

# **MUSIC & MEDIA**

**Europe's Radio-Active Newsweekly**

Volume 10 . Issue 43 . October 23, 1993 . £ 2.95, US\$ 5, ECU 4



*LeRoy Neiman '93*

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**NATALIE COLE**

*they can't take that away from me*

**GLORIA ESTEFAN**

*come rain or come shine*

**ARETHA FRANKLIN**

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**KENNY G**

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(and one more for the road)*

**JULIO IGLESIAS**

*summer wind*

**LIZA MINNELLI**

*i've got the world on a string*

**CARLY SIMON**

*guess i'll hang my tears out to dry/  
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**BARBRA STREISAND**

*i've got a crush on you*

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*the lady is a tramp*

Released on October 25th

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# MUSIC & MEDIA

Europe's Radio-Active Newsweekly



## The Power Of Grunge

See Pages 17 - 21.

Volume 10 . Issue 43 . October 23, 1993 . £ 2.95, US\$ 5, ECU 4

## Euro Programmers Span Cultural Barriers

### EUROPE

by Steve Wonsiewicz

Cross-border radio investments slowly on rise and more and more European programmers are facing a new challenge: making sure the stations they launch mesh with the local culture. The basic structure of music formats and marketing

and promotion campaigns can be used throughout the Continent, say Europe's leading programmers and consultants, but adopting those to local tastes is where the challenge occurs.

Music tastes are basically similar with each demographic in most of western Europe, says **Jeff O'Brien**, chief operating (continues on page 33)

## Chrysalis Wins Regional Licence With ACE Heart

### UNITED KINGDOM

by David Stansfield

Music and visual entertainment company the **Chrysalis Group** has now added regional radio to

its expanding interests following a successful bid for a West Midlands regional independent local licence with the ACE-based station **Heart FM**.

The West Midlands licence is expected to cover the main West Midlands conurbation including Birmingham, Wolverhampton and Walsall, together with some parts of Staffordshire and Warwickshire. The service is likely to reach a population of around 2.2 million adults. Other major stations serving the area include, among others, EHR/Gold **Beacon Radio**, EHR **BRMB FM**, Dance-based **Buzz FM** and Gold **XTRA AM**.

Heart FM, which cannot start broadcasting before September 1, 1994, fended off 12 other applicants for the licence. It will programme what it describes as adult-oriented music with a softer feeling, encompassing easy listening, melodic current songs and soul. It will target a 25-44 demo.

**Richard Huntingford**, Chrysalis director of development (continues on page 33)

## Embassy Sets Francophone Ball Rolling In Holland

### HOLLAND

by Julia Sullivan

With waning export figures for Anglo-American music, continentals are seizing the opportunity to restamp their musical and cultural mark. The French **Bureau d'Export**, set up in March this year, is spearheading its operations in Holland—the country with the highest annual music consumption per capita (Dfl 75; app. US\$24)—where the efforts of linguistic attachée to the embassy **Patrice Hourbette** had already paved the way. The phenomenon of the "third party" promoter is proving highly successful, and other cultural attachées are showing (continues on page 31)

## Radiohead Creeps To EHR Success

### INTERNATIONAL

by Machgiel Bakker

If artist development is about taking the long and hard road, then UK band **Radiohead** is on the right track. The band has built a loyal fan base through relentless touring and managed to chalk up a hit single with the gloomy and brooding *Creep*, a song originally released in the UK 13 months ago.

Radiohead was signed to **Par** (continues on page 31)



**CROWDED HOUSE GO PLATINUM** — Crowded House were presented with a platinum record for the album "Woodface" during a recent promotional visit to Holland for the launch of their new album "Together Alone." Pictured (l-r) are: Paul Hester, Mark Hart (CH), EMI Music continental Europe marketing manager Carrie Spacey-Foote, Nick Seymour (CH), M&M publisher Philip Alexander and Neil Finn (CH).

## AER Signs Exchange Agreement With NAB

### EUROPE

The Association Of European Radios (AER) has signed a mutual cooperation agreement with the US broadcast trade group the **National Association Of Broad-**

casters (NAB). The agreement, signed in Washington by AER president **Alfonso Ruiz de Assin** (Spain) and NAB president/chief executive officer **Eddie Fritts**, will provide for exchanges of information on all aspects of

radio and collaboration in the organisation of seminars and conferences in Europe.

**Brian West**, AER founder president and director of the **UK Association Of Independent** (continues on page 33)



Radiohead

### UK PUBLISHERS SPECIAL

See Pages 14 - 15.

### No. 1 in EUROPE

**European Hit Radio**  
**PET SHOP BOYS**  
Go West  
(Parlophone)

**Eurochart Hot 100 Singles**  
**4 NON BLONDES**  
What's Up  
(Interscope)

**European Top 100 Albums**  
**4 NON BLONDES**  
Bigger, Better, Faster, More!  
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# Woollcott To Focus On Strategic Marketing At Sony Europe

**EUROPE**  
by David Stansfield

Sony Music is strengthening its European operations with the appointment of **Tony Woollcott** as senior vice-president **Sony Music Entertainment Europe**.

Woollcott, who will report to **Sony Music Europe** president **Paul Russell**, has now relinquished his previous responsibilities as deputy chairman at Sony Music UK and transfers to the European regional office. His immediate responsibilities will be to set up a European strategic marketing function covering the areas of pricing, catalogue marketing, special marketing, budget line, clubs, direct mail



Woollcott

and SMV. He will be responsible for the region's licensees and territorial development. Newly appointed Sony vice president of business development **David Main** will report directly to him.

Woollcott's responsibilities will also include the development of Sony Music business activities in Europe with **Sony Hardware**, **STM**, **SEPC**, **Sony Signatures** and the **Columbia Tristar Group**.

"We have an awful lot to do here," says Russell, "and [Woollcott's] 20 years in the business have given him a tremendous amount of nuts and bolts experience at all levels. When I was asked to come to form the new regional office from the UK com-

pany I said at the time that I was going to need a lot of help from people with a sound knowledge of the record business. One of those people was Woollcott.

"We had to find somebody to take over a lot of Woollcott's responsibilities at the UK company—which is why we hired **Tony Clark** from **A&M**. It was always the understanding that when Clark got his feet under the table Woollcott would switch to the regional office."

Russell points to strategic marketing as a high priority for Woollcott. "It's high on everybody's list and Woollcott will hire somebody fairly quickly to run that for him," he says.

## NAB Offers Sales, Promo, New Technology Panels During MIDEM Radio

**EUROPE**

The **US National Association of Broadcasters (NAB)** will organise a series of sessions on sales and marketing and new technologies at the **MIDEM Radio Conference** during the **MIDEM** trade show scheduled January 30 - February 3. **MIDEM** has also added several new panel discussions, including an overview of European copyright law, a debate on the **EHR/Top 40** format and a discussion on programming and promoting mainland European talent, which will be moderated by **Music & Media** senior editor/director of charts **Machgiel Bakker**.

Commenting on the NAB's involvement, **Reed MIDEM Organisation** president **Xavier Roy** says, "Our research shows us that our European participants look to American broadcasters for expertise in radio management, sales and marketing and new technology opportunities. NAB is a reliable source for this information and has always represented the best in American broadcasting."

During the main **MIDEM** conference, panels lined up so far include one organised by UK promoter **Harvey Goldsmith** on concerts and touring, a session on international retailers and manufacturing planned by the **British Association of Record Dealers** and the **German Retailers Association** and two sessions on interactive music.

Live entertainment scheduled includes an "Evening of French Talent," a "Country Music Night" and a "Mexican Rock Show." *SW*

## EUROPE AT A GLANCE

**EUROPE: One Nation For Europlay**

The new **Europlay** for the month October is **B. B. Nation's Easy Woman**, released on **East West Hamburg** through Frankfurt-based production company **Paramusic**. The poppy dance song will get automatic "A" rotation support on Europlay's eight participating radio networks throughout Europe. **Machgiel Bakker**

**UNITED KINGDOM: Licences For Auction In North, Midlands**

The **Radio Authority** is re-advertising local licences for the cities of **Sunderland**, **Coventry** and **Birmingham**. The Authority will not award a local radio licence for the **Scottish Dunfermline** area after deciding that the sole applicant, **Canmore Radio**, did not satisfy certain requirements of the **Broadcasting Act**. **David Stansfield**

**UNITED KINGDOM: BBC Radio 5 To Switch To News, Sport**

**Sport**, youth and education programming on **BBC Radio 5** will be scrapped as from April next year, to be replaced by a news and sports network. **BBC** chairman **Marmaduke Hussey** commented on the controversial decision taken by the pubcaster governors. "The live news and sport network is a new editorial concept, and, I believe, an exciting one." **DS**

**GERMANY: Stein, Fest Re-elected To BPW, IFPI**

**BMG Ariola GSA** president **Thomas Stein** was re-elected as president of German music industry body **BPW** at last month's meeting of **BPW** and **IFPI** in **Cologne**. **EMI Music GSA** president **Helmut Fest** was re-elected as president of **IFPI**. Other members of the **BPW** committee are **Sony Music MD Jochen Leuschner** and **Warner MD Gerd Gebhardt**. On the **IFPI** committee are **PolyGram** president **Wolf Gramatke** and new member **MCA MD Heinz Canibol** who takes over from **Virgin MD Udo Lange**. **Miranda Watson**

**GERMANY: MDR/Sputnik Hosts European Radio Day**

German youth rock pubcaster **MDR/Sputnik** will link up with 10 broadcasters from all over Europe to broadcast a pan-European programme on November 12 as part of **Berlin Independence Days'** first European Independent Radio Conference. Presenters from **YLE 2/Radiomafia/Helsinki**, **P3/Copenhagen**, **BBC Radio 1 FM**, **BRTN Studio Brussel/Brussels**, **VPRO 3/Hilversum**, **Radio Nova/Paris**, **Radio S/Posnam**, **DSR3/Zürich**, **Radio Popolare/Mailand** and a station from **Prague** (yet to be confirmed) will be taking part. **MW**

**ITALY: 105 Starts Night Express Programme**

Milan-based **EHR** net **105 Network** is fighting back in the nighttime ratings battle with a weekly live outing for its "Night Express" programme presented live every Monday from 22.00 from Milan night club **Gimmis** by DJs **Fabiana** and **Paolo Cavallone**. **105's** listeners are invited to hear live performances from star guests and to ask questions on air. The series kicked off on October 4 with **San Remo** new artist winner **Laura Pausini**. **Mark Dezzani**

**SPAIN: RNE Faces Cut In Funding; Loses Half Of Staff**

Spanish state net **Radio Nacional De Espana (RNE)** is to lose nearly half its entire staff in a dramatic shake-up announced by public broadcasting corporation **RTVE** director general **Jordi Garcia Candau**. **RNE's** current staff of 2,803 employees will fall to 1,499 over the next two years under the plan. **RTVE** and the **RNE** radio net received no state subsidies from 1982 until June this year when the government agreed to grant it **Pta31 billion** (app. **US\$240 million**) to see it through until the end of the year. **Francesca Plowright**



**DJ BOBO GOES GOLD IN STOCKHOLM** — Swiss artist DJ Bobo, signed to the **Fresh** label, was in **Stockholm** recently to receive his first gold disc for sales of over 25,000 for the single "Somebody Dance With Me" in Sweden. He celebrated with the staff of **12 Inc. Records** at **Stockholm's Hard Rock Cafe**. Pictured (l-r) are: (standing) **12 Inc.** co-owner **Christian Wahlberg**, manager and promoter **Jonas Siljemark**, **12 Inc.** co-owner **Michel Petri**, DJ **Bobo**, **12 Inc.** co-owners **John Wallin** and **Per Stahlberg** and promotion manager **Ove Lindström**; (kneeling): dancers **Dani** and **Curtis J. Vincent**.

## Giesecking Heads PolyGram Germany Int'l Exploitation

**GERMANY**  
by Miranda Watson

**PolyGram Germany** has appointed international A&R head **Jerry Giesecking** as head of international exploitation for all three **PolyGram** companies—**Polydor**, **Metronome** and **Phonogram**.

The new appointment, effective from January '94, brings a similar structure to **PolyGram Germany** as that of **PolyGram France**, where **Nanou Lamblin** holds the position of international exploitation head.

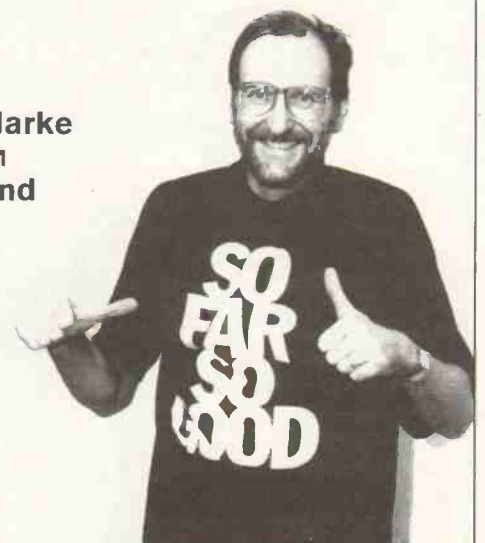
The present international exploitation heads—**Ulla Hoppe (Metronome)** and **Polly Schlodtmann (Polydor)**—will now report direct to **Giesecking**. Since the departure of **Phonogram** inter-

national exploitation head **Astrid Selley** to **PolyGram Songs**, **Phonogram** has no international exploitation head and **Polygram** president **Wolf Gramatke** says there are no plans to replace **Selley**.

Commenting on **Giesecking's** appointment, **Gramatke** says, "Giesecking will be reorganising the whole set-up of our international exploitation department. It will allow this division to be better co-ordinated and more effective."

"Music from Germany has been making a lot of progress recently—see **Snap**, **Haddaway** and **U 96**. We have a real chance to deliver to the outside world as a repertoire centre, but we have to do it right."

**John Clarke**  
2FM  
Ireland



# RAI Moves Toward Stronger Format IDs For Its Three Nets

## ITALY

by Mark Dezzani

Italian pubcaster RAI's three radio networks are to be given stronger format identification to avoid duplication and competition within the system, according to proposals outlined by RAI president **Claudio Dematté**. The RAI president also would like to transform RAI from a state corporation into a profitable public company with shareholders. A detailed plan will be published later this month.

The reforms are hoped to depoliticise RAI's news departments—which have been

divided between Italy's main political parties for several decades—re-orientate programming and streamline management to cut down on waste and bureaucracy. The outlines for radio will reinforce **RadioUno's** position as a news/talk programme with 'quality' light music. **RadioDue** will become the entertainment network targeting a younger demographic with music-led programming, some soap operas and game shows. **RadioTre** will remain the cultural network with an increased commitment to regional news and productions.

Specific details will be

announced later this month when new directors for RAI's three radio networks and their respective news departments are expected to be appointed. **RaiDue** director **Dino Basili** says it is too early to comment on the changes, including a possible extension of the FM music net **EHR/ACE StereoRai** to full-service programming. Currently **StereoRai** starts at 14.00 when it splits from **RadioDue** and takes over its FM frequencies. **RadioTre MD Corrado Guerzoni** says the new autumn schedules had been planned short-term to accommodate anticipated changes.

RAI's reorganisation has been overshadowed by several judicial investigations involving allegations of fraud. Journalists and technicians covering the conflicts in ex-Yugoslavia and Somalia have been accused of declaring inflated expense accounts. Fiscal authorities are also investigating alleged paybacks for external programme production contracts.

RAI's new director general **Gianni Locatelli** has been defending his position following allegations that his wife benefitted from "inside information" in share dealings. **Locatelli** was editor of Italy's leading financial newspaper **Sole 24 Ore** before his appointment as DG. RAI president **Claudio Dematté** says he is satisfied that **Locatelli** is clean and stands by his appointment.

# Greek Radio Billings Up 121%; Outpaces All Media Sectors

## GREECE

by Diane Shugart

Radio ad billings in Greece rose by 121% in September, pushing the medium's share of all advertising revenues from 6.2% to 9%, according to independent research firm **Media Services**.

Cumulative figures for the nine-month period ending September 1993 also show a 99% increase versus 40.3% for all media, with radio's share of revenues rising from 5.4% to 7.7%. In comparison, TV advertising grew 43.8% for the first nine months, while magazine billings were up 18.5% and newspapers 35.8%.

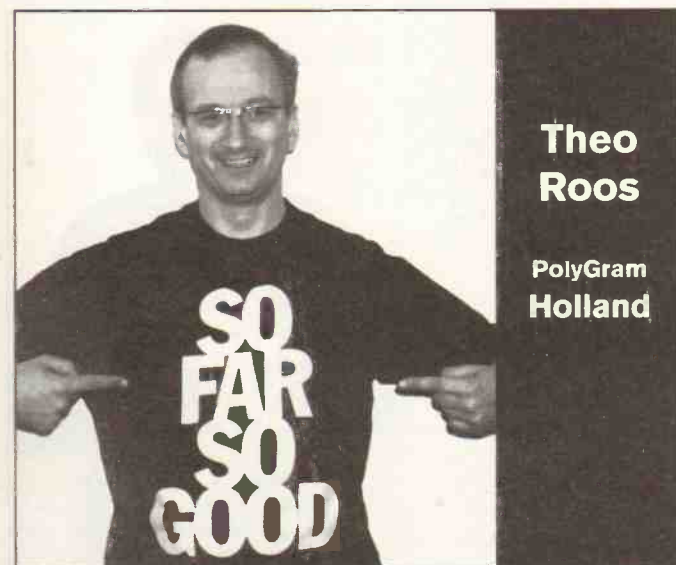
Advertising in all media has soared since the mid-September call for early elections as political parties launched a media blitz ahead of the October 10 polls. But media analysts say both the figures and the increase are deceptive, as they do not reflect advertising outside the capital,

Athens, which is the main media market. Nor are all the stations in the Athens market included in these surveys.

"One reason for the increase in radio's share of advertising monies is that we have also increased the number of stations that we measure," says **Media Services** account executive **Costas Xouris**.

"The rise may also reflect a seasonal increase in listenership as more people listen to radio than watch television during the summer holidays."

Adds another media expert, "There is no doubt that radio advertising is back on the upswing, but the true nature of the market is difficult to gauge because there are so many variables, including the methodology use to measure audiences and revenues."



# Turkish Private Radio Returns, Capital Starts

## TURKEY

by John Carr

New prospects for Turkish pop radio could soon be opening up in Ankara with the arrival of **ACE/EHR 99.5 Capital Radio**, which could presage a more mature national radio scene.

The new station is one of several new developments to come after the Turkish government shut down the country's hundreds of private commercial stations earlier this year, fearing some of them were exerting too much political influence. About 20 have now resumed broadcasting, but under watchful government control.

**Capital** debuted in August after months of talks between the station's owners and the Turkish government.

The station is consulted by Los Angeles-based radio personality **Bobby Bee**, who now spends some of his time in Ankara as **Capital Radio's** PD/GM and hosts the Sunday evening countdown show.

Assuming the Turkish



**ITALIAN GOLD FOR STING** — Polydor Italy recently presented Sting with a platinum record for his latest album "Ten Summoner's Tales," which has sold over 300,000 copies in the country. Pictured (l-r) are: Polydor Italy international promotion manager **Annamaria Pennè**, Polydor Italy marketing manager **Giovanni Arcovito**, Polydor Italy senior product manager **Claudia Cevenini**, Sting, Polydor Italy MD **Adrian Berwick** and Polydor Italy commercial director **Gianfranco Spadecenta**.

# Sony Focuses On National Roster

## HOLLAND

by Miranda Watson

**Sony Music Holland** has released a CD sampler of its national acts to raise the profile of its domestic department, **Sony Music National**, set up early this year. The branch was established as a separate entity, devoting itself 100% to national talent, when it was relocated to Hilversum in January.

National artist/repertoire/promotion manager **Bert Smit** explains the move, "There are just so many international releases at Sony that many of the acts on the national roster weren't getting sufficient attention. We decided to separate the whole section so we

could focus on our acts more. So far it's working out well."

**Sony Holland MD Paul Hertog** says the split has improved radio, TV and press promotion at the company, as well as increasing market share for national product. Both departments have benefited, he says. "We have been able to give more attention to national product and had more time to promote international releases too."

The CD, accompanied with a brochure, includes an introduction from Minister of Welfare, Health and Culture **Hedy d'Ancona** encouraging the promotion of national music. It includes a selection of Sony's 37-strong roster, with artists such as **Golden Earring**, **The Nits**, **Ten Sharp**, **Paul de Leeuw** and **Mathilde Santing**. Priorities at the moment include the **VARA** project **Kinderen voor Kinderen**, duo **Gert & Hermien** and the new **Goddess** single performed at the **POP Against Racism** concert in September.

## Newsmakers

■ **UK: Frank Hendricks** has been appointed senior director, **GRP International**, moving from his position as director European operations.

# Indie MPC Offers Global Deals

## EUROPE

by Nigel Hunter

The **Music Publishing Consortium (MPC)**, founded two months ago and based in Hilversum, Holland, represents an initiative by independent music publishers to combat the influence of the large multi-national publishing conglomerates.

The Consortium offers deals whereby one contract in Hilversum will cover the world outside the USA and Canada, with broadly the same facilities offered by the conglomerates such as royalty statements, registration of

copyrights and all the administrative services.

"We can now act for the whole world outside North America," says **Hein van der Ree**, MD of **Stip Music UK** who is also managing the MPC. "The deals will probably be mostly in the middle range. We're offering a well-run alternative to the multinationals who have too much music to handle."

The European MPC members so far are: **Nanada Music**; **Melodie der Welt**; **Dreyfus Music**; **Ricordi**; **Hans Kusters Music**; **Gazell Music** and **Stip Music**.

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# Keeping Your Sound Fresh With Currents

by Steve Wonsiewicz

For EHR programmers, staying current is the name of the game. But as you move across the format spectrum, currents become less important to Hot ACE and mainstream ACE stations. Knowing your listeners, your station's sound and where your format is positioned vis-à-vis the competition is vital to finding the right balance between currents and other types of songs—and keeping your sound fresh in the ears of your audience.

In determining the number of currents per hour, Chiltern Radio Network group programme controller Paul Chantler, who oversees four Hot ACE/EHR stations branded "Hot FM," looks at three main areas: the audience's familiarity with the songs, the standing of the artists and the station's sound.

"The number one mistake many programmers make is being a bit too trendy," says Chantler, whose station targets a 15-44, slightly male demo. "A lot of people want to put something on because everyone says it's brilliant.

"Secondly, another mistake is to take currents off the playlist too early simply because you and your presenting talent are getting tired of them. Although it may sound stale to us, to the listener it's still fresh. What's current for PDs might be something that's just been shipped within the last week, while a listener will perceive as current any song he or she has not heard or that has only been on the air for the last few weeks."

To get the proper perspective, Chantler seeks opinions from station personnel not

**"We should be able to play our currents throughout the day every day of the week. If listeners have a favourite song, they'll want to hear it at 06.00-07.00, 12.00-13.00 and 15.00-16.00, so there's no really big reason to change."**

- Marc Stingl

actively involved in selecting the music. Music testing may come later. "You have to distance yourself from the station and find out what people really want and like," he says. "We often use people in the accounts department or the secretarial staff just to get a perspective on the music that they actually like."

To reflect his audience's musical tastes, Chantler shifts the percentage of currents during different dayparts. During the mornings and early afternoons, currents comprise about 55-60% of the playlist, rising to 60-70% for the 16.00-19.00 daypart when teenagers get out of school; it tops out at 80% after 19.00 for the network's evening programme. "A" playlist records (around 25 songs aired every 4-4½ hours) are the only currents featured during the breakfast show.

"Certainly in dayparting terms we seek to keep breakfast and drive really up-tempo, and we set up some rules on

Selector to make sure that happens. One of the things that has come back to us in our research for our licence re-applications is that listeners do enjoy a fast-paced breakfast show; and they cite the speed with which the music moves as one of the things that helps that.

"The evening is the only time we really increase the percentage of currents. The guy who presents our evening show across the network is Mark Franklin, who is the

**"I could be playing the same percentage of currents the entire day, but I could still make it sound very different if I choose to play image currents or something a bit more aggressive."**

- Tobias Bjorling

presenter of 'Top Of The Pops.' He has a tremendous profile, and we allow him to play a lot more current material. We increase the current output because of our younger demo and to heighten Mark's profile."

## Staying Current In Sweden

For Tobias Bjorling, programme director at EHR Z Radio/Gothenburg, currents comprise about 60-65% of the playlist, with gold making up around 30% during a average 12-13-song clock hour. A recurrent is played on average once an hour. The percentage of currents drops in the morning as Bjorling increases gold repertoire by at least 10% and starts increasing after 15.00.

"It's not so much that we daypart the individual songs, it's more that we daypart the general clock," says Bjorling, whose station serves a 20-40 demo. "In the morning it's safer. We have a restricted number of image slots where we put songs which are there to freshen up the sound; and those image slots are never put in the morning.

"I have a number of different clocks for the morning; and whether or not I start

the hour with a hit or an oldie is a matter of coincidence each hour. I don't strategically start off an hour with a hit."

Bjorling stresses that it's not the percentage of currents being played, but the kind of songs that really makes the difference.

"I could be playing the same percentage of currents the entire day," he says, "but I could still make it sound very different if I choose to play image currents or something a bit more aggressive. Z Radio in Gothenburg is a whole. I can't break it into pieces. When I put it together everything has to link together throughout the whole programme. Therefore, certain records by the artist—maybe an artist has a certain reputation, touch or personality which fits the station—will get playlisted; they don't necessarily have to be big hits."

Like Chiltern's Chantler, Bjorling's top priorities in scheduling currents are the length of time the song is on the playlist and the overall sound of the station.

"Those two things interlock with each other," he says. "If you keep a song for too long on the playlist, then you can have a station that sounds very tired. Also, when I insert my recurrences and how long they rest is important because if I add them too soon the audience might perceive that I haven't taken them off the air."

## Currents & ACE

At Hot ACE Radio Gong/Nuremburg, head of music Marc Stingl playlists a much smaller proportion of currents. He airs about four (three "A's" and one "B") out of a 12-13-song clock hour during 06.00-18.00. Golds total six or seven songs and recurrences two records.

Stingl stays loyal to that mix, shifting it only during the 06.00-08.00 daypart, where he'll add an extra "A" and "B" record to reflect a younger demo. "We don't make a difference between the morning and afternoon show," says Stingl, whose station serves a 20-49 demo. "Sure,



**"Another mistake is to take currents off the playlist too early after you and you're presenting talent are just getting tired of them. Although it may sound stale to us, to the listener it's still fresh."**

- Paul Chantler

we'll play slower songs in the morning and speed it up a little later in the day, but the number of 'A' and 'B' titles per hour stays consistent.

"We should be able to play our currents throughout the day every day of the week. If listeners have a favourite song, they'll want to hear it at 06.00-07.00, 12.00-13.00 and 15.00-16.00, so there's no really big reason to change.

"Another important point is that I don't see a very big change in listeners at our station throughout most of the day. A lot of critics say that between 09.00-12.00 you have mostly housewives as listeners in our market. I don't think so. A lot of people in our market listen to our station at work. So other than the morning, the audience profile is pretty much the same, except for later in the evening, which is when we start broadcasting special programmes."

Stingl focuses mainly on his audience profile in determining the balance of currents. "We play songs from the last 25 years, but we also play currents," he says. "Our balance of currents versus gold and recurrences has to be a little bit lower because we have listeners aged between 20-49, skewed more toward 30-49. They are not really chart oriented.

"There's no general rule for programming currents. Every market is different. For example, if I move to Berlin I might have to change my clocks to fit the audience. The moods of the people are different. Berlin is a more active city, while Nuremburg is more relaxed and conservative. You can be more adventurous and fashionable in Berlin."

## Scandinavia Special

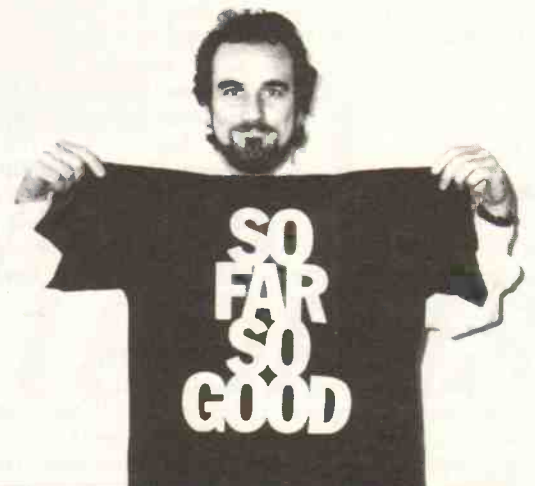
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David Munns PolyGram International UK



# GROOVEMIX

## The Movement Of Dance In Holland

### HOLLAND

by Maria Jiménez

House music, along with several of its offshoots and mutations, is currently enjoying wide international success; and it is not necessary to look much further than Holland to get a taste of many of the newest sounds. The universal language of dance has made it possible for records to cross borders, travel around the world and achieve international success regardless of their origin. A steady stream of domestic and foreign dance releases flows through the Netherlands daily, while Dutch distributors, retailers, indie labels and DJs are busy keeping the youth of this country well-informed about the irretrievably hooked on house music.

Historically, the Netherlands is a trading country, and when it comes to music, the story is no different: quick to bring foreign product in and to ship domestic product out. Dutch house music is swiftly and smoothly mixed into the international house pool. Recent Dutch successes include the likes of **2 Unlimited** and **L.A. Style**, as well as **Jaydee (R&S)** whose classic atmospheric progressive single *Plastic Dreams* hit number 1 on the *Billboard Club Chart* and has a new tribal mix on the market. **Capricorn's** memorable track *20 Hz (R&S)* is creating international waves after much success in the Benelux and the UK and **Fierce Ruling Diva (Lower East Side)** with the smooth *Get Funky* is traversing

through clubs and charts throughout the US and Europe.

On the forefront of Dutch dance distribution are **Boudisque Records**, representing among others **The Prodigy** and **2 Unlimited**, and **Rhythm Records**, responsible for the local success of **Robin S** and **The Goodmen**. These distributors also own two of the main dance record shops in Amsterdam: **Black Beat (Boudisque)** and **Rhythm Import (Rhythm Records)**.

These retailers, as well as others such as **Outland Records**, maintain close communication with the multi-talented DJs who buy records, create music and influence the dancefloors. According to **Pieter Hoovers**, owner of **Outland**, many of his customers are DJs who make regular treks from across Europe to purchase the latest releases.

At such a focal point in the dance industry, where DJs come together and news and energy from the dancefloors are always in the air, it is ideal to have an indie label to pick up on the hottest and freshest sounds. Not so coincidentally, each of the abovementioned retailers is associated with at least one dance label.

**Boudisque**, owner of **Black Beat**, has several labels under its wings including **ESP**, **Go Bang!**, **Torso** and **Mokum**. In addition to international acts such as **The Prodigy**, many Dutch dance acts are represented by **Boudisque**. **2 Unlimited (Byte)** has been the obvious success story, but names like **Beyond**, **Nico** and **Country**

& **Western** comprise a rising sector of the underground. The trance powers of **Beyond** and **Nico** are heard on their new 12-inches *Silver* and *Moonfrog* respectively, as well as on the formidable ESP compilation *The Trace Groove*. **Country & Western's** brilliant



Jaydee (R&S)

*Positive Energy* is set to be released in Europe and America after strong reaction to the track's domestic release. **Boudisque's** hardcore label **Mokum Records** releases powerful tracks from gabber house acts such as **Chosen Few (Fucking Hardcore)** and **I Like Dreams** and **Vitamin (Muffin In Mokum)**, each record stamped with the "United Gabbers Against Racism And Fascism" symbol.

Additional Dutch tracks with international appeal arrive on the market via **Rhythm Records**, distributor for, among others, **DJAX Upbeats**, **Basic Beat**, **80 AUM**, **XSV**, **Natural**, **Work and Music Man**. Rhythm's in-house label **Fresh Fruit** is rapidly gaining international attention via percussive, rhythmic house tracks such as **The Goodmen's Give It Up**, the finely blended soulful **Fresh Tunes Do You Know What I Mean?** and the chart storming **Oh Boy** from **Klatsch!**. Behind each of these three striking tracks are two main forces—Dutch DJ **ZKI** and **Dobre**. For an assortment, **Fresh Fruit's** compilation *Cocktail* is a delicious mix of the overall sound of Rhythm.

On **Outland Records's** in-house labels, **Outland** and **Spiritual**, the music is specifically intended for the prime party 1.00-3.00 slot. A new release on **Spiritual** is from **Digital Cartel**, a promising young Dutch act whose tracks *Spend The Night*, *Hang On* and *Love Notion* cover house from trippy action to piano-driven force. The hi-tech soul movement and melodic house numbers are both captured by **Outland** on their compilations *Spiritual Tracks* and *Static Tracks*.

Generally speaking, the Dutch house scene offers something for everyone. **Sonic Surfers (Fifth World)**, who had a smash hit with *Take Me Up* featuring **Jocelyn Brown** are set to fly with *Shine On*, an irresistible track not to be missed. *Twenty 4 Seven (CNR Indisc)*, on a completely

commercial pop house tip, are soaring with their surefire charter *Slave To The Music*. **Hocus Pocus (CNR/ Indisc)** whip up an accessible hardcore track with *Here's Johnny*. And **Pegasus (Dance International)** is set to follow up his strong, rolling *Jazz Energy* release.

House music, rooting from the clubs, is best experienced in the clubs. The variety of house music in Amsterdam can be sampled at one of the city's leading clubs **The Roxy**. Five nights a week, a different atmospheric aspect of house is created by the DJs and art directors. Wednesday is "Hard Gay" night with **The Black Crew** and DJ **Dimitri** spinning the best of what falls into this category (including his own material with **Eric Nouhan** on **Be.S.T. Records/Boudisque**). Friday **Roxy** celebrates *Disco '93* with DJ **Joost van Bellen** sending out what the English might call *Tesko*. Saturday is a hits evening with various DJs and Sunday is the *Fanclub*, a mix of camp and house.

With a diversity of house music in the clubs and in the shops in the Netherlands, the Dutch record buyers are exposed to a wide array of house from which to choose. This country has been and continues to be a welcome home for new foreign house music. And the outgoing tide of quality Dutch house music, all variations, seems to be on a steady increase with much more to come.

### New Grooves

#### THE SOURCE

*Sanctuary Of Love* - Pulse 8  
PRODUCER: not listed

A prime blend of church organs, pulsating bass and keyboard trickery is complemented by upfront and well-spaced vocals. *Tall Paul's Giant Mix* is the closest to a radio mix. For extra lively, try the *Red Jerry Mix* which is higher on the BPM and hysteria class. Fax: (+44) 71.224 9425.

#### THE SPIRIT

*The Spirit* - Logic

PRODUCER: not listed

With the intention of immediately sweeping listeners in, this driving multi-layered musical conglomeration rolls on a fat bass and is topped off with a sheer layer of ambience providing the appropriate spaciousness. B-side preferred. Fax: (+44) 69.81.6072.

#### VARIOUS ARTISTS

*Let's Go Tesko* - React  
PRODUCER: various

An artful compilation generally has a continual vibe from start to finish and is geared more toward the future than the past. The artful compilation *Let's Go Tesko* presents numerous acts which, according to DJs **TWA**, fall under the **Tesko** (cross between techno and disco) banner. Not to be missed: **Fierce Ruling Diva's Get Funky**, **Reefa's You Can't Stop The Groove** and of course, **Brothers Love Dubs**, **X Press 2** and the **TWA Theme**. Fax: (+44) 81.788 2889.

#### THE PRODIGY

*One Love* - XL

PRODUCER: N. McLellan,

L. Howlett Jonny L.

Hard and uninhibited. The original mix of the title track is sure to emanate massive energy through

the airwaves courtesy of devoted stations and new devotees ready to ride this train. Speedy, intense and highly textural, these tracks are hard to ignore if you want a clear picture of '90s dance. Fax: (+44) 81.871 4178.

#### PAULINE HENRY

*Feel Like Making Love* - Sony

Soho Square

PRODUCER: T. Lever,

M. Percy/One World

Yes, it's the title from **Bad Company's** '70s hit. The 7-inch version is a blend of dance with rock, but for the dance purists, the *Bit Of Madness Mix* is in order. A trancey, probing and throbbing number. Fax (+44) 71.784 4321.

#### XEN MANTRA

*Xen Mantra EP* - Stafford South

PRODUCER: Xen Mantra

Xen Mantra emits a singular vibe which flows through each cut.

*Goowon* (remix) is a light, quirky track intended for good fun. On *Hollow Vibe*, **Xen** allows a bit of emptiness in to expand the song's volume. *Smaaart* uses rounded keyboard stabs in corporation with the kick to set the pace, while vocals are kept to a minimum, yet right on time. Fax: (+44) 21.766 7811.

#### JOEY NEGRO

*Universe Of Love* - Z/Ten

Records

PRODUCER: D. Lee/

A. Livingston

Warm, soulful dance music with influences from disco, funk and house. This album is filled with song-oriented tracks. A thick scent of reminiscence floats through each number. Highlights include the title track *Do It Believe It* and *Love Fantasy*.

#### BASSCULT

*Paradise Place* - R&R (B)/Save the Vinyl (D)

PRODUCER: J. Hypp/

M. Capaccioni/A. Brizzi

With rave elements, selective percussion and a seductive female vocal dripping in verber, *Paradise* is a bold crossover club track for radio. A mind-expanding exploratory, yet directional track. Give in to it. A "Save The Vinyl" pressing is also available. Fax: (+32) 1656 7670 (in Belgium) or (+49) 69.8200 0888 (in Germany).

Please send your latest dance promo copies (or advance cassettes) for possible review to Maria Jiménez, Music & Media, PO Box 9027, 1006 AA Amsterdam

# beyond words

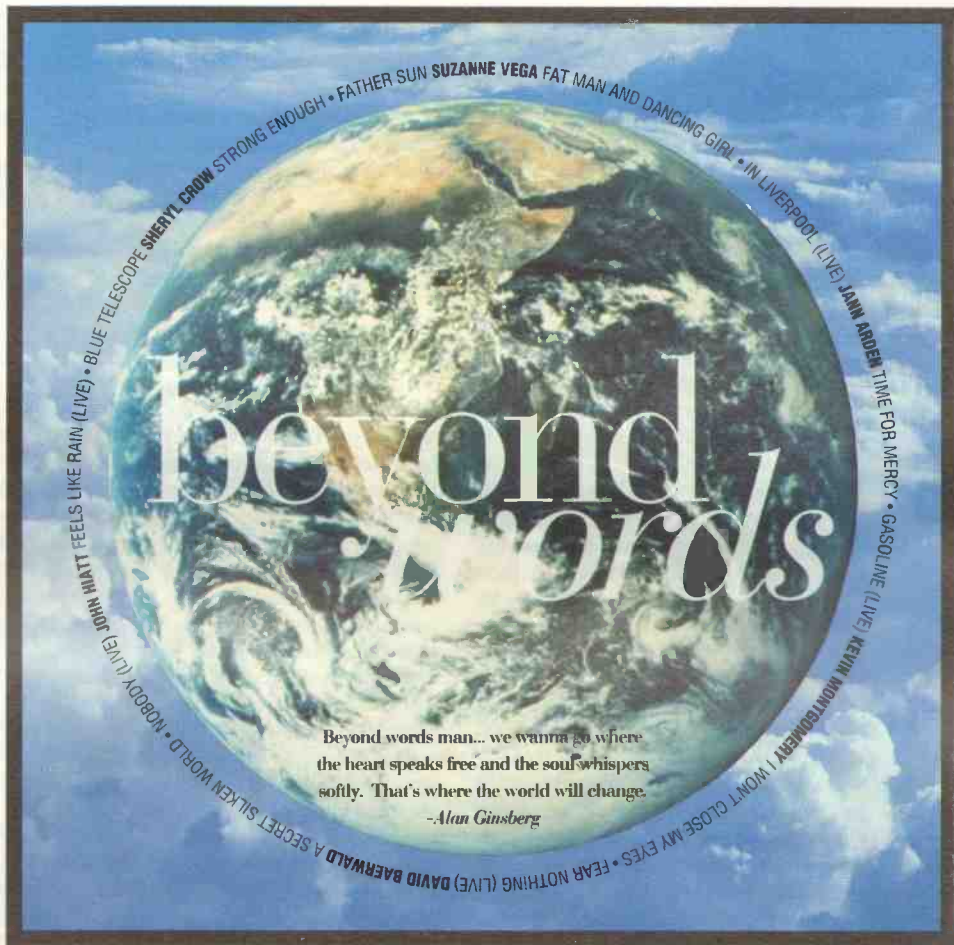
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# beyond words

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FEATURES ARTISTS PLAYED ON ALL GOOD RADIO STATIONS.



## New Releases

### SINGLES

#### ROD D.

*No Time* - WEA

PRODUCER: Bass B.

Built on a foundation reminiscent of '70s club classics by the likes of Bohannon and featuring a chorus from the same era, this song sounds entirely contemporary and not only because of the rap. A rock solid chorus puts the icing on the cake.

#### DIE FANTASTISCHEN VIER

*Zu Geil Für Diese Welt* - Columbia

PRODUCER: And. Ypsilon



With this slab of raunch and rap, the leaders of the German language rap pack preview their eagerly awaited sophomore album

*Die 4. Dimension* in style. With their trademark poignant lyrics powered by a fittingly driving groove, this is more than likely to be their next big hit in spite of the controversial title and lyrics.

#### RAINHARD FENDRICH

*Midlife Crisis* - Ariola

PRODUCER: Tato Gomez

The title is more than a little bit misleading, because this Latin-flavoured, cheerful up-tempo tune finds our man really having the time of his life. Should do well on both EHR and ACE formats.

#### HEINZ RUDOLF KUNZE

*Lisa* - WEA

PRODUCER: H. Lürig/H. Rudolf Kunze

As a preview of his upcoming ballads compilation album, this gifted singer/songwriter presents the newly recorded studio version of this perennial concert favourite. It's as obvious why it's a longtime audience favourite as much as it's a mystery why it has never been a hit in the past.

#### LUCELECTRIC

*Mädchen* - Singing

PRODUCER: A. Humpe/A. Herdig

This record proves that female rap in German works just as well as the stuff by their male counterparts. First and foremost though, this is a topflight pop ditty, which should be embraced by anyone who is into hit material.

#### PINK CREAM 69

*Somedays I Sail* - Epic

PRODUCER: D. Steffens/Pink Cream 69

Traditional rock ballads still work just fine when executed properly. *Somedays I Sail* is one of the better examples to come along in quite a while to back up this claim. EHR programmers with an appetite for rock should definitely check this one out.

#### DIE PRINZEN

*Alles Nur Geklaut* - Hansa

PRODUCER: Anette Humpe

With their first single from the soon forthcoming *Alles Geklaut*, Die Prinzen stick to their trademark vocal harmonies, opting for a somewhat more up-tempo arrangement. The single has three different mixes, which are considerably different but somehow sound just right.

### ALBUMS

#### BILGERI

*A Man And A Woman* - WEA

PRODUCER: T. Hen/R. Bilgeri

This gravel-voiced Austrian balladeer who treated us with the Smokie pastiche *I'm Gonna Take You Home* a while ago now follows it up with an album of comparable goodies. He easily holds his own all the way through especially on ballads like *Breaking Free*, *Deep In My Heart* and *Just A Heartbeat Away*. The aforementioned are certainly worth checking out for the likes of Rod Stewart and Joe Cocker.

#### THE LAND

*Ixelles* - Metronome

PRODUCER: Franz Plaza

Preceded by the pretty *Let It Rain* and the Creedence-like *Mama Told Me Not To Come*, this sympathetic Hamburg crew returns to the scene with their eagerly anticipated second album, which is an improvement in every respect over their already impressive debut. This album is packed with little treasures that are very suitable for Rock, ACE and EHR formats.

#### JOHN MILES

*Upfront* - EMI

PRODUCER: Chris Lord-Alge



After a lengthy absence, the man who is best remembered for handing *Music* to the world is back. Now, being the first Anglo-American artist signed directly to EMI Germany, the man has certainly put his best foot forward, both in terms of songwriting and performance. Backed by a stellar cast of fellow sessioners, he deals with full-bodied rockers such as *Body Of My Brunette*, *What Goes Around* and *Chains And Wild Horses* as well as heartfelt ballads like *Now That The Magic Has Gone*—a success for Joe Cocker a few years ago—and the acoustic duet with **Tony Joe White**, *Pale Spanish Moon*.

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#### NATIONALGALERIE

*Indiana* - Dagnet

PRODUCER: Michael Wanchic

The main attraction here is the honest muscular rock often associated with the state from which this album derives its name. All the way through the production is kept as sparse as possible, so the real quality of songs shines through immediately. This is evident on both up-tempo rockers such as *Himmelhochjauchzendzutodebtrübt*, *Bla Bla Bla* and *Mittelpunkt Des Körpers* and ballads like *Lustoid Und Langweilig* and *Oben Auf'm Dach*.

#### S.I.N.

*Secrets Of Industrial Noise* - Harvest

PRODUCER: Flemming Rasmussen

What do you get when you cross the sense of menacing darkness of the Sisters Of Mercy with the raw power of Metallica and the eccentricity of early King Crimson? Well, S.I.N. is the answer. Unlike most experimentally inclined ensembles they consistently manage to condense their ideas into compact, well-structured songs. Some of the best and most diabolical specimens are *House For People*, *Forgot To Tell* and *Still Water*.

# Punk Rock Just The Way The Doctor Ordered!

## GERMANY

by Raúl Cairo

Sometime last June, Berlin-based punkrockers **Die Ärzte**, who were without a record deal at the time, placed an ad in the fortnightly German trade paper *Der Musikmarkt* simply saying "The Best Band In The World Is Looking For A Record Deal." As soon as he saw it **Metronome/Hamburg** head Of A&R **Oliver Helwig** wasted no time in sending them a letter saying they should contact him and included a DM10 note for the phone call.

From then on things almost went at the speed of light; both the band and its management decided after some tough negotiations that Metronome would be just the right label for them. By late July, the deal was closed and the production process was well under way.

The reaction to their return on the scene was overwhelming as the lead-off single *Schrei Nach Liebe* stormed into the German single Top 10 in just three weeks without much radio support. Even though it's their first release in over five years (they disbanded in 1988 and reformed this spring) their audience hasn't forgotten them by any means. The album, released last week, shipped gold within one week and a very high chart entry is expected.

Further testimony to their popularity was the response to the announced club tour. All German dates sold out in no time and people apparently were willing to pay up to DM150 on the black market just to see them live.

Comments Helwig, "We knew that they were quite popular in spite of their lengthy absence, but we certainly didn't expect a response like this."

In order to get the band the proper attention, an extensive marketing campaign was launched to coincide with the release of the single. One of the main features is a 35-second long cinema spot. The first 20 seconds show a little girl in tears and after that the camera slowly pans to the smiling band members in the remaining 15 seconds. This commercial

runs in all major movie theatres where **Steven Spielberg's** "Jurassic Park" is shown to reach the main target group, the youth. In total this spot will run 35,000 times in four weeks.

"They are all very witty and articulate, making them excellent interview subjects," adds Helwig. "We get some very good press that way, not only in music papers but also in general interest magazines such as *Der Spiegel* and *Bild Am Sonntag*."

Meanwhile, radio support has picked up its support, with pubcasters such as **HR 1** and **HR3/Frankfurt**, **WDR 1/Cologne**, **SWF 3/Baden-Baden**, **RB 4, SR 1/Saarbrücken** and **ORB/Fritz/Berlin** all getting behind it immediately and despite the rather strong language and loud sound the single logged an impressive 51 plays last week. **HR 3**, **Fritz/ORB** and **WDR 1** even made it album of the week.

Further support came from **MTV Europe** which put it in "Prime Breakout"

rotation last week. The video directed by **Detlef Buck** has English sub-titles to prevent any misunderstanding as marching skinheads are featured in it. Buck also directs the video for the next single *Mach Die Augen Zu* which will be released in November. Metronome has much higher hopes with radio for this track, believing it has considerable crossover potential.



- Signed to **Metronome**.
- Publisher: **BMG/UFA**.
- Management: **Axel Schulz** for **Scheisse Pop**.
- New album: *Die Bestie In Menschen gestalt* released October 4.
- New single: *Schrei Nach Liebe* released September 10.
- Recorded at **Conny's Studio/Preußenton Studio/Berlin**.
- Producer: **Uwe Hoffmann/Die Ärzte**.
- European releases: **GSA territories**.
- Touring: A 32-gig club tour from October 29 to December 7; a more extensive tour scheduled for spring 1994 including 60 or 70 performances is still under negotiation.



**A CULTURE OF GOLD** — Following a recent gig at the Blackout Club in Zürich, Sony Music Switzerland marketing manager Annelies Hophan awarded *Culture Beat* with gold for their album "Serenity", which sold over 50,000 units. Pictured (l-r) are: manager Heiko Müller, band members Tania Evans and Jay Supreme and Hophan.

# Exploiting Austria's National Reserves

*Austria is often seen as a country full of men in Lederhosen and people yodelling from mountain tops, conjuring up images of The Bontrapp Family or Heidi. Though these stereo types do exist and are exploited within the Volksmusik and Schlager sectors of the business, Austria is also the source of many original new artists.*

by Miranda Watson

Several artists like **Hubert Von Goisern** and his group **Die Originale Alpinkatzen** are blending traditional Austrian Volksmusik with new styles and influences, while national pop and rock artists are gaining in popularity and recognition.

With a unique mélange of musical styles and a strong R&B influence, Von Goisern (BMG Ariola) carefully blends tradition (Lederhosen, accordion and some yodelling) with new influences (jazz trumpets and heavy rock guitars) to produce an original and fun sound. Although Von Goisern's approach is very much tongue-in-cheek, complete with a cloth mountain and Lederhosen on the cover sleeve of the album, the music is not and the sales speak for themselves. The album *Aufgeigen Statt Niederschiassen* has sold over 170,000 copies (the most of any BMG national artist in recent years) and recently reached number 54 in the **Musikmarkt Top 100** German album chart.

BMG Ariola MD **Harald Büchel** says success didn't come overnight. "Von Goisern's appeal is his very individual, new type of music, fusing rock, folk and pop and confronting people with their roots in a very new way. Because of this, it was very easy to get airplay for Von Goisern at first. After a few successful concerts, word of mouth spread and radio began to pick up on the band. One of the biggest reasons for the groups phenomenal success was the single *Koa Hiata madl*, a new version of a very old Alpine song. Usually this style of music would be totally unplayable on Austrian radio, but more and more people were asking for it and before long it was being played on [EHR pubcaster] Ö3 three times a day."

## Austria's Struggle Abroad

A recent signing to BMG's national roster is **Papermoon**, a folk/pop duo who, according to Büchel, sing in a melodic '60s "Beatlesque" style. The duo have already sold 80,000 copies of their debut album *Tell Me A Poem* which was produced by former-Falco producer **Robert Pomger** and released in February. The album, which features English, German and French lyrics, is now to be released in other European territories including France, Spain and possibly the UK. International crossover is regrettably unusual for an Austrian artist, says Büchel, but an area which he hopes to step up in the next few years. Radio airplay was difficult for a band with a sound well outside the current music scene, says Büchel. "Most radio programmers wouldn't go for Papermoon saying it was too slow or easy-listening.

But Ö3's "Küschlecke" [love song] programme played them from the start and from there the interest grew." BMG is currently heavily promoting Papermoon to radio and TV.

It is very hard for Austrian artists to make the jump from success in Austria to success in Germany, however. Germany presents a bigger and tougher market and the Austrian dialect often hinders acceptance. One of the few national-language Austrian artists to achieve recent crossover is rock maestro **Ostbahn Kurti**, signed to PolyGram Austria, the country's answer to **Bruce Springsteen**, a superstar in his native Vienna, who is gaining a large following in Germany with his band **Die Chefpattie** now since being signed to **MCA Germany**. His mix of rock, raucous guitars and folk soon caught on in Austria and his second album *A Blede G'schicht* went straight to number one in Austria last year—just two days after release—going on to achieve platinum status. Kurti was the winner of the Austria **World Music Award** this year as the best-selling artist in Austria for '92 with 103,000 albums sold.



Ostbahn-Kurti & Die Chefpattie (PolyGram)

PolyGram Austria national repertoire product manager **Karin Leinwather** explains Kurti's success in Austria, "It's his unique mix of rock and R&B cover versions and Austrian slang lyrics—his songs tell stories and really speak to the working class people. Kurti is also a brilliant showman. His

concerts are long and sweaty, he plays for over three hours." Kurti's popularity took off with the single *She, She, She* from the *Che Ne LEICH* album which led to a growing live following and to radio airplay on Ö3, says Leinwather. Now Kurti is gaining a large following in parts of Germany.

MCA MD **Heinz Canibol** signed Kurti for Germany after becoming interested in the act when he was MD of CBS in Vienna. Kurti has really only crossed over to southern Germany, however, where the similarity between Austrian and Bavarian dialect means people can understand the jokes in Kurti's lyrics and what he's about, says Leinwather.

PolyGram's national stable includes other well-established and successful Austrian artists: German-language rock artist **Wolfgang Ambros**, actor turned singer-songwriter **Ludwig Hirsch** and the melodic trio **STS**. "All these artists make songs which everyone knows in Austria and all are good live performers. Wolfgang Ambros for instance has the sort of status which Ostbahn Kurti will have in about five years time," says Leinwather. The key to success for new artists in Austria is being able to put on a good live perfor-

mance, "Artists are expected to be good live performers in Austria. People want artists with good personalities, who say something in their lyrics and who they can believe in."

## A Note For Dance

PolyGram Austria's national department is also working hard on establishing its new dance label **High Energy**. Says Leinwather, "The charts and the radio stations are full of dance material, so dance has to be one of our priorities. The cover by Austrian project **Rewind** of *Video Killed The Radiostar* recently reached number 19 in the Austrian chart. PolyGram is planning to release many of its dance singles in Germany as well."

Dance is also one of the priorities for **Sony Music Austria** and the company's dance label **Club Play** has been one of its biggest national roster successes according to artist marketing manager **Andy Zahradnik**. The single *Love Line* by **Unik** has been number two in the Austrian chart for the last 6-7 weeks and is to be released in Germany in October, he says. Sony has just established its own Austrian division of the **Herzklang** label, to "get back into the schlager and folk music scene." Zahradnik explains that from January '94 Herzklang will come into operation, working on developing a handful of acts backed by carefully targeted marketing campaigns. "We don't intend to produce hundreds of schlager acts like the indies do, but to develop a few acts step-by-step." One of the most successful records out at the moment from Sony is a duet by Austrian comedy singer **Alexander Bisenz** with PolyGram's **Wolfgang Ambros**—one of Bisenz's most regular targets in his biting satirical songs! *Das Duel* has reached number 14 in the singles chart and almost reached platinum sales (50,000).

## Cookie Of A Group

A new signing which Zahradnik has high hopes for is **Die Männer** (The Men) whose debut album *Männer Mag Mann Eben* ("Everyone Loves Men") was released this month. Members of the **Wolfgang Ambros** band, Die Männer have got together to produce Austrian rock music with Viennese dialect. Because of the similarity of the group's name with a famous brand of Viennese biscuit "Manner", Sony has organised a joint advertising promotion with the biscuit company. The record sleeve even has the same cover as the biscuit wrapper and the biscuit

do a joint advertising campaign with the biscuit company. The album sleeve really brings a lot of attention to the product because the image is already so familiar to people."

**Warner Music Austria** has a small national artist roster with two of the acts in the dance genre. Marketing/A&R manager **Manfred Wodara** says quality not quantity is the company's motto. Dance outfit **Bingo Boys** has already achieved international success. The single *Show Me How*



Hubert Von Goisern (BMG)

*To Dance* from their debut album *Greatest Hits* released two years ago went to number one in the US dance chart as well as charting in Germany, Austria and Holland. The single has sold close to one million units, the album 70-80,000 units. The group is now releasing a

new single *Ten More Minutes* at the end of October from their forthcoming album. A new signing to Warner is **Phileneminas Garden** a modern pop/dance group with a '70s influence, says Wodara. The second single *Groovy Cat* from the album has now been released and Warner plans to release it in Germany too.

**Bilgeri** (see review page 12) is Warner's most successful national artist, who is with the company for some 15 years with each album going gold. The pop/rock artist, one of the most famous in Austria, is releasing a new album next autumn. A new rock album from **Hallucination Company** *Keine Angst Vor Nichts* is also being released this autumn. The band has existed for around 15 years and has spurned Austrian stars **Falco** and **Andy Baum**. This will be the first album featuring the new line-up. Wodara says the album is very individual and presents a new idea of rock for the future, with a rock-opera/rock-musical style.

Wodara says Austrian artists have just as much chance of success as any other Continental European artists. "The problem all these artists share is the fact that they're not from the UK. The only way to be successful is to work professionally, internationally and to high standards with the emphasis always on producing a good song." Wodara says that radio support for Austrian artists is in general good, but it depends on the style of music. "Pop/rock music gets plenty of support on Ö3 and **Radio CD International** but MOR/Schlager music is a problem; there is no national radio station supporting this genre."

## SongLink

INTERNATIONAL

The new monthly tip magazine for music publishers, A&R/producers and serious songwriters. Includes tips from UK, Europe, USA and other international song markets, with full contact details, artist listings etc.

For subscription details contact: David Stark, SongLink International, 19 Rochester Terrace, London NW1 9JN. Tel. and fax: (+44) 71 485 4649.

# UK Publishers; The Fight For Recognition

Music publishers around the world are facing great opportunities and great challenges as the 21st century draws near. New technology offers a potentially vast scope for the profitable exploitation of musical copyrights, but the other side of that coin is the inherent difficulty of protecting copyright usage and deriving the rightful financial rewards for the music publishers and their writers. Nigel Hunter posed four questions to 15 leading UK corporate and independent music publishers about present conditions and future prospects.

1. Do you find major record companies accessible when you are pitching songs?

2. Do you believe the songwriter generally receives sufficient respect and credit for his/her contribution to the music industry? If not, how can his/her lot be improved?

3. Are radio stations helpful where airplay is concerned, particularly for new artists? Give an example of a station which does help new talent.

4. Do you think A&R activities are too narrowly based on current trends and fashions these days? Can you envisage today's crop of new hit songs becoming long-lived copyrights?



**Dave Massey**  
Creative & International Manager  
Hit & Run Music

New signings: Marie Claire D'Ubaldo, Keziah Jones.

1. Yes, in most cases. Some companies rarely look for songs. Of those that are, I have strong relationships with particular A&R people, whom I either see personally or get prompt replies when I send songs by post.

2. Songwriters are getting more recognition; for example, Mick Leeson and Peter Vale with *Would I Lie To You*. Generally there is more scope for writer/producers, particularly in the dance area.

3. This is a long-standing problem. BBC Radio 1 is as good as we might expect. Shows presented by Mark Goodier, Pete Tong and Claire Sturges are vital. Stations like Kiss FM and Choice FM can break records from the grassroots level.

4. Yes, but it is changing with a greater recognition of the importance of great songs. I don't see a lot of the current dance hits that are sample based being long-lived copyrights, but a song like *Dreams* by Gabrielle will be.



**Peter Reichardt**  
MD&VP International Acquisition  
EMI Music Publishing

Current/recent hits: Jamiroquai's *Emergency On Planet Earth*, Take That's *Pray*; New signings: P.J. Harvey, Elastica

1. It's much more difficult than it used to be. They often call us for a song to complete an album which will make a good single. Record companies usually think their artists can write the lot.

2. No, I don't, and it really irks me. Mick Leeson and Peter Vale cleaned up at the Ivor Novello Awards, but never got mentioned in the press reports which just referred to Charles & Eddie. Songwriters are valued within the industry, however.

3. BBC Radio 1. It never gets enough credit for what it does. John Peel is a perfect example. R1 is not beholden to advertisers and is not bedeviled by the playlist. I started in radio promotion and I'm sure it's as difficult as ever.

4. Generally A&R people go for the quick hit, although they are supposed to be a visionary part of the business. There's a tendency to play it safe rather than consider the future. The UK should be more of a spearhead and cutting edge for the future.



**Nigel Edlerton**  
MD Peermusic

Current/recent hits: Urban Cookie Collection's *The Key The Secret*, Whitney Houston's *Run To You*; New signings: Rowan Heath, Jeff Ishmael

1. Yes, providing the material being pitched is relevant to what they're looking for and targeted specifically on an act or artist. They often come to us and let us know they're looking for songs for a particular act.

2. Until a few years ago songwriters were undervalued by many A&R people who preferred their artists to come up with their own songs. Companies have become more interested in outside songwriters and linking them to projects.

3. There's far too much product being released to expect good radio support. BBC Radio 1 is helpful and it's vital there should be outlets like these. Kiss FM and other specialists play dance material and are influential in stimulating sales.

4. They are too narrowly based on current trends, but hasn't that been the case for the last 10 years? Some of today's hits will become long-lived copyrights like some from the punk era did.



**Andrew Heath**  
MD Momentum Music

Current/recent hits: SL2's *On A Ragga Tip*, Wendy Matthews' *The Day You Went Away*; New Signings: Sarah Cracknell, Sunshot

1. Yes. However, record companies are not used to the practice, maybe because they were for a period very unreceptive or publishers were not sufficiently thoughtful when pitching. I think the situation will continue to improve.

2. I don't think the songwriter has ever been properly recognised, but creative people in the industry have great respect for their contribution. Songwriters can only be given credit through the quality of their work.

3. Radio stations cannot be expected to be a tool of the music industry. They are and will be helpful when they are persuaded that new talent is as vital to them as it is to us.

4. I am very puzzled as to why A&R activities are apparently totally dominated by marketing values. I firmly believe this is why new talent is being developed by publishers or small independent record companies.



**Stuart Slater**  
President Chrysalis Music Group

Current/recent hits: Tina Turner's *I Don't Wanna Fight*, Green Jelly's *Three Little Pigs*; New signings: Thieves, Aphex Twin

1. UK A&R persons are more receptive to the concept of writer/producers working with their acts than they are to straightforward performance of an outside song. Hopefully, the "publisher friendly" exceptions to this rule like Peter Robinson at Dome Records will be added to in the near future.

2. The UK, the industry and the general public understand and respect the art of the songwriter, manifest in the Ivor Novello Awards. I get very upset when I see comments which cheapen the songwriter; it is not "just the by-product of the recording process."

3. BBC Radio 1 has always been more than helpful with new acts than it has been given credit for. Also helpful are Gary Crowley at Kiss FM and certain local stations. Radio Forth, for example, has a demo show with Mark and Bruce Finlay.

4. I worry that the UK A&R and marketing community is currently chasing its tail. If one goes ambient, they all go ambient. Long-lived copyrights are different to "classics." Today's hits are a generation's nostalgia so they will always mean something.



**Robin Godfrey-Cass**  
MD/Senior Int'l A&R  
Warner Chappell Music

Current/recent hits: Lenny Kravitz's *Heaven Help*, Tina Turner's *Disco Inferno*; New signings: Bad Boys Inc., Radiohead

1. Record companies are always looking to us to provide them with our best songs. We at Warner Chappell never have a problem with them and their doors are always open.

2. I think generally writers receive the kudos they deserve with the Ivor Novello Awards which is always well supported by the industry as well as the BMI and ASCAP Awards.

3. As an ex-plugger I do not think that radio stations support new artists. They play it very safe and forget to be adventurous.

4. Last year if you appeared on the front page of *NME* you were snapped up by a major. We have to be more selective and stay with artists and writers longer. Songs by Seal, Mick Hucknall and EMF will become long-lived copyrights.



**Torquil Creevy**  
MD Bugle Songs

Current/recent hits: Sting's *Ten Summoner's Tales*, William Orbit's *Water From A Vine Leaf*; New signings: The Point, Dada

1. From my experience of pitching songs to record companies all over the world, I'd say the UK-based majors have the poorest record as far as being receptive. However, being a small, relatively unknown publisher (in spite of representing Sting) has its problems, mainly one of recognition.

2. I don't think songwriters receive enough credit, due partly to lack of knowledge about all but the most commercially successful writers. This is one reason why the UK Independent Publishers Association was formed to create opportunities for song pitches and record label A&R involvement.

3. Radio stations are as helpful as they can be, considering how few UK stations there are and the number of single releases each week in the UK. I think the new Virgin station is a big help to new non club/dance-oriented acts.

4. I agree that UK A&R signing activities are too fashion-oriented. Acts tend to have very little international appeal, diminishing the credibility of a UK act abroad. However, there will always be current hits which will be long-lived copyrights like *Would I Lie To You* by Charles & Eddie.

1. Do you find major record companies accessible when you are pitching songs?

2. Do you believe the songwriter generally receives sufficient respect and credit for his/her contribution to the music industry? If not, how can his/her lot be improved?

3. Are radio stations helpful where airplay is concerned, particularly for new artists? Give an example of a station which does help new talent.

4. Do you think A&R activities are too narrowly based on current trends and fashions these days? Can you envisage today's crop of new hit songs becoming long-lived copyrights?



**Dennis Collopy**  
MD Menace Music

Current/recent hits: Bill Withers' *Lovely Day*, Kenny Thomas' *Something Special*; New Signings: George Green



**Martin Costello**  
MD Complete Music

Current/recent hits: Home Movies Compilation, *Everything But The Girl*; New signings: Peter Shelley (Buzzcocks), Fur-Lined



**Stuart Hornall**  
MD Rondor Music

Current/recent hits: Gabrielle's *Goin' Nowhere*, Dina Carroll's *Don't Be A Stranger*; New signings: Urban Species, Sunchild

**William Booth**  
MD Sony Music Publishing

Current/recent hits: Manic Street Preachers' *From Despair To Where*, The Waterboys' *The Glastonbury*

Song: New signings: Future Sound Of London, Jack Roberts



**Paul Curran**  
MD BMG Music Publishing

Current/recent hits: Chaka Demus & Pliers'

*Tease Me*, M-People's *One Night In Heaven*



**Brian Justice**  
MD Big Life Music

Current/recent hits: Coldcut's *Dreamer*, Richard Darbyshire's

*This I Swear*; New signings: Charlotte, Heather Nova



**Nick Phillips**  
MD MCA Music

Current/recent hits: Apache Indian's *Nuff Vibes EP*, 2 Unlimited's *Faces*



**David Hockman**  
President PolyGram International Music Publishing

Current/Recent hits: Los Americanos *Espiritu*, World Party's *Give It All Away*; New Releases: Paw (PolyGram UK), Lena Fiagbe (Island UK)

1. Most major labels don't appreciate the value of what we do, and often regard us as passive parasites. Once you actually get through to the head of A&R, they can be receptive to new ideas. Then only the established ones usually elicit a response.

2. The US situation is better with greater credit for the writer's role in the "hit" song. It's usual for hit "cover" songs to be seen by the industry as the artist's—not the writer's—song. The only viable way to improve the situation is through the media.

3. Radio is not really helpful for new artists, apart from evening and late night slots. UK radio is so competitive and unable to afford the luxury of nurturing new talent. Best radio support is at the local level through **GLR**, **Kiss FM** and **Radio Clyde**.

4. A&R departments want a complete package, including producer and touring ideas. Most hits probably won't last, but artists like **U2** and **R.E.M.** are getting covers. The **Stock-Aitken-Waterman** catalogue will probably be revived in 2001.

1. No, not in the UK. With a few exceptions, A&R people at the UK majors are usually the last people to whom you should send a good song. It is far more effective to approach management, producers or the artists direct.

2. No, not here at the moment. During the Copyright Tribunal hearing between the **MCPS** and the **BPI** over mechanical royalty rates, the chairman of a major UK record company described the song as "a by-product of the studio process." Enough said!

3. Some are, some aren't. **GLR** is particularly good, especially with their sessions which often feature new and alternative artists.

4. Most major company A&R departments in this country don't know their arse from their elbow. Most are totally influenced by short-term trends. The UK majors have sacrificed artist development for market share.

1. Most of them are—especially to Rondor songs!

2. Most songwriters are considered back room boys and girls unless they happen to be artists themselves. But any competent industry executive is well aware of the vital contributions which songwriters make to the business.

3. You get an occasional sprinkling of new acts on **BBC Radio 1** and some of the **ILR** stations. The best place for new talent is the **BBC** local stations. They help considerably, especially if the new acts come from their own broadcasting area.

4. On the whole today hit songs, especially dance ones, won't be long-lived. From a publishing point of view it's difficult to build up a catalogue based on new dance trends which seldom survive longer than six weeks.

1. Certain companies are. I believe that the importance of a good song as a start-off point is being increasingly recognised in the UK. However, one US A&R person recently told us he never pushed songs to artists. I think that attitude is a cop-out.

2. Mostly, although perhaps true recognition is afforded only to those at the pinnacle of their careers.

3. I think the breadth of, particularly, **BBC Radio 1's** output—playing over 1,200 different records a week—clearly means that a large number of new artists can be heard who otherwise might not receive airplay.

4. There have always been trends and fashions. A&R should be at the cutting edge. Certainly some of today's hit songs will become long-lived and loved copyrights.

1. Mostly, record A&R departments are looking for writer/production teams to work directly with artists they have signed. They have inevitably become less interested in pre-existing songs plugged by publishers. They are very accessible to our producer/writer ideas.

2. Generally the songwriter languishes while artists expect to co-write at least half their albums. In the US, co-writers suffer from controlled composition clauses which devalue their ability to earn mechanical royalty income.

3. **GLR** supports new artists, and **Choice FM** are quite responsive to new acts, but **BBC Radio 1** is not generally supportive with the exception of **Mark Goodier's** show. Record companies should remember that regional radio stations support new talent.

4. I don't think things have changed that much. There are great songs becoming hits today as in the past. The best 5% will stand the test of time as the best 5% did in previous decades.

1. Generally, UK A&R personnel have little feel for a good song unless it's a "production," but some are receptive. Record companies are just one avenue for the pitch; don't forget producers, managers and—most important—the artist.

2. The use of the controlled composition clause shows a total lack of writer respect. There are exceptions like **Diane Warren**. We must continue to promote songwriters and The Independent Publishers Association is doing its best to do that.

3. Radio has a duty not only to inform and entertain, but encourage and promote new talent. **BBC Radio 1** has its critics, but there can be little doubt it has championed new music from all corners. The **BBC** is going through difficult times, but its support for tomorrow's stars must continue.

4. Sometimes A&R focus becomes conditioned by a "flavour of the month" attitude. Music is fashion but this is a fertile breeding ground for the unfashionable to storm through. Dance is currently predominant but these songs have no durability.

1. Yes, we have an excellent rapport with the record companies and have found them extremely receptive to songs we pitch and to the idea of suggesting writer/producers to co-write/produce their artists. This whole area is becoming increasingly healthy.

2. Yes, although there is always room for more self promotion. I think the support within the industry for songwriters and the respect shown goes to prove that they are the creative backbone of the music business.

3. Yes, radio stations have become increasingly more receptive to new talent and have shown their support in the reorganisation of the formats on individual shows to provide a real cross section of music by new talent.

4. Obviously some people follow trends; we are in an extremely fast moving media world. I think to try and guess if today's crop of new hits will become the standards of the future is impossible but also a little naive to doubt.

1. The main problem is there are very few A&R people who actually fulfil their former creative role. That job is now done by producers, managers and mixers and many A&R people are young and inexperienced.

2. No, the songwriter doesn't receive sufficient respect and credit. Publishers played a significant role in making thousands of past hits, representing their songwriters to artists and A&R personnel. But publishers have largely lost control of the creative process, going for self-generating writers in the bands.

3. Not especially, although **BBC Radio 1** has featured more sessions and tapes by unsigned artists recently. Regional stations like **GLR** do a lot more of this, but the majors seem too frightened about market share to take risks.

4. Yes, record companies are taking as few risks as possible and generally expect a new artist to succeed with the first release. A&R creativity has been abandoned in favour of big marketing spends. As publishers we believe there are as many good songs around today as ever there were, but there's a problem getting them to the ears of other people.

# Diana Ross Hits Back With Compilation CD And Box Set

*If Lionel Richie can notch up UK Sales of 1.2 million with his sampler, then Diana Ross can do better. She's the most successful female artist to feature in the UK charts and EMI is aiming to top Lionel Richie with "One Woman The Ultimate Collection," a 20-track greatest hits album by Ross released on October 18.*

## UNITED KINGDOM

by David Stansfield

*One Woman* was preceded by the October 4 release of *Forever Diana*, a 78-track 4 CD box set, featuring all the artist's hits plus previously unreleased material and new songs. Some of the Motown classics included have been sonically cleaned and digitally remastered. A 96-page book featuring photographs and comments by Diana Ross accompanies the package.

The *Forever Diana* box was heralded by the re-release of the single *Chain Reaction* which had reached number 20 in the UK charts by the time of going to press. *Your Love*, a second single, to be released on November 29, features vocal arrangements and backing vocals by Luther Vandross.

The *One Woman* and *Forever Diana* albums celebrate 30 years of hits for Ross and EMI, who has teamed up the external agency Mitchell Patterson Aldred

Mitchell for the first time, is investing around half a million pounds on a lavish marketing campaign.

Unveiling the project at a special media presentation on October 4, Jean Francois Cecillion, divisional MD EMI UK confirmed that the project which had previously been cloaked in a veil of secrecy had taken a year to complete. "Diana Ross doesn't have a manager and makes all her own decisions," he says. "We went through all the do's and don'ts together and she was extremely cooperative for an artist in this day and age. It's a personal project for EMI UK and we wanted to produce something special, something that would cause a sensation and make people in the street really sit up and take notice."

A three months market research exercise showed that Ross is now more popular than ever. She appeals to all ages and serves as a role model for women. She's also found to be more attractive and musically credible than

Cher or Tina Turner.

Ross will reveal almost a teasing, tantalising visual campaign which is initially concentrated mainly on poster, ultravision



and TV advertising. Jonathan Green, marketing director at EMI, stresses that the company believes strongly in radio and there are plans to involve stations in the second phase of the campaign. "But," he says. "A TV campaign was a must. It had to be contemporary, not nostalgic, with the emphasis on The Greatest Female Of All Time."

Like the poster campaign, the TV ads screened on the ITV, Channel 4 and UK Gold stations will tease the public before revealing an almost nude Ross. It's one of the most expensive ads that EMI has made confirms Green.

Ross's 51 solo hits, 22 with the Supremes plus several others has placed her in the 1994 Guinness Book Of Records and given her that most "successful female" title. The artist visited London on October 7 to collect a "Lifetime Achievement Award" presented by the Guinness publishing company. A second UK visit in November will coincide with the release of the *Your Love* single.

Cecillion, who insists that the *One Woman* album should not be seen as just another "Greatest Hits" album, tips it to sell two million units outside the US and highlights France and Germany as the two main priority continental European territories.

# Paul Young Comes Back And Stays This Time

*"Come back and stay for good this time." Paul Young takes his own message to heart. His new single "Now I Know What Made Otis Blue" made the top 10 in M&M's EHR Top 40 in only four weeks.*

*With his new album "The Crossing" the romantic soul singer is bound to stay within radio's direct attention for a long time.*

## UNITED KINGDOM

by Robbert Tilli

Paul Young always has had the potential to make a really good album, as long as he would keep the wrong producers on the other side of the door to the recording studio. For his fifth album he closed a pact with no-nonsense producer Don Was (Bonnie Raitt, Iggy Pop, Khaled a.o.) and instead of the usual ages in the studio he was out after two months. The difference is a much director Young in a far more open sound. By the way, it was the last session for the late Toto drummer Jeff Porcaro.

Which artist can boast an immediate multi-format smash after a relatively long absence? For *Now I Know What Made Otis Blue*, the first single off the new album, radio has regained its faith in Young who

had his last international hit almost three years ago as Zucchero's duet partner on *Senza Una Donna*. The 1991 singles collection *From Time To Time* was the epilogue of the first episode of his solo career which started after disbanding the Q-Tips in the early '80s.

On the way to "Volume II" a radio hit is not a bad start, as is acknowledged by Columbia UK international marketing manager Doe Phillips. "From the start we knew this was going to be a radio-lead record. It's happening now, and it looks like it's going to sustain for a while. That's why we haven't set a release date yet for the second single *Hope In A Hopeless World*. We don't want to compete with ourselves."

For marketing and promotion purposes Sony Music issued a promo CD containing the complete album. Explains Phillips, "We were lucky enough to have the music way upfront. Instead of giving excerpts of tracks or a few selections, we were confident to give it all away to retail a month prior to release in order to avoid careful orders in the pre-sales. Now they knew exactly what they were getting, and they could act accordingly."

Anyone who remembers Young from old TV shots from hotel rooms showing him singing Stax and Motown classics together with his black backing singers, has to admit that he is a real soul brother, who is entitled like nobody else to sing about Otis Redding. Apart from the already mentioned follow-up single, the 11-track set accommodates at least three more singles, to be sung by the very TV-genic personality in the 24 major TV shows across Europe Sony Music has already secured for him in the period running to the



holidays season. By that time Young's version of *Love Has No Pride*—best known in Linda Ronstadt's and Bonnie Raitt's renditions—could be the Christmas number 1 hit (other contenders should include Mariah Carey's remake of Nilsson's *Without You* or Robert Plant's cover of Tim Hardin's *If I Were A Carpenter*). A novelty hit is in the can with *Down In China Town*, featuring film star Kathleen Turner. Those who want more info about the new Paul Young release should ask for the latest gimmick issued by Sony Music: the computerised electronic press kit.

## SHORT TAKES

● After Ozzy Osbourne's 1987 *Tribute* album to the late Quiet Riot guitarist Randy Rhoads, another one is due for release on October 19. It will contain mixed and updated material as well as four unreleased tracks.

● Stakka Bo will be remixing a track for Rai singer Cheb Khaled. The *Chaba* song, taken from Khaled's latest album *N'ssi N'ssi*, will be released through Barclay/PolyGram the beginning of November.

● As part of a focused campaign by Capitol to bring in progressive black artists, the label has joined forces with "Menace II Society" film directors Allen and Albert Hughes to launch the brothers' new *Underworld* label.

● German country band Truck Stop is celebrating its 20th anniversary with the album *1.000 Meilen Staub* on Metronome.

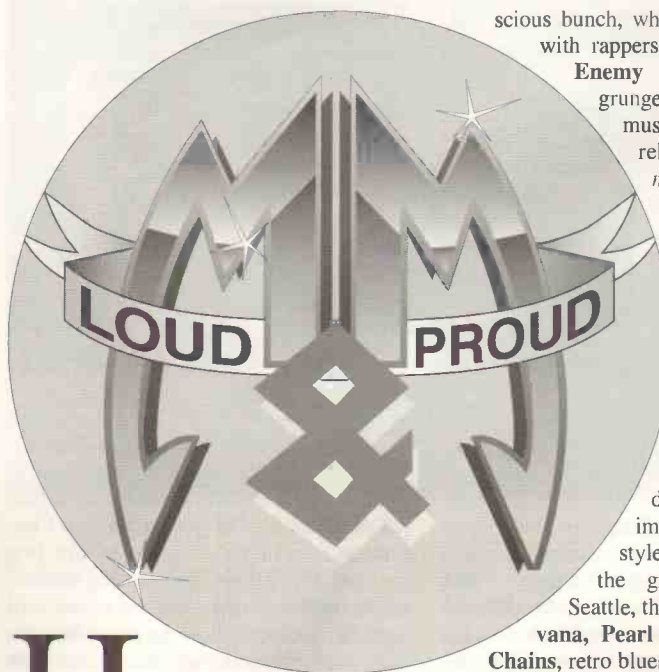
● A quirky new label called Risky Business within the Sony Music group will specialise in offbeat compilations. Wanna hear some titles? Here we go: *Blood, Sweat And Bears*, featuring classic bar bands, and *Rubber Souled*, a collection of Beatles songs covered by soul artists.

● "Let's make an album together before it's too late," was the motto behind the *Reunion* album (Linn Records), a collaboration by the seasoned gypsy jazz violinist Stephane Grappelly and young Scottish guitar virtuoso and multiple "British Jazz Award" winner Martin Taylor. Contact Lindsay Pell at tel: (+44) 41.644 5111; fax: 41.644 4262.



# Grunge Brings Rock And Alternative Markets Together

Remember the time when rockers and alternative music lovers were as strictly divided as the fans of two football teams? Now in the age of grunge, it seems like the two antagonistic groups have almost melted into one. As a result a good deal of the old-fashioned melodic hard rock is on its way to the funeral. Together with the experts from the industry, M&M studies this unique phenomenon.



scious bunch, who first joined forces with rappers **UTFO** and **Public Enemy** and now throw in grunge components in their music. The recent release of the *Judgment Night* soundtrack is another example of the blending of rock and hip hop. All in all, the melting pot is constantly boiling.

## Born To Grunge

Van den Heuvel distinguishes three important popular styles at the moment—the grunge boom from Seattle, the home town of **Nirvana**, **Pearl Jam** and **Alice In Chains**, retro blues rock à la the **Black Crowes** or the already mentioned funk metal fusionists with new favourites **Rage Against The Machine**.

Of all those new waves in rock, grunge has without doubt made the most friends. Pearl Jam has already shipped half a million copies of the new album *Vs* in Europe alone, half of the total sales for their 1991 debut *Ten*. Epic US VP international artist development **Lisa Kramer** was there when it all started happening. "In November

headline tour in March in small venues was the finishing touch. We couldn't have planned it better. It was our best timed tour ever. Everything came together perfectly."

More than in any other musical style, hard rock has always created space for true stars and virtuosos at their instruments, and in that respect Pearl Jam fits in like no other. Van den Heuvel claims there's a real drive to achieve such a status. "Whereas other artists have to be dragged out of the dressing room, hard rockers can't wait to get on stage, eager to do their thing. It's a very crowd pleasing activity. The congregation shows up to celebrate an outburst of energy, and they want to be part of it too."

"It's no wonder that the phenomenon of 'stage diving' finds its origin in hard rock, which feeds the 'bigger than life' feeling. The best performers suggest an illusion of a fairy tale world, but at the same time they could have been the guy standing next to you in the crowd. What they do is tangible at any time. The ultimate of direct mutual

who turn their back on them and embrace new idols. Well, "histoire se repète," doesn't it, because in the '70s punk killed or at



Blue Murder (Geffen)

**H**ans van den Heuvel, rock journalist at Dutch music magazine *Oor* and editor-in-chief of the "Hard Rock & Heavy Metal Encyclopedia," published in various languages, shines his light on the history of the heavyweights.

"Hard rock has always been a genre going strong no matter what the trends of the day were. Call it a parish of thousands, ignored by the outside world, radio and mass media, which served at the same time as its strength and its weakness. Mouth to mouth the fans informed each other of new releases and changed line-ups of their favourite bands. Everything changed rapidly when bands from other disciplines broke into the rock fraternity."

The borders to the rest of the world opened up. Way before punk, the first push came from the punky funk metal wave around 1983/84, spearheaded by the **Red Hot Chili Peppers**. "It was not only one-way traffic," continues Van den Heuvel. "The wall came down from the inside as well. **Extreme** is a good recent example of a mainstream hard rock band, not closing their eyes to the latest developments, integrating funk elements right away."

In the mid '80s, the barb-wire fence between rap and hard rock was torn down by the **Beastie Boys** and of course **Run DMC** who teamed up with **Aerosmith** for a remake of the veteran rockers' own *Walk This Way*. Because of their New York base, former speed metal maniacs **Anthrax** have consistently shown to be a fashion-con-



Pearl Jam (Epic)

response was the 'snake pit' for fans on stage with **Metallica** during their recent world tour."

## Last Of The Mohicans

When this feedback is no longer concrete, then bands alienate from their fans,

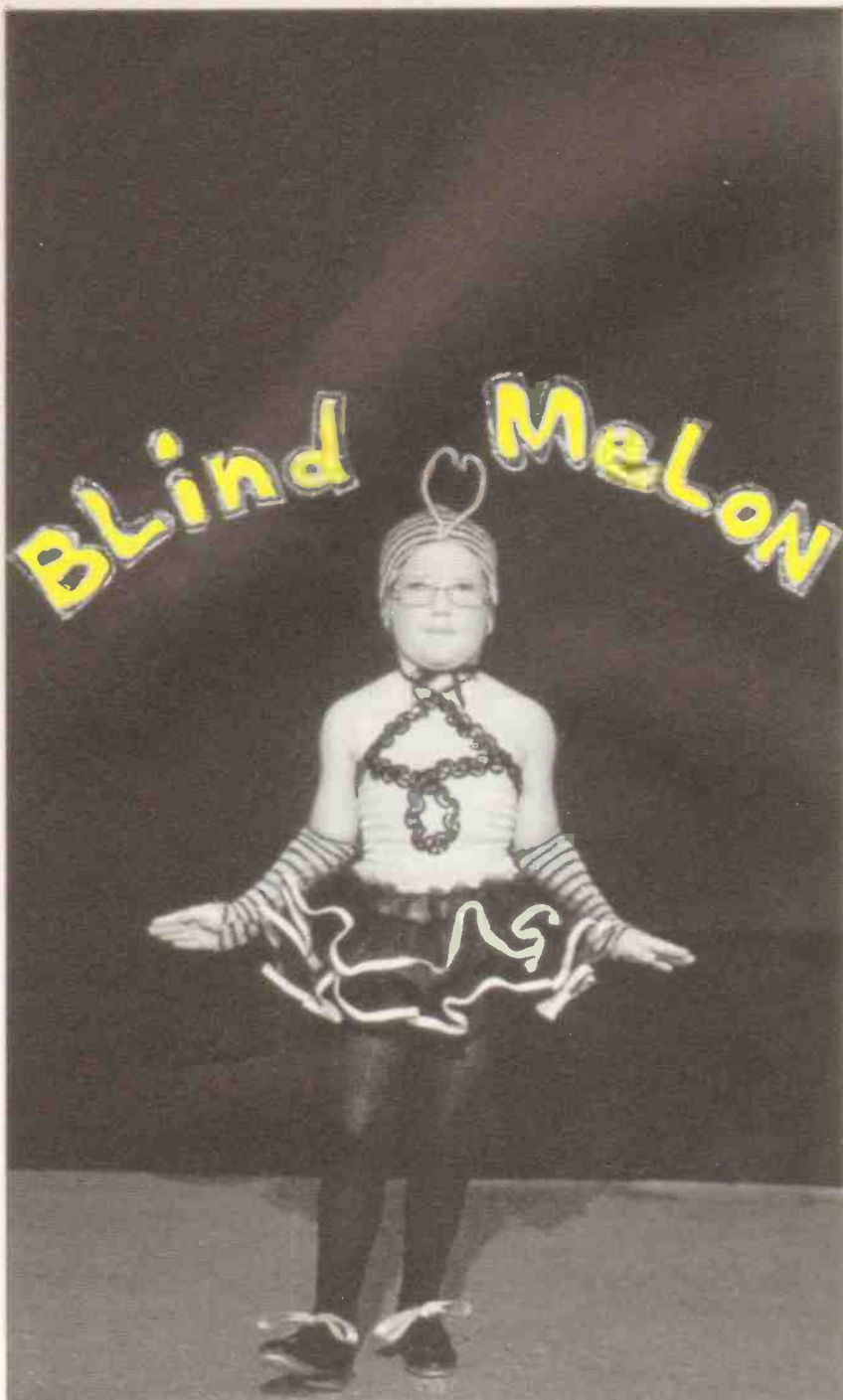
least minimalised the impact of symphonic or jazz rock. If grunge and funk metal are the new kings, who is the dead king then? The most prolific victim made by the new rulers is the melodic rock, in the mid '80s at the peak of its popularity with bands like **Europe** and **Bon Jovi**, now one of the "last Mohicans."

At one point it was all the same for Van den Heuvel. "Everyone had similar hairdos and music, which sounded too 'produced.' The original energy was lost, but suddenly it was found back in other musical directions. As a result the hairdressers and real estate agents in L.A. are having hard times now. The people are going back to the original rebellious rock attitude."

The retro phenomenon of '70s styled blues rock and soul not only hits hard stylistically—with the **Black Crowes** and **Lenny Kravitz** being the most important exponents—but also sound-wise. And grunge bands don't stay behind. We're living in the CD era; but right at the moment that the technique makes it possible to provide the perfect production, sonically one goes back to the '70s, to dry, almost "non-production." The same happens in the way people dress, a total return to a worse state of

what is imaginable now, culminating in "anti-fashion." Worn out jeans and lumberjacks are topped by uncapped hair. The working class look of rock is taken into the extreme by the grunge and retro generation.

According to Van den Heuvel, grunge  
(continues on page 18)



★ Single 'No Rain' released in Europe October 11th supported by extensive press and radio campaigns

★ On MTV 'Buzz Bin' rotation

★ Album 'Blind Melon' available now

★ Band will be on tour in Europe supporting Lenny Kravitz from November 9th to December 2nd

★ Album is platinum in the U.S., with the video for 'No Rain' having been on MTV (U.S.) Buzz Bin for 13 weeks!



## Loud & Proud

(continued from page 17)

may be a very significant new trend in rock but "it's not dominating the complete scope of pop music. Only a few Seattle bands can sell out the big arenas. In the '70s punk and disco were aimed at two completely separate segments in the market place. Either you chose for one or the other, but liking them both was out of the question. They didn't have to compete with each other, like grunge and dance do now."

In relation to that, things have changed totally, and East West Germany ties in with the "Breaking The Limits" campaign, proudly presented by artist marketing director Wolfgang Johannssen. "There's more rock than ever in the charts. In principle we cover the various directions in modern pop music. The taste of the consumer develops towards more than one category. That's why we promote 10 intrinsically different and relatively new acts—from rapper Snoop Dog to rockers Saigon Kick—all under one 'multi-cultural' umbrella. We want to make a statement out of breaking down the stylistic walls. It's all simply good stuff. The reason why grungers are doing particularly well is because they are no



Nirvana (Geffen)

Subsequently the live market for melodic rockers is almost beginning to collapse in some markets, as Rob Trommelen, booker at Dutch promoter Mojo/Double You Concerts acknowledges. "Big names like Bon Jovi and Mr. Big are no problem, because they're still relevant. Also, we can still organise a decent show for Blue Murder, since John Sykes is a legendary name with a rich past in Thin Lizzy and Whitesnake. For the so-called '80s glam rockers [a sub genre of melodic rock] like Twisted Sister, Mötley Crüe and Poison, however, it's over and out. In Holland you won't find



Skagarack (CMC)

posers; they deliver. Look at the Stone Temple Pilots; their credibility comes across directly. AC/DC is still around for the same reason."

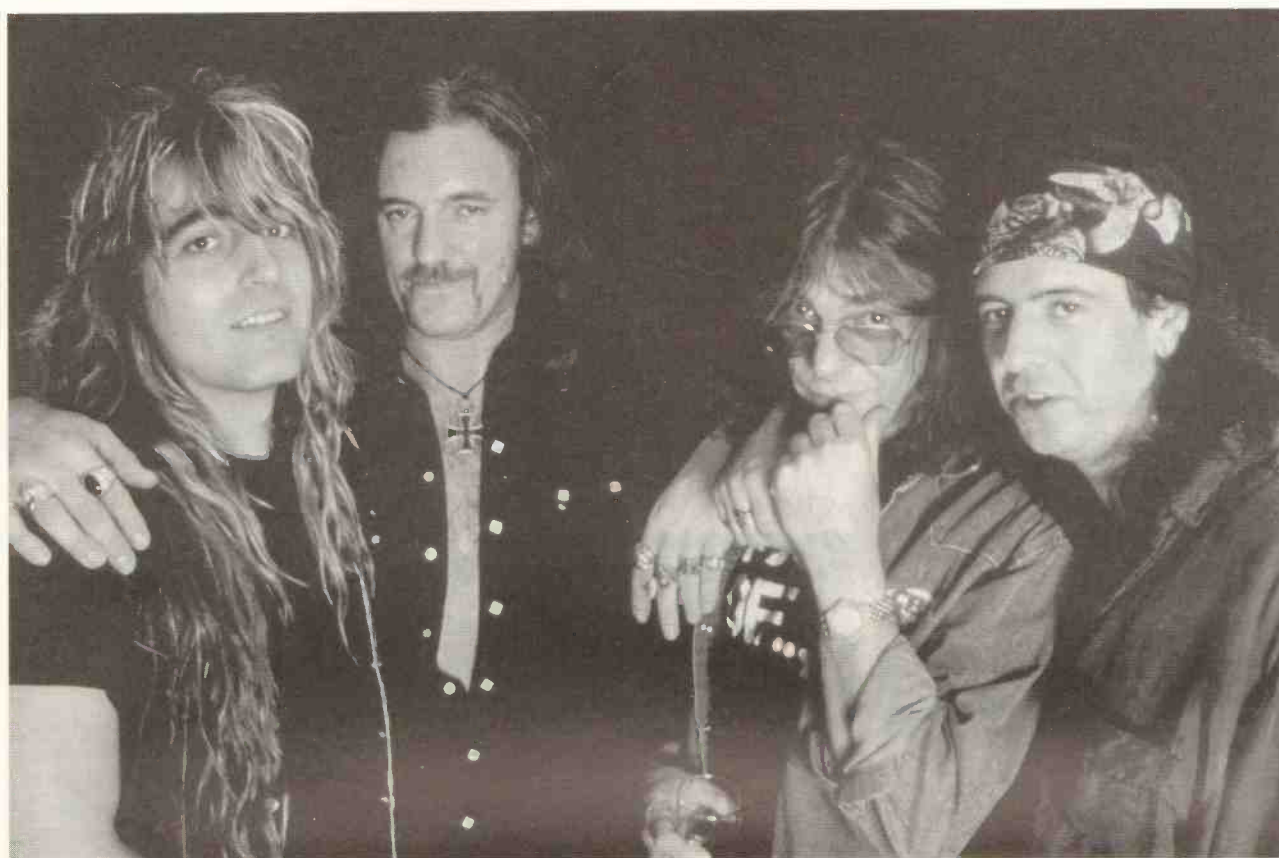
The same thing can't be said about melodic rock. Van den Heuvel doesn't want the curtain to go down on all of such acts, though. "The thing is that the genre in itself doesn't get worse—Blue Murder's *Nothin' But Trouble* is my number one record this year—but it's no longer in. Album releases are postponed, like Sleeze Beez, or even cancelled, like the second Tyketto CD. The labels have waited in vain for the grunge storm to calm down, which it obviously hasn't."

loyal fans like in Germany."

Denmark is another country where allegiance to old heroes is still a sacred thing. John Madsen, manager of melodic rock outfit Skagarack, hasn't registered a decline of interest for his act yet. "Their sold-out national tour of 25 dates is a good indicator of their maintained popularity. Admittedly, for new bands the situation is much tougher. There are now around 2,000 bands in this country, and there's not enough work for everybody. Having built up their own public over the years is now paying off for Skagarack."

If melodic rock is considered to be the

(continues on page 19)



Motörhead (Zyx)

(continued from page 18)

loser, what has happened to the rest of the old stars? Ex-Led Zeppelin frontman Robert Plant amuses old and new fans by telling funny jokes about the neo-hippies

who plunder their parents' wardrobe. Motörhead's captain Lemmy is another old soldier, refusing to raise the white flag. The archetype no-nonsense rocker still sails under the pirate banner, although no longer

for Epic but for the German Zyx label which recently started up a heavy rock roster. For head of promo Rudi Beyer it is a logical case of survival. "Like in any other musical brand, hard rock has classic names,

and Motörhead happens to be one of them. Where would grunge be now without the development of the last 15 years by the icons of rock? All these so-called grungers are still keen on what the old guys do, because they have laid the foundation and defined the wall of sound. The 'legend factor' is not to be underestimated and that's how they are still looked upon from the German and East-Asian market places too."

Polydor international marketing manager Alastair Farquhar has no reason to be dissatisfied after the UK number 1 album *Jam* from neo-traditionalist melodic youngsters, the Little Angels. "Grunge has harmed traditional metal acts. However, the metal market is so huge, that the two styles can easily co-habit. But such things happen every five years. People said the same when Van Halen re-defined hardrock back in the early '80s. The difference this time is that grunge is such big news that it also invigorated the alternative scene. It has massively broken into the left field. I remember a front page headline of the *NME* quoting Nirvana saying: 'The Guns N' Roses Okay To Like'."

Geffen international marketing manager Liz Morris has witnessed GNR growing from dangerous rebellious rock act into mainstream acceptance, selling 15 million of the two *Use Your Illusion* albums combined in the world outside of the US. "Nirvana also pulled in a wider audience. Rock as an entity is no longer 'Beavis & Butthead' fans. These bands get airplay, even on BBC Radio 1, because radio is

(continues on page 21)

BLIND MELON



*Blind Melon* - Capitol  
 PRODUCER: Rick Parashar  
 The name evokes images of a long forgotten bluesman from the Mississippi Delta, but it's a bona fide "grungy" outfit. Because of employing the same producer, most of the set is very reminiscent of Pearl Jam's *Ten* album. The CSN&Y-like harmony vocals make the difference with a lot of contemporaries. *No Rain*, the single that made them big in the US, could have been a Guns N' Roses soft song. A bit of alternative "November Rain" on EHR sounds like a good idea.

BLUE MURDER



*Nothin' But Trouble* - Geffen  
 PRODUCER: John Sykes  
 Guitarist/ singer John Sykes is one of the architects of today's sound of melodic rock—the sound of the survivors. This former member of *Thin Lizzy* and *Whitesnake* has again recorded an album with a great variety of rock styles, without messing with the band's identity. David Coverdale might get jealous when he hears *Save My Love*. Rock fans, however, will be charmed. Also, notice *Dance*, a demonstration of American rock made by British hands.

CROWBAR

*Crowbar* - Dureco  
 PRODUCER: Philip Anselmo  
 Trash metal is the danger zone for Mr. and Mrs Joe Public, but a paradise for those who refuse everything below the sound barrier. Your ears go bang with fear when you find out these guys are the protégés of Pantera's baldhead Philip Anselmo. When you actually start listening, they will take you through the sonic boom stage. Don't say we didn't warn you!

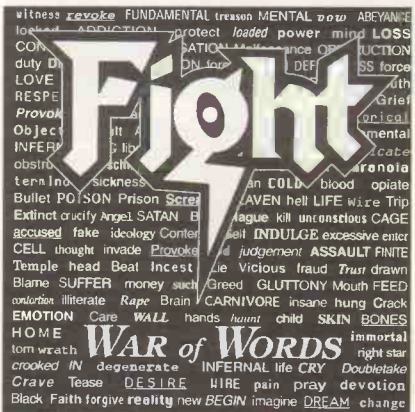
DEF LEPPARD

*Retro Active* - Bludgeon Riffola  
 PRODUCER: Def Leppard  
 Covered in dust on the shelves, but too good to throw away, here's a collection of old souped-up demos or planned B-sides. Because of the surprising good quality, the



question arises why they never made it on vinyl or plastic before. *Two Steps Behind*—augmented with strings at a later stage—is since its inclusion on the OST *Last Action Hero* promoted to single. *From The Inside* is another ballad, but in a more folksy mood. The two covers—*Action* and *Only After Dark*—are true tributes to their originators, respectively the Sweet and the late Mick Ronson.

FIGHT



*War Of Words* - Epic  
 PRODUCER: Rob Halford/Attie Bauw  
 After his less than cordial split from Judas Priest, Halford didn't rest on his laurels but immediately put a new band together. This debut contains a bunch of songs which make the crudest of competitors look tame. From the shotgun blast of the album's opener *Into The Pit* to the closing track *Reality*, *A New Beginning*, the subjects range from censorship to corruption to gun control to environmental woes.

IRON MAIDEN



*A Real Dead One* - EMI  
 PRODUCER: Steve Harris  
 Good timing from the lads. The first live album of the twin set—*A Real Live One*—was released during M&M's first "Loud & Proud" special this year, and here is part two. While part one contained Maiden material from the present time, this new one goes back to their prehistoric metal period. Caught in the act are their best

songs *Hallowed Be Thy Name* and *The Trooper*.

KINGDOM COME

*Bad Image* - WEA  
 PRODUCER: Lenny Wolf  
 Mainstay Lenny Wolf has had lots of problems with band members and record companies, but this has not kept him from returning to the frontline of rock business. The WEA label debut *Bad Image* sounds better than all previous KC albums together! You'll notice right away, when playing the album opener *Passion Departed*. All songs sound very fresh and strong, incomparable and original. Hail to the new king, who is determined to find back his people.

MELVINS



*Houdini* - Atlantic  
 PRODUCER: Gggarth/Kurt Cobain/Melvins  
 The unsung heroes of the grunge scene get worthwhile productional help from the brand's main man and longtime fan, Nirvana's Kurt Cobain. The recipe is well-known, only the name is unfamiliar, but for how long? The "Lithium" pattern—soft verse, aggressive chorus—of *Lizzy* is a convincing argument for EHR programmers to take a gamble on the Melvins.

MOTÖRHEAD

*Bastards!* - ZYX Music  
 PRODUCER: Howard Benson  
 With album number 16, metal vet Lemmy and his henchmen prove that they still are in a league all by themselves. This might just be Motörhead's finest album to date. Bone shattering songs like the single *Burner*, *On Your Feet Or On Your Knees* and *Liar* are exemplary for most of the material. Exceptions to the rule are the relatively slow and sensitive *Lost In The Ozone* and a semi-acoustic ballad (really a first for these guys!) called *Don't Let Daddy Kiss Me*, which deals with the rather touchy subject of incest.

MR. BIG

*Bump Ahead* - Atlantic  
 PRODUCER: Kevin Elson  
 Everyone has been waiting for Mr. Big to follow up their smash hit single *To Be With You*, and it seems the moment of truth has come. Just listen to their sweet version of Cat Stevens' *Wild World* and you will realise that all the work is done. *Promise Her The Moon* is also very suitable for a broad audience. For those who like to take the heavy way, try *Price You Gotta Pay*. You will soon remember why this mister's last name is Big.

PARADISE LOST

*Icon* - Music For Nations  
 PRODUCER: Paradise Lost  
 Times change, even in Paradise. But this

band have not lost their special approach to metal music. It has always been hard to categorise this UK band, and it gets more difficult with this new album. Doom and darkness contrast with clear sounding vocals and several melodic riffs. One of the most representative songs is *Dying Freedom*.

PEARL JAM



*Vs* - Epic  
 PRODUCER: Brendan O'Brien/Pearl Jam  
 With *Ten* still in the charts, its follow up enters stage right. As we have come to expect from the band, not an emotion is spared. On first hearing the music appears a vast sonic canvas of brutally applied dabs of live-sounding music, slowly giving way to the beauty underneath. Eddie Vedder's anguished and soul-baring delivery has plenty to thrive upon as have his lyrics, painting us raw images of a tortured and bloodied soul left out in the wilderness. Initially less accessible than *Ten*, the music captures your attention in an unexpected way, pulling you in, offering no way out. However, those programmers still wanting to get out *Alive* might try the *Rearviewmirror* which boasts an equally addictive melodic chorus, whereas first single *Go* ensures that no daypart will go without the band's raw energy.

PHANTOM BLUE

*Built To Perform* - Roadrunner  
 PRODUCER: Max Norman  
 The ladies took four years to work on their songs (and looks), and here is, finally, their second album. They obviously learned a lot in the past years, as you can experience by songs like *Nothing Good* and heavy rocker *Time To Run*. The single *A Little Evil* is a serious attack on your ears which you shouldn't avoid.

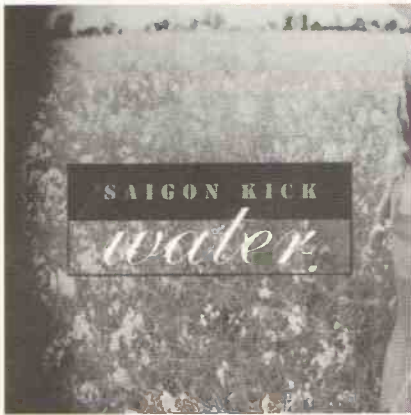
PRETTY MAIDS

*Stripped* - Columbia  
 PRODUCER: Henrik Nilsson/Pretty Maids  
 The title of this album explains immediately what it is all about. The Pretty Maids are playing another game for a change. *Stripped*, originally recorded for release in Japan only, is an acoustic album with all the ingredients "Unplugged" sets should have, making it hard to pick out one song in particular.

QUIET RIOT

*Terrified* - Concrete/Edel  
 PRODUCER: Kevin DuBrow/Ricky DeLoro  
 There's a riot going on in cell block number nine. It's too late to quit: the second generation glam rockers return for their second youth. Despite new fashion and tastes, nothing has changed, from "girlie" haircuts to the sound. Decide for yourself which version of the *Small Faces* cover *Ichycoo Park* you like best: this one or the one by *Blue Murder*.

SAIGON KICK



Water - Third Stone/Atlantic  
PRODUCER: Jason

This album wins the "carbon copy" prize for best cover of the year with an astonishing version of **David Bowie's** *Space Oddity*. There are more of such cut diamonds—like *Fields Of Rape* and the current single *I Love You*—between the rough ones like *Torture*. The band has totally transformed. Where do they get their kicks from now...

SCÄM LUIZ

No Pain No Gain - Metronome  
PRODUCER: Kalle Trap

Ever thought **Depeche Mode's** hit single *People Are People* would qualify for the rock cover category? If not, you'll be surprised by this rendition by **Scäm Luiz**. They play it much heavier, but this is no massacre. The rest of the record shows a lot of musical knowledge shared with us by this three-piece. A song we would really

like to recommend is *Poetry Album*, boasting a great groove and beautiful harmony vocals

SCORPIONS

Face The Heat - Mercury  
PRODUCER: Bruce Fairbairn/Scorpions

No one knows how they do it, but these Germans still manage to keep their top position in rock 'n' roll after more than 20 years. Their new album is as strong and catchy as ever, containing several possible hit songs like *Alien Nation* and *Lonely Nights*. The band members and their recognisable music are living proof of the timeless character of this style. Don't hesitate to play each of the 13 new songs; your listeners will love them all.

SEPULTURA

Chaos A.D. - Roadrunner  
PRODUCER: Andy Wallace

Although the most popular extreme metal band has built up a reputation of a live sensation, its studio albums get better each time. It is as heavy as ever, but with a lot of new influences. They have recorded a strong version of **New Model Army's** *The Hunt*, for example. And what's more, the acoustic(!) track *Kaiowas* is playable on all formats, without sounding too mellow for a moment. There is no doubt, like **Metallica** in 1991, Sepultura has made their landmark album for the genre.

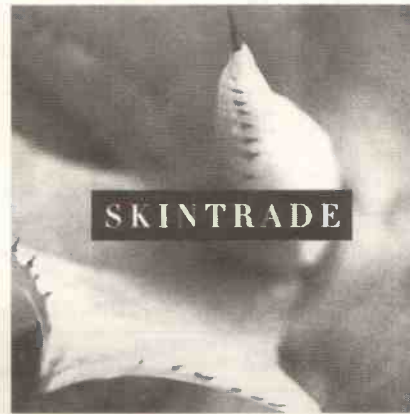
SKAGARACK

Big Time - CMC  
PRODUCER: Torben Schmidt

Maybe in any other country the track *It's*

*Never Too Late* would be taken as the epitaph for melodic hard rock, but not in Denmark, where this variant is still very much alive and kicking. Mainstay **Torben Schmidt** has put together a new band which has kept the sound of the genre completely intact. That means a sound scape with a *real* singer and synthesisers living in peaceful coexistence with guitars.

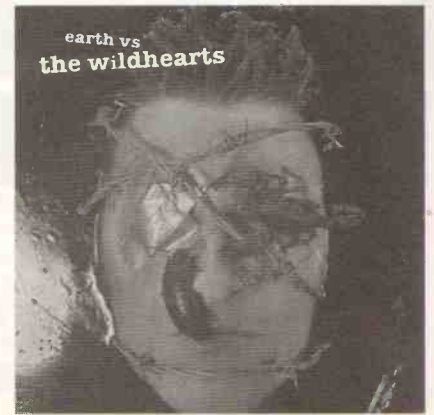
SKINTRADE



Skintrade - Polar  
PRODUCER: Skintrade/Ronny Lahti

How to describe a great album without a single flaw? From starter *One By One* to desert *Speak The Truth*, the debut by this Swedish fivesome can only be called fantastic. The songs are warm, vital and extremely aggressive. Warn your listeners not to sit too close to the speakers, because this album will blow them away. If there's one track that should be mentioned in particular, it's pumping *Soul Sister*.

THE WILDHEARTS



Earth VS The Wildhearts - Bronze/East West  
PRODUCER: The Wildhearts

More like a B-movie than a major blockbuster, this album will haunt you until your nightmares turn into technicolour R&R pipe-dreams. With a punk-attitude, stomach-throbbing metal riffing, uncannily addictive melodies and at times near-poppy vocals, the Wildhearts will make you believe the garage is the best place to grow up in. Featuring what is probably **Mick Ronson's** swan song—check out his driving guitar-work on *My Baby is A Headfuck*—the Wildhearts will deliver when all else fails. Intelligent observations of society and love gone to the dogs delivered in a full metal jacket; work those neck-muscles.

Loud & Proud Releases compiled by:  
Wally Cartigny, Raúl Cairo,  
Mark Sperwer and Robbert Tilli.

(continued from page 19)

referring to the needs of the market. MTV Europe is also swaying more into the alternative direction."

Next big thing is going to be **Capitol** signing **Blind Melon**, a cross between **Pearl Jam** and **Crosby, Stills, Nash &**

1993, but will now relaunch it. The band will tour Europe in November, supporting **Lenny Kravitz**."

The new champions of rock are unstoppable. Where do we Europeans fit in this predominantly star-spangled story? **Van den Heuvel** predicts that just like in the his-



Stone Temple Pilots (Atlantic)

**Young**. Says **EMI Music Europe** international marketing manager/US repertoire **Carrie Spacey-Foote**, "The *No Rain* video has been on the MTV US 'Buzz Bin' rotation for 13 weeks. This, along with a heavy touring commitment, has boosted the self-titled album to platinum status. MTV Europe has guaranteed their full support to the project. Most European countries initially released the album late 1992 early

tory of melodic rock (Europe) the answer will come again from Sweden. "This time it will be **Skintrade**, marketing-wise the ideal band. They are such a clever lot, mixing metal, funk, grunge and traditional blue-based hard rock. It's all the trends coming together in one band."

by Robbert Tilli

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# EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	ARTIST	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	COUNTRIES CHARTED
		TITLE - ORIGINAL LABEL				TITLE - ORIGINAL LABEL				TITLE - ORIGINAL LABEL	
1	14	<b>4 Non Blondes</b> Bigger, Better, Faster, More! - Interscope	A, B, DK, SF, D, IRE, I, NL, N, PE, S, CH, UK	35	55	<b>Beverly Craven</b> Love Scenes - Epic	NL, UK	69	NE	<b>Teenage Fanclub</b> Thirteen - Creation	IRE, S, UK
2	10	<b>Pet Shop Boys</b> Very - Parlophone	A, B, DK, SF, D, IRE, I, NL, N, PE, S, CH, UK	36	29	<b>Michael Jackson</b> Dangerous - Epic ▲5	B, DK, F, D, IRE, NL	70	52	<b>Janet Jackson</b> Janet - Virgin	B, F, D, NL
3	3	<b>Meat Loaf</b> Bat Out Of Hell II - Back Into Hell - Virgin	A, DK, SF, D, IRE, NL, N, S, CH, UK	37	37	<b>U2</b> War - Island	F	71	82	<b>Die Toten Hosen</b> Kauf Mich! - Virgin	D, CH
4	6	<b>The Beatles</b> 1967-1970 - Apple	A, B, DK, SF, D, IRE, I, NL, N, PE, S, CH, UK	38	34	<b>2 Unlimited</b> No Limits - Byte	FD, NL, CH	72	NE	<b>Duff McKagan</b> Believe In Me - Geffen	S, UK
5	4	<b>The Beatles</b> 1962-1966 - Apple	A, B, DK, SF, D, IRE, I, NL, N, PE, S, CH, UK	39	27	<b>Sting</b> Ten Summoner's Tales - A&M ▲	SF, FD, IRE, NL, PS, UK	73	69	<b>The Cure</b> Show - Fiction	A, B, D, NL, CH
6	5	<b>UB40</b> Promises And Lies - DEP International	A, B, DK, SF, D, IRE, I, NL, PE, S, CH, UK	40	35	<b>Eric Clapton</b> Unplugged - Duck ▲	DK, FD, IRE, NL, E, S, UK	74	70	<b>Tears For Fears</b> Elemental - Mercury	F
7	2	<b>Nirvana</b> In Utero - Geffen	A, B, DK, SF, D, IRE, I, NL, N, PE, S, CH, UK	41	33	<b>Prince</b> The Hits/The B-Sides - Paisley Park	B, DK, D, IRE, NL, S, CH, UK	75	59	<b>John Mellencamp</b> Human Wheels - Mercury	DK, SF, D, S, CH
8	7	<b>Billy Joel</b> The River Of Dreams - Columbia	A, DK, D, IRE, NL, E, CH, UK	42	40	<b>R.E.M.</b> Automatic For The People - Warner Brothers ▲	D, IRE, NL, UK	76	90	<b>Raf</b> Cannibali - CGD	I
9	9	<b>Haddaway</b> The Album - Coconut	A, B, DK, SF, D, I, NL, N, PS, CH	43	42	<b>Francesco De Gregori</b> Il Bandito E Il Campione - Columbia	I	77	NE	<b>Buffalo Tom</b> Big Red Letter Day - Beggars Banquet	IRE, NL, UK
10	14	<b>Mike Oldfield</b> Elements - The Best Of - Virgin	B, DK, D, IRE, NL, PE, S, CH, UK	44	39	<b>Björk</b> Debut - One Little Indian/Mother	B, SF, D, IRE, NL, S, UK	78	88	<b>Viceversa</b> Un Amigo De Verdad - Max Music	E
11	8	<b>U2</b> Zooropa - Island	A, B, DK, FD, IRE, I, NL, PE, S, CH, UK	45	31	<b>BAP</b> Pik Sibbe - Electrola	D, CH	79	87	<b>Aerosmith</b> Get A Grip - Geffen	A, DK, SF, D
12	11	<b>Eros Ramazzotti</b> Tutte Storie - DDD ▲	B, DK, SF, D, I, NL, N, PE, S, CH	46	NE	<b>Def Leppard</b> Retro Active - Bludgeon Riffola	IRE, CH, UK	80	80	<b>Bon Jovi</b> Keep The Faith - An Evening With Bon Jovi - Jambco	A, F, P
13	12	<b>Prince</b> The Hits Vol. 2 - Paisley Park	A, B, DK, D, IRE, I, NL, PE, S, CH, UK	47	43	<b>883</b> Nord Sud Oves Est - FRI	J	81	72	<b>Gary Moore</b> Blues Alive - Virgin	FE
14	13	<b>Mariah Carey</b> Music Box - Columbia	B, DK, D, IRE, NL, N, E, S, CH, UK	48	47	<b>Gloria Estefan</b> Mi Tierra - Epic	N, L, E	82	79	<b>Regg'lyss</b> Vive Les Gestes - Virgin	F
15	15	<b>Prince</b> The Hits Vol. 1 - Paisley Park	A, B, DK, SF, D, IRE, I, NL, PE, S, CH, UK	49	66	<b>Melissa Etheridge</b> Yes, I Am Melissa - Island	D, NL, CH	83	NE	<b>Paradise Lost</b> Icon - Music For Nations	SF, D, NL
16	16	<b>Scorpions</b> Face The Heat - Mercury	A, B, DK, SF, D, I, NL, S, CH	50	50	<b>Lenny Kravitz</b> Are You Gonna Go My Way - Virgin	F, IRE, NL, E, UK	84	60	<b>Levellers</b> Levellers - China	B, D, NL, UK
17	19	<b>Pur</b> Seiltänzertraum - Intercord	D	51	51	<b>Stephan Eicher</b> Carcassonne - Barclay	F, D, CH	85	64	<b>Kenny Rogers</b> Daytime Friends - The Very Best Of... - EMI	IRE, UK
18	NE	<b>The Wonderstuff</b> Costruction For The Modern Idiot - Polydor	IRE, UK	52	53	<b>Dire Straits</b> On The Night - Vertigo	F, NL, PE	86	84	<b>Jacques Dutronc</b> Dutronc Au Casino (Live) - Columbia	B, F
19	23	<b>Kim Wilde</b> The Singles Collection 1981-1993 - MCA	A, B, DK, SF, D, IRE, NL, S, CH, UK	53	44	<b>Rage Against The Machine</b> Rage Against The Machine - Epic	B, DK, D, IRE, NL, CH	87	NE	<b>Go West</b> Aces And Kings - The Best Of Go West - Chrysalis	UK
20	21	<b>Johnny Hallyday</b> Au Parc Des Princes - Philips	B, F	54	41	<b>Jamiroquai</b> Emergency On Planet Earth - Orenda	A, D, IRE, NL, CH, UK	88	83	<b>Pur</b> Live - Intercord	D
21	20	<b>Soundtrack - The Bodyguard</b> The Bodyguard - Arista ▲6	B, DK, F, D, IRE, NL, E, UK	55	45	<b>Stone Temple Pilots</b> Core - Atlantic	A, DK, D, IRE, NL, S, UK	89	74	<b>Juan Luis Guerra</b> Areito - Karen/BMG	E
22	48	<b>James</b> Laid - Fontana	P, UK	56	NE	<b>Roberto Vecchioni</b> Blumun - EMI	I	90	NE	<b>Soundtrack - Judgement Night</b> Judgement Night - Epic	D, S
23	17	<b>Soul Asylum</b> Grave Dancers Union - Columbia	A, B, DK, SF, D, NL, S, CH	57	49	<b>Paul Weller</b> Wild Wood - Go!Discs	IRE, UK	91	91	<b>Jordy</b> Pochette Surprise - Columbia	F
24	18	<b>Bon Jovi</b> Keep The Faith - Jambco ▲2	A, B, DK, SF, D, IRE, NL, CH, UK	58	NE	<b>Peter Maffay</b> Tabaluga Und Lilli - East West	D	92	73	<b>Soundtrack - Sliver</b> Sliver - Virgin	A, B, D
25	24	<b>Ace Of Base</b> Happy Nation - Mega ▲	A, B, SF, FD, NL, CH	59	56	<b>Cypress Hill</b> Black Sunday - Ruffhouse	D, IRE, NL, S, UK	93	85	<b>Fiorello</b> Spiagge E Lune - FRI	I
26	22	<b>Spin Doctors</b> Pocket Full Of Kryptonite - Epic Associated ▲	A, B, DK, SF, D, IRE, NL, E, CH, UK	60	54	<b>Herbert Grönemeyer</b> Chaos - Electrola	D	94	93	<b>Thomas Helmig</b> Say When - Genlyd	DK
27	25	<b>Tina Turner</b> What's Love Got To Do With It - Parlophone	A, DK, F, D, IRE, I, S, CH, UK	61	62	<b>Soundtrack - Last Action Hero</b> Last Action Hero - Columbia	A, F, D, NL, P	95	NE	<b>Cohen På Norsk</b> Hadde Månen En Sfster - Kirkelig Kulturverksted	N
28	30	<b>Bee Gees</b> Size Isn't Everything - Polydor	A, B, DK, D, I, NL, P, CH	62	58	<b>Helene</b> Helene - AB	F	96	71	<b>Rainhard Fendrich</b> Brüder - Ariola	A
29	28	<b>Patricia Kaas</b> Je Te Dis Vous - Columbia	B, F	63	46	<b>Sisters Of Mercy</b> A Slight Case Of Overbombing - Merciful Release	D, S, CH	97	96	<b>Suurlähetiläät</b> No Niin - Reel Art	SF
30	26	<b>Culture Beat</b> Serenity - Dance Pool	A, DK, SF, D, NL, S, CH	64	61	<b>Magazine 60</b> Medley 60's Slows - Mike Kallfleche	F	98	95	<b>Iggy Pop</b> American Ceasar - Virgin	A, B, D, S
31	32	<b>Pet Shop Boys</b> Very Relentless - Parlophone	DK, S, UK	65	67	<b>El Ultimo De La Fila</b> Astronomia Razonable - EMI	E	99	NE	<b>Clouseau</b> In Every Small Town - EMI	B, NL
32	36	<b>Luca Carboni</b> Diario - RCA	I, CH	66	65	<b>Laura Pausini</b> Laura Pausini - CGD	I, NL	100	RE	<b>Riccardo Cocciante</b> Eventi E Mutamenti - Virgin	I
33	NE	<b>Die Ärzte</b> Die Bestie In Menschengestalt - Metronome	A, D	67	NE	<b>M-People</b> Elegant Slumming - deConstruction	UK				
34	38	<b>Jean Michel Jarre</b> Chronologie - Dreyfus	FE	68	57	<b>Titiyo</b> This Is - Telegram	S				

A = Austria, B = Belgium, DK = Denmark, SF = Finland, F = France, D = Germany, GR = Greece, 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

THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1 2 16	<b>What's Up</b> 4 Non Blondes - Interscope (Famous/WC)	A,B,DK,F,D,IRE,I,NL,N,S,CH	35 31 9	<b>Dream Lover</b> Mariah Carey - Columbia (Various)	B,DK,D,IRE,NL,CH,UK	69 42 4	<b>BigScaryAnimal</b> Belinda Carlisle - Offside (EMI/Chip The Magical Cat/Pog/Munch-O-Matic)	IRE,UK
2 3 12	<b>Living On My Own</b> Freddie Mercury - Parlophone (Mercury Songs)	A,B,DK,SF,D,IRE,I,NL,N,E,S,CH,UK	36 36 3	<b>Going Nowhere</b> Gabrielle - Go!Discs (Perfect Songs/Rondor)	DK,IRE,UK	70	<b>Alles Nur Geklaut</b> Die Prinzen - Hansa (Intro)	D
3 1 11	<b>Life</b> Haddaway - Coconut (A La Carte)	A,B,DK,SF,F,D,IRE,I,NL,N,E,S,CH,UK	37 49 7	<b>Paying The Price Of Love</b> Bee Gees - Polydor (Gibb Bros/BMG)	A,B,DK,D,P,CH	71 62 25	<b>Love Sees No Colour</b> U 96 - Polydor (Warner Chappell)	FE
4 5 5	<b>Go West</b> Pet Shop Boys - Parlophone (Jess/Leosong)	A,B,DK,SF,D,IRE,I,NL,N,E,S,CH,UK	38 38 9	<b>Slave To The Music</b> Twenty 4 Seven - Indisc (TBM/BMG 2 P)eters)	DK,NL,N,S	72 84 4	<b>Quem É Que Nunca Amou</b> Toy - EMI (EMI)	P
5 4 21	<b>Mr. Vain</b> Culture Beat - Dance Pool (Warner Chappell)	B,DK,SF,F,D,IRE,I,E,S,CH,UK	39 28 10	<b>Happy Nation</b> Ace Of Base - Mega (Megason)	A,B,D,NL,CH	73 77 14	<b>Je Serai Là</b> Johnny Hallyday - Philips (Desperado)	F
6 7 5	<b>Got To Get It</b> Culture Beat - Dance Pool (Warner Chappell)	A,B,DK,SF,D,I,NL,N,S,CH	40 35 18	<b>Dreams</b> Gabrielle - Go!Discs (Perfect Songs/Zomba)	A,DK,D,IRE,I,S,CH	74 81 2	<b>Five Live E.P.</b> George Michael & Queen feat. Lisa Stansfield - Parlophone (Queen/EMI/MCA/Boadlee)	DK,E
7 6 14	<b>Runaway Train</b> Soul Asylum - Columbia (WC/LFR)	A,B,DK,D,NL,N,S,CH	41 90 2	<b>I Believe</b> Bon Jovi - Jambco (PolyGram)	IRE,UK	75 69 3	<b>Cantaloop</b> Us 3, Rashaan & Gerrard Prescencer - EMI (Warner Chappell/Global)	IRE,UK
8 8 2	<b>Relight My Fire</b> Take That feat. Lulu - RCA (EMI)	B,IRE,UK	42 51 9	<b>Higher Ground</b> UB40 - DEP International (New Claims/CC)	DK,D,IRE,NL,S,CH,UK	76 71 15	<b>Tu Tututa Tuta To</b> Pin-occhio - Dig It (Flarenasch)	F,NL
9 9 12	<b>The River Of Dreams</b> Billy Joel - Columbia (EMI)	A,B,DK,D,IRE,NL,S,CH,UK	43 32 15	<b>Will You Be There</b> Michael Jackson - Epic (Warner Chappell)	A,F,D,NL,CH	77 95 2	<b>Shoop</b> Salt-N-Pepa - Ifrr (Various)	NL,UK
10 10 6	<b>Boom! Shake The Room</b> Jazzy Jeff & Fresh Prince - Jive (Zomba)	DK,D,IRE,S,UK	44 45 31	<b>Informer</b> Snow - East West (PolyGram/CC)	F	78 54 4	<b>On The Ropes E.P.</b> The Wonderstuff - Polydor (PolyGram)	IRE,P,UK
11 11 13	<b>Darla Dirladade</b> G.O. Culture - Scorpio (Warner Chappell)	B,SFF	45 40 12	<b>Luv 4 Luv</b> Robin S - Champion (Champion)	A,D,I,NL,CH	79 52 22	<b>Encores E.P.</b> Dire Straits - Vertigo (Chariscourt/Rondor)	FE
12 29 2	<b>I'd Do Anything For Love (But I Won't Do That)</b> Meat Loaf - Virgin (Lost Boys)	DK,IRE,NL,UK	46 41 10	<b>C'Est Okay</b> Les Visiteurs - Remark (Simpson/Tristan Clavier/J.M. Poiré)	B,F	80	<b>Eternity</b> Datura - Trance (Not Listed)	J
13 13 3	<b>Relax</b> Frankie Goes To Hollywood - ZTT (Perfect Songs)	DK,SF,D,IRE,N,S,UK	47	<b>One Love</b> The Prodigy - XL (EMI)	IRE,UK	81	<b>Capitaine Flam</b> Pleasure Game - AMC (Jean-Jacques Debut/Narcisse X4)	B
14 12 4	<b>Moving On Up</b> M-People - deConstruction (BMG/EMI)	DK,SF,IRE,S,UK	48 53 6	<b>L'Isle Aux Enfants</b> Casimir - Versailles (Technisonor)	B,F	82 82 16	<b>Parisienne Walkways '93</b> Gary Moore - Virgin (Maxwood)	F
15 14 7	<b>Faces</b> 2 Unlimited - Byte (Decos/MCA)	A,B,DK,D,IRE,I,NL,E,S,CH,UK	49 33 24	<b>Tribal Dance</b> 2 Unlimited - Byte (MCA)	F	83	<b>Sunday Sunday</b> Blur - Food (MCA)	UK
16 15 33	<b>What Is Love</b> Haddaway - Coconut (A La Carte)	DK,F,D,I,P,E,CH	50 68 2	<b>Schrei Nach Liebe</b> Die Ärzte - Metronome (Brause Beat/BMG)	A,D	84 64 10	<b>Nuff Vibes E.P.</b> Apache Indian - Island (MCA)	DK,D,IRE,UK
17 16 22	<b>(I Can't Help) Falling In Love With You</b> UB40 - DEP International (Manna/Carlin)	DK,F,D,E,S,CH	51 39 12	<b>Rain</b> Madonna - Maverick (WC/MCA)	D,I,S,CH	85 91 3	<b>La Kabra</b> Farmlopez - Ginger Music (Not Listed)	P
18 21 14	<b>The Key: The Secret</b> Urban Cookie Collective - Pulse 8 (Peer)	A,B,SF,D,IRE,I,NL,S,CH,UK	52 50 34	<b>Sing Hallelujah</b> Dr. Alban - SweMix (Swemix/Songs Of Logic)	F	86 97 11	<b>Give It Up</b> Good Men - Fresh Fruit (Rhythm)	D,IRE,CH
19 17 18	<b>Here We Go</b> Stakka Bo - Stockholm (Stockholm)	A,DK,D,IRE,CH,UK	53 55 19	<b>Tease Me</b> Chaka Demus & Pliers - Mango (Blue Mountain/PolyGram/CC)	A,DK,D,NL,S	87 79 14	<b>The Jungle Book Groove</b> Various - Hollywood (Campbell Connelly)	A,D
20 18 8	<b>Keep On Dancing!</b> D.J. BoBo - Fresh (Fresh/EAMS)	A,SF,D,S,CH	54 43 3	<b>Now I Know What Made Otis Blue</b> Paul Young - Columbia (EMI)	IRE,UK	88	<b>Star/I Like It</b> D:Ream - Magnet (EMI)	UK
21 19 12	<b>Regg'lyss...Mets De L'Huile</b> Regg'lyss - Virgin (Regg'lyss)	F	55 61 11	<b>Ziggy</b> Celine Dion - Epic (Sony)	F	89 59 5	<b>Creep</b> Radiohead - Parlophone (Warner Chappell)	IRE,UK
22 24 34	<b>Somebody Dance With Me</b> D.J. BoBo - Fresh (C-B Hypedelic)	A,B,DK,SF,D,NL,N,CH	56 65 38	<b>No Limit</b> 2 Unlimited - Byte (MCA)	F	90 86 17	<b>Chronologie</b> Jean Michel Jarre - Dreyfus (Jarre/Dreyfus)	F
23 22 4	<b>She Don't Let Nobody</b> Chaka Demus & Pliers - Mango (WC/BMG)	IRE,UK	57 60 3	<b>I'm Gonna Be (500 Miles)</b> The Proclaimers - Chrysalis (Zoo/Warner Bros)	A,D	91	<b>Breakdown</b> One Dove - London (Warner Chappell)	UK
24 23 11	<b>It Keeps Raining (Tears From My Eyes)</b> Bitty McLean - Brilliant (EMI)	A,D,IRE,NL,UK	58 70 3	<b>El Gallinero</b> Ramirez - Expanded (Cameleonte/Actualmusic)	I,E	92 48 20	<b>Three Little Pigs</b> Green Jelly - Zoo (Chrysalis)	B,DK,D,S
25 20 4	<b>Condemnation E.P.</b> Depeche Mode - Mute (EMI)	B,DK,SF,D,IRE,S,CH,UK	59 66 2	<b>Tracks Of My Tears</b> Go West - Chrysalis (Jobete/EMI)	IRE,UK	93 72 3	<b>When The Sh.. Goes Down</b> Cypress Hill - Ruffhouse (Cyprus Funky/MCA/Soul Assassins)	IRE,UK
26 44 5	<b>Peach</b> Prince - Paisley Park (Warner Chappell)	DK,SF,D,IRE,NL,S,CH,UK	60 75 2	<b>Chain Reaction</b> Diana Ross - EMI (Gibb Bros/EMI)	IRE,UK	94 92 6	<b>It's My Life</b> Dr. Alban - SweMix (SweMix)	F
27 26 8	<b>Right Here</b> SWV - RCA (ATV/WC)	D,IRE,NL,UK	61	<b>Into Your Arms</b> The Lemonheads - Atlantic (PolyGram)	UK	95	<b>R.S.V.P./Familius Horribilus</b> Pop Will Eat Itself - Infectious)	UK
28 30 10	<b>Night In Motion</b> U 96 - Polydor (Warner Chappell)	A,B,DK,SF,D,NL,S,CH	62 58 16	<b>Gli Spari Sopra - Delusa</b> Vasco Rossi - EMI (Warner Chappell)	I	96 63 2	<b>Move - The E.P.</b> Moby - Mute (CC/Little Idiot)	SF,IRE,NL
29 25 54	<b>All That She Wants</b> Ace Of Base - Mega (Megason)	FI	63 47 5	<b>It Must Have Been Love</b> Roxette - EMI (Jimmy Fun/EMI)	IRE,UK	97	<b>Joy</b> Staxx - Champion (PolyGram)	UK
30 46 3	<b>Stay</b> Eternal - EMI (MCA)	IRE,UK	64 74 25	<b>Cose Della Vita</b> Eros Ramazzotti - DDD (DDD/Scorribanda/Unalira)	F,P,CH	98 88 4	<b>Boom Shack A Lak</b> Apache Indian - Island (MCA)	A,NL
31 34 15	<b>Big Gun</b> AC/DC - Atco (J.Albert & Son)	DK,F,D,S,CH	65	<b>Batucada</b> D.J. Dero - Dance Street (I & Ear GMBH/BMG UFA)	PE	99 85 35	<b>Give It Up</b> Cut'N'Move - Soulpower (EMI Songs)	D,E
32	<b>Hallowed Be Thy Name (Live)</b> Iron Maiden - EMI (Zomba)	IRE,UK	66 67 17	<b>One Night In Heaven</b> M-People - deConstruction (BMG/EMI)	D,S	100	<b>Un Altra Te</b> Eros Ramazzotti - DDD (DDD/Scorribanda/Unalira)	D,P,CH
33 37 16	<b>Show Me Love</b> Robin S - Champion (Champion)	A,D,E,CH	67 57 3	<b>Distant Sun</b> Crowded House - Capitol (EMI)	IRE,UK			
34 27 23	<b>Two Princes</b> Spin Doctors - Epic (Sony)	A,DK,F,D,CH	68	<b>Don't Be A Stranger</b> Dina Carroll - A&M (Really Useful/De-Mix/Rondor)	UK			

○ = FAST MOVERS      NE = NEW ENTRY      RE = RE-ENTRY

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with Buma/Stemra and based on the following national singles sales charts: MRIB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Tele7Jours (France); RAI Stereo Due/Musica E Diachi/Mario De Luigi (Italy); Stichting Mega Top 50 (Holland); SABAM/BEPI (Belgium); GfK/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/IVE (Spain); Seura/IFPI (Finland); IFPI (Ireland); UNEVA (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland); Pop + Rock (Greece).





Station reports include all new additions to the playlist, indicated by the abbreviation "AD." Reports from certain stations will also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new albums indicated by the designation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: Platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 hours CET.

GERMANY

ANTENNE BAYERN/Munich P  
EHR  
Markus Steinkuhl - DJ/Producer  
Power Play:

Maxim Rod - Numbers  
Paul Young - Now I Know What  
Pet Shop Boys - Go West  
Rainhard Fendrich - Midlife  
World Party - All I

B List:  
AD Eros Ramazzotti - Un'Altra

HR 3: GRAFITTI/Frankfurt P  
EHR  
Markus Hertle - Producer

A List:  
AD East 17 - Gold  
Frankie/Hollywood - Relax  
Mr. Big - Wild World

HR 3: LEIDER GUT/Frankfurt P  
EHR/Dance  
Markus Hertle - Producer

Power Play:  
AD Phil Collins - Both Sides  
A List:  
AD Culture Beat - Got To Get It  
E.W.&F. - Sunday Morning

RADIO FFH/Frankfurt P  
EHR  
Andreas Karczewski - Head Of Music

B List:  
AD Rick Astley - The Ones You Love

RADIO NRW/Oberhausen P  
ACE  
Jeff van Gelder - Head Of Music

A List:  
AD Apache Indian - Boom Shack  
Dino - Oah Child  
Halloween - I Don't Wanna Cry No More  
Kate Bush - Rubberband Girl  
Tears 'N' Joy - Go Before You Break

WDR 1: SCHLAGERALLYE/Cologne P  
EHR  
Wolfgang Roth - Producer

A List:  
AD Concrete Blonde - Heal  
Dano Smith - Promises  
David Knopfler - Mercy  
Eno - Sea - Trap  
Fantastischen Vier - Zu Geil

Latin Quarter - Like A Miracle  
Lisa Stansfield - So Natural  
Lucretia - Mädchen  
Nationalgalerie - Himmelhochjauchzend  
Paul Young - Now I Know What  
Pearl Jam - Go  
Pointer - Don't Walk  
Shara Nelson - I Goodbye In 10  
6th Revelation - The First Cut  
Wolf Maahn - Freie Welt

104.6 RTL BERLIN/Berlin G  
EHR  
Lori Grainger - Music Dir

B List:  
AD Alexander O'Neal - Since I've  
Beverly Craven - Love Scenes  
Bon Jovi - I'll Sleep  
Crowded House - Distant Sun  
Gabrielle - Gain' Nowhere  
Land - Mama Told Me  
Neil Young - Long May  
Penny Ford - I'll Be There  
Pet Shop Boys - Go West

BERLIN 88.8/Berlin G  
National Music  
Jürgen Jürgens - Head Of Music

B List:  
AD Aaron Neville - Don't Fall  
Angelo Branduardi - Viaggio...  
Bilgeri - I'm Gonna  
Carole King - Lay Down  
Caterina Valente - Wo Meine  
Ireen Sheer - Komm Ich Mach  
Jürgen Drews - Das Kann Doch  
Kralle Krawinkel - 'N Zentimeter Liebe  
Melanie - Der Sommer Ist Vorbei  
Nino De Angelo - Das 7te Wunder  
Paul Simon - Thelma  
Peter Sebastian - 24 Stunden  
Peter Richter - Einer Von Denen  
Pur - Indioener  
Rubettes - Oh So Lonely  
Udo Jürgens - Was Dich Nicht

FRANKIE GOES TO HOLLYWOOD

**HOT ON THE AIR**

The fantastic remix of »Relax«

– Go for it!!

Massive sales!

Top Requests guaranteed!

MTV Power

UK Charts: 8

German Dance Charts: 5

Most added:

Radio ffn

SWF 3

Radio Bremen 4

Radio Hamburg

WDR 1

HR 3

RSH

SR 1

Radio RPR

RELAX FRANKIE GOES TO HOLLYWOOD

»What a hit in '84 – we »relax« ever since!«

Stephan Hampe

wea

WEA Music, A division of  
Warner Music Germany  
A Time Warner Company.

ENERGY/Berlin G  
EHR  
Holger Richter - Music Dir  
B List:  
AD Rod Stewart - Reason To Believe  
Taylor Dayne - Send Me A Lover

HIT RADIO N 1/Nuremberg G  
Dance  
Cetin Yaman - Prog Dir  
Power Play:  
AD Frankie/Hollywood - Relax  
A List:  
AD Karl Keaton - Enough Is Enough  
Lisa Keith - Better Than You  
Rod D. - No Time  
Salt-N-Pepa - Shoop

HUNDE 6/Berlin G  
ACE  
Rainer Gruhn - Music Dir  
A List:  
AD Jungle Book - Jungle  
Mambo Mania - Mango Mango  
Neil Diamond & Dolly Parton - You've Got  
Otto - Friesenjung  
Paul Bennett - Forever More  
Prinzen - Alles Nur Geklaut  
Rod Stewart - Reason To Believe  
Ron Williams - All You Need  
Stefan Waggenhausen - Nach Liebe Rufen  
Tom Aston - Junger Adler '93

OK RADIO/Hamburg G  
EHR  
Oliver Weiberg - Head Of Music  
Power Play:  
AD Fantastischen Vier - Zu Geil

ORF/FRITZ/Potsdam G  
EHR  
Bernd Albrecht, Frank Menzel,  
Jens Malle - Music Prog  
A List:  
AD M People - Moving On Up  
Robin S - Lov 4 Lov  
Tony Toni Tone! - If I Had

B List:  
AD David Bowie - Miracle  
De/Vision - Try To Forget  
East 17 - Gold  
Fantastischen Vier - Zu Geil  
Katrino - And The Waves - I'm In Deep  
Nick Heyward - Kite  
Peter Gabriel - Kiss That  
Pressure Drop - Unity  
US 3 - I Got It

AL  
Pearl Jam

R.S. 2/Berlin G  
ACE  
Ralf Blasberg - Head Of Music  
A List:  
AD Billy McLean - It Keeps Raining  
Curt Smith - Calling Out  
Daryl Hall - Philly Mood  
Paul Young - Now I Know What  
Pet Shop Boys - Go West  
Prinzen - Alles Nur Geklaut  
Taylor Dayne - Send Me A Lover

RADIO 7/Ulm G  
ACE  
Alex Naumann - Head Of Music  
A List:  
AD Gabrielle - Gain' Nowhere  
Mr. Big - Wild World

B List:  
AD Annabel Lamb - Wild World  
David Knopfler - Mercy  
Eternal - Stay  
Go West - Tracks Of My Tears  
Lisa Stansfield - So Natural  
Ma-X - Höllischer Engel  
Marva - Say My Name  
Randy Crawford - In My Life  
River Boys - The Reaper  
So So - Meilenweit Weg  
Tears 'N' Joy - Go Before You Break My Heart

RADIO ARABELLA/Munich G  
National Music  
Karl-Heinz Schweter - Prog Dir  
A List:  
AD Duo - Auf Den Flügeln unserer Träume  
Heino - Freiheit Ist...  
Kastelruther Spatzen - Und Ewig Rufi Die

Marianne Rosenberg - Wann Ich Dich  
Michael Lansen - Der Schnee Von Gestern  
Rex Gildo - Kalimba Kalimba

RADIO FFN/Isernhagen G  
EHR  
Jürgen Köster - Prog Dir  
Frank Eichner - Head Of Music  
B List:  
AD 4 II Saul - If You Really  
Alexander O'Neal - Since I've  
Annabel Lamb - Wild World  
Eternal - Stay  
M People - Moving On Up  
Mr. Big - Wild World  
Nikka - I Will Catch U  
Tilky - Take Your  
Tina Turner - Why Must We  
Paul Young

RADIO GONG/Nuremberg G  
EHR  
Peter 'Marc' Singl - Music Dir  
Power Play:  
AD 4 Non Blondes - Spaceman  
Shara Nelson - Down That Road

AL  
K.T.P.

RADIO KÖLN: COLOGNE CHARTS/  
Cologne G  
EHR  
Uwe Spärl - Prog Dir  
Ludwig Schieffer - Prog Dir  
A List:  
AD Brosinsky - Schickt Mir  
Pet Shop Boys - Go West  
Rockin' Roary - Shadows  
Scheller - Playboys  
Tony Toni Tone! - If I Had

RADIO REGENBOGEN/Mannheim G  
EHR/Gold  
Martin Schwebel - Music Dir  
A List:  
AD Herbert Grönemeyer - Land Under  
Natalie Cole - As Times  
Neil Diamond & Dolly Parton - You've  
Nino De Angelo - Das 7te Wunder  
Prinzen - Alles Nur Geklaut  
Randy Crawford - In My Life  
Take That/Lulu - Relight My Fire  
Tina Turner - Why Must We

B List:  
AD 4 Reeves - Jambal  
Annabel Lamb - Wild World  
Billy Idol - Aidom  
Clouseau - Take Me Down  
Gabrielle - Gain' Nowhere  
Hooters - Private  
Lisa Stansfield - So Natural  
Neil Diamond - Save The Last  
Papa Winnie - Someday, New Day  
Patricia Kaas - Il Me Dit  
River Boys - The Reaper  
Stefan Waggenhausen - Nach Liebe

RADIO SALU/Saarbrücken G  
EHR  
Brigitte Barthel - Music Mgr  
A List:  
AD Karl Keaton - Enough Is Enough  
M People - One Night In Heaven  
Stephan Massimo - Anytime And Anywhere  
UB40 - Higher Ground

AL  
Take That

RADIO XANADU/Munich G  
Rock  
Stevie Höper - Head Of Music  
A List:  
AD INXS - The Gift  
Mr. Big - Wild World  
Paul Young - Now I Know What

AL  
Mr. Big

RB 4/Bremen G  
EHR  
Axel Sommerfeld - DJ/Producer  
A List:  
AD Frankie/Hollywood - Relax  
Gabrielle - Gain' Nowhere  
Kim Sanders - Show Me  
Maggie Reilly - Follow  
Pet Shop Boys - Go West  
Sandy Reed - Cold  
Take That/Lulu - Relight My Fire

B List:  
AD Alexander O'Neal - Since I've  
Beverly Craven - Love Scenes  
Nationalgalerie - Himmelhochjauchzend  
River Boys - The Reaper  
Taj Mahal - River Of Love  
Thirtyeight Special - Second

RSH/Kiel G  
EHR  
Stephan Hampe - Head Of Music  
Power Play:  
Gabrielle - Gain' Nowhere  
A List:  
AD Graham Goble - Can't Eat  
Pauline Henry - Too Many  
Randy Crawford - In My Life  
SWV - Right Here/ Human Nature  
M - People

SDR 3/Stuttgart G  
EHR  
Hans Thomas - Producer  
A List:  
AD Lisa Stansfield - So Natural  
AL Darryl Hall

RADIO CHARIVARI/Nuremberg S  
ACE  
Mathias Hofmann - Music Dir  
Power Play:  
Billy Joel - The River Of  
Rod Stewart - Reason To Believe  
Soul Asylum - Runaway Train  
Sling - Fields Of Gold  
UB40 - Higher Ground

A List:  
AD Quiet Riot - Itchycoo Park  
Tina Turner - Why Must We

B List:  
AD Go West - Tracks Of My Tears

RADIO F/Nuremberg S  
ACE  
Ziggy Hoga - Prog Dir  
A List:  
AD Andreas Martin - Diese Nacht  
Bonnie Tyler - Sally Comes Around  
Bruce Hornsby - Fields Of  
Chris Isaak - San Francisco  
Richard Darbyshire - This Is  
6th Revelation - The First Cut  
Thomas Anders - I'll Love You  
UB40 - Higher Ground  
World Party - All I

RADIO RPR 2/Ludwigshafen S  
National Music  
Dieter Mauer - Prog Dir  
Guido Müller - Music Dir  
A List:  
AD Alpenwelt Musikanten - Total In  
Burkhard Brazot - Viel Zu Viel  
Cinematic - Unser Lied  
David Hasselhoff - Dance Dance  
Heino - Freiheit Ist...  
Jürgen Drews - Das Kann Doch  
Roland Kaiser - Was Wäre Wenn  
Truck Stop - Männer Mit Hut

UNITED KINGDOM

BBC RADIO 1/London P  
EHR  
Paul Robinson - Prog Dir  
A List:  
AD Culture Beat - Got To Get It  
B List:  
AD Billy McLean - Pass It On  
Gabrielle - Get Inside Your Head  
One Dove - Breakdown  
Pauline Henry - Feel Like Making Love  
Pearl Jam - Go  
Phil Collins - Both Sides  
Salt-N-Pepa - Shoop  
Take That - If This Is Love

BEACON RADIO/Wolverhampton P  
EHR  
Peter Wagstaff - Prog Dir  
A List:  
AD Eternal - Stay  
Lost Soul - You Can't Win  
Right Said Fred - Bumped

RADIO 104.6/Berlin G  
EHR  
Lori Grainger - Music Dir  
B List:  
AD Alexander O'Neal - Since I've  
Beverly Craven - Love Scenes  
Bon Jovi - I'll Sleep  
Crowded House - Distant Sun  
Gabrielle - Gain' Nowhere  
Land - Mama Told Me  
Neil Young - Long May  
Penny Ford - I'll Be There  
Pet Shop Boys - Go West



Julian  
Aged 4  
UK



**Number 1 E.H.R.  
From the album VERY Pet Shop Boys.**











## Radiohead

(continued from page 3)

lophone in January of last year on the strength of their demo's, later issued as the debut four-track EP *Drill*. At that time, the band was relatively new to the game and both label and management felt a gradual, hype-free build-up was needed.

Together with partner **Bryce Edge**, **Chris Hufford** runs the **Courtyard Studio** in Abingdon, Oxford, and through **The Art Management** handles the career of Radiohead. "The whole strategy," says Hufford, "was based on building and not trying to leap in with a massive hit single."

Ironically, the reverse happened. Following in the footsteps of **Jesus Jones** and **EMF**—two other acts signed to **EMI UK**—Radiohead cracked the US before making an impact on the home market. San Francisco-based "New Rock" station **KITS (Live 105)** picked up on the *Creep* single through an import copy and a major buzz started on the West Coast. Support on Top 40/Modern Rock **KROQ/Los**

Angeles followed, and **Capitol** released the song commercially. After promoting the song to alternative radio, **EHR** and **AOR** radio were added and a hit was born. *Creep* peaked at number 34 in the *Billboard Hot 100 Singles* in the week of September 4 and has pushed the *Pablo Honey* album to gold status with over 560,000 copies sold. Currently, the band is co-headlining a US tour with **Belly**.

The US success has reverberated in the UK and backed by heavy airplay on **BBC Radio 1 FM**, the song is now enjoying a new life. The beginning of last month, it entered the UK chart at number 7 and is currently at 37; the album has also re-entered the top 40.

Now other European markets are following suit. "Everyone is re-addressing their campaigns," says **EMI UK** senior product manager **Carol Baxter**. "Initially most [of the affiliates] were resistant and thought Radiohead was yet another alternative indie band. Now they're starting to listen to the album again and confidence in the band's potential is growing." According to **Bax-**

ter, new, major marketing campaigns are beginning in Germany and Italy.

But credit should be given where credit's due. The first market where *Creep* started to make an impact was Holland where at the end of June—following a string of six dates through the country—the single hit number 13 on the national **Mega Top 50** chart. And although album sales are a modest 5,000, **EMI Holland** senior product manager **Connie Kemp** thinks a sound basis has been laid for the future. "We want to have them back for promotion, but their European tour [as a support act for **James**] will skip Holland, unfortunately.

"When we heard the single last year, we thought it was fantastic, but decided to wait until the album was released. Dutch Pubcaster **VPRO** was the first to playlist the song when it came out."

According to **VPRO** producer **Flip van der Enden**, the song just fits right into the core audience the station likes to reach. "It ties in with our listeners who like **Pearl Jam** or **Nirvana**. Apart from the composi-

tion, the main gimmick of the song is the guitar sound. I don't find *Creep* a depressing song, rather angry. I find it a very assertive record."

Interestingly, the guitar break **Van der Enden** is referring to happened by accident. When recording the song, guitarist **Jonny Greenwood** tried to spoil it, as he initially didn't like it; the accelerated guitar burst right before the chorus was the result.

Yet it is that same ingenious break that excludes the record from dayparts on most **EHR** stations. **Axel Sommerfeld**, DJ/producer at pubcaster **RB4/Bremen** (one of the very few German stations playing the song) remembers the playlist meeting when *Creep* was considered for daytime programming. "We were all into it the song, but when the loud guitar came in the faces changed. We do play it after 20.00, around three-four times a week."

**Sommerfeld** describes the band as "quite fabulous" and appreciates the "sophisticated British indie pop" slant. "I like the combination of

good songs, a rough edge and good harmony vocals."

Although airplay in Italy is still limited, **EHR Rete 105 Network/Milan** is leading the way on national territory having put *Creep* on powerplay of eight times a day. According to head of programmes **Angelo de Robertis**, the record is "strange but great. The composition and the words are very emotional."

The band's original lyrics actually caused quite a stir. Singer **Thom Yorke's** line "I'm so fucking special" raised eyebrows and had to be changed to "very special" for the **BBC** and the US market. But, says Hufford, that's the name of the game. "You want the public to hear the music and the only way to guarantee that is to change it. The **BBC** has its rules, whether you agree with them or not."

The band will embark on a European tour starting on November 11 taking in Germany (four dates), France (five), Switzerland (one), Spain (two) and Portugal (two). In December the band will continue their tour with **James** in the UK, taking in 10 concerts.

## French Product

(continued from page 3)

interest in helping promote national music around the world.

**Patrick Bruel (RCA)** was the success story last year. His first concert outside Francophone territory in Utrecht in the spring was so popular that he returned to perform in Rotterdam's sold-out Ahoy, and Holland was well and truly conquered. The album *Si Ce Soir* released in Holland that year sold 30,000 copies, while the single *Casser La Voix*, was made a powerplay on **EHR** pubcaster **Radio 3** and sold some 20,000 units.

The success of the "French Elvis" was not the first case of francolie in the Lowlands. **Julien Clerc (Virgin)** has not fallen from favour since he captured the hearts of mothers and daughters back in the '70s, while the Parisian melting pot sounds of groups such as **Les Nègresses Vertes (Delabel/Virgin)** and **Mano Negra (Virgin)** have enjoyed a dedicated following over the last five years. Remark-signing **Vanessa Paradis** scored big with her recent self-titled album, while **Barclay** artist **Cheb Khaled** is slowly gathering a mainstream audience.

Nonetheless, the heyday of the '60s and '70s is gone, when artists such as **Serge Gainsbourg**, **France Gall**, **Johnny Hallyday** and **Françoise Hardy** were household names in Holland, and **Hourbette** has been working hard to reverse the downward trend and open up the Dutch music fraternity to French music. With an annual budget of **Ffr460,000** (app. **US\$76,000**) and a rapidly built network of contacts, he has organised tours, launched an annual French festival in the **Paradis**—which this year included singer **Fabian**, Celtic folk act **Soldat Louis** and ex-**Téléphone** frontman **Jean-Louis Aubert**—organised media trips to France and launched a

learning package for French teaching in schools. This, his show-case project, distributed to 1,500 Dutch schools in 1992, included a booklet and CD with tracks from 18 top French acts, introducing children to French pop music at an early age. The project was such a success that it was taken up by the cultural pro-



ject "Le Francais Dans Le Monde" for Germany, Norway, Switzerland and Japan.

"When I arrived in 1989 there were no more than six French artists released in Holland, two French concerts a year, and the music press was not interested in covering Francophone music," he says. "Things have come along way in four years. From some 23,000 albums sold in 1989, sales rose to 110,000 in 1992; 45 French concerts were held, attracting a total 46,000 fans; and Music magazine *Oor* has published interviews and reviews on **Brue**, **Kaas** and **Aubert**, among others." Dutch bands have also benefitted, and singer **René Froger (Dino)** is enjoying success in France, while Dutch band **Les Chameurs (BMG Ariola)** has now secured a release through **Ariola** in France.

One firm supporter of French music in the media is **Radio 3/NOS DJ Frits Spits**, who has contributed to success stories by playing artists such as **Brue**, **Kaas**, **Etienne Daho** and **Alain Bashung**, whose album *Osez Josphine* entered the charts in Holland, the only territory outside

France. His very popular evening prime time programme "Avondspits" (Rush Hour) ran a French week in September 1992 broadcast direct from Paris, which he calls "a great inspiration," and he praises the idealism and energy of **Hourbette**, the organiser behind the trip. "A lot more should be done to encourage cultural and musical crossover. I programme things I think are fun, and French music is fun."

**Hourbette** is the first cultural attachée to have an official arrangement with the **Export Bureau**, although director **Jean-Francois Michel** hopes to set up a similar situation in Madrid. Plans to extend his activities to include the rest of Northern Europe were discussed at **POPKOMM** this year.

The time is ripe for this sort of international promotion, says **Michel**. "The **Michael Jacksons**, **Madonnas** and **Princes** are selling less, the UK market is less productive than it was, and the multinationals are becoming aware of the need to exploit local European markets."

It will be some time, however, before the enthusiasm and commitment of a few effects the policies of the record companies. Majors are forging ahead with their priority acts, but the smaller acts are released and often left to fend for themselves. **BMG Holland** has concentrated on the photogenic **Brue**, ploughing money into extensive TV promotion and touring; but the company is now holding fire on promotion for other acts—until of course, another sure hit looms over the horizon in **BMG France**. "It is true, sales have risen in Holland," says **RCA** marketing manager **Maarten Steinkamp**, "but these figures are only actually due to one or two artists."

**Virgin Holland** is enjoying the continued success of **Clerc** and **Les Nègresses Vertes**, but, says press

manager **Désirée van Horssen**, there is very little call for many of the others, such as **Aubert**, who, despite his appearance in the **Paradis** this month, has sold no more than 100 albums in Holland. This is not for lack of sellable talent, she says. "There are loads of smaller, younger acts who would go down well here, such as **Sinclair** and **Soon E MC**, but they are not being brought on tour here, so they don't stand much of a chance of success."

After **Jordy's** novelty hit single *Dûr Dûr D'Être Bêbé*, **Sony Music Holland** is now reaping the fruits of its labours on **Kaas** over the last four years, with 6,000 copies of her last album *Je Te Dis Vous* sold in five months. Her seventh single *Il Me Dit Que Je Suis Belle* is already receiving its first airplay, and two concerts are scheduled in **The Hague** (sold out) and **Groningen** in October/ November. Other acts released include **Kassav'**, **Deep Forest**, **N.T.M.** and **FFF**, although only the last is earmarked for promotion and will be coming on tour in the spring.

The contact with **Hourbette** has been a great help in providing a

source of activity independent of the record companies says **Sony Music France** international promotion manager **Annick Geisler** in Paris, and this is something she is increasingly turning to in other territories. "I have similar contacts at the cultural institutes in Korea and Singapore who are extremely useful in setting up contact networks and acting as a catalyst. Nothing is more effective than individual enthusiasm in promoting music."

But a catalyst cannot work without solid support, says **Virgin France** international development manager **Mireille Roulet**, who bemoans a distinct lack of belief in French acts in Holland. "Rather than chosing and working on a handful of acts, a long list of French acts are released in Holland, but they only work on those which are already established."

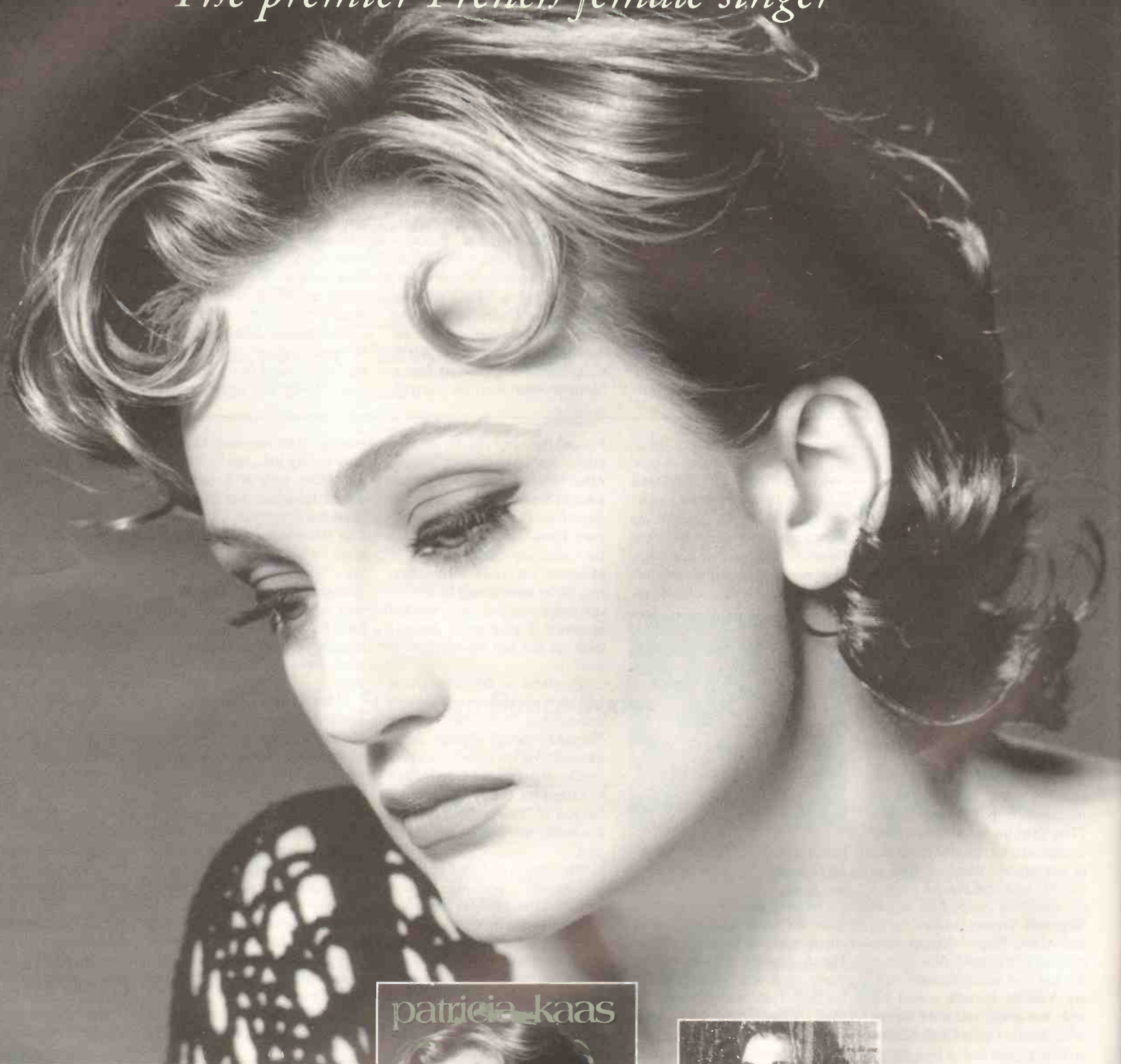
What will happen when **Hourbette** eventually moves is uncertain, but promoters should remember the many Dutch youngsters now familiar with **Brue**, **Kaas**, **Paradis** et al, and who, with some reminding, would Watch the listings for French tour dates.



**Ruben**  
Aged 2  
Holland

# patricia kaas

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**24 consecutive weeks in the Top 100 albums chart**

*New single "Il me dit que je suis belle"*

## EUROPEAN TOUR DE CHARME 1993 - 1994

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1 Groningen • 12, 13, 14, 16, 17, 19, 20, 21 Paris DECEMBER 1 Annecy • 2 Lausanne • 3 Nîmes • 4 Valence • 7 Dijon • 9, 10 Brussels • 12 Nancy • 14 Strasbourg  
15 Mulhouse • 16 Metz • 17 Bourg-en-Bresse • 18 Grenoble JANUARY 20 Le Mans • 21 Liévin • 22 Caen • 23 Lorient • 25 Rennes • 26 Brest • 27 Nantes • 29 Clermont-Ferrand  
30 Périgueux • 31 Limoges FEBRUARY 2 Bordeaux • 3 Toulouse • 4 Pau • 5 Montpellier • 8 Le Canet • 9 Toulon • 11 Marseille • 12 Saint-Etienne • 13 Chalon-sur-Saône  
15 Epinal • 16 Besançon • 17 Troyes • 18 Lyon • 19 Perpignan MARCH 9 Koblenz • 10 Bielefeld • 11 Köln • 13 Hamburg • 14 Hannover • 16 Mannheim • 17 Frankfurt  
18 Wiesbaden • 20, 21 Stuttgart • 23, 24 Saarbrücken • 26 München • 27 Karlsruhe • 28 Nürnberg APRIL 9 Reims • 23 Printemps de Bourges

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NOTE DE BLUES



## NEXT SWEDISH RADIO AUCTION ADVERTISED

The South/West Swedish radio auction has now been advertised. It is expected that the auction, which includes licences for the cities of Gothenburg and Malmö, will take place at the end of November. Meanwhile, many of the successful bidders for the 10 Stockholm licenses are already going on air.

## FRIENDLY PERSUASION?

BBC London station GLR is interrupting its normal AM programming with music from the likes of Huey Lewis, Jon Secada and Cher in an effort to encourage listeners to switch over to the station's FM band. GLR is dropping its AM band from October 23.

## MTV OR MCM IN AMSTERDAM?

M&M hears that MTV Europe has a financial disagreement with Amsterdam cable authority KTA. MTV is refusing to pay to have its programmes transmitted on the channel. Amsterdam has always been strategically important for MTV and was the first European city to relay its programmes. If the two parties do not reach an agreement, the city council is considering allowing 24-hour French music channel MCM on the cable.

## GEORGE MICHAEL TRIAL POSTPONED

All eyes in the UK music industry were set on the legal battle between Sony Music Entertainment (UK) and George Michael who were scheduled to meet last Monday (Oct. 11). However, Sony's QC (Queens Counselor) Gordon Pollock hurt his back and the "restraint of trade" court case is now scheduled for today (Oct. 18).

## Chrysalis

(continued from page 3)

and a main board member of Heart FM, comments, "Chrysalis has long recognised that commercial radio in the UK is a relatively underdeveloped medium. Chrysalis already has a proven track record through its 18.7% shareholding in the Metro Radio

Group, and we are convinced that with the management and marketing skills of Chrysalis, as well as its financial resources, Heart FM will become a major force in the market place."

Chrysalis has been actively bidding for several ILR licences during the past year, including the London services awarded in September.

## AER

(continued from page 3)

Radio Companies (AIRC), which helped set up the AER in 1991, comments, "There is a tremendous fund of good will at NAB towards the AER. They want to assist in the further expansion of commercial radio in Europe and the development of a strong European association. Their experience of trade association activities and considerable resources will enable our young association to consolidate its position as the voice of commercial radio in Europe."

AER and NAB have already begun an information exchange on a range of radio subjects. A recent series of Washington meetings (September 18-19) provided opportunities to discuss issues in the technical, copyright and regulatory areas.

"Matters of crucial importance to radio operators everywhere, such as Digital Audio Broadcast (DAB) and copyright, transcend national boundaries and link continents," says West. "In DAB, the NAB is testing systems of in-band digital transmission which just might offer a cost effective alternative to the Eureka 147 concept. In copyrights, NAB and

## Spanning Cultural Barriers

(continued from page 3)

officer at Radio 2000 in Dublin. O'Brien—an Australian radio veteran who has been living in Dublin the past several years—also serves as PD at ACE/Gold Classic Hits 98 FM/Dublin, mainstream ACE Kiss 98 FM/Prague, and Radio 2000's newly licensed station in Stockholm, Radio Hibernia.

"One major difficulty in programming stations in different countries is understanding the different cultures," says O'Brien. "What is acceptable in one country does not necessarily suit another, while 'in' words in one country are not applicable in another, for example. The same can be said for sayings."

Another radio executive in the process of learning those differences is Radio Hele Norge (P4) deputy director of programming/music director Allison Chase. An American programmer and presenter, Chase was instrumental in creating the mainstream ACE format for Norway's first private commercial station. Along with P4, she is also setting up Stockholm's first Classic Rock station, Z102, with Z Radio group PD Tobias Bjorling.

"One common thing I'm already encountering is that people are starving for distinct formats where they can tune into a station and know what to expect," she says. "There's too much of a mish-mash in radio in Stockholm, and that was the same thing in Norway. Listeners never know what they are going to hear."

Understanding the media culture in a country is vital, says Chase. "It's really important that you don't bring preconceived US programming strategies with you. You can do things in Europe that you can't do in the States. For example, you can have a broader playlist, as Europeans don't view radio in extreme narrowcasting terms. Music rotations have to be slower to reflect longer listening time. With P4's latest ratings we discovered our time spent listening is 138 minutes."

Another important point for Chase: educating the staff. "One crucial point is to make sure that you explain yourself very clearly to your staff and be absolutely sure that your explanation of radio programming philosophies are not being misinterpreted."

Chase is also a firm believer in the exportability of basic format models. "There's no doubt about that at all," she says. "The principles, techniques and models can be brought over from the States and adapted to Europe. It just always has to be localised and tailored to people's media background. But so many principles that work in the States work here, even the little things. I firmly believe they'll work anywhere in the world."

Z102, in fact, lifted an idea from AOR KISW/Seattle's recent billboard campaign.

Adds Jeff Pollack, chairman/CEO of worldwide radio consultancy Pollack Media Group, "There's a lot from the States that can be applied in Europe in terms of on- and off-air marketing of your station, promotions, personalities, defining a musical target and methods of research. All of these things are very applicable. However, they need to be customised, packaged and moulded for each European city."

While use of US niche programming models is rapidly growing in Europe, Ad Roland, owner/MD of Holland-based consultancy Ad Roland Media Services, says acceptance levels of music formats can often depend on the fluency rate of the market. "The US AC and CHR models should have a pretty good chance of working, especially in Scandinavian countries, because they are

used to English-language songs and are very fluent in the language," he says. "In France, the chance is smaller because many people don't understand the lyrics. It's the same in Germany and countries like the Czech Republic." Catchy melodies with well-known words work, says Roland: complex songs with unfamiliar words don't.

One person who's dubious about the exportability of formats is Europe 2 MD Martin Brisac, who found that his company's generalist ACE, News/Talk blend is more difficult to adapt to local markets because of cultural differences. Europe 2 operates generalist stations in nine different countries. "A lot of the songs from the Beatles were unknown in Spain because of the Franco era," says Brisac. "So we had to alter our programming ideas there. Those little things make it difficult to use the same format in other places."

To learn more about those little media quirks, Europe 2 employs a local research company to conduct quantitative and qualitative studies in most markets.

Generalist stations aside, the trend towards more narrowly defined music formats will grow while programmers work out cultural differences, says Roland. "The tendency will be for less broad-appeal formats," he comments. "What's happening in Hamburg and Berlin, for instance, confirms this."

That's also a long-held belief of Pollack. "As competition becomes more intense in the market your opportunity to attract a wide age group becomes diminished. You simply can't be as broad as before. You might sign on in Prague with a much broader appeal like we did, simply because we were one of the first on the air; now there are 15 more stations. So we'll have to more narrowly define the target; you can't be all things to all people when there's lots of competition."

"When you have increased competition you really need to own a demo. The way niche programming is these days someone will slice off your lower or upper end. If you have competitors that are simultaneously going after both ends, then you could lose everything."

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AER will join forces with the European Broadcasting Union (EBU) to resist the rights owners' clamour for more and more protection. I can see nothing but good coming out of this collaboration, both for AER and the individual national associations which form its membership."

AER vice president Frank Leysen comments, "The AER has to be seen as a long-term operation for the individual stations. What the NAB does for the US is what we try to achieve here, and we will be happy to adapt their expertise in Europe. The collaboration will allow AER members to consult the DAB know-how and have access to information and books, but will have no direct impact on individual stations. AER members are representative organisations who will benefit from the deal in future, as they have been joined to the NAB as associate members."

AER currently represents the commercial radio associations in France, Germany, Spain, Portugal, the UK and Belgium. West says that Italy and the Netherlands are expected to join shortly and Denmark, Ireland, Greece, Luxembourg, Scandinavia, Turkey, Poland, Rumania and the Czech Republic have all expressed interest. DS



**Harri Myllymäki**  
HM Musiikki  
Finland





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- 16 trier
- 17 siegen
- 19 dortmund
- 20 saarbrucken
- 22-23 cologne
- 24 bremen
- 26 hannover
- 27-28 hamburg
- 30 copenhagen
- 31 stockholm

#### november

- 2-3 berlin
- 4 brussels
- 5 paris
- 8 amsterdam
- 9 mulhouse
- 10 nancy
- 12 zurich
- 13 willisau
- 14 bern
- 15 geneva
- 16 erlagen
- 18 munich
- 19 kassel
- 20 bielefeld
- 22 freiburg
- 23 stuttgart
- 24 salzburg
- 25 vienna
- 27 brilon
- 28 leipzig
- 30 oppenbach

#### december

- 1 mannheim
- 2 ulm
- 4 auggbur
- 5 aisfield
- 6 petange
- 8 strasbourg
- 9 lyon
- 10 montpellier/marseille
- 11 toulouse

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