Gov't Throws Lifeline To Italy's Struggling Stations

by Mark Dezani

Milan - Italy's troubled local broadcasters have been given a much-needed boost by the country's caretaker government.

Prime Minister Lamberto Dini ratified a number of amendments to the 1990 Mammi (Broadcast) Bill at the beginning of the month, which are aimed at freeing up cash for struggling local stations.

The measures allow local TV and radio stations to sell off frequencies for the first time since the 1990 legislation was introduced. Formerly the bill only allowed for the sale of entire radio companies. The changes also extend existing provisional licences until August 1997, or until a new media law is legislated.

Now, financially troubled local and regional stations will be allowed to sell off duplicate frequencies covering the same area, or sell off frequencies in areas supplementary to their core coverage area.

In addition to helping these stations raise much-needed cash and trim down their operations, the new law will allow national and regional networks to increase their coverage and fill in areas of poor reception.

It is also hoped that the trading of frequencies will help reduce the clutter on Italy's FM band. Only existing licence holders will be allowed to buy up frequencies, preventing any new groups entering the market, unless they buy out an entire existing operation.

Other measures included in the amendments allow existing community licences to apply to become a commercial operation and vice versa.

Community stations will continue to receive a 25% discount on their annual licence fees.

The much-criticised Mammi Bill was considered outdated and inadequate when it was introduced in 1990 and has been altered by a series of amendments.

A new comprehensive broadcast bill including measures covering satellite, cable and digital broadcasting is not expected to be ready for at least another year, and will be drawn up by a new government following general elections expected next spring or at the latest June 1996.

Schulhof Steps Down From Sony

New York - Sony Music Entertainment Inc. chairman/CEO Michael P. Schulhof has left the company.

In an unexpected move, Schulhof—who also served as Sony Corp president/CEO—announced his resignation on December 5 to 'look for new opportunities in [the] technology and entertainment [industries].'

Many in the industry see his departure as the result of clashes with Nobuyuki Idei, who became Sony's top operating officer and president in March this year. Sources also say that Schulhof's departure raises important questions about the future of Sony's music and movie businesses.
GEORGE MICHAEL
jesus to a child
THE NEW SINGLE
AT EUROPEAN RADIO FROM DECEMBER 12

AmericanRadioHistory.Com
**IRTC Calls For Radical Broadcasting Reforms**

by Dermott Hayes

**DUBLIN** - The Independent Radio and Television Commission (IRTC) has whipped up a storm of protest with the publication of its response to the Irish government's green paper on broadcasting.

One of the IRTC's foremost proposals— to set up a single body to control Irish broadcasting— has been fiercely rejected by the country's broadcaster RTE, while its plans to withdraw Atlantic 252's long wave licence and replace it with a service aimed at the Irish population in Europe and Britain has come under fire.

The commission wants a new national broadcasting and transmission authority to replace the existing RTE Authority, IRTC, the Irish language Telefís na Gaeilge, cable and MMDS services and local television.

However, Joe Barry, RTE director general, says the proposal to share licence revenue are "reargrade" and would be damaging to public service broadcasting.

He adds that such a move could also affect the diversity of broadcasting in Ireland.

The new body would be funded by existing licence fees which would administer instead of RTE and distribute to broadcasters in proportion to the level of public service broadcasting they perform.

Meanwhile, the commission's plans to withdraw Atlantic 252's licence have been swiftly rejected by Trim-based Radio Tara, the company joint-owned by RTE and CLT which programmes and broadcasts as Atlantic 252.

"This is a truly export business," a spokeswoman for Radio Tara says, "just because we sell into an audience-driven market is no reason to destroy a commercial enterprise."

A new operator on the frequency, according to a recent Atlantic 252 statement, "would have to incur substantial transmission costs."

Other controversial points included in the IRTC's response are a radical reform of RTE, including a split of RTE radio and television with separate mandates for the national broadcaster's second radio and tv channels, 2FM and Network 2, respectively and regional autonomy for RTE Cork. It also wants to see the extension of the 20% current affairs requirement to pubcaster 2FM and proposes that all radio stations be required to play 30% or more Irish music.

**Arcade Teams Up With Wegener**

by Christian Lorenz

**AMSTERDAM** - Dutch entertainment group Arcade and publishing house Wegener have announced that they are to start their own company.

Another key point agreed upon was that the Internet is not yet the channels of distribution necessary to produce new content.

Radio and television with its 1395 million cable TV households, Arcade will continue to control national TV and radio.
UNITED KINGDOM

Radio 1's Oasis Exclusive Oasis has recorded a cover of The Beatles You've Got To Hide Your Love Away exclusively for BBC Radio 1. The track was played as part of a very Radio 1 show on December 1 to mark World Aids Day. There are no plans, however, to make the song available to the public. Meanwhile, there are rumours circulating that the band may also play a set on Chris Evans' Christmas Day breakfast show.

Thorn Reports Boost In Profits Thorn EMI has reported strong first-half pre-tax profits of £177 million (approx. US$276 million), up from £138 million on the same period in 1994. High expectations for releases by the Beatles and Queen have also boosted share values.

'Red Hot' Releases To Raise Funds For Charity The Red Hot Organisation has scheduled more compilations as part of its Aids-related fund-raising activities. January will see the release of The Beat Experience, which features McShell Ndegi Oxloli, David Byrne and Moby. Later in 1996 Noca Bossa: Red, Hot & Rio will enlist the talents of Sting, Vanessa Williams and Björk. De La Soul and Mobb Deep have already signed up for a future rap project in the same series.

Williams Could Take Beatles To Court Original manager Allan Williams has announced that he is considering suing the Beatles for 10% of everything earned on music they created during their contract with him. The period in question, from 1959-January 24 1962, means some material on Anthology 1 is involved. Williams says, "If Pete Best, their former drummer, is to become a rich man out of all this then I'm sure that includes me as well." He has also threatened to legally halt sales if it becomes necessary.

DENMARK

Denmark To Remove 40-Year-Old Tax On CDs The Danish parliament has voted to remove a 40-year-old tax that has been imposed on the sale of recorded music. The move will cut the price of discs by around 20% from January 1. The tax was introduced in the 50s as an excise on "luxury" items, such as fountain pens, carpets and handbags, but has since been applied to records since the 70s. Retailers do not expect to see a sales slump as the holidays approach, but do anticipate increased sales after the tax is removed.

Performing Rights Agreement Expected After six months of negotiations, an agreement between the performing rights body KODA and local radio stations is expected. Sums to be paid by stations are determined by using a model to create an average and determine the number of minutes played, with payments made in proportion to listeners.

FRANCE

Non-Industry Man Heads Up RFI The French government has appointed civil servant Jean-Paul Cluzel to the board of the country's international radio service Radio France Internationale (RFI). According to radio regulations, he is now in the running to become the new president of RFI. If he does, he will become the successor of André Larqué, who served for two years as president and who is seeking the renewal of his mandate. Cluzel, 49, is the second high-ranking civil servant to be appointed to the presidency of a radio corpora tion without any background in the industry, after Michel Boyon (see story opposite).

NRJ Strengthens Local, Regional News Coverage NRJ has appointed 20 journalists to increase local news coverage for its NRJ and Chérie FM networks. The posts, which are in Marseilles, Nice, Toulon, Avignon, Nantes, Rennes, Caen, Bordeaux, Biarritz, Clermont-Ferrand, Tours and Mulhouse, will strengthen the network's commitment to local and regional news.

GERMANY

Klassik Kommiss Rescheduled Classical music trade fair Klassik Kommiss 1996 will take place on September 6-8 and not in March as originally scheduled. The Musik Kommis decided to move the event to the autumn in its third year after requests by international exhibitors. Arranged with an eye on the Christmas business, the new dates suit publishers' and classical labels' agendas better.
Radio Celebrates Death Of Franco

by Howell Llewellyn

MADRID - Spain's news/talk radio stepped back 20 years on November 20 with special programmes to mark the 20th anniversary of "modern Spain" and the death of the dictator General Francisco Franco.

Programme "Begres al 20-N" (Return to November 20) started with a recording of the then prime minister Carlos Arias Navarro telling a stunned nation of the death. But most of the rest of the programme was "invented". Former trade union leader Marcelino Camacho was "interviewed" from the prison cell where Franco died and ex-Communist Party leader Santiago Carrillo spoke as if he were in his Paris exile home 20 years ago.

On SRF's morning "Hoy Per Hoy" show, presenter Inaki Gablondo interviewed several youngsters who celebrated their 20th birthday on November 20, asking them what they thought of the 36-year dictatorship that ended on the day they were born.

Radio Nacional de España's Radio 1 delved into its archives for soundtracks of the historic day, and interviewed a former minister.

Onda Cero Radio also invited several former ministers from Franco's government and every one since to a "tertulia" or discussion.

Cadena COPE extended its recollections until November 22 with a series of programmes under the title "Three Days That Changed Spain". Hourly news bulletins for three days included an item that occurred 20 years ago.

"We Shall Not Be Moved" (No Nos Moverán) is the title of a new album in Spain which celebrates the country's switch to democracy following Franco's death in 1975.

The EMI-Hispavox record company has acquired the Eurovision rights to "El Amanecer" by Victor Manuel and Ana Belén, two of the best-known performers on the EMI label. The deal was made between the stations which have acquired Radio Jylland Gruppen and Nordsj Radio Reklame, the company that will market spots.

Danish Stations Form Alliance To Sell Ad Time

by Charles Ferro

COPENHAGEN - Ten of Denmark's largest local radio stations have formed an alliance that will allow the common sale of advertising time.

An agreement was made between the stations which have acquired Radio Jylland Gruppen and Nordsj Radio Reklame, the company that will market spots.

The deal will come into effect from the first of the year. The radio companies behind the alliance are Radio Victor, VLR, Radio Horres, Aarhus, Nordsj Radio Colombo, Radio Viborg and Radio ANR, all Jutland-based stations in western Denmark. Nordsj Radio Reklame also sells time for the five Voice stations.

According to figures from Gallagher, the largest Danish market, the average audience is 4 million, compared to 1.7 million in the ratings battle in the long term. "Comedy-based morning shows have been around for too long now," he says, adding that the future lies in "personality shows where the presenter builds good personal rapport between himself and the audience."

EBU Offers Exclusive Opera Broadcasts

GENEVA - The European Broadcasting Union (EBU) is offering its 28 associates excluding live links with New York's Metropolitan Opera during the 1995/96 season, writes Christian Lorenz.

The EBU has acquired the European radio rights to all 19 performances between December 9-April 20 from US oil conglomerate Texaco for an undisclosed sum.

EBU spokesman Pierre-Yves Tribolet refuses to reveal the price of the deal but calls it a bargain. "Due to the number of stations we represent, costs per performance work out much cheaper for each station than an individual in-house production on a similar scale."
Popcorn's No Index Of Success

RESEARCH

by Kurt Hanson

"The corn can't pop fast enough these days at the AMC Coral Ridge Ten Theatres," according to an article in USA Today. Concession sales at these and other cinemas have been going through the roof lately. However, it's not the quality of the popcorn that's bringing in the crowds. It's not the oil the popcorn is popped in. It's not even the friendly service offered by the counter personnel.

It's the movies that have come out lately—like GoldenEye, "Toy Story, or Get Shorty." And just as people flock to a cinema primarily for the movies that are playing, they tune in to a radio station primarily for the music—and not necessarily for the "popcorn," metaphorically speaking, that comes with it.

Radio's Two Functions

Radio essentially serves two functions in the average listener's life. On weekend mornings—roughly from 0600-0900, the typical listener uses radio as a wake-up service. Thereafter, the typical listener uses radio as a music service.

Thus, information and entertainment are the driving forces during morning drive. A station must provide a mix of elements that support the sometimes-difficult process of waking up and getting off to work or school. Those elements might include humour, news, traffic, weather forecasts, other relevant information, commentary, contests, and perhaps some music.

After 0900 music becomes the key element to a listener's choice of radio stations—and thus to a station's success.

Over-Rated Prima Donnas

At the risk of seeming too harsh, your air personalities after 0900 are probably about as important to your typical listener as ushers are to a typical movie-theater. They aren't critical to the listening experience. But unfortunately, the beauty of a cinema lobby is largely forgotten as soon as the lights go down.

Similarly, if a listener doesn't like the music on your station, all the production values in the world aren't going to make that listener stick around.

Bad Apple Syndrome

It's not that the little things are unimportant. While showing the best available movie is critical to the success of a great-looking cinema, the best facilities add to the experience with an efficient and friendly staff, an attractive lobby, a great snack stand, maybe a 70mm print and THX sound, comfortable seating, and so forth. It keeps people happy with the movie-going experience in general (as opposed to, say, renting home videos). By the same token, quality elements on a radio station keep people satisfied with the radio listening experience, as opposed to, say, switching to cassettes or CDs.

More importantly, a single bad element can have a negative impact. If a cinema has stale popcorn, an usher who insults you ("Yeah, you, jerkhead") or makes a lewd gesture to your date, indelibly higher ticket prices, or an unsafe parking lot, you may very well decide to quit patronising that particular cinema.

If you're not being courteous or clumsy, air personality, or if you're running an atypically high ad spot load, or if you're playing too much unfamiliar or unpopular or burnt-out music, or if your newscasts are too amateurish or long or alarmist, you may be turning away customers just as surely as the cinema with the stale popcorn. Nobody comes for the popcorn, but they can certainly stay away because of it.

Virtually Total Control

As a radio programmer, you're luckier than a cinema owner. You have virtually total control over the product that you screen. You can design and direct an entertaining and informative morning show. You can create an appealing and distinctive mix of music to play the rest of the day. And you can fine-tune that mix on a minute-by-minute basis based on your experience and instincts and the marketing research you design and commission.

That's what's "on screen" in your case. That's what's most important. And only after those elements—the morning show and the music mix—are in place to your satisfaction should you start to worry about getting the "ambience" elements fine-tuned.

A Look Inside...

Station Italia Network/Bologna
Format EHR/Dance
Listener Reach 5,937,000 per week
Chief Engineer Maurizio Giovannelli

CD Players Yamaha CDX880, Technics CDP SL-P1200

Record Players Tascam 112
Presenter Microphone Beyerdynamic MC740N

Hard Disk Recorder/Player Raid Tec PC610, Raid Tec Universal Array Controller, Flex Array RX, Software-DWM AVE, Magnetic Optical Disk Recorder Akai DD1000

Digital Tape Sources DAT Tascam DA 30MKII

Speakers Yamaha NS10M Pro

Headphones Sennheiser HD535

Amp Kitchen RB950-AX

Digital Effects Unit Prol Vox DBX 286

Main Audio Processing Urban Optimod FM, Executive FM AVE

Remote Broadcast Patch Bay APB 8820 AVE

Mixing Desk Mixer 24 Can PMC6000 AVE, Mixer 24 Can Excell/AVE, Mixer 24 Can Soundcraft Automation System Virtual Radio AEV (playlisting), Musioore AEV (database)

ISDN Equipment Encoder, Decoder

Dialog, Data Terminal Adapter

Astra 7A 1068

Of course, there are exceptions. Some of your listeners may feel they have established a relationship with one of your personalities, either during a promotional campaign or over your request lines. Similarly, there may be some movie-goers who have a crush on one of the ushers. They're the exception that tests, and by testing proves the rule.

Would you go and see 'The Last Action Hero' just because the cinema had good popcorn?
Charity Events, Beatles Dominate Radio Christmas

Although for many retailers Christmas seems to start in the summer, radio is strict in holding out until early December with its seasonal songs and shows. As Robbert Tilli reports, hot tips for this year are John Lennon’s seasonal recurrent Happy Xmas (War Is Ower), along with...the Beatles.

“I hope that the Passengers [(U2/Euro] single Miss Sarajevo will be this year’s biggest Christmas hit,” says Martin Schwebel, head of music at Radio Regenbogen/Mannheim in Germany. “It’s unusually good and goes with a truly meaningful idea behind it.”

December 3 (Advent Sunday) is the official start of the Christmas season for him. “That’s when we add the Christmas songs to our schedule.”

Like so many of his peers in radio-land Schwebel judges Michael Jackson’s Earth Song to be among the big contenders. “If his chart position in Germany at number 4 is anything to go by, he can easily end up in the top slot.” Strange as it may seem, the guy has never had a German number 1 hit. This could be his moment.

In Schwebel’s opinion Whitney Houston’s Exhale (Shoop Shoop) is not strong enough, while Tina Turner’s Goldeneye is only likely to make it if the accompanying 007 film proves a box office hit.

Just as there are different ways to interpret Christmas, the same goes for the word “house party,” according to Top Music/Strasbourg head of music Hervé Petit. Post-modern “please-no-turkey” party kids will be well catered-for in his programming this yuletide.

“We’ll have a house party on Christmas Eve for those who want to celebrate Christmas in an alternative way. If they like they can switch on their radio, move aside the chairs and have a house party.”

L’Americano, the solo debut by Akhenaton (from popular hip-hop posse 1 Am) is Petit’s hot tip for the season, as is his choice for it—probably be Céline Dion again,” he smirks. “She’s been at number 1 here practically the whole year, so why not at Christmas?”

Hottest seasonal recurrent at Top Music will remain Wham’s Last Christmas, a song which is now covered by Whigfield, and which has been picked up by Kent Hansen, head of music at Radio Colombo/Arhus (Denmark). “She’s Danish, so we should be playing it—although not too much,” he stresses. “Our feeling is that our listeners will prefer the original, so we won’t put it on the playlist—unless public demand proves differently, of course.”

The highlight of Radio Colombo’s Christmas programming will be on December 22, when the mayor of Arhus visits the station to play his top 3 Christmas records. An award will be handed to people who have been instrumental in making Christmas particularly special to relatives and friends. On the two Sundays before Christmas listeners can phone in and nominate somebody they know.

“On Christmas Day we’ll be talking to people on air about how they celebrate the holidays,” foretells Hansen. “At that point music will be Christmas records only. And in the evening we’ll put on a tape—we like to enjoy our Christmas dinner just as much as anybody else.”

The suspense surrounding the Christmas number one is something they leave to the Brits, says Hansen. “It’s their tradition—we’re not that fanatic. I expect it will be a photo finish between the Beatles and Mariah Carey & Boyz II Men.”

Radio Donna head of music Rob Pendery has to cook up two Christmas programmes—one for AM station Swansea Sound and another one for FM outlet Sound Wales (Wales). “We do a lot of special programmes over Christmas, from short features with a religious touch, to all kinds of concerts, mini-documentaries and competitions.”

He tips local band No Hat Moon (’t Reasons for Heaven’ ACL/Westmore Records) as the outsider in the race for the most coveted chart slot of the year. “But the bands with dead singers—the Beatles and Queen stand the best chance, with Free As A Bird and A Winter’s Tale.”

between the Beatles and Mariah Carey & Boyz II Men.

Pendery’s head of music has to cook up two Christmas programmes—one for AM station Swansea Sound and another one for FM outlet Sound Wales (Wales). “We do a lot of special programmes over Christmas, from short features with a religious touch, to all kinds of concerts, mini-documentaries and competitions.”

He tips local band No Hat Moon (’ Reasons for Heaven’ ACL/Westmore Records) as the outsider in the race for the most coveted chart slot of the year. “But the bands with dead singers—the Beatles and Queen stand the best chance, with Free As A Bird and A Winter’s Tale,” he predicts.

“Without a doubt, No Hat Moon will surely be hit locally,” says Pendery. “It’s a re-release from last year, and it could be a major hit this time around. With proper label support it could even take off nationally. That song will be playlisted alongside with that it comes from years gone by. Nat King Cole and Slade’s Merry Xmas Everybody on AM, and tracks off Mari- ah Carey’s Christmas album from last year on FM, which has a younger feel.

Real Christmas cooks are to be found in the studio of BRTN Radio Donna/Brussels, where head of music Marc Deschuyter will have a good time on Christmas Eve (from 18:00-19:00). “It’s an old tradition inherited from Radio 2 actually. We invite three TV cooks into our studio. Our listeners cook along with them, and when they get into trouble they can ring up for advice. Of course the music will be fitting, with an emphasis on Christmas records and oldies.

For the third year running running BRTN ACE station Radio Donna will be releasing its own Christmas single—which this year is River Blue’s Little Bit Of Heaven (Creatars/BMG)—which will only be available through BRTN. “We’ve bought 1,000 copies and secured an exclusive,” claims Deschuyter. “After the new year it will be commercially available in the shops, although in another version. Every time we play it we give away five copies to listeners.”

On Christmas Day itself Donna’s regular afternoon shows will blend into one. Records tipped by Deschuyter for seasonal hits are Michael Jackson’s Earth Song, Mariah Carey’s duet with Boyz II Men One Sweet Day, the Pre-tenders’ 2,000 Miles and Seatman John’s Song From Scotland, which Deschuyter figures has the right win-try feel to it.

Charity events are part of the main course on many radio Christmas menus. For Stephanie Denham, head of music at ACE-formatted Radio Wyvern/Worcester (UK) the Holidays season is fully dominated by ‘Snowball’, a yearly philanthropic event. “So far over the years we’ve raised £1,040,000 for local charity, with 750 causes already having benefited from it. On December 10 we’ll have an all-day auction, and the whole month building up to Christmas our presenters will put on different events. One DJ is losing weight, for instance, and 60 listeners are joining her.”

Another presenter has to accom-
Cadena 100 Pioneers ACE/Rock Format

by Howell Llewellyn

**PROGRAMMING**

For many he is Spain's King of Radio, and there's no doubt that for a long while he ruled the airwaves. Then in May 1992, Rafael Revert left Cadena SER's Los 40 Principales which he helped to found in 1986 as a 16-year-old, and moved to the Catholic-church-owned Cadena COPE to set up its new music net, Cadena 100.

Just three years later, the latest Estudio General de Medios (EGM) listener survey covering April-May (the next was due in mid-December) gave Cadena 100 an audience of 945,000, up from a previous high of 830,000. Revert felt as if he ruled the roost once again.

"We aimed for a million listeners in five years, and we did it in three," beams Revert. "Let's see if we can make it 1.5 million before our first five years are up.

What has made Cadena 100, which belongs to a group long frowned upon by youngsters for its link to institutionalised religion, become Spain's third most popular music net after Los 40 and SER's all-Spanish Cadena Dial?

"From the start I wanted rock to be the basis of our culture," answers Revert. "We never play pop music, but neither do we put on hard rock except between 21:00-23:00. Our philosophy is not to play music that offends people. Listeners don't have to like everything we include in our playlist, but I don't want them to be molested by it either."

The result is that ACE/rock Cadena 100 is clearly distinguishable from its main competitor, chart-tied EHR Los 40. Just one recent example is Cadena 100's support of Paco de Lucía's first solo tour to promote his album *Un Mundo Separado Por El Mismo Dios* (A world separated by the same God).

Cadena 100 set a precedent in September (M&M, Sept 25) when it decided to buy many of the concerts on Cano's tour, controlling the promotion, sponsorship and ticket sales. Luis Salamon, artistic director at Cano's label Virgin Records Espana, comments, 'Cadena 100's support of Nacho is spectacular. They have invested a lot in the tour and have put the station at the service of Cano, with whole page adverts in the newspaper where he has performed.'

The day Music & Media spoke to Salamon, the Rolling Stones Stripped on Virgin went straight into the charts at number 5. Songs from Stripped were on Cadena 100's playlist, and Salamon pointed out that the Stones public would coincide very much with that of the net.

Like other music nets, the 49-station Cadena 100 arranges occasional scopeys where it is the first web to play a new album, even if only during certain hours. Examples have been albums by Oldfield, Clapton, Elton John, and in early November the Beatles Free As A Bird.

"We got hold of a taped copy from somebody in England and we made a copy, so we were playing it some time before anybody else in Spain," says Revert. 'In-house showcases are also a feature of Cadena 100's service, and have included Sheryl Crow, the Chief-tains, Kenny G, Robert Plant, The Lemonheads, Hootie and the Blowfish, and Boyz II Men. "As you can see, none of these are especially teen-oriented," remarks Revert.

Among the artists and albums he says Cadena 100 have helped on their way to Spanish success is Eric Clapton. "When we started, he didn't sell more than 10,000 units. But we played songs from Unplugged all the time and it sold 400,000 copies here," he says.

Spanish examples include Medina Azahara, a rock band with a flamenco flavour whose last three albums have sold more than 100,000 units each since Cadena 100 playlisted them, Los Sueves, and Danza Invisible, who Revert describes as having "the typical Cadena 100 sound, attractive without being insipid."

Cadena 100 plays about 80% international music and 20% Spanish, but Revert adds that this is the fault of Spanish labels who are not coming up with new Spanish acts. "It's all a question of their budgets, as well as the long-standing crisis of good new talent and creativity," he observes.

Revert says that the net's key programmes are the 07:00-11:00 "Cien En La Jungla" (100 In The Jungle) with star DJ Jose Antonio Abellan, who was poached away from Los 40, the hard-rock "Emission Pirata" between 22:00-23:00 and the 21:30-22:00 Imaginorock, a showcase for new groups who send their demo tapes (M&M, Nov 18). The output is all music apart from 'a bit of chat and joking from Abellan.'

"One thing you'll never, never hear on Cadena 100 is dance music, or the Spanish version of techno called 'bakalao," says Revert with great emphasis. "It just wouldn't fit in. It would annoy a lot of people, at least my listeners."

Pulverised AC/DC fan Adrian Vogel has known Revert since he started at CBS Sony aged 16. "Cadena 100 has been really useful in pushing some acts, like Los Sueves and the Greatest Hits compila-
tion of Creedence Clearwater Revival," Vogel says. "Cadena 100 is more adult and attracts young professionals. It lies somewhere between (alternative rock/world music) Radio 3 and Los 40."

"Cadena 100 has quickly established a loyal following and its own niche on the Spanish radio scene," adds Vogel.

RTL's Maloney Robbed After MTV Show

by Christian Lorenz

**PARIS - Only the wonders of ISDN could save Berlin EHR station 104.6 RTL presenter Nick Maloney last week when he faced unforeseen problems after the MTV Europe Music Awards at Le Zenith.**

"After his backpack containing flight ticket, cash, credit cards and credentials was stolen at the ceremony's after party he found himself grounded by the general strike in France."

"It was a nightmare," says Maloney. "From Monday to Friday I present a five-hour evening show between 19:00 and 24:00. I had no chance of getting back to Berlin in time for the broad-
cast."

"Music & Media is a definite must for any music radio station in Europe. It is the only way to keep your finger on the pulse of the industry."

Mark West - Operations Director
Juventus Radio - Budapest
Van Morrison's first Verve jazz album available now on CD, cassette & LP.
Jazz FM Reclaims Name, Identity

On September 22 yet another chapter opened in the turbulent history of the UK's first commercial jazz station, when the outlet, known since June 1994 as JFM, reverted to its original Jazz FM moniker.

by Terry Berne

Launched in March of 1990, the station's troubles began almost immediately. Just a year later, with a beleaguered budget and disappointing audience figures, a series of major adjustments, including layoffs as well as format changes, was initiated. That summer, amid further firings and deepening financial problems, the format was expanded to include such artists as Ericle Clapton, Ray Brown, Joe Pass, Grover Washington, Jr., and Sting, along with other so-called jazz-influenced pop artists allowed by a liberal reading of the station's promise of performance agreement. In October station founder David Lee resigned from the board in protest at the changes. The following year (1992) the ailing station was bought by Golden Rose Communications, and a sister station serving the north-west region from Manchester was also inaugurated.

Industry reaction to the debacle was divided, but the consensus seemed to be that the station's problems had more to do with management than with music. There was quite definitely an audience for jazz in the capital, but Jazz FM was too mired in internal conflicts to properly capture it. The highly touted and costly name change did seem a conscious attempt to rebrand the station's catchment area, but the result was too little too late, according to Rajar figures. The name Jazz FM no longer adequately defined the station's catchment, and the station's audience share plummeted from a high of 8% at the start of 1994 to a nearly fatal 1.3% this summer, according to Rajar figures.

What's In A Name?

New group director of programming and marketing Jeannie Bergin defends the relaunch of the station as Jazz FM. "I prefer to call it a reclaiming," she says, "a reclaiming of jazz from the cross-over policy of JFM. I want to get back to the core, critically important to jazz, of what jazz is in terms of settings and styles from the blues-through even their coolest jazz comps. Interestingly, it's their blues roots which most show here, pecking through even their coolest jazz comps."

To that end, programming has been radically re-oriented, and will now include about 70% jazz and only 30% related genres like blues, soul and R&B—almost the reverse of JFM's programme content. However, styles such as soul-jazz, acid-jazz and other jazz-fusions will enjoy increased airplay.

This diversity of genres covered by the rubric 'jazz' is both the station's greatest virtue and its biggest stumbling block, at least as far as programmers are concerned. How to design a format which includes so much variety, not to mention the vast repertoire of past recordings?

Fine-Tuning The Programming

"How you craft the flow of music is all important," affirms Bergin. "Jazz is such a wide space, you have to take great care in first identifying that space, what are its limits, its boundaries. It's certainly not the place you're hearing on pop or rock stations. Once you decide what can be included you have to very carefully programme it to specific day-parts. The type of jazz you can play in the morning is obviously very different from what you can play late at night.

"We play the whole range," Bergin explains. "We want to represent its entire 100-year history. To achieve that while keeping the general tone of the station fresh and up to date, special blocks are reserved for styles such as vintage or modern jazz on Sunday evenings, while weekdays from 19:00-20:00 are dedicated to other specialist programmes like a featured artist, a jazz chart show, or blues and Latin jazz. Be-bop can be heard after midnight."

A sample playlist contains plenty of traditional artists like Dave Brubeck, Miles Davis, and Billie Holiday, but also lots of contemporary artists like George Benson, Dr. John, Branford Marsalis or Bobby McFerrin, who can be considered to have a larger than usual following. The list is also balanced with soulful players like Don Braden, Jimmy Smith, Nina Simone and Grover Washington, Jr.

"A playlist is something you're always adding to and refining," cautions Bergin. "And you have to be sensitive to local conditions. So we also have an increased commitment to live music both here and in Manchester."

What's In A Name?

Jazz FM Reclaims Name, Identity

On September 22 yet another chapter opened in the turbulent history of the UK's first commercial jazz station, when the outlet, known since June 1994 as JFM, reverted to its original Jazz FM moniker.

by Terry Berne

Launched in March of 1990, the station's troubles began almost immediately. Just a year later, with a beleaguered budget and disappointing audience figures, a series of major adjustments, including layoffs as well as format changes, was initiated. That summer, amid further firings and deepening financial problems, the format was expanded to include such artists as Ericle Clapton, Ray Brown, Joe Pass, Grover Washington, Jr., and Sting, along with other so-called jazz-influenced pop artists allowed by a liberal reading of the station's promise of performance agreement. In October station founder David Lee resigned from the board in protest at the changes. The following year (1992) the ailing station was bought by Golden Rose Communications, and a sister station serving the north-west region from Manchester was also inaugurated.

Industry reaction to the debacle was divided, but the consensus seemed to be that the station's problems had more to do with management than with music. There was quite definitely an audience for jazz in the capital, but Jazz FM was too mired in internal conflicts to properly capture it. The highly touted and costly name change did seem a conscious attempt to rebrand the station's catchment area, but the result was too little too late, according to Rajar figures. The name Jazz FM no longer adequately defined the station's catchment, and the station's audience share plummeted from a high of 8% at the start of 1994 to a nearly fatal 1.3% this summer, according to Rajar figures.

What's In A Name?

New group director of programming and marketing Jeannie Bergin defends the relaunch of the station as Jazz FM. "I prefer to call it a reclaiming," she says, "a reclaiming of jazz from the cross-over policy of JFM. I want to get back to the core, critically important to jazz, of what jazz is in terms of settings and styles from the blues-through even their coolest jazz comps. Interestingly, it's their blues roots which most show here, pecking through even their coolest jazz comps."

To that end, programming has been radically re-oriented, and will now include about 70% jazz and only 30% related genres like blues, soul and R&B—almost the reverse of JFM's programme content. However, styles such as soul-jazz, acid-jazz and other jazz-fusions will enjoy increased airplay.

This diversity of genres covered by the rubric 'jazz' is both the station's greatest virtue and its biggest stumbling block, at least as far as programmers are concerned. How to design a format which includes so much variety, not to mention the vast repertoire of past recordings?

Fine-Tuning The Programming

"How you craft the flow of music is all important," affirms Bergin. "Jazz is such a wide space, you have to take great care in first identifying that space, what are its limits, its boundaries. It's certainly not the place you're hearing on pop or rock stations. Once you decide what can be included you have to very carefully programme it to specific day-parts. The type of jazz you can play in the morning is obviously very different from what you can play late at night.

"We play the whole range," Bergin explains. "We want to represent its entire 100-year history. To achieve that while keeping the general tone of the station fresh and up to date, special blocks are reserved for styles such as vintage or modern jazz on Sunday evenings, while weekdays from 19:00-20:00 are dedicated to other specialist programmes like a featured artist, a jazz chart show, or blues and Latin jazz. Be-bop can be heard after midnight."

A sample playlist contains plenty of traditional artists like Dave Brubeck, Miles Davis, and Billie Holiday, but also lots of contemporary artists like George Benson, Dr. John, Branford Marsalis or Bobby McFerrin, who can be considered to have a larger than usual following. The list is also balanced with soulful players like Don Braden, Jimmy Smith, Nina Simone and Grover Washington, Jr.

"A playlist is something you're always adding to and refining," cautions Bergin. "And you have to be sensitive to local conditions. So we also have an increased commitment to live music both here and in Manchester."
music so captivating. With forays into bebop, Ellingtonia, Latin and boogie-woogie, not to mention film scores and ballads, the material ranges wide to say the least. Choruses and Django's own Hungaria catch them swinging, and the marvelous Fritzi Lundersberg on vibes is the session's most gratifying discovery. Contact: Wolf Müller at tel: (+44)171.747 4000; fax: 499 2596.

MICHAEL FRANKS
Abandoned Gardens - Warner
PRODUCERS: Matt Pereson, Gil Godsen/Russell Ferrante
Suffused with lyric and finesse, this is among the artist's finest albums. Arrangements are kept clean and focused, allowing both singer and instrumental soloists plenty of room to work their spell. Somehow Our Instrumental Soloists is a radio-friendly tune reminiscent of Steely Dan, while Like Love Survives, co-written with Joe, works their spell. Somehow Our Instrumental Soloists is a radio-friendly tune reminiscent of Steely Dan, while Like Love Survives, co-written with Joe, works their spell. Somehow Our Instrumental Soloists is a radio-friendly tune reminiscent of Steely Dan, while Like Love Survives, co-written with Joe, works their spell. Somehow Our Instrumental Soloists is a radio-friendly tune reminiscent of Steely Dan, while Like Love Survives, co-written with Joe, works their spell.

And The Latin Train - GRP
PRODUCER: Arturo Sandoval
A tribute to the trumpeter's Cuban heritage, featuring the voices of saxophones great Celia Cruz and Oscar D'Leon. This follow-up to the Grammy-winning Danzon covers a lot of territory between the incandescent opening salvo of Dizzy Gillespie's Be-Bop and the final notes of the sentimental standard I Can't Get Started which closes the album. The rhythm section, led by pianist Otmara Ruiz, is nothing short of outstanding, further evidence that Latin jazz is experiencing its finest hours since Machito landed in New York more than fifty years ago. Contact: Ann Therese O'Neill at tel: (+44)171.304 4455; fax: 304 4459.

JAZZ STATION REPORTS

FRANCE MUSIQUE/Paris
Claude Carriere - Producer
Lester Young - Complete Aladdin Recordings (Blue Note)
Ramsey Lewis - Fugia (Verve)
Stephanie Grappelli - Step & Shim (Black & Blue)
John Coltrane - Complete Atlantic (Impulse)
Duke Ellington - Live At The Whitney '72 (Impulse)
Barney Wilen - New York Romance (Sunnyside)
Modern Jazz Quartet - Dedicated To Cosby, Ray (Aladdin)
Gilles Nunez - Natural (E.M.P.)
Elaine Elias - Solos & Duets (Blue Note)
NEPTUNE/Paris
Jean Le Corvoisier - Programme Director
Vanessa Rubin - Vanessa Sings (Novus)
Ahmad Jamal - The Essence (Verve)
Herschel Evans Big Band - Guardians of Birds (Dreyfus)
Jimmy Giuffre - Full Fall (Columbia)
Frederic Green - Mr. Rhythm (SAC)
Steve Davis - Constellations (RCA)
George Shearing - Jazz Moments (Capitol)
Keith Jarrett - All The Blue Note Complete (ECM)
McCoy Tyner - Infinity (Impulse)
Ray Brown - My Summertim (Verve)
JAZZTIME NUREMBERG/Nuremberg
Walter Schatzelein - Producer
James Moody - Moody's Party (Telarc)
Fred Hersch Trio - Point In Time (Verve)
Klaus Doldinger - The Pumpohraphy (WEA)
Mark Whitfield - 74th Avenue Strut (Verve)
Frank Gamballe - Thinking Out Loud (JVC)
George Garzone - Alone (Verc)
Ray Anderson Allstangular Band - Heeds And Views (Koala)
Frank Morgan - Love, Lost & Found (Telarc)
Oscar Peterson - Coleman & Cooper Time (MPS)
Toni Disgab (Verve)
Nils Landgren Funk Unit - Live In Stockholm (ACT)

JAZZ WELLE PLUS/Munich
Hans Rahmed - Producer
Lester Young - I Got Rhythm (Milestone)
Jimmie Witherspoon - Happy Hard Times (Collect)
Gene Harris - Do You Know What It Means? (Concord/Relaxton)
David O'Keefe - Do You Know What It Means? (Concord/Relaxton)

Jazzusi - FM Radio Berlin (49)
Toto, Jeff Beck, Peter Townshend, Mick Jagger present their first solo album - progressive rock at its best!

ADAM HOLZMAN

His performances for Miles Davis, Chaka Khan, Kelvynator, and Overdrive were just the beginning. On MANIFESTO Adam Holzman delivers. Cyber-funk, groove, acid-jazz and more... Pre-listening examples and info available at:

LIPSTICK LIP 89036-2

a label of Alex Merck Music GmbH, 73233.557@compuserve.com
get your playcopy via fax (49)-221-9546-117
DECEMBER 16, 1995
MUSIC & MEDIA

MANIFESTO

Peter Herbolzheimer - Girl Talk (Rola)
Martine Hausser - Runa (Mammal)
Billie Holiday - Lover Come Back To Me (Verve)
Della Reese - My Heart Belongs To Daddy (SG)
Wayne Barrett - Unchain My Heart (Empire)

PRODUCER: Matt Pierson

ABANDONED GARDEN - Warner
Peter Buri - Producier
John Coltrane - The Heavilyweignt Champion (Blue Note)
Jaco Pastorius - The Birthday Concert (MCA)
Vanessa Rubin - Vanessa Sings (Novus)
Eliane Elias - Samba (Blue Note)
John Scofield - Groove Elation (Blue Note)
Marit Sandvik - Song, Fall Soft (Taurus)
Eliane Elias - So Up & Out (Blue Note)
Anderson/Duran/Bensmann - Cheri Chup
Eddy Louiss/Michel Petrucciani - Conferences De Presse Vol. 2 (Dreyfus)

RADIO MONTREAL/Québec
Michael McLaren - Producer
Kirk Whislem - In This Life (Columbia)
Jeff Lorber - West Side Story (Verve)
Fourplay - Ellas (Warner)
Evon Mars - Long Way Home (Verve)
Cindy Duller - Big Girl (EMI)
Quincy Jones - Qboss (Jazz)
G.P. Arrias - I Got A Kick Against Modern Jazz (GRP)
Marcus & Max (GRP)
Lionel Hampton - For the Love of Music (GRP)

JAZZ SCENE, NRK P2 NORWAY/Oslo
David Fischel - Producer
Wayne Shorter - High Life (Verve)
Morris Stanslak - Song, Fall Soft (Verve)
John Scofield - Grooves & Rhythm (Blue Note)
Gerald Altbright - Feeling Myself (Atlantic)
Ray Hargrove - Family (Verve)
Eliane Elias - Samba/Danses With (Nonesuch)
Stefan Zerneck - Live In Hamburg (Peters)
Chick Corea - Time Warp (GRP)
Joshua Redman - Spirit Of The Moment (Warner)

LIPSTICK LIP 89036-2

already being added by WDR, Eurojazz, BBC a.o.

a label of Alex Merck Music GmbH, 73233.557@compuserve.com
get your playcopy via fax (49)-221-9546-117

a label of Alex Merck Music GmbH, 73233.557@compuserve.com
get your playcopy via fax (49)-221-9546-117

a label of Alex Merck Music GmbH, 73233.557@compuserve.com
get your playcopy via fax (49)-221-9546-117

a label of Alex Merck Music GmbH, 73233.557@compuserve.com
get your playcopy via fax (49)-221-9546-117
**Singles**

**ALLIANCE ETHNIK**
Honesty & Jealousy - Deitelbi/Virgin  
PRODUCER: Bob Power  
France has already proved to be a fertile breeding ground for hip hop, with different ethnic groups pushing forward the boundaries of the genre. But Alliance Ethnik’s Honesty & Jealousy is surprisingly straightforward, as they go back to the old-fashioned Sugar Hill sound.

**MYLO BIGSBY**
D’yer Maker - SPV  
PRODUCER: William Clarke  
The pop-gaze cover version of the Led Zeppelin tune. Vocalist Carole Burketto does a sensuous rendition of the song over a sparse beat. The radio mix is very much stop and go. The Som Mix goes well with jazz-y jungle tracks.

**THE D.O.C.**
Return Of Da Livin’ Dead - Giant/WEA  
PRODUCERS: D.O.C., Erotic D  
Smooth g-funk track with dominant synthesizer sounds to suit the current revival of ‘80s pimp-funk. The mid-tempo bass line could use a bit more bite. Rapper D.O.C. rides the rhythm like a seasoned veteran but lacks the spark to make the tune stick.

**DOROTHY**
What’s The Tune? - RCA  
PRODUCERS: Paul Masterson  
Based on a standard Eurodance rhythm, this instrumental throws us back into the days of Pete Rock garage organ. Cheap sounds make this the musical equivalent of a threadbare carpet, but still this tune of the British TV show “Blind Date” could start a whole Eurotrash trend.

**DIANE KING**
Love Triangle - Work/Sony  
PRODUCER: Andy Maria  
King combines ragga and R&B in a most successful way. Her voice goes into Shaggy-style overdrive, but not constantly. The album version Love Triangle is more of an R&B song. King’s seductive grooves pull you into her amorous universe.

**LAMB**
Cotton Wool - Fontana  
PRODUCER: Lamb  
A collaboration between Louise Rhodes and Lamb, these British NME darlings are pretty experimental. Rhodes’ vocals are reminiscent of Björk’s, but they are accompanied by jazz-y guitar and sudden interruptions by strange noises. The Sacred Space mix makes more sense, since the African drums create a little structure, but it is still quite sparse.

**ANNE LENNOX**
Something So Right - RCA  
PRODUCER: Stephen Lipson  
The title song from Lennox’ cover album Medusa has the additional vocals and guitar parts of Mr. Simon himself. It starts out as a beautiful, simple ballad, but as the song progresses, gorgeous harmonies and more elaborate orchestrations pop up. Another great seasonal single.

**LES NEGRESSES VERVES**
A Qui Bon - Debel/RAzza Desips/Virgin a/w  
PRODUCER: not listed  
Like fellow folkies The Pogues, Les Negresses Verve have survived the sad demise of their lead singer. The flamenco guitar, the polka rhythm and the accordion are still there. However the lyrics are uncharacteristically, but understandably, obsessed with death and the meaning of life. From the upcoming album Zaqage.

**POPPA CHUBBY**
Sweet Goddess Of Love And Beer - Skepch/k  
PRODUCER: Tom Dowd  
Texas blues has always had a greasy, dirty sound, and Poppa Chubby is no exception. His uncomplicated blues hits are smoothed over by the famous producer of soul legends, Tom Dowd. He put a little suspense in the song, by building it up carefully with a Hammond organ, background vocals and a groovy baseline.

**PROYECTO UNO**
El Boroto Remix - Max Music  
PRODUCERS: Pow De Jesus, Ne, Son Zapata  
The Latin house with a call-recall chorus reminiscent of the Outbure Brothers. Mixed Spanish and English lyrics add to the Latino feel of this Puerto Rican production. The mix of this summer hit fits into pop and dance programmes alike.

**RIGHT SAID FRED**
Living On A Dream - Happy Valley  
PRODUCER: Robin Hancock, Ollie Dagoos  
The first release on the band’s own Happy Valley label could follow in the footsteps of their 1991 hit I’m Too Sexy. The Happy Valley mix adds a housey touch with its vibrant piano riff. The radio edit with its strings and antiquated Village People rhythm owes more to the Sparks than to the New York house. The song’s strong melody could even make it a favourite with ACE stations.

**TONY RICH**
Words - Laface/Artista  
PRODUCER: Tony Rich  
Tony Rich operates in the same field—that twilight zone of seduction—in which fellow Atlantan Bobby Brown has made his mark. However, Rich doesn’t have the latter’s polished smoothness; his honey-dripping voice has a bluesy edge to it, like his female counterpart Mary J. Blige. The arrangements are sparse, restricted to a swingbeat rhythm and occasional harmonies, leaving more room for the vocals. Ghost is a haunting love song with wailing sound effects. Rich evokes the same wistiness in Under Her Spell.

**KIM WILDE**
Now & Forever - MCA  
PRODUCERS: Rick Wilde, Serious Rope, C.J. Mackintosh  
A true bonanza of ACE nuggets are offered on this album. The collection of US-style R&B tunes with grand production contains at least five solid airplay candidates. The ballads C’mon Love and Hypnotise are perfect shimmering beauties. The midtempo number True To You as well as uptempo dance tracks Heaven and Breakin’ Away combine R&B elegance with tight garage house rhythms.

**MIKEL ERENTXUN**
El Abrazo De Erizo - Gasa/east west  
PRODUCER: Colin Fairing  
Basque rockers Duncan Dhu once opened for Lloyd Cole in Paris and coincidentally, band member Mike’s voice bears a surprising resemblance. Although El Abrazo De Erizo is pretty much a rock album, there are some poppier tracks like No Fado Nada Mas. His studio guests are the creme of the crop, ranging from Marc Bietet to Miguel Esebi, who contributed to the infectious Leante El Viejo. The guitar arrangements on the album are raw and unpolished, not surprisingly since Robert Quinn (Lou Reed, Tom Waits) took care of them. There is always a delightful harmony or melody hook right around the corner, as in Suelo Las Riendas De Mi Corazon.

**Albums**

**3 LB. THRILL**
Vulture - 57 Records/Sony  
PRODUCERS: Dwayne W. Bert, Nick Da3, 3 lb. Thrill  
Southern gothic in the shape of an alternative guitar band from Atlanta, Georgia. From the sad and quiet Meaty Tells Me to the more uptempo shuffle of Jeff’s First One, 3 lb. thrill explore the dark side of human nature. The guitars and drums are pretty basic, but not basic enough to qualify as lo-fi.

**BED & BREAKFAST**
Eater Together - Maad/WEA  
PRODUCERS: Berman Brothers, Ato Yankah  
Some of the compositions could make good ACE material. But Kofi, Florence, David and Daniel sound too young and lack the vocal range of seasoned ACE performers. Together with the unmasked synthetic sound of the track, this recommends the album for young EHR audiences. The single If You Were Mine is a well-executed ballad with hit potential. Formerly a midtempo composition You’re The One reaches US R&B standards and I’ll Be There combines a catchy ballad intro with a strong Eurodance beat. Their guest roles in German TV song “So Ist Das Leben”—to be broadcast in January and February—will add to their popularity with the 13-18 audience.

**LUCKY PEOPLE CENTER**
Interpaths Communications - Stockholm Records  
PRODUCERS: S. Chani, J. Soderberg, J.L. Hults, O. Osterberg  
The album’s title track starts off with the unsavoury sound of Tibetan monks, whose chants have been very popular in hip hop and dance circles lately. This Swedish ambient collective don’t just flirt with spirituality, most of their compositions are completely hallucinative and hypnotizing. The only sign of human life are samples of LSD prophet Timothy Leary, JFK and the aforementioned monks. Woman In Lace Is Pink is the most accessible track, with its female vocals and rhythm section.

**VAN MORRISON WITH GEORGE FAME & FRIENDS**
How Long Has This Been Going On - Ele/PolyGram  
PRODUCER: Van Morrison, George Fame  
Recorded live in the famous London jazz club Ronnie Scott’s, this album is a wonderful collection of compositions by the Irish bard himself, Lester Young (The New Symphony Suit), Louis Jordan (Early In The Morning) and Mose Allison (Your Mind Is On Vacation). The title-track is a Gershwin brothers song with Fame on Hammond organ and the talented young Brit Alec Dankworth on bass. Morrison’s Miracles sounds like the rest of the album; it swings like hell and will even convince non-jazz lovers.

**N-TRANCE**
Electronic Pleasure - a/w/Royal Records/CHR  
PRODUCERS: N-Trance  
Set You Free and more recently Stayin’ 10 this year. The album of this group, based around Kevin O’ Toole and Dale Hammond organ and the talented young Brit Alec Dankworth on bass. Morrison’s Miracles sounds like the rest of the album; it swings like hell and will even convince non-jazz lovers.

**TONY RICH**
Words - Laface/Artista  
PRODUCER: Tony Rich  
Tony Rich operates in the same field—that twilight zone of seduction—in which fellow Atlantan Bobby Brown has made his mark. However, Rich doesn’t have the latter’s polished smoothness; his honey-dripping voice has a bluesy edge to it, like his female counterpart Mary J. Blige. The arrangements are sparse, restricted to a swingbeat rhythm and occasional harmonies, leaving more room for the vocals. Ghost is a haunting love song with wailing sound effects. Rich evokes the same wistiness in Under Her Spell.

**KIM WILDE**
Now & Forever - MCA  
PRODUCERS: Rick Wilde, Serious Rope, C.J. Mackintosh  
A true bonanza of ACE nuggets are offered on this album. The collection of US-style R&B tunes with grand production contains at least five solid airplay candidates. The ballads C’mon Love and Hypnotise are perfect shimmering beauties. The midtempo number True To You as well as uptempo dance tracks Heaven and Breakin’ Away combine R&B elegance with tight garage house rhythms.

**MIKEL ERENTXUN**
El Abrazo De Erizo - Gasa/east west  
PRODUCER: Colin Fairing  
Basque rockers Duncan Dhu once opened for Lloyd Cole in Paris and coincidentally, band member Mike’s voice bears a surprising resemblance. Although El Abrazo De Erizo is pretty much a rock album, there are some poppier tracks like No Fado Nada Mas. His studio guests are the creme of the crop, ranging from Marc Bietet to Miguel Esebi, who contributed to the infectious Leante El Viejo. The guitar arrangements on the album are raw and unpolished, not surprisingly since Robert Quinn (Lou Reed, Tom Waits) took care of them. There is always a delightful harmony or melody hook right around the corner, as in Suelo Las Riendas De Mi Corazon.
California Brings Out The Best In Mylène Farmer

by Thessa Mooij

PARIS - When French-Canadian singer Mylène Farmer released her debut single "Mamam A Tort" in 1984, it became an instant hit in the French-speaking territories. Ten hit singles and two studio albums later, she has her fans waiting in anticipation for new material. Following its release at the end of October, the album "Anamphorée" is currently positioned midway in the European Top 100 Album chart. The first single XXL has become a crossover success, having claimed a steady position in the top 5 of Music & Media's Border Breakers chart.

For the past few years, Farmer spent more time in Los Angeles with her long-standing musical collaborator Laurent Boutonnat than at home in Paris. Apart from her music career, she has also been involved in film making. Not only did she get the famous celebrity photographer Herb Ritts to shoot the glamorous photos for her CD, she also reflects on her period in the Sunshine State in the Lyrics of the new album, which she has written herself. "Mylene really opened up in Los Angeles," says PolyGram France international exploitation manager Cathy Bitton. "For the first time in her career, she was completely anonymous."

Radio Contact/Brussels head of music Jean Lou Bertin, who interviewed Farmer in Paris, confirms this. "You can tell that she has matured since her last album, in terms of music and lyrics. For example, she started experimenting with guitars and the sound is more beefed up, although it's not a rock album."

Farmer's single XXL is picking up cross-border play in Germany and Poland. According to PolyGram VP marketing Continental Europe Monica Marin the single will be pushed in Scandinavia and Holland as well. The European marketing campaign will reach its peak in January, when the album is available in 24 countries, including Japan. The new single California, of which a video has been shot, will have a pan-European release in January.

Despite its launch into non-French speaking territories, where recently the French songs of Céline Dion have gained some ground, Marin prefers not to compare the two French-Canadian singers. "They are on completely different levels in terms of timing. I have worked with Dion for Sony and after six years of hard work she is way ahead of us. She recorded five albums in English before her French songs were released. With Mylène Farmer we are still in the phase of establishing her, because she just produced her first album in four years."

Bitton agrees that the best way to break a French-speaking artist internationally is to build on English material first. "Selling French music abroad is like selling French wine in France, so it would be great if she could do one album in English. But I don't think that's going to happen in the near future, because Mylène isn't ready for it yet creatively. She writes all lyrics herself, they are very personal and poetic, which makes it harder for her to switch to English. Still, people like Charles Aznavour and Guesc Patti have always had French-spoken hits. Polyidor UK would like to release the single XXL, but not the album because the UK is very much a singles driven market."

One of the countries where Farmer is doing particularly well is Russia. Cathy Bitton attributes her Russian success to the launch of MTV in that country. "It was one of the first they got and people were so hungry for them. Now she is one of the most important international stars there, along with Anitza."

Golden Earring Pay Tribute To Music Revolution

by Thessa Mooij

THE HAGUE - When Golden Earring shot to international fame in 1973 with the pulsating rock classic "Radio Love", they were known in Holland for producing poppy beat songs like "Dong-Dong-Der-Ki-Di-Gi-Dong". They had discovered underground music years before, while touring the US and Germany. The new Golden Earring album "Lovesweat" is a tribute to that period in which the horizon of pop music—partly shaped by the Beatles—gave way to experiments, resulting in a new genre of 'serious' rock.

"We wanted to get away from our 'kiddy' image," explains singer Barry Hay. Particularly [guitarist] George Kooymans had a tendency to write Beatles-type songs. Because our singles were always chart hits, we were considered MOR. But when we recorded [The Byrds'] 'Eight Miles High' it was a huge success in the US." The song is not included on their "Lovesweat" cover album, since the band wanted to stay away from obvious choices and clichés. "We tried to pick the songs we could remember vividly, the ones we wanted to pay tribute to," says bass-player Rinus Gerritsen.

The cover album concept originated right after the demanding process of recording their last studio album "Face It", when the Golden Earring were touring Holland extensively. "It took around eight months to produce an album and sometimes it's hard to find the peace of mind to do it", explains Gerritsen.

In the course of their 30-year career, the band has played numerous covers, especially in the '60s when they played a lot of Dylan songs. "When you play his stuff, you start to realise how simple it is," says Hay. "Sometimes it's just one chord and you think: 'Is that all there is?'

If we would have composed a song like that ourselves, we would have felt obliged to add more arrangements. The selection of the other cover songs is based on the same idea: finding songs which have already proved themselves," releasing a cover album might provoke scepticism, confirms Sony Music product manager Jos Lauwers. The band was a little apprehensive about the reactions their album might receive; something like that can go either way. But so far the reactions have been quite positive, which is not surprising, because they spent a lot of effort in selecting covers.

In the '70s and '80s, the career of the Golden Earring was oriented westward, towards the US, rather than Europe. The band enjoyed five hits in Billboard's Hot 100 including "Twilight Zone" that went top 10 in 1982 and "Radio Love" (peak 13). "Now we kind of regret not touring very much in Germany," says Hay. "There is a big market for rock fans and nostalgia-minded events. But our shows are really big productions, which are hard to take abroad. Their US adventure made them realise how much hard work goes into an Atlantic breakthrough, as Rinus Gerritsen explains. "It would have come home completely burnt-out after three months of touring the US and then they were already asking us to do a follow-up. We never felt like pushing ourselves to the limit like that, which is probably why we're still together after 30 years and why bands like Guns N' Roses have split up."

- Signed to Sony Music Holland, for the Dutch territory only; other territories in negotiation.
- Album "Lovesweat"
- Production: John Solleveld
- Tracklisting (Title, Original Recording Artist): When I Was Young, Eric Burdon and The Animals
- Darkness, Darkness, The Youngbloods
- Gotta See Jane, R. Dean Taylor
- My Little Red Book, Love
- Sail On Sailor, Beach Boys
- Maturbikin', Chris Spedding
- This Wheel's On Fire, Julie Driscoll & Brian Auger Trinity
- This Is The Ballad Of A Thin Line Man, Bob Dylan
- Little By Little, The Beatles
- Move Over, Janis Joplin
- Who Do You Love, Bo Diddley
- Turn The Page, Bob Seger

M & M MUSIC ARTISTS IN PROGRESS

MUSIC & MEDIA 13 DECEMBER 16, 1995

AmericanRadioHistory.Com
Market Place

ELYSIUM
Dance Faire The Celestial Beings - KK/Know Zembla (Denmark/Belgium) PRODUCER: Kristian Thinning
Electronic pop music pioneers like Cabaret Voltaire, D.A.F. and Kraftwerk obviously served as sources of inspiration for this band formed around Thinning. Armed with a unique approach to ambient techno, odd but appealing song structures benefit from an almost minimalistic approach. Contact Sjon Martens at: tel: (+32) 3.253.1480; fax: 3.253.1496.

GOTCHA
Fourth (’s Terra F-Punk From Beyond Space) - Blue Funk/Dureco (Holland) PRODUCER: Terra F-Punk
Although this funk big band started out as strict George Clinton apostles, they now have broadened their horizons considerably. Most apparent is their huge interest in the Frank Zappa trick bag but they also extend their tentacles into singer-songwriter territory with Mistaken, which possesses a shade of the Red Hot Chili Peppers Under The Bridge, while free jazz snippets pop up left and right. Contact Mike Van De Lagemaat at tel: (+31)23. 531 55 26; fax: 23.5421 284 or Daphne van Waard at tel: (+31) 2940.15321; fax: 2940.1875.

GROVE FEAT. JUAN WELLS
Get Down Saturday Night - Indochina (UK) PRODUCER: John Gould
Originally known as a bootleg by Barrio De Bargo under the title Make Love And Listen To The Music, this track was a club DJ’s favourite two years ago. Now that this remake of the Oliver Chatham club anthem has been “legalized” it has all the ingredients to make it a major mainstream hit. Contact Ren Lower at tel: (+44) 181.742 9999; fax: 181.742 9385.

HOUK
Generation X - Izabelin Studio (CD) (Poland) PRODUCER: Piotr Iwaniuk
Well-developed heavy metal guitar work, a highly creative but forceful rhythm section and punky vocals add up to a bewildering but coherent cocktail of original modern rock. Everything ranging from the Clash - Everything ranging from the Clash - everything ranging from the Clash - everything ranging from the Clash - everything ranging from the Clash - everything ranging from the Clash - everything ranging from the Clash - everything ranging from the Clash - everything ranging from the Clash...

M L A N E R S
To Cj Est Ron - Discos Meys (CD) (France) PRODUCER: Romain Didier
This album is one of a series of reissues by French chansonniers who did not make it in the domestic market. Hopefully, this new album will change this. Contact Julien Clerc and armed with a sweet baritone and some excellent material, which certainly deserves wider recognition. Contact Valérie Gérard at tel: (+33) 1.4260.8505; fax: 1.4927.9569.

RICK SWANEY
Faith In Friends - W. Minc (CD) (Australia) PRODUCER: Bruce Haymes
Comparisons with Chris Isaak are inevitable as the voice of this singer-songwriter is strikingly similar. He also combines country and rock in a comparable way, but that’s where the similarity ends, as he is more inclined to experiment musically. Contact David Walsh at tel/fax: (+61) 3.941 7243.

THUNDERIN’ HEARTS
Thunderin’ Hearts - VAN (CD) (Holland) PRODUCER: Steve Mendell/Thunderin’ Hearts
Robust roots rock with John, Mellencamp, Tom Petty and Bruce Springsteen is this guys game and they are quite good at it. Not only are they skillful musicians with an impeccable taste, but they also happen to be really good songwriters. Heartland and Back In The Highlands are just some of the recommended tracks. Contact William Haighton at tel: (+31) 70.360.0306; fax: 70.356.3300.

VOLCANO FEAT. SAM CARTWRIGHT
That’s Your Love Way Is - EP (Norway/UK) PRODUCER: Mjos/Lindboek/Bruntland At first this cover of the Ten City classic may sound a bit silly, but Cartwright’s big voice carries it across brilliantly. The numerous remixes are an added bonus as they retain the melody but also increase the dance floor appeal. Contact Russell Cook or Chantal Andrews at tel: (+44) 1.7148.0788; fax: 1.7148.3755.

Dance Grooves
by Maria Jiménez
BUSY TIMES AT CRAMMED DISCS & ASSOCIATED LABELS: Nu Era’s Ero EP; releases on SSS/Crammed, is filled with smooth, relatively uptempo techno with magnetic rhythms to move to. Simple tunes, tangible basslines, light acid and distant bells all flow through a solid foundation of steady beats and percussion. Check Libra and Capriettone Sun... Meanwhile Crammed-distributed Language, the label of (Moody Boy) Tony Thorpe, has released a slammng industrial based EP from experimental Italian formation Bio Muse. Entitled Sine God, the EP consists of four diverse tracks stretching from some funky rhythms to pounding beats. The title track and Roxit are the most accessible. Not your typical industrial music. Demonstrating Language’s opennessmindedness and diversity-embracing roger, the new EP from Phosphorus is deep and tasty soul, rhythm, blues, percussion and so much more. This is today’s cutting urban sound. Tel: (+3) 2 640 7914, fax: 648 8369.

RE-FOUND LOVE: The club smash Found Love-(S&Sony) from Double Dee starring Dany V has come back to life and is living its second wave of success. Strike’s Resurrection Remix and Paul Gote’s Euphonic Soundscape Remix revive, spruce up and modernize this classic house for one or two more well deserved spins. Tel: (+44) 171.911.8305; fax: 911 8800.

JAPANESE TECHNO OF INTERNATIONAL QUALITY:
Anyone remotely in touch with today’s techno music has certainly already heard the name Ken Ishihi, but with the release of Jelly Tones, his new full length album on Belgian trailblazing techno label R&S Records, Ken’s name is being engraved in the minds of techno lovers and general music lovers alike. Extra, Cocoa Mousse and others serve as vehicles for appearing, textual sounds and arrangements moving in diverse gears. Jelly Tones displays this artist’s unique talent for music, technology and feeling. Tel: (+3) 2 224 2148; fax: 227 9373.

SOUL APPEAL: Dee Heron’s totally appealing single Total Satisfaction (SidesetNetwork) is screaming soul on a mellow cool tip. The funky vibe is heightened in the Bass Satisfaction remix, while the house club environment is provided in remixes from Whiton Farnella. A g funk remix would have garnished itself if it had been properly remixed.

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

Short Takes
Compiled by Raul Cairo

• German TV pubcaster ZDF will broadcast the first part of the Christmas story Prancis on December 26. The music is written by Harold Faltermeyer and Bernie Marsden (ex-Whitesnake) and among the guest musicians are the Scorpions, Peter Prinzen and Peter Maffay. The soundtrack is scheduled for release on December 11 through BMG Ariola. The series itself is produced by Sven Burgmeister and stars Norman Nitzel as Frankie, a young, aspiring musician whose parents don’t believe in his professional career.

• A new, as yet untitled, album by Prong will be out in February on Epic.

• Aerosmith tried out some new material on stage in a couple of clubs in Boston and Cambridge, Massachusetts. Although nothing is definite yet, some points towards a return to a rockier direction for what is going to be their first regular studio album on Columbia since 1982’s Rock In A Hard Place.

• Perhaps not surprisingly, David Lee Roth has set his sights on Las Vegas. He has already performed a whole week at Bally’s with a 14-piece band led by Edgar Winter called the Blues Bustin’ Mambo Slammers and plans to return to Sin City just before Christmas. He will perform at the prestigious MGM Grand Hotel on December 23.

• A new Pearl Jam album, not to be confused with the Merkinband EP, is due next spring.

• On a sad note, Beat Farmers singer/drummer Country Dick Montana died on stage in Canada of an apparent heart attack at the age of 40.

• On January 2, Atlantic act Vierctor will launch its self-titled debut. The nucleus of the band are Alex Lifeson of Rush and Edwin from I Mother Earth but the band’s sound is not really comparable.

• Cover albums come in all shapes and sizes nowadays. Members of L.A. underground metal bands Tool and Failure have teamed up to form the Replicants (Zoo). Among the mutant versions of well-known songs are Paul McCartney’s Silly Love Songs, Gary Numan’s Ar Friends Electric 1 and Neil Young’s Cannonball Girl.

• Iggy Pop’s new album Naughty Little Doggy (Virgin) will be in stores February 6. The release of Live At The Whiskey, a collection of live tracks, is scheduled for release on the same day on Infinite Zero Records.

• New Australian band Rockin’ Robin and Henry Rollins, has been put back because of a rights dispute.
<table>
<thead>
<tr>
<th>Week 50 / 95</th>
<th>Eurochart Hot 100® Singles</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>Original label/publisher</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>One Sweet Day</td>
<td>C)</td>
<td>C)</td>
</tr>
<tr>
<td>3</td>
<td>Earth Song</td>
<td>B)</td>
<td>B)</td>
</tr>
<tr>
<td>4</td>
<td>Stayin' Alive</td>
<td>B)</td>
<td>B)</td>
</tr>
<tr>
<td>6</td>
<td>Je Suis Pas</td>
<td>B.P.</td>
<td>B.P.</td>
</tr>
<tr>
<td>10</td>
<td>I Believe On The Roof</td>
<td>B.O.K.A.</td>
<td>B.O.K.A.</td>
</tr>
<tr>
<td>14</td>
<td>Simply Red</td>
<td>B.B.D.</td>
<td>B.B.D.</td>
</tr>
<tr>
<td>15</td>
<td>Knockin' On</td>
<td>A.N.L.</td>
<td>A.N.L.</td>
</tr>
<tr>
<td>16</td>
<td>I Got It On</td>
<td>L.J.K.</td>
<td>L.J.K.</td>
</tr>
<tr>
<td>18</td>
<td>Boom Boom Boom</td>
<td>E.C.H.</td>
<td>E.C.H.</td>
</tr>
<tr>
<td>21</td>
<td>Sister Sledge</td>
<td>P.A.C.</td>
<td>P.A.C.</td>
</tr>
<tr>
<td>22</td>
<td>Gold</td>
<td>B.C.D.</td>
<td>B.C.D.</td>
</tr>
<tr>
<td>23</td>
<td>Runaway</td>
<td>D.E.K.S.</td>
<td>D.E.K.S.</td>
</tr>
<tr>
<td>24</td>
<td>The Boy Racer</td>
<td>F.H.D.</td>
<td>F.H.D.</td>
</tr>
<tr>
<td>25</td>
<td>Let Me Be A Drag Queen</td>
<td>B.J.P.G.A.</td>
<td>B.J.P.G.A.</td>
</tr>
<tr>
<td>26</td>
<td>Let It Be</td>
<td>B.J.P.G.A.</td>
<td>B.J.P.G.A.</td>
</tr>
<tr>
<td>27</td>
<td>Can't Stop Raving</td>
<td>B.B.D.</td>
<td>B.B.D.</td>
</tr>
<tr>
<td>28</td>
<td>Simply Red</td>
<td>B.B.D.</td>
<td>B.B.D.</td>
</tr>
<tr>
<td>29</td>
<td>Like A Rolling Stone</td>
<td>B.B.D.</td>
<td>B.B.D.</td>
</tr>
<tr>
<td>31</td>
<td>Single Boxset</td>
<td>B.D.P.</td>
<td>B.D.P.</td>
</tr>
<tr>
<td>33</td>
<td>Hold On</td>
<td>B.K.N.</td>
<td>B.K.N.</td>
</tr>
<tr>
<td>34</td>
<td>I'd Lie For You (And That's The Truth)</td>
<td>C)</td>
<td>C)</td>
</tr>
<tr>
<td>35</td>
<td>Anywhere Is</td>
<td>B.J.P.G.A.</td>
<td>B.J.P.G.A.</td>
</tr>
<tr>
<td>36</td>
<td>Lie To Me</td>
<td>B.J.P.G.A.</td>
<td>B.J.P.G.A.</td>
</tr>
<tr>
<td>37</td>
<td>I Wish</td>
<td>B.J.P.G.A.</td>
<td>B.J.P.G.A.</td>
</tr>
<tr>
<td>38</td>
<td>Let It Be</td>
<td>B.J.P.G.A.</td>
<td>B.J.P.G.A.</td>
</tr>
<tr>
<td>39</td>
<td>Let It Be</td>
<td>B.J.P.G.A.</td>
<td>B.J.P.G.A.</td>
</tr>
<tr>
<td>40</td>
<td>Can't Stop Raving</td>
<td>B.B.D.</td>
<td>B.B.D.</td>
</tr>
<tr>
<td>41</td>
<td>Simply Red</td>
<td>B.B.D.</td>
<td>B.B.D.</td>
</tr>
<tr>
<td>42</td>
<td>Like A Rolling Stone</td>
<td>B.B.D.</td>
<td>B.B.D.</td>
</tr>
<tr>
<td>43</td>
<td>What's That Tune?</td>
<td>B.E.K.</td>
<td>B.E.K.</td>
</tr>
<tr>
<td>44</td>
<td>Single Boxset</td>
<td>B.D.P.</td>
<td>B.D.P.</td>
</tr>
<tr>
<td>46</td>
<td>Hold On</td>
<td>B.K.N.</td>
<td>B.K.N.</td>
</tr>
</tbody>
</table>

*SALES BREAKER: indicates the single registering the biggest increase in chart points.*
### European Top 100 Albums

**Week 50 / 95**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nordman</td>
<td>Ingeniøsen - Snset</td>
<td>BMG Music</td>
<td>A.D.S.L. CH</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Pocahontas - Walt Disney</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Ball Breaker - East West</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>Abriendo Puerlas - Epic</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>The Lion King - Walt Disney &amp; Mercury</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Cypress Hill</td>
<td>III (Temple Of Boom) - Columbia</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Jamie Walters</td>
<td>Jamie Walters - Atlantic</td>
<td>S.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Blur</td>
<td>Great Escape - Food &amp; Football</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Green Day</td>
<td>Insomniac - Reprise</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>The Communards</td>
<td>One Hot Night - Warner Brothers</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Jovanotti</td>
<td>Lorenzo 1990-1995 - SoliMento &amp; Mercury</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Boyzone</td>
<td>Said And Done - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Ulf Lundell</td>
<td>Oppen Landskap 795 - Rockhead</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Die Fantastischen Vier</td>
<td>Lustige Dinge - Columbia</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Sacred Spirit</td>
<td>Chants &amp; Dances Of The Native Americans - Columbia</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Foster &amp; Allen</td>
<td>100 Golden Greats - Telstar</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Cranberries</td>
<td>No Need To Argue - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Bon Jovi</td>
<td>These Days - Mercury</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>D.J. BoBo</td>
<td>Just For You - Fresh</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Nino Bravo</td>
<td>50 Aniversario - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Zucchero Fornaciari</td>
<td>SpirtiDivino - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Masterboy</td>
<td>Generation Of Love - The Album - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Amos Morissette</td>
<td>Jagged Little Pill - Maverick/Sire</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Claudia Jung</td>
<td>Sehnsucht - EMG</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Johnny Hallyday</td>
<td>Paroles D'Hommes - Philips</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Paolo Conte</td>
<td>Una Faccia In Primato - CDC</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Claudio Baglioni</td>
<td>Io Sono Qui - RCA</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Culture Beat</td>
<td>Inside Out - Sony Dance Pool</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Chris De Burgh</td>
<td>Beautiful Dreams - A&amp;M</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>W[…]</td>
<td>sugar Mountain - Magneto</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Mylene Farmer</td>
<td>Amourpuré - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nordman</td>
<td>Ingeniøsen - Snset</td>
<td>BMG Music</td>
<td>A.D.S.L. CH</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Pocahontas - Walt Disney</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Ball Breaker - East West</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>Abriendo Puerlas - Epic</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>The Lion King - Walt Disney &amp; Mercury</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Cypress Hill</td>
<td>III (Temple Of Boom) - Columbia</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Jamie Walters</td>
<td>Jamie Walters - Atlantic</td>
<td>S.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Blur</td>
<td>Great Escape - Food &amp; Football</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Green Day</td>
<td>Insomniac - Reprise</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>The Communards</td>
<td>One Hot Night - Warner Brothers</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Jovanotti</td>
<td>Lorenzo 1990-1995 - SoliMento &amp; Mercury</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Boyzone</td>
<td>Said And Done - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Ulf Lundell</td>
<td>Oppen Landskap 795 - Rockhead</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Die Fantastischen Vier</td>
<td>Lustige Dinge - Columbia</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Sacred Spirit</td>
<td>Chants &amp; Dances Of The Native Americans - Columbia</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Foster &amp; Allen</td>
<td>100 Golden Greats - Telstar</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Cranberries</td>
<td>No Need To Argue - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Bon Jovi</td>
<td>These Days - Mercury</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>D.J. BoBo</td>
<td>Just For You - Fresh</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Nino Bravo</td>
<td>50 Aniversario - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Zucchero Fornaciari</td>
<td>SpirtiDivino - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Masterboy</td>
<td>Generation Of Love - The Album - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Amos Morissette</td>
<td>Jagged Little Pill - Maverick/Sire</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Claudia Jung</td>
<td>Sehnsucht - EMG</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Johnny Hallyday</td>
<td>Paroles D'Hommes - Philips</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Paolo Conte</td>
<td>Una Faccia In Primato - CDC</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Claudio Baglioni</td>
<td>Io Sono Qui - RCA</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Culture Beat</td>
<td>Inside Out - Sony Dance Pool</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Chris De Burgh</td>
<td>Beautiful Dreams - A&amp;M</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>W[…]</td>
<td>sugar Mountain - Magneto</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
<tr>
<td>Mylene Farmer</td>
<td>Amourpuré - Polydor</td>
<td>A.B.D.</td>
<td>F.J.K.</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

*European Top 100 Albums is compiled by RPM Communications BV © RPM Communications BV. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of sales outside these countries is based on a numerical following the symbol. This week's top 5 is indicated by an asterisk.*
### United Kingdom

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist</th>
<th>Album/Single</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Earth Song (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>Céline Dion</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
<tr>
<td>3</td>
<td>Madonna</td>
<td>Vogue (Mega)</td>
</tr>
<tr>
<td>4</td>
<td>’n’ SYNC</td>
<td>Tearin’ Up My Heart (Warner)</td>
</tr>
<tr>
<td>5</td>
<td>Shaggy</td>
<td>Boombastic (Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>Enya</td>
<td>The Memory Of Trees (WEA)</td>
</tr>
<tr>
<td>7</td>
<td>Queen</td>
<td>Made In Heaven (Epic)</td>
</tr>
<tr>
<td>8</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>9</td>
<td>Mariah Carey</td>
<td>Can I Ask You To Love Me (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
</tbody>
</table>

### FRANCE

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist</th>
<th>Album/Single</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Céline Dion</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>Céline Dion</td>
<td>Vogue (Mega)</td>
</tr>
<tr>
<td>3</td>
<td>Madonna</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>’n’ SYNC</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>6</td>
<td>Enya</td>
<td>The Memory Of Trees (WEA)</td>
</tr>
<tr>
<td>7</td>
<td>Queen</td>
<td>Made In Heaven (Epic)</td>
</tr>
<tr>
<td>8</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>9</td>
<td>Mariah Carey</td>
<td>Can I Ask You To Love Me (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
</tbody>
</table>

### ITALY

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist</th>
<th>Album/Single</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>Céline Dion</td>
<td>Vogue (Mega)</td>
</tr>
<tr>
<td>3</td>
<td>’n’ SYNC</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>5</td>
<td>Madonna</td>
<td>Vogue (Mega)</td>
</tr>
<tr>
<td>6</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>7</td>
<td>Enya</td>
<td>The Memory Of Trees (WEA)</td>
</tr>
<tr>
<td>8</td>
<td>Queen</td>
<td>Made In Heaven (Epic)</td>
</tr>
<tr>
<td>9</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>’n’ SYNC</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
</tbody>
</table>

### Top National Sellers

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
<th>Album/Single</th>
</tr>
</thead>
<tbody>
<tr>
<td>SWITZERLAND</td>
<td>Michael Jackson</td>
<td>Earth Song (Columbia)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Céline Dion</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Madonna</td>
<td>Vogue (Mega)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>’n’ SYNC</td>
<td>Joan Se Puts (Columbia)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Enya</td>
<td>The Memory Of Trees (WEA)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Queen</td>
<td>Made In Heaven (Epic)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Mariah Carey</td>
<td>Can I Ask You To Love Me (EMI)</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>Shaggy</td>
<td>Bossbass (EMI)</td>
</tr>
</tbody>
</table>

**Notes:**
- The British charts are issued on a Thursday basis. The Dutch and Belgian charts are issued on a Tuesday basis. The Austrian charts are issued on a Thursday. The Swedish chart is announced on a Thursday. The Portuguese chart is released on a Tuesday. The Hungarian chart is issued on a Thursday.
A weekly Eurochart analysis by Ramon Dahmen

Finland (8), France (8), Germany (3), Belgium (17), Denmark (4), than doubled its chart points to Michael Jackson's Earth Song. There can be no doubt that The Body Men—holders of the ballad hit 'I'll Make Love To You'—the upper region of the chart is well-known territory.

The chart's highest new entry at number 29 is Mariah Carey & Boyz II Men with the ballad 'One Sweet Day (Columbia)', the second single from Carey's album Daydream. The duet earns the Radio Active Award in the EHR Top 40 (see page 55) for the second consecutive week and climbs into this chart's top 10 with 24 new additions. And although One Sweet Day currently only charts in Germany (66), Iceland (21), Holland (31), Portugal (10), the album gains positions in the national countdowns of Denmark (2), Finland (2), Italy (2) and Holland (33). Even with the loss of strength in Austria (dropping from 4 to 17), Germany (1 to 3), Norway (5 to 12) and the UK (1 to 2), there's no denying that The Body Men are the winners of this week's Sales Breaker Award. The same award in the Eurochart Hot 100 Singles goes to Michael Jackson's Earth Song (Epic), which has more than doubled its chart points with new positions in the national charts of the UK (1), Ireland (11), Sweden (23) and Italy (14). The single also climbs the countdowns of Austria (3), Belgium (17), Denmark (4), Finland (8), France (8), Germany (11) and Switzerland (1).

The chart's highest new entry at number 29 is Mariah Carey & Boyz II Men with the ballad 'One Sweet Day (Columbia)', the second single from Carey's album Daydream. The duet earns the Radio Active Award in the EHR Top 40 (see page 55) for the second consecutive week and climbs into this chart's top 10 with 24 new additions. And although One Sweet Day currently only charts in Germany (66), Iceland (21), Holland (31), Portugal (10), the album gains positions in the national countdowns of Denmark (2), Finland (2), Italy (2) and Holland (33). Even with the loss of strength in Austria (dropping from 4 to 17), Germany (1 to 3), Norway (5 to 12) and the UK (1 to 2), there's no denying that The Body Men are the winners of this week's Sales Breaker Award. The same award in the Eurochart Hot 100 Singles goes to Michael Jackson's Earth Song (Epic), which has more than doubled its chart points with new positions in the national charts of the UK (1), Ireland (11), Sweden (23) and Italy (14). The single also climbs the countdowns of Austria (3), Belgium (17), Denmark (4), Finland (8), France (8), Germany (11) and Switzerland (1).

The chart's highest new entry at number 29 is Mariah Carey & Boyz II Men with the ballad 'One Sweet Day (Columbia)', the second single from Carey's album Daydream. The duet earns the Radio Active Award in the EHR Top 40 (see page 55) for the second consecutive week and climbs into this chart's top 10 with 24 new additions. And although One Sweet Day currently only charts in Germany (66), Iceland (21), Holland (31), Portugal (10), the album gains positions in the national countdowns of Denmark (2), Finland (2), Italy (2) and Holland (33). Even with the loss of strength in Austria (dropping from 4 to 17), Germany (1 to 3), Norway (5 to 12) and the UK (1 to 2), there's no denying that The Body Men are the winners of this week's Sales Breaker Award. The same award in the Eurochart Hot 100 Singles goes to Michael Jackson's Earth Song (Epic), which has more than doubled its chart points with new positions in the national charts of the UK (1), Ireland (11), Sweden (23) and Italy (14). The single also climbs the countdowns of Austria (3), Belgium (17), Denmark (4), Finland (8), France (8), Germany (11) and Switzerland (1).

The chart's highest new entry at number 29 is Mariah Carey & Boyz II Men with the ballad 'One Sweet Day (Columbia)', the second single from Carey's album Daydream. The duet earns the Radio Active Award in the EHR Top 40 (see page 55) for the second consecutive week and climbs into this chart's top 10 with 24 new additions. And although One Sweet Day currently only charts in Germany (66), Iceland (21), Holland (31), Portugal (10), the album gains positions in the national countdowns of Denmark (2), Finland (2), Italy (2) and Holland (33). Even with the loss of strength in Austria (dropping from 4 to 17), Germany (1 to 3), Norway (5 to 12) and the UK (1 to 2), there's no denying that The Body Men are the winners of this week's Sales Breaker Award. The same award in the Eurochart Hot 100 Singles goes to Michael Jackson's Earth Song (Epic), which has more than doubled its chart points with new positions in the national charts of the UK (1), Ireland (11), Sweden (23) and Italy (14). The single also climbs the countdowns of Austria (3), Belgium (17), Denmark (4), Finland (8), France (8), Germany (11) and Switzerland (1).

The chart's highest new entry at number 29 is Mariah Carey & Boyz II Men with the ballad 'One Sweet Day (Columbia)', the second single from Carey's album Daydream. The duet earns the Radio Active Award in the EHR Top 40 (see page 55) for the second consecutive week and climbs into this chart's top 10 with 24 new additions. And although One Sweet Day currently only charts in Germany (66), Iceland (21), Holland (31), Portugal (10), the album gains positions in the national countdowns of Denmark (2), Finland (2), Italy (2) and Holland (33). Even with the loss of strength in Austria (dropping from 4 to 17), Germany (1 to 3), Norway (5 to 12) and the UK (1 to 2), there's no denying that The Body Men are the winners of this week's Sales Breaker Award. The same award in the Eurochart Hot 100 Singles goes to Michael Jackson's Earth Song (Epic), which has more than doubled its chart points with new positions in the national charts of the UK (1), Ireland (11), Sweden (23) and Italy (14). The single also climbs the countdowns of Austria (3), Belgium (17), Denmark (4), Finland (8), France (8), Germany (11) and Switzerland (1).
Remember the new numbers for Music & Media and Eurofile now are:

phone number: (+31) 20.487.5111

fax numbers:

- General number: (+31) 20.487.5141
- Editorial dept: (+31) 20.487.5142
- Sales dept: (+31) 20.487.5143

This information is not related to the image provided.
It's Official
We're Number 1!

Music & Media is Europe's leading music radio industry magazine.

Impact
80% of readers rate Music & Media as extremely important or very important to their work.

91% of readers believe Music & Media provides objective, authoritative information.

Influence
78% of readers rate Music & Media's charts as extremely useful or very useful to their work.

97% of radio readers who regularly receive promotional CD inserts with Music & Media rank them as extremely useful or very useful to their work.

65% of radio programmers broadcast these CDs on radio!

Europe's leader
28.6% of readers rank Music & Media as more important to their work than national trade publications like Music Week, MBI, MusikMarkt, Musik Woche, Le Bulletin and Muziek en Beeld.

Readers survey conducted in October 1995 by independent research company Impressive.
**RMC Privatisation continued from page 1**

French media companies such as NRJ, RadioCorse and RadioMonteCarlo have all expressed an interest in RMC, and foreign groups like Bertelsmann and UK’s Carreras have also believed to be in the running.

The RMC Group comprises full-service station Radio Monte Carlo, a 51% share of ACE FM, and Radio Nostalgie. The remaining shares are owned by Alcatel), gold station Montmartre FM and ad sales house GEJ.

A year ago, the government attempted to privatise BMC—one of France’s four leading radio groups—but the move failed amid accusations of foul play.

Now, some fear that the price tag is too high, especially as the station RMC is losing money—FF860 million this year—that the profits of the group come mainly from Nostalgie.

Potential buyers have less than a month to make an offer, with the closing date set for noon on December 28.

Once a company is chosen, it will have to get the approval of the principality of Monaco—which owns the remaining 16.67% share in RMC and will remain a minority shareholder whatever happens—and from broadcasting authority CSA.

Meanwhile, Jean-Noël Tassez, president of Sofrads, has resigned, but will remain general manager of RMC until the privatisation process goes through.

In a statement, Sofrad says ‘From the moment the privatisation process was launched, Tassez considered that his mission—setting up the project—was over. For the sake of appearances, he considered it preferable to avoid his dual role at the helm of Sofrads and RMC.’

Tassez has been replaced by Vanderchmitt, a civil servant who has served as general manager of TV channel France 2, and who last month presented a report commissioned by the government about France’s satellite policy.

---

**Off The Record**

**rumoured this week**

Charts Disappear From French TV ... Again

France’s state-owned Radiodiffusion Television Française (RTF) has been in the news since last week because of the following disagreements between public TV channel France 2, which broadcasts the half-hourly weekly show, and music industry body SNEP, which produces and operates the record sales charts. Reporters say that recent meetings between SNEP and France 2 turned sour and that the relationship between SNEP president Patrick Zelnik and France 2 scheduling director Louis Bérot has deteriorated. The two parties disagree on the format of the show and the time it is broadcast (Friday after midnight). Charts resumed on French TV last May after a two-year absence.

Is Briac About To Announce An Asian Project?

Martin Briac is back from a three-week trip to Asia, where he travelled to India, Vietnam and Hong Kong with Monrow-based Europe Plus president Georges Pelzinski. Briac is believed to have important announcements to make in the weeks to come.

**Ny Leaves Sony**

Epic France general manager Laurence Ny has left Sony Music. ‘For personal reasons,’ no successor has yet been appointed and Sony Music president Paul-Relent Albertini is said to be reviewing potential candidates. In the meantime, Albertini will serve interim GM for Epic.

Is December Going To Be An Ad Dream For Belgian Radio?

Belgian radio is gearing up for a record month of advertising from the country’s music industry, with some companies even shifting budgets from TV to radio. More follows next week.

---

**Ireland Announces Franchise Bidders**

by Dermott Hayes

**Dublin** - Five companies are in the race for Ireland’s new national radio licence.

Three existing Irish commercial stations have filed applications along with one from Glasgowed-based Radio Clyde and a new consortium of Irish entertainment business people, including the producer of Riverdance.

The list of applicants were National FM (Radio Clyde Group), New Ireland Broadcasting (Cork 96FM/Country Sound), Energy Radio Ltd (Classic Hits 98FM), RIMCO Limited and Ireland 100 Productions Limited (FM104).

The national franchise was revived this year following a three-year gap since the collapse of Century Radio, which folded because of debts.

IRTCC executive Michael O’Keefe says the broadcasting commission will meet later this month to carry out a preliminary assessment of the applications. The new station is expected to begin broadcasting sometime next year.

**FONO Boycott continued from page 1**

However, FONO has already paid for the stand and will allow any of its 65 member labels to use it. But Paulsen adds that the organisation expects most member companies to stay away from the January 21-25 event.

One company which will defy the boycott is Voices Of Wonder. Label head Ketil Sveen explains that although he agrees with the principle of the boycott, he doesn’t want to go bankrupt over politics. ‘I’ve always wished MIDEM were held somewhere else. But to boycott the most important pop show in Europe is to politically correct is something we cannot afford to do.’

A MIDEM spokesman says the organisation has no intention of changing the location of the show. ‘Cannes is the most convenient place in Europe to organise MIDEM. It’s not possible to move anywhere else.’

He adds that around 10 FONO companies had already registered for the show and booked their hotels. ‘IfPI, the organisation representing the major labels will not participate in the boycott, a spokesman says.’

**Schulhof Leaves Sony continued from page 1**

Schulhof, 53, joined Sony in 1974 and swiftly rose through the ranks of the company, becoming the first American to serve on the company’s board of directors in 1989. Four years later, he was appointed president/chief executive officer of Sony Corp in the US. He directed the company’s US$2 billion purchase of CBS Records in 1985 and US$3.4 billion acquisition of Columbia Pictures in 1989.

Idei will take control of the company’s US electronics business. The entertainment businesses will be overseen by Norio Ohga, Sony’s chairman/CEO.

Sony’s US music operations are currently the country’s third largest, after Warner and PolyGram, and the company has hit with artists like Mariah Carey and Michael Jackson.

Sony’s film business, however, has recently taken a downturn with its Columbia and TriStar studios producing a number of flops. These operations forced Sony to write off US$2.7 billion last year, which put pressure on Schulhof. Statements made by Idei at the time hinted that Schulhof no longer had unqualified support at Sony’s head-quarters in Tokyo.

---

**UK RA Chief Lashes 'Negative' BBC**

by Jonathan Heasman

**London** - Radio Authority chief executive Tony Stoller has accused the BBC of ‘undermining radio’ by claiming that audiences are shrinking.

Speaking at a broadcasting conference, Stoller said, ‘On recent occasions I have heard the BBC claim that, despite the introduction of new commercial radio services, the total audience for radio is diminishing.

Why do radio people, from whichever side of the competitive divide, want to cup at one of the moments of radio’s greatest impact?’

Stoller said that the BBC’s assertion that radio audiences are diminishing is largely unfounded. ‘In practice, it is probably more accurate to say that radio listening is relatively static. This is certainly an achievement which is proving to be beyond the reach of terrestrial television and newspapers, where patronage is falling.’

Stoller also criticised the BBC for suggesting that increased competition was somehow a bad thing” if the new stations did not add to the size of the total radio audience.

However, BBC Network Radio’s head of strategy and development Paul Robinson reaffirmed the corporation’s view that radio listening has not increased in recent years.

Given that in the last two years over 45 new commercial stations have launched, we think it is very disappointing that there has been no increase.

New commercial stations are getting their audiences by taking small audience bites from existing commercial and BBC stations.

Robinson also questions Stoller’s assertion that new commercial stations have extended listener choice.
Airplay Action

After only one week of chart dominance, Whitney Houston has had to hand over the reigns to compatriot Tina Turner, whose 108-station roster eases the pole position by a considerable chart-point margin. Add this to the current successes by Queen and the Beatles, and you can safely assume that EMI—and particularly Parlophone—is currently having a ball!

GoldenEye, the main theme from the same-titled James Bond film, was written by U2's Bono and The Edge, who are also the executive producers of the single. It was produced and mixed, however, by Nellee Hooper (Soul II Soul, Bjork). The track also appears on the same-titled Virgin soundtrack, which also consists of the instrumental title score, written by French composer Eric Serra (of the 'Nikita' score). The song GoldenEye sounds like a straight follow-up to the 1965 James Bond song Goldfinger, which was co-written by John Barry and performed by Shirley Bassey.

GoldenEye is Turner's ninth EHR hit (including her 1990 duet with Rod Stewart, 'I Touched Her). The song is also her second number 1 on European Hit Radio—1993's 'I Don't Wanna Fight' occupied the chart's pole position for two consecutive weeks. The new single is currently playlisted in 29 European countries, scoring the highest penetration figures in Poland, Denmark, Switzerland, the UK, Ireland, Holland, Hungary and Slovenia (67-100%).

The highest new entry in the EHR Top 40 at number 34, is snatched by Annie Lennox. Something So Right, the third single from her all-cover album Medusa, does not only originate from Paul Simon as a composer—it also co-features Simon on guitar and vocals on this gospel-influenced new version. It is Lennox' ninth EHR hit. Her biggest successes on the format to date are from 1992's 'Why' (four consecutive weeks at number 1) and this year's cover version of the Lover Speaks' 'No More I Love Yous' (seven weeks in a row at the top slot), also from Medusa.

At this stage, the new single is playlisted in 10 territories, the UK standing out as most supportive (63% penetration), while Poland (48%) makes a good second. Key stations in Italy, Belgium, Denmark and Turkey have also tuned in.

### EHR Top 40

<table>
<thead>
<tr>
<th>Week 50/95</th>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>6</td>
<td>TINA TURNER/GOLDENEYE</td>
<td>(Parlophone)</td>
<td>108</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>6</td>
<td>Whitney Houston/Exhale (Shoop Shoop)</td>
<td>(Arista)</td>
<td>100</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>4</td>
<td>Michael Jackson/Earth Song</td>
<td>(Epic)</td>
<td>92</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>8</td>
<td>Queen/Heaven For Everyone</td>
<td>(Parlophone)</td>
<td>98</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>16</td>
<td>3</td>
<td>Mariah Carey feat. Boyz II Men One Sweet Day</td>
<td>(Columbia)</td>
<td>82</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>7</td>
<td>Madonna/You'll See</td>
<td>(Maverick)</td>
<td>90</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>10</td>
<td>Coolio feat. L.V/Gangsta's Paradise</td>
<td>(MCA)</td>
<td>90</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>18</td>
<td>2</td>
<td>Bees/Free As A Bird</td>
<td>(London)</td>
<td>77</td>
<td>26</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>17</td>
<td>East 17/Thunder</td>
<td>(Creation)</td>
<td>85</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>7</td>
<td>6</td>
<td>Oasis/Wonder Wall</td>
<td>(ZTT)</td>
<td>73</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>27</td>
<td>3</td>
<td>Symbol/Gold</td>
<td>(NPG/Warner Brothers)</td>
<td>58</td>
<td>21</td>
</tr>
<tr>
<td>12</td>
<td>15</td>
<td>4</td>
<td>Passenger/Miss Sarajevo</td>
<td>(Island)</td>
<td>66</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>5</td>
<td>Ella/Anywhere Is</td>
<td>(WEA)</td>
<td>71</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>19</td>
<td>6</td>
<td>Rolling Stones/Like A Rolling Stone</td>
<td>(Virgin)</td>
<td>74</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>11</td>
<td>9</td>
<td>Meat Loaf/I'd Lie For You (And That's The Truth)</td>
<td>(Virgin)</td>
<td>73</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>6</td>
<td>Cher/Walking In Memphis</td>
<td>(Paige/Arista)</td>
<td>61</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>4</td>
<td>Bon Jovi/Lie To Me</td>
<td>(Mercury)</td>
<td>62</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>10</td>
<td>9</td>
<td>Ace Of Base/Lucky Love</td>
<td>(Mega)</td>
<td>66</td>
<td>0</td>
</tr>
<tr>
<td>19</td>
<td>24</td>
<td>6</td>
<td>TLC/Diggin' On You</td>
<td>(LaFace/Arista)</td>
<td>55</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>37</td>
<td>2</td>
<td>Simply Red/Remembering The First Time</td>
<td>(East West)</td>
<td>43</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>30</td>
<td>4</td>
<td>Everything But The Girl/Misailing</td>
<td>(Blanco Y Negro)</td>
<td>43</td>
<td>12</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>8</td>
<td>Roxette/You Don't Understand Me</td>
<td>(EMI)</td>
<td>61</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>14</td>
<td>10</td>
<td>Def Leppard/When Love And Hate Collide</td>
<td>(Bludgeon Riffola/Mercury)</td>
<td>52</td>
<td>0</td>
</tr>
<tr>
<td>24</td>
<td>36</td>
<td>2</td>
<td>Björk's Oh So Quiet</td>
<td>(One Little Indian/Mother)</td>
<td>38</td>
<td>9</td>
</tr>
<tr>
<td>25</td>
<td>29</td>
<td>7</td>
<td>Red Hot Chili Peppers/My Friends</td>
<td>(Warner Brothers)</td>
<td>44</td>
<td>4</td>
</tr>
<tr>
<td>26</td>
<td>23</td>
<td>15</td>
<td>Simply Red/Fairground</td>
<td>(East West)</td>
<td>52</td>
<td>1</td>
</tr>
<tr>
<td>27</td>
<td>39</td>
<td>2</td>
<td>Boyzone/Blurry</td>
<td>(Polydor)</td>
<td>42</td>
<td>13</td>
</tr>
<tr>
<td>28</td>
<td>25</td>
<td>3</td>
<td>Bonnie Raitt &amp; Bryan Adams/Rock Steady</td>
<td>(Capitol)</td>
<td>47</td>
<td>3</td>
</tr>
<tr>
<td>29</td>
<td>25</td>
<td>7</td>
<td>Nick Cave &amp; Kylie Minogue/Where The Wild Roses Grow</td>
<td>(Mute)</td>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>30</td>
<td>28</td>
<td>8</td>
<td>Elton John/Blessed</td>
<td>(Rocket/Mercury)</td>
<td>48</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>35</td>
<td>2</td>
<td>Blur/The Universal</td>
<td>(Food)</td>
<td>33</td>
<td>5</td>
</tr>
<tr>
<td>32</td>
<td>22</td>
<td>11</td>
<td>N-Trance/Stayin' Alive</td>
<td>(All Around The World)</td>
<td>44</td>
<td>0</td>
</tr>
<tr>
<td>33</td>
<td>32</td>
<td>6</td>
<td>UB40/Until My Dying Day</td>
<td>(DEF International/Virgin)</td>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>34</td>
<td>47</td>
<td>8</td>
<td>NE Annie Lennox/Something So Right</td>
<td>(RCA)</td>
<td>32</td>
<td>17</td>
</tr>
<tr>
<td>35</td>
<td>21</td>
<td>14</td>
<td>Mariah Carey/Fantasy</td>
<td>(Columbia)</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>36</td>
<td>33</td>
<td>3</td>
<td>Alanis Morissette/Hand In My Pocket</td>
<td>(Maverick/Sire)</td>
<td>34</td>
<td>3</td>
</tr>
<tr>
<td>37</td>
<td>NE</td>
<td>P</td>
<td>M People/Ethioxy Park</td>
<td>(Deconstruction)</td>
<td>23</td>
<td>12</td>
</tr>
<tr>
<td>38</td>
<td>34</td>
<td>6</td>
<td>Diana King/Ain't Nobody</td>
<td>(Work/Columbia)</td>
<td>33</td>
<td>3</td>
</tr>
<tr>
<td>39</td>
<td>26</td>
<td>8</td>
<td>Eternal/The Power Of A Woman</td>
<td>(EMI)</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>40</td>
<td>12</td>
<td>4</td>
<td>Culture Club/Inside Out</td>
<td>(Dance Pool)</td>
<td>28</td>
<td>2</td>
</tr>
</tbody>
</table>

### CHARTS

**MUSIC & MEDIA 25 DECEMBER 1995**

#### New Top 20 Contenders
- Paul Carrack/Eyes Of Blue
- Simply Red/Tell Me That It's Over
- East 17/Thunder
- Ace Of Base/Lucky Love
- Bon Jovi/Lie To Me
- Def Leppard/When Love And Hate Collide
- N-Trance/Stayin' Alive
- UB40/Until My Dying Day
- NE Annie Lennox/Something So Right
- Mariah Carey/Fantasy
- Alanis Morissette/Hand In My Pocket
- M People/Ethioxy Park
- Diana King/Ain't Nobody
- Eternal/The Power Of A Woman
- Culture Club/Inside Out

#### Rotation Leaders
- Tina Turner/Bad Girl
- Whitney Houston/Exhale (Shoop Shoop)
- Queen/Heaven For Everyone
- Clive Richard/Misunderstood Man
- Dana Dawson/Got To Give Me Love

#### Most Added
- Bad Girl
- Whitneys/Exhale (Shoop Shoop)
- Queen/Heaven For Everyone
- Clive Richard/Misunderstood Man
- Dana Dawson/Got To Give Me Love

#### EHR Bound

- Ace Of Base/Beautiful Life
- Pulp/Disco 2000
- Luther Vandross/Power Of Love/Love Power
- Backstreet Boys/We've Got It Going On
- Michael Bolton/A Love So Beautiful
- Tracy Chapman/Give Me One Reason
- Robert Palmer/Respect Yourself
- Seal/Don't Cry
- Therapy/Diane
- Erasure/Fingers & Thumbs
- Lenny Kravitz/Circus
- Alliance Ethnik/Honesty & Jalousie
- Tina Turner/Who Are You
- For Dees/Sobie
- Paul Carrack/Eyes Of Blue

### Cuts
- Seated John Song Of Scotland
- Cardigans/Sick & Tired
- Van Morrison/No Religion
- M People/Love Rendezvous
- Clare Davies/Get To Give Me Love
- Cliff Richard/Unknown Man
- Pizzicato Five/Happy Sad
- Eternal/I Am Blessed
- Haddaway/Lover Be Thy Name
- Garbage/Queue
- Jimmy Nail/Big River
- To To T'Other End Of Time
- Feat referencia
- Presidents Of The United States Of America

### CHARTBOUND

The EHR "Chartbound" chart lists the total number of EHR reporting radios playing songs that do not yet have enough spins to peak among the top 40. The second number represents how many additional chances it will have in the next review. Songs which have received no new spins for two consecutive weeks will be deleted from this chart, but may reappear with new entries. In the case of the list, songs are listed by key wide. Additional notes include new entries in Chartbound.

- Secure
- •
- ••

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

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

23 NE
1719 15
1417 1210 1012
89 4 Cardigans/Sick & Tired
(Tramptone/Stockholm)
77 7 Culture Beat/Insane Out
(Dance Pool)
93 10 Cardigans/Carnival
(Tramptone/Stockholm)
89 2 Corona/I Don't Wanna Be A Star
(DWA)
10 16 Alliance Ethnik/Honesty & Jalouse
(Deitel)
16 10 Bonnie Tyler/Making Love (Out Of Nothing At All)
(EMI)
12 13 Joey Tempest/We Come Alive
(Polar)
15 17 Me & My/Dub-I-Dub
(EMI-Medley)
14 11 Army Of Lovers/Give My Life
(Skpack)

> NE Caught In The Act/You Know
(HKM)
> NE Yello/Jingle Bells
(Mercury)
14 17 Alex Party/Wrap Me Up
(UMM)
18 15 Rebecka Törnqvist/Good Thing
(EMI)
> NE Addis Black Widow/Innocent
(Breakin' Bread)
> NE Zuccer/Per Colpa Di Chi
(Polydor)
> NE Graham Gobe/Stop
(Scandinavian)
> NE Zuccer/Il Volo
(Polydor)
23 17 14 Vaya Con Dios/Don't Break My Heart
(Ariola)
24 19 23 La Bouche/Pallin' In Love
(MMF)
25 21 6 2 Unlimited/Do What's Good For Me
(Byte)

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

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACE OF BASE/LUCKY LOVE</td>
<td>(MEGA)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>Roxette/You Don't Understand Me</td>
<td>(EMI)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Ace Of Base/Beautiful Life</td>
<td>(Mega)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>Scatman John/Song Of Scatland</td>
<td>(Iceberg)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>Mylène Farmer/XLXX</td>
<td>(Polydor)</td>
<td>FRANCE</td>
</tr>
<tr>
<td>Cardigans/Carnival</td>
<td>(Tramptone/Stockholm)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Culture Beat/Insane Out</td>
<td>(Dance Pool)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>Cardigans/Sick &amp; Tired</td>
<td>(Tramptone/Stockholm)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Corona/I Don't Wanna Be A Star</td>
<td>(DWA)</td>
<td>ITALY</td>
</tr>
<tr>
<td>Alliance Ethnik/Honesty &amp; Jalouse</td>
<td>(Deitel)</td>
<td>FRANCE</td>
</tr>
<tr>
<td>Bonnie Tyler/Making Love (Out Of Nothing At All)</td>
<td>(EMI)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>Joey Tempest/We Come Alive</td>
<td>(Polar)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Me &amp; My/Dub-I-Dub</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>Army Of Lovers/Give My Life</td>
<td>(Skpack)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Caught In The Act/You Know</td>
<td>(HKM)</td>
<td>HOLLAND</td>
</tr>
<tr>
<td>Yello/Jingle Bells</td>
<td>(Mercury)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>Alex Party/Wrap Me Up</td>
<td>(UMM)</td>
<td>ITALY</td>
</tr>
<tr>
<td>Rebecka Törnqvist/Good Thing</td>
<td>(EMI)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Addis Black Widow/Innocent</td>
<td>(Breakin' Bread)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Zuccer/Per Colpa Di Chi</td>
<td>(Polydor)</td>
<td>ITALY</td>
</tr>
<tr>
<td>Graham Gobe/Stop</td>
<td>(Scandinavian)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>Zuccer/Il Volo</td>
<td>(Polydor)</td>
<td>ITALY</td>
</tr>
<tr>
<td>Vaya Con Dios/Don't Break My Heart</td>
<td>(Ariola)</td>
<td>BELGIUM</td>
</tr>
<tr>
<td>La Bouche/Pallin' In Love</td>
<td>(MMF)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>2 Unlimited/Do What's Good For Me</td>
<td>(Byte)</td>
<td>BELGIUM</td>
</tr>
</tbody>
</table>

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

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations). The second chart, Channel Crossovers, registers the airplay penetration of UK signed artists in mainland Europe, while the third Top 20, the Atlantic Crossover chart, ranks the most successful non-European artists according to airplay impact in Europe. All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.

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

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

On The Road

Border Breakers commentary by Pieter Kops

Caught In The Act

No less than six new titles enter the Border Breakers chart this week. The highest, at number 15, comes from Dutch-signed British-dub quartet Caught In The Act. You Know—another saccharine ballad, tailor-made for the Christmas season—was written by famous Dutch hitmasters Jochem Pluutima and Erik van Tijn (Mai Tai, René Froger). It is the fourth single to be taken from the album Caught In The Act Of Love.

The HKM-signed teen act has a particularly good following in Germany, with the album—which charted for 16 weeks on the European Top 100 Albums (peak 26)—breaking at number 6. The new single is proving no exception to this trend, with its airplay roster outside Benelux consisting entirely of stations in the GSA territories including airplay on Platinum-ranked RTL in Switzerland. These include Platinum-ranked EHR outlets like Radio FFH/Frankfurt and SWF 3/Baden Baden, as well as Gold-ranked stations of various other formats, such as ACE (Hundert 6/Berlin, Radio Zuerisee/Rapperswil), dance (Hit Radio N 1/Nuremberg) and Rock (Delta Radio/Kiel).

The second-highest new entry belongs to German-signed Swiss dance act Yello, whose techno-pop version of the Christmas classic "The Santa ClausE" and is also included on a re-release of Yello's hit collection Essential Yello, entitled Essential Christmas - The Singles Collection, which is also extended with Yello's recent single Tremendous Pain (Music & Media, November 11).

Jingle Bells crosses over to four countries outside the GSA territories. The single encounters particularly strong support in Hungary and Poland, including airplay on Platinum-ranked private EHR station RHF-FM/Krakow. In Hungary, it is already the second-best played song (see Major Market Airplay, page 27). Incidental charting in Norway and Belgium complete the list.
"Music & Media is the single most authoritative adjunct to our operation here. Week in, week out it enables us to stay at the forefront of musical programming in our large service area. We wouldn't be without it."

Stephanie Denham - Programme Co-ordinator Radio Wyvern - Worcester
Because music business is your business, show yourself at MIDEM...

"Without MIDEM, the world of music companies would not be the same"
Félix Bugel Mangione, President / International Manager, BLANCO Y NEGRO MUSIC SA, Spain

"MIDEM is an institution which will find no substitute..."
Ralph Siegel – President / Owner, SIEGEL MUSIC COMPANIES / JUPITER RECORDS, Germany

"Please continue..."
Cees P. Vervoord – President & CEO, BUMA / STERMA (Copyright Societies), Netherlands

"MIDEM is a highlight of our business year"
Wendy Newton, President, GREEN LINNET RECORDS / XENOPHILE RECORDS, USA

"The Music Industry could not function properly without MIDEM"
Chris Leaning, Label Manager, BAKTABAK RECORDS, UK

"The International Meeting – The Best!"
Al Sherman, President, Alshire International Inc., USA

"You learn & meet more people in a week than you do in a year"
Chris Checkley, Label Manager, Indochina, UK

"If we only do one music convention it would be MIDEM. The best overall!"
Eric Goodis, President / Label Manager, Cargo Records America Ltd, USA

"MIDEM is like French wine, it gets better each year"
Martin Bandier, Chairman and CEO, EMI Music Publishing, USA

Music is the keynote

anniversaire • 30 years of music together

Let's celebrate 30 years of music together

For more information on MIDEM '96 contact us now by telephone: 33 (1) 44 34 44 44 or return this coupon by fax: 33 (1) 44 34 44 00

NAME: 
COMPANY: 
ADDRESS: 
COUNTRY: 
TEL: 
FAX: 

AmericanRadioHistory.com
ALLIANCE ETHNIK
A NEW ADVENTURE IN FRENCH HIP-HOP

'RESPECT' AND 'SIMPLE & FUNKY', THE HIT SINGLES
1 MILLION COPIES SOLD TO DATE

'SIMPLE & FUNKY', THE DEBUT ALBUM
400,000 COPIES SOLD TO DATE

THE NEW SINGLE, 'HONESTY & JALOUSIE'
RELEASED 30TH OCTOBER

ALLIANCE ETHNIK END THEIR EUROPEAN TOUR
AT THE PARIS ZENITH ON 30TH JANUARY 1996

3 RUE DES MINIMES 75003 PARIS FRANCE
DELABEL TEL. (33-1) 44 78 55 55 / FAX. (33-1) 44 78 55 99
TOUR AGENT: ALIAS-PARIS FRANCE FAX. (33-1) 45 96 00 92