Radio Montecarlo’s Future In Doubt

by Mark Dezzani

ROME - The future of Italy’s oldest private commercial operation Radio Montecarlo is uncertain following the closure of operations on July 15 at its base in the Principality of Monaco.

RMC Italy’s Monaco operations were shut down following their failure to agree on a debt repayment schedule to the French/Monaco owned Radio Monte Carlo Group. The station was purchased in 1987 by Alberto Hazan’s 105 Group which owns another of Italy’s major national networks, Radio 105. Hazan developed a national network of FM repeaters for RMC Italy and abandoned the expensive AM relay in 1993.

There has been no comment from the French RMC Group on why they have terminated the Italian service’s operations, however reliable sources put RMC Italy’s debt for studio and transmission services at F50 million (app. US$1.1 million). The debt has been outstanding for over a year and the RMC Group had given Hazan until July 15 to pay up.

A spokesperson for RMC Italy said “We are facing an emergency situation which we hope to resolve as soon as possible.” Another RMC Italy source said that Hazan had offered to pay the debt in installments, but his offer had been rejected.

continues on page 19

Bland Defends BBC Shake-Up

by Jonathan Heasman

BIRMINGHAM - Delivering the keynote lecture at the 1996 Radio Academy Radio Festival, new BBC chairman Sir Christopher Bland attempted to reassure BBC Radio staff that the planned merger of the corporation’s TV and radio interests “Music & Media, June 22) will not downgrade the status of radio.

“BBC radio is too good to feel threatened any longer,” Bland told delegates in his first major speech as chairman.

continues on page 19

Santer Applauds IFPI

This story was written by Adam White, international editor-in-chief of Billboard

BRUSSELS - When Paul Russell, president of Sony Music Entertainment Europe walked into a meeting room in the Meridien Hotel, Brussels, on the morning of July 12, senior executives of BMG, EMI, PolyGram, and Warner reportedly gave him a round of applause.

It wasn’t a rendezvous to discuss the European Market share statistics. Sony’s competitors were, in fact, putting their hands together to acknowledge the success of the previous night, when the International Federation of the Phonographic Society (IFPI) staged its first Platinum Europe awards dinner.

Russell had played a central role in the introduction and execution this year of the awards program, which recognizes those albums with sales (to the trade) of one million copies across Europe.

The July 11 event, which took place at the Albert Hall in the Belgian capital, was notable for the high-profile participation of European Commission president Jacques Santer. He presented Platinum Europe obelisks to eight European acts, spoke to the 300 strong audience about the music industry within Europe, and bestowed, by his presence, the strongest political recognition to date of that industry’s achievements.

It was Santer, said “one of the most thriving sectors of business in Europe and in the world.”

continues on page 19
HOT SUPERSIGNINGS

Superswirls
Tune in your superswirls
Available on CDM, CDS and Vinyl 12"

Shortcut
Hots for you
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NOW AVAILABLE THROUGH CNR MUSIC
A DIVISION OF THE ARCADE MUSIC COMPANY
Almost There, But...

Between The Lines

An impressive number of top-level executives showed up at the IFPI Platinum Europe awards dinner in Brussels on July 11.

Anyone who is anyone in European music was there, and the event was both a landmark in the process of establishing Europe as a potent region, no longer a second cousin to the US.

As a first show—and I do hope not the last—that anything one could have wanted: the artists, the bizz, a stylish hall, good food, enough drinks and even some politicians, including the large staff of EC officials.

Pip Dann ensured a pleasant flow of awards, the artists seemed happy and, in the case of Nana Mouskouri, even surprised. And who would have thought that it was actually Mouskouri who came up with the most heartfelt and even some politicians, including Jacques Santer, as if they were reading it naturally.

New Ad-Sales Power House Is Forged

by Emmanuel Legrand

Paris - Europe 1 Communication sales house Europe Régies and RMC's sales house GEM have decided to create a series of joint advertising services under the umbrella of GEM.

In a statement the two groups said they will "retain their independence," and that their shareholding will not be changed, each company remaining separate.

Georges Vanderchmitt, who has been in charge of RMC since the failure of the privatization process earlier this year, knew that his sales house didn't have enough leverage alone and had since been seeking a strategic partnership with another sales house.

Although the two companies announced that they wouldn't merge their operations, the two direct competitors, Havas IP and NRJ Régie, are concerned that the new partners could become leaders in the market. As a result, NRJ and IP are considering creating a similar venture, in order to present competitive offers on behalf of their clients.

Stations represented by Europe Régies (Europe 1, Europe 2, Skyrock, RFM, Les Indépendants) hold some 26-28% of the national audience and GEM (RMC, Nostalgie and Montmartre FM) around 9%. IP, which sells RTL, Fun Radio, RTL2, Sud Radio and Hit FM, has a market share of around 30%. NRJ's sales house NRJ Régie (NRJ, Chérie FM, Rires) accounts for some 17% of the audience.

NRJ is surprised to see that the broadcasting authority CSA has not reacted to what NRJ considers to be a blatant case of radio concentration. But even if the CSA is perfectly entitled to rule over acquisition cases, its powers don't include regulation of the activities of sales houses.

Cadena 100 Makes Magic One Million Audience Mark

by Howell Llewellyn

Madrid - Cadena COPE's full service Cadena 100 has broken the magic one million audience mark for the first time, according to the latest Estudio General de Medios (EGM) survey for April-May.

Cadena 100 consolidated its third-spot rating among music nets with an average daily audience of 1.08 million, a 17% rise on the previous survey which covered January-March. This is twice as many as just two years ago and comes four years after Cadena 100 started broadcasting its mainly AOR/rock mix.

Cadena SER's EHR Los 40 Principales remained leader despite a drop of 184,000 listeners to 2.73 million, a drop of 6%. SER's all-Spanish Cadena Dial remained second with 1.81 million, an increase of 22%. The main reason cited for this was SER's AOR/oldies M-80, which rose by 35% to reach 70 million.

Cadena 100 director Rafael Revert, is euphoric. "I'm flying and full of total happiness," he commented. "Since day one my aim has been to reach a million listeners. I've told all 47 stations to open bottles of champagne and celebrate—and I'm paying." Luis Merino, head of SER music policy, played down the results. "We account for a 5%-6% rise or fall for each EGM survey, and the drop in Los 40 audience has no importance. Anyway, the real victory this time has been M-80.

Pernet Radio Nacional de Espana's (RNE) alternative music Radio 3 recorded its best audience for three years with 344,000 listeners, an increase of 24%.

Cadena SER held its lead in the news-talk field despite a 5% drop to 4.29 million, while second-placed COPE rose 4% to 3.45 million.

PopKomm Expands To Meet Demand

by Christian Lorenz

Cologne - The programme for PopKomm '96 is taking shape. Online services and copyright issues feature prominently at Europe's largest music fair, which will take place August 15-18 in Cologne.

Last year, PopKomm attracted close to 12,000 trade visitors with more than a third of the fair's 585 exhibitors coming from abroad. This year floor space was extended to accommodate a total of 630 exhibiting companies.

The growth of PopKomm is largely due to increased interest from European and international exhibitors," says MusikKomm MD Uli Grossmaas. "We do not explicitly advertise the event abroad. At this stage our reputation seems to spread by word of mouth." Grossmaas believes that the German music market is more attractive than ever for international companies since CD sales have consolidated at a high level and domestic productions show strong self-confidence.

PopKomm '96 is offering a down-to-earth conference programme and a selection of innovative live acts. Panels will be covering copyright issues in the face of the digital revolution, the new German sales charts and the trend towards outsourcing in the music industry. An important highlight will be the first official presentation of the IPS report on sleepers in the music market. Sleepers constitute an untapped market segment of 11 million German music fans who do not actively buy CDs. Industry insiders will discuss various solutions to target sleepers on the occasion.

Special radio panels, co-organised by Music & Media, will focus on niche formats, sponsoring and the forthcoming German college radio stations.

Platinum Europe Debuts In Top 100 Chart

Starting this week, Music & Media's European Top 100 Albums chart will introduce the official IFPI Platinum Europe certifications. The newly launched award acknowledges the sales of albums which have reached one million copies or more throughout the European region. Multi platinum albums will be indicated by a number in the symbol (see page 13).

The IFPI award is not applied to albums reaching sales of 500,000 copies; therefore, Music & Media's use of the "gold" symbol will be dropped.

The IFPI Platinum Europe qualifications do not extend to the sales of singles and videos throughout Europe. Nevertheless, Music & Media will continue using the gold (in recognition of sales of 500,000) and platinum (one million) indications in its Eurochart Hot 100 Singles, as they are supplied on a random basis by record labels. It should be mentioned, however, that IFPI is not endorsing the qualifications and they are only this magazine's initiative.

For The Record

In last week's table listing the applicants for the Radio Authority's London radio licence, the application from Soul 104.9 was erroneously listed as being backed by Unique Broadcasting. Unique Broadcasting would later make it clear that neither themselves or Unique Special Projects (in which Unique Broadcasting is a shareholder) are involved in this application. Indeed, it is the long-standing company policy of Unique Broadcasting not to have shareholdings in any radio station.

The backers of Soul 104.9 are, in fact, Unlimit Sound Productions.
**P3 Faces Freelance Boycott**

by Keith Foster

**STOCKHOLM** - Freelance reporters and producers are threatening to boycott the national youth pubcaster P3 in an effort for better pay. The freelancers are complaining that their fees are extremely low in comparison to those paid by newspapers and magazines, and well below the minimum recommended by the national journalists’ union. One angry reporter said working for the sums paid by some programmes was “undeniﬁable.” P3 is known for paying less than other channels within Sveriges Radio, but editorial chief power Freeplay programmes says that the problem is due to a very narrow market. Sveriges Radio is almost the only opportunity proffer for freelance talent.

In the last two years Sveriges Radio has carried out state-imposed budget cuts of 11%, and many programmes’ freelance budget has borne a large part of the cost-cutting burden. Producers say paying higher fees to freelancers will simply mean fewer freelance opportunities.

Even so, the channel is heavily reliant on freelancers to ﬁll its programmes, and any boycott would soon have a noticeable effect. The question is whether such an action would hold in the face of freelancers’ natural competitive desire to make their mark in the radio industry. Negotiations continue.

**Polish Radio Rocks Again**

by Christian Lorenz

**AMSTERDAM** - The speculations around bankrupt AM station Veronica News Radio (VNR) are over. Dutch investment company Manaus has acquired all the stations assets and plans to relaunch it using the name AM 1395 on October 1.

Manaus will change VNR’s format and cut costs drastically to make the station economically viable. "AM 1395 will be a talk station with short news bulletins four times an hour,” says Jazzradio MD Hans Krouweels who is preparing the relaunch. "We focus on regional and local events. Our news department will be more cost efficient since we use no correspondents and no live interviews.” Cable station Jazzradio marked Manaus’ ﬁrst steps into the radio market. But the 1994 takeover of the former Euro Jazzradio and the present acquisition of VNR do not put an end to the company’s drive onto the media scene. “We are currently setting up a separate Manaus Radio division which will control Jazzradio and AM 1395,” reveals Krouweels. There are plans to extend Manaus Radio’s activities beyond these two stations, but I cannot reveal details yet.

Until AM 1395 launches the frequency is being used for broadcasts by Jazzradio. “It won’t increase our audience dramatically,” speculates Krouweels. “But it is a good exercise before Jazzradio applies for a terrestrial FM frequency.” AM 1395 has more time to ﬁne-tune its format. The station’s licence expires in 1999.

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THE MEDITERRANEAN SUMMER SMASH

"Until I'm Satisfied"

SOUND OF SEDUCTION
PURE POP FROM SCANDINAVIA
OUT NOW!

NOW BOOMING
IN SOUTHERN EUROPE!!

BOOM BOOM
(LET'S GO BACK TO MY ROOM)
Q: How was the Copenhagen Wild Cards seminar originated?
A: Leif Skov, director of the Roskilde Festival, Flemming Madsen, former director of the Danish Music Information Centre, and I were having coffee and discussing music seminars we had attended. We found it strange that Danes always meet their compatriots abroad and not in Denmark. We agreed that we wanted to create something similar in Denmark. However, we wanted it to be different from other seminars. Out of the blue came the idea to look into the future. The past and present are always discussed, but get kind of boring. We decided to walk through a time warp and prognosticate the state of music in 2010, fifteen years from now. Fifteen years ago the CD had not been invented.

Q: What were the aims of the seminar?
A: The aim was to create an uninhibited forum where we could create scenarios for the future.

Q: What do you feel was achieved by the seminar?
A: We managed to put an interesting focus on the development of radio in Africa. A number of situations were described as likely for African radio in 2010. The most interesting scenario proposed that a lot of radio repertoire, be it live or recorded, will come from the African radio industry. The world will discover the enormous pool of talent in Africa.

Q: What was your personal highlight of the seminar?
A: That's tough. Africa was one highlight. However, Jason Lanier, the inventor of virtual reality, had a non-technical approach to the development of music and the music industry. Although we live in a highly technical society, real development requires the development of the mind and the soul as well. Technology can't do it alone.

Q: How has radio influenced your career?
A: If it had not been for radio, I would not have got into the business. I started listening to The Beatles and became totally absorbed by them. Radio was my source of information. I was the ideal consumer. If I heard a track I liked, I went and bought it. Now I use radio as any promoter would.

Q: What type of music do you listen to at home?
A: Obviously it's chiché to say everything. I seldom listen to rap, hip-hop and dance and I must confess that I'm one of those people who has the radio turned on all day. I listen most to Danish music. At home, I get a broad spectrum of music.

Q: What would you change about radio?
A: For the sake of music I would prohibit format radio. Format radio is a gift from hell. I don't favour that type of mono-culture. I would do away with it.

Q: As a forward-thinking person, how do you envisage the future of radio?
A: If radio takes responsibility for its role, then it has a good future. I still think radio is the major source of music for 85% of the population. Radio must provide a varied repertoire that will give people a chance to listen to all types of music. Radio needs to give people what they don't know they want!

Interviewed by Andrew Slayton

SER Launches DAB 'Club'

by Howell Llewellyn

MADRID - Augusto Delkader, director general of Spain's largest private radio network Cadena SER, has proposed the foundation of a "Spanish Club" to include public and private networks, radio manufacturers and the government, to monitor the development of digital radio.

Delkader was closing a three-day debate organised by SER at El Escorial near Madrid called "Live Radio", in which several speakers commented on aspects of radio in seminars moderated by the new director of public radio National de Espana (RNE), Javier Gonzalez Ferran.

Delkader said that spokesmen for the new conservative Popular Party (PP) government had indicated that they would meet with radio sector representatives after the summer break to discuss the formation of such a 'club'. He said he hoped the group would be set up before the end of the year.

At the same debate, Joaquim Estefnia, publicity director of the media holding company Grupo Prisa, to which SER belongs, complained at the drop in moral standards of Spain's popular "tertulias", intellectual chat shows, which are inducing news/talk nails.

For calling for the creation of a style book to regulate "tertulias", he said the chat shows inherited from the 19th-century café society tradition— "Reflect and extend an ideology, a lifestyle, that sometimes represents a false vision of reality."

Daniel Gavela, SER news talk director, said that often on Spanish radio there is an excess of trash and a lack of intellect [and some radio journalists] have expressly recognised impartiality and decency.

University professor and director of SER's Radio Barcelona, Josep Maria Marti, was worried about the youth audience. He predicted that in a future of more networks due to telecommunications liberalisation, digital radio, cable services and the Internet, formats aimed at young people would be turned into "formulaic rock, salsa and adult music formats".

The three-day event ended with an unplugged concert in an El Escorial theatre by flamenco-salsa band Ketama, which was broadcast on SER's EHR Los 40 Principales.

Chirac To Be Confronted By SIRTI

by Emmanuel Legrand

PARIS - The radio organisation SIRTI, responsible for regrouping independent operators, is to write to French president Jacques Chirac urging him to ensure that the broadcasting authority CSA, "Will have the time and the people to establish itself in the long term as the regulation body and judge of the French audio-visual system."

SIRTI also aims to point out how important it is for local and regional independent stations to see a stabilisation of the legal regulations represented by the CSA. "Today, the CSA is criticised by some operators for its radio regulation, and there are rumours of possible changes in the legislation in this field," writes SIRTI president Philippe Gault.

Gault argues that the body "can be improved" but he says that to guarantee a diversified and pluralist radio field, there is a need for a strong and respected authority with clear rules.

"If the CSA is criticised, it is because it has to arbitrate for frequencies by local independant stations and national operators, in order to preserve the balance of the radio landscape."

This year's Castle Donington rock festival on August 17 boasts "One of the best rock bills ever," combining established names with some of the most innovative acts around—a total of 14 bands in all. The festival will be headlined by two of the world's classic rock artists, Kiss and Ozzy Osbourne.

Commercial Channels Prepare For War

by Keith Foster

STOCKHOLM - A government-backed study on radio and television broadcasting in time of war or national emergency has declared that commercial radio channels should share the responsibility of keeping the public informed.

The commission has been the first to consider private stations, which only became legal in Sweden in 1993. Chaired by the former supreme commander of the armed forces, the debate was attended by an independent stations and national operators, in order to preserve the balance of the radio landscape."
The Test Of Time

How do programmers at contemporary radio stations choose the oldies to play alongside today's chart hits? Does the roster of all-time classics remain fairly constant, or do listeners' tastes change over time? Music & Media talks to programmers of EHR and ACE stations in the UK, France and Spain.

T KENT'S Invicta FM in the UK, programme manager Sandy Beech casts a careful eye over backcatalogue research conducted by Invicta's parent company, Capital Radio/London. "I look out for songs which register high positive or high negative scores," he says, "but I don't use the [Capital Radio] figures for 'burnout', because that can vary wildly from contemporary chart hits, although I won't play an oldie that I think fits well, but tests badly," he says. He is also careful not to programme records which he feels are particularly associated with rival radio stations. 'Different oldies are played by different [radio] brands, and we are careful not to play our competitors'.

Working for a small independent radio company, MFM/Wrexham programme director Terry Underhill has to programme by "gut feel," as he doesn't have access to music research data. But he claims that even if he did have access to such figures, they would only be used to confirm or reject his gut feel—he wouldn't programme oldies purely on the basis of raw data.

"Wedding Records"

"Often tracks which score very highly in music research, such as Summer Nights, don't sound good alongside current records, even though they are undoubtedly extremely popular," he explains. "They are what we call 'wedding reception records'. People love to hear them very occasionally—which is why they score well in research—but they wouldn't like to hear them all the time. On the other hand, there are tracks which don't score so well in research—like the Dooby Brothers' What A Feel—people don't sound dated, and sound relatively great alongside current material."

Underhill describes his job in selecting oldies as 'recognising naivess—people really do notice when you play something weak.'

Both Underhill and Invicta's Beech say they update and review their oldies data-bases at regular intervals. But although Underhill believes that listeners' all-time favourites can change over time, the real classics rarely change.

"Even those who don't like songs like Bohemian Rhapsody will put up with hearing it on the radio, because they recognise it as being a classic."

However, Underhill is quick to dump records (or even whole genres of music) which may have been extremely popular in their time, but which he feels have not stood the test of time. He cites the Stock/Aitken/Waterman hits of the late '80s by the likes of Kylie Minogue, Rick Astley and Jason Donovan as examples. 'Cheap, quickly produced soap-opera pop is dead—I have no time for it.'

Beech agrees with Underhill about the less-than-enduring qualities of many records which he feels are particularly associated with rival radio stations. 'Different oldies are owned by different [radio] brands, and we are careful not to play our competitors.'

"Size Matters?

A further dilemma facing programmers is how large to make their oldies data-bases. Should they go for a numerically small, high-rotation database restricted to the "true" classics, or should they programme a wider backcatalogue which will give the listener more variety?

Beech believes it very much depends on the type of station and its stage of development. 'I think that for a new station, it's important to have a tight database with a few big songs that people will start to associate you with. Then when the station starts to grow, you can be more adventurous and put in a few unique oldies which nobody else is playing—but you have to be careful; this is a difficult game to play. I liken it to recommending a restaurant to a friend who is a fussy eater. If you recommend a safe restaurant to him initially, you will gain his trust, and will then be in a position to recommend something a little more exotic.'

Rafael Revert, director of Spain's full-service network Cadena 100, says the services of the US syndication company Radio Express for his oldies programming. Radio Express provides the station with a 'Gold Hit' every 90 minutes. These range from the love songs of 20 years ago, greatest hits from TV series of the '60s and '70s, and eternal favourites such as Elvis and Boney M.

In-house at Cadena 100, the oldies are selected by programme director Carlos Finlay. "Our oldies go as far back as the '50s, from Rock Around The Clock," says Revert. "No preference is given to particular artists. An oldie is simply an all-time favourite, and they do not tend to change. If you like Elvis now you'll almost certainly like him in 10 years—and if you love a particular song you'll like it for life. For that reason I think it's stupid to drop tracks from your oldies list."

Restrictive Quotas

For music programmers in France, the choice of oldies is complicated by the recently introduced quota laws which require stations to play a minimum of 40% French language music. For EHR stations, this can be a real problem, as there are limited numbers of oldies which appeal to a young public.

Of the oldies played by the ACE-formatted network Europe 2, 40% are by local acts and 60% by international artists. Music programmer Nicolas Du Roy says the core of the station's oldies database consists of 600 tracks which receive consistent and regular airplay. There is another field of 200 less heavily rotated tracks which are "not so strong," and a "back catalogue" of some 1000 oldies which are currently "burned" or awaiting a vacancy on the main lists.

Like most French stations, Europe 2 relies on music research to test its oldies. Du Roy says that the research is very important to enable the station to spot titles which are no longer part of the listeners' repertoire of favourites. Music research was used extensively when Europe 2 redefined its core target audience to 25-34 year olds about a year ago. Consequently, the bulk of the oldies are now drawn from the 1982-91 period. "We have completely dropped songs from the '50s and now play very few from the '70s," he says. "Our oldies are the songs that today's 25-34 year-olds were listening to when they were 18-25."

Du Roy reports that the policy has had some drastic effects on artists such as the Beatles, who were previously at the heart of the station's programming. "Before, we regularly used to play two Beatles songs in a row. Now, only half-a-dozen Beatles songs test well amongst our target demographic, such as Come Together, Help, Yesterday and Penny Lane. The new generation is no longer aware of the Beatles repertoire."

By Jonathan Heasman, Howell Llewellyn and Emmanuel Legrand.
Neurotic Outsiders Keep Their Cool

by Chris Marlowe

LONDON - If anyone was to put together a list of influential rock bands it would have to include Duran Duran, Guns N' Roses and the Sex Pistols. Neurotic Outsiders take this thought one step further, however. The new quartet actually includes members from each of those seminal acts. Duff McKagan, Matt Sorum, John Taylor and Steve Jones will release their self-titled debut album on Maverick/Warner.

Despite this remarkable history, Warner Music International VP artist development Anne-Marie Nicol shies away from any attempts to call it a supergroup. "I personally see it as just a great band," she says. "But that is a problem we had in trying to think of how to present them. It's not like you've got a new young band and everyone that listens to them starts from scratch as far as their opinions are concerned. The Neurotic Outsiders come with all this personal and musical baggage."

It seems as if name-dropping the musicians' other band associations would at least open doors, but in Nicol's experience the exact opposite is true. She found that many people preferred to keep their preconceptions intact rather than actually listen. I think that's being very patronising and unfair," she says. "And again, that's another reason I don't want to go down the supergroup route. They're good enough to stand on their own and they don't need hyping."

She admits that she briefly shared a tendency towards prejudice until persuaded otherwise by the band's A&R manager Guy Oseary, the 24-year-old who also signed Alanis Morissette. Oseary had himself been convinced after seeing the band perform, so Nicol decided the best way to launch them project in Europe was to expose managers to their live show before servicing any product. Label people from all over Europe were flown in to see for themselves at the one-off London gig.

The band themselves are in accordance with Warner's approach. They all deny that Neurotic Outsiders is any kind of a supergroup, but John Taylor acknowledges, "Every body can escape what we are. I think everybody recognises that between us we've contributed a lot to this industry over the last 15 years." Duff McKagan adds, "If you really think about it, it's kind of overwhelming what the three different bands have done. So we never think in those terms. But I think we're getting deserved respect. And it's very cool coming to a fresh record company and being taken seriously." Nicol is now addressing how to spread the word throughout Europe. She plans on utilising the Neurotic Outsiders' natural affinity with the rock press first, but will then go signed Alanis Morissette. Oseary had himself been convinced after seeing the band perform, so Nicol decided the best way to launch them project in Europe was to expose managers to their live show before servicing any product. Label people from all over Europe were flown in to see for themselves at the one-off London gig.

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Nashville Tales Of Orphan Girls And Bettie Page

by Thessa Mooij

AMSTERDAM - They got hundreds of stern-looking Frank Black fans dancing, they played a Berlin crowd of 750 during the Germany-Italy soccer match and people were turned away at their sold out show at the London Borderline. BR5-49 don't even have a single. The band themselves are in accordance with Warner's approach. They all deny that Neurotic Outsiders is any kind of a supergroup, but John Taylor acknowledges, "Every body can escape what we are. I think everybody recognises that between us we've contributed a lot to this industry over the last 15 years." Duff McKagan adds, "If you really think about it, it's kind of overwhelming what the three different bands have done. So we never think in those terms. But I think we're getting deserved respect. And it's very cool coming to a fresh record company and being taken seriously." Nicol is now addressing how to spread the word throughout Europe. She plans on utilising the Neurotic Outsiders' natural affinity with the rock press first, but will then go

AMSTERDAM - Life in the Appalachians has never been easy, but the Depression era hit the Irish-Anglo mountain dwellers especially hard. Like the blues in the deep South, music was a great source of relief for the people. Californian singer-songwriter Gillian Welch (28) fell in love with the grim lyrics and heartbreakingly harmonies. Her material attracted Emmylou Harris, who covered Orphan Girl on her latest Wrecking Ball album. T Bone Burnett who produced Welch's debut album Revival (Almo Sounds) has released a new album, T Bone Burnett and Jim Keltner are featured on the album. Burnett's sparse production enhances the drama of the compositions, making it transcendent time, borders and genres. Much of the resulting sound was created in collaboration with Welch. On the Almo Sounds International site, she comments on the process. "Early in the recording process T-Bone suggested we get this old recording gear that Hank Williams Sr. used to record with and wanted the record to sound real and tough. With just two guitars and vocals, people have a tendency to want to make them sound lush and huge. Although bluegrass helped shape country, Welch's appeal reaches beyond the genre's core market, according to Almo Sounds international director of marketing Chris Bren. "We think of Revival as a Robert Johnson album: everyone should have one at home. We don't want to limit it to country. It's a music lover's record, which doesn't fall into a specific category. A band like Garbage plays it on their tour bus. Radio is not our chief marketing tool. It will initially be based around the country on a lot of word-of-mouth and guerilla tactics." Recently, Gillian Welch succumbed to the not-so guerilla tactic of Mark Knopfler in London and playing a successful showcase, more of which will follow in Europe in the late fall.

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 Singles

Party 2 Nite - Motown
PRODUCER: Al B. Sure
By combining heavenly harmonies, utterly groovy dance beats, Ladael could become the Jackson family of the ‘90s. Containing elements from Show Me The Way To Go, this single is a desiderium for EHR. The fast tempo and high groove level are absolutely irresistible. The rap remixes featuring Grand Puba and Chubb Rock show the guys have street cred too. Europe will love Ladael! All it takes is one spin.

Ash
Oh Yeah - Infectious
PRODUCERS: Owen Morris, Ash
A great anthem with singalong hooks and a big orchestral backup. The verses are pleasant enough, but the trio can’t control their guitars in the end. Inspired by the overwhelming Seattle sound, these guys throw themselves into the arena of distortion with wild abandon, only to be called back by the string section. Extra track Does Your Mother Know is hilarious.

The AURATONES
Spooky’s Day Off - Red Bullet
PRODUCERS: B. Lucas, T von Zaren Leoa of instrumental fun from the Dutch Auratones. A cross between Star Soul (Booker T. and the MG’s) and the slightest hint of easy listening tongue-in-cheek. This mid-tempo funky number will get anyone grooving. A cheesy organ dominates on the extra track Swesty, enhancing its easy tune level.

BOYZ-R-USE
Sing - In My Mind - Harboro Music/Edel
PRODUCER: M. Menck, D. Bohn
Somebody forget to tell these guys that
eurodance is not happening anymore. The typical 2 Unlimited keyboards are a little outdated, but the infectious beats and soulful vocals of Leland and Kosh save the day.

Albums

BABY FOX
A Normal Family - The All Blacks/roadrunner d/ehr
PRODUCERS: Baby Fox
This UK trio has found the perfect recipe for ultra laidback ambient. The main ingredient is a mellow reggae beat, on top of which Christine’s cristal clear vocals fit perfectly. The mid tempo In Your Dreams has a poppy EHR feel with cheerful melodies, interrupted by a mesmerising dub. Ladybird starts out at high quality dream house, but adopts a reggae beat after the intro. The rest of the material is more experimental, with samples and unusual instruments: Rain must almost sounds like a film score. Baby Fox form a rare breed, combining infectious grooves with adventurousness, sounding both accessible and avant-garde at the same time.

THE BLACK CROWES
Three Snakes and One Charm - Atlantic/NMC 1/a/ehr
PRODUCERS: J. J. Puig, The Black Crowes
After nearly breaking up, the Crowes recorded this album in a big Atlanta mansion. The reconciliation has not brought any surprises. The Spanish guitar, trumpet and the sweet female background vocals create a radio-friendly mix. This single from the forthcoming album Time Is Money smashed New Zealand and Australian sales figures; OMC’s quirky catchiness should kick up some dust in Europe too.

ORPHIC SOUP
Groove Dictation - Almo Sounds r/a/ehr
PRODUCER: Simon Efeney
There’s nothing wrong with retro, as long as it has the right spirit and soul. This new UK band lashes out with a ferocity that would have Jimi Hendrix raise at least one eyebrow. Remember grunge? This is even dirtier, grittier and more exciting, thanks to the abundant wah wah pedals, organ and relentless drumming. Orphic Soup slow down on the grungy ballad Denied, which could also be played on EHR.

THE PRESIDENTS OF THE USA
Dune Buggy - Columbia
PRODUCER: C. Irving
Every single track by this US trio sounds like an instant classic and this one is no exception. It features the Presidents’ trademark dominant bass line, but the humorous, non-sensical lyrics and curly melodies steal the show.

PLASTICO
Plastico - MNW
PRODUCER: Plastico
This new Swedish trio specialise in highly infectious technopop with the occasional glamrock overtones and definitely tongue-in-cheek. Whatever you call it, it will sound good on the air. The up-tempo Macho Mate is a pulsating anthem with sleazy guitars, Perry’s distorted vocals and a great singalong chorus. Another typical glamrock track is Breakfest In New York. Plastico sound more refreshing when leaning towards rapid techno beats: Who Is My Friend and People (which has a wacky Shadow guitar riff).

Geraldina Trovato
Ho Trovato Gerardina - Discomedi/ehr
PRODUCER: Mauro Malavasi
Trovato’s third album is full of life, bumbling with melodies and hooks, but never superficial. Much of her compositions are driven by acoustic guitars, rather than fluffly melodies. Trovato’s husky voice and minor chord changes offer plenty of grit. The obvious radio candidate is the upbeat Piccoli Già Grandi with its reggae backbeat, steel drums and simple keyboarde; the dance remix is perfect for EHR. The up-tempo Amori, Amori has several Spanish guitars and a perky accordion propelling the song forward while Trovato’s playful vocals almost lead their own life. Una Storia Già Finita and Goodbye are tasteful ACE ballads.

Touré Kunda
Moutaou - WEAO
PRODUCERS: Touré Kunda
Looking for an alternative to create that summer feeling on air? Senegalese pop might be your answer. Veterans Touré Kunda have spent the last two decades blending and perfecting their mix of West African traditions and western pop. They are big on melodies and atmospheric ballads, which means percussion is often taking a back seat. Sometimes they take a detour, such as the ragga flavoured Roupouli. Their best CD booklet. One of the hottest bands in California (and they don’t even play ska!), Imperial Teen chum out poppy melodies and unlyric guitars like mad. Pig Latin with its riff borrowed from La Bomba and the vocals borrowed from Nirvana is a great radio track. So is Balloon, which starts out with girlish harmonies, but erupts into the type guitar explosion which made Buck a big deal in the US. They’re real, they’re fun: check them out.

LINDA PERRY
In Flight - Rocket/Interscope/MCA r/a/ehr
PRODUCER: Bill Bottrell
Although the first single Fill Me Up evokes the glory days of the 4 Non Blondes, this album has a lot more to offer. The Blondes’ rock format must have been restricting her: she is at her best when moving towards a folksy, sometimes psychedelic, sound. You can tell the girl lives in San Francisco. One of the best tracks is the slow, wincing Knock Me Out, in which Perry lets her hair down

This page contains a mix of songs, albums, and releases from various genres. Here’s a breakdown of the content:

**Singles**
- Party 2 Nite - Motown
- Ash - Oh Yeah
- The AURATONES - Spooky’s Day Off
- BOYZ-R-USE - Sing

**Albums**
- BABY FOX - A Normal Family
- THE BLACK CROWES - Three Snakes and One Charm
- ORPHIC SOUP - Groove Dictation
- THE PRESIDENTS OF THE USA - Dune Buggy
- PLASTICO - Plastico
- Geraldina Trovato - Ho Trovato Gerardina
- Touré Kunda - Moutaou

**Release Sources**
- M & M Music
- Releases
- Singles

**Music Genres**
- Rock
- Dance
- Country
- Jazz
- New Adult Contemporary
- Alternative
- World
- Metal

**Additional Info**
- Various producers and artists are mentioned, including Al B. Sure, Ladael, Owen Morris, Ash, Simon Efeney, and Touré Kunda.

This document is a compilation of various music releases and reviews, highlighting the diversity of genres and artists available on different labels and formats. It provides a snapshot of the music landscape from the early 1990s, showcasing the popularity of genres like pop, rock, and alternative, and the emergence of artists and bands that shaped the music of that era.
**Market Place**

**Loosen Up** - Scandinavian (CD) (Denmark)
**PRODUCER:** Chief 1

Although only 29 years old, this singer-songwriter has already had a long career in singing, acting, composing. His solo debut has been three years in the making and contains 14 well-written pop songs, which incorporate jazz, soul and funk influences. He never loses his sense of melody however, a fact underscored by Where Do We Go, Back To My Baby and the Neil Sedaka cover Laughter In The Rain in particular. Contact Pernille Kaarde at tel: (+45) 33.154 100/1544 36 106/40.318 888; fax: 33.154 101.

**CHILDREN OF THE EARTH**

Children Of The Earth - XIII (CD) (US/France)
**PRODUCER:** Gary Burke

Formed around singer Willam Amrod, this band has the talents of the JB’s (Pee Wee Ellis, Fred Wesley and Maceo Parker) and guitarist John Platania at its disposal. The result is a potent brew of funk, blues and roots-rock. As the songs are well written and produced, this album is a most gratifying experience. Diggerman, Parallel Universe and the title song are just a few examples. Contact Oriane De Torey at tel: (+33) 1.4212 5282; fax: 1.4212 5293.

**DESU**

Desu - Dic Zac (CD) (Poland)
**PRODUCER:** Robert Janson

These three ladies deal mainly in mellow, romantic pop founded on a bed of synthesizers. Occasionally they shift into high gear, which leads to pleasing subtly symphonie rockers such as Ero Wodzika and Kant. The ballads Zycie Cudem Jest, On The Verge Of Darkness and Wem Zasade Znam deserve an honourable mention. Contact Marek Rosickiewicz at tel/fax: (+48) 22.617 5050.

**CLARE FOSTER**

Sings Wayne Shorter - Groove (CD) (Sweden)
**PRODUCER:** Clare Foster/Peter Riebeek

This gifted singer has a strong preference for rather traditional jazz. Here she tackles Wayne Shorter, who is not only a most talented musician, but also possesses writing skills to match. A low-key but tasteful backing of piano, bass, drums and saxophone provides a perfect backdrop for Ms. Foster’s vocals on such gems as Pinocchio, Witch Hunt and Ju Ju. Contact Clare Foster at tel/fax: (+31) 20.680 6858.

**GABRIEL GIUSTY**

Happy Summer - New Music (Italy)
**PRODUCER:** Gabriel Giusty

This instrumental house track features the trademark italo dance piano riff firmly embedded in lush synthesizer parts. The song is well produced and features some interesting remixes. Contact Pippo Landro or Paola Macchi at tel: (+39) 2.5540 0314/356; fax: 2.5540 0380.

**MSP & PARTY**

Beating Like Two Feet - Tiztata Musica & Letra (Spain)
**PRODUCER:** Suso Sáez

The name stands for Rita Marley, label boss/producer Ignacio Scola and acclaimed violinist Gregorio Paniagua. The music is surprisingly neither reggae nor (popularized) classical. Instead, this is a rather eclectic but original slice of pop music that deserves wider recognition. Contact Ignacio Scola at tel: (+34) 1.559 1210: 1.559 1901.

**ALMA NIEITO**

Sigue Tu Corazon - Patio (Holland)
**PRODUCER:** Tom Salibury

The Spanish parentage of this Dutch singer is reflected in this epic ballad, reminiscent of Mecano’s Hijo De La Luna. A clever arrangement gives this well written song just the edge required. Contact Duco Jansen at tel: (+31) 35.695 8580; fax: 35.694 0382 or Margot Collee at tel: 297.530 899.

**ZION TRAIN**

Rise - China (UK)
**PRODUCER:** Stephen Lironi

With this single, this acid jazz/trip hop outfit previews its forthcoming album Grow Together. The song has a strong hook and with Kate Cameron’s vocals firmly in the forefront, this track should be a solid top 40 contender. Contact Ken Lower or Pam Ribbeck at tel: (+44) 181.742 9999; fax: 181.742 9353.

**Dance Grooves**

by Maria Jiménez

- **THE FUNK OF NOW:** With a Shaft vibe, Funky Monkey takes their new single LA Riot (Negative Vibes) into a late 70s funk realm, while maintaining sight of today’s driving dance music. On the Channel Zero mix, the aggression and passion of the subject are translated into punching beats and flying musical arpeggios. A thick, boiling house mix and a wild, slamming drum n bass mix are also included. Solid groove and rhythm to get lost in. C/o General

- **Overseas,** tel: (+44) 171 498 0788, fax: 498 3755.
- **VASQUEZ STOMPS MADONNA:** If Madonna Calls (Groovilicious) is a deep and wild house stomper created by Junior Vasquez and based on a phone message to him from Madona. A Latin vibe and the hook (“If Madonna calls, I’m not here”) make for a humorous and highly danceable track.
- **JUNGLER FOR RADIO:** Freeform Reality (Sound of the Underground) from MC Det is a jungle track with the essentials for radio appeal. Clear vocals, a catchy hook, music easy to slip into and only four minutes long. His new album, Out Of Det, is heavy on dub, and includes strong tracks such as Abducted and Junglist Mass. Tel: (+44) 171 222 5542, email: sound@tx.co.uk
- **SUMMER HOUSE:** Uplifting, uptempo house for a positive summer feeling is delivered by Karma Collective on their new single Lift Up My Life (Deep Distraction). Complete with eight mixes, this track has both club and radio appeal.
- **ROLLING BLASTS:** Breakdown Records, a subsidiary of Suburban Base, was one of the first in drum ‘n’ bass tracks, and their new compilation Pure Rollers is 20 toppers. The X, Benny Blanco, Dred Bass featuring The JB, Joker and Joint Venture all deliver hot rolling bombs. Tel: (+44) 1708 757 458, fax: 734 179, email: subbase@dircon.co.uk
- **ELECTRONIC TRANCE EXPLORATION:** The new CD Mnemonic (April 96) by Spacediva is a most gratifying experience. Diggerman, Parallel Universe and the title song are just a few examples. Contact Oriane De Torey at tel: (+33) 1.4212 5282; fax: 1.4212 5293.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to RaOI Cairo (regular product) and M&C Market Place, PO Box 9027, 1006 AA Amsterdam, Netherlands.

### Short Takes

Compiled by Rain Cairo

- **Following a solo career at Columbia, former Bangles singer Susanna Hoffs has signed with London Records. Her first single for the label will be a cover of an old Lightning Seeds number, All I Want.**
- **Singer Sammy Hagar has left Van Halen. Neither the management, nor the groups’ label Warner Bros. would give any additional information.**

The group is currently in the studio with original singer David Lee Roth to record four new songs under the guidance of producer Glen Ballard (Alanis Morissette, Aerosmith) to be included on a greater hits package to be released this autumn. Meanwhile, rumours abound that the group is going to tour with both ex-singers and that Hagar has inked a solo deal with Warner or one of its subsidiaries.

- **Aerosmith’s new album, their comeback set for Columbia, is set for release in September, but the title is still under wraps.**
- **15 years after their last collaboration, Paco De Lucia, Al DiMeola and John McLaughlin will release a new album in September. A tour is also in the pipeline.**
- **Coming up, a compilation album by Boston. The band was to tour the US with Cheap Trick this summer but due to a wrist injury sustained by guitarist Tom Scholz things have been put back until October. Meanwhile, the Tricksters are attempting to follow the original schedule as headline.**
- **Also on its way before the summer is over is a retrospective five CD box set by US experimental rockers Pere UBU (Fontana).**
- **Captain Jack masterrmind Udo Niebergall is currently working on a side project called Dreamtime. In the meantime he is also working on a cover of Queen’s Another One Bites The Dust.**
- **Instead of Brian Eno, Nellee Hooper, Flood and The Edge will be sitting pretty in the producer’s seat for the forthcoming U2 album due in September. The group has travelled to the Bahamas to record.**
- **The lineup for this years Castle Donington festival August 17 is now complete. On the main stage (in order of appearance) Fear Factory, Paradise Lost, Biohazard, Dog Eat Dog, Sepultura, Ozzy Osbourne and KISS are the attractions, while on the second “Kerrang” stage Cecil, Everclear, Honeycrock, Korn, Redd Kross, 3 Colours Red and Type O Negative share the honours.**

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

**“Short Takes” offers new release and artist information for on-air use.**
LATIN MUSIC

Latin Sashays Into Europe

Latin music's magical and mysterious brew of African rhythms and European melodic forms mirrors the complex mix of new world cultures from which its medley of styles grew. Cumbia, salsa, soca, merengue, zouk, compas, bossa-nova, rumba, ska—it boasts infinite variety but is instantly recognizable. The old world is (re)discovering its infectiously sensual beat as Terry Berne reports.

But if Spain continues to be the principal market as well as the gateway for Latin acts, the centre of gravity is slowly but surely shifting toward what many consider the new capital of Latin America—Miami. The city is home both to Latin music's major established stars, like pop star Gloria Estefan, and to its newest sensation, Julio's son Enrique Iglesias.

An album which attempts to straddle the fence between salsa and Latin jazz is the acclaimed Cubanismo from Hannibal, which has sold some 25,000 copies so far in the US and about a tenth of that in Europe, where it spent several month on the World Music Charts Europe. Described by producer and Hannibal GM Joe Boyd as "An instrumental album of Cuban dance rhythms including a mixture of new and traditional material," the sessions were recorded virtually live in a studio in Havana. It features such musicians as Jesus Alemany, former trumpeter with Cuba's renowned Sierra Maestra; Irekere veteran Orlando Valle; and percussionist Tata Guines. One track is a duet with Byrne and tejano pop star Selena (recorded just before her death). Due out soon is the truly cross-cultural debut of eight-piece crew King Changa, that adds a ska element to the mix, with vocals in both English and Spanish.

New York, however, is traditionally known for its salsa scene, and RMM, with veteran salseros like Tito Puente, Celia Cruz and Oscar D'Leon, as well as rising stars like India and Tony Vega, is making a serious bid at monopolising the field with its Tropical Tribute To The Beatles. An album that attempts to straddle the fence between salsa and Latin jazz is the acclaimed Cubanismo from Hannibal, which has sold some 25,000 copies so far in the US and about a tenth of that in Europe, where it spent several month on the World Music Charts Europe. Described by producer and Hannibal GM Joe Boyd as "An instrumental album of Cuban dance rhythms including a mixture of new and traditional material," the sessions were recorded virtually live in a studio in Havana. It features such musicians as Jesus Alemany, former trumpeter with Cuba's renowned Sierra Maestra; Irekere veteran Orlando Valle; and percussionist Tata Guines. One track is a duet with Byrne and tejano pop star Selena (recorded just before her death). Due out soon is the truly cross-cultural debut of eight-piece crew King Changa, that adds a ska element to the mix, with vocals in both English and Spanish.

Miami, Latin's Capital

AZUCAR MORENO (SONY)

Azucar Moreno (Sony)

Jon Secada (SBK)

Jon Secada is another Miami-based singer who just won his third Grammy for the SBK/EMI album Amor. His European reputation is based on the 1992 smash Just Another Day from his debut.

NY's Hybrid Mix

The other principal US A&R centre is, of course, New York. Recently the city has become the focus of various Latin hybrid styles, akin to New Orleans band The Iguanas or France's Mano Negra, mixing salsa, hip-hop, funk and rock into a vital, multi-ethnic alternative pop sound. Luaka Bop, David Byrne's forward-looking world music label is documenting the scene on such releases as the excellent compilation soundtrack to the film 'Blue In The Face', which includes cuts by local acts La Casa and Da Bash Babies, and a duet with Byrne and tejano pop star Selena. (recorded just before her death.)

RESENTER of BRITV 1 in Brussels "Club Tropical" Zjakki Willems says, "Latin music was the first world music to attract a wide popular audience." He refers to the tango craze which first swept France and then the rest of Europe in the years following the first World War. Other Latin dance fads soon followed, until every European capital swarmed with Latin bands featuring white-suited players, extravagantly plummed singers, and lots of percussion.

Half a century later Latin still rules the roster of imported sounds, from the merengue of Juan Luis Guerra to the salsa of Celia Cruz. Summer music festivals include more Latin artists than ever, some dedicating entire days exclusively to Latin music, while festivals like Belgium's Hoogstraten Caribbean Festival (August 9-10), now in its 14th year, feature acts that span the whole range of regional styles, from Colombia to Cuba, Martinique to the Dominican Republic.

Through Spain's Channel

Europe's most direct link with Latin culture has always been Spain, which acts as a funnel, channeling both its own product and Latin America's into other parts of Europe. This is more evident this summer than ever, with the phenomenal worldwide success of Los Del Rio's hit Macarena, which at presstime holds its number 1 position on both the Eurochart Hot 100 and Border Breakers charts, as well as remaining well ensconced in the EHR top ten.

The song, inspired by a beautiful Venezuelan dancer the duo saw while on tour, was originally released in 1993 on the album A Mi Me Gusta by Spanish indie Sersidco, and sold some half a million copies before BMG bought the label a year later. As international export manager Laby Garcia explained, the multinational began working the record in the US market and South America where it also became a hit in various territories, most importantly Mexico. The original was already enjoying renown in the US market when a remix by the Bayside Boys entered the charts in the fall of 1995, eventually reaching number 5. This spring the remix version, aided by video airplay on both MTV and Viva, exploded across Europe. And summer has just begun! The company plans a second single, La Nita Del Patio (The Little Girl With A Handkerchief) for the end of summer.

Another Spanish duo, this time female, may also hit big in Europe this summer with Solo Se Vive Una Vez (You Only Live Once) the danceable first single from Azucar Moreno's new Sony album Esclava De Tu Piel (Slave To Your Skin). Recorded in Miami, it reached number 55 on the European Top 100. Sisters Toñi and Encarna Salazar became known at the beginning of the decade with their international hit Bandeau, and since then, through extensive touring and several hit albums, have consolidated their grip on the club scene with their torrid blend of rumba, salsa and flamenco. In Spain, where they regularly sell platinum, their audience encompasses a broad spectrum, while in other European territories their appeal is mainly dance based. "Remixes are an important element of their success," notes international export manager Victoria Rull. "Our strategy is to enter the market through clubs, garnering airplay on the strength of their club success. We're convinced that this record can cross borders."

MUSIC & MEDIA LIGHT
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<th>Week 30/96</th>
<th><strong>Eurochart Hot 100® Singles</strong></th>
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<tr>
<td><strong>TITLE</strong></td>
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<td>Killin’ Me Softly</td>
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<td>Los Del Rio - Sergio (Warner)</td>
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<td>Don’t Stop Movin’</td>
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<td>Breakfast At Tiffany’s</td>
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<td>Until It Sleeps</td>
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<td>Where Do You Go</td>
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<td>You’re Makin’ Me High</td>
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**SALES BREAKER** indicates the single registering the biggest increase in chart points. **RE-ENTRY** recognition of pan-European sales of 500,000 units. **ADJ** recognition of sales of 100,000 units. **FAST MOVING (113-2) NEW ENTRY** recognition of sales of 10,000 units. **NEW ENTRY** recognition of sales of 5,000 units. **TEX** outside entry. **NEW ENTRY** recognition of sales of 1,000 units. **DEBUT** outside entry. **NEW ENTRY** recognition of sales of 500 units. **DEBUT** outside entry. **NEW ENTRY** recognition of sales of 100 units. **DEBUT** outside entry. **NEW ENTRY** recognition of sales of 10 units. **DEBUT** outside entry.
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<td>Gloria Estefan</td>
<td>Destiny - Epic</td>
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<td>rosario</td>
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<td>Raising The Pressure - Parlophone</td>
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<td>Andy Bocelli</td>
<td>Bocelli - Super/RTI</td>
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<td>Joaquín Sabina</td>
<td>101 - Inedito</td>
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<td>Mariah Carey</td>
<td>Daydream - Columbia</td>
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<td>Rosanna Arboleda</td>
<td>Luna Notas - MCA</td>
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<td>Mina</td>
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<td>Skunk Anansie</td>
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<td>OASIS</td>
<td>To The Faithful Departed - Island</td>
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<td>(What's The Story) Morning Glory? - Creation</td>
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<td>Michel Polnareff</td>
<td>Live At The Roxy - S.M.A.L.</td>
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<td>Neil Young &amp; Crazy Horse</td>
<td>Broken Arrow - Reprise</td>
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<td>Bon Jovi</td>
<td>These Days - Mercury</td>
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<td>Mark Knopfler</td>
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<td>Deep Purple</td>
<td>Highway Star - Telstar</td>
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<td>Foo's Garden</td>
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<td>Carrapicho</td>
<td>Festa De Boi Bumba - RCA</td>
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<td>Toni Braxton</td>
<td>Secrets - Lascia</td>
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<td>Captain Jack</td>
<td>The Mission - EMI</td>
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<td>Take That</td>
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<td>Mr. President</td>
<td>We See The Same Sun - Club Culture</td>
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<td>Symbol</td>
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<td>Beck</td>
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<td>Elliott Smith</td>
<td>From the Low - TVT</td>
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<td>Scorpions</td>
<td>Pure Instinct - East West</td>
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<td>Dog Eat Dog</td>
<td>Play Games - The Black Thieves / Roadrunner</td>
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<td>Celine Dion</td>
<td>D'Escu - Epic / Columbia</td>
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<td>AZUAR MORENO</td>
<td>Eclavita De Tu Piel - EMI</td>
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<td>Spirithasher - 4AD</td>
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<td>Joan Osborne</td>
<td>Blue: Blue - Mercury</td>
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<td>Smashing Pumpkins</td>
<td>Mellon Collie And The Infinite Sadness - Virgin</td>
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<td>Worlds Apart</td>
<td>Everybody - EMI</td>
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<td>Gert &amp; Samson</td>
<td>Samson Vol 6 - Philips</td>
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<td>Jeff Wayne</td>
<td>Jeff Wayne's The War Of The Worlds - Columbia</td>
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<td>Lighthouse Family</td>
<td>Ocean Drive - Wildcard / Polydor</td>
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<td>Les Schtroumpfs</td>
<td>La Schtroumpf Party Vol 2 - FTD</td>
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<td>Adriana Celentano</td>
<td>Arrivano Gli Uomini - Clan</td>
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<td>Giggy Kings</td>
<td>Love Songs - Columbia</td>
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<td>Patti Smith</td>
<td>Gone Again - Arista</td>
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<td>K's Choice</td>
<td>Parish In Me - Double T Music</td>
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<td>Pur</td>
<td>Abenteuerland - Intercord</td>
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<td>Smuffs</td>
<td>Smurfs Go Pop! - EMI TV</td>
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<td>Lis Sorensen</td>
<td>Indtil Dig Igen - Best Of - Mercury</td>
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<td>Ligabue</td>
<td>Buon Compianno Elisa - WEA</td>
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<td>Dodgy</td>
<td>From The Sweet - A&amp;M</td>
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<td>En Angeles - Best Disco</td>
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<td>Eros Ramazzotti</td>
<td>Donde Hay Musica - DDD</td>
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<td>Our Happy Hardware - Club Tools</td>
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<td>Claudia Baglioni</td>
<td>Le Origini - Columbia</td>
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<tr>
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<td>The Presidents Of The USA</td>
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</tbody>
</table>
### Top National Sellers

#### General
- Tina Turner - *Wildest Dreams*
- Eros Ramazzotti - *Dove C'E Musica* (BMG)
- Leeds Boys Choir - *Get Down* (EMI)
- Alisoria Morissette - *Jagged Little Pill* (Warner)
- Toni Braxton - *You're Makin' Me High* (Arista)
- Axel Boys Quartet - *Dub I Dub* (De 5 Svin)
- Robert Miles - *Fable* (BMG)
- Fugees - *Killing Me Softly* (Pladecompagniet)
- Umboza - *Sunshine* (Positiva)
- Bryan Adams - *18 Til I Die* (PolyGram)
- Me And Mr. Jones - *Lovely Liar* (BMG)
- Captain Jack - *Soldier Soldier* (EMI)
- Fabiola - *I'm On Fire* (Ginger)
- Backstreet Boys - *Backstreet Boys* (Zomba)
- Jiskefet - *Lullo, Heb Je Nog* (Lafabit)
- Deep Blue Something - *Breakfast At Tiffany's* (MCA)
- Amistades Peligrosas - *La Profecia* (Scandinavian)
- Mark Morrison - *Return Of The Mack* (Warner)
- Los Del Rio - *Macarena* (Versailles)
The Eurochart A/Z Indexes

<table>
<thead>
<tr>
<th>Hot 100 Singles</th>
<th>Top 10 Albums</th>
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<tr>
<td>L.S.G.</td>
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<td>10cc</td>
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<td>Promised</td>
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<td>The Carpenters</td>
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<td>Fool's Garden</td>
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<td>The Police</td>
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<td>George Michael</td>
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<td>The Human League</td>
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<td>Michael Jackson</td>
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USA Billboard Top 25 Singles

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<th>Artist/Title</th>
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<td>1</td>
<td>2</td>
<td>Tonic Braxton</td>
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<tr>
<td>2</td>
<td>3</td>
<td>2 Pac feat. Dr. Dre</td>
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<td>Tracy Chapman</td>
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<td>Keith Sweat</td>
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<td>La Bouche - Sweet Dreams</td>
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The Eurochart A/Z Indexes is a weekly chart published by Music & Media (M&M) that ranks the 25 most popular songs in Europe based on a weighted scoring system. The chart is compiled on the basis of sales and airplay information from over 100 countries, covering over 50 different radio stations. The chart is published weekly and is used by music labels and artists to gauge the popularity of their songs. The chart is also used by radio stations to determine which songs to play on their airwaves. The Eurochart A/Z Indexes is one of the most important charts in the world of music, as it is used by artists, labels, and radio stations to gauge the popularity of their songs and make decisions about which songs to feature in their programming.
STATION REPORTS

ITALIA NETWORK: MUSIC FM/

Power Play:
- Filippo Peden - DJ
- Lenny Batton - DJ/Prog Dir
- Fabrizio Fiore  Prog Dir

PHR

MIRKO LAGONEGRO - Frog Dir

Rainbow - Luigi Di Pasquale - Head Of Music

Power Play:
- Tasmin Archer- Sweet
- Chyme Phillips- I Live

Playlist Additions:
- Stia’N’Sstoned- Outrageous
- Rico- On Sin Donne
- Lonely Boys. Flowers On The
- Claudia Bruni Non Mi Diverts
- Costa/Levi. Fragli
- Robbie Williams. Freedom

Lino Artiaco - Music Dir

Power Play:
- Toni Braxton- You’re Makin
- Gary Barlow. Forever

Playlist Additions:
- Warlocks- The Vet Click
- Electronic- Forbidden City
- gPac How Do You Want It
- DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
- Red Hot Chili P.- Coffee Shop
- Jovanotti Ciao Mamma
- Graze TJDaab- Po Co Ci
- Freak Power- Can You Feel It
- Cocteau Twine. Violaine
- Scarlet- Bad Girl
- Patti Smith- Summer Cannibals
- Houk. Zyje W Tym Miescie
- Raz, Dwa, Tray. Prawie
- Edyte Gorniak- To Atlanta
- Simply Red- So Beautiful
- Secretes- Menos Decir Adios
- Missiego- Cachets Mix
- Marc Antoine- Latin Quarter
- George Michael- Spinning The
- Barricade- Polvora
- Rumba Total Z. Rumba Total
- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

RUSSIA

Boris Dlugosch. Keep Pushin

Power Play:
- Babyra Soul. I Belong To You

Playlist Additions:
-DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
- Red Hot Chili P.- Coffee Shop
- Jovanotti Ciao Mamma
- Graze TJDaab- Po Co Ci
- Freak Power- Can You Feel It
- Cocteau Twine. Violaine
- Scarlet- Bad Girl
- Patti Smith- Summer Cannibals
- Houk. Zyje W Tym Miescie
- Raz, Dwa, Tray. Prawie
- Edyte Gorniak- To Atlanta
- Simply Red- So Beautiful
- Secretes- Menos Decir Adios
- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

PORTUGAL

FABRIZIO FIORI - DJ/Prog Dir

Power Play:
- On Sin Donne
- Flowers On The
- Claudia Bruni Non Mi Diverts
- Costa/Levi. Fragli
- Robbie Williams. Freedom

Playlist Additions:
- Warlocks- The Vet Click
- Electronic- Forbidden City
- gPac How Do You Want It
- DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
- Red Hot Chili P.- Coffee Shop
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- Houk. Zyje W Tym Miescie
- Raz, Dwa, Tray. Prawie
- Edyte Gorniak- To Atlanta
- Simply Red- So Beautiful
- Secretes- Menos Decir Adios
- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

ESPONAS TRIBUNEMAN - Head Of Music

Power Play:
- On Sin Donne
- Flowers On The
- Claudia Bruni Non Mi Diverts
- Costa/Levi. Fragli
- Robbie Williams. Freedom

Playlist Additions:
- Warlocks- The Vet Click
- Electronic- Forbidden City
- gPac How Do You Want It
- DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
- Red Hot Chili P.- Coffee Shop
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- Simply Red- So Beautiful
- Secretes- Menos Decir Adios
- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

ROBBIE WILLIAMS - Producer

Power Play:
- On Sin Donne
- Flowers On The
- Claudia Bruni Non Mi Diverts
- Costa/Levi. Fragli
- Robbie Williams. Freedom

Playlist Additions:
- Warlocks- The Vet Click
- Electronic- Forbidden City
- gPac How Do You Want It
- DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
- Red Hot Chili P.- Coffee Shop
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- Scarlet- Bad Girl
- Patti Smith- Summer Cannibals
- Houk. Zyje W Tym Miescie
- Raz, Dwa, Tray. Prawie
- Edyte Gorniak- To Atlanta
- Simply Red- So Beautiful
- Secretes- Menos Decir Adios
- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

CARINA DELLA PRINCIPALITÀ/ MBF

Live Session - MIDEnd Of Music
- Sounds of Angel - Prog Dir

Power Play:
- On Sin Donne
- Flowers On The
- Claudia Bruni Non Mi Diverts
- Costa/Levi. Fragli
- Robbie Williams. Freedom

Playlist Additions:
- Warlocks- The Vet Click
- Electronic- Forbidden City
- gPac How Do You Want It
- DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
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- Scarlet- Bad Girl
- Patti Smith- Summer Cannibals
- Houk. Zyje W Tym Miescie
- Raz, Dwa, Tray. Prawie
- Edyte Gorniak- To Atlanta
- Simply Red- So Beautiful
- Secretes- Menos Decir Adios
- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

SANDRA REDDICK - Head Of Music

Power Play:
- On Sin Donne
- Flowers On The
- Claudia Bruni Non Mi Diverts
- Costa/Levi. Fragli
- Robbie Williams. Freedom

Playlist Additions:
- Warlocks- The Vet Click
- Electronic- Forbidden City
- gPac How Do You Want It
- DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
- Red Hot Chili P.- Coffee Shop
- Jovanotti Ciao Mamma
- Graze TJDaab- Po Co Ci
- Freak Power- Can You Feel It
- Cocteau Twine. Violaine
- Scarlet- Bad Girl
- Patti Smith- Summer Cannibals
- Houk. Zyje W Tym Miescie
- Raz, Dwa, Tray. Prawie
- Edyte Gorniak- To Atlanta
- Simply Red- So Beautiful
- Secretes- Menos Decir Adios
- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

DEMI MOORE - Head Of Music

Power Play:
- On Sin Donne
- Flowers On The
- Claudia Bruni Non Mi Diverts
- Costa/Levi. Fragli
- Robbie Williams. Freedom

Playlist Additions:
- Warlocks- The Vet Click
- Electronic- Forbidden City
- gPac How Do You Want It
- DJ Mike MC- 2 Much
- Styx- Little Susie
- Screaming Trees- All I Know
- Red Hot Chili P.- Coffee Shop
- Jovanotti Ciao Mamma
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- Missiego- Cachets Mix
- Missiego- Cachets Mix
- Fantaisie- La Menthe Voila

MUSIC & MEDIA  47
JULY 27, 1996

AmericanRadioHistory.com
RADIO KNECHTEL (CH)
agnes

MUSICAL STATIONS
Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

RADIO KROONENBORG (BE)

WALL MEDIA

MUSICAL STATIONS

Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

RADIO NORDWEST/GERMANY (DE)

WALL MEDIA

MUSICAL STATIONS

Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

RADIO MUNDIAL/GREAT BRITAIN (GB)

WALL MEDIA

MUSICAL STATIONS

Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

RADIO SUNDAY (UK)

WALL MEDIA

MUSICAL STATIONS

Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

RADIO KROONENBORG (BE)

WALL MEDIA

MUSICAL STATIONS

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Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

RADIO NORDWEST/GERMANY (DE)

WALL MEDIA

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Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

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WALL MEDIA

MUSICAL STATIONS

Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:

RADIO NORDWEST/GERMANY (DE)

WALL MEDIA

MUSICAL STATIONS

Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
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RADIO SUNDAY (UK)

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WALL MEDIA

MUSICAL STATIONS

Knechtel: Head Of Music
Stefan Dobler: Music Director

WMM/Media Plus
Jurek/Goier:
by Jonathan Heasman

LONDON - The entire management team at Wolverhampton's Beacon Radio, which has resigned in masse, two and a half years after the station was bought by radio giant GWR.

At the time of GWR's purchase of Beacon Radio in January 1994, a deal was struck which would keep the existing management team in place for a specified period of time. The deal also meant that GWR would not become involved in the day-to-day management of the station. With the end of this agreement imminent, Beacon's top-level management (MD Alan Mallett, PD Pete Wagstaff, finance director James Plant and non-executive chairman Alan Henn) have all decided to resign from their posts.

GWR has appointed 2CR/ Riverside manager Roger Brooks as the new managing director. Says Brooks, "We had hoped that some of Beacon's former management would choose to stay with the GWR Group, but they have chosen to move on."

GWR has brought in the services of Colin Wilber, programme controller at GWR's Leicester Sound FM, to look after programming matters at Beacon Radio's two services, the EFR-formatted Beacon Radio and the MOR/gold outlet WABC.

Bland Defends Shake-Up continued from page 1

"If there's threatening to be done, let it be BBC radio that does it." He claimed that the new joint television and radio structure, allied to new technology, will permit economies of scale and eliminate duplication which, quite rapidly, will allow us to spend more money on programmes.

The BBC's new director of radio Matthew Bannister said that the corporation's services are "in rude good health," and that the changes would not lead to "television putters television shows on radio. But it will lead," he continued, "to a more managed process through which radio programmes are put on TV.

Commenting on his future vision for BBC Radio, Bannister said, "Nobody wishes to see BBC Radio atrophy, overaken by changes in society, by changes in technology or by inward arrogance. But neither must we leave behind the listeners who are the foundation of our very existence."

Other highlights at this year's festival included a spot of crystal ball gazing by Tony Farris; Gordon, chairman of Scottish Radio Holdings. He warned delegates that they would be "foolish" to believe that overall radio audiences will grow by the future. Indeed, a modest decline is only to be expected, and has already started.

He also claimed that the commercial radio sector that the expansion in services which DAB will herald would not be confined to commercial radio. "Don't be beguiled by this 'attractive image' which the BBC stations behind, giving the impression of a well-meaning but not quite up-to-date organisation that wouldn't do anyone any harm—even its competitors. Forget it."

Instead, Gordon argued that the BBC was "better cast as a sultry maiden, not above flashing a bit of digital thigh to convince a government that its licence should be renewed and that it should do particular well out of the allocation of digital spectrum (at the expense of commercial radio)."

Additional reporting by Mike McGee, Broadcasting editor of Music Monitor

Threat For Montecarlo continued from page 1

On July 15 all programming derived from the Monaco studios was terminated, and the 106.8 MHz signal from Monaco which serves the French and Italian Rivieras fell silent. The morning drive show and night time programme, which comes from the 105 Group Milan studios, continued on the Italian FM network, with daytime programmes replaced by non-stop music. An announcement saying that "normal programming will return in the near future". Italian source said that if the debt problem could not be resolved alternatives would be looked into, including the possibility of changing the station's call signs and moving its base. The Radio Montecarlo trademark is owned by the French RMC Group, and now comes under the 105 Group. "Although we could not use the Radio Montecarlo name, we could still use the initials RMC" said one source. There are further problems for RMC Italy to overcome if it is to continue outside its Monaco base. The concession from the Italian government for RMC Italy to transmit on a national network of FM repeaters is for the relay of an externally based radio station. The one other "external relay" national concession in Italy is held by Milan based 101 Network to relay the Voice of America (VOA) Europe service in Italy. 101 Network's application last year to have this concession transferred into a normal national concession to broadcast their Milan-based Rock FM service throughout Italy, replacing VOA, was turned down.

Notice to Readers

Music & Media's regular delivery may be delayed as a result of a series of strikes by Royal Mail postal workers in July and August. We apologise for any inconvenience.

IFPI Success continued from page 1

Senior label executives considered it a coup that the EC president not only attended, but also made the presentations. In addition, the Albert Hall audience included such senior European officials as Anita Gradim, Commissioner for Justice, and Paul Waterhouse, the EC's director of copyright from its DG15 unit. Also, the commission's political cabinets were represented at the most senior level, according to IFPI director of communications Catrin Hughes, and there were two deputy ambassadors and 10 members of the European parliament (MEP).

The evening began with a cocktail reception, followed by dinner, speeches, which were not open to the public, kicked off with a speech from IFPI chairman David Fine, who noted that the European industry prospered "without any [gov-ernment] subsidies or state support" and employed 300,000 people, more than the European steel industry.

Santer spoke about the European Commission's relationship with the music indus-try, stressing the body's deter-mination to continue to deal effectively with intellectual property issues. The Euro- pean Community has," he stated, "an impressive record in the harmonisation of copyright and related rights.

Later, Santer alluded to the need for labels to have Valued Added Tax on recordings reduced to the same level as books. "I am well aware of your preoccupa-tions," he said, "I would just like to remind you that unanimity is the rule in fiscal policy. Of course, if all the member states agree on a rate, why should the Commission oppose it?" He con-cluded: "Let the music industry work together to ensure the success that this evening's presentation clearly demonstra-tes."

A total of 96 albums were certified last month and million sellers were for the Platinum Europe programme. A 97th, The Score by The Fugees was recognised on the night of the Albert Hall show. Among those to appear on their accolades in person from Santer were Françoise Kaas; Sweden's Ace of Base, represented by the group's Marie Frederikssen; Austri- an's INXS, represented by band-member Andy Ferris; Germany's PUR (the entire group was present) and Mar-tius Mueller Westerhagen; Holland's Andre Rieu; and Britain's Robson & Jerome, represented by Robson Green. For a evening's conclusion, a special award was presented by Santer to Nana Mouskouri, the Greek singer (best known for her 1961 hit, The White Rose Of Athens, who has since become an MEP), "Europe is a great musical culture," she said, "and we [in different languages] must know each other."

Executive producer for the event was Lisa Anderson, who said that the evening was planned for the Brit Awards in the UK. The evening's MC was VH-1's VJ Pip Dan.
The second starburst from the dazzling album Dove c'è Musica – on the ascendant and burning brightly with initial sales of more than 2 million.

Platinum x 6 – Italy
Platinum x 2 – Switzerland
Platinum – Germany
Platinum – Spain
Platinum – Belgium
Platinum – Austria
Gold – Netherlands
Gold – Sweden
Gold – Denmark
Gold – Portugal

... only the beginning
**EHR Top 40**

**EHR Top 40 commentary by Pieter Kops**

It doesn't happen very often that the highest entry in the EHR Top 40 is a re-entry. This week, however, that's the case. Coco Jambo, the fifth single by German Eurodance trio Mr. President, has come back as high as number 33—two weeks after it fell off the chart. The summery single, the WEA act's first hit on European Hit Radio, had been charting for three weeks, then with a peak at number 35. Its current return to the format's ranks is due to significant playlist additions in Italy, Holland, Belgium and Russia, adding up to a total roster of 27 stations. This encompasses 14 countries in total, of which Italy, Finland, Hungary and the GSA territories stand out as the most supportive. In this week's Border Breakers chart, the track has even cleared the top 10 at number 8, pushed ahead by an all-format, 21-station roster outside GSA.

Coco Jambo is the lead-off single from Mr. President's second album We See The Same Sun, which also includes a cover version of Tina Charles' 1976 UK number 1 hit I Love To Love (But My Baby Loves To Dance). The new album—the follow-up to 1994's Up 'N' Away—is currently number 25 in the European Top 100, after a peak at number 24. For the chart, it's currently number 1 in the Eurochart Hot 100, having already peaked at number 4. A review of Mr. President's new material appeared in our July 6 issue.

The only new entry in this week's EHR list, right at the bottom of the chart, is Pato Banton's cover version of Groovin', the 1967 US number 1 hit (number 8 in the UK by New York's blue-eyed soul pop quartet The Young Rascals. If one includes Banton's collaborations with Sting—1988's This Cowboy Song (EHR peak: number 2) and this year's number 7—his two biggest successes on the format were the 1994 cover version of the Equals' 1968 UK number 1 hit Baby, Come Back (EHR peak: number 4) and 1995's Bubbling Hot 100, having already peaked at number 4. A review of Banton's new single appeared in our July 23 issue.

New Top 20 Contenders are those artists that have not let their EHR top 20 spots and appear on the chart for nine or more weeks. This week, number 16 on the chart for eight weeks. Our July 6 issue.

Pato Banton's new single was released on July 5 - and this week's EHR Top 40 commentary, Pieter Kops, reviews the single and discusses its potential for success on European radio.

**NEW TOP 20 CONTENDERS**

- **My Fairytale** (Virgin) 10
- **No Where/Where Do You Go** (WEA) 3
- **Like A High** (Virgin) 8
- **Hot Spots** (EMI) 11
- **True Love** (Mother/Polydor) 12

**TOP 5 EHR FIVE YEARS AGO**

- **Paula Abdul/True Love** (Virgin) 3
- **I'm Gonna Love Me Again** (WEA) 4
- **Crazy** (Virgin) 5

**Airplay Action**

The EHR chart is based on a network's average audience. Single weeks are defined as by Mr. President's new material appearing in the July issue. Each station is weighted by market size and by the number of hours per week committed to the format.
## Border Breakers

**Mainland European records breaking out of their country of signing**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>17</td>
<td>LOS DEL RIO/MACARENA</td>
<td>(SERDISCO)</td>
<td>SPAIN 78</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>9</td>
<td>Robert Miles/Fable</td>
<td>(DBX/Diasonic)</td>
<td>ITALY 73</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>23</td>
<td>Fool's Garden/Lemon Tree</td>
<td>(Intercord)</td>
<td>ITALY 31</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>16</td>
<td>Eros Amazuzrti/Πi Bella Casa/La Casa Mas Bella</td>
<td>(DDD)</td>
<td>ITALY 42</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>8</td>
<td>Fool's Garden/Wild Days</td>
<td>(Intercord)</td>
<td>ITALY 50</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>14</td>
<td>Whigfield/Sexy Eyes</td>
<td>(X-Energy)</td>
<td>ITALY 22</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>2</td>
<td>Jovanotti/Ciao Mamma</td>
<td>(Solaluna)</td>
<td>ITALY 24</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>19</td>
<td>Mr. President/Coco Jamboo</td>
<td>(WEA)</td>
<td>GERMANY 21</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>23</td>
<td>Inner Circle/Do Bomb</td>
<td>(WEA)</td>
<td>SWEDEN 19</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>12</td>
<td>Roxette/She Doesn't Live Here Anymore</td>
<td>(EMI)</td>
<td>SWEDEN 16</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>9</td>
<td>Adriano Celentano/Cosi Come Sei</td>
<td>(Clan)</td>
<td>ITALY 11</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>15</td>
<td>Zhi-Vago/Celebrate The Love</td>
<td>(Dance Street)</td>
<td>FRANCE 14</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>17</td>
<td>Robyn/You Got That Somethin'</td>
<td>(Ricochet)</td>
<td>SWEDEN 13</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>16</td>
<td>Scorpions/You And I</td>
<td>(East West)</td>
<td>FRANCE 12</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>19</td>
<td>Sophie Zelmani/Alwayes You</td>
<td>(Columbia)</td>
<td>SWEDEN 19</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>3</td>
<td>Sophie Zelmani/You And Him</td>
<td>(Columbia)</td>
<td>SWEDEN 19</td>
</tr>
<tr>
<td>17</td>
<td>NE</td>
<td>Culture Beat/Teake Me Away</td>
<td>(Dance Pool)</td>
<td>GERMANY 15</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>NE</td>
<td>Mylene Farmer/Comme J'ai Mal</td>
<td>(Polydor)</td>
<td>FRANCE 23</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>NE</td>
<td>Six Was Nine/Searching For A Soul</td>
<td>(Virgin)</td>
<td>GERMANY 24</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>NE</td>
<td>Captain Jack/Soldier, Soldier</td>
<td>(EMI)</td>
<td>GERMANY 18</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>10</td>
<td>Beat System/Fresh</td>
<td>(Blow Up)</td>
<td>GERMANY 10</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>12</td>
<td>DJ Dado/X-Files</td>
<td>(Zyx)</td>
<td>ITALY 11</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>24</td>
<td>Carrapicho/Tic, Tic Tac</td>
<td>(Polydor)</td>
<td>ITALY 15</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>25</td>
<td>Miguel Bose/L'Autoradio</td>
<td>(WEA)</td>
<td>SPAIN 7</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>19</td>
<td>Zucchero/Ti Volo/My Love/El Vuelo</td>
<td>(Polydor)</td>
<td>ITALY 11</td>
</tr>
</tbody>
</table>

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations). The second chart, Crossroads, registrars the airplay penetration of UK-signed artists in mainland Europe. As for the third Top 25, the Atlantic crossover chart, ranks the most successful non-European artists according to airplay impact in Europe. All charts are non-format specific, "Country Of Signing" is not an indicator of where the artist comes from but where his/her music is signed. The increasing number of national artists are signed to "foreign" labels and M&M aims to acknowledge the crossover impact of such deals.
Major Market Airplay

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

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Titre</th>
<th>Original Label</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BRUNELLA CARLSLE/TEEN DEEP</td>
<td>(Chrysalis)</td>
<td>1</td>
<td>(Sire)</td>
</tr>
<tr>
<td>2</td>
<td>Fricci</td>
<td>(Atlantic)</td>
<td>2</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td>TRINITY/Definitely Maybe</td>
<td>(Epic)</td>
<td>3</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>4</td>
<td>Everything But The Girl/Wrong</td>
<td>(Island)</td>
<td>4</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>5</td>
<td>Eric Clapton/Change The World</td>
<td>(Chrysalis)</td>
<td>5</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>6</td>
<td>Tin Pan Alley/Screwtight</td>
<td>(Epic)</td>
<td>6</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>7</td>
<td>Gary Barlow/Fanclub Love</td>
<td>(Columbia)</td>
<td>7</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>8</td>
<td>Pink Arena/Sorrento Moon</td>
<td>(Columbia)</td>
<td>8</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>9</td>
<td>Bryan Adams/The Only Thing</td>
<td>(A&amp;M)</td>
<td>9</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>10</td>
<td>Peter Andre/Forever Love</td>
<td>(A&amp;M)</td>
<td>10</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>11</td>
<td>Bryan Turner/Winning You</td>
<td>(Parlophone)</td>
<td>11</td>
<td>(A&amp;M)</td>
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<tr>
<td>12</td>
<td>Ocean Colour/Some Time</td>
<td>(MCA)</td>
<td>12</td>
<td>(A&amp;M)</td>
</tr>
</tbody>
</table>

Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

**SCANDINAVIA**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Titre</th>
<th>Original Label</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PUGERUGELLING MILI SOFTLY</td>
<td>(Universal/Simon)</td>
<td>1</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>2</td>
<td>Lou Del Blah/Mahora</td>
<td>(Atlantic)</td>
<td>2</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>3</td>
<td>Gary Barlow/Forever Love</td>
<td>(Columbia)</td>
<td>3</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>4</td>
<td>Everything But The Girl/Wrong</td>
<td>(Island)</td>
<td>4</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>Clayto/Mullown/Medina</td>
<td>(Mule/Mula/Medina)</td>
<td>5</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>Mark Morrison/Return Of The Mack</td>
<td>(Warner)</td>
<td>6</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>7</td>
<td>Toni Braxton/Too Much</td>
<td>(Atlantic)</td>
<td>7</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>8</td>
<td>Bette Midler/Too Young</td>
<td>(Atlantic)</td>
<td>8</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>9</td>
<td>Peter Andre/Mystical Girl</td>
<td>(Atlantic)</td>
<td>9</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>10</td>
<td>Collin Fure/Fave You</td>
<td>(Epic)</td>
<td>10</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>11</td>
<td>Simply Red/We Fooled Ea</td>
<td>(East West)</td>
<td>11</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>12</td>
<td>Tina Turner/On Street Walls</td>
<td>(Trauma)</td>
<td>12</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>13</td>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

**BELGIEUX**

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<td>Massimo Dutti/Ca Dei</td>
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**SPAIN**

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<td>Nena/Swirl/He Que</td>
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**ITALY**

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**P & M CHARTS AIRPLAY**

© P & M Communications BV

M & M CHARTS AIRPLAY

THU = This Week, LW = Last Week, WOC = Weeks On Chart.

**Radio Island at Popkomm.**

A free service to radio & record labels


**MUSIC & MEDIA**

23 _ JULY 27 _ 1996

AmericanRadioHistory.com
The SMASH single from the new album (0630-15192-2)
release: July 26

INNER CIRCLE > DA BOMB

Kris Bentley as Da Infector
Ian Lewis as Mr. Strategy
Lancelot Hall as Da Pilot
Roger Lewis as Mr. Centric
Touter Harvey as Da Expert

Directed by Patric Ullaeus, Revolver Music Video
Online Edit House and Digital Rembrandt AB / Edit House

Also starring Velletta Marshall as Da Bomb
Bruno A. Ramos as II

Bart Taul Director of Photography
Erik Christensson, Jesper Matsson Director, GE-GE, Executive Producer
Amar Chaudhry Creative Assistant

Stonebridge and Nick Nice Authors, Lyrics and Production
Special Credit: INNER CIRCLE > DA BOMB, 12 BOMB, STEREO

AmericanRadioHistory.Com
Our thanks go to everyone involved in realising this historic landmark in the European Music Market.

Special thanks to the record companies' steering committee, who helped turn the concept into a reality.
EMI congratulates its winners

The Beatles • Live At The BBC
The Beatles • Anthology I
Blur • Parklife
Blur • The Great Escape
Joe Cocker • Have A Little Faith
The Monks Of Silos • Canto Gregoriano
Pink Floyd • Pulse
Pur • Abenteurland
Queen • Made In Heaven
Roxette • Crash Boom Bang
Roxette • Greatest Hits
Smurfs • Techno Is Cool Vol. I

the first of many
"The development of the music market clearly is a success story. And the key to this success lies in an adequate protection of intellectual property rights, together with open and accessible markets."

European Commission president Jacques Santer

M y thanks and congratulations first to the artists, the winners of this evening, and to the organisers, the phonographic industry. The creative talent and the creative investment of both have formed the basis of what is now one of the most thriving sectors of business in Europe and in the world: the music industry.

The development of the music market clearly is a success story. And the key to this success lies in an adequate protection of intellectual property rights, together with open and accessible markets. The European Commission contributes to both objectives. It does so by focusing on three principle objectives:

- We seek to achieve a single market for copyright and related rights and to maintain conditions of undistorted competition;
- We fight to combat piracy, both in the community and in third countries;
- And we ensure and further develop a high level of protection of copyright and neighbouring rights holders, such as the phonogram industry and performing artists.

The Community has an impressive record in the harmonisation of copyright and related rights. Five directives have been adopted over the past five years. The Commission intends to pay close attention to the effective transposition of the texts. These directives already provide a robust legal framework for the protection of works, phonograms, etc., distributed in the single market. Almost all of them are important for the phonogram industry. They establish a high level of protection of phonogram producers by granting exclusive rights of reproduction, distribution, or rental of phonograms over a term of protection of 50 years. It is certainly thanks to this legal framework that the music industry is doing so well in Europe.

At the international level, the Commission is, and always has been, active in establishing sound protection for intellectual property. The implementation of the Trips Agreement concluded in the Uruguay Round of GATT, and now administered by the World Trade Organisation, is a priority for the Commission. Bilateral negotiations are continuing with third countries to fight piracy worldwide.

Finally, we are determined to find an agreement within the World Intellectual Property Organisation on three new international treaties. At the Diplomatic Conference in December, the Commission and the European Community will play an active—perhaps decisive—role in these negotiations which are of such importance for the music industry and all creators. These WTO negotiations already tackle an issue WCO negotiations already tackle an issue which is both a challenge and an opportunity for intellectual property: the development of the information society. The vast investment in new products and on-line services, offering enormous employment potential, will only be made if an adequate protection of their content is granted. In the European Community, this can only take place in a functioning single market. This may imply the need for adjustments and complements to the existing legal framework.

In July 1995, the Commission launched a consultation process with its green paper on "copyright and related rights in the information society". IFPI has actively contributed to this highly successful process. The Commission received enormous feedback through more than 350 written submissions and comments. The consultation procedure has now been concluded in the framework of a conference organised by the Commission in Florence.

Where do we go from here?

The Commission envisages publishing, within the next few months, a communication which will explain its policy. The necessary legislative proposals will follow as soon as possible. In the fiscal field, I am well aware of your preoccupations. I would just like to remind you that unanimity is the rule in fiscal policy. Of course, if all the Member States agree on a rate, why should the Commission oppose it! These then are the activities we in the Commission have undertaken to promote what is our major asset: creativity and culture. Let us continue to work together to ensure the success that this evening’s presentation clearly demonstrates.

Text of the speech given by European Commission president Jacques Santer during the European Platinum Europe Award presentation on July 11 1996.
Michael Bolton
Greatest Hits
Francis Cabrel
Samedi Soir Sur La Terre
Mariah Carey
Daydream
Merry Christmas
Celine Dion
The Colour of My Love
D'Eux
Falling Into You
Julio Iglesias
Crazy
La Carreterea
Fugees
The Score

Michael Jackson
History
Patricia Kaas
Tour De Charme
Gypsy Kings
Greatest Hits
Cyndi Lauper
Greatest Hits
Oasis
Definitely Maybe
Morning Glory
OST: Various
Philadelphia
Sade
The Best of Sade
Bruce Springsteen
Greatest Hits
The Ghost of Tom Joad

Sony Music Entertainment Europe
22 million reasons to be cheerful

Ace of Base
Andre Rieu
Bon Jovi

Boyz II Men
The Beautiful South
The Cranberries

East 17
Andrew Lloyd Webber
Elton John

INXS
Janet Jackson
Metallica
Der König Der Lowen
Paul Weller
Pulp
Sting
Wet Wet Wet
Zucchero

The Bridge (thanks to Mega Records)
Strauß & Co
Cross Road
These Days
Il
Carry on up the Charts
No Need to Argue
To The Faithful Departed
Steam
The Very Best of Andrew Lloyd Webber
Love Songs
Made in England
The Greatest Hits
Design of a Decade
Load
Der König Der Lowen
Stanley Road
Different Class
Fields of Gold
Picture This
End of Part One
Spiritodivino

PolyGram
and proliferation of media, creating an extraordinary diversity and richness of musical talent. Europe is now the biggest music market in the world, accounting for a third of global sales, and is worth US$13.4 billion. More significantly, it has doubled in size over the last 10 years, and in that time the industry has had a huge impact, both on a cultural and on an economic level. The six major record companies—BMG, EMI, MCA, PolyGram, Sony Music and Warner Music—continue their respective policies, begun in the last decade, of opening local companies in an ever increasing number of countries. Recent examples include, among others, Bulgaria, the Czech Republic, Hungary, Poland and Russia. European repertoire has surged prolifically across the world in recent years and now accounts for some 60% of all music sold in Europe.

IFPI's Platinum Europe therefore marks not just the milestone of the sales growth which has taken place, but the unbelievable social, political and cultural changes that have taken place in the region over the last 10 years. Europe's history, mix of countries, cultures and language, media infrastructure and readiness to embrace new technologies makes the region unique and totally distinctive.

Thus, Platinum Europe celebrates the sales success not just of "local" European artists, but a wide range of international stars whose music is, in turn, embraced by a million Europeans and more.

"Platinum Europe is a tribute to the free-flowing, cross-border cultural diversity of today's music market."
IFPI chairman
David Fine

"What we're actually trying to do is make a statement for our industry and to make a statement on behalf of our industry to the politicians."
Sony Music Entertainment
Europe president
Paul Russell

Continued from page 3

Only a few recording artists sell over a million albums in their entire career. When IFPI collated its regional figures, however, it discovered that over 90 albums released after January 1 1994 had sold that amount in Europe. As IFPI chairman David Fine says emphatically, 'That's pretty significant by any standards.'

"We are concerned that the importance of the music industry in Europe is not fully recognised. 'One always hears about the importance of the American recording industry. Yet we have so many artists, European and international, who do exceptionally well in Europe.' Europe taken as a whole comprises a third of the world market, he points out. "Platinum Europe is a tribute to the free-flowing, cross-border cultural diversity of today's music market. The list of 97 albums that have achieved Platinum Europe represent the European music scene—diversified, culturally vibrant and growing."

Whereas many industries are looking for financial help when they approach Brussels, the music industry is seeking adequate legal protection, and enforcement against piracy, to safeguard its massive investment in Europe. IFPI's European Executive Committee has been highlighting these requirements to the European Commission for some time now. Fine says, "We don't need handouts, whether it be tax rebates or seed money for development." The six major record companies all have a very strong presence in Europe, and all have large numbers of employees, outside suppliers and factories within the region. Apart from the economic benefits the industry brings to Europe, it's equally important to consider that the music industry is providing a cultural product. Fine points out, 'Whether you're talking about a classical record or pop music, it is a creation of the mind and it contributes to the cultural richness of Europe.'

One of IFPI's ongoing battles is to prevent the unscrupulous from exploiting the successes of the industry. This is where the European Commission could be of practical help. 'We have some very weak points in Europe,' Fine observes. He pinpoints Bulgaria and Russia, then adds, 'Italy has also been a piracy black spot within the European Union, but we're now getting increasing support from the Italian government, for example. But it's disappointing that we have had to suffer rampant piracy in a developed society.' He hopes that attracting the attention of politicians via the Platinum Europe Awards will help put pressure on problem countries to enforce intellectual property laws already in existence.

Fine thinks that the European Commission is coming closer to accepting the significance of the music industry and to comprehending the issues which concern it. President Jacques Santer's participation in the Platinum Europe Awards bolsters Fine's belief in a Europe which recognises the music industry as the economic and cultural force it undoubtedly is.

An artist has to sell one million albums to earn a Platinum Europe Award, an impressive and far from random figure. Sony Music Entertainment Europe president Paul Russell, chairman of the IFPI communications committee which has overseen the inauguration of the Platinum Europe Awards, explains, 'It's exactly the same as the US platinum award, to highlight the fact that the two markets are of similar size. This is to demonstrate to ourselves, the artists and the people who work in the European industry that a platinum award in Europe is exactly the same reference point as a platinum award in the US.'

He makes an interesting distinction with his second objective. 'It's also to give some of the international artists, particularly the US artists, the same reference point,' Russell continues. His experience indicates that the various sales figures set by each separate country can make it difficult for many artists to get a coherent overview of their European status. "Platinum means different things in different places, which of course it should because the markets are of different sizes," he says. "One overall European Platinum Award set at parity with the US award simplifies matters." Sony Music Entertainment Europe began issuing an internal platinum sales award at its 1994 conference for these very reasons. Russell is obviously pleased that IFPI is now endorsing an industry-wide award but is quick to clarify, "We didn't wander in there, bang the table and say, 'We have a platinum award, therefore the industry has to have a platinum award.' There was some discussion. But I think it's fair to say we were quite motivational in that discussion." BMG, EMI Music, MCA, PolyGram, Sony and Warner Music International each made a special one-off financial contribution on page 12
96 million-selling albums have received a Platinum Europe award.

Warner Music Europe thanks its artists for their fair share.

CONGRATULATIONS
A family of artists in a world of music

WARNER MUSIC INTERNATIONAL
The Stars, The Biz...And The Politicians

Artists, record company executives and media folk mingled with members of European parliament at the first Platinum Europe awards gala in Brussels on July 11, 1996, hosted by VH-1 presenter Pip Dann. The evening, attended by some 375 people, featured speeches by IFPI chairman David Fine and European Commission president Jacques Santer. Awards for European sales of one million albums were presented to Jenny Berggren and Ulf Ekberg of Ace of Base, Andrew Farris of INXS, Patricia Kaas, André Rieu, Robson Green of Robson & Jerome, Marie Fredriksson of Roxette, Westernhagen and Pur. A special Platinum Europe award was presented to singer and member of European parliament Nana Mouskouri who, according to David Fine, "embodies the spirit of Platinum Europe.

European Commission president Jacques Santer addresses the audience at the gala dinner.

INXS keyboard player Andrew Farris accepts the IFPI Platinum Europe award for his band's Greatest Hits album.

Dutch superstar André Rieu (centre) meets Ace of Base members Jenny Berggren (right) and Ulf Ekberg at the cocktail party preceding the awards ceremony.

Dutch classical violinst André Rieu accepts the award from EC president Jacques Santer for selling over one million copies of his album Strauss & Co (Mercury). "Imagine me, a classical guy, among all these pop stars who are used to selling millions of records", commented Rieu.

Nana Mouskouri, arguably Europe's first border-crossing artist, accepts the special Platinum Europe award, presented to her by IFPI chairman David Fine. Mouskouri was genuinely moved by the surprise award and went on to honour the "enormous talent that this multicultural Europe has. I never changed record company [Mouskouri is signed to Philips/PolyGram]. They have helped me a lot in moving from country to country. I always felt very European."

EMI Music Europe president/CEO Rupert Perry meets the European members of parliament, (l-r) Robert Evans, Richard Bale and Hugo Kerr.

Dutch superstar André Rieu (centre) meets Ace of Base members Jenny Berggren (right) and Ulf Ekberg at the cocktail party preceding the awards ceremony.
Meet In The Heart Of Europe

IFPI chairman David Fine delivers the keynote address.

Jenny Berggren and Ulf Ekberg of Ace of Base thank the IFPI for the platinum plaque they received for one million sales (outside of Scandinavia) of the PolyGram album The Bridge.

German rocker Westernhagen proudly shows his award for a million copies sold of his WEA-album Affentheater.

IFPI chairman David Fine delivers the keynote address.

VH-1 presenter Pip Dann hosts the awards ceremony.

Marie Fredriksson and EC president Jacques Santer holding the award for Roxette's European million seller, the greatest hits album Don't Bore Us Get To The Chorus.

Apologising for his mastery of English, Pur singer Hartmut Engler nevertheless manages to address the IFPI with a heartfelt "thank you" speech. The group was awarded with a Platinum Europe prize for one million sales of their Intercord/EMI album Abenteuerland.

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One million may seem like a daunting number of albums to sell. Russell points out however, "There were a lot of qualifiers. So it's a big number but it's obviously not unreachable. Any record company which is an IFPI member, and there are over 1,200 members globally, is eligible to make an application for a Platinum Europe Award. All sales figures are verified against independent information which is regularly provided by each country's IFPI body before the Award is granted."

The next decision the steering committee faced was how to present the Awards. "For obvious reasons we decided to do it in Brussels," Russell says. "We're a very important industry—and we want our marketshare of the politician's time and attention!" This was the third, and possibly most important purpose behind the entire project. The major labels had been lobbying the EC for some time in order to establish and enhance the industry's profile with the European institutions. "The politicians in Brussels can have a huge effect on the European industry," Russell says. "With issues of copyright, piracy and new digital forms of distribution, they're going to play a very important role in our future. So we thought it was very important that they take notice of us." These efforts are paying off, as evidenced by the award presentation by European Commission president Jacques Santer. "He immediately said yes," Russell recalls. "So we've obviously got their attention."

Lisa Anderson was quickly brought in as executive producer. With her experience in the same capacity for the Brit Awards and other prestigious events, the awards presentation could take on whatever character the steering committee chose. Russell explains that they deliberately opted to keep the evening a sophisticated industry dinner. "Our objective here is not really to influence the public," he says. "We hope there will be some knock-on effect, but what we're actually trying to do is make a statement for our industry and to make a statement on behalf of our industry to the politicians."

Now IFPI must determine whether or not the event should become an annual affair. Russell remarks, "Personally I would like to see it continue, but that obviously is not my exclusive decision. I think if everybody comes away with a nice, warm feeling, then there's no reason why we couldn't continue." By everyone Russell means IFPI, the record companies, the media, the politicians and the artists themselves, all of whom must have their opinion considered. Meanwhile the groundwork and lobbying will continue behind the scenes. Following the presentation of the first European Platinum Awards, the hard work of promoting the music industry steams on.

The first Platinum Europe Awards ceremony is attracting an enviable array of talent, both artistic and professional. The Award winners are artists who have touched over one million of their fellow human beings in Europe through their creative endeavours. Everyone is aware of the serious business purposes underlying the Awards—the European music market accounting for a third of world sales of recorded music, worth US$13.4 billion—but the actual ceremony keeps the spotlight where it belongs—on the stars themselves. Industry concerns along with genre, language and cultural differences pale next to the achievement symbolised by the 96 elegantly etched glass plaques.

As Rick Dobbis, PolyGram president continental Europe says, "One of the cool things about the people that have been honoured is that the range of music is amazing. The Awards highlight the diversity of musical talent and interest in music in Europe." Since Zucchero, the Italian mainstream rock singer who performs in four different languages, and Dutch André Rieu, with his interpretation of Strauss, share the list of PolyGram recipients, along with the Cranberries and Metallica among others, Dobbis has no shortage of support for his comment. "When I entered the record business, the US market was 60-70% of the world. And now it's in the low 30s depending on who you ask. The perspective on the world has changed," he adds. Sales figures like these also indicate that artists are appealing to people outside of their own cultures. Warner Music Europe president Manfred Zumkeller recalls, 'BMG's Eros Ramazzotti got into the number one album spot in Germany for two weeks, for example. That's fantastic.' He also mentions Laura Pausini, who has broken through in four separate countries and two different languages, as another of many acts which are changing ideas about what is possible. 'Barriers will not break down entirely, but people are getting more and more cosmopolitan,' he says. 'And it's not restricted to food and fashion.' Other European artists exemplifying the diversity of Warner Music International's roster are, for example, Green Day and Seal.

Some winners may have come as a surprise to non-European observers. Zumkeller cites Westernhagen and PUR as megastars in their native Germany, but whose attainments are possibly under-appreciated in other countries. EMI Music Europe president/CEO Rupert Perry agrees, "I think that the levels of achievement and the type of sales achieved could be a surprise to some people. Not necessarily people who work in Europe, but maybe people in other parts of the world." Supporting this point of view are such EMI artists as Roxette and the Monks Of Silos, not to mention other sales breakers such as the Beatles and Blur.

Another winning names are undoubtedly more familiar worldwide. BMG Entertainment International senior VP Arnold Bahlmann has an award-winning roster that includes Eros Ramazzotti, Take That, M People, TLC, and Annie Lennox. He points out that honouring such globally-known names fulfills the equally important role of emphasising the overall significance of the European market. "People in the US or in the Asian Pacific areas will look at the European Platinum Awards and they'll suddenly find out that this really is a force. Sometime we'll even have to do a quadruple Platinum Award."
"I think that the levels of achievement and the type of sales achieved could be a surprise to some people."

EMI Music Europe president/CEO Rupert Perry

“We are a very strong link to the future of Europe, because we deal with the younger generations and with artists who give constant messages to young people.”

BMG Entertainment International senior VP Arnold Bahlmann

The Platinum Europe Awards is one of the only music industry initiatives for which Europe as a whole is considered. However, its fragmented nature leads to some fascinating paradoxes. You can think that what you are seeing is more local success than global markets,” Perry observes. “Yet except for the Spanish and English languages, portability is somewhat restricted. But if you look at the kind of assumption that product out of America and out of the UK automatically sell around the world, that’s not so much a given any more. I don’t think there are any more automatics.” He believes that developments in technology have fuelled this shift by making access to what’s required for the creative process more universal.

Many of the artists who have collected a Platinum Europe Award are living examples of this transformation in what previously had been generally accepted clichés. “National repertoire has become more important,” Bahlmann explains. “However I think the openness to accept repertoire from other territories is growing. I mean, at the moment there’s this massive hit with Los Del Río’s Macarena. You see them dancing Macarena everywhere from my eldest daughter’s school to clubs in Sweden, and the whole thing comes out of Spain.” Consumers are gaining pride in their own music but not to the exclusion of other culture’s efforts.

Officially recognising some of the world’s superstars taking while simultaneously exposing new people to their creative output would have been enough reason to initiate the Platinum Europe Awards. The European Executive committee that made it possible had added important motives, however. Executives at every major record company are frustrated at not being taken seriously as an industry and yet the recording industry provides employment for over 300,000 people in Europe, directly or indirectly—from artists, record companies, radio, retailers and manufacturers, to video producers, printers, travel agents and many others. Royalty payments mean foreign income, too. When both direct and indirect taxes are factored in, the importance of the music industry is impossible to ignore. Perry speculates that music could actually be one of Europe’s top five industries. All too often, however, it has been treated as little more than a pleasant diversion. “We strongly believe the importance of the music industry has always been under-valued by the politicians and by the media,” Bahlmann says. “In the UK politicians have recognised that the music industry is one of the greatest and most profitable export businesses the UK has. But when you look at Brussels they talk about the steel industry—which in Europe is not the thriving industry that the music industry has.”

The music industry isn’t merely looking for accolades, of course. “We’re a very successful industry,” Perry points out. “We don’t ask for any financial handouts, unlike most other arts or industries. What we do ask for is support in matters to do with intellectual property rights.” He is annoyed that current developments regarding China focus solely on the protection of US rights. “Nobody seems to want to put any pressure on Italy, which is part of Europe but in piracy matters it is like a third-world country. The European Commission’s silence on these matters is very disappointing.” Bahlmann agrees, “Italy has a piracy rate of 33%, which is higher than the Czech Republic. It is even higher than Poland today. We have to fight those challenges, and you only can fight them on an international level if politicians recognise the importance of the business. They should be aware that this is an important economic as well as social and cultural factor.” Zumkeller adds Bulgaria to the list of problem countries, and underscores the shared belief that unified efforts are the only way to combat the criminal elements which engage in piracy, as well as sometimes using it to launder illicit money.

The music industry also plays an important role in the development of Europe as a whole. “The music industry stands for European culture,” as Bahlmann says. “Look at how many acts expressing European culture are being exported to the US and the Asian Pacific countries.” He believes that this is another aspect elected officials should be able to appreciate. “We are a very strong link to the future of Europe, because we deal with the younger generations and with artists who give constant messages to young people.”

Looking forward is also essential for practical reasons. Looming on the horizon are huge questions about new delivery systems and the related problems of rights and payment. “When you talk to politicians, you very often hear people saying that the Internet or digital compression or whatever is the important thing,” Zumkeller says. “But that’s not true! It’s the content. You have to protect the content. It’s just another stream of delivery, that’s all. And we have to protect what is in it.” By establishing the political framework, the music industry is putting itself in a position to address these issues while they’re still manageable.

It’s a considerable feat that all of those motives can come together at one formal banquet, but they do. The European Platinum Awards is a unique alliance of creativity and business acumen, expressed with the music industry’s flair for artistry, enthusiasm and optimism. “It is a dinner at which everyone in attendance is a participant,” Dobbs summarises. “The music industry is a business, and it’s a business that can defend itself beautifully for its role in society. To bring that issue, [the industry’s] importance and its contributions to a wider group of people, and for it to receive appropriate status, is wonderful.”

Interviews by Chris Marlowe

PLATINUM EUROPE

MUSIC & MEDIA ADVERTISING SUPPLEMENT, JULY 27, 1996
...And The Winners Are:

2 Unlimited/Real Things
AC/DC/Ballbreaker
Ace Of Base/The Bridge
Aerosmith/Big Ones
Alain Souchon/C’Est Déjà Ça
Alain Morissette/Jagged Little Pill
Andrew Lloyd Webber/The Very Best Of
Annie Lennox/Medusa
Björk/Post
Blur/Parklife
Blur/The Great Escape
Bon Jovi/Crossroad
Bon Jovi/These Days
Boyz II Men/II
Bruce Springsteen/The Ghost Of Tom Joad
Bruce Springsteen/Sweetest Thing
Celine Dion/The Colour Of My Love
Celine Dion/Falling Into You
Celine Dion/D’Eux
Chris Rea/The Best Of
Crash Test Dummies/God Shuffled His Feet
De: König Der Löwen/Original Hörspiel Zum Film
Die Schlumpfe/Tekkno Ist Cool - Vol. 1
East 17/Steam
Elton John/Love Songs
Elton John/Made In England
Enigma/The Cross Of Changes
Enya/The Memory Of Trees
Eric Clapton/From The Cradle
Eros Ramazzotti/Dove C’E Musica
Francis Cabrel/Samedi Soir Sur La Terre
Fugees/The Score
George Michael/Older
Gipsy Kings/Greatest Hits
Green Day/Insomniac
INXS/Greatest Hits
Janet Jackson/Design Of A Decade 1985-1995
Joe Cocker/Have A Little Faith
Julio Iglesias/Crazy
Julio Iglesias/La Carretera
Laura Pausini/Laura Pausini
Laura Pausini/Laura
Laura Pausini/Photograph
M People/Bizarre Fruit
Madonna/Bedtime Stories
Madonna/Something To Remember
Mariah Carey/Daydream
Mariah Carey/Merry Christmas

Meat Loaf/Welcome To The Neighbourhood
Metallica/Load
Michael Bolton/Greatest Hits 1985-1996
Michael Jackson/Ill Story Past, Present And Future - Book 1
Monks Of Silos/Canto Gregorian
Nirvana/Unplugged In New York
Oasis/Definitely Maybe
Oasis/What’s The Story) Morning Glory?
Offspring/Smash
Patricia Kaas/Tour De Charme
Paul Weller/Stanley Road
Philadelphia/Music From The Motion Picture
Pink Floyd/p.u.l.s.e.
Prodigy/Music For The Jilted Generation
Pulp/Different Class
PUR/Abenteuerland
Queen/Made In Heaven
R.E.M./Monster
Red Hot Chili Peppers/One Hot Minute
Rednex/Sex & Violins
Robson & Jerome/Rohson & Jerome
Rolling Stones/Voodoo Lounge
Rolling Stones/Strippled
Roxette/Crash Boom Bang
Roxette/Don’t Bore Us Get To The Chorus
Sacred Spirit/Chants And Dances Of The Native Americans
Sadie/The Best Of Sadie
Seal/Seal (Second Album)
Simply Red/Life
Sing/The Best Of Sting Fields Of Gold 1984-1994
Take That/ Nobody Else
Take That/Greatest Hits
The 3 Tenors/The 3 Tenors In Concert
The Beatles/Live At The BBC
The Beatles/Anthology 1
The Beautiful South/Carry On Up The Charts
The Cranberries/No Need To Argue
The Cranberries/The Faithful Departed
The Eagles/The Very Best Of The Eagles
The Lion King/OST
Tina Turner/Wildest Dreams
TLC/CrazySexyCool
Waiting To Exhale/OST
Westernhagen/Affentheater
Wet Wet Wet/Picture This
Wet Wet Wet/End Of Part One
Zucchero/Spirito Di Vino

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PLATINUM EUROPE

MUSIC & MEDIA ADVERTISING SUPPLEMENT, JULY 27, 1996
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