NRJ Steps Into Row Over Sale Of AFP Audio

by Emmanuel Legrand

Paris - The future of programme supplier AFP Audio, currently being eyed for acquisition by Europe 1 Communications, still remains unclear, with NRJ's president Jean-Paul Baudecroux entering the bidding.

Plans by Europe 1 to acquire a 70% stake in the French news and music service stalled last month following leaks to the press. Industry sources say the sale to Europe 1 is still likely to go ahead, but not as smoothly as the company first hoped.

At prestate, the board of France's leading press agency AFP had authorised the sale, but the initial plan for Europe 1 to acquire the 70% through its Europe 2 subsidiary has not been finalised.

Europe 2—the group's ACE net—would have operated the service as separate from the news programme would have been transformed into a 100% French music service. continues on page 36

ATV Merges With Sony Publishing

by Terry Berne

New York - Michael Jackson has announced the merger of ATV with Sony Music Publishing. Both parties will have 50% control over the resulting joint venture, to be called Sony/ATV Music Publishing.

ATV's largest asset is the rights to the Beatles catalogue, which comprises some 251 Lennon/McCartney songs. Jackson's own compositions will not make up part of the venture. EMI Music Publishing, meanwhile, will continue to serve as exclusive worldwide administrator of the Beatles catalogue through to the end of 1996.

In a related move, Sony's Signature division has secured the exclusive worldwide rights for Beatles merchandise, based on original Apple Corps material.

Both acquisitions coincide with the massive Beatles revival expected across Europe this Christmas.

A three-part television documentary of rare material and co-produced by the remaining band members will hit screens in early December, while EMI Records is scheduled to release The Beatles Anthology Vol. 1 on November 27. The compilation will be the first in a series of three double CDs containing rare and unreleased Beatles material.

See page 36 for a full report on Jackson's debut on European TV.

Preserve Heart Of Euro Radio, NAB VP Urges

by Terry Berne

Barcelona - Local broadcasting, "the heart and soul of the European radio industry", is in danger of being swamped by networks and national satellite transmission, according to the NAB's new executive VP Jack Knebel.

Speaking during his keynote speech at the NAB's third annual European Radio Operations Seminar earlier this month, Knebel warned, "Networks must be complementary to local programming and not try to replace it. Otherwise the radio industry will lose one of most successful aspects—its local character."

Although he defended local radio, in comments made later Knebel attacked the issue of quotas, currently causing controversy in a number of European territories.

"In the US, stations are very local and do research to find out what their audiences want to hear. What a programme manager tries to do is related more to economics than to nationalism."

"Programming may be reflective of some of the regional aspects of an area but that is his choice and not a dictate of a governmental body."

His sentiments were echoed by radio figures from across the Continent taking part in the event. Although common goals united presenters and patrons throughout, in the open forum, which closed the November 6-7 event, trans-Atlantic differences in both attitudes and markets briefly surfaced to the fore in a fervid but friendly exchange.

The Kings Of The Castle

Tears For Fears recently played a showcase set for Sony Music International (SMI) and Epic executives from around the world at the 12th century Manzanas Castle outside Madrid to launch the new album Raoul And The Kings Of Spain. Pictured (l-r) are Epic VP international A&R/marketing David Mansey, band manager Debra Baum, SMI/Epic tours & promotion manager Mitch Vannoni, SMI president Bob Bowlin, Sony Music Europe senior VP marketing Richard Ogden, Tears For Fears' Roland Orzabal, Epic VP international artist development Lisa Kramer, Sony Asia senior VP Martin Davies and Sony Music Europe president Paul Russell.

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Gap Between Privates, Pubcaster Grows Wider

by Dermott Hayes

DUBLIN - Commercial radio in Ireland continues to gain listeners at the expense of the country's pubcaster RTE, according to the latest listener survey research.

The results of the JNLR/MRBi Interim survey—which measures radio listener-ship—shows the gap continuing to widen between Ireland's 21 independent stations and RTE Radio 1.

The latest figures cover the period April-September 1995 and show independent radio stations have a national listenership of 52% compared to 33% for RTE Radio 1 and 29% for the second national pubcaster SPAC.

And while RTE radio programming director Kevin Healy says the survey results show no real change over the figures for the same period in 1994, he announced significant plans for changes at the national station.

These developments are part of an ongoing review of the Radio 1 schedule,” he comments, “aimed at providing Irish listeners with a better and broader range of services to meet their changing needs.”

The most significant change will be the extension of Radio 1's programming hours to a three-year period. There will also be a widespread overhaul in the style and content of programming.

Meanwhile, FM104 sales director Margaret Nelsen says the station wants the figures to be supplemented by more detailed listener profile research.

She states: “There are totally different types of consumer and listener,” she explains. “The Target- ed Group Index (TGI) which we have been using, tells us which type of listener is listen- ing to which type of pro- gramme. This kind of information, used in conjunction with the JNLR figures gives a clear- er picture for advertisers.

Only national pubcaster, RTE and FM104 use the TGI system, which is based on 2,900 individuals who form a cross section of listeners. Earlier this year FM104 MD Dermot Hanranah challenged JNLR figures which showed a significant drop in the station's market share. He claimed the figures were based on a station format that had been changed.

Although no blame was apportioned for the error, the JNLR acknowledged the potential for a margin of error of 1.1%.

Hot Off The Press

Dutch singer Stef Bos is pictured above (centre) handing over the first copies of his latest CD Shadow In The Night to (from left): HKM's Roland Kayaart, CNR Music chief of promotion Ruud van Duijkenraad, HKM MD Hans Kusters and CNR Music general manager Leon ten Hengel.

Sveriges Radio Boss Quits With Controversial Golden Handshake

by Nicholas George

STOCKHOLM - The managing director of Sveriges Radio is to quit his post to become Sweden's cultural attaché in Washington, taking with him a pay-off of Skr4.5 million (app. US$670,000).

Ove Joanson has been in charge of the pubcaster's radio output for 12 years becoming head of SR in 1991. He has worked for SR since 1969.

His announcement to leave the company comes at a time when it is facing major struc- tural reforms brought about by government spending cuts. Due to the government austerity measures SR has been forced to reduce its bud- get by around Skr 200 million.

The size of his pay-off—worth three years wages—has caused considerable comment, especially in light of the tight budget cuts Joanson is push- ing through, which will cause the loss of some 250 jobs.

Joanson will remain in his position until the end of August 1996 to see through the cutbacks. His successor will face the task of completing negotiations on a new agree- ment between SR and the Swedish state which must be in place by 1997.

"I feel it is time to do some- thing new. That's why I got into the foreign depart- ment. At the same time it is difficult and sad to leave a company that I love," Joanson says.

He adds that he is particu- larly proud of the reorganisa- tion of the station's channel which took effect just over two years ago and redefined audi- ence groups.

"The profile we gave our four channels has been well accepted by the public. It is the reason why Sweden listen longer to Sveriges Radio today than when we had a monop- oly."

Joanson worked as a radio and television correspondent in Washington between 1975 and 1982 and says he feels well qualified for the position as cultural attaché. "One should not forget that Sveriges Radio is the country's largest cultural institution."

The criticism of the agree- ment which gives Joanson such a large pay off even though he is moving directly to another employer and is leaving of his own free will, is not the first time Joanson's deal with the SR board has come under fire. Recently newspa- pers ran stories on the four- room flat that company had provided him in one of Stock- holm's most expensive areas.
GARTH BROOKS
FRESH HORSES
THE NUMBER ONE SELLING RECORDING ARTIST OF THE DECADE
OUT NEXT WEEK
Nick Cave and the Bad Seeds + Kylie Minogue
Where the Wild Roses Grow
The Single

Charting in:

UK
GERMANY
FRANCE
ITALY
HOLLAND
BELGIUM
SWITZERLAND
AUSTRIA

Sweden
Denmark
Norway
Finland
Ireland
Greece
Australia
New Zealand

Mute Records
"the highway is alive tonight ... searchin' for the ghost of tom joad"

bruce springsteen
the ghost of tom joad

Thursday 16th November
Survey Stresses Italy's Overpopulated Radioscapes

by Mark Dezzani

MILAN - A widening gap exists between the fortunes of local, regional and national Italian broadcasters, according to the results of a recently-released survey.

Issued by Italy's advertising industry, Ministry of Posta and the state date bureau ISTAT, the figures show that larger operators are increasing their market share.

But the statistics also demonstrate that the division in the radio market is not just in size but also in geographical distribution.

Sicily, in the economically-depressed south of Italy, boasts the largest number of private radio stations (248) of which 62 are community licences: non-profit associations tied to political, religious, ethnic or cultural groups.

The population of Sicily is only 3.5 million while the more populous and richer northern region of Lombardy including Milan (population nine million) is second in the league of private broadcasters with 230 stations of which 53 are community licences.

Community licence holders are allowed to carry three minutes of advertising per hour, compared to the 10 minutes allowed for commercial broadcasters. Community stations benefit from a 25% reduction in fees for their licences.

However, commercial private radio stations are complaining that whilst many community stations are genuine non-profit organisations, some are fronts for local political and even criminal organisations effectively subsidised by the state.

The statistics reveal that Italy is second only to the US in the number of radio stations per head of population with an average of one station per 20,000 citizens of 14 years old and above.

The local commercial broadcasters group FRT and other commercial radio associations are calling for the government to nullify the laws allowing market forces to reduce the number of licensed stations through the liberalisation of the sale of frequencies.

This would mean that profitable stations could expand by buying out loss-making outfits.

At the other end of the scale, the top five national private networks and public service broadcaster RAI are benefiting from an expansion in Italy's advertising market which has been stagnant for the past three years.

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According to the market research group Nielsen, the first nine months of this year have seen Italy's global advertising market grow by 5.7% after years of zero growth.

Out of 15 national private networks, the top five have reported healthy growth this year, whilst Italy's publiccaster RAI's three national radio networks registered a massive 30% growth in advertising revenue in the first nine months.

RAI Radio accounted for 1.6% of Italy's total advertising share with a turnover of L93.6 billion (app. US$55.5 million), almost half of Italy's total radio advertising take of 3.5%. Almost the same again is divided between Italy's 15 national networks with the top five taking the lion's share, leaving more than 2,000 regional, local and community stations to divide the crumbs of the remaining radio advertising share, L25 billion or an average $7,600, between them.

The Contract Or Your Life!

Contra industry rumours, Martin Dodd (seated) has renewed his contract with Jive/Zomba. It was Dodd who signed Rednex to the label, with global unit sales now exceeding seven million copies Zomba Group VP Europe Bert Meyer (standing) says, "Dodd's contribution to the growth of Jive/Zomba these past three years has been tremendous and we thank him for that."
Melissa Etheridge was caught in a candid mood after a showcase gig in Hamburg preceding the release of her new album Your Little Secret. Pictured above (l-r) are: Mercury repertoire manager Birgit Hönsch, PolyGram head of sales Hartmut Peine, Etheridge, Mercury MD Dietmar Glodde and Mercury head of promotion Cliff Roles.

**Etheridge Shares A Little Secret**

Melissa Etheridge was caught in a candid mood after a showcase gig in Hamburg preceding the release of her new album Your Little Secret. Pictured above (l-r) are: Mercury repertoire manager Birgit Hönsch, PolyGram head of sales Hartmut Peine, Etheridge, Mercury MD Dietmar Glodde and Mercury head of promotion Cliff Roles.

**Eins Live Promotes Fresh New Talent**

**Spin Targets Niche Radio**

**MIDEM memories**

This week sees the launch of a new column, celebrating the 30th anniversary of music trade fair MIDEM next year. Each week, the column will feature some of the greatest moments in the world of music. This week, we turn our attention to the 1975 MIDEM event in Munich. Back then, the idea of radio was still in its infancy, with many stations struggling to find their place in the rapidly changing landscape of entertainment. But one station stood out: EHR Eins Live.

**Fresh New Talent**

**Broadcasters Want Funds For Extensive DAB Tests**

**Awards Honour International Excellence In Radio**

**by Christian Lorenz**

COLOGNE - EHR Eins Live is currently broadcasting a weekly talent showcase, designed to give young German acts much-valued airtime. Eins Live's head of music Jochen Rausch is confident that the showcase, called 'Heimatkult', will help establish Eins Live as the number one young music station in Northrhine-Westfalia.

Launched by publisher WDR in April to replace WDR 1, the station has already made inroads into the youth market. WDR market research reveals that 16% of the state's 14-29 year-olds name Eins Live as their most favourite station—over 50% more than its predecessor. The key to Eins Live's success is its high affinity with youth culture, Rausch explains. "We play a wide range of contemporary music, and domestic product has a prominent position in our programs."

Each 'Heimatkult' show introduces four aspiring artists looking for a recording contract. Presenters Thomas Günzerman and Thomas Elbern explain the background of the act, play a demo track and list forthcoming live appearances. "The main idea is to get listeners to turn up to a live gig," says Rausch. "That's where a new act has to prove itself."

Artists and tracks for "Heimatkult" are selected by Eins Live's editorial staff from demos sent to the station. This filter function is necessary to keep listeners interested, believes Rausch. "Aspiring musicians don't want to listen to amateurs mucking about. They want to know how professionals do it."

**by Emmanuel Legrand**

PARIS - French broadcasters, supported by the broadcasting authority CSA, have asked the government for subsidies to experiment with DAB technology on a large scale.

Citing Germany as an example, where some DM100 million (app. US$867 million) has been invested in DAB tests, the French Club DAB—which groups together broadcasters, electronic manufacturer and the CSA—wants to see some Fr200 million (app. US$40 million) invested to boost DAB.

Exhibitions Ronald Parau, founder of Club DAB, "The financial challenges, the industrial risks and the potential break-even point are such that no partner can reasonably decide to massively invest in the manufacturing and the introduction of such a system without subsidies on a large scale."

Public broadcasting radio France, CLT-owned full-service station RTL and broadcasting facilities company TF1 have decided to create a joint venture to explore the potential of digital radio services.

**by Howell Llewellyn**

BARCELONA - Scotland's Radio Clyde, Bulgaria's Radio Nacional Bulgare and Spain's Cadena SER walked off with the three international radio awards at the prestigious Premios Ondas ceremony earlier this month.

This year, the Prisa media group presented some 27 national and international awards, covering radio, television, cinema and music with 156 candidates from 21 countries in the running. Radio Clyde's humorous look at the cultural and social activities in a European capital, 'The Clyde 1 Eurochart of Paris', won the attention of judges and an international award, as did Radio Nacional Bulgare's '12+ Plais' ('12 Applauses More'), which takes a satirical look at the country's top politicians. Meanwhile, SER's 'Hoy Por Hoy' morning programme won it an award for a special edition a year ago on Spanish radio's 70th anniversary.

In the national radio section, awards went to SER's 'El Larguero' sports show, a local programme 'Tarde De Todos' by Onda Cero's Barcelona station Onda Rambila and Radio Nacional de España's 'Clarín', a study of the world of bullfighting.

A special mention went to Radio Nacional de España's net Radio Clasica for 30 years of dedication to the world of classical music.

There was an emotional touch to the awards when the Spanish station dedicated the late Antonio Flores as Best Spanish Artist. Pop singer and composer Flores died in the Clasica weeks after the death of his mother Lola Flores, a popular singer, dancer and actress for more than 60 years. In the music section, Spain's leading female pop rock singer for more than a decade, Luz, won the Best Female prize for Entre Mis Recuerdos, Best Album was flamenco-salsa band Ketam's De Aki A Ketama and singer/songwriter Javier Alvarez was voted Best New Spanish Artist.

Best Video Clip went to the video made for Heroes Del Silencio's 'Iberia Smergida', while Joaquín Rodrigo, the 93-year-old composer of Concert for Aranjuez, won the Classical Music Award.

**by Peter Burtz**

Peter Burtz

The turning point came last January when we added promotion to the progressive department, which was founded in 1994 after the EMI/Electrola merger.

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The Lure Of The East

The collapse of the Berlin Wall in 1989 opened the door to a liberalisation of radio and TV waves in eastern countries after decades of controlled media. Within months new private stations started mushrooming, often staffed by ex-employees of the public broadcasters. With legislation still in flux, little competition from the old-style public broadcasting monopolists and an economy set to grow, the market was ripe for west European radio groups ready to invest in new opportunities.

Music & Media takes a look at some of the movers.

by Dermott Hayes

Five years ago Dublin-based ACE commercial Classic Hits 96FM was the most successful of the new commercial radio stations franchised in Ireland in 1987. It was cash-rich, go-getting and hungry. Late into the Dublin commercial market it quickly established itself as Dublin's most popular music station, topping national pubcaster 2FM from its perch and leaving its only commercial competition, the then EHR Capital Radio, floundering. The only way was up, but any developments at home—via young Irish local franchises, were soon blocked by the IRTC.

Then a chance meeting brought Classic Hits 96FM chairman Dennis O'Brien in contact with two men seeking an investment partner for a licence application in Prague. Radio Investments was launched to handle Classic Hits 96FM's international acquisitions and developments.

Radio Investments is now in its fourth year with the hugely successful Kiss 96FM in Prague and plans to begin broadcasting on a low frequency franchise in Budapest. At pre-stime a decision was also pending on a second round of licence applications in Poland.

O'Brien has no doubts about whether the expansion eastwards has been worthwhile. More specifically, with Kiss 96FM—now an established station in the Czech capital—they have created a brand name in the city with an added value of its own.

There are three areas of profit," says O'Brien. "First in establishing the station, then in capital appreciation and then creating a brand name on top of all that.

Right now Kiss FM is the second music station in Prague with a 10.1% share, just behind Czech country music station Country FM.

The secret of their success, O'Brien asserts, is their heavy investment in marketing and market research. The initiative has also helped hone their management team skills.

"We have shown a return on our investment in three years," he points out. "We spent US$1.2 million setting up Kiss 96FM and now in our fourth year we're ready for profit and expansion."

That will come in the shape of networking through programming and acquisition in the Prague market. "We are already actively seeking a new station," he says.

The experience in the Czech Republic has bolstered the group with valuable experience, which O'Brien expects will soon be put to use in Hungary and Russia on ice for the moment," he says.

Broadcasting should start soon via the Budapest frequency which was granted last year after a three year wait. We are talking to other broadcasters with a view to getting a better coverage of Budapest," elaborates O'Brien.

GWR Spreads Its Risks With Polish, Bulgarian Interests

by Jonathan Heasman

UK radio group GWR, which operates 30 local UK stations, has investments in many more (including national station Classic FM), looked east in the early '90s once it hit its ownership limit at home.

The company turned to Poland and Bulgaria via its subsidiary Central European Broadcasting Ltd. In Bulgaria it owns 48% of Radio FM Plus in Sofia, 50% of Radio Bravo in Varna, and is currently negotiating with another Bulgarian station which has a TSA of over one million.

In Poland the group is a partner in a project to set up a news/talk service for Warsaw with BBC World Service and several Polish media companies.

And in east Germany GWR is poised to take a 21% stake in Antenne Sachsen, a station with a potential audience of 6 million in the Leipzig and Dresden areas.

The company's decision to invest abroad was driven by two forces, says GWR director Nicholas Treisian. 'GWR specialises in small and medium-sized radio companies. In the UK we are always under some regulatory constraint preventing us from expanding further. In the longer run, having an international presence also spreads the company's risks.'

Eastern Europe was an attractive prospect, he says. "There is a very clear market for western-known how in eastern Europe, and a comparatively low entry price. Because the market is still developing, licences are regularly available."

He trusts that the rather chaotic period of growth in these radio markets is likely to become steady in the future. "With the central European region hoping to become members of the EU, these countries will soon see ordered regulation.

The company's developments are based on a belief in the growth of prospects for these countries. "Poland has immense potential—it's a very exciting country to be associated with. Meanwhile, after a lot of west German aid, the east German economy is really pulling itself up now."

In contrast, the rest of western Europe offers relatively little scope. "Western European radio markets are generally pretty mature—they tend to be dominated by large groups, and there are no easy opportunities for investment."

GWR prides itself on transforming underperforming radio stations with its wealth of experience in sales and programming. After a programming and sales overhaul Radio FM Plus has transformed from a station struggling at the lower end of the competitive Sofia radio market to become the city's number one rated station.

The UK group (which has a seat on the FM Plus board) also helped conduct market research, which revealed a clear demand for the kind of ACE format operated so successfully by GWR's FM stations in the UK.

Treisian rejects any accusations of cultural imperialism, however. "We are aware of the bad experiences some English radio companies have had abroad in the past, so we are progressing and learning very carefully, taking our time to develop and grow these investments. We are not a conquering army—we don't want to blunder and impose a format just because it works in, say, Sheffield."

Local Partnerships Fuel Europe 1 Expansion

by Emmanuel Legrand

French radio group Europe 1 Communications was one of the first west European companies to move into central and eastern Europe in 1990 through its affiliate Europe Development Internationale (EDI).

EDI MD Martin Brisac's strategy, approved and supported by Europe 1 vice president Jean-Pierre Oxana, was to establish a foothold in every territory where the market situation permitted. And this was generally achieved by entering into partnerships with local contacts.

In central Europe EDI is now present in Russia, Poland, Czech Republic, Romania and Hungary. All the stations are profitable, with cumulative revenues from eastern Europe valued at some FFr100 million.

Early arrivals stood the best chance of becoming market leaders, says Brisac's credo. Five years after the fall of the Berlin wall, the FM band in most eastern European cities is as crowded as in Paris. Moscow offers a choice of over 30 stations. "All these markets have become increasingly competitive. Only the best will survive."

Although the advertising market in most countries was in its infancy when EDI first launched, he was convinced that, given time, the stations would become key outlets for advertisers attracted by the relatively low costs of radio spots. An early launch in Russia certainly paid off, with music station Europa Plus—launched in partnership with Frenchman Georges Polinski and other local contacts. Broadcast in over 40 cities in Russia, Europa Plus has a potential audience of 68 million, and according to ratings company Medi amétrie has become the leading private station in Moscow and in St Petersburg. A second format is now in the pipeline in the form of Radio Retro. 

continued on page 12
Operation Europe Development Continues

Martin Brisac, architect of French ACE net Europe 2 in the '80s, is now burning up the airwaves as MD of Europe Development International (EDI), which handles the international expansion of the Europe 1 Communications group. As he told M&M Paris bureau chief Emmanuel Legrand recently, the company is leaving no stones unturned in search of success in local markets.

M&M: When you started launching stations in central and eastern Europe in the late '80s after the Berlin Wall collapsed, it was widely regarded as a gimmick. Is that still the case now?
MB: EDI was the first company to develop radio groups in those emerging markets. Today, our operations represent a cumulative turnover of some Fr200 million (app. US$24 million) and each of the outlets is profitable. There were many sceptics when we started, but the results have proved them wrong.

M&M: What are your priorities today?
MB: Our strategic lines of development are Europe and Asia, and our goal is to become the leading radio group in emerging markets.

We have gained invaluable know-how in international development, as far as knowing what to do and what not to do. Now we are expecting the emergence of two or three new markets in the next three months.

M&M: Let us take the regions one by one. You are now one of the leading private broadcasters in eastern Europe.
MB: The central/eastern European operations total some Fr150 million (app. US$180 million), and will continue to be a major axis of development for us.

We are present in Russia with Eurostars, which now has 30 affiliates, and are now developing a second format, Radio Retro, focusing on Russian music from the '60s and '70s.

In Poland we own 43% of Radio Zet, which has a 27% market share in Warsaw and 50 transmitters around the country.

In the Czech Republic we have full-service station Freqvek 1, which is now the country's leading national commercial network, and the musical network Europa 2, which broadcasts in Prague and four other cities.

Meanwhile, in Hungary we have been granted a licence in the capital, which we will use to build up a national network in partnership with press group Magyarit. In Romania we have just inked a partnership with news/talk station Radio Total.

M&M: How do you view the evolution of these markets?
MB: Russia is a very specific market and has the potential for major growth. In central/eastern Europe, Poland is a key territory because of its economic growth and its population of over 40 million inhabitants.

Every time a privatization process is launched in these territories, the economy tends to grow quickly, followed later by the advertising market. Radio's share of the advertising market is growing in all these markets, but we still face increasing competition from TV, which has tended to sell ads at bargain prices. That is now changing, though.

M&M: You have launched smoothly in Germany. What is your expansion strategy there?
MB: We started in 1989 with Radio Salu, which now has a 33% cumulative audience and is highly profitable. And now we are continuing our development through a strategic partnership with Frank Otto, who has a real vision about the future of radio. Our working relationship with him is very good. We are partners in several stations including OK Radio Berlin and Kiss FM, which in Berlin we are associated with Otto and CLT in News-Talk Radio. Globally, our German operations are worth Fr100 million, and by the end of 1996 we will probably be associated with two or three additional stations. We are now building some very solid foundations which I believe should really pay off by the year 2000.

M&M: What's special about the German market?
MB: The system of Bundeslander forces you to treat each Lande as a specific territory. It is very much a regional market, which means you have to adapt each programme to local needs in each area. And the best way to achieve that is to work together with German partners.

M&M: The UK has not been very good to you, has it?
MB: So far, I would say it has been a failure. As Brits has been. But we haven't given up. We are convinced that, in the UK as everywhere else, the future will be ruled by partnerships. We are lucky to have achieved enough success on the continent to interest local companies in UK, and are now working on building partnerships. I am confident that something will happen sooner or later.

M&M: The next big thing is Asia. Why is that market so attractive?
MB: How can one not be interested in a region which encompasses two thirds of the world's population and has a fast economic growth rate? We have been exploring Asia for the past three years and are now the first private foreign company to operate in mainland China, through Bishan, a partnership we have set up with Shanghai public radio. The studio we have created now delivers programmes to 45 cities in China, and we supply two hours daily to Radio Shanghai.

The move was risky at first, but we are already reaping the benefits of the move. We have also set up a company in Hong Kong called Beat together with Groshey, who has an extensive knowledge of the Chinese market. It is very likely that within the next six months we will be present in the whole Chinese world, including China, Taiwan and Hong Kong.

M&M: Are you limited by the current political situation in China?
MB: The media is restricted in China, but no more than it was in France some 15 years ago. The country favours free enterprise, and is moving towards an increasingly free economy. What's more, it's no bad thing to be present in a country with a growth rate of is around 15% a year. It is a market with 1.2 billion consumers, and is now attracting all the main consumer goods companies. Radio could soon become one of the key vehicles for these companies to advertise their products.

M&M: There are rumours that you are exploring other countries, including Vietnam. Is that correct?
MB: That is indeed one of the countries in the region we are exploring. But in Vietnam, just like in any other country, you need to find the right mix between the overall environment, the right partner and what we can offer. Another country where we are in advanced negotiations is India, where we have set up a 49/51% joint venture with the local leading electronics manufacturer Videocon, which is also an affiliate of our Indian company. Our goal is to develop programmes and radio stations in the country—the second largest country in the world.

M&M: Why have your products been successful?
MB: We always try to adapt the product to the nature and the needs of the local markets. We find local partners and try as far as possible to be perceived as local operators and not foreigners. So far this strategy has worked well. Being the first on a market also gave us room for development. But now all these markets have become increasingly competitive, and only the best will survive.

M&M: Do you think there is still room in these territories for new formats?
MB: Of course. This is exactly what's happening in Russia and that is what we have done in the Czech Republic.

Once we are in a country, we try to get the maximum out of our presence, and we try to be present wherever there is an opportunity. The factors limiting us are the same as in any other country, i.e. shortage of frequencies and anti-concentration regulations.

M&M: Your new duties also encompass multimedia. What's your strategy in this field?
MB: EDI is a 100% affiliate of Europe 1 Communications, a company part of Matra Hachette, owner of Grosley, which is the multimedia arm of the group. We have set up a joint venture with Grosley to develop multimedia products which have a link with the radio world, based on our radio know-how. For example, we have created a new product, which is a flat map that you can put in your car and which will give you the main traffic jam spots. The signals are transmitted through DRS radio waves and updated in real time. It will be on the market in early 1996 in France and other countries, for a consumer price of around Fr2,000. It is a simple and practical product, which can interest every single territory. Traffic jams are universal!

M&M: Do you plan to produce CD-ROMs?
MB: That is not where our priorities lie. Besides, as long as record companies maintain such conservative policies and charge such unrealistic amounts for the use of their material, I don't see why we should be involved in CD-ROMs—especially when they are not ready to invest what it takes to create good products.

M&M: What about the Internet?
MB: With Grosley we are developing a site on the Web called E-Tour, which will be launched on January 1, 1996. The site is conceived more or less like a radio programme in terms of content and target, and also in terms of how it is marketed. By nature this is an international product, and we plan to team up with an American partner on the project.

M&M: Do you believe it is possible to make money on the Net?
MB: At the moment the prospects are just as uncertain as in France in 1986 when commercial radio was just starting. But I don't see how a medium which currently reaches 30 million people, and before long will reach 100 million, can lose money.

M & M REPORT E ASTER N E UROPE

MUSIC & MEDIA NOVEMBER 18, 1995

AmericanRadioHistory.com
Making Critiques Constructive

by Dan O'Day

PROGRAMMING

A reader recently wrote to me asking for some guidelines about talent airchecking. This had always been a difficult discipline for him to adhere to, he said.

He found that his critiques seemed to lack direction and rarely yielded the results he believed they were supposed to. In particular he wanted some tips on making critique time as profitable as possible. Here are some guidelines for making critiquing more efficient:

How Often?

Once every couple of weeks is a pretty good rule of thumb for aircheck critiques. If you schedule them any more often, you'll discover that:
1. You repeat yourself because the DJ hasn't had time to assimilate your previous feedback.
2. You feel inadequate as a coach, because you feel expected to produce new nuggets of inspiration and advice for each session.
3. You end up canceling or researching critique sessions because of time pressures.
4. The DJ resents the meetings, because he or she doesn't have the time to digest and act upon your suggestions.

Common Mistakes

Critiquing, Not Critiquing

"That phone call you put on the air this morning was really lousy," is not a helpful critique. If you point out a weak element, it should be with the aim of improving it next time—not simply commenting about it.

If a PD cannot tell the DJ why the break didn't work and cannot offer positive suggestions on ways in which it might be better in the future, then the PD has no business saying anything.

Focusing On Minutiae

Here's a typical PD critique: "Good energy; you stepped on a vocal once, and there was some dead air a couple of times. Oh, and you got to say the station's name much more frequently. Other than that, good job."

"That kind of feedback is worthless, and it requires no particular expertise to deliver. You can hire a 10-year-old to count call letter mentions.

Let's move the DJ knows when he has dead air or mispronounces a name. When you tell him what he already knows (and is already embarrassed about), you devalue your own station, an a programme director. The DJ thinks, "Well heck, I already know that. What I need is someone to show me how I can be better."

Not Critiquing With Reasonable Frequency

Lack of feed-back from the PD is the single most common complaint from air talent. DJs have never received any honest, constructive feedback on their work.

Feedback should be more frequent than twice a year. I disagree, however, with PDs who offer instant critiques after every show. DJs need time to grow and develop. These are gradual processes.

Attacking The DJ Instead Of Critiquing The Performance

Every DJ enters a critique session nervous, and to some degree defensive. You might not see much difference between "You're becoming very sloopy on the air," and "There are a couple of breaks on this tape that I think could have been tighter and more focussed," but the DJ sure does.

Being Too Nice

Many PDs find it difficult to give "critics..." (to staff members. They want to be "nice guys," not to hurt people's feelings. So they withhold any negative comments. In an aircheck situation, this usually means sending the DJ away from the session feeling very unsatisfied.

Constantly Changing Directions

Some PDs—and even more station managers, I'm afraid, leap from one programming shift to another, in the hope that it's "topicly". The next month it's "one-to-one communication with the listener," the next it's "seven seconds or less."

With consistent, consistent goal, the DJs are left without direction. They don't even try to follow through on the PD's suggestions from the most recent aircheck session, because they know the PD will have moved to some other programming fad by the time of their next meeting.

Trying To Make The Air Personality Sound Like DJ X

It's futile to attempt to mould one person into the personality of another. It's the PD's job to help the DJ discover and develop his or her own personality. If you're trying to make a show host sound like some big-time DJ you like from another market, you're bound to fail. And what's worse, you plus your audience will be deprived of that staff member's unique personality.

How To Make The Critique Sessions As Profitable As Possible

Schedule Them Far Enough In Advance For Both You And The DJ To Plan For It

If you wait until the last minute, 'to see what my day looks like,' you will rarely find the time for a full session. You also give the message to your air staff that you don't regard the meeting as important.

Treat The Scheduled Session As Seriously As You Would Any Other Appointment

Barring a genuine emergency (the other one, another DJ has locked himself in the studio and is playing non-stop Partridge Family tunes), do NOT cancel or postpone this appointment. Not if you want the DJs to know you consider their work to be a crucial element of the station's product.

Don't Allow Interruptions

Just as station staff would be reluctant to interrupt if they knew you were in a meeting with a big client (or, perhaps, with the president of the company that owns your radio station), they should know not to interrupt an important aircheck critique session.

Set The Stage So The Two Of You Are Physically Equal

If you hold the session in your office, with you seated comfortably behind your big desk and the DJ scrunched into a little chair in front of you, you are in the power position. Try sitting at a conference table and let the DJ sit at the "head" of the table, with you at the side.

Do Your Own Homework For This Session

Listen to the aircheck ahead of time and make notes. When I am doing this I listen to the tape, frequently stopping to make notes of what the particular break consists of and what point I want to make about it.

I number each note, and I put a mark on the cassette label with the corresponding number, so I can find it later. When I've reached the end of the tape, I rewind and search out each of the excerpts I've worked.

When I find them, I dub them to another cassette. Now I have a tape consisting solely of aircheck excerpts I want to use as examples (of things I liked, I liked them, and of things I think can be improved—and how they can be improved.)

Next, I play back each of the excerpts and add to my notes, to make sure I remember exactly what point I'm hoping to make with each.

Adopt A Non-Confrontational Critique Style

My own style is to say "All of this is just my opinion" and I mean that. I have a fair amount of confidence in my opinion regarding on-air performance, but it's still only my opinion. And I always give the DJ ample opportunity to talk back to me: to argue, explain or defend.

Identify Communication Goals

Before I criticize something a DJ has made, I make sure I understand what she or he was trying to accomplish. Usually that goal is clear, but sometimes it's not. Sometimes I think I know what a DJ was trying to accomplish, only to be told she had something completely different in mind. If you don't know what she's trying to do in a given break, you can't help her do it. (And if she doesn't know what she's trying to do, she'll probably find it difficult to succeed.)

Dan O'Day, the author of "Personality Radio," is the industry's leading authority on air talent development. He has conducted seminars for and worked with radio stations, groups and morning shows around the world—including the US, Canada, South America, the UK, Belgium, the Netherlands, Germany, Sweden, Norway and Italy.

Dan can be reached by telephone on (+1) 310.476 8111; fax 310.471 7762. To receive his "Whole O Catalogue" (listing radio books and tapes), fax your request or phone (+1) 310.476 2001 (day or night).
Def Leppard Moves From Metal To Melodic Rock

by Chris Marlowe

LONDON - European radio has become more receptive to UK rock band Def Leppard, which recently released the ballad *When Love And Hate Collide* and the greatest hits collection *Vault*. The new single has set the stage for a subtle shift in direction on 1996’s studio album *Slang*. The band has matured and developed a style that emphasises the melodic nature of its music. As vocalist Joe Elliott says, “We could easily have stayed heavy metal, but we wanted to show we were more to us than that. We’ve always tried to write pop songs as well as rock songs.”

Approximately 40 million Def Leppard albums have been sold over the years, which means there are enough people out there who want to hear the band. With the radio-friendly single out, everything is in position for the band to duplicate their massive US success in Europe. Bon Jovi proved it could be done without embarrassing artistic compromises, and *Mercy* are determined that Def Leppard will do the same. “The band is looking to the future,” says senior international marketing manager Sián Thomas. *Vault* is tying up loose ends, and then they’ll move onwards. The goal now is to build on that to duplicate the band’s massive US success across Europe, and Thomas is positive that it can be done. “Def Leppard has a potential fan base throughout the world. ‘The band is looking to the future,’ says senior international marketing manager Sián Thomas. *Vault* is tying up loose ends, and then they’ll move on wards. The goal now is to build on that to duplicate the band’s massive US success across Europe, and Thomas is positive that it can be done. “Def Leppard has a potential fan base throughout the world.”

Def Leppard for themselves, an essential component of the overall marketing strategy in order to overcome preconceptions that the band plays heavy metal. As Ivan Sellier, product manager for Mercury France, says, “People have heard the name Def Leppard before, as was the case with Bon Jovi, but when they hear it on radio they realise that Def Leppard are not only brilliant musicians but also write excellent melodies.”

Thomas agrees, “Rock doesn’t get that much exposure except on specialist shows, even though this artist and this record can be played on any format, including EHJ radio.” An international schedule of acoustic showcases has also helped get the message across. “It shows what great musicians they are,” she says. “And even staunch opposition to this band has been turned around.”

Sellier is more circumspect about Def Leppard’s uptake in France. “The band is more welcome than in the past,” he says. “Both NRJ and Fun Radio, the two biggest FM networks, have already added *When Love And Hate Collide*. In the past, apart from *Two Steps Behind* Def Leppard did not really have any single played on radio—but they still have four gold records!” He agrees that radio and Def Leppard seem to be converging as both entities evolve. “I don’t like the words heavy metal, but all these bands used to be considered noisy acts that shouldn’t be played on radio. But with Nirvana, radio realised that they weren’t playing a song that thousands of people wanted to hear. So there’s a big change, and this is going to be very helpful for Def Leppard.”

*Skyrock Network* programme director Perry Berry, they don’t think it is a question of crossing genre conventions. “Radio listeners don’t make any distinctions, they react to a song. They either like it or not. I don’t like putting artists in categories. What matters is how I feel about the song.”

The situation in Italy is probably typical of Europe in general. Michele Oloce, product manager for Mercury, says, “There’s always a space for rock ballads, and *When Love And Hate Collide* is a perfect example. It’s getting played on all the networks. Not in the highest rotation, but it’s doing well.” Promotional visits and advertising on Radio Deejay, Radio Dimensione Suono and music television channel Videomusic also get the music heard. Oloce doesn’t feel that the band’s image is much of a problem in Italy, however. “Maybe in the early days,” he admits. “But their biggest hit was *Hysteria*, a ballad. And then there has been the huge hit *Needed Space*. It’s Bad and the brilliant *Two Steps Behind*. So I don’t think Def Leppard has ever been considered a metal band here apart from in the early beginning.”

In Holland, *Radio Principales* put the Def Leppard single straight into heavy rotation. “After the very first listening we were playing it,” says deputy director Sandro D’Angeli. “We really enjoy it; we’ve been a strong supporter of the band for many years.”

Radio Celebrates Old And New Queen Material

by Thessa Mooij

AMSTERDAM - Four years after Freddy Mercury’s demise, Queen has released *Made In Heaven*, its 20th studio album, and one which the group was working on at the time of Mercury’s death. He completed enough vocal material for the album before he died, and one which the group was working on at the time of Mercury’s death. He completed enough vocal material for the album before he died, and one which the group was working on at the time of Mercury’s death.

EP Music Europe international marketing manager Carol Baxter says the excitement about the Queen releases started in London and spread throughout the world. “The UK office informed the rest of the world and everybody picked up on each other’s ideas for launch parties, early listening sessions and big fan events. From that point, it was quite easy to promote the releases, because a lot of people seem to be Queen mad these days. The response has been marvellous so far. We have very nice unexpected figures coming in from the album sales.”

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Dutch pubcaster Radio 3 has constructed an entire ‘Queen week’ around the album release. From November 6-10, a daily competition was organised with album tracks being played in every programme. A special top 10 of Queen songs has been compiled by listeners, explains Corné Rijn, DJ for NPS prime time weekday show *Kort En Krijnt*. “A surprisingly large number of people have reacted. Of course, *Bohemian Rhapsody* is number 1, but I really did not expect an album track like Love Of My Life to end up as number 4.”

NPS producer Tom Blomberg comments, “No radio station can afford to miss the very last Queen album. The band members themselves have announced the album signals the end of Queen, so we decided to dedicate a whole week to them. Although they are not huge pop icons like The Beatles, Bob Dylan or Elvis Presley, they have contributed considerably to the development of their music genre.”

Radio Stockholm’s music director Robert Sehlberg agrees with Bouneau. “You can play Queen songs for an audience between 15-50 years; it just depends on which track you choose. For example, the song *Love Of My Life* is a fun song, while *We Will Rock You* will appeal to a mainly male audience. We have been playing a lot of those other songs.” Still, Sehlberg does not ignore the single *Harder Better Faster Stronger* For Everyone. “It’s a midtempo song with rock influences and it is easy to remember. That means it fits into our format perfectly. I think it will be a huge hit.”

*Mark Story*, programme director at Virgin Radio/London, has similar expectations. “The single has the highest rotation. It’s the biggest release of this season so far. On the day of the single release, we gave away some copies. We received very positive reactions from listeners, scoring high on the ratings.”

Europe 2 Network programme director Nicholas Du Roy decided to play the single three times a day and several album tracks every afternoon. “The overall strategy was to launch the brand new programme *Radionet.* “Queen is an important group for our audience, which constitutes mostly of 25-35 year-olds. Therefore we decided to plan a big operation around it.”
Singles

60FT DOLLS
Pig Valentine - Indolent/BMG
PRODUCER: Jon Langford
This is what R&B is all about: hurling fast, hard and dirty sounds into the world out of need to be heard. But don't get them wrong: it's not 'hate-sweating disco rock'—the 60FT Dolls are just celebrating their lust for life. This young UK band formed two years ago and hopefully it'll stick around for some time with its refreshing rock sound.

BACKSTREET BOYS
We've Got It Going On - Jive/Zomba
PRODUCER: Denniz PøP, Max Martin
The two cousins from Kentucky and their three Florida friends are no strangers to Boyz II Men's brand of soulful spine-chilling harmonizing, and they do it with style. Listed in EUR Chartbound.

ADAM HOLZMAN
Jumping Jupiter - Lipstick Records
dj/ace
PRODUCER: not listed
Most jazz/dance records seem to be more dance than jazz, but Adam Holzman tips the scale in the opposite direction. As the main keyboard player for Chaka Khan, Miles Davis and Kel-

WHITNEY HOUSTON
Exhale (Shoop Shoop) - Arista
dj/ace
PRODUCER: Babyface
Fitting Houston like a glove, this ballad was penned by the world famous producer Kenny Babyface Edmonds. Exhale comes from the soundtrack album Waiting To Exhale, which contains two other new songs by the honey-voiced diva. Top 5 EUR.

JULIO IGLESIAS
La Carretera - Sony
dj/ace
PRODUCER: Ramon Aracusa
The loneliness of an endless highway is the subject of this song and is illustrated by a fast drum shuffle and a wailing harmonica. Julio's collaboration with Willie Nelson seems to have inspired the haunting track and you can be sure that hearts all over the world will be broken to the tune of its desperate soul searching.

MNB
Baby It's You - Columbia
dj/ace
PRODUCER: D. Charles, R. Wilson
British dance quartet MNB describes itself as "pop's next generation," but its sexy midtempo single proves it can easily match pop's present royalty. The group's vocal abilities are genuine; a smooth contemporary R&B groove does the rest.

MOLOKO
Fun For Me - Echo/MCA
dj/ace
PRODUCER: Moloko
Describing this British duo as "weird," would be an understatement. One half is producer Mark Brydon, who lays down a slow hopping groove for the Nina-Simone-on-acid voice of Roisin Murphy. Once you've heard this particular kooky brand of funk, you'll be hooked.

SAVAGE ROSE
What Do You Do Now - Mega
dj/ace
PRODUCER: George Duke
Then this Danish act's name refers to Janis Joplin should come as no surprise. Vocalist Annette has the wonderful ability to come across both as a powerful force and a sweet little girl at the same time. The single, and the internationally-released album Black Angel, have contributions from renown LA studio musicians, who provide a smooth basis for Anisette's impressive voice.

SKID ROW
Breakin' Away - Atlantic
dj/ace
PRODUCER: Bob Rock
Skid Row is more than just metal. The single starts off innocently enough with a low key guitar and an unobtrusive drum shuffle, but pretty soon the guitarists and drums accelerate for the mid-song "breakdown", which has faint grunge and U2 echoes.

KIM WILDE
Breakin' Away - MCA
dj/ace
PRODUCER: Ricki Wilde, Serious Rope
Serious Rope taken from the album Now & Forever, this fast-moving dance track introduces us to an up-to-date Kim Wilde. She lets the world know that "we've got to move forward" and that's exactly what she's doing with this single, which should be welcomed by dace and EURH stations.

AIMEE MANN
I'm With Stupid - Geffen
PRODUCER: Jon Bonn
For her new album Mann has attracted guests notable for producing quirky pop with a twist, just like herself. Prominently featured are Glenn Tilbrook and Chris Difford of Squeeze fame, LA songsmith Michael Penn and Boston darling Juliana Hatfield. Unlike her guests, Mann is not yet familiar enough with her own material, and she burns her step by step compositions in an abundance of sound effects, distortion and general background noises.

PASSGERS
Original Soundtracks 1 - Island
PRODUCER: Brian Eno & U2
U2's fascination with the film world goes well producing Tina Turner's contribution to the James Bond Goldeneye soundtrack. The hard core of Passengers consists of all U2 members and Brian Eno, with Luciano Pavarotti, Mo-Wax's Howie B and Japanese singer Hihi as honourable hangers-on. The U2 composition Miss Sarajevo is as hypnotic as the beautiful One; Pavarroti's tenor is not intrusive, but a real contribution to the slow build-up of the song. Other tracks like Elvis Are America, Theme From Let's Go Native and Your Blue Room are equally suitable for radio airplay. The remaining songs consist of the esoteric ambient compositions Brian Eno is known for, interesting only when combined with images.

THE POGUES
Pogue Mahone - Warner
dj/ace
PRODUCER: Steve Brown
Once upon a time people thought Shane McGowan was the main lifeline of the Pogues and that the band couldn't go on without him. Well, they've been proved wrong. Spider Stacy's vocals have the same rawness as McGowan's, without the constant manic overdrive. The Pogues have added touches of Bob Dylan, cajun, rockabilly and straightforward R&R without losing an inch of their Irishness.

CHARLES TRENET
Fais To Vie - Rozon/WEA
dj/ace
PRODUCER: Gilbert Rozon
Apity, the last track is entitled Le Jazz Recissant. There are few traces of French chanson to be found on this charming album, on which Trenet pays homage to classic jazz genres like Dixieland and swing. He even imitates the bad French of an American jazz musician who finds himself stranded in Paris.

PULP
Different Class - Island
PRODUCER: Chris Thomas
The single Common People made Pulp into a household name. Different Class proves its phenomenal success wasn't a fluke. Pulp tows around with melodies, arrangements and cynical lyrics in the way the Kinks used to, but they keep their feet firmly planted in the 90s. The mysteriously whispered and dramatically arranged I Spy resembles the contemporary Leonard Cohen.

Albums

CAST
All Change - Polydor
PRODUCER: John Leckie
New Britpop bands just keep on coming, and thankfully so. Cast is another group of hungry young men who have learned a R&B history lesson or two. Their sound is basically peppery, with flawlessly dosed infusions of Led Zeppelin and John Lennon. Producer Leckie of John Lennon and Pink Floyd fame did the rest. Cast is more psychedelically Oasis, whose main man Noel Gallagher described this group's live shows as 'a religious experience.' Tracks like Alright and Finetime show Cast's pop side, while Soundstorm and Back Of My Mind are real rockers.

FINN
Fun For Me - EHR
PRODUCER: T. Blake, N. Finn, T. Finn
When the two brothers play together, the result is often mindblowing. Look at the Everyly Brothers, Oasis Gallagher brothers, Brian and Carl Wilson. Their genes fuse in the music, while their personalities clash. The tension adds an extra touch. The same goes for the Finn brothers, who have been reunited once again. Finn is a veritable masterpiece, with every song as strong as the next one. The Finn brothers use a minimum of instruments and still manage to achieve a very rich, complex sound in the skillfully crafted pop vein we know so well from Crowded House.

KETAMA
Do Ai A Ketama - Mercury
PRODUCER: Gabi Vidal
Flamenco purists in Spain are turning away in disgust from the new wave of flamenco artists who have expanded their traditional flamenco chord progressions. But it's clear that the majority of Spanish audiences don't seem to mind, as these new wavers manage to maintain an accurate flair. Whereas the Gypsy Kings opt for a more acoustic, folk-based style, Ketama contribute a genre by introducing latin rhythms, jazz licks and bossa nova brass sections to their traditional flamenco chord progressions. Buleria Del Divor is the only straightforward flamenco song on the album, others like No Estemos Losos and Acabo De Hacer reflect Caribbean and Brazilian influences.

MUSIC & MEDIA 14 NOVEMBER 18, 1995
Celine Dion Scores Big In Europe With French Lyrics

by Sally Stratton

LONDON - The success of Celine Dion’s French-language singles in Europe proves that music is indeed a universal language. Both the singles and the album of this Quebec native did particularly well in the UK and Holland. Richard Ogden, senior vice-president of marketing at Sony Music Europe, says the key to promoting Celine successfully across Europe has been “massive crossover hit singles which suit all formats and national television appearances.”

Paul Burger, chairman/CEO of Sony Music UK, has been involved with her developing career since the late ‘80s when he was MD of Sony Music Canada. This year’s international success, with the number one single Think Twice and the album The Colour Of My Love, has been the goal of a long-term plan. "There has been a consistent effort over a long period of time to establish Celine," says Burger, "going back to her first big single from her first English album Where Does My Heart Beat Now and continuing through with numerous attempts on her first two albums."

However, it was Think Twice, the third single from Dion’s 1994 album The Colour Of My Love that made her a star, taking 16 weeks to reach number 1, selling over a million and boosting albums sales to the extent that it is the UK’s top-seller of 1995 so far. Burger says radio played a vital role. "We managed to keep the single in play and in early September as Tu M’Aimes Encore (‘To Love Me Again’), radio was again supportive, says Burger. “We have been extremely thankful to the very strong support from radio. Not only did we enjoy a top 10 single, but also top 10 airplay, which is unquestionably an exception to the rule in the UK.” The media were extremely helpful and participative in the process. When I first played the record to Richard Park at Capitol Radio at the beginning of the summer, he said ‘this is a monster, don’t wait too long to put it out’."

Park, group director of programmes at Capitol Radio, says although programming foreign language records on British radio is "very difficult", Tu M’Aimes Encore was the exception. "Along comes a song with a devastatingly high quality that simply can’t be ignored. I think people have heard the song across the Continent during the summer as well, so it did have a base to work from."

Dion’s most recent album D’Eux has topped the charts in France, where it has already sold almost two million copies and in Belgium and Switzerland. The French-language album was also number 1 in Holland, where it has gone gold and is expected to sell 100,000 by the end of the year. Gerard Rutte, general manager in Holland, says they have been extremely fortunate to have very supportive, says Burger. "We have been extremely thankful to the very strong support from radio. Not only did we enjoy a top 10 single, but also top 10 airplay, which is unquestionably an exception to the rule in the UK."

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Bono is a busy guy nowadays. Not only has he recorded an album with Luciano Pavarotti, Brian Eno and the other U2 members under the name "The Best and will probably be the first single."

Dance Grooves will appear in its regular spot next week.

Short Takes

Compiled by Raúl Cairo

As part of his 80th birthday celebrations on December 12, Frank Sinatra is to release two albums on Capitol. Both out on November 20, one of the albums will be titled Sinatra 80th: All The Best and will feature 40 selections from 1953-1960, while the other will be his first live album in 30 years. The title of the latter will be Sinatra 80th: Live In Concert and will contain 14 songs recorded during numerous shows over the past seven years, including the bonus track My Way, which features Luciano Pavarotti and is produced by Phil Ramone.

Legendary songsmiths Nicky Chinn has teamed up with BMG Ariola Munich. Chinn, along with his former partner Mike Chapman, wrote and produced countless hits for Smokie, The Sweet, Mud and Suzi Quatro.

Are screenwriter Joe Eszterhas of Basic Instinct fame is to write the screenplay for the movie 'Blaze Of Glory', which deals with the friendship between Otis Redding and his manager Phil Walden.

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Short Takes

Compiled by Raúl Cairo

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Denmark's Horn Of Plenty

From smooth dance to metal, with "Ski-Ba-Bop-Ba-Dop-Bop's" topping the line-up, domestic and Danish-signed acts are showing a strong presence among the crème-de-la-crème of cross border European talent (see Border Breaker special, page 19-20). Charles Ferro shines the spotlight on Denmark's frontier-hopping artists. Additional reporting by Thessa Mooij.

Michael Learns To Rock
Label: EMI-Medley
Album: Played On Pepper
Single: That's Why (You Got Away), Someday

Without a doubt, Michael Learns To Rock is Denmark's best-selling band. Their last cut, Colours, sold three-quarters of a million units in 19 countries.

Two months after the release of Pepper, and in the wake of the first single, the album has sold more than 620,000 copies. The new single will undoubtedly earn them new platinum and gold status, and help sales of the new album surpass the previous one.

Michael Learns To Rock started a six-week tour of south-east Asia this autumn. Every concert has been sold out, and Played On Pepper has topped the region's charts.

Other EMI releases: DaD/Help yourself; Cut 'N Move/The Sound Of Now

Merzy
Label: Iceberg Records
 Album: Bite
Single: Breaking My Heart

With the release of their third album, Bite, Merzy has freed itself from the burden of being a "wannabe" band. The riffs are harder and heavier, with an original raw sound. The explanation for this development is the new guitarist, Steffen Schackinger, who is more experimental, adding some jazzy undertones to the music.

Merzy is a no-frills boogie band, that in the true spirit of its music, spends a lot of time on the road. The group's studio work is as "live" as it can get, avoiding synthesizers, drum machines and other filler materials. This autumn it is billed as support for Status Quo's Denmark tour. Later in the year Merzy plans to hit the road again on its own tour.

The current single Beatniks is deceptively simple, but no stuff for airheads. It has been released in GSA, Greece, Spain, Poland, Israel and Asia. Nice Little Penguins are currently in the studio with British producer Mick Glossop (Van Morrison, k.d. Lang) recording the third album, which will be aimed at the international market. Replay is hoping for a February release, which will include the Far East for the first time.

Sound Of Seduction
Label: Pladecompagniet/Sony
 Album: Welcome
Single: Welcome

Other BMG releases: Caroline

Spacehead
Label: WEA
 Album: Spacehead
 Singles: Stranger And Tainted Love, Black Angel

After crossing borders and winning airheads. It has been released in Asia, followed by an all-out promotion early next year. Helmig will also be starting a German tour, and plans are being made for worldwide promo.

Other Mega releases: Susi Hyldegaard/My Female Family

The Savage Rose
Label: Mega
 Album: Black Angel
 Female vocalist Annisette and composer Thomas Koppel have remained the core of The Savage Rose for more than 25 years. Annisette's voice was called 'a unique distillation of all the important female rock singers of the 60s' by Rolling Stone's critic Lester Bangs back in 1969. Since then, the group has recorded more than a dozen albums, along with some solo pieces.

Black Angel demonstrates that Annisette still has the voice that Bangs described. Thomas Koppel provides musical arrangements that could be called popular, but not pop, for it provides layers of melody and rhythm that only a veteran's work can. Black Angel will be given an international launch at the end of this year.

Other Mega releases: Susi Hyldegaard/My Female Family

385,000* can't be wrong..!

Denmark's No. 1

Radio Viborg
SCANDINAVIAN TALENT
FROM A TO Z

Ace Of Base
Akimbo Girl
Stella Getz
Leila K.
Metrix
The Savage Rose
Blachman Thomas
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Zapp Zapp

Mega Scandinavia A/S - Megasong Publishing ApS
Head office: Indiakaj 1, DK-2100 Copenhagen Ø., Denmark
Pho: +45-3525 6666 - fax: +45-3525 6665
SCATMAN JOHN
The Border Breaker

There are no borders in Scatman's World

Watch out for the NEW SINGLE
Release: November 13

SONG OF SCATLAND
Scatman John

Management: Iceberg Records, Manfred Zahringer, P.O.Box 205, DK-8600 Silkeborg
Photos: Scatman John, Michael von Gombos. Design: Uta geo Hamburg
Europe's Top Cross Border Hits 1995

The Border Breakers chart was launched in October 1993 as an instrument to gauge the airplay impact of mainland European artists. The methodology of the chart is simple but unique: it monitors airplay reached outside the act's country or region of signing, and can therefore signal cross-border impact at an early stage. Since its inception it has brought acts to the surface that went on to become big European sellers. Thessa Mooij analyses the most successful border breaker artists of 1995.

**SCATMAN JOHN**

Label: Iceberg/RCA
Chart Hits: Scatman (Ski-Ba-Bop-Ba-Dop-Bop) (peak: 1); Scatman's World (peak: 1)
Album: Scatman's World
New Single: Song of Scatman, release November 13
Tour: Presently touring Asia (Tokyo, Singapore, Hong Kong). European tour scheduled for February and March. Heavy German TV promotion in November.

Scatman John, a.k.a. John Larkin, was described by Music & Media earlier this year as "the European King Of Scat." But with an unprecedented 11 weeks at number 1, he can now safely be called "King Of The Border Breakers."

Scatman has also been breaking records for independent Danish record company Iceberg, selling millions of his two singles.

Iceberg Records, MD Manfred Zähringer discovered John Larkin, then playing jazz in German hotels, in the early 90s.

According to label manager Mette Wiene, it was Zähringer who came up with the idea to mix different music styles. "We tried to place him with a combination of his jazz music and extreme scatting in a more modern setting. Fortunately he liked the idea. BMG Hamburg picked up the licence for Europe (excluding Scandinavia) so we had access to the whole world. The new album, which is scheduled for next year, will be recorded in the same vein as the first one."

Note: "Peak" indicates highest position the single reached in the Border Breakers Chart during 1995.

**WHIGFIELD**

Label: X-Energy
Chart Hit: Think Of You (peak: 1)
Album: Whigfield
New singles: Last Christmas, November 13; Sexy Eyes, January/February 1996
Tour: Currently touring Brazil, Germany, Denmark, UK. Whigfield will perform at the Bravo Super Show in Prague. After hitting number 1 of the Border Breakers chart with the debut single Saturday Night last year, Whigfield did it again this year with the Far East is clamoring for this former jazz musician who put his stutter to good use for his original 'scat rap.' He is currently doing a promo tour of Asia, including Japan where he sold more singles than Michael Jackson.

The next single will be her first cover version of George Michael's Last Christmas, which will be released in a radio and club version.

The album track Big Time will be released in the UK only, where it was not available previously. Label manager Alvaro Ugolini is confident of Whigfield's career. "I have noticed that generally people in the music business have big expectations of her new releases. She's already very big in Europe and Canada, but now the Far East and Brazil are starting to show interest.

**LA BOUCHE**

Label: MCI/BMG
Chart Hits: Fallin' In Love (peak: 1); Be My Lover (peak: 3)
Album: Sweet Dreams
New Single: I Love To Love, end November release
Tour: Currently doing a US radio promo tour, later this month touring Europe, including Hungary, Poland, Turkey and Scandinavia for TV promotion. Promo tour and live shows in the US planned for December.

Legendary producer Frank Farian struck gold with Boney M in the '70s, with Milli Vanilli in the '80s and now he has successfully been involved with German-based La Bouche. Like the Dutch/Belgian 2 Unlimited, the US duo consists of a female vocalist (Melanie Thornton) and a male rapper (Lane McCray). The two got together in Germany with Frankfurter producers Ulli Brenner and Amir Saraf, who contacted Farian as a project advisor. The rest is history.

La Bouche's first single Sweet Dreams shot to number 1 in the German singles charts and went almost platinum. La Bouche first entered the Border Breaker chart with its debut single and stayed there for 22 weeks, peaking at number 5. Its successor Be My Lover, which was particularly popular with Italian radio stations, peaked at number 3. The third single Fallin' In Love finally managed to push Scatman John off his number 1 throne.

BMG Ariola Munich product manager for international exploitation Wally Baudenbacher signals La Bouche's nomination for Best Dance Artist at the MTV Europe Music Awards. The act also gets extensive airplay from The Box and MTV Europe. They have been building their career steadily in Europe and the US. Now Japan, continues on page 20
which closely follows developments in the US and Europe, is showing interest. After the October 20 release, sales increased considerably there." The recording of a new album, again in the Farianno studio, has been planned for January.

**CORONA**

Label: DWA
Chart Hits: Baby Baby (peak: 2); Try Me Out (peak: 2)
Album: The Rhythm Of The Night
New Single: I Don't Wanna Be A Star and video clip on November 20
Tour: Recently toured Brazil for promotion. Upcoming promos tours and concerts in Italy, Switzerland, Germany and the US.

Starting out as a bank teller in Brazil, Olga Maria de Souza went to Italy on the insistence of her close friend and football star Pele. His advice turned out to be quite valuable, when Olga met producer Francesco Bontempi (Lee Marvin).

Real McCoy (Hansa)

**REDNEX**

Label: Jive/Zomba
Chart Hits: Wish You Were Here (peak: 4); Cotton Eye Joe (peak: 1); Old Pop In An Oak (peak: 1)
Album: Sex and Violins
New Single: Rolling Home, November 20
Tour: Touring the GSA in October and November

Initially branded as a novelty dance act for their techno country beats, Rednex proved that there was more to them than just a one-hit wonder. Their third single Wish You Were Here was a huge worldwide success. Consequently, we decided to shoot a video clip in the Swedish North Pole area. With this last release, we will wrap up the Sex And Violins project.

**REAL McCOY**

Label: Hansa/BMG
Chart Hits: Love And Devotion (peak: 4); Come And Get Your Love (peak: 3)
Album: Another Night (US release next April)
New Single: Come And Get Your Love remix maxi CD, October 23

In the stratosphere of European dance music, Real McCoy stands out as a creative trio who are more than just another 'act'. Formerly known as MC Sar and the Real McCoy, they are the real stuff. The man behind this successful threesome is not a producer who works quietly in the background, but Real McCoy frontman 0-Jay himself. He is actually quite outspoken about the subject, "We're not a project. There are so many people who are just happy to put two puppets out front and make a fast buck, but not us. It's been five years now and we've always been artist and producer.

Five years is a long time in the fast-moving world of international chart, but Real McCoy has been riding the crest confidently for the past years. The debut single It's Only You was a pan-European hit and sold close to two million units. Real McCoy conquered the US with the single Another Night, which led to collaborations with writers/producers Billy Steinberg (The Bangles, Madonna, Whitney Houston) and Shep Pettibone (Madonna, Janet Jackson, Pet Shop Boys).

Despite the huge hits, Real McCoy never quite made it to number 1 in the Border Breakers chart with the single Love And Devotion. The group lingered on at numbers 2 and 10 for 10 weeks, as the competition from Scatman John and Corona proved too strong.

**ROXETTE**

Label: EMI
Chart Hits: Run To You (peak: 1); Vulnerable (Peak: 2)
Album: Crash! Boom! Bang! (Delabel)
New Single: The Look Remix (UK only) November 9
Tour: TV promo tour of Germany, UK, Italy, US, Canada. No live shows planned.

Roxette has long proved itself as a world-class act with long-term pop appeal, so it should come as no surprise that its greatest hits album is a huge worldwide success. Don't Bore Us, Get To The Chorus is number 2 in the Swedish sales chart and entered the Portuguese album chart at number 1, which certainly surprised EMI Sweden's Karin Aggbloom, international promotion and exploitation manager. "Roxette is no bigger in Portugal than anywhere else. So after years of being a fixed presence in the international music world, the Swedish duo of Marie and Per still face daily surprises. Aggbloom intends to keep Roxette on a limited schedule. "They have been touring so much for the past years, that we try to keep their trips abroad limited. They will, however, do a one-off live show in London but only for a restricted audience. They play their Greatest Hits for an hour and only winners of radio and TV competitions will be able to attend.

The single Run To You peaked at number 1 in the first three Border Breakers charts of this year, after having lingered in the top three in the last weeks of 1994. Compatriots Ace of Base stole Roxette's number 1 spot on the Border Breakers chart after three weeks.
Shoop Shoop
Waiting to Exhale
Original Soundtrack Album

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ARETHA FRANKLIN • CHAKA KHAN • PATTI LABELLE • CHANTE MOORE
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Why Does It Hurt So Bad

MARTIN
Kissing You

ARETHA FRANKLIN
Hurts Like Hell

CHAKA KHAN
My Funny Valentine

PATTI LaBELLE
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SONJA MARIE – And I Gave My Love To You

All New Songs Written and Produced by BABYFACE
**Passion, Gambling And Innovation**

The number of new independent labels has grown dramatically in France during the past three years, reflecting the dynamism of the local indie musical scene. From hip-hop to dance, world music to mainstream, it covers all musical genres. Emmanuel Legrand has asked seven recently-launched labels for their side of the story. It's a story of passion, gambling and innovation.

**La Bande Son**
French television channels have always looked at the music business as a source of additional revenue. But in the case of pay-channel Canal+, the music activity grew naturally from the channel's other activities, mainly film production.

Two years ago, the channel's chairman Pierre Lesure asked musician and producer Olivier Bloch-Lainé to set up a new company to handle the music publishing activities of Canal+. La Bande Son, as it is called, rapidly grew to cover different fields—soundtrack production, special projects, record production through a label called Initial, and even multimedia. There is a heavy schedule of releases for the months to come, with albums planned from Hammer, a new organ specialist Eddy Louiss, former Kid Creole frontman August Darnell, Cajun singer Zacharie Richard, Franco-American heavy/funk band Frogmouth, rock band Overdose from Sarajevo and French rock band La Place.

Former Epic marketing director Jacques-Olivier Broner, who has been appointed director of the label, says the ambition of La Bande Son is to be an “artist-oriented label.” Says Broner, “It’s not just another label; it’s Initial.” Of course, we are going to work hand in hand with Canal+ for all the music material linked to the channel, but we intend to operate like a real independent label. We are fully committed to our artists.

**Le Village Vert**
When band manager Frédéric Monvoisin and Christophe Conte, a journalist for the magazine Les Inrockuptibles got together to create Le Village Vert in 1993, they felt it was the answer to what Conte thought was a hole in the market. “It’s not simply a label for the sake of creating a label,” he explains. “La Village Vert was convinced that we could do a job majors weren’t doing.”

Conte and Monvoisin inked a licensing deal with Sony Music’s Columbia label, which gave them the financial means to produce. Signed to the label are Autour de Lucie, William Pears, Parades, Mercedes Andras and former Pale Fountains frontman Michael Head. Their records are marketed, promoted and distributed by Columbia.

One of his dreams as an independent, says Conte, is to have a catalogue with two sorts of acts (like UK’s Mute)—those that reach a large audience, and those that are still in development. “This would mean we have autonomous autonomy; the independent’s main problem. But when it comes to artistic matters, it is obvious that labels are the place where the most creative job is done. Majors are not structured to spot the new trends, the new acts.”

**Pscvent**
After more than 15 years in the radio industry, Eric Hauvaille has decided to enter the music scene. It is an unusual move for a man who founded regional network RVS in the ’80s, and who was recently associated with Radio Nova, for which he remains consultant.

But Hauvaille, with long-time partner Michael Bourgeois, says he created his own label, Pscvent, specialised in dance music, because he felt he had seen it all in radio. “The FM band looks like a museum; now,” says Hauvaille. “With CSA’s policy and the automatic renewal of frequencies, there is very little room for new creations. On the other hand, the independent, music scene is lively. There are a lot of new labels in France and they bring a refreshing air to the music scene.”

To distribute his products, Hauvaille signed a licensing deal with Chrysalis France. Pscvent has so far issued a single of Roussia and is working on a series of projects, including a Web site, which allows it to present products fresh out of the studio onto the Internet.

**F. Communications**
Dance is also the focus of one of the most creative indie labels in France, F. Communications, set up less than two years ago by Eric Morand, formerly with Barclay and FNAC Music, and DJ Laurent Garnier. With Garnier and a dozen acts such as Saint Germain, Morand has proved that genuine French house or techno can exist and be successful, as they started producing French house at FNAC Music, everybody believed it was madness. We’ve proved they were wrong and that real scene was emerging. Now, we have real know-how that is at the service of the artists. The music is also evolving so that I don’t call our label a house label but a contemporary music label.”

Morand says he wouldn’t have been able to guarantee the future of F. Communications without the support of its distributor Play It Again Sam France, which provides distribution, logistic and promotion services.

**PIAS**
One of the reasons Belgian company Play It Again Sam decided to establish an independent production and distribution operation in France 12 years ago was to fill a void. Isidore Brobst, general manager of PIAS France, says that launching a distribution structure in a period of crisis was a gamble, but points out that, “it’s during difficult periods that you have to take risks.”

Brobst recalls, “Our belief was that France needed more independent distributors and the reaction from labels and artists proved that we had understimated the need for this type of structure. I admit we were lucky to have the Offspring album (selling over 400,000 units in France) which helped establish us as a credible and reliable distributor, able to handle big volume.”

PIAS also develops its own roster of French acts. Its signing Miossec has delivered an album between rock and French chanson, which has sold 30,000 units to date. It also set up A Donf, an in-house label which has signed so-called alternative rock bands, such as Brunning Head, Ludwig Von 88, Mussh or Sheriffs.

**XIII Bis**
Another label of the new generation is XIII Bis Records, born in 1991 from the ashes of the label Off The Track Records. For director Gilles Bressand the label’s policy is to be “eclectic” and focus on artist development, for both established acts (Guesch Patti, Elmer Food Beat, Murray Head) and new acts (Love Bizarre, No Man’s Land, Hervé Paul, Tongo).

Bressand says, “From the start we chose to be a label which nurtures and develops new acts. We are not stuck to it. We are lucky to have a couple of acts that sell quite well to finance our structure, which is close to a mini-major, with production, promotion and marketing departments as well as a sales supervising unit.”

Independence, for Bressand means “imagination, rapid action and maximum risks.” He acknowledges that finding exposure on media outlets is tougher than ever for independent acts. “Media is flooded with information and supplied with so much material that it’s difficult to get exposure. All in all, to be a real indie requires tight management, a lot of work and tons of luck…”

**Fairway**
Another new indie specialised in dance music is Fairway Record, whose founder Daniel Goldschmidt has a long track record in the industry, having worked for EMI Publishing, EMI as A&R director, Vogue, Flareanas and Dino.

Goldschmidt admits that dance music, especially techno, was not originally his cup of tea, but he changed his mind. “Rock belonged to a certain era, and had deep social, political and cultural roots. It meant a lot to me, but we are five years from the year 2000, and it is an obvious switch to something else. Fairway is an independent label dealing with the new music coming from the computer age—Cyber music, in a way.”

Goldschmidt says revenues for 1995 will reach Fr$23 million (app. US$4.8 million), which represents sales of 280,000 albums, mainly techno compilations.
The independent radio market is shrinking in France. Few really independent stations survive, and there are fears that the situation will worsen, as looming national networks keep a covetous eye on the development of local radio. Emmanuel Legrand reports.

In most countries, radio stations are above all local media outlets, serving a community characterised by a defined geographic area. The history of radio in France, a country with a strong tradition of centralisation, has instead been driven by concentration and the development of national networks. For many years the French radio industry has perpetrated the myth that local stations are able to survive in one of the most competitive radio markets in Europe. But this myth is fading as more independent local stations turn out to be vehicles for programmes broadcast by a national supplier.

Category Tyranny
A few years ago, the broadcasting authority CSA established the so-called category system. Five categories were defined in the now historic "Communiqué 34": A (local non-commercial stations), B (local commercial stations not broadcasting an identified national programme), C (local commercial stations broadcasting a national programme), D (passive transmitters for national nets) and E (full-service national networks).

Inspired by CSA member Roland Faure, this policy was rather strict—operators couldn’t switch from one category to another, especially from A to B and B to C, and it was seen as the only way to guarantee a good balance between the different types of stations. In 1994 Communiqué 281 introduced some changes, especially with regard to C stations’ access to the local advertising market.

Nevertheless reality has to be faced. Year after year, national FM nets are taking over local stations, sometimes illegally, and with some "blindness" by CSA. The hunt for additional stations became even more acute after the 1994 Communication Law, which lifted the anti-concentration ceilings, allowing operators to cover a total population of 150 million inhabitants with as many nets as they could.

Nationals Throw Their Nets
The truth is that in the last two years, the leading four groups—CLT, Europe 1, RMC and NRJ—have grown fat at the expense of B stations, points out a respected industry source. "And it’s not over. The economy of these stations is such that others will suffer."

A study made by CSA at the end of 1994 of 114 local stations showed that more than 50% of respondents from category B independent stations earned yearly revenues below Ffr1 million (app. US$210,000). Average turnover for categories B and C reached Ffr1.9 million. Only 19% of category B and 20% of C earned over Ffr3 million per year.

The average operating budget—including broadcasting costs, programme expenses, commercial and administrative costs, equipment, performing rights, taxes—is app. Ffr2 million, which is tight when compared to potential revenues. But CSA notes that these costs are almost double for independent stations compared to stations affiliated with networks, as the former have more employees and more structural costs. The study pointed out that only 51% of independents showed profits, while 62% of C stations studied made profits.

Despite CSA’s regulations to curb the appetite of national nets eager to acquire locals, the number of independent stations is shrinking. The recent case of Radio Star in Mulhouse is probably the best example of what lies ahead for most indies. Managed by Marc Zenou, Eric Hauville, founder of regional net RVS, now head of indie label Pschent says he has "seen it all in radio."

Music & Media Editorial Spotlights Are Coming!

Jazz
Issue no. 50
Publication date: December 16, 1995
Booking deadline: November 28, 1995

Year-End
Issue no. 51/52
Publication date: December 23, 1995
Booking deadline: December 4, 1995

Midem
Issue no. 4
Publication date: January 27, 1996
Booking deadline: January 9, 1996

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an ardent defender of independent radio stations, Star was a successful local station. But economic realism forced Zenou to find partners to ensure the future of the station. Last month, Star became an affiliate of Rires Et Chansons, becoming part of the NRJ group and was authorised by CSA to switch from B to C, against all previous regulations, showing a change of CSA's rules.

Another example is RVS, a regional network created by Eric Hauville in Rouen in the '80s. Successful in its region, RVS saw competition growing. Faced with increasing problems, Hauville eventually gave up and sold his company to new operators, who immediately inked an advertising representative deal with NRJ.

Local A stations are also affected by the crisis. These stations survive with limited means, and are mostly financed by their listeners, local governments and a Fr80 million fund based on a percentage of the commercial radio station’s advertising revenues. But observers believe there are too many A stations (around 500) and only those that really service a community (ethnic or religious) and those having real local ties will survive.

"It makes no sense to have so many non-commercial stations when the question of their financing is not solved," says a radio industry observer who forecasts that only 200 stations will survive in a few years. "Category A stations will be much courted by national networks who are thirsting for frequencies. There is already a shortage of B stations so national nets are now looking at A stations."

There are many explanations as to why the situation reached this stage, among them the absence of backing from strong financial groups, often weak management and lack of professionalism. But the most important reason of all is economic. Local stations have to find the revenue to finance operations in their local market. Local advertising was at a low in France in the early '80s, and although the volume has increased, it is far from answering the demand. In addition, local stations were competing on their market with affiliates of national networks for advertising, sometimes at detrimental prices.

Hauville, who is launching a dance music label after a brief stay at Radio Nova in Paris (see page 23), says the winds of history are not blowing in favour of local stations. He explains, "What makes local stations distinctive is first of all a real local programme, and the access to the local advertising market. If more and more national operators start to have local news programmes and compete for local advertisers, what's left? Besides, the power is not equally balanced and you don't compete on the same ground. The trend, obviously, is towards greater concentration."

An observer of the French radio landscape points out that "CSA has not always looked at radio in an economically realistic way. Too often frequencies have been granted to stations on local markets without a proper study evaluating how many stations a given market could support in terms of potential advertising revenue. And a lot of cases we see now are simply the result of this total absence of economic vision."

Pierre Reynaud, general secretary of professional organisation Vive La Radio that embraces all the different radio operators in France, remarks that one option for B stations in the future is to get access (via regional or national advertising) to extra-local markets to increase potential revenue.

"The war of category B is a thing of the past. Those who are still alive will remain, and you can see that wherever a B station has made a mark—Wit FM, Vibration, Scoop—this station is usually the leader in its market, ahead of the national networks, proving that there is still a real need for local programming."

"Anyway," says Reynaud, "the war of category B is a thing of the past. Those who are still alive will remain, and you can see that wherever a B station has made a mark—Wit FM, Vibration, Scoop—this station is usually the leader in its market, ahead of the national networks, proving that there is still a real need for local programming."
THERAPY?

Diane
The Single Out Now

Available on CD and Strictly Limited Edition Double CD Digipak which includes SIX rare acoustic tracks
### Eurochart Hot 100 Singles

**Week 46 / 95**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Countries Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Let Me Be A Drag Queen</td>
<td>Sister Sledge</td>
<td>F</td>
</tr>
<tr>
<td>2</td>
<td>Something For The Pain</td>
<td>Bon Jovi</td>
<td>F</td>
</tr>
<tr>
<td>3</td>
<td>What I Like About You</td>
<td>Scuba Doo</td>
<td>UK, NL</td>
</tr>
<tr>
<td>4</td>
<td>Street Fighter</td>
<td>Five Star</td>
<td>AUS</td>
</tr>
<tr>
<td>5</td>
<td>I'm Not In Love</td>
<td>The Week</td>
<td>UK</td>
</tr>
<tr>
<td>6</td>
<td>Hold Me, Thrill Me, Kiss Me, Kill Me</td>
<td>Yes - Island/Atlantic</td>
<td>UK</td>
</tr>
<tr>
<td>7</td>
<td>I'm Ready</td>
<td>Queen</td>
<td>UK</td>
</tr>
<tr>
<td>8</td>
<td>She's Your Woman</td>
<td>The Bangles</td>
<td>UK, NL</td>
</tr>
<tr>
<td>9</td>
<td>I Love My Life</td>
<td>Abba</td>
<td>UK, NL</td>
</tr>
<tr>
<td>10</td>
<td>Just A Girl</td>
<td>Linda Ronstadt</td>
<td>UK</td>
</tr>
<tr>
<td>11</td>
<td>You're The One</td>
<td>Chic</td>
<td>UK, NL</td>
</tr>
<tr>
<td>12</td>
<td>Born to Be Free</td>
<td>Bee Gees</td>
<td>UK</td>
</tr>
<tr>
<td>13</td>
<td>I'm Gonna Make You Suffer</td>
<td>The Commodores</td>
<td>UK</td>
</tr>
<tr>
<td>14</td>
<td>Darling, I'm A Lover</td>
<td>The Carpenters</td>
<td>UK, NL</td>
</tr>
<tr>
<td>15</td>
<td>The Way We Were</td>
<td>Andy Williams</td>
<td>UK, NL</td>
</tr>
<tr>
<td>16</td>
<td>You're The One</td>
<td>Chic</td>
<td>UK</td>
</tr>
<tr>
<td>17</td>
<td>Can't Get Her Out Of My Head</td>
<td>Marvin Gay</td>
<td>UK</td>
</tr>
<tr>
<td>18</td>
<td>Dream Lover</td>
<td>Anni-Frid Lyngstad and Agnetha</td>
<td>UK, NL</td>
</tr>
<tr>
<td>19</td>
<td>In The Midnight Mistlewood</td>
<td>Emitt Rhodes</td>
<td>UK</td>
</tr>
<tr>
<td>20</td>
<td>Let Her Be Mine</td>
<td>The Band</td>
<td>UK, NL</td>
</tr>
<tr>
<td>21</td>
<td>I Can't Make You Love</td>
<td>The Monkees</td>
<td>UK</td>
</tr>
<tr>
<td>22</td>
<td>Work Of Art</td>
<td>The Osmonds</td>
<td>UK</td>
</tr>
<tr>
<td>23</td>
<td>I Can't Help Myself</td>
<td>The Osmonds</td>
<td>UK</td>
</tr>
<tr>
<td>24</td>
<td>All Along The Watchtower</td>
<td>Al Green</td>
<td>UK, NL</td>
</tr>
<tr>
<td>25</td>
<td>That's The Way I've Always</td>
<td>The Isley Brothers</td>
<td>UK</td>
</tr>
<tr>
<td>26</td>
<td>All Along the Watchtower</td>
<td>Al Green</td>
<td>UK</td>
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<tr>
<td>27</td>
<td>The Way We Were</td>
<td>Andy Williams</td>
<td>UK</td>
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<tr>
<td>28</td>
<td>I'm So Glad I Got You</td>
<td>The Jackson 5</td>
<td>UK</td>
</tr>
<tr>
<td>29</td>
<td>Why Don't You Love Me</td>
<td>The Jackson 5</td>
<td>UK</td>
</tr>
<tr>
<td>30</td>
<td>That's The Way I've Always</td>
<td>The Isley Brothers</td>
<td>UK</td>
</tr>
</tbody>
</table>

**SALES BREAKER** indicates the single breaking the biggest download in this chart page.
## European Top 100 Albums

**Week 46/95**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Countries charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simply Red</td>
<td>Life - East West</td>
<td>A.B.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Roxette</td>
<td>Don't Bore Us - Get To The Chorus! - EMI</td>
<td>A.B.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Smashing Pumpkins</td>
<td>Meatless - Virgin</td>
<td>A.B.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>D'Eux</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Def Leppard</td>
<td>Boulevard Of Broken Dreams - Columbia</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Meat Loaf</td>
<td>Welcome To The Neighbourhood - Virgin</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Green Day</td>
<td>Insomniac - Reprise</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Pulp</td>
<td>Different Class - Island</td>
<td>F.I.N.D.N.P.S.CH.UK</td>
</tr>
<tr>
<td>Cypress Hill</td>
<td>II (Temple Of Boom) - Columbia</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Red Hot Chili Peppers</td>
<td>One Hot Minute - Warner Brothers</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Michael Bolton</td>
<td>Good Thing - Arista</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Die Fantastischen Vier</td>
<td>Leuchsigfl - Columbia</td>
<td>A.D.CH</td>
</tr>
<tr>
<td>Pur</td>
<td>Abenteuerland - Sony BMG</td>
<td>A.D.CH</td>
</tr>
<tr>
<td>Ärzte</td>
<td>Planet Punk - Matronique</td>
<td>A.D.CH</td>
</tr>
<tr>
<td>Schlümpfe</td>
<td>Megaparty Vol.2 - EMG</td>
<td>A.D.CH</td>
</tr>
<tr>
<td>Mylene Farmer</td>
<td>Asamaphone - Polydor</td>
<td>F.E.OX</td>
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<tr>
<td>Blur</td>
<td>Great Escape - Food/Parlophone</td>
<td>A.D.CH</td>
</tr>
<tr>
<td>Michael Jackson</td>
<td>History - Past Present &amp; Future Book 1 - Epic</td>
<td>A.D.CH</td>
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<tr>
<td>Ace Of Base</td>
<td>The Bridge - Mega/Maxi</td>
<td>A.D.CH</td>
</tr>
<tr>
<td>Cranberries</td>
<td>No Need To Argue - Island</td>
<td>A.D.CH</td>
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<tr>
<td>Alanis Morissette</td>
<td>Jagged Little Pill - Maverick</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
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<tr>
<td>Claudio Baglioni</td>
<td>Io Sono Qui - Columbia</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Iron Maiden</td>
<td>The X Factor - EMI</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Sacred Spirit</td>
<td>Chants &amp; Dances Of The Native Americans - Virgin</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Vaya Con Dios</td>
<td>Roots And Wings - Ariola</td>
<td>A.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>Abriendo Puertas - Epic</td>
<td>I.E.CH</td>
</tr>
<tr>
<td>LFC</td>
<td>CrazySexyCool - Ariola</td>
<td>A.S.D.K.F.I.N.D.N.L.P.E.S.CH.UK</td>
</tr>
<tr>
<td>Paolo Conte</td>
<td>Una Faccia In Prestige - CDG</td>
<td>I.E.CH</td>
</tr>
</tbody>
</table>

---

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

**FAST MOVERS**: Indicates albums that entered the chart.

**NEW ENTRY**: Indicates albums that entered the chart.

---

**Compiled from the national album sales charts of 16 European territories.**

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**For more information, visit AmericanRadioHistory.com**

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**Note**: Recognition of sales of 1 million units, with multi-millions sellers indicated by a numeral following the symbol.
<table>
<thead>
<tr>
<th>Country</th>
<th>Week 46/95</th>
<th>Single 1</th>
<th>Single 2</th>
<th>Album 1</th>
<th>Album 2</th>
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<tbody>
<tr>
<td>United Kingdom</td>
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<tr>
<td>Norway</td>
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<td>Austria</td>
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<td>Portugal</td>
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<td>Italy</td>
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<td>Belgium</td>
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<td>Sweden</td>
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<td>Denmark</td>
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<tr>
<td>Finland</td>
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<tr>
<td>Ireland</td>
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</tbody>
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thetic and Enter}

A weekly Eurochart analysis by Ramon Dahmen

The Eurochart A/Z Indexes

Eurochart A/Z Indexes

Music & Media

European Alternative Rock Radio Top 25

European Alternative Rock Radio Top 25

European Alternative Rock Radio Top 25

USA Billboard Top 25 Singles

USA Billboard Top 25 Singles

European Alternative Rock Radio Top 25

European Alternative Rock Radio Top 25

Adult Contemporary Europe Top 25

Adult Contemporary Europe Top 25

The Eurochart A/Z Indexes have previously had an album from the duo which released the album 'Don't Bore Us—Get Out Of Hell II—Back Into Hell.' The lead-off single from the album 'I'll Tell You (And That's The Truth)' is currently appearing in eighth position in Austria (25), Denmark (11), Germany (17), Holland (19), and home country Sweden (11).

In the 11-year history of the Eurochart Hot 100 Singles from the duo which released the album 'Don't Bore Us—Get Out Of Hell II—Back Into Hell.' The lead-off single from the album 'I'll Tell You (And That's The Truth)' is currently appearing in eighth position in Austria (25), Denmark (11), Germany (17), Holland (19), and home country Sweden (11).
Austria

Peter de Groot - Head Of Music

Playliat Additions:
Marc Francart/Pierre Dubois - HOM

Playliat Additions:
Brussels P

BRTN RADIO DONNA: DANSFOLIE/Power Play

EHR

Peter Gruber Head Of Music

RADIO CD INTERNATIONA

Nienna G

Playliat Additions:

Playliat Additions:

0 3Nienna P

Platinum (P), Gold (G), Silver

not. Some lists include

Station Reports include all

"AL." Within each country,

Marco Borsato- Kom Maar

M People- Love Rendezvous

Kim Wilde- Breakm Away

Coelho- Gangsta's Paradise

Sttellla- Robert & Cathy

Pizzicato 5- Sweet Soul

Menelik- Tout Baigne

Madonna- You'll See

M People- Love Rendezvous

Luscious Jackson- Here

Lenny Kravitz. Circus

Grey's Anatomy- Good Shape- Stay The Night

Club X- The Sequel

Brugse Strangers- Zwarte Lola

Sabien Tiels- lemand Die

S. J. Morris- Never Gonna Give

Pretenders- Brass In Pocket

Paulo Mendonm- Time After

Chyme Phillips- Naked And

Cher- Walking In Memphis

DENMARK

Thomas B. Pedersen - Head Of Music

Playlist Additions:
Peter Larsen - Head Of Music

EHR

Chris Hansen - Head Of Music

Allen Henriksen - Head Of Music

MT MEDIA CD NOVEMBER 18, 1995

Bates-Deng - Head Of Music

Power Play

Whitney Houston- Rainbow

Don Ali- Live At The Place

Robbie Williams- Hallelujah

Playlists:

Alice In Chains

Morten Market- A Kind Of

Echobelly. King Of The Kerb

Whitney Houston- Exhale

Queen- Heaven For Everyone

Dance/EHR

Collective Soul- The World

Men Jackson. Tall Tall Trees

Eva Dahlgren- Niir Eo Vild

Forestier/Pmadis- Chienne

Radiohead- Creep

Sadie- Dedicated To You

P-Michael Stipe

Oasis. Wonder Well

Cherry Bomb- Allons-Y

Tri-Via

Teenage Fanclub- The Concept

Denser Med Drente- Er Der

Denser Med Drente- Er Der

Bernard Lavaliere- Stand The

Wronique Stinson. Quelques

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Rebeca Törnvist

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M & M AIR PLAY STATION REPORTS

MUSIC & MEDIA 31

NOVEMBER 18, 1995
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Al Sherman, President, Alshire International Inc., USA

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Chris Checkley, Label Manager, Indochina, UK

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Eric Goodis, President/Label Manager, Cargo Records Americas Ltd, USA

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

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NAME: ___________________________ FUNCTION: ___________________________
COMPANY: ________________________ ADDRESS: _________________________
COUNTRY: _________________________ TEL: _______________________________
FAX: _______________________________
Playlist Additions:

Eranie Funderbunk - Music Editor

Playlist Additions:

Andy Wenzel - Head Of Frog

playlist Additions:

RADIO NRW/Oberhausen

playlist Additions:

脚步 Don't Stop Your Heart

playlist Additions:

Culture Beat

playlist Additions:

David Bowie, Let's Dance

playlist Additions:

Stefan Moll - Wo Steht

playlist Additions:

Patrick Lindner - Daheim

playlist Additions:

Tina Turner, Goldeneye

playlist Additions:

Whitney Houston, Exhale

playlist Additions:

Meat Loaf, UB40, Until My Dying Day

playlist Additions:

Jon B., Pretty Girl

playlist Additions:

M People, Love Rendezvous

playlist Additions:

TLC, Diggin On You

playlist Additions:

Tina Turner, Goldeneye

playlist Additions:

Whitney Houston, Exhale

playlist Additions:

Culture Beat

playlist Additions:

Rita Mitsouko, I Love You

playlist Additions:

Garbage, Daddy's Girl

playlist Additions:

asap, a fo i

playlist Additions:

Power Play:

Ritual

playlist Additions:

Joe Cobra, The Space

playlist Additions:

Erykah Badu, Don't Play Me

playlist Additions:

Eva Simons, All About The Benjamins

playlist Additions:

Stevie Wonder, I Just Called To Say I Love You

playlist Additions:

Bob Dylan, Like a Rolling Stone

playlist Additions:

Mariah Carey, Always Be My Baby

playlist Additions:

Javelin, In The Year Of The Pig

playlist Additions:

Credence Clearwater Revival, Bad Moon Rising

playlist Additions:

Van Morrison, Brown Eyed Girl

playlist Additions:

Bruce Springsteen, Born To Run

playlist Additions:

The Police, Message In A Bottle

playlist Additions:

The Black Keys, Rubber Band

playlist Additions:

Kings Of Leon, Sex On Fire

playlist Additions:

George Harrison, My Sweet Lord

playlist Additions:

Jerry Garcia, Tennessee Waltz

playlist Additions:

Bob Dylan, Like A Rolling Stone

playlist Additions:

The Who, Bop Along With The Who

playlist Additions:

The Eagles, Hotel California

playlist Additions:

The Beatles, Help

playlist Additions:

Elton John, Bennie and the Jets

playlist Additions:

The Beach Boys, God Only Knows

playlist Additions:

Metallica, Enter Sandman

playlist Additions:

Pink Floyd, Wish You Were Here

playlist Additions:

The Eagles, Life In The Fast Lane

playlist Additions:

The Rolling Stones, Paint It Black

playlist Additions:

The Beatles, I Am The Walrus

playlist Additions:

The Beatles, Help

playlist Additions:

The Beach Boys, Good Vibrations

playlist Additions:

The Beatles, A Hard Day's Night

playlist Additions:

The Beatles, Yesterday

playlist Additions:

The Beatles, The Long and Winding Road

playlist Additions:

The Beatles, A Day In The Life

playlist Additions:

The Beatles, Help

playlist Additions:

The Beatles, Strawberry Fields Forever

playlist Additions:

The Beatles, The Long And Winding Road

playlist Additions:

The Beatles, Here Comes The Sun

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The Beatles, Yesterday

playlist Additions:

The Beatles, Help

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The Beatles, A Day In The Life

playlist Additions:

The Beatles, Yesterday

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The Beatles, The Long And Winding Road

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The Beatles, Here Comes The Sun

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The Beatles, Help

playlist Additions:

The Beatles, A Day In The Life

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The Beatles, Yesterday

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The Beatles, The Long And Winding Road

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The Beatles, Here Comes The Sun

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The Beatles, Help

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The Beatles, A Day In The Life

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The Beatles, A Day In The Life

playlist Additions:

The Beatles, Yesterday

playlist Additions:

The Beatles, The Long And Winding Road

playlist Additions:

The Beatles, Here Comes The Sun

playlist Additions:

The Beatles, Help

playlist Additions:

The Beatles, A Day In The Life

playlist Additions:

The Beatles, Yesterday

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playlist Additions:

The Beatles, Yesterday

playlist Additions:
**RADIO MEREURT/Pomen**

**Power Play:**
ERH/ACE

**Playlist Additions:**
EHR/ACE
Towa Tei - Luv Connection
Robert Gawlinski - Ocien I Wiatr
Maryla Rodowics - Listopady
Justyna Steczkowska - Dziewczyna
Wry Osbourne - Perry Mason
Edwyn Collins - A Girl Like
Mayomi - The Best A Man Can
Marillion - Cannibal Surf Babe
Harlem - Redone
Dana Dawson - Got To Give
George Benson - The Long And
Edwyn Collate - If You Could
Diana King - Ain't Nobody
Def Leopard - When Love & Hate
Cliff Richard - Misunderstood
Szwagierkolaska - Komu Dzwonia
Oasis - Wonder Wall
Mayomi - The Best A Man Can
Raitt/Adams - Rock Steady

---

**Power Play:**
Herein Sobesto Head Of Music

**Playlist Addition:**
Wojciech Deluge - Producer

---

**Power Play:**
ERH/ACE
Towa Tei - Luv Connection
Dana Dawson - Got To Give
RB40 - Until My Dying Day
IciL bang - III
Justyna - Dziewczyna Szama
UB40 - Until My Dying Day
Celine Dion - A Natural Woman
Everything BT Girl - Missing
Way - Way
Beautiful South - Dream
Carlos Cano - De Color De Rosa
Nick Heyward - World
MN&I've Got A
Bobby Brown - Humpin'
Vaya Con Dios - Don't Break
Mongol Shuudan - Moskva
Meat Loaf - I'd Lie For You
Explosives Acme - True Love
Ultimo De La Fila - Bailaros
Whitney Houston - Exhale
Soweto String - Graceland
Raimondo Amadoo - Ay, Que
Kelly Family - An Angel
Cardigans - Carnival

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**Power Play:**
Roman Vavilov - General Director

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**Power Play:**
Roman Vavilov - General Director

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**Power Play:**
Julio Iglesias - Guajira
Everything BT Girl - Missing
Way - Way
Beautiful South - Dream
Carlos Cano - De Color De Rosa
Nick Heyward - World
MN&I've Got A
Bobby Brown - Humpin'
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Cardigans - Carnival

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**Power Play:**
Igor Oviutskiy - Frog Dir

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Stay in tune with Europe’s radio news read:

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Jackson Debuts On European TV

by Christian Lorenz

LONDON - More than 24 million people tuned in to witness Michael Jackson's first appearance on European television on November 4. The historic performance was recorded during "Wetten dass...?" Europe's biggest regular TV show broadcast by German station ZDF.

Jackson did not offer the biggest TV audience in Europe but a live audience of some 2,000 people in the studio, says Ogden. Prior to joining Sony Music Europe, Ogden managed Paul McCartney. "I convinced McCartney in 1987 to do a 'Wetten dass...?' appearance. He loved it and did a second one never would have asked him to do it." According to Ogden the show had the highest ratings of all German TV programmes broadcast in 1995. "Some 18.1 million German viewers watched the show from the start," says Ogden. "When Jackson performed his second title Earth Song the German audience went up to 21.8 million, becoming the total CSA audience up to 24.5 million." Earth Song has just been released in Germany and will be issued in the UK on November 27.

At prestation, the effect of the promotion on the sales of Jackson's current HIStory album were not known.

NAB/European Radio continued from front page

The missionary zeal of US radio professionals emphasizing ratings, research and the bottom line met with a mixture of scepticism and scepticism from the Europeans.

The debate centred on the fears of European programmers that concern for content could easily get lost in the race for ratings. The importance in Europe of public radio, which was perceived by many of the conference attendants as falling outside the interest of the NAB, was also broached.

Another point of discussion among the 170 participants was the interest in technical innovation, symbolised by the rapidly developing DAB sector. "DAB promises to open up new sources of revenue for broadcasters on both sides of the Atlantic well before the end of the century," Knebel said.

Presenters were also insistent on the need for innovation in other areas of the industry, such as station management, promotion and sales.

The US organisation hopes its expertise in these areas will help to attract new European members. "Some 30% of the audience at last year's US NAB meeting came from abroad," Knebel said, "and our involvement in this conference as well as the Montreux International Radio Symposium underscores our commitment to the European scene. More reports from the Euro- pean Radio Operations Seminar follow next week.

AFP Audio Row continued from front page

There could also be further complications caused by the broadcasting authority CSA which fears the sale could upset the current balance of power in the French radio industry. The sale, however, does not require the CSA's authorisation.

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For The Record

Music & Media wishes to point out that contrary to the report in last week's special on Sweden the Echo label is distributed by MCA Music Entertainment in Europe.

Music, Radio Prepare for 'Latino MIDEM'

by Howell Llewellyn

BARCELONA - Spain's music business is gearing up for a new industry event later this month, which is set to become "Latino MIDEM." Hundreds of managers, promoters, booking agents and artists from mainly Spanish- and Portuguese-speaking countries will centre their attention on problems facing live music at ShowMarket.

To be held November 24-26 in Barcelona, the new festival will also have a strong radio presence, with national neta

Spanish- and Portuguese-speaking markets in Europe, Latin America and the US and the international development of Latino music.

A revival of live music in Spain is a key aim of the festival. "Booking agents and promoters are more cautious now because of the economic recession," says Rueda. "The booking of artists went through an accelerated development in the '90s and reached a peak around 1991."

Rueda reckons that 1991 saw the end of the cycle which was distorted by 1992 being the "year of Spain" with the Barcelona Olympics and Seville's Expo 92 World Fair. The festival in the Palau Sant Jordi will include showcases, video walls and demonstrations of the latest touring equipment. Debut projects include La Penca, the professional press and market transparency and "private companies and public institutions in the building of a music business."
**Airplay Action**

By a small margin, Queen has taken over from Simply Red who enjoyed the EHR reign for only one week. With 105 stations under its belt, Heaven For Everyone moves to the top slot overtaking both Simply Red and Mariah Carey, not by the total number of stations (Carey even scores three more)

but by chart points. Apart from a large contingent of European privates, the Queen song is also widely embraced by publishers who, because of their size, tend to attract larger audiences, yielding bigger chart points. See page 13 for more details on how the song is received and the new album Made In Heaven is being received by European radio.

It marks the first number 1 for the band on EHR, excluding the collaboration with George Michael (Somebody To Love) that dominated the chart for one week in May of 1993.

It is also the second posthumously released song to top the EHR chart following Bob Marley & The Wailers' I Shot The Sheriff, released in 1989. Be prepared for a third one with the forthcoming Free As A Bird, the unheard John Lennon demo turned into a "proper" Beatles song by McCartney, Harrison and Starr.

The hits keep on coming for East 17, who secure their ninth hit on the chart with Thunder, this week's Radio Active Record and the second-most added of the week. Thunder is enjoying a good spread of airplay markets, especially in the UK, Holland, Italy and Germany.

The British teen act's biggest hit to date was the 1994 Christmas ballad Stay Another Day that topped the EHR Top 40 for three consecutive weeks. Previous hits from East 17 this year include Let It Rain, that peaked at number 21 and this summer's Hold My Body Tight that went top 5.

The highest entry of the week comes courtesy of Bonnie Raitt who has teamed up with fellow veteran rocker Bryan Adams for the stellar rocking performance of Rock Steady. The track is taken from Raitt's latest live album Road Tested, a two-CD Best Of, produced by Don Was and Raitt and containing, among others, cover versions of Talking Heads' Burning Down The House and John Hiatt's Thing Called Love (featuring Bruce Hornsby). Rock Steady is enjoying a significantly good reception with Polish broadcasters, scoring a 72% penetration, Holland, Germany and Spain are next in line.

### ChartBound!

**Most Added**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mariah Carey/Fantasy</td>
<td>(EMI)</td>
</tr>
<tr>
<td>Simply Red/Express</td>
<td>(East West)</td>
</tr>
<tr>
<td>Whitney Houston/Exhale</td>
<td>(EMI)</td>
</tr>
<tr>
<td>Heaven For Everyone</td>
<td>(Fontana)</td>
</tr>
</tbody>
</table>

**Rotation Leaders**

- Mariah Carey/Fantasy
- Simply Red/Express
- Whitney Houston/Exhale
- Heaven For Everyone
- Ace Of Base/Lucky Love

**New Top 20 Contenders**

- Queen
- Simply Red
- Whitney Houston
- Heaven For Everyone
- Ace Of Base/Lucky Love

Modern pop and dance songs are significantly higher than the highest numbers of similar songs during the same week. Top 10% songs are listed alphabetically by artist.

**Greatest Hits**

- Simply Red
- Whitney Houston
- Heaven For Everyone
- Queen
- Ace Of Base/Lucky Love

Modern pop and dance songs are significantly higher than the highest numbers of similar songs during the same week. Top 10% songs are listed alphabetically by artist.
Border Breakers

<table>
<thead>
<tr>
<th>Week 46/95</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACE OF BASE/LUCKY LOVE</strong></td>
</tr>
<tr>
<td>Roxette</td>
</tr>
<tr>
<td>Cardigans/Carnival</td>
</tr>
<tr>
<td>Mylene Farmer/XXL</td>
</tr>
<tr>
<td>Gipsy Kings/La Rumba de Nicolas</td>
</tr>
<tr>
<td>Vaya Con Dios/Don't Break My Heart</td>
</tr>
<tr>
<td>Me &amp; My Dub-Dub</td>
</tr>
<tr>
<td>La Bouche/Pallin' In Love</td>
</tr>
<tr>
<td>Bonnie Tyler/Making Love</td>
</tr>
<tr>
<td>Caught In The Act/Let This Love Begin</td>
</tr>
<tr>
<td>Rebeca Törnqvist/Good Thing</td>
</tr>
<tr>
<td>Sin With Sebastian/Shut Up</td>
</tr>
<tr>
<td>Joey Tempest/We Come Alive</td>
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<tr>
<td>K's Choice/Not An Addict</td>
</tr>
<tr>
<td>Corona/Try Me Out</td>
</tr>
<tr>
<td>Army Of Lovers/Make My Life</td>
</tr>
<tr>
<td>Dr. Alban/This Time I'm Free</td>
</tr>
<tr>
<td>Michael Learns To Rock/That's Why (You Go Away)</td>
</tr>
<tr>
<td>Candy Dulfer/Wake Me When It's Over</td>
</tr>
<tr>
<td>Heroes Del Silencio/Iberia Sumergida</td>
</tr>
<tr>
<td>Fun Factory/Celebration</td>
</tr>
<tr>
<td>2 Unlimited/Do What's Good For Me</td>
</tr>
<tr>
<td>Real McCoy/Come And Get Your Love</td>
</tr>
<tr>
<td>DJ Bobo/Freedom</td>
</tr>
</tbody>
</table>

**Border Breakers commentary by Machigal Bakker**

Ace Of Base remain unchallenged at the top of the chart, with 116 reporting stations, the highest number ever achieved since its launch in October 1993. And if one realises that the Border Breakers chart only registers stations scored outside the act's region of signing (in the case of Ace Of Base, therefore, outside of Scandinavia), the groups' current impact across European radio is enormous. Presently Lucky Love is reported across all formats by a total of over 144 stations (including Scandinavia)—out of the total Music & Media roster of 270, a penetration of over 53%.

Normally, number 1's score an average of 60-80 total reporting stations. Apart from Ace Of Base, only two other acts in history have managed to pass the magic 100 barrier: Roxette with '1984's Sleeping In My Car which collected 107 playlist reports and, in the same period, Enigma with Return To Innocence ('91).

French singer Mylene Farmer's latest single XXL continues to grow and moves to number 4 this week thanks to reports from stations in the German-speaking markets, the Czech Republic, Poland and Belgium. She has been 1994's Take Control which peaked at number 10. Although DJ Bobo has never managed to score a proper top 10 record he is, together with Ace Of Base (seven hits on the charts of which four went to number 1), one of the chart's most prolific performers.

Here's a chronological overview of all the hits:

<table>
<thead>
<tr>
<th>Title</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somebody Do Me</td>
<td>35</td>
</tr>
<tr>
<td>Take Control</td>
<td>30</td>
</tr>
<tr>
<td>Everybody</td>
<td>11</td>
</tr>
<tr>
<td>Let The Dream Come True</td>
<td>19</td>
</tr>
<tr>
<td>Love Is All Around</td>
<td>13</td>
</tr>
<tr>
<td>There's A Party</td>
<td>11</td>
</tr>
<tr>
<td>Freedom</td>
<td>20</td>
</tr>
<tr>
<td>* still charting</td>
<td></td>
</tr>
</tbody>
</table>

The chart on this page track the border-crossing movement of product. The Border Breakers chart rates the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

The second chart, Channel Crossovers, registers the airplay penetration of unsigned artists in mainland Europe, while the third Top 25, the Atlantic Crossover, ranks the most successful Non-European artists according to airplay impact in Europe.

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from Europe. Successful Non-European penetration of UK-signed artists in mainland Europe, while the excluded from the calculations).

Channel chart made for countries where the artist's greatest hit is scored outside the act's region of signing (in the case of Ace Of Base, therefore, outside of Scandinavia).
## Major Market Airplay

The most aired songs in Europe's leading radio markets.

### United Kingdom

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>10</td>
<td>11</td>
<td>1118</td>
</tr>
<tr>
<td>2</td>
<td>Queen/Somebody Loves You</td>
<td>(Parlophone)</td>
<td>9</td>
<td>10</td>
<td>920</td>
</tr>
<tr>
<td>3</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>8</td>
<td>9</td>
<td>812</td>
</tr>
<tr>
<td>4</td>
<td>Janet Jackson</td>
<td><em><strong>NE</strong></em></td>
<td>7</td>
<td>8</td>
<td>712</td>
</tr>
<tr>
<td>5</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>6</td>
<td>7</td>
<td>612</td>
</tr>
<tr>
<td>6</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>5</td>
<td>6</td>
<td>512</td>
</tr>
<tr>
<td>7</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>4</td>
<td>5</td>
<td>412</td>
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<tr>
<td>8</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>3</td>
<td>4</td>
<td>312</td>
</tr>
<tr>
<td>9</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>2</td>
<td>3</td>
<td>212</td>
</tr>
<tr>
<td>10</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>1</td>
<td>2</td>
<td>112</td>
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</table>

### Scandinavia

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<tbody>
<tr>
<td>1</td>
<td>Ace Of Base</td>
<td><em><strong>NE</strong></em></td>
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<td>3</td>
<td>212</td>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Simply Red</td>
<td><em><strong>NE</strong></em></td>
<td>2</td>
<td>3</td>
<td>212</td>
</tr>
<tr>
<td>2</td>
<td>Queen/Somebody Loves You</td>
<td>(Parlophone)</td>
<td>1</td>
<td>2</td>
<td>112</td>
</tr>
</tbody>
</table>

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