Quota Clause Causes Uproar In French Radio

FRANCE
by Emmanuel Legrand

A last-minute clause introducing compulsory Francophone quotas on all radio stations has left France's radio industry hot under the collar.

The subject was raised at a parliamentary debate on the new communication law on November 26, when a paragraph was raised during the meeting by the deputy Michel Pelchat calling for a 40% quota of French content on all radio stations, with half of those being new talent. At pretime there were strong indications that this measure would be voted by the Parliament, although the rate could yet be reduced to 30%.

Members of two major radio industry groups, SRK (which includes Europe 2, Fun, Nostalgie, RFM and M40) and SRGP (RTL, Europe 1, RMC), vowed to form a lobby in a last-ditch effort to kill the changes.

The music industry, however, strongly supports the measure. Lobbying came from a statement issued by industry group CLIM, which covers SACEM, SNEP and musician's union SPA, in which the groups called on parliament to support "the implementation of an obligation to broadcast a proportion of at least 40% of musical works and songs sung in French, created or performed by Europeans.

Italian Radio Renews Audiradio Ratings

ITALY
by Mark Dezzani

Italy's radio rating system Audiradio is under way once again after around 500 stations, including state broadcaster RAI, the 15 private national networks and major regional and local stations, agreed to subscribe. Audiradio is the only survey officially recognised by Italy's advertising industry and is organised by ad association UPA. The survey had been suspended for two years over disagreements about funding and methodology (M&M, July 17).

UPA president Felice Lioy says the survey is taking place "following complicated and detailed discussions between the various sections of the advertising and radio industry."

Comments UPA head of research Giovanna Maggiore, "The necessity of a national survey recognised by the advertising industry finally overcame the difficulty of getting all sides to agree and participate in funding the new survey."

The results will be published in mid-January, and sampling is already underway. Around 80,000 callouts are being made with 20,000 on a national basis for RAI and the networks and 60,000 for a more detailed regional breakdown.

Edmundo Montefusco, MD of Rome-based national EHR net Radio Dimensione Suono and president of national network.

(continues on page 31)

No. 1 in EUROPE
European Hit Radio
BRYAN ADAMS
Please Forgive Me
(A&M)

Eurochart Hot 100 Singles
MEAT LOAF
I'd Do Anything For Love
(Virgin)

European Top 100 Albums
BRYAN ADAMS
So Far, So Good
(A&M)
SLAVE TO THE MUSIC

SINGLES CHART POSITIONS

BELGIUM 10
DENMARK 4
FRANCE (DANCE) 13
GERMANY 24
HOLLAND 5
ISRAEL 17
NORWAY 5
SWEDEN 4
EUROCHART 28

NEW SINGLE: IS IT LOVE

AUSTRALIA 61 (NEW ENTRY)
BELGIUM 60 (NEW ENTRY)
DENMARK 6 (HIGHEST NEW ENTRY)
HOLLAND 19
PORTUGAL 4
SWEDEN 10 (HIGHEST NEW ENTRY)
EUROCHART 32 (HIGHEST NEW ENTRY)

ALBUM OUT NOW!!
INCLUDING THE HITS
SLAVE TO THE MUSIC
& IS IT LOVE

CD • MC

CNR • INDISC
**Fun Appeals NRJ's Frequency Domination in Burgundy**

**FRANCE** by Emmanuel Legendre

The process of frequency alterations in France could undergo a significant change if an appeal by EHR net Fun Radio to the higher administrative court the Conseil d’État is granted.

Fun has appealed to the court to overturn a decision by broadcasting authority the CSA authorising a local operator in the Burgundy region to switch its programmes to Gold-formatted Cherie FM operated by NRJ.

Fun contends that the move constitutes abuse of a dominant position, giving NRJ a virtual monopoly in the area. Of a total of 53 frequencies awarded to FM music networks in the region, 23 were given to the NRJ group, while Fun received only three.

Local radio company Radio Poste 4, which operates over 10 frequencies in the region, called off its long-standing contract with Fun after a tentative trial to sell-out to Fun was refused by CSA. The operator then received authorisation from the CSA to switch to Cherie FM programming on all its frequencies.

**Int'l Marketing Back To Sony UK**

**UNITED KINGDOM** by Mohgael Ballard

Sony Music has moved the international marketing of its UK-signature acts, including from the European headquarters to the UK company. The promotion of Tracey Nurse to Sony Music UK VP international marketing signals the return of an artist marketing function that had been an integral part of the domestic company until September 1991. Under the leadership of former Sony Music International president Robert Summer, however, all exploitation activities of Sony artists were grouped together as part of Sony Music Europe (SME).

Now 14 months later, Sony Music UK chairman Paul Burger feels the time is ripe for the function to return. "The UK company enjoyed its best success when its international department was closely integrated with the domestic marketing," he said.

"Red Sea [SME] is not a headquarters environment: its role is to provide strategic direction for the affiliates. The daily-to-day development and exploitation of those plans for our UK roster must rest with the signing country. No headquarters can be closer to the artists and managers than the groups together as part of Sony Music Europe (SME)."

Nurse will report to Burger and joins the company from SME where she was marketing director for the Columbia label. In her new role she will be responsible for the international marketing and marketing strategies of all UK artists signed to the Epic, Columbia and 92 (Sony Sotto Square) labels. She will have two internationally marketing managers and two promotional co-ordinators reporting to her, the exact set up of which will be announced shortly.

"The appointment of Nurse at SME will replace Nurse at SME and further announcements are expected from SME senior VP marketing in the coming months. Burger stressed the role of SME VP Marketing European repertoire Andy Stephens is also likely to undergo some changes.

**BMG Ariola Musik Buys East German DSB's Catalogue**

**GERMANY** by Miranda Watson

BMG Ariola Musik has acquired a 40% position in the east German music market with the purchase of the pop catalogue of Deutsche Schallplatten Berlin (DSB). With Edel buying DSB’s classical catalogue Berliner Chorale in the Spring (M.M., May 15), DSB is now currently little more than a shell company.

DSB is the legal successor to VEB Deutseher Schallplatten, the former state-owned record company of the DDR, and has faced difficulty transforming the monopolised VEB into a small, independent and economically viable record company capable of competing with big, established Western firms.

Since the acquisition of DSB from the government in September 1991, DSB has been radically restructured. The number of staff cut from 220 in 91 to 20 at present. It is this restructuring that necessitated the sale of DSB’s catalogue, says shareholder and former managing partner of DSB Jorgen Larsen, now president of MCA Records International.

"We have financed the restructuring of the company which costs a lot of money."

Larsen remains a shareholder of Costello, while Jonas Knol is still MD. Larsen says DSB will be focusing on niche genres in the future including dance, classical and jazz, and will become more of a ‘music production company.’

The DSB catalogue includes the labels Amiga, Musicando and Litera with a total of over 2,500 titles (mostly German-language) by east German poprock groups, as well as schlager and folk music artists.

The acquisition of the DSB catalogue follows many years of collaboration between BMG and the former VEB Deutsche Schallplatten through co-production contracts. A few months after the fall of the Berlin Wall, BMG established an east German sales centre and founded the first independent east German label K&P Music in Berlin with artists Cimbry, Tony Krahl and Fritz Felpel (K&P signing Keimzeit is currently in the German charts and is the label’s first big success).

Head of BMG’s sales/marketing base in Berlin, Jörg Stempel, will be responsible for the targeted exploitation of the DSB catalogue. Stempel is a former VEB Deutscher Schallplatten employee, well-versed in the East German music scene.

Comments BMG Ariola president GSA territories Thomas Knol, are: "We are proud to have acquired a company with a high share of national product we are very keen to support east German music. The purchase of the DSB catalogue is a further important expansion of this company’s activities in the new Bundeslander."

**EUROPE AT A GLANCE**

**FRANCE**: RTL’s Renaud Appointed Advisor To Culture Ministry

Jacques Toubon, minister of culture and Francophonie, has appointed former RTL local Christmas parties free of charge. The station will be trying to raise money to help children in Leipzig and will be holding a special auction to raise money for the reconstruction of a school for handicapped children in Sachsen.

**ITALY**: Rush Stors For Licence Extensions

November 30 was the deadline for Italy’s estimated 2,500, private radio stations to file for two-year extensions for their temporary licences. Italy will replace the 1990 (Italian Broadcast Bill), which was suspended following investigations into bribery allegations at the Ministry of Posts in Rome. It is estimated that of the 4,000 stations who registered under the 1990 Broadcast Bill, only 2,500 will remain following bankruptcies or buy-outs or failure to comply with existing broadcast law.

**UNITED KINGDOM**: Third National Private To Be News/Talk

The UK Radio Authority opened bidding for the 51st speech-based third national, independent radio licence. Deadline for applications is March 15. The successful applicant’s music content will also be "demonstrably different" to Virgin 1215’s rock and Classic FMs classic format.

**UNITED KINGDOM**: PPL Appoints EMI’s Andrews As CEO

Phonographic Performance Limited has its first chief executive, EMI International veteran Charles Andrews. Andrews, who has worked for EMI in a number of territories, including the UK. Belgium and, latterly, South America, succeeds chairman John Brooks. He reports to new, non-executive chairman Tim Bovenn.

**BLIND MELON IN ROTTERDAM** — US group Blind Melon performed in Rotterdam’s Ahoy in November as support act for lanny Kwiatz. The band is now in the Dutch Topparade with their single ‘No Rain.’ Pictured [l-r] are: artists Christopher Thom, Robert Stevens and Brad Smalt, manager Chris Johnson and development Tom Conant, artists Glen Graham and Shannon Noon, EMI Holland MD Hendine van Kuijeren, EMI Holland head of international production Connie Kemp and EMI Music Publishing Holland MD Adrian White.
Top 40 Chart Signs
Deal With Rabo Bank

HOLLAND
by Miranda Watton

The Dutch Top 40 chart is to be called Rabo Top 40 beginning January 1 following a deal made last month between De Stichting Nederlandsche Top 40 (Top 40 Foundation) and Rabo Bank. Under the deal, an extra 100,000 copies of the chart will be distributed by Rabo Bank affiliates. The chart is now being broadcast by private TV station RTL 5 and by commercial radio stations Radio 538, Happy RTL Radio and Holland FM.

Director of the Top 40 foundation Paul Schoorrewitz, appointed to the position in August, says he hopes the distribution of frequencies on January 21 will lead to a further commercial radio partner for the Top 40. Despite the strong support from the music industry and public radio for the competing Mega Top 40 chart, Schoorrewitz will think the Top 40 has its place in the market, as the more established of the two charts, "I don't have a problem with two lists being available," he says. "We've been taking hits for almost 30 years. We appeal strongly to retailers because we compile our chart independently."

Pointer Sisters, Thelma Houston
Line Up For Diamond Awards

BELGIUM
by Marc Moes

Belgium's seventh Diamond festival will be celebrating its move towards five music by presenting a line-up of delay artists. The event, scheduled for December 11-11, will feature the Pointer Sisters, Thelma Houston, Kool & The Gang and Harold Melvin & The Blue Notes, among others, and will open with a celebration evening for Arthur Adams with songs sung by Helene Schipper, Nell Sedaka, Gilbert O' Sullivan and Johnny Logan. The festival was granted in 1986 to spotlight individual achievement in the business and to offer a platform for international artists. Last year, however, it shifted towards more live music. This year's programme coordinator Daniel Garutti comments, "We opted for a fine selection of pop, disco records for the second Diamond Awards night mainly because this is the kind of music people have returned to disco has been so big here as it is today."

The event is also supported by French publisher Radio 21 and the Flanders' Brussels, together with ARS-Sony Music, released a successful series of discs-revival compilations as part of the "Danseuse" project.

Unstable Market Throws Doubt Over Radio Ad Forecast

SWEDEN
by Kai Roger Olssen

Sweden's newly deregulated private radio market should have the potential to attract advertising revenues of between Skr500 million to Skr700 million (US$63.5 million to US$90 million) by 1997, according to a study prepared by private radio association Radiobruckens ansvarige utnemner (RAU). However, conditions in the current economic situation make it difficult to predict how quickly the predicted revenue can be realized.

MD of market research firm ITRM, Tomas Grönfeldt, says that it is particularly difficult to forecast growth at the moment and believes that the PRU forecast was over optimistic. "The market is currently very turbulent. The advertisers are experiencing a recession, so it is difficult to predict how the first and most important year in operation will end. So far, the sales have been under expectations," he comments. RU president Anders Leinur, "It is clear that the economic recovery is happening slower than we expected. We are certain the market will reach Skr700-800 million within five to eight years, but are less sure about the potter future," Grönfeldt adds. "It took three years for the commercial TV stations to build up a healthy market. Radio interveers should increase a great deal over the coming years. The pendulum can swing a lot because there are a large number of stations competing and there are various different national options for advertisers. This makes things very confusing for advertisers."

Commercial BBC Radio 1 Could Cut Private Revenues By £4 M

UNITED KINGDOM
by David Sharpfield

The UK Radio Authority's suggestions that a privatised BBC Radio 1 FM may be good for the UK's commercial radio sector have been illustrated by a report published by research organisation the Henley Centre.

The Centre's study, commissioned by the Authority and the Association of Independent Radio Companies (AIRC), analysed two possible scenarios for the development of the UK's commercial radio industry from 1993 to 2002.

Scenario one, which assumes the Radio 1 will remain a non-commercial busines, sthat the number of commercial stations will increase as envisaged by the Authority, was that with the existing overall commercial radio 1993 and 2002.

Scenario two, which assumes that Radio 1 will remain a non-commercial business and that the number of commercial stations will increase as envisaged by the Authority, was that with the existing overall commercial radio 1993 and 2002. However, the Authority has maintained that a privatised Radio 1 would have severe implications for the rest of the industry.

The association's director, Brian West maintains the report shows clearly that whatever the outcome, "Our opposition to the establishment of a commercialised Radio 1 was not a knee-jerk resistance to new competition, but rather a Green Paper response spelled out, speaking from the fact that existing operators do have an acute sense of the additional advertising a, the industry and a strong desire to see future orders development. The Henley analysis will aid that development.

Newsmakers

GERMANY: Bernt Ehrich has been appointed head of promotion at BMG Arista Hamburg, succeeding Thomas Disney. Ehrich will report to A&R marketing director Eckhard Gansel. Monique Becker has been appointed vice president of A&R at BMG Hamburg, focusing in particular on strengthening the company's young dance acts.

FRANCE: Claude Milloz, who was in charge of international development at PolyGram France, has joined BMG France, where she will be responsible for the international exploitation of the PolyGram catalogue of the RCA and Arista labels. She previously worked at Virgin in the US.

HOLLAND: BMG Arista Europe marketing manager Maarten Steenkamp has been appointed marketing director of EMI Holland. Steenkamp will remain in charge of the Dutch market, while the exact date yet to be fixed. His successor at BMG is Jan Wilton Overbeke.

MUSIC & MEDIA December 11, 1993
Under The Same Sun
The New Single

* EHR Chartbound.....
  • 50 stations playlisted

* Already a smash in France.....
  • No. 8 FM Airplay Charts with heavy play across the country
    including: NRJ - Skyrock - Fun - M40

* Live TV appearances including.....
  • France: 5 major TV's
  • Belgium: RTB 1 Special
  • Italy: RAI 1 Telethon
  • Germany: ZDF Wetten Dass.....?

* Already charted and climbing in.....
  • Belgium
  • Denmark
  • France
**New Releases**

**SINGLES**

**BASIC ELEMENT**

Move Me - EMI

PRODUCER: Stefan Anderson

European unification works fastest in music. This typical Euro-dance song with a male rapper and a female singer no longer needs the Swedish flag to promote it.

**BUK & DAVE ARNOLD**

Play Dead - Atlantic

PRODUCER: Arnold/Comron

The clamour of Iceland's siren is in the air again, beautifully fusing above super rhythm tracks. Highly original, there's nothing like this on the entire planet.

**PEABO BRYSON & REGINA BELL**

A Whole New World (Aladdin's theme)- Columbia

PRODUCER: Walter Afanasieff

Millington who'll go to the cinema around Christmas to see the Walt Disney blockbuster film "Aladdin" will hear this priceless-due to US number I hit in February—and want radio encores, which they'll get from ACE. Hunders of (Berlin mainland) director Rainer Grahn, "It has the right feel for the holiday season, and we shan't drop it beforehand the end of the year.

**CRYPT OF LOVE**

Peace Pipe - Columbia

PRODUCER: John Custer

Looking for really bad company? Free your minds, bury the hatchet and smoke the peace pipe. This year's grooviest American rock band, now touring Europe with Robert Plant.

**F.A.T.**

I'll Give Christmas - BMG/A&HM

PRODUCER: Bob/Pea

We know Christmas in various moods: e.g. Dickens, Crosby, Ulrich, Lennon... With this medley, arrangement and childrens choir, everything about this song breathes the latter's style.

**GABRIELLE**

I Wish I'd Said Goodbye - EHR/D

PRODUCER: Jon Douglas

It was only a few months ago when Miss "Eye Patch" was the talk of the town. Now with this single off the Find Your Way album she's already a more or less established artist.

**THE JULIANNA HATFIELD THREE**

For The Birds - EP - Mammoth

PRODUCER: Scott Litt

It's about time Lemmings' Evan Dando's steady debut partner is judged on her own merits. Start with "For The Birds," the poppy lead track on this EP.

**PET SHOP ROYS**

I Wonder/Only Do I Know That 99s- Polydor/BD

PRODUCER: Pet Shop Boys/Beethoven

The tide can't be referring to the music, because this is the kind of intelligent, hyper catchy synth pop thing the boys have been producing all along.

**THE PHARCYDE**

Ya Mama - Delicious Vinyl

PRODUCER: The Pharcyde

Shake the foundations! The main rapper goes wild on a pummelling, early '70s funky bassline, but the backing singers have thought of something different than "take it to the bridge."

**SLEEPER**

Alice - EP - Indecent

PRODUCER: Arif Dought

As at the Brits pick up those (pre-)grunge sounds too. The alternative Alice In Wonderland plays Pixies, Breeders and Nirvana singles, which pays off on this magnificent EP.

**USO**

Evalle Your Cup - DEP Int.- EHR/A&HM

PRODUCER: UGO

1993 was the year of the artistic rehabilitation of Birmingham's finest. We probably have to go back to their unemployable days to find anything as rocky as this. Comments EHR BRIT Radio Donna/ Brussels head of music Marc Deschuyter, "We play a lot of USO as it fits our format perfectly. This number is particularly fresh and excellent for the Christmas period."

**MUSIC MARKET PLACE**

BRITTON

Until The Day We Die - Uusa (Germany)

PRODUCER: Arif Dought

This Canadian medley hard rock band deserves to be taken seriously, even by grungers. The song could become a future classic. Off "The Prophet." Contact Niki Kardshna at: (+49) 244.590 223; fax: 241.511 771.

ROGER VAN DER ERVE

Samen Vooruit - White Label (CD) (Holland)

PRODUCER: Renee Van De Groof/Roger Van Der Erve

There are still some diehards around who want to defend the Dutch language against the Anglo-American dominance. If this chansonnier gets the Flemish on his side, he'll come a long way. Contact Rogier Van De Geet/Roger Van Der Erve tel: (+31) 20.420 3658; fax: 20.639 2245.

MAGICAL VOICES FROM BULGARIA

Magical Voices From Bulgaria - BMG (CD) (Belgium)

PRODUCER: Sergio Popovski

If you say the words Bulgaria and music in one breath, then Le Mystere Des Volus Bulgures is the next thing you think of. And you're right, because this volume out of the Balkan Sounds series is the follow-up to the works of the female choir. Contact Sergio Popovski at tel: (+31) 2.452.4327; fax: 2.452 2507.

THE POETS OF RHYTHM

Practice What You Preach - Soulchildren (Germany)

PRODUCER: Soul-Saints

The best white funk band since the Average White Band gets the best complement there is—liners notes by funk emperor Bobby Byrd. Get down on it! Contact tel: (+49) 40.251.2089; fax: 25.763 1708.

GOD IS MY CO-PILOT

Tight Like Fist - Factory Outlet (CD) (Holland/US)

PRODUCER: GoD Is My Co-PIlot

This Canadian melodic hard rock band deserves to be taken seriously, even by grungers. The song could become a future classic. Off "The Prophet." Contact Niki Kardshna at: (+49) 244.590 223; fax: 241.511 771.

FELLI

Pelrego - Inteest (CD) (Italy)

PRODUCER: Luigi Piergiovanni

Most Italian productions crossing the hue works of VW V

CSI V01111111-

Wildhearts.

is

CONSPIRACY OF NOISE

Catch A Bad (s, for a "homosapien," the selection from their retrospective—on a par with Whitney. I'll Be There) and En Vogue (Never Gonna Give You Up)—they could very well be right. AI Green's Let's Stay Together has already worked for Tina Turner, as the traditional Amazing Grace did for many others. Since programmers rule the closest entity to paradise, namely the airwaves, this track Just A Step From Heaven is perpetually theirs.

**GOGH VAN GO**

Gogh Van Go - Audio/Rem 'A/BR/T

PRODUCER: Pierre Marchand

As colourful as their namesake, Vincent, as an artist and innovator as that other multiform pop duo Tinmbok 3, that's the latest news from Quebec. This music gets slowly under your skin, from where it begins a journey to the centre of your mind. Tunnel Of Trees has the magic and poetry of Patty Smith at her best. An astonishing album.

**THE POINTER SISTERS**

Only Sisters Can Do That - SBK

PRODUCER: Peter Wolf

Heat for the world's most unfurnished in mind, one would tend to say that you can't teach old dummies a new trick. But what about these "jill swinges" who have cleverly urban-ised their production, in order to keep up with the new generation. The point is that their harmony vocals are still the best. Just put the excellent neo-doowop bubble / Want Ferrymarks to the test and admit it.

**DOUG STONE**

More Love - Epic

PRODUCER: James Stroud/Doug Stone

Songs used in films, TV series and commercials have been excellent catalysis in breaking "unbreakable" acts. Well, then beware of "the Doug," because half of the 10-track set by this country singer are songs which are featured in the "Goody" film. Rocking Little Sister's Jeans is a song penned by the world's most underrated singer/songwriter Joe Henry.

**DEL THE FUNKYHOMOSAPIEN**

No Need For Alarm - Street Knowledge/Phox

PRODUCER: Del/Tuning/Canal/Domino/EHR/D

Most of the time the flow of words coming from rappers' mouths goes too fast to understand, but Del really takes his time to articulate his street linggo. The BPM context is subsequently rather low, and the choice of samples quite original. But then again, for a "homosapien," the selection from a classic record on Catch A Bad One is maybe not that strange.

**ETERNAL**

Always & Forever - BMG

PRODUCER: Louis/F. Warden/S.Cutter/ Farterg/Intelli/ Golden/St. Charles/R. Wilson

With their debut single the UK's own "new jill swingers" Easther, Kelle, Louise and Vernelle have announced their intention to stay and improve on the basis of their repertoire—on a par with Whitney. I'll Be There) and En Vogue (Never Gonna Give You Up)—they could very well be right. AL Green's Let's Stay Together has already worked for Tina Turner, as the traditional Amazing Grace did for many others. Since programmers rule the closest entity to paradise, namely the airwaves, this track Just A Step From Heaven is perpetually theirs.

**MUSIC & MEDIA DECEMBER 11, 1993**
MOVING INTO OUR 2ND DECADE

ACOUSTIC ALCHEMY • AMERICAN JAZZ PHILHARMONIC • CARL ANDERSON

• PATTI AUSTIN • DAVID BENOIT • PHILLIP BENT • BOB BERG

• MICHAEL BRECKER • RANDY BRECKER • GARY BURTON • LARRY CARLTON

• CHICK COREA • EDDIE DANIELS • DR JOHN ** • ROBBEN FORD

• EDDIE GOMEZ* • DAVE GRUSIN • DON GRUSIN • GEORGE HOWARD

• KENNY KIRKLAND • RAMSEY LEWIS • ERIC MARIENTHAL

• DUDLEY MOORE • NEW YORK VOICES • JOHN PATITUCCI

• NELSON RANGELL • TONY REMY • THE RIPPINGTONS • LEE RITENOUR

• SERGIO SALVATORE • ARTURO SANDOVAL • DIANE SCHUUR

• TOM SCOTT • SPYRO GYRA • SZAKCSI • BILLY TAYLOR • DAVE VALENTIN

• ROB WASSERMAN • DAVE WECKL • YELLOWJACKETS

* denotes Stretch/Records artist  ** denotes MCA / GRP Records artist
© & ℗ 1993 GRP Records Inc. USA. An MCA Company. Distributed by MIO, A Bertelsmann Music Group Company. All trademarks & logos are protected.
A Look At Jazz's Accomplishments In 1993

M&M's jazz radio reporter field is just a sampling of the great variety of programmes which exist in every territory. All national public radio systems and many regional and local stations exist in every territory. All national public radio systems and many regional and local stations exist in every territory. All national public radio systems and many regional and local stations exist in every territory.

Radio Monte Carlo/Milon
1. Pat Metheny/It's五\(\text{To\, Tale\, to\, Tale} - \text{Geffen}
2. Della Adams/\text{Evolution} - \text{Fantasy}
3. Foursquare/\text{Between the Shores} - \text{Water\, Brothers}
4. Kenny Jordan/\text{The Quiet Revolution} - \text{Jazz\, Inc.}
5. Dancing Fantasy/\text{World\, on\, Wind\, on\, Wind\, on\, Wind} - \text{International\, Communications}
6. Donald Fagen/\text{Kamakiri\, Japan} - \text{Reprise}
7. George Benson/\text{Cook\, B\, G\, Rice\, }\text{Remembers} - \text{Warner\, Brothers}
8. Incognito/\text{The Power\, the\, People\, the\, Party\, the\, World} - \text{Toke\, Life}
9. Mouth Music/\text{No\, One\, No\, One\, No\, One} - \text{Triple\, Earth}
10. Pino Daniele/\text{Don't\, Be\, Afraid\, Of\, the\, rain} - \text{CDG}

Jazz Welle Plus/Munich/Hamburg
1. Harold Ashby/\text{On\, the\, Sunny\, Side\, of\, the\, Street\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
2. Sidney Bechet/\text{Spirit\, of\, New Orleans\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
3. The Big Band/\text{The\, Blue\, B\, Horn\, Is\, Back\, Again\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
4. Mike Stern/\text{Inside\, Out\, of\, the\, Shell\, of\, the\, Sea\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
5. Billie Holiday/\text{The\, Complete\, B\, H\, on\, L\, o\, c\, a\, n} - \text{Vogue}
6. Dolly Parton/\text{Parton\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
7. J.J. Johnson/\text{K\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
8. Charlie Lucky/\text{Notes\, from\, Big\, Bar\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
9. Charlie Parker/\text{The\, Genius\, of\, Charlie\, Parker\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
10. Ken Peplowski/\text{Howard\, Stern\, Live\, at\, Maple\, Leaf\, Garden\, \text{To\, Escher\, 1971} - \text{Blue\, Note}

Hans Ruland - producer

Regional, DRS2 & DRS3 two hrs. per week, all styles
"I took over as producer in October. Our Station's top 10 list for jazz product in 1993:
1. John Scofield/\text{What\, We\, Do} - \text{Blue\, Note}
2. Joe Lovano/\text{Universal\, Language\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
3. Heri Aining\, Awakening\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
4. Ahmad Jamal/\text{The\, Poet\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
5. Joe Henderson/\text{So\, Near\, So\, Far\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
6. Bill Frisell/\text{White\, in\, Boston\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
7. Eivind\, Remmers/\text{The\, Tune\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
8. Joshua Redman/\text{The\, Dream\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
9. Cassandra Wilson/\text{Blue\, Light\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
10. Michel Kamelier/\text{Helen\, \text{To\, Escher\, 1971} - \text{Blue\, Note}

France Musique/Paris
1. Dee Dee Bridgewater/\text{Kapp\, in\, Boston\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
2. Alan Broadbent/\text{At\, All\, Stars\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
3. Art\, \\text{From\, Band\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
4. Suat/\text{Cook\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
5. Jim Hall/\text{S\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
6. Joe Henderson/\text{So\, Near\, So\, Far\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
7. Ahmad Jamal/\text{Comes\, Revised\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
8. Ahmad Jamal/\text{Live\, at\, B\, B\, Kings\, \text{To\, Escher\, 1971} - \text{Blue\, Note}

Claude Carriere, producer
National, two hrs. a week, all styles
"There seems to be a younger audience for jazz lately, but both the clubs and record companies are suffering from the recession. Still, there are so many albums released that it's a new world for the record stores. Despite this, the station is very faithful to its jazz programmes."

7. Dave Grusin/\text{Havana\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
8. Shirley Horn/\text{Out\, of\, Darkness\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
9. Brian Lynch/\text{The\, Main\, Event\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
10. Wynton Marsalis/\text{Clues\, Mesh\, \text{To\, Escher\, 1971} - \text{Blue\, Note}
PolyGram Jazz: A Coordinated Company

by Terry Barne

It's been a year and a half since PolyGram International began to coordinate all jazz activity within the company from one central office in London. This was a long overdue change for a company that united a dozen labels and catalogues dispersed in various countries throughout the world. Originally only the US and Japan had true jazz divisions, but both increased their jazz sales and pressure from company product managers made it clear that separate units were needed in other territories as well. In 1988 jazz finally received its own department, and jazz divisions began to flourish in nearly every territory under the direction of senior product manager Coes Schroena. Finally, the international coordination office was created and Wolf Muller from PolyGram's Austrian affiliate was appointed international marketing director for jazz.

"The first thing we decided to do," says Muller, "was to concentrate our efforts on the major label within the group." That label is Verve, which will celebrate its 50th year in 1994. "Our other labels now function under the Verve umbrella. It has the largest catalogue, the longest tradition, and the strongest image. It will act as the flagship of PolyGram Jazz."

"The second thing we've done is restructure jazz activities within the company's international set-up. We will be working from three principal repertoire centers: the US, Japan and France for Europe in general. London will serve as the headquarters where we will coordinate international marketing campaigns when they apply, jazz festivals on a worldwide level, tours, releases etc."

In every market there will be at least one person working on jazz, often within the already existing classical divisions. In principle, all territories must first offer any new artist to a repertoire center for possible international signing campaigns when they apply, "so we can make sure we don't lose any potential deals," as Muller puts it. In each territory there will be a manager dedicated to Jazz, often a former jazz artist himself or herself.

The PolyGram Jazz group consists primarily of labels that have historically been complimentary to jazz: Faiton, the flagship of French PolyGram. Recent release campaigns have included Stan Getz's acclaimed Anniversary and Selvedge albums, Kenny Barron's Sunbaun, Helen Merrill's 'Blowing Of Stars plus many re-issues. MFS, German label, inactive but with catalogue. Joe Pash, Oscar Peterson.

JMT (Jazz Music Today): German label whose production company works exclusively with Polydor KK Japan. Releases approximately 10 CDs per year. Repertoire owned by PolyGram. Recent releases include Exiles Gate from Gary Thomas, and Flashback On M-Bone with Steve Coleman, Cassandra Wilson and Greg Osby.

Limelight: Re-issues in the mainstream jazz arena, as well as American Music Masters material. Artists include Freddie Hubbard, Stanley Turrentine, Benny Carter, Jim Hall.

Anakre: Austrian label dedicated to Austrian acts. Founded under Muller's tenure at PolyGram Austria. Vienna Art Orchestra, Wolfgang Muthspiel.

Forecast: Fusion, jazz hip hop. Art Porter, Jeff Lorber, Incognito.

Verve World: Brazilian, Argentinian, folk-oriented improvisation music

Maria Bethania, Cuatno Velloso.

MidJazz: pop oriented soul jazz from Motown's jazz division. New issues from Eric Reed and Wayne Johnson.


Sonet: re-issues from the famed Swedish label Sonet will begin next year. Stan Getz, Art Farmer, Chet Baker, among a host of others.

This represents a huge amount of material to market, but Muller is confident that the market remains largely untapped. "We're not even talking yet about broadening the market," he says, "but servicing an existing market much better than we did before. Before we just released jazz albums, now we really market them, and that has made a great difference." Particular territories create their own initiatives, such as a magazine aimed at retailers in Germany, or an information phone number for retailers in Norway.

The first 20 titles have appeared in the new mid-price artist oriented compilation series Verve Jazz Masters, following in the footsteps of the hugely successful Compact Jazz line which has sold over six million units worldwide. And there will be an huge promotional campaign surrounding Verve's 50th year, including merchandising, a book, a re-mastering and re-release programme, and a special celebration at the Montreux Jazz Festival.

NEW RELEASES from Lipstick & Jazzline:

After "Ten Songs" guitarist Leni Stern is finally back with her new album on Lipstick. "Like One" with the instrumental version of "Every Breath You Take" and her own funky tunes. Recorded with her live-band from the 93 tour featuring Dennis Chambers, Alain Caron & Bob Malach as well as guests like Didier Lockwood & Russ Ferrante.

Leni Stern - LIKE ONE

(LIP 89018-2)

Alex Merck Music GmbH
Vogelsanger Str 193
D 50825 Koclo, Germany
Phone: (49-211) 95461-16/19
Fax: (49-211) 95461-17
US-Office: (212) 629-6001

Coming Jan 15,1994:
(Live-Tour Feb/March)
GRAFITTI
w/D. Chambers
GOOD GROOVE
(LIP 89018-2)

The title tells the story.....

Coming live on tour in spring:.
Kal David (incl. TV-shows in GER), Carola Grey, Grafitti, Leni Stern, Tim Weston

Distribution & local promotion:
AD LIB Jazz (S), Crisis (B/LN), EFA (GER), Enfasis (ESP), I.R.D. (IT), Musikdistribuition (N), New Note (UK), Night & Day (F), Union Vertieb (AU)

The new Jazz-Singer.

NORA YORK
Vocal jazz w/ strong cross-over potential

TO DREAM THE WORLD

(JL 11135-2)

AmericanRadioHistory.Com
1993 NEW RELEASES

Steve Khan
Cassandra Wilson
Youku Yamashita
Rebecca Parris
Wolfgang Muthspiel
Stephanie Grappelli
Christian Muthspiel
Lucky Peterson
Johnny Copeland
Sicuro
Tom Grant
Laurent Gigny
Paul Motian
Ahmad Jamal
Hank Roberts
Buddy Scott
Joe Louis Walker
Tim Berne
Jeff Lorber
Rodney Kendrick
Christian Escude
Norman Connors
Stephen Scott
J.J. Johnson
Vincent Herring
Art Porter
Randy Weston
Dave Brubeck
Rosenberg Trio
Jackie McLean
Eastern Rebellion
Dee Dee Bridgewater
Casano Veleno
New York Jazz Ensemble
Jon Lucien
Big Daddy Kinsey
Gabrielle Goodman
Mercedes Sosa
Zappu's Universe
Shirley Horn
Arthur Taylor
Hubert Laws
Stanley Turrentine
McCoy Tyner Big Band
Gary Thomas
Django Bates
Vienna Art Orchestra
Benny Carter
Peter Delano
Kenny Barron
John McLaughlin
Jim Hall
Ed Cherry
Wayne Johnson Trio
Erie Reed
Maria Bethania
Cesar Camargo Mariano
Uri Caine
Trio Töykéetä
D.I.G.
Sadi Watanabe
Mari Boine
Ghisuko Yoshiihira
Lau Levy
Hank Jones
Jazztime Nürnberg/Nuremberg

1. Randy Weston/Helena Bruno - Verve
2. Archie Shepp/Black Bullock - Time-Less
3. Shirley Horn/Light Out Of Darkness - Verve
4. Joe Lovano/Blue Train - Blue Note
5. State Hampton/Dedicated To Di - Verve
6. Eddie Jones/When I Wake Up At Mountaintop - Enja
7. Paul Motian/On Broadway - ITM
8. Art Pepper/Trouble In The Vale - Verve
9. Diane Schuur/Two Songs - GRP
10. Chick Corea/From The World - GRP

Walter Schaeftele - producer

Two hrs. per week; all styles

'The programme is a part of 'Jazz Studio Nürnberg' which turns 40 in April. We produce a totally non-commercial festival each May. We programme all kinds of jazz from New Orleans in April. We produce a totally non-commercial festival each May. We publish a magazine and sponsor club dates as well.'

Wear FM/Sunderland

1. Michel Perrouxiane/Prose And Work - Blue Note
2. King & Moore/Perfect Radio - Jostic
3. John Nordeen/Drum Project - TUNI
4. Abdullah Ibrahim/No Fear, No D"a - Enja
5. Humphrey Lyttleton/Face The Talking - Calligraphy
6. Jazz Tomorrow/In Concert - Nurnberg
7. Mario Batkovic/Time Is Now - Musidisc
8. Womack/Cold And Life/Blue Note - Blue Note
9. Albert King/Guitar Don't Change - Stax/Atlantic
10. Carla Byrd/Stone Jiggy/Different Woman - Motown

Alan Twelleter - producer

Regional, two hrs. per week. All styles

"In order to attract a wider audience I've recently expanded the show's format from pure jazz to about 70% jazz, 30% other styles such as world music, but nothing too demanding. I've even added a little comedy. The format includes everything from early jazz to new releases."

Radio Neptune/Brist

1. dizzy Gillespie/His Genius Work - Blue Note
2. Tomor Flanagan/Opus 0 - Enja
3. Toshiko Akiyoshi/Carnegie Hall Concert - Columbia
4. Djongo Reinhart/Rainbow - ECM
5. Helen Merrill/Blissful Of Stays - Enja

Jorge Pardo
Velaz Hacia Su Sino - Nuevos Medios

When jazz moved upriver from New Orleans it began a journey toward a series of crosswaters with other musical styles and traditions also searching for renewal. That jazz has constantly found ways to renew itself while remaining true to its expressive roots it owes precisely to these crosswaters. This CD is further proof of that: Spanish flamenco music is in a moment of such expansion, and new saxophonist Pardo and the group of musicians and singers who accompany him have managed an exchange of grace and emotion. Songs like Max, where Charles Famberto's voice-like bass seems to allopra the gazing soprano of Pardo, or the rhythmic Que No Querama Dolor are fusions in the best sense of the word - finding true authenticity in the elevation of tradition not in its repetition.

Contact Maria Pacheco at tel: (+34) 1-435 5678; fax: 575 2188.

Kevin Mahogany
Double Rainbow/Enja

Since I Fell For You, a ballad penned by Buddy Johnson as sung by this vocalist on his debut recording, enters that select group of songs known as 'Classics,' and exemplifies what makes this album such a rare delight. Like Johnny Hartman there is no intimacy and subtle passion in his singing which is one moment conversational and the next soaring and lyrical. He is by turn austere, pleading, flirtatious or romantic, but always utterly convincing. Kenny Barron's sensitive playing in an array of mellow with a restrained understatement. The two musicians have indeed this selection of songs by a veritable painbearer that is a challenge that radio can take up. In the spring we will start a monthly show dedicated to free improvised music on record."

Radio Gong/Nuremberg

1. George Frith/Cool Cat Blues - Go Jazz
2. Buck Clayton/The Complete CBS Jam Sessions - Mosaic
3. Barbara Demstern/Flute Me - Enja
4. Count Basie/In concert With The Giants - Verve
5. Zonzo/Big Band Fasching - Manu Records
6. Harry Cunick/Feud/Logic/Red Light - Columbia
7. Natalie Cole/Inexplicable - Enja
8. Erwin Lehn/All About Jazz - Interworld
9. Stan Kenton/Mr. Fingers - Contemporary
10. Rita Reys/Swing That Sweet - Blue Note

Bob Horrick - producer

Local, two hrs. per week; traditional, vocal

"Young people have certainly discovered jazz. I try to emphasise European musicians because that music has so few outlets. There are enough programmes playing the same old standards. The audience is always surprised to discover a great jazz artist right in their own backyard. I keep things very up-tempo with lots of repertoire."

JAZZ REVIEWS

Joe McBride
Grace - 101 South

A varied CD from Texas pianist and singer McBride that features a fine cover of the soul hit Song that is picking up play in several territories. Clay & Horse is a straight-ahead tune that allows Texas pianist and singer McBride to trade choruses while guitarists Henry Johnson lays down some dazzling lines. The title track is a poised and deftly played ballad, while Get On The Right Track is an urgent and rollicking a-cappella appeal for sanity aided by the unmistakable tenor of Stanley Turrentine. With his move to a Hammond B3 on the final cut it is obvious that versatility is McBride's strong suit and limitations, something he avoids, to our great pleasure. Contact Michael Jacoby at tel: (+49) 212 251 043; fax: 225 084.

Shirley Horn
Light Out Of Darkness - Verve

Subtitled 'A Tribute To Ray Charles,' this is a cool, eclectic collection from Horn that in its sparse settings and quiet passion achieves a soulfulness and sophistication that is both down-home and up-town. If a melancholy mood prevails it's not for want of swing, and there's a gospel feel to the rapport between the singer and Gary Bartz whose alto horn plays the role of response to her call. Bye Bye Love is returned in this way to its origins. Her treatment of George Gershwin's My Man is another example of how simplicity and forthrightness lead straight to the heart. Contact Cees Schrama at tel: +31 2154 19991; fax: 215 220 256.
Classical Breaking Through Genre Border

If 1990 was the year of "the three tenors," Jose Carreras, Luciano Pavarotti and Placido Domingo, then 1993 can be seen as the year of Henryk Gorecki. The Polish composer whose "Third Symphony," released by Nonesuch in early 1992, saw its phenomenal UK success (over 250,000 copies to date) consecrated worldwide. The sombre, redemptive work signals a new benchmark for an industry that is still grappling with the prospects—and problems—raised by such anomalous triumphs.

by Terry Berne

Optimists spoke of a "breakthrough" following the multimillion-selling Dvorsky Concerto premiere, and of Nigel Kennedy's Four Seasons hit on EMI that same year. Realists were more cautious but fewer in number. It's still an open question whose vision was better adapted to reality, but one thing is for sure: everyone in their own way has been trying to repeat the success ever since. The search for magic formulas, or just for magic, has led to a revitalization of sorts within the classical music world, and the advent of a new generation of consumers, as well as composers and interpreters, have been the primary beneficiaries.

This article—the search for ways to win a broader audience for a traditionally marginal, though highly respected genre—has inspired a variety of original projects and marketing strategies, collectively known by the inadvisate and much argued-over term "crossover." While no one agrees on just what the term denotes, most agree that higher sales should be its result.

The successes of Henryk Gorecki's symphony does little to resolve the subtle mysteries of mass appeal, and in fact tends to complicate the issue. Most of the most ardent supporters could have imagined its eventual climb up the UK market-still unresolved is the question of just who bought the album—a public beyond the usual confines of classical music buyers? Or simply an unusually large number of habitual classical customers?

The same questions can be posed about other recent classical successes, such as the sound track to the French film "Taus Les Matins de Valois," which broke all previous sales records for baroque recordings in France and other territories. While aggressive marketing and promotion obviously play an important role in the unusual sales figures of these projects, they are not the whole story.

The most obvious lesson is that a special musical alchemy able to enchant a wide variety of people is impossible to manufacture. Or predict.

Maximizing the possibility of that kind of success is what crossover has always been about. "It takes a crossover to mean an album that by virtue of either the music or the artist sells to a much wider audience than usual," says Warner Classics GM international marketing general manager Michael Letchford. "It happens sometimes that a product that has its own particular credibility will suddenly achieve something remarkable. There's a momentum once you get beyond a certain threshold that is almost self-perpetuating." Warner, which owns Warner Bros as well as Teldec, and markets Nonesuch in Europe, has had recent experiences in that area. Besides Gorecki, both the Kiri Te Kanawa/Michael Legrand album Magic as well as Sensual Classic Vol. 1 surpassed the 100,000 mark. "I think what really sells albums," Letchford asserts, "is not the promotion, performing popular works, which of course position the product and define its image, but glossy press coverage of your artist or project. A lot of promotion is centred on getting such coverage, and once that starts the world is at your doorstep."

Teldec international marketing director Franz Christian Wulff concurs, but stresses the special effort the artist must be prepared to make. "Projects like these are expensive, requiring a lot of promotion and marketing. You can't simply smuggle items like these into the marketplace."

He also points out that the nature of the marketing approach may define something as crossover when in fact the actual music or interpretation are not crossover at all.

Teldec has just released two albums which meet ideal crossover criteria: well-respected artists, performing popular material. Jose Carreras' tribute to Mario Lanza will as well as support. You can't simply smuggle items like these into the marketplace."

He also points out that the nature of the marketing approach may define something as crossover when in fact the actual music or interpretation are not crossover at all.

Teldec has just released two albums which meet ideal crossover criteria: well-respected artists, performing popular material. Jose Carreras' tribute to Mario Lanza will as well as support. You can't simply smuggle items like these into the marketplace."

He also points out that the nature of the marketing approach may define something as crossover when in fact the actual music or interpretation are not crossover at all.

Teldec has just released two albums which meet ideal crossover criteria: well-respected artists, performing popular material. Jose Carreras' tribute to Mario Lanza will as well as support. You can't simply smuggle items like these into the marketplace."

He also points out that the nature of the marketing approach may define something as crossover when in fact the actual music or interpretation are not crossover at all.
courter wider audiences through specifically designed projects. As to whether their successful American experiment, the mid-price Mad About... line would appear on this side of the Atlantic, the company had concluded after casual testing that it would not transfer well to Europe. It is to prove in a timely way the wisdom of their conservatism. Anna Sophie Mut- ter's just released Carmen Fantasie has entered the German pop charts at number 71.

Simon Foster, director of classical and jazz for BMG Classics UK, makes a further distinction in the crossover controversy. "The trend here I would say is for accessible classical music, as opposed to the type of crossover which pairs or melds pop and classical music. That's going somewhere out of style here."

The Gorecki phenomenon would seem to confirm that viewpoint—still serious and part of the tradition but melodic, accessible and relevant to a contemporary sensibility. He continues, 'We feel that the younger generation is picking up on the core classical repertoire—Beethoven, Schubert, Bach—and we try to bring in younger artists in that area to attract them. But the greatest region of expansion is the music of today, which is something we have never would have sold 10 years ago. Then, modern music was associated with dry, difficult, academic abstraction. All that has changed now."

To reflect that change BMG has launched its own contemporary classical label, Catalyst, dedicated to both the innovative and the accessible. Among the five inaugural releases is a UK originated recording of a trend among major compa-nies to rationalise their structures in classical repertoire, though this interest has always existed between the two genres. Names like Keith Jarrett, Andre Previn, Michel Legrand, and even Art Tatum come to mind, as well as recent Sony pairing of vocalist Bobby McFerrin and cellist Yo-Yo Ma on the highly successful Hush album.

"For me crossover is really a bridge between two distinct musical genres, like classical and pop or musical theatre," declares EMI Classics France director Alain Lanceron. He sees more and more need for the potential sales projects such as these can generate. "The market is very tough, and we need these sales to support other projects, such as opera, which is becoming more and more costly to record. So-called crossover activity is one solution."

In less than a month, in collaboration with ACE not RTL, a TV /CD package of soprano Barbara Hendricks sold 60,000 units. In the future wants to record her singing Duke Ellington compositions like she did at the Montreux Jazz Festival. At EMI Classics UK, while the world awaits the delayed release of the new Nigel Kennedy, now slated for February, the company plans to duplicate its success with the Maria Callas compilation La Divina with a second volume of archival material. Kiri Te Kanawa Sings Kern can also be qualified as a hit for the company. But interesting from a purely market-ing angle are three collaborations that EMI has done with Classic FM, the most recent being. The Sound of Classic Romance which has so far sold 30,000 units. All UK companies coincide on the importance that Classic FM has assumed for the home market. (M&M will publish a special report on Classic FM in an upcoming issue).

Ascerts EMI UK classical marketing manager Patrick Wil-son, "It's my view that the future of crossover projects is particularly strong, as it is driven commer-cially both by artists, and by the extension of available media. Also, we are coming to understand what motivates the "amateur" classical consumer."

"The normal full price classical field is under a lot of pressure," claims Koch International UK MD Klemens Kundratits, "so it is really concepts which come to the forefront of our releases more and more. The future doesn't lie in re-recording the core repertoire, though we will certainly continue to strengthen those areas. Two concept projects, one proven, the other to be tried, are the Andrew Lloyd Weber Essential discs, the first volume of which sold some 35,000 copies worldwide, and a two-CD tribute to John "Cage A Chance Operation, due for release December 1, with artists as diverse as Frank Zappa, Laurie Anderson, Yoko Ono, David Tudor. The Kronos Quartet and Ryoichi Sakamoto, among a wealth of others, which should garner an ecstatic audience as well as many accolades.

X. Yes. X.
And

SLEEZE BEEZ
BACK TO BASIC
CAPPELLA
RAMIREZ
PERU
JOHNNY VOORBOGT
E.R.A.
BOY THODE
MARISKA VERES & SHOCKING JAZZ QUINTET
MAYWOOD
VITESSE
ALAN MICHAEL
WATERSENSE
RAILROAD STEEL
NOVA
RUMBA TRES

Wish All Their Friends And Colleagues Everywhere

A Merry Christmas
And A Happy New Year
Holland’s contribution to pop history is a handful of incidental ‘70s hits by Shocking Blue, Golden Earring, George Baker Selection and Focus. The ‘80s were more like a black spot, but the ‘90s see more and more Dutch acts getting releases abroad. Urban dance Squad and Candy Dulfer inspired their fellow countrymen Bertie Serveet and the Cords, who got US deals. The guild of Dutch A&R managers is preparing more product, ready for crossborder exploitation. But first things first, and that is still the home market.

The Dutch would like to see 2 Unlimited as theirs, but apart from the two front persons, the techno charibau is Belgian from origin. If it comes to the international “emancipation” of Dutch acts, BMG Holland A&R manager Jan Van Dinges has been trendsetting. With Urban Dance Squad (no longer with BMG) and Candy Dulfer, the road to transatlantic acceptance of Dutch product was paved.

According to the expert, for some acts you have to take the probability of universal appeal seriously into account from day one. Says Van Dinges, “The thing is that you have to chose a artist who can’t be too dissimilar for both parties, in case you don’t succeed. Also, you have to lobby with the BMG affiliates, because you won’t get international release by just making CDs. It’s a matter of building up good relationships.”

“Before it usually happens, you have a lot of talking between artist management and us. The artist should be committed about a lot of time in the project, and should be willing to accept remixed or changed sequencing of the songs on different albums.”

Adaptations

In the case of la Ducer, the US sleeve of her second album Sax-A-Go-Go shows exactly different Candy than on the regular European packaging. “The sweet, sexy girl was humiliated on the American photo. Continues Van Dinges. Another market, another perception of the artist. The Americans want to portray her as a credible artist! Our sleeve didn’t fit their ideas. Used it. After My Own.”

Polydor Holland has recently put a musician—Jan Tekstra—in the A&R position. His production job on the current B.B. Queen album Rhythm & Shout (which already has been taken on by a different artist) in case you don’t succeed. Also, you have to lobby with the BMG affiliates, because you won’t get international release by just making CDs. It’s a matter of building up good relationships. Before it usually happens, you have a lot of talking between artist management and us. The artist should be committed about a lot of time in the project, and should be willing to accept remixes or changing sequencing of the songs on different albums.

Adaptations

In the case of la Ducer, the US sleeve of her second album Sax-A-Go-Go shows quite different Candy than on the regular European packaging. “The sweet, sexy girl was humiliated on the American photo. Continues Van Dinges. Another market, another perception of the artist. The Americans want to portray her as a credible artist! Our sleeve didn’t fit their ideas. Used it. After My Own.”

Polydor Holland has recently put a musician—Jan Tekstra—in the A&R position. His production job on the current B.B. Queen album Rhythm & Shout (which already has been taken on by a different artist) in case you don’t succeed. Also, you have to lobby with the BMG affiliates, because you won’t get international release by just making CDs. It’s a matter of building up good relationships. Before it usually happens, you have a lot of talking between artist management and us. The artist should be committed about a lot of time in the project, and should be willing to accept remixes or changing sequencing of the songs on different albums.

Original Dutch Sound

Today, Holland, tomorrow the world? After a round-up of Dutch A&R managers, one can conclude that not everybody fits this mission. Those who have, however, are driven by originality like EMI Holland A&R manager Michael Petersen. “Most of what we get offered is copied from foreign artists. You’ll always lose that battle in the record shop, so we don’t want such artists. The new popular jazz dance wave drew my attention. A recent trip to New York, I thought, we have a very rich jazz tradition with some of the biggest indoor festivals ["North Sea Jazz"] in the world, but we hardly do anything...” (continues on page 19)
Hollands Radio Situation: Publics Regroup for New Commercial Radio

S

one seven commercial channels in Holland, buoyed by increasingly more favourable regulations, are now walking away with up to 25% of the total market share, a figure unheard of in the tightly regulated country. That number could double when two bundles of regional FM terrestrial frequencies, and at least one AM, are given over to the commercial sector in January.

The two FM bundles are being fought over tooth and nail. Each closely approximate the reach of a national terrestrial station, and media analysts predict whoever is awarded the license could especially give Dutch mutual leader pop channel Radio 3 a run for its money.

Preparing For Battle

In the meantime, after a year of chaotic top-to-bottom restructuring, the hands of five public radio channels are regrouping for what is expected to be a fierce battle for market share next year. Radio 1 through 5 have scored up to 70% of the people listen to FM, and only 29% to AM, but from one to both radio stations.

Up until December of 1991, when Holland's media law was changed to comply with EC regulations, the public system enjoyed a virtual monopoly on broadcasting. Competition, when it existed, was an uncomfortable one. With regionalization, Territorial-level competition, when it existed, was an uncomfortable one. With regionalization, the public system was put into place, the so-called "media massici" has in Holland, the ad house for the public stations, that puts the public interest on the table.

Beusekom, "The market share of Radio 2 dropped because of the reorganization. Horizontally, we lose more than 50% of regional FM terrestrial frequencies. And that is getting mixed reviews, but is a real news. Good news, talk Radio 1, and Radio 2 look like one station. But there are too many different ideas about what should be done. We couldn't reach that deal, and in the spring of this year, we began to miss again in efforts to come to some agreements."

The station's management, new really accepted De Jong's mandate to reorganize. Throughout the system, the reorganization has resulted in severe cutbacks of personnel, with more than a fifth of the work force expected to lose their positions.

Willem van Beuskom, director of NOS radio, gives the reorganization a good report card and says there is no problem with the rest of the reorganization. Van Beuskom, "It's a small problem. We're now trying to find exactly where the weak points are."

Aside from Radio 2, in fact, the news is good. News talk Radio 1, and the news on Radio 2 look like one station. But there are too many different ideas about what should be done. We couldn't reach that deal, and in the spring of this year, we began to miss again in efforts to come to some agreements."

The Controversial FM Frequency

Radio 1 has been the centre of a storm of controversy and several heard debates in parliament regarding the awarding of Dutch frequencies, after Minister D'Ancona gave it Holland's only remaining national FM terrestrial frequency. Public stations complained it was a mistake to award Radio 1 and 1 AM, that there has been given to a commercial private with a music format.

Van Beuskom defends his station's decision. "We wanted to have both AM and FM, but the minister told us we had to choose between the two. As 70% of the people listen to FM, and only 29% to AM, we naturally want both," he says.

D'Ancona plans to give Radio 1 an FM frequency to the commercial stations. The current dilemma is whether or not to keep the station on the air. The station's management, new really accepted De Jong's mandate to reorganize. Throughout the system, the reorganization has resulted in severe cutbacks of personnel, with more than a fifth of the work force expected to lose their positions. We couldn't reach that deal, and in the spring of this year, we began to miss again in efforts to come to some agreements."

Swim Along or Sink

Last October of 1992, De Jong's much sought after reorganization of the public system was put into place, and broadcasters were ordered to cooperate with each other and to begin horizontal programming. One year later, the effort is getting mixed results, but is generally considered a success story. Radio 1, Radio 2, Radio 3, and Radio 4—none of which give themselves good marks for having introduced horizontal programming—have more or less held their own market share and in the case of Radio 1, have gained share. Only MOR Radio 2, which had failed to bring about horizontal programming, lost substantially—more than 50% market share from a year earlier. The message appears to be clear: broadcast horizontally and you become more listener friendly.

Radio 2 is painfully aware of its image problem, and its shortcomings, which have cost the public system nearly 10% market share. Says Radio 2 coordinator Gerard Oonk, "It's a small problem. We're now trying to find exactly where the weak points are."

Aside from Radio 2, in fact, the news is good. News talk Radio 1, and the news on Radio 2 look like one station. But there are too many different ideas about what should be done. We couldn't reach that deal, and in the spring of this year, we began to miss again in efforts to come to some agreements."

The station's management, new really accepted De Jong's mandate to reorganize. Throughout the system, the reorganization has resulted in severe cutbacks of personnel, with more than a fifth of the work force expected to lose their positions. We couldn't reach that deal, and in the spring of this year, we began to miss again in efforts to come to some agreements."

The station's management, new really accepted De Jong's mandate to reorganize. Throughout the system, the reorganization has resulted in severe cutbacks of personnel, with more than a fifth of the work force expected to lose their positions.
THANKS YOU ALL FOR THE TREMENDOUS 1993

LOOK FORWARD TO SEEING YOU ALL IN 1994 AT MIDEM

To do more than just a good manufacturing job. We hope to see you again in 1994.

DURECO MANUFACTURING
Holland - Norway - France

AmericanRadioHistory.com
thing in that area. Can't we come up with something new, something wild, I asked myself. Logically one arrives at Hans Dulfer.

Petersen refers to the legendary saxophonist—father of Candy—and a man who has always refused to record albums, apart from one in the early 70s. At Dulfer Sr. unexpectedly who has always refused to record albums, apart from one in the early 70s. At Dulfer Sr. unexpectedly asked myself. Logically one arrives at Hans Duller.

We can imagine what the album will be like. We've found a young dynamic producer in the person of John Heding (of Gung Hulpak). Durcere A&R manager Rob Hoberg is willing to sign anything from hard rock to dance as long as it has commercial chances. "We are here to sell records," he remarks, "we need to know what is being heard. Our strengths are always to borrow someone but we don't want to post to cop another hit completely. As we are currently very active in the pop / rock field, everyday I get press of had away wannabees' on my desk. That's not what I'm looking for, because the people won't take that. Copy cats are out of the question."

Adjusting A&R To Keep Careers Going

Knowing your target group is of course the main thing for all A&R managers, with or without international obligations. If you have to be able to identify yourself with your audience, be aware of personal taste in favour of Mr. and Mrs. Joe Average's choice, if that is needed. "Making records for the largest majority this our business," says Dino A&R manager Frank Wisse. "There's nothing wrong with that besides I'm not ashamed to admit that I like to listen to our product. We prefer to have our walls decorated with golden records, rather than getting our location an obscure trend. Before Christmas we will have sold 100,000 albums of the new Rene Pragens album The Power Of Passion, which is quite an achievement in only seven weeks. The last one Sweet Hello's And Sad Goodbyes was triple platinum, 300,000 copies. You can only realise such sales figures when you understand that there's a whole world east of Amsterdam."

BMG Ariola Munich in Dino's partner for the GSA territories, which are regarded as potentially perceptive for this type of music. One of Dino's strongest assets is Dutch-language schlager, and the label has blown new life into singer Willy Alberti's career. Resumes Wisse, "On her last albums before she joined us, she sounded way too doomy. Her qualities are more on the ballad side, of life, however, so that's the direction we had in mind for her. By 40,000 albums sold, we haven't done such a bad job. Since we don't sell the big international stars like Michael Jackson or Madonna, the Alberti's and Frager are a matter of life and death for us."

CNR Indico's Reid Van Dulkenraad is an A&R manager in the strictest sense of the word, involved in the whole process from discovering the artist to finalising their repertoire. One of his recent projects was to re-launch the career of Dutch-language tenor singer Benny van Duin. "It had been a long time since he last sang on a single and album. Then you have to take a chance on the song material. For his new album, called 'T'... we have altered his style slightly. It's not longer strictly Dutch. But there's also a charleston piece and even a carnival-esque tune. Despite the strong international competition, 25,000 units have been sold in the past two weeks and it made the top 10. At the moment the artist is cutting a German version of the album, while label mate, Gordon, also made big through songs in his mother tongue. will probably release an English version of his album."

Like in Brazil, carnival really means something in the south of Holland. and many record companies tie in with the festivities. Van Dulkenraad is a specialist on this territory, each year looking towards number one. Although carnival is celebrated at the end of the winter, at the preparations have been finished by now. Strangely enough the label has already released its biggest hit, "Festival. Van Duin, Van Dulkenraad thinking will last long enough to bridge the gap up to the carnival period. "The song was already a hit before its release, because the people don't know the song from his TV show. When Van Duin decides to release a carnival single which he hasn't done in a long time, you can be sure it's a hit."

CNR Indico is also very much involved with dance acts, of which Twenty 4 Seven can boast two Eurochart hits, "Slave To The Music And Is It Love" based on chart entries in the Benelux, France, Germany, Denmark, Norway and Sweden. Main product, however, is sung in Dutch.

Pelli Petersen recognises Wisse's and Van Dulkenraad's problems of keeping careers going. He claims for turnover Dutch-language singers Rob De Nips, Andre Hazes, Robert Long and pianist Jan Vayne are his employer's (continues on page 20)
Taking Risks

Petersen also took a risk by signing Dutch love circuit favourite Claire's House of Claws, whatever really sold albums for their previous labels. Sugar, the first album under the pact, ended the chart, and the single Rose became a top 40 hit. "When you really believe in a band you have to use the chance, although you know there will be hard battle within the management — if not the record label — who might remember them as a flop. You've got to convince them that it will be a profitable business this time. All their old albums were more or less unproduced; by this approach with Urban Dance Squad's Magic Stick we tackled that problem confidently."

Other than Petersen, Dureco's Ebbers doesn't want to sign bands. He analyses that the old-fashioned A&R guy doesn't exist anymore. "I've just discovered and signed the act, booked studio time, and guided the recording sessions as a producer supervisor. In my role I want to be sure of our things before we sign the act. A good idea is to keep an agreement with producers and management to share the profit."

Time To Ripen

Another explanation for the success was Sony's extreme patience with the pop duo, an attitude becoming rare in this world of fast food and quick hits. Dureco's Ebbers is very explicit in this. "All new signings get two or three singles build-up time. If they then don't make it, they're out. It's hard, but that's the name of the game. In general around 75% of all singles in the market place flop."

Like with artists also should be allowed the time to ripen. And Van MD William Haughton is willful to build up "his boys and girls" gradually. "We are very much aware of the fact that nobody can be a million seller from the start. Take step by step in the same plane. We sign bands for three CDs on average and invest a little more in each new album, but we do demand artistic progression from them. Hallo Venray is a good example of a band which has gone through a tremendous evolution in one year's time, and we think it's right to give them a better studio or a professional producer (Stephan Lontink) as we've done for the A Million Pieces for the Fly album. Bands have dreams, and we are willing to help them make them come true under the condition of continuing growth."

In the ongoing process, the company has recently reached a distribution deal with BMG Holland, which initially preferred an exclusive contact. Haughton distinguishes a trend of major labels acquiring successful A&R units, but he wants full artistic freedom and to rule his own manoeuvre. In the Van concept, no more than six albums are released per year to guarantee enough commitment from the label. Dutch language is De Jazz Politic has become chart buster this year, while Hallo Venray makes most impact abroad.

Another Dutch band with undeniable international appeal is Prodigal Sons, the flagship on Munich's domestic roster. MD Ben Mattijsen had already followed the new-local-rock band for quite a long time with great interest, but waited for their natural development first before signing them. Two years ago they were finalist at the Dutch Grand Prix talent contest, and finished last place, not far away from being the laughing stock of the evening. Now they are the hottest band around. Explains Mattijsen, "Both the band and ourselves have been patient. You can't expect a lot from a band which only exists a few months like they were at the time. The song writing has improved sensationally since then, and when VARA DJ Henk Westbroek kept on playing an exclusive radio recording of You Still Think, we knew their time had come."

"The international market is never our vantage point when we contract a band. How many Dutch bands really made it abroad? But then again we realise that the Prodigal Sons should stand a fair chance. We have closed a sub-publishing deal with BMG 2 Pieters and Pennies From Heaven, the publishing side of concert promoter Mojo Concerts (Urban Dance Squad and Claw Boys Claw a.o.). Joining forces we hope to be stronger on the international market."

Radio, Records And Airplay

Ray's Music MD Jan de Leeuw is concentrating on the NCRB and AIR segments of the market. In other words he is specialised in so-called rock: his main problem, however, is the lack of solid airplay support. With Anthony (a.k.a. Arjen Lucassen) the indie has got a hot ace at hand. For the single Best Of Friends the ex-Vengeance guitarist has put his heavy rock guitar aside and in favour of a romantic Beattle-esque melody.

ART - CON Productions

WISHING OUR COLLEAGUES IN THE BENELUX A HAPPY NEW YEAR AND LOOKING FORWARD TO ANOTHER YEAR OF COMBINED BUSINESS EFFORTS

Sweat Recording Productions
Radio New Age Culture Exchange
Happy Jacks Publisher/Music/Films
Lee Agent Management
Tel: (+31) 5735.1014 Fax: (+31) 5735.1072
You demand more quality and want to pay less. In Mastering. In Electroforming. In Replication. In Printing. In Packaging. And, in Quality Control. Throughout the CD production process, from the recording tape through to the moment the CD is finally packaged. That's why you turn to ODME. Because ODME provides all the equipment you need, and more. ODME is synonymous with less production loss, less production time per CD, less manpower, less downtime, less floor space and less demands on the production environment (a normal, clean office environment is good enough). In a nutshell: with ODME there are less production costs per CD. But that's not all.

ODME has more installed base than anyone else. With ODME you get more service. more support during installation and implementation, more value to consultancy and we care more about the training of operators and technicians. What's more, ODME always puts more energy into technological innovation. This gives you a more competitive edge. Which makes you less vulnerable to market changes. Because you have more to offer. In terms of price, speed and quality. That's why you and ODME are more or less related!
The Latest Radio Rave

It almost happens too often that Dutch programmers are unanimously raving about the same artist, but for Queen-inspired progressive rocker Valensia they made an exception. After his single "Guia" was put on powerplay at national broadcaster Radio 3 in the UK, it shot to number two slot in the national chart in only three weeks. "Valensia has a special talent, the way he artfully approaches a melody is completely different," says Phonogram Holland A&R manager Herman Van Der Zwan. "He's the right man with the right music at the right time. He's got it all: the talent, the personality and the looks. In such an exceptional case you have to invest some extra work. The golden rule for international exploitation, however, remains: always do your homework first and never take a chance. But when you have international aspirations, you have to make an album which fulfils those standards. Bring in the finest musicians and producers you can get." Van Der Zwan has experienced that with saxophonist Laura Fygi. Her album "Originals" reached number 23 in the Billboard Top Contemporary Jazz Albums, and this year's "The New Standards" album, a collaboration with the first two Dutch albums. Along with Fygi, the group features the saxophonist Tosti, the trombonist Valter, and the guitarist Johnny Griffin. For Van Der Zwan the right one was the right man in the right place at the right time.

Today Holland, tomorrow the world? The question remains the same after the Dutch hit "Stomp the Trip" along Dutch key players in A&R. Originality, good song material, commitment from two sides, home-market on the domestic market. Adaptations. remixes, guest musicians and additional hype plus a lot of luck: those who combine these elements have the best chances on the international market.
<table>
<thead>
<tr>
<th>WEEK #</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>36</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>37</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>38</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>39</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>40</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>41</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>42</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>43</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>44</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
<tr>
<td>45</td>
<td>Piece Of My Heart</td>
<td>Y.M.C.A. '93 Remix</td>
<td>Here</td>
<td>Big Time Sensuality</td>
<td>Said I Loved You... But I Lied</td>
<td>Welcome To The Pleasure Dome</td>
<td>Life</td>
<td>For Whom The Bell Tolls</td>
<td>Keeps Raining (Tears From My Eyes)</td>
<td>Du Mu Dang</td>
</tr>
</tbody>
</table>

**Chart Notes:***
- The chart features songs ranked by week, with entries from various artists.
- The chart includes details such as artist, title, original label, and publisher.
- Countries charted are listed for each song.
- Fast movers are indicated with a green background.
### Top 10 Sales in Europe

#### UNITED KINGDOM
1. **1** Heartbeat - Phil Collins (BMG-Arista)
2. **2** Bad Boys - Pet Shop Boys (EMI)
3. **3** Everything I Do - Bryan Adams (BMG-Arista)
4. **4** Shake Your Tail Feather - Brian McFadden (EMI)
5. **5** So Far So Good - Bryan Adams (BMG-Arista)
6. **6** I'm Gonna Be - Meat Loaf (Virgin)
7. **7** So Far So Good - Bryan Adams (BMG-Arista)
8. **8** I Can't Help Myself - Meat Loaf (Virgin)
9. **9** I'll Be There - Pet Shop Boys (EMI)
10. **10** I'd Do Anything For Love - Meat Loaf (Virgin)

#### DENMARK
1. **1** Ace Of Base - The Sign (BMG-Arista)
2. **2** Bryan Adams - So Far, So Good (EMI)
3. **3** Meat Loaf - I'll Do Anything For Love (Virgin)
4. **4** So Far So Good - Bryan Adams (EMI)
5. **5** I Can't Help Myself - Meat Loaf (Virgin)
6. **6** I'm Gonna Be - Meat Loaf (Virgin)
7. **7** So Far So Good - Bryan Adams (EMI)
8. **8** I Can't Help Myself - Meat Loaf (Virgin)
9. **9** I'll Be There - Pet Shop Boys (EMI)
10. **10** I'll Be There - Pet Shop Boys (EMI)

#### SWITZERLAND
1. **1** Meat Loaf - I'll Do Anything For Love (Virgin)
2. **2** Meat Loaf - I'll Do Anything For Love (Virgin)
3. **3** Meat Loaf - I'll Do Anything For Love (Virgin)
4. **4** Meat Loaf - I'll Do Anything For Love (Virgin)
5. **5** Meat Loaf - I'll Do Anything For Love (Virgin)
6. **6** Meat Loaf - I'll Do Anything For Love (Virgin)
7. **7** Meat Loaf - I'll Do Anything For Love (Virgin)
8. **8** Meat Loaf - I'll Do Anything For Love (Virgin)
9. **9** Meat Loaf - I'll Do Anything For Love (Virgin)
10. **10** Meat Loaf - I'll Do Anything For Love (Virgin)

#### GERMANY
1. **1** Meat Loaf - I'll Do Anything For Love (Virgin)
2. **2** Meat Loaf - I'll Do Anything For Love (Virgin)
3. **3** Meat Loaf - I'll Do Anything For Love (Virgin)
4. **4** Meat Loaf - I'll Do Anything For Love (Virgin)
5. **5** Meat Loaf - I'll Do Anything For Love (Virgin)
6. **6** Meat Loaf - I'll Do Anything For Love (Virgin)
7. **7** Meat Loaf - I'll Do Anything For Love (Virgin)
8. **8** Meat Loaf - I'll Do Anything For Love (Virgin)
9. **9** Meat Loaf - I'll Do Anything For Love (Virgin)
10. **10** Meat Loaf - I'll Do Anything For Love (Virgin)

#### SWEDEN
1. **1** Meat Loaf - I'll Do Anything For Love (Virgin)
2. **2** Meat Loaf - I'll Do Anything For Love (Virgin)
3. **3** Meat Loaf - I'll Do Anything For Love (Virgin)
4. **4** Meat Loaf - I'll Do Anything For Love (Virgin)
5. **5** Meat Loaf - I'll Do Anything For Love (Virgin)
6. **6** Meat Loaf - I'll Do Anything For Love (Virgin)
7. **7** Meat Loaf - I'll Do Anything For Love (Virgin)
8. **8** Meat Loaf - I'll Do Anything For Love (Virgin)
9. **9** Meat Loaf - I'll Do Anything For Love (Virgin)
10. **10** Meat Loaf - I'll Do Anything For Love (Virgin)

---

MUSIC & MEDIA

### Industry Directory 1994

Tel: (+31) 20.669.1961
Fax: (+31) 20.669.4191
ask for Ylonka de Boer
Station Reports

Rainbow

Eskimo Blue - Hanging Garden
Cold Sweat - The Box
I Stole Your Love - Funkadelic

Radio 2

Journey - Do You Remember Christmas

Radio 3

Billie Jean - Michael Jackson

Radio 4

Rock Cellar - The</doc>
THE NEW SOUND ON THE GERMAN MUSIC MARKET

Take off: August 9th '93
MUSIKWoche is your key to the German market.

And here's the deal:
- All the hot news about the German music industry, week by week.
- Reliable information for everyone involved in playing, producing, publishing and selling music.
- Stories that come straight to the point; outspoken opinions; hot trends; useful background facts.
- Plus: Weekly charts and graphics explaining the chart action, radio playlists and reviews, and, on top of it all, two supplements - a four-page schedule of all forthcoming releases and a large German chart.

Yes, I am interested in your new magazine. Please send me a copy of your first issue free of charge.

Name

Company Function

Address State Zip

City Tel.

Fax Signature

MUSIKWOCHEN 1993

Entertainment Media - Casablanca Verlag GmbH
Stahlgruberring 11a - 81829 Munich - Germany

Station Reports

THE NEW SOUND ON THE GERMAN MUSIC MARKET
This noted reference work is printed on computer paper, and bound in an easy-to-use notebook.

Order the 1994 "This Day in Music Almanac" today, exclusively from the BPI Entertainment News Wire!

### EXAMPLE

**THIS DAY IN MUSIC for January 8, 1994**

1993—The U.S. Postal Service issues a postage stamp in the likeness of a 1950s-era Elvis Presley.

1992—Steve Clark of Def Leppard is found dead in London. His two No. 1 songs are "Pyramid" and "When the Rain Begins to Fall."

1987—No. 1 Billboard Pop Hit: "Walk Like an Egyptian" by The Buggles.

1974—Kiss is signed to its first recording contract with Casablanca Records.

To order the 1994 "This Day in Music Almanac" report, please call: 1-800-555-1212. Please provide the following information:

- Name
- Address
- City/State/Zip
- Payment Method

Make checks payable to: BPI Entertainment News Wire

100 Boylston St. Boston, MA 02116

Outside U.S.A., add $15 for postage.

Outside U.S.A., add $15 for postage.

AmericanRadioHistory.com
**Adult Contemporary Europe**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>BRYAN ADAMS/&quot;Please Forgive Me&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>PHIL COLLINS/&quot;Both Sides Of The Story&quot;</td>
<td>Virgin/WEA</td>
</tr>
<tr>
<td>3</td>
<td>MR. BIG/&quot;Wild World&quot;</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>4</td>
<td>CHRIS REA/&quot;Julia&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>5</td>
<td>Europe's Dance Radio</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MAXIMILIAN/&quot;When Love Comes&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>7</td>
<td>Tom Keifer/&quot;Love Like This&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>8</td>
<td>Tom Keifer/&quot;Brother's Gone&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>9</td>
<td>BLONDIE/&quot;In My Room&quot;</td>
<td>Polydor</td>
</tr>
<tr>
<td>10</td>
<td>STEVIE NICKS/&quot;Landslide&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>11</td>
<td>THE CRANBERRIES/&quot;Dreams&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>12</td>
<td>HAYLEY WESTWIND/&quot;Virtue&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>13</td>
<td>FLEETWOOD MAC/&quot;Second Hand News&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>14</td>
<td>Oleta Adams/&quot;Motivation&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>15</td>
<td>Ryan Adams/&quot;The Last of Love&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>16</td>
<td>Tom Keifer/&quot;Brother's Gone&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>17</td>
<td>PATRICK ST. CATHERINE/&quot;Nothing Is Real&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>18</td>
<td>THE DODGERS/&quot;She's So Right&quot;</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>19</td>
<td>SHAI/&quot;Always&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>20</td>
<td>THE OASIS/&quot;Supersonic&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>21</td>
<td>ROD STEWART/&quot;All For Love&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>22</td>
<td>BONO/&quot;Sisters Of Mercy&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>23</td>
<td>ERIC CLAPTON/&quot;Change The World&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>24</td>
<td>Lenny Kravitz/&quot;Are You Gonna Love Me&quot;</td>
<td>(Island)</td>
</tr>
<tr>
<td>25</td>
<td>HAYLEY WESTWIND/&quot;Virtue&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>26</td>
<td>THE BANGLES/&quot;Walk Like An Egyptian&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>27</td>
<td>Lenny Kravitz/&quot;Love Will Find You&quot;</td>
<td>(Island)</td>
</tr>
<tr>
<td>28</td>
<td>THE CURE/&quot;Just Like Heaven&quot;</td>
<td>(Island)</td>
</tr>
<tr>
<td>29</td>
<td>THE OASIS/&quot;Supersonic&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>30</td>
<td>BONO/&quot;Sisters Of Mercy&quot;</td>
<td>Island</td>
</tr>
</tbody>
</table>

**European Dance Radio**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>CULTURE BEAT/&quot;Get To Get It&quot;</td>
<td>(Dance Pool)</td>
</tr>
<tr>
<td>2</td>
<td>URBAN COOKIE COLLECTIVE/&quot;Feels Like Heaven&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>3</td>
<td>CAPPELLA/&quot;U Got 2 Let The Music&quot;</td>
<td>(EMI)</td>
</tr>
<tr>
<td>4</td>
<td>SALT-N-PEPA/&quot;Shoop&quot;</td>
<td>(One Little Indian)</td>
</tr>
<tr>
<td>5</td>
<td>ADOBE/&quot;Just Kickin' It&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>6</td>
<td>ROBYN/&quot;If I Were A Boy&quot;</td>
<td>(Dance Pool)</td>
</tr>
<tr>
<td>7</td>
<td>WILD BEAST/&quot;I Want To Be Your Man&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>8</td>
<td>FLOCK OF SEAGULLS/&quot;Down With The Sickness&quot;</td>
<td>(Universal)</td>
</tr>
<tr>
<td>9</td>
<td>CHAKA DEANUS &amp; PIERS/&quot;Taste Me&quot;</td>
<td>(Interscope)</td>
</tr>
<tr>
<td>10</td>
<td>JAZZY JEFF &amp; FRESH PRINCE/&quot;Hustle The Room&quot;</td>
<td>(Jive)</td>
</tr>
<tr>
<td>11</td>
<td>ROBYN/&quot;If I Were A Boy&quot;</td>
<td>(Dance Pool)</td>
</tr>
<tr>
<td>12</td>
<td>Moby/&quot;From Nothing To Everything&quot;</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>13</td>
<td>JODELLE/&quot;Get Back Down&quot;</td>
<td>(Dance Pool)</td>
</tr>
<tr>
<td>14</td>
<td>TONI BRAXTON/&quot;Breathe Again&quot;</td>
<td>(MCA)</td>
</tr>
<tr>
<td>15</td>
<td>THE CRANBERRIES/&quot;Dreams&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>16</td>
<td>BRYAN ADAMS/&quot;Please Forgive Me&quot;</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>17</td>
<td>RYAN ADAMS/&quot;The Last of Love&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>18</td>
<td>PATRICK ST. CATHERINE/&quot;Nothing Is Real&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>19</td>
<td>HAYLEY WESTWIND/&quot;Virtue&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>20</td>
<td>THE DODGERS/&quot;She's So Right&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>21</td>
<td>SAMANTHA/&quot;Come On&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>22</td>
<td>THE OASIS/&quot;Supersonic&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>23</td>
<td>BONO/&quot;Sisters Of Mercy&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>24</td>
<td>HAYLEY WESTWIND/&quot;Virtue&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>25</td>
<td>THE OASIS/&quot;Supersonic&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>26</td>
<td>BONO/&quot;Sisters Of Mercy&quot;</td>
<td>Island</td>
</tr>
</tbody>
</table>

**Billboard Singles**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JANET JACKSON/&quot;Again&quot;</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>MEAT LOAF/&quot;I'd Do Anything For Love&quot;</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>ACE OF BASE/&quot;All That She Wants&quot;</td>
<td>Arista</td>
</tr>
<tr>
<td>4</td>
<td>MARISH CAREY/&quot;Hero&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>SALT-N-PEPA/&quot;Shoop&quot;</td>
<td>Next Plateau</td>
</tr>
<tr>
<td>6</td>
<td>ONS/&quot;Baby Lean&quot;</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>XSCAPE/&quot;Just Kickin' It&quot;</td>
<td>(One Little Indian)</td>
</tr>
<tr>
<td>8</td>
<td>TONI BRAXTON/&quot;Breathe Again&quot;</td>
<td>LaFace</td>
</tr>
<tr>
<td>9</td>
<td>BRYAN ADAMS/&quot;Please Forgive Me&quot;</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>10</td>
<td>RYAN ADAMS/&quot;The Last of Love&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>11</td>
<td>PATRICK ST. CATHERINE/&quot;Nothing Is Real&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>12</td>
<td>HAYLEY WESTWIND/&quot;Virtue&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>13</td>
<td>MARISH CAREY/&quot;Dreamkiller&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>14</td>
<td>K/&quot;Come baby Come&quot;</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>15</td>
<td>MICHAEL BOLTON/&quot;Laid You Beneath My Heart&quot;</td>
<td>(Island)</td>
</tr>
<tr>
<td>16</td>
<td>2PAC/&quot;Keep Yo Head Up&quot;</td>
<td>Interscope</td>
</tr>
<tr>
<td>17</td>
<td>TAG TEAM/&quot;Who's The Thang&quot;</td>
<td>(Time)</td>
</tr>
<tr>
<td>18</td>
<td>FLICKA/&quot;Your Love Is All I Need&quot;</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>19</td>
<td>FLEETWOOD MAC/&quot;In My Room&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>20</td>
<td>THE OASIS/&quot;Supersonic&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>21</td>
<td>BONO/&quot;Sisters Of Mercy&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>22</td>
<td>THE DODGERS/&quot;She's So Right&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>23</td>
<td>SAMANTHA/&quot;Come On&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>24</td>
<td>THE CRANBERRIES/&quot;Dreams&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>25</td>
<td>BRYAN ADAMS/&quot;Please Forgive Me&quot;</td>
<td>(A&amp;M)</td>
</tr>
</tbody>
</table>

** topo 25**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JANET JACKSON/&quot;Again&quot;</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>MEAT LOAF/&quot;I'd Do Anything For Love&quot;</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>ACE OF BASE/&quot;All That She Wants&quot;</td>
<td>Arista</td>
</tr>
<tr>
<td>4</td>
<td>MARISH CAREY/&quot;Hero&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>SALT-N-PEPA/&quot;Shoop&quot;</td>
<td>Next Plateau</td>
</tr>
<tr>
<td>6</td>
<td>ONS/&quot;Baby Lean&quot;</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>XSCAPE/&quot;Just Kickin' It&quot;</td>
<td>(One Little Indian)</td>
</tr>
<tr>
<td>8</td>
<td>TONI BRAXTON/&quot;Breathe Again&quot;</td>
<td>LaFace</td>
</tr>
<tr>
<td>9</td>
<td>BRYAN ADAMS/&quot;Please Forgive Me&quot;</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>10</td>
<td>RYAN ADAMS/&quot;The Last of Love&quot;</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>11</td>
<td>PATRICK ST. CATHERINE/&quot;Nothing Is Real&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>12</td>
<td>HAYLEY WESTWIND/&quot;Virtue&quot;</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>13</td>
<td>MARISH CAREY/&quot;Dreamkiller&quot;</td>
<td>Columbia</td>
</tr>
<tr>
<td>14</td>
<td>K/&quot;Come baby Come&quot;</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>15</td>
<td>MICHAEL BOLTON/&quot;Laid You Beneath My Heart&quot;</td>
<td>(Island)</td>
</tr>
<tr>
<td>16</td>
<td>2PAC/&quot;Keep Yo Head Up&quot;</td>
<td>Interscope</td>
</tr>
<tr>
<td>17</td>
<td>TAG TEAM/&quot;Who's The Thang&quot;</td>
<td>(Time)</td>
</tr>
<tr>
<td>18</td>
<td>FLICKA/&quot;Your Love Is All I Need&quot;</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>19</td>
<td>FLEETWOOD MAC/&quot;In My Room&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>20</td>
<td>THE OASIS/&quot;Supersonic&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>21</td>
<td>BONO/&quot;Sisters Of Mercy&quot;</td>
<td>Island</td>
</tr>
<tr>
<td>22</td>
<td>THE DODGERS/&quot;She's So Right&quot;</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>23</td>
<td>SAMANTHA/&quot;Come On&quot;</td>
<td>(Atlantic)</td>
</tr>
</tbody>
</table>
Shock Jocks

Radio associations such as the national network body the RNA to the country's radio stations are
spontaneous self-regulation for members. It would improve the image of radio and do our industry a
favour.

In Radio Radicale's case, the
left-of-centre station recently suspended DJ Nick Abbot after a single
phone-in show "Sea-OS" was not
a scandalous call, but an advice
programme with a sexologist and
psychologist.

The fairly liberal and mainly
self-regulating style of Italian
broadcasting has involved a
single sanction against abusive
DJs, although most programme
directors did not hesitate at
mainstream. The station suspended
Marco Marcolini's reset single
"Venicio", loosely translated as
"Go F*ck Yourself".

Yet it was exactly that type of
language aimed at a journalis
t that landed UK national AOR
station Virgin 1215 AM late-night
DJ Nick Abbot in hot water.

"There's a very fine line
between what's acceptable and
what isn't," says Virgin 1215's
spokesperson Elsie Smith. "We
want Nick to be controversial.
That's the whole point of having
a DJ on the air, and the listeners
want him to be slightly
dangerous.

Yet it appears, though,
that Abbot crossed the fine line
when he referred on air to a jour
nalist who had been critical of the
station's "bitch" and made
treats to "rip her new arse."
The station suspended Abbot for
a week. He also incurred a £1,000
fine from his employers when, in
an unrelated incident later in the
month, he made derogatory
comments on air about another
woman. In that episode, Abbot
ranged London NewsTalk radio
station LBC and asked to be put through
to the phone-in programme then in
to air. The station suspended Abbot
for later in that episode, Abbot
ranged London NewsTalk radio
station LBC and asked to be put through
for a better understanding of who
listened to," he says. The results
of the latest Radiobank survey
published in the Sunday Times
are expected before Christmas.

"Rapidly developing codes," says West.
"The RNA approved
Says Vona. "We accept that
claim that there is no
sanction
The CSA also flexed its muscles. In France, there is no legisla
tion regarding outrageous
behaviour by DJs, apart from
common law and press law
against libel and racism. There
have been no cases of DJs sus
sended for obscenity on air.

Although broadcast regulator
the CSA has no power to sanction
radio stations on these issues,
operators are very careful because
they fear any aired remarks will have negative effects on the
relegation of frequencies. Neverthe
ever, over the past years the CSA
has become stricter.

More interesting have their
own inside policy. EHR web Fun
Radio has an unfair policy for
funding bidding, broken remarks and
discussions on corruption.

"Apart from these limits, there
is not much freedom of timetables," says Fun president Benoist
Sill
d. Even in cases of pro
grammes focusing on sexual con
tent, Sill
d says there have never been any complaints from list
eners.

"We have never suspended
anyone, but we have sent warn
ings to some DJs," he says. Such
was the case a few years ago
when Arthur, at that time hosting
Fun's morning show, made
demanding comments about rival
guardian of airwaves," Says Sil
lard is not too enthusiastic
about the post taken by the
radio stations. He says, "We are not worried about the
current situation, as long as
we have been no cases of DJs sus
sended for obscenity on air.

In France, there is no legisla
tion regarding outrageous
behaviour by DJs, apart from
common law and press law
against libel and racism. There
have been no cases of DJs sus
sended for obscenity on air.

Although broadcast regulator
the CSA has no power to sanction
radio stations on these issues,
operators are very careful because
they fear any aired remarks will have negative effects on the
relegation of frequencies. Neverthe
ever, over the past years the CSA
has become stricter.

More interesting have their
own inside policy. EHR web Fun
Radio has an unfair policy for
funding bidding, broken remarks and
discussions on corruption.

"Apart from these limits, there
is not much freedom of timetables," says Fun president Benoist
Sill
d. Even in cases of pro
grammes focusing on sexual con
ent, Sill
d says there have never been any complaints from list
eners.

"We have never suspended
anyone, but we have sent warn
ings to some DJs," he says. Such
was the case a few years ago
when Arthur, at that time hosting
Fun's morning show, made
demanding comments about rival
guardian of airwaves," Says Sil
lard is not too enthusiastic
about the post taken by the
radio stations. He says, "We are not worried about the
Twenty 4 Seven
(continued from page 1)

Dutch dance duo Twenty 4 Seven further prove that the movement of what some call "Euro-dance" can now easily compete with productions originated in the UK and US. These four-piece band — including a short member-ship by Captain Hollywood — Twenty 4 Seven enjoyed two European number one singles: "Dreaming" and "Is It Love". From the Dutch six chart weeks ago, the latest single is "Street Son". It's the band's debut single for CNR/Indisc, produced by Ruud van Rijen.

Two Ten Seven's unsung strainer of excellent pop dance is now, after some resistance, being embraced by the music industry.

It all started with the current popularity of the Dutch-produced dance music with younger listeners. Twenty 4 Seven fits right into that racket, previously dismissed as too club-oriented and "radio-unfriendly", the duo's dance popularity has explosively blossomed in Scandinavia and the Benelux but is now also picking up in Germany and Spain.

According to Niklas Ehring, head of the EHR Radio City/Stockholm, "Is It Love" sounds like a hit. "It's extremely popular with the younger listeners up to 22 years old. The single has been in the top 10 in the first two weeks of this season, and the singles are on top of the charts. They all point to the current popularity of (mainland) European-produced dance music with younger listeners. Twenty 4 Seven fits right into that racket, previously dismissed as too club-oriented and "radio-unfriendly", the duo's dance popularity has explosively blossomed in Scandinavia and the Benelux but is now also picking up in Germany and Spain.

EHR The Voice Nordjylland/Aalborg PD Dennis Krouning predicts that the band may become another Culture Beat. "We're getting excellent reactions to the music. In close cooperation with a local record store we've played various album tracks for the past four weeks and it's likely to sell very well in our area perhaps even past the holiday season.

Following a recent national chart entry of "Street Son" (currently at number 24), German programmers are now starting to dig in to hit the sounds of the band as well. As "Street Son" is promoted in Germany, "Slave" is listed on EHR stations like Energy/Berlin, RB 4/Bremen. Radio Gong 2000/ Munich, RTL Hamburg: OK's second head of music Tina Busch says, "Slave To The Music really tests well here. Although the people who participate in the campaign can't name the artist or the song, they are really raving about it."

With the present European success of the band, CNR/Indisco GM Leon ten Hengel is now looking for other deals, with the UK, Italy and Denmark, in particular. "The Euro appeal of the band is very promising, " says ten Hengel. "It took three long years of difficult discussions, and suddenly in the last run we see elements that have not been previously expected, that have been added to the act. Few people understand how radio works and I am always surprised by the moves that we have been known for our expertise in this field make decisions like this, without evaluating its impact and consequences. You cannot face such dramatic changes without acting."

Sillard says quotas would also be suicidal for the music industry. He adds. "Using radio as a scapegoat is an easy solution for an industry which doesn't want to acknowledge its own incompetence."

MD Jean-Pierre Ozannat of CNR/Indisco offers another word of warning. "The number of local stations applying for frequencies is increasing all the time, and it's important that we find the artists?"

The radio industry sources suggest that the move was the result of underground "hand-in-hand" action in the music industry, running from record producers to industry body SNEP and forming rights society SACEM. But music industry executives say that the move may possibly be "absurd," saying that the radio industry shouldn't be "too surprised. "Frankly," says one music industry executive, "the pill might be tough to swallow, but radio stations get what they deserve. For almost two years of discussions, we have tried to get some understanding from the broadcasters, and they were arguing over increases as small as 1%.

Another source who points out that "We've got a good system but the government is putting up more and more stonewalls," adds, "It's time to realize that the music and radio industry are in a very similar situation. They are both in the same boat, and if we don't do anything, we're going to go under.

---

Polish Radio Faces 40-50% Programming Quotas

POLAND
by Steve Horsfeinicz

French radio operators aren't the only ones facing the daunting challenge of programming a high percentage of national or international orchestral or band music. Dutch commercial stations begin a tense period of waiting following the closing on December 2 of applications for two coveted regional FM frequency bundles. Each bundle could be put together to form a national net, and the decision could come down on January 21 of next year.

Companies under-stand the importance of the radio industry, but many are desperate for new talent. Some are arguing over increases as small as 1%.

Radio stations executives fear that fewer people will listen to radio if they aren't allowed to programme the world's most respected artists, and falling ratings translate into advertising revenue declines which could negative-ly impact the country's struggling new private radio stations.

To qualify for the NCRN's "Polish content" regulations, Polish citizens must constitute at least two-thirds of the production team, the cost of goods and services used for producing the program must not exceed one-third of the yearly revenue generated from revenues earned from advertising and from retransmissions from foreign companies must not exceed one-third of the bud-get, and one of the language services must be in a country other than Poland.

There is one small bright spot for radio: in 1994 the quotas will be reduced by 5%-10%.

---

Making oneself available for promotion is a critical element in the marketing of any artist. Charlie Prickett stresses the importance of getting the name established in an area by reaching out to radio and working hard to build a reputation in the market. The artist's name must be "out there" and not just "behind the scenes".

The image of a "teeny crossover act" doesn't belong in this market. The record label must become involved with their artist and get them out to the public. PR is not just a "handout" piece of promotion; it's an integral part of the marketing plan. PR people must be creative and think "outside the box" to get the attention of the industry."
<table>
<thead>
<tr>
<th>Week 50/93</th>
<th>EHR Top 40</th>
<th>Chartbound</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>BRYAN ADAMS</strong>/Please Forgive Me</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>PHIL COLLINS</strong>/Both Sides Of The Story</td>
<td>(Virgin/WEA)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>MEAT LOAF</strong>/I'd Do Anything For Love (But I Won't Do That)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>JANET JACKSON</strong>/Again</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>TANK FEAT. LILLU</strong>/Relight My Fire</td>
<td>(RCA)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>MARILAH CAREY</strong>/Hero</td>
<td>(Columbia)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>MR. BIG</strong>/Wild World</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>CHRIS REA</strong>/Julia</td>
<td>(East West)</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>MICHAEL BOLTON</strong>/Spaceman</td>
<td>(Columbia)</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>ELTON JOHN &amp; KIKI DEE</strong>/True Love</td>
<td>(Rocket)</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>PET SHOP BOYS</strong>/Go West</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>SOUL ASYLUM</strong>/Runaway Train</td>
<td>(Columbia)</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>M PEOPLE</strong>/Moving On Up</td>
<td>(RCA Construction)</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>U2</strong>/Stay (Faraway So Close)</td>
<td>(Island)</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>MARIAH CAREY</strong>/Hero</td>
<td>(Columbia)</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>LENNY KRAVITZ</strong>/Is There Any Love</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>AJ TRIBBE</strong>/Stay With Me</td>
<td>(Capitol)</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>BJORK</strong>/Armed</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>TINA TURNER</strong>/Why Must We Wait Until Tonight</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>BEES Knees</strong>/For Whom The Bell Tolls</td>
<td>(Polydor)</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>FREDIE MERCURY</strong>/Living On My Own</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>PAUL YOUNG</strong>/Hope In A Hopeless World</td>
<td>(Columbia)</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>4 NON BLONDES</strong>/What's Up</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><strong>TONI BRAXTON</strong>/Love &amp; War</td>
<td>(Capitol)</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>URBAN COOKIE COLLECTIVE</strong>/Feels Like Heaven</td>
<td>(Capitol)</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td><strong>Ricky Martin</strong>/Don't Worry Be Happy</td>
<td>(Capitol)</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td><strong>CMR</strong>/Voting Rights</td>
<td>(Capitol)</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>INCOGNITO</strong>/Feel Like Making Love</td>
<td>(Capitol)</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td><strong>DINA CARROLL</strong>/Don't Be A Stranger</td>
<td>(A&amp;M)</td>
</tr>
</tbody>
</table>

**Most Added**

| **HADDAYRI**/I Miss You | (Coconut) |
| **DEF LEPPARD**/Two Steps | (RCA) |
| **SCORPIONS**/Under The Same Sun | (Mercury) |
| **Evelyn**/Cry Me A River | (Capitol) |
| **TONY AVEY**/Hear The Wind | (Capitol) |
| **ULTRAVOX**/Love & War | (Capitol) |
| **TOM PETTY**/The Best Of Both Worlds | (Capitol) |
| **ANNE**/I'm Not A Virgin | (Capitol) |

**New Additions**

| **HADDAYRI**/I Miss You | (Coconut) |
| **DEF LEPPARD**/Two Steps | (RCA) |
| **SCORPIONS**/Under The Same Sun | (Mercury) |
| **Evelyn**/Cry Me A River | (Capitol) |
| **TONY AVEY**/Hear The Wind | (Capitol) |
| **ULTRAVOX**/Love & War | (Capitol) |
| **TOM PETTY**/The Best Of Both Worlds | (Capitol) |
| **ANNE**/I'm Not A Virgin | (Capitol) |
**REGIONAL CROSSOVER**

**BORDER BREAKERS**

<table>
<thead>
<tr>
<th>TW</th>
<th>TW</th>
<th>WOC</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EURO CHART HOT 100**

- Week 50/93
- As expected, Dutch duo Twenty 4 Seven re-enter the Border Breakers chart with Slave To The Rhythm, due to its new airplay activity in Germany and Spain. The single already peaked at number 36 in the Eurochart Hot 100 Singles six weeks ago and has now climbed to number 46. See the footrap of this week's issue of M&M for more details on this CNI/Indie-signed act.

**CHANNLe CROSSOVERS**

<table>
<thead>
<tr>
<th>TW</th>
<th>TW</th>
<th>WOC</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8</td>
<td></td>
<td>PHIL COLLINS/Both Sides Of The Story</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td></td>
<td>TAKE THAT/Feeling Love</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td></td>
<td>CHRIS REA:Julia</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td></td>
<td>PET SHOP BOYS/Go West</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td></td>
<td>JORDY - It's Christmas, C'est Noel</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td></td>
<td>USA STANSFIELD/So Natural</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td></td>
<td>PAUL YOUNG; Turn It Up</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td></td>
<td>RIGHT SAID FREDD/Bumped</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td></td>
<td>U2/Higher Ground</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td></td>
<td>BLOODSTAINED/Goin' Nowhere</td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td></td>
<td>D'SPREAD/Born To Be Loved</td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td></td>
<td>BETTY DANIELS/Pay The Price</td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td></td>
<td>SOUL II SOUL/Wish</td>
</tr>
<tr>
<td>14</td>
<td>16</td>
<td></td>
<td>OLETA ADAMS/Window Of Hope</td>
</tr>
<tr>
<td>15</td>
<td>17</td>
<td></td>
<td>SOUL ASYLUM/Runaway Train</td>
</tr>
<tr>
<td>16</td>
<td>18</td>
<td></td>
<td>DOCTOR FINK/Kissin' (Tears From My Eyes)</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td></td>
<td>THE WIZARDRY/Outside Of Your Mind</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td></td>
<td>BILLY JOE THOMAS/No Rain</td>
</tr>
<tr>
<td>19</td>
<td>21</td>
<td></td>
<td>BILL WITHERS/You And Me/At The Movies</td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td></td>
<td>ELECTRIC PRUNCE/Alone In The Room</td>
</tr>
</tbody>
</table>

**ATLANTIC CROSSOVERS**

<table>
<thead>
<tr>
<th>TW</th>
<th>TW</th>
<th>WOC</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td></td>
<td>BILLY JOE THOMAS/Please Forgive Me</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td></td>
<td>MEAT LOAF/If I Did Anything For Love (But I Won't Do)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td></td>
<td>JANET JACKSON/Again</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td></td>
<td>BIG WILD WORLD/Thank You</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td></td>
<td>MARIAN CAREY/Hero</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td></td>
<td>MICHAEL BOLTON/Said I Loved You...But I Lied</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td></td>
<td>SOUL ASYLUM/Roll Me Over</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td></td>
<td>WHITNEY HOUSTON/Queen Of The Night</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td></td>
<td>TINA TURNER/Why Must We Wait Until Tonight</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td></td>
<td>HEART/Bayou</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td></td>
<td>4 NON BLOND/Spacebomb</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td></td>
<td>BILLY JOE THOMAS/Love Me</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td></td>
<td>MARIAN CAREY/Come Back</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td></td>
<td>FRANK SINATRA &amp; BONO/I've Got You Under My Skin</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td></td>
<td>14 NON BLOND/What's Up</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td></td>
<td>TOM PETTY &amp; HEARTBREAKERS/All The Things She Does</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td></td>
<td>CROWDED HOUSE/Distant Sun</td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td></td>
<td>SCORPIONS/Under The Same Sun</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td></td>
<td>BILL WITHERS/No Rain/It's Just Like A Woman/Interview</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td></td>
<td>BLOND MELON/No Rain</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td></td>
<td>PEASO BRYSON &amp; REGINA REILLY/It's Whole New World</td>
</tr>
</tbody>
</table>

For all artists appearing on this chart, the Region Of Signing is North-West.
### NORTHWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Tour</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### CENTRAL

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Tour</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### WEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Tour</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SOUTH

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Tour</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SOUTHWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Tour</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### EAST CENTRAL

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Tour</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MOST ADDED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Not since Natalie Cole's lush masterpiece *Unforgettable* have a group of standards claimed such a worthy messenger as Dutch chanteuse Laura Fygi, and a keen observer might even find a higher degree of authenticity in Fygi's U.S. debut, *Bewitched*, than the Grammy stormer. This perfectly caressed collection of Tin Pan Alley classics includes not only the Billie Holiday clutch of 'Good Morning Heartache' but 'I Only Have Eyes For You', where Laura whispers as though she's wearing Sade's pajamas. Fygi sings a class of music that has been suspiciously missing since the period 30 or so years ago when women ruled the cabarets, musicals, and soul.

(Jazziz - September '93)