Radio Authority Relaxes Format Rules For New London Licences

UNITED KINGDOM by Jeff Clark-Meads

Broadcasters are being given a free hand to decide the shape of one of Europe's biggest local private radio markets. In advertising six London ILR licences this week, the UK Radio Authority is emphasising that it has no power to stipulate which formats the applicants should follow. However, the Authority does have a statutory obligation to provide listeners with the widest possible choice.

The Authority last week put out to tender the FM and AM licences currently held by Capital Radio, as well as two new FM and two new AM franchises. Capital uses its FM frequencies for EHR and runs a gold service. The Authority is emphasising that it has no power to stipulate which formats the applicants should follow. However, the Authority does have a statutory obligation to provide listeners with the widest possible choice.

POWER TO ALL OUR FRIENDS — PolyGram MDs and marketing executives from the major European territories recently gathered in Amsterdam to attend a pan-European repertoire meeting chaired by PolyGram Holland president/CEO and Continental Europe VP artist development Theo Roos. The two-day meeting addressed the cross-border promotion potential of the artist rosters from Polydor, Phonogram, Metronome, Motor, Sonet, Stockholm, Burcky and other PolyGram in-house labels.

Vigorous Hip Hop Scene Flourishing In Germany

GERMANY by Miranda Watson

Hip hop is poised for explosive growth in Germany in the next couple of years, say radio and record company executives, but it must overcome many problems such as achieving increased airplay and reaching a common ground before it gets there.

Spurred on by the cross-over success of Stuttgart foursome Die Fantastischen Vier, hip hop acts such as Fresh Family (Phonogram), Das Rödelheim Hartreim Projekt (MCA), Advanced Chemistry (MZEE) and Die Reimbanditen (Polydor) are starting to gain large followings reflected in promising record sales. Real commercial success and sufficient radio airplay, however, still evade the artists. Die Fantastischen Vier is the only German-language hip hop act to have achieved chart success so far. Despite the current obstacles, Tina Bosch, assistant head of music at EHR/dance station OK Radio/Hamburg, says she notices a definite increase in the popularity of German hip hop. "I think there is a real trend developing in..." (continues on page 26)

RMC Bid For Third Net Outrages Private Radio

FRANCE by Emmanuel Legrand

News that the state-owned RMC/Nostalgie Group is planning to start a third FM network and has made a last minute bid for Radio Montmartre has raised sharp criticism from the NRJ group. The move comes only two weeks after the French government's decision not to privatise RMC, and raises questions about the involvement of state money in the private sector.

The news was announced by Jean-Louis Dutaret, president of Sofirad, the state-owned holding which has a 83% stake in RMC. Confirming that "the principal of privatising RMC has been dropped for the months and years to come," Dutaretestimates there was no reason for the group to stand by while other radio groups continue their expansion plans in France and abroad. "The government is ready to do what is required in order to develop the company, maintain its value, and possibly increase its value," he says.

Dutaret estimates that the RMC group urgently needs a cash injection of a minimum of FFr250 million (app. US$423 million), as well as another FFr150 million "to finance the creation of a third FM network for the benefit of..." (continues on page 27)

Primal Scream's 'Rocks' Creates EHR Waves

EUROPE by Machiel Bakker

The debut of Primal Scream's 'Rocks' in this week's EHR Top 40 marks the UK band's final breakthrough on mainland Euro-

No. 1 in EUROPE

European Hit Radio BRUCE SPRINGSTEEN Streets Of Philadelphia (Epic)

Eurochart Hot 100 Singles BRUCE SPRINGSTEEN Streets Of Philadelphia (Epic)

European Top 100 Albums MARIAH CAREY Music Box (Columbia)
THE ALBUM
CONGRATULATIONS WARNER MUSIC EUROPE!
OVER 3 MILLION COPIES SOLD.
GOLD: Sweden, Holland, Denmark, Belgium, Portugal
PLATINUM: Austria, France, Italy, Norway, Switzerland
DOUBLE PLATINUM: Germany, Spain

THE TOUR
PHASE ONE: EUROPE–APRIL–MAY
April 1, 2 - UTRECHT • 4 - STOCKHOLM • 6, 7 - OSLO • 9, 10 - UTRECHT
12, 13 - GENT • 15, 16, 18, 19 - DORTMUND • 21 - METZ • 22, 23 - ZURICH
25 - MILAN • 26 - LAUSANNE • 28 - LYON • 29 - PARIS
May 1 - TOULON • 2 - TOULOUSE • 4 - BARCELONA • 5 - MADRID • 7 - LISBON

PHASE TWO: MEXICO, CANADA, USA–MAY–AUGUST

PHASE THREE: EUROPE, UK–SEPTEMBER–DECEMBER

THE NEW SINGLE AND VIDEO
"We wait and we wonder"

from the album BOTH SIDES.
Written, produced and performed by Phil Collins.

Available on album, cassette, compact disc, MDC and ECU.

Management: Tony Smith/Hit & Run Music Ltd.

NRJ MD Alain Weill says the French network owner will continue to expand and develop in Germany. "We hope to secure regional licences in every state and we are holding a lot of discussions with various partners at the moment," he says. NRJ has made it clear for some time now that expansion in Germany is one of its priorities. At last year's financial results presentation, Weill said that NRJ's goal over the coming years was to be present in Germany's 15 leading cities and to create "a full network with an estimated annual investment of €720 million (app. US$3.5 million)."

NRJ will now work on relaunching Xanadu, says Weill. "The format will move a bit, but it won't be changing fundamentally. The classic rock format is working quite well on the market, so we will just be modifying and fine-tuning it a bit." Weill adds that he doesn't see a problem with Xanadu's format being different from NRJ's other stations. "Xanadu has an adult format and most NRJ stations play a lot of classics, so it's not that different."

All the staff of Xanadu, including MD Horst Bork and PD Stevie Hopfer, will be kept on. Bork says Xanadu can only benefit from being part of the NRJ family. "Xanadu will benefit from NRJ's huge know-how and technical investment and it can only lead to improvements in our programming."

Commenting on Xanadu's planned format changes, Bork says, "Xanadu's format will be opening up to a lot of possi-bilities to improve it. We can't actually change the format just like that, anyway, as this would affect our licence."

A name change for the station has not yet been planned, but is expected to be discussed at the shareholders' next meeting next month.

EC Gives VPL 10 Weeks To Respond To MTV Cartel Accusations

UNITED KINGDOM by Jeff Clark-Meads

The European Commission has given UK collecting society Video Performance Limited (VPL) 10 weeks to respond to accusations that it is operating an anti-competitive, price-fixing cartel.

The commission's issuing of a statement of complaint to VPL follows protests made to the commission by MTV Europe in June 1992. MTV alleges that VPL's representation of 390 members' rights amounts to an infringement of EU competition laws and that its manipulation of its monopoly position has caused MTV financial damage.

VPL counters that it merely operates like any other collecting society, that it does not have a dominant position and is not acting abusively. VPL points out that 367 of its members are not major companies and that it is these smaller labels who need VPL to work on their behalf.

The statement of complaint comes as VPL and MTV continue their arguments in the High Court in London (M&M, March 26). At the hearing, which was in progress as M&M went to press, MTV was seeking to have its claim for damages against the major labels heard before the commission completes its own enquiry. VPL countered that the arguments involved are too complex to be considered hurriedly.

PolyGram Buys Russian BIZ

RUSSIA

PolyGram has become the first major record company to open a subsidiary in Russia, purchasing the record and music publishing operations of BIZ Enterprises, a large Russian media company. PolyGram also has the option to buy BIZ's direct mail business.

BIZ founder Boris Zosimov has been tapped as president of Moscow-based PolyGram A/O and will report to PolyGram president - continental Europe, Allen Davis. A former PolyGram licensee, Zosimov's Alien Records is one of Russia's oldest record companies. BIZ Music was the country's first music publisher.

The deal gives PolyGram its third East European subsidiary.

Bach Conductor Receives Gold - Bach conductor Ton Koopman was presented with a golden record by Dutch communications minister Hedy D'Ancona for sales of his widely acclaimed recording of "St. Mathews Pass-ion" with the Amsterdam Baroque Orchestra. The 3 CD box released in '92 was one of the few classical recordings to enter the Mega Top 100 album chart. Pictured (l-r) are: Warner Music Benelux MD Ted Siikkin, Koopman, D'Ancona, Warner Netherlands marketing manager Rob Schouw and Warner Classics Netherlands assistant product manager Henrique Sour.
IN YOUR RECORD STORE NOW!

- A great pop ballad written by an artist who has always entertained us, while pushing back artistic and social boundaries, bringing us wonderful, extravagant and catchy songs.

- "The Most Beautiful Girl in the World" is the Greatest Gainer/Sales in the U.S. Billboard Top 100, sprinting into the Hot R&B Singles Sales Charts, while the Dance version is racing up U.S. and European Dance Charts.

- The artistic video features the winners of the 'Most beautiful girl' competition and is described as an 'episode of travelling back in time and history.'

THE EUROPEAN MARKETING CAMPAIGN

**RADIO & TV**
- Powerplay on all European Hit radio stations.
- Video power rotation on MTV and VIVA
- Special MTV/VIVA ten-second "Teaser" campaign.
- Live "A Night In Erotic City": special ninety-minute concert with 1200 hand-picked celebrity guests in the Paisley Park studios.
  - German Pay-TV "Premiere", 18.4.94.
  - Other European broadcasts t.b.a.

**PRESS**
- Full page advertising in all major European music magazines
- Major European consumer advertising campaign
- Front cover stories and special features in all major European daily newspapers and magazines.

**SALES PROMOTION**
- Major independent strikeforce promotion.
- Instore poster and full-colour-flyer campaign in all major European record stores.

Crisis Goes European, Secures Licensing Deal For Cutoff

HOLLAND
by Michiels Bakker

Dutch independent label Crisis has secured the pan-European licensing deal for Cutoff's Don't Stop album, featuring ex-Snap vocalist Thomas Stein (for a review of the album, see Music Marketplace on page 17). Since its launch two-and-a-half years ago, Crisis has been active marketing small but specialised jazz and fusion labels for the Benelux territories. By acquiring the European rights for Cutoff—from German production company Extra Music & Vision—the company is now expanding its activities.

Crisis was launched at the end of '91 by Sjana de Bruin and Jan Bakema, former executives at the Dutch branches of Indisc and Polydor, respectively. The company has built an expertise in the marketing of jazz and fusion music and it currently handles labels like Lipstick, Act, JVC Japan, Big World andNova, distributed in the Benelux by Dureco. Upcoming releases for the Cologne-based Lipstick label (set up by Alex Merck) include saxophonist Bill Evans's Push and Jason Millen's World Tour, also available on CD-ROM (see page 12 for more on this album).

According to De Brujin, fusion repertoire is often the stepchild of normal record company promotion activities. "We think we can heighten the profile of fusion music," says de Brujin. "It has a much broader audience than jazz. Often, famous pop musicians are involved in the recordings, while the music also appeals to the hi-fi segment."

Crisis intends to put out vocal tracks by fusion artists to better promote the genre to radio. For its MOR/pop-rock and dance output, the label has just concluded a distribution agreement with Polydor. Original Crisis signings include UK band the Comsat Angels and former Waterboys guitarist Anthony Thistlewaite. Crisis also has the Benelux licence for the Brandos (via SPV).

New Private Stations Suffer Transmission Problems

SWEDEN
by Alexander Farnsworth

With the newly deregulated Stockholm market in full swing, many stations are complaining to the authorities that they are not being heard where they should.

"It is like witchcraft," says Radio City MD Per Lundin. "We want to transmit as powerfully as possible, but we are not satisfied with our transmitter. We are covering more ground than we hoped to, but we are not covering some areas perfectly. It oscillates, sometimes just because of the weather."

We have had difficulties being heard in Stockholm," says Keva Kaijser, programming director at the women's station Radio Q. "People say they can't hear us between NRJ and Megapol."

Most Stockholm stations lie between 104 and 108 on the FM dial and transmit from one of two 200-metre masts on the outskirts of the city. Power ranges from 1kw to 3kw from Z Radio, the most expensive permit sold in Stockholm. In contrast, state-owned Radio Sweden transmits on 60kw.

"It is a difficult thing to quantify," says Rikard Monten at national broadcasters association RUAB, "and we haven't done any studies to spot the problem."

Swedish Telecom admits that there have been problems, but says that signals are now reaching as they should. NRJ broadcasts independently of Swedish Telecom, via its own transmitter.

Independent local radio continues to hold its 50% market share of national audience in a relatively stable Irish radio landscape, according to the latest JNLR/IRRI listenership figures. National pubcaster RTE held its own in many key demographic areas, keeping its share of weekday listening nationally to 59%, with 38% for RTE Radio 1 and 20% for 2FM.

The battle for Dublin listeners continues, with RTE stations increasing their overall adult listenership two points to 69% in Dublin. National pubcaster 2FM continues to improve, gaining the number one music station in Dublin with a daily reach of 19%. Meanwhile, of the two Dublin ACE stations, Classic Hits 98FM's overall market share is down on last year, at 16% from 24%, while FM104 increased its market share from 11% to 12% with a daily reach figure of 22% among Dublin adults.

Classic Hits/98FM GM Jeff O'Brien said their figures suggest recent programming changes in the Dublin ACE station have begun to reverse their downward spiral and they can begin to work on regaining their market share. "We got a bit of a shock in the second quarter of '93 when our listenership figure had dropped from 29% to 23%, continuing a downward trend. We stripped everything back to basics, removed the clutter and revamped the music programming," he said. "One of the improvements is the introduction of music marathons and they have helped stop the downward trend. Our listenership figure climbed to 27% and we are very optimistic about the future," he added.

Overall there were significant improvements in listenership figures for many of the smaller provincial independents. According to IRTC Chief executive Michael O'Keefe, the eight (non-Dublin) stations which increased their listenership were North West Radio, WLR FM, Cork 96FM/Country Sound, Radio Kilkenney, Tipp FM, Radio LM/RFM, Radio 3 and East Coast Radio. "What is most pleasing is that some of the weaker stations have improved their performance and are approaching the figures earned by their stronger colleagues. Overall we believe these figures represent a levelling off, with most of the stations being in or around the 50% national average."
New Broadcast Plan Promised For Southern Belgium

BELGIUM
by Marc Maes

Following complaints from some 40 Flemish privates against French-speaking stations broadcasting with up to 5kw, the interfederal committee (regulating the relationship between the Flemish, French and Brussels region) has agreed to draw up a more convenient broadcast plan for the South Belgian privates.

Vice prime Minister Elio di Rupo also plans a Minister conference to draw up new regulations on control and infractions of the broadcast regulations. In a first reaction Radio Contact spokesman Danny de Bruyn appealed for equal rights for Flemish stations, included stereo sound and reasonable antenna power. "Mono radio is just like watching black and white television - out of date," he says.

Norway's Radio 1 Syndicates "Jazz Scene" In Russia

RUSSIA
by Terry Berne

Radio 1/Oslo's jazz show "Jazz Scene" has found a new audience in Russia. The show is broadcast weekly on Radio Maximum in Moscow, and, due to encouraging response in that city of seven million, has just been added to the station's Perm and Kasternburg affiliates, and will soon begin running on Radio Maximum in St. Petersburg.

Says Jazz Scene's producer David Fishel, "Radio Maximum's PD Alexander Kasparov heard about the show from Norwegian colleagues, and, as a fair amount of the station's programming is in English, he decided to try it out. As the show features the very latest releases, the great majority of which are totally unavailable in Russia, the good initial response is not so surprising."

The stations run regular promos for the programme throughout the week, though Kasparov feels that special interest programmes like Jazz Scene will always take some time to really catch on. Fishel has also recently received inquiries concerning possible syndication to South East Asia.

Newsmakers

FRANCE: Suzy Glespen has been appointed sales director for Optical Disc de France. Glespen comes from Media Control France, before which she worked at EMI and CBS.

SPAIN: John Echevarria has been appointed director, Sony Music Publishing Spain, reporting to Sony Music Publishing president Richard Rowe.

DENMARK: Inge Bak has been appointed MD at Radio Viborg. Bak joined the station in 1992 as business manager, becoming director in 1993.

FINLAND: Warner Music Sweden MD Hans Englund has been appointed new MD of Fazer Music, which was recently bought by Warner Music International. He will start April 1.

FRANCE: Vincent Hanon has joined the promo team at New Rose, taking over from Hervé Lagille.
by Steve Wonsiewicz

Major metro stations might always make the headlines, but there are plenty of success stories in the secondary markets. Yet no matter which market, the keys are almost always the same: target specific audience demographics, stay local and forge strategic alliances with partners.

One success story is mainstream EHR Minster FM/York, which has seen its ratings jump 63.3% to a 9.8% weekly audience share from the second quarter to the fourth quarter, the second-best among contemporary formatted stations in the UK, trailing only fellow small-market station Pirate FM102 East.

Minster FM, which targets a 15-45 demo, was also able to increase average time spent listening (TSL), up 12.8% to 8.8 hours. In contrast, the average EHR's ratings rose only 10.1%, while TSL for all EHRs rose 3.7%.

Admittedly, the station has a way to go since its launch 18 months ago. EHR publisher BBC Radio 1 remains market leader, and Minster still trails three other BBC services in the ratings: Radio York, Radio 2 and Radio 4.

Where Programming Meets Promotion

Station manager Jon Darch's focus on combining programming with marketing and promotion provides a unique insight into how a small station in a small market can successfully battle network giants. "We knew we were very strong with young males, but not with older females. That was an area we looked at in detail and decided to make some changes to our music policy. We didn't want to introduce changes overnight, which would make our listeners think they were hearing a completely new radio station. We did it gradually and gently so that they wouldn't realize that what they were listening to was dramatically different from one year ago.

"We also realized that we were probably playing too much music with a harder, rocky edge, and perhaps not achieving enough of a balance. We've toned down slightly the harder edge of the music over the past few months. In terms of age profile, we previously had been playing four or five EHR tracks per hour. Now during daytime we only play about two tracks per hour. We've also become more selective in choosing which songs to play. Anything that might turn off a listener over 25 years old is omitted from daytime play."

Those changes to attract more older listeners and more females have paid off. The number of female listeners has jumped 51% over the past year, while male audiences grew 11%. Females 35-44 increased 323%, while males 45-54 rose 433%. Also, the male/female split is virtually even compared to previously, which was skewed 58%-42% toward males.

"As the station's matured we've gotten more of a grip on who's listening and when they're listening, so we've started to polarize our audience a bit. For instance, on the one hand we've reduced the number of cutes during the daytime, but also added more gold songs and programmers.

"In the evening we've also introduced specialist programming that is more youth-oriented. When the station launched you might have heard fromifornias between 19:00-22:00, you'll never hear it now. You'll hear plenty of Doop now. The presentation style has become wilder and wackier to appeal to those listeners and it's very much aimed at getting those kids.

"Another big reason for the increased audience share during the period was the introduction of David Lee Travis's syndicated programme on Sunday morning. To be honest, we were a little hesitant about taking the show because his musical tastes and presentation style are not always in line with our station. While we had reservations about the programme, as a promotion it was great to be able to say we have DLT on Minster FM. As a programme it's been fantastically successful and almost doubled our Sunday audience.

"To promote DLT we bought outdoor ads on all the buses. You have not been able to over the last six-seven months to walk around York without seeing a DLT/Minster FM promotion.""}

Increasing Brand Awareness

To compliment those music changes, Darch also worked to get the Minster brand name in front of the new listeners he was targeting. "Since day one we've used bus advertising extensively. In this market, unfortunately, we do not enjoy a good relation with the local newspaper, so that rules out that medium. Also, there are virtually no billboards available in York. So the most effective advertising medium available to us was and is bus sides. I was asked at a Rotary dinner shortly after we launched if there was anything I would have done differently if I could and I told them I would have booked more bus advertising. I'm a big believer in the medium now.

"We've bucked the trend in this country over the last year in that we have invested heavily in outside broadcast equipment. Sadly, the prominent use of outside broadcasts has declined since the '70s when they were very popular.

"The outside broadcasts make us sound more friendly, which appeals to the more mature, female listeners. We're very aware that we don't ever want to start sounding like a BBC local station.

Power Of Outside Broadcasts

"We've felt that even though we're on FM it doesn't mean we're a hot rockin', flame-throwing big city radio station. We're not. We're York's local radio station."

— Jon Darch

Minster head of programming Tony Fisher hands over a pot of gold to the winner during a road show sponsored by Coors Extra Gold.

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Minster head of programming Tony Fisher hands over a pot of gold to the winner during a road show sponsored by Coors Extra Gold.
Blown is a new signature on Epic France.

Blown is a British-Iranian band based in London. Blown is: Fred (29), Nick (19) and Houman (22). They have rediscovered Serge Gainsbourg's world through the 70's international hit single "je t'aime... moi non plus". The result... a very sensual version with jazzy accents on a rap rhythm.

Soon you will hear about this original and catchy hip-hop version.
An album will follow end of April.
Celtas Cortos Are The Celtic Ambassadors From Galicia

SPAIN
by Robbert Tilli

The European folk movement should be an interesting case study for musicologists. Talking about modern day folk, the Pogues are always mentioned first, but similar bands are active on continental soil. Brittany in France and Galicia in Spain have always had a strong historical Celtic influence, very audible in the music by bands such as Soldat Louis and Celtas Cortos respectively. Those Spaniards have just finished a victory tour through Holland and Germany.

Will Celtas Cortos be the second Spanish band after Héroes Del Silence to win the Germans? It looks very much like it for Warner Music Spain international exploitation manager Yann Barbot. "To be honest, their new album Tranquilo Majete was not as much of a priority for Europe to us, as it was for South America. But especially after the great reaction on the crowds at their recent German tour, we had to decide to take them very seriously."

Dynamic as the octet is, this band could be the secret tip for the upcoming summer festivals. Admits Barbot, "At the moment we're looking at the possibilities to book them on as many festivals as we can."

Celtas Cortos know their folk classics. Irish traditional "In Derry Vale" turns up in Llvia En Saledad. If you think you've heard it before it could have been on the quadruple guitar solo on Thin Lizzy's Black Rose. But what makes this band stand out in the folk field, is its skill to blend the Celtic heritage with the Latin musical styles.

Mereingue, the music from the Dominican Republic as made popular by Juan Luis Guerra, is seamlessly incorporated in the instrumental Romance De Rosabella Y Domingo. Brazilian samba spices up Buena Onda. Meanwhile they keep in touch with the developments in the UK and Ireland. Hardcore "crusts streets folk" for instance is to be heard on La Fragua Del Avorno. Reggea with Sting-like "Ee—yeah—oh" yields make a radio candidate out of Monologo Con Ron—to kill the time until the summer.

- Signed to DRO.
- Publisher: Warner Chappell.
- Management: Alacran/Valladolid.
- New album (and single): Tranquilo Majete released on December 1 in Spain; the TV-marketed album peaked at number 2. Since February 28 it's also out in Holland and Germany.
- Recorded at Parkgate/Sussex and Track/Madrid.
- Producer: Juan Ignacio Cuadrado.

IRELAND
by Robbert Tilli

Folk and Ireland are almost synonymous. Maybe because of the fact that the country was occupied so many times in history, the Irish are more careful with their own culture than anybody else. If there's one family that kept the folk flame burning, then it's the Black Family, having cut various albums together. Mary is the most famous off the clan, but Frances Black is now catching up with a vengeance. Her solo debut album Talk To Me—top 5 in its first week—proves that she's not wearing big sister's clothes anymore.

Black also underlines the link between American country music and its Irish folk mother. With four songs written by her friend Nanci Griffith, who also provided backing vocals, the album fulfills the musical circuit to which both genres belong. Griffith's introvert songwriting is the perfect vehicle for the typical Irish balladeer. Black is. Tears roll down automatically during heartbreaking stories as told on Talk To Me While I'm Listening and On Grafton Street.

"If you ever need a song of mine to record, I'll send you one," Nanci had promised," says Black's manager Brian Allen. "In fact when Frances asked for it, I got 11 brand new songs of which she used four! It might help selling the album, but although Nanci is very popular in Ireland, it's not generally known that she wrote for this album too."

A strong sales point though for Allen has been Black's contribution to the 300,000 copies selling A Woman's Heart album (on Dara too), featuring five other Irish female folk singers (M&M, February 20). "Frances already had a large following dating back to her time with traditional band Arexy, but A Woman's Heart obviously broadened her base."

A nationwide tour with Dolores Keane, Sharon Shannon and Maura O'Connor for that album further sprays the message about her. We sold 15.000 copies of her album in the first week alone. The massive airplay of the single All The Lies That You Told Me alerted the consumer that the album was on its way."

The tracklisting also accommodates three positions by Fairground Attraction's Mark E. Nevin. His jazzy songwriter's hand gives Don't Be A Stranger an irresistible swing, a mood that the band has stayed in, while covering John Lennon's Intuition. Those programmers who prefer the country temperament, Vince Gill's Colder Than Winter will surely break the ice on ACE radio.

- Signed to Dara.
- Management: Brian Allen/Dublin.
- New album: Talk To Me released on March 3, it entered the Irish chart at number 5.
- New single: All The Lies That You Told Me released on February 14; currently, it is at number 3 in Ireland.
- Recorded at Dunshaughlin Studio.
- Producer: Arty McGlynn/Pearse Dunne.
- Marketing: A nationwide radio ad campaign.
- Concert tour: From March 16 until April 20 she's touring Ireland.

BLOW UP AGAIN HITS THE JACKPOT WITH MAXX

GERMANY
by Robbert Tilli

Setting up a specialised dance division and propelling two acts to the international top within one year is an A&R man's dream. Interested's Blow Up label has proved out to be more than just wishful thinking, and Andy Kappel has all reasons to look proudly at his responsibility. Captain Hollywood Project was the first claim to fame, and Maxx is the second big catch in a relatively short time. The first single Get-A-Way is an instant smash, having reached the top 10 in the GSA countries, Holland, Sweden and Finland.

Its follow-up No More, I Can't Stand It is more of the same—Euro dance with a synch hook, male rap and female chorus. Kappel reveals a tiny bit of the trick of the trade. "According to the 'never change a winning team' motto, a second single may be exactly the same as the first. But then you have to watch out, you have to keep on looking for something new. There's hardly any difference between most Euro dance product made in Germany any more.

Kappel is afraid that the formula is wearing thin now. "The hook line is very important, as we want to sell singles. From there you can think of selling albums. That's why Blow Up product has such a hit potential sound. The production teams [like DMP] I work with have to keep the average German disco in mind. The people here like to dance to 130-140 BPM songs with a good melody. But now we're almost at the end of this style."

The genre will easily survive until the summer, but former DJ and retailer Kappel demands progression from the producers. "The underground scene in Germany is very underdeveloped, but that doesn't mean you shouldn't listen to what's happening in Holland, Belgium, the UK and the USA."

Kappel enjoys the reputation of an unequalled record collector with over 10,000 albums at home. "You can find good hook lines everywhere. With the right mixture between old and new, you can have a hit. It's all very simple really."

- Signed to Blow Up/Intercore.
- Management: Tolga Balkan/ Berlin.
- New album, as yet unutilized, to be released in June.
- New single: No More, I Can't Stand It to be released in the end of April.
- Current single: Get-A-Way is still holding at number 12 in the Eurochart Hot 100 Singles, based on chart positions in the GSA territories, Holland, Sweden and Finland.
- Producer: The Movement.

SHORT TAKES

- Rick James—recently guest vocalist with the Lemonheads—has prepared a two-CD box set for May release on Motown with four new tracks and a few remixes.
- Dutch neo '60s-specialised indie Kelt is celebrating its 10th anniversary in April. In the year of its grand jubilee two acts which once debuted on the Utrecht-based label are now on the bill of the prestigious Pinkpop festival: country/southern rockers the Prodigal Sons (now on Munich) and pop band Darryl Ann (Hot).
- Ex-Dream Syndicate mainstay Steve Wynn—last year on the road with "super group" Gutterball—will soon release his third solo album Flowershop Folk. Guest performers include Victoria Williams, Giant Sand's Howie Gelb plus two former Bangles.
- John Lydon, a.k.a. the Sex Pistols' Johnny Rotten, is about to issue an explicit autobiography called "Rotten: No Irish, No Blacks, No Dogs" from St. Martin's Press.
SINGLES

CYPRESS HILL
Lick A Biter - Ruff House
PRODUCER: DJ Muggs
D/A/EHR

Watch out, Los Hermanos are aiming their verbal machine guns at your heads again. Still not insane from these "gangstas" on split?

FRENTE!
Ordinary Angels - Mushroom
A/EHR

PRODUCER: Daniel Delhom

Between the Juliana Hatfield Three and Suzan Vega, this Australian combo provides the middle weight variant of both types of pop.

FUNKDOOBIEST
Wopabubabubop - Immortal/Epic
D/EHR

PRODUCER: T-Ray

A support slot on the recent Euro tour of stylish rap stars Cypress Hill has resulted in a second chance for this single, distilled out of Little Richard's Twix Fruti.

GNAGS
Boller i Cairo - Genlyd
EHR

PRODUCER: George Schilling

The Danish rock veterans take a flight on Aladdin's magic carpet to Cairo and spice up their pop with Oriental ingredients.

HEAVEN WEST 11
Rivers Run Dry - Rhymin
D/A

PRODUCER: Tim Gordine

The humidity depends on the mix. On the "parched mix" the male/female duo presents an intelligent indie pop song with dance overtones. "The wet mix" turns into a common techno riff.

HEITOK
Ligerin - East West
D

PRODUCER: Heitor/BOB Stole

Simply Red's guitarist goes as far away from his original as possible with this polyrhythmic hypnotiser in various mixes. Heitok's "Heitok 8 State" mix serves best in ambient surroundings.

I AM

Je Danse Le Mia - Delobel
D/EHR

PRODUCER: Don Wood

The rappers from Marseille introduce a new dance, "Le Mia," which is based on a sample of George Benson's 1980 disco smash Give Me The Night. Dance!

JAMES
Jam/J/Soy Something - Fontana
A/R

PRODUCER: Brian Eno

With sound wizard Eno's artistic input, James is steaming into U2's Zeppelin. Especially the mysterious lead track is weird "Number," while track B is more radio friendly pop.

R. KELLY
Bump N' Grind - Toddal/Jive
D/EHR

PRODUCER: R. Kelly

Tune into Erotic Eroica. On this US number 2 hit Kelly slows down his swing-beat to sex up his female fans, which he continued to do when he was live on air on Kiss 100 FM/London's breakfast show. Recalls head of music Lindsay Wesker, "The guy is absolutely wonderful, and he definitely makes no secret about his sex life. The other singles Sex Me and Your Body's Calling are equally doing well here."

KOUTIN' EDGE
I Believe In You - PWL
EHR/D

PRODUCER: Simon Waterman/Safe Hands

Not exactly revolutionary, this project featuring Dule Joyner demonstrates that one time pop dance trend setter Mr. Waterman apparently has a strong belief in Euro dance now.

MISERY LOVES CO.
Private Hell - MNW Zone
M/R

PRODUCER: Adam Newman

Profiled as the new "extreme rock" label within the MNW group, the Zone imprint fulfills its promise with this release, a band with Metallic's Bad Bus True in every vein.

PLOW WOW
Le Roi Des Escrocs - Remark
ACE/EHR

PRODUCER: Steve Prestage

The French kings of a cupella sing a song of "Cliff Richard anno the '60s innocence." Finger plucking and brushes add the beat.

BONNIE RAITT
Love Sneakin' Up On You - Capitol
R/A/EHR

PRODUCER: Don Was

This mid-tempo rocker with a hell of a groove proves that tracks loaded of Grammy awards couldn't kill the beast inside. Let it sneak up on your rockiest demo like Radio 21/Brussels producer Christian Gourme: "It's not the only track of Languing In Their Hearts we're playing. Okay, it's not very original anyhow, but it's a good piece of work. Technically speaking, the CD, featuring great sessioneers, is maybe a bit too per- fectionist for some of the listener's taste."

MATHILDE SANTING
Gotta Mind To Travel - Columbia
R/A/EHR

PRODUCER: Pete Waterman

The guitarist in last decade's line-up of Country Joe & The Fish squad, and their political comments are more of an eye for details. Like R.E.M. and the Jayhawks. Compared with their confreres who like: "I still don't belong to anyone—I am wild."

SINGLES

ALBUMS

BLUE RODEO
Five Days In July - WEA
R/A

PRODUCER: Blue Rodeo

Maybe these Canadians were five years ahead of their time with their neo country rock, now again popular through the Jayhawks. Compared with their confidants from the US, these urban cowboys have more of an eye for details. Like R.E.M. they like to integrate acoustic instruments such as banjo and mandolin in their music. Pedal steel and wonderful harmony vocals revive the authentic spirit of the "Grievous Angel." Play 5 Days In May and Hav'n't Hit Me Yet, and you can feel that they've been standing in the same "Hickory Wind" which blew through GP's hair.

MADO

Modo - Remark
A/R/EHR

PRODUCER: Mado

And now for something completely different! The artwork shows the Marquis de Mado, sitting on a comfortable throne with Volkswagen headlights. If that won't draw the attention, then the multi-lingual musical extravaganza he has put together will. Even Prince would blush at so much genius. Folk, funk, flamenco, rock 'n' roll; it all rolls into one on the single El Trovio Hey Dengo is a tribute to the late gypsy master guitarist Reinhardt. Take the funk & You for the challenge to the rest of the musical world to use its imagination too. Mado is a "cadeau!" for adventurous aur.

COCO MONTOYA
Gotta Mind To Travel - Silverstone
R/A/EHR

PRODUCER: Albert Molinero

The guitarist in last decade's line-up of John Mayall's Bluesbreakers is now headlining for a change. He likes to play the blues with a shot of soul, nice and greasy with a pumping Hammond, played by Michael Finneggan and Al Kooper. The set is dedicated to his former mentor, the late Albert Collins, whose spirit is still discernible in Montoya's weeping solos. One of the "Master of the Telecaster's" last deeds must have been his contribution to the cover of Lowell Fulson's Talkin' Woman. Old boss Mayall sits in on his own Top Of The Hill. The single Too Much Water—co-written by blues gentleman Doug MacLeod shows that Coco's singing exceeds the average size man on solo path.

MORRISSEY
Vauxhall And I - Parlophone
A/EHR

PRODUCER: Steve Lillywhite

Although the Morris Minor had maybe been more appropriate, this charming man will always be instantly recognisable by his weird album and song titles. Lifestyle Sleeping, Girl Drinking and I Am Hate For Loving are vintage Morrissey noise poetry with irreversible one-liners like: "I still don't belong to anyone—I am wild." Apart from the scary chainsaw on Speedway, musically there also is hardly any difference with his Smiths past. The More You Ignore Me, The Closer I Get is the classic single you'll always get from one of the few remaining thinking men in today's pop.

ALISON MOYET
Essex - Columbia
EHR

PRODUCER: Jon Broudie/Pete Glenister

Going back to her native soil, Essex, this album means a renaissance of old pop standards. Moyet who turned rather "difficult" on her last outing, has rediscovered the beautiful pop song: "Oh baby, baby, baby..."

LAURA PAUSINI
Laura - CGD
ACE/EHR

PRODUCER: Angelo Voligni

Instead of taking a deserved pause—her much lauded debut is still holding in the charts—Pausini lets her heart go again on a similar set of mainly sugary ballads. The first single Strani Amori is in the same atmosphere of minimalist passion as the international breakthrough hit La Solitudine. The teenager with the adult sound doesn't shut her eyes completely to the present dance craze, as is sufficiently demonstrated by Ruggazzé Che on a modern rhythm track.

PELE
The Sport Of Kings - M&G
A/R

PRODUCER: Jon Kelly

Will the year of the World Championships in the US mark the European breakthrough of this band, named after the greatest Brazilian football player in history? Their folk pop is greener than the shirt of the Irish squad, and their political comments redder than Manchester United's. No synth, no tricks, these lads offer handmade music, firmly rooted in the Celtic tradition. The positive sound of the Tears For Fears-styled pop single Don't Worship Me—with "Fat Elvis" on the sleeve—is currently vibrating in Germany, Switzerland, Italy, Holland and Belgium, of course all contenders in the world cup.

JULIET ROBERTS
Natural Thing - Cocteau
D/EHR/A/EHR

PRODUCER: Donny D/Juliet Roberts

For her belated debut album, the former Working Week lead singer has adapted her soul to the demands of the weekend clubbers. The three singles so far—Free Love, Caught In The Middle and Again Won't you Find another path in your life—considerably more exciting than the heart. Closest to her more laidback old style are September, Eyes Of A Child and Life Goes Around, which she sang for jazz saxophonist Courtney Pine in 1992.
by Terry Berne

"In an informal survey we recently did here in Germany," reports Alex Merck, head of Cologne-based jazz company Alex Merck Music (AMM), "we discovered that people claimed to like acts such as Spyro Gyra, Al Jarreau and Passport, but didn't associate them with the word jazz. That is slowly changing. The whole image of jazz is changing and the record companies are finally starting to actively promote it."

Guitarist/composer Micheal Bowie of Berkeley School of Music graduate Merck founded AMM when he took over faltering Lipstick Records in 1991. The company now consists of two labels, the revitalised Lipstick, with its pop-jazz orientation, and Jazzline, which focuses on neo-bop and acoustic jazz. With a dozen releases a year, AMM joins a growing field of similar-sized independent jazz labels that have appeared in Europe over the last several years, both benefiting from and nurturing the expanding jazz market.

"The three labels are aimed at distinct audiences," explains Merck. "So far, Lipstick has had higher sales in both Europe and Asia, though if initial reactions to the introduction of Jazzline into the US are anything to judge by we may soon have the same broad-based audience for both labels there, which we would love to see happen in Europe also. Airplay patterns are different, of course. In France and Austria, Lipstick will even get airplay on some ACE stations. SWF3/Baden Baden regularly features our product."

In line with this reality, certain releases are given priority promotion. Also, in 1992 AMM established a subsidiary in New York to directly promote its artists and coordinate American distribution. Further marketing gambits include a co-sponsorship of Michael Bowie and Marvin "Smitty" Smith. Echoes of Tyner, Coltrane and duo of Michael Bowie and Marvin "Smitty" Smith. Echoes of Tyner, Coltrane and sunrise of Marcus Miller. World Tour is his first solo album.

Alex Merck Music Introduces First Mixed Mode CD

by Terry Berne

The most recent approach is also the most innovative. At the end of March, AMM will release the first "mixed mode" CD, a combination audio and ROM CD, playable on both normal CD players and Apple Macintosh CD-ROM drives. The disc is modulated solely on the Lover contain over 50 minutes of audiophile music. In addition, it is its CD-ROM mode, the disc offers interactive access to text and pictures about the company and its distribution network, information on sales and at least two sound samples from every available album in the two AMM catalogues. This differs substantially from the new interactive CD-ROM packages that pop artists like David Bowie and Peter Gabriel have recently released which are only accessible through CD-ROM drives.

Explains Merck, who designed the programme with his partner Peter Gorges, "The CD itself is just a data carrier. As long as the information is digitalised, it can carry visual as well as audio information. A ROM CD is identical to an audio CD, but until recently there was no standard that allowed a single disc to be read by both an audio player and a computer. Now that a mixed mode standard has been introduced, the ability to store data as "separate parts on a normal CD."

"Our aim," says a recent statement by Merck, "is to give the consumer the chance to listen to samples from our albums and get additional information about our artists." Given the resurgence of jazz in the market place, a trend not widely taken up or catered to by radio, this innovative use of technology allows AMM to expose their customers directly to their products.

The mixed mode format will be featured on most future releases, and, perhaps surprisingly, will sell for the same list price as a normal audio CD. The Merck/Gorges programme is easily adaptable to allow, for instance, more sound and less visual information, or vice-versa, depending on particular needs. While the mixed mode format itself is not copyrighted, programmes designed to take advantage of his capabilities are, and AMM have already been approached by several interested companies.

As for other recent technological developments in the audio field, such as Sony's MiniDisc or Philips digital answer to the music cassette, DCC, Merck is unconvinced. "I dislike the half-baked introductions of new formats, especially when two occur at the same time. And as its not in the interest of retailers, who certainly don't need us, we won't be opting for either of them in the near future."

Jazz has a difficult enough time with retail as it is, though despite the floor-space problem common to small and mid-size labels, Merck contends that when their product has been featured sales have jumped.

There is an indirect benefit to the interest of the majors taking in jazz," he says. "Their efforts have helped to raise the image and profile of the music, which benefits everyone in the industry."

Artists on Jazzline and Lipstick include guitarist Leni Stern, drummer Idris Muhammad, pianist Mitchel Forman and Marc Copland. Jason Miles has worked with Miles Davis, Luther Vandross and Marcus Miller. World Tour is his first solo album.

Bhek'i Mseleku

Timelesless - Verve

Illustrous accompaniment, unfaltering compositional skills, and a perfectly balanced production make this an exceptional album. The South African pianist's effortless lyricism encompasses a wide range of references which he deftly transforms into a meditative, quietly confident style.Appearances by Pharoah Sanders and Joe Henderson raise the temperature, while on long tracks such as Looking Within the leader is left to explore his unique melodic terrain with the exhilarating and sensitive rhythm duo of Michael Bowie and Marvin "Smitty" Smith. Echoes of Tyner, Coltrane and..."
THE BEST JAZZ IS PLAYED WITH

The free spirits featuring

John McLaughlin

Joey DeFrancesco
Dennis Chambers

Available from 5th April

Fantastic live recording from Tokyo 1993
Cadena 100

Owner: Cadena COPE, which in turn is 80% owned by the Catholic Church and 20% by lay stockholders
Listeners: 590,000
Target Audience: 25-35 year-olds
Format: ACE/EHR

Run by Rafael Revert, who is in many ways the doyen of modern radio in Spain, Cadena 100 was formed in May 1992 by the normally staid Cadena COPE. Revert has brought his knowledge and experience from Los 40 Principales to Cadena 100, where he has applied a straightforward method: the net's number one song is played every hour, numbers two to 10 are played every three hours, numbers 11 to 30 can be heard every five hours, numbers 31 to 60 are given an airing every six hours, and finally, numbers 60 to 100 get played every 12 hours.

In addition, three or four new songs that are not yet in the top 100 get played on the half-hour in rotation, so that each one is heard every three or four hours. Four musical news programmes are played a day, as well as several items of general news. The 20.00-00.00 spot is devoted to specialist music—country, jazz, heavy rock, dance, new releases and oldies.

"But we don't want our programming to seem too regimented," says Revert. "We also include short interviews, and have special longer programmes on important artists. We also broadcast concert recordings, both live and recorded. There are the usual competitions with prizes too."

Each of the net's 48 stations has six hours of local programmes in the week, from 12.00-18.00. This is reduced to four hours on weekends, between 14.00-18.00 on Saturdays and 12.00-16.00 on Sundays.

"Our future plans start with a big launch of our new signing," DJ Antonio Abellan, who was with me at Los 40 Principales, then went to Onda Cero Musica, and is now with us and is widely recognised as the best DJ in Spain," comments Revert. "Jose Antonio will run a 'morning zoo' programme from 7.00-9.00 every day called '100 in The Jungle' and then he'll join the regular net format from 9.00-12.00.'"

This month, Cadena 100 launches a project with the performing rights society SGAE and the Association of Artists and Performers (AIE) to broadcast a daily programme on all 100's stations to promote new groups in each city.

Abellan leads a team of 10 DJs at the Madrid head office, but all the 48 stations have their own staff too. Revert is aided by two other radio veterans—head of music Carlos Finlay and PD Luis Miguel Martinez.

Cadena M-80

Owner: Merger of two defunct stations—Radio Minuto, which belonged to SER, and Radio 80 Serie Oro, whose owner was Antena 3 Radio Listeners: 653,000
Target Audience: Urban public aged 25-45, middle- to upper-class, with a high cultural level
Format: ACE mixed with golden oldies.

As M-80 works within a group which has other format nets such as Los 40 Principales and Cadena DIAL, it has to exercise more rigorous control over its format than other nets that work alone.

"Our natural limits are precisely Los 40 on the youngest and more dynamic side, and DIAL when it comes to more romantic and all-Spanish product," says MD Jose Ramon Pardo.

"M-80 operates in 30 cities and our first object is to increase our presence in regions which still do not know us," he adds. "We are just one year old, and we have spent these first 12 months consolidating our format. From now on, our external activity will increase with live concerts, sponsorships of concerts and jazz festivals as well as showcases featuring top national and international figures."

For 18 hours a day, the net works a fixed format, which small alternative rock bands from the provinces, many still without their first record, are given extended airplay.

Radio 3 (RNE 3)

Owner: State-run radio and TV company RTVE
Listeners: 337,000
Target Audience: 18-35 year-olds
Format: Pop/light music.

As a non-commercial new station operating across Spain 24 hours daily, Radio 3 can be adventurous and of minority interest, with some peak hours, while offering a light-pop mix the rest of the time. In any case, it is the only pop net of Radio Nacional de Espana's (RNE) four main nets.

Nowhere else would you find, for example, the 20.00-23.00 "Disco Grande" programme spun by Julio Ruiz, in which small alternative rock bands from the provinces, many still without their first record, are given extended airplay.

Radio 3 MD Carlos Garrido is aware of the challenge of out-and-out formula nets, but is sure his mix plus the use of expert presenters in their own fields such as Ruiz and rock journalist Diego Manrique, attracts a "thinking" listener tired with formula.

Standing majority-interest pop/rock is played 7.00-15.00 and 17.00-19.30 (8.00-15.00 weekends). The songs are based on tracks, by no means all singles, from about 100 CDs chosen each week.

"In this way we can present a more complete picture of an artist's work," says Garrido.

In the off-peak hours, specialist presenters play a full range of semi-alternative music, including jazz, soul, oldies, R&B, tropical, country, new age, folk, fusion, etc.

Onda Cero Musica

Owner: Spanish Blind People's Organisations ONCE
Listeners: 532,000
Target Audience: 18-35 year-olds, high cultural and economic level
Format: Formula pop/rock
New MD Raul Domingo took over on March 1 with the aim of extending the national coverage of his net’s 53 stations. He says Onda Cero’s own studies show that net audience has increased from 400,000 to 664,000 in the past year, and says the taking on of young expert DJs is part of the reason for the success. "They are well prepared in musical culture, which means they do not fall into the trap of playing vulgar records empty of content, as our public can be demanding," says Domingo.

Although there is an interactive phone line for listeners to express their preferences, both DJs and PD’s help choose the playlists, a formula list called Musica 10 and another called “Old-disc” which aims to play the best material from the ’60s to the present day. “Quality is our goal always, but we do not necessarily discard commercial material," Domingo stresses. The programming also includes discos, shows, American music, live music, etc.

**Cadena DIAL**

**Owner:** Cadena SER  
**Listeners:** 1 million  
**Target Audience:** 25-45 year-olds  
**Format:** All-Spanish music of all types

Cadena DIAL was set up three years ago as an all-Spanish net and has quickly become the country’s second largest FM net. It relies mainly on formula content, but 23.00-00.00 it specialises in such forms as the bolero, the copla, old-time favours, as well as ballroom music and exclusive interviews. The content of the 00.00-4.00 space is about 75% flamenco.

**Radio 2 (RNE-2)**

**Owner:** State-run radio/TV company RTVE  
**Listeners:** 148,000  
**Target Audience:** No age limit—classic music lovers  
**Format:** Classical music

Radio 2, part of Radio Nacional de España (RNE), is the only national net devoted exclusively to all forms of classical music, including avant garde. MD Adolfo Gross says that for this reason Radio 2 does not have to think about competition, just about its listeners. “Our audience’s characteristics are of a loyalty and exigency absolutely different to those of other networks,” he says. "Radio 2 is the biggest concert hall in the country. It is part of the international style. But above all it is an unconventional yet specialised station," he adds.

Among its strengths, stress Gross, is “custody in language, fleeing from rhetoric and excessive erudition.” A case of the music speaking for itself. The programming has three central pillars: concerts, specialised or monographic themes and open programmes. One of the net’s main aims is to broadcast Spanish music, including contemporary and avant garde.

After Radio 2, broadcast 883 concerts, an average of 2.5 a day. This year, it plans to broadcast more than 1,000. Through the European Union of Radiosion, this not only means playing European and US concerts, but getting Spanish concerts played on stations outside Spain.

**NUEVO FLAMENCO**

20 Years Of Innovation Finally Paying Off

Camarón de la Isla, Paco de Lucía, Pata Negra, Kiko Veneno, Ketama, Martirio, Jorge Pardo. These are just some of the artists responsible for the renovation, not to say revolution, which has gradually transformed flamenco music over the last 10-15 years. The new styles, incorporating a variety of innovations, have come to be known as "nuevo flamenco," or new flamenco.

Terry Berne

Flamenco, the traditional music of Spain’s Gypsy population, is a generic term that includes many styles and types of songs, more or less clearly defined within its long tradition. Flamenco has historically, like early blues, been based on the voice and guitar in addition to hand-clapping. And although considerable freedom has always reigned as far as interpretation goes, in matters of form and content it has always been a conservative art.

The artists mentioned above, among a handful of other artists, songwriters and fellow musicians, as well as several farsighted producers, changed all that. And 1994 may be the year that they finally get the widespread recognition that has so far eluded them.

These and a dozen other nuevo flamenco pioneers, including Enrique Morente, El Lebrijano, Aurora, Rosario and La Barberia, appear on a compilation to be released by BMG/RCÁ at the end of March. It is to be called Volando Vengo after a song by Kiko Veneno sung by Camaron de la Isla that has become the anthem of the new flamenco artists and fans. The same company has just issued the latest album from non-Spanish artists are also finding success with the new style.

As for nuevo flamenco’s future north of the Pyrenees, the success of the group Jaleo (AZ Music) and their album Paraiso de Color in Germany, France and Switzerland may be some indication. And non-Spanish artists are also finding success with the style, most notably guitarist Ottmar Liebert, and the group Jazzafría, a mix of Spanish, European and American players that was nominated for a Grammy this year.

"Flamenco is a native European style, after all," argues Pacheco, "so its not surprising that Europeans respond to it. And Latin music has always had a strong influence on international pop and jazz music."
Micro Radio: As Audiences Further Fragment

by Andy Reid

Radio broadcasting is in various states of fragmentation throughout the world. Some radio operators can boast a mass appeal radio station, featuring both music and talk. Other radio markets see stations segmenting as either music or talk stations, appealing to different age groups. Elsewhere, radio niches are appearing as radio stations appeal to various broad types of music such as rock, pop and classical. Then there are the markets where music preference segments are appearing. Rock divides into modern and classic rock, pop preferences appear with "young", "middle" and "older" appeal and speciality formats such as country, jazz, and new age emerge.

And now, even within these music preference segments, stations within highly fragmented markets, particularly in North America, are finding "micro music preferences." That is, splinter groups within music preference categories which, if super served and deliver enough quarter hours of listening, deliver a market share that is desirable and profitable. The various degrees of fragmentation can be placed on a continuum: Mass--- Segments--- Micro Preferences.

In the 90's, sophisticated audience segmentation is a critical programming skill. To integrate segmentation into actionable programming requires an understanding of the processes of "Strategic Marketing Management." There are three major steps in this process: segmentation, targeting and positioning.

Segmentation

In less fragmented markets, usually the first stage of segmentation involves analyzing the market according to the demographic appeal (age and sex of listeners) to stations. As the market becomes more complex with additional stations, listeners are analyzed by:
- motivations
- attitudes
- behaviour
- additional demographic characteristics such as income, occupation, nationality
- geographic location such as cities, counties and neighbourhoods.

As markets evolve, more in depth analysis is undertaken. More recently, behavioural research has become popular. Listeners are segmented by:
- benefits sought from listening
- user status such as regular, occasional, ex- or non-listener to station
- usage rates of time spent listening, analyzed by "light," "medium," and "heavy" listening to a station
- loyalty status to a station such as "hard core," "soft core," "shifting" or "switcher"
- occasion status such as listening at home, car, work etc.

Segmenting listeners according to their attitude towards stations and programme items is also helpful in gaining unique insights into different listener requirements. These different ways to analyze listeners are not mutually exclusive. Using these different measures in various combinations with sophisticated statistical modelling can reveal unmet listeners needs. Such an approach to segmentation research has lead to "micro music preferences" being found in what appear to be already well-served radio markets.

Audience Targeting

While these techniques allow segments to be found, the question is: are the segments worth targeting? To help you make that decision, here are some considerations:
- What is the size of the segment?
- What is its potential growth?
- What is the structure of the segment in terms of number of competitors, potential players in the future, and substitute formats?
- Does the company's culture, objectives and resources match the needs to properly serve the segment?

Finally, segments should only be selected if they are actionable and profitable. In countries such as the US, New Zealand and Australia single segment concentration is being replaced by selective specialisation within a market. One company can own more than two signals which serve the segment. Whatever the stage of fragmentation of radio in your country, Strategic Marketing Management allows you to "get out of the trees and see the forest". Market research can guide you through the key phases of segmentation, target market selection and positioning to give you a clear strategic vision to deal with increasing audience fragmentation.

ANDY REID is a consultant with Broadcasting And Research, an Australian-based international consultancy serving clients in the UK, Ireland, Europe, New Zealand and Australia. Reid has 20 years experience in commercial radio.

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This dancefloor killer, which in-

APPLE'S Monk Ciril - Pee lkhoo (CD) (France)

PEELAKHO: Pee lkhoo

This could be a remarkably broad scope, ranging from French chansons to rootsy rock and rockabilly to cosmic blues in the Captain Beefheart vein. What ties the whole thing together is his superb ability to turn everything he touches into something of his own.

Hervé Laglle at tel: (+33) 1.4439 5130; fax: 1.4439 5130.

TONY TRANJET ET LES DIGNES DIONDONS

This version has a remarkably broad scope, ranging from French chansons to rootsy rock and rockabilly to cosmic blues in the Captain Beefheart vein. What ties the whole thing together is his superb ability to turn everything he touches into something of his own.

Hervé Laglle at tel: (+33) 1.4439 5130; fax: 1.4439 5130.

DOMINIQUE FARRAN

Dominique Farran, who is program director at the American public ACE network France Inter, considers Bonnie Raitt's new album Longing In Their Hearts this week's crop of the cream. He muses "it's something she has been doing for years, but it's still very good. I also like Elvis Costello's Brutal Youth." On the singles chart she favours Misty Oldland's A Fair Affair on Columbia, Primal Scream's Rocks Creation! and an only recently released track by Marvin Gaye. Lucky Lucky Me (Motown). As far as domestic artists are concerned, he singles out Charielle Guirant, who previewed an upcoming album on Chrysalis with the track "Jacobi Marchait and a new song by German Pierre Vassiliou called Lena (Polydor)."

Replacing Cappella's Move On Baby as this week's King Of The (Singles) Hill is Streets Of Philadelphia. The Oscar-winning Bruce Springsteen penned and performed track from the Philadelphia soundtrack both products featured in Cappella's respective charts last week granted Cappella a one week taster of life at the top chart last week-granted Cappella a one week taster of life at the top.

This new entry last week Sleeping In My Car by Swedish popmeisters supreme Ronne, in turn, replaced Springsteen's single as Sales Breaker, in the current Hot 100 jumping 37 places to number 10.

There are quite a few large jumps in this week's chart. Bon Jovi's Dry County, the sixth single released from Keep The Faith, rises 46 places to number 15. Apart from 92's 37 day entry to Keep The Faith which peaked at number 6 for three weeks, the band has not yet enjoyed another top 10 single in the European Hot 100. That album meanwhile, stands in the week's top 100 Album Chart, positioned at number 100 after 10 consecutive weeks.

Another jump of an entirely more bouncy nature, is performed by the combined abundance of Salt-N-Pepa feat. En Vogue, whose sizzling homage to one lucky male, Whatta Man, launches itself 28 places to land on number 18.

In her third week Marcella Detroit stretches her legs and takes a 15 position stride to number 19. I Believe is the UK signed American singer's first single release of Jewel, her first post-Shakespeare Sister album release on London. Her Sister single Sister Sand, as part of the duet featuring Shobnail Fehsel, is on the top. Donna Summer's really huge voice succeeds in turning this powerful ballad into something truly hopeful. Contact Michael Ward at tel/fax: (+44) 724.897 882.

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<td>4</td>
<td>Without You</td>
<td>Mariah Carey - Columbia (Asga)</td>
<td><strong>A.B.D.R.Y.C.H</strong></td>
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<tr>
<td>5</td>
<td>The Sign</td>
<td>Ace Of Base - Mgs/Metronome (Megasong)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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**SALES BREAKER**

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<tr>
<td>1</td>
<td>Sleeping In My Car</td>
<td>Roxette - Epic/Fjord (EMI)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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<tr>
<td>2</td>
<td>Doop</td>
<td>- Club &amp; (Not Listed)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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<tr>
<td>7</td>
<td>Girls And Boys</td>
<td>Blair - Food (MCA)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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<tr>
<td>14</td>
<td>U &amp; The Best Thing</td>
<td>O'Jays - Epic/Pump (Pump)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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<tr>
<td>16</td>
<td>Like To Move It</td>
<td>Seal - Interscope (Motive/Pop)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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<tr>
<td>17</td>
<td>Don't Break My Heart</td>
<td>Elton John &amp; Ru Paul - Rocker (Big Pop)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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<tr>
<td>23</td>
<td>It Love</td>
<td>Twenty 4 Seven - Indisc (BMI/BMG 2 Platers)</td>
<td><strong>A.B.D.K.Y.M.S.C.H.U.K</strong></td>
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**SALES BREAKER** indicates the single registering the biggest increase in chart points.
# EUROPEAN TOP 100 ALBUMS

**Week 14/94**

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<td>Mariah Carey</td>
<td>Music Box</td>
<td>A.B.D.K.SFR.ING.ES.CH.UK</td>
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<td>2</td>
<td>Bryan Adams</td>
<td>So Far So Good</td>
<td>A.B.SDF.MY.E.S.CH.UK</td>
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<td>3</td>
<td>Enigma</td>
<td>The Cross Of Changes</td>
<td>A.B.SFR.NL.CH.UK</td>
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<td>4</td>
<td>Mariah Carey</td>
<td>Longing For Love</td>
<td>B.D.K.ING.ES.CH.UK</td>
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<td>5</td>
<td>Meat Loaf</td>
<td>Bat Out Of Hell II - Back Into Hell</td>
<td>A.B.SDF.LUL.CHE.S.CH.UK</td>
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<td>6</td>
<td>Soundtrack - Philadelphia</td>
<td>Philadelphia - Epic Soundtrack</td>
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<td>7</td>
<td>Phil Collins</td>
<td>Both Sides - Virgin/WSEA</td>
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<td>8</td>
<td>Soundgarden</td>
<td>Superunknown</td>
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<td>9</td>
<td>Morrissey</td>
<td>Vauxhall And I - Parlophone</td>
<td>A.B.SDF.MY.E.S.CH.UK</td>
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<td>10</td>
<td>Take That</td>
<td>Everything Changes</td>
<td>A.B.SDF.MY.E.S.CH.UK</td>
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<tr>
<td>11</td>
<td>Aerosmith</td>
<td>Get A Grip! - Geffen</td>
<td>A.B.SDF.MY.E.S.CH.UK</td>
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<td>Happy Nation</td>
<td>A.B.SDF.MY.E.S.CH.UK</td>
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<td>Tom Arno</td>
<td>Under The Pink</td>
<td>A.B.SDF.MY.E.S.CH.UK</td>
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<td>Laura Pausini</td>
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<td>B.D.NE.C.</td>
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<td>Ace Of Base</td>
<td>Happy Nation - Megas/Metronome</td>
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<td>Cranberries</td>
<td>Everybody Else Is Doing It, So Why Can't We - Island</td>
<td>B.D.NE.C.</td>
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<td>8</td>
<td>Richard Marx</td>
<td>Right Here Waiting - A&amp;M</td>
<td>A.D.K.</td>
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<td>Elton John</td>
<td>Duets - Rocket</td>
<td>A.D.K.</td>
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<td>Soni Braxton</td>
<td>In Love With - Labrador</td>
<td>D.N.</td>
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<td>Chicago</td>
<td>The Heart Of...Chicago - Epic</td>
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<td>Marley Crue</td>
<td>Elektra</td>
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<td>Die Ärzte</td>
<td>Die Beste In Menschengestalt - Metronome</td>
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<td>14</td>
<td>Jovonovitch</td>
<td>Lorena 1994 - Seldom</td>
<td>L.N.</td>
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<td>15</td>
<td>Guns N' Roses</td>
<td>The Spaghetti Incident? - Geffen</td>
<td>A.D.K.</td>
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<td>16</td>
<td>East 17</td>
<td>Wolframstow - London</td>
<td>B.D.RE.L</td>
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<td>17</td>
<td>Michael Nyman</td>
<td>The Piano - Virgin</td>
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**Top Selling Artists**

- Dr. Kult Obstah & Die Chefsparie: Treat A-Riot - Polydor
- Meat Loaf: Bat Out Of Hell - Epic
- Cappella: A. D.K.
- Ace Of Base: Happy Nation
- Laura Pausini: Laura
- The Cranberries: Everybody Else Is Doing It, So Why Can't We
- Richard Marx: Right Here Waiting
- Soni Braxton: In Love With
- Chicago: The Heart Of...Chicago
- Marley Crue: Elektra
- Die Ärzte: Die Beste In Menschengestalt
- Jovonovitch: Lorena 1994
- GUNS N' ROSES: The Spaghetti Incident?
- East 17: Wolframstow
- Michael Nyman: The Piano

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**European Top 100 Albums**

- The European Top 100 Albums is compiled by BR Charts/Braccia BV.
- BR Charts BV holds all rights reserved.
- Compiled from the national album sales charts of 14 European territories.
- Recognition of post-European sales of 300,000 units is applied to all styles, with multi-million sellers indicated by a numeral following the symbol.

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**AmericanRadioHistory.com**
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<tbody>
<tr>
<td>1</td>
<td>Cappello - Move On Baby</td>
<td>Cappello</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>2</td>
<td>Axial</td>
<td>Andy Stewart/Sting</td>
<td>(EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Elvis Costello - (I'm) A Man</td>
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<td>(Virgin)</td>
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<tr>
<td>4</td>
<td>Sex Pistols - The Damned</td>
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</tr>
<tr>
<td>5</td>
<td>Michael Head - Fairest Of All</td>
<td>Michael Head</td>
<td>(East West)</td>
</tr>
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</table>

#### Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
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<tbody>
<tr>
<td>1</td>
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<tr>
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<td>Various</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>3</td>
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<td>Enigma</td>
<td>(Virgin)</td>
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<tr>
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### Austria

#### Singles

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<td>Various</td>
<td>(Virgin)</td>
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</tbody>
</table>
**JAZZSTATION REPORTS**

RAIKIO/DONALD PARIS

Dennis Hopper - Producer

**RAIDERS OF THE GRASSLANDS**

Ronald Reagan - Presenter

**AIR PLAY**

Richard Prince - Head Of Music

**AMERICAN RADIO HISTORY**

Jack White - Producer

**DENMARK**

Jepsen Gormsdal - Producer

**LROT**

Peter Rollins - Head Of Music

**FRENCH RADIO**

Guy Janssens - Producer

**FRANCE**

Christian Cottier - Jockey-Producer

**JAZZ VOICE OF COPENHAGEN**

Chris Jagger's - Producer

**KAZANG IJZEREN KAT**

Christina Goor - Head Of Music

**KANALON RYGA**

Hedder Rijpstra - Prog Dir

**MADISON'S JAZZ CAFE**

Bill Frimll - Producer

**MEXICO**

Jorge Luis Arizpe - Producer

**MUSIC & MEDIA**

Gary Vincent - Head Of Music

**MUSIC & MEDIA**

Tina Brodde - Prog Dir

**NORWAY**

Per Aasen - Producer

**PORTUGAL**

Ricardo Monteiro - Programme Director

**SCANDINAVIA**

Soren Christiansen - Head Of Music

**SWEDEN**

Jesper Schousen - Head Of Music
Airplay

B WEST

RADIO MUSIKER/3 Wiesbaden H... P 1
Alexander Kassuer - prog dir
AD Dr. Albrecht Lang - Direktor
Hoffmann Musikschule.

B EAST

RADIO 3 - Wiesbaden H... P 1

New entry EUR Top 40 at 28! Spinning in 6 regions. Last weeks highest new entry in CHANNEL CROSSTERS, now at 14. More than 20 adds in two weeks across all formats!

from the album "give out but don't up"

24

AmericanRadioHistory.Com
Music & Media

Airplay

Disc Weekly Top

MUSIC TELEVISION

Music Television 101

All 30 second Top 30

Program Suppliers

Radio Network/Station

Weekly Top

European Dance Radio

EDR Top 25

Billboard Singles

USA Top 25

ACE TOP 25

Europe Ace  Top 25

Adult Contemporary Europe

For more information about this document, please contact AmericanRadioHistory.com.
"We are trying to redefine the term hip hop, returning it to its original meaning—culture combining the disciplines of breakdancing, graffiti, rap and DJ-ing."

—Akim, editor of hip hop magazine MZEE
Primal Scream (continued from page 1)

Apart from garnering publicity by winning 1992's Mercury Music Prize for their seminal
Screamadelica album, which went on to sell some 500,000 copies worldwide, the band
have been denied airplay to radio until then was limited to a handful of album
programmes and specialist station
airplay.

Rocks is taken from the band's
latest album, Give Out But Don't
Give Up, largely recorded at the
band's booking agent for three
years. Some 18 months ago he
managed to bring Primal Scream
and Chrysalis would ignore
the band's sound. A nice Stones rip off. I wouldn't be
surprised if the recording sessions
for the album marked their first
collaboration with EHR Radio.

The band's fixation with the
70s and unlike Primal Scream's
more expansive style, the new
album has more or less been left
behind in favour of a more back-
to-basick rock approach. It seems
like the clock has been set back to
1972.

Like ORB/Fritz's Albrecht,
Robert Sehlberg, producer at
EHR Radio Stockholm, also
plays the track about 10 times a
week. "It's a great track, a bit like
the Rolling Stones in the early '70s and unlike Primal Scream's
older stuff, which was far more
indie dance-oriented. Since we
play a lot of Stones songs it fits
right in. The single is currently
just outside the local Top 20 sales
table and might break in there soon,
but as it is an essentially album rock, our listeners are anxi-
ous to hear the album."

Additional reporting by Robbert
Tilli and Rauf Cairo.

For The Record

Italian acts Gerardinna Trovato
and Andrea Bocelli were signed
to Sugar and distributed by
RTI Music, not signed to RTI
Music, as reported in the Italy
special in page 11 M&M, March
19.

Music/Industry Business Calendar 1994

MARCH

NAB '94: Las Vegas, USA (21-24)
International Conference on Multimedia And Standardisation:
Paris/ France (22-24)
Klassik Kom: Cologne/Germany (24-26)

APRIL

Sound City: Glasgow/Scotland (4-10)
Symposium "Jazz, Neue Musik Und Medien: Radio":
Saalfeld/Austria (21-23)
IBSM Italian Show Broadcast & Meeting Exhibition:
Verano/Italy (22-25)

JUNE

Radio Montreux: Montreux/Switzerland (9-11)
Radio 200: Jerusalem/Israel (12-17)
APRS A4 Radio Show London/UK (22-24)
UK National Music Day: (25)
Montreux Jazz Festival: Montreux/Switzerland
KISS OF LIFE IS THE THIRD EHR SMASH HIT TO BE TAKEN FROM THE ALBUM ‘SIZE ISN’T EVERYTHING’. CURRENTLY PLAYLISTED ON THE FOLLOWING PLATINUM AND GOLD STATIONS . . .

Belgium
- Bel-RTL/Brussels
- BRTN RADIO DONNA/Brussels
- Radio Contact N/Brussels

Czech Republic
- RTL City Radio/Prague

Denmark
- Radio ABC/Randers
- Radio Viborg/Viborg

Estonia
- Radio 2/Tallinn
- Radio Kuku/Tallinn

Finland
- Radio 100+/Tampere

France
- Europe 2 Network/Paris
- NRJ Network/Paris
- Vibration/Orléans

Germany
- Antenne Bayern/Munich
- Antenne Niedersachsen/Hannover
- Berlin 88.6/Berlin
- Energy/Berlin
- HR 3: Leider Gut/Frankfurt
- Hundert 6/Berlin
- NDR 2/Hamburg
- Orb/Fritz/Potsdam
- Radio 7/Fm
- Radio Ffn/Frankfurt
- Radio Ffn/Innsbruck
- Radio NRW/Oberhausen
- Radio Psr/Leipzig
- Radio Regenbogen/Mannheim
- RB 4/Bremen
- Radio S 2/Berlin
- SWF 3: Popskop Hitline/Baden Baden
- Wdr 1: Schlageralllet/Cologne

Holland
- Nos Avondspits/Hilversum
- Radio 2/Hilversum
- Tros Radio 3/Hilversum

Italy
- Italia Network:
- Music FM/Unione
- Radio Club 91/Naples

Poland
- Radio Szczecin/Szczecin
- Radio Zachod/Zielona Gora
- Rmf-Fm/Krakow

Portugal
- Radio Nova Era/Vila Nova de Gaia
- Rfm/Lisbon

Sweden
- City 107/Gothenburg

Switzerland
- Radio Basilisk/Orsel
- Radio Pilatus 104.9/Luzern

Ehr Top 40: # 31 with a bullet / Channel Crossovers: # 5
How many stations reported it to M&M for the first time. Songs which have received no new airplay for Iwo consecutive weeks will be deleted.

<table>
<thead>
<tr>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZHANE/Groove Thong</td>
</tr>
<tr>
<td>COUNTING CROWS/Mr. Jones</td>
</tr>
<tr>
<td>DOOP/Doop*</td>
</tr>
<tr>
<td>ROZALLA/I Love Music</td>
</tr>
<tr>
<td>HADDAWAY/Rock My Heart°</td>
</tr>
<tr>
<td>A-HA/Shapes That Go Together</td>
</tr>
<tr>
<td>CRUISE/The Power Of Love</td>
</tr>
<tr>
<td>RICHARD MARX/Now And Forever</td>
</tr>
<tr>
<td>JANET JACKSON/Because Of Love</td>
</tr>
<tr>
<td>CRANBERS/Linger</td>
</tr>
<tr>
<td>JIMMY CLIFF/I Can See Clearly Now</td>
</tr>
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<td>ROZALLA/I Love Music</td>
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The strongest contenders for a chart entry next week are Madonna's new offering I'll Remember—which collects 19 adds, second best of the week—and Haddaway's Rock My Heart, UB40's C'est La Vie and Alison Moyet's Whipping Your Name, as all these singles show a very favourable proportion of adds.

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALISON MOYET/Whipping Your Name</td>
<td>(Columbia)</td>
<td>45/12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A-HA/Shapes That Go Together</td>
<td>(Warner Brothers)</td>
<td>41/10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ETERNAL/Save Our Love</td>
<td>(EMI)</td>
<td>30/10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HADDAY/My Rock*</td>
<td>(Coconut)</td>
<td>25/10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>URBAN COOKIE COLLECTIVE/Sol Away</td>
<td>(Fuse)</td>
<td>35/10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROZALLA/I Love Music</td>
<td>(EMI)</td>
<td>35/10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONNIE KAIT/Save Me Tomorrow</td>
<td>(Capitol)</td>
<td>35/10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MORRISSEY/The More You (Geffen)</td>
<td>(Paradise)</td>
<td>32/9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUEDE/Sister</td>
<td>(Verve)</td>
<td>32/1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UB40/Counting In The Dark</td>
<td>(DEP International)</td>
<td>31/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOD/Dry County</td>
<td>(Jive)</td>
<td>31/6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOOH! Drop*</td>
<td>(Crustyle)</td>
<td>30/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COUNTING CROWS/Mr. Jones</td>
<td>(Geffen)</td>
<td>29/5</td>
<td></td>
<td></td>
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<tr>
<td>BEAUTIFUL SOUTH/Good As Gold</td>
<td>(GoBang)</td>
<td>28/7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZHANE/Groove Thong</td>
<td>(LaFace/Arista)</td>
<td>28/4</td>
<td></td>
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</table>

- "A" rotation leaders
- "Rotation Leaders"

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Total Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA/I'll Remember</td>
<td>(Mega/Atlantic)</td>
<td>39</td>
</tr>
<tr>
<td>UB40/Counting In The Dark</td>
<td>(Epic)</td>
<td>38</td>
</tr>
<tr>
<td>MADONNA/I'll Remember</td>
<td>(Mega/Atlantic)</td>
<td>37</td>
</tr>
<tr>
<td>ELVIS COSTELLO/Sulky Girl</td>
<td>(A&amp;M)</td>
<td>34</td>
</tr>
<tr>
<td>JIMMY CLIFF/I Can See Clearly Now</td>
<td>(Mega/Metronome)</td>
<td>28</td>
</tr>
<tr>
<td>ANGELIQUE KIDJO/Agojo</td>
<td>(MCA)</td>
<td>27</td>
</tr>
<tr>
<td>C.B. MILTON/It's A Loving Thing</td>
<td>(Virgin)</td>
<td>26</td>
</tr>
<tr>
<td>ROZALLA/I Love Music</td>
<td>(GoBang)</td>
<td>25</td>
</tr>
<tr>
<td>BRYAN ADAMS, ROD STEWART &amp; STING/All For Love</td>
<td>(A&amp;M)</td>
<td>24</td>
</tr>
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Airplay

week 14/94

REGIONAL CROSSOVERS

Tracking the cross-regional impact of songs

Mainland European records breaking out of their region of signing

<table>
<thead>
<tr>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>86</td>
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<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>71</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>75</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>62</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>43</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>46</td>
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<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>40</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>32</td>
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<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>35</td>
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<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>28</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>20</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>18</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
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<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>20</td>
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<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
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<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>10</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>10</td>
</tr>
<tr>
<td>WC.W.E.C.C.E.SW.S.W.N.S.W.N.S.W.SE</td>
<td>6</td>
</tr>
</tbody>
</table>

While The Sign experiences its 16th week in the top 3 division of the Border Breakers chart, including seven at the top spot, its follow-up single, This Time Around, one of the four new tracks on the Happy Nation U.S. Version album, as commissioned by Arista, claims the highest new entry at number 20 of this week's chart. Together with Happy Nation, which is charting now for the thirty-third week (number 22), Ace Of Base are enjoying no less than three singles in Border Breakers at the same time.

Ace Of Base's new single is a cover version of Aswad's 1988 hit, written by Albert Hammond/Diana Warren. The new entry for the Swedes, who are signed to Mega Denmark and whose material is released on Metronome for the rest of the world, is fully due to the support that it meets in the Central region, i.e. the German-speaking areas.

Airplay for Don't Turn Around is certainly not confined to an EHR/dance affair. Platinum-ranked ACE broadcaster Radio NRW/Oberhausen, for instance, has the song on rotation, as do gold-ranked ACE stations Hamburger 6/Bedzin and Radio 77/1m. Other supporters include platinums and golds on the EHR front like NR 3: Leider Gut/Berlin and Radio 88.8/Berlin.

Channel Crossovers register the airplay penetration of records airing outside their national borders, and also reflect the relative popularity of a record's regional appeal. Together with Happy Nation, which is charting now for the thirty-third week (number 22), Ace Of Base are enjoying no less than three singles in Border Breakers at the same time.

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THE DEBUT ALBUM FROM Urban Cookie Collective

high on a Happy Vibes

FEATURING THE HITS THE KEY, THE SECRET FEELS LIKE HEAVEN SAIL AWAY

Available on Vinyl (Pulse 13LP), Cassette (Pulse 13MC) and CD (Pulse 13CD)

MTV PAN EUROPEAN TV CAMPAIGN MARCH 24th TO APRIL 12th 1994 OUT NOW!

THE BEST YOU’LL FEEL ALL YEAR
PITCH CONTROL AND SILJEMARK PRODUCTION
PROUDLY PRESENTS THE 4TH ANNUAL
GILBEY'S
SWEDISH DANCE MUSIC AWARDS

28th of March 1994
Berns Salonger Stockholm

GILBEY'S Dance Music Awards
Welcome To The 4th Annual Gilbey's Swedish Dance Music Awards

The Awards were started in 1990 by John Wallin (Pitch Control) and Jonas Siljemark (Siljemark Production). At that time our Swedish dance artists had no national media exposure compared to the massive coverage they were receiving internationally. We felt that the home market of such successful artists didn't give the respect the artists deserved.

Today we are writing 1994 in our calendars and the Swedish export of dance artists has increased. Even the Swedish Grammys have one dance category in their awards, (although Dr. Alban still hasn't received one!!?!!)

The Gilbey's Swedish Dance Music Awards has been growing ever since 1990 in terms of respect, dignity and reputation to where it is today, broadcast live on television and radio and with much media coverage.

What we wish to accomplish with the awards is to encourage creative people in the Swedish dance industry, promote Swedish dance music both domestic and internationally and give exposure to foreign dance acts for the Swedish market.

And of course, to gather everyone in the Swedish industry under one roof for this event and to party!

For those who didn't know, Ace Of Base had one of their first PA's at the Awards 1991. In 1993 they won "Best Newcomer 1992" at the Awards; this year they are celebrating their first number 1 single in the US.

It all starts with the Gilbey's Swedish Dance Music Awards!
1993 was a very successful year for our Swedish dance talents such as Dr. Alban, Melodie MC, Rob 'N' Raz, Ace Of Base, Pandora, Basic Element, Sound Factory, Jennifer Brown, Legacy Of Sound, Leila K., Titiyo, Treble 'N Bass, Stakka Bo, House Of Virginism, Amadin, Erik Gadd and many more.

Approximately 400 DJs in Sweden have voted this year in all different classes; some classes like best dance act were opened to the general public.

We would like to thank everyone, especially Gilbey's Gin who has been with us for the last three years, and all the DJs, artists and record companies who have helped us in making this a great event.

John Wallin
Pitch Control

Jonas Siljemark
Siljemark Production
The Nominees For The 4th Annual Gilbey's Swedish Dance Music Awards 1994

'Guldtallriken'

Radio DJ 1993
Amanda Rydman, "Program Signal", P3, Swedish Broadcasting Co.
Jesse Wallin, Radio City/Stockholm
Mats Nileskär, "Soul Corner", P3, Swedish Broadcasting Co.
Pontus Enhörning, "Tvål", P3, Swedish Broadcasting Co.

Best Newcomer 1993
Basic Element (EMI/In House)
Jennifer Brown (Arista/Ricochet/BMG)
Stakka Bo (Stockholm)

Best Swedish Dance Track 1993
Melodie MC/\textit{Dum Dum} (Sidelake/Virgin)
Stakka Bo/\textit{Here We Go} (Stockholm)
Dr. Alban/Sing \textit{Hallelujah} (Cheiron/BMG)
Rob 'N' Raz/\textit{In Command} (GSF Telegram/Warner)

Best Swedish Dance Artist/Group 1993
(voted by DJs and clubbers around Sweden)
Jennifer Brown (Arista/Ricochet/BMG)
Ace Of Base (Mega/Metronome)
Stakka Bo (Stockholm)
Rob 'N' Raz (GSF Telegram/Warner)

Best Swedish Producer 1993
Stonebridge
Statikk & Tom Droid
Anders Bagge
Denniz PoP

Best Foreign Dance Artist/Group 1993
M-People (deConstruction)
Culture Beat (Dance Pool)
Haddaway (Coconut)
Robin S. (Big Beat)

Best Swedish Remixer 1993
Anders Bagge for Rob 'N' Raz/\textit{Clubhopping}, Papa Dee/\textit{Ain't No Sunshine}
Douglas Carr/Denniz PoP for Dr. Alban/Sing \textit{Hallelujah} (mixes)

Best Swedish Dance Album 1993
Stakka Bo/\textit{Supermarket} (Stockholm)
Rob 'N' Raz/\textit{Spectrum} (GSF Telegram/Warner)
Ace Of Base/\textit{Happy Nation} - US version (Mega)
Pandora/\textit{One Of A Kind} (Virgin)

Guldtallrikens Branch Award
GSDMA's special jury chose a person/company who did something special for the Swedish dance music industry. No nominations, winner will be presented at the Awards.

ZTV Video Awards

Best Swedish Dance Video 1993
Stakka Bo/\textit{Down The Drain}
Rob 'N' Raz/\textit{In Command}
Just D/\textit{Vart Tog Den Lilla Söta Flickan Vägen}?
Dr. Alban/Sing \textit{Hallelujah}

Best Music Video 1993
(Free music style, any country)
Voted by ZTV viewers. Nominations and winners presented at the Awards.

Best Swedish Video 1993
(Free music style)
Voted by ZTV's special jury. Nominations and winners presented at the Awards.
Programme Schedule for the Gilbey's Swedish Dance Music Awards 1994

Head Sponsor: Gilbey's Gin
Sponsors: PartyZone/12 INC Pitch Control, Absolute Dance/EVA Records, cdL/Sony Music, Becks Beer, Berns Salonger, Berns Hotel.

On Stage 20.30

Mayomi (Sidelake/Virgin)
Ardis (Stockholm/PolyGram)
Stella Getz (Presented by cdL/Mega/Sony)
AD Astra (CNR)
Flexx (Stockholm)
Plastico (Telegram/Warner Music Sweden)
Amadin (Dr Records/Cheiron/BMG)
Cool James & Black Teacher (Stockholm)

Award for Best Radio DJ 1993

On Stage 21.30

Live Broadcast On ZTV & Parts Broadcast on TV3
Fargetta (12 INC/Pitch Control)
Basic Elements (EMI/In House)
Rob 'N' Raz (GSF/Warner)
Jam & Spoon (Presented by cdL/Sony)
Juliet Roberts (Cooltempo/Chrysalis)
Pandora (Virgin)
Melodie MC (Sidelake/Virgin)
DJ Bobo (12 INC/Pitch Control)
Just D (Telegram/Warner)
Jennifer Brown (Arista/Ricochet/BMG)
Culture Beat (Presented by cdL/Sony)
Cappella (12 INC/Pitch Control)
Stakka Bo (Stockholm)
Maxx (Presented by cdL/Remixed Records/Sony)
Dr. Alban (Cheiron/BMG)

The Remaining Awards

23.30
The party continues...

We are not responsible for changes in the programme.
DANCE!!

ACE OF BASE - AL AGAMI - AGONY BROS.  
BLACHMAN THOMAS MEETS AL AGAMI &  
REMEE - CHRIS C. - DEEP FRIED - LEILA K.  
STEHLA GETZ - NO NAME REQUESTED - TBM-1  
ZAPP ZAPP

on the labels Mega Rec's, Funky Buddha Rec's & Smart Rec's

and representing on license:

Dance Street - Intercord - Tommy Boy Music  
and a plethora of independent productions from all over the World

The gateway to the Scandinavian dancefloors...

Mega Records, Linnésgade 14/a  
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pho: +45-3311 7711 - fax: 3313 4010  
with offices in Stockholm, Oslo & Helsinki
Denmark-based Mega Records is rooted in dance. Before starting the company in 1983, founder Kjeld Wennick managed Laid Back, whose White Horse remix sold 800,000 copies in the US alone—a record for sales of a 12-inch.

MEGA RECORDS

Dance remains a major part of Mega's repertoire, with some 10 acts on the Funky Buddha label and a first release on Smart expected in about two months. "No one is 'top priority' with us," says MD Claes Cornelius. "Everyone needs work and attention," but points to Stella Getz, whose debut single Friends is "Prime Breakout" on MTV Europe and Al Agami who just won a Danish Grammy for his album Covert Operations, as particularly promising. He also tips Blachman Thomas as an act to watch. "This is where the future of dance is going—what the intelligent dance fans will turn to when they start getting revolted by techno beats. It's acoustic bebop with drums, real old-fashioned bass, acoustic piano and horns. It fuses elements of jazz into dance—incredibly weird stuff."

And Ace of Base—an act quite likely to take a trip to the podium when the awards are handed out? "They are, undoubtedly, our biggest international success," says Cornelius. "All That She Wants was the biggest selling single in the UK last year. The Sign is now number 2 in the UK charts. It's very hard to consistently have hits there as a foreign act. Of course, you can't call them typical dance, but they started out as a techno dance act and you can still hear it in their music."

Cornelius sees the current "pop"-larisation of dance redefining dance promotion: on one hand the pop-oriented, crossover product that is endlessly remixed, on the other the more radical, club-based music that is difficult to compress into a commercial single. "A few acts, like Leila K. and The Shamen, stray from one to the other," says Cornelius, "but if you become too pop, too successful, your die-hard dance public could leave you. If you're a hit in the clubs, radio has to pay attention and vice versa, but there are acts for whom airplay on BBC Radio 1FM in the UK would mean the end of their career."

Even successful dance acts have difficulty translating single success into massive album sales, and Cornelius sees it as a major challenge that artists learn to shape their work into well-crafted albums. "You can't just stick together numbers that are six to seven minutes long and make an album. You need a concept. It is an area where artists and record companies still have a lot of room for development and improvement."

Cornelius strongly agrees that the world of dance is the one where it matters least where you come from. "The dance fanatic is open to anything that sounds interesting. They're really at the forefront of breaking musical borders. That's why winning a Dance Award is so appealing. The Grammys are voted on by the record industry. In the long run, the artists are more interested in approval from the media and their fans."

"If you become too pop, too successful, your die-hard dance public could leave you...there are acts for whom airplay on BBC Radio 1FM in the UK would mean the end of their career." — Mega Records MD Claes Cornelius
Originally the stable of a variety of acts, Stockholm Records is focusing increasingly on dance, which now comprises some 90% of its roster.

STOCKHOLM RECORDS

General manager Eric Hasselqvist explains the shift pragmatically, "It's become the easiest music to break." Hasselqvist believes that flexibility of the dance audience, media and industry all play a role. "Most Swedish kids couldn't even tell you where 2 Unlimited comes from," he says, "and dance media doesn't look for a 'Made in the UK, or US' label, like their rock counterparts...Dance is simply the most international music at the moment."

Established successes Stakka Bo and Army Of Lovers remain top priorities. Three singles have already been released from the former's Supermarket debut album, and more will follow. A summer release is planned for the first single from Army Of Lover's new album (both still untitled), out this fall. Hasselqvist cites Cool James & Black Teacher and Flexx as new acts to watch. At writing, Flexx's first single Wake Up had shot to number 4 in the Swedish Charts and is just entering in Norway. A European release is planned for April.

Hasselqvist says the biggest impact of winning a dance award is the attention the winners get from abroad. "It also shows dance is considered a serious part of the music business. For the Swedish dance audience, and that's a large group, it's much more interesting than the Grammys."

"Dance media doesn't look for a 'Made in the UK, or US' label, like their rock counterparts...Dance is simply the most international music at the moment." — Stockholm Records GM Eric Hasselqvist
MOM couldn't be other than exciting days for a record company born out of the local dance scene, and David Hesselman, marketing manager of Cheiron Records is confident that the Swedish boom is just beginning.

CHEIRON

"The international companies that used to concentrate on US and UK artists are finally daring to develop Swedish talent. Music has become one of our top exports. We're up there competing with Volvos!"

— Cheiron marketing manager David Hesselman

The international companies that used to concentrate on US and UK artists are finally daring to develop Swedish talent. Music has become one of our top exports. We're up there competing with Volvos!" — Cheiron marketing manager David Hesselman

These couldn't be other than exciting days for a record company born out of the local dance scene, and David Hesselman, marketing manager of Cheiron Records is confident that the Swedish boom is just beginning.

European territories, with Germany and the UK soon to follow. At press time, it was charting in Belgium, Denmark, Finland and Switzerland. The European album release is scheduled for March 28.

Another priority in the near future will be Amdin, the first signing on Dr. Alban's Dr. Records label. Their debut single Alrabaiye (Take Me Up) hit the Swedish, German and British dance charts in 1993 and peaked at 30 on the Swedish charts. Hesselman has high hopes for their debut album which will be released in September.

Hesselman adds that one factor behind the success of Swedish dance music is the close cooperation between dance DJs and record companies, and attributes the excellent relationship largely to the efforts of DJ Promotion, a "post and promotion office," for dance DJs in Sweden. "Communication is fantastic," says Hesselman, "there's a lot of give and take. They host a big meeting once a year with the record companies to discuss new acts and trends, answering questions such as what to do and how many beats it should have. It's extremely useful. We test new things for them, and they test everything on the dancefloor for us before we release it."

While DJs are a reliable factor, Hesselman says dance promotion in general is changing and that "club hits" are becoming difficult to define. "If someone had asked me the chances of Leila K.'s Open Sesame becoming a commercial hit in Germany I would've said, 'No way.' I think it has sold 600,000 by now." Hesselman also sees local TV re-emerging as a force to be reckoned with, as stations such as ZTV in Sweden and Viva in Germany give MTV Europe a run for its money. "If an 11-year-old in Germany or Sweden has to choose between Viva or ZTV and MTV, the kid will take the local station because he can follow it easier. It's becoming an important tool for us."
DJ'S!

A VERY SPECIAL THANKS TO ALL OF YOU FOR PLAYING MY PRODUCTIONS!

NOW IT'S YOUR TURN.

BELIEVE IN YOURSELVES... TAKE YOUR IDEAS TO A STUDIO!

...I DID.

Denniz PoP Productions
Although a large percentage of Sweden's dance music reaches the rest of the world via PolyGram International, the roster of PolyGram Sweden primarily consists of hard rock and pop.

POLYGRAM SWEDEN

"Actually," says A&R Manager Jonas Hildeland, "we're only just now getting into the dance field with our new signing Sandelin."

The dance explosion hasn't passed PolyGram Sweden completely by. Before signing Sandelin, the company experimented with remixes for some of its rock acts, such as Skintrade's Soul Sister. "That was actually a pretty hard-core remix," says Hildeland, "not commercial at all." Still, it's an angle that PolyGram will continue to explore in the future. "You can focus on the dancefloor even with hard rock," says Hildeland. "We've talked to the DJs and they are definitely interested. The new hard rock is groovy and danceable and anything that has a groove can be used on the dancefloor. Not that this is going to be our main strategy, but it could be an interesting experiment."

In the meantime, priority is being given to Sandelin, an act already established in Sweden. Originally signed to Warner, his pop-tinged album Tii Manen Runt Solen sold 35,000 units. He returns to his dance roots on his first album for PolyGram, Activity, scheduled for release April 27. Producers include dance master StoneBridge as well as Tommy Ekman and Douglas Carr of Inner Circle fame. The first single Kitsch Will Make You Happy will be released in Sweden at the end of March.

"With dance, the audience often knows the songs, but not the artists," says Hildeland. "Sandelin will be different. It's very important you get a face on the act. Both the dance audience and acts are also becoming more album-orientated. These are things you have to pay attention to or you're going to end up with maybe one hit, and then nothing."

With dance, the audience often knows the songs, but not the artists. It's very important you get a face on the act." — PolyGram Sweden A&R Manager Jonas Hildeland

Sandelin Activity

The new album Activity by Sandelin to be released on April 27th.
Produced by Tommy Ekman, Douglas Carr, Stonebridge, Soundfactory, Frisk & Base Nation
Includes the hit single "Kitsch" will make you happy"
"A lot of people that work for the record companies don't understand dance music, so they say, 'We're going to get single hits, but we're not going to sell albums because there aren't any real artists.' But to the kids out there, those are real artists.

VIRGIN SWEDEN

"Unfortunately, that isn't the case for the record company executives—they don't see a real artist in Pandora or whatever, even though Pandora's Trust Me was the biggest selling single by a Swedish artist in Sweden last year!" On the face of it, this is a fairly common dancefloor sentiment. What makes it remarkable is that it was expressed by Anders Hjelmtorp, MD for Virgin Sweden.

Obviously, the MD for the home label of Melodie MC, Pandora, Elevate, Mayomi, Angels and many others is not one of those typical record company executives. Hjelmtorp doesn't think his artists are typical either, explaining, "I think our acts stay musically within and have full credibility in the very hip dance scene, but at the same time they crank out pure commercial hit singles. It used to be that you couldn't sell albums by dance acts, but that has changed. Once you get into the second single from the same album, you are selling a lot of albums by dance acts."

Hjelmtorp senses other challenges to industry assumptions as well. He feels that much of the current excitement within the Swedish dance scene is due to an alteration in some pretty fundamental attitudes. He believes, "Swedish and European producers have started to forget about breaking in the UK and America, because they're never going to accept anything from outside unless they are forced. And the only way to force them is to make sure that you sell a million in Europe! That's not going to change, but it's their problem, not ours. Now the artists are realising that same thing, and everybody is doing a better job."

With his evident willingness to take a fresh approach, it's not surprising that Hjelmtorp is a supporter of the Swedish Dance Awards. He admits, "I'm very involved in the Swedish Grammy Awards—I'm on the committee. And we were kind of old-fashioned, which is a shame because there's a lot of young kids out there who are not interested in our Grammy Awards. So I think the Swedish Dance Awards are fantastic. I think this year is going to be quite an extraordinary event."

Two of Virgin Sweden's artists, Pandora and Melodie MC, are nominees. "Hopefully we're going to win something, but it's not the winning," Hjelmtorp asserts. "It's just that you're in there for the fans, and all the DJs are there. But if we do win, there's going to be some long memos and pictures going around the world to all my colleagues!"

The way Hjelmtorp sees it, "Fortunately for us there are lots of old rockheads still working in high places in this business. Most of these guys don't like or understand the dance music scene. Stubbornly they stick with their own age group's type of music and hope that dance will go away. I think it's good that the Dance Awards get all this attention. This means that the acts nominated or performing get more media attention. Hopefully, for the new artists, this will make the people I spoke of earlier either change their minds or try something else."
The Success Of '93

**melodie mc**

Includes the brand new single: "FREE"

**Pandora**

Includes the brand new single: "ONE OF A KIND"

**THE SINGLE CHARTPOSITIONS**

- **Belgium**: 4
- **Greece**: 2
- **Holland**: 4
- **Spain**: 4
- **Sweden**: 7

**DUM DA DUM**

- **Holland**: 7
- **Sweden**: 7

**I WANNA DANCE**

- **Finland**: 4
- **Sweden**: 5

**THE SINGLE CHARTPOSITIONS**

- **Denmark**: 10
- **Finland**: 5
- **Israel**: 6
- **Norway**: 8
- **Sweden**: 3

**TRUST ME**

- **Finland**: 4
- **Sweden**: 5

**COME ON AND DO IT**
Mayomi

After splitting up from the rap-duo SISTA's of SOUL, MAYOMI now stands on her own. This is a first taste of what will come on MAYOMI's album later on this year. Believe the hype... MAYOMI is a knockout.

Angel's

ANGEL'S have toured and recorded in Sweden for more than 6 years. Now they break new grounds with their high-energy-techno dancemusic. Will this act become Sweden's next big entertainmentexport???. ...oh YEEES.
FOUNDER & ORGANIZER OF
THE GILBEY'S SWEDISH DANCE MUSIC AWARDS
IS ALSO

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CAPPELLA* - DJ BoBo
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3 OF THE LIVING - CO.RO
TIME OUT - ONE DJ PROJECT
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* SWEDEN ONLY
Pitch Control has roots which go back to the very beginning of the dance scene in Sweden. Michel Petre, its MD, tells how its imprinting and wholesaling division started the company off, then adds, "And now we have, I dare to say, the best shop in Scandinavia for DJs and people who want hot dance records.

PITCH CONTROL

"We are also a record label nowadays. We have DJ Bobo for Scandinavia, Cappella for Sweden, Corona's Rhythm Of The Night, and many other releases. And now we are signing up Swedish acts and starting our own productions. We also have very good relationships with the other Swedish labels, both independents and majors. For example, we work quite a lot with Stockholm Records, the label of Army Of Lovers and Stakka Bo, and with Cheiron, the label of Dr. Alban. We do their 12-inches and CD-maxis." Petre points out that the major companies can't handle their dance mixes on 12-inch vinyl and CD maxi sales, "and therefore we are taking care of production, sales and distribution for those companies. We also have license deals with most of them."

The company thrives due to its ability to act quickly in the mercurial dance market. As Petre puts it, "Our strength is that we have the feeling from the shop, from the mail order and from the wholesale, where we get feedback very fast compared to other labels. We know exactly when something is breaking."

"Dr. Alban was doing well in Europe and he wasn't even nominated in the big Grammy Awards here in Sweden."

It has only taken four years for the Swedish Dance Dance Awards to reach their current prominence. Petre acknowledges, "I think the Awards are quite important. It certainly helps us at Pitch Control, because it gives us very good credibility."

The bands themselves are no less pleased. When an artist wins, Pitch Control's John Wallin recounts, "They're very happy about it. DJs around Sweden are voting for them. So for them, it means a lot. You see tears! And so far, all of the winners as Newcomers—such as Ace Of Base—broke internationally afterwards. It is the beginning of their career."

Both men are certain that the entire Swedish dance scene will continue to flourish, and there's no doubt they'll be working hard to ensure it does. Wallin points out, "Years ago no one took dance music seriously. Now we're taking it seriously, and now it's popping up everywhere."

Petre agrees, "We started up only last spring for real, so to speak, with our label 12 INC. And at year-end, we had 10% of the Top 40 Singles chart sales here in Sweden. That shows that we at Pitch Control know what we are doing."

"For the future, we will see more of different new technologies and out of that new developing dance music, and hope Sweden is in it. I believe especially in the audio-visual combination; I'd like to see a huge TV screen as a dancefloor with special effects ala computer animated videos made in computers like SiliconGraphics etc. The technology is already here, the only limitation is your own fantasy," says third partner Christian Wahlberg, who's willing to discuss the future on his video phone (+46) 8.4400092.
SWEDEN'S NUMBER ONE DANCE COMPILATION!

ABSOLUTE DANCE
Gold album.

ABSOLUTE DANCE 2
Released in February 1993.
Gold album.

ABSOLUTE DANCE 3
Released in October 1993.
Platinum album.


EVA RECORDS • Box 1291 • S-171 25 Solna • Sweden • Tel +46 8 629 55 30 • Fax +46 8 29 33 13

EVA Records is a joint venture of EMI, Virgin, BMG Ariola and Warner Music.
The history of Sweden’s best-selling compilation company can be traced to 1986 when BMG, Virgin and EMI pooled their repertoire to produce the country’s first major pop compilation "Absolute Music" which went gold (50,000). This prompted equally successful follow-ups, and EVA’s latest project "Absolute Music 16" has now sold over 300,000 copies.

EVA

EVA was founded in 1990 to concentrate on supplying the growing demand and Warner joined the group in 1991. The "Absolute" family was expanded to include such diverse genres as Absolute Country and Absolute Opera. The first Absolute Dance was released in 1992 and sold 65,000 units locally. By the third edition in the series, sales had doubled and Absolute Dance 4, released March 2, looks to hit platinum (100,000) within its first weeks out. In four years EVA has sold more than four million albums, particularly impressive since only six to seven albums are released each year.

"The percentage that Absolute Dance has contributed to total sales is definitely getting bigger," says MD Lars Hoglund. "Three years ago the attitude was, 'If a dance compilation will sell some, try it.' Now it’s a major share of the market."

Also gaining is the percentage of Swedish talent featured on the compilations. Of the 18 acts on Absolute Dance 4, 10 are Swedish. EVA has also begun playing a role in breaking new artists. Dance 3 was the first to feature a single by a relative unknown, Pandora (Virgin). Trust Me went on to hit the top of the Swedish dance charts and number 3 on the Swedish singles chart. The debut singles of two new acts (Plastico and Mayomi) are featured on Absolute Dance 4. "I admit it’s a risk," says Hoglund. "You have to be convinced it will be great. Record companies make the biggest promotion effort of course, but we’re pleased we can help them."

Hoglund has found it necessary to increase marketing efforts since a separate chart was established for compilations in May ‘93. "Too many compilations were clogging the top," he laughs, "but it helped sales if you were up there." He says the extra advertising is also useful since radio is slow to pick up the newest music, Only acts such as Ace Of Base and Magic Affair, which Hoglund classifies as "MOR Dance" can count on airplay.

"It’s all a bit too careful," he says. "I think even a 25-40 year old audience could stand a good dance song in between the pop and soul." Sales, in any event, haven’t been suffering. "Kids want to hear the new music," says Hoglund. "If they can’t get it on the radio, they’ll be coming to us!"

EVA is a sub-sponsor of the Dance Awards, which Hoglund finds a fresh and constructive compliment to the Grammys. He believes that the awards’ impact is not just limited to the winners, but that performing on the show can have effect as well. "There were artists performing at the Grammys who saw their sales go up the week afterward. It’s up to the artists—how they perform, and how the audience receives them. But there’s a good chance we’ll be selling more records afterwards."

"Stations are too careful concerning dance music. I think even a 25-40 year old audience could stand a good dance song in between the pop and soul. Kids want to hear the new music. If they can’t get it on the radio, they’ll be coming to us!"

— EVA MD Lars Hoglund
Siljemark Production
PROUDLY PRESENTS

**dr alban**
**STAKKA BO**
**BIG MONEY**
**Rob'n'Raz**
**COOL JAMES**
**BLACK TEACHER**
**just D**
**LATIN KINGS**
**CHILLY WHITE & KENNY PEACH**
**Cut 'n' move**

**ACE OF BASE**
**army of lovers**
**DJ BoBo**
**CULTURE BEAT**
**stella getz**
**treble'n'bass**
**dayeene**
**It's Alive**
**melodie mc amadin**

FOUNDER OF GILBEY'S SWEDISH DANCE MUSIC AWARDS

Siljemark Production AB
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Agent: Lars Karlsson
Agent: Per Berglund
President: Jonas Osborne Siljemark
Fin. Adm.: Mimmi Polite
Adm., PR & promo: Ulrica Örn
Observers of the music scene know that Ace Of Base, Dr. Alban, Stakka Bo, Army Of Lovers, Rob 'N' Raz and many other artists have something in common. Yes, they're all internationally successful Swedish dance stars. But also, they're all on the agency roster of Siljemark Productions.

**SILJEMARK PRODUCTIONS**

President Jonas Osborne Siljemark is evidently a man with his finger on the pulse of an increasingly significant scene. Siljemark is in no doubt as to why his country's music is becoming so popular. It's simply because, he believes, "it's melody to a dance beat. You know how there are waves from different countries where you have 10 groups sounding exactly the same? This isn't the case with most of the Swedish acts at the moment—no group sounds like another one, which is good."

The strategy that Siljemark Productions uses is based on two fundamental concepts. First of all, the company makes a commitment to on-going artist relations and development. In Siljemark's words, "We try to work at every act as a long-term proposition—whether they make it to number 1 in one week or two years. That's the only way to keep them on the market for the long run, as well."

Secondly, artists are strongly encouraged to perform live. "We represent a lot of dance acts," Siljemark explains, "but even in that case we have the ambition that they should tour live. Dr. Alban, for example, did PAs and track dates in the beginning, but that was more for promotion. Now he's got a 12-piece band touring with him, which I think is very important to sell albums and not only be a singles seller. But all groups are different. We look very much into what the acts want themselves."

This combination of initiative and dedication led four years ago to Siljemark's participation in the founding of The Swedish Dance Awards. He recalls, "We had our first major success in 1988 with Rob 'N' Raz, so we felt it was the right time to do something. Now, the Dance Music Awards have been growing, and the acts that appear there get more and more attention. Successes like Ace Of Base, Dr. Alban and Stakka Bo cause people to pay attention to Sweden. Which means it's easier for the Swedish labels and the Swedish management companies to get the music out—and out of Sweden, too."

Siljemark believes that the Swedish Dance Awards are just part of an exciting new vitality and international credibility for the Swedish music industry. And Siljemark Productions is ready to capitalise on all of it, as evidenced by Siljemark's self-description, "We are a booking agency, and we manage some acts as well. Lars Karlsson, who works with us as an agent, is also the manager of Ace Of Base. I manage Dr. Alban and Rob 'N' Raz. And we are also doing tour production. We're even representing German acts like Culture Beat and Swiss acts like DJ Bobo for Europe and some other territories. So we're doing a lot of stuff here, and not only for Swedish bands, which is good!"

"[Sweden's music is] melody to a dance beat... with most of the Swedish acts at the moment, no group sounds like another one, which is good."

— Siljemark Productions president Jonas Osborne Siljemark
Working with dance mega-acts such as Twenty 4 Seven and 2 Unlimited, it's no surprise the genre is responsible for CNR's biggest successes, and label manager Davy Hakala is busy establishing a stable of local talent.

CNR MUSIC SWEDEN

Adastra is CNR Sweden's latest signing. Their debut single *Laonnama* will be out at the end of March. Describing the sound as glamorous dance music, a mix of today's sounds with strong melodies and a catchy refrain, Hakala enthuses, "I've never been so excited about anything I've worked on before, and have never been so sure of a hit, except maybe with 2 Unlimited."

Another priority for the label is Backbeat. Their version of Chaka Khan's *Aint Nobody* will be released in April. "It's dance with a '70s feel," says Hakala. "I think we're going to be hearing a '70s sound coming back; disco guitar mixed with Eurobeat."

Hakala attributes a great deal of Sweden's popular breakthrough to MTV Europe. "I think one of the reasons it's been so hard to break continental music in the UK is because there's so little MTV there. They've helped make dance the pop of the '90s and the audience keeps getting bigger. Even my mother likes some of the stuff out now!"

Although he says the advent of commercial radio has made it more difficult to break new dance product locally, Hakala thinks the international penetration compensates. "There must be 25-30 Swedish acts making it internationally. People are saying, 'If it's Swedish it has to be good'. It's never been so easy to place acts abroad."

Adastra

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Jennifer Brown is a recurring name. This obviously pleases Peter Swartling, the MD of her label Ricochet. She's nominated in the Swedish Dance Awards both for Best Newcomer and for Best Song, with "Heaven Come Down." She's also at number 1.

RICOCHET

"Number 1 in the Swedish album charts," Swartling points out, "with a dance product! And later this year we have new albums from Legacy Of Sound, Vibe and Cecelia Ray. And we have a new group coming out called U-Phonic, plus even more interesting signings for the autumn." His enthusiasm is understandable, especially because he remembers when the scene wasn't like this. Swartling recalls, "When I started with dance music seven years ago, it was not the happening thing. But now a lot of eyes are turned to Sweden as a source for new artists and talent. The Awards attract even more attention. They're fun and they're important. I think they're one of the steps to an international career. And I'm very happy—we have a whole bunch of nominations this year."

It's been an evolutionary process. Swartling explains, "First of all dance music was interesting grooves, then people started working on the sounds. So today, our whole business can be more focused on songs. Real songs with a nice dance production."

He has no intention of limiting his horizons, either. With an international network behind him, he doesn't have to. Says Swartling, "I look upon myself as a source for Swedish talent rather than as a record company, simply because Ricochet is a BMG production unit. We find new talent, put it together with fresh producers and guide it hopefully to a great record."

Jennifer Brown

Ricochet would like to thank all the Swedish DJs for their continued support and award nominations.

Ricochet would like to thank Jennifer Brown for her no.1 album and Gold Record.
**Sonet** plays a multi-faceted role in the dance scene; it makes a concerted effort to dig up and support grass-roots talent such as Army Of Lovers, who began at Sonet. Says promotion manager/head of international Jonas Hoist, "We may not be one of the biggest actors in the dance market, but we were, and we will be again."

Sonet's closest cooperation is with Stockholm Records, which was set up by former Sonet A&R manager Ola Hakansson. "Stockholm has become Sonet's most important source for dance repertoire today," says Engen. "They are really our dance force and there's no reason we should compete with them." Sonet also handles Scandinavian licensing and promotion for UK's Mute Records and Pulse-8 Records. Mute's Moby hit top 3 in Finland with Move and will bring out a new single and album in May. Expectations are also high for the recently released Urban Cookie Collective album High On A Happy Vibe (Pulse-8), which already spawned a number of hit singles including The Key: The Secret, which has sold more than a million copies worldwide (and rising).

Engen sees Sonet's main role as being among the leading A&R companies in Sweden and Scandinavia—not particularly devoted to any specific segment, but where dance plays an important role. Another role is also to represent good international labels in Scandinavia on a selective basis such as Mute, Pulse-8, etc. "We have the spirit of an independent," he says, "and the penetration and muscle of an international."

Nurturing local talent, however, also remains important. "There are production teams in cellars out there bringing up loads of talent," says Engen. "It's crucial to establish links with that environment—to support them financially if necessary, even help them establish their own labels."

A recent example is Evieland, an act including producer Joackim Björklund (Ace Of Base-fame). The single Welcome To Evieland has been released to media, and will be followed by Talk Of The Town, a commercial release available the end of March.

Holst finds promoting new dance acts problematic these days. Although the club scene is a good place to test the waters, it doesn't break acts in terms of commercial success. Meanwhile, commercial radio is playing it safe, making for a Catch-22 situation for less mainstream dance. "Army Of Lovers, Dr. Alban, Rob 'N' Raz, Leila K.—radio broke them all," he says. "Once the commercials have found their formats maybe they'll have the courage to try new things again."

Engen finds the Dance Awards particularly important for commercial penetration. "Sales don't explode," he says, "but it can establish an act as a household name. People are looking to Sweden, it's where the energy is. These are really exciting times."
Giovanni Sconfienza expects great things from the Swedish Dance Music Awards. "The last one was okay," says the MD of Remixed. "But I think this year is going to be a smash. So many things are happening in Sweden now!"

**REMIXED**

He should know, because he's certainly doing his part. Sconfienza explains, "Remixed started out as DJs Only Remixed Records after having been part of SweMix, but in response to interest from our many contacts we also began to buy some licenses.

So now we have Maxx for Scandinavia, we have DJ Miko, we have the 49'ers, General Base and many others. And coming up we have T-Spoon, No Time 2 Waste which is from the same team who did the Freddy Mercury remix."

Not content with that, Remixed began signing their own discoveries. Sconfienza enthuses, "Our most important one is Solid Base with Dance To The Beat. It's very catchy, and it's already been signed to Intercond by the same guy who signed Maxx, Intermission and Captain Hollywood. Snipers is another one, with Who's To Blame. It's a Jazzy Jeff kind of thing with a good hook. And we have Naked Eye, with Dance All Night. That's based on a remix that the producer did for Maxx's Get Away. The rap is quite fun, and it's unusual because the vocalist is normally a jazz singer."

"We have even more tracks coming up since we have studios both here in Stockholm and in Helsinki," he continues. "And since we're distributed by Sony in Scandinavia, it's no problem to get them out—and we have good connections abroad. This year's going to be a good one for us; next year will even be better!"

Snipers

If You Like Boom Shake The Room. You Will LOVE SNIPERS "Who's To Blame"

**SOLID BASE**

New Swedish Dance Act Watch Up! Here They Come.

Emixed Records would like to take this opportunity to thank the following Artists: DJ Miko, 49'ers, Maxx, Beverly, T-Spoon, General Base, Snipers, Naked Eye, and Solid Base.

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Swedish Dance Music Awards

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- The Best Swedish Video of 1993.

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19 VIENNA  21 BERLIN  23 GELSEN KURKEN
25 COPENHAGEN  27 GOTHENBURG  29/30 OSLO

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