

MUSIC & MEDIA

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Take That
Radioactive

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BMG Throws Medusa Party



BMG Finland invited the media, dealers and celebrities to a launch party for Annie Lennox's Medusa album on March 6, under the theme "No More I Love You's." BMG personnel are pictured below, in appropriate dress (l-r), back row: sales manager Nari Narva, sales representatives Tapio Verho and Teo Jeskanen, promotion manager Taja Lempiainen; front row: marketing assistant Eeva Kontkanen, label manager Olli Nummi, and MD Maija Kuusi.

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(RCA)

Eurochart Hot 100 Singles
INI KAMOZE
Here Comes The Hotstepper
(Columbia)

European Top 100 Albums
BRUCE SPRINGSTEEN
Greatest Hits
(Columbia)

Swedish Govt Creates Media Ownership Control Body

by Nicholas George

STOCKHOLM - The Swedish Government has set up a new body to investigate media ownership amid fears that democracy is being threatened by the concentration of media power.

The Swedish Council for Pluralism in the Media, as the body is to be called, will document patterns of media ownership and look at possible legislation on the matter.

Concerns over the concentration of media ownership in the country have been heightened by the emergence of two powerful media blocs in the form of the Kinnevik and Bonnier groups.

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New Belgian Chart Shows North/South Division

by Marc Maes

BRUSSELS - After almost three months without accurate sales information, the Belgian record industry will now be able to differentiate between sales in the north and south, with the arrival of a new "regionalised" chart on April 1.

The Ultra Top, as the chart has been baptised, will be based on over-the-counter sales, unlike its predecessor, which measured shipments. Using a bar-code system developed together with research company Nielsen, the chart will collect data from 200 points of sale—from an estimated 500 total retail outlets.

BRTN—both radio and TV—has already vouched its commitment to the chart in the north, as one of the broadcasters to sign an exclusive broadcast deal, and will use the information to create its chart programmes on Radio 2, Radio Donna and Studio Brussel. Meanwhile in the south

the chart is supported by BEL RTL radio network and TV channel RTL-TV/Club RTL.

The new chart follows the closure on January 1 of the IFPI-SABAM chart, which was produced by industry association IFPI Belgium and

The chart will indicate differences between the Flemish and French part of the country.

author's rights group SABAM. This stopped after 10 years, however, as demand increased for a chart which would clearly indicate differences between the Flemish and French part of the country.

The IFPI/SABAM charts had drawn criticism from the industry for not reflecting the differences between the Flemish speaking North and the

French Community. Thus, the boom in Flemish music in '89, provoked by strong TV support, tipped the charts heavily towards Flemish music, although the artists were sometimes unknown in the south.

Managed and exploited by music and video software organisation Promuvi, the logistics of the chart will be handled by consultants Media Invest, who are on a one-year contract.

European research company Nielsen is supplying scanning systems to retailers, according to Media Invest MD Stef Cockmartin, who adds that "The data from the 200 outlets is matched to Nielsen's database, which currently holds 40,000 titles."

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Radios Sky, 538 Welcome Appeal Court Judgement

by Christian Lorenz

AMSTERDAM - A judgement issued on March 22 by the Dutch commercial court of appeal could lead to a reconsideration of the terrestrial licences allocated to five private broadcasters in January 1994.

In a move which has been welcomed by cable stations Murdoch-owned ACE Sky Radio and dance-formatted

continues on page 28

EMI Electrola Relaunches Eternal By "CD-Lite"

EUROPE - "CD-lite" A *Platinum Celebration* is hoped to win the German market over to the charms of UK girl teen band Eternal.

The mini CD is part of a relaunch campaign, and contains about half of the girlies' debut album *Always & Forever*, which went

quadruple platinum in the UK, but never caught on in Germany.

The current campaign, set up in a close cooperation between EMI Electrola and the London EMI head offices, also includes a support slot on Take That's European tour. See page 8



Euro Music Sales is launching it's new
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are proud to announce the release of the new

WET WET WET album - PICTURE THIS

In a unique interaction between the best of Scottish art and music a unique exhibition will travel across

13th March **OSLO**: Hennie Onstad Kunst Senter, Hovikodden 1322 Hovik, Oslo, Norway

15th March **STOCKHOLM**: Arnolds, Stureplan, Stockholm, Sweden

23rd March **GLASGOW**: Glasgow City Chambers, Banqueting Hall, Glasgow, Scotland

31st March **COPENHAGEN**: Pakhus 11, Den Gamle Smedie, Copenhagen, Denmark

4th April **BRUSSELS**: Berko, 36 Place Du Grand Salon, 1000 Brussels, Belgium

6th April **MADRID**: El Taller, Galleria De Arte, Pradillo S4-G, Madrid, Spain

8th April **COLOGNE**: Luis Gampana, Friesenplatz 13, 50672 Kln, Cologne, Germany

9th April **EINDHOVEN**: Evluon, Noord Brabantlaan 1A, 5652, The Netherlands

12th April **LONDON**: Vauxhall St. Peters Gothic Heritage Church, 310 Kensington Road, London, UK

5th May **PARIS**: Le Monde De L'Art, 18 Rue De Paradis, 75010 Paris, France

THE NEW SINGLE JULIA SAYS AT NO. 8 IN THE CHR TO



et Wet E THIS

f modern classics



YRNE

PRECIOUS ORGANISATION

the release of the new

um - PICTURE THIS

the exhibition will travel across Europe as a major part of the LP launch:

vikodden 1322 Hovik, Oslo, Norway. Tel: 67543270

Stureplan, Stockholm. Tel: 6116500

City Chambers, Banqueting Suite

Smedie, Copenhagen, Denmark. Tel: 35 43 8118

Salon, 1000 Brussels, Brussels. Tel: 511 15 76

de Arte, Pradillo 54-G, Madrid, Spain.

0672 Kln, Cologne, Germany. Tel: 221 256712/2571570

laan 1A, 5652, The Netherlands. Tel: 40 773500

ge Church, 310 Kennington Lane, London, SE11 5HY

Paradis, 75010 Paris, France. Tel: 42 46 43 44

AT NO. 8 IN THE EHR TOP 40



IAN HUGHES



STUART DUFFIN



NEIL McPHERSON



LESLEY BANKS



Bulletin Board

Industry highlights this week

■ AUSTRIA

Blue Danube Radio Cut Budget, Programming And Staff

Blue Danube Radio, the foreign-language network run by Austrian pubcaster, ORF, is having to dismiss 18 of its 42 staff following severe cutbacks, which will reduce the station's budget by two thirds on April. The cuts are part of ORF's competition-beating reforms in anticipation of the arrival of private radio later this year (M&M, March 8).

■ DENMARK

Celebrity Creates Charity CD Within 58 Hours

Danish childrens TV celebrity Henriette Honéré was given the task of organising and producing a CD in 58 hours in aid of the children of Sarajevo last week. And she succeeded. In less than two and half days she had found writers, lyricists, a studio, artists, musicians, and a producer, not to mention a distributor and retailers. The show was run on TV on March 19, and within four days shops had sold out of the CD, which was entitled *Give Them Hope*. Among a long list of volunteers who lent their expertise to the project were singers Lis Sørensen and Søs Fenger. The CD was exempt from tax by the finance ministry, while commercial TV's donated free advertising time.

■ UNITED KINGDOM

Andy Thompson Joins Virgin Records

Former ffr (Full Frequency Recordings) club promotions manager and A&R man Andy Thompson is moving to Virgin Records in April. Thompson, who has established London's ffr label as a major player in the UK dance market through acts like Salt'n' Pepa, was head-hunted by Virgin to win back market share in the dance sector.

Dave Pearce Leaves Kiss For BBC

Kiss FM breakfast show presenter Dave Pearce has joined BBC's Radio One, where he will be presenting the early morning breakfast show between 04:00 and 06:30am.

Music Live Plans Announced

BBC Radio has announced the programme for Music Live '95, a £1 million five-day festival of live music, to be staged in Birmingham and broadcast on the BBC Radios 1-4 and BBC Radio West Midlands. The festival,

which will take place May 25-29, will include a wide cross section of music, from rock, pop, classical and jazz to reggae, country and gospel, with 60 hours of live music broadcast over the five days. Artists confirmed to be taking part include: East 17, Natalie Cole, Michael Ball and Elaine Page, Jools Holland, John Dankworth, Michael Nyman, Cheryl Studer, Paul Young and Courtney Pine.

■ ITALY

RAI signs agreement on promoting its worldwide operations

Italian pubcaster the RAI is hoping to expand its worldwide activities, following an agreement signed at the beginning of March with the Foreign Trade Institute (ICE) in Rome. The agreement includes the launch of a project entitled RAI International, which is aimed towards strengthening the RAI's commitment toward Italian expatriot communities, and towards upholding Italian economic interests worldwide. According to RAI president Letizia Moratti on RAI Uno TV, the agreement will allow the RAI to increase its worldwide presence, and will include opening new RAI offices in Sydney, Johannesburg, Latin America, Tokyo and Beijing.

■ HOLLAND

Regional Radio Celebrates Comeback

Holland's 15 regional radio stations registered their best ratings in almost two years during the floods at the beginning of February, which devastated large parts of the Netherlands. The news/talk format took a boost in listening, as public interest in the latest local news on water levels and emergency measures drove the regionals' combined market share up to 18.4%. In the period November/December 1994, regional broadcasters achieved 16.3%.

■ EUROPE

Freiburg To Host EuroVideo Grand Prix '95

Organisers of the Euro Pop Days '95 (May 12-14 in Freiburg, Germany) announce that MTV Europe has selected Freiburg as the German location for the Eurovideo Grand Prix '95. The show will take place May 13 1995 in the E-werk Freiburg. Organised in joint effort by MTV and Euro Pop Days, the event will provide the German finalist for the Grand Prix '95.

Popkomm Closed To Public This Year

by Christian Lorenz

COLOGNE - Popkomm organisers have decided to discard the public open day for this year's edition of the festival on August 18-20, following negative feedback from exhibitors about "the wrong kind of visitors."

"It is virtually impossible to differentiate between serious visitors and free-riders looking for hand-outs," says chief Popkomm organiser Uli Grossmaas.

Running from Friday morning through to Sunday afternoon like last year's edition, the Sunday will now also be reserved for professional visi-

tors, extending time available to do business.

After six years, the trade fair has become a major meeting point for the European music industry, says Grossmaas, and it seems fitting to offer professional visitors "more time to make use of the unique concentration of industry representatives at Popkomm."

The fair will continue to be accompanied by popular live artist performances for the public in Cologne's clubs and music venues. And these concerts are a better medium to reach the general public, believes Grossmaas. "It's after all the music

itself that non-professionals are interested in."

Classical music fair Klassik Komm will continue to target the general public. Says Grossmaas, "the industry wants to bring classical music to a wider audience." He adds, "The audience we expect for Klassik Komm will be highly informed and prepared to discuss specific musical issues."

In co-operation with the exhibitors, Grossmaas has integrated a number of public round table discussions into the fair's programme. Numerous concerts and performances bring classical music into unusual venues and target an interested pop audience.

M&M Appoints UK Radio Reporter

AMSTERDAM - Jon Heasman has been appointed as M&M's new UK radio reporter, starting on April 1.

Heasman has a strong background in both radio and journalism, having worked as a freelance radio presenter on Mercia Sound, been a sub-editor and writer at Newpoint Publishing, and worked on the AA's Road Watch service.

He will be covering UK radio news from his home in Middlesex, and can be contacted on tel: 0181.424 2093.

Jon will be joined in the UK by Chris Marlowe, who will be supplying label news on a freelance basis. Chris has been a regular contributor to M&M's specials and features, and has also contributed articles for Mojo, Metal Hammer, Country Music International and IMM News, amongst others. She can be contacted on tel: 0171.221 8469, fax: 0171.792 1243.

In addition, other staff are joining M&M in the specials and charts departments. Susana Contini Hennink replaces specials project manager Mary Weller, who has left after three years.

Sales chart editor Mark Sperwer will also soon be replaced by Ramon Dahmen, as he moves to join airplay monitoring organisation BDS Holland, where he will become operations manager. Ramon previously served as M&M's chart manager for the European Country Radio chart.



Swedish dance artist E-Type (Stockholm) was presented with gold discs for sales of 50,000 copies of his first and second singles "Set The World On Fire," and "This Is The Way" and his debut album "Made In Sweden" at the Swedish Grammy Awards 1995. He is pictured here (centre) with (l-r) Stockholm Records MD Ola Hakansson, producer Dennis Pop, E-Type, Ace of Base's Jonas Bergren (co-writer on the album) and Stockholm Records GM Eric Hasselqvist.

UN Summit Channel Proves 'Great Success'

by Charles Ferro

COPENHAGEN - The Radio Denmark Summit Channel, the radio run by Danish pubcaster Danmarks Radio (DR) for the United Nations summit on social development held in Copenhagen on March 6-12, proved to be so successful that plans are afoot to take the operation to Beijing for the UN Women's Conference in the autumn.

Organized by DR, in conjunction with the Danish Foreign Ministry, the Summit Channel marked the first time that a UN-sanctioned radio channel was set up for any UN conference or summit. It provided live coverage of the summit and from the parallel NGO Forum

for non-governmental organizations.

"I am extremely excited about the results," said Julian Isherwood, who helped organize the project and co-anchored broadcasts. "It was an experiment, but it worked so well that we had other media huddled around the loudspeaker outside the studio booth, with some coming to us and asking for tapes of interviews we did."

The Summit Channel used a vacant FM frequency for broadcasting its mostly English programming to the greater Copenhagen region from 07.00-20.00 each day of the meeting. Additional frequencies were used for limited international broadcasts.



Bulletin Board

Industry highlights this week

■ HOLLAND

Dutch Radio London Hopes To Revive The Spirit Of The '60s

Radio London is the name of a new Dutch radio station which will begin broadcasting on cable before May 6. Inspired by the famous off-shore '60s pirate ship Radio London, the station's programming philosophy reflects political and cultural issues of that age. According to format director Peter Jansen the music played on the station will be a cross section of reggae, African, Caribbean and South American mixed with album tracks from 1965-85. News coverage will touch on ecological, health and lifestyle issues and sponsors include Foster Parents, the Body Shop and Novib. Potential reach is estimated at 2.7 million via connections throughout Holland.

Enthusiasts Revive Delta Radio 171 Plan

Plans for Delta Radio 171—the longwave radio project conceived by the Dutch and Belgian pubcasters in the early '80s, and abandoned shortly after—are reported to have been revived by a group of enthusiasts. The group, whose members have not been identified, is looking into ways of reviving the project—broadcasting on cable, and this time as a commercial venture. The radio, which was originally planned to broadcast from Maastricht was abandoned by the Dutch side of the project in the 80s, due to costs and interference problems.

■ SPAIN

Spain Awards 138 Platinum Discs In 1994

Spain's IFPI affiliate AFYVE has released figures on the number of gold and platinum discs handed out in 1994. A total of 104 gold and 138 platinum discs were awarded, compared to 106 and 124 in 1993 and 70 and 123 in 1992. But the AFYVE warns these figures could be deceptive. Of 1994's platinum discs, 17 went to the monks of the Silos Monastery and their Gregorian charts, and 13 to the late conductor Herbert van Karajan and his *Adagio*. Both releases are classical music albums, for which a platinum is awarded with sales of just 25,000 units, compared to 100,000 for pop.

Savings Banks To Sell 6.8% Share In COPE

Savings bank Caja Cantabria plans to sell its 6.8% stake in the Catholic church-run Cadena COPE before the end of March. The bank says the move is part of a decision to move out of all media involvement. The news will no doubt be unwelcome at the web, which lost Pta5.2 billion (app. US\$41.6 million) before taxes in 1992-93, the last audited year.

RNE Offers Listeners Better Sound Quality

From March 1 onwards, public network Radio Nacional de Espana (RNE) is to broadcast via the Spanish-owned Hispasat satellite to give improved sound quality. The move will be especially appreciated in some areas of the country where FM reception is often affected by adverse weather or the mountainous landscape.

SER Registers US\$6.5 million profit

Spain's largest private radio group, SER, owned by Grupo Prisa, registered pre-tax profits of Pta830 million (app. US\$6.5 million) in 1994, a rise of 61% over the previous year, according to an announcement made on March 16. SER's total income was Pta14 billion (app. US\$110 million) in 1994, a rise of 4.6%, despite a year in which overall radio advertising increased by only 1-2% because of a continuing recession. The group's cashflow was Pta1.3 billion (US\$10 million). According to figures released by audience survey company EGM for 1994, SER Convencional (newstalk) has an average audience of 3.4 million, while its EHR net Los 40 Principales recorded an average of 3.1 million. The second EHR, SER's all-Spanish Cadena Dial, had an average audience of 1.6, an increase of 28% over 1993, said SER.

Los 40, PolyGram, Virgin Arrange Special Listening Facility

Elton John fans in Spain were able to hear his new album, *Made In England*, before its March 1 release at special listening areas in Virgin's six Madrid stores and two megastores in Barcelona and Seville. The arrangement was a first of its kind, and was organised by Cadena SER's EHR net Los 40 Principales, PolyGram, and Virgin Retail Spain.

Austrian Sales Up 5% Despite Parallel Imports

by Christian Lorenz

VIENNA - Sales of music in Austria reached a turnover of ÖS 4 billion (app. US\$410 million) by consumer prices in 1994, according to results released by IFPI Austria.

However, though this represents a 5% growth compared to the previous year, parallel imports and a raging retail price war continue to prevent the Austrian music market from utilising its full capacity, according to IFPI Austria MD Franz Medwenitsch.

Imports from EC and EFTA countries account for 6-10% of the Austrian market, says Medwenitsch, while EMI Austria GM marketing Horst Unterholzner admits, "major chain stores import up to 10% of current chart titles."

Most imports can be traced back to Germany, and Unterholzner points to the international structure of the main players in the Austrian music retail market as a principle

reason. While differences in price or release dates between Austria and Germany are negligible, "Some major stores are automatically supplied from

Marketshare Of Sales

Company	'93	'94
Polygram	21.8%	19.1%
BMG Ariola	22.1%	17.0%
EMI	15.3%	17.0%
Warner Music	12.7%	12.8%
Sony	12.3%	12.7%
Koch	5.7%	7.6%

central distribution warehouses in Germany," he says.

CD albums sold a total 13.7 million units, which translated into ÖS1.6 billion, (app. US\$164 million), while sales of CD singles (2.6 million units) generated a revenue of ÖS136 million. The total value of IFPI shipments reached ÖS1.9 billion.

Problems in the retail sector aside, the industry has had two main winners and one loser. BMG Ariola fell from

22.1% to 17%. BMG Ariola marketing manager Wolfgang Piller explains "1993 was an extremely good year for BMG, mainly because of the Whitney Houston soundtrack album *The Bodyguard*." BMG Austria did not have a comparable international production this year to match the 'Bodyguard' sales.

EMI Austria's Unterholzner comments, "winning the distribution rights to the Virgin catalogue helped us." EMI Austria grew from 15.3% to 17%, showing the highest growth of all majors in 1994.

Unterholzner names the *Bravo Hits* series of charts compilations as main sales generator. "We have sold 170,000 albums and have developed Austria as the main market for the German compilation series." Other EMI top-sellers according to Unterholzner are Pink Floyd (*Division Bell*, 70,000 units), Roxette (*Crash, Bang, Boom!*; 100,000) and Austrian rock/comedy act E.A.V. (*300 P.S.*; 100,000).

New National Net RMF Overtakes Public Channel 3

WARSAW - Nine months after the launch of the two national private networks RFM FM and Radio Zet in June last year, EHR/album rock station Radio RMF has overtaken pubcaster Polish Radio's popular NT/ACE/EHR third programme, according to figures released in the first national listenership survey carried out by public opinion research centre (OBOP) and research organisation GfK.

The network, which is the only private to run local news

and advertising, registered a cume share of 9.4% listened to yesterday, making it the second most-listened-to station in the country, after the full service Polish Radio 1 (25.1%) and in front of programme 3 (6.1%) and the second private national music network Radio Zet (3.8%).

Polish Radio 1's long wave full service programming remains the most-listened-to, with particularly strong listening in rural areas. However, both nets 1 and 3 have lost listeners to RFM and rival Radio Zet, which also launched in September.

The figures are the results of the first all-media national listenership survey to be conducted in the country since the launch of the private networks, funded by subscriptions from the leading advertising agencies, radio and TV stations and publishers.

Top Polish Stations (% cume share)

Station (format)	Listened Yesterday
PR Program 1 (FS)	25.1
Radio RFM FM (EHR/Album Rock)	9.4
PR Program 3 (FS)	6.1
Radio Zet (NT, Classic Rock)	3.8
Radio Maryja (Religion)	2.8
PR Program 2 (FS)	1.1

FS = full service, NT = newstalk, 1% = 6900

Source: OBOP, GfK

Moving Chairs

Executive news

INTERNATIONAL: Jacquie Perryman



Perryman

has been appointed senior vice president of the new PolyGram Soundtrack Division in L.A.

Reporting directly to PolyGram president/CEO Alain Lévy, she will be responsible for all of PolyGram's soundtrack interests. Since June 1993, Perryman worked as a VP for Arista Soundtracks and during 1987-92, she was VP at Virgin Records America.

James Glicker has been named MD, BMG Australia. Glicker, who will have responsibility for BMG's operations in both Australia and New Zealand, comes from Whitney Foods, where he was president.

ITALY: Presenter **Tom Anderson** has left Monte Carlo's English language NT/ACE Riviera Radio. PD responsibilities have been assumed by station manager **Randall Kehrigh**.



Radio 3 Pop Support Turns To Celebrities

by Howell Llewellyn

MADRID - The battle to save Radio 3 Pop from losing its role as the only national net to support Spain's thriving independent music scene will take a new turn on April 4, with the launch of a celebrity petition.

Organised and announced by the Radio 3 Pop Support Platform, the campaign will set out to collect signatures from established musicians and stage and media personalities in support of the channel.

The campaign is in protest against plans by the public broadcaster RNE to convert Radio 3 into a broader-based cultural net which will include more educational programmes, as well as features on social

and cultural issues. One of the programmes that may disappear in the plan is the mid-afternoon "El Ambigu," pre-

Latest RNE steps include cancelling this year's edition of the annual Radio 3 awards.

sented by one of Spain's leading rock journalists Diego Manrique.

The platform, which includes over 70 indie labels, has warned that the changes will spell doom for alternative music in Spain.

According to platform spokeswoman Cristina Her-

naiz, the latest steps the RNE has taken to reduce the channel's links with music include banning Radio 3 executives from talking to the media, banning the logo from posters or adverts for new records, and cancelling this year's annual Radio 3 awards concert, traditionally held in April.

"By delaying the final decision on the Radio 3 Cultura plan until September, and with these latest measures which we have been informed of from the highest level within the network, it seems RNE is going for the slow destruction of Radio 3," said Hernaiz. She said the platform was now considering an alternative awards concert "as a homage to Radio 3."

Metronome Revamps Radio Promotion Dept.

by Christian Lorenz

HAMBURG - Four months after the PolyGram strategic directive to streamline promotions activities according to genre (M&M, December 3, 1994), PolyGram subsidiary Metronome is re-structuring its marketing and promotion department with effect from April 1.

"Metronome was actually one of the first labels to contemplate genre-specific marketing and promotion," says head of marketing and promotions Freddie de Wall. "We just took our time to implement it."

He assures, however, that the new structure will have no

imminent effect on Metronome's A&R strategy. The fact that Metronome now features a separate black music/dance department "does not mean that we will release more dance music than before."

Following the restructure, black and dance will be handled by head of department/A&R manager Gareth Davies, and radio/TV promoter Susanne Linke. Rock/alternative head of department/A&R manager is Markus Hartmann, assisted by radio/TV promoter Anja Naumann.

Pop/AOR head of department is Christian Radtke, who will be assisted by radio pro-

motors Angelika Cisek (north-east), Heinz Feñkohl (north-west) and Dagmar Grosser (middle & south).

Finnish Record Sales Rise 1%

by Kari Helopaltio

HELSINKI - Finnish music shipments in 1994 were up 1% in volume and 8% in value, while total sales were worth FIM 583 million (app. US\$ 135 million) according to figures published by IFPI-recognised group AKT.

The figures mark a long-

REM Goes Platinum In Italy



REM was presented with double platinum while in Italy recently, for sales of over 500,000 copies of their album *Monster*. Pictured with the band are WEA Italy MD Massimo Giuliano (kneeling, left) and WEA marketing director Paolo De Toma (kneeling, right).

Cadena 100, Onda Cero and Top Radio Join To Support Un Ano De Rock

MADRID - In a rare show of unity, three radio nets are joining up to support this year's "Un Ano De Rock" (A Year Of Rock) awards ceremony in May, with Cadena COPE's EHR net Cadena 100, Onda Cero Musica, and the recently revamped Cadena Top Radio making voting coupons available at their offices, *writes Howell Llewellyn.*

This year's awards are taking on a national tone, with

votes restricted to Spanish acts (plus one category for Latino music). According to Cadena Top head of music Gregoria Ramon Carrera, "The three radio companies are united in the need to back Spanish music." He stipulates that radio collaboration is logistic rather than financial. "We will be distributing voting coupons and making sure our listeners are aware of the May awards ceremony."

Radio Capital Relaunches With EHR Format; Media Network Plans Postponed

by Mark Dezzani

MILAN - Italian record producer and founder of leading EHR web Radio DeeJay Claudio Cecchetto held a low-profile launch for his revamped Lombardy station Radio Capital on March 6, having suspended plans to use the station's programme to launch a new national syndicated radio network "Media Network".

From a '70s/'80s music format, Radio Capital will now programme hit music targeting the 15-35 demo. Plans to

syndicate its programming have been postponed until next year, however, and it will continue to cover the rich industrial northern cities of Milan, Bergamo, Brescia, Novara and Varese, with a potential audience of 7.5 million.

However, Cecchetto has fulfilled his promise to take presenters Amadeus, Luca de Laurentis, Nikki and Manuela Dorioni away from DeeJay to create a new afternoon live show "Due Meno Dieci" (Ten To Two) on the station.

Although no further details have been revealed about the

"Most of the good regionals are now tied up with other syndicators" — Andrea Rivetta, Millecanali

abandoned plans, observers point to the current unstable

economic climate, and the high number of existing syndication services in the area.

"It is a difficult time to launch new projects, although (Cecchetto's) idea is good," says Andrea Rivetta, radio editor of Italian trade monthly *Millecanali*. "It is important to find quality affiliates, and most of the good regionals are now tied up with other syndicators."

Meanwhile, Nicola Polastri, MD of Brescia-based record pluggers Impulse Promotions concludes that "Cecchetto is

obviously following a step-by-step strategy. It is now much more complicated to build a network; the Lombardy region is the country's single biggest market."

Cecchetto resigned from DeeJay in December after disagreements over editorial policy and having failed to regain control of the station since the sale in 1989 of majority shares to the Espresso publishing group. A month after his departure, he confirmed plans to create a new syndication service "Media Network."



SBS Eyes Benelux Radio

Long a major television player in Scandinavia, SBS (Scandinavian Broadcast System) moved to increase its interests in radio across the Nordic territories last year. With a pack of stations now in hand that spread across Sweden, Finland and Denmark, the American/pan-Scandi backed media group is now planning a major invasion of the Continent, as Marlene Edmunds reports.

SBS CHAIRMAN AND CEO Harry Sloan told Music and Media the company plans to move into radio in Holland, where recent deregulation has made the territory one of the fastest growing in Europe, and in Belgium, where radio's share of the commercial ad spend is the highest in Europe.

Although SBS is based in Luxembourg, the pan-Scandi media group is backed to the tune of 24% by American concern ABC/Capital Cities and now, by Paramount Television, which recently took a 6% interest as part of a 10-year output deal to feed the company's expanding television interests.

SBS has been involved in the TV markets in Norway, Sweden, and Denmark for more than five years, entered Belgium in February, and plans to launch a Dutch TV channel in the near future.

However, with a radio campaign scheduled for the coming few years, the company hopes to build its presence in these territories. "I think we are entering the market at exactly the right time," says Sloan. "In television we weren't always the first, and sometimes found ourselves competing as the third place player in the market. In radio, we have the opportunity to be number one because the stations we have invested in are number one stations. We plan to achieve that goal as soon as possible."

The company's most recent stretch into radio was in Finland last December, when the company moved to solidify its position by acquiring ownership interests in three local Finnish radio stations—a 49% share of Radio City FM in Helsinki, 100% of Radio Sata in Turku and 37.5% of Radio 95.7 in Tampere for a meagre US\$5 million.

In addition the company also acquired a 33% ownership interest in a new national FM station KISS, which is expected to reach Finland's four largest cities—Helsinki, Turku, Tampere and Oulu. The youth-oriented outlet has been granted a licence to broadcast a EHR format and is being developed for a launch later this year.

"These investments provide SBS with a significant position in Finland's new developing media market and increase overall our television and radio portfolio," says Sloan, adding, "We now have interests in the three strongest local

radio groups in Finland, the three largest cities and one of the country's first national franchises."

He adds, "As an early player, we plan to improve these stations through the use of US broadcasting expertise, much as we are doing with our radio and television properties in Norway, Denmark, Sweden and Belgium."

In Sweden, Finland and Denmark, national commercial terrestrial channels are non-existent, but local outlets, especially in Sweden, are springing up everywhere and some are beginning to mimic the reach of national webs by networking.

The largest Nordic territory, Sweden has experienced unprecedented growth since autumn 1993, when the government deregulated local radio. Some 78 stations now hold licences to operate, and while one year ago media analysts were predicting that over half the new stations would disappear or go bankrupt, so far only one has failed.

Aside from SBS, which owns stations in Stockholm (Radio City), Gothenburg (City 107) and Malmö (City 107), the new commercial market place has also

"In television we weren't always the first, and sometimes found ourselves competing as the third place player in the market. In radio, we have the opportunity to be number one because the stations we have invested in are number one stations. We plan to achieve that goal as soon as possible."

*—Harry Sloan,
chairman CEO SBS*

attracted the attention of major media investors such as France's NRJ, which owns a string of channels throughout France, Eastern Europe and Russia, Time Warner and the GWR Group through Classic FM, Kinnevik, and the 200-year-old Swedish multimedia con-

glomerate the Bonnier Group.

Both the NRJ-backed Radio Energy and Bonnier-backed Radio Megapol are neck and neck in a race to see which can link the most of the new local stations into networks across Sweden, a strategy which both saves on programming costs and appeals to advertisers. At the last count, Radio Energy had linked with Radio Rix to web some 35 stations, with Megapol grouping 15 outlets.

As in other territories where the French net NRJ exists, Radio Energy is nationally programmed, but Megapol and SBS both bank their reputations on being more locally driven. Says SBS radio group programme director Tom Hardy, "We're in for the long haul. We're not quick buck merchants. We have a policy of investing in and training local management, and we're not the sort of company that brings in programmers from overseas."

SBS MD of radio Peter Benson agrees the local approach is a hallmark of SBS operations. "We offer full service channels with presenters, and believe in the independence of each station. We try to offer as much assistance as possible. Sales director David Hammond works with the new stations, and Tom Hardy works with the station managers and programme directors, but we try to give the local management a high degree of autonomy."

Copenhagen's The Voice in Denmark was SBS's first radio acquisition and is now the market leader among independent local stations. With private commercial radio stations consigned to very low frequencies, Denmark's commercial radio market is sluggish by Norwegian and Swedish standards.

Three state-owned Danmarks Radio stations currently enjoy a monopoly on national broadcasting, but upcoming legislation promises to open the market up to further commercial development, possibly including a national terrestrial private radio channel.

"Our plan is pretty straightforward," says SBS MD of Radio Peter Benson in describing the overall strategy of the company. "We see the cross pollination between radio and television as a good investment opportunity. The decision was made by the board of directors last June to move into commercial radio in every territory in which our television activities exist."

He adds, "The territories we are going into are areas where radio is not fully developed and it is, simply said, a good business opportunity." While SBS has not yet spread its tentacles to Norway, Benson says the local radio situation is being watched very closely there.

Currently Norway allows for only one national commercial channel on radio—P4. The other stations are low power

outlets with no more than 25-40 watts, and even with that, "local stations have to share frequencies with other broadcasters," a situation undesirable by SBS standards, Benson maintains.

While across Sweden, Finland and Denmark, the governments have recently relented and allowed some forms of networking, the situation in Norway is still unstable and likely to remain so for some time. Norway's Ministry of Culture recently issued a Green Paper in which it spoke about limiting ownership for media groups in television, and if that extends to radio, it could also pose problems for SBS as well as other new groups that might want to enter the market.

Among those likely to be giving SBS competition in the future in the Nordic territories is the CLT, the 60-year-old grandfather of cross-border radio broadcasting, although details of the pan-European media company's ambitions are still not known.

Back in Finland and Sweden, the market in terms of commercial ad spend on radio is wide open. Swedish commercial ad spend

reached more than US\$20 million last year, far higher than expectations for the second year of commercial radio. In Finland, KISS offers advertisers the possibility for the first time of really capturing the youth target, says Benson. "Advertisers can now target youth in a very efficient way. Before the only way they could do it was through magazines." Meanwhile Dutch radio deregulated officially last year when, for the first time in Holland's history, the government began handing out commercial terrestrial frequencies in January 1994. The frequencies were handed out, however, to niche channels which professed to broadcast only Dutch music, and to UK-based Classic FM, a move which enraged some of the long time players in the market.

Just a little over a year later, the market has begun to look very different. Holland FM, one of the winners of the AM terrestrial frequencies, has been bought out by the giant Endemol/Veronica organisation, and Veronica is set to leave the Dutch public broadcasters to start up its own commercial enterprise, bringing with it its radio operations.

If SBS enters the commercial radio fray in Holland, it will join at least a half dozen already established channels, including Dutch commercial market leader Radio 10 Gold, Dutch music channel Radio Noordzee Nationaal and ACE Sky Radio.

Sloan says no date has been set for the launch of either a Dutch or Belgian radio station, but adds it is SBS's longterm strategy for radio operations to follow shortly after the launch of its television channels in both territories.

SBS's Radio Interests

Country	Station
Sweden	Radio City (Stockholm)
	City 107 (Gothenburg)
	City 107 (Malmö)
Denmark	The Voice (Copenhagen)
Finland	Radio City (Helsinki)
	Radio Sata (Turku)
	Kiss FM (national)
	Radio 95.7 (Tampere)

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EMI Throws Eternal "A Platinum Celebration"

by Robbert Tilli

COLOGNE/LONDON - A *Platinum Celebration* is an album title you would expect to be given to the collection of a seasoned star like Diana Ross or Cliff Richard, not to girl teen band **Eternal**. But this is the name now given to a "CD-lite" aimed at the German market, which contains about half of the girlie group's debut album *Always & Forever*, which went quadruple platinum in the UK.

Eternal's potential has never fully unfolded in Germany, which has caused headaches and furrowed brows at EMI both in Germany and at the international offices in London in an attempt to come up with a plan to breath new life into the project.

Marco Quirini director of marketing and A&R pop repertoire at EMI Electrola remembers, "We thought it was simply impossible that an act which had sold 1.4 million copies of its debut album in the UK wouldn't do anything in Germany. Something had to happen, and hopefully this mid-price digipack CD *A Platinum Celebration* will do it, with its slightly remixed versions of all their six UK hit singles. It's value for money, which is important as kids don't have much of that."

The idea had worked well previously, when a CD-lite of remixed **Herbert Groenemeyer** songs—*Cosmic Chaos*—sold over 100,000 copies. But this time the idea of trimming *Always & Forever* down to six tracks—all ex-number ones in the UK dance chart, four of which also

entered the top 10 sales charts—came from EMI senior VP international marketing **Chris Windle**.

"The release of **Queen's Five Live EP** [featuring George Michael and Lisa Stansfield], showed us that this could be a nice new format," observes Windle. "And, after the huge numbers sold in the UK, we started thinking about putting together the hits for the German market. Consumers who buy the digipack can always later switch to the full album."

"This also gives our sales force another chance to excite retailers with new product. And it comes just at the right time, as Eternal accompany **Take That** on a 12-date tour of Germany. This will help us reach new audiences at a cost-efficient price."

Manager **Oliver Smallman** of **First Avenue** is similarly chuffed about the timing of the thing. "We are so lucky to get a second chance—although it is very much deserved of course."

Blowing new life into a 16-month old album is a great company commitment. The last time that happened at EMI Electrola was for **Crowded House's Woodface** back in 1992. "We invested DM 300,000 in phase one of this relaunch," reveals Quirini. "Two product managers—**Oliver Dallman** and [GM UK and US repertoire] **Manuela Kohn**—are working day and night on the job. We always knew it wasn't the music but our campaign that needed an extra boost to make things happen."

And nothing has been left to chance in the conquest for schoolboys and girls'

hearts, including free distribution of 100,000 free booklets at the German concerts, containing portraits and bios of all the band members. Readers can also learn about the girls' achievements in the British charts, and their five Brit award nominations. But don't despair if you weren't there. All these details are summarised on the back of the "Celebration" CD.

Visibility has also been thought about. Retailers can meet the girls backstage during the **Take That** tour, while advertising slots have been booked on Music TV channel Viva and RTL, accompanied by big print advertisement campaigns. Meanwhile, the clubs have been serviced with a double 12" packages containing 16 mixes.

You could say that Eternal is finally receiving the same mega star treatment in Germany as it originally received from **EMI UK MD Jean-François Cecillon**. "Since they're not a one-off dance thing, I never expected immediate chart reaction abroad. But one thing is certain: international success can't fail to follow sooner or later when you have a class act with such a good home chart history. They've always been a longterm project for us, and they are only just beginning in Germany."

Compared with Germany, EMI has

already achieved quite something in Holland, selling 25,000 copies of *Always & Forever*, only 10,000 less than in the much larger Germany. Marketing manager **Maarten Steinkamp** praises the total dedication from Eternal's management

First Avenue. "We were determined to break Eternal, providing the girls were prepared to come to Holland 4-5 times in the first year. They kept their promise and in the tail end of 1994 the ballad *O Baby I...* reached the top 10.

"Instead of positioning Eternal at the bottom of the teen market, we preferred to target the top level. We like to see them as a bona fide R&B group like SWV or TLC, which is

more appealing to the 16-18 age group than to 14-year-olds. By the summer we expect the original album to be gold [50,000 units]."

Steinkamp is anxious to avoid the danger that the CD-lite might frustrate the sales base carefully built up in the country. "We don't want to punish the fans who have already purchased the album before, so we will stay focused on the 'real' album," comments Steinkamp.

"EMI Holland has even got the permission to release a third format next to the other two. It's a special 'slimline' edition, a double CD containing both albums."



Elastica Provides Punchy Punk Rock For The '90s

by Miranda Watson

LONDON - They make punk rock for the '90s. Their image is tough and gritty; their music melodic and full of energy, with rollicking guitars, thundering bass lines and in-yer-face lyrics. One of the strongest female bands to emerge in recent years, **Elastica** features **Justine Frischmann** on lead vocals and guitars, **Donna Matthews** on vocals/guitars and **Annie Holland** on bass, with the band's only male member, **Justin Welch**, on drums.

Elastica and record company **Deceptive Records**—a one-man show based in London's Elephant and Castle—have done nothing to encourage the hype currently surrounding them in the UK, except produce music which has excited the pens of just about every music paper in the country.

Shipped silver (50,000) and released on March 13, *Elastica's* self-titled debut entered straight at number 1 in the UK album charts. Ten thousand restricted copies of the vinyl format album included a free flexi disc with *Elastica's* version of **Adam & The Ants' Cleopatra** and a 12-page *Elasticatalogue*.

Chased by A&R scouts across the UK, the band finally signed up to a two-single deal with Deceptive in summer '93, having charmed Deceptive MD **Tony Smith** with their song-writing talents

and "healthy punk element." Two singles later, the band signed to **Geffen** for the rest of the world.

Their first single *Stutter* was released in November 1993 as a limited 7" of 1500 copies, which sold out in a day, and was made "Single Of The Week" in *NME*, and



Melody Maker. Follow-up single *Line-Up* went straight into the UK singles chart at number 20, helped by an appearance on "Top Of The Pops," while punky third single *Connection* peaked at number 17. Most successful is their current single *Waking Up*; released on February 13, it made Top 10 in the UK.

Arguably the best track off the album, it's reminiscent of the **Martha & The**

Muffins classic *Echo Beach* and the **Stranglers' No More Heroes**. Readers note that "Dan Abnormal," credited on the album for extra keyboards, is none other than **Blur's Damon Albarn**, boyfriend of Justine. With an impressive 15 tracks in 40 minutes, the album is a classic example of punk to-the-pointness. And alongside the four singles, other tracks stand out as potential releases—*All Nighter* with its fast furious guitars and sharp chord breaks, while *2:1* features melodic harmonies from Justine and Donna, a great construction and a dramatic guitar solo.

As a small indie, Deceptive, was unable to stage a huge campaign says Smith. "It's been a slow and deliberate build-up with single releases spread out. There was a significant gap between *Line Up* and *Connection*, so the band could work and concentrate on making the album. It also helped them to distance themselves from the 'new wave' bandwagon which people were trying to push them on."

Radio in the UK has been very supportive, especially **Radio 1**, from **John Peel** through to daytime programming. **Radio Forth FM/Edinburgh** head of music **Jay Crawford** has also played all four *Elastica* singles. "There's been good response to *Elastica* in this area, with good local sales. We put *Waking Up* on

heavy rotation when it was first released. *Line Up* and *Connection* were put on lower rotation because they were more alternative."

Geffen international manager **Liz Morris** claims, "Strongest reactions so far have come from Scandinavia and France, traditionally markets where UK alternative rock finds most acceptance."

M&M airplay data show airplay is growing for *Waking Up* in Europe mainly in Scandinavia, where platinum-ranked Danish public EHR station P3 put it onto its "Go' Morgen" show straight after release. Comments head of music **Tom Ahlberg**, "Elastica's music fits very easily into various shows on P3, from primetime to several specialist programmes."

Meanwhile, EHR/rock formatted public **BRTN Studio Brussel** has placed the whole album onto "B" Rotation, leaving DJs to pick tracks themselves. Production assistant **Eddy Hendrix** chose *Car Song*, *Blue* and the riotous *Vaseline* as his favourites. "There's simply no way round those new acts emerging from the UK. It's a great album."

Elastica has just completed their first US tour and are in the middle of a 12-date UK. After a short break the band will then embark on their first fully-fledged European tour from April 21 to May 8.



Singles

CORROSION OF CONFORMITY

Clean My Wounds - Columbia **r/a**
 PRODUCER: John Custer
 On tour with Megadeth, the metal side is evident, but underneath there's something very Thin Lizzy about C.O.C., nicely punctuated by John Custer who's been a specialist since Cry Of Love.

STEVE FORBERT

It Sure Was Better Back Then - Paladin **r/a/ehr**
 PRODUCER: Garry Tallent
 The '70s sure were better for rocking singer/songwriters like Forbert. Wake up '90s! Already having proved his talent for Evan Johns, Springsteen's bassist Mr. Tallent should produce more CDs.

NICKI FRENCH

For All We Know - Bags Of Fun **ehr**
 PRODUCER: Stock & Aitken
 Introduce new names through new workings of old songs, that's Bags Of Fun's function for parent company Love This. French's second single is a jumpy dance version of a Carpenters hit.

FUNKDOOBIEST

Rock On - Immortal/Epic **d/a**
 PRODUCER: DJ Muggs
 Don't let yourself be deceived by the title; this is no rock song but sparsely arranged rap, moulded after A Tribe Called Quest with a neat chorus and charming vinyl scratches.

TOBY KEITH

You Ain't Much Fun - Polydor **c/ace**
 PRODUCER: Nelson Larkin/Harold Shedd
 The protagonist of this comical country song sobered up and found out his wife isn't that much fun at all. Suddenly he finds himself fixing the sink, mowing the grass and feeding the dog...

GIANNI MORANDI & BARBARA COLA

In Amore - Ariola **ace**
 PRODUCER: Alessandro Blasetti
 After *Giorgia's Come Saprei*, this ardent duet between lovers won the second prize at the San Remo Festival, which becomes

FLAVA TO DA BONE



Take A Little Time - WEA **d/ehr/ace**
 PRODUCER: David Eriksen
 Despite its line-up representing both sexes and a great rap talent in the male half, these Norwegians don't look for the easy way out via Euro's highway. No way, they take acid jazz's avenue.

more and more the Italian ballad championships.

MICA PARIS

One - Cooltempo **d/ehr**
 PRODUCER: Mike Peden/Paul Oakenfold/
 Ethnic Boyz
 Thanks to Mica's urban dance touch, people everywhere—from London to Rome, Tokyo, New York and back to Paris—will dance to a U2 song in other surroundings than Zooroparenas. **Piccadilly radio**/Manchester music coordinator **Christian Smith** thinks it's a "Brilliant track. Since it starts of really slow, I wouldn't be surprised if a lot of radio programmers have a hard time getting into it. But the fact that it's such a well-known track will certainly help."

PAVEMENT

Rattled By La Rush - Big Cat **a/r/ehr**
 PRODUCER: Pavement
 Sharing the same noisy sidewalk with Dynosaur Jr, the main attraction isn't the lazy singing nor the gritty guitar but the beat that comes across as if the song can stop any time.

RENEGADE SOUNDWAVE

Brixton - Mute **a/ehr**
 PRODUCER: Renegade Soundwave
 After years of ceasefire the Guns Of Brixton fire again. Before the band moves to Botswana, RSW discharges a poem on an electro pop base. A dub mix is their farewell to the reggae town.

SHINE

Pop Music - EP - VAN **r/a/ehr/d**
 PRODUCER: George Shilling
Richard Janssen (ex-Fatal Flowers) still has sound and vision. A sample of M's '70s disco hit is only used as an ornament to a groovy rocker, also featured in a dance remix.

JOEY TEMPEST

A Place To Call Home - Polar **r/ehr/ace**
 PRODUCER: Dan Sundquist
 Don't expect melodic hard rock on this solo outing by the former **Europe** mainstay. Like Cheap Trick singer Robin Zander on his own he sounds more like Tom Petty's twin brother.

TERRORVISION

Some People Say - Total Vegas **r/a/ehr**
 PRODUCER: Steve Osborn
 Coupling rock with a classical orchestra was very progressive 20 years ago, but if you have a *singer* and a *song* the concept is still valid. It feels like the Buoy's resurrection.

LUTHER VANDROSS

Ain't No Stoppin' Us Now - Epic **ehr/d/ace**
 PRODUCER: Walter Afanasieff
 Known as a balladeer pur sang, but this **McFadden & Whitehead** cover is one of the faster songs on the repertoire of the romantic soul brother currently touring Europe. In general **Peter Larsen**, head of music at Danish EHR VLR/Vejle, prefers original material. "Covers are so easy, but Vandross really refreshes the song. If the people on the other side of the speakers like it, it's okay with me. Therefore we moved it up to A-rotation this week. A hit it will surely be."

Albums

DADDYYOD

Le Survivant - Mercury **ehr/a**
 PRODUCER: Gussie P.
 Will ragga be France's next hot music after rap? Tonton David is already one of the big-sellers league, and Daddyod, from the French Antilles now presents his major label debut. The ragga natural is a verbal machine gun, spitting out most speedy lyrics. Recorded in London, the album features a re-recording of the Yod classic *Taper La Doudou* and a cover of *Light My Fire* by the **Doors**, which could both be his passport to a new public.

ELTON JOHN

Made In England - Rocket **ace/ehr**
 PRODUCER: Gregg Penny/Elton John
 Not living as a "tax-ile" in Monaco nor the Bahamas, so Elton had to fly maestro **Gregg Penny** into Albion. The man behind **k.d. lang's** grammy-awarded *Ingénue* album and **Eddi Reader's** Brit award, has indeed laid down the perfect sonic basis to walk upon. The grand ballad *Believe* has already served as the red carpet on which he stepped right into programmers' arms. May he repeat so with *Latitude*, the most "Penny-wise" track, and **George Martin**-arranged to boot.

MAD SEASON

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

RADIOHEAD

The Bends - Parlophone **a/r/ehr**
 PRODUCER: John Leckie
 Still "so f*cking special" and far from being a one hit wonder, they're one of the left wing leaders now. Through the EPs *My Iron Lung* and *High And Dry/Planet Telex* their second album has already introduced itself partly. More thoughtful and airy than their older material, Radiohead is rather developing towards Suede's camp than to populist neo-punk. Enhanced by violins, *Fake Plastic Trees*, a ballad of U2 beauty, best illustrates their ambitions.

LINDA RONSTADT

Feels Like Home - Elektra **r/ace**
 PRODUCER: George Massenburg/
 Linda Ronstadt
 Hotel California is drawing clientele again and after proprietors the Eagles unboarded the doors and took down the blinds, Ronstadt checks in and it *Feels Like Home*. Returning to the sound she purveyed as part of the old Californian

scene her choice of material is impeccable. First single—a faithful cover of **Tom Petty's** *The Waiting*—sets the tone. The full orchestral arrangement of **Neil Young's** *After The Goldrush* and the **Randy Newman**-written title track might seem a bit much from a '70s perspective, but bridges the distance between then and her latter-day big-band outings perfectly.

JIM SUHLER & MONKEY BEAT

Shake - Lucky 7/Rounder **r/a/ehr**
 PRODUCER: Terry Manning
 Blues rockers often suffer from a mediocre production. Suhler did the right thing, giving **Terry Manning** a license to drill—eardrums that is. It's only a trio, but they raise a wall of sound like only George Thorogood and ZZ Top can. Delivered by a guitarist who's bad to the bone, this album has it all to shake rock radio's foundations. *Bad News* and *Bones In The Closet* will do as the cruel eliminators of all contenders.

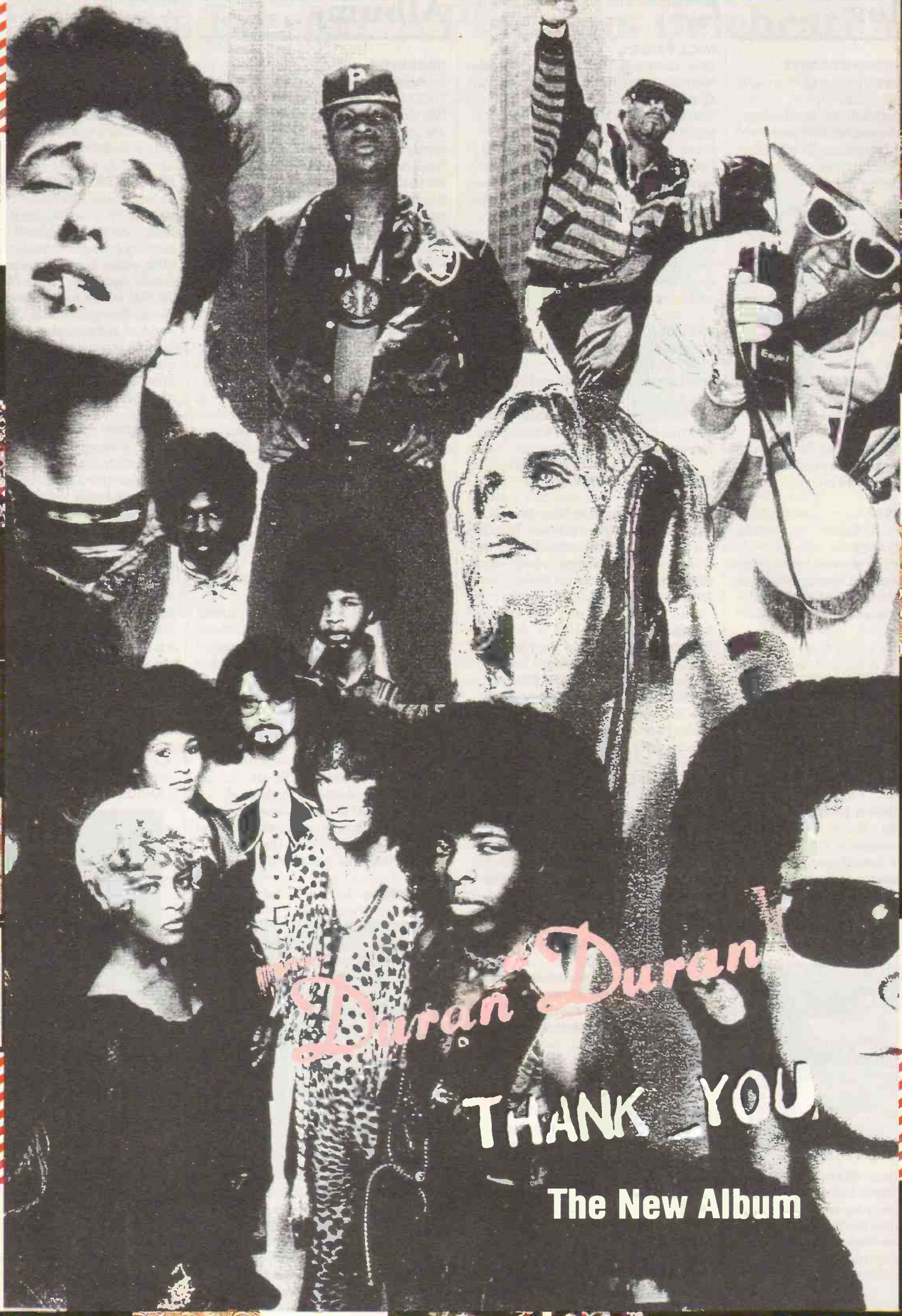
WHITEOUT

Bite It - Silvertone **a/r/ehr**
 PRODUCER: O. Avenue/B. O'Shaughnessy/K. Paterson/S. Bedingham
 If kids need more pocket money to buy all those teen band releases, students ought to get higher grants to fund their "indie" CD purchases. The blackout of British alternative rock is definitely over. Almost weekly a great debut album is coming out. One week it's Oasis, the next it's *Elastica*. This week's top of the heap is a '60s-inspired lot whose only crime is having plundered their parents' record collection. *Jackie's Racing* is as great a pop single as the Boo Radleys' *Wake Up Boo!*. Sung like Graham Parker *We Should Stick Together* is the absolute "first among equals."

KHADJA NIN



Ya Pili - Ariola **w/ace/ehr**
 PRODUCER: Nicholas Fizman/
 Djoum
 Whereas label mates Vaya Con Dios provide the Brussels grand café version of soul, Nin does something similar for African music. As cosmopolitan as Viktor Laszlo, she sings in African, French, Spanish and English. You can call *Sambolera Mayi Son* and *La Ballade De Gilles Et Shana* with **Toots Thielemans'** harmonica mainstream, but not disloyal to her roots. Defying all disqualifications by world music purists, Nin's elegance will win them over eventually.



Duran Duran

THANK YOU

The New Album



I wanna TAKE YOUR HIGHER



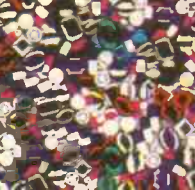
I wanna TAKE YOUR HIGHER



I wanna TAKE YOUR HIGHER



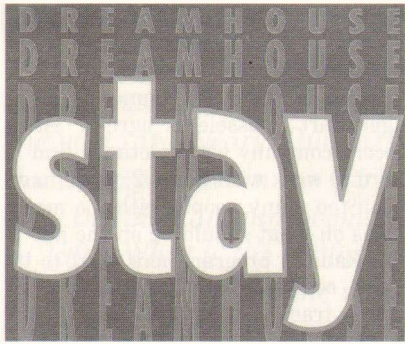
EMI





Market Place

DREAMHOUSE



Stay - Chase (UK)
 PRODUCER: Gary Miller
 "Reggaefication" has frequently worked wonders for oldie records before. Both the song's writer **Maurice Williams** and **Jackson Browne** enjoyed huge success with the song and this lively version also stands a good chance of success. Meanwhile, the remixes by **N-Trance**, **Gess & Gess** and **Colin Peter** and **Carl Ward** should do the trick in the clubs. Contact **Bob Cunningham** or **Chantal Andrews** at tel: (+44) 171.498 0788; fax: 171.498 3755.

EASY MEAT

New Facts In The Strange Case Of... - VAN (CD) (Holland)
 PRODUCER: Maurice Bom/Easy Meat
 Psychedelic rock with a bluesy touch is the trademark of this trio, who have sharpened their skills on just about every stage imaginable. The music ranges from down the line rock such as *And Then The Moonlight* and *Sweet*, to the basic bluesiness of *My Little Angel*. Contact **William Haighton** at tel: (+31) 70.360 0306; fax: 70.356 3300 or **Dido Smit** at tel: (+31) 70.385 6001.

EDDIE FINGERS MUSIC

Till Death Do Us Disco - Infinite Mass (CD) (UK)
 PRODUCER: Eddie Fingers
 From the title track onward, it becomes clear that this house pioneer hasn't lost his touch at all. The dominant flavour is basic techno with a dash of ambient overtones. Although the focus is on the grooves, the track includes convincing melodies, which are enhanced by the rather sparse production. Contact **Ken Lower** at tel: (+44) 81.675 8797; fax: 81.675 9919.

GRAND THEFT AUDIO

Realms 1.0 The Discovery - Empire (CD) (Canada)
 PRODUCER: Lovelace/RAH
 Techno clashes with ethnic music on this album by two Vancouver DJs, resulting in sounds similar to those encountered on material by Deep Forest and Enigma, but more diverse. A key difference is their

much larger inclination to experimentation, which leads to some odd but charming combinations like the funky *Be My Woman* and the more ambient *Realms*. Contact **Derek McGuinness** at tel: (+1) 604.261 1816; fax: 604.261 0848.

THE MISCELLANEOUS

She Walks Alone With Me - Megaphone/Viva (CD) (Sweden)
 PRODUCER: The Miscellaneous
 Traditional rock meets its new counterpart on this album, which is loaded with well-written songs. Occasionally, folk influences pop up on tracks like *Neutral*, but in general they opt for a more robust yet accessible sound. Some of the finer examples are *Release*, *Black Lips Saturday* and *Reveal The Knowing*. Contact **Leif Cederfjord** at tel: (+46) 8.926 860; fax: 8.964 080. (+46) 8.926.

MARCO POLO

Living For Fantasy - Zebulon/CMC (Switzerland)
 PRODUCER: Rutz/Zumbühl
 Marco Polo's violin is the focal point on this Euro dance song, which boasts a strong hook and nice chorus. The gimmick appeal sets it apart from the rest of the pack. Contact **Sandra Hauser** at tel: (+41) 58.343 939; fax: 58.344 259.

ELISA WAUT

Angelus - Commedia (CD) (Belgium)
 PRODUCER: Helewaut/Groenewoud/Waut
 After four years of self-imposed exile, this highly touted singer/songwriter returns to the scene with a double CD set. The first half is predominantly acoustic, while the second is more fully arranged with some jazzy elements thrown in for good measure. In spite of this partition, it is still a very coherent as a whole. Contact **Chery Derycke** at tel: (+32) 50.334 165; fax: 50.340 941.

X-ANDER



Achtung... Tanzen - Creativ/EAMS (Italy/Germany)
 PRODUCER: C. Fabbri/A. Cerovaz
 Reminiscent of Scooter's *Hyper Hyper*, this is a fast, hard-hitting techno trance record (160 BPM). Thanks to a strong hook, it even has some pop appeal, while the remixes also deserve some attention. Contact **Alex Guder** at tel: (+49) 991.290 260; fax: 991.24 866.

Dance Grooves

by Maria Jiménez

■ If the pop rave style of Mark 'Oh's *Tears Don't Lie* (Low Spirit) or Charly Lownoise & Mental Theo's Wonderful days catches your ear, then **Para Doxa's** *We Are Ravin'* (Control/Edel) should be on your programming list. Speedy beats, hi-pitched vocals and even a Cyberbeat mix. Contact tel: (+49) 40.890 850; fax: 40.896 521.
 ■ **Kelli Rich's** *Hide-A-Way* strikes a chord with Chicago house, deep and warm, gushing with groove and rhythm. Released on **E-Smoove's** **Focus/MCT** label, this track offers up soulful vocals and mixes from Dewey B.'s (Focus), **Neil Conway (Basement Boys)** and **Lil John Coleman (Large Productions)**. Contact tel: (+1) 212.265 3740; fax: 212.315 4601.
 ■ E-Smoove's remixing touch comes through loud and clear on **Jimmy Somerville** new single *Heartbeat (London)*. Side A of the US remixes is E's Anthem 12" Vocal Mix, an exuberant houser reminiscent of early NY/NJ garage. It's a bit slower than current European dance music, but what it lacks in speed, it makes up for in depth. On the flip side is **Armand's** **Cardiac Mix**, a fantastic deep, dark club track complete with pulsating and beats. Armand Van Helden's singular spacious production technique can also be heard on his current club hit *Witch Dokter* on **Basic Beat**. Contact tel: (+31) 10.436 7937; fax: 10.436 2217.
 ■ If you're wondering what the latest developments in ambient music are or simply what the whole genre is all about, **Jumpin' + Pumpin' Records** has the answer, all summed up on its wonderful compilation *Ambient Senses 3: The Arena*. This musical style is limitless in sounds, time and concepts. The Sabres Of Paradise, Skylab, System 7, The Unlimited Dream Company, Aphex Twin and Psychick Warriors Ov Gaia are just a few of the artists on this highlight-full CD. Selections root from WARP, Instinct, R+S and other highly respected labels. Lofty as well as beat-oriented tracks are included herein. Expand your horizons and sharpen your senses with this new collection. Contact tel: (+44) 171.381 8315; fax: 171.385 6785.
 ■ Japan's **United Future Organization** takes jazz into a realm for aficionados as well as non-aficionados on their new EP *United Future Airlines (Talkin' Loud)*. Latin and hip hop flavours mix into a singular sound with UFO's jazz basis. Included are three versions of the title track which will all appeal to jazz crossover fans, groove lovers and experimental dubbers alike. A cover version of the **Oliver Nelson**-penned jazz standard *Stolen Moments* opens this highly recommended release. This track can also be found on the *Red Hot And Cool* charity compilation for raising funds to fight AIDS. By all means, check this out!

Short Takes

Compiled by Raúl Cairo



■ With the legal hassles behind them, **Beach Boys Brian Wilson** and **Mike Love** are busy in the studio working on a couple of new tracks.

Brother Carl Wilson has joined them to help out on guitar and backing vocals. One of the songs is tentatively called *Baywatch Nights* and is to be submitted for the closing credits of the "Baywatch" TV series. Meanwhile, **Capitol** will release the compilation *20 Good Vibrations - The Greatest Hits* on April 4.

■ **Diana Ross** is currently recording a new album for **Motown**. Neither title nor release date are known.

■ **Bruce Springsteen** is planning to write songs and a soundtrack score for "The Crossing Guard" featuring **Jack Nicholson** and **Anjelica Houston**, and to be directed by **Sean Penn**.



■ An alternative version of **Blind Faith's** *Can't Find My Way Home* is the first single from the forthcoming **Steve Winwood** anthology

The Finer Things (Island).

■ **INXS** is reported to be in the studio in London at moment cutting a new album.

■ Hot on the heels of the *Unledded* album, **Page & Plant** intend to record a studio album due for release in the fall.

■ **Paul McCartney** has finally confirmed rumours regarding a **Beatles** "reunion," following **Ringo Starr** and **George Harrison's** recording of the **John Lennon** song *Free Bird* in London last year.

■ Dutch singer **Marco Borsato**, whose *Dromen Zijn Bedrog* written by **Ricardo Fogli** shattered all records, has recorded a German version called *Träumer Sind Betrug* out on **Polydor** this week.

■ Singer/songwriter **Steve Earle** has released his first studio album in over four years on Nashville-based independent **Winter Harvest Entertainment**, called *Train A Comin'* which is all acoustic.

■ **Sony Music** hopes to duplicate the success of **Deep Forest's** *Sweet Harmony* with its second album *Bohème* out on April 25.

■ German synth artist **Cosmic Baby** has reworked the **Vangelis** soundtrack *Blade Runner* called *A Tribute To Blade Runner*, out later this month on **East West**.

■ American classical indie **Intersound Entertainment** has its first rock release out. It's *Back To The Innocence* by **Jonathan Cain**, who used to be keyboardist with the Babys, Journey and Bad English.

■ **Guns N' Roses** guitarist **Slash** is preparing for a tour with his hobby outfit **Snakepit**. After the US and Japan, Europe will be hit in July.

Records mentioned in Music 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 Raúl Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.

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

"Short Takes" offers new release and artist information for on-air use.



BRTN's Radio 2 Goes Horizontal

by Marc Maes

PROGRAMMING

BRTN's ACE net Radio 2 changed its programmes on March 20, following research showing losses of some 250,000 listeners in the 21-45 age bracket, primarily in the evening, and for the greater part due to the BRTN's three-year-old EHR/ACE channel Radio Donna.

"Radio 2 is the most popular channel in Flanders," said BRTN Radio director general Piet Van Roe in his introduction to the restructured outlet, "and it is our aim to make Radio 2 the companion par excellence to the listener's day."

In an effort to strengthen listener allegiance and familiarity with the network, one of the principal moves has been to structure the afternoon into regular daily slots.

And hopes are pinned on two new afternoon programme blocks in particular to hold listeners to the station. "Met Twee" (The Two Of Us) will run daily from 13.00-15.00, while the "Hitwinkel" (Hitshop) is scheduled for 18.00-20.00, produced by Hitriders-host Marc Brillouet.

"'Met Twee' should come as close as possible to our target audience," explains producer Rino Ver Eecke. "It will feature virtually everything which could happen in your own living room. Visitors may sometimes arrive in the studio, while we plan to stroll around and see what is happening in the streets and homes where our listeners live. There will be a very high level of audience participation—with, for example, special concert backstage arrangements."

"Hitwinkel," meanwhile, is a music programme with a family slant, offering a broad variety of '50s-'80s gold

repertoire, principally from Europe, with regular phone-in competitions.

"Telephone competitions are not always ideal programming features, but the main issue is that the listener becomes more involved in what Radio 2 does," says Radio 2 Antwerp station manager Paul de Meulder. "And although we don't want to go as far as pure talk-radio, the audience wants to participate more actively with the station. Moreover, we provide a window to the world; listeners like to hear how other listeners react."

The channel will maintain its tradition of handing over two hours every afternoon (15.00-17.00 hrs) to be produced by regional outlets, who offer humour, information, and a mix of popular ACE repertoire. New



Marc Brillouet: will produce the new evening music show "Hitwinkel."

tal programming would place Radio 2 too much in head-on competition with Radio Donna, De Meulder says that while Donna's whole day is structured "Horizontally" according to regular daily slots, Radio 2 has introduced horizontal programming only at specific times of the day where the channel was losing audience share.

By using the horizontal daily slots, De Meulder admits that he

hopes to be able to encourage and "tease our listeners to stick to Radio 2 throughout the week."

Formatwise, Radio 2's afternoon blocks will switch from an almost pure (90%) music format to a 75/25% mix of music and speech, with up to 25% of local product. "However, we will stick to the Radio 2 style which has become the channel's trademark" explains De Meulder.

ming, which will make it easier for us to present new product. Rather than having to knock on 20 doors, there will only be three, so to speak."

Sony Music radio promotion manager Bart Brusselleers agrees. "As a record company we sometimes find it hard to work with Radio 2; there have been too many people with too many ideas on what should be on the air. If the Radio 2 programmers start to be more consistent in their choice of which tracks to support, that would certainly help us break promising material."

Horizontal Schedules Add To Listener Ease, Says Donna's Deschuyter

Optimum listener ease should be the first priority in the packaging and scheduling of programmes, according to Marc Deschuyter, head of Music at the BRTN's ACE-MOR outlet Radio Donna, which celebrated its third birthday on March 28.

And ensuring programmes run at the same time each day adds to listener friendliness. "The listener is what links everybody working at a station; as a host you are only successful if you take care of your audience. Likewise, programming schedules should reflect the cross section of audience tuning at certain part of the day, not the mood of the presenter."

Donna host Michel Follet is the perfect example of a presenter ideally suited to horizontal programming, according to Deschuyter. "He respects his audience, but is not afraid to introduce his own hang-ups like cinema in his programmes. People expect that from him, they appreciate it."

Another advantage of "horizontally programmed" stations (with regular daily slots), is that music programming is taken care of by one person, which ensures a level of continuity.

Radio Donna launched a televoting competition at the beginning of March to introduce its third birthday celebrations with its audience, allowing listeners to phone in and vote for a track. Although the lines are open only 3 hours every day, the station reports it has been receiving some 200 calls per hour.

Twelve Belgian singles were nominated for the award, with the international award chosen by the Radio Donna staff. "We opted for Nina's *The Reason Is You*," says Deschuyter, "because we all agree that our station was instrumental in breaking the record here and bringing it to the no. 1 notch in the charts. Other competitors here were Joshua Kaddison's *Jessie* or Jambo Jambo by Ragga 2 Sunshine."



Met Twee Presenters (Radio 2 Antwerpen) Rino Vereecke, Hilde De Windt, Filip Pletinckx, Christel van Dyck.

record releases will be scheduled for "De Keur-Schlager," hosted by Guy De Pré, who will make an overall Radio 2 selection of both albums and singles.

Under a new banner, "Vrienden Voor Het Leven" (Friends For Life), Radio 2's nighttime programme, also produced by each of the regional outlets, is hoped to get closer to its audience. A more romantic, gold choice of repertoire will complement an editorial content high on optimism, emotions and relationships.

When asked whether the horizon-

Asked whether the 'new-style' Radio 2 will be able to compete with private networks expected to start broadcasting in Flanders in the next year, De Meulder remains realistic. "These are indeed the competitors to beat, but I think that our day-by-day programming flexibility will prove to be a strong instrument when it comes to the crunch."

EMI Music Belgium radio promotion manager Bea Goedhuys welcomes the changes as a positive move. "After the shake up there should be fewer people in charge of program-

100 Years In Radio

Womens Radio: Les Nanas Radioteuses, a major women's station in Paris, was granted its licence to broadcast in 1982. It was among the most productive of the women's community radio collectives in France, but a change in legislation of community radio station in the country brought an end to this. The station stopped production entirely in 1985.

The People's Voice: Local Radio and Television In Europe, edited by Nick Jankowski, Ole Prehn, James Stappers, 1992. John Libbey And Company. London.



One Nation Under A Groove

Dance is the pop music of today. German dance acts are thriving at home and abroad. Industry executives agree, dance music single-handedly revived the singles format over the past three years. Due to dance productions, the share of domestic product in the German singles chart grew to over 38% in 1994, an improvement of more than 10% compared to 1993. What is the hit formula for dance music made in Germany? What are the medium and long term trends? Christian Lorenz reports on the commercial dance scene in Germany.

GERMAN ACTS CAN and Kraftwerk pioneered in mixing pop and electronics in the early '70s. German producer Frank Farian smoothed out the edges and pioneered Eurodance in 1976/77 with pop acts like Boney M. and Eruption. German dance acts like Supermax and Farian's various projects added an electric buzz to Saturday Night Fever's old fashioned Philly sound.

Ten years later, acid house brought rhythm based electronics back on the pop circuit. The Frankfurt club circuit coughed up acid's tougher cousin techno and the dance world had a new theme. Key elements of techno found their way into German mainstream pop and acts like Snap, Culture Beat and Magic Affair exported the new pop sound successfully to the rest of Europe and the USA.



Detroit techno DJ Carl Craig describes techno music as "a hybrid of the cool, technical sound of German electronic music, the groove of the Temptations and the off-the-wall freakiness of George Clinton."

Today, dance pop is the dominant musical genre in Europe. For all partaking record companies, dance pop is also an enormous commercial success. In Germany, dance pop has brought singles sales up again after the sales lull in the early '90s.

Marco Quirini, director A&R/marketing pop at EMI Electrola, quotes 5-600,000 units as average sales for a successful dance pop single in Germany. This compares to average sales of 100,000 units for a more upfront rave track and 4,000 copies for underground dance singles according to Sascha Basler, head of dance A&R at Motor Music.

Norbert Rudnitzky, label manager Downbeat, estimates average sales of 2-3,000 copies for reggae and jungle singles. Even a UK jungle hit like M-Beat's *Wicked* only managed to shift 3,500 copies, according to Rudnitzky. Downbeat's own production *Scheming* with M-Beat vocalist General Levy sold 7,000 singles. "This is quite a success for this genre in Germany," says Rudnitzky.

German Hit Sound

Simple phrases and short hooklines grafted onto a dry beat—this is the formula for success. The main objective of German dance pop is to establish a high recognition value.

Markus Wenzel, label manager of Sony's Dancepool label, describes the most promising hit candidates as "simple sing-a-long tracks. That's why the Neue Deutsche Welle (German New Wave) took off in 1981/82." Andreas Kappel, head of A&R at Warner Music's Maad label, agrees, "the most important char-

acteristic of a dance track is a simple text line." Kappel explains, "the rhythm is by and large the same in all dance pop hits. Customers get hooked on simple phrases, preferably in English."

English is still the default language for German dance productions. Joachim Uhrig, head of dance promotion at Intercord, says "Very basic English works best. But in the end everything goes, as long as the crowd can shout along. Keep lyrics simple." Jens Thelen producer of rave act Scooter sees barriers against the use of German language in dance productions dwindling. "I expect to hear more German vocal samples and lyrics in the medium term."

Electrola's Quirini says "the secret lies in the structure of a track." Quirini describes the hit formula as "a good build up towards a climax in the melody, then a break with the melody fading back in, leading into the next build-up phase." This sounds fairly academic, admits Quirini, but "you have



Magic Affair (EMI Electrola)—Winner of the 1994 Echo award for the best German dance single "Omen III"

to be at a rave or a large mainstream disco to experience the full effect of this. Thousands of dancers screaming and getting completely out of their heads when the break phases into the hookline again. It's awesome."

The Beat

The first commandment of dance floor producers is still to keep the rhythm straight.

"That's why everybody loves drum machines," explains London based techno DJ Carl Cox. The fast global acceptance of electrically generated rhythms is based on the punters' demand for straight rhythms, according to Cox. "I can mix two 128 BPM records blindly, the beats will be identical. You won't notice any break. But there's loads of human drummers on wax who can't hold a beat."

Germany can claim the fastest disco rhythm tracks in the world. 140-150 beats per minute (BPM) is average for a contemporary dance pop track. The up-and-coming rave tracks easily reach 185-190 BPM.

Apart from the Dutch gabber scene with its center in Rotterdam, nobody matches these speeds. In the USA, beats seldom reach more than 120-130 BPM. Recent developments in the UK have brought speed down further still. Current trends like Trip Hop slow rhythms down to as little as 90 BPM.

German high-speed rhythms have not been developed overnight. Motor's Basler recalls, that "5 years ago 125-128 was perceived as extreme." In 1990, a host of underground techno labels like Berlin based Bark Records and Special Records started to release tracks with ever increasing BPMs. "It was an outright race. It was fun to see how fast you can go," says Basler. Basler started off as a recording artist on Berlin techno label Low Spirit in the early '90s.

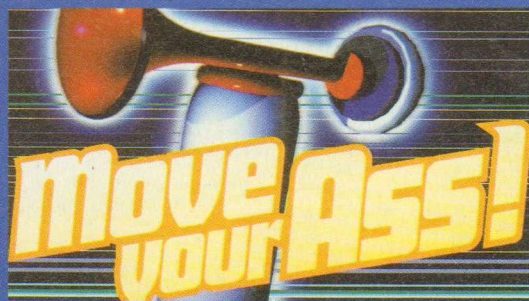
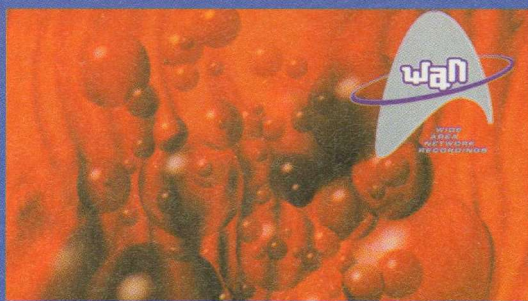
When fast rhythms became the norm of the day in 1992 the original speed freaks dropped out of the race. The pioneering label Bark Records discontinued operations altogether. Basler stopped his career as a musician and entered the business side of the music market. But the pace was set, German dance pop has been speeding up ever since.

The Art Of Re-Mixing

German DJ/recording artist Maximilian Lenz, a.k.a. Westbam regards sampling and re-mixing as contemporary art forms. "There is no definite version of a song. Artists contribute ideas which inspire other artists and serve as input for new works."

He has a clear re-mix policy. Basler commissions a re-mix in three situations:

- I have a hit and want to stretch club play. When a DJ gets bored with a record a re-mix can help to keep the track in his set.
- The track has almost made it into the charts and I want to add some extra buzz.
- I still believe in a track that's already 2-3 years old. With a new

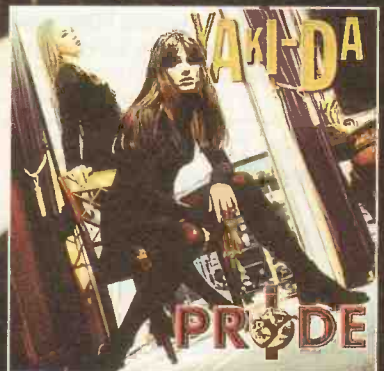



YAKI-DA

I SAW YOU DANCING
THE HIT-SINGLE

WRITTEN AND
PRODUCED BY
JONAS
»JOKER«
BERGGREN

TAKEN FROM
THE ALBUM
»PRIDE«



License from Mega Records. 

SINGLE CHART-POSITIONS

IN DENMARK (NO. 7), NORWAY (NO. 7), FINLAND (NO. 10),
SWEDEN (NO. 32), GERMANY (NO. 65),
GREECE (NO. 1 RADIO STAR FM), ARGENTINA (RADIO TOP CHART)

ALBUM CHART-POSITIONS

IN DENMARK (NO. 30), NORWAY (NO. 2, GOLD!),
FINLAND (NO. 22), SWEDEN (NO. 37)

PROMOTION VISITS

PLANNED TO FRANCE, ITALY, SWITZERLAND, LATIN AMERICA

Radio stations

playing the single most

EVROPA 2	Prague
RADIO DRAGON	Karlovy Vary
RADIO FFH	Frankfurt
OK RADIO	Hamburg
RADIO KÖLN	Cologne
JERONIMO GROOVY	Athens
BYLGJAN FM 98.9	Reykjavik
NRK PETRE	Oslo
RADIO 4 U	Warsaw
RADIO RZESZOW	Rzeszow
RM INTERNATIONAL	Maribor
RADIO BASILISK	Basel
POWER FM	Istanbul



mix, some tracks work better the second time around.

Jens Thelen, producer of hit act Scooter, says that the bands chart success was facilitated by a clever re-mix strategy. Scooter's number one hit *Hyper! Hyper!* was issued on a white label 12" containing three mixes to a selection of 50 German clubs in May 1994. Full scale club promotion began in June. By the late summer *Hyper! Hyper!* was a club hit but did not chart because it still did not receive any airplay.

To create the necessary extra buzz, Edel's Club Tools label withdrew the single from the market in October. After two weeks, *Hyper! Hyper!* was re-released in a new mix. The strategy worked. The single entered the German charts and sold more than 700,000 copies.

Thelen sees re-mixing as an important aspect of A&R. "Talented re-mixers can build up a reputation which helps to position their output once they are ready to release their own tracks."



Westbam—DJ, producer, and recording artist: "Techno has grown into this whole Rock 'n' Roll thing. The cult around star DJs was never an integral part of the techno scene. Dance music has become part of the pop market with all its rules and routines."

Roll thing. The cult around star DJs was never an integral part of the techno scene. Dance music has become part of the pop market with all its rules and routines."

The Hardware

Arguably, the renaissance of electronic dance music is based on the simple fact that technology has overcome the thin, tinny sound of

the first generations of drum machines. Old school electro by US pioneers **Afrika Bambaataa** and **Arthur Baker** left clear marks on the techno scene, but contemporary dance pop can offer harder, fuller rhythms. Artists and producers have graduated together with their equipment.

Today, even a cheap demo tape can sound more professional than an early '80s club hit. Scooter producer Jens Thelen says "I receive demos which I could hand over to the mastering engineer straight away. They just need a bit of a re-mix and that's it."

Technological progress has made the necessary equipment available to a wider audience. Basler says "today a 16-year-old with a part-time job earns enough money to buy an Atari and a keyboard." Accordingly, the pool of active musicians in the dance scene has grown significantly over the past few years. "You don't need a contract and large advances for studio expenses to make a record," says Basler.

Dancepool's Markus Wenzel agrees, "everybody has the same chance to score a dance hit. It's comparatively cheap to produce and you have fast results. No more tedious band rehearsals for months or even years."

Warner Music Has It's Ear On The Streets

Warner Music is a relative newcomer on the German dance scene. Warner Music deputy MD **Bernd Dopp** admits "we started to toy around with techno 4-5 years ago, but we did not take it seriously enough."

By mid-1994, Warner had re-entered the dance scene and started to build up a highly flexible label structure. Five specialised labels cover all major sections of

the dance market. **Club Culture**, **Maad** and **Eye Q** operate in already established genres. **Randy Recordings** and **Downbeat** serve as testing grounds for new styles. This set-up enables Warner Music to "react without delay to changes in current trends," says Dopp.

The latest addition to the Warner family of dance labels is Berlin based Randy Recordings. Set up in January 1995, Randy is run by recording artist and producer **Marko Albrecht** a.k.a. **Mark'Oh**. The label will focus on new talent in the happy rave scene. Randy's first first signings are the German rave acts **Radical Abuse** and **DJ Boombasstrick**.

Warner Music Germany's Dance Labels

- Club Culture/Eurodance
- Maad/House
- Eye Q/Sophisticated techno
- Randy Recordings/Happy Rave
- Downbeat/Black Music

Trends

The flavour of the moment are cover versions of Schlager oldies and Neue Deutsche Welle (NDW)



Bernd Dopp, marketing director and deputy MD, Warner Music

hits from the early '80s. **Mark'Oh** sold more than 750,000 copies of his 1994 cover version of a Michael Holm hit from the '70s. *Tears Don't Lie* was the first number one singles hit for PolyGram's youngest off-spring Motor Music.

Sascha Basler (Motor Music), says "the success of *Tears* came as a complete surprise. We had no idea that it would be that big." Now the ice is broken and the first three months of 1995 have seen more producers pilfering old German charts for hooklines. Joachim Uhrig (Intercord), explains "there are loads of good hooklines in the old hits which today's teenagers haven't heard before."

David Brandes, the mastermind behind **Erotic's** *Max Don't Have Sex With Your Ex*, just released a cover of **Rex Gildo's** '70s party hit *Fiesta Mexicana*. Sony's Dance Pool recently released a 165 BPM cover version of **Marianne Rosenberg's** *He Belongs To Me* by producer **Peter Gräber** (Pee Gee). Frankfurt based **Ravers United** covered the **Spider Murphy Gang's** 1982 hit *Skandal Im Sperrbezirk*. **Grauzone's** NDW hymn *Eisbär* recently



Mark'Oh (2nd from left) and Sascha Basler (3rd from left) join Michael Holm (far left) at the Motor Music party celebrating gold and platinum sales of rave hit 'Tears Don't Lie.' Holm penned and performed the original version of the song 20 years ago.

Mc Solaar, Portishead, Salt N' Pepa

Brand New Heavies, Der **DANCE** & black

Das B Gareth Davies Chris Biersack Susann Linke Orbital

Mc S A&R / Leitung Clubpromotion Funk/TV

Gareth Davies A&R / Leitung Tel 3087-327 Fax -373 Assistenz: -328	Chris Biersack Clubpromotion und Presse Tel 3087-865 Fax -346	Susann Linke Funk/TV und Presse Tel 3087-333 Fax -373
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Brand New Heavies, Der Tobi & Pepa

Das Bo, 4 PM, New Order, Orbital

WEA

in the

GROOVE

DOWNBEAT

5"
12"



Dollar Don Paul - Rough Rider - Al B. Sure's "Night And Day" in a jungle version. Release April 13

5"
12"



JWN And Rankin' D feat. Cutty Ranks - Night And Day - The first jungle artist signing on the downbeat/jungle label. Release April 13

CD
2LP



Downbeat In The Jungle Vol 2 - Following the spectacular launch of the number one jungle label, the second compilation is ready for release. Release April 28

5"
12"



Mellow Bag - Les Droits De L'Homme - The Acid-Jazz sensation from Berlin. On the microphone Jay Bo Monkey (Reality Bros.) and Astrud North. Release May 12



5"
12"



3-0-Matic - Hand In Hand - The follow up single after the chart breaker "Success" Release April 4

5"
12"



Bed & Breakfast - You Made Me Believe In Magic - Already on hot rotation on VIVA.

5"
12"



Sonic Dream Collective - Dont Go Breaking My Heart - Hot on the air in Germany. Already radio air play charts after 2 weeks.

5"
12"



Wave Kid - Baby I Need Your Lovin - Produced by the dream team Alex Christensen & Tony Cantania Release April 4

M A A D



CLUB CULTURE



5" 12"

The first two smash hits from Mark O's new label Randy Recordings.



5" 12"

Mr. President - After the huge success with the gold hit single "Up N' Away" and now "I Follow The Sun" (already high in Germany) now the chart album.



CD



5" 12"



5" 12"

L.E.T. Generation - Send Me An Angel - Remake of the pop classic produced by the makers of Masterboy and Luke Skywalker.

RANDY RECORDINGS



EYE Q



CD Double Vinyl

Sven Vath - Remixed by: Speedy J, Alter Ego, Stevie B-Zet, Hardfloor, Underworld, Aural Float, Der Dritte Raum, Acid Junkies and others.



5" 12"

Indian Fire - Hold Me - Coproduced by the makers of Magic Affair.



CD DigiPak Double Vinyl

Eye Q Compilation - Behind The Eye Vol. 2 - Take a look behind the eye. Tracks by Cygnue X, Earth Nation, Brainchild, Odysee Of Noises, Virtual Symmetry and many others.



5" 12"

Gai-Jin - Reality - New version of the fantastic evergreen produced by the Bingo Boys.



CD DigiPak Double Vinyl

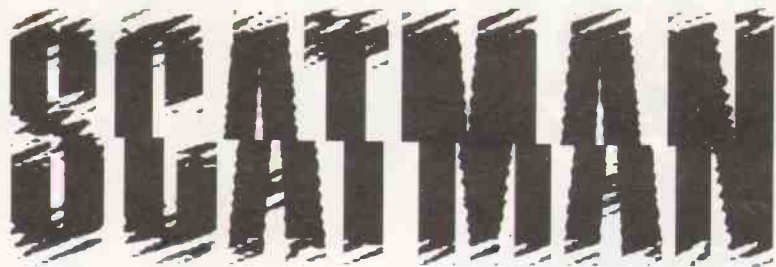
Harthouse Compilation 5 - Bitter Fruits - Taste the fruits of life. Tracks by: Alter Ego, Pulse, Spicelab, Eternal Basement, Kox Box and others.



5" 12"

B-Zet - The first single "Everlasting Pictures (Ride Through Infinity)" from the forthcoming album "When I See". Release April 28

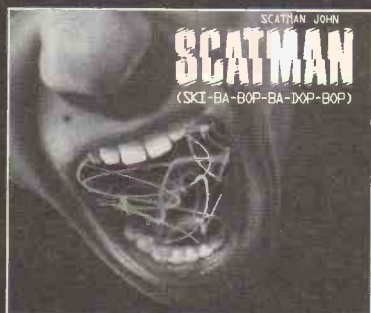
SCATMAN JOHN



I'M SCATTING ALL OVER THE WORLD



Photo: Michael von Gimbut



BMG
BANG & ARTOLA
HAMBURG GMBH

MAXI CD 74321 25203 2
REMIX-MAXI CD 74321 26794 2



S P O T L I G H T

New Dance Labels

The following new labels have been launched so far in 1995:



Label (Associated With)	Main Genre	Contact, A&R
Discore Recordings (Virgin)	dance pop	Michael Bindernagel
Kosmodrom (Polydor)	dance pop	Peter Zweier, Alexander Abraham
Monkee Bizz (East West)	house, breakbeat	Heike Richter
Randy Recordings (Warner Music)	rave	Marko Albrecht
Suburban (Urban/Motor Music)	house	Sascha Basler

received a 171 BPM facelift by Cologne based **GaGa Club**.

Uhrig believes the cover trend will last. "Original re-works stand a fair chance, but cheap rip-offs will not pay off." Motor Music's Basler is more sceptical. "Now it's pitched-up voice samples and a 180 BPM rhythm all over the place." The speed limit has not been reached yet, "but the long term trend is more towards slower house tracks," according to Basler.

Most A&R people agree, that rhythms will not slow down in medium term. The majority tips happy rave as the medium term trend. Industry insiders often refer to it as the "Motor-Sound", quoting Motor-acts like Westbam, **Marusha**, Mark'Oh and **U96** as examples. For Basler this is quite ironic, "since Motor is not a label in the classical sense of the word."

Basler describes Motor as a "service company" which supports the actual labels like **Low Spirit** and **Superstition** with marketing, promotion and distribution services. "Motor works like a big pool which helps to optimise the allocation of resources," says Basler. "All labels still handle their own independent releases. Only tracks with a certain commercial potential are entered into the Motor pool."

Rave

Happy rave is characterised by its emphasis on sounds and sequences. The genre adheres less to a conventional song structure than Eurodance. Where Eurodance comes in the form of classical pop songs with a verse/chorus pattern, rave has found its own format which is called a "track". "Neither instrumental nor song, a track is a composition of sound events," according to rave artist Westbam, describing the different approach.

Motor Music caught up early with the trend. But what in retrospect might look like planned A&R policy is actually based on coincidence, according to Motor's Basler. "We only release material we like. If somebody in our team thinks a track is rubbish, we don't handle it."

Martin Bindernagel of Virgin's newly founded dance label Discore believes that "Eurodance

with its pop song structures and vocal clichés will finally fall from grace with the audience by the end of 1995." Bindernagel sees dance pop becoming more track orientated with musical elements moving into the foreground.

Markus Wenzel, label manager Dancepool, agrees that "a hit needs a hookline, but that does not have to be vocal phrase. A catchy sound works too." Wenzel acknowledges the decline in popularity of the Eurodance he raps/she sings template. However, the mainstream appeal of happy rave could be limited by the fact "that language is still much more easily recognised by most people than specific sound effects," says Wenzel.

House/Black Music

Happy rave originator Motor Music launched a house label in February. **Urban's** new sister label **Suburban** will focus on "slower grooves with a black feeling," says Basler. In tune with the strong soul/R&B underground scene in Germany, Basler promises "Suburban will have the real modern sound."

Domestic house talent has yet to be built up. For its first release, Suburban licensed the act **Two In A Room** from established New York indie **Cutting Records**.

Jens Thelen, producer of rave influenced dance act Scooter, sees progressive house tracks taking over in the long run. "You hear Eurodance on the radio for breakfast every day of the week. On Saturday you already need an extreme dose of BPMs to get your kicks." Thelen does not believe that the



U96 "Club Bizarre" (Motor)—Debut album by rave project of DJ Alex Christensen.



Eurodance and rave phenomena can be stretched much further. For Thelen "piano based house tracks" offer an alternative, especially when combined with "the more cool and detached German approach to electronic music."

Andreas Kappel, head of A&R at Warner Music's Maad label, agrees with Basler and Thelen and names house as the next big thing. "But it will be much harder to commercialise the sound," predicts Kappel. According to Kappel, the house trend will build up slower than techno based dance pop.

Warner Music already started to increase its involvement in the black music scene. Over the next two months, Warner Music's Downbeat label will add jazz and hip hop to its original reggae and jungle catalogue.

For Warner Music's Dopp, black music is definitely a long term trend and he sees good export chances for black music made in Germany. "Downbeat already has a strong customer base in France and Scandinavia."

Marco Quirini points out that releases in the hip hop genre do well in Germany even without big marketing efforts. "Spearhead

and the **Beastie Boys** have been very successful. The Beastie Boys last album *Ill Communication* sold more than 200.000 copies without the support of a hit single."

Jungle

Michael Bindernagel, label manager Discore Recordings, expects fast and furious breakbeats to take over from Eurodance in the German single charts.

"Jungle stands a fair chance to become the sound of the summer this year." However, the majority of A&R people believes that jungle is over-hyped and has no real sales potential in Germany.

Andreas Kappel, (Maad Records), sees little chance for a commercial break-

through of Jungle. "I don't think that German clubbers can dance to the beat." Norbert Rudnitzky (Downbeat), agrees that "jungle is not straight enough for a German mainstream audience." A modified jungle sound with simple rhythms and more melody could evolve successfully, according to Rudnitzky. "I call this jungle-light," says Rudnitzky and likens it to "the Ini Kamoze or Dawn Penn approach to reggae."



Norbert Rudnitzky, label manager Downbeat, Berlin

Dance On The Radio

All industry executives agree, a dance pop hit is made in the clubs. But the commercial breakthrough comes with airplay. The reason for this is simple. Dance music is immensely popular with teenagers who are to young to go to a rave or a night club. Joachim Uhrig, head of dance promotion at Intercord, says "large numbers of dance singles are bought by 13-14 year-olds. These kids become aware of new releases via TV and radio."

Tina Busch, head of music at Hamburg based **OK Radio**, thinks that "the he raps/she sings formula has been exhausted." Busch prefers artists working in a less conventional track format like **Jam & Spoon** and **U96**.

The EHR station currently plays up to 50% dance pop during the day. Weekly research conducted by the station shows, that 14-19 year-olds still like dance pop à la **Captain Hollywood** while the 20+ age group prefers "groove orientated material by the likes of **M-People** or **Ini Kamoze**," says Busch.

During the evening hours, **OK Radio** has a strong focus on specialist dance music programmes. Since 1991, Radio OK broadcasts a DJ-mix show on Saturday nights and since 1992 the station compiles its own dance charts. "It's mainly black R&B, hip hop and swing-

beat," explains Busch. "Our evening listeners are more into upfront black club sounds than the poppy stuff."

Henri Gross, head of music at Hamburg based **EHR** station **N-Joy Radio**, says "dance music dominates our programmes." N-Joy was established in April 1994 by pubcaster **NDR** to target listeners in the age group 14-20.

At N-Joy, dance music is not restricted to certain times or programmes. "We play dance 24 hours a day. The more charts orientated dance pop during the week and harder stuff in the weekend," says Gross.

On Saturdays N-Joy broadcasts a seven hour dance programme between 7pm and 2am. The programme is called "N-Joy The Party" and features a party hotline and a live mix show.

Twice during the week listeners can chat with prominent studio guests between 1 and 3pm. **Alex Christensen** (U96), **Scouter** and US rave artist **Moby** have been among the guests so far.

Gross believes that radio edits of dance hits actually mirror mainstream tastes better than extended re-mixes. "Elaborate re-mixes only work in small, trendy clubs. If you go to a big mainstream discotheque, you are more likely to hear the radio edit. It has all the hooks the pop audience wants."

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week 13 / 95

Eurochart Hot 100 Singles

Table with 3 columns: Rank, Artist, Title, Countries charted. Rows include hits like 'Here Comes The Hotstepper', 'Old Pop In An Oak', 'Think Twice', etc.

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points. Recognition of pan-European sales of 500,000 units. Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.





European Top 100 Albums

week 13 / 95

this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted	this week	last week	no. of wks	ARTIST TITLE <small>original label (publisher)</small>	countries charted
1	1	3	Bruce Springsteen Greatest Hits - Columbia ▲ <small>A.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK</small>		34	NE		Radiohead The Bends - Parlophone <small>IRE.UK</small>		68	76	78	Mariah Carey Music Box - Columbia ▲7 <small>F.D.NL</small>	
2	2	23	Cranberries No Need To Argue - Island ▲2 <small>A.DK.FIN.F.D.IRE.I.NL.N.P.E.S.CH.UK</small>		35	NE		Revolver El Dorado - WEA <small>E</small>		69	NE		Soundtrack - Pret-A-Porter Pret-A-Porter - Columbia <small>DK.F.P</small>	
☆☆☆☆ SALES BREAKER ☆☆☆☆														
3	3	2	Annie Lennox Medusa - RCA <small>A.DK.FIN.F.D.IRE.I.NL.N.P.E.S.CH.UK</small>		36	RE		Megadeth Youthanasia - Capitol <small>DK.FIN.IRE.UK</small>		70	29	8	Masterboy Different Dreams - Polydor <small>F</small>	
4	14	2	Rednex Sex & Violins - Jive <small>A.DK.FIN.D.NL.N.P.S.CH</small>		37	22	10	Mark 'Oh Never Stop That Feeling - Urban/Motor <small>A.DK.D.NL.CH</small>		71	35	3	Del Amitri Twisted - A&M <small>S.CH.UK</small>	
5	4	23	Green Day Dookie - Reprise <small>A.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK</small>		38	39	4	Fiorello Finalmente Tu - FRI <small>I</small>		72	79	10	Marco Masini Il Cielo Della Vergine - Ricordi <small>I.CH</small>	
6	NE		Faith No More King For A Day...Fool For A Lifetime - Slash/London <small>A.FIN.D.IRE.NL.CH.UK</small>		39	25	8	Van Halen Balance - Warner Brothers <small>A.FIN.D.NL.P.CH</small>		73	69	19	Sade The Best Of - Epic ▲ <small>DK.D.NL.E.S</small>	
7	5	16	Offspring Smash - Epitaph <small>A.DK.FIN.F.D.IRE.NL.N.S.CH.UK</small>		40	32	28	Westernhagen Affentheater - WEA ● <small>D</small>		74	60	2	Gianluca Grignani Destinazione Paradiso - Mercury <small>I</small>	
8	6	19	Vangelis OST 1492 - The Conquest Of Paradise - East West <small>A.D.P.CH</small>		41	42	6	Free The Spirit Pan Pipe Moods - PolyGram TV <small>IRE.UK</small>		75	96	18	Beautiful South Carry On Up The Charts - The Best Of - Go!Discs <small>IRE.UK</small>	
9	9	19	Nirvana Unplugged In New York - Geffen <small>A.DK.FIN.F.D.IRE.I.NL.N.P.E.S.CH.UK</small>		42	40	21	East 17 Steam - London <small>A.DK.F.D.IRE.NL.N.CH</small>		76	75	39	Herbert Von Karajan Les Plus Beaux Adagios - Deutsche Grammophon <small>N.E</small>	
10	7	11	Celine Dion The Colour Of My Love - Epic/Columbia ▲ <small>DK.FIN.D.IRE.NL.N.S.UK</small>		43	54	8	Glenmark/Eriksson/Strömstedt Glenmark/Eriksson/Strömstedt - Metronome <small>DK.FIN.N.S</small>		77	65	3	Pandora Tell The World - Stockhouse/Virgin <small>FIN.S</small>	
11	8	22	Bon Jovi Cross Road - Mercury ▲4 <small>A.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK</small>		44	41	2	U 96 Club Bizarre - Motor <small>A.DK.FIN.D.NL.S.CH</small>		78	45	5	Blur Parklife - Food <small>IRE.UK</small>	
12	NE		Elastica Elastica - Deceptive <small>IRE.UK</small>		45	100	5	Jean Ferrat Ferrat '95 - Temey <small>F</small>		79	72	2	Laura Pausini Laura - CGD <small>F.NL.P</small>	
13	12	16	Soundtrack - The Lion King The Lion King - Walt Disney/Mercury ▲ <small>A.DK.FIN.F.D.NL.S.CH</small>		46	49	16	Jimmy Nail Crocodile Shoes - East West ● <small>IRE.N.UK</small>		80	43	2	Kreuz Kreuz Kontrol - Diesel <small>UK</small>	
14	11	20	Madonna Bedtime Stories - Maverick/Sire ▲ <small>A.DK.F.D.I.NL.CH</small>		47	27	40	Laura Pausini Laura Pausini - CGD ▲ <small>P.E</small>		81	73	5	Madredeus O Espirito Da Paz - EMI <small>P.E</small>	
15	10	7	Simple Minds Good News From The Next World - Virgin <small>A.DK.FIN.F.D.IRE.I.NL.N.P.E.S.CH</small>		48	NE		Janet Jackson janet.remixed - Virgin <small>DK.D.NL.UK</small>		82	NE		John Lennon The John Lennon Collection - Parlophone <small>S</small>	
16	13	18	Sting Fields Of Gold - Best Of - A&M <small>A.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK</small>		49	56	2	Niedecken Leopardfell - Electrola <small>D</small>		83	86	2	Litfiba Spirito - EMI <small>F</small>	
17	15	4	John Lee Hooker Chill Out - Pointblank <small>DK.F.D.NL.N.P.E.S.CH.UK</small>		50	NE		Soundtrack - Immortal Beloved Immortal Beloved - Sony Classical <small>F</small>		84	61	2	Glenn Miller The Lost Recordings - Happy Days <small>A.NL</small>	
18	16	25	Kelly Family Over The Hump - Kel-Life <small>A.D.NL.CH</small>		51	53	2	Duncan Dhu Teatro Victoria Eugenia - DRO <small>E</small>		85	92	3	TLC CrazySexyCool - Arista/LaFace <small>D.NL.S</small>	
19	20	42	Francis Cabrel Samedi Soir Sur La Terre - Columbia ▲2 <small>F</small>		52	48	7	Cranberries Everybody Else Is Doing It, So Why Can't We - Island <small>D.IRE.UK</small>		86	71	19	Aerosmith Big Ones - Geffen <small>DK.D.IRE.NL.E</small>	
20	19	8	The Chieftains The Long Black Veil - RCA <small>A.D.IRE.I.NL.N.E.S.CH</small>		53	37	17	M-People Bizarre Fruit - Deconstruction <small>DK.D.IRE.CH.UK</small>		87	66	6	Bob Seger & The Silver Bullet Band Greatest Hits - Capitol <small>IRE.UK</small>	
21	21	18	Soundtrack - Pulp Fiction Pulp Fiction - MCA <small>A.DK.F.D.IRE.NL.S.UK</small>		54	NE		Stevie Wonder Conversation Peace - Motown <small>D.UK</small>		88	93	2	Andrea Bocelli Bocelli - Sugar/RTI <small>I</small>	
22	17	5	Slash's Snakepit It's Five O'Clock Somewhere - Geffen <small>A.DK.FIN.F.D.NL.S.CH</small>		55	36	2	Mike & The Mechanics Beggars On A Beach Of Gold - Virgin <small>DK.D.S.UK</small>		89	51	2	Hubert-Felix Thieffaine Paris-Zenith - Tristar <small>F</small>	
23	52	3	Fury In The Slaughterhouse The Hearing And The Sense Of Balance - SPV <small>D</small>		56	59	9	Charlie Landsborough What Colour Is The Wind - Ritz <small>IRE.UK</small>		90	77	15	Pearl Jam Vitalogy - Epic ● <small>D.NL.E.S</small>	
24	18	20	Sheryl Crow Tuesday Night Music Club - A&M <small>A.DK.FIN.F.D.IRE.NL.CH</small>		57	55	5	Jennifer Rush Out Of My Hands - Electrola <small>A.D.CH</small>		91	70	2	Cesária Évora Cesária - Columbia <small>F.P</small>	
25	24	13	Garth Brooks The Hits - Liberty/Capitol <small>D.IRE.NL.N.E.CH.UK</small>		58	58	5	Gianna Nannini Dispetto - Polydor <small>D.I.CH</small>		92	89	43	Ana Belen & Victor Manuel Mucho Mas Que Dos - Ariola <small>E</small>	
26	NE		Dalida Comme Si J'Étais La - Carrere <small>F</small>		59	63	6	MC Solaar Prose Combat - Polydor <small>F</small>		93	80	10	Irene Moors & De Smurfen Ga Je Mee Naar Smurfenland - EMI <small>NL</small>	
27	30	4	Neri Per Caso Le Ragazze - Easy/Sony <small>I</small>		60	81	5	The Connells Ring - Intercord <small>D.CH</small>		94	82	4	Scorpions Deadly Sting - Electrola <small>FIN.D.CH</small>	
28	23	11	Portishead Dummy - Go.Beat <small>DK.FIN.F.D.IRE.NL.N.S.CH.UK</small>		61	74	4	Mr. Ed Jumps The Gun Boom! Boom! - EMI <small>A.D.CH</small>		95	44	13	Alain Souchon C'Est Déjà Ça - Virgin <small>F</small>	
29	26	12	Oasis Definitely Maybe - Creation/Sony ● <small>A.DK.FIN.D.IRE.NL.S.CH.UK</small>		62	67	15	Andre Rieu Strauss & Co. - Mercury <small>NL</small>		96	97	18	Claudia Jung Claudia Jung - Electrola <small>A.D</small>	
30	57	3	P.J. Harvey To Bring You My Love - Island <small>FIN.F.D.IRE.N.P.S</small>		63	33	2	Kirsty MacColl Galore - The Best Of - Virgin <small>IRE.UK</small>		97	94	7	Herbert Grönemeyer Cosmic Chaos - Electrola <small>D</small>	
31	28	25	R.E.M. Monster - Warner Brothers ▲2 <small>DK.D.IRE.NL.E.S.CH.UK</small>		64	NE		Moby Everything Is Wrong - Mute <small>IRE.UK</small>		98	NE		Loreena McKennit The Mask And Mirror - Quinlan Road/Warner <small>I</small>	
32	34	8	H-Blockx Time To Move - Sing Sing <small>A.D.CH</small>		65	NE		Edwyn Collins Georgious George - Setanta <small>F</small>		99	NE		Madredeus Ainda - EMI <small>P</small>	
33	31	2	D.A.D. Helpyourselfish - EMI-Medley <small>DK.FIN.N.P.S</small>		66	47	5	Schwester's S'ist So Weit - MCA <small>D</small>		100	87	4	Massive Attack Protection - Virgin <small>IRE.NL.UK</small>	
					67	50	3	Spagna Siamo In Due - Epic <small>I</small>						

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points.
The European Top 100 Albums is compiled by BPI Communications BV. © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.
● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.



New Belgian Chart

continued from page 1

A new chart leaflet has been launched to raise the chart's profile among consumers, retailers and media. With a weekly distribution of 35,000 in Flemish and 25,000 in French, the leaflets will contain information on International and National album and singles charts, the Top 20 compilation chart and, for the first time, a Top 20 classical chart and a dance singles chart. Each will be 'regionalised', containing specific sales data for the North and the South of the country.

Unlike its predecessor, the Ultra Top will not come free to users. Exclusive broadcast deals have been signed with

broadcasters vouching commitment to the chart, and "Our media partners will also have to pay for the information," says Cockmartin. "We expect serious commitment and a dynamic collaboration."

BEL RTL Secretary General Francis Goffin sees the new chart as very important to the station. "A regional chart will demonstrate that Belgium consists indeed of two different markets."

However, as test copies of the new charts are produced, industry insiders have observed that the version for south, French-speaking Belgium has shown few Belgian acts, but is dominated by French acts such as Francis Cabrel and Patricia Kaas.

"We sincerely hope that the introduction of the regionalised chart will stimulate French Belgian artists," says Cockmartin.

Youssou N'dour At San Remo



Youssou N'dour was presented with a platinum disc by Sony Music Italy during the Sanremo Festival in February, for sales of over 100,000 units of his album "The Guide (Wommat)." Pictured (l-r) are: Sony Italy radio/TV promotions manager Enrico Leonardelli, Sony Europe promotion manager Juliette Joseph, Sony Rome press/promotions manager Fausto Donato, Youssou N'dour, Sony Rome Office director Susan Duncan Smith, (kneeling) Sony Italy press and promotion manager, and Sony Italy senior marketing manager Graziano Ostuni.

Swedish Media Body

continued from page 1

The Bonnier family control the country's best-selling newspapers, much of the business press and numerous magazines.

The Kinnevik group, run by Jan Stenbeck, controls the country's largest commercial television stations, as well as numerous cable channels, including music and youth outlet ZTV. The group also controls magazines and Stockholm's daily free newspaper.

Both groups also have extensive interests in the new commercial radio stations. Bonniers is involved with the Megapol network and has shares in Bandit Radio, while Kinnevik has set up the Z Radio network, and has Classic Radio in Stockholm.

The radio market is one of the few areas which is already effected by cross ownership laws, with newspapers prevented from directly controlling stations. However, parliament is now taking a fresh look at these laws to see how effective they have been, and several leading politicians are demanding stricter controls.

The council's principle secretary Jens Cavallin explains, "Media pluralism is essential. Freedom of expression and democracy in general is in danger if ownership is concentrated."

It will also look at the possibilities of setting up voluntary ownership controls.

The creation of the council seems to be another indication that the present Social Democratic government is determined to be more active in the field of media regulation. Already culture minister Margot Wallstrom has said that any future round of frequency auctions will have to involve examining the quality and programming ideas of prospective broadcasters before licences are awarded.

Radios Sky, 538

continued from page 1

Radio 538, who were unsuccessful in their bids for terrestrial licences last year, the court declared that the allocation decisions were void.

The decision was made on the grounds that the criteria upon which they were made, were out of line with EC law.

Frequencies were awarded in early 1994 to Radio 10 Gold, Holland FM, Radio Noordzee, Classic FM and publisher Quote (which has never taken up the licence). And the criteria stipulated that commercial broadcasters had to offer a programme which was different to those already supplied by publishers and had contribute to the Dutch musical culture.

The requirements constitute

Off The Record

Rumoured This Week...

Is Mike Haas Looking For More Fun In TV?

M&M hears that Mike Haas will swap his chair as programme director of Antenne Bayern with a more lucrative seat in the TV world. Germany's second largest private radio station will now have to find a replacement who supports the station theme that "radio is fun."

Taib To Join Indie WMD

Yvan Taib is said to become the new MD of independent production and distribution company WMD. Taib was previously MD of Warner Music-owned Carrere.

Minister's Report Raises Questions Over Media Freedom

by Charles Ferro

COPENHAGEN - Should the media be controlled by the government or left to market forces, was the major issue raised in a paper on media presented by Danish Minister of Culture Jytte Hilden to parliament and the public on March 22.

The 41-page document, which the parliament will use as a guideline to forge new legislation, deals primarily with TV, but the question of a fourth public radio programme, P4, was a central issue. The paper, entitled, "Democracy in a TV Era," is hoped to generate public debate about the media, and

more specifically, to what extent it should be controlled by the government.

The paper contains 20 topics, most of them applying to TV, with networking, advertising, and the future of the state-owned television channels DR 1 and TV 2 top of the agenda. Both DR 1 and TV 2 are known to want to run a national radio station.

Parliament will now study the report with the aim of creating new legislation, although no deadlines have been set.

In the present political climate, the liberalisation of media advertising laws and networking would not find majority support in Parliament.

protectionist measures favouring the Dutch public broadcasting system and thus do not comply with EC law, according to the court of appeal.

Although no time frame has been set, the minister for traffic Annemarie Jorritsma will now have to reconsider the frequency decision.

Sky Radio immediately submitted an appeal to the minister to reach a decision swiftly, in order to avoid unnecessary economic hardship for the station. According to the station's lawyer E.R. Dommering, "The station incurs considerable financial losses with every day it is denied a terrestrial frequency."

However, he admits that Sky Radio has no influence on the speed with which the minister will react. Radio 538 meanwhile, issued a press-release claiming that the decision had vindicated 538 and Sky, and supports their claim that their cases were not treated with sufficient care.

The Voice Appeals Against Authority Decision

by Charles Ferro

COPENHAGEN - Commercial station The Voice has submitted an appeal against the March 1 decision by the Danish broadcasting authority to revoke one of the station's three Copenhagen frequencies as from April 1.

The authority claimed that the Voice does not create its own programming as required by legislation governing local radio stations.

The appeal will now be heard by a body within the Ministry of Culture, and is expected to take up to a month to be handled.

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Border Breakers

week 13 / 95

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	7	SNAP/THE FIRST THE LAST ETERNITY(TILL THE END)	(ARIOLA)	GERMANY	49
2	2	14	Rednex/Old Pop In An Oak	(Jive)	HOLLAND	39
3	10	4	Roxette/Vulnerable	(EMI)	SWEDEN	40
4	4	8	Scatman John/Scatman (Ski-Ba-Bop-Ba-Dop-Bop)	(Iceberg/RCA)	DENMARK	31
5	9	3	2 Unlimited/Here I Go	(Byte)	BELGIUM	22
6	3	9	MC Sar & The Real McCoy/Run Away	(Hansa)	GERMANY	23
7	5	9	Ten Sharp/After All The Love Has Gone	(Columbia)	HOLLAND	28
8	7	10	Lavinia Jones/Sing It To You (Dee-Doob-Dee-Do)	(Virgin)	GERMANY	24
9	14	9	Scorpions/White Dove	(Mercury)	GERMANY	26
10	8	19	Roxette/Run To You	(EMI)	SWEDEN	15
11	6	26	Rednex/Cotton Eye Joe	(Jive)	HOLLAND	17
12	18	4	Sparks/When Do I Get To Sing My Way	(Logic)	GERMANY	19
13	13	11	Hanne Boel/What Have We Got To Lose	(EMI-Medley)	DENMARK	17
14	11	22	MC Sar & The Real McCoy/Another Night	(Hansa)	GERMANY	18
15	17	10	Gianna Nannini/Meravigliosa Creatura	(Polydor)	ITALY	20
16	>	NE	La Bouche/Be My Lover	(Hansa)	GERMANY	14
17	16	5	Nice Little Penguins/Rain Keeps On Falling	(Replay)	DENMARK	11
18	>	NE	Corona/Baby Baby	(DWA)	ITALY	8
19	12	22	Hanne Boel/All It Takes	(EMI-Medley)	DENMARK	11
20	>	NE	Keziah Jones/Million Miles From Home	(Delabel)	FRANCE	12
21	15	2	Lisa Nilsson/Ticket To Heaven	(Diesel)	SWEDEN	15
22	22	6	DJ Bobo/Love Is All Around	(Metrovinyl)	SWITZERLAND	18
23	19	9	Mark 'Oh/Tears Don't Lie	(Urban/Motor)	Germany	14
24	20	4	Herbie/Right Type Of Mood	(Cheiron)	SWEDEN	12
25	23	3	Pharao/There Is A Star	(Dance Pool)	GERMANY	10

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

CHANNEL CROSSOVERS

The top-playlisted UK/Irish records on mainland European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	11	ANNIE LENNOX/NO MORE I LOVE YOU	(RCA)	144
2	3	6	Elton John/Believe	(Rocket/Mercury)	118
3	2	6	Mike & The Mechanics/Over My Shoulder	(Virgin)	107
4	4	9	Sting & Pato Banton/This Cowboy Song	(A&M)	97
5	8	3	Wet Wet Wet/Julia Says	(Precious)	80
6	5	12	Simple Minds/She's A River	(Virgin)	72
7	6	7	M People/Open Your Heart	(Deconstruction)	71
8	9	10	Boyzone/Love Me For A Reason	(Polydor)	58
9	7	12	Human League/Tell Me When	(East West)	57
10	12	9	Jimmy Somerville/Heartbeat	(London)	65
11	11	10	Oasis/Whatever	(Creation)	54
12	21	2	Take That/Back For Good	(RCA)	51
13	10	8	Scarlet/Independent Love Song	(WEA)	54
14	17	20	Cranberries/Zombie	(Island)	39
15	20	2	Duran Duran/Perfect Day	(Parlophone)	56
16	14	6	Del Amitri/Here And Now	(A&M)	57
17	13	11	Cranberries/Ode To My Family	(Island)	48
18	15	6	Let Loose/One Night Stand	(Mercury)	53
19	25	4	Freak Power/Turn On, Tune In, Cop Out	(4th & B'way)	42
20	16	7	Lightning Seeds/Change	(Epic)	42
21	19	2	MN8/I've Got A Little Something For You	(Columbia)	35
22	18	16	East 17/Stay Another Day	(London)	39
23	>	NE	Simple Minds/Hypnotised	(Virgin)	28
24	23	3	Aswad/You're No Good	(Bubblin')	33
25	>	NE	Radiohead/High & Dry	(Parlophone)	29

ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	2	5	BRUCE SPRINGSTEEN/MURDER INCORPORATED	(COLUMBIA)	115
2	5	4	Janet Jackson/Whoops Now	(Virgin)	107
3	1	9	Stevie Wonder/For Your Love	(Motown)	112
4	3	8	Bon Jovi/Someday I'll Be Saturday Night	(Mercury)	96
5	4	14	Ini Kamoze/Here Comes The Hotstepper	(Columbia)	88
6	6	11	Celine Dion/Think Twice	(Epic/Columbia)	80
7	7	6	Sophie B. Hawkins/As I Lay Me Down	(Columbia)	66
8	8	8	Dionne Farris/I Know	(Columbia)	52
9	12	4	Tina Arena/Chains	(Columbia)	53
10	9	15	Madonna/Take A Bow	(Maverick)	50
11	10	9	Sheryl Crow/Strong Enough	(A&M)	52
12	11	10	TLC/Creep	(Arista/LaFace)	42
13	>	NE	Van Halen/Can't Stop Loving You	(Warner Brothers)	36
14	14	4	Brownstone/If You Love Me	(MJJ)	37
15	16	4	Madonna/Bedtime Story	(Maverick)	43
16	15	6	Tom Petty/You Wreck Me	(Warner Brothers)	40
17	23	2	Connells/'74-'75	(TVT)	40
18	13	8	Foreigner/Until The End	(Arista)	41
19	20	6	Crash Test Dummies/The Ballad Of Peter Pumpkinhead	(Arista)	29
20	21	6	R.E.M./Crush With Eyeliner	(Warner Brothers)	28
21	17	8	Nirvana/The Man Who Sold The World	(DGC)	26
22	19	3	Hootie & The Blowfish/Hold My Hand	(Atlantic)	23
23	22	3	John Lee Hooker/Chill Out	(Point Blank)	28
24	18	9	Gloria Estefan/Everlasting Love	(Epic)	27
25	24	26	Sheryl Crow/All I Wanna Do	(A&M)	24

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.

On The Road

Border Breakers commentary by Pieter Kops

German Hansa signing **La Bouche**, a project masterminded by the production team of **Ulli Brenner** and **Amir Saraf**, enters the **Border Breakers** chart at number 16 this week. *Be My Lover*, the second single from the US-born, male-female dance hit duo, comprised of Alaskan **D. Lane McCray, Jr.** and **Melanie Thornton** from South Carolina, has accumulated a 14-station wide roster of supporters across the board.

Especially in Italy, radio programmers are showing a firm belief in the new track, and no fewer than 10 stations have already added *Be My Lover* to their rotation lists. This has produced a formidable 43% roster penetration ratio in Italy as well as an entry at number 11 in the airplay chart for that country (see **Major Market Airplay**, page 31). Among the Italian supporters are platinum broadcasters like **EHR's Radio Kiss Kiss FM/Naples**, **Rete 105 Network/Milan** and **RTL 102.5 - Hit Radio/Bergamo**, **ACE station Radio Monte Carlo/Milan** and Dance-formatted **Italia Network: Los Cuarenta/Udine**. Interestingly, *La Bouche* is also added to playlists in Sweden, Greece and Turkey, but as yet on a less spectacular level.

To jog our memory—the duo's 1994 debut single and pan-European hit *Sweet Dreams* (also the title track of their forthcoming first album) charted for 22 weeks on the **Border Breakers** chart, peaking at number 5 with a 36-station roster. Sales-wise, it went gold in Germany and charted in the **Eurochart Hot 100 Singles** for 26 consecutive weeks, peaking at number 17. The new single by the Euro dance act also enters the **Eurochart** this week, kicking off at number 59, due to favourable chart positions in Denmark (currently at number 33), Finland (20), France (51), Germany (62) and Italy (6).

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 Crossover** chart, ranks the most successful Non-European artists according to airplay impact in Europe.

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

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