Bannister Confirms Radio 1 Plans At Sound City 1995

by Jonathan Heasman

London - On the eve of major programme changes which include Chris Evans' debut on the breakfast show, BBC Radio 1 controller Matthew Bannister has reaffirmed his strategy of targeting the station at a young audience with a strong emphasis on new and live music. Speaking at a Radio Academy regional meeting during Radio 1's Bristol Sound City 1995 live music festival, Bannister predicted that "as commercial stations cluster in the traffic jam in the middle lane, Radio 1 will speed through the fast lane to take the lead. As commercial stations fight the competitive battle by throwing money at their potential listeners in big prize-giveaways, we'll simply make the most exciting programmes on the airwaves."

Denmark’s Sort Sol Hits Germany

by Emmanuel Legrand

Paris - NRJ executives have reason to celebrate in the first quarter national ratings, having finally ousted full-service Europe 1 from third place with a 10.3% share. NRJ vice president Max Guazzini has hailed the victory as evidence of the "steady rise of FM networks," and a vindication of NRJ's unwavering programming policy. "We have changed through the years but our core programming has always been as a music station," he says. "We refused to get into the talk-show wave when it was fashionable, and this result proves we were right."

For Europe 1, which fell to a 10% share, the results are its second historical fall, "We refused to get into the talk-show wave, and this now proves that we were right." - NRJ's Max Guazzini.

Europe Is A Stage To Black Rocker Keziah

by Emmanuel Legrand

Amsterdam - Home is where the heart is, they say. Nigerian-born Keziah Jones is a London resident with a French recording contract (Delabel). Radio-wise his home is definitely the continent, as is best indicated by his poppy funk rock single Million Miles From Home which has lately been stationed in the high 20s in M&M's Border Breakers chart. Creator of the African Space Craft album, one of the most explicit slices of recent black rock, Jones is the perfect bridge between Terence Trent D'Arby and Living Colour. A UK release will follow in the summer around the time of his appearance at the Glastonbury festival.
after over ten million albums sold, Joey Tempest is now back with his first solo album, produced by Dan Sundquist. CD and MC out now!
MTV, PolyGram In Joint Asian Project

by Christian Lorenz

HAMBURG - Intercord's A&R director Jörg Hackenbach has moved to Hamburg-based independent Edel Company. Founder and managing director Michael Haenjes says he sees Hackenbach's appointment as a logical step in the firm's development. When asked about his plans, Hackenbach says he hopes to establish genres such as alternative rock, hip hop, techno and heavy metal at Edel. He sees his main challenge in developing the international character of Edel's operations. With subsidiaries in 10 European countries and the US, the company has a considerable local & international footprint, which the two Asian TV channels. MTV Networks and PolyGram each own 50% of the companies behind the two Asian TV channels.

SINGAPUR/EUROPE - PolyGram and MTV Networks have joined forces to launch two MTV channels in the Asian market. The Chinese-language service, called MTV Mandarin, has just been launched and is broadcast from Singapore. It is currently delivered to around 2.5 million homes, mostly in Taiwan, and will shortly be broadcast via satellite to more than 20 countries throughout Asia. The channel's footprint will also reach Russia.

The English-language service, MTV Asia, will be launched on May 5 and beamed from Singapore to more than 39 countries throughout Asia, while its footprint will also extend to the Baltic countries, Scandinavia and the UK.

MTV Networks and PolyGram each own 50% of the companies behind the two TV channels. MTV retains principal creative responsibility for the services, which are run by MTV Asia president Peter Jamieson. The move marks PolyGram's second investment in a TV channel, following its 20%-plus share in German Viva.

MTV Networks and PolyGram each own 50% of the companies behind the two Asian TV channels.

PolyGram president/CEO Alain Levy comments, 'While it is a culturally rich region, Asia is becoming increasingly open to world cultural trends. 'We believe that by linking our strong presence in local markets with our strong presence in the franchise name such as MTV and the proven expertise offered by MTV, we will create a very successful partnership serving the taste of the region's youth.'

The partnership comes at a time when MTV Europe is still locked in a unresolved court case before both British and European courts.

- The pan-European satellite channel acquires four major record companies—Warner, EMI, BMG and PolyGram—of operating an illegal cartel through music video licensing body Video Performance Ltd., of which the four record companies are members.

Gangotena Leaves

PolyGram Top Job

PARIS - After only eight months in the job, PolyGram France S.A. president/CEO Alfredo Gangotena has left his post to be replaced by Alain Rebillard.

Gangotena joined PolyGram from Euro Disney in August last year. He was the successor to Gilles Paire, who moved to London-based PolyGram Direct Marketing.

An industry insider explains, 'Gangotena didn't find the right space for himself. 'His scope as president of the corporate company was limited by the personalities of Pascal Négre, Laurent Gallavardin and Jose Covo (respectively, PolyGram Dis- ques president, PolyGram S.A. general manager/commercial director and president PolyGram Audiovisual).

'Also, his background at Procter & Gamble and Euro Disney didn't help much either. Rebillard comes from within the company and speaks the right language.'

According to a written statement, new responsibilities for Gangotena within PolyGram International will be announced shortly.

Rebillard has worked for Philips France and was CFO and then general manager of PolyGram France.

He was most recently finance director of PolyGram Continental Europe. Just like Gangotena, Rebillard will report to PolyGram Continental Europe president Rick Dubis.
Un revision of the star, Anne van Egmond, has recently been voted best presenter on Classic FM in the UK. The Sunday morning show, which she hosts from 10.00-12.00, has been a hit with listeners who have come to love her style and musical tastes. Van Egmond will continue to present the show until further notice, while also launching two new shows.

**Country Music Poll Results Announced**

The Dutch Country Music Association (CMA) has released the results of its annual poll. Readers of the Country Gazette and members of the CMA voted for their favorite artists. The winners this year included Trisha Yearwood as Best International Female Vocalist, Vince Gill as Best International Male Vocalist, Alabama as Best International Group, and with Vanreys as Best Female Vocalist and Rudi Hermans as Best Male Vocalist. A special Promotion Award went to Meno Timmerman (Arista/BMG) for his work on Absolute Country.

**Interactive Music Television Planned For June**

The Box Holland, a television network, plans to launch an interactive music television network. The network, which will run on VHF channel 9, is expected to attract more than 300,000 viewers in the US and the UK. The Box Holland will air the channel 24 hours a day, seven days a week.

**VLAM Plans Quality Radio Brand For Belgium**

VLAM, a Belgian television network, is planning to launch a new radio brand. The network is targeting the 20-40 age group and will feature a playlist targeting the 20-40 demo on some 20 stations.

**Flanders'**

VLAM MD Frank Leysen intends to run a coordinated EHR playlist targeting the 20-40 demo on some 20 stations. While the stations, all market leaders in their cities, will retain their individual names, they will share the same sound and quality, and be promoted collectively as what Leysen calls a "quality radio brand." The project is scheduled to launch in May.

**Scatman Meets Young Fans**

Scatman John visited the studios of Radio Silkeborg in Denmark last month and was deluged by young fans. The station had invited listeners to come to the station's offices to get an autograph and some 150 people turned up. Some queued for over two hours to meet the man behind the current success Scatman (Ski-Ba-Bop, Ba-Dop-Bop). Scatman is pictured front left, next to Iceberg Records Mette Wium.

**P4 Joins Sweden's Airplay Chart**

Stockholm - Sweden's most popular radio network, Sveriges Radio's P4 is to take part in the country's largest airplay chart, becoming the new number of commercial and community radio stations involved in the project.

**Moving Chairs**

**Germany**

Thomas Alteimeter, head of distribution at PolyGram's budget label Karussell, will become head of pop distribution at PolyGram on July 1. Alteimeter will replace Frank Hohenboken, who currently holds the position. Hohenboken leaves PolyGram after 10 years to join independent Edel as distribution director.

**Spain**

Antonio Garcia Fernandez has been appointed the new director of news programmes at Cadena SER, replacing Luis Fernandez who has moved on to take charge of news at Canal+ television.
FM104 Challenges Accuracy Of Ratings

by Dermott Hayes

DUBLIN - A row has broken out between a Dublin commercial radio station and the independent body that produces periodic listener and market share surveys for the industry.

FM104's MD Dermot Hanrahan has threatened legal action against the Joint National Listenership Research (JNLR) as he claims FM104's true market share was not reflected in the last annual survey published in January.

According to Hanrahan the research, carried out by the Market Research Bureau of Ireland (MRBI) for the JNLR, failed to take note of new programme schedules introduced by the Dublin commercial station in October 1994.

"The entire market share question could have been affected by changes in the programme schedule," Hanrahan says, claiming, "it at least contaminates the result."

But, according to JNLR committee secretary Ian Fox, the issue of FM104's formal complaint to the JNLR centres on the issue of information about changes in the scheduling being communicated to the research organisation."

He declines to make any further comment until the matter had been considered by the JNLR's technical committee.

But Hanrahan says he cannot understand the inordinate delay in considering the complaint. "We discovered the MRBI had used the old schedule for their research on March 8 and informed the JNLR two days later. Now we've been waiting a month and are suffering damage as a result of articles that have been written about our results."

Fox, also represents the Institute of Advertising Practitioners of Ireland on the committee of the JNLR, says he was surprised at Hanrahan's decision to go public on the issue.

When the JNLR figures for January to December 1994 were released in February this year FM104's market share had fallen from 11% to 9%. Dramatic programme changes were introduced in October 1994, including the introduction of a new style breakfast show, 'The Strawberry Alarm Clock'.

The figures were seen as a reflection of the changes in the radio station's schedule. But Hanrahan claims the new schedule was never considered in the research as MRBI never used the new schedule for their survey.

Radio France International Takes To Air In London

by Jonathan Heasman

LONDON - The UK Radio Authority has given Radio France International (RFI) a temporary "restricted service" licence to broadcast to London until May 10.

Transmissions have been set up to coincide with the VE Day 50th anniversary celebrations, and to provide coverage of the French presidential election campaign. It is the second time that RFI has been awarded such a licence in London.

The Authority has announced that a record 262 "restricted service" licences (RSLs) were awarded last year, a 50% increase on 1993. The licences are given for a maximum of 28 days, normally covering a two-mile geographical radius.

SGAE Has Alternative To Radio 3 Pop

by Howell Llewellyn

MADRID - Spain's performing rights society SGAE has made a dramatic bid to force state-owned Radio Nacional de España (RNE) to rethink its controversial plan to convert Radio 3 Pop as a pillar of the country's musical culture.

SGAE managing director Teddy Bautista says, "If RNE does not want to continue this service, SGAE is ready to seek partners to form a joint venture to set up an alternative radio station offering what Radio 3 transmits now."

RNE in February unveiled plans to change the format of Radio 3. Its current specialist music spots dedicated to alternative rock, flamenco, Caribbean music and new age will disappear under the proposals.

Like many people in Spain's music business, Bautista sees Radio 3 Pop as a pillar of the country's musical culture.

Radio Television Espanola (RTVE), of which RNE is a part, is not scheduled to make a final decision on Radio 3 until after the summer. However, insiders feel that the considerable hostile response to the plan is causing RNE director Diego Carcedo to reconsider the proposals.
With the scent of commercial in the air, Holland's radio landscape is changing so fast it is likely to be virtually unrecognisable five years from now. Marlene Edmunds looks at how broadcasters are manoeuvring to accommodate a situation of increased competition.

There are various issues and problems with, and it is time it was recognised as some 37% of the country's listeners, primary facilities under the name AKN and for example, Dutch broadcasters AVRO, which have strong political, social or religious ties which have historically given them their raison d'être. Despite the success of Het Station, AKN announced at the beginning of the year that it would dissolve the collaboration, and although Radio 3 coordinator Paul van der Lugt stressed the pendent state broadcasters, each of which have strong political, social or religious ties which have historically given them their raison d'être. Despite the success of Het Station, AKN announced at the beginning of the year that it would dissolve the collaboration, and although Radio 3 coordinator Paul van der Lugt stressed the

"We've proved there is a very large interest in the Dutch music market," says Bangra, but "the principle parasites, but in everyday life we are sworn competitors, but we can better fight as a group, says Bangra, but we can better fight as a group," - 1VVCR president Martin Banga. (© photo: Patricia Steur)

"We are not worried about increasing competition," - Mark Out, Radio 10 Group.

The public broadcaster's five radio channels and three television channels have been hoovering at 50% market share—considered the likely watershed by most countries to justify their licence fees—since commercial broadcasting was legalised in late 1992. The insistence that the public channels are the only ones that can use national terrestrial frequencies has been the source of bitter contention during the years, and has triggered several lawsuits inside Holland and at the European Courts of Justice.

On the commercial side, the Radio 10 Group, with its three channels—commercial market leader Radio 10 Gold, Classic FM and Love Radio—is still the most successful, with its market share consistently hovering around 10%.

The increased reach not only helped Radio 10 Gold, but also more than quadrupled the market share of Dutch-language stations Radio Noordzee Nationaal, which has jumped from less than 2% to 7%. The licence awards, however, skipped over applications by Sky Radio, one of the first commercial groups, with its three channels-commercial market leader Radio 10 Gold, Classic FM and Love Radio—as still the most successful, with its market share consistently hovering around 10%.

The channel concentrates on MOR but also more than twice the fee that the private broadcasters, however, Veronica's bailout is causing major tremors in the state system.

A manoeuvre which has attempted to horizontally programme and streamline the public system to make it more competitive has met with mixed reviews on the radio side. Under the streamlined, for example, Veronica, the public broadcaster, AVRO, KRO and NCRV combined administrative facilities under the name AKN and shared programming on national EHR outlet Radio 3 as Het Station. Under the new arrangement, Veronica will take over the channel currently operated by EHR Hit Radio Holland FM, and a second news talk channel is also to be launched by HMG. As one of the largest and wealthiest of the public broadcasters, however, Veronica's bailout is causing major tremors in the state system.

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The group's first project, the Music Group which will launch two new television channels in Holland, is likely to take a number of its followers with it, scrambling market shares. But both Veronica and the Radio 10 Group could get some heavy competition from a new entrant on the Dutch market, pan-Scandinavian group SBS.

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After worldwide success with his group COCK ROBIN and over 3 million albums sold including 7 hit singles: "when your heart is weak", "the promise you made", "just around the corner" and "worlds apart" singer-songwriter Peter Kingsbery goes solo.

Contact:
Polygram France International Development, Tel: 33 1 44 41 91 74, fax: 33 1 44 41 91 30
Sound Management Associates, Paul Craig, Tel: 0171 483 1554, Fax: 0171 483 4214

PolyGram France
International Development
Hot And Happening New Equipment

by Andy Bantock

TECHNOLOGY

More 'Just The Job' Products From Canberra

Continuing its support for the budget broadcaster, Canberra has released two more cost effective audio solutions in the shape of the BAL-1, a stereo balancing kit for retrofit fitting to any of the Denon "domestic" range of equipment. The BAL-1 will fit all the tuners, CD players, amplifiers and cassettes in the Denon range. The second product is the MIC-1, which gives users left and right balanced microphone inputs for cassette decks or amplifiers on XLR or 1/4" jack sockets. An external phantom power unit will be available soon. Canberra can supply ready modified units or retrofit the modules to customers' own units.

Sony Launch New DSP.

Sony has introduced a new 1U rack mounting multi-signal processor called the DPS-V77. Combining the capabilities of the DPS-D7 delay unit, the DPS-R7 reverb unit, the DPS-F7 filtering effect processor and the DPS-M7 sonic modulator in one unit, the DPS-V77 is not only easy to operate, but brings a new high level of sound quality to even the most complex of effects. The DPS-V77 features audio AES/EBU and SPDIF inputs and outputs and a large, easy to read LCD display and a new "morphing" function that gets over the old problem of the sound mutating when switching between effects by fading one effect out as the other fades in.

Sonic Solutions Debut New Digital Card At AES

At the recent AES show in Paris Sonic Solutions launched their new UltraSonic Processor (USP) Card, which is at the heart of a new line of multi-track digital audio workstations. The USP sets out to solve one of the most critical problems for digital audio workstations: how to get enough I/O and processing power into a standard workstation. The USP claims to offer the highest price performance of any card on the market, with up to 16 channels of digital I/O, 32 tracks of disk playback and 32 filter sections on one card. With this much on every card, users can configure multi-track systems with the minimum number of cards and hence raise reliability. Multiple cards can be combined up to 96 channels of I/O and 192 playback tracks.

Putting The Life Into Public Announcements

by Valerie Geller

PROGRAMMING

A part of serving the public and earning our right to broadcast on the radio is to provide helpful information to our audiences. All stations around the world do public service programming, and short form announcements, whether to help a charity, warn people of upcoming dangers to health, or provide tax tips, are here to stay. All the more reason to promote these spots with as much attention as the rest of the programme.

Most announcers and presenters hate public service announcements because they feel they are boring. There is, however, no excuse for a single announcement to be boring. Any part of your broadcast should ever be boring. Any part of your broadcast should be worth listening to.

In order to help you remember that, start applying "Creating Powerful Radio" concepts to these other elements of your broadcast.

Make it matter! If you don't believe what you are talking about on the air counts, there is no way you can convince the audience to stick with you! Make it matter. Write effective, visual copy. Put your own experiences as a story tiler into the copy. Talk to the listeners instead of reading to them, and use the medium of imagination.

The Powerful Public Service Announcement

Public service items can contain vitally important information such as where to get clean water if you live in flooded areas in France or Germany, or preventative safety information about household chemicals or dangerous flammable objects.

If the information affects the health or safety of your listeners, they need not even beصى about it. But if it is boring radio, the listeners can't be expected to take in the information the same way as if it really counted to the presenter!

I heard a public service announcement on two different stations in New York City recently. It was the same message but delivered in different ways. One announcement was read out straight; the other was powerful radio.

Station 1: "Saint John's hospital needs type O blood. If you are type O and can donate blood, here is the phone number to call..."

Station 2: "There is a little girl. She's six years old and is the victim of a car wreck. Both her parents were killed in the crash. She is lying in a hospital bed at Saint John's hospital. Here is the phone number to call..."

Which would you respond to? A public service announcement you want the audience to pay attention to and liners that position your station can enhance the programming on the station if done well.
Tony Joe White's new album
"Lake Placid Blues"
is out all throughout Europe on May 2nd.

The swamp fox is back...
Is Stress Killing The Radio Stars?

Tony Grundy looks at the effects of stress on radio executives, how it alters behaviour, affects decision-making ability and, more importantly, the long-term health implications.

The Evidence
More than 80% of illnesses reported to doctors are stress-related. The biggest single killer in the UK is heart disease, with over a quarter of men and women suffering from some sort of heart disorder. The four main risk factors are: blood pressure, smoking, cholesterol levels, and lack of exercise. Despite everybody knowing these risk factors, one in five adults has high blood pressure, seven out of ten have raised cholesterol levels and more than one in four is a regular smoker. One in five takes regular exercise.

These figures are from the 1993 British Health Survey, but had they applied solely to radio station employees I doubt if the figures would have been very different—and, from my 21 years of experience in the business, they may well have been even worse. Many people in radio do things to excess—that is partially what makes it such an exciting environment to work in. People usually drink far too much, too often, they skip meals altogether and they binge on junk food. Many people smoke too much—even if their workplace is now fashionably a "no-smoking-zone" and a great many people take no exercise whatsoever. The long hours they work mean they see little of their family and spouse, also they tend to socialise with radio personnel.

The result of all this is that they become more and more tired, they become bad tempered and irritable with their working colleagues, they seem to have less and less time to do an increasing amount of work, and they don't take any holidays because they 'just haven't got the time.' Sleep becomes difficult and they feel no one else can do your work means that you don't delegate, resulting in a very vicious circle, and instead of being a thrusting executive you grind to a virtual halt.

In case you are wondering, this is not meant to be a moral crusade. Personally, I have always kept myself fit, not meant to be a moral crusade. Personally, I have always kept myself fit, not meant to be a moral crusade. I am not saying though, that because I run regularly and play different sports you should too, but I work with too many radio executives who do nothing about it. I now include stress management among the topics I cover with my clients—I want them to be around for a long time!!

Some Useful Tips
1) Take your entitlement to holidays. To the executive who recently told me he hadn't had a holiday in three years, I said one word, "Idiot!" You are paid to keep sharp and give value to your company—so take leave when it's due.
2) Eat healthier food. Don't miss breakfasts, eat fruit at lunchtime (when you haven't got a lunchtime appointment) and try a business lunch without alcohol.
3) Create space between appointments. Get some fresh air or just sit quietly uninterrupted for ten minutes—you will feel refreshed afterwards. Create thinking time in your diary.
4) Find time to exercise three to four times a week. Dust walk briskly, jog a little, play badminton or tennis. I have no time for people who say 'I've got no time.' You will feel more refreshed and better able to deal with all the pressures you face.
5) Manage your time better by prioritising and delegating efficiently to your team.
6) If you haven't had any structured training for management—get some because it will then become clearer how to apportion your time, creating a better working environment for you and your team.
7) When you travel listen to tapes—nothing to do with radio—something to stretch your mind or, more importantly, make you laugh.

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1) Take your entitlement to holidays. To the executive who recently told me he hadn't had a holiday in three years, I said one word, "Idiot!" You are paid to keep sharp and give value to your company—so take leave when it's due.
2) Eat healthier food. Don't miss breakfasts, eat fruit at lunchtime (when you haven't got a lunchtime appointment) and try a business lunch without alcohol.
3) Create space between appointments. Get some fresh air or just sit quietly uninterrupted for ten minutes—you will feel refreshed afterwards. Create thinking time in your diary.
4) Find time to exercise three to four times a week. Dust walk briskly, jog a little, play badminton or tennis. I have no time for people who say 'I've got no time.' You will feel more refreshed and better able to deal with all the pressures you face.
5) Manage your time better by prioritising and delegating efficiently to your team.
6) If you haven't had any structured training for management—get some because it will then become clearer how to apportion your time, creating a better working environment for you and your team.
7) When you travel listen to tapes—nothing to do with radio—something to stretch your mind or, more importantly, make you laugh.
Market Place

D'NOTE
The Garden Of Earthly Delights - Dorado (UK)
PRODUCER: Matt Wienevski/Charlie Lexion
Unlike most of their other efforts, which are a fusion between jazz and jungle, this is an almost conventional dance record, albeit with strong ambient overtones. Its melody is carried well by Pamela Anderson's vocal, while highly diverse remixes, ranging from jazz to sub techno guarantee a broad appeal. Contact Ross Allen at tel: (+44) 171.287 1689; fax: 171.287 1684.

HEDONE
Work: MIM (CD) (Poland)
PRODUCER: Hedone/Work Industry
Hailing from the school of industrial noise merchants, this outfit combines Ministry's abrasive guitars with Laibach's massive orchestration and Focust's relentless beats. This way they not only cover the full width of the genre but also manage to add a highly individual twist. The cover of Iggy Pop's 'I Wanna Be Your Dog' preceded by Poland beautifully sums it up, with the old master himself providing the vocals. Contact Malgorzata Maliszewska at tel: (+48) 2.218 2797; fax: 2.619 0920.

IN THE COLONNADES

Dance Grooves
by Maria Jimenez

Tasty and choice dance singles on the rise and ready to break out include: the Bucketheads' brilliant '70s-influenced house The Bomb (Positiva/EMI), Crystal Waters' flavoursome on What I Need (A&M) and Danny Tenaglia's mellow US house track Look Ahead (Trials/PIAS).

Absolutely one of the best albums of 1995 is The Sound Of Music (Selectors) from junglist-techno artist Nookie. Don't let your personal preferences for techno or jungle play a role in the appreciation of this soulful disc. A smooth and soothing yet power-packed blend of sounds makes for a cross-over area in energy, depth and flow. Most programmable are Only You, Drummer Of Doom, Give A Little Love and the title track. Contact tel: (+32) 2.640 7914; fax: 2.640 2369.

Stress Records' act Greed are delivering with their new piano-driven, two-stream track Pump Up The Volume. With old school raps and high energy beats intermixed with slow beats, the Club around Sound Mix Edit produces by the side to another by side. On Green's Anthem Mix the raps are dropped over uplifting uptempo beats and modern warbles. Both are recommended for airplay. Contact tel: (+44) 1628.667 124; fax: 1628.667 057.

Breaking into US clubs and climbing the Billboard Club Play Chart is legendary Belgian Technotronic with the pumping Move It To The Rhythm (ABS). Having enlisted the vocal talents of Ya Kid K again, the producers, Jo Bogaert and Patrick De Meyer, guaranteed a recognition factor which seems to be effective. Not exactly cutting edge dance music, but it's overflowing with popular appeal. The Wild Rhythm Mix is recommended for the more daring programmers. Contact tel: (+33) 4.575 5889; fax: 4.575 5883.

With a happy orchestral vibe, German techno-pop beats and a galloping pace, E-Type has created one of Sweden's most successful dance numbers in recent months. The Radio Edit of This Is The Way (Stockholm) provides the necessary tools to get an EHR programming slot. Contact tel: (+46) 8.672 3809; fax: 8.672 9694.

The Garden Of Earthly Delights - Dorado (UK)
PRODUCER: Brendan Croker
With the able hands of Brendan Croker at the helm, this roots rock quintet deftly soaks through the convincing set of originals written either by themselves or by Croker. Both exuberant rockers such as Jacqueline and Friday Night and intimate ballads like Why? (If You See My Girl) and It's True receive the same lively and respectful treatment. Contact Jean Tant at tel: (+32) 9.292 9762; fax: 9.292 9850.

SOUFLAST
Set My Soul Free - Yo Marna (Germany)
PRODUCER: Ralf Dreosemejer/Carsten Vökel
Perhaps best comparable to the Average White Band at their steamiest beat with a female lead singer, this track is very much '90s acid jazz but firmly rooted in the early '70s. The contribution of the James Brown horns men Fred Wesley and Pee Wee Ellis puts the icing on the cake. Contact Dieter Brussat at tel: (+49) 40.430 3650/312 610; fax: 40.430 3113 565.

TATE YOUNGER
One - SilenZ (CD) (Holland)
PRODUCER: F. Carillo/I., Gomm/T. Younger
This singer-writer has assembled a tight outfit to let his compositions flow. Songs like the Tom Petty-like The Planet Thought, the folky I Knew I'd Want You and the rocking Running Down The Line are all very varied samples of his versatile abilities. Contact Evert Wilbrink at tel: (+31) 20.662 7235; fax: 20.662 9580.

JOE JUDE
Peace Of Mind - Fire Water/Bustin' Loose (CD) (US)
PRODUCER: Joe Jude/Doc Watts
Hints of Crash Test Dummies, Tom Petty and Chris Isaac filter through on this angst-ridden debut by these Mid-westerners. Acoustic and electric guitars alternately take the centre stage on most of these self-penned tunes, which are studied in economy.

Records mentioned in Music Market Place are by acts signed to independent labels for which licensing and/or publication rights are available, as except noted. Please send your samples to Raul Cajin (regular product) and Maria Jimenez (dance product) at Music & Media, PO Box 9207, 1206 AA Amsterdam, Holland.

"Dance Grooves" provides dance tips and news for radio programmers on a weekly basis.

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AmericanRadioHistory.Com

Short Takes
Compiled by Raul Cairo

Expect a new French Johnny Hallyday album to be released in France on June 15, his birthday. Analogous to the new Céline Dion album, all songs are composed by Jean-Jacques Goldman. Meanwhile, Hallyday is continuing to promote his international album Roughtown, particularly in the UK.

Capitol has signed an exclusive deal with P, an alternative supergroup consisting of actor Johnny Deep, Butthole Surfers frontman Gibby Haynes, artist agent Sal Jenco and songwriters/guitarist Bill Carter. On the Andy Weir-Willis album scheduled for mid-August, assistance is provided by Bentmont Tench (Tom Petty) Red Hot Chili Pepper Flea and former Sex Pistol Steve Jones.

On May 22 Island will release the successor to Bob Marley & The Wailers' hugely successful compilation album Legend, which has sold 22 million copies to date worldwide. The set is entitled Natural Mystic and the Legendary On and will be preceded by the single Keep On Moving (Tuff Gong) on May 8.

Rumours of an upcoming Talking Heads album abound with everyone tipped to become involved, except David Byrne.

More reunion fever: Chynna Phillips and sisters Carny and Wendy Wilson are talking about reuniting of the Wilson Sisters, Preceded by an acoustic remake of their biggest hit I'M Not In Love, 10CC will release its new album Mirror Mirror mid-May on Avex.

German rockers Fury In The Slaughterhouse have teamed up with Sony Music to form a publishing joint venture called Edition Fury Music.

Rise And Shine Again is the title of the new Aswad album out now. It is a reworked version of last year's comeback album Rise And Shine, and includes Todd Terry and Beatmasters remixes of Shine and their current single You're No Good.

Elkie Brooks will short-ly release her 15th album Circles on Permanent. Among the 11 tracks are remakes of her older smashes Pearl's A Singer and Lilac Wine and a cover of Janis Joplin's Mercedes Benz, the second of this song to be released in 1995 after T-Spoon's version.

Fronted by former 'Neue Deutsche Welle' sire Inga Humpe, dance pop outfit Bamby (Motor), which also includes Jochen Aich and Akihiko, aims to expand the boundaries of techno. The debut single Sandman is a slightly psychedelic ditty about a sleepless girl embedded in a sweet wall of sound.

Rumours regarding an acoustic album by the Rolling Stones keep popping up.

"Short Takes" offers new release and artist information for on-air use.
BLAK PANTA
Do What U Want - Tommy Boy
d/ehr
PRODUCER: Various

Part of Warner's 'Body Music—Move Your Ass To Urban Soul' campaign along with Bondey, Adina Howard and 2-Face, the pantoa provides you with big city ragga.

DARYL BRAITHWAITE
How Can I Be Sure - Columbia
ace

Australian Braithwaite takes the Dusty Springfield classic safely into FM radio's domain. You wonder why it hasn't been covered since David Cassidy's rendering from 1972.

TONY DI BART
Why Did Ya - Cleveland City
d/ehr
PRODUCER: Tony Di Bart

Not only the one-hit wonder people expected him to be when he first appeared a year ago, the former plumber keeps on delivering catchy and soulful pop dance songs in lots of remixes.

GRACE
Not Over Yet - Perfecto
d/ehr
PRODUCER: Paul Oakenfold/Steve Osbourne

Not over yet? No way, it's only just beginning. With the renewed appreciation of synth music, the former plumber expected him to be when he first appeared a year ago, the former plumber keeps on delivering catchy and soulful pop dance songs in lots of remixes.

JUSTYNA
Sama (Alone) - Pomotom/EMI
ehr/ace/a
PRODUCER: Mateo Pospieszalski

In a field dominated by fake Take Thats, the Polish entry for the Eurovision Song Contest in Dublin on May 13 will make a difference with a folk tinged pop song on a live dance boot.

BEVERLEY KNIGHT
Flavour Of The Old School - Dome
d/ehr
PRODUCER: Neville Thomas/Rufe Peck

Everything she's funky here. Knight knows her classics from Base Royce to Chaka Khan, but despite the title she isn't dealing for the latest developments in new jill swing. Have a taste of it.

MONSTER MAGNET
Megasonic Teenage Warhead - A&M
a/t
PRODUCER: Dave Wyndorf/Stereo Rosenthal

Guitars sound like jet fighters. After 1:30 minutes they start burning your ears. A fairly calm verse is ensued by a wild chorus, comparable to Nirvana's song build-up.

NO ONE IS INNOCENT
Epargne-Moi - Island
1/ehth
PRODUCER: Paul Koziarz

France's loudest band slows down a bit here. File it between Soundgarden and Mudhoney and get ready for some interesting turbulence in the air.

(SLEEPER)
Vegas - Indolent
d/ehr
PRODUCER: Bruce Lempcov

For the debut CD Smart they re-recorded all their old guitar-driven pop singles. Now Louise Werner and co employ their second nature on an album track to update it as a single release.

SUB MISSION
Wisca B - Meja
d/ehr

It's like fragments of Vollenweider are mentioned here in the trendy UK remix. Heaven's Door. Don't let cynicism get a hold on you, Dylan himself is much better at that. Besides it's a great album.

VOICE OF BUDDHA
Can You Hear The Voice Of Buddha - EMI
d/ehr
PRODUCER: Michael Vannos/Ft. M. Dollar

Let a horde of Cossacks sing to electro pop in a heavy dance mode, and you'll feel the presence of Buddha. Out of the magic lamp comes shades of Human League, New Order and Jimmy Somerville.

CLAY WALKER
My Heart Will Never Know - Giant
c/ace
PRODUCER: James Stroud

As soon as All-4-One hears this middle of the road country ballad, it'll get fresh inspiration to cut a new single. Meanwhile there's no reason to skip the original.

WHIGFIELD
Think Of You - X-energy
d/ehth
PRODUCER: Whigfield

The Dancing Diva club mix serves this Euro track right especially well, as it highlights the nerve wrecking synth riff and the one line chorus in a most hypnotizing way.

Albums

DRUGSTORE
Drugstore - Go! Discs
a/r/ace

PRODUCER: Drugstore
Move over Beth Gibbons of Portishead, Isabel Monteiro is the new champ at chanting extremely lazily. Some wouldn't like to call it (en)chanting at all, but that's completely up to them. Almost every song begins like a country teardrucker with a sparse arrangement, to regularly turn into an indie rocker a few verses after. It's different, it's difficult too, but all the more worthwhile a try, certainly if you're of the adventurous kind.

BOB DYLAN
Unplugged - Columbia
r/a/ace
PRODUCER: R. Erzatty/E. Chemney/D. Was

Already 'Unplugged' avant la lettre, some 20 years before the birth of MTV, everybody knows how much of a "getup" this is. Put aside all your professional scepticism, because Baawh hasn't been so inspired since Oh Mercy from 1989. Of course albums like these have to sell, which explains the rather calculated set list. With All Along the Watch Tower and Knockin' On Heaven's Door. Don't let cynicism get a hold on you, Dylan himself is much better at that. Besides it's a great album.

TRACI LORDS
1,000 Fires - Radioactive
d/a
PRODUCER: Judge Razz/S. M. Edwards

In the '70s the combination of Donna Summer and Giorgio Moroder generated a synth based style of disco, characterised by repetitive elements. Former porn star Traci Lords transforms that concept into 'new age psychodrama' - a pulsating, throbbing aural assault. Don't play till after dark. But daytime radio doesn't have to shy away from the Ramones inspired Fallen Angel. Why isn't this the soundtrack to a camp send-up of spy thrillers directed by John Waters and starring Miss Lords as the '90s answer to Pseye Galore?

MELODIE MC
The Return - Sidekicks/Virgin
d/ehth
PRODUCER: Statik/R. Heath/D. Carr/T. Droid

Caredly manoeuvring between pure Euro dance (The Light and Mr. Harmony) and the British school of the Shaman and Stereo MC's (Climb Any Mountain and, Safe Sex), our Swedish MC has defended himself against the monster called predictability. Dam Du Damm, the hit of the Northland, Wonderland album you get here in the trendy UK remix. Heaven could have been on Dr. Alban's case history, but you can bet he wouldn't like you to put this in your intensive care unit.

MOTORHEAD
The Return - Sidekicks/Virgin
d/ehth
PRODUCER: R. Ezratty/E. Cherney/D. Was

It's a rock album with more musicality. But their lyrics have aged and matured and their complex sound is growing deeper, with more musicality. But their lyrics haven't mellowed much. They still shoot point blank at all social disorders. All in all, it's a good rap album with You N'est Pas Si Folcle, Qu Est Ce Qu On Attend and the title track being the most obvious anthems of this record.

JIM LAUDERDALE
Pretty Close To The Truth - Atlantic
c/ace/ace
PRODUCER: Dusty Wakeman

Recently touring Europe in the good company of Nick Lowe, Bakersfield Lauderdale demonstrated to the crowds why he's one of America's most wanted songwriters. Check the credits on your country record collection, and you'll frequently encounter him. As a singer he's at least as special. Soul and country are each other's natural equals. How good the intentions might have been, no rhythm country And Blues project could ever sound so genuine like this. The ballad Why Do I Love You? is a precious pearl to be filed unrestrictedly between evergreens such as When A Man Loves A Woman and A Whiter Shade Of Pale. You can't make a more classic record than that!
Europe Is A Stage To Black Rocker Keziah Jones

by Robbert Tilli

PARIS/LONDON - Nigerian-born, London-based, Paris-signed — it sounds like the slogan of an expensive aftershave. It’s actually Keziah Jones’ curriculum vitae in a nutshell. Provider of the African Space Craft album (Delabel), one of the most explicit slices of recent black rock, Jones is the perfect bridge between Brazilian Trent Reznor and Living Colors. Whereas the first is vibrating on the airwaves seriously momentarliy, the latter has reportedly disbanded. So radio has seen the space for Jones’ poppy funk rock single ‘Milion Miles From Home’ which is in the high 20s in M&M’s Border Breakers chart.

It’s not that the British didn’t want to sign themselves, his manager Phil Prickett reveals, “I offered a lot of labels, spearheaded by East West. Keziah even cut an album for Capitol which never got released due to political reasons. We ended up in France, because I felt the continent was the place where this music would work best.’

The guarantee that his artistic freedom would never be at stake made Jones decide to sign with Delabel. ‘Keziah acknowledged our indie-like qualities, coupled with the strength of a major,’ stresses Virgin France head of international development Frédéric Junqua.

Let loose the beginner’s mind on the infrastructure used by the multinationals, and radio is willing to lend an ear for music it wouldn’t have put on air before. It worked for Nirvana, and to a lesser degree it does the same for Mr. Jones.

Particularly in Poland where radio is truly developing, artists who reflect independence are very appealing. Jacek Hopfer, head of music at Radio Olsztyn, says the phones at his station are red hot. ‘It is, of course, a brilliant song,’ says Hopfer. ‘The music is understandable, the lyrics are powerful.’

‘Hendrix-like proportions; as a lyricist he is the real deal,’ says Delabel’s head of music at Radio 21/Brussels. ‘Keziah is happiest on stage.’

The second single has yet to be confirmed, but there are plenty of contenders — ‘Somewhere Somehow’, a book-laden ballad, the rock ‘n roll-lover Don’t Want To Forgive, and the dramatic Love Is My Shepherd. Singer Marti Pellow is on top form throughout, from the soft, emotional ‘After The Love Goes to the soul-drenched ‘Someone Like You.’

Mercury has commissioned a group of 20 of Scotland’s leading modern artists to produce portraits of the band and interpretations of tracks off the album — just check out the CD inlay. The collection, which includes works by John Byrne and famous Bonnie war artist Peter Howson, is being shown as an exhibition across Europe to tie in with promo activities.

Wet Wet Wet has appeared at most of the launch parties for the exhibition which kicked off in Glasgow’s City Chambers on March 23, and went on to be shown in Stockholm, Oslo, Copenhagen, Brussels, Eindhoven, Madrid, Milan, Paris and Cologne and London. Davis is pleased with the way the exhibition has been received so far, and cites well-attended showings throughout Europe. He comments, ‘It’s added a new dimension to people’s appreciation of the band. It shows Wet Wet Wet pushing the boundaries and making this relationship between music and art work better than any other artist since the Beatles and Andy Warhol.’

Numerous TV and radio appearances have already taken place in most European territories. Additional to an RPK, CD interview disc will be used for smaller territories where the band has not performed interviews to reach more radio stations.

The band’s ‘All Around In The Crowd’ tour kicks off at Rotterdam’s Ahoy on May 13 and finishes in their hometown Glasgow on July 20.

Wet Wet Wet Is All Around With "Picture This"

by Miranda Watson

LONDON - Wet Wet Wet has moved on from being a top UK band to international superstar status. The Scottish group notched up worldwide album sales of over eight million in 1994. Fuelled by Love Is All Around, the band signed to M&M in 1994, their first album, a Greatest Hits package. End Of Part One has achieved quadruple platinum in the UK and gold or platinum sales in 19 countries across the world. The band’s latest album Picture This was released by Mercury on the Precious label on April 10.

Mercury international marketing manager Chris Dwyer says that the moniker is now on the company’s ‘keep up the momentum and keep the band on a superstar footing. They’ve always been massive in the UK, but only on a medium sales level in other European markets. Love Is All Around changed that and has taken Wet Wet Wet up a level.’

The band’s manager and MD of the Precious label, Elliot Davis, remarks that the Wetts have always enjoyed wide success in Europe and ‘Love Is All Around’ has just made people more aware of how successful the band really is. In 1990, Wet Wet Wet were playing 10 dates in France, now they’re doing 10 dates in Germany. It’s just a question of conquering the territories in Europe, one by one.’

Wet Wet Wet’s solid bunch of pop ensures healthy airplay across Europe. The first single from the new album, ‘Julia Says’, released on March 13, shot to number 11 in M&M’s Border Breakers chart.

Bogdan Rosiec, head of music at Austrian public station Ö3, has the single on powerplay, with four plays a day. ‘Love Is All Around was a huge hit here and we had it on powerplay for weeks on end. Before I came to the station one year ago not many Wet Wet Wet songs were played, which I couldn’t understand, as it’s not your average mainstream band. The most in my eyewall — there’s always a nice melody and harmony and some old influence. Julia Says continues in that vein.’

PD of EHR formatted the Voice Copenhagen, Eik Frederiksen says Wet Wet Wet is one of the 25 most-played artists on his station and Love Is All Around was one of the three most played songs of last year. The station currently has Julia Says on B-rotation. ‘Wet Wet Wet is so suitable for modern radio, because the group makes smart pop songs with a light 60s touch. The singles are always well-produced, very melodic, multi-formatted, with better-than-usual vocals. I think Marti Pellow is one of the best vocalists in contemporary pop.’

Programme coordinator of Dutch pubcaster Radio 3 Paul van der Lugt states his station always playlisted Wet Wet Wet singles. ‘They make music for your average mainstream radio, so suitable for modern radio, and you can still detect a nice melody and harmony and some old influence. Julia Says contains the same ingredients.’

A new wave of young and old-happy listeners voted him in straightaway. A risk than previously, before grunge that is. “It was a good idea to release this in France. The album leaped from 33 to 13.”

Bayern 3/Munich’s American music coordinator Jim Sampson was pleasantly surprised by the new album. ‘None of the songs are suitable for the morning slot. The single gets played after 14:00. We jumped on it five weeks ago, got good reactions and stuck with it. The album tracks I play in my own late night show are sandwiched between blues like Robert Cray and indie rock by Heather Nova.’

London may be his hometown, but Jones isn’t playlisted in the UK, plainly because the record isn’t out yet. Delabel prefers to wait with an album release until August, to pragmatically capitalise on Jones’ appearance at the Glastonbury Festival this summer.

Continental Europe is the place where this music works best. ‘It’s perfect timing. When we see airplay action, the video can take over. It highlights two of Keziah’s main assets — his abilities as a live musician and his lyric articulateness. You can see he really can play, and he’s got something to say.”

Although most of the time he plays on a two-string guitar, as a guitarist he is Hendrix-like proportions; as a lyricist he is a poet. ‘Nigger born, let niggle music go on your head —’ just one quote from Colourful World demonstrating the extent to which he is inspired by the black cause.

In comparison with his 1992 debut album Blufunk Is A Fact he rocks much more, a hip-hop/US rap single Million Miles is the exception.

That’s the way Radio 21/Brussels head of music Christine Goor sees it. ‘The album is less complicated funk rock than the first one, but by its loudness it’s still quite difficult to programme during the day. For the moment the single is the obvious track for radio.’

The first album had one radio hit, Rhythm Is Love. Junqua isn’t afraid its successor will spawn only one. ‘We feared the CD might be a bit too loud, commercially speaking. But then again, a lot of radio stations these days are far more prepared to take a risk than previously, before grunge that is. ‘It’s more of everything.”

The album leaped from 33 to 13.”

Onda 0 Musica and Cadena 100. Like his Swedish soul brother Paolo Mendonca, the stage will prove to be the way to break him. Says Prickett, who used to be in Culture Club and who has always been and still is a member of ‘70s vocal harmony group Sailor, ‘Personally I’ve always been on a major stations kind of level. You put a record out and enjoy quick success, but not for long really. Keziah is very uncompromised in his approach towards music. It’s very much in commercial success — he sees it as a ‘byproduct’ — but still total sales of his debut album amounted to half a million. There’s more to get where you want it to be ideally. In Germany, for instance, at first radio didn’t play him. Still, potential fans were convinced by his concerts, where they went following great media support. As a one-time beaker, Keziah is happiest on stage.”
La Nueva Música Española

What's Europe's best kept secret, musically speaking? For sheer vitality coupled with extreme diversity, Spain wins hands down. Its mixture of cultures, ranging from Andalucía's Gipsies to the Celtic tradition of Galicia, as well as its vast Arab heritage, is beginning to be discovered north of the Pyrenees.

by Terry Berne

PAIN's deep musical roots, fused with a variety of modern styles such as jazz, pop and rock, place it in a particularly privileged position with regard to the newly found popularity of so-called "world music," while artists like Miguel Bosé, Alejandro Sanz, Luz Casal and Héroes Del Silencio have all enjoyed a level of European success in the past, and hope to repeat it with new albums this year, other, parallel trends are calling attention to the country's music.

Things still remain difficult for Spanish music in Europe, admits Warner Music Spain director of international exploitation Yann Barbot. "Though we don't actually use the term "world music" to promote Celtas Cortos, labels like "pop" or "rock" fall well short of describing their intense combination of Celtic, rock, reggae and Latin elements. The same goes for Pre-suntos Implicados, who mix jazz and soul with Brazilian." 

Border Breaking

Celtas Cortos, whose last album Tranquilo Maite, their fourth for the label and first to be released outside of Spain, has sold nearly 300,000 copies since it appeared last year, began their conquest of Europe with concerts in Germany.

"The public is looking for alternatives, and the marketplace is becoming more international all the time. Spanish music from Latin America to Spain draws on a long heritage."

Paco Aguilera, SGAE spokesman

France and the Benelux. (See M&M Dec. 10.) Their M&M sponsored "Border Breakers" performance at this year's MIDEM convinces anyone who saw them that they have what it takes to cross frontiers despite the language barrier.

"Music with deep roots has a unique and strong identity," comments Mercury international exploitation manager Simone Bosé, "whereas pop/rock, from whatever country, sounds more alike all the time." Although the label's top international priorities this year are Sergio Dalma and Marta Sáinz, two popular singers who have already had wide success outside of Spain most likely to benefit from current enthusiasm with ethnic roots and fusions are guitarist Paco de Lucia, a world music master long before the term was coined, and nuevo flamenco pioneers Ketama.

Flamenco Is Hip

"There is a groundswell of interest in flamenco music going on around the world," says the promotional lit- tle magazine for the three-CD flamenco compilation Duende from the US's Ellipsis Arts. Included along with a broad survey of historically important flamenco artists are guitarists Vicente Amigo and Rafael Riqueni, vocalist Duquende, jazz inflected players like saxophonist Jorge Pardo, pianist Chano Domingo and bassist Carles Benevent, and rock/rock/pop artists like Pata Negra and Ketama.

Billed as "Le nouvelle vague du flamenco" several of these artists appeared together at a gala in March at Le Trianon in Paris, presented by Madrid-based indie Nuevos Medios, and patronised by Spanish rights society SGAE. Says SGAE spokesman Paco Aguilera, "The public is looking for alternatives, and the marketplace is becoming more international all the time. Spanish music from Latin America to Spain draws on a long heritage."

Indies such as Nuevos Medios, home to projects like the highly regarded Shanghai albums (a sophisticated mix of flamenco with various African and Latin idioms) and the recent flamenco-jazz of de Paco from the duo Dominguez and Pardo, have until now pio-neered the revolution in Spanish music. Another Madrid indie also making significant contributions: Nuba has built up an impressive roster of artists that span the range of Spanish forms from flamenco to jazz and experimental music. Encontrado, an exciting encounter between flamenco and traditional Indian music by the group Nuba, is being released on CD this month. And Al Boito Maria, by the group Elementales is stirring up critical excitement with its own richly textured blend of Spanish styles.

Fascinating Hybrid

The world music label is beginning to open doors," agrees BMG Ariola international exploitation manager Laly Garcia. "Radio Tarifa is a good example of the term's validity. The label has begun strong European promotion of the group, whose impressive and colourful first album Rumba Argentina has just been released in France, Germany, the Benelux and several other territories. The release of a promotional single and acclaimed showcases at both last year's WOMEMX in Berlin and this year's MIDEIM were preludes to a current European tour including WOMAD festivals in both Granada and Reading.

Radio Tarifa's sound is a fascinating hybrid of North African, medieval and Iberian music played on a striking and eclectic collection of instruments.

The group plans a new album for the end of this year. Founder and principal composer Fain S. Dueñas asserts, "World music is not just a trend; it's the result of many years of musical contact and information among far-flung musicians and the public, thanks to the increased availability of quality recordings by record companies."

Borja Aguirreche, responsible for international exploitation at EMI, is still reeling from the runaway success of their Gregorian "Chant" CD, preparing for the release of the new Luz Casal album sometime in early summer, and looking forward to new material from two of Spain's biggest rock bands, Héroes Del Silencio and Ultimo De La Fila. He points out that the label owning one of the most important flamenco catalogues, and that their new world music label Hemispherium is considering a compilation in line with its other fine collections of African and Latin music. Meanwhile at Virgin, Nacho Cano, member of million-selling group Mecano, is busy promoting his first solo album, which will be released in various European territories at the end of April.

Sony recording artist Rosario, with half a million units of her first album, De Ley and nearly 200,000 of her second sold in Spain alone, is their best bet for European success. Deseo has been released in France, Italy and Germany, and the singer has just returned from promoting the disc in Rome. Rosario wears her Spanish heart on her sleeve, and her live shows are impressive demonstrations of flamenco bravura combined with pop accessibility and funk energy. Claims Victoria Rull, Sony international exploitation manager, "The Spanish element is important. Experience has shown that European markets are open to product with this distinguishing aspect. Also, this type of music has a longer shelf life than typical pop/rock cut in a conventional mould."
Radio: Five Juggle At The Top

Last November Spanish radio celebrated its 70th birthday, with an air of self-congratulation that reflects a general improvement in economic returns, audience figures, and inter-industry relations which, while not exactly cordial, have mellowed since the early '90s.

by Howell Llewellyn

At that time, private television burst onto the Spanish scene, destroying radio's captive advertising market. Advertisers flocked to the new TV channels, not just because of the greater audience, but because television was battling out a fierce price war. Radio would not compete with.

Last December saw the creation of two new radio networks. The first was Cadena Top Radio—in fact a revamp of the seven-year-old Radio Top 40, by the French ACE net Europe 2 and Mexican media giant Televisa, which held 40% and 30% of the net respectively. Top Radio remains the fourth largest music network, just increasing the number of stations to 28 with the recent addition of three more.

Almost on the same day, the Radioves news/talk regional net in northwestern Galicia expanded into the rest of Spain with a total of 16 stations now. Radioves specialises in local news programmes, but there are frequent national connections.

Five Tops

Most radio insiders feel that with five national music networks—counting Cadena SER's four nets as one, Cadena COPE's Cadena 100, Onda Cero Musica, Top Radio, and Radio 3 Pop—there is no room for any more (or that one or two may have to go unless advertising improves). The general view of the future is, however, one of optimism.

Gregorio Ramon Carrera, HOM at Cadena Top Radio, thinks that with the revamped network's increased commitment to Spanish music, radio offers domestic talent more possibilities for exposure. "The more radio supply, the more varied the output," he says. "Not so long ago a single had to be played on SER's Los 40 Principales to be a hit, but not any more. Indeed, this month the single

El Rayo-X by Danza Invisible went to number 10 even though it was not being played on Los 40.

Radioves news/speaks woman Ada Martelanes says it's too early to tell how well the net is faring, although initial reports are encouraging. Why did a regional network far from Madrid decide to go national? "On the one hand, we were very successful in Galicia, and there were some available frequencies allowing us to expand. Then, following the effective closure of Antena 3 Radio, there were a lot of very good radio people around who we were lucky enough to enlist.

Cadena COPE has not yet released its '94 results, but they are believed to be the best, under the circumstances, for many years. Twice in '94 audience surveys reported the unthinkable—that Cadena COPE news/talk had sneaked above Cadena SER news/talk in popularity. SER dominates the music formulas, but even there COPE's Cadena 100 has shown signs of making inroads.

This is not too surprising given the fact that Cadena 100 director Rafael Revert helped make Los 40 what it is, before he left SER in 1992. Like Top Radio's Carrera, he makes the point that Los 40 no longer has its own way in breaking new singles. Unlike Carrera, he is not sure that having so many music networks is good for new acts. "1994 was the year that COPE conventional stood up to SER," he says. "I think the fact that singles not rotated by Los 40 can break into the charts has made SER music rethink its policy. However, I think the music nets are going through a difficult moment. The lack of new artists and real improvement in quality is not good for music radio."

Onda Cero Musica dropped a lot of its musical content in '94 and saw an alarming drop in audience, but it is planning to backtrack to repair the damage. It was already a successful news/talk net, with the third highest audience in the country.

Luis Merino is head of SER music, which gives him the last say not just at undisputed EHR leader Los 40, but at all-Spanish Cadena DIAL, ACE net M-80, Radio Ole, and SER's new classical net Sinfo Radio, which began broadcasting last June. Sinfo was the result of one of the most important radio events of 1994—the effective absorption of Antena 3 Radio by SER to form the radio management concern Union Radio.

Merino is justifiably confident about the future of Spanish radio. SER, which belongs to the media holding company Prisa, has the latest satellite and digital technology at its disposal, as well as the two largest music formula nets, Los 40 (with about three million listeners) and DIAL (about 1.5 million listeners).

Public radio has the biggest headache, with Radio Television Española (RTVE), which incorporates Radio Nacional de España (RNE), tackling huge losses. RNE's Radio 5 dropped its music content in 1994 and went all-news, and now Radio 3's sacred music content is threatened. Many in the business think this is the only blemish on Spanish radio's horizon.

Radio 3:

Up In Arms

Diego Carcedo, director of state-run Radio Nacional de España, may have bitten off more than he can chew with plans to convert Radio 3 into a so-called "cultural" station (Music & Media, April 22).

Spain's world of independent labels and alternative or underground pop/rock formed a Radio 3 Support Platform and grabbed headlines in the national media.

Then came the announcement, made exclusively to M&M, from Spain's influential performing rights society, SGAE, whose managing director Teddy Bautista said, "If RNE does not want to continue this service, SGAE is ready to seek partners to form a joint venture to set up an alternative radio station offering what Radio 3 transmits now."

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among fans, and is also a showcase for their new signings.

Javier Gonzalez, head of radio promotion at Epic Records, says, "We would all feel the effect within five years if Radio 3 went. All the majors know that Radio 3 is important for the development of new talent, and we all support Garrido's policies."

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## Eurochart Hot 100 Singles

**Week 17/95**

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<td><strong>Back For Good</strong></td>
<td><strong>Take That</strong></td>
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<td><strong>Scatman</strong></td>
<td><strong>K-Bop / Bop</strong></td>
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<td><strong>How Do I Make A Hit</strong></td>
<td><strong>- / EMI</strong></td>
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<td><strong>Baby Baby</strong></td>
<td><strong>ET</strong></td>
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<td><strong>Enter The Hotstepper</strong></td>
<td><strong>- / EMI</strong></td>
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<td><strong>The First The Last Eternity</strong></td>
<td><strong>Till The End</strong></td>
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<td><strong>Love &amp; Devotion</strong></td>
<td><strong>Real McCoy</strong></td>
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<td><strong>Be My Lover</strong></td>
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<td><strong>Chains</strong></td>
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<td><strong>- / EMI</strong></td>
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<td><strong>Fred Come To Bed</strong></td>
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<td><strong>Let It Rain</strong></td>
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<td><strong>- / Virgin</strong></td>
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<td><strong>I've Got A Little Something For You</strong></td>
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<td><strong>Annie Lennox</strong></td>
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<td><strong>Urban / Motor (Parr) (EMI)</strong></td>
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<td><strong>The Connells</strong></td>
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<td><strong>Celine Dion</strong></td>
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<td><strong>Motor (Warner Chappell)</strong></td>
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<td><strong>Star Wash - Sony Dance Pool (Deesda)</strong></td>
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<td>Faith No More</td>
<td>King For A Day...Fool For A Lifetime</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Wet Wet Wet</td>
<td>Picture This - Precious Possession</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
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<tr>
<td>Celine Dion</td>
<td>D'Eux - Epic / Columbia</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Nirvana</td>
<td>Unplugged In New York - Geffen</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Red Hot Chilli Pipers</td>
<td>Destination Paradise - Mercury</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Faith No More</td>
<td>King For A Day...Fool For A Lifetime</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Simple Minds</td>
<td>Good News From The Next World - Virgin</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>D'Eux - Epic / Columbia</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Soundtrack - The Choir</td>
<td>The Choir - Deeez</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Clawfinger</td>
<td>Use Your Brain - MVG / WEA</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Bon Jovi</td>
<td>Cross Road - Mercury</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Jogust</td>
<td>We Can't Go On - WEA</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Simple Minds</td>
<td>Good News From The Next World - Virgin</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Soundtrack - The Lion King</td>
<td>The Lion King - Walt Disney / Mercury</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>East 17</td>
<td>Sway - London</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
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<tr>
<td>Portishead</td>
<td>Dummy - On Beat</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
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<td>Stevie Wonder</td>
<td>Conversation Peace - Motown</td>
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<tr>
<td>Michel Sardou</td>
<td>Olympia '90 - Pena</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
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<tr>
<td>Kelly Family</td>
<td>Over The Hill - Rel-Ligh</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
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<tr>
<td>Janet Jackson</td>
<td>Hot For You - Virgin - Gipsy</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Boo Radleys</td>
<td>Wake Up - Creation</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Pino Daniele</td>
<td>Non Calpestare Il Fiore Nel Deserto - CD</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Lisa Nilsson</td>
<td>Till Morelia - Diesel</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Garth Brooks</td>
<td>The Hits - Liberty / Capitado</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Soundtrack - Pulp Fiction</td>
<td>Pulp Fiction - MCA</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Mike &amp; The Mechanics</td>
<td>Beggar On A Beach - #5 - Virgin</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>John Lee Hooker</td>
<td>Chill Out - Punkbaliisti</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Neri Per Caso</td>
<td>Le Ragazze - Easy / Sony</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
<tr>
<td>Francis Cabrel</td>
<td>Samedi Sento Sur La Terre - Columbia</td>
<td>A.D.KDN.FD.DI.NL.ES.RU.CH.UK</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BMI Communications BV © BMI Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.

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

**RE** indicates the album reaching the highest peak in the chart.
<table>
<thead>
<tr>
<th>Country</th>
<th>Week 17/95</th>
<th>Billboard Top 20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Top National Sellers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>UNITED KINGDOM</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SPAIN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DENMARK</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NETHERLANDS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FRANCE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SWITZERLAND</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AUSTRIA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ITALY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SWEDEN</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>IRELAND</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>USA</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BELGIUM</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The provided table includes the top national sellers, with entries for various countries and their respective music charts. The table entries are not translated, as the natural text represents a natural reading of the document content.
MAD SEASON

ABOVE

A Classic Debut Album includes the single River Of Deceit plus LONG GONE DAY and I'M ABOVE ...

Out Now

"Get rid of all your preconceptions about super groups. Here's a stella cast which is not just jamming together. Master of ceremonies is Alice In chains singer Layne Staley, with buddies Mike McCready of Pearl Jam and Screaming Trees' Mark Lanegan sitting in. Since Temple Of The Dog we haven't seen a better hobby project out of Seattle's talent pool. Far away from grunge, Doors-ey Wake Up is sort of minimalist rock with lots of open spaces. Knowing that the late Jimi Hendrix was a fellow citizen, Artificial Red should be taken for a tribute".

MUSIC & MEDIA 1st April 1995

COLUMBIA Scary Music

MTV Advertising Campaign from 1st May
M & M AIR PLAY STATION REPORTS

STATION REPORTS include all new additions to the playlist. Stations that are new to the weekly report will also include "Power Play" songs, which are songs that stations have mentioned in their talk segments during the week. Any song that appears more than one week in a row, whether they are new or old, will be listed. If a station adds a song for the first time or not, that song will also be listed. The dates are listed at the top of each page. Any station that is added or removed will be noted at that station's specific section.

AUSTRIA

RADIO CITY INTERNATIONAL/Venice

Andreas Pollak - Head Of Music

Playlist Additions:

Johan Van Achte - Producer

BRTN RADIO 2 - EAST

AD

Guy Janssens - Producer

Power Play:

Jean Lou Bertin - Prog Dir

PLAYLIST ADDITIONS:

EHR/Rock

Mom Deschuyter - Head Of Music

M& M AIR PLAY

Playlist Additions:

Take That. Back For Good

Scatman John - Scatman

Alex Party - Don’t Give Me

Twenty 4 Seven - Keep On Trying

Tammy - Why Not - Party On

Simple Minds - Hypnotised

Indiana - Everytime I See You

Gun - Something Worthwhile

Garbage - Vow

Junior - I Like It

General Public - Rainy Days

Bucketheads - The Bomb

M&M AIR PLAY

Playlist Additions:

Palle Aorslev - Head Of Channel

Rock/ACE

Playlist Additions:

EHR

RTL CITY RADIO/Prague G

Playlist Additions:

EHR/Gold

RADIO EXPRES/Antwerp B

Johannes Olsen - Head Of Music

EHR Dance

Playlist Additions:

Anders B. Skjon. - Music Director

EHR Dance

Playlist Additions:

Benoit SiVerd - GM

Nicolas du Roy - Prog Dir

FRANCE

STATION REPORTS

ANTONIUS GARNIPPEN

Stefan Jannen - Editor/Progran

Power Play:

Patricia Glazer - Voices

Paul Glazer - Voices

Paul van der Logi - Coord

Paul van der Logi - Coord

Johannes Olsen - Head Of Music

Power Play:

Paul van der Logi - Coord

Johannes Olsen - Head Of Music

Power Play:

Paul van der Logi - Coord

Johannes Olsen - Head Of Music

Power Play:

Paul van der Logi - Coord

Johannes Olsen - Head Of Music

Power Play:

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Power Play:

Paul van der Logi - Coord

Johannes Olsen - Head Of Music

Power Play:

Paul van der Logi - Coord

Johannes Olsen - Head Of Music

Power Play:

Paul van der Logi - Coord

Johannes Olsen - Head Of Music

Power Play:
IFPI World Results Show
Global Market Up By 16.5%

LONDON - Worldwide record sales grew by 16.5% in 1994, taking the total value up to US$35.5 billion. According to figures published by IFPI on April 20, the CD format now accounts for 55% of all album units sold in the world—more than 350 million units ahead of cassette sales. This makes the CD the premiere carrier in most markets, both in mature and in some developing territories. Unit sales for CDs rose by 25% (amounting to 1.74 billion over 1994), cassettes 2.6% (total: 1.38 billion), while vinyl sales declined by 53.1% (total: 0.04 billion). Singles sales reached a 1994 total of 0.4 billion, a decline of 3.6%.

The IFPI statistics were collected from 64 different countries, including for the first time, Russia, Bulgaria and Pakistan.

Full details next week.

Zumkeller Appointed President Of WME

NEW YORK - Manfred Zumkeller has been promoted to President of London-based Warner Music Europe (WME), following four years as senior vice president of the company.

Commenting on the appointment, Warner Music International president/CEO Ramon Lopez says, "Under Manfred Zumkeller's guidance, our European companies have not only performed outstandingly well, but have achieved spectacular success in developing local repertoire. Meanwhile, close artistic development relationships between our WEA and West Coast companies have resulted in the success of many artists such as, Miguel Bose, the Human League, Inner Circle and D'ream." WME currently includes 23 separate companies operating in 18 countries together with the Warner Music Manufacturing plant in Germany.

Bannister/BBC 1 continued from page 1

"We will be the only place to hear the UK's hot new music, and will combine an open mind with the ability to take risks."

Bannister claimed that the "baby-boomer" generation of over-30s is being super-served by commercial radio, because that is where the greatest numbers and spending power lies.

"What those middle-aged and middle-class listeners want is comfort—music they already know or sounds like something they already know," he warned. "It is well known that the emergence of adult contemporary formats through new stations such as Heart FM was having a further conservatising effect on existing commercial operators who had previously run top 40-based stations on FM. They are trying to head off the success of Radio 1 by moving towards the middle ground."

Bannister confirmed that Radio 1 had "refocused" its daytime music policy to concentrate on a contemporary sound. "We are now playing recent, current and future hits in the daytime. There are scores of commercial stations providing repeated back catalogue—we must be different. New music in the UK has never been more exciting."

The role of Radio 1, he argued, was to take risks with new talent, ignoring the short-term horizons of station management. The CSA says that the CSA can authorise "automatic licence renewal" providing a station fulfills its broadcasting obligations—limits the scope of its action in two main fields; the evolution of formats and categories and the implementation of frequency plans.

As a result, the Authority argues, structural changes can only be "partial and limited.

This echoes new CSA president Hervé Bouret's concern that "automative renewal" could freeze the radio landscape for 15 years."

The Authority's guidelines for the future include the argument that non-commercial stations (category A) should be protected. When such a frequency comes up for renewal, the CSA says, it should be taken over by a similar type of station. The Authority also warns it will be extra vigilant in ensuring all stations stick to their licence agreements, particular in light of the current shortage of frequencies available.

In addition, the statement says that the CSA can authorise some shareholding in local, category C stations, but warns that this will be looked at on a case-by-case basis and will not become the accepted practice.

It also recommends that local operators which have not been able to programme the way they were given permission for their frequencies should inform the necessary authorities.

The country's leading operators have not reacted to these proposals.

French Ratings continued from page 1

Meanwhile, ACS Europe 2 is continuing to grow (up 0.1% to 5.2%), but general manager Yves Taieb and programme director Guy Banville point out that average listening time, one of the station's weak points, is improving with a 17% gain at 125 minutes a day.

Top French Stations

<table>
<thead>
<tr>
<th>Jan-Mar '95</th>
</tr>
</thead>
<tbody>
<tr>
<td>(%) share</td>
</tr>
<tr>
<td>-----------</td>
</tr>
<tr>
<td>RTL (FS)</td>
</tr>
<tr>
<td>France Inter (FS)</td>
</tr>
<tr>
<td>NM (EHU)</td>
</tr>
<tr>
<td>Europe 1 (FS)</td>
</tr>
<tr>
<td>Fun Radio (NT)</td>
</tr>
<tr>
<td>Fun Radio EHU</td>
</tr>
<tr>
<td>France 2 (AC)</td>
</tr>
<tr>
<td>RCF (EHR)</td>
</tr>
<tr>
<td>France 3 (AC)</td>
</tr>
<tr>
<td>RFM (AC)</td>
</tr>
<tr>
<td>Chez FM (AC)</td>
</tr>
<tr>
<td>BFMTV</td>
</tr>
<tr>
<td>M6/RTL2</td>
</tr>
<tr>
<td>Source: Mediametrie</td>
</tr>
<tr>
<td>1% or 400 stations</td>
</tr>
<tr>
<td>N/T = new talk</td>
</tr>
</tbody>
</table>

This was the fourth year of Sound City, the annual week dedicated to live music, which is designed to bring AR & Forces in to contact with the wealth of music produced outside Lon-
don. In previous years the event has taken place in Glas-
gow, Manchester and Birming-
ham. Both big names and unsigned acts were playing during the week. Among the 200-plus acts performing were Utah Saints, the Boo Radleys, Deuce and Ultimate Kaos.

CSA Updates Radio Policy, Outlines Future Plans

by Emmanuel Legrand

PARIS - The French broadcasting authority CSA has rede
defined its philosophy towards radio and outlined its plans for the future.

In an unusually long statement dated April 12, the CSA says its mission is to guarantee diversity, be it through formats, programmes or economic criteria.

"The CSA will be very careful to ensure that the evolution of the radio landscape happens in a balanced way," it writes.

The statement comes only a few months after the CSA revised its radio category system and it follows an extensive series of meetings with the country's radio operators.

However, it fails to include changes requested by leading French operators. These major players, including RMC and NRJ, have been demanding alterations in the CSA's system of classification which prevents B category stations (local independent commercials) switching to category C (local stations broadcasting a national programme).

However, in the statement, the CSA stresses that category B stations should remain independent of the major groups.

The CSA also points out that the 1994 Communications Law—which introduced the notion of "automatic licence renewal"—providing a station fulfills its broadcasting obligations—limits the scope of its action in two main fields; the evolution of formats and categories and the implementation of frequency plans.

As a result, the Authority argues, structural changes can only be "partial and limited."

This echoes new CSA president Hervé Bouret's concern that "automatic renewal" could "freeze the radio landscape for 15 years."

The Authority's guidelines for the future include the argument that non-commercial stations (category A) should be protected. When such a frequency comes up for renewal, the CSA says, it should be taken over by a similar type of station. The Authority also warns it will be extra vigilant in ensuring all stations stick to their licence agreements, particularly in light of the current shortage of frequencies available.

In addition, the statement says that the CSA can authorise some shareholding in local, category C stations, but warns that this will be looked at on a case-by-case basis and will not become the accepted practice.

It also recommends that local operators which have not been able to programme the way they were given permission for their frequencies should inform the necessary authorities.

The country's leading operators have not reacted to these proposals.

Deplase Set For Musidisc Joint Venture

Polydor France promotion director Herve Deplase is tipped to be leaving the company at the end of May to set up a new label with indie Musidisc.

Has Defranoux Had An Offer He Can't Refuse?

Word is that Chrysalis France MD Herve Defranoux has accepted the proposal from PolyGram/Dunelmys president Pascal Negre to become MD of the newly-created structure.

A replacement for him has already been tipped within Chrysalis—current marketing director Olivier Charu.
## EHR Top 40

**Week 17/95**

<table>
<thead>
<tr>
<th>TW</th>
<th>L/W</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>6</td>
<td>Stevie Wonder/For Your Love</td>
<td>(Motown)</td>
<td>49</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>7</td>
<td>Wet Wet Wet/Julia Says</td>
<td>(Precious)</td>
<td>106</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>8</td>
<td>Bryan Adams/Have You Ever Really Loved A Woman</td>
<td>(A&amp;M)</td>
<td>88</td>
<td>10</td>
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<tr>
<td>4</td>
<td>4</td>
<td>9</td>
<td>Janet Jackson/Woops Now</td>
<td>(Virgin)</td>
<td>91</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>10</td>
<td>Simple Minds/Hypnotised</td>
<td>(Virgin)</td>
<td>82</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>11</td>
<td>Mike &amp; The Mechanics/Over My Shoulder</td>
<td>(Virgin)</td>
<td>89</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>12</td>
<td>Freak Power/Turn On, Turn In, Cop Out</td>
<td>(4th &amp; B'way)</td>
<td>74</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>13</td>
<td>Annie Lennox/No More 'I Love You'</td>
<td>(RCA)</td>
<td>70</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>14</td>
<td>Elton John/Believe</td>
<td>(Mercury)</td>
<td>55</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>15</td>
<td>Celine Dion/Think Twice</td>
<td>(Epic/Columbia)</td>
<td>53</td>
<td>0</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>16</td>
<td>Brownstone/If You Love Me</td>
<td>(Maj)</td>
<td>45</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>17</td>
<td>Van Halen/Can't Stop Loving You</td>
<td>(Warner Brothers)</td>
<td>49</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>18</td>
<td>Terence Trent D'Arby/Holding On To You</td>
<td>(Columbia)</td>
<td>43</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>19</td>
<td>Tina Arena/Chains</td>
<td>(Columbia)</td>
<td>51</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>20</td>
<td>Snap/The First The Last Eternity (Till The End)</td>
<td>(Arista)</td>
<td>42</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>21</td>
<td>Duran Duran/Perfect Day</td>
<td>(Parlophone)</td>
<td>61</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>22</td>
<td>Bruce Springsteen/Secret Garden</td>
<td>(MCA)</td>
<td>40</td>
<td>14</td>
</tr>
</tbody>
</table>

**Frontmen**

- **25**
- **26**
- **27**
- **28**
- **29**
- **30**
- **31**
- **32**
- **33**
- **34**
- **35**
- **36**
- **37**
- **38**
- **39**
- **40**

**Airplay Action**

The upper half of this week's European Hit Radio list may seem a bit fragmented at first sight with many songs staking to their previous positions, but in reality there is a lot of tension bubbling underneath the surface. Take That, with the backing of a ceaselessly expanding roster, prolong their chart reign for the third consecutive week. But competition is building up as the number 2 and 3 on the list (Wet Wet Wet and Bryan Adams, respectively) continue to grow. Adams, in particular, profits from a weighty momentum, as reflected in 10 counting adds. Meanwhile, the Simple Minds Hypnotised has started joining the top 5 battleground, thanks to steady point gain. And to top it all, Corona crashes the top 20 this week, pausing at number 14 with Baby Baby, the Italian act's genuine European spring hit (currently number 6 in the Eurochart Hot 100 Singles).

Bruce Springsteen appears as the highest entry in this week's EHR Top 40, as Secret Garden, the follow-up to the still charting Murder Incorporated (number 28), kicks off at number 22. Secret Garden is a new song from Springsteen's Greatest Hits and marks the sixth EHR hit from the prominent rocker. His most successful songs on the format were 1987's Streets of Philadelphia (six weeks at number 1) and 1992's Human Touch (four weeks at 1).

Springsteen's new single debuts with a roster measuring 40 stations, 14 of which are adds, the second-best score of the week (R.E.M. scored more with Strange Currencies). At this stage, Secret Garden is playlisted in 14 countries, Switzerland topping the bill with an 83% penetration ratio. Holland and the UK follow with 50% and 40%, respectively. Key stations in Germany, Italy, Spain, Belgium, Denmark, Finland and Poland have also added the track.

The record that walks away with the Radio Active award is positioned at number 23 this week—relatively low for a Radio Active song, but an excellent move for a song that comes from the number 39 position. It is Two Can Play That Game by American new jack swing artist Bobby Brown, a reissued single from his 1994 R&B album. Brown enjoyed three EHR hits before, including a duet with Whitney Houston (Something In Common), all coming from that same album. Bobby Brown went highest, peaking at number 5 in 1992.

Brown's new single is backed by 39 stations in 12 countries. Holland standing out as the most endorsing with a formidable 100% penetration. The UK is next in line, with 90% of M&M's British EHR roster dedicated to the single. Denmark, Italy and Belgium are also showing interest, but on a more limited scale. According to BDS, Two Can Play That Game already qualifies as the second-best played song in the UK on all formats (see Major Market Airplay, page 27).

### C H A R T B O U N D

#### Brand New Heavies/Close To You

**Artist**: (frr)

**Label**: (Island)

**Week**: 34

**Peak**: 21

**Weeks on Chart**: 6

**Notes**: The record that walks away with the Radio Active award is positioned at number 23 this week—relatively low for a Radio Active song, but an excellent move for a song that comes from the number 39 position. It is Two Can Play That Game by American new jack swing artist Bobby Brown, a reissued single from his 1994 R&B album. Brown enjoyed three EHR hits before, including a duet with Whitney Houston (Something In Common), all coming from that same album. Bobby Brown went highest, peaking at number 5 in 1992.

### M O S T A D D E N

<table>
<thead>
<tr>
<th>EHR Top 40 Commentary</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>R.E.M./Strange Currencies</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>18</td>
<td>Bruce Springsteen/Garden</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>17</td>
<td>Simple Minds/Hypnotised</td>
<td>(Columbia)</td>
</tr>
</tbody>
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### R O T A T I O N L E A D E R S

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Take That/Back For Good</td>
</tr>
<tr>
<td>18</td>
<td>Wet Wet Wet/All Saints</td>
</tr>
<tr>
<td>17</td>
<td>Janet Jackson/You</td>
</tr>
</tbody>
</table>

### N E W T O P 20 CONTENDERS

- **20** Fingerlick It
- **21** (SOS)
- **22** Simple Minds/It's A Miracle

**Notes**: New Top 20 Contenders are those that have not yet charted on EHR Top 40 but are predicted to do so in the near future. This chart is intended to give an indication of which songs are most likely to chart.
Haddaway

Fly Away, the new single by the Trinidad-born, Germany-based pop/dance singer Haddaway, enters the Border Breakers chart at number 16, thanks to playlistings at 10 stations in three countries outside the GSA. Haddaway meets with great response, particularly in Italy where seven stations dedicate rotation space to the artist’s new offering. Italy’s support roster includes heavyweights like Radio Deejay Network, Milan, Rete 105 Network/Milan and Radio Club 91/Naples. Holland is next in line with two reporters—national publics Huisvorm/Hilversum and NPS Kort En Krijntje/Hilversum.

Fly Away is the fifth record by Haddaway to hit Border Breakers—1995’s Life, his second single, went highest, occupying the top slot of the chart’s first three issues; I Miss You peaked at number 2 for five consecutive weeks in January–February 1994 and Rock My Heart peaked at number three for five weeks (four consecutive) later that year. Haddaway’s debut single, 1993’s What Is Love peaked at number 9 “only,” which was due to the fact that it enjoyed its actual airplay a couple of weeks before the chart was launched.

To return to the present chart, the fastest mover on this week’s Border Breakers—the record with the biggest upward movement—was Baby. Baby is playlisted in 18 countries outside its home base Italy. It’s getting a good spin in Denmark, Holland, the UK, Ireland, Switzerland, Austria and Spain. The song is currently number 14 in the EH Top 40 (see page 25).

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (played achieve in the original country is excluded from the calculations). The second chart, Channel Crossovers, registers the airplay penetration of UK/signed artists in mainland Europe, while the third Top 25, the Atlantic Crossover chart, ranks the most successful Non-European artists according to airplay impact in Europe.

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

| Position | Artist/Track | Original Label | Week
|----------|--------------|----------------|------
| 1        | Celine Dion/Twist In My Sobbin' Heart | Epic | 2/1
| 2        | Take That/Backs To Black | RCA | 3/1
| 3        | Madonna/Don't Stop | Creation | 4/1
| 4        | Bryan Adams/Everything I Do | Virgin | 5/1
| 5        | Robbie Williams/Party Like A Russian | RCA | 6/1
| 6        | Robbie Williams/Cold | Virgin | 7/1
| 7        | Take That/Want It All | RCA | 8/1
| 8        | Take That/Wish It Was True | RCA | 9/1
| 9        | Take That/Leave It Out | RCA | 10/1
| 10       | Take That/Back For Good | RCA | 11/1

**Scandinavia**

| Position | Artist/Track | Original Label | Week
|----------|--------------|----------------|------
| 1        | Take That/Backs To Black | RCA | 3/1
| 2        | Madonna/Don't Stop | Creation | 4/1
| 3        | Bryan Adams/Everything I Do | Virgin | 5/1
| 4        | Robbie Williams/Party Like A Russian | Virgin | 6/1
| 5        | Robbie Williams/Cold | Virgin | 7/1
| 6        | Take That/Want It All | RCA | 8/1
| 7        | Take That/Leave It Out | RCA | 9/1
| 8        | Take That/Back For Good | RCA | 10/1
| 9        | Take That/We Don't Have To Take Our Clothes Off | RCA | 11/1
| 10       | Take That/Back For Good | RCA | 12/1

**Holland**

| Position | Artist/Track | Original Label | Week
|----------|--------------|----------------|------
| 1        | Take That/Backs To Black | RCA | 3/1
| 2        | Madonna/Don't Stop | Creation | 4/1
| 3        | Bryan Adams/Everything I Do | Virgin | 5/1
| 4        | Robbie Williams/Party Like A Russian | Virgin | 6/1
| 5        | Robbie Williams/Cold | Virgin | 7/1
| 6        | Take That/Want It All | RCA | 8/1
| 7        | Take That/Leave It Out | RCA | 9/1
| 8        | Take That/Back For Good | RCA | 10/1
| 9        | Take That/We Don't Have To Take Our Clothes Off | RCA | 11/1
| 10       | Take That/Back For Good | RCA | 12/1

**Italy**

| Position | Artist/Track | Original Label | Week
|----------|--------------|----------------|------
| 1        | Take That/Backs To Black | RCA | 3/1
| 2        | Madonna/Don't Stop | Creation | 4/1
| 3        | Bryan Adams/Everything I Do | Virgin | 5/1
| 4        | Robbie Williams/Party Like A Russian | Virgin | 6/1
| 5        | Robbie Williams/Cold | Virgin | 7/1
| 6        | Take That/Want It All | RCA | 8/1
| 7        | Take That/Leave It Out | RCA | 9/1
| 8        | Take That/Back For Good | RCA | 10/1
| 9        | Take That/We Don't Have To Take Our Clothes Off | RCA | 11/1
| 10       | Take That/Back For Good | RCA | 12/1

**Spain**

| Position | Artist/Track | Original Label | Week
|----------|--------------|----------------|------
| 1        | Take That/Backs To Black | RCA | 3/1
| 2        | Madonna/Don't Stop | Creation | 4/1
| 3        | Bryan Adams/Everything I Do | Virgin | 5/1
| 4        | Robbie Williams/Party Like A Russian | Virgin | 6/1
| 5        | Robbie Williams/Cold | Virgin | 7/1
| 6        | Take That/Want It All | RCA | 8/1
| 7        | Take That/Leave It Out | RCA | 9/1
| 8        | Take That/Back For Good | RCA | 10/1
| 9        | Take That/We Don't Have To Take Our Clothes Off | RCA | 11/1
| 10       | Take That/Back For Good | RCA | 12/1

**Poland**

| Position | Artist/Track | Original Label | Week
|----------|--------------|----------------|------
| 1        | Take That/Backs To Black | RCA | 3/1
| 2        | Madonna/Don't Stop | Creation | 4/1
| 3        | Bryan Adams/Everything I Do | Virgin | 5/1
| 4        | Robbie Williams/Party Like A Russian | Virgin | 6/1
| 5        | Robbie Williams/Cold | Virgin | 7/1
| 6        | Take That/Want It All | RCA | 8/1
| 7        | Take That/Leave It Out | RCA | 9/1
| 8        | Take That/Back For Good | RCA | 10/1
| 9        | Take That/We Don't Have To Take Our Clothes Off | RCA | 11/1
| 10       | Take That/Back For Good | RCA | 12/1

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* directors changing technologies
* directors managing their time

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Ugly Kid Joe

Menace To Sobriety
### Ugly Kid Joe

**JUNE 5, 1995**

**MENACE TO SOBRIETY**

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