Quotas Help French Music Fortunes

by Emmanuel Legrand

PARIS - The French record market posted a 4.2% increase in value over 1995 in a year plagued by major news events which kept the music-buying public away from the shops.

Despite bombings and strikes, the industry saw its value increase to FFr6.8 billion (US$1.36 billion) over 1995—a 9.6% increase over 1994—following a 4.2% decrease in the last month of 1994, the last month of 1995 showed a decline of 18.4% in value.

The record market has not escaped from the summer bombings and the year-end conflicts which had a negative impact on record sales, says Hervé Rony, general manager of industry trade association SNEP.

continues on page 28

UK Radio Convention Back To AIRC

by Jonathan Heasman

LONDON - The UK's annual Commercial Radio Convention is to once more come under the wings of the commercial radio trade body AIRC (Association of Independent Radio Companies).

Two years ago, the convention was "farmed out" by the AIRC to Unique Broadcasting's Special Projects division (USP), a move which came about because of a lack of in-house resources at the trade body.

The AIRC then decided to stage the event once every two years, but last year Unique ran a convention by itself as a risk-taking commercial venture.

continues on page 28

New Swedish Radio Giant Takes To Air

by Keith Foster

STOCKHOLM - The Swedish radioscape has been shaken up by the debut of a new private network—the country's largest ever.

Two of Sweden's weakest networks—ACE P6/Z Radio and the network formerly known as Radio Rix (also ACE-formatted)—have joined forces to begin broadcasting the new network, also called Radio Rix.

The new channel was first heard in the country's two biggest cities, Stockholm and Gothenburg, with another 27 local frequencies up and down the country scheduled to gradually come on line. The new station has a potential reach of 63% of the population.

The merger has been awaited in the industry for some time, as both P6/Z and the old Rix have both had major problems establishing themselves with the listening public (Music & Media, December 2, 1995).

Rix had done well in smaller towns, but poorly in the more competitive cities, while P6/Z, a division of the Kinnevik media group, has struggled despite some big-name presenters and several costly relaunches.

One of those included introducing the "P6" name, a title the station would have had to give up anyway now that a court has banned its use in marketing. National pubcaster Sveriges Radio took the case to court claiming that "P6" infringed on trademark rights—SR's channels are called P1, P2, P3, P4 and P5.

The new Radio Rix retains many of the big-name personalities that led P6/Z programs along with its ACE music profile. The station will be based in Stockholm, while the "old" Rix will close down its production and news gathering service in Gothenburg, with a loss of 23 jobs.

continues on page 28

Pan-European Promotion House Set Up

by Christian Lorenz

HAMBURG - A new pan-European independent promotion house has been set up, under the name of Euro Propaganda.

The joint venture between Hamburg-based Public Propaganda and London-based Music House was launched at MIDEM 1996. The company offers cross-border promotion throughout Europe.

"The European music market is growing," says Public Propaganda MD Jens-Markus Wegener. "Pan-European release coordination is becoming more and more important. Record companies now need a promotion partner who is at home in all their main markets."

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Henderson Champion Of Danish Grammy Awards

by Charles Ferro

COPENHAGEN - The undisputed queen of this year's Danish grammy gala was Caroline Henderson, who walked off with five statuettes for her debut album Cinemataztic.

Henderson won her awards for Best Pop Release, Best Female Vocalist, Best Album, Best Single (Made In Europe) and Best Songwriter, together with Kasper Winding and Thomas Blachman, the duo which also took the award for Best Production.

In addition to her five Grammies, Henderson took brewer Tuborg's "Green Award," whose recipient is also chosen by popular vote. "I'm at a loss for words," says BMG promotions manager Lise Kinch. "It was simply fantastic that she won so many awards. I think she's particularly happy that she won the Tuborg prize as it's chosen by the public and not industry insiders. It's a great acknowledgement."

Rockers D:A:D were the February 3 event's other major winners. The band scooped the awards for Best Album Cover (for Help Yourselfish produced by Torleif Hoppe and Mand Over Board), Best Band and Best Video (for Reconstruced also produced by Hoppe). The band's lead singer Jesper Bentz told Music & Media, "All three awards are important for us. They cover a broad field and each element means a lot."

Veteran band Savage Rose won Best Rock Release (for Black Angel) and was among a string of live acts performing at the event, including Babylon Zoo, Danish acts Poul Krebs, Big Mama & My, and the two big winners in the categories for foreign acts, Best Single went to Mike and the Mechanics (for Over My Shoulder), and Blur took a Grammy for Best New Act. Bjork was named as Best Foreign Female.

Mystery Over Riviera Radio

by Mark Dezzani

MILAN - A veil of secrecy hangs over the station's running of the station is being handled by the London-based ad sales house Millennium, owned by Danish business man Per Mortensen.

Millennium, The European and Riviera Radio were all unwilling to comment on the sale of the station's future.

However, the local sales force and several of the station's journalists and local contributors have been laid off, reducing the station's workforce which had been an important element of the station's output.

by Christian Lorenz

AMSTERDAM - Dutch record label Arcade has acquired the European rights to the back catalogue of seminal US fusion act Chicago. The exclusive deal gives Arcade free access to exploit Chicago's 12 albums on the CBS label. The band's successful releases on Full Moon are not part of the deal.

André de Raaff, international president of Arcade international, says De Raaff is confident that the band will still play in popular 20 years after their last international number one hit If You Leave Me Now. "They have got the rights to the back catalogue over a year ago," says De Raaff. "I am positive that the re-releases will create high consumer interest."

Arcade plans to re-release all 12 albums on CD with the original cover artwork. To attract attention for the series, the label released a "Best Of" compilation on February 14-24.

"We have acquired two new and previously unreleased songs for the compilation as a bonus," says De Raaff. He expects the compilation and the 12 back catalogue albums "to sell around one million CDs in Europe by the end of the year."

The first single promoting the compilation is a new track recorded in 1995, entitled Let's Take A Lifetime. "Chicago will promote both releases in Europe between February 14-24, adds De Raaff. "We have already scheduled a number of personal appearances for TV and radio promotion in the US and Germany."

Arcade Brings Back Chicago
France Info Becomes Paris' Second Station

by Emmanuel Legrand

PARIS - All-news public station France Info has become the second most important station in Paris, thanks mainly to the number of big news stories which hit France last year.

According to Mediamètre figures on the 1996 first quarter, France Info has beaten France Inter and Europe 1, and moved closer to RTL in a region which counts close to one fifth of France's total radio listeners.

EHR, meanwhile, confirms its national good health in Paris with a 1.2% gain in a year that 9.7%, while sister station Rire et Chansons (humour and music) loses 0.2% down to 3.2%. Fun Radio suffers a 1.9% dive during the same period, emphasising at a local level its decline in listeners nationwide.

Stations specific to Paris continue to fare well, like free-format Radio Nova (up to 1.6% from 1.5%), and Pierre Bellenger's all-French station Chante France.

Three stations pass the 1% mark — Latin music station Radio Latina, the exotic Media Tropical and French international service RFI. A total of 26 stations have audiences comprising between 0.1% and 0.9%, including RMF, Africa No. 1, Radio Bleue, OFM, and a series of community services.

Dance Awards Gala Expands Coverage

by Keith Foster

STOCKHOLM - The Swedish Dance Music Awards, sponsored by Gilbeys, will be expanded to cover an entire weekend this year, from March 30-April 1.

This is the sixth year since the awards were set up to celebrate the success of Swedish-produced dance music at home and across Europe and much of Asia. So far, the gala has been limited to one show, but this time it will spread vibrations throughout the city.

Europe 2 In 50/50 Deal With A&P

PARIS - The fate of A&P Audio — the programme supplier broadcast to 115 local stations and operated by press news agency A&P — has finally been sealed, writes Emmanuel Legrand.

The service will not be fully sold to Europe 1 Communications, as initially planned, but will be operated by a joint company created by both parties, who will each own 50% of the shares. The new company will be managed by Laurent Peralat, who operates radio station L'Onde Latine.

The service will offer a programme consisting of music and news, and Europe 1 will use it as a launching pad for an all-news digital service.

Veterans' Anniversary Dinner

At a special gala dinner at the end of last month, Reed Midem Organisation CEO Xavier Roy presented trophies to four industry veterans who were all celebrating anniversaries of their respective companies. Pictured (l-r): Henri Belolo, who founded Scorpio Music 20 years ago; Bill Roedy, the president of MTV Networks — the music television channel founded 15 years ago; Claude Nobs, founder and director of the Montreux Jazz Festival, now 30 years old; and Seymour Stein, who celebrates the 30th anniversary of Sire Records.
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Radio Dockside
Spotlights Port Life
by Marc Maes

ANTWERP - Radio Dockside, the Antwerp-based station targeting the 65,000-strong workforce in Europe's second-largest mainland port, is to get a new life after slimmer down operations last year. A new management, fresh investment capital of Bfr4 million (app. US$140,000), new studios and better reception in the vast Antwerp port are the key elements behind the new look Dockside.

Radio Dockside was taken over by Flemish audiovisual media group VLAM last year and is now in the hands of a newly-formed company Havenradio (Harbour Radio), grouping VLAM, LloydInvest and the Belgian gisch Media Holding (BHM), a conglomerate of financial groups.

The president of Havenradio is Lloyd's Wim Deherdt, while VLAM's Frank Leyens has been appointed CEO. Other board members include Lloyd managing director Guy Dubois and BMG's Theo Maes.

"It is our aim to launch a pure business-to-business radio station," says Dubois. "The plan has been in the making for years—we had the information but not the technical expertise, which is what led to the joint-venture with VLAM." Radio Dockside is already on the air, but Leyens says the new-style station will begin broadcasting in the spring, when work on the new studios will be completed.

Ricordi Sets Up Alternative Label
by Mark Dezzani

MILAN - Internoise, the sub-label specialising in alternative rock, has been launched by BMG Ricordi as part of its commitment to local talent.

"Our new three-year plan anticipates investing several billion lire in developing the local artists and the market in this country," commented BMG Ricordi vice president Francesco Reali at the company's sales convention last month.

The revamped Internoise label has been expanded to break down the attitude barrier between domestic indie groups and the majors, said label manager David Agus.

"Previously, Internoise existed as an outlet for promoting international alternative artists, which required specialised distribution. Internoise is now a label in its own right. However, unlike the in-house labels of other majors specialising in indie product, we will not be signed up many artists but focusing on four or five signings," Agus explains.

Internoise's initial roster includes the established BMG Ricordi signing rapper Frankie Hi-NRG MC and two new signings, punk outfit Fasten Belt and political hardcore rapper Lou X.

"We are looking at a couple more signings including a reggae outfit," comments Agus, adding: "We are also looking to establish an open and frank rapport with other indie labels to distribute their product. Indie bands and labels have a traditional distrust of the majors and we intend to break down this barrier by allowing maximum freedom of artistic expression."

Lou X, an ex-member of rap outfit Assalti Frontali, debuts with his album A Volte Ritorno while Fasten Belt presents its polished punk on the debut album Vivi Il Tuo Tempo. Frankie Hi-NRG MC offers his first release in two years with the single Cial Di Tensione.

East West Records Germany has signed a distribution deal with independent label JKP for the new album of Germany's longest-running punk rock act Die Toten Hosen. Released on January 29, Option For The People will be heavily promoted during Germany's carnival season. JKP MD Jochen Hulder (front row, far left) and East West MD Jürgen Otterstein (front row, far right) are pictured above broadcasting the band's success in getting the first single from the album, Nothing Is For Ever, into Germany's singles Top 30.

Bishops Attack COPE's 'Unnatural' Alliances
by Howell Llewellyn

MADRID - The bishop of Barcelona Joan Carrera has launched a scathing attack on the Catholic Church-run Cadena COPE, accusing the radio network of forming "unnatural political alliances."

The verbal attack marked the Catalan bishop's long-running criticism of COPE's news talk coverage of new heights.

COPE has formed an unnatural alliance between the Church and the (main opposition) Popular Party (PP) that seems unacceptable," Carrera told Catalan television.

"It would be scandalous if what we have finally achieved—a church independent of any political party—were to fall apart now," he added. "I hope it doesn't happen but it is evident that COPE represents a threat in this sense."

Bishops in the Catalonia region have long opposed COPE's coverage of the Catholic Church, operations which is shared by PP. Senior clergy in regions that suffered linguistic repression during the Franco regime, such as the Basque country and Catalonia, have routinely taken a liberal line on the language question. Indeed, mass is normally said in Basque or Catalan.

Spain's Episcopalian Conference, the body that runs the Catholic Church, has a controlling stake in COPE. The Conference is the Conference's vice chairman. Carrera is the Conference's secretary general.

Asked why the Conference has not seriously got between COPE and PP, Carrera responded: "There are certain interposed forces that threaten serious scandals if COPE's line is changed."

Carrera is the Conference's former media spokesman and he has often publicly criticised COPE's new policy, but never so strongly as on this occasion. COPE had not responded to his charges at press time.

London-based independent promotion company Music House director Bob James

Q: How has radio influenced your career?
A: In the early '80s I worked as a club DJ, spinning modern soul and jazz funk. Greg Edwards on Capital Radio and Bobbie Vincent on Radio London were my heroes. They introduced me to uncontrollable great soul tracks. I despaired a few times on local pirate stations but I never seriously got into radio. When I set up my promotion business, I started with my club contacts and developed step by step into radio promotion. I guess I'm just deeply rooted in the club scene.

Q: What is your favourite radio station?
A: Galaxy in Bristol. Within an EHR format, it manages to play a mix of 80% dance and 20% pop. Galaxy's programming policy is open to new acts and it doesn't shun R&B from the UK. Unfortunately a lot of stations here still see home-grown R&B talent as inferior to US artists.

Q: If you could change something about radio today, what would it be?
A: The club DJ in me thinks that radio should pick up a record instantly if programmers or DJs believe in it. Don't wait until you have some consolation from national sales charts. If you think it's a good track, trust your gut feeling and get behind it!

Q: Is there a European artist who deserves more attention abroad and, if so, why?
A: Alliance Ethnik. They have class and they have great rhythm tracks. We worked their last single Respect For Virgin in the UK. Club DJs loved the groove but radio ignored the track because of its French lyrics. Surprisingly enough, there are UK artists who fare better abroad than at home. Newcomer based R&B singer Duke has a solid following in Holland and Germany but just doesn't sell in the UK.

Q: Which music do you listen to at home?
A: No. My favourite single must be Mr & Mrs Dub Dub. I know, it's terribly uncool. But it's a catchy song that just doesn't go away. My biggest album right now is still TLC's CrazySexyCool. It's pure class.
Juke Box Jury

Home-grown productions have carved out substantial chart success in France, Germany, the Netherlands and Sweden over the past year. But can this success be exported? Music & Media editor-in-chief Machgiel Bakker took his record box along to MIDEM 1996, and discovered that Continental hits don’t travel easily. Christian Lorenz reports.

The further a music genre is removed from current youth trends, the less likely it is to find fame and fortune across the border. That was the general consensus of an expert panel featuring Cadena 100/Madrid MD Rafael Revert (Spain), Deconstruction MD Pete Hadfield (UK), Motor Promotions MD Petri Lunden (Sweden), Wit FM/Bourdeaux PD Gérard Babu (France) and Musik Komm concert coordinator Manfred Tari (Germany).

Petri Lunden is adamant that there is a common European youth culture that the whole continent's industry can tap into. Based on his experience as concert promoter and manager of Swedish pop act the Cardigans, he argues You have to deal with trendy 14 to 18 year olds if you want to exploit common music tastes in other European countries. If it's not young and hip you won't stand out above the glut of domestic productions in your export market.

Pete Hadfield agrees with Lunden that jungle, techno, rap and hip hop are the musical genres which offer pan-European productions the most access to the youth market, adding cynically that the secret of mainstream success in Europe is to get a girl singer fronting your act. It's been a long time since we had a European act topping the charts with a male singer.

Rafael Revert, however, still sees chances for mainstream pop product to cross borders if it's sung in English. He nominates insufficient plugging as a main reason for the lack of pan-European pop or rock hits. There are many good songs I hear purely by accident, he says. And sometimes I wonder why the Spanish label did not plug me with the track.

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Sponsoring Adds zest

In the US sponsoring is as old as radio itself. Legendary radio shows like the "Grand Ole Opry," "Louisiana Hayride" and uncountable R&B programmes were made possible through sponsoring. European radio, however, is still reluctant to exploit this source of income. Christian Lorenz reports on Germany's emergence as one of Europe's most exciting on- and off-air sponsoring markets.

SPONSORING has become the buzz word on the German music scene in the past year. Brand manufacturers are opening up new opportunities for advertising to media in return for a youthful image. Tobacco giant Camel organises rave parties and lends its name to related merchandise and dance compilations.

German jeans manufacturer Mustang focuses on rock and has launched its own radio and TV shows.

Black Forest-based Mustang initially knocked on the door of production and PR house Mainhattan to obtain a licence to use the Scorpion's 'Living For Tomorrow' in a cinema commercial. Mainhattan account director Mustang Mike Raven was quick to point out that the company could offer more to beef up the sportswear firm's image.

As a result, Mustang committed itself to a long-term effort to build up its reputation as a competent player in the music market. Under the name JAM—Jeans And Music—Mustang offers a bilingual music magazine, TV and radio shows, concerts and compilation CDs. A JAM flagship store in Cologne offers CDs, concert tickets and a café hosted by Roland 'Balou' Temme, manager of Cologne rock act BAP.

The German/English language JAM magazine has a circulation of 350,000 and is distributed through Mustang dealers all over Europe. The JAM TV show on music channel Viva is a weekly one-hour rock music documentary produced by Austrian video company DoRo. Following the success of the Sunday evening TV show, Mustang contacted Berlin-based syndicator On-Air to produce a

French Majors Deal Cards

While major French nets RTL and Europe 1 welcome sponsorship, spokespersons Marthe Favreto and Antoine de Terres emphasise programming independence as they indicate some good opportunities for sponsorship on radio.

by Patrick Frater

"Our first and most important rule is that a brand should not invade the programme," says RTL advertising director responsibility for on-air sponsorship activities, Marthe Favreto.

Generally speaking, the availability of slots or programmes that would sponsor is determined by the programme department—part of the all-powerful advertising sales regie. Suitability for sponsorship varies with the time of day and the season of the year. Programmes designed to air during school holidays are likely to be different and possibly carry different sponsors than those during the rest of the year. Sponsorship also may be desirable in the case of programmes which are expensive to produce.

Other activities well suited to sponsorship are those involving interaction with the audience, including games such as "RTL Magic Tel." Says Favreto, "For a project such as giving away 1,000 seats at a Celine Dion concert, a sponsor does not have to have anything to do with the programme content. Companies from Mercedes to pasta maker Panzani love this.

RTL is only now strongly pushing to expand sponsorship, but it has some hopes that areas that are old favorites, such as the time signal (currently sold to Le Fleurier butter) and the weather (sold to Jarildall garden centres). These

Sponsorship—A Value Added Product

by Dermott Hayes

While sponsoring activities are important, Dublin EHR FM104 sales director Margaret Nelson considers them subordinate to above-the-line—or straightforward—advertising as the best way to serve clients' needs.

As one of two commercial stations in the Dublin region, FM104 may be the smaller, but it has consistently turned a profit within its target audience. It competes not only with Dublin ACE Classic Hits/88FM but also with national pubcaster ACE 2FM.

"As a general rule, we give sponsorship to a client as a bonus for a 12-month advertising contract," she says. "Of course, there are premium sponsorship products like sports, which have a high perceived value, but in general we wouldn't feel comfortable offering sponsorship on its own.

Three years ago there was considerable anxiety about a growing client perception that below-the-line promotions and sponsorship worked better for clients than advertising. We felt we had to prove to them that advertising still works well," Nelson tells us.

"We chose Mentholyptus as it was a market leader, had a seasonal bias, but was traditionally a TV client that had not used radio before. We carried out the test case over a six-week period in April and May (35 spots per week) when Halls and all other medicated confectionery were not involved in any type of marketing, promotion or distribution drive. Objectives were: to examine the impact that non-seasonal advertising has on extending sales volume, and to examine pre- and post-awareness tracking. Cumulative coverage of Dublin adults was 40%.

The results of the test indeed confirmed the theory.

1. Unaided recall rose by 13%.
2. Second mention rose by 30%.
3. Most importantly, sales of Halls Mentholypus in Dublin city and county increased by 17% over the corresponding period last year, while sales in the other three provinces remained static.

"We were nervous doing this research but we proved to our clients that above-the-line advertising works," according to Nelson.

Margaret Nelson

"Sponsorship works too but always in line with advertising—it is a value added product for us," she says.

Asked to list the priority areas for sponsorship at FM104 she says, "Sports is number one followed by traffic and weather. We are not allowed to have sponsored news or current affairs programmes under IRTC rules, however, many individual shows, especially those that hit our target audience of 15-35 (like the Top 40 on Sunday) are important. We also have sponsored features within programmes like 'Top Nine at Nine' which is sponsored by Tamagoo's Disco as well as competition.

Sports A Specialty

Régie Europe 1 sponsoring manager Antoine de Terres cites three forms of sponsorship at Europe 1. The first is sponsorship of an information service such as the weather or traffic. Here we see five-second messages in a billboard format at the beginning of a bulletin.

The second kind is sponsorship of a programme such as 'Le Club De La Presse,' 'Top Wall Street' or 'Ciné Matin.' These programmes are some-

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AmericanRadioHistory.Com
Off-Air Event Sponsoring Big In Belgium

by Marc Maes

IP Radio is Belgium's major advertising company for private stations: as well as the French language BEL RTL, Nostalgie and Radio Contact networks, the company also handles more flexible than the information services. Journalists who present information should not sound like advertisers, but presenters who don't have the status of journalists may read "的消息"; he says. Europe 1 has made a specialty of sports sponsorship. "Here we first turn to the on-site event sponsors. In the case of Rolland Garros [French tennis championships] it is likely to be BNP or Peugeot," says De Terves. "Our studies show that event sponsors are not always as well known by the public as they think they are. For example, surveys show that many people still think Peugeot is the motor sponsor of the Red Bull, De Terves adds. In fact Fiat has been sponsoring it for some years. Our objective is then to reinforce the messages the public sees on its TV screens." For other sports events Europe 1 only covers an event because of advertiser demand. "This is particularly true of sailing, which is too expensive to cover without sponsorship. They appear as a normal sponsor, but the programme is suggested by the partner," says De Terves.

Europe 1 does not impose upon itself a maximum number of sponsors per day or per hour, although for the broadcasters his sponsor's message counts as part of the total advertising minutes per hour, which is controlled by law. De Terves considers this an advantage for advertisers. "A sponsor's message stands alone, whereas an advertisement for some 150 stations, including 35 stations carrying the "Radio Contact" jingle, as networks in the North are still illegal.

This year's major sponsorship campaign in Flanders was with Coca-Cola," says IP Radio advertising manager Steve van den Audenaerde, "where in turn for Radio Contact's blue dolphin logo on the Coke packages, the brand received substantial attention on air. Another good example of targeting yet a different audience is Radio Contact's logo featured on the Powerdown CD, in collaboration with Sony Music. Both sponsorship activities help to spread Radio Contact's name—with the CDs we reach out to the record buyers—we know they're our audience so there's mutual interest in such a campaign.

A good example of below the line advertising and on the spot sponsorship is offered by BEL RTL which, last summer, spent four weeks at the Walibi amusement park near Brussels. "It was really a mega-project—the station broadcast four hours of programmes live from the park every day," says Van Den Audenaerde, adding that BEL RTL also broadcast from the Brussels book fair (for one week) and from the national Food Products Exhibition (for two weeks). "But we also had quite a remarkable sponsorship events like the one with Gancia perpétuo," he continues, "during which BEL RTL visited 50 bars throughout the country to interview visitors live and have a Gancia competition. Another good example is the Schweppes boat ride we organised in Ostend this summer with Radio Contact. We did the opportunity to take listeners on a short sea trip every week on a ship bearing the Radio Contact logo."
Beziers: French Locals Take Stock

On January 18-21 the 12th Festival National Des Radios Leaders FM was held in the southern coastal town of Beziers. Three days of discussions, concerts and company presentations couldn't erase the overall impression that independent local radio in France will soon be history. Alina Dragan reports.

When the conference was organised for the first time in 1984 France was entering a period of major transition. Hundreds of local stations had received licences to broadcast on the FM band, marking the end of the dominance of the airwaves by Radio France and the peripheral stations RTL and RMC. The event, as always organised by Radio Peinard (Skyrock), brought together these local broadcasters to discuss their current position.

While local radio is often hailed by the record industry as being more open to new talent than the national networks, the general opinion at the conference was that the record industry is partly responsible for the decline. Radio Plus/Haguenau (Alsace) MD Jean-Claude Memheld comments, "We have a hard time getting records. Mostly we end up buying them in a shop and then I have to pay again for the right to play them on the air! It all wouldn't be so bad, however, if national networks were not allowed also to make local programmes and sell local advertising."

The main players like NRJ, Skyrock and Europe 2 use different strategies to obtain the badly-needed frequencies throughout France, but the bottom line is always the same. Independent stations sell out, they start to re-broadcast one of the 'Paris' programmes, but fill a certain amount of time with local programming. This allows them to continue to sell advertising without investing in expensive programming. Naturally 'Paris' receives it's share.

In the course of the three days, references often were made to the US situation, where media owners may not 'own' more than a certain percentage of the audience share, and where there are strict regulations on the sale of local advertisements. According to Bernard Bec, director of TSF Cognac, 'In France the market for local advertising is interesting enough and could sustain several stations per market, but price dumping by the networks has killed off many of us.' Europe Régie director general Michel Cacouault counters, 'Price dumping is something that might have happened in the wild years but now we sell our airtime on, for example, Skyrock as expensive as possible.'

"I think that within five years we will end up with five media groups owning some 15 national networks." Radio Plus/Haguenau MD Jean-Claude Memheld

Europe Régie claims that the grouping of all stations in networks only makes radio stronger. "We don't only compete with NRJ and RTL but also with TV, the printed media and outdoor advertising. Especially on a local level stations often lack the skilled sales staff to compete with these media. We invest in our sales people, and can do so as they will bring in returns. But if you run a station with a turnover of US$200,000 how much can you invest? Without the networks, radio would loose the battle for advertising. The networks will never become a serious industry. Now our partners can still make six hours of local programming every day, serve their community and compete with the other media in their area."

Radio Plus' Memheld comments, "Every time the CSA [French broadcasting authority] wants to change its regulations now, it is too late. Only a few years ago there were over 400 truly independent stations, and they were almost all present at this festival. It was a vibrant place where we exchanged ideas and experiences and made plans for the future. The waves were ours. Now there still are around 120 independent stations, but most of them don't run a professional commercial station. Most of the stations attending now have seized one of the networks. Radio Plus joined the Europe 2 network last October. The regional newspaper that owns the majority of the station wanted to increase the revenue, and as some of its other stations already became part of Europe 2, they made Radio Plus join

as well. I think that within five years we will end up with five media groups owning some 15 national networks."

TSF Cognac's Memheld still believes regional radio can compete with the national networks. I believe the future for local and regional radio lies in cooperation. Listeners are interested in everyday topics from towns and villages similar to theirs. We are trying to set up some kind of system where we exchange news and programme items between our stations. I am convinced that is the way we can continue to keep our audiences and compete with the national networks. I also think that new developments will create more possibilities for all broadcasters. We are very interested in DAB for example. We will be able to deliver additional information services, specialising in our own region, like traffic information, which the national networks will never be able to offer. My worry, however, is pricing."

"We will be able to deliver additional information services, specialising in our own region, like traffic information, which the national networks will never be able to offer." TSF Cognac director Bernard Bec

Supporting Bec's claims that independent local and regional radio still have potential, Médiamétrie head of radio and cinema Arnaud de Saint- Roman (referring to the above table), says, 'Although the total number of independent stations might go down, their audience share has been growing. In 1991 this was 10.6% and it has grown to 12.3% (17.3% if you include the local outlets of Radio France). I think this can be explained by the fact that the remaining independents have improved their programming. Unfortunately for many of them, this has not (yet) been translated into an increase in sales."

TDF hosted a lunch celebrating the continued cooperation between TDF and local radio. From left, TDF technical-commercial director Jean-Charles Poulaut, product manager radio Evelyne Guichard and marketing director Jacques Donat-Bouillid.

Bernard Bec

TDF marketing director Jacques Donat-Bouillid, 'Due to several factors, France, where DAB originally was invented, has lagged behind somehow, but what test sites are being prepared and we are convinced that, together with our partners Deutsche Telekom, TDF and France will be in the forefront of developments in European radio.'
Osborne's Poppy Undercurrent Crosses Radio Formats
by Thessa Mooij

NEW YORK - Joan Osborne's ascent to the status of top international artist has been slow and steady. Her album Relish spent 22 weeks in the Billboard 200 chart before reaching the top 30 at number 13. And she's been nominated for no less than five Grammy awards. Europe has been quicker to pick up on the talented Kentucky native. Her single One Of Us was last week's highest entry (number 16) in Music & Media's EHR Chart and had climbed to number 10 by presstime.

However, Osborne's carefully-crafted, roots-influenced rock does not just appeal to EHR stations. Austrian pubcaster Ö3's head of music Bogdan Rosicic thinks, "She might cross over formats in Europe. She doesn't pose a musical problem like Alanis Morissette because One Of Us sounds like a very smooth pop song. But if you listen carefully, there's certainly an edge underlying all that nice commercialness, which makes the rotation bearable. If you let research dominate your programming, it becomes too slick. We have a very wide audience, but you have to spice things up sometimes. Even the old-fashioned German stations are opening up to her."

There's an understanding in Osborne's brand of self-styled rock, which is less apparent in One Of Us than the rest of the album, is provided by a raw, basic sound which dates back to the front-porch jims of the O'Gara Family or the plantation blues of Charlie Patton. And like them, Osborne doesn't separate music from spirituality. She was heavily criticised in the US for wondering whether God is "a slab like one of us" (One Of Us), but her religious connotations will probably not be considered a problem in Europe. Key 103 FM/Manchester programme director Steve Collins says he was impressed by the press about the single's lyrics, but shrugs off its supposedly blasphemous contents. To us she's an unknown artist who produced a good song. You could compare her status to another new artist like Tina Arena, who has also done well. At the moment we have put One Of Us on the B-guide and see what the next single does."

Dutch pubcaster Radio 3 DJ-producer Tom Blomberg doesn't expect a big fight in Holland either. "In Holland anything goes. [Christian pubcaster] EO may refrain from playing it, but the rest of Dutch radio will jump on the bandwagon. I haven't played her much on Radio 3, but she's better suited for EHR station, I like to play unknown artists," says Fun Radio's head of music Caroline Davigny. "I played Offspring and Babylon Zoo before they were available in France. I saw Joan's success in the US and I think she's one of the best female singers around. She fits into the same category as the Cranberries; I have a feeling she's going to be a big success. She fits both on adult contemporary and on younger formats."

Radio Roskilde head of music Karsten Bendix explains that his ACE station is "rock oriented, because a lot of our listeners like rock and because of the annual Roskilde festival." Bendix is more cautious about comparing Joan Osborne with Tori Amos. "It's really difficult to relate to artists like Björk and Amos. If you listen to Osborne's music carefully, I'll give something back to you, but it's very commercial nonetheless."

PolyGram International marketing manager Peter Schultz explains that the late January release of the album Relish was scheduled to coincide with Osborne's European support dates with Melissa Etheridge. "She's a new name, so there was no emergency to rush the release. In this case it was crucial to have her perform live. She’s a down-to-earth artist with an amazing voice. Now, the timing couldn't be better, with the Grammy nominations, One Of Us exploding in Europe, and the US tour with Melissa Etheridge. We're trying to bring her back in the summer, to play some major festivals."

Moloko Follows Its Nose On European Live Tour

LONDON - When the UK's quirkiest new act Moloko played a showcase in Holland last week, someone in the audience was reminded of US cult director David Lynch, reports Thessa Mooij. Anyone who has ever listened to Moloko's album Do You Like My Tight Sweater? will agree that Mark Brydon and Roisin Murphy have created a world of their own, a cabaretesque universe of their own, a cabaretesque world of their own, a cabaretesque world filled with unusual sound effects and seductive rhythms.

But live on stage Moloko is not purely an avant garde dance act. A rock line-up with reggae and funk influences and Roisin's theatrical stage presence breathe life into the electronic universe of the album. Soon, the rest of Europe will be able to see for themselves how Moloko play live in mostly rock venues. "The club mainstream is depressing, because there's not enough diversity," says Brydon. "They're usually fully oriented towards one brand of house music. To me, private cellar parties are much more exciting."

Brydon's ample experience as a bass player, producer (Boy George) and remixer (Eric B & Rakim, Psychic TV). Roisin Murphy is a 22-year-old Irish performer, who wanted to be a photographer before she hooked up with Brydon. "We challenge each other's ideas of what the world is like," says Murphy about the natural chemistry between them. "For us, the recording process is the writing process." Brydon elaborates on this. "We just sat in a room and created things. We're after the joy of discovery. Roisin makes sure I don't add too many jazz influences and I'm not too keen about repeating herself. We're reinventing weird things we heard years ago, even commercial jingles."

Echo CEO Steve Lewis explains the reasons for signing Moloko. "I've always loved dance music, but it really didn't appeal to US soul artists. I would only get involved with a British dance act if they were totally original. Moloko sound very European, they're not imitating anyone. Of course, if someone sounds completely original, it will be difficult to establish them. But a lot of media people, record store owners have already picked up on them, as well as the MCA offices of Belgium, France, Germany and Holland."

[ACE oriented] Radio 2 I even might give it a shot at [news and service station] Radio 1, which requires smooth, easy programming like James Taylor songs."

Fun Radio Network/Paris and Danish Radio Roskilde play One Of Us not despite, but because of, its off-beat character. "Even though we're an EHR station, I like to play unknown artists," says Fun Radio's head of music Caroline Davigny. "I played Offspring and Babylon Zoo before they were available in France. I saw Joan's success in the US and I think she's one of the best female singers around. She fits into the same category as the Cranberries; I have a feeling she's going to be a big success. She fits both on adult contemporary and on younger formats."

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Penelope Houston Cuts A Worldwide WEA Deal

HAMBERG - Penelope Houston has been a fixture on the San Francisco music scene since fronting punk band the Avengers, writes Thessa Mooij. When her European indie label Normal started stepping up promotion, the German press soon dubbed her "the queen of neo-folk." An awkward term, since Houston is not really a folkie, but a versatile artist who easily mixes rock riffs with sweet mandolines and Latin rhythms. After three albums on Normal, Houston was signed by WEA Germany deputy MD/marketing director Bernd Dopp worldwide.

Her new album Cut You, half of which consists of re-recordings of Normal material, was picked up in the US by Reprise president Howie Klein, who has been a fan of hers since the wild days of the Avengers. For Penelope to expand, she needs a bigger International marketing push. The main thing they can do, explains Dopp, "is to bring her to you, but it's very commercial nonetheless."

Normal &R manager in charge of US artists Pat Thomas, himself a San Francisco singer/songwriter, has mixed feelings about Houston's deal. "I think WEA might be overestimating Penelope's sales potential. Normal has already 'milked' all of the German press. The main thing they can do, which Normal never could, is possibly get to MTV and VIVA with a good case for Penelope in new markets. If WEA is smart they will work hard on promotion for all of Germany, not just Germany."

However, for the moment, Dopp will concentrate on Germany, which is WEA's biggest market. A showcase has been scheduled for Hamburg on February 25, which will be broadcast live by several major radio stations, including SWF3, WDR, and NDR. MTV's 'Alternative Nation' and VIVA have picked up the video for Glad I'm A Girl.
**Singles**

**THE ALMIGHTY**

*All Sussed Out - Chrysalis*

PRODUCER: Chris Sheldon

The UK quartet are competing with 69 PT Dolls for this year's Cheerful Rebels award. The brass section and dominant rhythm guitar give the fast rock track a Dewy's Midnight Runners/Crash flavour, while the chorus is inevitably a singalong fest.

**BACKSTREET BOYS**

*I'll Never Break Your Heart - Trans Continental/Zomba/BMG*

PRODUCERS: Tommy Allen, Veit Renn

With the up-tempo, infectious We've Got It Going On still in the Benelux, German and Swiss top 10, the Backstreet Boys allowed their crystal clear vocals down to make one of those smooth R&B ballads and bound for bigger things.

**CATATONIA**

*Secret Catatonia - Blanco Y Negro/Warner*

PRODUCERS: Paul Sampson, Catatonia

If Bjork is mainstream, then the sweet weaker of Catatonia certainly deserves a shot on EHR. The girlish vocals are enduring, the guitar riffs are catchy and the beat is cheerfully up-tempo. A new UK band which defies any B&bballads which are typically aimed for the US market.

**DEBORAH COX**

*Po. A new UK band which defies any catchy and the beat is cheerfully up-tempo market.*

**FOOL'S GARDEN**

*Lemon Tree - DTM/Town*

PRODUCERS: Fool's Garden

This song by the eclectic German quintet has reached number 10 in the GSA Major Hit Airplay chart and with a rock version. The cross is between a catchily circus tune and the late 90s bubblygum pop with trademark harmonies, which should appeal to the broadest of radio audiences.

**JAVONON**

*L'Ombele Del Mundo - Solunana ehr/d*

PRODUCER: not listed

A hard connection of Caribbean-style brass, gang-style chants, South African guitar parts and the thundering drum loops of Brazilian Olozom make up for one of the finest and most radio-friendly single ever released by the Italian paper. Already number 8 in Music & Medi'a Border Breakers chart at premiere and bound for bigger things.

**MELAZA**

*Le Seul Remede - Just Feel It/Anola d*

PRODUCER: Philippe 2dar

A jewel in the crown of French hip hop, this talented chanteuse takes a bow to R&B on her second single from the self-titled album. Her elastic voice stretches out easily over the syncon (rayt)ated rhythms.

**2PAC**

*California Love - Death Row/Interscope Island d*

PRODUCER: Dr. Dre

West Coast gangsta rap is about to expire in favour of R&B related tunes and melody (C & C) Mix. 2Pac has decided to take the George Clinton p-funk path with distorted vocals, adventurous keyboard and a deep groove, although the main tope is still concentrated on the mean streets of L.A.

**EDO ZANKI**

*My Life My Mir - Columbia ehr/ace*

PRODUCER: Edo Zanki

German singer-songwriter who flourished in the 70s, shows he can play the big leagues in the 90s with a charming, middle-motion track. The radio edit is spiced up with exciting percussions and an acoro of live.

**Albums**

**BACCINI A COLORI**

*Baccini A Colori - OGG/East West a/

PRODUCERS: Francesco Baccini, Andrea Brado

If you need to kick start a garden party, the wild troupe of Baccini will surely do the job. Superbass has a fast Carribean rhythm and a Carlos Santana-ish mini-solo which mixes perfectly with the Italian lyrics. Other influences are the Blues Brothers (Filma), Pomus songwriters (Piccolo Idiota) and Spanish guitarists (the ballad Zac). Baccini is one of the few Italian artists who dare to step outside of genre boundaries.

**THE BLUETONES**

*Expecting To Fly - Paradox/Paradox*

PRODUCERS: Billy Steinberg, Catanio

The single Bluetonic was a UK chart hit which was simmering with potential, so the expectations for this album were high. The Bluestones have completely lived up to those expectations: their mix of 80s West Coast harmonies, grumbling guitars and British bedroom teen angst (Morrissey) defies categories. After lisening to the acoustic, upbeat pop tracks it does work out. His duets with equally powerful singers, Waylon Jennings (One Good Love) and Raul Malo (Dion Ta Black). Baccini is one of the few突破s with the Hendrix walls of sound. Specialised radio show will have a ball with the Hendrix meets death metal mix of Crumple. The Ball has an interesting industrial rhythm.

**RÖDELHEIM HÄRTEPROJEKT**

*Zurck Nach Rödelheim - SP/MCA d/ehr*

PRODUCERS: Moses Polham, Martin Haus

The Rödelheim Härtprojekt confirmed his supple vocals. The melancholic vowel is perfectly accented and bound for bigger things. Another protege of Arista president Clive Davis, this is a sure fire, future hit. Mike Davis has certainly deserves a shot on EHR. The Marilyn Monroe vocals are enduring, the guitar riffs are catchy and the beat is cheerfully up-tempo. A new UK band which defies any catchy and the beat is cheerfully up-tempo peak.

**RAGGA CA L'FAIT**

*Le Raggva Ca L'Fait - Imaginibus/WEA*

PRODUCER: Gary Katz

French rap is currently thriving, but Ramsès and Ricky (Sai Sai), a duo since 1985, are definitely pioneers in the French ragga/muffin department. The album's title track and first single is an interesting curiosity. French vocals are very well suited to the whirly-gig ragga style, but in general three syllable words are lacking to distinguish that curious mass-culture sound. However, Sai Sai manage to hit bull's eye with English tracks like French Man and Sweet Reggae Sound.

**NEIL DIAMOND**

*Damned Little Moon - Columbia a/c*

PRODUCER: Bob Gaudio

Neil Diamond has gone country. Quite an achievement for an artist who's built his career on dramatic shows rather than singing about the little things in life. The powerful vibrato in his voice isn't really humble enough for straightforward honky tonk country, but in some tracks it does work out. His duets with equally powerful singers, Waylon Jennings (One Good Love) and Raul Malo (Bismarck For A While) and the ballad (Marry Me) will thrill both country and ACE programmers alike.

**AMANDA MARSHALL**

*Amanda Marshall - Epic ehr/ace*

PRODUCER: David Tyson

Canada has produced a steady supply of female talent over the past years and now the 23 year old Marshall has been Boston trio Come helped him out achieving a more sinister edge than his former project Gutterball. Guitarist Thaisi Zoekli whips out unpolished versions of Women Of His First band, the Dream Syndicate. Sitre It Down is a mid-tempo anthem of obsesive introspection, while Why is a fast-driving, rocket fuelled piece of psyche-delia. Winnys slow down to a 70s sounding, tango/rock ballad in Down.
Driven in part by their own increased A&R and promotional activities, major jazz labels are now enjoying the fruits of the genre's growing popularity, which began to show new life toward the end of the '80s. Terry Berne uncovers big-time policy moves and their underlying motivations.

INCE the majors undertook to seriously reorganise and revitalise their jazz departments, in some cases buying or reviving small or inactive labels and catalogues and signing new artists, they have capitalised on the public's interest in jazz with more aggressive marketing, higher artist profiles and attention-grabbing concept albums. After the misguided hype and unfulfilled promise surrounding a beginning of the decade-many of whom are now languishing without record deals—they also pledged a renewed focus on artist development.

There are other factors contributing to jazz music's higher market share. For example, the continued vitality of the jazz-dance scene and the parallel explosion of so-called acid-jazz with groups like USI and Guru capturing a broad audience; the influence of figures like Wynton Marsalis and Quincy Jones on the exposure of the music to a wider public; the recent trend of movie soundtracks built around jazz styles (Get Shorty, The Bridges Of Madison County) or composers (Terence Blanchard, Mark Isham, John Lurie); and the extensive reissues of remastered jazz classics undertaken with renewed vigour (and unexpected success) by the major labels. The proliferation of jazz festivals is another important element in the steady growth of jazz during the '90s.

But while things are better for jazz than they have been in decades, its very success has meant a more volatile market with increased competition as more artists are signed, more records released and actively worked—and more independent labels join the fray. Retail, often reluctant to dedicate more than a bare minimum of space to jazz, is barraged with product, both new and catalogue reissues, with an abundance of anthologies and mid-price series. With radio airplay for jazz at best scant in most areas (due to some promising exceptions) and television coverage nearly non-existent, in most cases labels must depend on live appearances to increase sales and be an effective way to promote their artists.

All this has taken its toll, and while the prognosis for the sector, despite these important obstacles, is almost miraculously positive, there have been changes and re-adjustments in nearly all the jazz departments of the major labels, including shrinking artist rosters and more conservative release schedules. On the plus side, at least as far as Europe is concerned, there has been more local A&R activity than ever, with European artists gaining major footholds, and US artists signing with European affiliates of major labels. PolyGram Merges Jazz, Classic PolyGram's jazz department is undergoing its most significant reorganisation since it was created in 1988. It has been brought together under one roof with the company's important classical division, which includes Deutsche Gramaphon, Philips Classics and Decca, to form PolyGram Classics and Jazz. The new division's president, based in London, is former international product manager for Mercury, Polydor and Verve, Chris Roberts.

According to international marketing director Wulf Müller, the move is a logical one, given that jazz product managers are already working out of existing classical and jazz divisions in several territories. "It makes a lot of sense in markets where you have a classical sales force already in place, because they're used to staying with product for a long period of time, which is exactly how you deal with jazz. There are lots of similarities in how you handle the two repertoires."

PolyGram has the largest roster of jazz labels in the business, with some 10 independent imprints, including Verve, JMET, Emarcy and Amadeo, in addition to several tie-in deals. In the future the company will focus all releases on a core group of labels. Verve, featuring jazz giants like Herbie Hancock, Randy Weston, Joe Henderson and Ornette Coleman, will continue as the flagship label of the group. The extensive Sonet and Emarcy catalogues will now be released on Verve. Forcast, which concentrates on fusion and contemporary urban jazz, and Antilles will embrace all other streams of contemporary improvised music, from traditional to avant-garde to world music. JMET and the Verve World imprint will be discontinued.

PolyGram is the most active of all the majors when it comes to European productions, with an especially active repertoire centre in Paris, headed by renowned producer Jean-Philippe Allard. Artists as diverse as singer Laura Fygi, saxophonist Courtney Pine, drummer Andre Cecerealli and the group Sixun are European signings; while US singer Jeffrey Scott and pianist Hank Jones have recent CDs produced in France.

BMI's Taking Stock

BMI, which through ownership, licensing or distribution encompasses RCA, with its Novus, Groove-town and Bluebird lines, and MCA with GRF, Decca and now the revived Impulse! and Blue Thumb imprints, plus Geffen, is the other giant family of jazz labels busy putting its house in order. "BMI is looking to create a bigger impact with its jazz labels," affirms jazz product manager Grainne Devine of BMI/Confer. To that end both Groove-town, with its hip-hop and acid-jazz format, and Novus, featuring players like John Pizzarelli, Antonio Hart and Mulgrew Miller, will be more active in the near future.

EMI's Europe Active EMI's emblematic jazz label Blue Note has its own international product manager in New York, who works with London-based international strategic marketing director Mike Story and local EMI product managers in other European territories. Although Blue Note's spring priorities are new recordings from Jacky Terrasson and Cassandra Wilson, the label has signed both European artists, such as Dutch chanteuse Denise Jannah, and US musicians, as in the case of Latin jazz percussionist Ray Barretto, who recently signed with

Jazz Reviews

MARK ISHAM

Blue Sun - Columbia

MARK ISHAM, a jazz impressionist, and as the title suggests, the tone colours layered here tend toward the blue end of the scale. They create a lush atmospheric album full of subtle drama, suggestive melodies and consistently engaging music. This quartet accompanies the trumpeter, who wrote all but two of the tunes. On songs like Barcelona and the beautiful Blue Sun drummer Kurt Wortman's ample and angular presence is evident on the compositions as much as on the playing—and indeed there is a sense of the leader's own cool and romantic style, add up to one of the best jazz efforts of the year so far. MARK ISHAM PRODUCER: Glen Tilley

JEFF JOHNSTON QUARTET

How Long Has This Been Going On - Verve

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JEFF JOHNSTON QUARTET PRODUCER: Glen Tilley

VORRISON

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PRODUCER: Mark Isham

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How Long Has This Been Going On - Verve

PRODUCER: Mark Isham

A jazz impressionist, and as the title suggests, the tone colours layered here tend toward the blue end of the scale. They create a lush atmospheric album full of subtle drama, suggestive melodies and consistently engaging music. This quartet accompanies the trumpeter, who wrote all but two of the tunes. On songs like Barcelona and the beautiful Blue Sun drummer Kurt Wortman's ample and angular presence is evident on the compositions as much as on the playing—and indeed there is a sense of the leader's own cool and romantic style, add up to one of the best jazz efforts of the year so far.

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JAZZ MAJORS

continued from page 13

France's veteran jazz label Owl Records, which has a production and distribution agreement with EMI France.

Warner's Roster Bigger

Warner Music Europe is an exception in several ways. Despite an occasional jazz album from its East West subsidiary, among them excellent recent releases by trumpeter James Morrison and pianist Julian Joseph, the company has no policy of recording European musicians. And its roster of artists on Atlantic and Elektra is increasing, not declining. Its stars are David Sanborn, who consistently tops the jazz charts, and vocalist Michael Franks, fusion group the Yellowjackets, and Joshua Redman, the most acclaimed saxophonist of his generation, though Warner's other young sax player James Carter may soon claim the title.

Though as yet there is no jazz division for Europe, the company does have one dedicated jazz office here—in Paris. According to manager of marketing and special projects Olivier Goulon, WEA and East West have joined forces to promote jazz releases from the two labels because France is traditionally an important market for the genre.

GRP Prunes Roster

GRP is also attempting to improve the identity of its labels, appointing Kate Farmer its new director of international marketing. (Frank Hendricks will remain as international VP but will relocate to New York.) GRP and its affiliated labels are handled directly by MCA in the 12 European territories where it has opened offices, and by BMG in eastern Europe, Greece, Finland and the former Soviet Union. Last year saw the relaunch of Impulse! as an active forward-looking label with Teodross Avery, Diane Krall, McCoy Tyner and Stanley Turrentine among the first signings.

GRP itself, focusing on adult-oriented contemporary and fusion, has balanced its artist roster under new GRP president Tommy LiPuma to two dozen from nearly 50, and drastically reduced its release schedule, from 100 to under 40. But with a list of artists which includes George Benson, whose first work for the label will appear in May, and stalwarts Spyro Gyra, Diane Schuur, Chick Corea (with his own Stretch imprint) and Acoustic Alchemy, all with upcoming issues, the label's identity is more than assured. Finally, Blue Thumb, re-launched by LiPuma 25 years ago, will be dedicated to an eclectic mix of pop and cross-over acts. Albums by Dr. John and Robben Ford have already been released.

Sony Selective

Sony Music, home to Wynton Marsalis, Marcus Roberts, David Sanchez and Harry Connick Jr., is also becoming more selective with its Columbia and Epic artists, and has relinquished its licensing deal with Japan's cutting-edge label DIW, though retaining rights to previous releases. European director of jazz Barry Hatcher continues to dedicate Sony's local affiliates, and there has been local A&R activity in a number of countries, with albums from pianists dishing out material by the likes of Dan Donky from Denmark; Laurent DeWilde from France; and the acclaimed Aziza Mustafa Zadeh in Germany. Hungarian guitarist Babos is also back, and although jazz is an important source for that expanding

Jazz Reviews

LAURA FYGI

Turn Out The Lamplight - Mercury

PRODUCER: Raul Jacobs

Sultry is a term too often used to describe merely sensual singers, but Laura Fygi's voice is both sensual and sultry, combining a bluesy sensuality—especially in the low registers—with a featherly purity of tone on material by the likes of Paul Simon, Stevie Wonder, Van Morrison and Lionel Richie. She seems most at home on ballads, even on the few up-tempo pieces included here, like Eternal Flame and Baby Come To Me—where she is aided by Hubert Laws on flute—her phrasing is ballad-like. Contact: Wolf Muller at tel: (+44) 171.747 4000; fax: 499 2596.

KATIA LABÉQUE

Little Girl Blue - Dreyfus Jazz

PRODUCER: Katia Labèque

Pianists from André Previn to Keith Jarrett have successfully switched between the two often artificially separated bastions of classical music and jazz. Renowned for the duo she forms with sister Marielle and for performing to perfection the four hand cannon, Katia now pays homage to Bill Evans, Eric Clapton and other jazz masters on a series of duets with stellar companions including Chick Corea, Herbie Hancock, Gonzalo Rubalcahu and Joe Zawinul. The result is an extraordinary CD rife with artistry and emotion. Thoughtful reappraisals like the extended My Funny Valentine make for a varied and always surprising record. Contact: Danièle Feuillère at tel: (+3) 4.500 7707; fax: 500 2618.

SONNY FORTUNE

A Better Understanding - Blue Note

PRODUCER: Sonny Fortune/Marty Khan

A Better Understanding is the duo album Fortune had in mind and vibrant piano playing. But it's a Bird and It Ain't What It Displayed this band in full flower. Indispensable. Contact: Mike Storey at tel: (+44) 171.467 2000; fax: 465 0770.

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A selection of pop compositions from the Beatles to Nirvana arranged for Herbie Hancock's new jazz group.

Featuring:

John Scofield
Michael Brecker
Dave Holland
Jack DeJohnette
Don Alias

A masterpiece, simply setting a new standard!

the best jazz is played with
Market Place

Farben Lehre
Inseky - Music Corner/Zic Zac (CD) (Poland)
PRODUCER: Farben Lehre

The current new wave of punk has obviously not passed these guys by as they successfully combine the raw basic energy of old school punk with the currently fashionable, more melodic approach and a lean but not skinny production. The group generally tackles a fairly wide range of social topics in a humorous way and in general gets the point across.

Contact Piotr Praschil at tel/fax: (+49) 12.232 142.

1.271 8930; fax: 72.743 3074.

The Jone's Bros
Master Nation - Voices Of Wonder (EP) (Norway)

PRODUCER: Jone Addic

Imaginary Tom Petty's Heartbreakers playing material from Bon Jovi and you get an idea of this quartet's music. Fine musicianship does the rest and midtempo rockers such as Red Hot Dancing Feces with its catchy chorus and Power Of Pride are potential hits, just as slower songs such as Love Is A Lie and Tonight. Contact Ande Föriävän en at tel: (+358) 297 7007; fax: (+358) 297 7006.

The Jone's Bros - Taurus/Alou (CD) (Finland)

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Red Harvest

Matäri Nation - Voices Of Wonder (EP) (Norway)

PRODUCER: Red Harvest

Now that most of the leaders of the Gothic rock field have either radically altered their musical direction or retired all together, it is a pleasant surprise to see that fresher faces have taken over. After a tour to promote its critically acclaimed debut album There's The Beauty In The Purity Of Sadness and a couple of line-up changes, this EP which preview the group's yet untitled second full-length album takes one step further and introduces some ambient overtones into this very heavy genre. Contact Rolf Yngre Uggens at tel: (+47) 2.271 8930; fax: 2.271 7587.

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Dance Grooves

by Maria Jiménez

3rd International Dance Awards: Set to take place on March 28 in The Forum in London, the awards show will be broadcast live on Kiss FM and relayed to several TV stations. Nominees chosen by 200 industry representatives and votes on by the public (who can also submit their own nominations), include Dance Act Of The Year (Goldie, M People, Leftfield, Tricky and others) and Best Male Artist (R. Kelly, Michael Jackson, Goldie). Proceeds go to Dance Aid Trust. Tel: +44 171 439 7222; fax: 734 2893; e-mail: dance@dailogo.co.uk.

CASA BAMBA: GリングのLa Bambaro is a commercial club track with serious crossover intentions. Released on Australian indie Odessa Mama, this Latin house track is highly accessible. Tel: +61 3 578 78 66; fax: 578 0376.

1228 from 8 Ball: Funky, jazzy house tracks come by the bunch at New York's Eightball Records, which, along with their sublabel Empire State, delivered 26 new cuts on their MDM promo collection. Connie Venn & Vasque's 'Take A Look' and Joi Cardwell's 'Pray and Underground People's 'Are a few of the highlights. Tel: +1 212 337 1200; fax: 337 1410; e-mail: qmdream@qmdream.com.

Funkin' Good Time: Soulful, funky and rollin' on rhythm is Gotta & The Low Dog on their new single Good Time Here (KRL/Royal). Jazz and rockin' at the same time. The '12 Cartridge' Music remix cuts to the deep funk chasse. Tel +35 69 299900; fax: 692999.

House for the Masses: Commercial crosshouse from Juan Coves comes on his new single Round And Round (Outland). Last week the accompanying video premiered on MTV "Party Zone". Tel +51 20 4297141; fax: 4291492.

French Urban Sounds: French R&B pop act T5A deliver the soundtrack, is working its way. Currently coming out. Most artists such as Germany's Wild Bunch, Norway's Too Far Gone and Sweden's Inger Stradom & The Rhinestone Band are relative newcomers but combine youthful enthusiasm with seasoned professionalism in a most charming way. Also present is Swiss stalwart John Brack, who deserves recognition beyond the Alps. Contact Frank Fara or Patty Parker at tel: (+1) 602.951 3115; fax: 602.951 3074.

Witchetty Grubs
Witchetty Grub - China (EP) (UK)

PRODUCER: Mark Wallis

Master psychodyssey is the case here, as pastoral but subtly twisted folk meets '70s space rock. Layers of both acoustic and electric guitars are piled upon each other in this Led Zeppelin-like manner, while the band has dug deep into the Captain Beefheart trickbag for some extra insanity. Tracks that definitely require further investigation are Everyone Avoids the Rain, and Tonight. Contact Ande Föriävän en at tel: (+358) 297 7007; fax: (+358) 297 7006.

Short Takes

Compiled by Raúl Cairo

Exiled baritone William Lee Golden has rejoined country outfit the Oak Ridge Boys. Golden was ousted from the group in 1987 due to lifestyle differences.

The new Def Leppard album, which should be in stores sometime this year according to singer Joe Elliott, is tentatively called Slang.


Established country artists such as Johnny Cash, Waylon Jennings and Kris Kristofferson are joined by some new rock luminaries as the Presidents Of The United States Of America, L7, Alice In Chains' Jerry Cantrell and Jello Biafra on the Willie Nelson tribute Twisted Willie (Justice).
Week 7 / 96

Eurochart Hot 100® Singles

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRY/CHARTED</th>
<th>ORIGINAL LABEL/PUBLISHER</th>
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<tr>
<td>34</td>
<td>5</td>
<td>Doh Wah Diddy</td>
<td>A.D.K.</td>
<td>Fun Factory - Regular (LR Music/WC)</td>
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<tr>
<td>35</td>
<td>13</td>
<td>Exhale (Shoop Shoop)</td>
<td>A.D.K.</td>
<td>Whitney Houston - Artists (Warner Chappell)</td>
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<tr>
<td>36</td>
<td></td>
<td>Lifted</td>
<td>UK</td>
<td>LA Family House - Wildcard (PolyGram)</td>
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<tr>
<td>37</td>
<td>3</td>
<td>Not A Dry Eye In The House</td>
<td>UK</td>
<td>Meat Loaf - Virgin (EMI)</td>
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<tr>
<td>38</td>
<td>1</td>
<td>Dui Ul</td>
<td>D.U.K.</td>
<td>17 East - London (PolyGram)</td>
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<tr>
<td>39</td>
<td>4</td>
<td>I Love To Love</td>
<td>A.D.K.</td>
<td>La Bouche - MCA (Warner Chappell)</td>
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<tr>
<td>40</td>
<td>2</td>
<td>The Naughty North &amp; The Sexy South</td>
<td>UK</td>
<td>E-Motion - MCA (MCA)</td>
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<tr>
<td>41</td>
<td>7</td>
<td>D.J. Duh</td>
<td>D.U.K.</td>
<td>Mylene Farmer - Polydor (Requisim)</td>
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<td>42</td>
<td>25</td>
<td>Boom Boom Boom</td>
<td>F.I.D.</td>
<td>The Outhere Brothers - Stip /Eternal IWEA (Stip I Zomba)</td>
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<td>43</td>
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<td>45</td>
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<td>I Don't Want A B.A. Star</td>
<td>F.I.D.</td>
<td>Donna Vinci - Odeon (Maxin)</td>
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<td>46</td>
<td>11</td>
<td>Thunder</td>
<td>A.D.K.</td>
<td>Lourdes de Mar - Universal (VC)</td>
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<td>47</td>
<td>15</td>
<td>R. To The A.</td>
<td>A.D.K.</td>
<td>C.J. Lewis - MCA (MCA)</td>
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<td>49</td>
<td>1979</td>
<td>F.I.D.</td>
<td>Little Junior - Epic (MCA)</td>
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<tr>
<td>49</td>
<td>58</td>
<td>Sincerity E'Jalousie</td>
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<td>Alliance Ethnik - Delated (Delated Edition)</td>
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**European Top 100 Albums**

**Week 7/96**

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<td>Something To Remember - MCA</td>
<td>A, N, L, P, E, S, C, H, U, K</td>
</tr>
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**Sales Breaker**

- Radiohead: The Bends - Parlophone
- Soundtrack: Waiting To Exhale - RCA
- Roxette: Don't Bore Us - Get To The Chorus! - EMI
- Rolling Stones: Stripped - Virgin
- Cast: All Change - Polydor
- Pooh's Garden: Dish Of The Day - Intersound
- Mylene Farmer: Anamorphose - Polydor
- Pulp: Different Class - Island
- Vasco Rossi: Nissam Periodo Per Ti - EMI
- Ministry: Bogota Pig - Warner Brothers
- The Kelly Family: Over The Hump - Kel-Life
- Oasis: Definitely Maybe - Creation
- Jovovnotti: Lorenzo 1990-1995 - Solida/Mercury
- A. Venditti: Prendilo Tu Questo Pronto Amorino - Hanss Music
- Frank Black: The Cult Of Ray - Dragnet
- Helmut Lotti: Gea Classic - RCA
- Zucchero Fornaciari: Spiritudivino - Polydor

**SALES BREAKER** indicates albums registering the biggest increase in chart points.
Solo Acoustic Tour 1996

February
- Alte Opera, Frankfurt 12
- Kulturpalast, Dresden 14
- Rudi-Sedimeyer, Munich 15
- CCH, Hamburg 17
- Phillipshalle, Dusseldorf 18
- Zenith, Paris 21
- De Doelen, Rotterdam 25
- The Carre Theatre, Amsterdam 26
- Apollo, Manchester 28
- Symphony Hall, Birmingham 29

March
- City Hall, Newcastle 02
- The Playhouse, Edinburgh 03
- The Cirkus, Stockholm 13
- The Spektrum, Oslo 14
- Falkoner-Teotret, Copenhagen 16
- Kings Hall, Belfast 19
- The Point, Dublin 20
- Royal Albert Hall, London 22
- Royal Albert Hall, London 23
- Royal Albert Hall, London 27
- Queen Elizabeth Hall, Antwerp 30
- ICC, Berlin 31
**Top National Sellers**

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In 1996, **POPKOMM**. begins as early as January. That’s because this time we want to generate a discussion about the future of pop music and entertainment.

We want your opinion, your experience, your assessment. Be it criticism, inquiry, contemplation or utopian concept – we are dying to receive your contribution. Please write to us, by fax or e-mail – your idea will become an active element in the discussion about the future of pop music and entertainment. All of the messages we receive will go on **POPKOMM**.’s pinboard in the Internet online service. This will generate an interactive exchange of views – with new additions daily and non-stop up to August 15: that’s when the future will become the present for four days.

At **POPKOMM**.

**August 15–18, 1996**

**CongressCentrum Ost**

**Cologne Fair**

**MUSIK KOMM. GmbH**

Rottscheidter Straße 6 · D-42329 Wuppertal

Phone ++49-202-27 8310 · Fax ++49-202-78 91 61

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http://www.musikkomm.de/popkomm

E-Mail: popkomm@musikkomm.de
Breakin' & Entering
A weekly Eurochart analysis by Ramon Dahmen

With a total of more than four million albums sold in the GSA territories, Die Toten Hosen—with their hit “Dead Pants,” a German phrase meaning a boring situation—do not, the most recent Donnerstag der Donnerstag in German-speaking countries. The group’s first studio album in three years and its debut at record label East West Opium Für Das Volk has stormed straight into the German chart at number 1, while it is number 2 in Switzerland and 14 in Austria. All this action brings the release into the European Top 100 Albums chart at number 10. Its previous studio album to hit the Top 100 (peak 12) was Kauf Mich! (Virgin) in 1993. This album sold more than 600,000 copies and was the group’s second German number 1 album hit. In between these releases it had a “Best Of... album Reich & Seey (also a German top 10 hit with more than 750,000 copies sold and peaking at number 25 in the Top 100 Albums). In Ireland The Head with The Bends (Parlophone). It is the band’s fourth re-entry with numbers 3.

During its first appearance in issue 13 of 1995. In Ireland The Bends positions at number 17 and in the UK it climbs up 11 spots to number 3.

In the singles story cupboard is Radiohead with The Bends (Parlophone). It is the band’s fourth re-entry with a second UK chart appearance and a top 30 position in Ireland. The Bends positions at number 17 and in the UK it climbs up 11 spots to number 3.

The singles story cupboard is Radiohead with The Bends (Parlophone). It is the band’s fourth re-entry with a second UK chart appearance and a top 30 position in Ireland.

The Eurochart A/Z Indexes

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European Alternative Rock Radio Top 25

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| Austria | Power Play: Fluke- Tosh Speech- Like Marvin Say Puressence- Fire |}

**DENMARK**

<table>
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| Power Play: Eddy Wally -!k Spring Uit Corona- I Don't Wanna Be A Star |}

**FRANCE**

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| Power Play: Tears For Fears- Secrets Mike Flowers Pope- Wonder |}

**GEORGIA**

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| Power Play: Jackie Mac- Good Morning Georgian Morning |}

**GERMANY**

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| Power Play: S Club- All The Things You Said |}

**GREECE**

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| Power Play: Del Amitri- Roll To Me |}

**HOLLAND**

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| Power Play: Del Amitri- Roll To Me |}

**ITALY**

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<th>Playlist Additions</th>
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</table>
| Power Play: H Queen- Good Morning |}

**JAPAN**

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<th>Playlist Additions</th>
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| Power Play: H Queen- Good Morning |}

**NETHERLANDS**

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**VENEZUELA**

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| Power Play: H Queen- Good Morning |}
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"This Day in Music" draws from BPI-owned publications including BILLBOARD, MUSIC & MEDIA and MUSICIAN for the most authoritative source material available.

The 1996 "This Day in Music" provides date-specific pop items for use every day of the year. It's ideal for radio personnel, music professionals or music lovers.

This noted reference work is bound in an easy-to-use notebook.

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THIS DAY IN MUSIC For July 31, 1995 From BPI Entertainment News Wire

1995 - Selena's "Dreaming of You" debuts at No. 1 on the Billboard chart selling 331,000 copies of her first English album. The slain Tejano singer becomes the first Latin artist ever to debut at No. 1.

1990 - John Phillips, leader of the Mamas and Papas, is arrested for the 11th possession of cocaine. He is sentenced to five years in prison but loses appeal against drug for 365 days as an alternate sentence.

1978 - No. 1 Billboard Pop Hit "Miss You." The Rolling Stones, the song is the band's eighth No. 1 single.

1968 - The Beatles record "Hey Jude." It tops Billboard's Hot 100 Singles chart for nine weeks, making it the biggest selling single of 1968.

1964 - Country music singer Jim Reeves dies at age 39 in a plane crash near Nashville, Tenn., along with his manager, Dean Martin. Reeves' family plan a tour to "Welcome to My World" and "I'll Never Go to Heaven Again."
**EHRACE**

**FM RADIO NETWORK**

**M & M AIR PLAY STATION REPORTS**

**THE MUSIC TELEVISION**

**THE NOKIA EUROHIT**

**PARADYPALEX** &

**FM RADIO NETWORK**

**THE EUROPEANhit**

**HUBERTUS A.**

**David Springer - Managing Director**

**Larry Johnson**

**A List:**

- No. 1 Unlimited
- No. 2 I Dream
- No. 3 Billy Ray Cyrus
- No. 4 Jimmy Nail
- No. 5 Dwight Yoakam

**A List:**

- No. 1 Unlimited
- No. 2 I Dream
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**Active Rotation**

- No. 1 Unlimited
- No. 2 I Dream
- No. 3 Billy Ray Cyrus
- No. 4 Jimmy Nail
- No. 5 Dwight Yoakam

**Heavy Rotation**

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**Music Television**

**MTV EUROPE/London**

**John Mottram**

**Peter Good - Head Of Music Programming**

**Stevie Ray**

**Radio 1**

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**Breaks**

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**broadcast on**

**221 radio stations and 5 television stations in 17 countries reaching 24.035.800 listeners and viewers EVERY WEEK!**

For further information contact:

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Group Publisher

Music & Media

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**Murielle Ruyet**

Station Relations Manager

AUS Stereo/MCM Entertainment

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New Team At Sony UK Int'l

LONDON - Sony Music UK has finalised the line-up of its international department, with three new executives joining vice president international marketing Brian Yates.

Chair of Sony's London-based Entertainment vice president international Cynthia Leu has been appointed international marketing director for the Columbia label, while ex-LRJ staff Jon Fowler has taken on the same responsibilities for the Epic and S2 labels.

They will be joined by two international promotions managers, the newly-recruited Sarah Clayman and Diane Lampery.

According to Yates, Sony is current with one of its busiest release schedules ever and the new team, he believes, is ready to meet the challenges.

Forthcoming albums are expected this year from the Manic Street Preachers, Jamiroquai, Deee'ro, MNB, Lightning Seeds, Prefab Sprout, Roachford as well as national department to better address the overseas marketing of its acts.

Yates, who was previously Columbia UK marketing director, was promoted to its present post in June last year. He believes that with the BritPop movement currently making such strides, all eyes are on the

French Record Sales

Continued from page 1

Overall, the French market was boosted by a good first half year, (+7%), but followed by a weak second six months (+2%).

Record industry body SNEP says Francophone product gained 22% in volume and 10.4% in value in 1995. Homegrown music represents 53.6% of total 1995 sales (excluding classical) with international product claiming 46.4% of total sales. In 1994, these figures were 54% and 41%, respectively.

This is proof that we are seeing the first effects of the quota policy coming through," said SNEP president Patrick Zelnik.

According to SNEP, 1995 was "apparently a good year for local market," however sales are concentrated on a small number of acts with strong notoriety, particularly Odisse.

Total album sales reached 120 million units compared to 113 million in 1994 (+5.6%), with 27 million cassettes (+3.4%) and 93 million CDs (+4.5%) sold last year.

Single sales—dominated by the CD single—made a jump upward 22% from 1994, up from against 15.6 million in 1994. This is a total value of Frf419 million, compared to Frf301 million in 1994.

These figures are a good omen for the future of this format," says SNEP, pointing out that the 1995 figure is getting close to that recorded in 1990. SNEP explains this increase by the upsurge in new musical styles, such as rap and dance music, which target a young public.

Pan-European Promotion House

Continued from page 1

The joint venture will initially offer radio, club and print promotion in the UK and Germany. Euro Propaganda's first step into covering other European territories will be this summer with its Club Promotion House - Pan-European Promotion House.

"The service will plug DJs who play trend-setting "90s music on stations KROQ and MARS, according to Wegener. "By bringing together DJs who have already found an audience for our music through their own efforts, we will be able to address directly our members' interests and concerns."

UK Radio Convention

Continued from page 1

However, AIBC members have recently expressed a desire to change the convention's format in order to tackle the issue directly.

The change will also mean that the convention switches to London from Dublin—its home for the last two years.

AIRC chief executive Paul Brown comments: "The move to London is a big step forward in the right direction."

UK Radio Convention

Continued from page 1

Has been brought in from LA as programme director.

"Focusing Rix's music output is his first concern, he says. "We've got some great music and a huge back catalogue."

Describing Rix's music as "Swedish Eagle" during almost 12 years at Los Angeles stations KROQ and MARS, has been brought in from LA as programme director.

"Focusing Rix's music output is his first concern," he says. "We've got some great music and a huge back catalogue."

"I hope my experience will help and I'm sure Radio Rix will be a hit."
Airplay Action

EHR Top 40 commentary by Pieter Kops

Let Your Soul Be Your Pilot, the highly inspired new single by Sting, has already been welcomed by 29 European Hit Radio stations in eight European countries. This roster has a remarkably high calibre, as it consists of 40 Platinum and 37 Gold-ranked stations. It also includes 23 first-time reporters, earning it the status of this week's Most Added leader on the format. But what's most important, the single grabs the highest new entry in this week's EHR Top 40, debuting directly at number 25, while skipping the Chartbound section of the page.

Let Your Soul Be Your Pilot is the lead-off single from the sixth studio album that Sting's solo career has produced. Mercury Falling, an 11-track set that displays a wide variety of styles, is the artist's first all-new material album in three years—the follow up to 1994's Ten Summoner's Tales. If one includes four collaborations (one with Eric Clapton; one with Bryan Adams and Rod Stewart; and two with Pato Banton—Spirit In The Material World from the 'Ace Ventura: When Nature Calls' soundtrack still charting at number 38), Sting has enjoyed 10 EHR entries before, 50% of which went top 3. Three of these hit number 1—All This Time (1991, four consecutive weeks at the top); If I Ever Lose My Faith In You (1993, three weeks) and All For Love (1994, with Adams and Stewart, seven weeks).

The new single is getting its best initial support in Spain. In that country, a formidable 57% penetration ratio has been registered already, courtesy of four Magnet-headquartered heavyweights—Platinum-ranked mammoth network Cadena 40 Principales and Cadena 100 and Gold-ranked M-80 and Onda Diez. The UK and Denmark are next in line, with 50% penetration each. Other countries where the record fares well in its early stages include Germany, Italy, Belgium, Norway and Switzerland.

To refresh your memory, here is a chronological list of Sting's EHR hits (all on A&M except where stated) since the inception of the chart in December 1990. After each title follows its peak position and the week since the inception of the chart in December 1990. After each title follows its peak position and the week.
Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<tr>
<td>1</td>
<td>1</td>
<td>10</td>
<td>ACE OF BASE</td>
<td>(MEGA)</td>
<td>DENMARK</td>
<td>75</td>
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<td>2</td>
<td>2</td>
<td>4</td>
<td>Roxette/June Afternoon</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>64</td>
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<td>3</td>
<td>3</td>
<td>10</td>
<td>Corona/I Don’t Wanna Be A Star</td>
<td>(DWA)</td>
<td>ITALY</td>
<td>47</td>
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<td>4</td>
<td>4</td>
<td>6</td>
<td>Stakka Bo/Big Blondie</td>
<td>(Stockholm)</td>
<td>SWEDEN</td>
<td>26</td>
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<td>5</td>
<td>5</td>
<td>7</td>
<td>Me &amp; My Baby Boy</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
<td>26</td>
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<tr>
<td>6</td>
<td>6</td>
<td>8</td>
<td>Michael Learns To Rock/Someday</td>
<td>(EMI-Medley)</td>
<td>BELGIUM</td>
<td>23</td>
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<tr>
<td>7</td>
<td>7</td>
<td>4</td>
<td>Vaya Con Dios/Stay With Me</td>
<td>(Ariola)</td>
<td>ITALY</td>
<td>17</td>
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<td>8</td>
<td>8</td>
<td>2</td>
<td>Jovanotti/L'Ombelico Del Mondo</td>
<td>(Solunna)</td>
<td>ITALY</td>
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<td>9</td>
<td>9</td>
<td>5</td>
<td>La Bouche/I Love To Love</td>
<td>(MCI)</td>
<td>GERMANY</td>
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<td>10</td>
<td>10</td>
<td>17</td>
<td>Roxette/You Don’t Understand Me</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>23</td>
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<td>11</td>
<td>11</td>
<td>15</td>
<td>Culture Beat/Inside Out</td>
<td>(Dance Pool)</td>
<td>GERMANY</td>
<td>17</td>
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<tr>
<td>12</td>
<td>NE</td>
<td>Robert Miles/Children</td>
<td>(DBX/Discomagic)</td>
<td>ITALY</td>
<td>10</td>
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<tr>
<td>13</td>
<td>13</td>
<td>10</td>
<td>Alliance Ethnik/Honesty &amp; Jalousie</td>
<td>(Delabel)</td>
<td>FRANCE</td>
<td>12</td>
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<td>14</td>
<td>14</td>
<td>12</td>
<td>Cardigans/Sick &amp; Tired</td>
<td>(Trampolene/Stockholm)</td>
<td>SWEDEN</td>
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<td>15</td>
<td>8</td>
<td>9</td>
<td>Caught In The Act/You Know</td>
<td>(HKM)</td>
<td>HOLLAND</td>
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<td>16</td>
<td>16</td>
<td>18</td>
<td>Ace Of Base/Lucky Love</td>
<td>(Mega)</td>
<td>DENMARK</td>
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<td>17</td>
<td>20</td>
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<td>Rebecka Törnvist/Good Thing</td>
<td>(EMI)</td>
<td>SWEDEN</td>
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<td>18</td>
<td>18</td>
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<td>Gipsy Kings/A Ti A Ti</td>
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<td>Bonnie Tyler/Making Love (Out Of Nothing At All)</td>
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<tr>
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<td>20</td>
<td>23</td>
<td>Army Of Lovers/Give My Life</td>
<td>(Stockholm)</td>
<td>SWEDEN</td>
<td>11</td>
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<td>21</td>
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<td>Scatman John/Song Of Scotland</td>
<td>(Iceberg)</td>
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<td>Fun Factory/Behind The Mask</td>
<td>(Control)</td>
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<tr>
<td>24</td>
<td>24</td>
<td>3</td>
<td>Randy Crawford/Give Me The Night</td>
<td>(WEA)</td>
<td>GERMANY</td>
<td>7</td>
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<td>25</td>
<td>22</td>
<td>8</td>
<td>Rednex/Rolling Home</td>
<td>(Jive)</td>
<td>HOLLAND</td>
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This chart on the page tracks the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

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

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from, but, more significantly, where he/she is signed. An increasing country-of-signing penetration, the rapper's delightfully arranged single has built a considerable crossover roster, comprising of 20 stations in eight countries. Of these, Poland with eight report- ers, six of which are Gold-ranked. It is followed by Germany (three stations, including Platinum-ranked SWF 3: Popshop Hitline/Baden Baden), Holland (also, three including Platinum-ranked Het Station/Hilversum and Radio 2/Hilversum) and Portugal (two, both of them being Platinum-ranked—Antena 3/Lisbon and RFM/ Lisbon). See page 12 for a review of the single.

On The Road

The highest new entry in this week’s Border Breakers chart is Children by Robert Miles, the third number one in the UK this year. The hit has now shifted into other European territories, including Germany, France, and Italy, as well as one Gold-ranked private station, Radio 538/Bussum.

In the UK, the record’s established status as a club hit is followed by playings at Platinum-ranked dance station Kiss 100 FM/London and Gold-ranked EHR outlet Forth FM/Edinburgh. At this stage, occasional play-listings also appear at heavyweight broadcasters in Belgium (dance-formatted BRF Radio Donna: Dansfalis/Brussels, Denmark (EHR Arhus Naerradio/Radio Colombo/Arhus) and Switzerland (rock-formatted Couleur 3/Lausanne). Another Italian artist doing well in the Border Breakers right now is Jovanotti, whose L’Ombelico Del Mondo crashes the top 10, leaping up from number 18 to 8, armed with the biggest chart-point gain of the week. Apart from massive airplay in Italy itself (13 reporters—59% penetration), the rapper’s delightfully arranged single has built a considerable crossover roster, comprising of 20 stations in eight countries. Of these, Poland with eight report- ers, six of which are Gold-ranked. It is followed by Germany (three stations, including Platinum-ranked SWF 3: Popshop Hitline/Baden Baden), Holland (also, three including Platinum-ranked Het Station/Hilversum and Radio 2/Hilversum) and Portugal (two, both of them being Platinum-ranked—Antena 3/Lisbon and RFM/ Lisbon). See page 12 for a review of the single.

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<th>Original Label</th>
<th>Title</th>
<th>Artist</th>
<th>Week 7/96 Position</th>
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<td>1</td>
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<td>3</td>
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<td>Ace of Base/God Only Knows</td>
<td>(Polydor)</td>
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<tr>
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<td>Simply Red/Remembering The Days</td>
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<td>7</td>
<td>Warner Bros.</td>
<td>Simply Red/True Love</td>
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<td>Simply Red/Never Ever Love</td>
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### SCANDINAVIA

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### All charts are available via Music & Media's Chart Fax Service for information call Annette Duursma (+31) 20.487.5105
JOVANOTTI's new album RACCOLTA includes the hit single "L'ombelico del mondo"

Already 4 x platinum in Italy

international release 19 February 1996