

MUSIC & MEDIA

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**Bryan Adams
Storms Into EHR**

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Wonder Woos Fans In Paris



Stevie Wonder became the first non-classical musician to perform at Paris' Cité de la Musique when he showcased songs from his new album *Conversation Peace* last month to an audience of 800. The Motown legend, pictured above with PolyGram president/CEO Alain Levy (left) and Motown president/CEO Jheri Busby (right), performed songs such as his latest single *For Your Love*.

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TAKE THAT
Back For Good
(RCA)

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SCATMAN JOHN
Scatman (Ski-Ba-Bop-Ba-Dop-Bop)
(Iceberg)

European Top 100 Albums
BRUCE SPRINGSTEEN
Greatest Hits
(Columbia)

UK Has New Pop "Gene"

LONDON - Members of Polydor-designed group Gene have been hailed as bright young things in their homeland, as youth guitar-driven pop continues to flourish there.

Almost weekly another vigorous newcomer crash lands into the British album charts, and Gene is no exception, with its album *Olympian* entering at number 8.

But the band's success is not an exclusively UK phenomenon. Promising response has also been forthcoming from the continent as well—from both retail and radio (for the single *Haunted By You*). Currently on tour in the UK, the band soon will move on to perform its first full European tour, playing 22 dates across Europe for one month, starting April 22.

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French Charts Return To Radio After 2 Years

by Emmanuel Legrand

PARIS - The French album and singles charts are set to make a comeback on radio and TV following a two-year absence from the airwaves.

Full-service station Europe 1 and its sister ACE network Europe 2 are to include the charts once more, after dropping the countdowns in 1993. With their announcement, the stations have beaten EHR network NRJ, which had also made a bid to air the charts.

After protracted negotiations, public corporation France Television, which operates two TV channels and the radio group Europe 1 Communications, has won a one-year right to broadcast the charts.

The French industry organisation SNEP, which owns and operates the charts, and its independent producer's counterpart UPFI, had also been considering another option put forward by NRJ and national TV channel M6.

SNEP president Patrick Zelnik, UPFI vice president Charles Talar, France Television president Jean-Pierre Elkabbach and Jacques Lehn, president of Europe 1 Communications, were due to announce the news at a press conference in Paris on April 7.

*France Television
has won a one-year
right to broadcast
the charts.*

Europe 1 will present an overview of both charts on Saturdays—the show is tentatively called "Le Top"—with publicity spots broadcast in other shows throughout the week. Europe 2 will feature the albums chart on Sundays.

On the television side, public channel France 2 will air a weekly late-night show on Fridays with a condensed version of the chart broadcast Satur-

days, while France 3 offers a 30-minute "best of the charts."

Also, the weekly TV guide, *Télé 7 Jours* and *Journal du Dimanche* will publish the charts. The TV shows should start in May, while the radio charts could begin earlier.

Europe 1 and Canal+, which had operated the charts since its creation in 1984, announced in 1993 that they would be dropping the countdowns. SNEP then took over and produced the new computerised sales charts, but failed to secure any media exposure.

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MTV Expands Italian Service

by Mark Dezzani

MILAN - MTV Europe is planning to produce programmes especially for the Italian market to fill the void which will emerge when the country's national music TV network Videomusic switches format in the near future.

Sebastiano Mussini, responsible for MTV Europe's Italian operations, says plans include the possible purchase of an Italian network to increase the channel's coverage.

MTV Europe is currently limited to six hours broadcasting a day, through relays on local TV stations in the north and central regions of the country.

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Virgin Launches 105.8 FM

by Jonathan Heasman

LONDON - Virgin Radio, the UK's national commercial AOR station, will broadcast on FM for the first time, with the launch of its new service in London.

Virgin was awarded an FM licence for the capital

last year despite already broadcasting nationally on the AM wave band.

Virgin 105.8 FM, which began broadcasting on April 10, has the same output as the AM station, but with local news, travel, sport and entertainment listings.



continues on page 36



crossover

Euro Music Sales has launched its new
Euro Dance Pop Label
crossover music

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&
marketed by
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Everything revolves around *music*

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Mention pop music and entertainment nowadays and the talk quickly turns to topics like trends, future technologies, the new media, rights, networking and sales figures. As if music was just fodder for the marketing machinery.

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Bulletin Board

Industry highlights this week

UNITED KINGDOM

Sony Announces Nominees For Its Radio Awards

Nominations for this year's Sony Radio Awards have been announced ahead of the award ceremony which will take place in London on April 26. Republic of Ireland-based Atlantic 252 is one of the nominations for Station of the Year, but the BBC's new national news/talk and sports station, Radio 5 Live, is favourite to win the award. The Local Station of the Year award will be hotly contested by the BBC's Hereford and Worcester and Radio Gloucestershire, and from the commercial sector by Yorkshire Coast Radio and Moray Firth Radio. Controversial BBC Radio 1 presenter Chris Morris—suspended recently after pretending on his show that trade and industry minister Michael Heseltine had died—is nominated in the Best Use of Comedy category. Sixty of this year's nominations are for BBC stations, while the commercial sector has chalked up some 14.

Day Sacked By Radio

Mercury
Sixties Radio Caroline star Roger Day has been sacked by Radio Mercury following the loss of its Guildford licence to Surrey and North-East Hampshire Broadcasting. Restructuring and cost-cutting within the loss-making Allied Radio group mean 50-year-old Day will be replaced on Mercury's Crawley breakfast show by Steve Hiland, who moves from Mercury's Guildford operation.

BMI Plans Its Second Easter Showcase

Broadcast Music Inc (BMI) has released details of its Easter Showcase, to be held on April 12 at Dingwalls in London. BMI, one of the largest performing rights societies in the world, says it hopes headliners Love Henry, Kathryn Dion-King and Ron Sexsmith will emulate the success of last year's event. For more details contact Chris Poole on (+44) 171.436 3633.

FINLAND

Private Stations Set To Get Collective Labour Deal

After more than 10 years of talks, the Finnish private radio industry looks set to get its first collective labour agreement. Up until now, the various agreements have varied from station to station with

monthly salaries between 10 and 20% lower than those paid by public broadcaster YLE. In addition, many workers in the private radio sector are currently being sacked as stations rely more and more on freelance and sub-contracted work. Details of the agreement are not yet available as talks are still continuing and the industry has yet to approve the plans.

ITALY

Rock FM Sets Its Sights On Countrywide Coverage

Milan's specialist rock music outlet Rock FM has increased its coverage as part of a phased expansion plan which the company hopes will eventually increase its reach to the whole of the country. The city of Genova has been added to the existing Milan signal whilst Rock FM programme director Marco Garavelli says that the region of Piemonte, including Turin, will be added shortly. In addition to 24-hour coverage in these zones, Garavelli says that digital satellite distribution by September will allow the station to implement syndication plans which means that rock stations throughout Italy will be relaying Rock FM six hours a day.

Management Changes At CGD East West

Warner affiliate CGD has undergone a management reshuffle to coincide with its recent name change from CGD Warner to CGD East West. Former promotions manager Luciano Linzi has been promoted to the position of director of marketing. Bruno Pasini becomes head of international, joining from Sony/Epic where he was marketing manager. Daniela Santocchi becomes head of promotions international and Raffaella Curtarelli has been appointed label manager. Director of Italian repertoire is Fabrizio Giannini, while Leo de Rosa joins the company from PolyGram as A&R manager and Alda Dury-Gandini retains the international development manager position for domestic acts. Diego Quaglia has been appointed manager of CGD East West's specialist sub-label Urlo. Roberto Wagner becomes head of promotion in the Milan office with Stefania Mazza taking up promotions in the Rome office. Germano Datone has been appointed radio promotions manager in the Milan HQ.

Italian Radio Stations Drop 'Political' Songs

by Mark Dezzani

MILAN - Italian artists have reacted swiftly to new laws banning the broadcasting of political content during TV and radio shows 30 days prior to elections.

With only a matter of weeks left before the country's local polls on April 23, several artists have re-recorded their current singles to avoid being dropped from radio playlists.

The controversial new law, called "Par Condicio" or "Equal Treatment," also requires broadcasters to guarantee fairness in political and news coverage one month prior to elections. It has been attacked for restricting freedom of expression.

Italian artists Rudy Marra (Polydor), Samuele Bersani (Pressing/BMG), Quartiere Latino (WEA) and Articolo 31 (Flying) are among those who have taken steps to ensure radio stations can continue to play their music.

Paolo Martella, lead singer with the group Quartiere Latino, comments, "It's a case of self censorship, with mostly local stations choosing to interpret the law safely and drop our record from their playlists."

Under the new laws, Italy's 2,000 local and national radio stations are required to send DAT recordings of their output every day during the run up to elections to their local Guardia

Di Finanza (Tax Authorities) which keep the recordings for checks in the case of complaints of political bias being registered.

Italy's national networks are unanimous in ignoring the effect of the "Par Condicio" laws on their playlists. Spokespersons for Rome-based EHR web Radio Dimensione Suono Network and Milan's Network 105 say that no songs have been dropped from their playlists, while Grant Benson, music director at Bergamo-based EHR network RTL 102.5 Hit Radio, says he suspects that "good old music industry hype" has blown up the story.

TV and radio stations found guilty of breaking the equal treatment laws could be fined up to L100 million (app. US\$60,000).

Latest Technology In Poland



Technological developments came under the spotlight at the seminar "New Technologies In Broadcasting," held in Warsaw last month. Pictured above at the meeting, organised by TeleDiffusion de France (TDF) and Telekomunikacja Polska, are (l-r): TDF commercial director Marc Rennard, TDF president Bruno Chetaille and Polish National Broadcasting Council president Janusz Laorski.

Europe 2 Plans Bourges Broadcast

by Emmanuel Legrand

PARIS - French ACE Europe 2 has "with enthusiasm" renewed its commitment to the annual music festival Printemps de Bourges, held April 26-May 1 in the city of Bourges.

The station will broadcast eight different shows live from Bourges, including two "brunch" programmes hosted by Laurent Boyer and four "backstage" shows, hosted by Valli and Frédéric Ferrer.

With more than 100 acts performing in five days, the Printemps is one of France's top music festivals. Bourges features some 15 different concerts presenting 25 acts in nine different venues. Last year, the event's budget

reached Ffr24.5 million (app. US\$5.1 million).

Artists performing at this year's event include Francis Cabrel, Alain Souchon, Les Negresses Vertes, Youssou N'Dour, Therapy?, Joe Cocker, Rory Gallagher, Gary Clail and Megadeth. French rap has not been forgotten, with MC Solaar, Supreme NTM and Alliance Ethnik appearing together with the new generation of French rock bands such as Lofofora, Hoax and Welcome To Julian.

Bourges will also host a series of concerts by several European bands as part of a new emphasis on upcoming Continental acts. These daily showcases will be reserved for industry professionals.

BDS Sets Up German Office

by Machgiel Bakker

HAMBURG - Peter Brühning has been appointed to set up the new German office of airplay monitoring organisation Broadcast Data Systems (BDS) in Hamburg.

The former product manager of Edel will be responsible for all operations of the new company, BDS Deutschland GmbH, including staffing, deploying monitors and client liaison. Birgit von Borstel has already been appointed data manager.

According to Brühning, BDS monitors are being set up in all major media markets. "The user will have total flexibility on how he or she wants to use the data—seven days a week, 24 hours a day." Airplay reports are available on song activity, artists, labels, day-parts and complete station logs.

A new data centre will soon be set up in Amsterdam to serve all the needs of BDS' operations in Europe, which includes offices in the UK, Benelux and Germany with set-ups planned in the near future for Italy and Spain.

BDS is part of BPI Communications, the owner of *Music & Media*, and supplies airplay information to *Billboard*, *Music & Media*, the recently launched trade weekly *Music Monitor* in the UK and the four *Airplay Monitor* publications in the US.



Bulletin Board

Industry highlights this week

■ SPAIN

"La Ventana" Hits The Political Campaign Trail For Regional Elections

Cadena SER's popular afternoon programme "La Ventana" is to broadcast live from the headquarters of several political parties in the run up to Spain's regional elections on May 28. In the programmes, which began on March 31 from the conservative opposition Popular Party offices, presenter Javier Sarda will interview not only leading politicians but also secretaries, cleaners and other staff who work in the buildings. Political commentators are predicting the elections will end in disaster for the socialist party which has ruled the country since 1982.

■ FRANCE

NRJ Turnover Up 30% In 1994

NRJ has published its financial results for the fiscal year 1994, ending in September 1994. The group's turnover reached Ffr560 million (app US\$114.3 million), a 30% increase on 1993 figures, while net profits rose 19% to Ffr132 million. NRJ president Jean-Paul Baudecroux says this year's results should show a notable increase in turnover, with the advent of the third network Rire and the development of Chérie FM. International development is still part of the company's focus, with Germany and Sweden seen as major territories.

Europe 2's Mega Concert Was Just A Joke

ACE station Europe 2 celebrated April Fools Day in an individual way. A few days prior to April 1, the station sent out a press release announcing a major concert was set to take place in France at a secret location featuring leading international acts like Elton John, U2, Pink Floyd, Springsteen, Neil Young, Prince, Clapton, Phil Collins and so on. The amazing concert was to be broadcast on Europe 2 as part of a "Keep Vinyl" action. Some publications, including the daily *Libération*, even printed the news. But on March 31, journalists received a messenger-delivered bowl containing a live goldfish, a vinyl album and a brief note saying, "Europe 2 congratulates

you on your sense of humour and wishes you a good April Fool's Day listening to 'the best of vinyl'."

Hot Bird 1 Satellite Goes Into Space

Eutelsat's new television satellite Hot Bird 1 has been successfully launched into space. Launch took place at the end of March and Hot Bird 1's 16 transponders are expected to go into commercial service during the second half of April. The satellite will be dedicated entirely to television and radio channels for reception by cable, community and direct-to-home antennas throughout Europe. It is fully optimised for either analogue or digital transmissions.

■ UNITED KINGDOM

PolyGram Closes Deal To Takeover Empire Music

PolyGram International Music Publishing has acquired Empire Music from its co-founders Derek Green and Bob Grace. Richard Manners has been named managing director of Empire Music in addition to his existing responsibilities as MD of PolyGram/Island Music. Empire will now be managed from PolyGram's UK music publishing offices in Chiswick. Empire was founded in 1984 and signed a sub-publishing agreement with PolyGram in 1991. Its catalogue features songs such as Labi Siffre's (*Something Inside*) *So Strong* and The Levellers' *One Way*, together with the catalogues of the Dogs D'Amour, Nine Below Zero and Green On Red.

DJ Launches Enterprise Plugging To Promote Dance Music

A Birmingham-based DJ has launched a new company aimed at boosting radio promotions for small, specialist dance labels. Greg Hill says he was so frustrated by the lack of airplay for new dance music that he decided to launch his own service, Enterprise Plugging. Hill says the company will concentrate on plugging purely dance music from independent labels to radio stations specialising in this genre. "Any DJ worth their salt gets a large number of promos every week and the only way of ensuring your release has a fair listen is to employ an effective follow-up procedure," he explains.

Youth Turning Away From EHR, Says Revert

by Howell Llewellyn

MADRID - Cadena 100 director Rafael Revert has launched a scathing attack on the way Spanish radio uses popular music.

Speaking at a two-day seminar in Madrid on "Music and Its Professional Context,"



"All young people hear is music their grandparents enjoy" — Rafael Revert, Cadena 100 director.

Revert said fewer teenagers than ever before are listening to EHR nets that traditionally rely on a young audience.

"It's no secret that Spanish music is in a poor shape at the moment," he commented. "This is why no new acts broke through in 1994, as the majors relied on old formulas such as compilation albums. . .

"And most radio music programmers seem not to realise that one thing true about their young audience is that it is impossible for them to share the same taste as their grandparents."

Revert shaped the fortunes of the country's leading EHR net Cadena SER's Los 40 Principales before joining Cadena COPE's Cadena 100 in the early '90s. "At Los 40, I was frankly proud of having developed a huge and faithful young public. But now what they hear is Julio Iglesias, Frank Sinatra or Elton John—music their grandparents enjoy."

He added, "This means that while 10 or 15 years ago, most

eight-year-olds had a transistor radio glued to their ears, nowadays the same age group has lost interest in music and is likely to be watching TV or playing with a video game. I think this is the most terrible thing happening to the music industry in Spain today."

Revert was one of more than 20 speakers at the seminar organised jointly by the Madrid Independent Festival (Festimad) and the Institute of Musical Sciences (ICCMU) as part of its Cultural Management post-graduate degree scheme.

Long considered to be one of

the pioneers of EHR programming in Spain, Revert told his audience, "Radio has a brutal influence on record promotion, about 80% of the total with the rest being shared by TV and the written press."

But he said the industry was confused by the "complex nature of music in the '90s and its diversification, and the fact that most labels are relying on old formulas that have worked in the past but don't interest most young teenagers today." He predicted that the industry as whole "would suffer as a result of the loss of a young audience."

Stars Shine At Irish Music Awards

by Dermott Hayes

DUBLIN - The stars turned out in force for the annual Irish Music Industry's IRMA awards ceremony in Dublin's Burlington Hotel at the end of March.

Garth Brooks, two members of REM, The Chieftains, Blur, Van Morrison, Sinéad O'Connor, Boyzone and the Human League all performed at the

gala bash on March 31 which was recorded for Irish television and radio.

Edited highlights of the evening were broadcast on national pubcaster 2FM and Network 2 TV the following evening.

The event raised over US\$50,000 for the Irish Society for the Prevention of Cruelty to Children.

Winners of The Irish Music Industry Awards

Best Female Artist	Frances Black
Best Male Artist	Christy Moore
Best Irish Group	The Cranberries
Best Folk Artist	Sharon Shannon
Best Country Artist	Garth Brooks
Best International Group	R.E.M.
Best International Male Artist	Eric Clapton
Best International Female Artist	Sheryl Crow
Best New Irish Act	Boyzone
Album of the Year	Christy Moore <i>Live At The Point</i>
Single of the Year	Bill Whelan <i>Riverdance</i>
Industry Award	The Chieftains.

Live Helps Fight Cancer



The American group Live gave the start sign for Belgium's 1995 fight cancer campaign (Kom Op Tegen Kanker) with a special performance in Antwerp earlier this year. The campaign is aimed at teaching young people to minimise the risks of developing cancer by stopping smoking. Live is pictured above handing over a cheque for Bfr120,000 (app. US\$3,792) to chairman of the Kom Op Tegen Kanker organisation Kathy Lindekens (left).

Moving Chairs

ITALY: **Tony Cioffi** has been appointed programme director at Radio Kiss Kiss Network. INTERNATIONAL: **Tracy Nicholas Bledsoe** has been appointed vice president artist services at Warner Music International. The appointment took effect on April 3. In her new position, Nicholas Bledsoe, previously vice president press & public relations for the company, will handle both creative services and artist liaison projects for Warner artists.



More Swedes Tune In To Radio In 1995

by Nicholas George

STOCKHOLM - The number of Swedes listening daily to radio has increased in the first three months of 1995, although which stations they listen to continues to fluctuate.

According to ratings organisation RUAB, 82% of Swedes between the ages of nine and 79 tuned into radio broadcasts on a daily basis between January and March, 1.2% more than November last year.

Nationally, public broadcaster Sveriges Radio had 65.5% of potential daily listeners and the private stations 23.3%, an increase of 2.5% percentage points on the last set of figures. Community radio took a 2.6% share.

The average Swede listens to the radio for three hours and five minutes each day. Competition among the new commercial stations has been

fierce, especially in the big cities, although the overall share of the market held by the private stations seems to have stabilised.

In Stockholm the share held by private stations remains at 34%, while in the country's second city Gothenburg it has increased slightly from 26 to 29%. Commercial radio is at its strongest in the city of Norrköping, where the

three private stations together have taken 37% of daily listenership.

The most noticeable feature in Stockholm has been the arrival of Klassiska Hits 106.7, which only came on the air in November last year but already has a daily listenership of 4.2%—around 59,000 people. The station is owned by Radio Investments, which also owns Classic Hits 98FM in Dublin and Kiss 98 in Prague.

Commenting on the station's initial success, Klassiska Hits programme director Andrew Dower says it is down to a continuous process of audience research.

Also doing well in Stockholm is soft ACE station Megapol, which has climbed steadily for the past year. It now has 8.8% of daily listenership, around 126,000 people.

The main losers in Stockholm have been EHR Radio Energy—the Swedish outlet of the French NRJ—and New Radio City, which have both seen a reverse in previous gains. NRJ has also lost audience share in Gothenburg.

Stockholm's Most Listened-To Stations

Station	(% daily listenership)	
	Oct/Dec '94	Jan/Mar '95
Radio Stockholm	21.1	22.6
P1	16.4	14.9
P4 Stockholm	14.1	13.6
Radio Energy	14.0	12.7
P3	14.4	12.4
Megapol	6.3	8.8
New Radio City	10.2	8.4
Klassika Hits	—	4.2

Source: RUAB

Music Choice Starts Nationally In Belgium

by Marc Maes

BRUSSELS - Digital cable radio service Music Choice Europe will be available in 75% of Belgium homes from April, following its biggest deal to date with a group of cable operators, giving it service access to 2.3 million homes.

The service, which is backed by the Warner Music Group, Sony Software and General Instrument, will operate 24 hours a day via the Electrabel group of cable companies, delivering multi-channel, CD-quality music (without advertising or DJ interruptions) to homes via cable and satellite.

Given a choice of MC Europe or DMX (Digital Music Express), the cable company is reported to have been swayed by the fact that MC Europe added a Flemish channel "Vlaanderen Muziekland" to its available channels.

With US\$70-80 million committed for a five-year period, MC Europe is already available in Scandinavia, Germany, Holland and principle towns in the UK.

It plans to expand from 1.6 million homes to 4.3 million in Europe by the end of the year, and Belgium, with 1.5 homes, plays a predominant role in the pay-channel's development plans.

BBC Radio 5 Live Targets Listeners



BBC Radio 5 Live is using target tuners, (pictured above) manufactured by the Sports Channel, to promote its coverage of important sporting events throughout the year. The news/talk station, which celebrated its first anniversary at the end of March, has introduced give-away badge radios and radio hats pre-tuned to its two broadcast wavelengths. The compact radio receivers are no bigger than a cigarette packet and give a good country-wide reception. The front faces of the tuners, which were launched at the London Marathon earlier this month, measure three square inches and display the Radio 5 Live logo.

Classic Hits 98FM Loses PD

by Dermott Hayes

DUBLIN - The programme director of Classic Hits 98FM John Taylor has resigned his post with the leading Dublin-based ACE station to take up a post in the Antipodes.

New Zealand-born Taylor has been headhunted by Radio Otago in his native country to take up the post of group programme director for their 14

stations.

Commenting on Taylor's departure, Jeff O'Brien, Classic Hits 98FM's group programme director says, "We will miss John Taylor a lot."

"He is a real gentleman to work with and he is extremely talented. He has certainly contributed greatly to the success of the station during the past year."

Ingestrom Appointed MD

SCANDINAVIA - MCA Music Scandinavia's Martin Ingestrom has been appointed MD of the publishing company, following a two year stint as general manager.

John Brands, senior VP of MCA Music Publishing International, comments, "Martin has done a terrific job for us since he joined

MCA Music. He got off the mark very swiftly, and has built up a very impressive roster of local writers and bands, including Casja-Stina Akerström [whose debut album has sold platinum], Treble 'N Bass, Salt, Rodrigo Pencheff [member of The Latin Kings] and Fatima Rainey."



Martin Ingestrom

The announcement came in the same week

that the two-year-old company was voted "Most Interesting Publisher" in a survey carried out by Swedish Trade Magazine *Topp 40*.

Ingestrom puts the recognition down to the fact that "we have been very aggressive in signing local talent early on," adding that the company was associated with four of this year's Swedish Grammy winners.

East Anglian Radio Goes For Easy Gold

by Jonathan Heasman

LONDON - East Anglian Radio, owner of Radio Broadland in Norfolk and Suffolk SGR, is to launch an easy listening gold station called Amber Radio in July. The new station will use the existing AM transmitters of Broadland and SGR.

East Anglian Radio, one of the last commercial radio groups in the country to split its frequencies, aims to service the older 35-55 audience with

the new AM station.

The group's FM services—Broadland 102 and SGR FM—will move towards a slightly hotter ACE format than at present, aimed at a younger listenership.

Programme director Mike Stewart is not worried by the recent down-turn in listening figures suffered by some gold services in the UK.

"East Anglia is hungry for gold," he comments. "There is a lot of demand for some of the

'60s and '70s music, which has inevitably been faded out of

"East Anglia is hungry for gold"—Mike Stewart, East Anglian Radio

our playlist in more recent years."

Amber Radio will also fea-

ture a healthy portion of country music, which has a large following in East Anglia. Indeed, speculation was rife that East Anglian radio would opt for a country format on AM, but Stewart says that the idea was rejected after extensive market research.

"Country, rather like modern rock, was found to be rather devisive [...] But we will add another hour to the daily country show, which is currently heard on all our fre-

quencies."

News of the Amber Radio launch comes hard on the heels of recent Rajar ratings figures which show Norwich-based Radio Broadland has chalked up the highest weekly reach and market share of any station in the UK—a massive 46% weekly reach, and a 35.5% market share.

It is hoped that the launch of Amber Radio will further consolidate this remarkably strong position.



German Music Sales Up

Despite an economic lull and the competition from other consumer goods in the entertainment field, the soundcarrier market in Germany has witnessed a satisfying upturn over 1994. Machgiel Bakker reports.

Based on consumer price (including VAT), the German market witnessed a growth from DM4.5 million (app. US\$3.1 million) in 1993 to DM4.6 million last year, an increase of 3.2%.

This brings the total market share of members of German industry body BPW to 81%, compared to 80% in 1993.

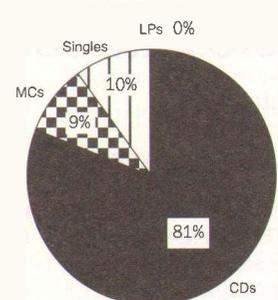
The CD, with its 81% share of total industry turnover, has become the centre piece of the German soundcarrier market; singles take 10%, cassettes 9%, while the vinyl LP has virtually died a quiet death.

The CD also plays a vital role on the singles front, which grows from 36.9 million units to 40.3 million, up

9.2%. Over 1994, the CD-single took 97% of the total singles market compared to 93% the year before, virtually wiping out its vinyl counterpart.

Total album sales (combining CDs, cassettes and vinyl LPs) enlarged by 1.7% and amounted to 205.1 million units over 1994, of which the CD took 166.2 units (152.8 million over 1993, up 8.8%).

Format Share Of Total Turnover



According to the BPW, the improved 1994 sales figures are largely attributed to by the growth of national product, in particular the dance/techno segment, and home-grown productions now take 34.8% of total turnover, compared to 24.8% the year before. Singling out dance/techno product, the figures have grown from a 5.8% share

in 1993 to 8.8% a year later.

Another factor contributing to the sales increase is the rise of classical product. With 21.6 million albums sold, the classical segment has enjoyed a growth of 20%.

The BPW/IFPI is also pointing to the good inroads made in the fight against piracy. Bootleg and non-authorized product now takes close to 2.5% of the total market, compared to 4% in 1993.

Wolf-D. Gramatke, president of PolyGram Germany, is pleased with the results. However, he is concerned that "the market relies more than ever on just one format." Gramatke criticises the fact that "the music cassette was

dropped too fast by the industry in favour of the CD. The cassette format was never well positioned or appropriately marketed in Germany."

Heinz Canibol, MD of MCA Music Entertainment Germany, says, "The market did not show substantial growth because the dance music trend reached its peak." Canibol believes that there is potential for additional sales in the German market. "With an exciting new trend we could have shifted more units in 1994. Alternative rock did not create additional demand for CDs. It just cut into mainstream rock's stake."

Additional reporting by Christian Lorenz

The German Market (in million units)

Year	1978	1984	1986	1988	1990	1992	1993	1994	Index*
Singles	46.5	49.6	43.4	31.6	27.2	26.6	36.9	40.3	109.2
LP	112.5	71.1	68.8	57.6	43.9	5.1	1.6	0.7	43.7
Cassettes	47.3	43.3	50.6	59.9	74.7	58.2	47.2	38.2	80.9
CD	-	3.0	13.3	39.2	76.2	131.8	152.8	166.2	108.8
Albums	159.8	117.4	132.7	156.7	194.8	195.1	201.6	205.1	101.7

*1993 = 100

The German Market In Turnover (in DM million)

Year	1978	1984	1986	1988	1990	1992	1993	1994	Index
	2.170	2.010	2.365	2.785	3.645	4.155	4.515	4.660	103.2

Source: BPW

Offering Quality To The International Music Market

The following keynote address was delivered by EMI Music GSA president Helmut Fest at the annual BPW conference in Hamburg on March 30. In it, Fest analyses the achievement of national music during the last 30 years. He also mentions on the effects of the current worldwide success of German dance/techno music, which considerably contributed to the growth of the German music industry over 1994.

In the international sales arena, the words "Made In Germany" conjure up the notion of a quality product. However, it still remains to be seen if "Music Made In Germany" has the same automatic connotation. To establish whether the industry is moving in the right direction it is worthwhile studying our musical accomplishments on the main export markets—the US and the UK.

Although small, first successes were booked in the '50s when the **Obernkirchen Childrens Choir** enjoyed a number 2 in the UK and **Helmut Zacharias, Will Glahe** and **Ivo Robic** reached the top 20 in the US. Songs like *The Happy Wanderer* and *Liechtensteiner Polka*, however, did not help remove existing prejudices about German music, which were that it was decent, provincial and ever so nice, but not very significant.

In the '60s, artists like **Bert Kämpfert** and **Horst Jankowski** picked up the first true international acclaim for German artists. Kämpfert's

Red Roses For A Blue Lady and *Bye Bye Blues* may have sounded more American than German, but they developed into proper jazz standards. Other hitmakers from the same period include **Helmut Zacharias, Jan & Kjeld, Lolita** and **Esther & Abi Ofarim** whose *Cinderella Rockefeller* hit the number 1 spot in the US in March 1968. **Günther Kallmann** managed to chart two albums in the US while **Drafi (Deutscher)**'s *Marmor, Stein Und Eisenbricht* ("Marble Breaks And Iron Bends") became a true classic.

The '70s saw more of a trend developing when two genres started to play an important part in the international market place: the electronic rock music of bands like **Kraftwerk, Can** and **Triumvirat** which, 20 years later proved to have played a ground-breaking role in the current ambient scene; and disco music, embodied by **Giorgio Moroder** and his Munich-based Studio Musicland responsible for the early hits of **Donna Summer**.

From a different genre, but no less important, was **James Last** who never

ceased to have success in the UK market.

Both electronic rock and disco music continued their foreign success in the '80s. The rock scene was represented by the **Scorpions**, followed by **Accept, Helloween** and **MSG**, while electronic sounds from Swiss **Andreas Vollenweider** and **Yello** also deserve to be mentioned. Coming from the "Neue Deutsche Welle", **Nena** scored a massive hit with *99 Luftballons* both in the UK and the US. Other German hits abroad were booked by **Harold Faltermeyer, Falco**, the ill-fated **Milli Vanilli** and **Modern Talking**.

It is only in the '90s that German-produced music, in particular the dance/tech-



"Although the market share of 'Music Made In Germany' has grown, it has not yet reached a level warranted by the German music industry, the third largest in the world."—Helmut Fest, EMI Music GSA president.

no genre, is gaining a significant share on the world market. The names are familiar: **Snap, MC Sar & The Real McCoy, Magic Affair, Culture Beat, Haddaway, U96, Mark' Oh, Enigma** and many, many more.

Although these chart entries are very promising, and the share of "Music Made In Germany" has grown, it has not yet reached a level warranted by the German market, the third largest in the world.

Another, more pressing issue, is that the share of German music in the national charts has not seen a comparable growth.

Over the last five years, the share of national repertoire in the Media Control charts has stood approximately at 28% for singles and 20% for albums—corresponding to the average over the '80s. The share of local productions hit an all-time high in 1982 (48% singles; 38% albums) while the figures over 1994 show a penetration of national singles of 38%.

One reason for the relatively low performance of German music on the national market is that only from the mid-'70s onwards were productions able to compete in quality with international standards.

In addition, more and more German productions these days are recorded in the English language, further facilitating cross-border acceptance. Today, 87% of the current German singles productions are in English compared to 45% for albums.

It is increasingly difficult to identify German productions recorded in English as "coming from Germany". And this is a good development, I think. Music knows no borders and pop/rock music has developed into one of the main messengers of emotions, lifestyles and sub-cultures. It's no longer important for a consumer whether a song hails from Italy, Germany or the US as long as it's "good" music.

Translation and adaptation by Machgiel Bakker.

Original Soundtrack

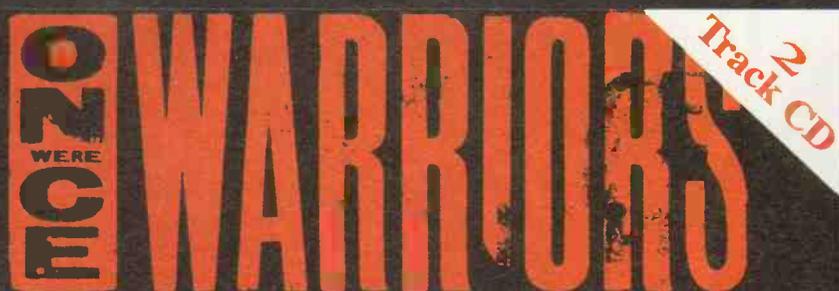
ONCE WE WERE WARRIORS

Double Platinum Selling Album in New Zealand

First Single to be taken from the Album

"WHAT'S THE TIME MR WOLF"

BY SOUTHSIDE OF BOMBAY



Featuring "WHAT'S THE TIME MR WOLF" and "RAGGA GIRL"



Milan

2 Track CD Ref. : 74321 27008-2

Original Soundtrack Album Available on
CD ref. 74321 24902-2 and MC ref. 74321 24902-4

Milan

BMG
DISTRIBUTION

Single
also features

"RAGGA GIRL"
BY UPPER HUTT POSSE

EUROPEAN RELEASE - APRIL 15TH



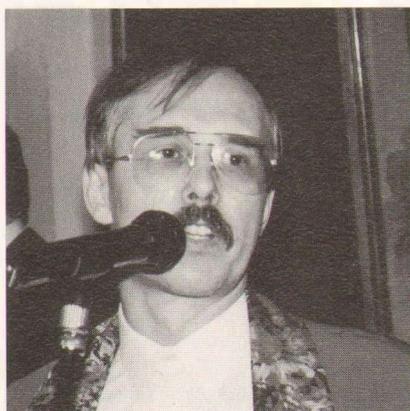
Awards Mark Era Of Optimism

The Polish record industry's first ever music awards, the "Fryderyks," caused national controversy even before they were presented. Linking the name of Poland's most famous classical composer with awards dominated by rock and pop artists sent shock waves through some of the country's music organizations. The Chopin Society and the Union of Polish Composers sent protest letters to the country's president Lech Walesa and the national press. The publicity, however, turned out to be just what the event needed and it was hailed by the industry as a symbol of a new era for the Polish record business. Alina Dragan reports.

Using Chopin's name to promote pop music is a morally wrong," protested the two music organisations, adding that the event included only one award for classical music. "Attaching the great artist's name to the activities of rock and pop authors and performers devalues classical composing."

Not only the name of the awards proved controversial, but also the statue, representing Chopin with a pierced ear and the body of a modern rocker.

As it was, however, the uproar could not have been more beneficial for the event, attracting the attention of the national media, and leading to impressive TV audiences on the day.



Andrzej Puczynski, president PolyGram Poland and member of the organising committee, is pictured above answering questions from the press about the validity of the voting system.

Turbulent Time

The awards are seen by many as a symbol marking the end of a turbulent time within the Polish music industry. Following years of piracy, lack of regulations and a stagnant national music scene, 1994 saw the arrival of copy law regulations, and the level of pirate recordings on the market drop from 95% (1992) to around 20%, balanced by a great increase in legal record sales.

The five biggest record companies have been operating in Poland for some time.

According to the event's organisers, the Polish Music Assembly (ZPAV, IFPI, Polish public TV Channel I and Polish public Radio Programme 1), the awards mark the transformation of the Polish music market into a serious industry, with regulations and ways of operating similar to in the west.



Pictured for the first time together are Bianka Kortlan, director central and eastern Europe IFPI group, and Katarzyna Kanclerz, winner of the evening's overall achievement award.

Event Of The Year

A total of 18 categories were awarded during the ceremony, with the first going to Pink Floyd's *Division Bell* for the Best Foreign Album, which was accepted by the MD of Pomaton/EMI Piotr Kabaj.

The Best Classical Music award went to Henryk Mikolaj Górecki for his *Symphony No. 3*, which was accepted by record company Polmusic MD Andrzej Broniarski. The only jazz award went to the Andrzej Jagodzinski Trio for their album *Chopin*, which gives a smooth, jazzy turn to the composer's preludes and Mazurkas.

The musical event of the year was considered by the majority of the jury to have been the introduction of copyright laws, and a special award was created to commemorate the fact, and

presented to the chairman of the culture commission Juliusz Braun and the chairman of the legislative commission Jerzy Jaskiernia (recently Minister of Justice), who worked on the copyright law in parliament.

Darling Of The Evening

The overriding winner of the evening, however, was record company Izabelin Studio, which was awarded six Fryderyks including the Best Female Vocalist and Album Of The Year for Edyta Bartosiewicz and her album *Sen*, the Best Group and Concert for Hey, the Best Debut for Kasia Kowalska and Overall Achievement for Katarzyna Kanclerz.

Fans of popular singer and runner up in last year's Eurovision Song Festival Edyta Gorniak were slightly disappointed when nominations in five categories failed to translate into any awards.

Modelled on the Brit Awards and Grammy concept, the Polish nominations were collected by mailing out over 370 questionnaires from the Polish Music Assembly to publishers, journalists, record producers, managers and sound engineers. Based on some 200 responses, five nominations were announced in each category, with the number of points determining the winner from each category.

Star-Studded Audience

Alongside artists and industry executives, the ceremony, at the Teatr Polski in Warsaw, drew a host of celebrities and well-known figures from the media, including the chairman of Polish TV Wieslaw Walendziak. Polish Radio Program III DJ Marek Niedzwiecki hosted the event, together with Kora, singer of the popular band Maanam.

Meanwhile, a touch of glamour and entertainment was added to the evening by live performances from the country's top guitar players—Skawinski, Janga Tomaszewski and Jelowiecki; the Andrzej Jagodzinski Trio and three

female singers from Izabelin Studio singing each other's songs; Katarzyna Nosowska, Kasia Kowalska and Edyta Bartosiewicz.



The evening's hosts Marek Niedzwiecki (left) and Kora, the singer from Maanam (centre), are pictured together with the winner of the Best Male Voice award, Stanislaw Soyka.

Plans For Next Year

The Polish Music Assembly is already working on the regulations for the second Fryderyk Awards, and is hoping to involve more of the country's music organisations and societies.

"Awards voted by professionals are the most difficult to launch, because you have to win recognition from key figures in the media and music business," says Andrzej Puczynski, president of PolyGram Poland and member of the organising board.

"In order to be nominated in the first place, you have to have recordings on the market, and you have to be well-known and liked in the industry."

Bianka Kortlan, director central & eastern IFPI Group concludes, "In my mind, this was an extremely successful event, for at least two reasons: it brought together the professional music community for the first time to recognise other professionals in the same field; and it showed that the Polish market is on its way to a healthy development."

Fryderyk Award Winners

Best Foreign Album

Pink Floyd *Division Bell*

Best Newcomer

Kasia Kowalska

Album of the Year

Edyta Bartosiewicz *Sen*

Song of the Year

Varius Manx *Zanim Zrozumiesz*

Best Male Singer

Stanislaw Sojka

Best Female Singer

Edyta Bartosiewicz

Best Dance Album

De Mono/Abrasax

Best Group

Hey

Best Classical Album

Henryk M. Gorecki *Symfonia III*

Best Composer

Wojciech Waglewski

Best Jazz Album

Andrzej Jagodzinski Trio *Chopin*

Best Sound Engineer

Leszek Kaminski

Best Poetic Album

Grzegorz Turnau *Turnau w Trojce*

Best Lyricist

Kazik Staszewski

Best Concert of the Year

Hey in Katowice

Best Overall Achievement

Katarzyna Kanclerz

Best Video Clip

Varius Manx for *Zanim Zrozumiesz*

Event of the Year

The Introduction Of The Copyright Law

FRYDERYK '94

POLISH MUSIC AWARDS

FOR:
IZABELIN STUDIO - POLYGRAM POLSKA
POMATON EMI
ZIC-ZAC



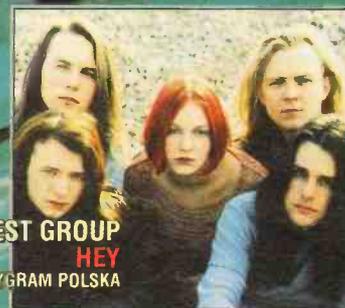
BEST POP/ROCK ALBUM
EDYTA BARTOSIEWICZ / "SEN"
 IZABELIN STUDIO - POLYGRAM POLSKA



BEST MALE ARTIST
STANISŁAW SOYKA
 POMATON EMI



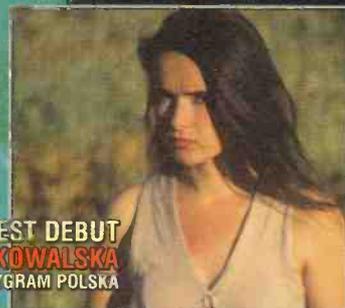
BEST DANCE MUSIC ALBUM
DE MONO / "ABRASAX"
 ZIC-ZAC



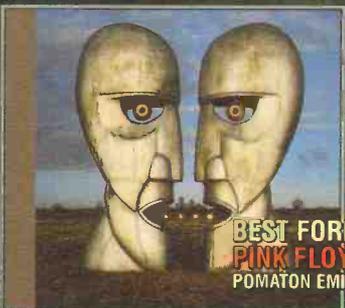
BEST GROUP
HEY
 IZABELIN STUDIO - POLYGRAM POLSKA



BEST POETIC SONG ALBUM
GRZEGORZ TURNAU / "TRÓJCE"
 POMATON EMI



BEST DEBUT
KASIA KOWALSKA
 IZABELIN STUDIO - POLYGRAM POLSKA



BEST FOREIGN ALBUM
PINK FLOYD / "THE DIVISION BELL"
 POMATON EMI



BEST VIDEO
VARIUS MANX / "ZANIM ZROZUMIESZ"
 DIRECTOR: JANUSZ KOŁODRZIEC
 ZIC-ZAC



BEST SONG
VARIUS MANX / "ZANIM ZROZUMIESZ"
 ZIC-ZAC



BEST LIVE SHOW
HEY IN KATOWICE (8TH OCTOBER '94)
 IZABELIN STUDIO - POLYGRAM POLSKA



BEST FEMALE ARTIST
EDYTA BARTOSIEWICZ
 IZABELIN STUDIO - POLYGRAM POLSKA



BEST MANAGER
KATARZYNA KANCLERZ
 IZABELIN STUDIO - POLYGRAM POLSKA

IZABELIN STUDIO - POLYGRAM POLSKA: UL. JAGIELLOŃSKA 78, 03-301 WARSZAWA, POLAND, TEL.: (+48 2) 614-53-37, 614-53-39, 614-57-29, 614-57-33
 POMATON EMI: UL. CZARNOMORSKA 13, 02-758 WARSZAWA, POLAND
 TEL.: (+48 22) 42-09-15, 42-09-30, FAX: 42-76-27, 42-76-48
 ZIC-ZAC MUSIC COMPANY: UL. DĄBROWCÓW 25, 03-933 WARSZAWA, POLAND, TEL.: (+48 2) 617-50-50

PolyGram
 Polska





RFM Finds Niche With Slow Gold

by Emmanuel Legrand

PROGRAMMING

French ACE network RFM's expansion plans were given a boost last summer, when Europe 1 Communications was authorised by the CSA to buy a 29.4% share in the station. And, with a recent redistribution of shares (M&M, March 18) which saw Europe 1's stake rise to 47.2%, the station is in a good position to resume its development plans, says net president Andrew Manderstam. With a current 2.2% share of national audience—over a million listeners daily—the station is now working towards a 3.5% share over the next three years, according to Brit Manderstam. And, judging by the steady progression over the last three *Médiamétrie* waves—from 1.6% to 1.9%, to 2.2%—the station is on the up.

"Our ratings progression is a good omen for the future, but I think we will face a crucial step at the point when we reach 2.5% and aim for 3%."

"We are currently in the development phase," he says. "We are still in a money-losing situation, but that was predicted, and it shouldn't last too long."

France's First Slow-Tempo Gold Format

One of the major factors in the recent ratings increase was the change, last September, from classic rock to a "gold" format, targetting the 35-50 demo with an increasing emphasis on French content. The move has been a Godsend to the station, says Manderstam. "RFM has regained a lost identity, which had been weakened by countless changes in format and ownership."

"We had to find a format that wasn't a radical change from our previous formula, which would accommodate the 40% French music quotas, and which wasn't duplicating any other station on the market."

Sources say that Europe 1, which has sold ad space for RFM since 1991 through its sales house Europe Régies, would have favoured an all-French format. Within the station's management itself, however, it was considered that

"RFM has regained a lost identity, which had been weakened by countless changes in format and ownership."

the move would be too radical a change for the station.

The decision came, however, following a trip to New York's gold station WCBS FM, when Manderstam wrote up a report for the station's shareholders suggesting "an evolution towards a gold format which would satisfy both staff, shareholders and advertisers on the station."

Under a new catch line "the golden station," the new format started in September, with what Manderstam calls France's first "slow-tempo gold format." Under the auspices of programme director (Ex-Europe 2) Eric Ellisade, the station has fewer up-beat tracks than its old-style self, with a strong 60% French content which is less mainstream than the up-beat *Radio Nostalgie*.

"No one imposed the 60% share of French music on us," says Manderstam, "But we felt it was right for the format and is also something our audi-



Manderstam—suggested an evolution towards a gold format which would satisfy all at the station.

ence seems to be looking for. Our playlist now goes from Edith Piaf to Francis Cabrel. That's not to say that any artist will be aired just because they are French, however."

A Chequered Ownership History

As to the new ownership structure, Manderstam is confident that it will offer the station the security for a smooth and active development.

Canal + became a shareholder in March, while Europe 1 has operated the net as minority shareholder since August. Other main shareholders include Performance Holding S.A. (13.4%), British bank Hambros (12.9%), Incom, an affiliate of financial group Caisse des Dépôts (9.9%) and Manderstam himself (2.0%).

"I have worked with different media groups and I can say things are functioning quite well," he says of Europe 1's involvement. "They understand the problems of a network like ours. They give free reign to the team running the station, but the main strategic decisions are made by the board, which is normal."

RFM was created in the early 1980s by one Patrick Meyer, who was strongly influenced by US radio, and who started looking for partners in the late 1980s. UK group Crown acquired 35% of RFM in 1989, bringing ambitious expansion plans for the station; but the

group soon discovered that the French radio situation was both expensive and difficult to navigate. A couple of years later, faced with financial problems in the UK, Crown sought to disinvest from all its French interests in 1992.

The CSA refused authorisation for a takeover plan from NRJ, and after a series of attempted measures, the station called in the receivers in February 1993. A restructuring plan presented by the station's management was approved by the receiver and the CSA, and in mid-1994, the CSA gave its blessing to Europe 1's acquisition of 29% of the station.

Power Is The Priority

Three P's are necessary for a radio operation to be successful says Manderstam—namely, Programme, Promotion and Power. And so far two of those are in order. "The programme is good and works, a FF30 million promotion campaign is underway to support the new format; our only problem now is the power."

Thus the main priority is now to boost the national coverage of the network, which has been limited to some 97 different frequencies covering 114 cities in France. "For

about two years, if not three, we couldn't expand and weren't given any new frequency. The CSA adopted a cautious approach to us because of all the changes in ownership we went

through, and froze our development.

"As a result we are not available in nine of the major French towns. If we don't start broadcasting in 15 of the top 20 cities in the near future, we'll never reach 3.5%, even with the best programme in the world."

While much of the French radio industry is hotly debating the subject of flexibility between categories (whether local stations should be able to switch to affiliate to large networks), Manderstam comes out on the side of flexibility.

Most of the RFM network is currently made up of D local stations (passive transmitters), but in the future the network will opt to change these stations to category C (independent local stations affiliated to networks, with a quota of local programming) whenever the opportunities arise.

"This would allow us to have some

The station has fewer up-beat tracks than its old-style self, with a strong 60% French content, which is less mainstream than the more up-beat Radio Nostalgie

real local input," he says. Each time we have done this in the past, it has had a direct effect on ratings. I'm sure that in a city like Lyons, if we had some local programming and were more active on the market, our audience would rise from 1.6% to between 3 and 4%."

Disney Personality Tours UK



Mike Harvey, Walt Disney World's official Florida-based radio personality, met up with a very familiar character as he left London on a week-long tour of the UK by train. Broadcasting from the Disney/MGM Studios, one of the three main theme parks at Walt Disney World, Mike Harvey presents his weekly five-hour oldies show via satellite to over 250 commercial radio stations across the US. While on his UK trip, Mike took in Edinburgh, York, London's Abbey Road Studios and Liverpool's The Cavern, collecting audio material and meeting the personalities behind the music that took the US by storm 30 years ago.

THE WINNERS FROM THE 5TH ANNUAL GILBEY'S SWEDISH DANCE MUSIC AWARDS 95

BEST SWEDISH DANCE TRACK 94

E-TYPE This Is The Way (E-Type/Mud - Stockholm Songs)

E-TYPE Set The World On Fire (E-Type/Ekdahl - Stockholm Songs)

HERBIE Pick It Up' (Herbie Chriclow/Douglas Carr - Megason/Carmusic)

REDNEX Cotton Eye Joe (Jan Ericsson/Oban/Pat Reiniz - Zomba Music Publ. Ltd)

BEST SWEDISH REMIX 94

3RD NATION I believe/Remix By Stonebridge & Nick Nice

E-TYPE This Is The Way/Remix By Kristian Lundin & John Amatiello (Amadin)

HERBIE Pick It Up/Remix By Douglas Carr

MELODIE MC Give It Up/Remix By Denniz Pop

BEST SWEDISH PRODUCER 94

ANDERS BAGGE For Fatima Rainey, Jennifer Brown...

DENNIZ POP For Dr Alban, E-Type, Herbie...

PAT REINIZ For Rednex, Cool James...

STONEBRIDGE For Robin S, 3rd Nation, Sabrina Johnston, Shawn Christopher...

BEST SWEDISH UNDERGROUND 94

MONDAY BAR (Downtown Stockholm) For their great club evenings.

Record Label **CLUBVISION**

Record Label **LOOP**

STONEBRIDGE For all his clubgrooves...

BEST NEWCOMER 94

E-TYPE (Stockholm Records)

HERBIE (Cheiron/BMG)

LATIN KINGS (Warner Music Sweden)

REDNEX (Jive/Zomba/BMG)

BEST SWEDISH DANCE VIDEO 94

DR ALBAN Let The Beat Go On/Company: Apollon, Director: Jonathan Bate.

E-TYPE This Is The Way/Company: Apollon, Director: Matthew Broadley.

HERBIE Pick It Up/Company: Spider Com Films, Director: Nick Berges, Producer: Debbie Bourne.

REDNEX Cotton Eye Joe/Company: Apollon, Director: Stefan Berg.

BEST SWEDISH DANCE ALBUM 94

BASIC ELEMENT Basic Injection/In House - EMI

DR ALBAN Look Who's Talking/Cheiron - BMG

E-TYPE Made In Sweden/Stockholm Records.

COOL JAMES & BLACK TEACHER Zooming You/Stockholm Records.

BEST INTERNATIONAL DANCE ARTIST 94

ICE MC

M PEOPLE

REEL 2 REAL

WARREN G

BEST SWEDISH DANCE ARTIST 94

Voted By 36.000 nightclubbers and 300 Dj's.

HERBIE Cheiron - BMG

ACE OF BASE Mega Records

E-TYPE Stockholm Records

REDNEX Jive/Zomba/BMG

GULDALLRIKENS BRANCHPRIS 94

No nominees.

WINNER: STOCKHOLM RECORDS

IO TV AB (Pitch Control/Siljemark Production) Would Like To Thank
The Following With Greatest Respect And Honor For Making A Record Possible:
ROB'N'RAZ, DJ Lounge, Andreas/IGP, Lola & Crew At SIB Tryck, Tobbe & Crew
At DCM, EMI, BMG, Warner Music Sweden, Virgin Records, Swemix,
Mega Records, Stockholm Records...

...And...Discjockey's From All Over Sweden,

Bonnie & Annette And Dee Jay Promotion, All The Artists Participating
In The Event, Tegnér & Son, Lars Höglund/Eva Records, Topp 40,
Camilla ZTV, Per Bystedt TV3, Lotta Lindwall.

...And The Following Record People And Companies; Sandra & Lee/Sony,
Marko Söderström/Polygram, Mårten Aglander/Warner Music Sweden,
Dr Alban/Dr Records, Jonas Holst & TG/Sonet, I2INC,
Anders Melin/Sidelake, In House/EMI,
Roof Top, Flexx Records, Flexx Generation - Grammophone.

...And Thanks To All Of You Who Have
Been Supporting This Event This Year And Early Years.
You All Know Who You Are...See You Next Year !



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Single Channel Is Satellite Tailor-Made

By providing stations with their own dedicated transponder digital channel for audio programming, a handful of telecommunication companies have taken the term "customer service" one step further.

by Mary Weller

■ SCPC

SCPC, standing for single channel per carrier, is one of the latest abbreviated technologies to hit the satellite market, and one with many appealing points for stations both large and small.

SCPC technology is not based on a sub-carrier or multiplex, but allows stations access to their own allotted space on one of the audio satellites above the Continent. With this space, stations can send programming to a station around the corner or around the world.

Radio France International (RFI) uses the service to broadcast to Europe, Africa, Asia and America via Intelsat, Eutel, Intersat and Panamsat. This is courtesy of France Telecom, which is marketing the service hard on the radio front. Other clients in the future will most likely include BFM, an all-businesses information broadcaster in Paris, TSF, a communist party station in France, and Czech Radio.

British Telecom is also pushing its service quite strongly, having used SCPC for general entertainment-based services since the early '80s. Its customers include Classic FM/London which uses SCPC to feed a station in Holland, the BBC World Service, with

two 192 Kbits Ku band services into Europe and Radio Montmartre, which uses the service to public broadcast in France.

Benefits

For those who have already discovered SCPC, the advantages are clear. An interesting feature especially for larger broadcasters is the freedom the service allows. "With SCPC, we can offer subscribers independence," says France Telecom sales manager Natalie Ducray. "They don't have to rely on a multiplex or sub-carrier, so they're not dependent on the point of departure. This means that a station can put the antenna on their roof if they like."

Another interesting bonus to the service is the user's freedom in choosing equipment. "Not all users of multiplexes will want to use the same equipment," adds BT technical services manager Graham Warren. "SCPC allows them to choose the system they want."

But it doesn't stop at equipment. Ducray calls SCPC a tailor-made solution for a station's satellite needs. "The station chooses its own bit rate, characteristics and level of transmission quality, along with other features such as the size of the reception antenna. There are several parameters to adapt to meet

a particular station's need as well as its budget."

SCPC also saves the cost of a terrestrial link with a multiplex, which isn't always in the city a station broadcasts from.

Warren adds, however, that SCPC isn't automatically the best solution for every situation. "Where there is a need to transmit more than one audio channel and where the audio channel can be easily carried terrestrially to a single uplink site, a multi-channel per carrier [MCPC] system would probably be the most likely solution. This is because it is often more cost effective in radio frequency equipment to carry several audio channels on a single carrier. The disadvantages of MCPC become more clear when very long terrestrial links are required."

"With SCPC, we can offer subscribers independence. A station can put the antenna on their roof if they like, which has interested stations in the past for reasons of publicity."

Natalie Ducray,
France Telecom sales manager

The SCPC market is relatively small in the radio industry as of yet; in the meantime, BT and France Telecom are most active marketing the service to radio, along with Euroteleport Roubaix, a private telecommunications company in France, which reportedly has no radio clients as yet.

Both services offer technical advice, uplink services and maintenance. "We are adapting more and more to the needs of the customer," remarks Ducray, "as we have to perform in a more and more competitive market."

BT's selling angle to stations is experience and customer service. Says Warren, "We have a unique reputation for providing highly reliable, customised solutions for users. We also have support staff located in key areas. For example, we have business development and engineering staff permanently based in France, Germany and Holland."

When comparing prices, BT and France Telecom offer the service on Intelsat at a similar price. France Telecom's Ducray argues that it's not price but dependability that counts. "What we offer that our competitors don't is security. We secure all parts of the transport to the best of our capability. From ground equipment to the link, every step has a check point and a back-up ensuring a safe broadcast." She adds that the service has drawn the interest of a number of stations in Eastern Europe. Meanwhile, BT is planning for a number of new uplink services in the UK and continental Europe.

VirteX, CCS Join To Form "Super Alliance"

CCS, the leading provider of MUSICAM, and VirteX Communications, maker of DaX, the network audio server, have joined to form a super company.

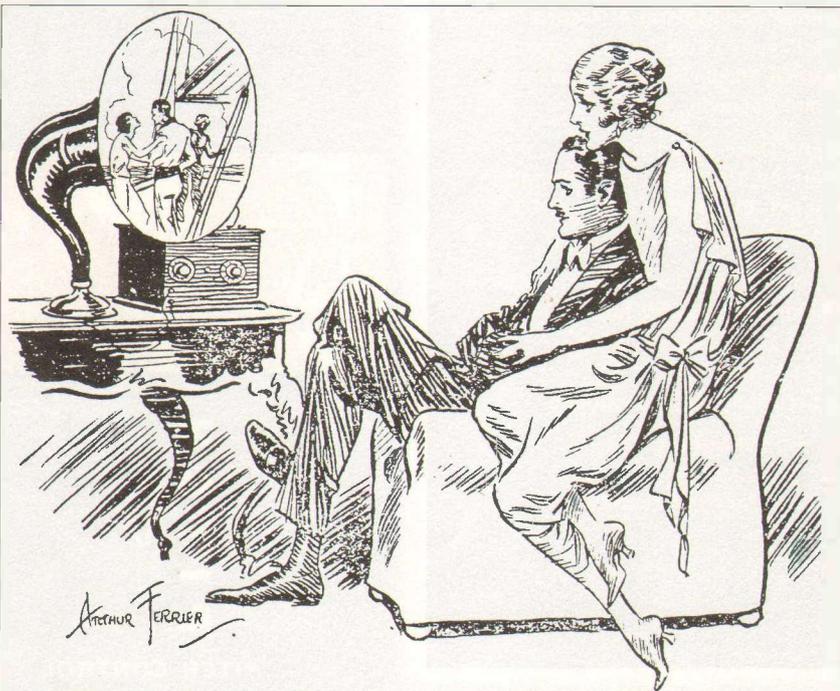
CCS develops and markets CD-quality digital audio codecs based on MUSICAM implementation of the world standard MPEG digital audio compression. CCS has been instrumental in the development of USA Digital Radio for their use of MUSICAM in their in-band, on-channel DAB system.

VirteX DaX is a powerful, digital store and forward system that delivers CD-quality audio to broadcasters and networks instantly.

Paul Donahue, VirteX CEO, says "The synergy of CCS MUSICAM, PACE, and the cdqPRIMA codecs, with the VirteX DaX technology, will greatly benefit our clients, distributors, and partners in the broadcast and telecommunications industries."

100 Years In Radio

By 1933, Marconi's idea of a radio set in 1960 included a television screen. The set acted "on command of voice." *Source: (and illustration) Briggs, Susan, Those Radio Times, Weidenfeld & Nicolson, 1981.*



A Vision Of The Near Future.
Listening and seeing at the same time.

A Look Inside...



Station: BRTN Studio Brussel
Format: Rock, News/Talk
Ratings: The latest data from the first week of March indicated a 7% reach.
Chief Technician: Piet Stengele

CD Players: Barco-EMT 981
Record players: Studer 730
Reel-to-reel machines: Telefunken M15A
DAT recorders: Sony PCM 7010
Floppy disc "cart" machines: home-made hard disc system
Presenter microphones: Neumann U87
Guest microphones: KM85
Speakers: JBL 4311
Amp: H&H
Digital effects unit: Lexicon PCM 70
Main audio processing: NTP Lim/Comp+Compellor-Dominator Aphex 179/160
Automation system: Will be installed summer '95
Remote broadcast facilities: To be bought May '95 (Seaport + Clearcom)
Mixing Desk or Console: Siemens Italy (AUSO)



Market Place

MICHAEL DANCKERT

The Things You Said - G.D. (CD) (Canada)
 PRODUCER: John Whynot
 Seventies rock with plenty country, soul and folk influences provides a unique flavour to the roots rock provided by this singer/songwriter of the John Mellencamp kind. Melodies are always upfront and the accompaniment is extremely tight and to the point. Contact **Richard Geddes** or **Brigitte Vander Knaap** at tel: (+1) 416.351 0877; fax: 416.591 8405.

JOSÉ FERRANTE

Hey Jude - Universal Phone (Venezuela)
 PRODUCER: José Ferrante
 The only things that haven't changed on this **Beatles** classic are the lyrics and the melody line. Musically, it has been transformed almost beyond recognition into an irresistible midtempo bachata/salsa shuffle, not unlike efforts by Juan Luis Guerra. Some tasty flamenco guitar bits provide the icing on the cake, which could be a potential summer hit. Contact **G. Gilardetti** at fax: (+58) 43.417 951.

IAN HUNTER'S DIRTY LAUNDRY

Ian Hunter's Dirty Laundry - Norsk (CD) (UK/Norway)
 PRODUCER: Bjørn Nessjø
 The fact that this heavily-decorated British rock veteran from the '70s makes his comeback on a Norwegian indie deserves a little explanation. Things started to happen when Norwegian keyboardist **Casino Steel** helped him put a band together, which included early hour punks such as ex-Sex Pistol **Glen Matlock** and **Darryl Bath** of UK Subs-fame. Things worked extremely well and these 12 originals, of which *Dancing On The Moon* and *Good Girls* are just a few of the highlights, should put him back on the map. Contact tel: (+47) 2.243 1160; fax: 2.244 7056.

MENNEN



River Of Tears - Red Sea (Holland)
 PRODUCER: Mennen
 Former **Zinatra** lead singer **Joss Mennen**, composed this epic rock ballad in the wake of the floods that threatened much of the South of Holland earlier this year. The revenues will go to the fund set up to aid small businesses affected, but the

fact that this Scorpions-like song has plenty of commercial appeal shouldn't be overlooked. Contact **Joss Mennen** at tel: (+31) 4907.64130; fax: 4907.65518.

HANS PETER NEUBER

Source Of The Universe - Neue Dimension (CD) (Germany)
 PRODUCER: Hans Peter Neuber
Christine Papendieck's voice graces the rich, meditative synthesizer-dominated compositions by Hans Peter Neuber, which are further enhanced by **Norbert Emminger's** saxophone and **Lutz Ambrosius's** violin. Contact **Eva Hahn** at tel: (+49) 911.793 753; fax: 911.793 164.

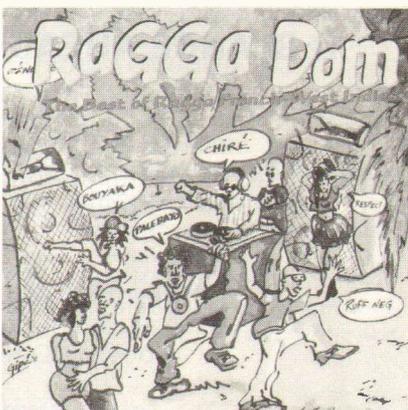
SOUNDS OF LIFE VOL. II

Currents - Certificate 18 (UK)
 PRODUCER: Sound Of Life
 This rather experimental jam can be considered an unusual set of powerful break beats. Ambient overtones add an ethereal feel to a hard-hitting percussive foundation, giving the whole thing a rather funny twist. Contact **Paul Arnold** at tel: (+44) 473.230 958/850.116 508 (mobile).

THE STIFF KITTENS

Face - Psychic (Australia/UK)
 PRODUCER: Tony Cohen/Tim Johnston
 In this day and age when both so-called indie rock and neo-punk compete with the mainstream on an equal basis, this crude but sensitive rocker deserves a chance too. Armed with a poignant arrangement and strong hook it actually should be able to beat some better-known competitors. Contact **John Bourke** at tel: (+44) 171.434 4342; fax: 171.434 0489.

VARIOUS



Ragga Dom - Déclic/Blue Silver (CD) (France)
 PRODUCER: Various
 This rich compilation album gives a fine and comprehensive overview of the vibrant French (West-Indian) reggae scene. Some of the tunes are fairly rootsy, such as **Wailing Roots' OAS**, while others employ a more "modern" ragamuffin sound such as **JND's Albee**. In most cases other influences, such as Caribbean Zouk and even Algerian Rai elements pop up. Contact **Anne Scalco** at tel: (+33) 1.4923 7770/64; fax: 1.4700 4587.

Dance Grooves

by Maria Jiménez

■ Happy beats and organs and a definite pop corn flavour. *Tap-moi-la!* **Bukowski**, *Hot Stuff* and *Popdog* are the four tracks which make up the *Pop Corn* collection available on **Drive-In Records**. Festive dance music to put all your listeners in a good mood. If the energy and frivolity of popping corn kernels appeals to you, these tracks are right up your alley. Contact tel: (+31) 20.686 5943; fax 20.684 3307

■ Taken from **Nerve's** full-length album *Blood & Gold (Play It Again Sam)*, *Blood* is a three-track CD including the title track, *Consumed* and *Rain*. This CD is worth the spin mainly for *Consumed*, a high energy, high quality industrial dance track. Scathing guitars, infectious rhythms and defiant vocals add up to a powerful, hard beat crossover track. And at 3:23 minutes, it's certainly programmable. Contact tel: (+31) 35.235 480; fax: 35.284 208.

■ **Moby's** album *Everything Is Wrong (Equator/Mute)* has already spawned the hits *Feelin' So Real* and *Every Time You Touch Me* and there's no end in sight. The pumped *Bring Back My Happiness* (with **Sandra Williams** on vocals), the punk *What Love*, the mellow *First Cool Hive* and the melancholic *When It's Cold I'd Like To Die* are all potential crossover hits. The pained, emotion-filled title track is very short, but should definitely be heard. And every message on the inlay must be read. Contact tel: (+44) 181.969 8866; fax 181.968 4977.

■ **Freaky Chakra** has released the commendable eight track electro-trance-dance CD *Lowdown Motivator (Astralwerks/Caroline)* filled with assorted textures, percussion and rhythms. A highly spiritual vibe is in full effect. *Budded On Earth To Bloom In Heaven* is coarse guitars, dreamy vocals and several levels of electronic enchantment. *Tra Vigne* and *Lightdarklight* should also not be missed as they delve into acid and textural travels respectively. There's a lot goin' on here, so don't miss it. Contact tel: (+1) 212.989 2929.

■ **deConstruction (RCA)** delivers two praiseworthy tracks with **Li Kwan's** techno trancer *Point Zero* and **Flicker Noise's** hip hop techno number *Information Is Power (Synchronmesh Mix)*. The first is potent in force and progressive in energy. Vocals are used to add another textural layer. The latter is a hearty, probing dance track which develops in numerous phases throughout its eight-minute life. Both cuts are strong in their respective styles and have abundant appeal.

Short Takes

Compiled by Raúl Cairo



■ **Sinéad O'Connor** will give her first live performance in four years at Holland's prestigious rock festival Pinkpop, which takes place on Whitsun Monday, June 5. Other artists now confirmed on the

26-act line-up include **Bad Religion**, **Danzig**, **Weezer** and the **Levellers**.

■ Also from the festival front: the **Cure** will co-headline at Belgium's **Torhout/Werchter** this July along **R.E.M.** Performances by **Therapy?**, **Senser** and **Belly** have also been confirmed.

■ British singer-songwriter **Brendan Croker** plans to release his first album for Dutch independent **CNR Music** later this month. *Redneck State Of The Art* has been preceded by the single *Let Me In* released March 17.

■ Three years after the release of *Egghead* and a considerable change of musical direction, British alternative rock duo **Nitzer Ebb** returns with a new album *Big Hunt*, now out on **Mute**.

■ The **Kelly Family**, currently enjoying huge commercial success again particularly in Germany, are to sue **Polydor Germany** for an undisclosed amount of damages. The group, whose material on its own imprint **Kel-Life** is distributed by **Edel** was originally signed to Polydor over 15 years ago. According to the family, Polydor no longer has the right to these titles as the group's composition has since changed. The question to be answered by the judges of the civil court in Cologne is basically the following: is a father allowed to sign legal agreements for his children?

■ Right after having finished work on the forthcoming **Die Prinzen** album, producer **Annette Humpe** will stay in Hamburg's Boogie Park studio to work on sister **Inga Humpe's Bambi** to be released on **Motor**.

■ The technification of traditional pop songs continues. The latest is a new version of the **Rex Gildo** classic *Fiesta Mexicana* produced by **David Brandes** under the monnicker **Tekno Heart** feat. **Rex Gildo** (Polydor).

■ **Michael Jackson** could embark on a concert tour towards the end of the year but according to a spokesman, nothing is certain yet.

■ An odd couple from down under: **Kylie Minogue** duets with **Nick Cave** on *Wild Rose*, which is featured on his new album *Murder (Mute)*.

■ More duets: **Jane Birkin** is apparently in the studio with **Suede's Brett Anderson** recording a song for an as yet unnamed Aids benefit album.

Records mentioned in Music 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 Raúl Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.

"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.



The UK Has Another "Gene" For Alternative Pop

by Miranda Watson

LONDON - Voted as "Brightest Hopes for 1995" by *Melody Maker* readers and "Best New Band" in *NME's* Brat Awards, **Gene** have been hailed as bright young things in their homeland UK. Lead singer **Martin Rossiter's** vocals sound remarkably like those of ex-Smithster Morrissey, but there's more to Gene than a Smiths sound-alike band. The UK foursome have a style of their own—bluesy, guitars, a



"rough around the edges" feel, prickling with emotions, yet still retaining a commercial, poppy feel, making it ideal fodder for radio programmers.

Darlings of the UK music press, Gene have already built up a large fanbase in the UK and their debut album *Olympian*, released on March 20, shot straight into the country's chart at number 8. Gene's success has come with lightning speed. The band formed in 1993, releasing their first double A-sided single *For The Dead/Childs' Body* in May 1994 via small UK independent label **Costermonger**. The record was awarded "Single Of The Week" in *NME* and playlisted on **BBC Radio 1 FM** with over 100 plays.

The limited edition of the single (2000 copies) sold out in two days. Following several live shows, including one in support of Pulp, Gene released their second single, the triple A-side *Be My Light/This is Not A Crime/I Can't Help Myself*, which topped the UK indie chart and reached number 54 in the UK national chart.

With rave reviews and a growing fanbase across the UK, Gene inked a deal with **Polydor UK** for release outside the UK. After playing their first national tour, the splendid third single *Sleep Well Tonight* (released in October 1994) with its rousing chorus and driving guitars, became their first Top 40 hit, reaching number 36. The band's current single, the striking *Haunted By you* released on February 20, climbed to number 32.

Gene's manager **Jerry Smith, MD**

of **Automatic Management**, is overwhelmed by the speed of Gene's success. "It has all happened so fast. We put out the first single as a limited edition, simply because we didn't have any money to release more. But this seemed to accelerate people's desire to buy Gene records."

Very favourable press has been the main reason for the band's breakthrough, he says. Smith puts the band's appeal down to good songwriting. He adds, "Gene were in the right place at the right time, appearing alongside bands like *Elastica* and *Oasis*, which have been around for much longer. There's a real re-emergence of English guitar bands going on at the moment, not linked by a similar sound or style, but by the fact that they all write good songs and all go out there and play live."

Airplay has not been easy. Though Radio 1 FM gave Gene a kick start by playlisting *For The Dead*, the station failed to playlist the next two releases, a fact which astonishes Smith. The support returned, however, for the follow-up single *Haunted By*

You. But commercial stations have been less forthcoming in their support for the band, he says.

Polydor UK international marketing head **Alastair Farquhar** describes Gene as "The hottest UK white guitar act to emerge on the A&R market since Suede." France and Scandinavia showed interest in the band early on, he says, and Polydor decided to work these markets first rather than going for a pan-European approach.

"We started to work the markets individually, where this sort of act has been traditionally strong, and where there was already some activity from the *For The Dead* release. Gene performed at the "Les Inrocktibles" festival in France, and a limited edition five-track EP, combining the first two singles, was released on October 31 to coincide with the festival. The 5000 copies sold out in under two weeks."

In Scandinavia, the band performed dates in Copenhagen, Stockholm and Lund, and the first release in Scandinavia, *Sleep Well Tonight*, entered the Swedish charts.

Early activity has paid off, says Farquhar, "By being pro-active and going into markets early on, instead of waiting for things to happen in the UK, we've built up a strong fan-base for the band. The end result is reflected by the strong pre-sales." Best response outside of France and Scandinavia, he says, is in Holland, Belgium and Germany.

Though it is still early days for Gene in Europe, some programmers have already discovered the band. Lausanne-based station **Couleur 3** has supported

Gene since the beginning. Head of music **Thierry Catherine** says the station playlisted *Be My Light* last year and followed with *I Can't Help Myself* (both not included on the album).

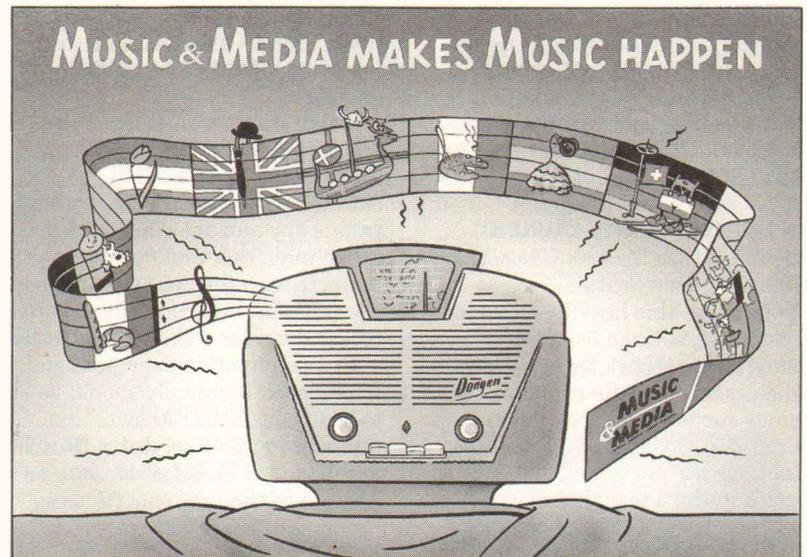
Currently playing *Haunted By You*, the station also aired *Sleep Well Tonight*. Catherine says Gene's sound fits snugly into his station's format. "Gene to me fits into the sound of the '80s, alongside the Smiths. Its good English pop. We like to play this sort of thing to balance against the techno and house music we play."

Dublin public broadcaster **2FM** is playing *Haunted By You*, the first Gene single it has playlisted. Programme director **John Clarke** says that Gene's music fits nicely into his station's broad programming parameters. "We just play the best in each music category, and are not dictated to by any

particular format. Our only criteria is that it's a good record. *Haunted By You* is fresh, very '90s and very new to ears around here."

Currently on tour in the UK, the band will move on to perform their first full European tour, playing 22 dates across Europe for one month, starting April 22. The tour has been preceded by a one-week promotional trip the first week in April to France, Belgium, Holland and Austria.

Dates in the US, Japan and the Far East will follow, then Gene will return to tour the UK and Europe later in the year. Farquhar sees live performances as crucial to the success of a band like Gene. "Gene have a very commercial poppy appeal, but the bedrock has to be live performances for such a guitar band."



A GLANCE AHEAD AT MUSIC & MEDIA

Issue 17

Spain

Publication date: April 29
Booking Deadline: April 11

Issue 18

Alternative Rock and Jazz Music

Publication date: May 6
Booking Deadline: April 18

Issue 20

**WORLD MUSIC (Latin American),
Midem Asia and Soundtracks**

Publication date: May 20
Booking Deadline: May 2

Issue 21

WORLD MUSIC (African) and Jingles

Publication date: May 27
Booking Deadline: May 9

Issue 22

WORLD MUSIC (Raï) and start of G/S/A month

Publication date: June 3
Booking Deadline: May 15

Reservations: Contact us at

Tel: (+31) 20.669 1961 Fax: (+31) 20 669 1931



Singles

BRYAN ADAMS

Have You Ever Loved A Woman - A&M ace/r/ehr
 PRODUCER: R. J. "Mutt" Lange/B. Adams
 Everything is there to make it work: a film, "Don Juan De Marco," a ballad, a long song title but nothing between brackets, guitarist **Paco De Lucia** and Adams' hoarse voice. "It's absolutely different from his previous film ballads," comments **Christine Coulter**, librarian/programmer at **Down Town Radio/Belfast**. "The film, which will be issued here in May I believe, is not the reason we play it. For us it's a track that stands fully on its own."

COSMIC BABY

A Tribute To Blade Runner - Ultraphonic d/a/ehr/ace
 PRODUCER: Cosmic Baby
 Vangelis is mega hip in Germany since boxer **Henry Maske** punched *Conquest Of Paradise* to number 1 in both the single and album charts. Now techno DJ Cosmic Baby reveals his roots too.

DAG

Lovely Jane - Columbia r/a/ehr
 PRODUCER: John Custer
 Operating in the white funky rock field somewhere halfway the Spin Doctors and Jamiroquai, Dag belongs to one of the most scandalously overlooked bands of 1994. Make it up to them in 1995.

THOMAS FERSEN

Louise - WEA ace/j
 PRODUCER: J. Racaille/V. Frèrebeau
 Intimate like chamber music, smokey like a typical Parisian nightclub, there are more angles to this ragtime-styled song. *Louise* is a dame who won't only be loved by Fersen himself.

GENERAL PUBLIC

Rainy Days - Epic ehr/ace/d
 PRODUCER: J. Harrison/General Public

TEENAGE FANCLUB



Mellow Doubt - Creation a/r/ehr/ace
 PRODUCER: D. Bianco/Teenage Fanclub
 If Sheryl Crow's *All I Wanna Do* smelled of Stealers Wheel's *Stuck In The Middle With You*, then here's another one. The handclaps, the acoustic setting the harmonies. Superb! For GLR/London music manager **Jon Myer** it's the Fanclub crossover record. "Apart from the Sunday afternoon indie show, they've only been played occasionally here. But this one is a very strong record; it leaps out of the radio."

Singing with so much enthusiasm about rain is explicable in a hot climate where you run the risk of a sunstroke everyday. As all real good reggae the heat is unbearable. What a massive sing-along!

MARLA GLEN

Believer - Vogue ace/r
 PRODUCER: Marla Glen
 Part of the "C&A Young Collections" campaign, stormy Glen nearly blows her gospel backing singers out off their clothes with a bluesy ballad. Run for cover, but don't cover your ears.

KENNY LOGGINS

Two Different Worlds - Milan/BMG ace
 PRODUCER: K. Loggins/S. Croes
 The new music contrasts as much as the film does from its cartoon predecessor. Loggins adds a jungle beat to a vintage MOR ballad, while a sitar further enhances the far-from-home feeling.

SARAH MCLACHLAN

Circle - Arista ace/a/r/ehr
 PRODUCER: Pierre Marchand
 With less vocal mannerism than Tori Amos, her Canadian counterpart reaches the same effect. The open production with brushed uptempo drums and misty guitar serves the song greatly.

NUSH

Move That Body - Blunted Vinyl d/ehr
 PRODUCER: Nush
 Not exactly the most original title in house, nor the most innovative radio record with its standard piano chords, but it will effortlessly invoke physical exercise in clubs and homes.

SHABBA RANKS

Let's Get It On - Epic Street d/a/ehr
 PRODUCER: M. C. Rooney/M. Morales
 "Mr. Loverman" now baptizes himself the casanova. His ragga rhyme is vocalised on top of a sensual soul number, which incidentally is not a cover of the Marvin Gaye classic. But it's wicked!

THESE ANIMAL MEN

Taxi For These Animal Men - EP - Hi-Rise a/r
 PRODUCER: Dave Erringa
 Young Americans are currently impersonating Johnny Rotten and Sid Vicious. Here are some punks with an authentic British accent and a repertoire to match, varied and melodic like the Manics.

TIN TIN OUT

Always - WEA ehr/d
 PRODUCER: D. Stokes/I. Edwards
 Returning to the pop dance sound of pre-Euro, Tin Tin Out lets Espritu do the singing on a cover of the Bacharach/David classic which will make the purists sigh with disgust.

JOHN & AUDREY WIGGINS

Memory Making Night - Mercury c/ace
 PRODUCER: Joe Scaife/Jim Cotton
 John wrote it and Audrey sings the narrative country ballad about a couple making love by the riverside, breaking up the relationship and climaxing with the murder of the woman.

Albums

JULIANA HATFIELD

Only Everything - Mammoth/East West r/a
 PRODUCER: Sean Slade/Paul Q.
 Kolderie/Juliana Hatfield
 Although her childish and squeaky vocals can sometimes be a burden, Hatfield's songwriting is pure class. Her multi-layered songs combine ethereal, fragile soundscapes with sonic walls of sound which only reveal their true nature after repeated plays. Often supported by nothing more than a bare but effective backing of guitars, bass and drums, Hatfield shines in songs like *Universal Heart-Beat*, *What A Life*, *Hang Down From Heaven* and *Dumb Fun*.

FAITH PILLOW

Sanity - Fantabulous ace
 PRODUCER: O. Huysdens/A. Lagarde
 Is it because the States are so big, or is it because all talent scouts over there are sleeping that such a big voice doesn't get recognised? In the adult-oriented genre Pillow is an absolutely sensational discovery. Her more jazzy material like the track *Wish* brings to mind only a giant like Phoebe Snow, while the more pop reggae-tinged track *Love Me Right* is of Joan Armatrading level. Muddy Waters acknowledged her talent years ago, now it's up to ACE stations to do the same.

SKID ROW

Subhuman Race - Atlantic Rock
 PRODUCER: Bob Rock
 The Jersey brat-pack's studded leather has by now turned into a chrome-plated full-metal jacket fitting snugly around some of the best hard rock around today. In **Sebastian Bach** the Skids have one of rock's most impressive frontmen—vocal and otherwise—ornamenting the hood of their runaway truck. Album opener and first single *My Enemy* shows off Bach's trademark biggest-mouth-in-hell-but-still-beautiful vocals over a riff that makes your CD-player curl up and die. By the time *Ironwill*, the album's last track, hits your eardrums you realise that not only have you been spared the compulsory ballad but all things fashionable from California to Seattle to New York have been thoroughly trampled underfoot.

CHRIS SMITHER

Up On The Lowdown - Hightoner/a/ace
 PRODUCER: Stephen Bruton
 May all the Grammys raining down on Bonnie Raitt also radiate a little on people who once belonged to her inner circle. Last year her former sidekick, guitarist Stephen Bruton had a solo album out (*What It Is*), now he's credited for the production of a guy called Smither, best known as the writer of Raitt classics like *Love Me Like A Man* and *I Feel The Same*. Although from Louisiana, he fits in better with his Texan colleagues Townes Van Zandt and Guy Clarke. And with Austin's "skyliner" Jimmy LaFave he has the bluesy touch in common. *Link Of Chain* and the Dylan cover *What Was It You Wanted* are not to be avoided in roots music programmes.

MARTY STUART

Marty Stuart - MCA c/r/ace/a/ehr
 PRODUCER: Richard Bennett/
 Tony Brown/Don Cook/Gregg Brown/
 Don Was
 Okay, we know we don't do many compilation albums, but here's a guy who still needs some introduction to the non-country minded. He's got long hair and holes in his jeans, his band rocks like the wild prairie dogs. Under these conditions Dwight Yoakam and Steve Earle did get all sorts of rockers as their following, so why not Marty? *Hill-billy Rock* with that big twanging guitar pretty much sums up what kind of cowboy he is. *Now That's Country* is more like blues rock, and *Burn Me Down* is a killer country pop rock track for all formats.

WEBB WILDER & THE NASHVEGANS

Town & Country - Watermelon r/a/ace
 PRODUCER: The Ionizer/Torch/Webb
 Wilder & The Nashvegans
 Have you ever made a tape of your favourite songs to play in the car while you're cruisin' between town and country? Well Webb, "the last of the full grown men," did. No longer with the Beat Necks but with his brand new band the Nashvegans (again a brilliant name!) he reworked 14 songs, loosely everything between life in the big city and home on the ranch, thus sufficiently explaining the album title. There's a whole lot of ground covered between Lubbock, Texas and "London, Europe," but don't skip the rediscovery of the **Flamin' Groovies'** track *Slow Death*, the surf-styled remake of 007's *Goldfinger* theme plus WW's own spoken liner notes *To The Loving Public and Hissy Fit*.

PAPA WEMBA

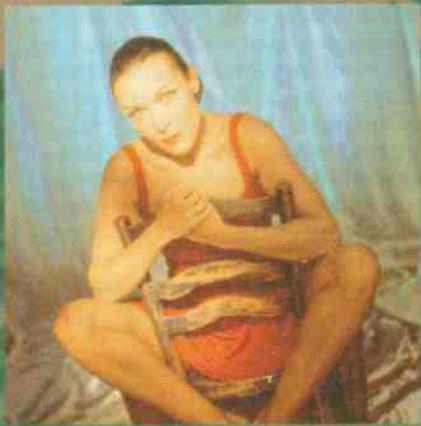


Emotion - Realworld/Virgin w/d/a
 PRODUCER: Stephen Hague
 The Zairean-born, Paris-based singer teams up with Pet Shop Boys/Eraseure/New Order producer Hague in what is probably his best and most varied effort yet. Wemba's fluid vocals are set against stirring and hypnotic arrangements that should be able to elude any programmer with more than just a passing interest in world music. Tracks like *Yolele* and *Mandola* have irresistible charm while the accessible salsa beat of *Epelo* deserves to be released on single. Also worthwhile is the Otis Redding cover *Sad Song*, a duet with **Juliet Roberts**.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR (European Hit Radio), ACE (Adult Contemporary Europe), R (Rock), D (Dance), C (Country), J (Jazz), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Tilli, Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.

There's more
to this place
than chocolates
and lace...

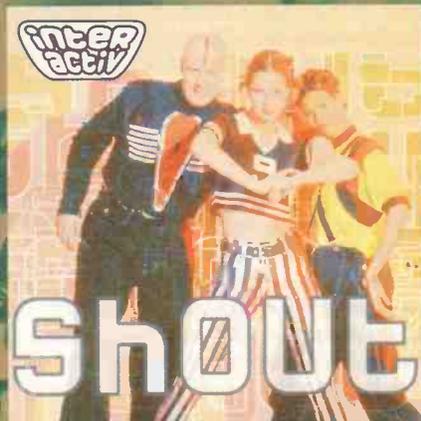
new album
out in autumn '95



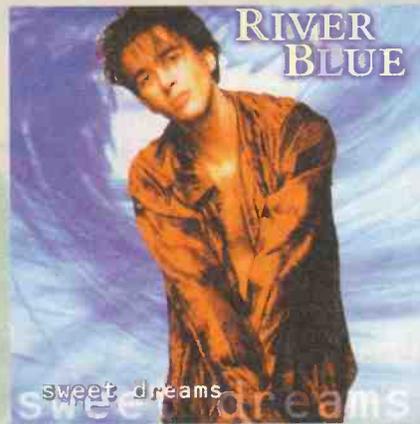
Vaya Con Dios

Interactiv,
featuring
Isabelle A

'Shout'
a hit on your
dancefloor!



Interactiv



the hitsingle
'Sweet Dreams'
album out soon

River Blue

Helmut who?

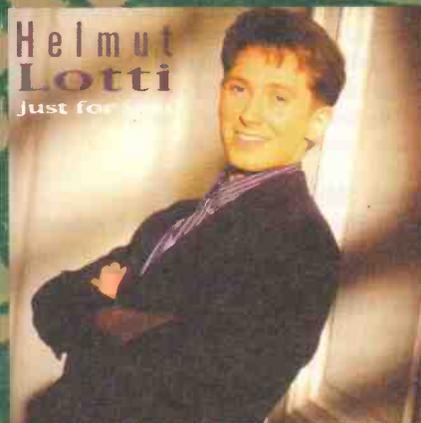
Helmut Kohl?
Helmut Schmidt?
Helmut Berger?
Helmut Zacharias?
Helmut Newton?

No, simply HELMUT LOTTI!!!

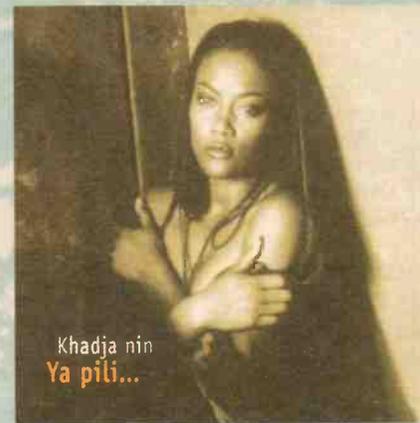
Simply the best! (**)

His new album: 'Just For You'

(**) the best singer in Belgium!



Helmut Lotti



'Ya Pili', the second album
from Khadja Nin, has been
released in: Belgium, Germany,
Holland, France, Switzerland,
Norway, Sweden, Denmark,
Austria, South Africa...

Watch out for the European
success of the single
'Sambolera Mayi Son'

Khadja Nin



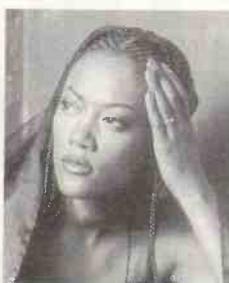


A Breath Of Fresh Talent

While *Soulsister*, *The Choice*, *Zap Mama* and *2 Unlimited* have established a strong international reputation, the Belgian industry is preparing for a follow up—both majors and indies are creating fresh opportunities for local talent.



Jean Bosco



Khadja Nin



Barbara Dix



Helmut Lotti

by Marc Maes

KID Safari is dead—long live **Jean Bosco Safari.** That's how **PolyGram** announces the new career of the Ruanda-born Belgian singer/songwriter who signed a long-term direct deal with them after having left **ARS Productions.** With a new album, *Little Boy Blue*, set for release in May, and a brand new single *Love Bus*, Jean Bosco Safari presents his first new material in two years, a priority release with PolyGram. "Jean adapted the a.k.a. Kid Safari in 1990, but he has been wanting to work under his own name for some time," explains PolyGram national talent marketing manager **François Vaes**, "and with a new record deal, new management (**Tempo**), and a new album, we see the rebirth of Jean Bosco Safari and a new phase in his career." The new album, produced by **Wouter Van Belle (Axelle Red, Noordkaap)**, will be released simultaneously in Belgium and Holland.

The instant success of the dance-remix of **Soulsister's** *Tell Me What It Takes* strengthens the song's international potential. The track was taken from the band's *Swinging Like Big Dogs* album and is the international follow-up to *Wild Love Affairs.* "Although initially we wanted to release the original album track, it was the band's idea to remix it for dance floor purposes and its success here will certainly inspire some **EMI** affiliates to market the song as dance remix in their territory," says **EMI** Music product manager **Erwin Goegebeur.** He adds that alternative rockband **Dildo Warheads** and singer **Katja Vandl** are the next names on **EMI's** list. "And of course, we want to continue working on **Clouseau's** *Benelux* offensive with *Laat Me Nu Toch Niet Alleen.*"

At **Sony Music Belgium**, signing local talent for international exploitation is the key word. The much talked of **Flamma Flamma (The Fire Requiem)** project by **Nicholas Lens** has definitely started to grow worldwide (a sample single is being sent to selected **ACE** stations, classical stations are already receiving the album) following its tremendous results in Germany, where **Lens** attended various sessions on classical music

at the **Klassik Komm** trade fair. **Sony Music A&R** manager **Gino Moerman** is now concentrating on **Barbara Dex.** Her English language debut album *Waiting For A New Moon* will be released throughout Europe in April, preceded by the single with the same title. "Europe hasn't too much to offer when it comes to releasing country/pop repertoire, and we think the **Barbara Dex** album has great potential, especially with the booming interest in country music radio in Europe," he says.

"As with all **Sony** affiliates, signing local talent will become our main objective this year" says **Moerman** "and at this time we have quite some priorities geared up for the future. Through **Double T Music** we have the international exploitation of **Ashbury Faith's** debut album, based on rough mixes, all major territories agreed to release it. **Slade II** are currently touring Europe with a 40-date German agenda ahead—we are exploiting their *Keep On Rockin* album which is in the Czech Republic's Top 10 right now." The album was released by Belgian indie **Play That Beat!** and exploited internationally by **Sony Music.** Also, **Elisa Waut** released a brand new album with **FPC**, *Angelus* is the band's first recording in four years. **Moerman** says that **Elisa Waut's** success in their **BMG** period will certainly help to market the band abroad. **Elisa Waut** sounds typically European, which is perhaps the reason why albums like *Commedia* and *Wood Nymph Blonde* met with a huge reception abroad, even in Japan.

Sambolera Mayi Son is triggering **Khadja Nin's** international career. The single was released with **BMG Ariola Belgium** to launch the singer's second album here. Immediate positive reactions in France and Germany are now paving the way for a pan-European career for the album *Ya Pili*, a fine blend of "Afro-Cubano-Braziliano-Pop" as **Nin** calls it. "We plan launch parties in Holland (April) and Germany, where **Khadja Nin** will perform a 40-minute live set in Munich on May 5," says **BMG Ariola Belgium** product manager **Marc De Keyser.** A video clip for the single was shot in South Africa and will be aired on **MCM** and **M6** in France, **Viva** in Germany and Swedish state TV. Another priority

for **BMG Ariola** is the April 10 release of **Helmut Lotti's** second English language album *Just For You.* While **Lotti** is already a successful Flemish singer, his English language material has been received positively by both public and media. His strong warm voice is best demonstrated in the first single from *Just For You*, entitled *Why Don't You*, currently climbing in the Belgian charts.

Cradles Of Talent

Bob Van Der Valk, Koch International operations manager **Belgium** believes that the "swamp-rock" of local signing **Headstarts** will be the band's forté in countries like Switzerland, Germany and Austria. "The band will certainly benefit from **Koch's** international structure. We already released their album *The Detroit Incubator* in the German speaking territories and the UK, Scandinavia and France will follow soon," says **Van Der Valk**, adding that both **LA Work** and **T Spoon** in particular, are gaining international recognition.

At **Double T Music**, home of **The Choice**, this year's spring priority is Antwerp-based alternative rock band **Ashbury Faith.** Their debut album *Adrenalin* is set for release on April 24, preceded by the single *Ladder.* **Double T Music MD Kristof Turcksin** explains that he has concluded a sponsorship deal with jeans manufacturer **Lee** as co-financier of the video. "As a sponsor for **MTV's** *Rock City* event in Paris this year, **Lee** will also boost exposure for **Ashbury Faith** there," explains **Turcksin.** "Ashbury Faith is rock for a new generation, and requires the specific strategy of an alternative band" adds **Double T Music** co-founder **Jan Theys**, "and on a European level we go for printed media, live concert tours, targeted rock radio and TV stations like **MCM**, **MTV** and **VIVA.**"

With bands like **Nemo** and **Evil Superstars** **EMI Music Publishing** continues to supply new talent with international potential. "We also have signed **The Neon Judgement**, and their new album *Devil's Fork* is an absolute priority. The band concluded a record deal with **SPV** in Germany and we

expect a lot from it," says **Guy Van Handenhove**, MD of **EMI Music Publishing Belgium.** **Nemo** can be considered Belgium's rock hope for the future. The band played the South By Southwest festival in Austin, Texas, and their album *Popmusic* was well received by alternative rock stations. "Studio Brussel's chart show *De Afrekening* added a lot to the band's popularity. Their sound is more radio-friendly than, for instance, **Evil Superstars.** They toured the UK and promise to be one of 1995's major breakthroughs," he adds.

Frank Arkesteyn, product manager with **Indisc**, cites the importance of **Studio Brussel's** programmes to support local talent. **Soapstone's** untitled debut was



Ashbury Faith



Evil Superstars

produced by **Urban Dance Squad's** *Magic Stick* and yielded several radio hits charting in the abovementioned *Afrekening* show. The band was invited to the 1993 New Music Seminar and toured the Benelux, France and Spain last year. "With *Nature Will Provide*, we plan to expand **Soapstone's** career abroad," explains **Arkesteyn**, "the new album yields a keen combination of blues, rock and soul, crossing from the '70s to



1995." Magic Stick teamed up with engineer **Peter Bulkens** to record the album which was mastered by **Bob Ludwig** in the US. After *Nature Will Provide's* March 24 release in the Benelux, the band starts touring Belgium and Holland in April, followed by festivals throughout Europe.

Jason Rawhead was the first band to sign **Front 242 Daniel B's** new **A&S** label back in 1992 and released their *Time Stopped Dead* album in October of that year. The band was also featured in MTV's *120 Minutes* and is currently preparing the release of their self-titled album with **CNR Music/Liquid**, produced by **Scott Burns (Sepultura, Napalm Death)**.

In the dance field, Arkesteyn cites the success of producers **Luc Rigaux** and **Patrick Samoy** who collaborate under the banner **The Unity Mixers**. After making numerous remixes for **Technotronic** and **Confetti's**, the duo

Gangster D'Amour and we had fantastic airplay with his debut album on AMC and singles like *Du Vélo Dans Les Mains* (title track) and *Chacun Son Histoire*. Remarkably, his music also enjoyed good airplay in the Flemish speaking part of Belgium, where the audience seems quite open to Bodart's swing, which I would describe as 'Danny Brilliant with an edge'. His two first singles were **BRTN Radio 2-Tips**."

Mossiat explains that the single *Chacun Son Histoire* will be remixed for the French market for release there in April by **CNR/Arcade**, making it Templar's first important 'traditional' artist to develop.

The Dinky Toys are heading for a new career now that singer-songwriter **Kid Coco** has decided to go solo. "The band is currently recording a set of new songs, with a first single out in May, with original Dinky Toys-member **Vinzyman** on vocals. From May 20 we start a new tour, supported by the BRTN's **Radio Donna** and leading Belgian newspapers," says **Tempo MD Luc Standaert**. **Jean Bosiers**, MD of **Creastars International**, adds that Coco is still under contract with his company. "We are waiting to see what he will do—meanwhile we are concentrating on the new **Benny B** album, and we expect a lot from *All The Dogs*, the new album by **BC**, which will be released throughout Europe." Bosiers cites **Pop In**



Pop In Wonderland

was signed by Belgium's major independent, Indisc. Their *Dance-computer* and *Top Hits* megamixes all shot to top positions in the Belgian charts putting The Unity Mixers on the verge of a European breakthrough.

1995 will also see the relaunch of Technotronic. After last year's success with *Move It To The Rhythm* in Germany and France, **ARS Productions** prepares the April release of *Recall*, a new single and album. Original **Pump Up The Jam** singer **Ya Kid K** is joined by **Daisy Dee** and Chicago-born **Black Diamond**, with a US release via SBK confirmed. Black Diamond also made his Euro-debut with *Go With Love*. ARS Productions promo manager **Joeri De Ceuster** says that the song was an instant success in the French club charts with promotion in Germany starting this month. "We also plan the come-back of **Rozlyne Clarke** with her new single *Take My Hand*, while **Cartouche's Touch The Sky**, after having become a radio hit with private stations, will be remixed for release shortly.

"Our main local artist is **Jeff Bodart**," says **Templar Music MD Pierre Mossiat**. "He's an ex-

Wonderland as the absolute sensation. The band joined **Creastars** one year ago, and has had three top 10 singles since then. "Their new single, a cover of **Melanie's Beautiful People** is doing very well, with Melanie joining the band for both recording and promotion. We plan to market their new album *Barbarella Butterfly* (late April release) together with Melanie's new material, for which we have a Benelux licence." The near future will also bring remarkable cross-promotions like they did with earlier releases, he adds. "We plan to do a lot in the special marketing field together with **BMG Ariola**."

International Distributors

With only 7 or 8% of all **Crammed Discs's** sales coming from Belgium, the company has become the number one in international distribution here. The flip side of the coin is that the public sees Crammed as a potpourri: Belgian, multiple styles, foreign signings... "but that's our option and we feel happy this way," according to founder MD **Marc Hollander**. The company has developed relations with partners

Key Music Programmers in Belgium

Television

BRTN

Ultratop. Chart show (from 01/09/95).
Johan Vandeneede
Reyerslaan, 1043 Brussels

VTM

Jos Van Oosterwijck, Head of Music
The Music House
Mechelsesteenweg 1A
3000 Leuven
Tel. (+32)16.235 173 Fax. (+32)16.208 318

Tien Om Te Zien. Flemish chart show.

Jan Doucet
D & D Productions
Kerselarenlaan 130
1200 Brussels
Tel. (+32)2.732 1533 Fax. (+32)2.732 4529

Ka2

Super 50. Chart show.
Luc Dierickx
Kasteel De Bron
Koestweg 122
3010 Kessel-Lo
Tel. (+32)16.350 061 Fax. (+32)16.350 085

VT4

ROXY. Studio Concerts, interviews.
Ton Schipper
Weiveldlaan 41 10/12
1930 Nossegem
Tel. (+32)2.715 1150 Fax. (+32)2.720 7096

RTL-TV1

Ultratop RTL. Chart show.
Zone Bleue. Studio performances
1, Avenue Ariane. Musical guests.
Serge Jonckers, Christine Sturbois
Avenue Ariane 1
1201 Brussels
Tel. (+32)2.778 6921 Fax. (+32)2.778 6636

Club RTL

Ultratop RTL. Chart show.
Classic Rock. Clips, hosted by Georges Lang.
Serge Jonckers, Christine Sturbois
Avenue Ariane 1
1201 Brussels
Tel. (+32)2.778 6921 Fax. (+32)2.778 6636

Top Radio Stations

Flanders

Radio 2. 50.7% market share.
Etienne Smet
Jan Van Rijswijcklaan 157
2018 Antwerp
Tel. (+32)3.247 9111 Fax. (+32)3.248 2407

Marc Brillouet
Rodenbachstraat 29
3500 Hasselt
Tel. (+32)11.249 611 Fax. (+32)11.242 436

Radio Donna. 16.5% market share.
Marc Deschuyter
A. Reyerslaan 52
1043 Brussels
Tel. (+32)2.741 5252 Fax. (+32)2.736 5462

Radio 1. 11.5% market share.
Frank de Maeyer
A. Reyerslaan 52
1043 Brussels
Tel. (+32)2.741 3895 Fax. (+32)2.736 5786

(Ratings data supplied by V.A.R. Nov.-Dec. '94)

French-Speaking Community

Radio Contact. 20.8% market share.
Jean-Lou Bertin
Avenue Télémaque 33
1190 Brussels
Tel. (+32)2.343 1255 Fax. (+32)2.347 5307

Bel RTL. 16.8% market share.
Serge Jonckers
Avenue Ariane 1
1201 Brussels
Tel. (+32)2.778 6921 Fax. (+32)2.778 6636

21. 9.2% market share.
Christine Goor, Marc Franquart,
Pierre Dubois
Boulevard A. Reyers
1043 Brussels
Tel. (+32)2.737 2386 Fax. (+32)2.737 4247

(Ratings data, Vague 8+9 IP Radiométrie, July-Oct. '94)

in 25 countries: distributors and record companies, but also media, publishers and artists. "The big advantage is illustrated by Grammy nominee **Zap Mama**. Their music did not immediately attract big audiences and major companies, but thanks to our export combination and licensing to different majors in different countries, we managed to sell over 350.000 copies of the two Zap Mama albums, building an international profile for the group." Today, the company is at the forefront of dance with jungle compilations on the **Selector** sublabel, **Solar Quest**, **Aural Expansion** and the **Freezone** compilation on **SSR-Freezone**, and newcomers **Taraf de Haïdouks** alongside Zap Mama on the **Cramworld** label. "In addition to our record business we have also started **Mona Lisa Films/Cramworld Pictures** producing documentaries on Zap Mama and **Taraf de Haïdouks**," adds Hollander.

Under the banner **Speedmetal-jazz** from Belgium, **X-Legged Sally** collaborated with producer **Bill Laswell** for their *Slow Up* and *Eggs And Ashes* albums. Their new CD will be recorded in July. With these two albums the band built a strong reputation in Belgium and

abroad, despite the somewhat "avant-garde" feel. "The problem is that X-Legged Sally's material is hard to grasp after hearing just once," says **Heidi Ehrhart** of the **Slow-Up** label (distributed by **Rough Trade**), adding that nevertheless, the band enjoys a lot of airplay in specialised programmes. The band's horn section was also featured on Soapstone's new album.

Norwegian **Geir Jenssen** is signed to dance indie **R&S** records and enjoys particular success as **Biosphere**: his *Novelty Waves* was used as soundtrack for Levi's spring campaign worldwide, which inspired R&S to re-release Biosphere's earlier material throughout Europe. "The artist will also be featured in drugstore ads, and the whole campaign paves the way for Biosphere's new album, due in September," says R&S product manager **Luc Gullinck**. With 90% of R&S' sales abroad, the company sees the **Apollo 2** compilation as a priority. The album will be released internationally on May 15 and Gullinck is convinced that R&S will expand its audience from the initial hard-core ambient following to a more rock-oriented audience thanks to the Apollo projects.

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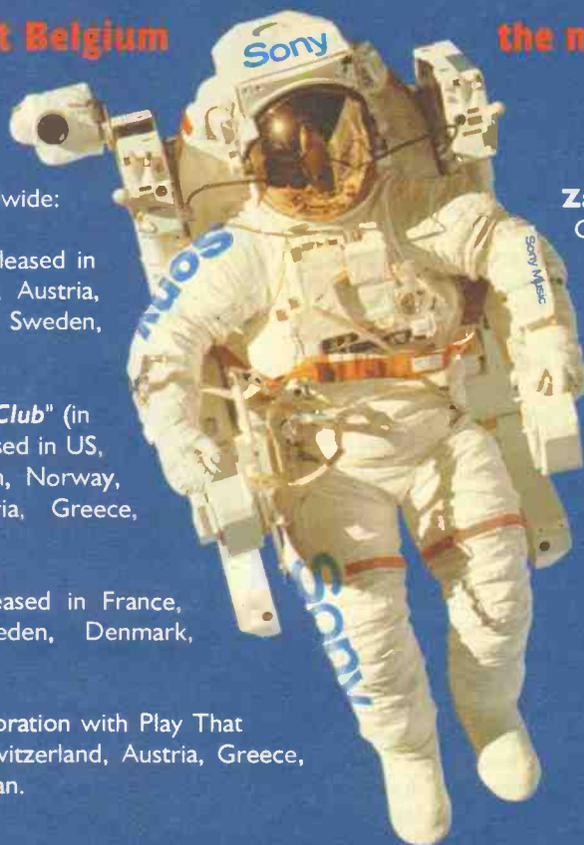
With **Sony Music**, Belgian artists go worldwide:

Flamma Flamma "*Fire Requiem*": released in US, UK, France, Germany, Switzerland, Austria, Holland, Venezuela, Korea, Italy, Finland, Sweden, Spain, Portugal, Australia.

The Choice "*The Great Subconscious Club*" (in collaboration with Double T Music) released in US, UK, France, Germany, Holland, Sweden, Norway, Finland, Denmark, Switzerland, Austria, Greece, Portugal, Spain, Italy.

Beverly Jo Scott "*Mudcakes*": released in France, Germany, Switzerland, Holland, Sweden, Denmark, Norway, Finland.

Slade II "*Keep On Rocking*" (in collaboration with Play That Beat): released in Germany, Holland, Switzerland, Austria, Greece, Portugal, Poland, The Czech Republic, Japan.



Zap Mama "*Sabsylma*" (in collaboration with Crammed Discs): released in Germany, Japan, Sweden, Norway, Finland, Denmark.

Barbara Dex "*Waiting For A New Moon*" (in collaboration with ARS Productions): to be released in Holland, France, Switzerland, Germany, Sweden, Turkey.

Ashbury Faith "*Adrenalin*" (in collaboration with Double T Music): to be released in Germany, France, Switzerland, ...

Sony Music
B E L G I U M



Syndication: Times Are 'A Changin'

Programme suppliers, however diverse the product they're selling and wherever in the world they're selling it from, all seem to agree that the expanding European radio industry is very good news. Growing competition is producing a better, more specialised product.

by Julia Bakker

AS previously government-owned stations fall into private hands and local radio continues to gain in popularity across the Continent, the industry is becoming more competitive. Stations are responding by seeking to form a niche for themselves and are consequently becoming more and more formatted. And this can only be seen as a positive development by companies selling programmes to radio stations seeking to get one step up on the competition.

This general feeling of optimism is summed up by **Tom Rounds**, president of **Radio Express**, the world's largest distributor of radio programmes and services. "European radio is great for us as formatting supports syndication, thereby creating a win-win situation."

The thread is taken up by **Pascal Grierson**, European business director at programme supplier **Unique Broadcasting** in Paris. "[The formatted European radio industry] gives us an opportunity to concentrate on programmes we know are in demand. We can target our market more specifically. If, like the situation in the past, all you had was a series of general stations trying to satisfy huge demographics by generalist programming then they wouldn't want to buy in programming satisfying only a small minority.

"Now, however, we can go to formatted stations with one product they can use across their whole programming." It's a thought that's echoed time and again by programme suppliers everywhere.

Greg Morey, president of US-based **Digi-Net Syndication**, points out that "Radio is a very targeted medium and the more targeted you get the more success you have." **Dan Springer**, vice president/general manager of Texas-based supplier **Sound & Stations**, stresses that the current situation is "an opportunity for a company like ours to present quality, value-added programming alternatives."

More and more international programme suppliers are realising the potential of the expanding European radio industry and crowding to get in on the action. The sky really has become the limit for programme directors looking for a new show to give their station the edge, with their wildest fantasies becoming reality, with—of course—some help from the supply companies.

Growing Competition

But isn't the growing competition making it more and more difficult for supply companies to find their niche in the market? Far from it, it seems. Most programme supply companies openly welcome the idea of a competitive market place, stressing the many advantages it brings.

"Competition is great from a syndication point of view and a radio point of view," asserts **Johnny Biggs**, vice president of globally-renowned programme supplier **Westwood One International**. "Competition makes you better and forces you to work harder. Radio stations have something to compare you with and the quality of programmes goes up because you've got to get better to survive.

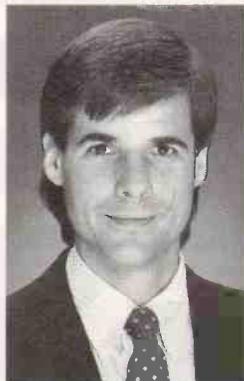
"In addition, it's like putting more forces out there, almost like increasing your sales force. We may not all be working for the same company, but we are working towards the same goal—selling radio. If we're all selling and using radio, everybody benefits."

As **Siobhán Crampsey** from London's **mcm entertainment Europe** explains, most programme supply companies have found a way to survive in the increasingly competitive market place. "Most syndicators have avoided treading on each other's toes and, like the radio stations themselves, have succeeded in developing their own particular specialties or 'fortés'." However, Crampsey admits that there are still some barriers to be broken down. "We have to constantly reassure people that there is nothing sinister

about our business—we really do aim to please." The genuine desire to meet the needs of a radio station is a constantly recurring theme among programme suppliers. **Digi-Net's Morey** sums it up. "My motto is, I become successful by making radio stations successful."

Rounds agrees. "If a programme works well it's a good complement to the radio station and what it's trying to achieve. If we can help radio stations market themselves to advertisers by adding value to what they have to offer then we're really doing them a service."

Radio stations will begin to increase their belief in suppliers as time goes by and they experience the benefits of programme supply, comments **Christine Sick** from Germany's **FM Radio Network**. "Syndication companies come and go," she explains. "A number of dubious ventures have tarnished the reputation of syndication on the German market. But we believe that positive experiences with syndication will lead to a stable role of syndicated programmes in the future."



"We may not all be working for the same company, but towards the same goal—selling radio. If we're all selling and using radio, everybody benefits." Johnny Biggs, Vice President of Westwood One International



"Now, however, we can go to formatted stations with one product they can use across their whole programming." Pascal Grierson, European Business Director, Unique Broadcasting



"We have to constantly reassure people that there is nothing sinister about our business—we really do aim to please." Siobhán Crampsey, General Manager-Radio, mcm entertainment Europe



"We stay very close to our primary clients—the radio stations—and we listen to what they have to say very carefully," Joshua Feigenbaum, President, MJI Broadcasting

Keeping In Touch

Most major European radio stations now recognise the value of adding carefully-chosen, well-produced outside material to their scheduling. But just how in touch are the syndicators and do they really know what radio is looking for?

Every programme supply company has to conduct extensive research and work hard to keep its ears to the ground—following the trends and reacting swiftly to fresh demands from the radio

continued on page 23

Ken Webb's.....



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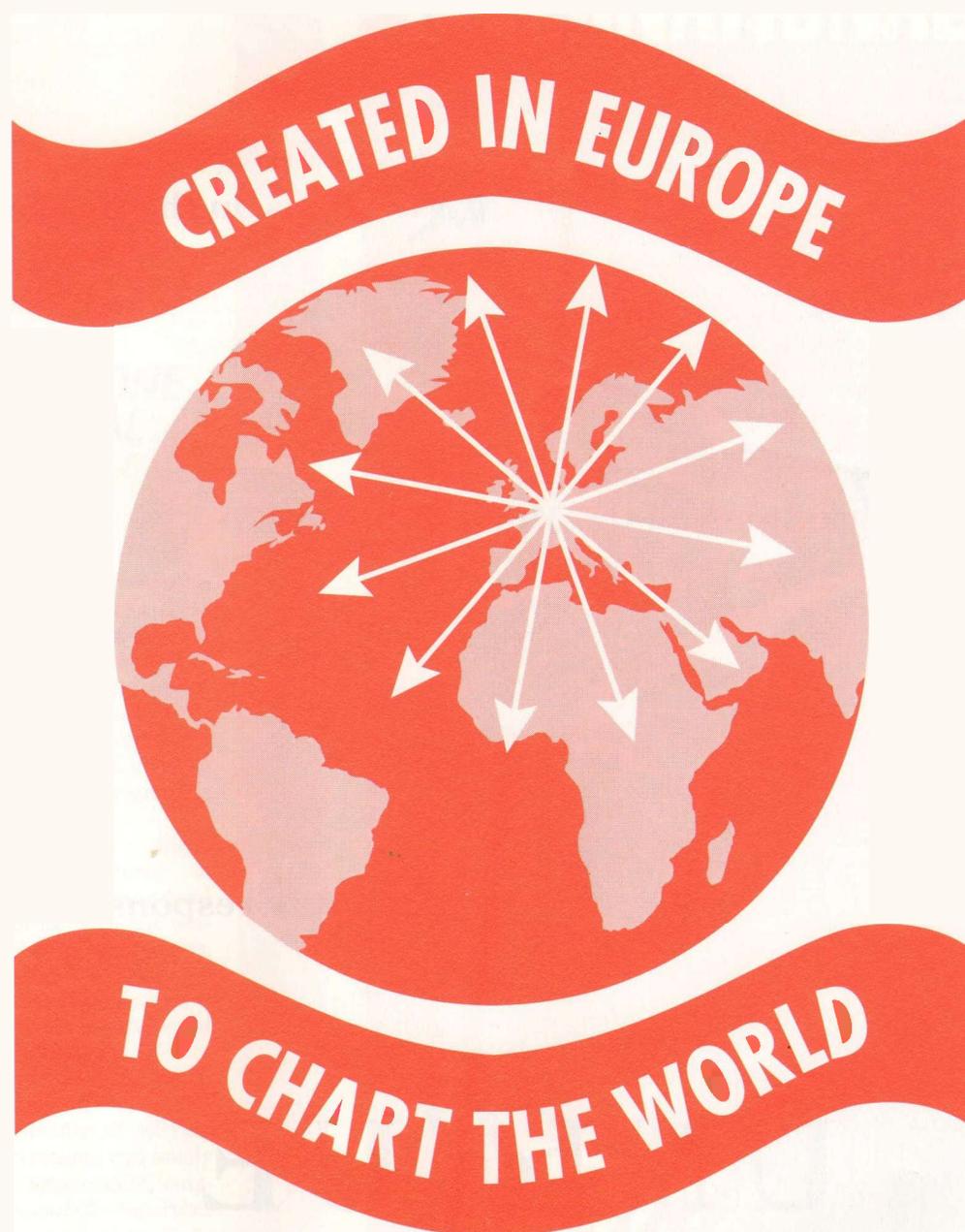
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continued from page 20

industry. "We stay very close to our primary clients—the radio stations—and we listen to what they have to say very carefully," explains **Joshua Feigenbaum** from **MJI Broadcasting** in New York. "We work very hard to come up with fresh ideas to help the radio stations compete effectively."

Westwood One's Biggs stresses the importance of actively keeping in touch with developments in local markets by staying in close contact with the stations themselves. "We visit stations, conferences, consult people on the phone and so on. From the beginning of January up until now, two of us have spent two weeks in Europe while another one spent three weeks visiting a number of companies. We are also moving in to creating alliances with people on the ground like **On-Air** in Germany."

All suppliers stress the importance of offering short-form programming which stations can easily adapt to fit their own schedules. This kind of "snip-pet" information is becoming increasingly important for radio stations which want to add glamour to their programming without damaging their local identity.

FM Radio Network's Sick says her company will



"I'm a great advocate of stations doing as much in-house as they can. Anything a station can do on its own it should do." Tom Rounds, President of Radio Express

be adding short-blocks to its product list this year. "We plan to add short-takes of entertaining news and an audio clip service 'Cuts & More' to our product range," she adds, "Our philosophy is to produce programmes specifically tailored to the German radio market. We do not offer co-productions which only partially answer the needs of our market."

continued on page 24

NEW FROM RADIO EXPRESS...

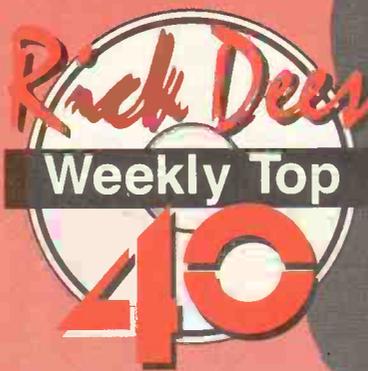
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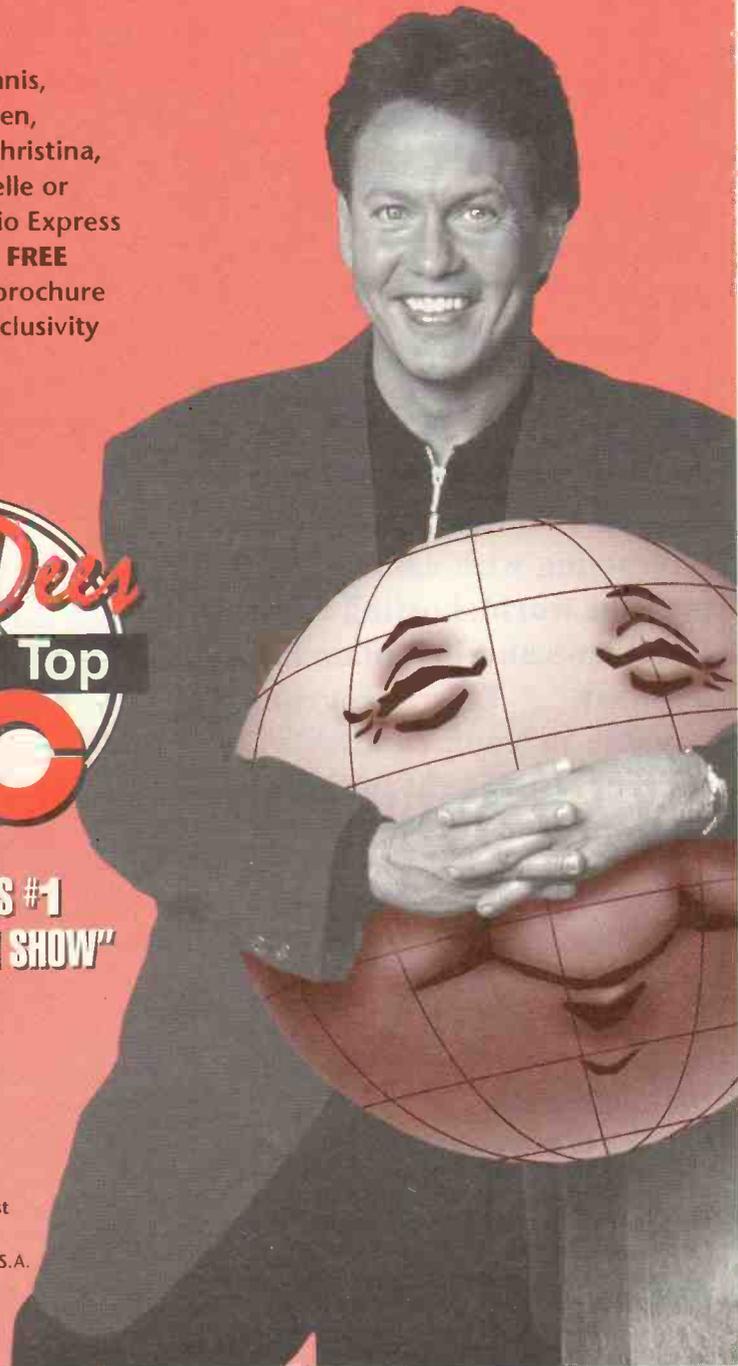
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The Liberty Radio Network

continued from page 23

Innovations

New technology is a subject dear to most radio stations' hearts, and similarly programme suppliers are keeping on top of developments to add that special touch to their new radio shows. "Stations are into the idea of programmes using new technology like ISDN," comments Grierson. "You can OB [Outside Broadcast] from almost anywhere. Any idea that involves wild and wacky locations, anything with a difference will go down well. Most broadcastable ideas have already been done."

Rounds agrees. "Shows should take advantage of the new material available today, like ISDN, phone link-ups, open phone lines and so on. You could call this bells and whistles, but a simple DJ show is no longer enough."

Many programme suppliers also feel optimistic about the fast-approaching era of DAB. "This [DAB] will considerably change the radio landscape," says Grierson. "At this point in time, I don't really think anyone can gauge how this will exactly effect programme suppliers, but I think the effects will be positive. Barriers will be broken down and people like us—providing programmes to the industry—will have to change."

We are, after all, working in one of the most exciting industries around at the moment."

But the basics should

never be forgotten, stresses Crampsey. "Big names, a fresh and original approach, live performances and, above all, market exclusivity are some of the things stations find important." Jokingly, she adds, "If our competitors are reading this, I would say there's currently huge demand for shows based around Albanian folk music right across Europe—it's definitely *the* lucrative niche in the market!"

Customise

But what of the pitfalls of syndication and how can a station avoid falling into the trap of taking on board too many programmes and, consequently, losing its "local" feel? The answer is straightforward—do as much as possible yourself, stresses Rounds. "A syndicated show should add something the station wouldn't be able to achieve alone."

Crampsey also warns against taking on board any programme which doesn't allow for a measure of local input. "Fully packaged 'ready-to-go' programmes may seem a good idea but they very rarely work unless broadcasters can tweak them so they sound special."

With a number of developments looming on the horizon of the European radio market and competition continuing to grow, how do programme suppliers feel about the future. Again, companies the world over chorus one resounding reply: "It's looking

great!" MJI Broadcasting's Feigenbaum says, "The future looks very positive. We see new opportunities developing each day," while Morey describes the outlook as "wonderful—it's definitely a growth market."

Crampsey also uses the word "positive" when talking about the future. "In many markets which were slow or sluggish in 1990-'92 advertisers seem to have woken up to radio and this means that stations can more easily secure sponsorship for bought-in programming, which, of course, is good news all round," she comments.

Springer takes up the theme of a changing advertising landscape and stresses the benefits it will bring to stations. "Over the course of the next three to four years, we will see the advertising sales and format landscape developing considerably, opening the door to increased revenue streams for broadcasters and broadening the scope of what stations play."

With all the current market developments, programme supply companies are having to work harder and better than ever to supply the European radio industry with its growing demands. Are there really no storm clouds hanging over the future? "Well, frankly no," says MJI Broadcasting's Feigenbaum. "The only disadvantage of the situation at the moment is that there are more great programme ideas than there is time to develop them!"

Station Feedback

Most programme syndicators have their fingers on the pulse of the European radio industry, reacting with astounding swiftness to the changes in demand from the programme directors. But how do the stations themselves see programme suppliers and how high do they value the service provided by syndicators?

There are four basic reasons why syndication is a good thing for radio stations, says Daniel Ackerman, programme director at leading Swedish network Radio Megapol.

"The first is that syndicated programmes give you a chance to broadcast out-of-the-ordinary or special programmes which you know can be made better out of house. The second is that it saves time. The third is that I can make money on it. We started off buying the programmes and getting our own sponsors, but now we are working on finding sponsors together with the syndicator and splitting the profits."

Lastly, syndicated features of the right length can be the perfect way of filling in spare moments on the network."

Kiss 909 FM in Greece is one station which takes on board a considerable amount of outside material and moulds it to meet its own local demands. The station's director of international public relations Isaac Coutiyel says approximately 10% of programming is bought in, but he adds, "This is very strong and high impact programming."

He knows exactly what makes a programme



Isaac Coutiyel, Director International Public Relations, Kiss 909 FM, Greece



Dirk Anthony, Programme Controller, GWR FM, UK

worth buying from outside. "I'm looking for something that will give my listeners an added extra. It must be exclusive and provide a good service. It's important to be fresh, up-to-date and different—we have to keep our competitors on the run."

Programme suppliers should continually come up with new and creative ideas which help radio stations improve on their sound and allow them to make money, Coutiyel asserts.

Bite-Sized Chunks

Meanwhile, Dirk Anthony, programme controller at GWR FM in the UK, says he looks for short pieces that can be fitted into programming without changing the feel of the station. "The differences between bought-in and local programming are quite marked and outside material never sounds like it's your own product. If you're not careful you lose the familiarity of your stations for some length of time and that's our biggest problem."

Four Basic Reasons Syndication's A Good Thing For Radio Stations:

- 1-Syndicated programmes give you a chance to broadcast special shows
- 2-It saves time
- 3-I can make money
- 4-The perfect way to fill in spare moments

Daniel Ackerman, Program Director, Radio Megapol, Sweden

Anthony explains that he opts for short bite-sized chunks of information that can be slipped into the scheduling without changing the feel of the station. "Laboriously long pieces of music don't fit in with our format," he adds.

Private German EHR station Antenne Bayern is becoming convinced of the advantages of buying programmes in from outside the station. Head of music Ulrich Pioch says, "We have recently become more interested in syndicated programmes. We want to achieve a more international character by using original soundbites and quotes from popular artists provided by external programme sources."

With 640,000 listeners each hour, Antenne Bayern is Germany's second largest private radio station. Why does a successful regional station want to adopt a more international character?

"We have to appeal to our younger listeners," explains Pioch. "If we rest on our laurels, we run the risk of standing still and appealing only to older listeners who have aged together with us."

But one disadvantage of buying in material from outside is the price. "This has proved to be an obstacle for us in buying a syndicated charts show. Most charts currently on offer are simply too expensive," Pioch says.

Nevertheless Antenne Bayern wants to replace its current in-house compiled chart with a syndicated one. "Our charts are too old," says Pioch. "The station's charts are based mainly on listener responses. We already use actual sales figures provided by Media Control as an additional criteria to prevent the chart from becoming too biased. "But," he adds, "an in-house produced chart can never be as current as charts compiled by a syndicator."

additional reporting provided by Julia Sullivan and Christian Lorenz

continued on page 26

The Planet Is Listening...

THE WORLD

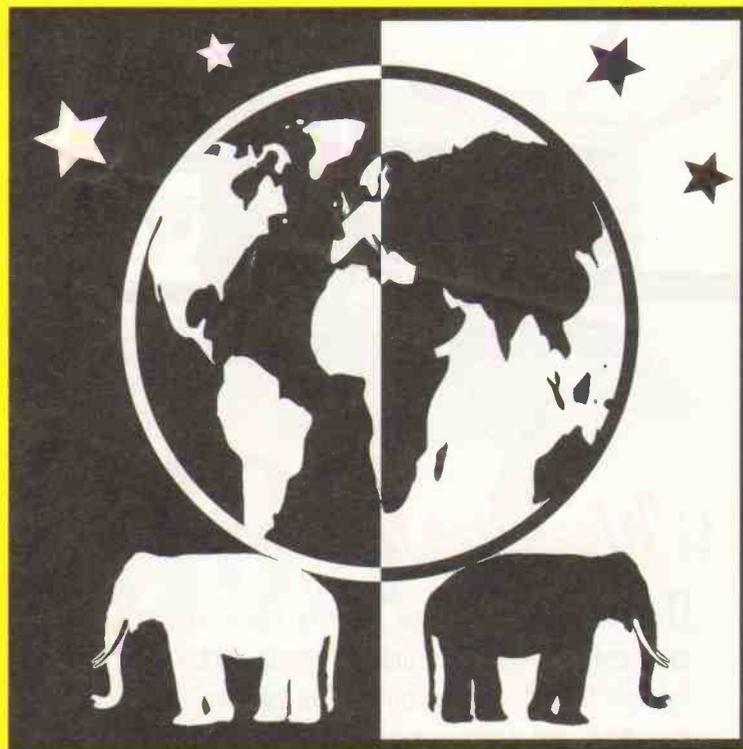


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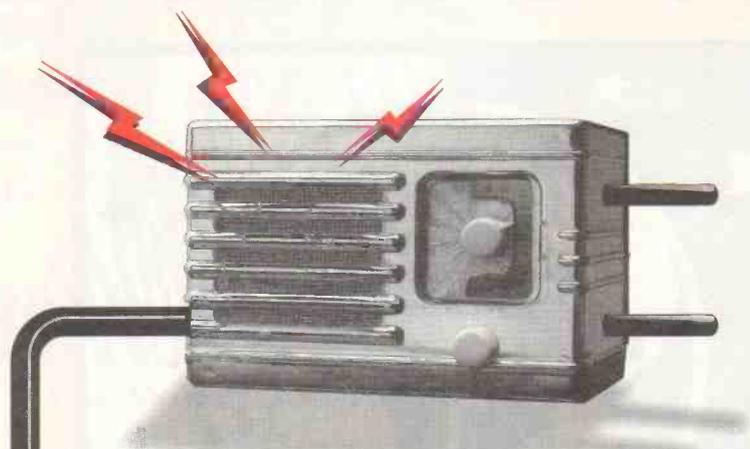
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What's Hot In The World Of Programme Supply?

Music and Media asked a handful of programme supply companies to explain a little about some of their hottest current material.

Radio Express

The *World Chart Show*, still only a few months old, is already proving popular and opening many international doors for Radio Express. The programme is based on a consensus playlist contributed to by 225 stations from all over the world. The stations fax their playlists to Radio Express and the company tabulates the chart. It provides the same music, production elements and jingles to co-producers who reproduce the programme using high profile talent native to each territory.

Unique Broadcasting

The company is currently acting as an agent for MTV, with its MTV package consisting of five divisions: news, cinema news, a star interview, *MTV Unplugged* and *MTV Exclusive*. Stations take the entire package and mould it to fit their programming. Another unique show currently proving popular is the *Network Chart Show*, an English-language product presented by one of the UK's top DJ's—Dr Fox from Capital Radio.

mcm entertainment Europe

The company is on the verge of launching a short-form comedy series in Britain, but one of its most popular shows on the Continent is the *Eurochart Hot 100*, which has been broadcast across Europe for over six years. Based on Music & Media's Eurochart Hot 100 Singles chart, the programme is coordinated and distributed by mcm entertainment Europe and is currently aired on over 150 radio stations with over 10 million weekly listeners.

Westwood One

Many stations opt for the company's specials and concerts like its recent six-hour *Rolling Stones Special*, which was available in kit form. The company's *Rock Quotes* and *Pop Quotes* are also gaining favour in Europe. The two packages supply two to three interview cuts relating to a major event on that day in history. Broadcasters are encouraged to customise the *Quotes* packages any way they choose.

Digi-Net Syndication

The Florida-based company's *Wolfman Jack Show* centres around a famous—and wild and wacky—US DJ, while the *Live Underground Lounge Show* is an off-the-wall programme broadcast live from Manhattan. It features alternative acts, which play music from their latest album. Some 800 phone lines are open during the show to receive questions from around the world. The company is considering setting up the show from a European base. It has also recently launched the *Underground Hard Drive*, which homes in on the increasing interest for new technology, focussing on developments in hard and software, Internet and so on.

FM Radio Network

One of the company's most popular shows is currently its *Network Charts*, in its third year of sponsorship by Pepsi-Cola.

MJI Broadcasting

Big event programming tends to be the company's fastest-seller, with events like the Grammy Awards and Country Music Association Awards attracting large numbers of listeners from around the world. Domestically, the company's daily news services and unique projects like *Bedtime With Barney*—a children's series based around Barney the dinosaur—are proving highly popular.

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week 15 / 95

Eurochart Hot 100 Singles

this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted
1	6	9	Scatman (Ski-Ba-Bop-Ba-Dop-Bop) Scatman John - Iceberg (Scales/BMG)	A.DK.FIN.D.NL.N.S.CH	34	23	6	Believe Elton John - Rocket (William A Bong/Hania)	DK.F.D.I.S.CH	68	38	5	Digging The Grave Faith No More - Slash/London (Big Thrilling/Give Us Our Publishing)	FIN.F.D.IRE.N.CH
2	NE		Back For Good Take That - RCA (EMI)	DK.FIN.D.IRE.NL.UK	35	32	6	Club Bizarre U 96 - Motor (Warner Chappell)	A.FIN.D.NL.S.CH	69	60	4	One Man In My Heart Human League - East West (EMI)	IRE.UK
3	1	14	Here Comes The Hotstepper Ini Kamoze - Columbia (Salaam Remi/Pine/Longitude)	A.DK.FIN.F.D.IRE.N.E.S.CH	36	36	6	A Girl Like You Edwyn Collins - Setanta (Copyright Control)	F	70	86	10	Love Is Everywhere Caught In The Act - Undercover (Warner Chappell/Roba)	D.CH
4	2	19	Zombie Cranberries - Island (Island)	A.DK.F.D.N.S.CH	37	31	4	Poison The Prodigy - XL (EMI)	DK.FIN.IRE.N.S.UK	71	69	6	Disco Fans Star Wash - Sony Dance Pool (Discoton)	D
5	3	21	Think Twice Celine Dion - Epic/Columbia (Chrysalis/EMI)	DK.D.IRE.NL.N.S.CH.UK	38	46	6	'74 - '75 The Connells - Alternation (EMI)	DK.D.CH	72	NE		Holding On To You Terence Trent D'Arby - Columbia (Monasteryo)	UK
☆☆☆☆ SALES BREAKER ☆☆☆☆														
6	33	3	Baby Baby Corona - DWA (Extravaganza)	DK.FIN.IRE.I.E.S.CH.UK	39	40	4	Adiemus Adiemus - Power Brothers (FB Media)	D.CH	73	57	16	Forever Young Interactive - Blow Up (Budde)	A.DK.D.NL.S
7	9	19	Conquest Of Paradise Vangelis - East West (Spheric) ▲	A.D.NL.CH	40	39	6	The Bomb! (These Sounds Fall Into My Mind) Bucketheads - Positiva (PolyGram)	FIN.IRE.UK	74	44	13	Set You Free N'Trance - All Around The World (All Boys)	DK.D.NL.S.UK
8	4	4	Don't Stop The Outthere Brothers - Hotsound (Time/Hotsound)	IRE.UK	41	68	2	If You Love Me Brownstone - MJJ/Epic (WC/EMI/CC)	F.UK	75	73	7	Everytime You Touch Me Moby - Mute (Warner Chappell)	FIN.IRE.NL
9	13	5	The First The Last Eternity (Till The End) Snap - Ariola (Hanseatic/WC)	A.D.NL.CH.UK	42	25	8	Don't Give Me Your Life Alex Party - Systematic (MCA)	DK.IRE.I.NL.UK	76	87	11	When Do I Get To Sing 'My Way' Sparks - Logic (Songs Of Logic)	D.CH
10	5	19	Old Pop In An Oak Rednex - Jive (Zomba)	A.D.IRE.N.CH.UK	43	37	6	Push The Feeling On Nightercrawlers - ffr (EMI/Chrysalis)	DK.IRE.NL.UK	77	NE		Bubbling Hot Pato Banton feat. Rankin' Roger - Virgin (IRS)	UK
11	7	9	Move Your Ass! Scooter - Club Tools (Love Dance Constructions/WC) ●	A.DK.F.D.NL.N.S.CH	44	22	13	Flying High Captain Hollywood Project - Blow Up (Warner Chappell)	A.DK.FIN.F.D.I.S.CH	78	NE		Show A Little Love Ultimate Kaos - Wild Card (PolyGram)	IRE.UK
12	27	2	Two Can Play That Game Bobby Brown - MCA (Zomba/WC/MCA/CC)	UK	45	43	28	Always Bon Jovi - Mercury (PolyGram)	F.CH	79	82	3	Megamix Ice MC - DWA (Extravaganza)	F
13	15	8	Self Esteem Offspring - Epitaph (Gamete/Westbeach)	DK.FIN.IRE.NL.N.S	46	79	2	Hardcore Vibes Dune - Urban/Motor (WC/S.M.P.T.E.)	D	80	64	22	All I Wanna Do Sheryl Crow - A&M (WC/Rondor/Various)	F.CH
14	10	2	U Sure Do Strike - Fresh (EMI/Fresh/Chrysalis)	UK	47	42	18	Basket Case Green Day - Reprise (WC/Green Daze)	FD.N.S	81	71	5	As I Lay Me Down Sophie B. Hawkins - Columbia (EMI)	D.IRE.UK
15	14	20	Short Dick Man 20 Fingers - S.O.S. Records (Charlie Babie/Manfred Mohr)	A.F.D	48	84	2	The Fiddle Basic Element - EMI-Medley (EMI)	DK.FIN.S	82	NE		Laat Me Nu Toch Niet Alleen Clouseau - EMI (EMI)	NL
16	NE		Not Over Yet Grace - Perfecto/East West (EMI)	IRE.UK	49	41	16	Take A Bow Madonna - Maverick/Sire (Warner Chappell)	A.F.D.CH	83	50	3	Always Something There To Remind Me Tin Tin feat. Espiritu - WEA (Various)	IRE.UK
17	11	18	Stay Another Day East 17 - London (PolyGram)	A.DK.F.D.N.S.CH	50	NE		Hypnotised Simple Minds - Virgin (EMI)	IRE.UK	84	67	2	Raise Your Hands Reel 2 Real feat. The Mad Stuntman - Positiva (PolyGram/Global)	UK
18	12	4	Here I Go 2 Unlimited - Byte (Decos/MCA)	A.DK.F.D.IRE.NL.E.S.UK	51	56	4	Hubbahubba Just D - Telegram (WC-ljud/Muggig/G Punk)	S	85	59	12	Zombie Ororo - Max Music (Island)	A.E
19	28	2	Fred Come To Bed E-Rotic - Blow Up (Cosima/Birdie-Siegel)	A.D.NL	52	51	8	Lick It 20 Fingers & Roula - S.O.S. Records (Charlie Babie/Manfred Mohr)	DK.F.D.I.NL.E	86	83	7	I'll Follow The Sun Mr. President - Club Culture/WEA (Jetzt Kommz)	A.D.CH
20	16	32	Cotton Eye Joe Rednex - Jive (Zomba) ▲2	A.DK.F.D.IRE.N.CH	53	48	17	Max Don't Have Sex With Your Ex E-Rotic - Blow Up (Cosima)	A.F.D.CH	87	75	3	Your Loving Arms Billy Ray Martin - Magnet (Warner Chappell)	I
21	26	4	Whoops Now/What'll I Do Janet Jackson - Virgin (EMI)	FD.IRE.NL.UK	54	45	9	Love Is All Around D.J. BoBo - Metrovinyl (Get Into Magic/WC)	A.DK.F.D.N.CH	88	NE		I Only Want To Be With You Barry White - A&M (Flyte Tyme/MCA)	UK
22	21	3	Let It Rain East 17 - London (PolyGram/BMG)	DK.D.IRE.NL.UK	55	63	3	Your Song Billy Paul - Versailles (PolyGram)	F	89	81	2	Shotgun Ardis - Stockholm (Stockholm Songs)	S
23	17	2	Baby It's You The Beatles - Apple (PolyGram/Windswept Pacific/Carlin)	DK.F.IRE.UK	56	53	6	Right Type Of Mood Herbie - Cheiron (Cheiron Songs/Mega Songs)	DK.D.NL.S	90	91	2	Sarajevo's Børn Dem Håb Various - Ariola (BMG)	DK
24	18	8	No More 'I Love You's' Annie Lennox - RCA (Anxious/BMG)	A.DK.F.D.IRE.I.N.E.CH	57	47	14	It's Cool Man XXL feat. Peter "Cool Man" Steiner - Zyx (Mikulski)	A.D.CH	91	NE		One Mica Paris - Cooltempo (Blue Mountain)	UK
25	35	10	I've Got A Little Something For You MN8 - 1st Avenue/Columbia (1st Avenue)	DK.D.IRE.NL.N.S.UK	58	97	2	Quiero Volar G.E.M. - Max Music (TRI Music)	I.E	92	RE		Ja Klar Schwester S - MCA (PolyGram)	D
26	20	3	Julia Says Wet Wet Wet - Precious Organization (Precious/Chrysalis)	DK.IRE.NL.UK	59	55	13	Chacun Sa Route K.O.D. - Virgin (Virgin)	F	93	RE		Why Why Why Kelly Family - Kel-Life (Kelfam)	A.D.CH
27	29	5	Computerliebe Das Modul - Urban/Motor (Peermusic)	D	60	54	6	Axel F/Keep Pushin' Clock - Media/MCA (Media)	IRE.UK	94	85	5	Wild Thang Mr. Ed Jumps The Gun - Electrola (EMI)	A.D.CH
28	30	9	Respect Alliance Ethnik - Delabel (Virgin)	F	61	NE		Karmacoma Massive Attack - Virgin (Island/CC)	UK	95	NE		Vegas Sleeper - Indolent (Sony)	UK
29	24	4	Turn On, Tune In, Cop Out Freak Power - 4th & Broadway (PolyGram)	FD.IRE.UK	62	58	5	Alice, Who The * Is Alice? Gompie - RPC (Copyright Control)	NL	96	NE		Over The River Bitty McLean - Brilliant (Ferret)	UK
30	8	4	Love Can Build A Bridge Comic Relief - London (Sony/Leosong/Zomba)	IRE.UK	63	NE		Pour Que Tu M'Aimes Encore Celine Dion - Epic/Columbia (EMI/Lumbroso)	F	97	RE		Anyone Out There Melodie MC - Sidelake (Sidelake/Peermusic)	S
31	19	16	Tears Don't Lie Mark 'Oh - Urban/Motor (How's That/Amati)	A.DK.D.N.S.CH	64	49	39	Can You Feel The Love Tonight Elton John - Walt Disney/Mercury (Walt Disney)	FN	98	95	3	Babylon Prince Ital Joe & Marky Mark - Ultraphonic/East West (Warner Chappell/BMG)	D.CH
32	52	3	Be My Lover La Bouche - Hansa (Warner Chappell)	A.DK.F.D.I.CH	65	65	9	Feeling So Real Moby - Mute (Warner Chappell)	A.D.CH	99	77	7	Someday I'll Be Saturday Night Bon Jovi - Mercury (PolyGram/Bon Jovi/EMI)	D.IRE.NL.CH
33	34	2	You Belong To Me JX - ffreedom (Mute/Hooj)	DK.IRE.UK	66	61	17	Love Me For A Reason Boyzone - Polydor (PolyGram)	DK.D.IRE.NL.CH	100	NE		Ahore Es (Now Is The Time) 2 In A Room - Positiva (Various)	UK
					67	62	22	An Angel Kelly Family - Kel-Life (Kelfam) ▲	A.D.CH					

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points. ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol. The Eurochart Hot 100 Singles is compiled by BPI Communications BV and based on the following national singles sales charts: Music Monitor/Gallup (UK); Full chartservice by Media Control GmbH (049-7221-366201) (Germany); SNEP (France); singles; Musica E Dischi/Mario De Luigi, albums; FIMI-Nielsen (Italy); Strichting Mega Top 50 (Holland); SABAM/IFPI (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEP MB/TVE (Spain); YLE 2 Radiomafia/IFPI (Finland); IFPI (Ireland); UNEVA (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland). © BPI Communications BV - All rights reserved. ® Hot 100 is a trademark of BPI Communications LP used with permission.





week 15 / 95

European Top 100 Albums

this week	last week	no. of wks	ARTIST	TITLE	original label (publisher)	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label (publisher)	countries charted	this week	last week	no. of wks	ARTIST	TITLE	original label (publisher)	countries charted
1	1	5	Bruce Springsteen	Greatest Hits	Columbia ▲	A.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK	34	39	3	Revolver	El Dorado	WEA	E	68	58	2	William Sheller	Olympiade	Philips	F
2	2	25	Cranberries	No Need To Argue	Island ▲2	A.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	35	49	3	Radiohead	The Bends	Parlophone	DK.IRE.NL.P.UK	69	57	19	M-People	Bizarre Fruit	Deconstruction	DK.D.IRE.CH.UK
3	3	4	Annie Lennox	Medusa	RCA	A.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	36	NE		Duran Duran	Thank You	Parlophone	DK.D.I.NL.UK	70	83	2	Leftfield	Leftism	Hard Hands/Columbia	IRE.UK
☆☆☆☆ SALES BREAKER ☆☆☆☆																				
4	4	2	Elton John	Made In England	Rocket	A.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	37	43	27	R.E.M.	Monster	Warner Brothers ▲2	DK.D.IRE.E.CH.UK	71	66	2	Just D	Plast	Telegram	S
5	6	3	Faith No More	King For A Day...Fool For A Lifetime	Slash/London	A.DK.FIN.FD.IRE.NL.N.P.S.CH.UK	38	34	10	H-Blockx	Time To Move	Sing Sing	A.D.CH	72	77	7	Madredeus	O Espirito Da Paz	EMI	PE
6	7	4	Rednex	Sex & Violins	Jive	A.DK.FIN.D.NL.N.S.CH	39	37	10	Glenmark/Eriksson/Strömstedt	Glenmark/Eriksson/Strömstedt	Metronome	DK.FIN.N.S	73	48	4	Niedecken	Leopardfell	Electrola	D
7	8	21	Vangelis	OST 1492 - The Conquest Of Paradise	East West ●	A.D.NL.P.CH	40	30	41	Herbert Von Karajan	Les Plus Beaux Adagios	Deutsche Grammophon	IRE.N.P.E	74	79	15	Alain Souchon	C'Est Déjà Ça	Virgin	F
8	5	13	Celine Dion	The Colour Of My Love	Epic/Columbia ▲	DK.FIN.D.IRE.NL.N.S.UK	41	38	14	Oasis	Definitely Maybe	Creation/Sony ●	A.DK.D.IRE.NL.S.CH.UK	75	88	3	Moby	Everything Is Wrong	Mute	FIN.IRE.NL.UK
9	10	18	Offspring	Smash	Epitaph	A.DK.FIN.FD.IRE.NL.N.S.CH.UK	42	33	4	D.A.D.	Helpyourselfish	EMI-Medley	DK.FIN.D.S	76	31	6	Fiorello	Finalmente Tu	FRI	I
10	9	25	Green Day	Dookie	Reprise	A.DK.FIN.D.IRE.I.NL.N.E.S.CH.UK	43	41	5	P.J. Harvey	To Bring You My Love	Island	DK.FD.IRE.NL.N.P.S.CH	77	NE		Rüdiger Hoffman	Der Hauptgewinner	Ariola	D
11	12	21	Nirvana	Unplugged In New York	Geffen	A.DK.FD.IRE.NL.N.P.E.CH.UK	44	24	4	Mike & The Mechanics	Beggar On A Beach Of Gold	Virgin	DK.D.CH.UK	78	80	7	Blur	Parklife	Food	DK.IRE.UK
12	NE		Skid Row	Subhuman Race	Atlantic	DK.FIN.I.S.UK	45	28	8	Free The Spirit	Pan Pipe Moods	PolyGram TV	IRE.UK	79	NE		Sacred Spirit	Chants & Dances Of The Native Americans	Virgin	I.UK
13	NE		Boo Radleys	Wake Up!	Creation	UK	46	NE		Franco Battiato	L'Ombrello E La Macchina Da Cucire	EMI	I	80	67	2	Orb	Orbus Terrarum	Island	IRE.UK
14	11	3	Stevie Wonder	Conversation Peace	Motown	A.DK.FD.I.NL.E.CH.UK	47	47	3	Dalida	Comme Si J'Etais La	Carrere	F	81	NE		Alliance Ethnik	Simple Et Funky	Delabel	F
15	21	3	Elastica	Elastica	Deceptive	IRE.S.UK	48	36	5	Fury In The Slaughterhouse	The Hearing And The Sense Of Balance	SPV	D	82	65	5	Del Amitri	Twel	A&M	DK.D.CH.UK
16	13	24	Bon Jovi	Cross Road	Mercury ▲4	A.DK.FIN.D.IRE.NL.N.E.CH.UK	49	68	2	Scooter	...And The Beat Goes On!	Club Tools	A.FIN.D.NL.CH	83	60	6	Mr. Ed Jumps The Gun	Boom! Boom!	EMI	A.D.CH
17	14	18	Soundtrack - The Lion King	The Lion King	Walt Disney/Mercury ▲	A.FIN.FD.IRE.NL.S.CH	50	53	42	Laura Pausini	Laura Pausini	CGD ▲	PE	84	72	9	Cranberries	Everybody Else Is Doing It, So Why Can't We	Island	D.IRE
18	15	9	Simple Minds	Good News From The Next World	Virgin	A.DK.FD.I.NL.N.P.E.S.CH.UK	51	46	30	Westernhagen	Affentheater	WEA ●	D	85	64	4	Gianluca Grignani	Destinazione Paradiso	Mercury	I
19	22	22	Sheryl Crow	Tuesday Night Music Club	A&M	A.DK.FIN.FD.NL.N.E.CH.UK	52	45	4	U 96	Club Bizarre	Motor	A.FIN.D.NL.S.CH	86	44	18	Jimmy Nail	Crocodile Shoes	East West ●	IRE.N.S.UK
20	NE		Clawfinger	Use Your Brain	MVG/WEA	A.DK.FIN.D.S.CH	53	32	7	Slash's Snakepit	It's Five O'Clock Somewhere	Geffen	A.DK.FD.NL.CH	87	81	5	TLC	CrazySexyCool	Arista/LaFace	D.NL.S
21	19	27	Kelly Family	Over The Hump	Kel-Life ▲	A.D.CH	54	55	7	The Connells	Ring	Intercord	D.CH	88	59	7	Gianna Nannini	Dispetto	Polydor	D.I.CH
22	20	44	Francis Cabrel	Samedi Soir Sur La Terre	Columbia ▲2	F	55	NE		New Power Generation	Exodus	NPG/Edel	UK	89	82	4	Andrea Bocelli	Bocelli	Sugar/RTI	I
23	18	6	John Lee Hooker	Chill Out	Pointblank	DK.FD.NL.P.E.S.CH	56	78	20	Beautiful South	Carry On Up The Charts	The Best Of - Go!/Discs	IRE.UK	90	NE		Status Quo	Whatever You Want	The Very Best Of - Polydor	DK
24	42	23	East 17	Steam	London	A.DK.FD.IRE.I.NL.N.CH.UK	57	50	10	Van Halen	Balance	Warner Brothers	A.FIN.D.NL.CH	91	74	4	Duncan Dhu	Teatro Victoria Eugenia	DRO	E
25	16	22	Madonna	Bedtime Stories	Maverick/Sire ▲	DK.D.NL.CH	58	56	3	Soundtrack - Immortal Beloved	Immortal Beloved	Sony Classical	F	92	100	2	Tricky	Maxinquay	4th & Broadway	NL.S.UK
26	29	20	Soundtrack - Pulp Fiction	Pulp Fiction	MCA	A.DK.FD.IRE.S.UK	59	51	2	Gene	Olympian	Costermonger/Polydor	S.UK	93	92	12	Irene Moors & De Smurfen	Ga Je Mee Naar Smurfenland	EMI	NL
27	23	15	Garth Brooks	The Hits	Liberty/Capitol	D.IRE.N.E.CH.UK	60	52	11	Charlie Landsborough	What Colour Is The Wind	Ritz	IRE.UK	94	61	4	Cesaria Evora	Cesaria	Columbia	F
28	27	10	The Chieftains	The Long Black Veil	RCA	A.D.IRE.I.NL.N.E.CH.UK	61	NE		Trio Esperança	Segundo Trio Esperança	Mercury	F	95	90	5	Pandora	Tell The World	Stockhouse/Virgin	FIN.S
29	NE		Pino Daniele	Non Calpestare Il Fiore Nel Deserto	CGD	I	62	40	12	Mark 'Oh	Never Stop That Feeling	Urban/Motor	A.D.NL.CH	96	NE		Massive Attack	Protection	Virgin	NL.UK
30	17	20	Sting	Fields Of Gold	Best Of - A&M	A.DK.FIN.D.IRE.NL.N.E.CH	63	63	17	Andre Rieu	Strauss & Co.	Mercury	NL	97	73	3	Soundtrack - Pret-A-Porter	Pret-A-Porter	Columbia	F
31	75	3	Janet Jackson	janet.remixed	Virgin	DK.FD.NL.CH.UK	64	35	4	Kirsty MacColl	Galore	The Best Of - Virgin	IRE.UK	98	69	5	Spagna	Siamo In Due	Epic	I
32	25	13	Portishead	Dummy	Go.Beat	DK.FIRE.NL.N.P.S.CH.UK	65	NE		Peter Lemarc	Bok Med Blanka Sidor	MNW	S	99	98	3	Madredeus	Ainda	EMI	P
33	26	6	Neri Per Caso	Le Ragazze	Easy/Sony	I	66	54	7	Jennifer Rush	Out Of My Hands	Electrola	D.CH	100	NE		Soundtrack - The Choir	The Choir	Decca	UK
							67	62	7	Schwester S	S Ist So Weit	MCA	D							

A = Austria, B = Belgium, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.
 ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points.
 The European Top 100 Albums is compiled by BPI Communications BV. © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.
 ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.



Pete Droge - If You Revelino - Don't Lead
FORTH RFM/Edinburgh G
EHR
Jay Crawford - Head Of Music
Tom Wilson - Assistant Head Of Music
Playlist Additions:
Beatles - Baby It's You
Boyzone - Key To My Life
Brian Kennedy - Intuition
Brownstone - If You Love Me
Bruce Springsteen - Secret Garden
Corona - Baby Baby
Del Amitri - Driving With
Dumdum - D.Ock
Finli Tribe - Love Above
Listening Pool - Meant To Be
Londonbeat - I'm Just Your
MC Sar/Real McCoy - Love And
Scarlet - I Wanna Be Free

INVICTA/Whitstable G
EHR
John Lewis - Program Manager
Tim Stewart - Head Of Music
Playlist Additions:
Bruce Springsteen - Secret Garden
Del Amitri - Driving With
POWER FM/Fareham G
EHR
Darren Parks - Head Of Music
Jeremy Clark - Head Of Music
Playlist Additions:
Boy 2 I Men - Thank You
Bryan Adams - Have You Ever
Outhere Brothers - Don't Stop
Pato Banton - Bubbling Hot

RADIO CLYDE/Glasgow G
EHR
Alex Dickson - Prog Dir
Playlist Additions:
Bob Seger - Night Moves
Boy 2 I Men - Thank You
Boyzone - Key To My Life
Brownstone - If You Love Me
Bruce Springsteen - Secret Garden
Corona - Baby Baby
Del Amitri - Driving With
Deuce - I Need You
Guns - Something Worthwhile
Joshua Kadison - Jessie
Lightning Seeds - Marvellous
L.Vandross - Ain't No
MC Sar/Real McCoy - Love And
Melanie Williams - Terrified
Nicki French - For All We Know
State Of Grace - Not Over Yet
Tina Arena - Chains
Tony Di-Bart - Why Did Ya

RADIO WYVERN/Worcester G
ACE
Stephanie Denham - Head Of Music
Playlist Additions:
Brian Kennedy - Intuition
Let Loose - Best In Me
Steve Sherrick - I Love
Supercat - My Girl Josephine
TLC - Red Light Special

BROADLAND FM/SGR-FM/
Norwich/Ipswich and Bury S
EHR
Mike Stewart - Prog Dir
Dave Brown - Head Of Music
Playlist Additions:
Boyzone - Key To My Life
Bruce Springsteen - Secret Garden
Del Amitri - Driving With
Jann Arden - Could I Be
L.Vandross - Ain't No
MNS - If You Only Let Me In
Repercussions - Promise Me
TLC - Red Light Special
Van Halen - Can't Stop

FOX FM/Oxford S
EHR
Jean-Paul Hanford - Prog Cont
Mark Chivers - Head Of Music
Playlist Additions:
Bobby Brown - Two Can
Boy 2 I Men - Thank You
Bryan Adams - Have You Ever
Deuce - I Need You
Geoffrey Williams - Sex Life
Let Loose - Best In Me
MNS - If You Only Let Me In
Nicki French - For All We Know
T.T. D'Arby - Holding On
Jones/Amos - I Wanna Get Back

RED DRAGON FM/Cardiff/Newport S
EHR
Chris Moore - Head Of Music
Power Play:
Boo Radleys - Wake Up Boo
Brand New Heavies - Close To
Freak Power - Turn On
Human League - One Man
Janet Jackson - Whoops Now
L.Vandross - Ain't No
Take That - Back For Good
Wet Wet Wet - Julia Says
Playlist Additions:
Boy 2 I Men - Thank You
Bryan Adams - Have You Ever
Circuit - Shelter Me
Deuce - I Need You
Duran Duran - Perfect Day
Melanie Williams - Terrified
MNS - If You Only Let Me In
R.E.M. - Strange Currencies
Scarlet - I Wanna Be Free
State Of Grace - Not Over Yet
T.T. D'Arby - Holding On

SWANSEA SOUND/Wales S
EHR
Rob Pendry - Head Of Music
Power Play:
Human League - One Man
Take That - Back For Good
Wet Wet Wet - Julia Says
Playlist Additions:
Bob Seger - Night Moves
Brian Kennedy - Intuition
Bruce Springsteen - Secret Garden
Bryan Adams - Have You Ever
East 17 - Let It Rain
Gerard Kenny - The Other
Jann Arden - Could I Be
Lightning Seeds - Marvellous
Mal Pope/Jacks - Cover Me
Nicki French - For All We Know
Suzy Bogguss - Letting
T.Wynette/C.Richard - This Love
TLC - Red Light Special
Ultimate Kaos - Show A Little

GLR/London B
Rock
Jon Myer - Music Mgr
Playlist Additions:
18 Wheeler - Boddha
Blues Traveler - Run Around
Juliana Hatfield - Three - Live On
Matthew Sweet - Sick Of Myself
Portishead - Sour Times
O'Connor/MacGowan - Haunted

EUROPE
VOICE OF AMERICA/Europe P
EHR
June Brown - Dir
Power Play:
Madonna - Take A Bow
Playlist Additions:
Bryan Adams - Have You Ever
Des'ree - Feel So High

PROGRAMME SUPPLIERS
euro chart hot 100
EUROCHART HOT 100/Europe P
EHR
MCM Networking
Siobhan Crampsey - General Manager
A List:
2 Unlimited - Here I Go
49'ers - Rockin' My Body
Alysha Warren - I Thought I
Amos - Let Love Shine
Annie Lennox - No More I Love
BMX Bandits - Gettin' Dirty
C.B. Milton - It's A Loving Thing
China Black - Searching
China Black - Stars
Comic Relief - Love Can Build
E-rotic - Max Don't Have
East 17 - Let It Rain
Edwyn Collins - A Girl Like
Freak Power - Turn On
Human League - One Man
INXS - Communication
Ini Kamooze - Here Comes
Janet Jackson - Whoops Now
Leftfield - Original
Moby - Feeling So Real
Ned's Atomic Dustbin - All I Ask
Prince - Purple Medley
Prodigy - Poison
Sean Maguire - Suddenly
Take That - Back For Good

Warren G/Nate Dogg - Regulate
Warren G - Do You See
Wet Wet Wet - Julia Says
THE NOKIA EURO HIT
PARADE/Tampere B
EHR
Pennti Terävinen
A List:
Ales Brichta - Divka S Perlamu
Aswad - You're No Good
Christy Moore - Welcome To
Duke - So In Love
Edwyn Collins - If You Could
Eleni Dimou - Again And Again
Georgia - Come Saprei
G.E.S. - Hon Ar Min
Leana - Summer
Michel Fugain - Plus Ça Va
Ororo - Zombie
Santos & Pecesores - Onde
Estas
SkoTorp - True Confessions
W. Niedecken - Ich Will Dich

FM RADIO NETWORK/Germany S
EHR
Armin Weis - Prog Dir
A List:
Annie Lennox - No More I Love
Bon Jovi - Someday I'll
Brand New Heavies - Spend
Connells - 74-75
Cranberries - Ode To My
Danielle Brisebois - Gimme Little
Fury/Slaughterhouse - Dancing
Janet Jackson - Whoops Now
Jimmy Somerville - Heartbeat
M People - Open Your Heart
Mike & The Mechanics - Over
Oasis - Whatever
Robert Palmer - You Blow
Scarlet - Independent Love
Sophie B. Hawkins - As I Lay
Sting/Banton - This Cowboy Song
Timeless - Where Is
A List:
AD Elton John - Believe
Nice Little... - Rain Keeps
Take That - Back For Good

RICK DEES WEEKLY TOP 40 U.S.A.
EHR/ACE
Dennis Clark - Director
A List:
Annie Lennox - No More I Love
Cranberries - Ode To My
Dionne Farris - I Know
Elton John - Believe
Green Day - When I Come Around
Human League - Tell Me When
Londonbeat - Come Back
Madonna - Take A Bow
Melissa Etheridge - If I
Sheryl Crow - Strong Enough
A List:
AD Madonna - Bedtime Story
Sheryl Crow - Dyer Maker

The EUROPEAN
Hit Survey
THE EUROPEAN HIT
SURVEY/U.S.A. S
EHR
Daniel Springer - Managing Director
A List:
Annie Lennox - No More I Love
Capt. Hollywood - Flying High
Cranberries - Ode To My
Duke - So In Love
Hanne Boel - All It Takes
Human League - Tell Me When
M People - Open Your Heart
Michelle Gayle - Sweetness
Moby - Every Time
Oasis - Whatever
Portishead - Glory Box
Simple Minds - She's A River
Snap - The First
Sting/Banton - This Cowboy Song
Jones/Amos - I Wanna Get Back
B List:
Del Amitri - Here And Now
Hipkiss - Glamour Pussy
Jimmy Somerville - Heartbeat
N-Trance - Set
Noa - Willflower
Scooter - Move Your Ass
Universal - Universal Grapevine



THE NOKIA EURO HIT
PARADE/Tampere B
EHR
Pennti Terävinen
A List:

Ales Brichta - Divka S Perlamu
Aswad - You're No Good
Christy Moore - Welcome To
Duke - So In Love
Edwyn Collins - If You Could
Eleni Dimou - Again And Again
Georgia - Come Saprei
G.E.S. - Hon Ar Min
Leana - Summer
Michel Fugain - Plus Ça Va
Ororo - Zombie
Santos & Pecesores - Onde
Estas
SkoTorp - True Confessions
W. Niedecken - Ich Will Dich



MCM/Paris P
Music Television
Jean-Pierre Millet - Prog Dir
A List:
20 Fingers - Short Dick Man
Alain Souchon - Jules Des Filles
Alliance Ethnik - Respect
Annie Lennox - No More I Love
Atlantique - Les Eaux De Mars
Axelle Red - Je T'Attends
Bashung - J'Passe Pour
Bernard Lavilliers - Minha Selva
Billy Paul - Your Song
Bon Jovi - Always
China Black - Searching
Clemence Lhomme - Tu Tombes
Collective Soul - Shine
Cranberries - Zombie
De Palmas - Sur La Route
Dee Nasty - A Nos Amis
Dionne Farris - I Know
Edwyn Collins - A Girl Like
Elton John - Believe
I Am - Une Femme Seule
Ini Kamooze - Here Comes
Jean Louis Aubert - Les Plages
Kent - J'Aime Un Pays
Kod - Chacun Sa Route
Madonna - Secret
MC Sar/Real McCoy - Another
MC Solaar - La Concubine
Mellowman - Gardes L'Ecoute
Native - Sometimes
Phil Collins - Can't Turn Back
Portishead - Glory Box
Rolling Stones - Out Of Tears
Sheryl Crow - All I Wanna
Simple Minds - She's A River
Stephan Eicher - Rien A Voir
Tonton David - Il Marche Seul
Warren G/Nate Dogg - Regulate
B List:

2 Unlimited - Here I Go
Anu'so - Tout Me Rappelle A Toi
Axelle Renoir - Lulu
Charts - Libre Enfin
Cheb Mami - Ma Ma
Democrates - D-Le Crime
Dominique Dalcanc - Brian
Eternal - Oh Baby...
Hanne Boel - All It Takes
Janet Jackson - Whoops Now
Jenn-Philippe Geoffroy - Tous
Julia Hartman - Souvenirs De
L'Affaire Louis/Trio - L'Homme
Madonna - Take A Bow
Malcolm McLaren - Revenge Of
Masterboy - Is This The Love
Mike & The Mechanics - Over
Negresses Vertes - Mumbo Show
R.E.M. - Bang And Blame
Rolling Stones - You Got
Sages Poetes De La Rue - Amoureux
Stevie Wonder - For Your

Sting/Banton - This Cowboy Song
TLC - Creep
MCM Découvertes
A Free K - Sans Préservatif
Autours/Lucie - L'Accord
Dao Dezi - Ti Eliz Iza
Enzo Enzo - La Mème Lune
Pascal Obispo - 68 °C



MTV EUROPE/London P
Music Television
Richard Godfrey - Director Of Prog
Peter Good - Head Of Music Programming
Heavy Rotation
Annie Lennox - No More I Love
Bon Jovi - Someday I'll
Cranberries - Ode To My
Green Day - Long View
Ini Kamooze - Here Comes
Nirvana - The Man Who Sold The
Offspring - Self Esteem
Active Rotation
Connells - 74-75
Janet Jackson - Whoops Now
Madonna - Take A Bow
MNS - I've Got A
R.E.M. - Bang And Blame
Scatman John - Scatman
Sheryl Crow - Strong Enough
Simple Minds - She's A River
Snap - The First
Sting/Banton - This Cowboy Song
U 96 - Club Bizarre

Buzz Bin
Deus - Hotelounge
Dog Eat Dog - Who's The King
Duran Duran - Perfect Day
Faith No More - Digging The
Freak Power - Turn On
Heather Nova - Walk This
Nightcrawlers - Push The ...
Prodigy - Poison
Scarlet - Independent Love
Such A Surge - I'm Real
Ween - Freedom Of 76
Medium Rotation
Aerosmith - Crazy
Beastie Boys - Sabotage
Beck - Loser
Cranberries - Zombie
Green Day - Basket Case
Madonna - Secret
Pink Floyd - Take It
R.E.M. - What's The Frequency
Rolling Stones - Love Is Strong

20 Fingers - Short Dick Man
Adiemus - Adiemus
Connells - 74-75
Das Modul - Computerliebe
Dune - Hardcore Vibes
E-rotic - Fred Come To Bed
Ini Kamooze - Here Comes
Rednex - Old Pop In An Oak
Scatman John - Scatman
Schweiser S - Ja Klar
Scooter - Move Your Ass
Snap - The First
Star Wash - Disco Fans
Westernhagen - Schweigen Ist
Feige
B List:

2 Unlimited - Here I Go
Annie Lennox - No More I Love
Caught In The Act - Love Is
Lownoise/Mental - Wonderful
Cranberries - Ode To My
DJ Bobo - Love Is
East 17 - Stay Another Day
Green Day - Basket Case
H-Block - Risin' High
Herbie - Right Type Of Mood
Kylie Family - Why, Why, Why
Madonna - Take A Bow
Mark 'Oh - Tears Don't Lie
Moby - Feeling So Real
Mr. Ed Jumps The Gun - Wild

Sheryl Crow - All I Wanna
Sophie B. Hawkins - Right Beside
Soundgarden - Black Hole Sun
Sting - When We Dance
Warren G/Nate Dogg - Regulate
Yousou N'Dour - 7 Seconds

Break Out
2 Unlimited - Here I Go
Bruce Springsteen - Murder
East 17 - Let It Rain
Elton John - Believe
Eternal - Oh Baby...
Fury/Slaughterhouse - Dancing
H-Block - Risin' High
P.J. Harvey - Down By The Water
Portishead - Glory Box
Slash - Beggars & Hungers On
Take That - Back For Good
Wet Wet Wet - Julia Says

Prime Break Out
D.A.D. - Reconstrucude
Herbie - Right Type Of Mood
Madonna - Bedtime Story
Moby - Every Time
Scooter - Move Your Ass
TLC - Creep



VIVA TV/Cologne P
Music Television
Michael Kreissl - Prog Dir
A List:
20 Fingers - Short Dick Man
Adiemus - Adiemus
Connells - 74-75
Das Modul - Computerliebe
Dune - Hardcore Vibes
E-rotic - Fred Come To Bed
Ini Kamooze - Here Comes
Rednex - Old Pop In An Oak
Scatman John - Scatman
Schweiser S - Ja Klar
Scooter - Move Your Ass
Snap - The First
Star Wash - Disco Fans
Westernhagen - Schweigen Ist
Feige
B List:

2 Unlimited - Here I Go
Annie Lennox - No More I Love
Caught In The Act - Love Is
Lownoise/Mental - Wonderful
Cranberries - Ode To My
DJ Bobo - Love Is
East 17 - Stay Another Day
Green Day - Basket Case
H-Block - Risin' High
Herbie - Right Type Of Mood
Kylie Family - Why, Why, Why
Madonna - Take A Bow
Mark 'Oh - Tears Don't Lie
Moby - Feeling So Real
Mr. Ed Jumps The Gun - Wild

2 Unlimited - Here I Go
Annie Lennox - No More I Love
Caught In The Act - Love Is
Lownoise/Mental - Wonderful
Cranberries - Ode To My
DJ Bobo - Love Is
East 17 - Stay Another Day
Green Day - Basket Case
H-Block - Risin' High
Herbie - Right Type Of Mood
Kylie Family - Why, Why, Why
Madonna - Take A Bow
Mark 'Oh - Tears Don't Lie
Moby - Feeling So Real
Mr. Ed Jumps The Gun - Wild

Mr. President - I'll Follow The
N-Trance - Set
P.J. & Duncan - Eternal Love
Prince Ital Joe/M.M. - Babylon
RMB - Redemption
Sandmann's Dummies - Ach Du
Sparks - When Do I Get To
TLC - Creep
U 96 - Club Bizarre
XXL - It's Cool Man

C List:
Bon Jovi - Someday I'll
Boyzone - Love Me
Celine Dion - Think Twice
Century - The Spirit
East 17 - Let It Rain
Elton John - Believe
Faith No More - Digging The
Janet Jackson - Whoops Now
La Bouche - Be My Lover
M People - Open Your Heart
Prinzen - Schwein Sein
Raver's Nature - Take Off
Vangelis - Conquest

New Videos
Boy George - Funtime
Bucketheads - The Bomb
Der Tobi & Das Bo - Morgen Geht
Dr. Dre/Ed Lover - Back Up
Freak Power - Turn On
Gai Jin - Reality
Hubert Kah - C'Est La Vie
Jeremy Days - Crooked Shadow
Luciletric - Warum?
MC Sar/Real McCoy - Love And
Members Of Mayday - Bells Of
Monster Magnet - Negasonic
Mursters - You Suck
Nightcrawlers - Push The ...
Offspring - Self Esteem
Pharos - World Of Magic
R.E.M. - Strange Currencies
Roxette - Vulnerable
Sin With Sebastian - Shut Up
Sparks - When I Kiss You
Stitskin - Rest In
Take That - Back For Good
Wet Wet Wet - Julia Says

CMT EUROPE/Nashville S
Music Television
Cecilia Walker - Prog Coord
Heavy Rotation
Alan Jackson - Song For The Life
A.Krauss/Union Str. - When You
Brother Phelps - Anyway The
G. Duca - Lipstick
Hal Ketchum - Stay Forever
Lari White - That's How You
Mark Chesnut - Gonna Get
Martina McBride - Where I Used
Radney Foster - Willin'
Tanya Tucker - Between The Two
Tracy Byrd - The Keeper Of
Trisha Yearwood - Thinkin'

Waylon Jennings - Wild Ones
New Videos
Blackhawk - That's Just
Tracy Lawrence - Texas Tornado

THE BOX
MUSIC TELEVISION
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Virgin 105.8 FM

continued from page 1

There is also an entertainment chat show exclusive to London's FM service, broadcast live every weekday evening from Virgin's Oxford Street store and presented by Roland Riveron and Paul Coyte.

Virgin's London FM launch, which has been extensively promoted with a major billboard advertising campaign, is expected to have a significant effect on Capital Radio's traditionally dominant position in the London market place. It could also further weaken BBC Radio 1's London listenership base.

Competition on the capital's

airwaves is set to become even more intense later on this year, with the launch of soft ACE Heart FM, and female-friendly Viva! 963, which last week named former BBC Radio Kent station manager Chris Burns as programme controller.

Meanwhile, Virgin Radio has also announced its intention to expand its radio interests into Europe. Chief executive David Campbell is to

concentrate full time on the possibilities, while sales director John Pearson moves up to the post of managing director.

It is thought that Virgin will look particularly carefully at radio opportunities in European countries where the Virgin brand name is already strong. However, a Virgin spokesperson says that they have ruled out bidding for any more UK local or regional licences.

MTV's Italian Service

continued from page 1

"With Videomusic on the road to extinction, there will no longer be a [TV] outlet dedicated to Italian music," Mussini comments.

Videomusic was bought out by the Italian film producer Vittorio Cecchi Gori last month (M&M, March 18) and, while it is continuing to schedule music videos and youth oriented programming for the time being, Cecchi Gori has expressed his intention to switch to a films and sports format in the near future.

MTV Europe's Mussini says that Videomusic's previous owners could also enter into negoti-

ations with MTV in Italy. Former Videomusic president Maralina Marcucci resigned from the post last month when the sale of the channel to Cecchi Gori went ahead against her will. She told the Italian press that she had been close to selling a minority stake in the channel to MTV owners Viacom, when the deal with Cecchi Gori was pushed through by her family.

Peter Einstein, president business direction MTV Networks Europe, confirms that the company is looking to expand in Italy. "We have already done this on a syndication basis in Spain, Portugal, France and Russia with programmes on domestic broadcasters."

Gilbey Awards Stress Supreme Reign Of Dance

STOCKHOLM - The fifth annual Gilbey's Dance Music Awards, held in Stockholm on April 3, were a resounding success with attendance of over 1,500 people, performances by some 20 dance acts and a live broadcast on ZTV.

The event, organised by Sil-

jemark Production and Pitch Control, once again emphasised the significant role that the Swedish market plays in the international dance movement with live appearances by E-Type, Herbie, Rednex, Swing featuring Dr. Alban and Melodie MC. *Full story next week*

Gilbey's Swedish Dance Music Awards Winners

Best Swedish Dance Track	E-Type/ <i>This Is The Way</i> (E-Type/Mud-Stockholm Songs)
Best Swedish Remix	Herbie/ <i>Pick It Up</i> remix by Douglas Carr
Best Swedish Underground	Denniz Pop (Dr. Alban, E-Type, Herbie)
Best Swedish Producer	Stonebridge (Swemix)
Best Newcomer	E-Type (Stockholm Records)
Best Swedish Dance Video	Rednex/ <i>Cotton Eye Joe</i> . Company: Apollon; director: Stefan Berg
Best Swedish Dance Album	Dr. Alban/ <i>Looks Who's Talking</i> (Cheiron/BMG)
Best International Dance Artist	Reel 2 Reel
Best Swedish Dance Artist	E-Type
Guldtallrikens Branschpris (Business Prize)	Stockholm Records

Off The Record

Rumoured This Week...

VLAM Plans To Go On Air

The MD of radio ad sales house Vlaamse Audiovisuele Mediaregie (VLAM) Frank Leysen has told M&M that the company plans to launch two radio networks in Flanders. VLAM currently sells for Radio Nostalgie and Radio VRM. One of its planned networks will have an ACE format and will be a collaboration between Nostalgie and VLAM. The second operation will target the 20-40 age group and will be "somewhere between Radio Donna and Studio Brussel."

Flying Records Wings It Over To FIMI

Naples-based dance indie Flying Records is to switch camps from Italy's independent producers association AFI to the majors/indies federation FIMI. Flying Records, one of the country's leading indie producer/distributors, follows 20 other companies which left AFI to join FIMI last January following the break-down of negotiations to reunify the two record industry bodies.

Changes At BMG UK

Christie Harwood, head of international marketing at BMG UK, is said to be leaving her post. She will probably be replaced by Nancy Farbman, currently VP marketing/promotion at New York-based BMG International. More news comes from the BMG group with the rumour that Nick Gatfield, Polydor/Atlas president in the US, has been interviewed for the MD position of Arista UK.

The Big Apple Calls Nurse

More international news comes from Sony Music UK where Tracy Nurse, VP international marketing, is rumoured to be moving to New York to accept an international marketing post at Sony Music International. She would then replace Bob Campbell who joined Sony Music Canada recently. It is not yet known who will be taking her job at the UK company although Columbia marketing director, Brian Yates, is tipped to be in the running.

No Top Woman At Polydor

M&M has heard that Polydor Spain is without a managing director. Margarita Scheckel suddenly left the label last week and has now reportedly started her own freelance consultancy company in Madrid.

Intercord Loses Three A&R Men

M&M hears that Intercord's three main A&R men have revealed plans to move on in the same week. A&R director Jörg Hacker will join successful Hamburg independent Edel in June as head of European A&R. Meanwhile, Reto Bühler (alternative rock) and Arno Müller (dance) are leaving Intercord to seek new challenges in an independent environment. Only installed in their respective positions in April 1994, it is rumoured that the creative heads felt constrained by EMI's corporate climate. EMI took over the Stuttgart-based label in February 1994.

Is Defranoux Island Bound?

Last but certainly not least: will Hervé Defranoux become the new MD of Island/Remark in Paris?

French Charts

continued from page 1

SNEP general manager Hervé Rony says, "We can now see the light at the end of the tunnel. I think it is a good deal which will increase music exposure at a time when record producers are concerned about the status of

music on TV."

French charts are based on real sales compiled from a sample of the country's record stores. The new point-of-sale system is operated by IFOP hyper-markets and the Tite-Live specialised record stores and is rumoured to have cost the industry around FF10 million (app. US\$2 million).

Radio Legend Kenny Everett Dies

by Jonathan Heasdon

LONDON — Former Capital Radio DJ and TV personality Kenny Everett has died of an AIDS-related illness aged 50.

Born Maurice Cole in 1944, his career began on the pirate-ship Radio London in the mid-'60s. He was hired by the fledgling BBC Radio 1 in 1967, but was fired in 1970 for a joke

implying that the then transport minister's wife had bribed her way through her driving test.

In 1973, Everett joined the UK's first music-based commercial radio station Capital Radio in London. This was a start of a long and happy associa-



Kenny Everett

tion—indeed, he was still presenting a daily show on Capital Gold until July of last year.

His television career, which started on independent TV in 1978 with the "Kenny Everett Video Show," was equally successful, ironically later transferring to the BBC.

Everett's hallmarks were his zany yet surreal style of broadcasting, which featured an endless stream of drop-ins, sound effects and home-made jingles.

Industry figures were quick to pay tribute to Everett's talents. Says Richard Park, Capital Radio group PD, "He was the original comic invention DJ, with a razor sharp wit and a top class brain."



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Week 15 / 95

EHR Top 40

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TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	4	4	TAKE THAT/BACK FOR GOOD	(RCA)	95	11
2	3	5	Wet Wet Wet/Julia Says	(Precious)	95	12
3	1	12	Annie Lennox/No More 'I Love You's'	(RCA)	102	1
4	2	8	Mike & The Mechanics/Over My Shoulder	(Virgin)	100	2
5	5	6	Janet Jackson/Whoops Now	(Virgin)	94	7
6	7	6	Freak Power/Turn On, Tune In, Cop Out	(4th & B'way)	69	4
7	6	8	Elton John/Believe	(Rocket/Mercury)	97	5
8	10	8	Snap/The First The Last Eternity (Till The End)	(Ariola)	56	3
9	8	7	Bruce Springsteen/Murder Incorporated	(Columbia)	68	1
10	20	3	Simple Minds/Hypnotised	(Virgin)	57	18
11	>	NE	Bryan Adams/Have You Ever Really Loved A Woman	(A&M)	48	35
12	9	10	Bon Jovi/Someday I'll Be Saturday Night	(Mercury)	55	2
13	14	3	Boo Radleys/Wake Up Boo	(Creation)	46	6
14	18	3	Duran Duran/Perfect Day	(Parlophone)	67	10
15	11	12	Sting & Pato Banton/This Cowboy Song	(A&M)	60	1
16	25	2	Scatman John/Scatman (Ski-Ba-Bop-Ba-Dop-Bop)	(Iceberg/RCA)	52	8
17	16	12	Celine Dion/Think Twice	(Epic/Columbia)	57	0
18	31	2	Comic Relief/Love Can Build A Bridge	(London)	44	14
19	19	3	Human League/One Man In My Heart	(East West)	42	4
20	24	3	Van Halen/Can't Stop Loving You	(Warner Brothers)	46	13
21	26	2	East 17/Let It Rain	(London)	45	10
22	22	6	MN8/I've Got A Little Something For You	(Columbia)	40	5
23	23	4	Tina Arena/Chains	(Columbia)	42	1
24	12	10	Stevie Wonder/For Your Love	(Motown)	61	2
25	15	11	Scarlet/Independent Love Song	(WEA)	42	0
26	13	15	Ini Kamoze/Here Comes The Hotstepper	(Columbia)	43	1
27	17	7	Sophie B. Hawkins/As I Lay Me Down	(Columbia)	46	2
28	28	2	Roxette/Vulnerable	(EMI)	47	0
29	39	4	Brownstone/If You Love Me	(MJJ)	38	5
30	32	2	Radiohead/High & Dry	(Parlophone)	37	6
31	21	10	M People/Open Your Heart	(Deconstruction)	47	0
32	34	5	Alex Party/Don't Give Me Your Life	(Cleveland City)	40	2
33	>	NE	Terence Trent D'Arby/Holding On To You	(Columbia)	33	10
34	30	8	Dionne Farris/I Know	(Columbia)	37	4
35	>	NE	Cranberries/I Can't Be With You	(Island)	28	5
36	33	12	Jimmy Somerville/Heartbeat	(London)	42	0
37	29	8	Del Amitri/Here And Now	(A&M)	38	0
38	38	2	2 Unlimited/Here I Go	(Byte)	31	4
39	35	14	Simple Minds/She's A River	(Virgin)	31	0
40	37	6	Madonna/Bedtime Story	(Maverick)	29	2

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR (European Hit Radio) reporting stations, that target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week committed to the format.
 * Indicates Europe's most Radio Active record, registering the biggest increase in chart points.

CHARTBOUND

Connells/'74-'75 (TVT/Intercord) 36/4	Bruce Springsteen/Secret Garden* (Columbia) 19/9
Tom Jones feat. Tori Amos/I Wanna Get Back With You (ZTT) 31/5	John Lee Hooker/Chill Out (Point Blank) 19/2
Brand New Heavies/Close To You (ffrr) 30/6	Danielle Brisebois/Gimme Little Sign (Epic) 19/1
Pato Banton/Bubbling Hot (Virgin) 26/2	Nicki French/Total Eclipse Of The Heart (Bags Of Fun) 19/1
Corona/Baby Baby (DWA) 25/7	La Bouche/Be My Lover* (Hansa) 18/4
Des'ree/You Gotta Be (Sony Soho Square) 25/2	Crash Test Dummies/The Ballad Of Peter Pumpkinhead (Arista) 18/3
Aswad/You're No Good (Bubblin') 25/0	Robbie Robertson/Ghost Dance (Capitol) 18/0
Luther Vandross/Ain't No Stoppin' Us Now* (Epic) 24/12	Eric Gadd/Why Don't You, Why Don't I* (WEA) 17/12
Mica Paris/One* (Cooltempo) 24/9	New Power Generation/Get Wild* (NPG) 17/5
Bobby Brown/Two Can Play The Game* (MCA) 22/12	Todd Snider/Alright Guy (Margaritaville/MCA) 17/3
Beatles/Baby It's You (Apple) 21/6	Urge Overkill/Girl You'll Be A Woman Soon (MCA) 17/0
Driza Bone/Real Love (4th & B'way) 21/4	Jayhawks/Blue* (American) 16/7
Lisa Nilsson/Den Här Gången (Cheiron) 21/2	R.E.M./Strange Currencies* (Warner Brothers) 16/5
Sparks/When Do I Get To Sing My Way (Logic) 20/2	Perfecto Allstarz/Reach Up (Pigbag) (Perfecto) 16/1
Jeff Healey Band/Stuck In The Middle With You (Arista) 20/1	Ten Sharp/After All The Love Has Gone (Columbia) 16/1

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound.

Airplay Action

EHR Top 40 commentary by Pieter Kops



Simple Minds

After seven consecutive weeks of chart reign on European Hit Radio, Annie Lennox has to hand over the ranks to labelmates Take That, whose *Back For Good* is propelled to the pole position by 11 more adds. *Back For Good* is the first EHR number 1 hit for the British teen

stars, outdoing their 1993 hit *Relight My Fire*, which "only" peaked at number three. The new single enjoys a 95-station roster, spread out over 23 countries, with the UK, Switzerland, Holland, Denmark, Portugal and Italy the most prominently represented.

When we look at things on a "major market" scale, *Back For Good* also qualifies as the number 1 playlisted song in Italy (see Major Market Airplay charts, page 39), while the leading songs in the other major markets are extremely diverse. It is interesting to notice, for instance, that Poland enjoys its first Polish number 1 song on the page, Hey's *Heledore Babe*, while in Spain Pedro Guerra's *Biografias* leads the list. Only Wet Wet Wet's *Julia Says* rules in more than one area at a time: the UK and Scandinavia.

The most powerful move on this week's EHR Top 40 is made by the Simple Minds. Leaping up 10 significant places with *Hypnotised*, the follow-up to EHR chart-topper *She's A River* (three weeks at number 1 and still charting at number 39), the British duo-band firmly lands in the chart's top 10 division, with M&M's weekly Radio Active award in their hands.

With 18 new additions at its disposal (second-best of the week) the anthemic, vintage Simple Minds song especially gains ground in Poland (11 adds), Italy and Switzerland (three adds each). It has penetrated 15 countries, scoring the best acceptance ratios in the territories mentioned above (60-64%), followed by the UK and Denmark (39-50%). In Italy, *Hypnotised* is already among the top 3 most playlisted songs, in Poland the top 5 (see Major Market Airplay again).

The highest new entry in the top 40, straight at number 11 (the highest new entry so far this year!), is the ballad *Have You Ever Really Loved A Woman* by Bryan Adams. It is the first single from the US-signed Canadian rocker since 1994's EHR number 1 hit *All For Love*, his collaboration with Rod Stewart and Sting, and marks the eighth EHR hit that is exclusively his. On his own, he hit number one twice: first in 1993 with (*Everything I Do*) *I Do It For You* (12 weeks—the longest EHR number 1 runner ever), then in 1993-'94 with *Please Forgive Me* (five weeks). The new song comes from the film "Don Juan De Marco" and is reviewed in New Releases, page 15.

With 35 additions in his pocket, Adams is also this week's Most Added leader. *Have You Ever...* is reported by 48 stations in 16 countries, best support being registered in the UK (75% penetration). Switzerland, Italy and Spain form the second league with figures between 50 and 60%.

MOST ADDED

Bryan Adams/Have You Ever Really Loved A Woman (A&M) 85
Simple Minds/Hypnotised (Virgin) 18
Comic Relief/Love Can Build A Bridge (London) 14
Van Halen/Can't Stop Loving You (Warner Brothers) 13
Bobby Brown/Two Can Play The Game (MCA) 12
Eric Gadd/Why Don't You, Why Don't I (WEA) 12
Luther Vandross/Ain't No Stoppin' Us Now (Epic) 12
Wet Wet Wet/Julia Says (Precious) 12
Take That/Back For Good (RCA) 11

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

Mica Paris/One (Cooltempo) 24
La Bouche/Be My Lover (Hansa) 18
New Power Generation/Get Wild (NPG) 17
Jayhawks/Blue (American) 16

New Top 20 Contenders are those artists that have not yet had an EHR top 20 hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In case of a tie, records are listed alphabetically by artist.



Border Breakers

© BPI Communications BV

week 15 / 95

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
①	3	10	SCATMAN JOHN/SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	(ICEBERG/RCA)	DENMARK	47
②	1	9	Snap/The First The Last Eternity (Till The End)	(Ariola)	GERMANY	52
③	2	6	Roxette/Vulnerable	(EMI)	SWEDEN	49
4	4	16	Rednex/Old Pop In An Oak	(Jive)	HOLLAND	23
5	5	5	2 Unlimited/Here I Go	(Byte)	BELGIUM	26
⑥	6	12	Lavinia Jones/Sing It To You (Dee-Doob-Dee-Do)	(Virgin)	GERMANY	23
⑦	7	11	Ten Sharp/After All The Love Has Gone	(Columbia)	HOLLAND	24
⑧	11	3	Corona/Baby Baby	(DWA)	ITALY	22
⑨	9	6	Sparks/When Do I Get To Sing My Way	(Logic)	GERMANY	19
⑩	12	24	MC Sar & The Real McCoy/Another Night	(Hansa)	GERMANY	14
11	8	11	Scorpions/White Dove	(Mercury)	GERMANY	22
⑫	17	11	MC Sar & The Real McCoy/Run Away	(Hansa)	GERMANY	18
⑬	16	3	La Bouche/Be My Lover	(Hansa)	GERMANY	14
14	13	21	Roxette/Run To You	(EMI)	SWEDEN	10
⑮	24	2	Alliance Ethnik/Respect	(Delabel)	FRANCE	12
⑯	18	24	Hanne Boel/All It Takes	(EMI-Medley)	DENMARK	11
17	14	28	Rednex/Cotton Eye Joe	(Jive)	HOLLAND	9
⑰	21	7	Nice Little Penguins/Rain Keeps On Falling	(Replay)	DENMARK	9
19	15	12	Gianna Nannini/Meravigliosa Creatura	(Polydor)	ITALY	13
20	10	13	Hanne Boel/What Have We Got To Lose	(EMI-Medley)	DENMARK	13
21	19	3	Keziah Jones/Million Miles From Home	(Delabel)	FRANCE	13
22	20	6	Herbie/Right Type Of Mood	(Cheiron)	SWEDEN	14
23	23	4	Lisa Nilsson/Ticket To Heaven	(Diesel)	SWEDEN	13
⑳	>	NE	Rednex/Wish You Were Here	(Jive)	HOLLAND	17
25	25	2	Captain Hollywood Project/Flying High	(Blow Up)	GERMANY	12

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

On The Road

Border Breakers commentary by Pieter Kops



After five weeks at the Border Breakers pole position (four of which were consecutive), Snap has made way for Scatman John, whose Scatman (Ski-Ba-Bop-Ba-Dop-Bop) ascends the throne during its 10th charting week. With no less than 47 non-Scandinavian stations at his side (all formats), the Danish-signed scat artist has crossed over to 19 countries in total. This week, his novelty record especially gains ground in Spain, Portugal, Italy, Germany and Poland. Apart from his country of signing, Denmark, Scatman has his best penetration in Belgium, Holland, Austria and Russia. The song is currently number 1 in the Eurochart Hot 100 Singles.



Rednex

Dutch-signed Jive band Rednex enters at number 24 with its tongue-in-cheek Dolly Parton-like ballad Wish You Were Here, the third single from the Swedish-American quartet to enter the Border Breakers chart. The two previous singles from the male-female act both made it to the top slot—1994's Cotton Eye Joe (four weeks at number 1) and Old Pop In An Oak (one week). Both hits are still charting, at number 17 and 4, respectively.

The new Rednex single receives airplay support in seven countries across the board. Best response occurs in Denmark, where no less than eight stations are playlisting it, including gold-ranked EHR stations like Radio ABC/Randers and Radio Viborg/Viborg. Sweden is next in line with three stations. In the other countries, airplay remains as yet loosely scattered, but does include support on key platinum EHR stations in Belgium (French-language Radio Contact F/Brussels) and Germany (SWF 3: Popshop Hitline/Baden Baden).

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

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

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.

CHANNEL CROSSOVERS

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

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	13	ANNIE LENNOX/NO MORE 'I LOVE YOU'S'	(RCA)	122
2	5	4	Take That/Back For Good	(RCA)	95
3	2	8	Mike & The Mechanics/Over My Shoulder	(Virgin)	111
4	3	8	Elton John/Believe	(Rocket/Mercury)	118
5	4	5	Wet Wet Wet/Julia Says	(Precious)	101
6	7	6	Freak Power/Turn On, Tune In, Cop Out (4th & B'way)		63
7	6	11	Sting & Pato Banton/This Cowboy Song	(A&M)	71
8	18	3	Simple Minds/Hypnotised	(Virgin)	62
9	9	4	Duran Duran/Perfect Day	(Parlophone)	74
10	13	2	Boo Radleys/Wake Up Boo	(Creation)	44
11	8	10	Scarlet/Independent Love Song	(WEA)	47
12	16	3	Radiohead/High & Dry	(Parlophone)	45
13	11	14	Simple Minds/She's A River	(Virgin)	43
14	10	12	Boyzone/Love Me For A Reason	(Polydor)	47
15	23	4	MNS/We Got A Little Something For You	(Columbia)	40
16	12	9	M People/Open Your Heart	(Deconstruction)	50
17	>	NE	Terence Trent D'Arby/Holding On To You	(Columbia)	33
18	>	NE	Comic Relief/Love Can Build A Bridge	(London)	36
19	14	11	Jimmy Somerville/Heartbeat	(London)	45
20	19	12	Oasis/Whatever	(Creation)	36
21	20	13	Cranberries/Ode To My Family	(Island)	36
22	>	NE	East 17/Let It Rain	(London)	36
23	17	8	Del Amitri/Here And Now	(A&M)	45
24	15	14	Human League/Tell Me When	(East West)	36
25	21	22	Cranberries/Zombie	(Island)	24

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

ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	6	JANET JACKSON/WHOOOPS NOW	(VIRGIN)	120
2	2	7	Bruce Springsteen/Murder Incorporated	(Columbia)	92
3	3	11	Stevie Wonder/For Your Love	(Motown)	91
4	4	10	Bon Jovi/Someday I'll Be Saturday Night	(Mercury)	73
5	6	2	Celine Dion/Think Twice	(Epic/Columbia)	78
6	16	2	Bryan Adams/Have You Ever Really Loved A Woman	(A&M)	56
7	8	3	Van Halen/Can't Stop Loving You	(Warner Brothers)	56
8	5	16	Ini Kamoze/Here Comes The Hotstepper	(Columbia)	58
9	7	8	Sophie B. Hawkins/As I Lay Me Down	(Columbia)	58
10	14	6	Brownstone/If You Love Me	(MJJ)	47
11	9	6	Tina Arena/Chains	(Columbia)	52
12	10	10	Dionne Farris/I Know	(Columbia)	48
13	11	17	Madonna/Take A Bow	(Maverick)	41
14	15	4	Connells/'74-'75	(TVT)	49
15	13	6	Madonna/Bedtime Story	(Maverick)	36
16	12	11	Sheryl Crow/Strong Enough	(A&M)	48
17	17	8	Crash Test Dummies/The Ballad Of Peter Pumpkinhead	(Arista)	28
18	20	2	New Power Generation/Get Wild	(NPG)	22
19	>	NE	Luther Vandross/Ain't No Stoppin' Us Now	(Epic)	28
20	>	NE	Bobby Brown/Two Can Play The Game	(MCA)	28
21	>	NE	Bruce Springsteen/Secret Garden	(Columbia)	25
22	18	8	Tom Petty/You Wreck Me	(Warner Brothers)	24
23	>	NE	Bonnie Raitt/You Got It	(Arista)	23
24	>	NE	R.E.M./Strange Currencies	(Warner Brothers)	23
25	24	5	John Lee Hooker/Chill Out	(Point Blank)	26

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

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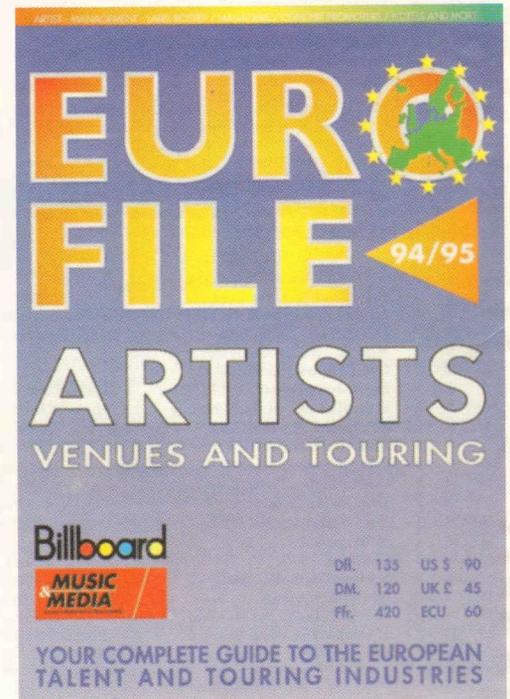


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