dance over the past 50 years but we are slowly winning the confidence of up-to-date producers. It shows that Mamma EMI is a flexible, forward thinking company."

Lothar Meierhagen, director international marketing EMI Electrola

"Too many A&R people have delusions of grandeur... they're looking for a great act rather than big sales. When it comes down to it, the most popular artists are the best ones anyway."

Jonathan King

"It's always the same questions at MIDEM. Is there life after or before something? What's the meaning of life anyway?"

Charlie Rapino, one half of production duo the Rapino Brothers.

"All artists are bastards."

Jonathan King
That's hardly surprising, given the fact it's more Euro than original Euro. Available without male rapper.

**THE BELLAMY BROTHERS**

*Hemingway Hideaway - Jupiter*  
ace/c  
**PRODUCER:** Ralph Siegel  
Still remembered for 1978's *Let Your Love Flow*, but that doesn't mean they haven't done anything notable since. As a sing-along, it's second to none.

**BLAD**  
Kiss My Eyes - EMI  
ace/r/ehr  
**PRODUCER:** Alara Suuma/Perter Blad  
While others may tell you to kiss their ass, Sweden's Peter Blad is more civilised. Featuring duet partner Gertrud Steenberg, it's the perfect soft rock song for FM stations.

**SHERYL CROW**  
Strong Enough - A&M  
a/r/a/ehr  
**PRODUCER:** Bill Bottrell  
The Tuesday Night Music Club CD is a bottomless pit of beauties. Next to the Crystal clear and organic like a Mitchell Clay

**DEL AMITRI**  
Heroin And Now - A&M  
ehr/r/a/ace  
**PRODUCER:** Al Clay  
Crystal clear and organ-ic like a Mitchell Clay

**DEUCE**  
*Call It Love* - London  
e/hr/d  
**PRODUCER:** Phil Harding/Ian Curnow  
A big hit on British turf, Deuce's ace is finally hitting the Continent's baseline.

**WHITEOUT**  
*Jackie's Racing - Silvertone*  
a/r/a/ehr  
**PRODUCER:** O. Avenue/K. Paterson  
Looking and sounding like the class of 1886 is the latest craze. Out of the oasis of UK talent, this bunch from the beautiful north possess a Housemartins type of pop sense.

**GENERAL LEVY**

*Scheming - Downbeat/Fashion*  
d/a/ehr  
**PRODUCER:** General Levy  
Paraphrasing Muddy Waters *The Blues Had A Baby And Then It Rocked N Roll*, the same could be said about reggae. The General goes in jungle, rags and dub disguises.

**GREEN DAY**

*Longview - Reprise*  
a/ehr  
**PRODUCER:** Rob Cavallo/Green day  
Some 15 Years after the US intelligentsia embraced the Clash's *London Calling*, the whole nation falls for punk. Hearing it, you wonder why it didn't fall for the Wonderstuff's *Size Of A Cow*.

**SOPHIE B. HAWKINS**

*As I Lay Down* - Columbia  
ehr/ace  
**PRODUCER:** Stephen Lipson  
A re-release of Right Beside You finally gave Hawkins the hit she was rightly entitled to. Prepare yourselves for the next one from the jukebox-of-future-pop-smashers Whacker.

**M PEOPLE**

*Open Your Heart - deConstruction*  
ehr/d  
**PRODUCER:** M People  
Bizarre Fruit is the album title, not for hidden fruit. So take a bite of it Continent-wide, there's no risk of being banned from paradise. Their best since Moving On Up.

**Mr. Ed Jumps The Gun**

*Wild Thang - Electrola*  
ehr  
**PRODUCER:** Mr. Es Jumps The Sun/M. Esner  
Since Tone-Loc did the definitive version of the Troogs classic, we thought: "Okay now we've had it, no more covers." But that was before the German Beastie Boys hit the rap metal scene.

**Prince ITAL JOE FEAT. MARKY MARK**

*Babydon - Ultra phonik*  
ehr/d  
**PRODUCER:** F. Peterson/A. Christensen  
The so-called "new wave of new wave" is basically something going on in journalistic minds. At least, that was until Ireland's Cranberries get big with their souped- and-folked-up Cocteau Twins kind of music. Thanks to the open guitar sound, a monster comparable to Dinosaur Jr. is un-caged. Alternative air should be in the danger zone.

**Robertson Brothers**

*Winter In America - RCA*  
a/r/ace  
**PRODUCER:** Barry Beckett  
Although the winter of 1995 hasn't been as cold as the one in the 70s when Doug Ashdown's original of this ballad was released, listeners to ACE radio will warm themselves with the new version.

**Jimmy Somerville**

*Heartbeat - London*  
e/hr/d  
**PRODUCER:** S. Hague/Stannard/Rowe  
All these big comebacks are too hard for newcomers. Jimmy may queue up in the traffic jam back to the top slot along with Simple Minds and Human League. Doubtlessly one of his best efforts ever.

**Radio Mol** (Belgium)  
*PD Sonja Celen*  
put the song in power play rotation. At our station that means we that we play it each hour. It's a long time since we'd heard anything from Somerville, but with this contemporary production he has returned with a vengeance.

**Tina Arena**

*Don't Ask - Columbia*  
ehr/d/ace  
**PRODUCER:** David Tyson  
Your station's auditorium could do with Aussie Arena, an all-rounder from the female singer/songwriter corner. A gold seller at home, here she's beginning to make some (air)/waves too with first single Chains, a pop song built on funky grooves. It's a good introduction for warm vocals, but surely isn't representative of the whole set. Throughout she changes colours like a chameleon. If required she modifies her voice to Astrud Gilberto-ish swing for the Latin-Favoured Sorrento Moon (I Remember). To send the shivers down the spines of the general public, she can also induce a Celine Dion sentiment for the ballad Wasn't It Good.

**catchers**

*Mute - Setanta*  
a/r/ace  
**PRODUCER:** Mike Hedges  
The so-called "new wave of new wave" is basically something going on in journalistic minds. At least, that was until Ireland's Cranberries get big with their souped-and-folked-up Cocteau Twins kind of music. Thanks to the open guitar sound, a monster comparable to Dinosaur Jr. is un-caged. Alternative air should be in the danger zone.

**Certain Distant Suns**

*Happy On The Inside - Giant*  
a/r  
**PRODUCER:** Justin Mroz/David Trumfio  
From Jesus Jones we remember how well modern sampling techniques mix in with loud guitars. Certain Distant Suns—are soon to be "sure close stars" for college radio through Bitter—apply that process on modern American rock. By Justin Mroz's deliberately bowd(logic† and the tonal feedback of the guitar sound, a monster comparable to Dinosaur Jr. is un-caged. Alternative air should be in the danger zone.

**The Geraldine Fibbers**

*The Geraldine Fibbers - Hut*  
a/r  
**PRODUCER:** The Geraldine Fibbers  
Away are the 10.000 Maniacs, watch their successors enter the scene already with a more-than-promising six-track mini album. The music is "urban folkly," the ambience of course introvert. Carla Bouzilch simply has got it. Get Thee Gone and The Grand Tour will keep the pulse straight on to MTV Unplugged list of artists to be booked.

**The The**

*Hanky Panik - Epic*  
a/hr/a/ehr  
**PRODUCER:** M. Johnson/B. Lampch  
The wheel gets re-invented every day, and the songs by country's "rebel with a cause" Hanky Williams (†) are re-discovered again and again. In the mid-90s each guitar rock band living in the fast lane cut a Williams track. "Nashvillians" Jason & the Scorchers and British kama- kaze pilots the Screaming Blue Messiah were the cream of the crop with unforget-tably rocked-inside-out recordings of Lost Highway and I'm Gonna Leave respectively. The The infects the songs with the Mad Matt virus. On most occasions Johnson drags as far away from the Grand Ole Opry as you can get. All the desperateness is still there, but adapted to our bad times. Try to see "The Light."

**Thunders**

*Behind Closed Doors - EMI*  
r/ehr  
**PRODUCER:** Mike Fraser & Luke Morley  
For Thunderlighting has already struck twice. However, will it strike gold again? Well, the forces of nature are always something be reckoned with, especially indoors. Having left the protective custody of Andy Taylor's producer's wings — alas them safely and successfully through their first two albums—they stick to what they're good at: bashing British blues rock. For the bulk recorded and mixed in the US, the sound might just have become a tad too polished, but still remains vintage Thunder. Any demo should take note of the single Stand Up whatever the day part.

**Tricky**

*Maxinquaye* - 4th & Broadway  
a/r/ace  
**PRODUCER:** Tricky  
Recognise this guy from his rap contributions to Massive Attack? Venturing out on his own, he mainly covers the same cinematic "suspense dance" territory, now and then (Ponderosa) verging on Bomb The Bass' productional adventurism or The The at its most off-the-wall moments. High notes moulded after the died-down guitar in Spirits In The Sky largely aug-ment the sensuality of Black Steel.

**Mary Karlzen**

*Yelling At Mary* - Atlantic  
c/a/ehr  
**PRODUCER:** K. McCombs/M. Cartan  
Bala's M all unkind screaming by parents at their kids or men to their wives result-ect in such pretty music, Child Protec-tion and Women's Rights campaigns could be abolished. From the first note, there's something profound going on. Ms. Karlzen is a singer/songwriter with a touch of country rock. Everybody's Sleeping and St James Hotel are as multi-formable as anything by John Mellencamp whose drummer Kenny Arnold sets the pace. With David Hidalgo, Greg Leisz and Jackson Browne guesting, it's beyond a debut.
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throughout april
Edwyn Collins Rips It Up And Starts Again In The Lowlands

by Robbert Tilii

BRUSSELS. "The grass is always greener on the other side" is such a horrendous platitude, but it compartmentally applies to Scottish singer/songwriter Edwyn Collins. His "wonderfully old-fashioned pop" single A Girl Like You (Setanta) is a number one hit in Belgium and Top 20 in Holland. In the UK, however, where he is still remembered as the singer of 1983 hit Rip It Up by Orange Juice, it didn't get higher than number 42. From a Euro-view it is in M&M's Chartbound.

Talking about clichés, What about rip it up and start again? Collins shrugs his shoulders and smiles. "Every time I release a record, the headlines are inevitably like that. I have to accept it."

Since his first singles with Orange Juice on the Postcard label in the early '80s, Collins has always been widely regarded as one of Britain's most prolific songwriters alongside ex-label mate Roddy Frame of Aztec Camera.

The common denominator of the post-punk indie was songwriting. "Punk was all about attitude," defines Collins. "It totally de-constructed the UK rock industry. They were frightened of punk in the first place—'What's going on?' As part of the punk audience, we just intuitively understood it. Also punk stood for a change, aestheticly, politically and sociologically. We thought let's continue that by taking the fanaticism and frantic craze of the punk rhythm section and link that with the melodicism of '60s soul and west coast rock or Velvet Underground."

That constant factor of melody and frenzy in Collins' music seems to be the main attraction in Belgium, where A Girl Like You is at number 1 (in the non-official chart) and Collins is featured in a every TV show. "As soon as we started working the album in October, radio jumped on that track," recalls Marc Debouver, MD at Benelux licensee Play That Beat. "We had to call Setanta to request a release on single." The station Debouver refers to were EHR/alternative-formatted Radio 21/Brussels and BRTN Studio Brussel. At the latter, head of music Jan Hautekiet points to the "evident quality of the song. Actually we don't understand what keeps the other countries from playing it. We don't have a strategy to promote album tracks to solid sales hits, but we do like it when it happens."

Another early believer was NPS/Hilversum producer Tom Blomberg, who heard the song on BBC Radio 1 sometime in October. 'From M&M's Station Reports I learnt it was out through Setanta, an Irish label based in London. I liked the record. I found the guitar melody and rhythm stance, so I faxed asking them to specify which track they would like to use."

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The potential remixers then received a fax asking them to specify which track they would like to choose and why. Once the selection was made, Basler presented the plan for the project to Yello. "Everybody who is anybody in today's techno scene will have derived some inspiration from a Yello track back in the 1980's. Now the techno generation pays its dues to its Swiss forefathers. Saeed Basler, head of A&R and marketing at Motor Music's Urban label, explains, 'It was a spontaneous idea, born out of a letter to in 1995, not a nostalgic bow to the here and now. This is music to dance to."

The Grid, London (Vicious Games), 'We picked “Vicious Games because of its sensuality. It's a soundtrack music.” The Grid, London (Vicious Games), 'We picked “Vicious Games because of its sensuality. It's a soundtrack music.”

The Artists' View

Westbam, Berlin (Bostich), 'It was 1982 in a shop in Berlin. Bostich is one of the songs that made me want to produce dance music. At that time, dance music was still “disco” and smelled of John Travolta and “Saturday Night Fever.” As an ex-punk I didn’t like this sort of stuff at all. But Bostich was different, it had this rough psychedelic sound. It was neither an instrumental nor a proper song. Bostich is a predecessor of what we call a “track” nowadays.’

The Grid, London (Vicious Games), 'We picked “Vicious Games because of its sensuality. It's a tale of love, lust, desire and deciet. Yello's songs are visionary, atmospheric, panoramic storybook soundtrack music.”

Carl Cox, London (L Hotel), 'The original track had nothing to do with dance music. But it burst with emotion and feeling. I just knew that if I could transfer that feeling into a dance track it would make an unbelievably uplifting record. This was one of the most difficult mixes I've ever done. Turning a 72 BPM film score into a dance track was challenging to say the least.”

Carl Craig, Detroit (La HabaHabra), 'My first encounter with Yello was when I heard I Love You played by a local DJ. Since I was quite a fan of his at the time it was the peak of the new wave movement in the US. I always liked electronic music like Kraftwerk, but the sampled voice and lush strings used in Love You were so bizarre and different to anything I had ever heard before, that it stayed with me. The music of Yello helped to shape all music that I would conceive in the future."

Techno DJs Pay Tribute To Their Swiss Electro Godfathers Yello

by Christian Lorenz

HAMBURG. Ever since their debut album Solid Pleasure hit the new wave scene in 1980, Yello has proved to be a source of inspiration for all ends of the electronic music scene. More fun than UK noise pioneers Cabaret Voltaire or Throbbing Gristle and less quirky than German electronic anarchists Einstürzende Neubauten, Yello combined high tech knob twiddling with a night club atmosphere. Zurich-based Yello created dance music with an urban, upbeat feel to it. Anybody who is anybody in today's techno scene will have derived some inspiration from a Yello track back in the 1980's. Now the techno generation pays its dues to its Swiss forefathers. Saeed Basler, head of A&R and marketing at Motor Music's Urban label, explains, 'It was a spontaneous idea, born out of a letter to in 1995, not a nostalgic bow to the here and now. This is music to dance to."

The potential remixers then received a fax asking them to specify which track they would like to choose and why. Once the selection was made, Basler presented the plan for the project to Yello. "They were great. We flew all the remixers over to Zurich to meet the people behind Yello, Dieter Meier and Boris Blank," recalls Basler.

Meier and Blank are extremely open minded. "Everybody who is anybody in today's techno scene will have derived some inspiration from a Yello track back in the 1980's. Now the techno generation pays its dues to its Swiss forefathers. Saeed Basler, head of A&R and marketing at Motor Music's Urban label, explains, 'It was a spontaneous idea, born out of a letter to in 1995, not a nostalgic bow to the here and now. This is music to dance to."

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Market Place

CHRIS ARDON & DOUBLE CLUTCHIN' That's Da Lick - Vision De Soul (CD) (US/Holland)
PRODUCER: Sean Ardon/Ferran Faul Ardon and company are a family band with a history that goes back generations, and during all that time the clan has remained faithful to Louisiana zydeco music. As each combo needs a band leader, so accordeonist Chris is the main man, while brother Sean is the true creative force, responsible for the songwriting. Contact Liesbeth Puts at tel: (+31) 3402.6774; fax: 3402.07225.

DOLBEE FEAT. COOL DEE & NAAJA Yes I Wanna Do - Hot Division (Belgium/Holland) PRODUCER: E.2.W.
Thanks to a catchy hook and slick but powerful production, this slice of Euro dance is a cut above the rest. The varied array of remixes should have a broad appeal to club DJ's too. Contact Coen Noordendorp at tel: (+31) 40.435 599; fax: 40.436 505.

PETER HUNNINGDALE Nah Give Up - Down To Jam (CD) (UK) PRODUCER: Peter Hunningdale Widely regarded as one of the finest reggae singers around, this man is as much at ease with your siren screaming through the centre of Warsaw. Meanwhile, chicks scream out loud as the Hollywood script requires. Street cred guaranteed! Contact Piotr Nagowski (+48) 2659.1908; fax: 2222.9781.

SILENCE Sound Of The Rain - CEG (CD) (US) PRODUCER: Dick Weissman/Robert A. Case In a day and age when rock is raving about so-called "new rock," it's good to hear that there are still hands around to provide a more traditional flavour. This group really has it: they're swinging together and coupling strong writing abilities with considerable musical skills. Just check out Chains, Working For The Man and the jazzy Otta Smokes. Contact Dick Weissman at tel: (+1) 714.632 0227; fax: 714.634 2274.

SOUVENIRS Souvenirs - CMC (CD) (Denmark) PRODUCER: Jan Sverstsen Fronted by the sweet voice of Sofie Bonde, this band mainly provides soft rock with folk influences sung in its native tongue but don't mind any away from experiments as the cerebral but odd Engel I Kina amply attests. Contact Dorthe Nunnberg Sarsen at tel: (+45) 98.137.200; fax: 98.162.655.

AARON SPRINGFIELD House In the Country - BLM (CD) (Sweden) PRODUCER: Kent Jarnberg/Rikard Stolt Recorded with an ace sessione

Dance Grooves

by Maria Jiménez

Breaking out of the 12" club hit market has proven too great a challenge for many dance artists, yet Chicago's Dajae has put together an album full of compelling tracks. Higher Power, Brighter Days, Is It All Over My Face and I Got Me Up all demonstrate the powerful diva voice of Dajae and the extreme talents of producer Magmure. Delicious-sounding house at its best. Contact tel: (+1) 312.642 6008; fax: 312.642 9755.

Joi Cardwell, whose formidable Trouble was one of 1994's most outstanding tracks, has delivered a commendable full-length album on New York's Eightball Records. Soul, jazz and house represent the wide range of repertoire on this self-titled album. Highlights include Jump For It, Land Of Plenty, Keep It Real and Without You. Contact fax: (+1) 212.337 1414.

Funky, jazzy house is in order for label mates La Desistade. Produced by myself and Jay Desire, this act has three juicy cuts. Set Me Free keeps nello, Tell Me follows on a funky bass and vocals and Seema So Wire has a slow house beat. Contact Piotr Nagowski (+48) 2659.1908; fax: 2222.9781.

Round And Around - New Music (Italy) PRODUCER: D. Tignino/R. Piparo Less predictable than most Euro music from Italy, Tropical is more or less a male version of R&B. Catchy melody and bopping synths make it hard to skip track for radio and club jocks alike. Contact Debbie Biscigot (+31) 25.540.0314; fax: 25.540.0360.

XT Extended Empire - Viva (CD) (Sweden) PRODUCER: XT Don't say the band didn't give you a fair warning: "Morning, you better turn this CD off before you blow your speakers," is the prologue to an earth-shattering piece of 'glam metal'—a cross between Motley Crue and Motorhead. Contact Leif Cedergorf at tel: (+46) 8.926.860; fax: 9.864.080.

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

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Short Takes

Compiled by Raid Cairo

Frankfurt/Main-based indie Bellaphon has signed metal outfit Fahrenheit 212 from - Frankfurt/Oder.

Also from the German metal arena, Pink Cream 69 (Columbia) is putting the final touches on its new album (the first with new singer David Readman) scheduled for release in March.

Elton John's new album Made In England, due March 22 on Rocket/Mercury, is preceded by the single Believe, commercially available February 20.

Word has it that Scott Walker is working on his first album since 1984. Apparently he already laid down some tracks back in December 1993.

Polydor US will release a re-mastered version of The Cream Of Eric Clapton, which includes Let It Rain, Blues Power and Hello Old Friend, on March 7. These three songs weren't available on the European edition released a few years ago.

By utilizing posthumous recording technology, there may be a few new Beatles tracks in store. Negotiations are under way with Yoko Ono to have unreleased John Lennon tapes worked into Beatles material by the three surviving band members.

Contrary to persistent rumours, Dutch dance act Twenty 4 Seven won't disband or change its line-up. The shooting of the video for the new single Keep On Tryin' has already begun.

Brazil's leading death metalists Sepultura have returned to their original label Roadrunner after a short stint with Epic.

Temple Of The Dog revisited? Watch out for a Columbia album release of the same name early March. This outfit has got to be the Seattle all-star team as it features Layne Staley from Alice In Chains, Mike McCready from Pearl Jam and Barrett Smith from Screaming Trees.

Sony Music Germany is planning a rush release of the best of the late Culture Beat mastermind Torsten Fenslau entitled The Power Of On - The Dance Pool imprint. The album is an initiative of Fenslau's brother Frank and included are all chart smashes by Culture Beat and a host of other stuff.

UK alternative dance/rock act EMF releases its third full length album Cha Cha Cha on Parlophone on March 6. The set is produced by Johnny Dollar of Massive Attack and Youssou N'Dour/Neneh Cherry-famed and preceded by the single Perfect Day, which is out now.

"Short Takes" offers release and artist information for on-air use.
Echo Awards Nears Brit Fame

The Echo Awards, first held in 1992, started as an industry event with the hope of one day becoming the German equivalent of the Brit Awards. Now it doesn’t seem too far from this goal, as Echo is being aired on prime-time television. Christian Lorenz reports.

AFTER THREE years, Echo has already gained more industry acclaim than its predecessor Berolina. Despite a concerted effort by the Phonographic Academy, the senate for culture in Berlin and TV channel ZDF, Berolina lasted only two years. The academy pulled out after the 1990 event because “music did not play the central role in the awards,” according to director Werner Hay. After a self-prescribed brainstorming break of 18 months, the academy presented the concept for Echo. Hay says the costs for the awards ceremony this year exceed the DM1 million (approx. US$660,000) limit. This is exactly twice as much as the budget for the first Echo ceremony in 1992.

Full Members of German Phonographic Academy

| Company          | Board Member
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<tr>
<td>BMG Ariola</td>
<td>Thomas M. Stein, MD</td>
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<td>EMI Electrola</td>
<td>Helmut Post, MD</td>
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<td>MCA Music</td>
<td>Heinz Cambol, MD</td>
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<td>PolyGram</td>
<td>Wolf-D. Gramatke, MD</td>
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<td>Sony Music</td>
<td>Jochen Leuschner, MD</td>
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<td>Warner Music</td>
<td>Gerd Gebhardt, MD</td>
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Some 80% of the costs are shared evenly between the Academy’s full members. Further funds are taken from the yearly DM5.000 contributions by associated members and the licence fee for the TV rights paid by German pubcaster ZDF.

Hay and Warner Music Germany MD Gerd Gebhardt believe the expense is justified. “When we set up the time schedule for Echo, we did not plan to televise the 1994 ceremony in Frankfurt. In the end the ZDF programme attracted more than five million viewers,” he says.

The unexpected success of the awards has installed confidence in the next two steps in the history of Echo. This year highlights of the ceremony will be broadcast one week later by ZDF during TV prime-time. Gebhardt believes that in two years time, Echo will be a public event.

The German industry already holds Echo in high esteem. Gebhardt points out that for the first time in the history of the awards, tickets have been booked half a year in advance.

Music & Media talked to a number of leading executives at German record labels which represent one or more artists nominated for an Echo award. Market shares are calculated based on the cumulated Media Control Top 100 of 1994. Please note that rankings from 51 to 100 in the Media Control singles chart are based on sales and airplay. The market share for singles does therefore not reflect sales figures alone.

The Echo Awards

The Echo Awards: The German music industry needs Echo. We need a regular event which grabs the TV nation. The best example is the Brit Awards, which has a high entertainment value as a TV show. To achieve this it is vital for the Echo awards to be coveted by the music scene. This is a vicious circle. Echo’s prestige comes with the artists, but the artists only come when there’s some prestige attached to Echo.

Domestic Repertoire: It is my strategic objective to increase East West Germany’s importance as a source of international repertoire. The future lies in A&R without frontiers. We have to combine the best resources available on the world market. A German production does not have to be entirely homegrown by definition. The result quality of the music counts. If we think a track would benefit from combining an Italian artist with a UK remix engineer, then we will do it.

Music Industry Event 1994: Kurt Cobain’s suicide. It reveals a frightening level of disillusionment. This is frightening because Cobain was, voluntary or not, a figurehead for a whole youth movement and youth movements used to stand for illusions. Woodstock II has deepened that impression on me. There was no recall value for opportunities to export German talent. Quality is the key. An artist has to be fully established at home before you can think about export. That asks for time and patience.

Objectives For 1995: I am hoping for continuing economic growth in real terms to induce a higher demand for CDs. I don’t see the planned round of CD price increases as a turn-off. If the quality of the music is not good, low price does not shift the product. On the other hand, we still sell millions of high-quality titles in the full-price segment. If a customer really values a record he will be inclined to spend money on it.

East West Records

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<th>Market Share 1994</th>
<th>Albums</th>
<th>7.4%</th>
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<tr>
<td></td>
<td>Singles</td>
<td>7.1%</td>
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<table>
<thead>
<tr>
<th>Share Of Domestic</th>
<th>Product In Sales</th>
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<tr>
<td>Albums</td>
<td>6.8%</td>
</tr>
<tr>
<td>Singles</td>
<td>35.2%</td>
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</table>

Jürgen Otterstein (MD)

The Echo Awards: The German music industry needs Echo. We need a regular event which grabs the TV nation. The best example is the Brit Awards, which has a high entertainment value as a TV show. To achieve this it is vital for the Echo awards to be coveted by the music scene. This is a vicious circle. Echo’s prestige comes with the artists, but the artists only come when there’s some prestige attached to Echo.

Domestic Repertoire: It is my strategic objective to increase East West Germany’s importance as a source of international repertoire. The future lies in A&R without frontiers. We have to combine the best resources available on the world market. A German production does not have to be entirely homegrown by definition. The resulting quality of the music counts. If we think a track would benefit from combining an Italian artist with a UK remix engineer, then we will do it.

Music Industry Event 1994: Kurt Cobain’s suicide. It reveals a frightening level of disillusionment. This is frightening because Cobain was, voluntary or not, a figurehead for a whole youth movement and youth movements used to stand for illusions. Woodstock II has deepened that impression on me. There was no recall value attached to the event. It was completely void of meaning.

Objectives For 1995: Twice in a row, East West Germany has reached the highest turnover of all European Warner Music affiliates. We want to achieve this aim for the third time in 1995.

1 The share of the company’s records appearing in Media Control’s Top 100 charts over 1994.

2 The percentage of national productions from the company’s market share in Media Control’s Top 100 charts over 1994.
**Objectives For 1995:** Establish the first internationally successful MCA market for both contenders, MTV Europe and Viva. Relations much closer to the German audience. However, there is no international national and national artists feel represented by the awards’ image, we have an important show event on our hands. This will make pop music socially acceptable. On a different level, Echo forms the second pillar of our lobbying efforts together with music fair PopKomm. The combination of these two events represents the German music industry much more effectively than any professional association.

**Domestic Repertoire:** Intercord concentrates on the German market. However, our dance label Blow Up has considerable cross border success in Europe, the US and even Japan.

**Music Industry Event 1994:** The successful launch of music TV channel Viva.

**Objectives For 1995:** A two-digit growth rate for Intercord’s turnover after the previous year.

**MCA Music Entertainment**

<table>
<thead>
<tr>
<th>Market Share 1994</th>
<th>Albums</th>
<th>3.1%</th>
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<tbody>
<tr>
<td></td>
<td>Singles</td>
<td>2.2%</td>
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<tr>
<td>Share Of Domestic</td>
<td>Albums</td>
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<tr>
<td>Product in Sales</td>
<td>Singles</td>
<td>9.1%</td>
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</table>

Heinz Canibol (MD)

The Echo Awards: Echo’s aim is not to prove to ourselves how successful we are. We can figure that out from the charts. Echo aims to be an event with a high entertainment value, respected by artists and the public alike. With Echo, we aim to establish pop music as big entertainment on prime-time TV. The big difference to earlier events in this respect is that we have complete artistic control over the whole event. At the Echo awards music is the centre of attention. Our other strategic objective is to stress the contribution of pop music to our culture and improve its standing in the eyes of politicians and the general public. To achieve this, we have to make sure that nominated artists show up for the event and take it seriously.

**Domestic Repertoire:** The quality of domestic talent has to meet international standards. International A&R does not help. A famous US producer can’t save a record with a lousy German artist. If you can’t have a hit at home with your own resources, you don’t have enough substance to go abroad. MCA has a four-step A&R strategy. In 1992 we established the international MCA catalogue in Germany. In 1995, MCA branched out into other European countries and local A&R began. Last year, MCA Germany focused on the quality of domestic A&R. Now, in 1995, we feel ready to start working on the international exploitation of German talent.

**Music Industry Event 1994:** The successful launch of Viva. The station’s format relates much closer to the German audience. However, there is space for expansion in Europe and Viva.

**Objectives For 1995:** Establish the first internationally successful MCA Germany act. I have no concrete idea yet who this is going to be, but it could be a dance act.

**PolyGram**

(incl. Mercury, Metronome, Motor Music and Polydor)

<table>
<thead>
<tr>
<th>Market Share 1994</th>
<th>Albums</th>
<th>17.8%</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Singles</td>
<td>21.8%</td>
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<tr>
<td>Share Of Domestic</td>
<td>Albums</td>
<td>26.4%</td>
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<tr>
<td>Product in Sales</td>
<td>Singles</td>
<td>47.7%</td>
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Wolf-D. Gramatke (President)

The Echo Awards: Popular music still has a fairly low standing in Germany. If Echo is successful, it will propagate the fact that consumptive culture is an integral part of our society. Echo works on two levels to establish this. If we can make international and national artists feel represented by the awards’ image, we have an important show event on our hands. This will make pop music socially acceptable. On a different level, Echo forms the second pillar of our lobbying efforts together with music fair PopKomm. The combination of these two events represents the German music industry much more effectively than any professional association.

**Sony Music Entertainment**

<table>
<thead>
<tr>
<th>Market Share 1994</th>
<th>Albums</th>
<th>15.9%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Singles</td>
<td>13.2%</td>
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<tr>
<td>Share Of Domestic</td>
<td>Albums</td>
<td>13.2%</td>
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<tr>
<td>Product in Sales</td>
<td>Singles</td>
<td>30.3%</td>
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</table>

Jochen Leuschner (MD)

The Echo Awards: I already see Echo in almost the same class as the Brit Awards. At the moment Echo is still reserved for industry representatives and artists, but this is likely to change. We will steer clear of the danger of being cliquish and turn Echo into a public event in a maximum of three to four years.

**Domestic Repertoire:** Among the European Sony Music affiliates, Sony Music Germany is already an important source for international repertoire. Dance music is still frequently put down as just a fad, but there is more potential in this genre than most critics see.

**Music Industry Event 1994:** The success of Mariah Carey in Germany. Without the support of live concerts, the album Music Box has sold more than one million copies. The beauty of this commercial feat is that it is based solely on the quality of the music, not on any excessive hype.

**Objectives For 1995:** By the end of 1995 we would like to establish four new domestic acts in the German album chart.

**Warner Music**

<table>
<thead>
<tr>
<th>Market Share 1994</th>
<th>Albums</th>
<th>7.9%</th>
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<tbody>
<tr>
<td></td>
<td>Singles</td>
<td>4.2%</td>
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<tr>
<td>Share Of Domestic</td>
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<tr>
<td>Product in Sales</td>
<td>Singles</td>
<td>23.8%</td>
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</table>

(Figures based on WEA Music chart entries only)

Gerd Gebhardt (MD)

The Echo Awards: We need Echo to assert the importance of the German music industry in economical terms. Politicians have to realise that there is a considerable number of jobs connected with the industry and that we contribute substantially to the gross national product. Artists have to be aware that a professional career in music can pay off, and that there is a definite financial incentive for high quality productions.

**Domestic Repertoire:** Dance music has improved the situation for domestic product in the German market. Five years ago there was much less national product. In the late ‘80s and early ‘90s we had a slight depression as far as domestic material is concerned. Since then, the quality of German productions has risen considerably. The Echo awards have contributed to this development by exposing exemplary results. It is vital to show the world that there is not just “omp pa pa” music originating from Germany. After all, we are not the musical equivalent to a greasy spoon cafe but the third largest market for music worldwide.

**Music Industry Event 1994:** The success of Marius Müller-Westernhagen’s latest studio album Affentheater (“Monkey Business”). The album sold more than one million copies within a month of its release in August 1994. By now we have reached sales of almost 1.5 million units.

**Objectives For 1995:** That our new labels MAAD, Königshaus and Downbeat will develop as successfully as I have planned.
Jimmy Somerville

HEARTBEAT

Brand New Single Out Now
Already at 8 on EHR Top 40
Digigram Breaks Records
French digital audio specialists Digigram notch up its 5,000th PCX board sale in December, continuing the success that has seen a doubling in annual sales for the last four years. Most European radio stations using digital audio have chosen Digigram PCX boards as their ISO/MPEG Audio standard and the American and Asian markets are increasingly following the trend.

Retriever Sonifer Join Forces
Clyde Electronics has sold a new automation system to Thailand’s Radio Fatima comprising, for the first time, a Sonifer HDX2000 hard disc system and a Retriever CD automation system working together. The HDX2000 and the Retriever acting in the live assist mode as the major music source. During periods of automation (overnights, weekends, etc.), Retriever will control the HDX2000, accessing tracks in a similar way to CDs. Any HDX source can be scheduled and used by Retriever.

Panasonic Launches New DAT
Panasonic has launched its new SV-4100 professional DAT machine. Building on its success with the SV-3700 and adding several new features, Panasonic believes that it now has an ideal machine for broadcast, post-production, mastering and editing.

New facilities include Video Sync input, Word Sync input and output, Quick Start with RAM-based stereo search facility, frame-accurate indexing and assembly editing, programmable output level and three remote control options. London-based HHB, the world’s leading independent supplier of DAT technology, has a special offer for 1995; anyone buying an SV-3700 or SV-4100 from HHB or one of its authorised DAT dealers from January to December 1995 will qualify for 20 free HHB DAT122 tapes.

IBC ‘95 Off To A Flying Start
With 1995 being the first ‘odd’ year since its inception in 1967, IBC is pleased to have 270 confirmed exhibitors, 35 of whom are showing for the first time. The call for papers has also been very successful, with 140 submissions to date from authors representing 28 countries.

The IBC exhibitors workshop will be held at the RA1 in Amsterdam in May. This unique IBC feature will allow exhibitors to meet and discuss requirements with the organisers, subcontractors and the RA1 staff.

SMS Organise £2.5m Campaign
Satellite Media Services, the London-based programme distribution service, has chosen Digigram notched up its 5,000th PCX board and specifically chosen for full bandwidth audio contributions, the CDQPrima was picked for its compact design, integral terminal adapters, remote control capability and future-safe design that allows the BBC to upgrade the unit as new standards emerge.

Also from NICRAL and sold to the BBC is the Seeport outside broadcast mixer. BBC Television OBs have placed an order with NICRAL (the UK agent for SEEM) for two 12-channel mixers both with a mixture of M/S and stereo channels.

The Sonifex TBU Goes Digital
Long the de facto standard telephone balance unit, the Sonifex HY01 now has a digital brother, the HY02 Digital. Following the success of the HY01 and 02 over the years, Sonifex has implemented 16-bit DSP technology to vastly improve telephone contribution quality. Digital signal processing brings with it full adaptive echo cancellation to 28msec and gives unwanted sideband rejection figures of 60dBs on tone (ref -6dB peak output). Analogue signal limiting, controlled by the DSP, is used in both the send and receive paths to ensure that

NICRAL On Its Way To BBC
Riding high on sales to the BBC, UK ISDN specialist NICRAL has announced the sale of a CD CDQPrima ISDN codec to the BBC Radio Engineering Operations Centre at Broadcasting House, London. The sale follows extensive testing of a variety of MUSICAM codecs to determine their adherence to the MPEG Layer II standard, compatibility with the BBC’s existing operational units and implementation of new technology such as the J52 Inverse Multiplexing ISO standard. Specifically chosen for full bandwidth audio contributions, the CDQPrima was picked for its compact design, integral terminal adapters, remote control capability and future-safe design that allows the BBC to upgrade the unit as new standards emerge.

Future enhancements will include echo cancellation to 112msec acoustic and 48msec network. The HY02 Digital is available in both 1U rack mounting and 190mm Eurocard forms.

CD Players: Studer A727
Record players: Studer A807, Studer A910
Hard disk recorders: Numisys
Reel-to-reel machines: Studer A 810
DAT recorders: Panasonic 3700
Floppy disc "cart" machines: Akai S110
Presenter and guest microphones: Electrovoice Re-20
Headphones: AKG 270
Speakers: Studer A 723
AM/FM: Studer
Digital effects unit: SPX 90/SPX
Main audio processing: X-track V. 3.30
Intercom system: Studer
Computer playing/listening system: n/a
Logging system: n/a
Source switching: n/a
Remote broadcast facilities: n/a
Mixing desk or console: Studer 963

Irish public music channel 2FM made use of the France Telecom studios at MIDEM to broadcast the "Moloney After Midnight" programme. Host Mike Moloney is pictured here (left) with MD of recording company CMR Ltd (and Irish senator) Donal Cassidy, RTE producer Maggie Stapleton and Donal Cassidy of CMR Ltd.
Silkeborg Breaks Danish Audiences To Country

PROGRAMMING

Danish local station Radio Silkeborg registered a growth of 20,000 listeners in 1994, bringing its average weekly audience to 90,000 at the end of the year, according to Gallup. That gave it all the more reason to celebrate during its 10th birthday party on January 27.

Silkeborg has been serving its 13-49 year old audience in central and east Jutland with a mix of ACE music and strong news and sport. Its successful combination has made it the sixth most important local station in the country.

"Music programming is based on classical hits from the 60s, 70s and 80s," says MD and programme director Allan Henriksen. "That includes artists such as Credence Clearwater Revival, Tina Turner, the Beatles, the Rolling Stones."

"In order to cope with our very wide age group spread, we try to target particular groups with special feature shows, and the music playlists are tailored for different times of the day. Danish music is concentrated around midday, for example, and then eases off in the afternoon, when the kids come back from school."

Asked to name five tracks likely to be heard on the station, Henriksen lists: Sam Cooke's Another Saturday Night, Rod Stewart's Do You Think I'm Sexy, Eric Clapton's Unplugged version of Layla, Bruce Springsteen's Hungry Heart, and Wet Wet Wet's Sweet Little Mystery.

"These are all happy songs which you cannot help singing along to. If our listeners have bad moods, we don't want to be the ones who get the blame. They should be cheerful when they listen to us. One thing they can be sure of when they tune in to Silkeborg— they won't hear any Heavy Metal, Punk, Hardcore Hip Hop—or Classical."

What about music research? "My only research is listening to satellite stations, reading music magazines, and using my own sense of what will work. I listen to the 50 or 60 records that we get sent from the record companies every week, and approximately 5% of those will end up in the studio, where the DJs try them out. They then give their personal ratings for the tracks on a reaction sheet, which I then use in compiling the playlist."

"I don't take much notice of pressure from the record companies. I like to come up with new artists before they do, and buy a lot of records through import. This all helps to mark radio Silkeborg out from the other stations; we want to offer more than just Top 40 music. Last year we made a hit out of Every Little Thing by American country rock singer Carlene Carter. Later the album with the same title was released. I think American country rock could break in Denmark, as long as we avoid country music with too much slide guitar and violin. Artists like Sammy Kershaw, Pam Tillis, Little Texas, the Tractors and Brooks & Dunn would go down well."

"One factor which determines how much a song is playlisted is our request line. If a song is requested frequently, such as Rednex's Cotton Eye Joe, we tend to reduce the number of times we play it as part of our normal playlist. Our longest played song in 1994 was I Swear by All 4 One, which was on the air for over 14 weeks. The song most requested on our listener request line was Wet Wet Wet's Love Is All Around."

Silkeborg prides itself on sport coverage and the most popular programme in 1994 was weekend feature "Sport In The Weekend." "We follow local and national sport closely, with extra coverage of special sports events. On June 12, for example, our local football team became Danish Champions, and we ran the whole match, with extra interviews. We clocked up 64,000 listeners during that programme."

Four hours is the maximum time you can expect a host to be on air, and that is the length of our longest programme. It is important that presenters don't 'run out of gas.' We have found that some of the most effective ways of keeping long programmes interesting are by repeatedly creating small radio stories, and encouraging the host to be more than a simple disc spinner.

News and current affairs are also a major part of Radio Silkeborg. The station has four journalists on the news staff, who are on stand-by 24 hours a day. "In fact, news has become so important to us that we have been acknowledged as a training station for young journalists. We often take current affairs issues and use them for listener discussions and phone-ins. During the general election in 1993, for example, we invited listeners to phone in and give their opinions on "Who would you like to be the new Danish Prime Minister, and why?"

By Julia Sullivan

From the forthcoming album, the new single

FOR YOUR LOVE

Released 13.02.95

A POWER PLAY ACROSS EUROPE

© 1995 Motown Record Company, L.P. Internet Number: http://www.musicbase.co.uk/music/motown
<table>
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<tr>
<td><strong>Eurochart Hot 100 Singles</strong></td>
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<tr>
<td><strong>ARTIST</strong></td>
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<tr>
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**SALES BREAKER**

**TOP 10**

1. Twinkie
2. Celine Dion
3. Elton John
4. George Michael
5. Michael Jackson
6. Whitney Houston
7. Boyzone
8. Michael Jackson
9. Celine Dion
10. Elton John

**SALES BREAKER**

**TOP 10**

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**Note:** The Eurochart Hot 100 Singles is a weekly music chart that ranks the top 100 songs in Europe based on sales and airplay, compiled by the European Recording Industry Association (EIRI) and the European Independent Music Association (EIMA). The chart was launched in 1993 and is updated on a weekly basis. For more information, visit [EIRI](https://www.eiribe.com) and [EIMA](https://www.eima.org).
European Top 100 Albums

**Week 7/95**

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<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>Countries charted</th>
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</thead>
<tbody>
<tr>
<td>Cranberries - No Need To Argue</td>
<td>A.D.K.F.D.EL.N.S.CH</td>
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<td>Simple Minds - Good News From The Next World</td>
<td>A.D.K.F.N.A.EL.N.S.CH</td>
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<td>Nirvana - Unplugged</td>
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<td>Bon Jovi - Cross Road</td>
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<td>Soundtrack - The Lion King</td>
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<td>Sting - Fields Of Gold</td>
<td>B.EL.</td>
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<tr>
<td>Van Halen - Balance</td>
<td>A.D.K.F.N.A.EL.N.S.CH</td>
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<tr>
<td>Mark'Oh - Never Stop That Feeling</td>
<td>A.D.K.F.N.A.EL.N.S.CH</td>
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**SALES BREAKER**

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<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>Countries charted</th>
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<tr>
<td>Green Day - Dookie - Reprise</td>
<td>A.D.M.E.</td>
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<td>Kelly Family - Over The Hump</td>
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<td>Celine Dion - The Colour Of My Life</td>
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<td>Offspring - Smash - Epilogue</td>
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<td>Leftfield - Lethem - Hard Hands</td>
<td>UK</td>
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<td>Madonna - Bedtime Stories - Maverick</td>
<td>A.D.K.F.N.A.EL.N.S.CH</td>
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<td>Sheryl Crow - Tuesday Night Music Club - A&amp;M</td>
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<td>Sade - The Best Of - Epic</td>
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<td>Pearl Jam - Vitalogy - Epic</td>
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<td>Boys II Men - II - Motown</td>
<td>D.K.F.E.L.</td>
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<td>Portishead - Dummy - Go West</td>
<td>F.D.K.L.U.X.</td>
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<td>Beautiful South - Carry On Up The Charts - The Best Of - Go/Deluxe</td>
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<td>Fabric - Samedi Soir Sur La Terre - Columbia</td>
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**ARTIST/TITLE**

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<thead>
<tr>
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<td>aerosmith - Big Ones - Geffen</td>
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<td>Laura Pausini - Cugoi</td>
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<td>Soundtrack - Forrest Gump - A.D.K.F.D.EL.N.S.CH</td>
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<td>The Beatles - Live At The BBC - Apple</td>
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<td>Garth Brooks - The Hits / Liberty</td>
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<td>Marco Masini - Il Canto Della Vergine - Recordi</td>
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<td>Westernhaven - Affcestor - WEA</td>
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<tr>
<td>Mariah Carey - Music Box - Columbia</td>
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**SALES BREAKER**

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<td>Kelly Family - Over The Hump</td>
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<td>Leftfield - Lethem - Hard Hands</td>
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<td>A.D.K.F.D.EL.N.S.CH</td>
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<td>Sade - The Best Of - Epic</td>
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<td>Fabric - Samedi Soir Sur La Terre - Columbia</td>
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**Europe's sales**

- **68** At Queen - Greatest Hits 1 & 2 - Parlophone
- **69** At Aphex Twin - Classics - R&S
- **70** At Patricia Kaas - Tour De Charme (Live '93/'94) - Columbia
- **71** At D.J. Boło - There Is A Party - EAMS
- **72** At Cranberries - Everybody Else Is Doing It, So Why Can't We - Island
- **73** At Soundtrack - The Bodyguard - The Bodyguard
- **74** At Gloria Estefan - Hold Me, Thrill Me, Kiss Me - Epic
- **75** At Paolo Rossi - Hammamet E Altre Stone - Columbia
- **76** At Andre Rieu - Strauss & Co. - Mercury
- **77** At Renaud - La Bella De Mai - Virgin
- **78** At Stephan Eicher - Non Ci Badar, Guarda E Passa - Barclay
- **79** At Herbert Grönemeyer - Connie Chan - Edelrade
- **80** At Seilanzetraum - Intercord
- **81** At Marco Borsato - Marco - Polydor
- **82** At Alain Souchon - C'Est Déjà Ci - Virgin
- **83** At Erste Allgemeine Verunsicherung - Nie Wieder Kunst - EMI
- **84** At Little Big - Starship - CID
- **85** At Thomas Helbig - Stupid Man - Genie
- **86** At Ismo Alanko - Täteiljäänä - Seal On Walt
- **87** At H-Blockx - Time To Move - Song Song
- **88** At Beastie Boys - Ill Communication - Capitol
- **89** At Alan Parsons Project - Live (The Very Best Of) - Arista
- **90** At Ace Of Base - Happy Nation - Mega / Metronome
- **91** At Colonna Sonora - Il Il Testa Sott'Walt Disney / Mercury
- **92** At Omni Trio - The Deepest Cut Vol 1 - Moving Shadows
- **93** At Carlos Vives - Clásicos De La Provincia - Phonogram
- **94** At Human League - Octopus - East West
- **95** At Simon & Garfunkel - The Definitive Collection - Columbia
- **96** At Blur - Parklife - Food
- **97** At Crash Test Dummies - God Shuffled His Feet - Arista
- **98** At Luther Vandross - Songs - Epic
- **99** At Mina - Carmen Mannaro - PDU
- **100** At Di Deere - Jeeter Orl Sann - Sonet
The Hot 100 is a chart published weekly by *Billboard* magazine that ranks the 100 top-selling songs in the United States. It was first published in 1958 and became a staple of popular music in the United States. The chart is based on data provided by Nielsen Music, which tracks sales of physical and digital singles. The chart has since expanded to include other countries and regions, and is one of the most influential and widely recognized music charts in the world.
### Top National Sellers

#### UNITED KINGDOM

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<td>(EMI)</td>
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<td>4.4</td>
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<td>Perfecto Albote - Reach Up For The Sun</td>
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<td>Nicki French - Total Eclipse Of The Heart</td>
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<td>Michael Jackson - Bad</td>
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<td>8.8</td>
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<td>Deuce - Call It Love</td>
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#### GERMANY

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<td>XXL/Peiter Steiner - It's Cool Boy</td>
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<td>6.6</td>
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<td>Simple Minds - Good News From The Next World</td>
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<td>7.7</td>
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<td>Kraftwerk - Computer Love</td>
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<td>Bruckner Orchester Linz - Der Tamburin</td>
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#### SWITZERLAND

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<td>(PolyGram)</td>
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<td>3.3</td>
<td>5</td>
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<td>(EMI)</td>
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<td>5.5</td>
<td>7</td>
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<td>(PolyGram)</td>
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<td>8</td>
<td>P.M. - Sukiyaki</td>
<td>(Next Plateau)</td>
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<td>8.8</td>
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<td>Pet Shop Boys - West End Girls</td>
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#### DENMARK

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#### FRANCE

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<td>The Eagles - Hell Freezes Over</td>
<td>(MCA)</td>
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#### SWEDEN

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#### PORTUGAL

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#### BELGIUM

### Billboard Top 20 Singles

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<td>M&amp;C Sarré/Meadow - Another Night</td>
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<td>Guy Sebastian - A Better Man</td>
<td>(EMI)</td>
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<td>8.8</td>
<td>10</td>
<td>Guy Sebastian - A Better Man</td>
<td>(EMI)</td>
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</table>
An interview will give you the chance to add personal touch to your presentation of ‘Miriam’. If you want to talk to the band, call (+49) 2223357100.

DJ’s: Look Out For Violet "Miriam"

Hands up, if you programmers have played ‘A River’ yet have overlooked this little beauty so far? ‘Miriam’ is an atmospheric rock ballad driven by an early ‘80s new wave band. After the Sinti Mindshake, their mix of new wave and stadium rock on the radio at the end of last year, Violet should find open ears for their own particular brand of new rock.

Be assured that this Cologne-based six-piece band meets international standards. The song’s producer Paul Grau has driven the desk for German rock acts Rauhe Honig and Shifty Shavers before. Grau has balanced Miriam’s guitar-driven pop and sad melody with a gutsy sound. It’s “knackig” as they say in Germany. Give it a spin on your EHR programme and just wait for those phones to ring.
LET LOOSE

one night stand

out now

mercury
### M & M AIRPLAY STATION REPORTS

#### GREECE

<table>
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<tr>
<th>Power Play</th>
<th>[349]</th>
<th>M &amp; M</th>
<th>[28]</th>
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<td>Graham Bonnet - I'm On Fire</td>
<td>Robbie Robertson - I Ain't Gonna Let Nobody Turn Me Around</td>
<td>Graham Bonnet - I'm On Fire</td>
<td>Robbie Robertson - I Ain't Gonna Let Nobody Turn Me Around</td>
<td>Graham Bonnet - I'm On Fire</td>
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<td>Graham Bonnet - I'm On Fire</td>
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<tr>
<td>‘The UK smash hit single’</td>
<td>‘Prime breakout rotation’</td>
<td>‘Remixed by Sean ‘Puffy’ Combs’</td>
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**The UK smash hit single**

**Prime breakout rotation**

Remixed by Sean ‘Puffy’ Combs

---

AmericanRadioHistory.com
The 1995 version of the top daily almanac on pop music is available now!

"This Day in Music" draws from BPI-owned publications including BILL BOARD, MUSIC & MEDIA and MUSICIAN for the most authoritative source material available.

The 1995 "This Day in Music" provides date-specific pop items for use every day of the year. It's ideal for radio personnel, music professionals or music lovers.

This noted reference work is printed on computer paper, and bound in an easy-to-use notebook.

Order the 1995 "This Day in Music Almanac" TODAY, exclusively from the BPI Entertainment News Wire!

EXAMPLE:

THIS DAY IN Music For April 27, 1995
From BPI ENTERTAINMENT NEWS WIRE

1993 - Rapper Snoop Doggy Dogg is charged as an accessory in the shooting death of 22-year-old Philip Wolderman in Los Angeles. Dogg's bodyguard, McKinley Lee, is charged with first-degree murder. Dogg and Lee say the shooting was in self-defense after Wolderman pulled a gun on the performer.

1987 - No. 1 Billboard Pop Hit, "La Bamba", Los Lobos.


1957 - The Beatles go to Wales to study transcendental meditation with Maharishi Mahesh Yogi.

1955 - Elvis Costello (Declan McManus) is born in London.

1913 - Linda Lee Johnson, singer Billy Lee Riley, born.

1901 - President Grover Cleveland signs the 17th Amendment to the U.S. Constitution, giving voters the right to elect senators.

To order the 1995 "This Day in Music almanac", please use the attached form.
**PORTUGAL**

**RADIO INDEPENDENTE**

A List:
- Taylor Swift - 22
- Harry Styles - As It Was
- Rihanna - Only
- Adele - Easy On Me
- Young Thug - Unknown

B List:
- Harry Styles - Don't Worry Darling
- Harry Styles - As It Was
- Rina Sawayama - Blood
- Harry Styles - 24/7

**SLOVENIA**

**SLOVAKIA**

**M & M AIR PLAY REPORTS**

The page contains a list of radio playlists and music tracks from various radio stations across different countries. The content is organized in a table format with columns indicating the station name, artist, and song title. The playlists include a mix of popular and alternative music genres, featuring artists from various nationalities. The page is part of a larger document that appears to be a music and media report, possibly for a music history website. The page date is February 28, 1995.
A&M Top 40

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Airplay Action

STING, SHERYL CROW, EXTREME AND JANN ARDEN - CLEAR WINNERS ON A&M EUROPEAN HIT RADIO!

Topping the A&M European Hit Radio Chart this week is Sting with a seriously revamped version of This Cowboy Song, the second new song from his million selling album Fields of Gold - The Best Of Sting 1984 - 1994. With sales approaching 3 million on the European Continent, Sting is as popular as ever.

Drastically different from its album version, This Cowboy Song features Jamaica's toaster, Pato Banton, who himself topped many a European chart with his version of the Equals' 'Baby Come Back'. It looks like This Cowboy Song will be on top of the European airplay chart for many weeks to come.

However, competition is strong, especially from the female side. Forty percent of this week's A&M radio chart are female artists. All I Wanna Do Is Have Some Fun.. sang Sheryl Crow and she sure did as that track was Europe's most played song for most of December and the early part of January. The look of the radio performance of her new single Strong Enough, Sheryl Crow's fun is not over yet. Strong Enough received strong radio support from the start, building into strong airplay throughout Europe, especially in the GAS territories, UK and Benelux.

Without a doubt, Sheryl Crows Strong Enough will become her second European Top 5 single. Expect A&M's favourite female American rocker in your territory this summer for performances at major festivals as well as a string of headline dates. Be there and you sure will have some fun!

You will not have to wait that long of A&M's favourite female Canadian artist, Jann Arden, as the girl from Calgary and her band will tour Scandinavia, the Benelux, Germany, Switzerland and Italy early March.

Jann's latest Album Living Under June achieved platinum status within six weeks of release in her native country Canada whilst the singles Could I Be Your Girl and Insensitive both went Top 10. However, Jann Arden's success is not limited to Canada only. Two main features in leading music industry magazine Billboard indicate the USA is to follow very soon.

In Italy, Jann Arden's album Living Under June sold over 35,000 copies so far and her first European single Insensitive released in Italy only in November 1994, was a Top 20 single and at the pole position of most Italian radio playlists. By public demand we hasten to add. The track was used in a commercial for department store "Coin" and its broadcast caused the Italian's to grab en-masse the telephone and demand their local radio station to play "the song from the "Coin' commercial". Insensitive, a truly "Most Requested".

Hip Today marks the return of Boston's favourite rock quartet, Extreme. From their new album Waiting For The Punchline, the single marks a return to form. As most album reviews correctly remark "Extreme is back and rocks". Receiving spontaneous airplay weeks before being worked by A&M's USA promo staff, the single has all the signs of a true hit. With airplay increasing almost daily, Hip Today is definitely one of the "most added" on playlists at European radio.

Number One in most year end polls was Soundgarden's Superunknown. Critically acclaimed but also commercially a success as the album has been a constant best-seller since the day it's release, resulting in gold awards in various European territories.

The previous single Black Hole Sun was clearly a winner. MTV Europe put the record in Buza Bin rotation and the reactions of its audience proved they were right. This is the type of music that the people want to hear and see. Many months after its release the video and single still surveyed extremely well and remained very popular. The public voted loud and clear 1995 sees the release of Fell on Black Days and if quality counts, this track will score high on the playlist of every radio station in Europe.

CHARTBOUND

STING This Cowboy Song (Remix)  EXTREME Hip Today  SOUNDCARDEN Fell On Black Days  SHERYL CROW Strong Enough  JANN ARDEN Insensitive
Record TV Audiences For 1995 Sanremo

by Mark Dezzani

MILAN - The 45th annual Sanremo Song Festival promises something for the entire family and is expected to reach over 15 million viewers for the first time. The festival has been extended by an extra day and now covers five evenings.

In addition to the usual sections for established artists and new talent, a third category has been introduced this year. It combines facets of the two traditional sections and will give new artists who have achieved some success the chance to compete alongside established musicians.

Eight artists will compete in a knock-out round on the first evening with four going on to the ‘main’ competition. The artists are Giorgia (BMG), Irene Grandi (CGD), Francesca Schiaivo (IT/BMG), Daniello Amerio (Fonti), Luighea (Ricordi), Antonella Arancio (Sony), Valeria Viscioni (Fonti) Gio Di Torno (Onewax) and Silvia Cicchetti.

Established artists in the ‘main’ section include title favourites 803 (RTI) and Fiorele (RTI). Among other Italian artists participating is Ivana Spagna (Sony), who has recently released the Italian version of the ‘Lion King’ theme Circle Of Life.

The group, Neri Per Caso (Sony) is tipped to become the winner in the festival’s new artists section. The band, which means ‘Black By Chance’, is gaining substantial radio airplay with its first single, an acapella version of Zucchero’s hit single Senza Una Donna. International stars booked for guest appearances include Elton John, Take That, Simple Minds and Madonna.

NRJ Third Network (continued from page 1)

As a ‘group of economic interest’, the stations came under the auspices of Mars Zenou, who manages Radio Star in Mulhouse and Radio Service in Marseilles.

Zenou is also president of category B association SNRP (Syndicat National des Radios Privées), which surprised the industry a few months ago by signing a joint charter with NRJ calling for more flexible radio regulations.

Zenou has so far gathered together 14 local stations and 80 transmitters in the ‘group of economic interest.’ Eight of these stations—Radio Service, Radio Star, RVF, Alligator, Radio, Oxide, Ciel FM and Presque-Tue—were previously part of another group called Les Indépendants, which was sold by ad sales rep Régie No.1, part of Europe 1.

The move to Zenou’s group by these eight has put the future of Les Indépendants in serious doubt.

The current combined audience of the Rires ‘network’ is close to 2% nationally, while the goal is to reach 3% at a national level.

NRJ says this could lead to revenues in the region of Ffr100 million (app. US$175 million).

NRJ denies initiating the project, which it says was “born from the desire of several independent local stations to get the best conditions for sales at a national level.”

But NRJ is a winner on two counts. On the one hand, it will become a programme supplier offering a national programme to category B stations, and, on the other, it controls the flow of ad revenues from these stations.

Harding/Arcade (continued from page 1)

Further south in Belgium, the RTBF’s local service—the Frequence Wallonie—devoted much of the local programme on Namur, Liege and Heinsault to the crisis. Flood information dominated news bulletins, while phone-ins kept the station in close contact with developments.

Local and regional stations in Britain were also on stand-by, relaying official announcements and travel warnings issued by the council.

Relief At Stable Record Sales

by Emmanuel Legrand

PARIS - The French music market posted a limited growth in 1995 thanks to persistent sales in November and December. The news was met with relief by industry executives who had feared a negative result.

According to figures released at MIDEM by industry organisation SNEP, sales of prerecorded music (records and video) posted a 2.57% increase of Ffr6.4 billion (app. US$1.2 billion) in 1995 figures and an 8% increase in unit sales (129.7 million units, of which 112.8 million were albums).

The market posted sales increases of 10% in 1990, 4.6% in 1991, 3.5% in 1992 and 5.2% in 1993. “The extremely favourable time when the market benefited from the rise of CD and the renewal of consumer libraries has gone,” SNEP explains.

Market analysts from the organisation say the market is becoming more and more reliant on releases from top artists, and therefore becoming more vulnerable as sales focus on a limited number of artists.

French repertoire accounts for 48% of the total turnover (excluding classical)—up from 47% in 1993 and 44% in 1992. But SNEP warns that most of this is accounted for by sales of top acts like Francis Cabrel, Michel Sardou, Patrick Bruel and Jean Ferrat. The organisation concludes that it is becoming more and more urgent to pave the way for new talent, particularly through increased media exposure.
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TWO MILLION ALBUMS ALREADY SOLD IN THE U.S.
ONE EXPLOSIVE STORY READY TO BREAK WORLDWIDE

"CRAZYSEXYCOOL"
THEIR SMASH ALBUM INCLUDES THE U.S. #1 BILLBOARD HIT "CREEP."

TLC
CrazySexyCool
EHR Top 40

**Airplay Action**

**By Pieter Kops**

European Hit Radio continues to be furnished with teen pop from the British Isles. Following the footsteps of Take That, East 17 and Boyzone, this week it is British teen act Let Loose who tackle the highest new entry in the EHR Top 40.

Their funky, Nicky Graham-produced *One Night Stand* enters at number 24 with a 32-station roster, while its 16 new adds produce a 50% spreading angle. The band, consisting of Richie Wermerling (guitar) and Lee Murray (drums), enjoyed two EHR hits before, last year’s *Crazy For You* (their debut song, peaking at 19) and *Seventeen* (37).

At this stage, the trio’s new single is playlisted in 14 European countries, the most solid support occurring in homeland the UK, where the song scored a 69% EHR penetration. In the airplay chart for that territory, the song climbs to number 11 this week (see *Major Market Airplay*, page 35). Continental stations are also tuning in to the young lads’ irresistible pop sounds. Especially in Denmark, Belgium, Holland, Spain and Poland, it receives significant airplay support, as key stations in those markets are lending it crucial rotation backing.

While the Simple Minds stick it out at the chart’s pole position for the third week in a row, still augmenting their support base with five new additions, Annie Lennox queues up at number 2 with an 80-station wide roster, comprising of 23 adds and seven upward rotation conversions. Earning the Radio Active award for the second consecutive time, Lennox provides serious competition for the top spot. Her version of *No More I Love Yous* appears on playlists from 23 countries, scoring the highest penetration ratios in the Czech Republic (100%), the UK (90%), Holland (83%) and Denmark (82%). In Scandinavia, it is already the number 1 playlisted song (see *Major Market Airplay*).

This week’s Most Added leader is Sting’s *This Cowboy Song*, featuring Pato Banton. The track has accumulated 22 new adds over the week, registering the strongest growth in Denmark, Sweden, Finland, Germany and Belgium. Just like Lennox, Sting’s new Airplay support in 23 countries. Best response to his ‘Cowboy’ song is registered in the UK, Portugal, Russia, Italy, Switzerland and Denmark (98-79% penetration in those territories). It climbs to number 4 this week—yet another contender for the top spot.

**Most Added**

**Airplay Action**

**By Pieter Kops**

**A**

**Rotation Leaders**

**Let Loose**

**Robert Palmer/You Blow Me Away**

**Sparks/When Do I Get To Sing My Way**

**Deuce/Call It Love**

**Urge Overkill/Girl You’ll Be A Woman Soon**

**Sting & Pato Banton/This Cowboy Song**

**Madonna/Take A Bow**

**Somerville/Heartbeat**

**Stevie Wonder/For Your Love**

**Spandau Ballet/True**

**Eagles/Hotel California**

**Vanilla Ice/Sugar Daddy**

**New Order/Take Me Higher**

**Julieta Venegas/Here Comes The Other One**

**Old 97’s/10000 Dying Kisses**

**Pearl Jam/Just Breathe**

**Jeff Buckley/Grace**

**R.E.M./Fall On Me**

**Nirvana/Smells Like Teen Spirit**

**Weiland/I Don’t Really Care**

**Radio **

**B**

**Rotation Performance**

**Let Loose**

**Robert Palmer/You Blow Me Away**

**Stevie Wonder/For Your Love**

**Spandau Ballet/True**

**Madonna/Take A Bow**

**Somerville/Heartbeat**

**Stevie Wonder/For Your Love**

**Spandau Ballet/True**

**Vanilla Ice/Sugar Daddy**

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**Pearl Jam/Just Breathe**

**Jeff Buckley/Grace**

**R.E.M./Fall On Me**

**Nirvana/Smells Like Teen Spirit**

**Weiland/I Don’t Really Care**

**Radio **

**C**

**New Top 20 Contenders**

**Let Loose**

**Robert Palmer/You Blow Me Away**

**Stevie Wonder/For Your Love**

**Spandau Ballet/True**

**Vanilla Ice/Sugar Daddy**

**New Order/Take Me Higher**

**Julieta Venegas/Here Comes The Other One**

**Old 97’s/10000 Dying Kisses**

**Pearl Jam/Just Breathe**

**Jeff Buckley/Grace**

**R.E.M./Fall On Me**

**Nirvana/Smells Like Teen Spirit**

**Weiland/I Don’t Really Care**

**Radio **

**D**

**New Top 20 Contenders**

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**Robert Palmer/You Blow Me Away**

**Stevie Wonder/For Your Love**

**Spandau Ballet/True**

**Vanilla Ice/Sugar Daddy**

**New Order/Take Me Higher**

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**Old 97’s/10000 Dying Kisses**

**Pearl Jam/Just Breathe**

**Jeff Buckley/Grace**

**R.E.M./Fall On Me**

**Nirvana/Smells Like Teen Spirit**

**Weiland/I Don’t Really Care**

**Radio **
Border Breakers

Mainland European records breaking out of their country of signing

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<td>Megametronome</td>
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<td>Virgin</td>
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<td>Iceberg/RC</td>
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<td>17</td>
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<td>Fatima Rainey/Love Is A Wonderful Thing</td>
<td>Telecom</td>
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<td>Jennifer Rush/Tears In The Rain</td>
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Channel Crossovers

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

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<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<td>SIMPLE MINDEDNESS IS A RIVER</td>
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<td>5</td>
<td>Annie Lennox/No More I Love You</td>
<td>RCA</td>
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<td>3</td>
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<td>10</td>
<td>East 17/Stay Another Day</td>
<td>London</td>
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<td>4</td>
<td>4</td>
<td>3</td>
<td>Sting &amp; Pati Banton/Tin Cowboy Song</td>
<td>A&amp;M</td>
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<td>5</td>
<td>5</td>
<td>6</td>
<td>Human League/Tell Me When</td>
<td>East West</td>
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<td>6</td>
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<td>11</td>
<td>Jimmy Somerville/Heartbeat</td>
<td>London</td>
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<td>Boyzone/Love Me For A Reason</td>
<td>Polydor</td>
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<td>8</td>
<td>Oasis/Whatever</td>
<td>Creation</td>
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<td>9</td>
<td>9</td>
<td>11</td>
<td>Cranberries/Ooh To My Family</td>
<td>Island</td>
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<td>10</td>
<td>The Hackney Saints/Babylon</td>
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<td>Elton John/Circle Of Life</td>
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<td>Cranberries/Zombie</td>
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<td>Fortisblet/Good Boy</td>
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<td>Lightning Seeds/Change</td>
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<td>Rolling Stones/Out Of Tears</td>
<td>Virgin</td>
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<td>Scarnall/Independent Love Song</td>
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<td>M People/Skip For Ever</td>
<td>Deconstruction</td>
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<td>Sting/When We Dance</td>
<td>A&amp;M</td>
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<td>20</td>
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<td>M People/You Know My Heart</td>
<td>Deconstruction</td>
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<td>Adam Ant/Wonderful</td>
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<td>Baby D/Let Me Be Your Fantasy</td>
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<td>Tyrell Corporation/Baby Daze Ahead</td>
<td>Custard</td>
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<td>Pato Banton/S Corey Come Back</td>
<td>Virgin</td>
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<td>25</td>
<td>18</td>
<td>Jamal/Majid/Jamal</td>
<td>Sony</td>
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ATLANTIC CROSSOVERS

The top-playlisted North American records on European radio

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<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<td>IN KANIBALSHUHE COMES THE WINTERPEPER</td>
<td>Columbia</td>
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<td>Madonna/Takes A Bow</td>
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<td>Stevie Wonder/For Your Love</td>
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<td>17</td>
<td>Bon Jovi/Welcome Home, Welcome To The City</td>
<td>Mercury</td>
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<td>5</td>
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<td>20</td>
<td>Bon Jovi/Always</td>
<td>Mercury</td>
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<tr>
<td>6</td>
<td>6</td>
<td>20</td>
<td>Sheryl Crow/All I Wanna Do</td>
<td>A&amp;M</td>
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<tr>
<td>7</td>
<td>7</td>
<td>8</td>
<td>Guna N Roses/Slogan/Thy For The Devil</td>
<td>Geffen</td>
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<td>8</td>
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<td>17</td>
<td>TLC/Creep</td>
<td>Arista</td>
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<td>Collide/Dis/Think Twice</td>
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<td>Joe Cocker/Let The Healing Begin</td>
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<td>Sheryl Crow/Strong Enough</td>
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<td>Boyz II Men/Soul Mate</td>
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<td>Joe Seada/Mental Pictures</td>
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<td>Luther Vandross/Love The One You're With</td>
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<td>Nirvana/The Man Who Sold The World</td>
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<td>Foreigner/Until The End</td>
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<td>Gloria Estefan/Even better Than the Weekend</td>
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<td>R.E.M./Bang And Blame</td>
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<td>Boyz II Men/On Bended Knee</td>
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<td>Motorcycle/Sadly</td>
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For all artists appearing on this chart, the Country Of Signing is US or Ireland.

On the Road

by Pieter Kops

Radio has fully accepted dance music, with Snap entering at number 17 as highest new entry in the Border Breakers chart this week. Whereas dance music traditionally needed the club route to reach the hearts of radio programmers, Euro dance these days is an automatic add-on to most EHR stations in Snap, whose biggest entry so far was 1992’s Eurochart Hot 100 Singles year-end number one Rhythm Is A Dancer, is a phenomenon that can no longer be ignored by programme makers who want to tune in to the youth end of their listening audience.

The new single, The First The Last Eternity (Till The End), is the follow-up to 1994’s Welcome To Tomorrow (Are You Ready?), which stayed for 22 weeks in the Border Breakers chart, 12 weeks of which were spent in the top 3 and two consecutive weeks at number 1. It is the second single from the act’s third album Welcome To Tomorrow and like the previous hit, it features Paula Brown a.k.a. Summer as vocalist. Michael Dünz and Luca Anzilotti (the nucleus of Snap) have previously been joined by other vocalists, including Turbo B., Perry Ford, Nikki Harris and Thea Austin.

Apart from six stations in the GSA territories, The First The Last Eternity is backed by a roster of no less than 10 stations outside the act’s country of signing, Germany. It has found a significant roster of early believers, including such weighty outlets as Rete 105 Network/Milan, Italia Network/Udine and Radio Club 91/Naples in Italy and Hilversum-based national publics NOS Avondspets, Radio 3 and TROS Radio 3 in Holland. In addition, two stations in Poland have the single in rotation, gold-ranked Radio Merkury/Poznan standing out as most influential, whereas in France only an incidental station is playing the track (Isabelle FM/Tocane Saint Apre).
Jeff Healey Band

Cover 2 Cover
A Blues Rock Album of Classic Tracks

"We had gotten off the track", says Healey, "it was time to get back to our roots, to the powerful rock standards and blues classics we love to play"
As World War II entered its final phase, jazz began winding down its second epoch, the Swing Era. Norman Granz, then in his mid-twenties, worked as a film editor at Metro-Goldwyn-Mayer, but his real passion was jazz. The bread lines of the Thirties had given way to the assembly and conga lines of the Forties, but Granz envisioned a different kind of line, one comprising jazz fans eager to get to the box office for tickets to the Los Angeles Philharmonic Auditorium.

Presenting jazz in a concert hall was not a new idea; for example, it had already been done twice at New York's Carnegie Hall. So - on the surface, at least - Granz's July 2, 1944 Jazz at the Philharmonic (JATP) concert in Los Angeles wasn't breaking new ground. But unlike the earlier performances, this concert was recorded and made available to the public years before the others were released on commercial disk. The concert also introduced a new concept in jazz presentation: the packaged, permanently touring concert unit. This led to the formation of a repertory company and it laid the groundwork for the establishment of Verve Records, one of the finest, most respected jazz record labels.

Because the first JATP concert is the genesis of Verve Records, Jazz at the Philharmonic: The First Concert is the perfect introduction to the Verve catalog. "Blues Pt. 2" is best remembered for the wonderful interplay between pianist Nat "King" Cole and Les Paul, but the horn player also soloed to advantage: Illinois Jacquet's untenor-like whistles and squeaks demonstrated his crowd-pleasing ability, (well ahead of the Sixties avant garde, who often employed similar sounds) and yielded Granz his first hit record.

The fervor and almost orgiastic
series of climaxes generated as the audience eggs on the musicians set the tone for future JATP concerts. Some critics disapproved, finding the untamed nature of these concerts distasteful, accusing the performers of playing to the gallery. They probably did, and the gallery loved it as much as the orchestra seats did.

As bebop began to dominate the scene, much was made of the disparity between old (swing) and new (bop) jazz. There were disparities within the bop camp as well - one bop style was dubbed hot, the other cool, but these were divisions created more by commercially minded promoters than by the music itself. There were stylistic differences, but they did not pose problems for the performers, who simply went along with swing vs. bop, hot vs. cool "battles" because, well, that was show biz. "Oh, Lady Be Good!" from a 1946 JATP concert found on the Verve CD Charlie Parker Jazz at the Philharmonic 1946, features trumpeters Al Killian and Howard McGhee, alto saxophonists Charlie Parker and Willie Smith, and Basie tenor Lester Young - an eclectic group that offers perfect proof of how well swing and bop musicians performed together.

This was Parker's first appearance with JATP, and Granz's last concert at L. A.'s Philharmonic Auditorium, which turned down all further requests for rentals. Granz attributed the auditorium's decision to the fact that he presented integrated ensembles and attracted a multiracial audience. Many agreed, and no one has yet come up
with a better explanation. "I don't mean to be dramatic," Granz said many years later, "but I insisted that my musicians were to be treated with the same respect as Leonard Bernstein or Heifetz because they were just as good, both as men and musicians. It took a long time to convince the concert halls, even though I was paying the rent."

The hall management's intolerance - if that's what it was - turned out to be a blessing in disguise, for it forced Granz to spread his wings. He took his concerts to another stage in Los Angeles and then took his show on the road. The first tour moved north, along the West Coast to the Canadian border. In the meantime, more recordings were released, and this created a potent formula: cross-promotion of concerts and records proved to be a winning strategy that soon turned JATP into a major enterprise - and a lure for some of the music's biggest stars. To be a member of Jazz at the Philharmonic was to be guaranteed work, good pay, and the kind of decent treatment very few jazz artists had experienced before.

"Norman Granz always tried to get the top soloists together in a package for a Jazz at the Philharmonic tour, by calling up the people who he thought were the top instrumentalists on their respective instruments and offering them a lotta money. That's how he put it together," wrote Dizzy Gillespie in his 1979 memoirs. "... It was the original 'first class' treatment for jazz musicians. Norman Granz
Dizzy Gillespie gave jazz musicians 'first class' treatment. You traveled 'first class', stayed in 'first class' hotels, and he demanded no segregation in seating."

By the late Forties, Granz was producing two national tours a year and steadily expanding his jazz empire. The late Forties also saw the emergence of Afro-Cuban jazz, a phenomenon that eventually had every hipster banging a bongo or two and brought the Caribbean sound back into the mix. It all started when trumpeter Mario Bauza introduced Dizzy Gillespie to a Cuban drummer named Chano Pozo, for whom time had stood still. Chano's music preserved its African heritage in a remarkably undiluted form, and that so intrigued Gillespie that he brought the drummer to New York to add an Afro-Cuban Jazz to his orchestra. "When Chano came, he really opened things up," wrote Gillespie in his memoirs. "Manteca" (available on Verve's The Original Mambo Kings: An Introduction to Afro-Cubop), he felt, was "the first definitive breakaway from the old beat", a tune conceived by Pozo with some help in the structure by himself and arranger Gil Fuller.

In 1948 Norman Granz had established his first label, Clef. In the early Fifties, as he signed new artists, he also started two subsidiary labels to get a better aim on specialized markets. Thus, while JATP concerts appeared on Clef, jazz traditionalists and blues fans could find music to their liking on the Down Home label, and
modernists were appealed to on Norgran.

Towards the very end of the Swing Era, during that transitional period when the music of the Thirties came together with the emerging sound of the Forties, Dizzy Gillespie and Charlie Parker were members of first Earl Hines's and then Billy Eckstine's orchestra. Like other members of these groups, including Hines himself, they had advanced ideas, which they developed further at informal sessions - mainly at Minton's Playhouse and Monroe's Uptown House, both in Harlem.

Bird and Diz had become important members of the Granz establishment by the end of the Forties, each pursuing his own career while proving themselves downright intimidating as a team. Their last studio recording together was a 1950 quintet session that also featured pianist Thelonious Monk, bassist Curly Russell, and drummer Buddy Rich. This Verve CD, Bird and Diz, is a perfect example of the tremendous rapport that existed between these two giants of modern jazz.

Granz's various activities, the touring companies and records, were having an impact on the jazz scene. Other labels recorded the music, but Granz offered his contract players so much more than a record - it was almost a throwback to the Hollywood studio system. Pianists Bud Powell and Oscar Peterson, saxophonists Stan Getz and Ben Webster, and the entire Count Basie band now joined an already impressive roster of Granz players, as the tireless impresario was working hard to wrench Ella Fitzgerald from her contract with another label.

In the mid-Fifties, Granz placed all his labels under one name, Verve Records. And in 1956, Ella Fitzgerald made the official move to Verve. Official, because the association had actually begun eight
years earlier, when Ella first appeared with JATP. Some of those concerts were recorded, but her contract with another company precluded their release. Granz had ambitious plans for his new singer: the now famous songbooks (available singly as well as on The Complete Ella Fitzgerald Song Books, a 16-CD box set). Ella Fitzgerald's career was facing rebirth, and with her Cole Porter Song Book, the new Verve label was about to be placed firmly on the map.

In the latter half of the Fifties, jazz continued to be the music of choice on college campuses. With Ella, Basie, Stan Getz, Oscar Peterson, and the cream of the Swing Era crop on its roster, Verve had just what the college crowd ordered; slipping a Stan Getz disc onto the turntable was as "in" as having a copy of Playboy protruding from the glove compartment of one's MG.

It was a time of technical breakthroughs, too. A decade of long-playing records had made relics of 78s, turned "hi-fi" into a buzzword, and raised technical awareness to the point where audio equipment became a significant status symbol for young adult Americans.

Now, almost overnight, even hi-fi became a dated term - the way to go was stereo. Although Verve was hipped to the new technology, recording in two-track stereo as early as 1957, it also playfully tweaked the techno-jargon of the time. The label claimed proprietary technology that turned out to be elaborate in name only:
Muenster Dummel High Fidelity was the fanciful name Norman Granz himself put on his records. ("Muenster was my favorite cheese and Ernie Dummel was one of my engineers," he confessed to writer John McDonough years later. "No one knew what it meant but it sounded impressive.")

While 1957 saw the introduction of stereo LPs, it also marked the end of a Granz tradition, the annual domestic JATP tours - although the show continued its international treks.

Between 1956, when he established the Verve label, and late 1960, when he sold it to Metro-Goldwyn-Mayer, the company that had once employed him, Norman Granz produced an abundance of superb albums featuring some of his favorite musicians from the Swing and Bop Eras, still frequently bringing them together. Count Basie, Duke Ellington, Coleman Hawkins, Illinois Jacquet, Flip Phillips, and Teddy Wilson continued on Verve what they had begun on other labels, in some cases, decades earlier.

What made so many Verve sessions extraordinary was Granz's total disregard for idiomatic and stylistic lines - borders that clearly existed but were easily traversed. Granz recorded bop pioneer Dizzy Gillespie with Swing Era trumpeter Roy Eldridge, whose style he had once emulated. He also teamed modernists Gerry Mulligan with Ellingtonian Ben Webster, Stan Getz with Lionel Hampton, Oscar Peterson with Lester Young, and Buddy Rich with Gene Krupa. As these Verve recordings demonstrate, good musicianship transcends stylistic boundaries. Granz established that some
artists, like Ella Fitzgerald, blur such stylistic distinctions, but he also built his roster of artists with variety in mind: there were Krupa’s former “chirper”, Anita O’Day, who, like Ella, blossomed anew; Mel Tormé, whose velvety voice is matched only by his vocal inventiveness; and Joe Williams singing and shouting the blues with Count Basie. One is hard put to pinpoint a category for Blossom Dearie; her style favors an intimate cabaret voicing, but also bears titillating traces of Betty Boop - and has enough substance to appeal to jazz listeners.

In 1960, when he released Verve’s reins to MGM and moved to Switzerland, Norman Granz could look back on a remarkable achievement over the past sixteen years. But he continued to steer Ella’s career and bring Jazz at the Philharmonic units to Europe. The Verve story continued, too.

With its huge roster of artists and adventurous recording policy, Verve set a standard of diversity, from its postwar period beginning with Coleman Hawkins’ painting “Picasso” with his tenor, to Charlie Parker, the ultimate hipster, flying smoothly over a gentle bed of strings; from recording Kid Ory, holding up the historic New Orleans torch, to the end of the Eisenhower era with comic monologist Mort Sahl making astute political observations. Far into the Sixties, Verve continued to capture the times, and the label’s output continued to reflect our cultural surroundings. Verve/Folkways was formed as a joint venture with the legendary folk music label to bring wider recognition to the latter’s catalog during the mid-Sixties folk music renaissance. That label was transformed into Verve/Forecast which continued to stretch Verve’s scope far beyond jazz, to such disparate rock artists as Ricky Nelson.
(actually signed by Granz), Frank Zappa and the Mothers of Invention, The Righteous Brothers and folk-rock stars Tim Hardin, Janis Ian, and Richie Havens; and, last but not least, the Velvet Underground. But the unwavering musical core was jazz.

In the past thirty-three years, other producers have contributed to the Verve catalog, each one with his own approach. Next to Granz, the producer with the most impact was Creed Taylor - who reigned from 1961 to 1967 - and combined pure jazz with sounds designed for wider appeal. The label was certainly big enough to accommodate the variety, and Taylor made the most of it. He brought guitarist Wes Montgomery, pianist Bill Evans, organist Jimmy Smith, and vibist Cal Tjader to more diverse audiences with wide-ranging settings, and, by contrast, considerably broadened Stan Getz's Lester Young-influenced style with the gentle bossa nova. This low-keyed, lilting sound of the early Sixties helped Getz, who began his prolific association with the Clef and Norgran labels in 1952, become one of Verve's top stars.

By the Sixties, Getz was already a top jazz attraction when he began fusing Brazilian music with jazz, much as Dizzy Gillespie had done with Afro-Cuban sounds some fifteen years earlier. In 1962 came a milestone Verve album, "Jazz Samba" (available on CD), a brilliant collaboration with guitarist Charlie Byrd. It included
"Desafinado," which grew into a major hit and is credited with launching the bossa nova movement. Getz went on to work closely with Antonio Carlos Jobim and Astrud Gilberto, endearing himself further to fans with such selections as "The Girl from Ipanema" (available on the CD, Getz/Gilberto).

The ability of jazz to survive in a wider commercial arena was severely tested in the late Sixties and early Seventies. Verve largely went quiet as a jazz force during this time; but its purchase by PolyGram Records signaled the beginning of a slow rebirth. A series of well-produced vinyl reissue "twofers" brought a fresh look to the catalog's classics; but the arrival of the compact disc really put the re-investigation of this label's illustrious history into a high gear that hasn't diminished well into the Nineties.

Dozens of historic albums are reissued each year, reproduced with original artwork and liner notes. Equally significant are Verve's collections and boxed sets, which have set new standards for packaging and annotation, and have the Grammy awards to show for it.

Even more importantly, jazz lovers of the past decade have witnessed a powerful resurgence of new recording activity at Verve that is more than worthy of its legacy. It's significant that these newer achievements carry on the Verve tradition of diversity and uncompromising quality, while attention is closely paid to structuring the kinds of "event" recordings which frequently lead to wider audience attention.

Close focus on repertoire and production has resulted in
artistic and commercial peaks for such veteran masters of instrumental jazz as Joe Henderson and Charlie Haden. Henderson's skillful and unorthodox tributes to Billy Strayhorn (Lush Life) and Miles Davis (So Near, So Far) have earned him three Grammy awards. Haden's recordings with his Quartet West have merged his singular musical vision with a literary sensibility and shades of film noir in works of conceptual sophistication remarkable even for jazz. Other long-time greats who have achieved career high points in their recent associations with Verve are Hank Jones, Kenny Barron and John McLaughlin.

In Ella Fitzgerald and Billie Holiday, Norman Granz and Verve had perhaps the two greatest jazz vocalists of their time; Verve today continues the advancement of this art form with its series of recordings by Betty Carter, Abbey Lincoln, and Shirley Horn. Each of these women was known only to the jazz cognoscenti before recording for the label; they now enjoy unprecedented international acclaim and broad recognition as cultural forces in the widest sense.

Another major jazz story of the past decade has been the infusion of the music with dynamic younger talent of compelling enthusiasm, vigor and skill. The Verve Forecast label was re-activated to feature superior contemporary jazz fusion and jazz-pop by artists such as Art Porter and Jeff Lorber; and this label is now positioned at the forefront of a new music, blending jazz, soul and hip-hop. Australia's directions in groove and

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**Christian McBride**

**Antonio Carlos Jobim**

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**Joe Henderson**

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**The Best Jazz Is Played With Verve**

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Chizuko Yoshihiro from Japan, are only two groups among many exploring avenues of this new hybrid.

Acoustic, neo-mainstream players have also stormed the Verve roster, led by trumpeter Roy Hargrove, whose first Verve album features his collaborations with no fewer than five of the most prominent tenor sax players of our time. Other young masters who are ready to take their places at the next stage of Verve's evolution are bassist Christian McBride, guitarist Mark Whitfield, trumpeter Nicholas Payton and pianist Peter Delano. Finally, suggestions of a new wave in acoustic jazz, influenced by world music and down-home funk grooves as well as modernist icons such as Thelonious Monk and John Coltrane, are surfacing in the music of new Verve artists Rodney Kendrick, Graham Haynes, and Bheki Mseleku.

No single artist has ever captured the essence of Verve; through the years, the scope and diversity of the label's music—thankfully—hasn't allowed it. But the signing (jointly with Mercury Records) in 1994 of Herbie Hancock may be regarded as symbolic of the label's ongoing commitment to the richness and complexity of jazz in all its forms. From the high-tech to the classic, from the groove-driven to the melodic, Hancock defines a universal approach that's reinforced by Verve's half-century history, and by its plans for the future.
FOR
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