UK Gov't To Further Liberalise Radio

by Jonathan Heasman

London - The government has confirmed that it intends to further deregulate UK radio by allowing radio companies to own more than one FM (or AM) licence in the same area. It also intends to permit local newspapers to own a radio licence in their area.

The changes, which have been lobbied for by the Commercial Radio Companies Association (CRCA) and the Newspaper Society, are to be introduced by the government during the current committee stage of the Broadcasting Bill. If approved, the changes will mean radio companies can own two FM licences and one AM licence in the same area, or one FM licence and two AM licences. Local newspapers which control up to 50% of newspaper circulation in an area will also be allowed to own up to one FM and one AM radio licence.

Questions Raised On Legality Of Bertelsmann/CLT Merger

by Emmanuel Legrand

Paris - A row is brewing in France as to whether the plans for German media concern Bertelsmann and Luxembourg-based group CLT to merge their broadcasting interests are within the bounds of French legislation.

NRJ president Jean-Paul Baudecroux claims that the initiative to create Europe's largest radio and TV enterprise revealed last month (Music & Media, April 20) constitutes a "substantial change in the shareholding of CLT."

Under rules laid down by French broadcasting authority CSA, such a change needs prior blessing from the organisation. Baudecroux maintains that "since the announcement of the merger CLT has fallen under German control."

In France, CLT has three significant radio interests - full-service station RTL, EHR net Fun Radio and ACR net RTL2. Says Baudecroux, "I'm surprised that the CSA hasn't reacted to this change. Here we have a company that operates three networks and has licences for several hundred frequencies in France and nothing is said (about the merger) while (NRJ affiliate) Chérie FM has recently been forced to retreat from the shareholding of a local station."

The NRJ chief says he has "nothing against CLT, but it is obvious that there has been a radical change in shareholding. Everybody knows that in the end, Bertelsmann will control CLT." He is urging the CSA to take a close look at the situation. Baudecroux hasn't ruled out the possibility of taking legal steps.

His words have angered CLT vice president Rerni Sautter who says, "What is required (in such an instance) is to inform the CSA about the change in shareholding and CLT will do this when the transaction has been completed." So far, he says, there is only a "letter of intent" between the two partners.

"Incidentally, Bertelsmann will not control CLT, as it will own only 50%," adds Sautter. "As a European company, Bertelsmann benefits from the freedom of movement of capital in exactly the same way that NRJ has entered Germany to become the leading foreign operator."

The CSA has so far stayed out of the row, and has not issued an official reaction.

Eros Takes Charge Of New Album

Milan - Eros Ramazzotti has turned his eighth album Deer Ci Musico into a very personal project, having written and produced it himself.

He even set up his own production company RadioRama, which is collaborating closely with BMG Entertainment International.

New York-based senior VP of A&R and marketing Heinz Henn says, "Eros has the final say in everything, but since he is a man of great taste we always agree."

See page 14
highest position: 11
"we've got it goin' on"

currently charting 7
"i'll never break your heart"

already 1,000,000
singles sold

new single GET DOWN release May 20th
(you're the one for me)
MIN' EUROPE!

their debut Album

BACKSTREET BOYS

release May 6th
CD Powers Global Music Sales Growth Of 9.9%

by Machgiel Bakker

London/Amsterdam - The world of record sales grew last year by 9.9% to register a total of US$49.7 billion. This was thanks to the continued growth of the compact disc format, combined with a renewed popularity of the single in some key markets.

According to international trade group IFPI, the CD is now responsible for some 80% of unit sales and over 70% of market value. CD unit sales have increased by 11.4% to two billion units and singles by 9%, amounting to 0.4 billion copies sold.

Both the vinyl LP and cassette format show negative growth, -27.5% and -7.3% respectively, with unit sales reaching 0.03 billion and 1.4 billion. Compared to 1991 when the vinyl LP still consisted of 15.9% of all worldwide sales, the format now takes only 1% of the slice of the total album market, with the CD taking a 58% share and cassettes 41%.

In developed markets like North America, Japan, the UK and Australasia, growth of CD sales is still over 10%, although overall, notes the IFPI, the rate of growth has slowed—while last year’s figures showed a 25% growth in CD sales world-wide, during 1995 the format grew by 11.4%.

Latin America is the region where CD sales are showing the largest growth, rising by 32%, accounting for 6% of global sales in 1995 compared to only 2% in 1991.

The US continues to be the top market, with sales value in 1995 amounting to 12.1 billion, constituting a 30.5% of the global market. The US is followed by Japan (US$ 7.5 billion; 10%), Germany (US$ 3.2 billion; 8.2%), the UK (US$ 2.5 billion; 6.5%) and France (US$2.3 billion; 08%)

### 1995 European Music Sales

(In millions of units; values in millions US$)

<table>
<thead>
<tr>
<th>Country</th>
<th>Total GPB</th>
<th>Value %</th>
<th>GPB Share</th>
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<tbody>
<tr>
<td>UK</td>
<td>20.2%</td>
<td>409.4</td>
<td>21.2%</td>
</tr>
<tr>
<td>France</td>
<td>22.5%</td>
<td>394.3</td>
<td>23.1%</td>
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<tr>
<td>Germany</td>
<td>15.1%</td>
<td>271.6</td>
<td>13.8%</td>
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<tr>
<td>Italy</td>
<td>11.1%</td>
<td>152.4</td>
<td>8.9%</td>
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<tr>
<td>Spain</td>
<td>8.7%</td>
<td>70.7</td>
<td>4.2%</td>
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<tr>
<td>Netherlands</td>
<td>10.1%</td>
<td>65.6</td>
<td>3.5%</td>
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<tr>
<td>Denmark</td>
<td>7.4%</td>
<td>47.1</td>
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<tr>
<td>Sweden</td>
<td>5.2%</td>
<td>31.0</td>
<td>1.7%</td>
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<tr>
<td>Norway</td>
<td>3.6%</td>
<td>22.1</td>
<td>1.1%</td>
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<tr>
<td>Finland</td>
<td>3.3%</td>
<td>16.5</td>
<td>0.9%</td>
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<tr>
<td>Norway</td>
<td>0.0%</td>
<td>1.0</td>
<td>0.0%</td>
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<tr>
<td>Switzerland</td>
<td>0.4%</td>
<td>0.8</td>
<td>0.0%</td>
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<tr>
<td>Austria</td>
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<tr>
<td>Belgium</td>
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<td>Ireland</td>
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<td>Greece</td>
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Source: IFPI, additional research by Music & Media. The last column in the table above shows national market shares, calculated by comparing local US$ market value with total European US$ value. Appearing for the first time in the survey are Iceland, Latvia and Romania.

### Troubled RMC Group Reveals Dramatic Reversal Plan

by Emmanuel Legrand

Monaco—Troubled radio group RMC has unveiled a restructuring plan designed to return the company to profitability within three years.

The plans for RMC—owned by French state-holding Sofrad (33.3%) and the principality of Monaco (16.6%)—were approved by the company’s board on April 25.

Presented by Sofrad president and RMC managing director Georges Vanderhulst, the proposals also include drastic cost-cutting measures and more cooperation between the different arms of the group, with all sections moving to a joint location.

Shareholders, meanwhile, have agreed to invest Frf200 million (app. US$40 million) in the company.

Under the terms of the plans, full-service RMC must make savings of Frf90 million, while ACE nets Radio Notas- tile and Radio Rock, both of which are said to be one of the reasons behind the failure of recent plans for its privatisation (Music & Media).

Over the past two years, RMC has suffered a drop in both audience levels and advertising revenues, which have fallen from Frf724 million in 1991 to Frf201 million last year.

RMC is expected to record losses of around Frf59 million in 1996, and has already announced that Montmartre close to Frf20 million.

The RMC group comprises 300 frequencies reaching a combined potential audience of 80 million people.
Privates Call For Study Of BRTN's Efficiency

by Marc Maes

The two organisations also criticise Paul van de Velde, member of both the BRTN council and the media minister's media department, who they claim is mixing conflicting interests. As a BRTN council member, Van de Velde is also responsible for the Flemish private radio legislation.

De Pré Goes Back In Time

Pubcaster BRTN's Guy De Pré, host of Radio 2's 'De Prehistorie' ("Prehistory"), has launched a road show based on the programme. Sponsored by Mercedes Benz, De Pré (above) is taking his collection of the best gold records around Belgium. The live appearances are backed by radio and TV-commercial and limited to 15 shows per year. One of the show's main attractions is a giant dinosaur.

Rosa's 'Secrets' Help New Rock Bands

by Charles Ferro

COPENHAGEN - Rosa, the Danish Rock Council, has released its ninth Secrets CD, a series that gives fledgling bands a chance to fly.

The latest Secrets was introduced at a club in Copenhagen, where the three acts featured on the CD-JolyCore, Laundromat and Zeroes & Ones-took the stage for an hour each. Rosa's first CD included music from Michael Learns To Rock, the real international musical phenomenon in Denmark's history. MLTR went from the Rosa launching pad to become stars. Since then, a number of other acts have used exposure provided by the council to build their careers.

Rosa general manager Gunnar Madsen says the organisation will be taking the Danish rock platform abroad on May 10. "We will be presenting Rocking Denmark at the [Hamburg-based] Hafen Festival," he explained. "Dizzy Mizz Lizzy, Hotel Hunger, Strawberries Slaughterhouse and Inside the Whale will be playing on a special stage there."

CLT 'Relaxes' In Sweden

STOCKHOLM - After months of trial broadcasts and market research, Luxembourg-based CLT has revealed the identity of its station on the 104.7 frequency in Stockholm.

The station is called Lguna Favoritet ("Relaxed Favourite"), and will play soft AC music, from the 80s and 90s, targeted at 30-50 year-olds.

MD Peter Waak says that despite the high concentration of AC stations in the city (five out of 10), there is a gap for a new laidback channel with local flavour.

Moving Chairs

UNITED KINGDOM: Nigel Charters, formerly programme director at London Radio International, has returned to the BBC to assume the new position of bi-media project leader for DAB programme controller at the Ocean Sound group of stations in Hampshire by Steve Power. INTERNATIONAL: Marco Bignotti has been appointed president of Warner Classics International, following the retirement of Peter Andry. Bignotti's appointment takes immediate effect. PolyGram shareholders have elected Cor Boonstra to the company's supervisory board and re-elected Lourens Das. Boonstra is to succeed Jan Timmer as president of parent company Philips later this year.

of information form Top Format at (+31) 235.310.522.

UNITED KINGDOM
Brookes Signs £1m Show Deal
Ex-BBC Radio 1 FM DJ Bruno Brookes has signed a three-year £1 million (app. US$1.8 milli)on contract with the Metro Radio Group to produce programmes. Each will be recorded in Brookes' own self-contained home studio and will be distributed via satellite link. Oasis, Supergrass Battle For Ivor Novello Award
The nominees for this year's Ivor Novello Awards have been announced. Up for Best Contemporary Song are "Wonderwall" by Noel Gallagher (Oasis), "Alright" as WEA's 25-year history during the company's spring meeting in March. According to WEA MD Gerd Gebhardt, the company has reopened after the sale of its interests to establish Warner affiliates East West Records and Warner Special Marketing in Germany. Gebhardt pointed out that, "WEA's annual turnover is four times that of the early 80s." Gebhardt named creative artist development as WEA's most important asset in the competitive German market. The company further announced new releases by Phil Collins, REM, Madonna, Eric Clapton, Neil Young and Marius Müller-Westernhagen for 1996.
SER Up In Arms At 'Restrictive' Ruling

by Howell Llewellyn

MADRID - Spain’s largest private radio network Cadena SER has reacted angrily to a court decision banning it from commenting on the financial situation of the new station to be called Antena 3 Television.

On April 24, a Madrid judge ruled that Cadena SER could not mention the TV station’s financial situation for three months unless it “checks the veracity of the information and allows an Antena 3 spokesperson to refute the claims.”

The decision, which SER describes as “without known precedent”, has its roots in a battle between Antena 3 and pay-TV Canal Plus to purchase the rights to transmit Spanish league soccer games next season.

Canal Plus and SER both belong to the media holding company Prisa. The judge allowed the civil lawsuit to go ahead on the grounds of “unfair competition” as it was during a SER programme that doubt was cast over Antena 3’s solvency.

The statement was made by journalists José Ramón de la Morena and Alfonso Azuara on the midnight soccer show “El Larguero”, which attracts well over 1.5 million listeners.

Judge Cristina Jimenez Savurido ruled that a representative from Antena 3 must be allowed to comment “on all those programmes that include information, comment or opinions” on Antena 3’s bid for the soccer contract, its solvency and “any other question direct or indirectly related to the issue.”

She mad her ruling without listening to SER’s account of events.

In a statement, SER says, “in view of the gravity of a measure that affects the free exercise of the right of information and opinion, SER abides by the judicial decision but disagrees (with it) energetically.”

The statement adds that the ruling is a “restriction of fundamental rights” and said SER lawyers will appeal the judge’s decision “in defence of a constitutional right” that benefits all media as well as the public.

Radio Meets Record Industry

by Keith Foster

STOCKHOLM - Communicorp has sold Stockholm’s soft AC station Klasiska Hits 106.7 to a subsidiary of DMG Radio Limited, the radio division of the Daily Mail and General Trust (DMGT) media group.

DMG Radio Ltd has interests in over 40 radio licences in the UK worth some £45 million (app. US$73.3 million), but managing director Charlie Cox says the acquisition is an important part of the group’s strategy.

The group is looking to expand its radio portfolio internationally, he says. The acquisition of Klasiska Hits is an important part in this process. DMG Radio also has interests in the Austerco radio group in Australia.

Klasiska Hits (“Classic Hits”) came onto the scene with a splash in late 1994, a year after the owners had actually acquired the licence to broadcast. Aiming at the 25-49 age group with a mixture of old and new hits, the station soon made a name for itself with its trade-mark black cars and uniform clad young advertisers out on the streets.

The station is ranked fourth out of Stockholm’s 10 private broadcasters, with the latest survey giving it around 5% of the listening audience.

DMG has also announced a partnership deal with Scandinavia Broadcasting Systems, which owns another Stockholm station, Radio City 105.9. The two will combine their operational bases, and SBS will have a 25% equity interest in Klasiska Hits.

Espan Concession Goes To Well-Known Radio Figure

by Claire Weston

HELSEIN - After a long process involving 12 other applicants, radio businessman Nile Tuominen has finally won the former Radio Ettan concession in the Finnish capital.

The frequency became available with the bankruptcy of Radio Ettan, also known as Radio One and Radio Ykkonen (Music & Media, January 13).

Tuominen, whose company Helsingin Suomalaiset Radioasema will take charge of the frequency, says it was his great experience in the radio business that won him the concession.

Some 11 years ago, when the Finnish government began to grant commercial radio licences, Tuominen launched Kuopio-based Radio Oksen Asema 967 (roughly translated ‘Radio Right’). He still manages the station and will continue to do so despite his responsibilities at the new channel.

Tuominen is hoping to start up the new station after this year’s Olympic Games in Atlanta, around August 19. There is no point in trying to launch the station earlier because the Finns are mad about sport, says Tuominen.

With an ACE/EHR format, the new station—to be called Radio 911—will target the over-30s with a mix of music, US-style talk shows and local news bulletins.

The new station’s profile will be determined by the people who run it, adds Tuominen. He has already received applications from about 700 candidates to fill only 20 positions, including DJs, presenters and sales people.

‘Accents and dialects are very important in Finland and we’ll have to consider mostly applicants from the capital. But professionalism is also paramount and both criteria will therefore be used in selecting our staff,” says Tuominen.
Tools Of Trade—Perceptual Research

by Kurt Hanson

RESEARCH

Perceptual research can be one of the most valuable tools in the programming arsenal. It doubles as both a method for helping the radio programmer understand to what extent past efforts have been successful and helping set a course for the future. Perceptual research does not have to be one of the financial reach of any programmer. Using techniques described below, virtually any programme director, with only a token budget, can derive useful knowledge about the interests and tastes of his listeners.

To be sure, in major markets like New York, Chicago, London, Paris and Berlin, where millions of dollars in revenues are at stake, it makes sense to invest a small portion of the station's budget in scientifically rigorous perceptual research. In such cases, the research does much more than simply provide an indicator—it becomes a solid and reliable measure that can be tracked over time and tied to specific station goals.

"Perceptual research" should not be an intimidating term. It simply refers to any moderately objective form of gathering opinions regarding what your listeners like or dislike about your radio station. Talking to your girlfriend on a Sunday morning over croissants about whether she likes your work as an air personality is not perceptual research, but almost anything more rigorous could fall within the definition.

The type of questions that can be explored by perceptual research include the following:

- How well known and well liked are your air personalities? Naturally, the morning presenter is probably going to have the largest overall number of listeners; that is a result of general usage patterns of radio. But is that a fair measure of his or her relative popularity when compared to your middy, afternoon or evening presenter? If there are personalities on other radio stations who you have the opportunity to hire, it might be useful to look at their familiarity and popularity among their station's listeners—and among your station's listeners.

- Do your station's listeners feel too much gold or too much new music is played? How do those opinions differ between the younger and older portions of the audience? And how do the morning show listeners feel about the mix of music in that specific daypart?

- Is your station perceived by your listeners to be a useful source of news, weather, traffic and sports information? In terms of quantity, do they feel the station spends too much airtime on such information elements—or do they want more? Have any of the station's information presenters become well-known and well-liked personalities?

CONTINUUMS—Numbers 0-8 indicate listeners' preference for all older (0) to all new (8) music. The first section of this chart shows that according to the consumers surveyed, FM101 has almost the ideal balance between old and new music, whereas 96FM is perceived as playing too much older music. The second section of the chart illustrates the fact that FM101's core listeners (its biggest fans) prefer a slightly newer mix of music. They feel that FM101 is almost exactly on target, and that 96FM's music mix is far too old for their tastes.

THE NEW SINGLE FROM

STING

YOU STILL TOUCH ME

TAKEN FROM THE ALBUM mercury falling
- Has the spot load on your station become so high, relative to your competitors, that it is costing the station a significant number of listeners?

- Which styles of music are most popular? Which styles do they associate with your station versus your competitors? For each style of music, do the listeners want to hear more of it with what your station is doing, or do they feel it's being overplayed?

- Where is your station perceived by your listeners on a continuum of loud/hard music versus quiet/soft music—and where would they like their ideal station to be? Also, where do your competitors stand on that continuum?

In designing a perceptual research study, a key goal is to strive to talk to a representative sample of your station's listeners. It is hoped that the 20, 100 or 400 people questioned have tastes that are a reasonable reflection of all 10,000 or 100,000 of your station's listeners.

This is not easy. It's the primary reason that stations with reasonably large budgets hire a professional market research firm to conduct their studies.

Volunteers are not typical listeners. That's why market research is difficult. When people are asked to contribute their opinions, the first few dozen (or even the first few hundred) people who volunteer will be a combination of your station's most rabid fans and its most vocal complainers.

Many stations conduct 'listener panels' with volunteers, and I believe in most cases they steer the station in dangerously wrong directions. The listeners who volunteer to participate are the ones who have met your station's air personalities at public appearances. They've won prizes, and they listen so many hours per week that they're tired of the current's long before the typical listeners are.

Perceptual research can be attached to any other type of research you do—for example, call-out research on your station's current music or an auditorium music test. A written questionnaire can be handed out to randomly-selected people at a station event, as long as it's not a self-selected crowd. For example, if yours is an ACX-formatted station, you wouldn't want to test the appeal of gold versus new music among the crowd at an oldies concert—of course oldies will look good. It wouldn't make sense to test the appeal of the morning presenter at an event at which he was the primary sponsor—of course he'll look good. But if there is a local festival that attracts tens of thousands of people, probably a fairly representative crowd of people can be found there to whom questions can be asked.

Nothing is more valuable than knowing the tastes of your station's listeners. However the perceptual research is conducted, it will prove to be a valuable tool.

KURT HANSON is the founder of Strategic Radio Research, a research group which conducts ongoing music and perceptual research for dozens of stations throughout the US including MTV. Hanson debuted AccuRatings in 1996. He can be reached at tel: (+1) 312.726 8300; fax: 726 8383

COLUMBIA RECORDS GROUP present

THE ROAD AHEAD 96 TOUR - MAY

THE ROAD AHEAD

7th LONDON/Hanover Grand: Fiona Apple, Sponge, Eleanor McEvoy, Fugees, plus Kula Shaker (UK).
13th COLOGNE/E-Werk: Fiona Apple, Sponge, Maxwell, Imperial Drag, Fugees, plus Big Soul (France) and GAGA (Germany).
14th AMSTERDAM/Paradiso: Fiona Apple, Sponge, Maxwell, Imperial Drag, Fugees, plus Big Soul and Boof (Holland).
EN years ago, chart run-downs dominated the Italian radio scene, with daily charts reflecting sales, airplay or even the personal preferences of music directors. Additionally, charts from the world's largest music markets, especially the US and the UK, helped to pad out the schedules and gave presenters a programming device to lean on. But although the popularity of chart shows in Italy has waned in recent years, most national networks and local stations still feature at least one hit parade in their weekly schedules.

"The classic idea of a straight chart rundown is a bit old fashioned now," comments Grant Benson, music director at the national EHR network RTL 105.5 Hit Radio. "I think the saturation of chart run-downs on Italian radio in the past indicated a lack of creativity on the part of some programme directors. Today the traditional countdown formula has been replaced with what I call the 'concept chart show'."

Use Of Comedy

Benson explains that RTL’s weekly chart show, broadcast on Sundays between 11:00-13:00, uses comedy to freshen up the traditional chart formula. The show, ‘Alto Godimento’ (‘High Enjoyment’), hosted by two comedians, Charlie Gnocchi and Joe Violanti. "We play 20 tracks from the FIMI/Nielsen Top 25 album chart, and there’s a phone-in where listeners vote on a bizarre chart, such as their favourite desserts.”

The introduction of a new official all-songs albums chart over a year ago by the Italian music industry federation FMI and market research company Nielsen has given the country’s broadcasters a useful single reference point. Previously, public service broadcaster RAI had commissioned their own chart from another market research company, AGB. RAI dropped this chart two years ago due to a major cost-cutting exercise, but has now reinstated a weekly chart rundown based on the new FMI/Nielsen data.

"Hit Parade", an album chart which runs Sunday afternoons on RAI Radio 2, is produced and presented by the veteran broadcaster Alex Peroni. "Apart from its one-year break, Hit Parade has been a classic music reference point on RAI for 30 years, when it was one of the few pop music programmes on radio," he says proudly. Peroni also subscribes to the "concept chart" idea, and adds that since he got involved in producing the latest incarnation of the programme last year, he’s spiced up the original formula. "It’s now more or less in the classic American style with background music during the links, artist profiles and interview soundbites. But we also like to jazz it up by preceding some records with specially produced sketches. For example, when I was introducing Bruce Springsteen’s last album—which was in the US acoustic folk tradition—we used sound effects and spaghetti western music to create a wild west scenario, with Bruce coming up behind me and shooting me!"

Peroni says that fantasy is an essential quality when updating an archaic formula such as a chart show. "You have to take the essential ingredients and present them in a new way. The archetypal countdown on its own is boring. You must talk about the music and the performance of a record as well as presenting the atmosphere of a race."

Irrelevant Sales Charts

As far as singles are concerned, Peroni argues that sales charts are irrelevant these days. "CD singles don’t sell very well in Italy—most singles sales are 125. The music-oriented national station Italia Network, based in Bologna, is profiting from the fast turnover in new dance releases by mixing mainstream chart shows with the mainstay of its prime-time output. Italia Network international relations manager Federico Lazzarovich says that its chart shows for each genre of dance music have become an essential reference point for the dance music industry and show the mainstay of its prime-time output. Italia Network international relations manager

Federico Lazzarovich says that its chart shows for each genre of dance music have become an essential reference point for the dance music industry and show the mainstay of its prime-time output. Italia Network international relations manager

"We produce the Eurochart Hot 100 in Denmark, which is based on the Music & Media chart," reports Radio Uptown/Copenhagen programme director Flemming Beck. "Coca Cola is the sponsor, and we get a selection from [London-based] MCM. "The Eurochart is aired every Tuesday afternoon, and is repeated later in the week on Thursday and Saturday evenings, "to pep up our basic format of all-music programming," reports Beck. "We normally choose 12 tracks in the hour, along with interviews and an ‘Album Of The Week’ feature. We select the new entries which fit our music format—although if a song comes in very high in the chart, we’ll always play it.”

Airplay Chart

Copenhagen’s other main EHR outlet, The Voice, airs its ‘Voice Airplay Chart’ on Saturday afternoons. The show is the station’s most popular segment on Saturdays, and features a Top 30 chart based purely on airplay. It also features music news and gossip. "The programme has to be original, and not just a straightforward countdown," acknowledges programme director Eik Frederiksen. "It’s spiced with information and stories about the tracks or artists, interviews with the artists and lots of on-air contests. For example, listeners can win the week’s top 10 or other prizes if they can guess the number one song on the top ten chart.

Aarhus Naeradio and sister station Radio Colombo offer listeners in Aarhus two chart shows, one for singles and one for albums. The CD chart is determined by polling the leading music shops in the area, says the head of music, Jesper Raab. "The singles chart is interesting in itself, so we don’t really do a lot to supplement the music on the list. But the single CD chart is paced, with lots of jingles, sweepers and sound effects. It’s a fast-moving show—it’s the key. It’s sound is clearly distinct from the rest of our output.”

by Mark Dezzani, Keith Foster and Charles Ferro
Norway Shapes A New-Style Eurovision

By Chris Marlowe

As a result of the staging of qualifying rounds, seven countries will not be represented at EuroSong 1996, which is expected to pull in 600 million viewers worldwide. Eva Rutgeren Bie, assistant executive producer for NKR in the host country of Norway, acknowledges, "there's a lot of questions about whether pre-selection is the right thing to do, because you can easily lose large markets." The BBC would not confirm a broadcast until it was certain that the UK's entry made the shortlist, and Germany's ARD has opted to show recorded highlights, with only NDR showing it live in that country.

NKR is using its position as host-broadcaster to institute its own changes. "We would like to be more modern and journalistic," Bie explains. "Especially in England and Scandinavia it's more like a cult programme."

Not every country dismisses Eurovision's image. "It is a show that people laugh about," Bie admits. "Especially in England and Scandinavia it's more like a cult programme."

But I won't deny that it is also an economic burden which we hadn't anticipated in our budget, and that it will monopolise a large number of our employees over a considerable length of time." National radio station P1 will also be transmitting at least six hours of EuroSong, from after the evening news for as long as there is interest. "This is where radio can distinguish itself as the most flexible media," says music manager Per Ole Hagen.

Cult Programme

Norway is aware of Eurovision's image. "It is a show that people laugh about," Bie admits. "Especially in England and Scandinavia it's more like a cult programme."

Nevertheless, NKR is determined to use only the best its country has to offer. "We have directors like Nils Gaupe, who has been Oscar nominated. And our executive producer Odd Arvid Stroemstad has done concerts with it coming to talking quality people into this," Bie relates. "We can't change the image in just one programme, but maybe we can start a change.

Not every country dismisses Eurovision its present guise, however. "I'm amazed about the press interest that we're receiving," Bie adds. "And it's deadly serious for the new countries—they can show the world who they are, and they can be a part of the European community.

Rumors indicate that the favoured entries this year include those from Sweden, Ireland and the UK along with the less predictable Malta, Poland and Estonia. In Malta, Radio Boy programme director Terry Farrugia observes, "There's high expectations here every year for some reason. Certain radio stations and some youngsters don't care much about it, but overall it's pretty popular and is followed closely." He adds that his station's "All Hits" format easily embraces Malta's entry this year. In A Woman's Heart by Miriam Christine Borg.

In Estonia, Radio 2 head of music Immo Mihkelson couldn't help but play his country's entry Kaelakee Haal by Ivo Linna & Marja-Liis, since it was selected by the station's listeners. "It's been in heavy rotation since the selection contest at the end of January," says Mihkelson. But he feels that his country's earlier enthusiasm has ebbed a little. "It was only a few years ago that Estonia first participated," he explains. "At that time people saw that this might be a good chance for Estonia to be recognised as a new country. But our first two attempts were a failure, so people are starting to lack faith in it."

Enthusiastic Response

In Belgium, the response to Eurovision remains enthusiastic. Mark Deschuyter, head of music for BRTN Radio Donna, jokes, "There are some people here at Radio Donna who would play anything that comes out as a Eurovision record!" Several Radio Donna staff members served on Belgium's panel, and Lisa Del Bo's Liola Is Een Kaartje went straight onto the playlist as a power play once it won. Deschuyter believes the key to Eurovision is to have fun with it without ridiculing it. "It's a traditional television evening in Belgium," he points out. "Everybody remembers seeing Sandie Shaw in the 70's or Vicky Leandros in the 70's."

Traditional logic in the music business says that Eurovision isn't a good way to break an artist. Yet Abba were able to commemorate their 1974 win by releasing The Anniversary Collection box set 10 years later. Celine Dion hasn't been harmed by her 1988 win for Switzerland, either. Dave Platell, international marketing director of WEA UK, believes "Eurovision has helped because there's more focus on it and it's a selling line. I think doors were opened because it was representing the UK, which is one of the most credible places in the world for music at the moment.

The exposure has helped make it the hit that we all thought it was going to be anyway," the label has even prepared remixes to give the single a new lease of life during Eurovision. "Choudhury says, 'We definitely hope to have one of our artists participate again.'
POLAND IN OSLO (NORWAY) FOR 1996 EUROVISION SONG CONTEST
("CHCĘ ZNAĆ SWÓJ GRZECH..." / "WHY SHOULD I...")

KASIA KOWALSKA

"PLATINUM DISC" FOR THE DEBUT ALBUM - "GEMINI"
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**Singles**

**BUTTHOLE SURFERS**

Pepper - Capitol
t/a

PRODUCER: Steve Thompson

These guitar-wielding Texans have traded in their relentless distortion for exotic trip hop, maybe a little too wacky for daytime radio. Distinct Indian melodies, a zither, some electric guitars and a slow hop beat equal the work of Texas' most famous psychedelic Roky Ericksen. An unexpected and remarkable transformation.

**AMMONIA**

Drugs - Murmur/Epic

t/a/ehr

PRODUCER: not listed

Ammonia and drugs sounds like a volatile combination, which is exactly what this mid-tempo rock track is. The quiet, subtle verses are begging to explode in angry choruses, which they do with a vengeance. Top Australian grunge: it would be a shame to keep it a secret. Top Australian talent.

**FUN FACTORY**

Don't Go Away - Regular/edel
t/a/ehr

PRODUCER: not listed

The Hamburg quartet has already proved itself as a real EHR darling with its up-tempo happy pop. Now that it's embraced the melodic side of West Coast rap, this track is sure to cause some serious damage in the European charts.

**MELANIE GARSIDE**

She Knows - Echo/MCA
t/a/ehr

PRODUCERS: Julian Mendelssohn, Paul Wickens

Refreshing is the keyword to Melanie's new single. Her bright voice, the up-tempo acoustic guitars—punctuated by a lush Hammond organ—mark the rise of a new major UK talent.

**HIT-O-MATIC, FEATURING JHONY D**

Melody Of Life - Dance Factory/Rams Horn
t/a/ehr

PRODUCERS: Hubi Schippers, Ronald Fiolet, Henk Lookers

Holland has become a happy hardcore paradise, and this super fast track has enough soul (thanks to the warm female vocals of Jhony D) and melodies to make it a EHR smash hit.

**LEILÀ K.**

C'Mon Now - Mega/Motor
t/a/ehr

PRODUCERS: Denniz Pop, Max Martin

Fasten your seatbelts, because Leilà K. has embraced a tough cookie ragga sound, which her producers have amplified with a barrage of noise that would startle even the Prodigy. No testosterone, but female rage a la Salt-N-Pepa; it works very well. Definitely an EHR killer.

**SHAWN LEE**

Crying Blue - Talkin' Loud/Mercury
t/a/ace/a

PRODUCER: not listed

La singer/songwriter Shawn Lee blends a slow hip hop shuffle, a funky bass and a R&R organ with folksy influences. A perfect groove tune to chill out after a day on the beach, this track could have a long summer life.

**LENINAGARD COWBOYS**

Where's The Moon - Meganamia
t/a/ehr

PRODUCERS: various

These be-quizled Finnish characters will never change. Now they want to go to the moon with vocals and tractors. No big Russian choirs this time, but a Status Quo pastiche. The cowboys haven't lost their sense of humour yet.

**NEARLY GOD**

Poems - Durban Poison/Island
t/a/ehd

PRODUCER: Tricky

Probably tired of the last year's triphop avalanche ("Everybody wants a piece of me"), Tricky has recorded some pretty unusual tracks with Terry Hall. A cross between Brian Eno and Brian Wilson, their songs sound like a repetitive tech-no dirge, with Tricky's sad spoken word vocals on top.

**3T**

24/7 - MJJ/550/Epic
t/a/ehd

PRODUCERS: Gerald B., 3T

For programmers who think the smooth soul of 3T is too laid-back for daytime radio, Maurice Joshua made an uptempo r/a for EHR.

**TRASH CAN SINATRAS**

Twisted And Bent - Go!Discs/PolyGram

t/a/ehr

PRODUCER: Trash Can Sinatras

In the tradition of British guitar pop à la Beautiful South, the Sinatras let their guitars jingle to a Kinks-y beat. Their mid-tempo track is a fresh pop song with a slightly melancholy edge. Not surprising considering their Scottish origins.

**LA UNION**

Negrita - RLM/WEA
t/a/ace/a

PRODUCER: Paul O'Duffy

Iberic funkateers employ the services of Alejandro Sanz, whose traditional guitar playing is vastly underestimated. A slow shuffle, hoarse soulful lyrics and dramatic strings culminate in a Spanish guitar solo by Sanz.

**Albums**

**BABBA NATION**

Love Express - Warner
t/a/ehr

PRODUCER: David Eriksen

It's not only Swedes who know how to take black music and make something highly funky out of it. These Norwegians were voted best unsigned band of 1995 and this collection of delightful grooves shows why. The album opens with tight p-funk tracks Out Of My Mind and the single RaggaMuffin Mini, but there's more to Baba Nation. Please and I'll Be There For You are 100 pure slow soul in the tradition of Marvin Gaye, while the Back To The Base recalls the New Orleans funk of the Masters. There's no way you can keep still listening to these guys.

**BABY CHOAS**

Love Your Self Abuse - East West
t/a/ehr

PRODUCERS: Baby Chaos, Zmago Smon, Al Scott

This album meets at the crossroads of punk, rock and pop in a very refreshing way. Unleashing emotion upon emotion with mucho distortion, Baby Chaos is livin' up to its name. Never surrendering fully to anarchy, this UK hits its wild guitars under control, only sometimes it likes to let go. The mid-tempo Mental Braining For Beginners starts innocently enough, but the tension soon builds up. The first single Hello is a fast R&R track, echoing the melodic pop of the Jam, but with a more melancholic edge.

**JONATHAN BROOKE & THE STORY**

Plumb - Blue Thumb/GRP/MCA
t/a/ace/a

PRODUCER: Alain Mallet

Thanks to the success of Etheridge & Osborne, female talent is finally seeing the light of day in the numbers it deserves. What characterises Brooke is a soulful deep voice, which easily veers from rambunctious R&B (Where Were You) to girlish charm (West Point). Bruce Cockburn lends his vocals and acoustic guitar to the slow, jazzy ballad. No bland singer/songwriter stuff, Brooke grabs you by the throat with her intensity.

**DOC GYNECO**

Premiere Consultation - Virgin
t/a/ehr

PRODUCER: Ken Kessie

Doc Gyneco is one of the new figures of the French underground, whose traditional music is inspired by the solo track Viens by the late Jacques Brel. The composer and producer Doc Gyneco is a real talent and has released a new album with various producers, including Ken Kessie, who has produced other successful albums under the name. The music features a blend of pop, rock, androll, with a mix of acoustic and electric instruments, creating a unique sound that is both fresh and nostalgic. The album also includes contributions from other musicians and producers, adding to the depth and variety of the tracks. Overall, this album is a must-listen for fans of alternative rock and indie music.

**FRANCOISE HARDY**

Le Dangeur - Virgin
t/a/ace/a

PRODUCER: Alain Labrune, Rodolphe Burger

Back with a studio album after eight years, Hardy finds herself the centre of attention in alternative circles. The interest is going both ways. Produced by Kat Onsima's Burger, this album features electric guitars, but more in a Dan Lanois sort of way rather than pure R&R. Hardy's voice still ooze vulnerability. Most songs are slow and radio-friendly, but especially the melodic Viens. The mid-tempo C'est comme vous are excellent for EHR.

**BOB MOULD**

Bob Mould Cremony/Creation/Sony
t/a/ehr

PRODUCER: Bob Mould

Holding on to that Hüsker Dü sound with its tight, tight rhythm section and vicious melodies, Mould has delivered a bleak album full of success. Unlike that other frontman of '80s rock band (remember the days before "alternative rock"?!) Frank Black, Mould has turned sour over his past glory. The mid-tempo Euphery of Eggtripe "(the sound of my ego spinning out of control)" and the new wave simplicity of Hair Stew are good examples. Ironically, the first punk rock of I Hate Alternative Rock makes him an EHR candidate by Green Day and Offspring standards.

**SALT**

Aussicatulle - MGV
t/a/ehr

PRODUCERS: Dag Lundquist, Saffa gruene from Sweden, with a couple of slower, more complex gems. The carefully built up drama of the single Honour Me is mirrored in the slow Lids, which features Nina's vocals, bass lines and of course, later an explosion of guitars. The more acoustic sounding, slower So with its melodies and vocals full of longing is even great EHR material.

**JOHN WESLEY HARDING**

New Deal - Forward/Rhino
t/a/ace

PRODUCER: John Wesley Harding, Chris von Sneidern

Folk and lyrics are Siamese twins, impossible to separate without causing damage. However, Harding's backing band, the New Dealers, has created an exciting symphonies of music and words. The acoustic guitar still plays a major role, but Greg Leisz' pedal steel and Robert Lloyd's organ, accendion and violin complete the picture on To Whom It May Concern, Other People's Failure and God Lives Upsstairs. Harding exchanges mild sarcasm for spine-chilling candour in the slow track Still Waiting, which holds its perfectly well, even without the impressive arrangements.
NESSun PERicolo... per TE

VASCO ROSSI IS BACK!
Eros Ramazzotti Goes Where The Music Is

by Thessa Mooij

MILAN - In the course of his 10-year career, Eros Ramazzotti has established himself as one of Italy’s most internationally acclaimed singers. His previous studio album Tutte Storie (1995) sold over three million copies in Europe alone. Now he’s ready to take on the world as a writer/producer as well, having set up his own production company RadioRama. His upcoming album Dove Ce’ Musica was recorded at his own Milan-based studio with distinguished LA musicians like Mike Landau and Vinnie Colaiuta. It features a diverse range of compositions, from the Latin-influenced Yo Sin Ti to the country pop of Urgano Mary, living proof of the fact that Ramazzotti has set his own course.

“I didn’t want to continue the direction which my long term producer Piero Cassano was taking,” he says about his first self-produced album, which RadioRama took 1.5 years to prepare. “I wanted to take more risks. For me, music is not just a job; it’s the thing I love the most, it’s my creative prime.”

Dove Ce’ Musica is not only unusual because it’s the debut of Ramazzotti as a writer/producer, but also because of BMG Entertainment International’s decision to make it a worldwide priority. New York-based senior VP of A&M and marketing Heinz Henn has personally overseen the development of the project from a very early stage, giving advice from a global perspective. “Eros came to me with a demo for Yo Sin Ti and at one point I realised the lyrics sounded very familiar. When I told him, he gave me this big, childlike grin. It turned out he had been singing the words from several Juan Luis Guerra songs! But he did it so well, it sounded like a finished track.”

Eros Ramazzotti had been spending some songwriting time in Miami, picking up the local Latin vibes. As he explains, “This song is a tribute to people who don’t have very much, but who make the best they can out of life, partly with their music.” Although Eros recorded Yo Sin Ti for the Spanish version of his album, the song will be featured on the Italian version as well.

Dove Ce’ La Musica was recorded mainly in Eros’ studio and mixed in Bologna and Los Angeles (A&M studios). This last album is Ramazzotti’s last release on the DDD label; it will be released on May 19 in all territories, including Europe, South America and North America. Ramazzotti’s manager Riccardo Benini, who is also part of the RadioRama organisation, estimates time in Miami, picking up the local Latin vibes. As he explains, “This song is a tribute to people who don’t have very much, but who make the best they can out of life, partly with their music.” Although Eros recorded Yo Sin Ti for the Spanish version of his album, the song will be featured on the Italian version as well.

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San Paolo and a European tour from mid-September until the end of December. After that, he will concentrate on South and North America.

Henn and Ramazzotti have been working closely together on the album; the marketing and promotion is in the hands of BMG International and BMG’s radio network. BMG’s USA radio manager┘

From Amsterdam To Tokyo: Everyone Digs Dulfer

by Robbert Tilli

AMSTERDAM - ‘Never say never’ should be the golden rule of showbiz. When Dutch saxophonist Hans Dulfer (EMI) changed his mind about never again cutting a record, little did he know the decision would ultimately make him big in Japan.

Dulfer picks up the prestigious Japan Grand Prix award for best instrumental album,” says Friedrichs. “Success out of the blue always tastes good to see youth everywhere consider him as being cool.” Dulfer received the sales award for the Hyperbeat, the lucrative ‘ribetweeirie’ which sold over 170,000.

Japan was a godsend to Friedrichs, “Japan was a godsend to Friedrichs, ‘Never say never’ should be the golden rule of showbiz. When Dulfer picked up the prestigious Japan Grand Prix award for best instrumental album,” says Friedrichs. “Success out of the blue always tastes good to see youth everywhere consider him as being cool.” Dulfer received the sales award for the Hyperbeat, the lucrative ‘ribetweeirie’ which sold over 170,000.

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Market Place

THE BELLICOSOS
Demos 10/95 - Bellicosos (CD) (Germany)
PRODUCER: Bellicosos
As much inspired by the '80s new wave as by the current avalanche of BritPop, this band is already a well-established live attraction. The combination of its well-developed writing skills and its considerable combination of its well-developed jazz/fusion. It is performed by keyboardist Adam Holzmann, singer/sax player Anatina Carmichael and soul-star Michael Davis. Contact Alex Merck tel: (+44) 2281 9350; fax: 931 9507.

ANDRé ANTHONY WATERS
Bring Me Home - Honey (CD) (US)
PRODUCER: Waters/Dunn
A broad range of musical styles are represented here from poppy reggae (Bring Me Home Jah Jah) to snappy swingbeat (The One That I Want, Heat Up The Night). This artist, who is also a skillful writer, is definitely worth watching. Not to be overlooked are ballads such as Love Saved The Best For Last. Contact André Anthony Waters at tel: (+1) 310.271 9811.

Dance Grooves
by Maria Jiménez

BOTCHIT: Raw Deal, Minx, Native Bass, Hempholics and Glowball are a few of the skilled artists on the young English label Botchit & Searper. Covering a range of trip hop and slo-beats, Botchit & Searper Presents is the first overview of this label, a subsidiary of jungle and bass 'n' drum label Sound Of The Underground. The various tracks on this collection—slowed down, grooved up, some jungle injected and all over-dosing on rhythm—are a look at a promising future. tel: (+44) 171 222 5542, fax: 976 7370.

SUPER ACIDIC: Yosh returns with Lovedeayed Akemi on The Screamer (Mega), a formidable follow-up to the hit It's What's Upfront That Counts. With the signature female shouts, this upbeat house track is offered in four mixes highlighted by the deeply delicious bass-driven, super acidic Meryn Ma (a high-speed War Child) and the climactic house mix from Jules & Skins. Tel: (+44) 35 25 66 66, fax: 25 6665.

ARCHAEOPTERYX: Rabbie releases the multi-format track Love Has No Name (Eternal, Reprise). Alannah Currie and Tom Bailey (ex-Thompson Twins) turn out an accessible dance number, fashioned by Todd Terry on the deep and dreamy mix while Rabbie and by Bailey on the atmospherically tasty Archaeopteryx Dub. tel: (+44) 171 987 8844, fax: 938 3901.

NEW LIFE: When sounds and styles crossover and mix to create new hybrids, new life is born into the scene. Such is the case on Yellow Agents (Hathouse), a four-track EP from Planet Jazz. Techno, jazz, funk and ambient all play a role on these spacey selections. tel: (+49) 69 82 97 40 15, fax: 82 97 40 40.

DRUMSTICK EYESTACY: Scotti Deep's new commendable single Brooklyn Beats (Henry Street) is out on Belgian label Accor/Big Time. Deep and hypnotic house, this track is reworked into faster European tempo by Danny van Wauwe & Peter Ramson and drumroll ecstasy house by Pulse 2 Rhythm. Tel: (+33) 929 85 81, fax: 225 2816.

Cutting Records turns out two winners this month with Unknown Society's jazzy soulful house track Reach Higher and Fun City's deep Latin stomper Patience. Skilled DJ Anato from New York sounds. Tel: (+1) 212-868 3154.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Ria Pino (ingram product) and Marco Malmoe (dance product) at Music Media, PO Box 9257, 1006 AA Amsterdam, Netherlands.

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

Short Takes
Compiled by Raul Cairo

Summer priority with Belgian indie Crammed Discs is Hugo, whose dầu debut album Hot and Humid is receiving extremely positive feedback from Belgian networks Bel RTL and Nostalgie and some French local FM broadcasters. Hugo's album is due out in September, will be called La Formule and will be licensed in France to Columbia.

A German poppers Big Light are currently in producer Jens Krause's Peppermint studio to record their next album for SPV due out late this year.

Guitarist Eric Bazilian and keyboardist Rob Hyman have returned to the studio with producer Rick Chertoff and record a new Hooters album.

Scottish indie darlings the Jesus And Mary Chain have released an own Drugstore studio recording a new album.

Johnny Cash has recorded a cover of Spain's (the band not the country) Spiritual for his upcoming album on American. The track features Flea (Red Hot Chili Peppers) on bass but whether the track will actually make it onto the album remains unclear.

Drummer Herman Rarebell has left the Scorpions to start his own record company Monaco. Rarebell, who resides in the principality, is coordinating with Prince Albert on the project, with the official launch scheduled to have taken place on May 3.

In order to prove that there is no bad blood between them, Boys II Men has signed to be an opening act with Motown. With the first album not expected before 1997, the deal is likely to run well into the 21st century.

Tina Turner has performed at a party for the richest man in the world, the sultan of Brunei Hassanal Bolkiah.

With an extensive tour this spring and summer, veteran German metallers Accept are saying goodbye to their fans. Country singer Alison Kraus and Vince Gill have lent their vocal chords to Bad Company for the veteran British rockers' first Nashville album.

Eric Clapton is joined by Bob Dylan, Roger Daltrey and Pete Townshend, among others, on June 29 in London's Hyde Park for what is expected to be the biggest rock show staged there in 20 years. Proceeds of the show are to go to the Prince's Trust fund, which helps youngsters get started.

Look out for a new Robert Miles single late May with an album following shortly.

Ex Judas Priest and Fight singer Rob Halford has formed a new band called Halford.
Moving its efforts on the testing of data applications in preparation for DAB, DT's 24-hour-staffed centre provides for its listeners a 24-hour interface to all DAB networks. (In a case of a system failure, DT will cover the whole country, and following a transition phase during which DAB is used as a parallel service, DAB will be closed down completely. Exit radio as we have known it for some 100 years.

DT's press officer Willfried Seibel says that only a few days ago the first DAB car radio receivers were delivered for the pilot projects in Berlin-Brandenburg and Bavaria and Baden-Württemberg. In the next three to four months some 1,000 car receivers will be delivered for the Berlin project. DT gave a press conference inviting interested members of the public to take part in the test project. Participants are also being asked to provide comments on their experience with the system.

Japan Joins In

The Kenwood Corporation of Japan is jumping into the market with its DAB test receiver (produced for test purposes, which will be demonstrated at the DAB Symposium in Montreux (June 3-9), Kenwood Europe's Tokyo-based DVB Project Manager Edwin Todd says the company is also developing a car receiver that should be available in time for IFA '97.

As Germany's seven pilot projects forge on with their testing and broadcasting of DAB radio programmes and related data, Deutsche Telekom (DT) has announced setting up a DAB Data Service Centre (DCB) to collect, store and process information which is to be transmitted via DAB or other systems. The 24-hour staffed centre is to serve regional and nationwide providers of data services as an interface to all DAB networks. In Berlin-Brandenburg area alone, 20 radio programmes and as many data and information services will be broadcast via DAB transmitters.

Sweden Goes For DAB

Starting with a single transmitter, Stockholm area, between September and December this year the number of Swedish transmitters will be increased to 11, reports pacbuser Sveriges Radio (SR, head of DAB) Christer Grewin. Five national programmes including SR's stations P1, P2 and P3, a classical music channel and an as yet undecided programme will be transmitted in all four regions of Sweden. Regional coverage will be composed of one SR and four commercial stations. On the DAB front Sweden doesn't mince words. It has been declared that within a few years the DAB network will cover the whole country, and following a transition phase during which FM will be used parallel to DAB, FM will be closed down completely. Exit radio as we have known it for some 100 years.

Mix And Shake

In addition to economic advantages, Westera describes attractive features for both broadcaster and listener such as the creation of programming "cocktails" by which RDS (radio data service) information such as traffic news, for example, can be made accessible synchronously with a regular (radio) programme. Also small information or news channels can be made available—e.g. tailored to the listener's needs like a weather report for wind surfers, hand gliders or fishermen. These channels will be available at a lower bit rate, suitable for speech-only transmissions, and can be stored in the terminal's memory to be listened to later. Westera emphasizes the potential of this system. These capabilities make DAB broadcasting particularly attractive to hands-on "interactive"-minded users.

Germany Sets Pace

According to Westera, Philips' development of DAB is geared to coincide with the large-scale trials in Germany. In the meantime it is concentrating its efforts on the testing of data applications in preparation for the introduction of DAB. The focus is on development of key components, like smaller ICs (integrated circuits) that will enable the DAB receiver to be smaller. Now Philips is keeping pace with developments in trials so as not to get too far ahead of demand in broadcasting. He says most industry is aiming for the German IFA '97 to present the first commercial DAB equipment.
Their opinions

- If you want to know the latest on programming and technical trends, and meet your fellow radio-makers, you just have to be there.
  
  Jan Babczyszyn, Radio S Poznan (Poland)

- Ever since the first conference in 1992 it has been the place to keep a finger on the pulse of Central European broadcasting.
  
  Philippe Generali, RCS Europe (France)

- Year after the year this event has put Polish broadcasters in touch with the latest developments in radio broadcasting and sales techniques. We just can’t afford to miss it.
  
  Jerzy Kuczkiewicz, IP Polska (Poland)

- A perfectly organised radio conference. Thank you.
  
  Joachim Weber, Nagra Kudelski (Germany)

Organised in association with

Polskie Radio S.A.

Contact Alina Dragan for more information at fax: +31.20.487 5131
Giving Asians What They Want

While the lion's share of record sales in south-east Asia is claimed by local talent, Asian territories have begun to open their doors to serious and steady business with their European counterparts. Not only dance acts, but some European rock and pop acts have managed to break out big in these markets over the past few years. Networking is the name of the game at this year's MIDEM Asia, in Hong Kong from May 14-16.

by Maria Jiménez

This year MIDEM Asia expects nearly double last year's registrants as some 3,500 international industry members come to buy, sell and plan for the future. While Asian companies will be dealing with a downpour of offers of releases from the west, Europeans will be familiarising themselves with the local markets.

The first contacts for many Europeans have been with Japan, Singapore and Indonesia, but the entire region of Indochina is now being tipped as having the fastest developing markets, particularly Vietnam, Laos, Thailand and Burma. According to Joan Abbinck, MD of EARN, a Dutch marketing and promotion firm specialising in south-east Asia, "Thailand, with its new copyright law, less censorship and more raids on pirates, and the rest of Indochina is opening up; and India, with its huge population, middle class and large number of English-speakers has real potential." According to London-based licensing and consultancy company Timbuktu International MD Mark Bond, growth in the south-east Asian region, "is still on the upswing, R&B remains a hard sell. It has to be understandable music," according to Ton van den Bremer, MD of ToCo International, a licensing and consultancy firm with standing distribution deals across south-east Asia. Responsible for Asian successes of 2 Unlimited, 'Twenty 4 Seven', Doop and others, Van Den Bremer says, "The male rap, female vocal combination does well in the region now, but it is (too soon) for happy hardcore, Charly Lownoise & Mental Theo, Scooter and the like.

Timbuktu's Bond agrees, "Dance music is very popular, yet new styles take time to develop." Dance compilations for Asian markets are a specialty of Timbuktu. While its recent compilation of commercial European dance, House Music 96 Volume 1 (P.T. Indr Somar Sakti), which includes tracks from, among others, Kadoc and Duke, has sold over 70,000 units in Indonesia alone since its release in December, the collection Jungle Hits Volume 1 has sold only 20,000 units across Singapore, Malaysia, Hong Kong, Taiwan, the Philippines and Indonesia since September 1995. House Music 96 Volume 1 was filled with accessible catchy house tracks and, given an extra promo boost by a TV advertisement campaign, scored strong sales figures. Generally speaking, across south-east Asia TV and radio are considered more effective than print media, while the exact impact of Channel V and MTV remains unclear.

Packaging Primary

"Good packaging is essential," adds Bond, "and [in some cases] the original artist is irrelevant." Eurodance Mia, another Timbuktu compilation, consists of some 80% covers. "Soundalikes from the West," he asserts, "sell on the value of the song and a well-packaged album.

As in any territory, good rep of a record plays a vital role in staying abreast of local developments in south-east Asia. Timbuktu International maintains a representative office in Beijing and has released over 30 easy listening albums in China over the last six months. ToCo releases are distributed via PolyGram through most of the region, Dyna in the Philippines, P.T. Indo Sembir Sakti in Indonesia, HMV-EMI in India and Cirus in Pakistan. In Australia, ToCo has recently begun a joint venture called Transistor Music Australia. A third licensing company, General Overseas, which represents, among others, N'Trance, Rozalla and Beverley Knight, releases most of its product through Avest in Japan and Form in Singapore for all of south-east Asia.

On The Spot Know-How

Learning the ins and outs of this region takes time. Van Den Bremer's 15 years of experience in the various south-east Asian countries and the resulting vast network of contacts established have lead him to doing inter-Asian business. He now represents artists such as Chinese pop singer Alan Tam and Philippine pop artist Regine in other countries in south-east Asia.
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Faders Won't Fade Away

Most of our readers aren't convinced that a computer mouse will easily replace the console. And rightly so. The click of the mouse simply cannot compare to the slide of a fader. For these die-hards, Mary Weller presents an overview of some of the more successful consoles making European radio what it is today.

Europe's console manufacturers don't appear too concerned about the mouse scare. While most predict that the death of the fader won't be in our lifetime, others go so far as to claim that broadcasting will never see a day without consoles. The arguments are quite similar. Faders are better suited than mouses for time-critical operations, and seem to be faster and (especially for veterans) easier to control. Most users find that making an error on a fader is much easier to restore than with a mouse and computer screen. And let's face it, radio without a console is like a sports car without a gear stick.

For these reasons, at this year's AES Exhibition in Copenhagen there is not expected to be any less consoles being displayed. Music & Media lists a few names AES visitors should be looking out for.

Sony's DMX-B4000

Sony DMX-B4016

For radio broadcasters wanting to improve the quality of audio production in the studio, with an eye toward the introduction of DAB, the DMX-B4000 uses non-compressed digital audio, providing significant advantages when compared with analogue consoles with sound quantity and automation.

Sony provides different levels of turnkey solutions from simple product modifications to building complete broadcast stations. An added benefit users will enjoy is AES/EBU audio interfacing with a number of products, including, of course, the successful string of Sony professional DAT and CD products. Training is normally included in the sale of the console.

Sony's DMX-B4000 series is one of the gems in the Sony crown. Founded in stations such as BRIT/Brussels, Radio France and NRK2/Trondheim, this console offers fully-digital audio processing, using the industry standard AES/EBU audio interface and providing 20bit processing quantity. Its simple computer interface eases the task of external automation and touch screen controls facilitate commands with the touch of a fingertip. The desk is designed for both on-air and production operation, and features a powerful automation and management function, including user set-up, registers, programmable signalisation and programmable lockout levels.

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Studer 900 Series

A classic brand name in the console world is Studer, based in Switzerland. The company's claim to have consoles present in all major European broadcast organisations isn't far from the truth.

Arguably the best-known consoles of the Studer line-up are the 960 family and the 900/980 family. For this last group alone, almost 200 different modules are available which allow for every eventual flexibility. This flexibility helps the family of consoles rise above a number of its competitors. Good sound quality in these consoles is provided by expensive, patented input and output circuits. And although there are companies which deliver products with a similar high level of durability, Studer guarantees the availability of spare parts for 10 years.

A likely addition to the company's success list is the On-Air 2000, a fully-digital continuity desk designed around a new proprietary VLSI DSP chip, which will be exhibited at AES.

Excalibur From AEV

With such an exhilarating name, this console promises wonders. The makers of Excalibur, the Bologna-based company AEV, promise users a totally shielded bus which avoids interference by electric and electromagnetic fields. The microphone preamp is equipped with low-noise components and is transformer balanced. For more frequently used parts such as the Stop and Start switch, AEV guarantees the longest possible operating lifetime, which they claim on average is over 750,000 operations. This fully modular console further allows room for six telephone hybrids, while offering 16 bit digital VCA, Automatic CUE Metering and balanced outputs to guarantee a stable output.

You will find the Excalibur at work at, for example, Italia Network/Milan and Radio Clube Da Amarrante in Portugal. AEV further offers training, customised turnkey desks and additional audio products for broadcasting.

AMS Neve's 55 Series

If you're looking for an analogue console, be sure to check out the 55 Series from UK manufacturer AMS Neve. This series features 10 auxiliary busses, four-band EQ, up to eight stereo groups and four stereo outputs with derived mono outputs. The series promises flexible monitoring, with a large number of inputs to multiple speakers and headphones.

The console can be set for most European operating levels, and provides start outputs for external equipment. The talkback system provides relay closures designed to interface with third party talkback equipment. AMS Neve customers can expect engineering solutions and turnkey installations to meet their specific needs. Operator and technical training takes place at the AMS factory or on site when required.

Dutch Dateq's BCS 70

To meet the increasing demands of changing technology, communication needs in the studio and an evolution towards "self-support" workplaces, Dateq has developed the BCS 70, equipped with the latest novelties. A few of its special features are: every input module uses a micro-controller for audio switching, routing and control; the unique QBC (Quad Dynamical Mix Minus) telephone system, advanced remote start, stop and tally connections; ergonomically situated start and stop buttons; all in- and outputs are balanced; special bus for extensive communication; two inputs per channel; connection for programme director; set-up button for changing presets easily; it is also available as a split console.

Some Dateq users are: Veronica News/Radio Hilversum, Kink FM/Hilversum, Kiss FM/Berlin, Radio Studer/Lausanne, Radio Suisse Romande/Lausanne among others. Dateq distributors can be found in almost every country of Europe. The company takes care of delivery, installation, service and back-up of its broadcast consoles. In addition, Dateq can deliver complete "plug and play" studies on a turnkey basis.

For Information

Dateq tel. (+41)1.870 7511; fax 531 7776

Dateq BCS 70

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<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Country charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children</td>
<td>Robert Miles - DBX (Disney Music)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
</tr>
<tr>
<td>Don't Care About Us</td>
<td>Michael Jackson - Epic (Michael Jackson Music/ Warner Music)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
</tr>
<tr>
<td>Electro</td>
<td>Carole Cadeau - Virgin (Epic Publishing)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
</tr>
<tr>
<td>Return Of The Mack</td>
<td>Morris Mark - WEAF (Perfect)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
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<tr>
<td>X-Files</td>
<td>D.J. Daido - Subway Records (2th Century Fox)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
</tr>
<tr>
<td>Prodigy X</td>
<td>The Prodigy - XL (Perfect)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
</tr>
<tr>
<td>Lemon Tree</td>
<td>Pink - Froth's Garden - ( heightForsha Songs)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
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<tr>
<td>Macarena</td>
<td>OASIS (Lis Del Rio - Serdian (Warner Chappell))</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
</tr>
<tr>
<td>One Of Us</td>
<td>Joan Osborne - Blue Coral/Mercury (Human Boy)</td>
<td>A.N. S.E.D. M.B. N.E. C.U. X.</td>
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<tr>
<td>Soiree Disco</td>
<td>Boris - Versailles (Nov Disc and Songs)</td>
<td>B.F.</td>
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<tr>
<td>Anything</td>
<td>SAT - MA (Epic Copyright Control)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Spaceman</td>
<td>Babyface Zoo - EMI (EMI Publishing)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<td>The X Files</td>
<td>Mark Snow - Warner (Warner)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Drill Instructor</td>
<td>Captain Jack - EMI (Beaudossier</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Cecilia</td>
<td>SUGS - We (No Credit)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>We've Got It Goin' On</td>
<td>Backstreet Boys - Jive (Zomba)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>I Got 5 On It</td>
<td>Lania - Virgin (Warner Chappell)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>A Design For Life</td>
<td>Street Preachers - Epic (Sony)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Ooh Aah... Just A Little Bit</td>
<td>Gina G - E. (EMI)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Mutter, Der Mann Mit Dem Koka Ist Da</td>
<td>Xxxma - Song (Glanz/Progressive/Polystar)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Captain Jack</td>
<td>Captain Jack - Polydor (Polydor)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Peaches (X Factor)</td>
<td>The Presidents Of The USA - Columbia (EMC) (Polystar)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Let Me Be Your Valentine</td>
<td>Scooter - Club Ticks (Warner Chappell)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>I Will Survive</td>
<td>Chastity Savage - RCA (Polystar)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Let The Music Play</td>
<td>Mary Mary - 1st Avenue (EMI) -Quintes (Quintes)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Land Of Dreaming</td>
<td>Masterboy - Polydor (Session Music/WC)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>Cyberdream</td>
<td>Imperio - Beta (Not Listed)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<td>The 8th</td>
<td>The Car - Fiction (Fiction)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Country charted</th>
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<tr>
<td>Everybody Waits - Power Brokers (Control)</td>
<td>B.F. D.F. N.D. M.B. X. C.U. X.</td>
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<td>Father And Son</td>
<td>Boyzone - Polydor (Cat)</td>
<td>A.F.D.</td>
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<td>Il Volo</td>
<td>Southern Sinfonia - Polydor/Polygram (Schenker &amp; Ferretti Music)</td>
<td>A.F.D.</td>
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<td>Angel's Symphony</td>
<td>珐 By Picchi &amp; Gigi D'Agostino - Media (Media Songs)</td>
<td>A.F.D.</td>
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<td>Charming Man</td>
<td>Blur - Food (EMI)</td>
<td>A.F.D.</td>
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<td>Whatever You Want</td>
<td>Top Trans - Telephone (Shak's Baker/WC/EMI/Box)</td>
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<td>Feu-Gee-La</td>
<td>Fugues - Columbia (VonBilla/Lichtman)</td>
<td>A.F.D.</td>
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<td>Electronic Pleasure</td>
<td>N'Visions - All Around The World (EMI/Polystar)</td>
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<td>Give Me A Little More Time</td>
<td>Gabrielle - Go!Beat (Perfect/Polystar/EMI/Green)</td>
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<td>Le Brio</td>
<td>Big Soul - Versailles (Wamagamone)</td>
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<td>247</td>
<td>247</td>
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<td>The Promised Land</td>
<td>3 Paul Elton - Midnight (Edstat/Ardea)</td>
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<td>Breakfast At Tiffany's</td>
<td>Deep Blue Something - Interscope (Pipes)</td>
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<td>Celebrate</td>
<td>Zhi-Vage - Eyes (Not Listed)</td>
<td>A.F.D.</td>
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<td>Nighttrain</td>
<td>Kadie - Mercury (Funbly Vibe)</td>
<td>A.F.D.</td>
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<td>Celebrity Hit List</td>
<td>Terriers - Total Vision (Warner Chappell)</td>
<td>A.F.D.</td>
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<td>Sexy Eyes</td>
<td>Whistful - X-Europe (Skeffikl/Mika)</td>
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<td>Too Hot</td>
<td>Coolio - Tommy Boy (Windswave Pacific)</td>
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<td>Megamix</td>
<td>E-Type - Stockholm (Stockholm Songs)</td>
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<td>California</td>
<td>Mylene Farmer - Polydor (Isqueim)</td>
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<td>Creep</td>
<td>Rishindjub - Paraphone (Warner Chappell)</td>
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<td>Per Spoor</td>
<td>Guus Meeuwis &amp; Vagant - Xpo (The Music Writers)</td>
<td>A.F.D.</td>
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<td>Z - Zastie (Polygram Music Publishing)</td>
<td>A.F.D.</td>
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<td>Animal Army</td>
<td>Babyface Zoo - EMI (New Atlanta/CC)</td>
<td>A.F.D.</td>
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<td>Knockin'</td>
<td>Double Vision - Pink (Contrasnava/Artewa)</td>
<td>A.F.D.</td>
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<td>Herz An Herz</td>
<td>Blumenz - Control (Peer Music)</td>
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<td>Running For The Red Light</td>
<td>Meet Leah - Virgin (Of &amp; Albert and Son/CC)</td>
<td>A.F.D.</td>
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<td>I Don't Wanna Be A Star</td>
<td>Donots - EMI (EMI)</td>
<td>A.F.D.</td>
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<td>Magic Carpet Ride</td>
<td>Mighty Dub Katz - WEA (Polygram)</td>
<td>A.F.D.</td>
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<td>Tu Calmiquejia Poust</td>
<td>Tu Calmiquejia Poust (Not Listed)</td>
<td>A.F.D.</td>
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<td>Bulls On Parade</td>
<td>Rage Against The Machine - Epee (Distribution/ATV/Songs)</td>
<td>A.F.D.</td>
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<td>Week 19/96 European Top 100 Albums</td>
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<tr>
<td>Take That</td>
<td>Greatest Hits 1 - RCA</td>
<td>A.B.DE.B.F.D.N.L.P.E.CH.UK</td>
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<tr>
<td>Rage Against The Machine</td>
<td>Evil Empire - Epic</td>
<td>A.B.DE.B.F.D.N.L.P.E.CH.UK</td>
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<tr>
<td>Tina Turner</td>
<td>Wildest Dreams - Dreamphone</td>
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<tr>
<td>Alanis Morissette</td>
<td>Jagged Little Pill - Jagged Little Pill</td>
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<tr>
<td>Celine Dion</td>
<td>Falling Into You - Columbia</td>
<td>A.B.DE.B.F.D.N.L.P.E.CH.UK</td>
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<td>Mark Knopfler</td>
<td>Golden Heart - Vertigo</td>
<td>A.B.DE.B.F.D.N.L.P.E.CH.UK</td>
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<tr>
<td>Mike &amp; The Mechanics</td>
<td>Hira - Virgin</td>
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<td>Scooter</td>
<td>Our Happy Hardcore - Club Tools</td>
<td>F.D.DE.B.F.D.N.L.P.E.CH.UK</td>
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<td>Lionel Richie</td>
<td>Louder Than Words - Mercury</td>
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<tr>
<td>Smashing Pumpkins</td>
<td>Mellon Collie And The Infinite Sadness - Virgin</td>
<td>B.D.D.DE.B.F.D.N.L.P.E.CH.UK</td>
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<td>Michael Jackson</td>
<td>History - Past Present &amp; Future Book 1 - Epic</td>
<td>B.D.DE.B.F.D.N.L.P.E.CH.UK</td>
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<td>Fugees</td>
<td>The Score - Columbia</td>
<td>F.D.DE.B.F.D.N.L.P.E.CH.UK</td>
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<td>Doofen</td>
<td>Melodien Fur Melodien - Arista</td>
<td>A.D.CH.</td>
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<td>Joan Osborne</td>
<td>Sahib - Blue Guita (Mercury)</td>
<td>A.B.DE.B.F.D.N.L.P.E.CH.UK</td>
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<tr>
<td>Fools Garden</td>
<td>Dish Of The Day - Interscross</td>
<td>B.D.DE.B.F.D.N.L.P.E.CH.UK</td>
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<tr>
<td>Luciano Pavarotti</td>
<td>Pavarotti &amp; Friends Together For Th... - Decca</td>
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<tr>
<td>Celine Dion</td>
<td>D'Ex - Epic Columbia</td>
<td>B.D.DE.B.F.D.N.L.P.E.CH.UK</td>
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<tr>
<td>The Beatles</td>
<td>Anthology 2 - Apple</td>
<td>B.D.DE.B.F.D.N.L.P.E.CH.UK</td>
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</table>

**SALES BREAKER** indicates sales of up to 300,000 units; **NEW ENTRY** indicates new entries on the chart.

The European Top 100 Albums is compiled by RPM Communications BV. All rights reserved. Compiled from the national album sales charts of 17 European territories. Recognition of sales in European states of 500,000 units requires re-sale sales of 1 million units, with multi-million sales indicated by a footnote following the symbol.
## Top National Sellers

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week 19/9</th>
<th>TW</th>
<th>LW</th>
<th>Alasan Monti - Jugged Little Pill (Warner)</th>
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</thead>
</table>

### DENMARK

<table>
<thead>
<tr>
<th>Week 19/9</th>
<th>TW</th>
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<th>1 Eros Ramazzotti - La Casa Mia Bella (BMG)</th>
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### SWITZERLAND

<table>
<thead>
<tr>
<th>Week 19/9</th>
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### NOVEMBER

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## European Sales

### DEUTSCHLAND

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### ITALY

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### SWEDEN

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### NIEDERLANDE

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### SWEEDEN

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## International Top Sellers

<table>
<thead>
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<th>Region</th>
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<th>Song</th>
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<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>19</td>
<td>1</td>
<td>George Michael - Faithful (Virgin)</td>
<td></td>
</tr>
<tr>
<td>UNITED STATES</td>
<td>19</td>
<td>1</td>
<td>The Prodigy - Firestarter (Warner)</td>
<td></td>
</tr>
<tr>
<td>ITALY</td>
<td>19</td>
<td>1</td>
<td>The Prodigy - Firestarter (BMG)</td>
<td></td>
</tr>
<tr>
<td>UNITED STATES</td>
<td>19</td>
<td>1</td>
<td>The Prodigy - Firestarter (BMG)</td>
<td></td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>19</td>
<td>1</td>
<td>The Prodigy - Firestarter (BMG)</td>
<td></td>
</tr>
<tr>
<td>UNITED STATES</td>
<td>19</td>
<td>1</td>
<td>The Prodigy - Firestarter (BMG)</td>
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<tr>
<td>UNITED STATES</td>
<td>19</td>
<td>1</td>
<td>The Prodigy - Firestarter (BMG)</td>
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</tr>
</tbody>
</table>

## Notes

- The table above lists the top national sellers in various countries for the week ending 19/9/96.
- The list includes songs in various genres and languages, reflecting the international chart sales at that time.
- The data was compiled from the national sales charts of 16 European markets.
- For more information, visit the chart provider's website or refer to the chart's publication details.
Breakin' & Entering

A weekly Eurochart analysis by Ramon Dahmen

While the positive influence of film on CD sales has been proven time after time—see Music and Media’s soundtrack special next week—the same

European Alternative Rock Radio Top 25

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<th>Artist/Title</th>
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<tr>
<td>1</td>
<td>2</td>
<td>25</td>
<td>Joan Osborne/One Of Us (Irene Gollind/Mercury)</td>
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<td>2</td>
<td>18</td>
<td>8</td>
<td>Oasis/Don’t Look Back In Anger (Creation)</td>
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<tr>
<td>3</td>
<td>11</td>
<td>6</td>
<td>Garbage/Stupid Girl (Mushroom)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>Pulp/Something Beautiful At Tiffany’s (Rainmaker/Interscope)</td>
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<tr>
<td>5</td>
<td>6</td>
<td>12</td>
<td>Alanis Morissette/You Learn (Mercury/Siren)</td>
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<tr>
<td>6</td>
<td>7</td>
<td>9</td>
<td>Pencible Houston/Sweetheart (WEA)</td>
</tr>
<tr>
<td>7</td>
<td>12</td>
<td>3</td>
<td>Alanis Morissette/Ironic (Mercury/Siren)</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>6</td>
<td>Gin Blossoms/Follow You Down (A&amp;M)</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>8</td>
<td>Dubstar/Stars (FLood/Epic)</td>
</tr>
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<td>10</td>
<td>11</td>
<td>7</td>
<td>Presidents Of The United States Of America/Unchained (Mambo)</td>
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<tr>
<td>11</td>
<td>10</td>
<td>16</td>
<td>Smashing Pumpkins/1979 (Int)</td>
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<tr>
<td>12</td>
<td>15</td>
<td>5</td>
<td>Cranberries/Salvation (EMI)</td>
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<td>15</td>
<td>Babylon Zoo/Spaceman (EMI)</td>
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<td>14</td>
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<td>3</td>
<td>Menswear/Being Brave (Laurel/London)</td>
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<td>15</td>
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<td>13</td>
<td>Red Hot Chili Peppers/Aeroplane (Warner Brothers)</td>
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<td>16</td>
<td>14</td>
<td>8</td>
<td>Foo Fighters/Big Me (Roswell/Capitol)</td>
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<td>17</td>
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<td>Amanda Marshall/Let It Rain (Rain)</td>
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<td>18</td>
<td>21</td>
<td>11</td>
<td>NE Soundgarden/Pretty Noose (A&amp;M)</td>
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<tr>
<td>19</td>
<td>22</td>
<td>16</td>
<td>Pulp/Damnation (Island)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>12</td>
<td>Ocean Colour Scene/Your Gas Is Bad (MCA)</td>
</tr>
<tr>
<td>21</td>
<td>23</td>
<td>3</td>
<td>Brian &amp; The高Old Man &amp; Me (When I Get To Heaven) (WEA)</td>
</tr>
<tr>
<td>22</td>
<td>24</td>
<td>2</td>
<td>Smashing Pumpkins/Tonight (Mega)</td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>13</td>
<td>Blue/Smiles/Teardrops (Superior Quality/A&amp;M)</td>
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</table>

USA Billboard Top 25 Singles

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<tbody>
<tr>
<td>1</td>
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<td>1</td>
<td>Mariah Carey - Always Be My Baby (Columbia)</td>
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<td>2</td>
<td>13</td>
<td>Bone Thugs-N-Harmony - Tha Crossroads (Ruthless)</td>
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<td>3</td>
<td>12</td>
<td>12</td>
<td>Celine Dion - Because You Loved Me (MCA)</td>
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<td>4</td>
<td>13</td>
<td>18</td>
<td>The Tonic Rich Project - Nobody Knows (LaFace)</td>
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<tr>
<td>5</td>
<td>17</td>
<td>11</td>
<td>Alanis Morissette - Ironic (Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>11</td>
<td>10</td>
<td>SWV - You’re The One (RCA)</td>
</tr>
<tr>
<td>7</td>
<td>14</td>
<td>2</td>
<td>Coolio - 1, 2, 3, (4, 5, 6) (Simpson) (Tommy Boy)</td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td>24</td>
<td>Whitney Houston &amp; CeCe Winans - Count On Me (Arista)</td>
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<tr>
<td>9</td>
<td>16</td>
<td>21</td>
<td>R. Kelly - Down (New Buy Has To Know) (Jive)</td>
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<tr>
<td>10</td>
<td>18</td>
<td>27</td>
<td>Tracy Chapman - Give Me One Reason (Elektra)</td>
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<tr>
<td>11</td>
<td>19</td>
<td>20</td>
<td>Busta Rhymes - Whoa-Hah! Got You All In (Elektra)</td>
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<td>20</td>
<td>22</td>
<td>Gin Blossoms - Follow You Down (A&amp;M)</td>
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<td>13</td>
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<td>Brandy - Sittin’ Up In My Room (A&amp;M)</td>
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<td>LL Cool J - Do It (Def Jam)</td>
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<td>MC Lyte Fest - Xscape - Keep On Keepin’ (Flavor Unit)</td>
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<td>16</td>
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<td>27</td>
<td>Everything But The Girl - Missing (Atlantic)</td>
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<td>25</td>
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<td>Hootie &amp; The Blowfish - Only A Man - Me (Atlantic)</td>
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<td>18</td>
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<td>26</td>
<td>Jann Arden - Inessence (A&amp;M)</td>
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<td>Joe - All The Things (Island)</td>
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<td>Bodeans - Closer To Free (Mega)</td>
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<td>La Bouche - Sweet Dreams (RCA)</td>
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<td>Deborah Cox - Who Do U Love (A&amp;M)</td>
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<td>D’Angelo - Lady (EMI)</td>
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<td>Nonchalant - 5 O’Clock (A&amp;M)</td>
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<tr>
<td>25</td>
<td>33</td>
<td>35</td>
<td>The Smashing Pumpkins - 1979 (Virgin)</td>
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European Rock Radio Top 25

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>LIONEL RICHIE/DON’T WANNA LOSE YOU (MERCURY)</td>
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<td>George Michael/Fast Love (Virgin)</td>
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<td>3</td>
<td>Eros Ramazzotti/Parola Bella (EMI)</td>
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<td>Queen/You Don’t Foo  (Parlophone)</td>
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<td>Sting/Keep Your Soul Be Your Pilot (A&amp;M)</td>
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<td>Foot’s Garden/Lemon Tree (Int)</td>
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<td>Michael Jackson/They Don’t Care About Us (Epic)</td>
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<td>Take That/How Deep Is Your Love (RCA)</td>
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<td>Scorpions/You (Epic)</td>
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<td>Oasis/Don’t Look Back In Anger (Creation)</td>
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<td>NE Soundgarden/pretty Noose (A&amp;M)</td>
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<td>Ocean Colour Scene/Your Gas Is Bad (MCA)</td>
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<td>75</td>
<td>70</td>
<td>Brian &amp; The HighOld Man &amp; Me (When I Get To Heaven) (WEA)</td>
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<td>75</td>
<td>Smashing Pumpkins/Tonight (Mega)</td>
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<td>19</td>
<td>85</td>
<td>80</td>
<td>Blue/Smiles/Teardrops (Superior Quality/A&amp;M)</td>
</tr>
</tbody>
</table>

The Eurochart Alternative rock Radio Top 25 is based on a weighted scoring system. It is compiled on the basis of listener data of European stations programme mapping music for 25-34 year-olds, runtime or during specific dayparts. © BPI Communications BV

MUSIC & MEDIA MAY 11, 1996

AmericanRadioHistory.com
IN TOUCH WITH MUSIC

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D-43532 Wuppertal
Germany

Telephone ++49-202-27 53 10
Fax ++49-202-78 91 61

E-Mail: popkomm@musikkommd.de
Internet: http://www.musikkommd.de/popkomm

Please note:
Deadline for advance application for participants: June 21, 1996
THE NEW ALBUM FROM THE BIGGEST SELLING ARTIST OF 1995

ONE OF THE HIGHEST PLAYED SINGLES OF THE WEEK

OLD MAN AND ME (WHEN I GET TO HEAVEN)

EHR TOP 40 CHART No. 17

MUSIC & MEDIA 05 MAY 11, 1996

THE NEW ALBUM FROM THE BIGGEST SELLING ARTIST OF 1995

ONE OF THE HIGHEST PLAYED SINGLES OF THE WEEK

OLD MAN AND ME (WHEN I GET TO HEAVEN)

EHR TOP 40 CHART No. 17

MUSIC & MEDIA 05 MAY 11, 1996
SLOVENIA

ROBERTA KUSNIARIC-KREKLO

Celtic Woman - Alcatraz
Mambo - Ice
Radiohead - Letting Me
Tommy - Miss You
The Entourage - Love

SWITZERLAND

CRAIG STEVENSERTHE SLEEPING GROUSE

Peter Seeman - Mei Van
Joseph Seb - Tevern
Dario Furlan - Miss You
Monsung - Love
Miss You

SOUTH AFRICA

Hugh Masakela - Township Queen

South Africa - Miss You

SOUTH AFRICA

Hugh Masakela - Township Queen

South Africa - Miss You

PUBLICATIONS

Please refer to the full text document for more details. The text contains various music playlists and other information related to music programming and airing schedules.

Additional notes:
- The document contains a mix of music playlist information, including song titles and artists.
- It is a snapshot of music programming from different regions, covering various time zones and language contexts.
- The text suggests a comprehensive overview of music airing schedules, with specific emphasis on geographical locations like the United Kingdom, Switzerland, and South Africa.
- The document also features names and positions of music directors, producers, and other individuals associated with music programming.

For a more detailed understanding, please refer to the full text for specific dates, times, and other contextual details.
STATION REPORTS

INTERNATIONAL MARKETING MANAGER, IMO
PolyGram International Limited

The Pop Division, IMO (International Marketing/Operations) is responsible for maximising the PolyGram Group’s Pop performance worldwide. This is done via the ‘International Priority System’, which involves the selection of priority acts, ensuring that they are being properly marketed throughout the world and continually monitoring their progress. This involves dealing with the worldwide operations on all the Group labels e.g. A&M, Island, Mercury, Polydor, Motown, London and Hollywood.

The role of International Marketing Manager supports the Vice President, International Marketing in this strategic role but, in addition, there are the occasional projects to product manage, eg. pulling together multi-artist compilations for regional release and direct deals with MTV Europe in both promotional and advertising terms.

The successful candidate must possess a minimum of two years domestic product management and marketing experience, an interest in the international aspects of record marketing, an ability to communicate effectively and authoritatively with PolyGram’s domestic marketing teams in all territories as well as with the international teams at the principal repertoire owning companies. A knowledge of more than one European language would be useful.

The job offers a unique opportunity to expand horizons in terms of learning about the international markets and how international marketing functions in the world’s most successful multi-national company.

If you feel you have this background and would like to apply, please write with full CV to:
Joy Hamly, International Personnel Manager, PolyGram International Limited, 8 St. James’s Square, London SW1Y 4JU. Fax: 0171 744 4991.

M & M AIR PLAY REPORTS

MUSIC & MEDIA 30
MAY 11, 1996

Music Television

The new fax number for reporting your playlist to
Music & Media: (+31) 20.487 5151
Playlists faxed to the old number will no longer reach our offices.
Euro Pop Days Provide Industry Crash Course
by Christian Lorenz

FREIBURG - Music forum Euro Pop Days is on a fact-finding mission this year to enable it to compile a report for the European Union on the present state of the audiovisual industries.

Scheduled to take place from May 9-12 in Freiburg, Germany, the event features the EU-supported round of conferences "Making Music Work," which focus on jobs and employment in the music industry.

Under EU definitions, the cultural sector comprises the music, media and entertainment industries, which are seen as a main growth area in the employment market.

Practical measures supporting the growth of this cultural sector have been delayed by a lack of information on the industries concerned. "It is difficult to get sufficient information to form a good overall picture of the cultural area," says EU spokesman for 'Making Music Work' Danny Brennan.

Europe's small- and medium-sized enterprises are also keen to get first-hand information on these industries. "The demand for information in the music industry is enormous," says Music Works MD Gerd Leonhard, whose company is organising "Making Music Work" and providing consultancy services to Euro Pop Days.

There are still no formal job training structures in place in the music industry," he explains. "A forum like Euro Pop Days offers a crash course in industry knowledge."

For a question and answer session with Leonhard see page 6.

Selection Of Making Music Work Panels

May 10:
10:00 Multimedia—challenges and opportunities for the music industry in Europe.
11:30 Reversing The Tide—boosting the music business in Europe.
14:30 National Born Managers—job training in the music business.
17:00 Making Money Making Music—growth areas & jobs in the music industry.

May 11:
10:00 Music Made In Europe—challenging the US dominance.
13:00 Cable Killed The Radio Star—consumers at the wheel.
15:00 A&R, The Epicentre Of The Industry—European acts and their international potential.
17:30 More Than Music—members of the European parliament discuss cultural policies and their relevance for the music industry.

RAI Reshaping continued from page 1

Speculation is rife that many directors appointed by the outgoing governors could be replaced by new appointments.

Many left-wing want to overturn the appointments made during the eight-year government of their right-wing political opponents. Silvio Berlusconi in 1994.

Paolo Francia, director of RAI Radio, is reported on their hit-list because of his right-wing credentials.

Among the "Olives Tree" government's proposals are the reduction of the RAI's three TV networks and Berlusconi's three Mediaset networks to two each.

It has also proposed a new bi-partisan selection procedure for the RAI board, with the government and opposition nominees four governors each, increasing the members of RAI's board from the current five to eight.

London — The BBC has scooped 26 of the 33 categories at the 1996 Sony Radio Awards, including the prize for UK Station of the Year (Radio 5 Live) and UK Broadcaster of the Year (Chris Evans).

The results are a disappointment for the UK’s commercial sector, which hoped to improve its showing this year following the introduction of new award categories designed to create a more level playing field.

In the event, some of the new categories also failed in its mission, with commercial radio expected to score (such as Daytime Music Sequence Programme) were dominated by the BBC.

In addition to winning the prestigious UK Station of the Year award for the first time, the station picked up gold for News And Current Affairs Programme ("John Inverdale Nationwide") and News/Presentation Output ("The Breakfast Programme").

Europe Without Le Francois?

NRK television producer Odd Arvid Stroemstad is said to have threatened to use only Norwegian and English during the live broadcast of EuroSong 1996, dropping the traditional French as a protest against France's nuclear testing in Mururoa. For an in-depth look at this year’s competition see page 10.

RTVE Faces 40% Cuts In Public Funds

Unconfirmed reports currently doing rounds in Spain claim that the new conservative government formed around the Popular Party (PP) is to cut funds for pubcaster RTVE by 40% from the 1996 figure of Pta133 billion (app. US$1.1 billion).

Will Varro Go Local In Paris?

O TR O hears that Didier Varro, A&R director of Columbia in Paris, is soon to be in charge of the marketing of local acts signed to the label.

UK Radio Liberalisation continued from page 1

The Radio Authority (which originally opposed the moves towards dual licensing) will be given new powers to block radio take-overs if they consider them to be against the public interest.

In cases where a radio company wishes to buy another FM station within its existing market licence, the Authority will carry out a "public interest" test to ensure that the take-over will not erode "plurality and diversity" in the area.

The Authority says it is happy that the new powers will enable it to guard against excessive ownership concentrations. "It has given us the discretion [to act] we were looking for," a spokesperson says.

However, the moves have been slammed by some small-er radio operators, who, as Music & Media went to press, were planning an emergency meeting to co-ordinate their plans to oppose the changes. The small companies are hoping that several (mainly Labour) MPs who are members of the Broadcasting Bill's committee will strongly oppose the government's proposed amendments, which could make many small operators vulnerable to take-overs.

The government has been rolled over by Capital Radio and one or two other big radio groups," says MD of the Bay/Lancaster, Julian Allitt. 'These changes should be resisted very strongly. They're not in the public interest'.

He believes that, with a UK general election imminent, the government has bowed to the wishes of the Newspaper Society and CRCA because it wishes to appease the UK's large media owners.

Allitt adds, 'These changes will be bad news for local businesses, which, when they want to advertise, will be faced by large local media monopolies.'
THE CURE
THE 13TH

NEW SINGLE ON AIR NOW

NEW ALBUM
‘WILD MOOD SWINGS’

INSTORE NOW

AmericanRadioHistory.Com
The EHR Top 40 commentary "Airplay Action", which usually appears on this page, has been dropped in this week's issue because of the April 30 public bank holiday in Holland. The production schedule, however, has been adapted in such a way so as not to affect Music & Media's airplay charts and station reports. "Airplay Action" will continue as normal next week.

### Sales Charts:
- **Eurochart Hot 100 Singles**
- **European Top 100 Albums**
- **Top National Sellers in Europe**

### Airplay Charts:
- **European Hit Radio Top 40**
- **European Alternative Rock Radio**
- **European Dance Radio**
- **Adult Contemporary Europe Border Breakers**
- **Major Market Airplay**

### For more information please contact:
Music & Media
Annette Duursma
Phone: +31 (0)20 487 5105
Fax: +31 (0)20 487 5141

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Total Stations</th>
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<tr>
<td>George Michael/Fast Love</td>
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<td>39</td>
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<tr>
<td>Whigfield/Sexy Eyes</td>
<td>(Parlophone)</td>
<td>38</td>
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<tr>
<td>Right Said Fred/Everybody Loves Me</td>
<td>(Parlophone)</td>
<td>37</td>
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<tr>
<td>Madonna/Love Don't Live Here Anymore</td>
<td>(Parlophone)</td>
<td>36</td>
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<tr>
<td>Journey/Sentimental Lady</td>
<td>(Columbia)</td>
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### CHARTBOUND

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<td>Gracie Fields/Seven Year Old Virgin</td>
<td>(Mushroom)</td>
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<td>Mariah Carey/Always Be My Baby</td>
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<td>Alanis Morissette/Ironic</td>
<td>(Tommy Boy)</td>
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<td>Celine Dion/Thinkin' About You</td>
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### NEW TOP 20 CONTENDERS

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<td>No Doubt/Spyboy</td>
<td>(Elektra)</td>
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<td>Public Image Ltd/9</td>
<td>(Virgin)</td>
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<td>The Prodigy/Take Over The World</td>
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<td>The Spice Girls/Stop</td>
<td>(Virgin)</td>
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### M&M CHARTS AIR PLAY

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<td>EHR Top 40</td>
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### CHARTS

- **European Dance Radio**
- **European Top 100 Albums**
- **European Alternative Rock Radio**
- **European Hit Radio Top 40**
- **Adult Contemporary Europe Border Breakers**
- **Major Market Airplay**

### MAJOR MARKET AIRPLAY

- **London**
- **Paris**
- **Berlin**
- **Madrid**
- **Marseille**

### MORE INFO:
- **Music & Media**
- **Annette Duursma**
- **Phone:** +31 (0)20 487 5105
- **Fax:** +31 (0)20 487 5141

### RANKING LEADERS:
- **Michael Jackson (I'm Not Afraid)**
- **George Michael (Fast Love)**
- **Whigfield (Sexy Eyes)**
- **Right Said Fred (Everybody Loves Me)**
- **Madonna (Love Don't Live Here Anymore)**

### TOP 5 EHR FIVE YEARS AGO:

1. Barry Manilow (Misty Eyes)
2. Cheap Trick (Dream警察)
3. The Smiths (This Charming Man)
4. UB40 (Red Red Wine)
5. I'm Not The Only One Who Tells You This
For all artists appearing on this chart, the Country Of Signing is UK or Ireland. For all artists appearing on this chart, the Country Of Signing is US, Canada or Australia.

<table>
<thead>
<tr>
<th>TW</th>
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<th>Artist/Title</th>
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<tr>
<td>1</td>
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<td>12</td>
<td>FOOL'S GARDEN/LEMON TREE</td>
<td>INTERCORD</td>
<td>GERMANY</td>
<td>91</td>
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<td>3</td>
<td>5</td>
<td>Eros Ramazzotti/Più Bella Cosa/E Mas Bella</td>
<td>(DDD)</td>
<td>ITALY</td>
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<tr>
<td>3</td>
<td>2</td>
<td>13</td>
<td>Robert Miles/Children</td>
<td>(DBX/Discomagic)</td>
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<td>4</td>
<td>8</td>
<td>Ace Of Base/Never Gonna Say I'm Sorry</td>
<td>(Mega)</td>
<td>DENMARK</td>
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<td>5</td>
<td>5</td>
<td>6</td>
<td>Los Del Rio/Macarena</td>
<td>(Zafrro/RA)</td>
<td>SPAIN</td>
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<td>6</td>
<td>7</td>
<td>5</td>
<td>Scorpions/You And I</td>
<td>(East West)</td>
<td>GERMANY</td>
<td>31</td>
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<td>7</td>
<td>9</td>
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<td>Penelope Houston/Sweetheart</td>
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<td>6</td>
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<td>Michael Learns To Rock/SomeDay</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
<td>19</td>
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<td>9</td>
<td>17</td>
<td>14</td>
<td>Jovannotti/L'ombelico Del Mondo</td>
<td>(Solaluna)</td>
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<td>10</td>
<td>11</td>
<td>8</td>
<td>Flip Da Scrip/Throw Ya Hands In The Air '95</td>
<td>(Nighttown/CNR)</td>
<td>HOLLAND</td>
<td>16</td>
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<tr>
<td>11</td>
<td>14</td>
<td>3</td>
<td>Whigfield/Sexy Eyes</td>
<td>(X-Energy)</td>
<td>ITALY</td>
<td>24</td>
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<td>12</td>
<td>12</td>
<td>18</td>
<td>Bel Canto/Rumour</td>
<td>(Lava/Atlantic)</td>
<td>NORWAY</td>
<td>17</td>
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<td>13</td>
<td>16</td>
<td>4</td>
<td>Caught In The Act/Don't Walk Away</td>
<td>(HKM)</td>
<td>HOLLAND</td>
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<td>14</td>
<td>15</td>
<td>6</td>
<td>Culture Beat/Crying In The Rain</td>
<td>(Dance Pool)</td>
<td>GERMANY</td>
<td>23</td>
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<td>15</td>
<td>12</td>
<td>7</td>
<td>Masterboy/Land Of Dreaming</td>
<td>(Polydor)</td>
<td>GERMANY</td>
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<td>16</td>
<td>NE</td>
<td>&gt;</td>
<td>Roxette/She Doesn’t Live Here Anymore</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>9</td>
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<tr>
<td>17</td>
<td>25</td>
<td>3</td>
<td>J.J. Cale/Days Go By</td>
<td>(Madal)</td>
<td>FRANCE</td>
<td>15</td>
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<tr>
<td>18</td>
<td>19</td>
<td>2</td>
<td>Bed &amp; Breakfast/If You Were Mine</td>
<td>(Polydor)</td>
<td>GERMANY</td>
<td>6</td>
</tr>
<tr>
<td>19</td>
<td>13</td>
<td>11</td>
<td>Zucchero/Ii Volo/My Love/El Vuelo</td>
<td>(Polydor)</td>
<td>ITALY</td>
<td>13</td>
</tr>
<tr>
<td>20</td>
<td>NE</td>
<td>&gt;</td>
<td>Kadoc/The Nighttrain (Urban Sound of A'dam/Mercury)</td>
<td></td>
<td>HOLLAND</td>
<td>9</td>
</tr>
<tr>
<td>21</td>
<td>NE</td>
<td>&gt;</td>
<td>Sophie Zelmani/Always You</td>
<td>(Columbia)</td>
<td>SWEDEN</td>
<td>13</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>6</td>
<td>Dr. Alban/In Born In Africa</td>
<td>(Dr. Records)</td>
<td>GERMANY</td>
<td>17</td>
</tr>
<tr>
<td>23</td>
<td>NE</td>
<td>&gt;</td>
<td>DJ Dado/X-Files</td>
<td>(Zyx)</td>
<td>ITALY</td>
<td>14</td>
</tr>
<tr>
<td>24</td>
<td>20</td>
<td>3</td>
<td>Black Box/I Get The Vibration</td>
<td>(Manifesto)</td>
<td>ITALY</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>24</td>
<td>2</td>
<td>Wannadies/You &amp; Me Song</td>
<td>(MNW/Indolent)</td>
<td>SWEDEN</td>
<td>6</td>
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</tbody>
</table>

**Border Breakers**

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>GEORGE MICHAEL/PAST LOVE</td>
<td>VIRGIN</td>
</tr>
<tr>
<td>Cranberries/Salvation</td>
<td>(Island)</td>
</tr>
<tr>
<td>Queen/You Don't Feel Me</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>Sting/Let Your Soul Be Your Pilot</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>Take That/How Deep Is Your Love</td>
<td>(RCA)</td>
</tr>
<tr>
<td>Oasis/Don't Look Back In Anger</td>
<td>(Creation)</td>
</tr>
<tr>
<td>Simple Red/Never Never Love</td>
<td>(East West)</td>
</tr>
<tr>
<td>Everything But The Girl/Walking Wounded (Virgin)</td>
<td></td>
</tr>
<tr>
<td>Pat Shop Boys/Before (Parlophone)</td>
<td></td>
</tr>
<tr>
<td>Wet Wet Wet/Morning (Precious Organisation)</td>
<td></td>
</tr>
<tr>
<td>Mark Knopfler/Daringly Pretty</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>Sting/You Still Touch Me</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>Mark Morrison/Return Of The Mask</td>
<td>(WEA)</td>
</tr>
<tr>
<td>Corey/Che/13th</td>
<td>(Fontana/Polydor)</td>
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<tr>
<td>Blue/Chameleons Man</td>
<td>(Fontel)</td>
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<tr>
<td>Pulp/Something Changed</td>
<td>(Island)</td>
</tr>
<tr>
<td>Shaggy/Nothing Different</td>
<td>(Virgin)</td>
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<tr>
<td>Edwyn Collins/Keep On Burning</td>
<td>(Setanta)</td>
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<tr>
<td>Beatles/Real Love</td>
<td>(Apple)</td>
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<tr>
<td>David Bowie/Tell Us Spaceboy</td>
<td>(REACH/Parlophone)</td>
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<tr>
<td>Paul Carrack/Why Long</td>
<td>(Island)</td>
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<td>Lina Moussard/My Friday Night</td>
<td>(Groucho)</td>
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<td>Def Leppard/Shine</td>
<td>(Island)</td>
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<tr>
<td>Gabrielle/You &amp; Me Song</td>
<td>(East West)</td>
</tr>
</tbody>
</table>

**Upcoming Specials**

Outside Broadcast issue 22

Publication date: June 1 1996

Contact: Alina Dragan

Phone: (+31) 20.487 5131

Programme Suppliers issue 23

Publication date: June 29 1996

Contact: Pieter Markus

Phone: (+31) 20.487 5139

Jazz Festivals

Issue 26

Publication date: June 29 1996

Contact: Alina Dragan

Phone: (+31) 20.487 5131

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

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

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

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

The Border Breakers' commentary "On The Road", which usually appears on this page, has been dropped in this week's issue because of the April 30 public bank holiday in Holland. The production schedule, however, has been adapted in such a way so as not to affect Music & Media's airplay charts and station reports. "On The Road" will continue as normal next week.
### Major Market Airplay

The most aired songs in Europe's leading radio markets.

#### UNITED KINGDOM

<table>
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<th>No.</th>
<th>No.</th>
<th>Artist/Title</th>
<th>Original Label/TV</th>
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<tr>
<td>1</td>
<td>1</td>
<td>George Michael/ Faith</td>
<td>Virgin/TV</td>
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<tr>
<td>2</td>
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<td>Michael Jackson/Try Me</td>
<td>Virgin/TV</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Michael Learns To Ride</td>
<td>TV</td>
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<td>4</td>
<td>4</td>
<td>George Michael/Faith</td>
<td>Virgin/TV</td>
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<td>5</td>
<td>5</td>
<td>Michael Learns To Ride</td>
<td>TV</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Daniel/Ooh La La</td>
<td>Virgin/TV</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Queen/You Don't Fool Me</td>
<td>Virgin/TV</td>
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<tr>
<td>8</td>
<td>8</td>
<td>Simply Red/Never Love</td>
<td>Virgin/TV</td>
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<td>Simply Red/Never Love</td>
<td>Virgin/TV</td>
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<td>Peter Gabriel/See What You Started</td>
<td>Virgin/TV</td>
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<td>11</td>
<td>George Michael/Faith</td>
<td>Virgin/TV</td>
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<tr>
<td>12</td>
<td>12</td>
<td>Michael Learns To Ride</td>
<td>TV</td>
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<td>13</td>
<td>Simply Red/Never Love</td>
<td>Virgin/TV</td>
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<td>14</td>
<td>14</td>
<td>Michael Learns To Ride</td>
<td>TV</td>
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<td>15</td>
<td>15</td>
<td>Mark Knopfler/Darling Pretty</td>
<td>Virgin/TV</td>
</tr>
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<td>16</td>
<td>16</td>
<td>George Michael/Faith</td>
<td>Virgin/TV</td>
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<td>18</td>
<td>Simply Red/Never Love</td>
<td>Virgin/TV</td>
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<td>19</td>
<td>19</td>
<td>Michael Learns To Ride</td>
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#### BENELUX

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<td>1</td>
<td>1</td>
<td>Michael Jackson/They Don't Care</td>
<td>Virgin/TV</td>
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<td>Virgin/TV</td>
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<td>Michael Jackson/They Don't Care</td>
<td>Virgin/TV</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
NEW ALBUM

DIG!
INCLUDING THE SINGLE DIG!

DULFER

Winner of the Japan Grand Prix '96
Instrumental Album of the year!

DIG! Dulfer Live;
29/6 Roskilde Festival
(Denmark),
3/7 Innsbruck Festival (Austria),
4/7 Vienna Jazz Festival (Austria),
5/7 JVC Montreux Festival
(Switzerland),
6/7 Slovenia Jazzfestival '96,
12-14/7 Tokyo Quatro club Shibuya,
15/7 Sapporo Xanadu,
17/7 Hiroshima Aster,
18/7 Osaka Kintetsu club,
19/7 Nagoya Quatro club.

Produced, arranged and composed by
DULFER, KEUZEKAMP & HELDER

EMI Online on internet:
http://www.w關於.ahemi

Sony/ATV Music Publishing
EDITORIAL

Will '96 be the year French music takes off in Asia? This huge continent is exciting the rest of the world. An example of this is the new business relationship between China and France. Just before Hong Kong returns to China, and after the first Midem Asia in '95 proved to be a very positive event, this year presents the opportunity for a very valuable business improvement.

Coincidentally, as we explore our possibilities on this continent, some of the major French musical audiovisual media is now available in Asia: French music channel MCM, together with CFI and TV5 is on satellite, n°1 French FM radio NRJ is now broadcast in Japan, and RFI is developing several successful local programs.

We are happy to see a real commitment on the part of the French professionals to understand these various and original markets: the French stand is going to be one of the largest at Midem Asia, set up as a business center, but also as a window on the wide variety of French music. One of the hottest nights at Midem Asia this year is La French Party on May 15th, featuring some exceptional French Chanson talents, Les Elles and Kent, mixing tradition and a very contemporary attitude towards music and life. Even if the lyrics aren't always easy for the public to understand immediately, the artists express themselves with so much feeling that their spirit will pass through the language and cultural barriers. We are also proud to introduce our readers to several other artists, from Rock to Jazz, who are ready for the Asian market.

Not only focusing on Asia, this issue of your Music News From France is also filled with information about French concerts abroad, festivals, new record releases by category, and information on labels, contact books, guides and ads. It finishes with an update on French streetculture, spearheaded by its DJs and independant-labels - often going faster abroad than at home - and the charts of the French record sales abroad.

Finally, a huge welcome to our 7,000 new readers from Music & Media: please tell us your ideas for future themes or info. This is the newsletter of French music abroad, help us to target your needs.

French Music Export Office
Marie-Agnèes Beau,
Editor, Executive manager

Les Elles' lead singer Pascaline hits the stage at Midem Asia (see page 3)
STRONG FRENCH PRESENCE AT MIDEM ASIA

About forty French professionals present last year at Midem Asia were particularly enthusiastic with the organization, their contacts, and the first results in this market and definitely want return.

The French financial organization COFACE, created to further French Investments abroad and facilitate exports, has helped several companies in advancing funds. Also, the consulting works of LX International before, during, and after the fair was very helpful in targeting markets and products, prospecting the right partners in Asia, organizing on-the-ground contacts. Both COFACE and IX International have proved to be indispensable tools and are involved again this year.

THE STAND:

With the success of Midem Asia 95, the demand is even stronger in 1996. Therefore, the record producers collecting societies SPF and SCPP and the French Music Export office have joined forces to build a stand twice the size of the last one with comfortable listening cabinets, several TVs and VHRs, more bilingual staff, and visual aids. This has been possible with the help of professional organizations FCM (Fund for Musical Creation), ADAMI (collecting society for performing artists), SACEM/SDRM (collecting society for authors and publishers + mechanical rights society), the international department of the French Ministry of Culture and the Ministry of Foreign Affairs. French music channel MCM is also participating.

LA FRENCH PARTY:

On May 15th, a French party and concert features the exciting female band Les Elles and contemporary "chaconner" Kent. If you are in Hong Kong, don't miss this night at the New China Max. It will probably be one of the hottest parties at Midem Asia.

The involvement and enthusiasm of French professionals and institutions at Midem Asia this year is an important step forward for the French music industry's commitment to strengthen the relationship with their Asian counterparts.

FRENCH MUSIC AND THE ASIAN MARKET: NOT SO FAR APART

For this special issue, I've been asked to offer a few thoughts on French music and the Asian market based on several years of experience*. Given the success of last year's Midem Asia conference and the continuing growth of the region, I believe everyone is now aware of Asia's potential. The apathy stage is well and truly over.

However, the image of hundreds of Western record executives jetting to Hong Kong brings to mind the second stage in the development of this East-West connection: Misconception. Asia presents a bewildering diversity of business practices, consumer profiles and levels of development. Likewise, Asian companies shopping for Western catalogs can find the vast selection of product equally confusing. On both sides, myths and misunderstandings hamper business.

While the foregoing applies to everyone, I would like to target and explode a few myths applicable specifically to French music. In the hope that French companies both will recognize the repertoire's across-the-board potential, roll up their sleeves, and get the most out of the music.

Myth #1: Price

French product of French prices is considered expendable everywhere in Asia except Japan. It needn't be provided those on both sides target the appropriate partner. A French distributor with finished product might well do better selling direct to major Asian wholesalers and retailers. Likewise, an Asian record company should be shopping for licensors instead of haggling over finished product prices. A third option is to appoint one licensee for the region and allow it to export to other countries. A recent export validation can easily be traced by identifying the manufacturer on the product. In any case, both sides must be flexible in considering the types of deals on the table.

Myth #2: Deal Making and Beyond

Contractual complexities and royalty accounting are often sources of misunderstanding or worse. While this is true for everyone dealing internationally, the complexity of the French system and relative youth of Asian ones can make for a difficult combination. For a deal to be trouble-free, the contract should be as short and clear as possible. I suggest providing licensees a royalty accounting "template" showing the exact format and calculations required.

Conversely, licensors should respond promptly to licensee requests for documentation required by local customs and tax authorities. Simple points such as these reflect major differences in business cultures and need to be accepted rather than struggled against.

Myth #3: Music Publishing

Music publishing not only exists in Asia. It is making great strides. I suspect few French publishers truly realize how much can be accomplished right now in the territories of Hong Kong, Singapore, Malaysia, and Taiwan, both in collecting mechanicals and particularly in commercial licensing. Conversely, if I were an Asian publisher, I would recognize at once the potential and relative ease of exploiting French catalogues. Neither should neglect Midem Asia.

Myth #4: French Music and Asian Listeners

The final myth is that French music can't travel well to Asia. Wrong. Developments, both structural and market-oriented, favor the entry of French music to the Asian market. The shift in retail toward larger shops stocking a broader variety of titles - note the rapid growth of HMV in Hong Kong - is helping develop loyal fan bases for non-mainstream genres such as reggae, jazz, and blues. France has much to offer here. Radio, too, is expanding as state-run media are dismantled in favor of open markets and privatization, thereby broadening playlists (Taiwan is a good example). Finally and most importantly, young Asian consumers are open as never before to non-Anglo/American entertainment. In short, there are now many more points of entry for French music than existed five years ago. No matter whether your're working in France or Asia, Midem Asia is the perfect time to consider the potential of French music and to act on it.

FRENCH MUSIC CHANNEL MCM TARGETS ASIA WITH OTHER EUROPEAN BROADCASTERS

Thanks to a recent agreement between five of the largest European television satellite companies, Asia is discovering a new group of European television and radio channels. As of May, 1996, MCM International, Deutsche Welle, TV5, TVE International and RAI International, as well as an international chain of 20 radio stations are available on satellite ASIASAT-2, across the entire Asia-Pacific region. The 5 television channels are broadcast 24 hours a day. ASIASAT-2 was launched in China in November of 1995. Another connection in Israel is included in the contract as well.

With this new initiative, the European audiovisual Industry has affirmed its presence in Asia. With 53 countries including China and Australia, the industry targets close to 2 thirds of the world population, a market that includes not only individuals, but also cable-operatives, hotels and local chains.

French music channel MCM is already a major presence in Europe and will be available next in Africa, thus becoming a worldwide broadcasting power. MCM has also created a new international broadcast program devoted to French artists with international careers. The 26 minute program, "Nouvelle Génération Française" (for the Bureau Export pedagogical and promotional concept) features video clips of French artists and is broadcast 3 times a week.

Contact: Delphine Jeammet, MCM INTERNATIONAL, 78 Av R. Poincare, 75016 Paris, Tel: (33-1)45 00 13 01, Fax: (33-1)45 00 12 73
FRENCH JAZZMAN STEPHANE KOCHOYAN HEADS EAST

Pianist / composer Stéphane Kochoyan is known for his collaboration with drummer Daniel Humair and bassist Henri Texier. Recently, he has recorded with the great jazz violinist Stéphane Grappelli. The Stéphane Kochoyan Trio has received a warm welcome at numerous international festivals and has performed all over the globe.

The young pianist has planned several June performances in Taiwan (20-21 - 22-23). He returns to France in July for the Jazz Festivals, and then embarks on a large tour in Africa. An important artistic and pedagogic project is planned in China next year. Stéphane Kochoyan is no stranger in China; the Trio was the only French representative in two exceptional concerts in Pekin and Shanghai at the First International Jazz Festival in 1994. Stéphane Kochoyan’s recent recordings include the CD "Chousser de Femmes," and "Jazz y Toros" (one of the best jazz albums of 1993). On his next CD, sometimes featuring Hip Hop dancers, visuals, and always a lot of audience participation. After several months in New York in 1994, the band carried some of the city’s atmosphere back to Paris which can be heard on their last album, "Lunatic Taxi" (Polygram Jazz) released in February, 1995.

Contact : Bleu Citron - Tel : 33 1 40 36 01 00 - Fax : 33 1 40 36 60 59

FRENCH JAZZMAN STEPHANE KOCHOYAN HEADS EAST


"LUNATIC TAXI" (Polygram Jazz)

KENT : CHANSON SONGS ON STAGE AT MIDEM

Kent is one of the most original French artists in today's generation. His song "Juste qu'elgu'un de bien", interpreted by Enzo Enzo, was awarded "Best Song of the Year" by Victoires de la Musique in 1995. His new album "Nouba!", produced by Michel Forum (Suzeanne Vega), is released in France in May, 1996.
Polygram has decided to introduce Kent to Asia with the release of a disc and a concert at Midem in Hong Kong May 16th at La French Party.

Contact: Geneviève Girard, Azimuth Productions, 14 rue Bleue, 75009 Paris - Tel : 33 1 44 79 00 36 - Fax : 33 1 44 79 00 34.

BARKING DOGS MAKE NOISE IN HONG KONG

The Barking Dogs should also play at Midem on the 14th of May at the Fringe Club, supporting the well known female rock band from Hong Kong, Sister of Charon. They were created in Paris in 1989, combining the talents of French, English and American musicians.
The group has made their mark on the French Rock scene with a sound that defies definition, mixing the ambiance of eclectic folklore, the freshness of modern Rock, a little Gypsy, a little Blues, Country, Sk, and an array of other styles popular today, including Funk, Rap, Trash, etc.

Their first album, "Une Nuit Tranquille chez les Barking Dogs" - in English: A Quiet Night with the Barking Dogs - was released in 1991 (Woof Trade / New Rose), followed by "Bark" (Woof Trade / Média 7) in 1993. Their third, a live album, was released in February, 1995 (Woof Trade / Produits Spéciaux / WMD).

Contact: Tourbillon, 1/233 rue Barbouresse 59000 Lille Tel: (33) 20 55 42 44
**L'ORCHESTRE DE CONTREBASSES** (Musica Guild)
Norway in May: Voss (1).
Contact: Music Guild - Tel: 33 1 43 79 25 64
Fax: 33 1 43 79 25 65

**POSITIVE BLACK SOUL** (Island / Polygram)
The Netherlands in October: Utrecht (18).
Contact: Africa Fête - Tel: 33 1 42 23 73 93
Fax: 33 1 42 52 09 79

**SALIF KEITA** (Mango / Polygram)
In May - USA: to 8 - Germany: Rothwell (10)
Belgium: Brussels (11) - UK: London (18)
Spain: Saragossa (21), La Coruña (23), Murcia (24), Madrid (25), Oviedo (26)
Portugal: Seixal (31) - In June - Norway: Trondheim (7), Oslo: Ljubljana (15)
The Netherlands: Tilburg (16) - Turkey: Istanbul (21 or 24 tba) - Austria (28 tba)
Denmark: Copenhagen (29 & 30 tba).
Contact: Mad Minute Music - Tel: 33 1 40 10 25 55 - Fax: 33 1 40 10 17 37

**SALLY SÖNLENI NYOLO**
In May - Spain: Madrid (9), Barcelona (10)
Valencia (11) - Germany: Würzburg (17) - UK: Chad (25) - June - Germany: Essen (27)
Frankfurt (28) - Munich (29, 30) - August - UK: London (1 & 2), Stockholm (3), Nottingham (4)
Bridport (6), Chester (7), Cardiff (8), Manchester (9), Glasgow (10).
Contact: Talent Solice - Tel: 33 1 45 23 27 24 - Fax: 33 1 48 00 01 08

**SERGE HUREAU** (Rue Blanche)
May - Germany: Berlin (11), Saarbrücken (26), Malaga (24,25,26,27) - Switzerland: Bülach (14/16).
Contact: Azzineth - Tel: 33 1 44 79 00 36
Fax: 33 1 44 79 00 34

**SIXUIN** (Polygram Jazz)
Sueden in May: Stockholm (9), Oslo (10)
Stavanger (11) - In June - Germany: Mainz (11), Berlin (5) - In July - Germany: Hamburg (2)
3 or 4 tba, Erlangen (5), Bonn (6), Portugal: Chaves (10), Mendiola (12)
Braganca (13), Lamego (14) - Switzerland: Fréiburg (18) - Guaya in planning between 7/20 to 5/14.
Contact: Bleu Citron - Tel: 33 1 40 36 01 00 - Fax: 33 1 40 36 60 59

**LES TAMBOURS DU BRONX**
May - Germany: Kreuztal bei Siegen (26), Frankfurt (30) - Austria: Wien (31) - In June - Germany: Münster (22) - In July - Ullingen (5), Hertberg (192).
Contact: TDB Prod - Tel: 33 86 36 17 70 - Fax: 33 86 36 70 67

**VERONIQUE PESTEL** (Night & Day)
In May: The Netherlands: Nijmegen (3) - Germany - Neuenbradenburg (4) or Greifswald (5), Berlin (6 tba), Mainz (8), Erlangen (14) - Austria: Salzburg (13) - June: Brühl (27), Bonn (28).
Contact: Euroscene Productions - Tel: 33 1 43 59 74 09 - Fax: 33 1 45 62 24 81

**WELCOME TO JULIAN**
(Rosebud / Polygram)
USA - in May: Pittsburg (3), Philly (4), New York (6), New Jersey (5), Washington, D.C. (12)
North Carolina (14 & 15), West Virginia (16), North Carolina (17), Alaska (19), Alabama (20), New Orleans (22), Arizona (23), Chicago (30 & 31) - In June: Cleveland (2 & 3), Connecticut (7).
Contact: Absolute Management - Tel: 33 1 46 06 02 00 - Fax: 33 1 46 06 05 60

These dates are based upon the information we have available at this time.
MUSIQUES MÉTISSES CELEBRATES JAZZ AND WORLD MUSIC

The 21st festival Musiques Métisses is taking place in Angouleme from May 22 to 26, 1996. Numerous concerts on several stages create a mixture of events for area students preceding the grand event. L'Orchestre National de Jazz, created in 1986, is one of the festival's major stars celebrating its 10th anniversary. Label Bleu, dedicated to French and European Jazz, is also celebrating its first decade. Opening its doors to world music 5 years ago, the label created the Indigo Collection, a close collaboration with Musiques Métisses that has helped introduce many West African and Indian Ocean groups. Musiques Métisses also promotes the music of southern Africa. This year, the festival welcomes "Mama Africa," Myriam Makeba and several featured performers from Mozambique, Zimbabwe, and Botswana. Five groups from French overseas territories are participating for the first time at the festival and are in residence during the month of May in the Angouleme area.

The European Forum of Worldwide Music is being held in Paris, France, from October 24 through 27, 1996. The organizer of Musiques Métisses is preparing to meet the next conference/festival, WOMEX, taking place in Copenhagen the following year.

The idea of the Festival Halou is to encourage cultural exchange between the young people of Europe, Africa, Arab countries, the Caribbean, and Asia. Each year, thanks to French partners Musiques Métisses and Dingo, one or two Japanese groups are invited to perform at European festivals. These exchanges allow the people to discover each other and construct a bridge between the music of Europe and Asia. But the festival also encourages a business exchange in the music market of each territory with marketing and commercial strategies.

The year, the Festival Halou takes place in September and will feature Brigitte Fontaine, Wasis Diop, Lia, and Rop star, Ménésik on the French side, Belgian band X-Legged Sally (more details in our next issue) and Vietnamese performer Kim Shin.

FESTIVAL HALOU : FRANCO-JAPANESE BRIDGE BECOMES EURO-ASIAN

For 6 years, the agency Conversation and the Parco company have organized a Musical Festival for the youth from Paris and Tokyo. The event is a collaboration between French and Japanese partners, professional organizations as well as public institutions and private companies.

The idea of the Festival Halou is to encourage cultural exchange between the young people of Europe, Africa, Arab countries, the Caribbean, and Asia. Each year, thanks to French partners Musiques Métisses and Dingo, one or two Japanese groups are invited to perform at European festivals. These exchanges allow the people to discover each other and construct a bridge between the music of Europe and Asia. But the festival also encourages a business exchange in the music market of each territory with marketing and commercial strategies.

The year, the Festival Halou takes place in September and will feature Brigitte Fontaine, Wasis Diop, Lia, and Rop star, Ménésik on the French side, Belgian band X-Legged Sally (more details in our next issue) and Vietnamese performer Kim Shin.

Conversation is interested in any Asian or European artistic development project, and wishes to receive all information on music and performing arts festivals encouraging artistic and professional exchange and development of communication networks.

Contact : Sachiko Nakano - Conversation - 3-20, Kanda-Ogawa-machi, Chiyoda-ku, Tokyo 101 Japan. Tel : 81 3 3233 1933 Fax : 81 3 3293 7367.


MUSIQUE COOPERATION IN EUROPE:
NEW NETWORK PROMOTES LIVE MUSIC PROFESSIONALS DEBUTS

A new magazine for professionals in the live entertainment industry makes its debut this month. "La Scène" is a tri-annual French publication, covering everything of current interest in live performance in France, including music, dance, theatre, street performance and more. It's a virtual panorama of French performers available for touring with detailed contracts, a number of origi- nal and instructive experiences on the scene, festivals, directors, practical records, descriptions of professionals and highlights of the artists.

Each issue offers more than 120 pages of Information. La Scène will prove to be an indispensable tool for everyone in the business. 1 year subscription: 160 FF (France); 220 FF (CEE); 250 FF All other countries.

To subscribe, send your address to: 11 rue Jean Romain, 14000 Caen, France. By telecopy: (33) 31 66 88 90. Please do not send payment with your order, you will be billed later.

FÊTE DE LA MUSIQUE

NEW NETWORK PROMOTES LIVE MUSIC COOPERATION IN EUROPE:
PARIS, BARCELONA, BRUSSELS, NAPLES, BERLIN, BUDAPEST, ROME...

Fête de la Musique / Music Day, the largest and most popular event of its kind in France celebrates its 15th edition on June 21, 1996. Now popular in other countries as well, thousands of free concerts with every kind of music, are organized the same day, from international stars, to amateur bands.

Last June 21st, artistic exchanges were organized by professional and institutional partners within Europe (Khaled, Arno, Almamgaretta, Burma Shave, Element of Crime...). As the Fête de la Musique continues to grow throughout Europe, new partners are expected for next June 21st.

Contact: ADCEP - David Guinebret. 17 rue du Faubourg Saint Martin, 75010 Paris Tel: (33 1) 40 03 94 70 - Fax: (33 1) 42 06 66 06

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Bill Stephens at Tel/Fax: (33 1) 43 36 06 73 or the French Music Export Office at: Tel: (33 1) 42 25 03 20 - Fax: (33 1) 83 75 11 92

MERCI !

Music News From France and the Bureau Export de la Musique Française would like to say "Thank-You" to Music & Media Europe's Radio-Active Newsweekly for introducing us to their readers Music & Media has enclosed 7 000 copies of Music News in their Midem Asia issue

MUSIC NEWS FROM FRANCE N°7
**NEW RELEASES**

**CHANSON**
- Charles Aznavour: March 25 - "Bravos du Music Hall" [EMI]
- March 25 - "C'est ça" [EMI]
- March 25 - "Le Feuille Tape" [EMI]
- March 25 - "Sur ma Vie" [EMI]
- March 25 - "Jezebel" [EMI]
- September - "L'intégrale" [EMI]
- Gilbert Bécaud: March 18 - "De Long en Large" [EMI]
- Jane Birkin: Available now - "Versions Jane" [Mercury / Polygram]
- Jacques Brel: November - t.b.a [Barclay / Polygram]
- Danny Brant: April 26 - "Havanona" [WEA]
- Jil Galan: Available now - "Jil Caplan" [SONY]
- Pascal Comelade: Available now - "Méusiuez pour films, Vol.2" [Delabel / Virgin]
- Charifeld Couture: October - t.b.a [EMI]
- Elsa: October - t.b.a [BMG]
- Michel Fugain: September - t.b.a [EMI]
- France Gall: March 29 - "France" [WEA]
- Arthur H: Available now - t.b.a [Label Bleu]
- Serge Hureau: Available now - "Gueules de Plat" [Label Bleu]
- Michel Jonasz: September - t.b.a [EMI]
- Kent: May - "Nouba" [Barclay / Polygram]
- David Kavan: April - "Nouveau Monde" [EMI]
- Victor Lazlo: Available now - "Back to Front" [East West]
- Lio: April 5 - "Wandolata" [WEA]
- Maureen: Available now - "Diffrète" [Polydor / Polygram]
- Lill Margot: Available now - "Insomnie" [SONY]
- Georges Moustaki: Available now - "Tout reste à dire" [SONY]
- Michel Polnareff: Available now - "Live au Story" [SONY / V]

**R&F/ROCK**
- Astor Villa: April 22 - t.b.a [BMG]
- Mathieu Boogaert: May 15 - "Super" [Remark / Polygram]
- De Palmas: October - t.b.a [EMI]
- Stephen Elcher: September - t.b.a [Barclay / Polygram]
- R.F.F.: Available now - "Le pire de la meilleur" [SONY]
- Katerine: Available now - t.b.a [Rosebud / Polygram]
- Maroussée: April - "L'heure H" [EMI]

**WORLD**
- Amina: October - t.b.a [Mercury / Polygram]
- Alpha Blondy: April - t.b.a [EMI]
- François R. Griff: Available now - "Milka" [Label Bleu]
- Khaled: End of '96 - t.b.a [Barclay / Polygram]
- Impiel Lo: June - t.b.a [Sankara / Polygram]
- Khadja Nin: Available now - t.b.a [BMG]
- Nouvelles Polyphonies Corses: Available now - "So Golo" [Label Bleu]
- BoubaCéar Traoré: September - t.b.a - single in June [Chaya RDS / Media]

**JAZZ**
- B jal 2 Quartet: Available now - "Yopla I" [Label Bleu]
- Groove Gang: May - "Voodoo Dance" (single) [Label Bleu]
- Daniel Humpl: End of '96 - t.b.a [Label Bleu]
- Louis Clavis Trio: Available now - "Ceux qui veulent la nuit" [Label Bleu]

**EXPORT SALES CHARTS**

**BEST FRENCH ARTISTS SALES ABROAD FOR THEIR LATEST ALBUM (BASED ON FIGURES AVAILABLE AT THE DEBUT OF '96):**
- Patricia Kaas (Columbia / Sony)
- Marla Glen (BMG)
- Vanessa Paradis (Remark / Polygram)
- Charles Aznavour (EMI)
- Michel Fugain (Columbia / Sony)
- Khaled (Barclay / Polygram)
- MC Shola (Polydor / Polygram)
- MC Solaar (Polydor / Polygram)
- Alliance Ethnik (Delabel / Virgin)
- Patrick Bruel (RCA / BMG)
- Mylene Farmer (Polydor / Polygram)
- Deep Forest (Columbia / Sony)
- Fabrice Santoro (Polydor / Polygram)
- Cédrich (Polydor / Polygram)
- Césarion (Columbia / Sony)

**BEST FRENCH PRODUCTIONS SALES ABROAD (NON FRENCH ARTISTS PRODUCED IN FRANCE):**
- Maria Glen (Vogue / BMG)
- This is Maria Glen - 450 000
- Love & Respect - 260 000
- Malcolm McLaren (Vogue / BMG)
- "Paris" (featuring Amina, C. Deneuve, L. Adjani) - 180 000
- Kealjat Jones (Delabel / Virgin)
- "Afrikan Spacecraft" - 150 000
- "Césarion" (EMI)
- "Césarion" (EMI)

**MUSIC NEWS FROM FRANCE N°7**
CHILDREN LEARN FRENCH WITH SONGS AND STORIES
Since 1976, the record label, DE PLEIN VENT has worked to promote the French language through children's songs and stories. Narrated, Marcel Zaragoza, has just returned from Québec where, with the help of the Library Gabrielle Roy and governmental institutions in both countries, he presented his new collections, "The Children and the Four Seasons" and "Sylvain & Sylvette..." The program, part of a cultural exchange between the two countries, is expected to be expanded next year. Your assistance is welcome to help present Marcel Zaragoza's work to young people around the world.

From contemporary to classical music, DE PLEIN VENT works with many young musicians and composers such as F. Verckelen, F. Rossa, J. Polsonnier, C. Turrellier, J.B. Colles, Théo cello - guitar, Viviane Levy/ Frédéric Ben Attar, and the musicians of the Jehan de Channey Ensemble who invite you to explore the music of the Middle Ages and the Renaissance.

Contact: DE PLEIN VENT, Jean Gilbaud, 5, Rue Jean Jaurès 07600 Vals les Bains France
Tel: 33 75 94 63 55 - Fax: 33 75 37 63 66

THE TRAD MAGAZINE’S ANNUAL BOOK
This annual publication offers a large selection: from folk dancing performances to folk-rock concerts, you’ll find everything you want to know about Folk Music and its professionals. The 1996 special issue contains 156 artist and group profiles listed in alphabetical order with a picture, a description of each performance, their activities and a contact person. The Trad Magazine Annual Book also provides news about ethnic and world music concerts, showings and courses. A 1 year subscription (6 issues) is available for 180 FF (France) 200FF (CEE) and 220FF (all other countries).

Contact: TRAD MAGAZINE, BP 27 62350 Saint-Venant - France
Tel: 33 21 02 52 52 - Fax: 33 21 27 16 70

KAT ONOMA ON MTV
French rock group Kat Onoma’s album - "Far from the Pictures" (EMI) Is now available everywhere in Europe and the single "La Chambre" is in rotation on the MTV programs "Chill Out Zone" and "Alternative Nation".

MUSIC NEWS FROM FRANCE NEXT ISSUE
Check out our next issue, due in August, 1996, with the spotlight on Chanson. Look for releases of works by Brel and Aznavour, a previously unpublished English album of Edith Piaf, Françoise Hardy’s new album, Jane Birkin’s latest album featuring brand new versions of classic songs by the incomparable late Serge Gainsbourg and information about new, contemporary chanson.

MUSIC NEWS FROM FRANCE N°7

LABEL PROFILE
XIII BIS RECORDS: PORTRAIT
A subsidiary of XIII BIS ORGANISATION holding, XIII BIS RECORDS is directed by Gilles Bressand and is one of the most important French Independent labels.

ARTIST DEVELOPMENT
After 3 years of absence, Guesch Patti is back with a new album, "BLONDE" and two single releases. Thanks to the efforts of SONY Europe and Pias Benieux and Disque Office, the album has been released in Europe and Canada and a european tour is planned.

Emiel Food Beat, Love Bizarre, No Man’s Land, De La F, Mad Pop X, Lagony, Planète Zen, Tango, Yussel Mac Kinasha, "13" division (rock and fusion), "Note Off" (instrumental), etc...

XIII BIS assures its artists of both management and artistic production: visuals (sleeves, promotional articles, etc.), help with creation and executive production of videoclips, TV/Radio/Press/sales promotion, record distribution and international export.

LABEL CREATION AND RANGE OF PRODUCTS
- 13
- Note Off
- Road Music
- Guitarfa Artuelle
- Musi-Baby
- Multimedia

and others to come.

XIII BIS MUSIC PUBLISHING
- Directed by Laurent Dreux-Leblanc, this publishing catalogue is rich and eclectic:
- Varieties ( Celine Dion, Johnny Hallyday, Dany Sugar, Gold...)
- Rock ( American catalogues with ZZ Top, Eric Clapton, Joe Cocker, Rod Stewart, ...)
- Operas ( French operas in English translation)

INTERNATIONAL DEVELOPMENT IN ASIA
With international activity already in Europe and Canada, XIII BIS now wants its artists represented in the Asian market. Negotiations continue following the Mildem 96. The company has found support from the magazine, "Figaro Japon" which has published articles about Guesch Patti and the group De La F. A contact with R.F.I. allows regular interviews to be broadcast in Japan, notably with Guesch Patti, who's previous albums were released in several Asian countries. XIII BIS is now waiting for a response from 2 important Japanese distributors and an independent label who have expressed interest in this artist.

INTERNATIONAL DEVELOPMENT IN ASIA
Known by the project "Euromusic", this non-profit web site is dedicated to the music business community around the world, and provides accurate information about the music business in Europe through an electronic version of I.R.M.A.'s EuroBase, and free access to "The Magazine. Information on each market (corporate, artistic business and local market news, intellectual property, trade organizations), is available for those considering strategies and suitable partners for promoting their artists in Europe. As "Euromusic" continues to become a specialized tool for the music industry, it will cover sound recording, live music, and other aspects of the european music scene.

The project is the result of close collaboration between the French center for music resources ( I.R.M.A.), The French Music Export Office, "Réseau Printemps" and CyBird Inc., a Los Angeles consulting and Web Design company. "Euromusic" is endorsed in France by the Ministry of the Culture and the FCM (on organization dedicated to new talents).

Free web space is available in "The Magazine" to any player, company or organization who provides information. And if you can't find the right category, they'll create one for you! It offers links to related web sites in Europe. Don't hesitate to contact any of the organisations involved. Snail-mail, E-mail, fax, or send it on floppy disc, and your info will be on the Net within a few days... and will be accessible from anywhere in Europe.

The web address is: http://www.euromusic.com. From there, you will be able to subscribe to the "Eurobase", a large directory published by IRMA. Of course, "Euromusic" is still under construction, so keep an eye open as it continues to grow, and drop by any time.

Contact: Bruno Rony, CyBird Inc., 1909 Gibrath Road, Pasadena, CA 91104, USA
Tel & Fax: 818 - 797 - 0295 e-mail: cybird@westworld.com

http://home.netscape.com/custom/show_page.html
FRENCH STREET CULTURE:
FROM HIP HOP TO GROOVE
(AND EVERYTHING IN BETWEEN)

Yes indeed, it seems that the recent alarm sounded by some international publications that classic French culture has been shadowed by street culture is true: further to the brilliant success of both MC Scoaar and IAM, French Rap and Hip Hop reached a full boil in 1995 with a virtual genesis of new bands (see MNF N° 5, Aug. 95) and finally exploded when radio stations had to add many new young artists to their playlists, thanks to the new quota law that requires 20 percent of all music aired in France to be in the French language. Hip Hop has lead the way for an entirely new blend of styles that includes Chamoon, Raggaton, Melto, Funk and disco. Plus, the DJ culture is opening up to a new French wave called "the French groove," first acclaimed outside of France, mixing all the hippest rhythms and sounds together.

MAJOR HIP HOP AND REGGAE SUCCESSES

Exceptional talents Alliance Ethnik and Ménêlik have already received their share of recognition with two awards at Les Victoires de la Musique (the annual music awards) for best new band and best new artist. Unknown a year ago, Alliance Ethnik have just finished their second tour (sold out in Germany), and have seen record sales of 350 thousand in France and 130 thousand abroad with the album, "Simple Vitesses." After the hit "Quelque Aventure," 2nd best French single, the band has been gathering together some of the best French DJs for a double CD after the success of his first CD compilation. Other indie labels to keep in mind for their talent research are Underground), Label Hip Hop (B. Love), Mix it / Crepuscule, Pay Back Records. (La Mafia Alliance Ethnik,"Aurora Borealis,"Aurora Borealis" (FNAC) SHALM, "Marathon Man" (F COMM) D.S., "Vol 1," "Vol 2." (F COMM) ST GERMAIN

ARTIST PROFILE

ST GERMAIN

Artist

Lucie Navarre doesn't talk much. But his many and varied musical works express what is not always put into words. Jazz, Blues, Funk, Garage, Techno, Ambient, Soul, Hip Hop, and even Disco can be found in his repertoire. Underlying all is his passion and respect for Black music and culture, such as that heard on the other side of the Atlantic.

Bio

Since 1991, Navarre has been behind many of the great House records produced in France. Early American House music influenced his career with the FNAC label, where he originated the label's sound and engineered many of the early releases. His first recordings were a collaboration with Guy Rabiller under the name SUB SYSTEM. Rabiller left, and Navarre continued the project. His Discography follows.

Solo projects

SUB SYSTEM, "J'ai Peur," and "H (Atom)
DEEP SESSIONS (3 EPs), "Seclude," "P, Dupin," "Vandelease"
MODUS VIVENDI, "Modus Vivendi" (FNAC)
ST GERMAIN, "EPs," (French Trash)
"Motherland" (FNAC)
HEXAGONE, "Burning Trash Floor" (D-JAX)
ST GERMAIN EN LAYE (EP), "Mozellino"
D.S., "Vol 1," "Vol 2." (F COMM)

Collaborations

SNOORE (EP), "Nouveau (FNAC)
LTLN, "Good for Me" (KMS)
DEEP CONTEST (EP), "Epoxi" (FNAC)
NIAGLAS (EP), "Bianco" (F COMM)

Remixes

SUBURBAN KNIGHT, "The Art of Stalking" (FNAC)
AURORA BOREALIS, "Aurora Borealis" (FNAC)
SHAZZ, "Marathon Man" (F COMM)
RED NAIL, "Never do This" (KMS)

Latest Release

"Bookend" is a collaboration with five other musicians, exploring an array of musical styles: occasional blues vocal and harmonica are contrasted with a disco rhythm. House and Hip Hop move with a strong Jazz motif that occasionally takes center stage, then steps aside as the rhythm takes over. The American Beat movement also comes to mind with sparsely played flute and trumpet solos set against a piano backdrop that melts into an easy mix of wah wah guitar and synth.

Latest/F Communications, managed by Eric Morand and Laurent Gannier is one of the biggest House and Techno labels in France, although it is better known outside of France with 80% of its income from abroad. International distribution is managed through independent companies, including PIAS (France), Rough Trade (Germany), Vtail (U.K.), Shock (Australia), PVine (Japan), etc., but the record is still available for distribution in other Asian countries.

Contact: F Communications
Eric Morand, 11 rue de Clichy
75009 Paris, France
Tel: (33 1) 44 53 71 32
Fax: (33 1) 44 63 01 83
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