Indies Challenge Majors' Market Dominance

EUROPE

In the international vocabulary of the music industry, one word stands above all others in its power to excite reaction: independent. With the absorption by the majors of Island, Chrysalis, Virgin and A&M and with the multinationals setting up their own "indie" operations, there are those who remain fiercely non-major and think the word independent no longer means anything.

But there are others who say the indie spirit survives in many places. Jeff Clark-Meads reports.

To some, independent means the likes of Creation Records whose innovative, unfiltered thinking and less-than-glamorous London offices mark the company as not only infused with the indie spirit but as the living embodiment of the indie philosophy in action.

To others, Creation's close involvement with Sony's Licensed Repertoire Division is a sign that the label has turned its back on its roots.

There are further arguments about whether to qualify an indie as a label that must be in the avant garde of musical creativity.

In the UK, the indie sector never took Pete Waterman's PWL to its heart because of the label's quintessential pop product—and this despite the fact that PWL was (then) aggressively proud of being independently owned and distributed.

But does the fact that the line between indies and majors is now blurred mean that there is also a blurring of philosophies?

Glen Howard, special projects manager at Music For Nations and a man who has been in and around the indie sector since its inception, points to a maturing process among the indie pioneers.

(continues on page 21)

Radio Deejay Heads Private Stations In 1994

ITALY

by Mark Dezzani

Milan-based EHR web Radio Deejay maintained its dominance of the Italian private radio sector in 1994, according to the Audiradio ratings for the year published by advertising agency UPA. The web attained a daily reach of over four million listeners.

The results, compiled by averaging out several survey periods throughout the year, confirm a consistent rise in listening for private networks, which reached 37 million listeners during an average week in 1994. State broadcaster RAI reached 25 million.

Meanwhile, overall listening figures rose in 1994, with total daily reach rising to 66% from 64.6% in 1993.

(See page 24)
**FOREIGNER**

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Job Losses Expected As Sveriges Radio's Budget Slashed By 11%

SWEDEN

by Nicholas George

Sveriges Radio, which is struggling to keep its door open, has already put a hold on its plan to have weekend news sendings on its P4 music and talk local network, the country's most popular channel. This was to have started in January, but has been shelved indefinitely.

According to Mona Hallderby, SR's assistant, the station will react to the cuts by attempting to reduce staffing levels by voluntary redundancies and early retirements.

The funding of Sveriges Radio, Sveriges Television and the education network, Utbildningsradio, is raised through a licence fee system. However, the money does not go directly to broadcasters, but to a separate fund controlled by the government.

This system has attracted strong criticism, especially from the journalists' union, which says the independence of the services provided by public broadcasters is threatened.

In fact, although the amount of money given out to broadcasters is to drop over the next three years, the licence fee paid by the public is to increase.

"There is a lot of discussion in Sweden about this at the moment," comments Hallderby. "The government is intending to raise the amount people pay and we will get less."

Sveriges Radio's chief, Ove Joansen has yet to comment on the budget cuts. A board meeting of SR at which savings plans will be agreed is scheduled for later this month.

RAL Launches Local News Programmes

FRANCE

by Emmanuel Legrand

RTL has hired a team of young journalists for the new news programmes in 10 different cities and later in Nantes, these cities and later in Nantes, Toulouse, Nice, and Marseille.

Each morning RTL is to become the first full-service station to take advantage of the new French radio categories, and launch a series of local news programmes in 10 different cities, including Lyon, Lille, and Bordeaux.

A broadcast at 07:20 a local news bulletin will be broadcast on the FM band in these cities and later in Nantes, Toulouse, Nice, and Marseille.

UK radio group GWR's plans to start broadcasting in Poland suffered a set back at the end of December, when its news and information station was refused a licence by the Polish broadcasting council KRRITV.

In May the GWR group announced a 33% participation in Polish radio, a consortium called "Radio Liberta." The project included the BBC World Service and was the first application to cover a BBC World Service and an independent radio contractor.

A group of Polish investors including the Polish Press Agency PAP were among other contributors to the project.

The move was part of a series of foreign ventures GWR undertook through its subsidiary Central European Broadcasting Ltd., in an effort to expand beyond its 20 UK licences, the maximum allowed in Britain.

The failure to gain a licence in Warsaw has been billed "a temporary setback" by GWR chief executive Ralph Bernard who says, "The delay is due to the fact that one of the Polish participants was not deemed acceptable by the Polish authorities. Negotiations are under way with other partners."

The Council's disapproval is reported to centre around PAP's role in the consortium.

However, the snub from the broadcasting council unleashed angry reactions from Polish heads of state, which was not deemed acceptable by the Polish authorities. Negotiations are under way with other partners.

The failure to gain a licence in Warsaw is the latest group to join MTV owners VIACOM and the Time Warner group in bidding for a minority stake of between 25-30% in the channel.

The channel is valued at between $30-50 million (L50-80 billion).
Radio 1 Stresses Commitment To New Music With Artist Chart

UNITED KINGDOM:
by Jeff Clark -Meads

BBC Radio 1 is to broadcast a newly-created, artist-oriented chart as part of its determination to give more exposure to new music. The 1FM Artist Chart, which will be the centrepiece of the new Lisa 'Anson lunchtime show, is intended to offer a counterpoint to the notoriously volatile industry-backed singles chart. The Artistic Chart will aim to combat that volatility by combining singles and albums sales. The chart will be compiled by research organisation mrib from a panel of 600 "mainly independent" stores, according to mrib director Jon Main. Mais says the chart was instigated by Paul Robinson, who was Radio 1's managing editor until he left the post in the autumn to take up a strategic role with the BBC's radio directorate (M&M, November 12). Mais comments: "He wanted a measure of the most popular artists. He'd had enough of seeing a single's sales go up but its position go down because two other records had entered higher in the chart."

The artist chart is intended to be immune to such vagaries. It will combine two weeks' sales of each single and add them to sales of relevant albums. Album sales will score more heavily than singles sales, however, as Radio 1 regards these as a greater indication of commitment from record buyers.

Radio 1 says the Artist Chart will complement the official industry chart which forms the basis of the station's flagship show on Sunday evenings. A spokeswoman for the station adds that an artist chart will allow 'Anson to play album tracks during the daily feature from 12.45 to 13.15.

VLAM Traffic Monitor Eases Commuter Headaches

BELGIUM:

The VLAM (Vlaamse Audiovisuele Media) has unveiled a new service to provide listeners in the Antwerp area with a complete overview of the city's traffic problems during rush-hours. The "Trafik" provides private stations with traffic information at 15-minute intervals during peak travel times. A retired state police officer monitors Antwerp's main motorways and transmits police and traffic-guard information to VLAM's headquarters, which then passes it on to Radio VRM and Radio Nostalgie.

"The plan is to launch a voice-mail system when more stations want the service," says VLAM MD and VRM president Frank Leyten. "At present eight stations have expressed an interest in the system.

Advantages of the new system are obvious, Leyten comments. "Our man is able to report on local traffic jams which is a big plus for us."

At present, the service cost between Bfr3,000-5,000 a month (app. US$500-815), but VLAM is negotiating a sponsorship deal for the operation.

Radio Listeners Vote Pausini Top Artist In 1994 End Of Year Poll

SPAIN:
by Howell Llewellyn

Laura Pausini is the most popular pop-star in Spain, followed by US acts Aerosmith and Bon Jovi, according to a massive three-week telephone poll organised by Cadena SER's Los 40 Principales. Listeners of Spain's most popular EHR net, with a daily audience of around three million, were invited to ring a special number from December 10-30 to vote for their favourite artist or group of 1994.

Some 500,000 people rang in, encouraged to do so by the chance of winning prize money—a total of £15,000 (app. US$25,000) was given away over 21 days—and receiving CD giveaways. Pausini, whose CD Laura Pausini has sold more than 600,000 copies in Spain, received 80,676 votes. Aerosmith and Bon Jovi were second and third respectively with 76,620 and 59,750 votes, while two Spanish bands came fourth and fifth—tri-Pussinstos Implicados and rock group Revolver with 54,213 and 49,521 votes each. Cadena SER is claiming a record for the highest number of people to ring in on one day, with no fewer than 109,000 callers registering their votes on December 30.

"The audience has exceeded all our expectations," says SER press officer Teresa Alfageme. "It has been very positive because it gives us a two-way information path."

weekly opinions of disc jockeys and other network executives. The Los 40 listeners' poll, however, consolidates a growing strategy of moving away from this system and towards creating a chart based on listener preferences.

Los 40's classic Superventas, which was based on the opinions of radio workers and has been a yarlsick for popular Spanish musical tastes since the '70s, was drawn up for the last time on December 31.

Luis Merino, Los 40 director, explains that "music heard on the radio is ahead of the sales returns." Asked about pressure from record companies, he denies this is a key factor in deciding which singles are included in the lists. "The pressure is far more important. It is not channelled properly, but if it becomes a two-way information path.

Europe At A Glance

HOLLAND: Private News Radio On Air In September

Dutch broadcaster Veronica plans to bring private news station Nieuwradio on air after years of preparation in September, shortly after the broadcaster's privatisation. Veronica recently signed co-operation agreements with Dutch publishing companies NDU and Quote to ensure additional back-up. The new station will be based in Veronica's Hilversum studios and employ a total of 60 freelance and full-time journalists. A 24-hour news programme will be broadcast on 1395 AM.

INTERNATIONAL: Speakers Announced For 1995 PD Grad School

The line-up of guest speakers for this year's Texas-based Programme Directors' Grad School has been announced. Chuck Boren will speak about Flying In the Face Of Radio, Guy Zapoleon will share his Elements Of Successful Programming, while Dan O'Day will talk about the Total Quality Service Radio Station. The conference takes place on February 25-26.

HOLLAND: EMI Music Hits Internet

EMI Music Holland has announced its presence on Internet's World Wide Web server. Users can ask for information on acts such as Megadeth, Eternal, Terrorism and the Beatles. The company's address on the server is http://www.rnl/emi.

UNITED KINGDOM: Classic FM Gets Over 300 Advertisers

UK INR broadcaster Classic FM says it attracted more than 300 advertisers in 1994. Sales director Nigel Reeve says these range from motoring and consumer goods to travel and finance, with financial services companies accounting for 18% of the station's advertising and sponsorship revenue. Reeve comments, "Thirty per cent of our advertisers are now new to radio, while over 70% of our revenue comes from repeat business."

UNITED KINGDOM: North-East Licences Redecoded

Current licencsee Metro Radio is the only applicant for the re-advertised FM and AM franchises for north-east England. The company was the only one to express an interest by the Radio Authority's deadline of December 20. Its application will now be considered at the authority meeting on February 2. Metro Radio broadcasts EHR as METRO FM and Gold as Great North Radio to an area that contains 1.3 million adults.

TURKEY: MTV Europe Hits TV Screens For 12 Hours Daily

MTV Europe is now on air for 12 hours a day in Turkey via the terrestrial frequency of its Turkish partner, Number One TV. The two companies' agreement runs for three years.

UNITED KINGDOM: Three Applicants For Guildford Licences

The UK Radio Authority has received three applications for the FM and AM licences for the Guildford area. They are from existing licensee County Sound, Diamond Broadcasting and Surrey & North Hampshire Radio. An application for the FM licence only has come from GUI Radio.

UNITED KINGDOM: Pink Floyd Raises Over £1.5 million

Pink Floyd's 14 nights at London's Earl's Court have raised more than £1.5 million (app. US$2.38 million) for 13 charities chosen by the band. The money represents the profit from the shows that were the culmination of the band's 110-date, 77-city tour.

EUROPE: Moving Choirs

BELGIUM: From February 1, ARS/Sony Music artist Barbara will host her own radio show on Radio Express in Antwerp. VAR MD Marc Appel has been appointed deputy director general with the Vlaamse Uitgeversvaatenschoepatie (VUV), with responsibility for the company's commercial policy. Meanwhile, PolyGram Belgium has announced the appointment of Erik Lheyte as promotions officer, joining Hannenele Vansae in the new-look PolyGram promo team. HOLLAND: Reinf Stink joined Radio Noorandee as programme officer on January 1. Stink was previously employed at Dutch film production company Van Den Ende. Radio Noorandee MD Martin Banga will use his new freedom from programming duties to concentrate on PR and external relations for the rapidly growing station. HOLLAND: Lanzo Pasztor has been appointed managing director of both Warner Music Hungary and Magneeton Kft, the company acquired as an affiliate of Warner Music International in 1993. The posting takes effect immediately.
European Music Dominated By Local Heroes

HOLLAND
by Machgool Bakker

National-language repertoire is gaining in popularity as a rising feeling of nationalism sweeps across Europe, according to Theo Roos, PolyGram Continental Holland president and PolyGram development PolyGram Continental Europe.

In his opening keynote speech at the Dutch Pop Music Seminar, Roos argued that while, on the whole, the concept of a united Europe was becoming more realistic, many territories were looking to create musical stars out of national-language talent.

Roos, for example, has chart busters like Marco Borsato and Paul de Leeuw, Roos said, while Germany has Westenhaguen and Herbert Grönemeyer. France, in turn, continues to do well with national-language best-sellers like Patrick Bruel, Patricia Kaas and Francis Cabrel.

In his speech entitled "The Nationalistic Feeling Of Europe", Roos argued that there was a rise in the number of artists who have national heroes, particularly in the northern part of Europe where this has been lacking in previous decades.

He added, "The crossborder potential of these acts is clearly limited unless a large number of countries are prepared to give them a slot and if the artist can be considered unique."

Apart from the strictly national phenomenon, artists can cross borders in two ways-supranationaly and pan European.

Examples of artists in the latter category include Ace of Base, 2 Unlimited and Enigma, Roos said. But more often, he added, there is supranational movement with artists crossing over to a limited number of countries, sometimes bordering territories (for example Holland/Belgium; Denmark/Germany) or a combination of a southern with a northern European market.

But Roos warned against easy optimism. "We have to understand that most other countries have the same or even a more than identical bands that the Dutch record industry is trying to convince them to release."

The keys to success are selectivity and targeting. "From the above-mentioned view, says Roos. "Due to the amount of effort that needs to be put in, it is wise to target a limited number of countries first. The only true European repertoire is pop dance."

Acts like Whigfield, Corona and Ace of Base "have charted all over Europe with several singles and some are now turning out to be serious album sellers. They also create hot selling dance compilations. And most of this without massive recording budgets, expensive videos and tour support."

"These increasing European crossborder activities will further stimulate the dedication and investment of national repertoire, Roos said.

However, stagnating economies and fast-changing media landscapes are forcing the record industry to invent new strategies to market and promote artists.

The idea of nationalistic crossgrowth in western Europe has caused the record industry to centralise support departments, while at the same time opting for differentiation and specialisation on the "frontline."

Many companies have recently restructured their promotion and marketing activities according to this for example, PolyGram Germany, Warner Music Germany, Polydor Holland.

And this is needed, stated Roos, as "the medium-size customer is demanding more specified information."

Roos also addressed the role of the media in the promotion of national talent.

Although the press is considered by many to play a minor role, Roos believes that it can have an indirect influence on other media.

"In particular, strong support in the early stages of a potential hit is crucial since it is something we are lacking. In Holland, pop music is not really considered cultural and if our print media does not pay attention to pop music, most of our publications are often over-critical. This seems to me a typical Dutch problem as in other markets there's a lot more respect and publicity for local acts."

It's a similar story for radio, Roos insists, with a low percentage of the playlist representing new talent.

"Experiences in Germany prove that commercial radio is not the solution we've been waiting for. The struggle for advertising money and consequently for ratings, forces radio stations to play it safe and to only programme the established hits."

The story for television is even sadder, Roos commented.

"MTV Europe attempts to feature quite a lot of new European talent but it has now become so obsessed with the German market in its coverage, that even a top hit in Holland or Sweden is no longer a guarantee of getting onto the playlist."

The European Playlist

HOLLAND
by Robbert Tili

How does European music fare with Dutch radio programmers?

The question was put to the test by M&M editor-in-chief Machgool Bakker during the third Dutch Pop Seminar earlier this month.

Hit and tracks from hit albums from across Europe were played to a panel of four Dutch radio programmers, who were then asked for their professional opinions.

Veronica's Unico Glorie described his reputation as a "hits maker" and said foreign languages were not a programming barrier.

"VPRO's Jaap Boots, working at the far left field of radio agreed, but said he saw playing hits as an added bonus, not a goal in itself."

VARA's Rene Meister appeared to be the only panel member checking the continental charts thoroughly, and said, he was willing to phone to obtain product not officially released in Holland.

With the importance of nationally produced music growing all the time, this year's edition of the Dutch Pop Music Seminar had a distinctively European flavour.

As part of the annual "Noorderslag" festival, the seminar attracts booking agents, media people and a large section of the Dutch record industry. The seminar, which this year was held in the northern part of Groningen on January 6-7, is put together by the Noorderslag organisation and Polygram Continental Holland.

Many of the panel discussions and seminars looked at the marketing of Dutch music across Europe. But European topics at the seminar proved to be less popular than specific Dutch issues like new regulations on live music venues and discoteques.

However, the European Exploitation Panel, hosted by M&M editor-in-chief Machgool Bakker, drew conclusions which could have central to the policies of many Dutch record companies.

The commercial success of European dance music now nourishes hopes that other genres may soon become equally successful.

Up until now, these hopes have floundered, with the market offering no prospect of such a continental breakthrough.

Andy McNaughton, international marketing director at Sony Music Europe stressed, however, that genres such as rock will have to find their own separate ways of gaining European interest. "Dance music crosses borders via completely different routes than other genres, " he said.

To export rock acts, for instance, it is important to build up a certain interest level, a 'street buzz,' agreed EMI Germany's international marketing director Ute Heinemann.

The main marketing instrument in this respect is still the live appearance. "You have to get artists out and on tour," she said.

But the costs of touring are continually spiralling upwards and continental European A&R budgets are generally perceived to be tight by executives considering pushing talent across borders.

At every major record company the UK operations will have a disproportionately high A&R budget, remarked McNaughton.

This mirrors the importance of Anglo-Saxon repertoire as the traditional material for worldwide exploitation. McNaughton sees this as the reason behind the difficulties that continental A&R executives have in breaking acts in the UK.

More international success of continental European signings would weaken the position of the UK companies and change the power structure within the majors profoundly, he concluded.

The Judge: Machgool Bakker

The Jury: Jaap Boots (VPRO); Unico Glorie (Veronica); Rene Meister (VARA); Mmen Vozer (AIM).

The following is a selection of tracks which received the most striking reactions from panelists:

1. Patricia Kaas: Je vous dois (Frances). VPRO: "This stuff doesn't belong on a pop outlet."

2. Luca Carboni (Italy). Glorie: "We've played this track in our peak hour slot."

3. MC Soloar (Hollande). Meister: "This fits our programming well."

4. Non-English pop works well. See Ivanova. Boots: "We would consider playing this."

5. AMU Dance Me Like (France). Glorie: "Debus one!" Meister: "I don't care if it's French-language pop. In such cases the music itself becomes more important in the decision making process."


7. Chawfinger (Switzerland). Boots: "This is more like it." VPRO: "Such funk metal tracks are easily programmable, as one can sandwich it between a dance and a rock record."

8. Jet Black Joe/Lazy Old Sun (Iceland). Glorie: "Being metal, pop and grunge at once, it's neither too metal or the other." VPRO: "Nice one!"

9. Badyz Mizy Lively/Watson (Dania). Bakker: "This Beattle-esque grunge band has been in the Danish album chart for over half a year." Glorie: "So what? I don't like it."

10. Nice Little Penguins/Dancing (Ieland). Glorie: "Too MUR for me." Boots: "I agree!" VPRO: "I'd like to hear it again, as I think it's very catchy."

11. The Radios? Wanna Hold Your Hand (Belgium). Glorie: "Ah! It's like the Lambada as played by the Nits."

12. Tite Crees/A Liet (Belgium). All panelists looked away.

13. Beverly Jo Scott/Love Goin Stumbling (Belgium). Glorie: "A difficult one. We tried to break a similar act, Saks Iranian, in vain." Boots: "If they can break Melissa Etheridge, I don't see why we can't do the same with Scott."

14. Titles: Little Pimpers/En France. Boots: "It's nonsense to call each new French semi-acoustic band the new Les Negresses Vertes. With another singer the one featured here—I would opt for a Tom Waits-like type—so we could go for them."

15. Celias Cortria/La Mejor Barbuda (Spain). Glorie: "With the right vocals added to this instrumental, I predict a Dutch hit during the Carnival season."

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Technology Update
by Andy Bantock

Clyde Electronics Unveils Its Concept One At SBES
Clyde Electronics chose the 1994 Sound Broadcast Equipment Show to launch a host of new products. Having already made a successful foray into the world of ready-made studio packages with their £20,000 (approx. US$32,000) single studio, Clyde announced and showed Concept One, a fully installed and commissioned two-studio radio station package for £50,000.

Studio One of the new package centres around a Clyde Presenter 2 console. Also featured are Denon CDx, a Sonifex HDX2000 hard disk system, telephone balance units, a DTX1 transmission switcher, FM and satellite rebroadcast receivers, Audio-technica mics and all monitoring. All this is housed in a custom wooden console with interview positions.

Also included in the Concept One package is 24-hour VHS video-based logging, an off-air check receiver, distribution amplifiers, inter-area talkback and routing switchers. All the customer needs is a transmitter and a building and they're on air!

The Clyde DTX1 transmission switcher (included in the Concept One package) was also unveiled to the industry at SBES. It is primarily designed for single studio station operations allowing a pre-determined mix of sources to be switched directly to air, by-passing the desk and thus allowing it to be used for production or maintenance. Typically the selected sources would include Hard Disk or CD automation systems and satellite or FM rebroadcast feeds.

The DA10 extends Clyde’s extensive range of distribution amplifiers with high density 3U modular system that accepts up to 10 plug in Eurocards. Each card has two inputs, a mix amp, 12 distribution amp outputs and two transformer balanced line drivers.

SBS’ Innovative ISDN Optable FM Filler
Hastings-based Sound Broadcast Services has recently installed what is believed to be the world’s first FM re-broadcast filler transmitter with the facility for ISDN line feeding.

Yorkshire Coast Radio (YCR), based in the north-east of England, needed better coverage in the town of Whitby, but the size of its potential audience meant that line feeding was uneconomical.

The answer was to configure the transmitter as a rebroadcast (transposer) system but to also have ISDN receiving equipment on site to enable short opt-ins. Both YCR and its parent station Minister FM are equipped with CCS CDQ2000 Musicam ISDN systems so opt-ins can be done from either station or, indeed, anywhere with access to ISDN and an off-air feed for continuity.

SBS sees the ISDN filler as an interesting development, allowing stations to opt-out fillers that cannot individually support line feeding.

While it has mainly been associated with RF products in recent years, SBS has just announced a new range of audio products called the “Studio Range.” First among these is the MicLim limiter.

Designed in response to requests from station engineers, the MicLim is a broadcast optimised limiter with a choice of mic or line inputs and outputs and phantom power on the input. This unit is ideal for protecting desk mic inputs from the excesses of DJ shouting and has a host of other uses.

HHB/Cedar Take The Hiss Out Of Transfers And Replay
HHB Communications and CEDAR Audio are set to revolutionise all sectors of the professional audio industry with the launch of their DH-1 rackmount unit that removes broadband noise in real time without using signal destructive filters and without the need for encoding and decoding.

The DH-1 has a simple user interface and its advanced processes accurately differentiate between hiss and genuine signal, removing the former almost instantaneously.

Stations which play—or would like to play—old records (especially 78rpm discs and the older cylinders) will find the DH-1 indispensable and it joins CEDAR’s other audio restoration items, the DC-1 de-clicker, the CR-1 crackle remover and the AZ-1 azimuth corrector.

Customisation Products From Canberra Communications
Canberra Communications, the development arm of SWA, has launched a range of add-ons for the Soundcraft Folio Si mixer. This mixer is ideal for small OB operations and, with the addition of Canberra’s add on kits, it can be customised even further.

The SiFS Fader Start Kit comprises a PCB and ribbon cable that exits the mixer and terminates in a 25 way D type connector. Full instructions are included for user fitting. The Folio Si can also be supplied ready with the kit.

Canberra is also to launch the SiFS2 breakout box for the fader start kit. This comprises a die cast box with a 25 way D type female socket connected to 10 1/4” jack sockets enabling quick and easy connection of the fader start facility. An SPS3 version is also to be launched which additionally features a headphone socket, a switched pair to run a red light and a switched monitor feed.
Radio programmers: if you are interested in receiving the promo CD of this artist, please call Ylonka de Boer at Music & Media, tel. (31) 20 6691961

"AFTER ALL THE LOVE HAS GONE", Ten Sharp's new single. Follow-up to massive radio and chart successes such as "You" and "Dreamhome", now released across the Continent.

Taken from their forthcoming album "SHOP OF MEMORIES" that contains 10 brand new songs - European release date 13 FEBRUARY.

- Single already making waves in the Dutch Airplay Top 100 and single charts
- International TV/radio/press promotion set up right now
- Video available
- Dutch tour starting February 3
- Live performance at Midem, January 31, at the Noga Hilton

A great new song, a logical addition to radio playlists.

Sony Music
IN THE SPOTLIGHT

MIDEM in collaboration with MUSIC & MEDIA present a new arena for the creative music industry.
We've called it Border Breakers – concerts featuring Europe's newest talent which is on the verge of breaking through in international markets.
We also present the A & R Spotlight – a series of round tables and conferences that bring more than just music to your ears.

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

Media partners: NRJ, MCM, Libération.

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

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

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

If you've got a voice or you'd simply like to listen, phone for more details from Reed Midem Organisation, 33 (1) 44 34 44 44

MIDEM
International Record Music Publishing and Video Music Market
30TH JANUARY – 3RD FEBRUARY 1995
PALAIS DES FESTIVALS, CANNES, FRANCE

Reed Midem Organisation, 179 Avenue Victor Hugo, PARIS 75116, France

A member of Reed Exhibition Companies
AmericanRadioHistory.com
Programming The Music

CREATING POWERFUL RADIO
Don't Let Presenter Egos Get Your Station Down

Great on-air personalities tend to have large egos, and are often not the easiest of colleagues to work with. Allowing the atmosphere of your station to be blighted by tantrums and egos is not the best—or the only—way of working. With a little more consideration from both the programme director and the presenter concerned, the quick turnover in presenters can be avoided. Valerie Geller offers some tips.

Last week I was standing in the lunchroom at one of my client stations. In between bites of sandwhiches the people in the room were discussing their most talented and successful broadcasters they’d had on the staff, who had recently been let go. “But he was so good on the air. I just don’t get it,” said the newest programme producer in a year and a half.

The programme manager at this particular station had just walked in. “We didn’t,” said the programme’s new guy. “We didn’t blame other people. He went through six faults. He made a huge stink about it and spotted, we lost a phone guest... it was never his spot, we lost a phone guest... it was never his spot...”

And in my experience, there is always one on every radio station staff. In working with the other members of the staff I realised that their tolerance was low for these people because they expect them to be like everybody else. But if they were just like everybody else, they would not have that magic talent and sparkle on air!!!

Years ago in a song she wrote for Bob Dylan, Joan Baez sang, “A saviour is a nuisance to live with at home.” She’s right. Ask Mrs Picasso. Often true artists are hard to be around on a day-to-day basis. We love and respond to their work, talent and their art, but we don’t want their anger, need for attention, lack of respect for authority and need to win all the time.

We want them to be nice, to get along without making waves. Work and life are hard enough without someone being a pain in the ass at the job. So how can managers deal with this kind of personality? The answer is very carefully.

The first thing is to realise that although the talent in question may look like an adult, deep inside there is a good chance that he or she is very insecure. Despite the mature exterior, there may be a six year old inside.

The programme manager at this particular station admitted that sometimes he locked his office door when he saw the “problem presenter” walking down the hall, or quickly picked up the telephone. I felt bad about that presenter because he was a loss to the station. Because they could not live with a difficult artist they lost an audience draw. And that is why we do radio.

For the listeners. This station succumbed to the temptation of hiring a lesser talent because he/she was easier to live with.

As a consultant, this also sent up another red flag. How could I suggest a new recruit to their staff? If the talent was hard to get along with, it wouldn’t work out, no matter how good the person was.

If I had a chance to sit down with the talent before the situation blew up, these might have been some of the points I would have made:

1) Do not be a talk-a-holic. People are busy, do not distract them, let them go about their work.
2) Don’t fight all the battles, pick the big ones.
3) Don’t question authority, at least until you have thought it over.
4) Have patience. Do not overreact.
5) Tell your manager when you need help the show. I felt like his personal slave.
6) I was dirt instead of a professional there to help the show. I felt like his personal slave.
7) I felt bad about that presenter because he was a loss to the station. Because they could not live with a difficult artist they lost an audience draw. And that is why we do radio.

International broadcast consultant VALERIE GELLER leads workshop seminars and consults for stations in Europe and the US with emphasis on news, talk and personality radio, including BBC Scotland, Germany’s Antenne Bayern, Sweden’s Sveriges Radio, Denmark’s Danmark Radio and the YLE in Finland. Currently she is working on a book entitled “Creating Powerful Radio.” She can be reached at her New York office at Tel: (+1) 212.580 3385 or fax: (+1) 212.787 6279.

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SHE PLAYS ALL THE GUITARS. WRITES ALL THE SONGS
AND IS DETERMINED TO MAKE 1995 HER YEAR!
CONTAINS THE HITS 'KILLIN' KIND', BOILIN' POINT
6 WAR OF THE ANGELS.

Available Now!
Christy Moore Comes Alive At The Point In Dublin

IRELAND
by Dermott Hayes

It's been just a year since an album by Irish folk legend Christy Moore was featured in the pages of Music & Media. His latest album is his first live solo album and since it was first released in late November it has kept international heavyweights like REM, Bon Jovi and The Three Tenors off the top spot in the Irish album chart.

The fifty-something, guitar singing contemporary folk singer is something of a phenomenon in his native land. "It's not a question of plugging a new album," says Sony Music Ireland marketing manager Eleanor McCarthy, "as making people aware there's a new Christy Moore album is his first live solo album."

Sony Ireland has managed to achieve more success with Moore than all of the major labels to whom he has been signed in the past although Warner Ireland continue to reap the benefits of a Greatest Hits collection released in 1992. Sony's approach was akin to the kind of promotion given to big budget international artists, "as making people aware there's a new Christy Moore album..."

Within weeks of the announcement extra dates were being added and before long what began as a 26-date Irish tour turned into a triumphal 38 sell-out date romp through the length and breadth of the island.

Moore is a perfectionist and his management is hugely protective of his public. "Moore is a perfectionist and his management is hugely protective of his public."

For five years suffering a mild but chasing heart attack, Moore has confined his Irish country dates. For a creative or commercial hiatus in an artist's career: either they've just left their record label and this is the pay off or a T-shirt was committed to an Irish tour.

The featured programme for prime time was recorded over 2FM/Dublin for Sinead O'Connor's Universal Mother in an old church in a small Irish town. "The Storm in an old church in a small Irish town."

It is in every sense of the word a "live" album and captures the performing magic of an artist who, far from being caught in a slump, has begun to soar to the height of his powers.

Reserve Your Place Now For This Important Conference

U.K. RADIO
Investments & Finance

An in-depth look at the critical issues facing radio in the U.K. in the face of rapid growth, increasing competition and changing values.

14 - 15 February 1995 • Hotel Conrad • Chelsea Harbour • London

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Spectrum Intl. Radio

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Viva! 963am

...and more to be announced

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Tel: (44) 1 71 371 8880
Fax: (44) 1 71 371 8715
New Releases

MUSIC & MEDIA JANUARY 21, 1995

SINGLES

ANGLETERRER
Sleepin' With Her - Dance Pool 
EHR/ACE/D
PRODUCER: Winston Sela/Jeff Chegwinn
Ace Of Base's success story began in Denmark and their most dedicated followers still live there. Here are two girls singing a pop reggae tune co-written by Winston Sela of Maxi Priest-fame.

THE BENEDZIRE MONKS OF SANTO DOMONCA
Losing My Religion - Rhino 
EHR/A
PRODUCER: The Benedzire Monks Of Santo Domingo
Hey, hey we're the monks! It had to happen—a comic version of the Spanish monks! Gregorian-ising REM's monster hit, they cleverly use a sample from Sylvian/Sakamoto's Forbidden Colours.

JEFF BUCKLEY
Last Highway - Columbia 
A/R
PRODUCER: Andy Wallace
Is Buckley preparing a covers album? We've spotted a version of Big Star's 'Kangaroo' on a promo single for the CD Grace. Now he grabs the Hank Williams classic. Scary!

LES CHARMEURS
Le Regard - EMI 
A/ACE
PRODUCER: Rob Van Donselaar
Alors regard! Dutch enfant terrible Jan O and his gang are in a pensive mood for a summer night. All guests at the dinner join to smell the barbecue and feel the heat of that animalistic heatwave. A matured version of a band that can only be described as Pop Punk.

DREAM THEATER
Stand Up - EMI 
R/A/EHR
PRODUCER: Dallas Austin
If you say you've heard anything —a comic version of the Spanish monks! Gregorian-ising REM's monster hit, they cleverly use a sample from Sylvian/Sakamoto's Forbidden Colours.

D.JAM & FAM
T.S.P.O.O.N. - RCA 
D/ACE
PRODUCER: Djamel Benselles/Special Tee
Pen-a comic version (Easy Listening), NAC (New Albums Conceptual). A (Alternative), W (World) and M (Metal). Please send your samples to Robert Till/Mochigikul, Bulker & Music, PO Box 9027, 1002 EE Amsterdam, Holland.

THUNDER
FISCHER Z

ALBUMS

BRANDY
Brandy - Atlantic 
D/EHR
PRODUCER: Keith & Kenneth Crouch/Donomon Thomas/Somfin'/For The People
At an age when most of her contemporaries are still miming to their favourite songs in front of the mirror, holding a comb as a mike, Brandy (15) is already a genuine pro. The following is a list of her tracks off the album. When this teenager sings Brokenhearted—more or less the ballad on the album—you won’t wonder whether an early career in pop killed the child in the artist. Moralistic remarks aside, she'll be mega big soon.

DRIZABONE
Conspiracy - Fourth & Broadway D/EHR/ACE
PRODUCER: Drizabone
Bridging the gap between M People's soulful pop and Brand New Heavies' jazz Dance, Drizabone represents the pure soul element.

JAMES
James - Sony 
A/R/EHR
PRODUCER: Pete Glenister/John Watts
When this teenager sings Brokenhearted—more or less the ballad on the album—you won’t wonder whether an early career in pop killed the child in the artist. Moralistic remarks aside, she'll be mega big soon.

GERARD MANSET
Le Vol de Fans - EMI 
A/R/EHR
PRODUCER: Gerard Manset
Gerard Manset is a very special artist. His career spans two decades yet his recordings are rare, he never performed on stage, his life is a well kept secret (even his record company doesn't know how to get in touch with him), he travels around the world when he doesn't record and his media appearances are almost non-existent.

MOTHER MAY I

UMPAH-PAH
Trequilluelas Al Oleo - RCA 
R/A/EHR
PRODUCER: Marc Grau
Awarded Spain's "Premio Ondas De La Musica" for the category "Revelation Of The Year," Umpah-pah is the type of hard-to-pigehoofnband. To label it "pop rock" is insufficient for most tracks, but not for Con Premeditacion Y Alevasta. Apart from the language there are dozens of typically Spanish ingredients, but it would go too far to call it "world music." The German college circuit has quite a reputation of digging this stuff. Stations servicing the campus should take that into account.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robert Till/Mochigikul, Bulker & Music, PO Box 9027, 1002 EE Amsterdam, Holland.

Music & Media

JAMES

too.
The bad Times Ain't So Bad - Maxon (CD) (USA)

PRODUCER: Roine Stolt

This skiffish ensemble centered around guitarist Roine Stolt produces muscular symphonic rock, with the emphasis on the latter. Richly layered keyboard parts rarely dominate the solid blues-based guitar work and pounding rhythm section. Being so well-balanced, it's rather intriguing. Contact Roine Stolt at fax: (+48) 18.507.400.

Next week's singles Sale Breaker, prologues it's stage, as Guns N' Roses' version of Sympathy For The Devil (Geffen) acquires the biggest points gain for the second week in a row. Jumping nine places to number 3 in its third week, the single also gains one of only two bulletts in this week's top 10, the other belonging to Celine Dion's Thank You (Ep-Columbia) at number 8. Neither Dion nor her long-time manager Monte Meighan really thought the song would go twice when they were asked to exchange rapturous vocals last December in Montreal's Notre Dame Basilica.

Dion, who's currently enjoying Eurochart success with her sixth consecutive hit, has never had a top 10 ranking before. Her previous Eurochart success The Power Of Love, which at number 17, then her highest to date. Meanwhile, Rednex's Europe hit Joe (live), although bulletless, still tops the Eurochart Hot 10 Singles chart for the fourth consecutive week. The act's follow-up Old Pop In A New Outfit follows suit, remaining stationary at number 7 this week. The German act's new singles entry is N'Trance's Se Me Falle (All Around The World/Global Records) with their second Eurochart entry after last year's Turn Up The Power which also numbered 17. The Eurochart Top 100 album of this week displays more upward mobility in its entries than its singles equivalent. Although Bon Jovi's Cross Road (Jumbo/Mercury) is still at number 1 and bulletless once again, this week's numbers 2 to 5 all appear armed and dangerous.

The Irish Cranberries see No Need To Argue—their follow-up to the hugely successful debut Everybody Else Is Doing It. So Why Can't We (Island)—saw Sale Breaker success as did its predecessor twice before. Everybody Else... meanwhile makes it second Eurochart entry this week at number 94, the UK, Ireland and Sweden rock albums of 1994, Perfect's Jestems (Koch). They were huge in the early 80s, then disband some eight years ago, but fortunately made a smashing comeback recently.

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## EUROCHART HOT 100 SINGLES

Week 3/95

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<th>ARTIST</th>
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### Sales Breaker

The Eurochart Hot 100 Single is compiled by BR Communications BV and is based on a system that ranks singles with chart ON (UK) and on the sales charts in the UK. This week's chart is based on BR Communications BV's proprietary methodology. The chart is updated weekly. For more information, visit AmericanRadioHistory.com.
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</table>
| 3       | Bon Jovi     | Cross Road - Jambalaya | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 1       | William Young | No Need To Argue - Island | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 2       | Sinead OConnor | Fields Of Gold - Best Of - A&M | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 3       | Nirvana      | Unplugged In New York - Geffen | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 4       | Pink Floyd   | The Division Bell - EMI | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 5       | The Beatles  | Live At The BBC - Apple | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 6       | East 17      | Steam - London       | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 7       | Kelly Family | Over The Hedge - C&D | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
|         |              |                      |                |                   |
| 9       | Aerosmith    | Blackhole - Epic     | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 10      | Pearl Jam    | Vitalogy - Epic     | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
|         |              |                      |                |                   |
|         |              |                      |                |                   |
| 13      | Soundtrack - The Lion King | The Lion King - Walt Disney/Mercury | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 14      | Soundtrack - Forrest Gump | Forrest Gump - Columbia | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 15      | Mariah Carey | Music Box - Columbia | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 16      | Sade         | The Best Of - Epic | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 17      | Eternal      | Always & Forever - EMI | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 18      | Madonna      | Bedtime Stories - Maverick/Sire | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 19      | Westernhagen | Theaterticket - WEA | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 20      | Chris Rea    | The Best Of - East West | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 21      | Francis Cabrel | Souvenir - La Terre - Columbia | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 22      | Boyz II Men | Motown | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 23      | Mariah Carey | Merry Christmas - Columbia | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 24      | Sheryl Crow  | Tuesday Night Music Club - A&M | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 25      | Vangelis    | Conquest Of Paradise - Columbia | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 26      | INXS        | The Greatest Hits - Mercury | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 27      | Jimmy Nail | The Best Of - C&D | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 28      | Wet Wet Weet | The Best Of Part One - Their Greatest Hits - Precious Organization | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 29      | Laura Pausini | Ciao Bella - BMG | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 30      | Mike Oldfield | The Songs Of Distant Earth - Virgin | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 31      | blondie      | Parallel Park - Virgin | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 32      | Herbert Von Karajan | Les Plus Beaux Bagatelles - Deutsche Grammophon | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |
| 33      | Pink Floyd | The Division Bell - EMI | A.EM.       | A.D.K.FIN.D.IRE.>
|         |              |                      |                |                   |

**SALES BREAKER**: Indicates the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by BPI Communications BV. All rights reserved. Compiled from the national albums sales charts of 14 European territories.

Recognition of European sales of 500,000 units; recognition of sales of 1 million units, with multi-million sellers indicated by a numerical symbol following the title.
<table>
<thead>
<tr>
<th>Country</th>
<th>Top Songs</th>
</tr>
</thead>
</table>

**SWITZERLAND**

|----------------|---------------------------|-----------------------------|

**AUSTRIA**

|----------------|---------------------------|-----------------------------|

**SCHROEER**

|----------------|---------------------------|-----------------------------|

**ITALY**

|----------------|---------------------------|-------------------------------|

**BELGIUM**

|----------------|---------------------------|-------------------------------|

**Eurofile Music Industry Directory 1995**

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Tel: (+31) 20.6661961 Fax: (+31) 20.6661941 ask for Gerry, Jan or Ylona
Most of these stations have an estimated average weekly reach of 200,000 to 1 million listeners. Stations from smaller markets usually have an above-average level of retail influence.

Editions include:

1. NORTHWEST (NW): British Isles (United Kingdom, Ireland).
2. CENTRAL (C): German-language areas (Germany, Austria, parts of Switzerland, Luxembourg).
3. WEST (W): French-language areas (France, Switzerland, Belgium, Luxembourg).
4. NORTH (N): Scandinavian countries (Sweden, Denmark, Norway, Finland).
5. WEST CENTRAL (WC): Dutch-language areas (Holland, Flanders, Belgium).
6. SOUTH (S): Italian-language areas (Italy, Ticino/Switzerland, Malta).
7. SOUTHWEST (SW): Spanish, Portugal.
8. EAST CENTRAL (EC): East Central Europe (Czech Republic, Slovakia, Hungary, Poland).
9. SOUTH EAST (SE): Balkan (Greece, Slovenia, Bulgaria, Turkey).
10. EAST NORTH (EN): Baltic (Sweden, Finland, Norway, Denmark).
11. EAST: Eastern Europe (Russia).

A Guide to M&M's Radio Station Reporting Regions

<table>
<thead>
<tr>
<th>Region</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORTHWEST (NW)</td>
<td>British Isles (United Kingdom, Ireland)</td>
</tr>
<tr>
<td>CENTRAL (C)</td>
<td>German-language areas (Germany, Austria, parts of Switzerland, Luxembourg)</td>
</tr>
<tr>
<td>WEST (W)</td>
<td>French-language areas (France, Switzerland, Belgium, Luxembourg)</td>
</tr>
<tr>
<td>NORTH (N)</td>
<td>Scandinavian countries (Sweden, Denmark, Norway, Finland)</td>
</tr>
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<td>East Central Europe (Czech Republic, Slovakia, Hungary, Poland)</td>
</tr>
<tr>
<td>SOUTH EAST (SE)</td>
<td>Balkan (Greece, Slovenia, Bulgaria, Turkey)</td>
</tr>
<tr>
<td>EAST NORTH (EN)</td>
<td>Baltic (Sweden, Finland, Norway, Denmark)</td>
</tr>
<tr>
<td>EAST</td>
<td>Eastern Europe (Russia)</td>
</tr>
<tr>
<td>PAN-EUROPEAN (PE)</td>
<td>Stations targeting listeners throughout Europe</td>
</tr>
</tbody>
</table>

For exact specifications on particular regions, see regional Airplay pages, also available in this issue.

Airplay:

- Programmes in medium markets or secondary broadcasters in major markets.
- Most of these stations have an estimated average weekly reach of 200,000 to 1 million listeners. Stations from smaller markets usually have an above-average level of retail influence.
Station Reports

Station reports include all new additions to the playlist, indicating the following categories: "A List" and "B List." Reports from certain countries will also include a "Power Play," a track which receives special emphasis for the week, as well as new featured albums through the designation "AL." Arranged by country, stations are grouped by ranking and listed alphabetically. Included categories: Artist (P), Label (O), Artist (A), and Radio Station (R).

Power Play:

- **Radio Station:** ACE/EHR
  - **Artist:** Laurent Finer - Head Of Music
  - **Track:** Power Ploy: Frank Jordens - Prog Dir

A List:

- **Radio Station:** AD
  - **Artist:** Power Play: Guy Janssens - Producer
  - **Track:** B List: EHR/Rock

B List:

- **Radio Station:** AD
  - **Artist:** Power Play: Peter Gruber - Head Of Music
  - **Track:** B List: Peter Gruber - Head Of Music

Station Reports

Playlists must be received by "AL." Within each country, cated which receives stations indicated by the abbreviation. Special emphasis include Gold, Bronze, and Silver designations. For more information, please visit AmericanRadioHistory.com.
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- Archive of Billboard charts 1984 to present
- Archive of Billboard articles, 1991 to present

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1717 F Street, NW
Washington, DC 20006

Billboard: Billboard Online

Music & Media JANUARY 21, 1995
Station Reports

MUSIC & MEDIA

January 21, 1995

POWER IN THE BLACK RADAR Tree

- Paul Luke - Head Of Music

- Power Play

- AD

- Various Artists - In The Mix

- Power Play

- A List

- Backstreet Boys - Everybody

- A List

- Backstreet Boys - Everybody

- A List

- Backstreet Boys - Everybody

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- Backstreet Boys - Everyone
Airplay

RADIO STOCKHOLM/Slockholm G
UM FM 104.3/Linkoping
AL
RADIO 24/Zurich G
AD

Perna Play
20
tow 1 Men- On Bended
Sesara/Wonder/Knight- For Once
Peter /The Chiefs- One Is
Pearl Jam- Sean's Bed
An Emotional Fish- Time Is
311- Lucky
Sr Mix -A -Lot- Sleepin'
East 17- Stay Another Day

5

The 1995 version of the top daily


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professionals or music lovers.

The 1995 "This Day in Music"

5

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This Day in Music for April 27, 1995 From BPI ENTERTAINMENT NEWS WIRE

Rapper Snoop Dogg's dog, Doggystyle, is charged as an accomplice in the
trodding death of 22-year-old Phillip Woldemar in Los Angeles.

Doggy's bodyguard, McKinley Lee, is charged with first-degree murder.

Dogg and Lee say the shooting was self-defense after

Woldemar pulled a gun on the performer.

1987—No. 1 Billboard Pop Hit: "La Bamba," Los Lobos
1972—No. 1 Billboard Pop Hit: "Brandy (You're A Fine Girl)," Looking Glass
1967—the Beatles go to Wales to study transcendental meditation with Maharishi Mahesh Yogi.
1955—Elvis Costello (Declan McManus) is born in London.

The 1995 version of the top daily

almanac on pop music is availa-

ble now!

"This Day in Music" draws from

"owned publications including BILL BOARD, MUSIC & MEDIA and

MUSICIAN for the most authorita-

tive source material available.

The 1995 "This Day in Music" provides date-specific pop items for

use every day of the year. It's

ideal for radio personnel, music professionals or music lovers.

This noted reference work is

printed on computer paper, and

bound in an easy-to-use notebook.
The Adult Contemporary Europe (ACE) Top 25 chart is based on a weighted voting system. It is compiled on the basis of playlists of European stations programming with weighted scores of 25, 20, 15, 10, 5, 4, 3, 2, 1, 0.5, 0.25, 0.1, 0.05, 0.025, 0.0125, 0.00625, 0.003125, 0.0015625, 0.00078125, and 0.000390625 points respectively. The chart is released every week and can be accessed through the European Dance Radio (EDR) Top 25 chart. The Billboard Singles USA Top 25 chart is based on airplay, sales, and streaming data. It is compiled weekly and released by Billboard. The chart covers a wide range of music genres and is a widely recognized industry standard. The text contains various chart listings and artist information.
THE PREMIER INTERNATIONAL MUSIC MARKET

Palais des Festivals, Cannes, France. 30 January – 3 February 1995

The sweet sound of music.
9500 Industry Decision Makers meeting, making deals, doing business!
From Rock to Rachmaninov, it’s every face of World Music.
It’s hot. It’s live. It’s great listening with 30 concerts and 30 conferences in 5 days!
It’s one stop. It’s non stop. It’s Midem.
We can pick and choose when it comes to selecting foreign partners and deciding the company's creative direction. But sometimes I'm obliged to do whatever it takes to make money.

- Richard Busschots, MD of ARS Productions in Belgium

The Slice Of The Indies

According to M&M's 1994 year-end chart statistics, German ZyX is the leading indie in Europe with a singles share of 4.3%, even surpassing Europe's "sixth" major, MCA (with an 1.7% share). This is achieved thanks to thirty-four of successful dance singles (licensed or owned) from Cappella, Mo-Dø, Whigfield, Rednex, Corona, 2 Unlimited and Twenty 4 Seven.

Indies fare well with albums and, although ZyX still comes second in Europe (MCA has 4.6%) MCA surpasses with 2.8%) due to albums by 2 Unlimited, Zyx Music has 0.84% and Cappella, 0.74%. 2 Unlimited, Cappella, 0.74%. 2 Unlimited, Cappella, 0.74%.

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UPA Predicts Year Of Growth

ITALY

by Mark Dezzani

Three net registered gains of over 20% in the Audiradio ratings for 1994, including Rome-based EHR network Radio Dimensione Suono (RDS), which clocked up a 3.37 million daily reach. Relative newcomer, Udis-based EHR/dance web Hit Italia Network achieved a largest advance of 32.3% at almost 1.4 million tuning in daily.

Eduardo Montesucci, MD of RDS, and Grammocico, station manager at Hit Italia Network, both attribute their spectacular gains to consistency.

Figures for the news syndication network, CNR, have been adjusted to represent listening during their daily six-hour output, with a daily reach of almost two million, while the figure for maximum listening of all their local affiliates, put at over three million.

The results promise a further year of growth, says UPA president.

Top Italian Stations (Average daily listening in millions)

<table>
<thead>
<tr>
<th>Station</th>
<th>1993</th>
<th>1994</th>
<th>% change</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAI Radiouno</td>
<td>7.2</td>
<td>7.0</td>
<td>+1.1</td>
</tr>
<tr>
<td>Radio Hit</td>
<td>6.14</td>
<td>6.05</td>
<td>+1.4</td>
</tr>
<tr>
<td>Radio Deejay</td>
<td>3.89</td>
<td>4.18</td>
<td>+13.5</td>
</tr>
<tr>
<td>Radio BLMT</td>
<td>3.18</td>
<td>3.37</td>
<td>+6.3</td>
</tr>
<tr>
<td>Radio Dimensione Suono</td>
<td>2.67</td>
<td>3.37</td>
<td>+26.1</td>
</tr>
<tr>
<td>Rete 105</td>
<td>2.61</td>
<td>2.56</td>
<td>-1.9</td>
</tr>
<tr>
<td>RTL 102.5 Hit Radio</td>
<td>1.46</td>
<td>1.71</td>
<td>+17.4</td>
</tr>
<tr>
<td>Kiss FM</td>
<td>1.46</td>
<td>1.70</td>
<td>+16.4</td>
</tr>
<tr>
<td>L+R</td>
<td>1.10</td>
<td>1.40</td>
<td>+32.7</td>
</tr>
<tr>
<td>CNR</td>
<td>1.47</td>
<td>1.94</td>
<td>+33.7</td>
</tr>
<tr>
<td>Radio Radiotore</td>
<td>1.46</td>
<td>1.71</td>
<td>+17.4</td>
</tr>
<tr>
<td>Radio MonteCarlo</td>
<td>1.46</td>
<td>1.70</td>
<td>+16.4</td>
</tr>
<tr>
<td>Kiss FM</td>
<td>1.10</td>
<td>1.40</td>
<td>+32.7</td>
</tr>
<tr>
<td>L+R</td>
<td>1.47</td>
<td>1.94</td>
<td>+33.7</td>
</tr>
<tr>
<td>Radio Italia</td>
<td>1.06</td>
<td>1.40</td>
<td>+32.3</td>
</tr>
</tbody>
</table>

Source: Audiradio
* indicates syndication network. Figures calculated during periods when network programmes are on-air.

Should Radio Explain Its Pricetag?

UNITED KINGDOM

by Julia Sullivan

Now that programming on UK commercial radio is providing station managers with increasingly accurate listening numbers, radio sales people are increasingly looking at ways of improving the side of the station equation.

Radio, says Beak, is a business which does not buy a large number of records and does not follow predictable trends. But with her new-arrived artistic freedom and A&R back-up, this may eventually work to her advantage.

Now signed to west Recordings as a solo artist, Beck views the single and her new album Can't Get Off as her most personal work so far.

The album was co-produced by Ric Stacchiotti (T'Pau, Holly Johnson) and Beck herself. This means that, for the first time, Beck has been involved in the production of one of her records and she feels the result is closer to her own personal ideal of perfection than previous releases.

Felicity Lioy, who predicts that radio advertising revenue will increase by between 3-4% in 1994.

"Radio can expect good growth this year while the prospect for other sectors such as TV will remain flat," Lioy comments.

"There are several reasons behind this. First, the radio market has been undervalued, thanks to our surveys which resumed in 1991, there is now a reliable measure for advertisers to gauge the effectiveness of campaigns. There is also a major advantage of the radio is sold with the airtime sales houses and the stations gaining more experience.

This year's ratings growth follows similar gains in revenue of around 3% in 1994, with radio's share of the global advertising market placed at 3.5%.

CSA

since CLT's plan to take over M40 was made public it has been challenged by NRJ, which called upon the Competition Council to intervene, arguing that the move would constitute an unacceptable concentration of power. The Council judgement was delivered but not published at the end of the year. Sources however, have suggested the report was in favour of CLT.

Ease Of Buying

The priority for radio sales at the moment is to increase the efficiency of buying says Stan Park, managing director of Independent Radio Sales (IRS). And one of the problems radio has to get over in the UK is a widespread hesitancy about selling multi-station marketing packages. These are some of the issues on the agenda at the seminar on advertising and sponsorship in London on January 16-17, and which occupied advertising executives at the Commercial Programme Controllers Conference in Dublin in October. Radio has come a long way, concluded two top advertising executives in an interview with M&M, but there is still a lot it can do to improve its customer friendliness.

Explaining The Bills

Pricing and accountability, is currently a sensitive area however. Sales director at Media Sales and Marketing (MSM) Paul Davies believes clients and buyers need to be kept in the loop at all times. He points to the 17 stations which will soon be available in London, and remembers the last time the city got more stations—when JFM and Kiss arrived, concluded two top advertising executives in an interview with M&M, but there is still a lot it can do to improve its customer friendliness.

Maintaining Brand Value

Increasing customer friendliness without pushing down the value of radio is now a major priority for radio sellers. The difficulty is to balance ease of buying while maintaining a sense of brand value, says Park. While it is fire to sell many ILR stations in packages, "the newer, more targeted stations feel that they should not be sold purely in terms of listening numbers, but a brand sold as well as the numbers."

Sales houses now have to create selling that satisfies branded stations, which means targeting the right buyers, and including brand value in the price.

The sheer volume of stations in the UK means that putting together initial ideas for a campaign plan is now very difficult, says Davies. So-called 'what-if plans', which are put together to test the reach of a certain combination of stations, need to be based on something. MSM generally works on a systems basis based on national regional, and local services. "We base campaign proposals on various combinations of these three, depending whether the buyer wants nationwide coverage, or to concentrate on a particular region."

If radio booking is to become more sophisticated and flexible, the main concern for many ad sales houses now is to establish structures on which to base those first ideas.
<table>
<thead>
<tr>
<th>Week 3/95</th>
<th>EHR Top 40 Chart</th>
<th>Week On Chart</th>
<th>Original Label</th>
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<th>Rotation B</th>
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<td>ERASURE/Love To The Moon</td>
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<td>TOM JONES/If I Only knew</td>
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<tr>
<td>36</td>
<td>EAGLES/Get Over It</td>
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<tr>
<td>40</td>
<td>OASIS/Whatever</td>
<td>2</td>
<td>(Creation)</td>
<td>22</td>
<td>13</td>
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</table>

The EHR Top 40 Chart is based on a weighted scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations, that target 12-34 year old listeners with contemporary music hits. The chart reflects limited exposure. Songs are weighed by market size and by the number of hours per week committed to the genre. The chart reflects Europe's most Radio Active record, registering the biggest increase in chart points.

The "A Rotation Performance" chart lists the songs that have achieved the best A rotation performance. The songs are listed according to points scored in a weekly period. The chart reflects the songs that are currently being played on the radio.

"**NEW TOP 20 CONTENDERS**

<table>
<thead>
<tr>
<th>Week On Chart</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
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</thead>
<tbody>
<tr>
<td>20</td>
<td>COLORADO'S/First Time Around</td>
<td>19</td>
<td>(Vertigo)</td>
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<tr>
<td>21</td>
<td>DESCENDENTS/My Last Chance</td>
<td>18</td>
<td>(Beggars)</td>
<td>18</td>
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<tr>
<td>22</td>
<td>SCOTT CLARKE &amp; THE NOISY MAKER/If I Knew</td>
<td>17</td>
<td>(EMI)</td>
<td>17</td>
<td>8</td>
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<tr>
<td>23</td>
<td>Sjabir/Kill Them With Kindness</td>
<td>16</td>
<td>(EMI)</td>
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<tr>
<td>24</td>
<td>MIKE DOHERTY/Take Me To The Data</td>
<td>15</td>
<td>(EMI)</td>
<td>15</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>LARRY/You Can't Beat Me</td>
<td>14</td>
<td>(EMI)</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>26</td>
<td>BARRY/X Factor</td>
<td>13</td>
<td>(EMI)</td>
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<td>8</td>
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<tr>
<td>27</td>
<td>MARINA &amp; THE DIAMONDS/Shut Up</td>
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<tr>
<td>28</td>
<td>JAMES/Your Love</td>
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<tr>
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<td>KATY PERRY/I Kissed A Girl</td>
<td>9</td>
<td>(EMI)</td>
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</table>

The "New Top 20 Contenders" chart lists the songs that have entered the Top 20 over the last three weeks. The songs are listed according to points scored in a weekly period. The chart reflects the songs that are currently being played on the radio.

* "**Rapid Performance" chart lists the songs that have achieved the best rapid performance. The songs are listed according to points scored in a weekly period. The chart reflects the songs that are currently being played on the radio.*

**MOOST ADDDED**

<table>
<thead>
<tr>
<th>Week On Chart</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>20</td>
<td>JIMMY SOMERVILLE/Heartbeat</td>
<td>20</td>
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<tr>
<td>21</td>
<td>SCARLET/Independent Love Song*</td>
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<td>(WEA)</td>
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<tr>
<td>22</td>
<td>LAVINIA JONES/Sing It To You</td>
<td>20</td>
<td>(EMI)</td>
<td>20</td>
<td>5</td>
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<tr>
<td>23</td>
<td>ICE MC/It's A Rainy Day</td>
<td>20</td>
<td>(EMI)</td>
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<tr>
<td>24</td>
<td>LET LOOSE/Seventeen</td>
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<td>LAVINIA JONES/Sing It To You</td>
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<td>LET LOOSE/Seventeen</td>
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<td>(EMI)</td>
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**AIRPLAY**

**RECORD CROSSEX**

For all artists appearing on this chart, the Region Of Signing is Northwest.

For all artists appearing on this chart, the Region Of Signing is North America.

**CHANNEL CROSSEX**

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

**ATLANTIC CROSSEX**

*The top-playlisted North American records on European radio*
### NORTHWEST

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<th>Artist/Title</th>
<th>UK</th>
<th>Sweden</th>
<th>Denmark</th>
<th>Norway</th>
<th>Iceland</th>
<th>Finland</th>
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<td>BON JOY/Always</td>
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<tr>
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<td>(London)</td>
<td>(Izabelin Studio)</td>
<td>(Izabelin Studio)</td>
<td>(Izabelin Studio)</td>
<td>(Izabelin Studio)</td>
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<tr>
<td>KEITH CAMPBELL/Another Night</td>
<td>(Universal)</td>
<td>(EMI)</td>
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<td>HERBIE HANCOCK/Indian Lady</td>
<td>(Warner Bros.)</td>
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### NORTHERN AIRPLAY

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<td>(Izabelin Studio)</td>
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<tr>
<td>KEITH CAMPBELL/Another Night</td>
<td>(Universal)</td>
<td>(EMI)</td>
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<tr>
<td>HERBIE HANCOCK/Indian Lady</td>
<td>(Warner Bros.)</td>
<td>(EMI)</td>
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<td>BON JOY/Always</td>
<td>(A&amp;M)</td>
<td>(EMI)</td>
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### WEST CENTRAL

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<tr>
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### MUSIC & MEDIA JANUARY 21, 1995

**NORTHWEST**

- **NW = NORTHWEST:** United Kingdom, Ireland. + C = Columbia Records (Germany, Austria, parts of Switzerland, Luxembourg).
- **WE = WEST:** France, Wallonia/Belgium, part of Switzerland, Monaco.

**REGIONAL AIRPLAY**

The top-playlisted songs on European music radio (all formats), listed by region.
STAY ANOTHER DAY.
No 1 ON EHR TOP 40.
HEAVY ROTATION ON MTV.
FROM THE ALBUM STEAM.
OVER A MILLION SALES SO FAR,
AND ONLY JUST BEGINNING...