

MUSIC & MEDIA

This Week In La France Avance:
French Publishers Increase Grip
On Creative Process.
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GUNS N' ROSES RECEIVE GOLD N' PLATINUM — Over 30,000 fans came to Vienna on June 1 to see Guns N' Roses. Afterwards the band was presented with gold and platinum discs for their four albums "Lies," "Appetite For Destruction," "Use Your Illusion I" and "II." Pictured (l-r) are BMG Ariola Austria label manager Turid Pichler, keyboard player Dizzy Reed, drummer Matt Sorum and BMG Ariola Austria MD Harald Büchel.

Heavy Bidding For 8 London Franchises

UNITED KINGDOM
by Mike McGeever

Proposing just about every format imaginable, 48 groups have submitted applications to the UK Radio Authority for eight London-wide licences. Six of those are for existing services, while the other two are new AM licences using frequencies to be relinquished by BBC Local Radio in the country's largest and

most competitive market.

The licences will cover a population between 6.2-7.5 million adults for an eight-year period. Applicants were permitted to apply for a service on AM or FM, but under the radio ownership rules operators are permitted to

hold a maximum of only one licence on each wave band in the market.

The proposed formats that reached the Authority by its June 8 deadline include Asian- and Arabic-speaking services, all-
(continues on page 21)

Europlay Looks For Label Support To Spur Involvement

EUROPE
by Machgiel Bakker

The Europlay project is moving into its second phase as it now begins actively seeking record company support. Started at the beginning of this year, the project groups together seven major European EHR stations who each month select a record by a Continental European artist that will receive airplay by the participating stations (M&M, January 9).

Speaking at a plenary meeting in Paris last week, Europlay coordinator Charlie Prick said the major issue affecting the project was to get the record companies mobilised. "Are the record companies fast enough to support the Europlay selection?," he wondered. "A station like [Madrid-based] Cadena 40 Principales needs 150 copies of the record to supply all its outlets. And the records need to be there pretty fast in order to make it work."

Raising the image of Europlay is therefore essential and the priority now is to seek intensified

contact with the labels (and publishers). Press statements will also be issued and distributed to national press agencies.

Although participating member stations at the meeting—including Cadena 40 Principales, Het Station/Hilversum, BRTN Radio Donna/Brussels and M40/Paris—all felt that Europlay has the potential to garner cross-regional airplay, some problem
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'92 Western European Music Sales Decline

EUROPE
by Steve Wonsiewicz

Sales of pre-recorded music in western Europe rebounded, albeit slightly, last year, despite showing a second consecutive drop in unit sales. Trade deliveries in

Europe slipped 2.6% to 807.6 million units, according to an analysis of IFPI data. In 1991 unit shipments declined 3.2%.

Western Europe, however, underperformed the global music business as a whole in 1992. IFPI estimates that globally 3.16 billion records were sold last year, an increase of 9.3% based on prior year's figures. IFPI puts the global value of affiliated member sales at US\$28.7 billion.

The retail value of music sales in western Europe was essentially flat last year, totalling US\$10.35 billion, a 0.4% increase. That's compared to a 14% jump in value in shipments in the US to US\$8.87 billion despite a 7.2% decline in total unit shipments. Western European album shipments, however, dropped 1.8% to
(continues on page 21)

Suede Is Persuading Programmers

EUROPE
by Machgiel Bakker

How receptive are European broadcasters to UK "indie" bands? The UK market has a long tradition of delivering many left-of-centre independent bands—Happy Mondays, The Jam, Blur, Ned's Atomic Dustbin to name a few—which have received plenty of press coverage on the
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Suede

Where Europe Ranks

(Top 10 territories by market share)

	Sales	% share
1. US	8,866.6m	31.1
2. Japan	4,328.5	15.2
3. Germany	2,636.9	9.2
4. UK	1,998.2	7.0
5. France	1,935.4	6.8
6. Canada	861.7	3.0
7. Italy	653.8	2.3
8. Holland	647.4	2.3
9. Spain	586.7	2.0
10. Australia	492.4	1.7

No. 1 in EUROPE

European Hit Radio
JANET JACKSON
That's The Way Love Goes
(Virgin)

Eurochart Hot 100 Singles
HADDAWAY
What Is Love
(Coconut)

European Top 100 Albums
2 UNLIMITED
No Limits
(Byte)

david morales & the bad yard club

gimme luv (eenie meenie miny mo)



the debut single from the worlds top remixer
the u.k.'s no.1 cool cut & top 10 dub chart entry
european release 28th june

KENNY G

**BY THE TIME THIS
NIGHT IS OVER**



The Single.



**This week climbs to #4
on the US A.C. Chart.**



**A duet with Peabo Bryson
following his recent
Billboard #1.**



**From BREATHLESS
the #1 Artist Album
in America for 1993,
now 4X Platinum.**

ARISTA 

Peabo Bryson appears courtesy of Sony Music Entertainment Inc.

Peter Flowers Renamed Italia Vera, Flips To All-Italian Music

ITALY

by Mark Dezzani

All change at Milan regional **Radio Peter Flowers**, including the station name and new programming. At midnight on June 7 the ex-ACE/EHR station became **Radio Italia Vera** (True Italian Radio), kicking off with **Vasco Rossi's** hit *Bollicine* and a new format featuring 99% Italian classic hits targeting a 15-45 demographic. Radio Italia Vera will compete with number-one rated

national **Radio Italia Solo Musica Italiano**.

Mauro Dani has been appointed MD, replacing **Pietro Fioravanti**, who becomes company president. "The change reflects the ever growing popularity of Italian music," says Dani, who was MD at another Italian music station, **Radio Lombardia/Milan** before joining the new company. "The difference between Radio Italia Vera and other Italian music stations is that our all-hit format plays only Top

10 successes from 1970 through to today's established stars."

Core artists on the playlist include **Lucio Battisti**, **Enrico Ruggiero**, **Mango**, **Fiorella Mannoia**, **Eros Ramazzotti** and **Claudio Baglione**. Dani says, "Italy's strong tradition of the singer/songwriter will feature heavily in our programming."

The classic hits are punctuated every half hour with "Musica Oggi," a contemporary Italian Top 10, and after 14.00 every day with "Musica Oggi nel Mondo," an international artist Top 10. Current releases from **David Bowie** and **The Beloved** are among the few current international hits on rotation.

Non-stop music replaces DJ's, although a strong emphasis is placed on news coverage. Journalist **Eri Garuti** reports, "Our new flagship programme is a solid hour every morning between 07.00 and 08.00."

Publipan has been appointed sales house for Radio Italia Vera. The agency also represents Milan's **Capital Radio**, owned by **Claudio Cecchetto**, who is the head of national dance music network **Radio DeeJay**.

Details of Radio Italia Vera's new shareholding structure are still being finalized. There has been speculation that Cecchetto has been looking for an all-Italian music outlet, and might invest in the station.

Riccardo Uselli, radio promotions manager at **Sony Music Italy's Columbia** division, says that Radio Peter Flowers will be missed. "It was a bit of an institution," he says. "The music industry has lost an important outlet for adult rock music, however the birth of a new station is always an important occasion and we wish it well for the future."

Dance Music Calls For Radio Action

EUROPE

by Mary Weller

Labels and artists alike were on the warpath against radio at the European Dance Music Convention held June 5-7 in Amsterdam, as limited airplay for dance music was the hottest topic in panels discussing media's bond with dance.

The convention, organised by **DMC Holland** and Dutch music organisation **Conamus**, opened its doors to labels, artists and DJs throughout Europe, although the majority of attendants were from the Benelux area.

In a panel covering dance music's place on Dutch radio, **Play It Again Sam** promotion manager **Corné Bos** stressed his frustration with public radio. "A dance tune first has to be a hit before you will hear it on the radio," said Bos. "With pop music this is the other way around; the song becomes a hit because of the radio. Radio should treat dance music the same way."

Dutch public station **EHR Radio 3** coordinator **Paul van der Lugt** claimed his station does plenty for dance, playing groups

such as **Arrested Development** and **Rob 'N Raz**. "Radio 3 tries to remain as broad as possible and this includes airing dance music as well," he said. "But as one of our DJs recently said, 'Dance music is to dance to. It doesn't belong on the radio but in the clubs.' Although I'm not saying I share his opinion, I believe there are a great deal of people who do."

Other panels covered topics such as international producers and DJs, the future of dance venues and the Dutch music industry.

The convention opened Saturday night with the **Unity Party**, which drew 2,800 attendants through the doors. On Monday night, artists such as **2 Unlimited**, **Cut 'N' Move**, **DJ Bobo** and **Evolution** could be seen on stage.

Organiser **Alex van Oostrom** was very satisfied with the convention and what was achieved. "There were several deals closed in those three days," claims Van Oostrom, "by labels such as **IMC**, **Indisc**, **Play It Again Sam** and more. We even had some people from Japan and Canada here striking up deals."

London Candidate XFM Wins Support, Sponsors Open-Air Gig

UNITED KINGDOM

by Dominic Pride

One of this summer's more credible open-air concerts in the UK is being laid on by a radio station which as yet has no licence to transmit.

XFM, the London-based alternative music station, hopes that the June 13 gig in London's **Finsbury Park** will add weight to its bid for one of the London FM franchises up for grabs later this year. The line-up boasts **The Cure**, **Carter USM**, **Frank and Walters**, **Sugar**, **Belly**, **Kingmaker** and **Catherine Wheel**.

XFM will aim to plug what many observers perceive as a gaping hole in radio program-

ming in the UK, and could help the British music business recover its dominance of the alternative music scene, lost in recent years to US acts.

Moral support from inside and outside the industry is in plentiful supply. Former **British Phonographic Industry** chairman **Maurice Oberstein** and most major and indie record companies have publicly pledged their support, along with various ministers of Parliament.

Credibility and financial backing come from **The Cure's Robert Smith**, from **Chris Parry**, boss of their label **Fiction Records** (also the station's chairman), and former sound engineer **Sammy Jacob**, who produced

broadcasts for the Reading open-air festival. **Harvey Goldsmith's Allied Entertainment** and **Steve Mason** of indie distributor **Pinnacle** have both taken a stake in the station. The business plan looks strong, says Parry, with advertising support already pledged from youth-oriented advertisers, including **Levi jeans**.

If allocated a franchise, XFM claims it will impact 21% of the capital's estimated 3.6 million 16-34 year olds by its third year. But the licence application, submitted on June 9, will be scrutinized by the **Radio Authority**, which has received 16 applications for the lucrative franchise. Jazz, dance, county and easy listening are competing for five stations.

EUROPE AT A GLANCE

INTERNATIONAL: BMG Launches Multi-Media Division

Bertelsmann Music Group has become the latest media multinational to join the interactive media fray, launching **BMG New Technologies**. The new unit will be responsible for integrating emerging new technologies and developing new multi-media product opportunities, and will pursue business mainly via joint-venture partnerships and strategic alliances. The two primary areas targeted are interactive software, such as CD-ROM, and new channels of distribution, including digital cable and satellite networks. BMG has named **Christian Jörg**, most recently director, New Technologies at **BMG International**, to head the unit as vice president. He will report to **Tom McIntyre**, BMG senior vice president and chief financial officer. **Steve Wonsiewicz**

FRANCE: Filipacchi Ups Stake In Skyrock To 85%

French media group **Filipacchi** has increased its holding in the EHR network **Skyrock** from 51% to 85%. Since 1985 the group has owned 51% of the company, with **Pierre Bellanger**, president of the station holding the other 15%. Voting rights at the company will be maintained at 50/50. The move comes close on the heels of Filipacchi's withdrawal from publishing house **Hachette** and its decision to begin consolidating its newspaper group. **David Roe**

BELGIUM: Transistor Celebrate 10th Birthday

Ad company **Transistor**, the radio arm of advertising multinational **IP**, celebrated its tenth anniversary on June 9 with a star-studded radio simulcast on Belgian networks **Radio Contact**, **Bel RTL** and **Radio Nostalgie**. Playing at the party were **Clouseau**, **Blue Blot**, **Richard Gotainer**, **Jo Lemaire**, **Pierre Rapsat** and **Sandra Kim**. Set up in 1982 under the name **Radio Key**, the company began with six private stations. In 1992 the company represented some 250 stations. **Marc Maes**

DENMARK: Mid-June Meeting Set For Media Commission

According to spokesperson **Asger Lund Sørensen** at the prime minister **Poul Nyrup Rasmussen's** office, a meeting will be scheduled for mid-June to discuss guidelines and an organisational plan for a media commission. Rasmussen earlier announced that a media commission will be set up to take an in-depth look on the media situation in Denmark. The report from the commission will be used to evaluate whether there is a need for a change the country's media laws. **Kai Roger Ottesen**

IRELAND: Bar Owners Seek Broadcast Royalty Exemption

Irish bar owners want changes in copyright law to exempt them from royalty payments on music played on TV and radio in pubs. The **Vintners Federation of Ireland** has begun a publicity campaign to seek changes in the Copyright Act of 1963, which was enacted to comply with the Berne Convention. Their arguments are being countered by a parallel campaign by the **Irish Music Rights Organisation (IMRO)**. **Dermott Hayes**

ITALY: B'cast Bill To Be Scrapped; Radio Not Affected

The bulk of Italy's broadcast bill, drawn up by ex-telecommunications minister **Oscar Mammi** and approved by parliament in 1990, is to be scrapped. Prime minister **Azeglio Ciampi** will appoint a special government committee to make radical changes, but the radio sector looks set to remain untouched. Ciampi's first priority is to investigate the frequency plan laid out for TV stations. This follows allegations of Mammi being involved in corruption while he was minister. Industry observers predict that media mogul **Silvio Berlusconi** will lose one of his three national TV network channels. **David Stansfield**



KARAOKE CUT 'N' MOVE — Radio *Sydhavosoerne* in Denmark recently ran a karaoke competition coinciding with the release of the new album from *Cut 'n' Move*, "Peace, Love and Harmony," in which contestants had to impersonate the band. Pictured (l-r) are: artist *Thera*, winners *Sabine Petersen* and *Marlene Eriksen* and artist *Cindy*.

Brisac Gears Up Vive La Radio, Creates Radio Commissions

FRANCE

by Julia Sullivan

Since his nomination on May 10 as president of French radio association **Vive La Radio, Europe 2** director general and director of development at **Europe 1 Martin Brisac** has already outlined his plans to take the body into the future with the creation of five commissions which will open up and concentrate on separate areas of development.

The five commissions will be responsible for the following areas:

- **Internal affairs:** Examining the ideal structure of Vive La Radio over the next five years.
- **Foreign affairs:** Discussing with national and international radio organisations on the worldwide advancement of radio.
- **Communication:** Setting up conferences and seminars in French radio.
- **Community Interest:** Participating on campaigns for general interest and charity issues.
- **Development:** Establishing radio training facilities.

The details of each commission will be subject to discussion over the summer, during which time appointments will be made, especially for heads of the commissions.

This will also be a time for establishing a balance between all the member groups, says Brisac, who underlines his intention to

set up an open forum for communication. "We will be concentrating on finding a legitimate place for each of the member groups—local radio, associative radio and so on."

The launch of the five commissions is part of an ambitious plan to increase the profile of radio, says Brisac. "Since Vive La Radio was launched two years ago **Benoit Sillard** has done a marvelous job. My priority now is to build it up into an organisation which will represent



Brisac

radio as an important player in the French media world as a whole. The basic role of Vive La Radio is to make sure that radio is granted the same importance and attention on a national scale, especially in government, as it enjoys in the everyday life of French people. In order to do that we need to be very consistent and to develop our image. Meanwhile, we have to try and defend all radio groups, whatever their interests are, in their own activities.

"Via the international communications commission we will be talking to other groups such as the **VPRT** in Belgium, the **AIRC** in the UK, the **AERP** in Spain and, of course, **NAB**.

The French radio landscape is one of the most developed in the world. Many French radio experts now work abroad, and we believe we can maintain very good relationships with our colleagues abroad."

As a non-executive body, Vive La Radio has no political power, but will be in regular contact with broadcasting authority the **CSA** and the government. Its members meet once a month.

Radio Listening Down, YLE's Radio Suomi Holds Top Position

FINLAND

by Jari Muikku

Pubcaster **YLE's** national music/full service station, third channel **Radio Suomi**, remained the most-listened-to in the second national radio survey 1992-1993 ordered by the **Finnish Broadcasting Company (YLE)**, the **Association of Finnish Radio Broadcasters and Radiobooking Ltd.** and conducted by research company **Fingallup**.

On a national level **YLE** registered a total 84% audience cume share, compared with local radio's total 72%. The leader in Helsinki was **YLE's EHR Radiomafia** with a 51% cume share, ahead of **EHR Radio City** with 50% and **Radio One** with 46%. Meanwhile, **Radio Suomi** held the lead in Tampere with 55%, ahead of its main competitor, album rock/news talk-formatted **Radio 957** (43%).



EMI SIGNS FOR WENDER'S SOUNDTRACK — EMI Music GSA president Helmut Fest (l) signed a worldwide exclusive contract with Wim Wenders for the soundtrack of Wender's new film "Faraway So Close."

Radio listening registered an across-the-board dip in '92 compared with the previous year. Average listening time in Finland was three hours and 34 minutes per head in '92/'93, down from the previous year's three hours and 52 minutes.

Another section of the survey revealed that 32% of the population preferred local radio stations for music programming,

against **Radiomafia's** 24% and **Radio Suomi's** 19%. On the other hand, **YLE**, especially **Radio Suomi**, beat their local competitors clearly with the popularity of their feature programmes and news, which clocked up 28% and 36% of votes respectively, compared to local radio's 15% and 15%. The survey was based on 8,009 interviews in 27 local stations in 25 localities.

Top Finnish Stations

(% share*)

Station (format)	'91/'92	'92/'93	%chg.
Total local stations	74	72	-2
YLE total	87	84	-3
YLE 1 (Classical)	35	32	-3
YLE 2 Radiomafia (EHR)	49	47	-2
YLE 3 Radio Suomi (NM/NT)	64	57	-7

Source: Fingallup

EHR = European hit radio; NM = national music; NT = news talk

*Stations listened to yesterday

BMG Signs Promotional Deal With DGP Entertainment

ITALY

by David Stansfield

BMG has opted for a street level promotional approach for some of its new alternative talent by signing a deal with Rome-based management, consultant and radio production firm **DGP Entertainment**.

DGP, headed by pubcaster **RAI DJ Luca de Gennaro**, is handling promotion and development for acts and artists who release **BMG** product bearing the new logo **Normal**. De Gennaro-managed domestic techno artist **Lory D** and rapper **Frankie Hi NRG** are the first to launch the project with albums released this month.

A **Planet Rap** compilation album featuring UK artists is slated for July release. This will be followed by **Planet compila-**

tions devoted to other genres of music.

Comments De Gennaro, "BMG gave us the **Normal** logo to control, plus the brief to promote talent where it as a major company can't."

Alternative press and radio stations are key promotional priorities for De Gennaro. "You must break a rap, ragga or underground rock act on these alternative stations before tackling the issue of airplay on a national commercial network like **Radio DeeJay**," he comments. "A local station like **Radio Citta Futura/Rome** may be small but its audience is faithful. The politically based network **Radio Popolare/Milan** has now become influential enough for indie rap and ragga labels to invest in advertising campaigns for product.

Ricardo Clari, **BMG A&R** marketing director for international repertoire, is behind the deal with **DGP Entertainment**. He agrees on the importance of "alternative radio" and confirms the launch of an internal **BMG** project called "Internoise," which will involve a circuit of around 15 stations.

"You can't expect airplay on national commercial networks for an artist like **Henry Rollins** or a new underground band from Seattle, because they are all pretty much devoted to the same brands of pop and dance," he comments. "Underground or alternative stations may not be so important in terms of audience shares right now, but their listeners are dedicated and faithful. And they are among the few stations on the domestic market that have clear and recognisable music formats."



LONGEST HIT PARADE — Over 40,000 fans were there to cheer **ACE Radio FFH/Frankfurt's** hit marathon held on Whit Sunday this year, presented by DJ couple **Diana Hartmann** and **Wolfgang Kurzke**.



are we having fun yet ?

Separate Compilation Chart Causes Rift In Music Community

SWEDEN

by Ken Neptune

Swedish music retailer's association the GLF has sparked controversy in the Swedish music community with the decision to form a separate chart for compilation albums. The announcement was made early April following long discussions, and the newly divided chart system was instigated on May 24. The move knocked top-selling *Absolute Music 15* compilation, [210,000 units sold—double platinum], from the top of the regular chart, making room for the previous number two, Swedish singer **Thomas Ledin's** *Du Kan Lita Pa Mig* ("You Can Count On Me").

While the new chart does show the actual sales position of the compilation CDs next to the compilation chart position, the effect on consumers remains to be seen.

According to the definitions laid down by the new chart, compilations will only be listed if they include at least 50% newly recorded material. Says **BMG MD Hasse Breitholz**, "Under the old rules, *ABBA The Tribute* would not have been considered a compilation. But even if all the songs are old, they are newly recorded. 'The Bodyguard' soundtrack is another example, where more than half of the material is newly recorded."

The decision on the compilation chart followed heated debate at **IFPI**, where opinion was divided, many executives believing that any manipulation of the sales chart would invalidate it. **Virgin Sweden MD Anders Hjelmtorp** for one was adamant that "the chart should reflect how records are selling all over Sweden and nothing else."

Major compilation company **Eva Records MD Lasse Hoglund** agrees, saying, "[Compilation CD] *Absolute Music* comes out twice a year, so I don't see how compilations upset anything. All together

compilations only represent 10% of industry sales." **Eva Records** produces, in addition to the successful *Absolute Music* series, various other compilations including *Absolute Blues*, *Absolute Dance*, *Absolute Reggae*, *Absolute Cinema*, *Power Ballads*, and even *Absolute Opera*. Since its start in January 1990, **Eva Records** has sold close to three million units with 17 compilations.

Breitholtz believes the new moves will serve to show up important figures, however. "In today's economic climate I think that it's more important that we have individual artists on the sales chart. We put quite a bit into the marketing of compilations and we have to be careful so that it doesn't get out of hand and work against us."

Meanwhile, **EHR Radio City/Stockholm PD Jesse Wallin** comments, "The GLF chart is supposed to be a sales chart, but if you take away compilations then it isn't really a sales chart anymore. What's next? Maybe separate Swedish and foreign sales charts or finally each record company with their own sales chart." The station began producing its own *Radio City Hits* compilations in 1991, along

with various record companies. The collaboration has so far produced five platinum and one gold record.

Wallin says it's too early to foresee the effect on sales of the new chart format, but points out "What can happen is that compilation CDs will become less visible in the record stores as they aren't included on the regular sales charts. Advertising on the GLF poster is a way to get around that."

Haeggqvist's Gazell Signs Licensing Deal With Warner

SWEDEN

by Ken Neptune

Warner Music Sweden has signed a licensing agreement with **Gazell Records**, an off-shoot of the **Gazell Music** publishing company started in January this year by former **Sonet Scandinavia** chairman and industry veteran **Dag Haeggqvist**.

The agreement, which covers Scandinavia, marks the comeback of the **Gazell** label, which



O'CONNOR BREAKS FREE — Hazel O'Connor was in Frankfurt recently to sign a world-wide contract with Sony Music, for her come-back album "To Be Freed." Pictured (l-r) are: executive producer Jörg Dogondke, artist marketing director Hubert Wandjo, A&R manager Evelyn Junker, O'Connor, Sony Germany MD Jochen Leuschner and manager Peter Lyster-Todd.

started as a jazz label in 1949 and was taken over 1957 by the then 16-year-old **Haeggqvist**.

Since its inception, **Gazell Music** has grown into one of the leading music publishers in Scandinavia, representing songwriters such as **Paul Simon**, **Lee Hazlewood**, **Elvis Costello** and **Mike Chapman**, with a catalogue of some 40,000 titles. While it was **Haeggqvist's** stated aim to turn **Gazell** into a major independent force in the

publishing field, plans to launch a label at some stage were mentioned shortly after the company came into operation.

Says **Haeggqvist**, "Our choice of artists will be few and very selective. Competition today is intense and an alliance with **Warner Music** is very advantageous for **Gazell** since it gives us a chance to compete on equal terms with the giants of the international music business."

Warner Music MD Hans Englund is equally pleased to be involved with **Gazell**, saying, "The Swedish **Warner** company has grown out of the tradition that **Anders Burman** and **Borje Ekberg** created for **Metronome** and it's a great pleasure for us to be able to continue to work together with **Dag Haeggqvist** and **Gazell**."

First out on the new label is a new Swedish group, **The Breeze**, with **Roxette** member **Staffan Ofwerman** (son of **Gazell** publishing MD **Rune Ofwerman**) and **Woodgrove**, former member of the Swedish group **Suzzie's Orkester**. The first single is called *We Take Care*.

Gazell Music has also recently signed an agreement with **MCA Records** as exclusive representatives in Scandinavia for its entire **Phonogram** catalogue pertaining to audio-visual licensing, including **Geffen** and **GRP**. The deal covers all **MCA** recordings for film, television and advertising productions. If necessary, **Gazell** will license these on a worldwide basis.

Sources FM Drops Programme Bank Service In Summer

FRANCE

by David Roe

Some 40 local stations will lose their core programming source this summer when **Sources FM**, the second of **AFP Audio's** programme bank stops operating. The demise of the programme has been attributed to the lack of advertising revenue for local stations and an inability to pay their subscription fee, an average of **FFr300** (app. **US\$54**) a month,

according to **Francois Leclerc**, president of **SPDV**, the programmes editor.

The programme bank was created last September to offer an alternative programme to stations not wishing to subscribe to the existing programme banks (**Rire et Chanson**, **Canal A**, **BBC Infos**) but the number of subscribers, totalling around 40, was not sufficient to keep the programme alive. Says **Leclerc**, "We are obliged to work on at least a break-even minimum. Unfortunately that isn't the case and despite the fact that we were offering a programme at extremely competitive rates, there weren't enough clients to make the project viable."

Despite the fact that radio groups such as **Europe Communications** or **NRJ** registered an increase in turnover and profits last year, advertising predictions for this year indicate no growth. The lack of legislation to protect local markets from national networks has been cited as one of the reasons for the collapse. "I'm not pointing fingers," continues **Leclerc**, "but there has been no action taken to protect local

markets. Even though our subscription fee is low, most local radios do not have the means to pay this every month."

AFP has signed a contract with **BBC Infos** to ensure that any station wishing to subscribe to the **BBC** programme bank will be able to do so for one year at no change in subscription price, according to **Jean-Michel Sauvage**, **BBC Info** delegate in France. "[On June 2] We had already received calls from interested stations, but there is no way of predicting how many of the 40 stations are going to take up the offer."

In order to receive **BBC Infos**, local stations will not only be obliged to redirect their parabola (**BBC Info** uses a different satellite to the one used by **Source FM**), but they will also have to adopt a digital sound system as programme banks will be exclusively digital by the end of the summer. The **BBC** has already offered to rent the necessary equipment out at a cost of an extra **FFr500** a month, but how local stations will afford this extra has yet to be explained.

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CMA Tapping Country Music's European Potential

M & M

Jeff Green, CMA International Director

The window of opportunity for country music's development in Europe has never been more wide open, but we must first draw back the curtains that keep the flow of progress from reaching the public.

The **Country Music Association (CMA)**, via its London-based European office and the new International Department in Nashville, has reaffirmed its pledge to broadening the opportunities for all those interested in participating in the country music industry.

To achieve real progress, the CMA and its international colleagues must be willing to communicate, share information and participate in meetings and conferences. But above all else, we must overturn any remaining prejudices that still linger regarding what today's music from Nashville is all about.

One only needs to take a look at the letters **Country Music Television Europe (CMT)** receives daily from fans around the world to understand that this genre of music has grown to provide genuine mass appeal. CMT Europe viewers, particularly adults, frequently complain about how they feel alienated by rap, techno and heavy metal music which pervades EHR radio,

and how they are burned out on most oldies.

Regardless of their nationality, the comments reflect many of the same thoughts as those of Americans, who are embracing country music more than

ever before. "I used to think country music was only about drinking, cheating and trucks," they say. "But this is music about real people with real-life problems and issues. These lyrics talk about my life."

And the artists have changed: there are many new singers and songwriters who bring fresh, new approaches, such as **Mary-Chapin Carpenter** and **Vince Gill**. **Whitney Houston's** smash hit "I Will Always Love You"—written by **Dolly Parton**—proves that music from Nashville can cross format borders.

Sure, there's the occasional rhinestone-studded jacket, and, with the worldwide success of **Dwight Yoakam** and **Garth Brooks**, it's no wonder many male artists still wear cowboy hats. But production values are state-of-the-art now, and the hay bales, saddles and spurs have been returned to the barn. As professionals it is now our job to look beneath the surface and listen to this music on its own merits. If you do, you'll agree there's a lot of tremendous work being created.

Many bridges need to be built before country music's road to international development is complete, but the construction is clearly underway. International

offices are releasing more product, and the recent appointments of several Nashville-based international executives testify to a global marketing strategy which deserves wider recognition from all territories.

Progress is being made on the promotional side towards radio, retail and press. However, despite hundreds of specialist country radio shows, record service is still inadequate in many areas. Despite improving sales when other genres of music are declining, retailers are not being promoted on country music anywhere near as much on mainstream pop priorities. The press is clearly becoming aware of how country music has changed in recent years, but journalists hunger for more information. The phenomenal success of Phonogram's then-unknown **Billy Ray Cyrus** proves that when a strong force is applied across all fronts, country music can break as readily as any other release.

CMT Europe needs to continue broadening its reach into new territories where cable penetration is greater than the UK, and its growth seems assured. However, there is a serious shortage of country music on television and no fulltime terrestrial country stations yet outside Japan and Australasia. Still, the emergence of new media sources which expose country, such as radio's **QCMR** and **NEN-TV**, appear to be steadily developing. More will follow, slowly but surely, as broadcasters realise the commercial potential.

Despite the inevitably smaller audiences and touring complications, artists need to be willing to tour outside the US, but the opportunities for developing acts have

never been better. These artists have three compelling reasons to get their passports ready. First, the US market represents only 30% of all record sales, so it stands to reason that a large piece of the pie remains available to those who reach for it.

Second, as American country radio stations concentrate nearly exclusively on newer artists, the career longevity for all artists is likely to shrink, making the development of an international career that much more valuable. International music critics, presenters and fans are far more patient and forgiving to artists, and remain loyal far longer than their American counterparts.

Thirdly, the US concert circuit is becoming increasingly congested with touring talent competing for the one or two tickets a consumer will buy each year. As a result, the artists and their managers and booking agents are sensing the strategic advantages of exploring the international marketplace.

Newsmakers

GERMANY: Michael Heiks has been appointed the new programme director of **Radio NRW**.



FRANCE: Frédéric Muel has left **Carrère** to become promotion director at **Airplay Records**.

FRANCE: Christian Noailles has been appointed to the new position of marketing manager at **Dreyfus**, moving from his position as director of strategic marketing at **EMI**.

FRANCE: Cyrille Lascaud has been appointed new publicity manager at **BMG**, taking over from **Isabelle Mathiez**.

UK: Jean Michel Coletti, ex-international marketing manager at **EMI**, left his position to join computer games manufacturer **Telemagik**.

GERMANY: Bernd Runge has joined **Edel Company Music**, where he will be responsible for building up the classical department. He was previously head of classical at **Deutschen Schallplatten** in Berlin.

UK: Victoria Green has been appointed promotion manager at **EMI**, starting June 1. She replaces **Carrie Spacey-Foote**, who has been promoted to the position of international marketing manager.

INTERNATIONAL: Claude Carrère has been appointed vice president of **Warner Music International**. While continuing to serve as a director of **Carrère**, he will relinquish his role as president of the company which he founded in 1975, and which has operated since 1990 as a division of **Warner Music France**.

Rediscovering Spanish Talent And Its Fans

Programme Director Of The Week

Francisco Herrera, Cadena Dial, Spain



Spain's all-Spanish music network **Cadena Dial** began its third year on the air with an impressive 12% leap in listenership over the previous quarter according to the latest **EGM** data, putting it well above the one-million listeners mark. These figures are doubly significant when compared to the generally depressed ratings at other major Spanish pop nets, including perennial leader **Los 40 Principales**—like Dial, part of the **SER** group—which slipped three points, leaving it with just under three-million listeners.

But what gives Dial the edge in an ever more tightly-formatted market? In part, its steady growth must be looked at in relation to the success of other national music stations in Europe. A rediscovery of domestic artists is a trend throughout the continent. But Dial's particular mix of styles, its well-defined identity, and its strict format limitations all contribute to its favourable profile.

Network director **Francisco Herrera**, former director of **SER** in Malaga, had already successfully developed a format similar to Dial's at the local station **Radio Minuto** (now part of **SER's M-80** net).

"We played the occasional foreign hit," he says, "but in general our formula is twofold: always Spanish music, and always agreeable, never strident," says Herrera. Within these limits the gamut of playable styles is broad, ranging from soft rock and pop ballad, flamenco, salsa, oldies, and the Spanish style of popular music known as "copla." Programming originates in Madrid, and is firmly adhered to by DJs. The basic format is broadcast from 04.00-21.00.

The evening hours from 21.00-04.00 are dedicated to specific programmes, such as an hour featuring salsa, or pop, or a wider selection than normally permitted of the music of a particular Dial core artist. Artist promotions and interviews are usually reserved for weekends.

Herrera is careful to point out that although the station strongly identifies itself with its core artists, such as **Rocio Jurado**, **Juan Pardo** or **Paloma San Basilio**, it also plays many songs which fit the format by artists who are not generally Dial's style, such as **Luz Casal**, **Duncan Dhu** or **Loquillo**. "The format is wider now than at the beginning, while still

remaining very defined," he maintains. "We are extending the range while remaining true to the principle of pretty and melodic music sung in Spanish."

When asked if sales influence programming, Herrera declares, "It's the other way around. Our programming influences sales. Dial creates hits, and also creates sales. The network was launched with the idea of playing music ignored by other stations," he continues, "and we've discovered a huge audience that wants to hear music they can identify with in their daily lives, and that they know from their past. It's an adult audience that is tired of the same old thing."

On the future Herrera is hopeful. "There is a lack of imagination in Spanish radio at the moment, and Cadena Dial seems to have struck a chord. We are the second most popular music station in Spain now. Knowing the mentality, idiosyncrasies and musical tastes of this country, I am convinced that within four or five years we will have more listeners than any other network."

At April's **NAB** conference in Las Vegas, Cadena Dial, in conjunction with **Los 40 Principales**, presented a project to syndicate programmes of Spanish music to stations in North and South America, as well as in Europe and Japan. Herrera declared the project alive and well, and predicted that perhaps as early as September a group of stations would be ready to programme a four-hour weekend show to be known as "Dial Latino."

Terry Berne

Making Radio Sales And Programming Work Together

A station which has its two key department managers going in different directions will not achieve its full business potential. It's my opinion that the person in charge of the station's product and the individual responsible for maximising revenue opportunities must not be allowed to have separate agendas. Both leaders must be motivated by the property manager to work in tandem.

by John Irwin

The key factor in driving this cooperation must be mutual respect. Notice I emphasize respect, not a submissive attitude or any form of adulation. If both can respect the other for the goals each must attain, as well as for the skills needed to accomplish the short and long-range objectives, then the station's foundation is solidified. A solid base in these two critical areas of the operation will enable the key people to stay strategically focused. When there is such mutual respect, both planning and creative problem solving will become much easier because all involved will be performing in an open and honest environment.

My management philosophy is that of a "coach." So, to my way of thinking, it's the responsibility of the individual at the top to create the type of work atmosphere I've described. One main rule here: don't play favourites with your key captains. Force them, if necessary, to solve problems together and let them do it. Don't intervene unless both individuals request your assistance.

I've recently read articles on two of my favourite coaches—University of Notre Dame football legend Lou Moltz and the University of Kentucky's basketball skipper, Rick Pitino. Both of these men have achieved tremendous success with their respective programmes by making respect for others a key part of their motivational efforts.

I've asked some people in our industry for whom I have considerable respect to share their thoughts on creating a successful relationship between sales and programming. Here's what they had to say.

Comment #1

Chuck Dickemann, consultant, Share Media Services, Houston, TX.

The cooperation of the programme manager and the sales manager is essential if a station is to succeed. The bottom line of any station is, simply put, the bottom line. A programme director who doesn't understand that is under-qualified to be a department head. However, any sales manager who has no respect for the product is equally damaging. Often each is faced with protecting his turf for fear of setting "the precedent" that will doom his department, if not to failure, certainly to the wrath of the general manager.

The programme manager protects the artistic integrity of the format; the sales manager faces the more tangible task of hitting the monthly budget. If the format is compromised just to get the advertising buy, the ratings will suffer and the sales department will have a harder time selling. If we don't get the business and make budget, we won't have a station to programme.

How should PDs and SMs avoid the conflict? One method is to become "solution designers." A client wants to ensure in-store traffic after his advertising schedule.

It sounds simple enough, but the hardest aspect is to set the emotional investment aside and maintain the flexibility.

— Chuck Dickemann, consultant, Share Media Services

The SM wants the client's success to promote future business. The PD has reservations about the baggage attached to the spot buy (added value) designed to ensure the traffic. The intra station conflict begins.

Once the PD and SM become "solution designers;" they evaluate what the client actually wants. They then brainstorm what will achieve the desired result without compromising the format. The client is happy; the SM will most likely get repeat business; and the PD's format is not destroyed while securing the business.

It sounds simple enough, but the hardest aspect is to set the emotional investment aside and maintain the flexibility. Respect for each other's responsibilities and goals is the key to finding the solution. Success for any business, including radio, is determined by flexibility and creative problem-solving.

Comment #2

Doug McGuire, VP/regional EZ Communications Inc. Fairfax, VA.

One of the best aspects of my job is travelling around the US and listening to hundreds of radio stations. I get to "borrow" the best ideas and laugh (or cry) about the worst.

Among the worst promotions were give aways of canned ham, 13 ears of corn and personal hygiene products. However, each time, some "lucky" listener has been motivated enough to play and win.

Just the same, these types of promotions don't have to appear on your station. There's a system you can use to satisfy client needs and still reach your programming objectives.

A great example of how this system works is at WIOQ (Q102)/Philadelphia. One of the reasons for the station's tremendous success is a commitment to its community. One result of the commitment is a promotional effort called "Peace On The Streets." On air, on the streets and in its advertising, the station is doing a lot to stop violence.

Recently, a client wanted to give Q102 some vacation trip packages to give away on-air in exchange for promotional mentions. The client was convinced by the station that everyone would better benefit if Q102 would use the cost of the trips to underwrite a college scholarship fund. It was given to the high school student who

wrote the best essay on why Philly needs "Peace On The Streets." The client is now a valuable partner in helping Q102's community commitment.

The system to design better promotions is simple. Begin with weekly meetings among the programming, sales and the promotion departments. Develop a calendar for planning the next three months. Look at upcoming events and holidays. Discuss future station promotions and advertising efforts. Then brainstorm promotional angles that will catch the attention and participation of the audience and advertisers.

For example, a simple shopping mall appearance turned into something much bigger. A "diamond mine" was constructed in the mall. Basically, it was a structure filled with sand, cubic zirconium stones and diamonds. For a donation to charity, listeners could purchase a bucket of sand which they would sift in hopes of finding a diamond. They took any "mined" stones to a mall jeweller for appraisal. Those who won a diamond could get it set into a ring. The cubic zirconium stones were good for gift certificates at

other mall retailers. All the different retailers paid for the privilege of participation. The listeners had a great time, the station made money from the promotion and charity benefitted as well.

Your station can do the same. Plan for what you want the future to be. Then find a client who wants to help you pay for it.

Comment #3

David Pearlman, president/CEO, WZMX, Farmington CT.

The radio industry in the US is in a major period of transition. It is moving from a highly specialised strictly departmental makeup into an era of consolidation and complete cross-pollination among job functions within the station operations. The traditional lines of separation between sales and programming are quickly dissipating as the need for radio to become a one-stop marketing shop becomes its paramount station service offering. It has forged a new, exciting internal partnership between PDs and SMs that many old-line broadcasters never would have thought possible.

The new-breed operations manager programme director must fill more of a marketing function. The '90s PD must have more well-rounded backgrounds and be more curious about the

station's other functions. Amid all of the industry consolidation, everyone at every station must wear more hats. This is a dramatic change for most product-driven programme directors. They will have to work longer and harder, but that, in reality, is what we are all doing in today's world.

The changing sales landscape has also significantly affected the world of a station's SM. With shrinking client budgets and severe downward pressure on rates, the need for "value added" packaging has become routine. It has uniquely forced a marketing partnership within a station between the PD, SM and promotional manager. They must leave their departmental egos behind and now work hand-in-hand on more avails more often than ever before. They must continually create marketing schemes and promotional partnerships which meet the marketing goals of the clients at hand. While there are still the inevitable battles over spot loads and commercial copy, the major new focus of this "marketing team" is meeting the needs of the customer while retaining a delicate satisfaction balance between the valued listener and cash-paying client.

In Hartford, we have taken an innovative approach to the process by inviting

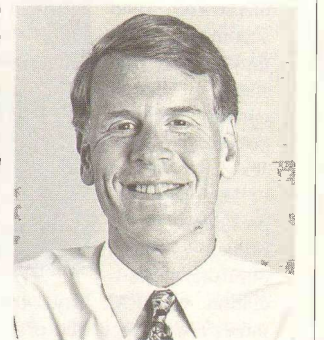
[Station executives] must leave their departmental egos behind and now work hand-in-hand on more avails more often than ever before.

— David Pearlman, president/CEO, WZMX

clients to have lunch at the station with both programming and sales representatives present. We genuinely try to identify problems and solutions for the customer. This could include everything from a radio campaign to better retail sales training. By including programming people in those sessions, they are more directly exposed to the problems facing advertisers in today's tougher economic times. The results have been sensational and some unique solutions have surfaced from utilizing station data bases to traffic-driving copy concepts.

The traditional job descriptions for radio station department heads are gone forever. Competitive and economic pressures have forced everyone to become a "marketeer." It has served to break down barriers between programming and sales while creating a more stimulating, well-rounded work environment for all concerned. Ultimately, it will lead to more prosperous and satisfying times for the industry.

JOHN IRWIN began his radio career as a cub reporter. Three years later, he became a 20-year-old news director. Irwin has managed top radio properties for Captiol Broadcasting, Broup W and NBC. He formed Boston-based Irwin Media, Inc. to provide broadcasters with full-service consultation. Irwin can be reached at:
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Stepping In Before The Labels Do

French publishers are becoming a key element in the creative process of artists by signing, nurturing and pushing local acts in a very early stage of their career. Emmanuel Legrand reports.

Regardless if a publisher is a wealthy affiliate of a major group, an independent part of an international group, or a local independent, what all active publishers have in common is an increasing grip on the creative process. Many of today's artists releasing their first or second album have found their first open window through a publisher.

There are countless examples in France of acts which have started with a publishing deal and ended up with recording deals. One famous example is the **Negresses Vertes**, who were signed to **Virgin Music**—before it was folded into **EMI**—and were turned down by all the record companies, until being picked up by independent label **Off The Track**.

Only Doing Our Job

Jean Davoust, president of **Warner Chappell**, the leading publishing company in France with **EMI/Virgin**, considers that "with the difficult economical conditions today, artists need every piece of support they can get. Because publishers are often very close to the authors and composers, it's logical to get involved in the creative process. Most publishers who sign an artist are ready to take risks; they play an increasing role in the development of artists careers and in the process that leads them to sign with a record company. It is more and more part of our commitment."

At Warner Chappell, Davoust has tried to expand the A&R base with acts like funk band **FFF**, world music star **Angelique Kidjo**—whose album *Logozo on Island* has been travelling all around the world—or upcoming singer **Nilda Fernandez**, whose first album was almost completely financed by the company. Davoust also has high expectations for duo **Corman & Tuscadu**, who have recently released a covers album of great French movie anthems, all of them selected from the copyrights owned by Warner Chappell. "We have decided not to sign too many artists, but those we do sign get the best treatment," claims Davoust. "It takes time to bring an act from an early stage of their career to broad recognition. So we tend to sign an act only when we have strong belief that we have accomplished that. It is wonderful to work with someone who is completely unknown, and accompany them through all the stages of development and, if possible, to success."

Davoust, also president of French music publisher's association **CSDEM**, says that more and more, artists begin the process of choosing a record company only after signing with publishers, developing their talents

and recording demos. For Davoust, developing a local repertoire in parallel with an international catalogue of copyrights is "perfectly logical." Another reason for becoming involved at this stage is purely economic. "On a strictly business standpoint, the return on investment from local repertoire is much higher than from just managing international catalogues. Sure, it requires an initial investment, but when it works it really pays off."

Davoust says he is "very bitter" about the French radio situation, both the way radio exposure has been handled by the industry and how stations are avoiding their responsibilities. "As long as the industry will not act jointly, nothing will be possible. Everyone has their own action plan, and what's the result? Broadcasters don't help the promotion of national acts, or European acts for that matter, and they hardly support upcoming new artists. When these artists are given exposure, it can really make a difference. Just take a look at **Mecano**. I wonder if the solution wouldn't be simply to deny uncooperative radio stations access to our repertoire."

A Touch Of Creativity

Some publishing companies are run by those who have a strong A&R experience. Such is the case of **Philippe Lerichomme**, who was appointed MD of **PolyGram Music** in July 1992. For 16 years, Lerichomme has been the artistic director at **Phonogram**, exclusively in charge of the late **Serge Gainsbourg** and all his related projects. When Gainsbourg died over two years ago, Lerichomme felt he had to turn a page in his life and look for other aspects in the music industry.

Recalls Lerichomme, "It has been an intense period of my life. Gainsbourg was such a versatile and exciting artist. When he died, I had a complete feeling of

Most publishers... play an increasing role in the development of artists careers and in the process that leads them to sign with a record company. It is more and more part of our commitment."

—Jean Davoust, president of Warner Chappell

emptiness. I couldn't go on in the production side. When [**PolyGram Records** president] **Paul-Rene Albertini** offered me the job at **PolyGram Music**, I took

time and thought about it before accepting. From the outside, there was something mysterious about publishing. I thought there could be something artistic and creative to do. Publishing is a mix of administrative management and artistic choices." Discovering unknown talent, working with these artists from the beginning and watching them develop are the most rewarding parts in his job, admits



Elmer Food Beat (Panache Publishing)

Lerichomme, who adds that the modest size of the company still leaves room for "exciting new projects."

PolyGram Music's roster includes many new acts such as **Zazie** (voted best upcoming female act at the **Victories De La Musique** this year) **Michel Rouyre**, whose first album has just been released by **Polydor**, or Tunisian-born artist **Amina**. More established acts that have been with **PolyGram** since the beginning include rock band **Noir Desir** and **Niagara**.

New projects are the backbone of the new department **PolyGram Music For Films**, run by **Jacques Sanjuan**. The department signs film score composers such as **Goran Bregovic**—whose "Ari-

z o n a
D r e a m"
soundtrack has landed a number 2 hit in France with **Iggy Pop's** ballad *In The Death Car*—a as well as working on

specific film score projects, producing and recording the music and distributing it nationally through the **Phonogram** label.

But why should artists go to publishers

in the first place? For **Lerichomme**, the reasons are personal as well as practical. "Publishing houses are still personally sized," he says. "In record companies, artists tend to be frightened, so they naturally come to us before going to record companies. Also, record companies tend to produce fewer artists as costs rise. An artist who is presented by a publisher will have greater chances of getting signed."

Filling The Gap

This view is shared by **Stephane Berlow** who, as president of **BMG Music Publishing**, publishes acts such as **MC Solaar**, **Dominique Dalcan**, **Jimmy Jay** and **La Rumeur**, a new band signed to **Ariola**. He feels the increasing role of publishers is the direct effect of a lack of an artist development policy in record companies. Even though the main publishers are part of a music group, he remarks that if there is a natural tendency to offer its signing to the group's competitors, there is no exclusivity. Publishers tend to work with all record companies, he claims, for the benefit of their artists.

He compares the work of French publishers to what is done in countries such as the **UK** by independent labels or by managers. "These labels track new talent, sign them and produce records which give them a chance to develop," he says. "In France there is no such thing, making it the role of the publisher to give the artist the means to reach artistic maturity. Publishers often do things managers do in other countries, like investing in studio time and negotiating with record companies. We don't do it because we want to but simply because there is a gap in the French system."

Indies With Open Ears

Independent publishers also feel they are a vital element in the creative process although they can't compete with major publishers on cash flow and investment power. But, according to Brit expatriate **Paul Banes**—former MD of the **Island** publishing affiliate in the '80s and now managing his company **Panache**—these indies have something that the others don't have: "ears open and a rapid decision making process." Says Banes, "I don't have to wait for anyone to tell me if I can do a deal. I can make my decisions quickly. The only obligation I have is success. I cannot afford to fail. You have to be honest with people who come to see you. If I really believe in them, I'll do whatever it takes. If people think I'm crazy, it even gives me more confidence and strength to go further."

With this in mind, he has recently been able to secure publishing deals with two top world music acts, **Mory Kante** and **Toure Kunda**. He has strong ties with the label **XIII Bis** and represents most of the label's acts (**Elmer Food Beat**, **Love Bizarre**, **God's Gift**, **Sylvain Stabile**).

As an indie, Banes is a strong believer in the necessity of a strong international network of correspondents. Banes has an office in **London**, dealing with international copyrights and composers, such as **Danny Schooger**, former keyboard player for **George Michael**, who composed a hit for **Jimmy Nail** last year.

Banes has also strong ties with **Ham-**
(continued on page 9)

Les Négresses Vertes Win The Theme Song To Tour De France Broadcast

FRANCE
by Robbert Tilli

The sports event on the continent in the summer is the "Tour De France," the approximately 4,000-kilometer-long cycle ride through France, taking place in the first three weeks of July every year. Millions of people watch the daily stage as broadcast live by TV station France 2 (formerly Antenne 2), syndicated to broadcasters in all territories.

Getting the theme song to the show is an honour comparable to nothing else in the world. When Kraftwerk's "electronic endurance test" *Tour De France* was chosen, it lasted for a decennium and immortality was secured. But now it is on the verge of being replaced by another tune. Delabel label manager Thierry Jacquet is happy to announce that French band Les Négresses Vertes are the lucky ones with *La Romance Du Tour*.

The band with that characteristic vagabond look and the spiciest "Gitano folk salad menu" deserved some "bonne chance" after the tragic death of charismatic singer Helno earlier this year. Says Jacquet, "The band is determined to continue. Band leader Mathias, who always sung part of the repertoire, is now doing lead for all songs. They're not looking for a new frontman, but for one additional female backing vocalist. The current *10 Remixes '87-'93* album won't be promoted by the band members with interviews or concerts. They see it as the end of the

first episode of the band and as a souvenir for the fans. The next part will start in August, when they will record a completely new album. Depending on the demand, the Tour De France theme will be released as a single. We're also trying to get the song on Eurosport TV channel."

The band's manager Jacques Renault sees the Tour theme song as God's gift. "I have to admit that it couldn't have come at a better moment than now. We were very lucky when France 2 approached us for it. After bad times, good times will come. This marks the second life of the band. But the guys in the band were already working on new projects anyway. The remix album gives them sort of a break."

Since Les Négresses Vertes are local heroes—as opposed to Kraftwerk's German nationality—great radio support is to be expected, as well as from the non-musical outlets.

- Signed to Delabel/Virgin France.
- Publisher: Virgin.
- Management: Corrida/Paris.
- New album: *10 Remixes '87-'93* released on June 7.
- New single: *Face A La Mer* released on May 31.
- Remixers/producers: Norman Cook, Gangstarr, and William Orbit among others. Massive Attack remixed the single.



Niagara (PolyGram Publishing)

(continued from page 8)

stein, ZZ Top's publishing company in Austin, Texas. He represents them in France, through a company they have set up, while he benefits from a reciprocal representation in the US.

"This international connection gives me a lot of flexibility and options. It is also a bonus for our artists, as some of the French acts work with UK writers. As an indie, I have the freedom to really select my partners, as opposed to majors who are tied to their contracts, obliged to go through the pipeline of their own network

of affiliates, who might not be the most motivated persons to develop this repertoire."

Banes' vision of the publishing business is quite simple, "You don't earn money with your checkbook but with hard work." He adds that personal relationships is the key. "People don't sign with Warner or BMG simply because they are Warner or BMG, but because of Jean Davoust or Stephane Berlow. They are the ones the artists are in contact with and they are the ones who will get the things moving. It all comes down to human relationships." Emmanuel Legrand

NEW RELEASES

Singles

STEPHAN EICHER

Des Hauts, Des Bas - Barclay
PRODUCER: S. Eicher/D. Blanc-Francard

For this new single, Eicher has once again teamed with renowned author Philippe Djian. The result is rougher than what Eicher usually delivers, but didn't prevent most radio stations from instantly play it. Currently number 2 in M&M's Regional EHR/Francophone region.

LES INNOCENTS

Un Homme Extraordinaire - Virgin
PRODUCER: Philippe Deletrez



audience.

This wonderfully arranged ballad is a follow-up to their huge hit *L'Autre Finistère*. It should confirm their increasing appeal to a large

JEAN-MICHEL JARRE

Chronologie Part 4 - Disques Dreyfus
PRODUCER: Jean-Michel Jorre

In support to his future concerts, Jarre has released a new instrumental album. This first excerpt will please his core fans and convince those who consider Jarre's music simplistic melodic lines, that this is the avant-garde of experimental music.

BRUNO MAMAN

Qui Sait? - FNAC Music
PRODUCER: Jam'Ba/Bruno Maman

Maman is strongly influenced by funk masters like Prince, but he is intelligent enough not to hide this heredity (the little screams in the background), showing at the same time originality in this mid-tempo track. A name to watch.

NINA MORATO

Maman - Polydor
PRODUCER: Antonin Masurel

Another new act signed by Polydor. Morato has a pleasant voice and a distinctive style, funky and provocative.

Albums

ACOUSTIK ZOUK

Soiree - Declic
PRODUCER: Acoustik Zouk

With summer not too far away, there is nothing better than this zouk groove from the French Antilles to start the holiday. The success of Kassav' has somewhat overshadowed other zouk musicians. Far from being just another ethnic sound, zouk is emerging as a real style with its own evolutions and various emerging talents. Pushed by the voice of Ralph Tamar, Acoustik Zouk prove the vitality of the zouk scene.

PASCAL COMELADE

Traffic d'Abstraction - Delabel
PRODUCER: G. N'Guyen/P. Comelade

This album is sort of a luxury. It has no special potential to break the charts, yet this instrumental music offers so much space, irony and imagination that it's a gift to all programmers in search for the unexpected. Comelade plays brief tunes, mostly based on keyboards, from grand piano to a toy piano. It's a travel through a

motion picture, with Comelade delivering the soundtrack and the listener responsible for the images. File between Eric Satie and Nino Rotta.

LE GRAND BLUES BAND

Le Grand Blues Band - New Rose
PRODUCER: not listed

Put some of France's top musicians in a studio, let the tape recorder roll, and here's the result: a totally unpretentious album of blues covers, including *Witch Queen Of New Orleans*, *Tobacco Road* and *Mystery Train* and a few original compositions. No need to be born in Chicago to enjoy playing the blues.

JEAN-PIERRE MADER

J'aere - Polydor
PRODUCER: J. Mader/S. Forward

Mader has scored a series of hits in the late '80s with an efficient combination of dance grooves and catchy melodies. This album is his more ambitious to date, with broader musical appeal. Listen to the first single *Ici Ou Ailleurs*—for which several remixes are available—and be convinced that the man has not lost his touch, and has matured for the best.

MANUEL MALOU

Corazon Caliente - WEA Music
PRODUCER: Manuel Malou

Malou's music is like the man himself, cast between two cultures: French and Spanish. Those who like Spanish music will have their share of flamenco guitar and hand clapping, but Malou is not into Latin revival. His music is contemporary, and he plays a subtle guitar. *Hey Chiquita* sounds like an instant winner. Specialists will enjoy his very personal version of *Le Metèque*, a '60s song from Georges Moustaki. Music that you can dance and listen to.

ROADRUNNERS

Instant Trouble - Boucherie Productions
PRODUCER: Jeff Eyrich

It's about time the French realise they have one of the most powerful straightforward rock 'n' roll bands in action. The guitars are sharp, the rhythm sections knows how to kick efficiently, and lead singer Frandol, singing in English, is pretty convincing. Thanks to Eyrich's production, this album captures all the energy of the Roadrunners (who hold up to their name as they spend most of their time touring) without comprise. They might be from the north of France, but their music has a "down under" feeling, reminding of both Midnight Oil before they mellowed, and the Saints, one of the most underrated bands of the late '70s.

SINCLAIR

Que Justice Soit Faitel - Virgin
PRODUCER: Sinclair/Boom Bass



After albums by F.F.F. and Malka Family, the funk wave continues in France. Sinclair is a new artist who must have listened a lot to Sly Stone instead of going to school. Some tracks are longer than the regular radio standard, but that is no reason to pass on a good occasion to groove.

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GROOVEMIX

A Toast To Vinyl; Long May It Live

SWEDEN by Ken Neptune

Despite further delay in getting private commercial radio off the ground, the record industry is still bracing itself in anticipation of the situation to come. Until that time, the road to the airwaves is still mainly through the dance floor. While dance music needs both club and radio support to make it big, it is often the 12-inch vinyl that determines the potential for radio.

On one hand, the majority of radio stations will only accept CD submissions, while on the other hand most club DJs still prefer to

spin 12-inch vinyl. According to sales statistics, the future is now and vinyl is slowly but steadily declining in the Swedish market, as in many other countries. That may be so, but when it comes to dance music the story is different. For DJs vinyl is definitely not dead.

As the record companies began easing themselves out of vinyl production a few years ago, two of the major distributors of dance music, **Pitch Control** and **Next Stop Records**, saw a golden opportunity and started pressing the 12-inch vinyl themselves, much to the joy of DJs who have a hard time accepting digital tech-

nology when it comes to making people dance. Pitch Control, which has the largest share of the market when it comes to pressing 12-inch vinyl, works with most of the record companies. According to Pitch Control co-owner **John Wallin** it's worth the effort. "We move quickly, with a two-week turnover time. The record companies give us a song, and we take care of the production and hype it up." Some of the product is exported to Germany, the UK and the US.

At Next Stop MD **Ian Colven** says the jump from vinyl to CD depends on the 12-inch. "All new dance music is available first on

vinyl. To break a record, it has to break on 12-inch vinyl first. If there is enough interest then we put it on CD."

According to Colven, the company has been working with the domestic record companies for a long time, although only presses vinyl for the more dance-oriented companies. Some recent releases on 12-inch that Next Stop has released on its **Clubvision** label include **Hypernature Flow**, **House of Virginism I'll Be There For You** and a dance compilation called **Country Code +46 - The Best Of Northern Dance Culture**.

Meanwhile, Pitch Control has released the likes of Swedish artists **Dr. Alban's It's My Life (Raggadag Remix)**, and **Izabella's Shame, Shame, Shame**. More recently it has released **Dr. Alban's Sing Hallelujah, Sound Factory's 2 The Rhythm** and **Abnormal's Super Trouper**. Pitch also has its own record label **12 Inc**, and at the moment is enjoying huge success with Swiss act **DJ Bobo** whose **Somebody Dance With Me** is a current radio favourite. Pitch Control co-owner **Michel Petre** gives club DJs credit for making this song a crossover hit. "The disc jockeys charted **Somebody Dance With Me** early and then radio picked up on it," he says, adding that the single has sold 16,000 to date and is currently at number 4 on the sales chart. "We

have the means to reach the customers that still want to buy the 12-inch singles. That's why we want to work with the major record companies."

Sometimes it takes more than a good 12-inch vinyl single to get radio programmers to take notice of new artists. The **Gilbey Dance Music Awards** held in February being a case in point. (Originally called the Swedish Dance Music Awards, **Gilbey's Gin** has sponsored the costly event for the past two years.) The pet project of Wallin—who is also one of the organisers of the **DMC Sweden** mixing championships—the importance of this event is growing. The year's event was covered by three TV stations, including **MTV Europe**, national **Swedish Television** and **ZTV**. According to Wallin, many of the groups showcased on awards night stated climbing to the charts shortly thereafter. This he attributes to the media attention, giving **Kym Mazelle's Love Me The Right Way** and Danish **Cut N' Move's Give It Up** as examples. "After the awards, these singles jumped onto the charts. No one had even bothered to write about **Ace Of Base** in Sweden before that night; they hadn't gotten much attention before that." Today they are everywhere, but Wallin believes the awards night was the beginning of their climb in Sweden.

New Grooves

TC 1993

Harmony - Union Recordings
PRODUCER: Paradise Project Records (+ Bump Remixes)
TC 1991 brought you the excellent **Berry**, TC 1992 supplied the massive **Funky Guitar** and this year we have **Harmony** and it's just as excellent. Majestically trancey, it's irresistibly energising. That guitar is still funk'n' and that voice just fills your head. One of the best club tunes around at the moment, but so good that it deserves all sorts of mainstream recognition too.

CORDIAL featuring CAROL LEEMING

Hear Me Say - 3 Beat
PRODUCER: D. Mariott
Eerie and furious house with softly wavering watery notes dancing at the edge of your consciousness. Changing track every few seconds without leaving you behind, it's arranged on a grand scale, orchestral and sublime all at once. You'll appreciate it at many different levels and respect is due for strong vocals which manage to ride the waves.

SERENADE

I Like - Mission Records
PRODUCER: Rhythm Within
London's own Serenade bring you

new jack swing to challenge anything from the US. Harmonies in perfect balance, interspersed with a rap, being the only male vocal amongst a throng of bell-like female voices. Comparable with SWV and set to crossover similarly.

THE PRODIGY versus JESUS JONES THE APHEX TWIN versus JESUS JONES

Zeroes And Ones - Food
PRODUCER: Warne Livesey
Mixes of the forthcoming Jesus Jones single commence with The Prodigy and a characteristically frenetic piece of hardcore without the usual commercial edge. Binary beats abounding. Follow it up with the restive Aphex Twin mix, ambiently tribal with dream vocals washing soothingly over you. Definitely a good late set tune.

CONVERT

Rockin' To The Rhythm - A&M/PM
PRODUCER: Big Time Int'l
The excellent original plus the large bonus of **Frank DeWulf** mixes. Intermittent, poignant, piano lines support that disembodied spacey sax sound and a tribal groove underpins it all. Do not miss the sax de light version, day-

time-programmable, happy and bursting with life; ever seen a saxophone smile?

STAN

Suntan - Hug Records
PRODUCERS: T. Lunch & K. Stagg
Unashamedly commercial and difficult not to like. A Right Said Fred-like voice informing the listener as to where he's been suntanned. A bouncy summer tune with a funky bassline which is a variation on several themes including French Kiss and other late '80s things. Should do well in the mainstream as it's catchy as hell.

EVOLUTION

Everybody Dance - Deconstruction
PRODUCER: Evolution
After the splendid **Love Thing**, something uplifting from those Evolution people. The **Chic Inspirational Mix** is just that. Justice is done to the original, strong piano chords and that breathtaking high strings note fluttering over the top. Pacey enough for the floor and easy enough on the ears to grace the airwaves.

Please send all your new dance releases for review to Steve Morlon, Music & Media, PO Box 9027, 1006 AA Amsterdam

European Dance Radio Top 25

TW	LW	WOC	Artist/Title	Label
1	1	5	2 UNLIMITED/Tribal Dance	(Byte)
2	5	6	JANET JACKSON/That's The Way Love Goes	(Virgin)
3	4	3	LUTHER VANDROSS/Little Miracles (Happen Every Day)	(Epic)
4	3	7	U.S.U.R.A./Open Your Mind	(Time)
5	2	11	JADE/Don't Walk Away	(Giant)
6	10	3	FELIX/Stars	(deConstruction)
7	7	12	JAMIROQUAI/Too Young To Die	(Sony Soho Square)
8	6	2	HADDAWAY/What Is Love	(Coconut)
9	19	2	STEREO MC'S/Creation	(4th & B'way)
10	11	6	SILK/Freak Me	(Elektra)
11	13	4	BOBBY BROWN/That's The Way Love Is	(MCA)
12	15	2	LION ROCK/Packet Of Peace	(deConstruction)
13	16	2	SUB-SUB/Ain't No Love (Ain't No Use)	(Rob's Records)
14	NE	2	DJ BOBO/Somebody Dance With Me	(Fresh)
15	8	7	CAPELLA/U Got 2 Know	(Internal Affair)
16	9	5	UTAH SAINTS/Believe In Me	(frrr)
17	NE	2	SNAP/Do You See The Light	(Logic)
18	18	4	DANCE 2 TRANCE/P.ower Of A.merican N.atives	(Blow Up)
19	24	2	CO.RO/I Know There's Something Going On	(Proprio Records)
20	RE	2	D:REAM/U R The Best Thing	(Magnet)
21	22	11	ROBIN S/Show Me Love	(Champion)
22	RE	2	CAPTAIN HOLLYWOOD PROJECT/Only With You	(Blow Up)
23	NE	2	JAMIROQUAI/Blow Your Mind	(Sony Soho Square)
24	25	2	JAMES TAYLOR QUARTET/Love The Life	(Big Life)
25	14	5	SWV/I'm So Into You	(RCA)

The European Dance Radio (EDR) Top 25 chart is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming various styles of dance music (including hip hop/rap, R&B and swingbeat) for the 15-30 year-olds, fulltime or during specific dayparts. Songs that have achieved top 20 status in the EHR Top 40 are regarded as non-specific for EDR and receive limited points.

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Tel: (+31) 20.669 1961

ARTIST

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TRACK
ATTACK

PROFILE

Army Of Lovers



RADIO PROGRAMMERS: If you are interested in receiving the promo CD of this artist, please call Inez at Music & Media, tel. (+31) 20.669 1961.

For a "decadence dance" you only have to check out the clubs around the combat zone. Getting a taste of degeneracy on the radio, on TV and in the charts is another game, and Swedish "extravagant-ists par excellence" understand the rules second to none. More camp than anybody else in the whole showbiz, the cabaret-esque foursome gets its perverted philosophy across each time. The videos with voluptuous ladies and "Louis Quatorze"-type men with wildly piercing eyes can't draw but everybody's attention, but the music itself isn't that bad either...

In the summer of 1991 the musical weirdos first made it big with the European sales and radio hit *Crucified*, with black-haired "marquise" **Jean-Pierre Barda** singing the lead. Radio programmers' attention span lasted as **Alexander Bard**—that's the blonde guy, the "musqueteer"—took the mike to sing the follow-up single *Obsession*, also taken from the second album *Massive Luxury Overdose*. These people have always had a nose for picking the right eye-catching titles for their weird pop/dance style. *Disco Extravaganza*, the title of their 1990 debut album summed it all up really.

With the third album *The Gods Of Earth And Heaven* on **Stockholm Records**,

an enormous shot of vaudeville will be injected to radio and TV. The Barda & Bard nucleus plus the two "femmes fatales"—big-chested **Michaela Dornonville de la Cour** and **Dominika Peczinsky**—have surpassed themselves beyond belief (watch that totally hilarious EPK!). Once again programmers, DJs and veejays will get their noses seriously clamped between the two front(al) ladies' cleavage. A double dose of extravaganza has already made some noise on the European airwaves with the first single *Israelism*, controversial for some in its first presentation, but certainly no blasphemy. The band, itself featuring two Jewish members—Jean-Pierre and Dominika—claims that it should be taken as a celebration instead of a ridicule of Jewish culture. The whole idea of the album is a musical presenting the cultures of different minorities.

The soldiers of the Army Of Lovers have loaded their guns with enough ammunition to dominate the charts in the upcoming summer. *La Plage De Saint Tropez*—a sort of a speeded up version of **Elvis Presley's** *My Boy*, a global hit in the winter of '74/'75—is this week's insert CD in **M&M** and will definitely find the sun on its side. Beaches will not be the same anymore, and the charts will go topless...

A MUSIC & MEDIA ADVERTISING SUPPLEMENT

Tears For Fears Breaks Down EHR Again



"Welcome to the real world" is the opening line on "Elemental," the new Mercury album by Tears For Fears, now practically Roland Orzabal's solo project under the old band name. The reality in radio world is that it honoured him with the highest entry in one and a half years in M&M's EHR Top 40 two weeks ago. "Break It Down" Again had got off to a flying start at number 7.

UNITED KINGDOM

by Robbert Tilli

Tears For Fears has always had a habit of long gaps between albums. The hiatus

between the last CD *The Seeds Of Love* and the new *Elemental* release was four years. The duo has now shrunk to a one-man band with guests. Both **Roland Orzabal** and **Curt Smith** went their own way. Orzabal has taken the band name with this album, while Smith carries on solo, with an album due for release in September under the **Phonogram UK** umbrella.

Elemental is Orzabal's first full-length operation since the split. This follows the inclusion on last year's *Tears Roll Down/Greatest Hits 82-92* compilation of one of his originals—*Laid So Low (Tears Roll Down)*, which marked the start of a new artistic partnership with co-producer **Tim Palmer** of **Tin Machine**-fame. Palmer is now also drummer on the album.

The extent of Orzabal's influence in the previous Tears For Fears albums becomes immediately evident in this latest project. **Sergeant Pepper** winks to him all the way through, keeping melodies and adventurous arrangements to the fore. Meanwhile, rhythm tracks as used on the sessions reveal he is not blind to the latest developments in pop music. The creative force behind Tears For Fears is shown at work in his **Neptune's Kitchen** home studio in Bath on the EPK for the album, featuring five album tracks.

Radio can prepare for more fearless jumps on the album once the first single has faded. The nearly instrumental track *Gas Giants* is like **Brian Eno** in his most

ambient mood. Another ex-**Roxy Music** name pops up with the elegantly swinging **Mr. Pessimist**. "Pet Sounds" are to be heard on **Brian Wilson Says**, a tribute to the **Beach Boys** in true harmony vocals style. With *Fish Out Of Water* and the planned second single *Cold*, the EHR and alternative format have an elemental album in their hands. The finest melodies come through after repeated plays.

Phonogram international product manager **Chris Dwyer** gives a general outline of the heavy weight campaign. "With an artist of this stature the demand for promotional activities is incredibly high. Apart from the EPK we are using an interview CD as a separate marketing tool. We want to get maximum exposure in minimum time. In April we already finished shooting the videos of the first two singles. Everything is planned way upfront the release. We wanted to be ready in time."

All marketing meetings with the affiliates took place in March. From April 22 to May 7 Orzabal travelled the continent to support the album. Thirty French media people—always in for a free lunch—were flown into **Neptune's Kitchen** for interviews and a dinner afterwards. Point of sales material comprises almost every consumer article possible, from suede jackets to denim shirts. The only things not available yet are the European tour dates. Roughly, they are scheduled for the autumn, right after the US dates.

SHORT TAKES

● Country veteran **Johnny Cash** has signed with the **Def American** label, the "Sun Records" of the '90s. He is now working on an album with producer **Rick Rubin**, the **Sam Phillips** of our time.

● **UB40** horn player **Patrick Tenyue** is celebrating two UK chart hits at the moment. One at the top with his regular band—(*I Can't Help*) *Falling In Love*—and another one at the tail end with **Mother's All Funked Up**.

● Dutch soulful pop outfit **Lois Lane**—named after Superman's girlfriend—has been renamed **Lois L.** for all US activities.

● Happy birthday to UK indie **4AD!** To celebrate its 13th anniversary the label is organising a multi-media festival in the **ICA** venue in London from July 19 to 24. Minus **Frank Black** and **Belly**, who have other obligations, the whole roster will be performing live.

● **Tim Finn** has started his promo tour for his upcoming **Capitol** album *Before & After* on with acoustic showcases in various territories.

● Cured and back in action. Austria's leading rockers **Andy Baum & The Trix** have welcomed back their original drummer **Peter "The Animal" Kolbert** who left the band in 1993 for health reasons.

German Dance Is Bumper To Bumper In Charts

GERMANY

by Robbert Tilli

Is the continental dance school—and the German in particular—taking over from the UK movement? Whereas chart impact is concerned, the "Snap Effect" seems to be unstoppable. **Haddaway** and **Captain Hollywood Project** (see elsewhere on this page) are clear soul brothers of aforementioned dance act. Like '50s rock 'n roll bands, these acts have a similar sound in common. Snappy and catchy pop songs are put on a "light-techno" basis and labels work with staff writers and producers. This proven recipe is working with **Bass Bumpers'** single *Runnin'* as well, especially in Spain (peak position number 7) and France.

Dance Street MD/A&R manager **Dieter Stemmer** knows what the secret is behind the currently successful "neue Deutsche Welle" (new German wave). "All these artists provide songs instead of just noises. Not too much techno, but catchy. But even that's not enough. We noticed that lots of people remembered the melodies from previous Bass Bumpers singles [*Can't Stop Dancing* and *Get The Big Bass*], but they never knew who they were. For last year's album *Advance* we decided to work on a consistent band image, rather than changing frontmen all the time."

With rapper **E. Mello**—alias **Ian**

Freeman—and singer **Felicia Uwaje** the dance project of producers **Henning Reith** and "**Caba**" **Kroll** has become visual. There is a great parallel with Dutch/Belgian dance act **2 Unlimited**, which has a very clear identity now. And that's not where the similarity stops. The "Europlay" in week 23—the pan-European powerplay as voted by leading European radio stations—will increase **Bass Bumpers'** visibility in the airplay charts in the upcoming weeks. The first Europlay in history, **2 Unlimited's** *No Limit* paved the way to the present radio hit *Tribal Dance*.

- Signed to **Dance Street**.
- Publisher: **Warner Chappell/I & Ear**.
- New album: *Advance* released in May 1992.
- New single: *Runnin'* released on April 24 in most territories; In May it peaked at number 89 in the **Eurochart Hot 100 Singles**.
- Recorded at **Orange Room/Mülheim**.
- Producer: **Henning Reith/"Caba" Kroll**.
- Marketing: A radio EP is issued, containing all singles released off the album so far (*Runnin'*, *The Music's Got Me*, *Move To The Rhythm* and *Mega Bump*).
- Licensed to: **Dureco** (Benelux), **Scorpio** (France), **Ginger** (Spain), **Dig It** (Italy), **Mega** (Scandinavia), **Logic** (UK) and **ViDisco** (Portugal).

Captain Hollywood Project Comes Aboard In US

GERMANY

by Raúl Cairo

Captain Hollywood aka **Tony Harrison** may appear as a newcomer on the scene, but that is definitely not the case; he has already enjoyed massive chart success under other aliases such as **Mixmaster** and **Twenty 4 Seven**, which collected eight gold discs in Germany alone.

In 1992 the **Captain Hollywood Project** grew out of his own **Hollywood Dance Academy**—which he founded along with his manager **Suzanne Föcker**. He originally started out as a dancer, having worked with artists like **Kim Wilde**, **LaToya Jackson** and the **Pasadenas** among others.

In the summer of the same year the first single *More And More* was released, exploding into the charts almost immediately. It spent five weeks on top of the German single chart and peaked at number 3 in the **Eurochart Hot 100 Singles**, where it has already spent 33 weeks at presstime. The follow-up, *Only With You*, reached the number 6 slot and is still holding at number 17 after 17 weeks, while the album *Love Is Not Sex* went as high as number 21 and is in its seventh week of **European Top 100 Albums** residence.

Promotionwise the main thing is an advertising campaign on **MTV Europe**, which started on May 21 and will continue

until June 22. In the meantime Harrison is all over Europe for all sorts of promo activities. All eyes are now turned to the US however, where *More And More* climbed to number 19 in the **Bilboard Hot 100 Singles**.

According to **Blow Up** label manager **Andy Kappel** expectations are high, especially when one considers the unprecedented success stateside. "In Europe we're now past the one-hit-wonder mark. For the US we're hoping for long term success as well. Since our partner over there is **Imago**, we stand a fair chance. It's part of the **BMG** group of companies who have a lot of experience with this type of material."

- Signed to **Blow Up/Intercord**.
- Publisher: **Warner Chappell**.
- Management: **Hollywood/Nuremberg**
- New album: *Love Is Not Sex* released March 24 in Germany.
- New single: *All I Want* released on May 18.
- Recorded at **DMP Studios/Nuremberg**.
- Producer: **Cyborg**.
- Licensed to: **Pulse 8** (UK), **Dino** (Benelux), **Atoll** (France), **Blanco Y Negro** (Spain), **Digit** (Italy), **FM** (Greece), **Echo** (Austria), **Phonag** (Switzerland), **Mega** (Scandinavia), **Musicdome** (Hungary), **Editions Schubert** (Poland and the Czech and Slovak Republics) **ViDisco** (Portugal) and **NMC** (Israel).

Marketing The Music: Artists featured have achieved Top 15 chart status in their country of origin.

SINGLES

THE AUTEURS

How Could I Be Wrong - Hut **A/R/EHR**
 PRODUCER: Phil Vinall/Luke Haines

Don't step on my blue "Suede" shoes. Well, Luke Haines is stepping on Mr. Anderson's toes. Good for competition. A tip for "alternativos" looking for accessible indie pop.

BRONTE BROTHERS

Live A Little More - This Way Up **W/A/ACE/EHR**
 PRODUCER: Mark Creswell/Tanita Tikaram
 Move over Emily and Charlotte for brother Mark Creswell, guitarist with Tanita Tikaram, who wrote this song. Stylistically this goes back to his days with **Brendan Croker**—to the *Graceland*-like debut album *Boat Trips In The Bay*.

NENEH CHERRY

Buddy X - Circa **EHR/D**
 PRODUCER: Neneh Cherry/Jonny Dollar
 Intrinsically this is a slow song, but it has the drive of a real mean stomper. When Neneh sings "yeah yeah" you automatically join in and your feet start itching. **Forth RFM/Edinburgh** head of music **Colin Sommerville** is always in for a little bit of adventure on his playlist. "I think her latest album *Homebrew* was really overlooked. This is probably the best track. It has a bit of mystery to it, making a unique black record in the current climate of pop dance."

CLUB X

Sweet Talk - East West **D/EHR**
 PRODUCER: Club X/Fernand F.
 The yell "Where Is The Love?" is the hook that makes this pop techno track stand out on the momentarily crowded market place.

WILLY DEVILLE

I Call Your Name - Fnac **EHR/ACE/A/R**
 PRODUCER: John Philip Shendale/Willy DeVille
 He's back in town, the master Casanova, for a Spanish-styled serenade. Don't send him away when he pops up under your balcony throwing roses.

FISHBONE

Swim - Columbia **R/A**
 PRODUCER: Andy Wallace
 Dive into black rock's swimming pool. Watch out for the piranhas because you'll be a stripped to a fishbone. No breast stroke will save your soul, only a water splashing crawl will do.

DANNI'ELLE GAHA

Secret Love - Epic **D/EHR**
 PRODUCER: J. Waddell/D. Lee/A. Livingstone
 Remixed by **Joey Negro**, this pop/dance tune is as cheerful as last year's summer hits by **Beckie Bell** and **Ce Ce Peniston**.

DEBORAH HARRY

I Can See Clearly - Chrysalis **EHR**
 PRODUCER: Arthur Baker
 The sex bomb bombards you with sequencers like she once did as lead vocalist with **Blondie** on songs like *Atomic* and *Heart Of Glass*, here also present as "B-sides" along with *Call Me*.

M PEOPLE

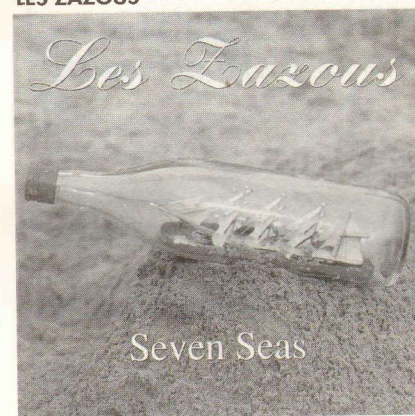
One Night In Heaven - Deconstruction **D/EHR**
 PRODUCER: M People

The dance avant gardists have become more poppy than ever. With this heavily sequenced song on an "old fashioned" disco beat, these people are again probably light years ahead of their time.

ROB'N RAZ

Clubhopping - Golden Silver Fish **D/EHR**
 PRODUCER: Ro GSF
 Hopping from club to club and from station to station, this bouncy tune will be omnipresent. A bit reminiscent of **Incognito's** *Always There*, which probably explains why there's no escaping. **Radio 7/Ulm, Germany** is the only **ACE** outlet to report the song so far. Comments head of music **Alex Naumann**, "We've got it on our playlist for three weeks now, and we're planning to keep it there for at least another three weeks, or longer when it charts. Such sure summer hits are easy to programme."

LES ZAZOUS



Seven Seas - Mercury **ACE/A**
 PRODUCER: Hans Bedeker/Les Zazous
 Living in a coastal town, this Dutch pop group knows everything about sailor's ballads. The sentimental accordion is played by **Robert-Jan Stips** of the **Nits**.

NEW TALENT

THE BAREFOOT BROTHERS

Liquid Pigfarm - Big (CD) (Finland)
 PRODUCER: Tuomo Valtonen
 Music hotter than any Finnish sauna is pressed into this CD. Toying around with '60s pop with a jazzy touch here and there, *Keep Your Cool* is the brothers solution, if possible because they're also into *Teenage Sex*. Contact **Jasuk Mylo** at tel: (+358) 51.2971; fax: 51.371 1684.

BEAT 4 FEET

So Real - Gig (CD) (Austria)
 PRODUCER: Beat For Feet
 Guest vocalists like **Wendell A. Morrison Jr.** and **Connie Harvey** lift this Austrian dance project to an artistically high level. It has the same consequence as all those acts featuring **Jocelyn Brown**. Contact **Peter Rauhafer** at tel: (+43) 222.512 2491; fax: 222.513 7646.

DEEP SKY

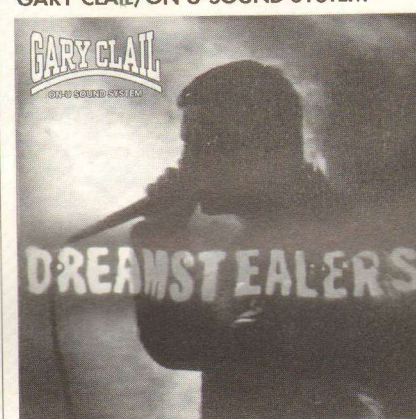
Higher Than The Clouds - Heartbeat (Italy)
 PRODUCER: Gianfranco Bortolotti
 Dance music reduced to the bare necessities is quite an interesting concept. Sonically speaking it's very sparse with only dry rhythmical accents supporting a murmuring lady. Contact **Andrea Rossi** at tel: (+39) 30.258 2353; fax: 30.258 2161.

ALBUMS

JEFF BECK & THE BIG TOWN PLAYBOYS

Crazy Legs - Epic **ACE/R**
 PRODUCER: Stuart Coleman
 Beck pays tribute to one of R&R's great but often forgotten stringmen. Confessing to **Cliff Gallup** being the one that started him playing the guitar, Beck joyfully recreates the sounds of some four decades ago, covering all of **Gene Vincent's** *Blue Caps* finest moments. Backed by the very capable **Big Town Playboys** the album bursts with enthusiasm and love of pure R&R. Roll down the windows and head for the blacktop, these guys will take over from there. Here comes the summer...

GARY CLAIL/ON U-SOUND SYSTEM



Dreamstealers - Perfecto **D/A/EHR**
 PRODUCER: A. Sherwood/S. McDonald/D. Wimbish
 Producer **Sherwood** is the one and only originator of the UK dance scene. His **On U-Sound** system fronted by **Gary Clail** continues a tradition that started some 14 years ago. Reggae production tricks are further developed to perfection. The single *These Things Are Worth Fighting For* will be the

standard to measure up to for lots of other producers.

NATALIE COLE

Take A Look - Elektra **ACE/J**
 PRODUCER: Andre Fisher/Tommy LiPuma
 On the successor of the Grammy-awarded *Unforgettable With Love*, the "King" has gone, but he's not forgotten. Cole still follows her dad **Nat's** musical path. It's the same big band ambience but no "voice overs." Some obvious standards like *Cry Me A River* and *As Time Go By* are coupled with more obscure titles *Calypso Blues* and the title track, also the first single. The night time is the right time for this sophisticated set.

CYNDI LAUPER

Hat Full Of Stars **ACE/EHR**
 PRODUCER: Cyndi Lauper/Junior Vasquez
 La Lauper's new album steers away from the more stark and synth-dominated efforts she delivered in recent years. Reinstating some of the almost child-like musical Americana we fell in love with on her debut *She's So Unusual*, she also returns to her more soulful side as evident on her last single *Who Let In The Rain* and the funky *Broken Glass*. Putting gained experiences to good use, she delivers mature music, nurturing the child within.

JOSEFIN NILLSON

Shapes - Epic **EHR/ACE**
 PRODUCER: Benny Andersson
 Post modern **ABBA** fans have their way at the moment. If they aren't satisfied with the *More Abba Gold* compilation, **Josefin** does them good. She gives them some more **Andersson/Ulvaeus** compositions, recent ones. The voices of **Agnetha** and **Frida** roll into one on the 24-carat **ABBA**-esque single *Heaven And Hell*. The reggae beat on *Surprise, Surprise*, sung with the enthusiasm of **Olivia Newton John**, perfectly fits within the present reappreciation for the genre. The **Motown**-pastiche *Leave It To Love* is the sunbeam in your summer programming.

THE SILENCERS

Seconds Of Pleasure - RCA **EHR**
 PRODUCER: Kenny MacDonald/Jimme O'Neill
 The Scottish septet—big in France and Spain—is breaking the silence again with their fourth album that carries the same title as the one and only **Rockpile** album from 1980. The highlander folk and pop is still there in a more polished format. *I Can Feel It* and *Cellar Of Dreams* are fine singles but completely overclassed by *Small Mercy* of—do you remember?—**Del Fuegos** proportions.

ROD STEWART

Unplugged...And Seated **ACE/EHR/R**
 PRODUCER: Patrick Leonard
 It must have been a difficult task for the ever vital rocker to sit down to deliver the goods. Bursting with eagerness, **Stewart** rips through a retrospective track-listing including *Faces* era classics he probably has not sung for years. Even bringing out old bandmate, **Rolling Stone Ron Wood**, to recapture some of their particular magic, **Stewart** and his band never fail for a moment to deliver one very classy performance.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to **Rabbert Tilli/Machgiel Bakker**, PO Box 9027, 1006 AA Amsterdam, Holland.

Station reports include all new additions to the playlist, indicated by the abbreviation "AD."

GERMANY

ANTENNE BAYERN/Munich P EHR

- Markus Steinkuhl - DJ/Producer
Power Play:
Beloved - Sweet Harmony
Bluebells - Young At Heart
Howard Jones - I.G.Y.

ANTENNE NIEDERSACHSEN/Hannover P ACE

- Anja Schmidt - Head Of Music
A List:
AD Billy Ocean - Everything
Bryan Ferry - Will You

RADIO FFH/Frankfurt P EHR

- Andreas Karczewski - Head Of Music
A List:
AD Cut 'N' Move - Give It Up

RADIO NRW/Oberhausen P ACE

- Jeff van Gelder - Head Of Music
A List:
AD Boy Crazy - That's What
Bryan Ferry - Will You

SWF 3: POPSHOP HITLINE/Baden Baden P EHR

- Jörg Lange - Producer
A List:
AD 2 Unlimited - Tribal
A-Ha - Dark Is The Night

WDR 1/Cologne P EHR

- Hans Engel & Elmar Metz - Producers
A List:
AD Aaron Neville - My Brother

WDR 1: HIT CHIPS/Cologne P ACE

- Werner Hoffmann - Producer
A List:
AD Edwin Starr - Get Up
Fresh Families - Party

WDR 1: SCHLAGERALLE/Cologne P EHR

- Wolfgang Roth - Producer
A List:
AD Abba - Eagle
Cliff Richard - Human Work Of Art

BERLIN 88.8/Berlin G National Music

- Jürgen Jürgens - Head Of Music
A List:
AD East Side Beat - You're My
Juliane Werding - Meer Zurück

HIT RADIO N 1/Nuremberg G Dance

- Cefin Yarnan - Prog Dir
A List:
AD Datura - Karma Marga
Depeche Mode - Walking

HUNDERT 6/Berlin G ACE

- Rainer Gruhn - Music Dir
A List:
AD Karl Keaton - I Can't Tell
Peter Fessler - Don't Delay

ORB/FRITZ/Berlin G EHR

- Bernd Albrecht, Frank Menzel, Jens Malle - Music Prog
A List:
AD Adventures - Raining All Over

R.S. 2/Berlin G ACE

- Ralf Blasberg - Head Of Music
A List:
AD A-Ha - Dark Is The Night
Charles & Eddie - House Is

RADIO 7/Ulm G ACE

- Alex Naumann - Head Of Music
B List:
AD Beat 4 Feet - Boom
Dostayevskys - Radio Friendly

RADIO ARABELLA/Munich G National Music

- Karl-Heinz Schweter - Prog Dir
A List:
AD Angela Frank - Wunderbar Tag
Bernd Clüver - Mit Dir Ist

RADIO FFH/Isernhagen G EHR

- Jürgen Köster - Prog Dir
Frank Eichner - Head Of Music
A List:
AD Duran Duran - Come
Errol Brown - Emmaline

RADIO GONG/Nuremberg G EHR

- Peter "Marc" Stingl - Music Dir
Power Play:
AD Penny Ford - Daydreaming
Vanessa Paradis - Just As Long

HOT ON THE AIR Breaking at multiple formats - the smash new single >>Have I Told You Lately<< from the new album >>Unplugged And Seated<<!!! Top 10 USA!! MTV These stations already say hit!!! NRW NDR 2 Radio Bremen RSH RTL 104.6 B-2 HR FFH Regentbogen BR RPR SR Add it now -- it's gonna be big! ROD STEWART HAVE I TOLD YOU LATELY Here's the word on the street: >>The finest and most moving ballad on the market at the moment!<< Lory Granger, RTL 104.6 wea WEA Music, A division of Warner Music Germany

AL Cliff Richard

- RADIO SALU/Saarbruecken G EHR
Paul Robinson - Prog Dir
B List:
AD Buddy Guy - Some Kind Of
East 17 - West End Girls

RADIO XANADU/Munich G Rock

- Benny Schrier - Head Of Music
A List:
AD 4 Non Blondes - What's Up
Guns N' Roses - Civil War

RB 4/Bremen G EHR

- Axel Sommerfeld - DJ/Producer
A List:
AD Cut 'N' Move - Give It Up
Lisa Stansfield - Right Places

RSH/Kiel G EHR

- Stephan Hampe - Head Of Music
Power Play:
AD Fischer Z - Caruso
A List:
AD Cut 'N' Move - Give It Up

SDR 3/Stuttgart G EHR

- Hans Thomas - Producer
Power Play:
AD Rod Stewart - Have I
AL Cyndi Lauper

RADIO GONG 2000/Munich S EHR

- Andy Wenzel - Head Of Prog
Power Play:
Michael/Queen - Somebody
Herbert Grönemeyer - Chaos

RADIO LINDAU/Lindau S EHR

- Jens Bohm - MD
Power Play:
AD Chris Isaak - Beautiful
A List:
AD Snap - Do You See

RADIO REGENBOGEN/Mannheim S EHR

- Martin Schwebel - Music Dir
Power Play:
AD Vanessa Paradis - Just As Long
AL Jocelyn B. Smith - Kind Of

RADIO CHARIVARI/Nuremberg B ACE

- Mathias Hoffmann - Music Dir
A List:
AD Chris Isaak - San Francisco
Chris Isaak - Can't Do A Thing

ANTLANTIC 252/London P EHR

- Paul Kavanagh - Prog Dir
A List:
AD A-Ha - Dark Is The Night
Huey Lewis - It's Alright

UNITED KINGDOM

- KISS FM/London P Dance
Gordon McNamee - Prog Dir
A List:
AD Chaka Demus & Pliers - Tease Me

BBC RADIO 1/London P EHR

- Paul Robinson - Prog Dir
B List:
AD Buddy Guy - Some Kind Of
East 17 - West End Girls

BBC RADIO 1: DANCE ENERGY/London P Dance

- Liz Roberts
A List:
AD ADL - Daddy
Danny Red - Riddim Wise

BEACON RADIO/Wolverhampton P EHR

- Peter Wagstaff - Prog Dir
A List:
AD Chaka Demus & Pliers - Tease Me
Gabrielle - Dreams

BRMB FM/Birmingham P EHR

- Rubin Valk - Head Of Music
A List:
AD Chaka Demus & Pliers - Tease Me
David Bowie - Black Tie

CAPITAL FM/London P EHR

- Richard Park - Prog Contr
A List:
AD Alexander O'Neal - In The
k.d. lang - Miss Chataleine

CHILTERN NETWORK/Dunstable/ Northampton/Gloucester P EHR

- Clive Dickens - Head Of Music
B List:
AD Huey Lewis - It's Alright
Jamiroquai - Blow Your
Jumpin' The Gun - Green

CITY FM/Liverpool P EHR

- Sue Taylor - Coord
A List:
AD Danielle Gaha - Secret Love
B List:
AD 4 Non Blondes - What's Up

KISS FM/London P Dance

- Gordon McNamee - Prog Dir
A List:
AD Chaka Demus & Pliers - Tease Me

KISS FM/London P Dance

- Gordon McNamee - Prog Dir
A List:
AD Chaka Demus & Pliers - Tease Me

EUROPEAN TOP 100 ALBUMS

Buma Stemra

Table with 3 columns: This Week Last Week, Artist Title - Original Label, Countries Charted. It lists 100 European top albums with their chart positions and countries.

A = Austria, B = Belgium, DK = Denmark, SF = Finland, F = France, D = Germany, GR = Greece, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.

FAST MOVERS

NEW ENTRY RE-ENTRY

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.

THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1	3 15 What Is Love Haddaway - Coconut (A La Carte)	A.B.DK.SF.FD.IRE.I.NL.N.S.CH.UK	35	49 2 In All The Right Places Lisa Stansfield - Arista (WC/Big Life)	IRE.UK	69	NE Nuestros Hombres Heroes Del Silencio - EMI (EMI-Odeon)	E
2	4 36 All That She Wants Ace Of Base - Mega (Megasong)	A.B.FD.GR.IRE.I.NL.NE.S.CH.UK	36	38 6 Somebody To Love George Michael & Queen - Parlophone (Queen/EMI/MCA/Boodle)	A.B.D.I.NL	70	48 5 Housecall Shabba Ranks - Epic (Various)	UK
3	1 6 Tribal Dance 2 Unlimited - Byte (MCA)	A.B.DK.SF.FD.GR.IRE.I.NL.NE.S.CH.UK	37	59 2 Dark Is The Night A-Ha - Warner Brothers (Warner Chappell)	DK.IRE.N.UK	71	87 30 I Will Always Love You Whitney Houston - Arista (Carlin)	FD.CH
4	2 13 Informer Snow - East West (PolyGram/CC)	A.B.DK.SF.FD.GR.IRE.I.NL.NE.S.CH.UK	38	23 17 Alison Jordy - Columbia (Gavroche)	F	72	57 11 Jamaican In New York Shinehead - Elektra (Magnetic)	FD
5	5 4 Encore's E.P. Dire Straits - Vertigo (Chariscourt/Rondor)	A.B.DK.FD.I.NL.NE.CH	39	28 5 In These Arms Bon Jovi - Jambco (PolyGram/EMI/CC)	B.IRE.NL.UK	73	78 3 Will You Love Me Tomorrow Bryan Ferry - Virgin (EMI)	IRE.UK
6	7 4 (I Can't Help) Falling In Love With You UB40 - DEP International (Manna/Carlin)	B.DK.FD.IRE.NL.N.S.UK	40	29 9 Everybody Hurts R.E.M. - Warner Brothers (Warner Chappell)	IRE.UK	74	84 2 No Ordinary Love Sade - Epic (Angel)	UK
7	6 20 No Limit 2 Unlimited - Byte (MCA)	A.B.DK.FD.GR.NL.NE.S.CH	41	55 8 Chiki Chika Not Real Presence - Lucas Records (Not Listed)	B.F	75	90 34 More And More Captain Hollywood Project - Blow Up (Warner Chappell)	D.GR.I
8	10 5 Two Princes Spin Doctors - Epic (Sony)	IRE.NL.N.S.UK	42	51 21 Bed Of Roses Bon Jovi - Jambco (PolyGram)	FD.NL.CH	76	NE How It Should Be Inspirational Carpets - Cow (Copyright Control)	PUK
9	9 17 Oh Carolina Shaggy - Greensleeves (Greensleeves)	A.B.DK.SF.D.GR.IRE.N.S.CH	43	54 2 Almost Unreal Roxette - EMI (Jimmy Fun/EMI)	B.DK.D.NL.N.S	77	46 7 Love Line Unique 2 - Club Play (Sony/Rossori)	A
10	8 6 That's The Way Love Goes Janet Jackson - Virgin (EMI)	B.DK.SF.FD.GR.IRE.NL.S.CH.UK	44	33 21 Sweet Harmony The Beloved - East West (EMI)	B.D.I.CH	78	65 5 Stand Above Me Orchestral Manoeuvres In The Dark - Virgin (EMI)	D.S.UK
11	12 7 Sweat (A La La La Long) Inner Circle - Metronome (Rock Pop/Madhouse)	IRE.UK	45	NE Face The Strange E.P. Therapy? - A&M (MCA)	IRE.UK	79	67 17 Give It Up Cut'N'Move - Soulpower (EMI Songs)	DK.D.NL.S.CH
12	26 3 Do You See The Light Snap - Logic (Warner Chappell/Songs Of Logic)	B.DK.SF.D.I.NL.CH.UK	46	52 3 Believe Lenny Kravitz - Virgin (Miss Bessie/EMI/Henry Hirsch)	B.D.IRE.NL.S.UK	80	NE Human Work Of Art Cliff Richard - EMI (EMI)	UK
13	16 6 Walking In My Shoes Depeche Mode - Mute (EMI)	A.B.DK.SF.FD.GR.I.NL.E.S.CH	47	75 2 Ain't Nothin' To It Def Dames Dope - Dino (TBM)	B.NL	81	43 3 End Of The Road Boyz II Men - Motown (Warner Chappell)	F
14	18 7 Love Sees No Colour U 96 - Polydor (Bavaria/Sono)	A.B.SF.D.S.CH	48	77 2 House Of The Rising Sun En Rage - Pulse 8 (Bonnymove/Upfront)	A.B.SF.S	82	74 2 Lords Of The New Church Tasmin Archer - EMI (EMI)	UK
15	13 16 Sing Hallelujah Dr. Alban - SweMix (SweMix/Songs Of Logic)	A.B.DK.FD.GR.S.CH	49	61 2 People Everyday Arrested Development - Cooltempo (EMI/Carlin)	F	83	NE I Wanna Hold On To You Mica Paris - 4th & Broadway (Carlin/CC)	UK
16	15 16 Power Of A.merican N.atives Dance 2 Trance - Blow Up (Allstar/BMG)	B.DK.SF.D.IRE.NL.E.S.CH	50	68 6 L'Aigle Noir Marie Carmen - EMI (Lem America/Ed. Marouany)	B.F	84	66 22 Open Sesame Leila K - Mega (Songs Of Logic/Hanseatic)	B.D.CH
17	20 7 Wheel Of Fortune Ace Of Base - Mega (Megasong)	A.B.D.GR.CH	51	47 2 Because The Night Co.Ro feat. Taleesa - Propio (Tipax)	D.E.S	85	NE Don't U Feel Like You're... The Human Zoo - Almighty (Not Listed)	P
18	11 4 I Don't Wanna Fight Tina Turner - Parlophone (Chrysalis/CC)	B.DK.D.IRE.NL.CH.UK	52	NE Des Hauts, Des Bas Stephan Eicher - Barclay (Electric Unicorn)	F.CH	86	92 2 Näinhän Täällä Käy Eppu Normaali - Poko (Poplandia)	SF
19	19 14 Cat's In The Cradle Ugly Kid Joe - Mercury (Copyright Control)	DK.D.NL.N.S.CH	53	NE Blow Your Mind Jamiroquai - Orenda (EMI)	UK	87	RE Sweet Thing Mick Jagger - Atlantic (Promopub)	F.GR
20	36 17 Are You Gonna Go My Way Lenny Kravitz - Virgin (Miss Bessie/EMI)	FD.CH	54	60 3 Break It Down Again Tears For Fears - Mercury (EMI/Chrysalis)	IRE.NL.UK	88	NE From Despair To Where Manic Street Preachers - Columbia (Sony)	UK
21	14 7 Five Live E.P. George Michael & Queen feat. Lisa Stansfield - Parlophone (Queen/EMI/MCA/Boodle)	DK.GR.IRE.UK	55	44 6 Believe In Me Utah Saints - Polydor (Various)	SF.IRE.S.UK	89	NE Thinking Of You '93 Remixes Sister Sledge - Atlantic (Warner Chappell)	IRE.UK
22	21 9 In The Deathcar - from Arizona Dream Iggy Pop - Phonogram (Phonogram)	F	56	41 19 Only The Very Best Peter Kingsbery - Epic (EMI)	B.F	90	NE Forever Number One F.C. Bayem & Andrew White - Polydor (WC/BMG/PolyGram)	D
23	24 7 Cose Della Vita Eros Ramazzotti - DDD (DDD/Scorribanda/Unalira)	A.B.DK.D.I.NL.E.CH	57	42 3 Civil War E.P. Guns N' Roses - Geffen (Warner Chappell)	DK.IRE.NL.UK	91	64 4 Express Dina Carroll - A&M (CC/MCA)	IRE.UK
24	39 2 Three Little Pigs Green Jelly - Zoo (Chrysalis)	UK	58	34 8 I Have Nothing Whitney Houston - Arista (Warner Chappell)	D.IRE.UK	92	NE Girl I've Been Hurt Snow - East West (PolyGram/WC)	SF.IRE.UK
25	25 3 Mr. Vain Culture Beat - Dance Pool (Warner Chappell)	SF.D.NL.S	59	50 11 Sei Un Mito 883 - FRI (Canale 5/DJ's Gang/WC)	I	93	NE With One Look Barbra Streisand - Columbia (Really Useful)	UK
26	17 18 Only With You Captain Hollywood Project - Blow Up (Warner Chappell)	B.FD.P.S.CH	60	62 5 The Jungle Book Groove Various - Hollywood (Campbell Connelly)	IRE.UK	94	79 2 Angry Chair Alice In Chains - Columbia (Sony)	IRE.UK
27	NE Can You Forgive Her? Pet Shop Boys - Parlophone (EMI)	IRE.UK	61	40 11 Un Amour De Vacances Christoph Rippert - AB (ABeditions)	F	95	RE Regret New Order - London (WC/MCA)	D.IRE.S
28	22 6 Ca Plane Pour Moi Leila K - Mega (BMG)	A.B.DK.SF.D.S.CH	62	56 11 U Got 2 Know Capella - Internal Dance (MCA)	B.D.IRE.UK	96	73 10 Ain't No Love (Ain't No Use) Sub Sub feat. Melanie Williams - Rob's (MCA/WC)	IRE.UK
29	53 3 Shout Louchie Lou & Michie One - ffr (Windswept Pacific/Global/CC)	IRE.UK	63	93 2 Don't Walk Away Jade - Giant (MCA/EMI)	A.D.NL	97	NE Get Here Q feat. Tracy Ackerman - Arista (Rutland Road/WC)	IRE.UK
30	35 20 Ordinary World Duran Duran - Parlophone (Copyright Control)	FD.S.CH	64	69 3 Creation Stereo MC's - 4th & Broadway (EMI)	IRE.UK	98	83 2 Entrer Dans La Lumière Patricia Kaas - Columbia (Pole/Ego)	F
31	32 31 Would I Lie To You? Charles & Eddie - Capital (EMI)	FD	65	NE Tease Me Chaka Demus & Pliers - Mango (Blue Mountain/PolyGram/CC)	UK	99	NE Black Tie, White Noise David Bowie - Arista (EMI)	UK
32	27 14 Pinocchio Pin-occhio - Flarenasch (Flarenasch)	B.F	66	70 16 Give In To Me Michael Jackson - Epic (Warner Chappell)	FD.CH	100	96 2 Phorever People The Shamen - One Little Indian (Warner Chappell)	F
33	37 16 Somebody Dance With Me D.J. BoBo - Fresh (C-B Hypedelic)	D.S.CH	67	45 17 I'm Every Woman Whitney Houston - Arista (Island)	FD	<div style="display: flex; justify-content: space-between; align-items: center;"> <div style="font-size: 10px;"> <p>A = Austria, B = Belgium, DK = Denmark, SF = Finland, F = France, D = Germany, GR = Greece, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom, IRE = Ireland, UNK = Unknown</p> <p>○ = FAST MOVERS</p> <p>NE = NEW ENTRY RE = RE-ENTRY</p> </div> </div>		
34	30 4 Jump Around/Top O The Morning To Ya House Of Pain - Ruffness (MCA/CC - Island/BMG)	IRE.UK	68	71 3 In Your Eyes Niamh Kavanagh - Arista (BMG)	IRE			

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with Buma/Stemra and based on the following national singles sales charts: MRB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Tele7/Jours (France); RAI Stereo Due/Musica E Dischi/Mario De Luigi (Italy); Stichting Top 50 (Holland); SABAM/IFPI (Belgium); GfK/IFPI (Sweden); IFPI/Johan Schuster (Denmark); VG (Norway); ALEN M/TVE (Spain); Sava/IFPI (Finland); IFPI (Ireland); UNKVA (Portugal); Musica Top 30 (Austria); Media Control/Musikmarkt (Switzerland); Pop & Rock (Greece)

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TW	LW	WOC	Artist/Title	Original Label	Total Stations	Rotation A	Rotation B	New Adds
1	1	8	JANET JACKSON/That's The Way Love Goes	(Virgin)	127	99	28	5
2	2	5	TINA TURNER/I Don't Wanna Fight	(Parlophone)	124	95	29	10
3	4	4	UB40/(I Can't Help) Falling In Love With You	(DEP International)	109	86	23	11
4	5	3	TEARS FOR FEARS/Break It Down Again	(Mercury)	89	69	20	15
5	3	8	GEORGE MICHAEL & QUEEN/Somebody To Love	(Parlophone)	97	75	22	2
6	13	10	HADDAWAY/What Is Love	(Coconut)	84	67	17	9
7	12	6	SPIN DOCTORS/Two Princes	(Epic)	73	48	25	2
8	14	4	LENNY KRAVITZ/Believe	(Virgin)	74	47	27	11
9	7	5	ROBERT PLANT/29 Palms	(Fontana)	60	35	25	4
10	23	4	A-HA/Dark Is The Night	(Warner Brothers)	65	47	18	12
11	11	15	ACE OF BASE/All That She Wants	(Mega)	68	52	16	0
12	6	9	WHITNEY HOUSTON/I Have Nothing	(Arista)	73	49	24	2
13	9	7	DEPECHE MODE/Walking In My Shoes	(Mute)	61	43	18	1
14	20	3	ROXETTE/Almost Unreal	(EMI)	65	51	14	7
15	17	6	EROS RAMAZZOTTI/Cose Della Vita	(DDD)	72	55	17	3
16	8	10	NEW ORDER/Regret	(London)	65	40	25	3
17	10	12	SNOW/Informer	(East West)	74	54	20	3
18	22	5	2 UNLIMITED/Tribal Dance	(Byte)	64	37	27	5
19	16	10	DURAN DURAN/Come Undone	(Parlophone)	70	45	25	6
20	21	4	OMD/Stand Above Me	(Virgin)	65	39	26	13
21	26	3	MARC COHN/Walk Through The World	(Atlantic)	56	35	21	12
22	15	7	R.E.M./Everybody Hurts	(Warner Brothers)	54	36	18	1
23	19	5	TEN SHARP/Dreamhome (Dream On)	(Columbia)	68	43	25	2
24	24	5	BON JOVI/In These Arms	(Jambco)	50	29	21	0
25	18	6	DAVID CROSBY & PHIL COLLINS/Hero	(Atlantic)	60	39	21	5
26	35	2	STING/Fields Of Gold	(A&M)	43	29	14	14
27	27	3	DONALD FAGEN/Tomorrow's Girls	(Reprise)	47	32	15	5
28	NE	→	TERENCE TRENT D'ARBY/Delicate	(Columbia)	38	29	9	17
29	29	12	SHAGGY/Oh Carolina	(Greensleeves)	57	36	21	2
30	28	3	MARIA MCKEE/I'm Gonna Soothe You	(Geffen)	43	21	22	2
31	NE	→	SNAP/Do You See The Light (Looking For)	(Logic)	48	29	19	13
32	36	2	DAVID BOWIE/Black Tie White Noise	(Arista)	43	23	20	9
33	25	5	ELTON JOHN/Simple Life	(Rocket)	48	29	19	0
34	34	3	WATERBOYS/The Return Of Pan	(Geffen)	33	20	13	4
35	39	2	PET SHOP BOYS/Can You Forgive Her	(Parlophone)	33	26	7	11
36	31	13	UGLY KID JOE/Cat's In The Cradle	(Mercury)	37	24	13	0
37	NE	→	LISA STANSFIELD/In All The Right Places	(MCA)	31	26	5	9
38	30	11	TERENCE TRENT D'ARBY/Do You Love Me Like You Say?	(Columbia)	35	21	14	2
39	NE	→	DIRE STRAITS/Your Latest Trick	(Vertigo)	33	20	13	5
40	40	2	DINA CARROLL/Express	(A&M)	28	16	12	2

Still Spinning

Compared to last week's rather stagnant chart, this week sees a handful of noteworthy movements, with no less than four records entering the top 10. One of them is *Two Princes* by the Spin Doctors (at number 7, coming from 12). It is interesting to see them enter the EHR top 10 for the first time, following the huge American success of the band—their album *Pocket Full Of Kryptonite* sold over two-million copies in the US. It remarkably illustrates how long the life of an album can be: the CD was released in the summer of 1991, the band broke through in their homeland the following year and now, a year later, Europe is also joining in.

Best support for the Spin Doctors' second single is found in Holland and Ireland (close to 100% penetration), Sweden (88%), the UK (76%) and the Czech Republic (67%). The other territories show an acceptance level between 20% and 60%, except for France, Portugal, Austria and Switzerland, where airplay on *Two Princes* is lagging substantially behind.

Another good jump this week is booked by A-Ha who move from number 23 to 10, thanks to 12 new adds and two important upward conversions: both Capital FM/London and Chiltern Network/Dunstable/Northampton/Gloucester have moved *Dark Is The Night* from B to A rotation. As yet, the record's strongest support bases are Italy, the UK, the Czech Republic and homeland Norway; on average, 60-100% of M&M's EHR reporters in those countries have it on rotation.

Fastest mover in terms of chart points, although moving up only one position to number 4, is *Break It Down Again*. Tears For Fears add up another 15 first-time reports to their roster, second best of the week. The band is also claiming the top spot of the Regional EHR Top 20 in the Southwest.

Most Added leader and highest new chart entry at the same time is Terence Trent D'Arby's *Delicate* (28), the second single taken from *Symphony Or Damn*. With a 46% spreading angle (the ratio of adds) and a conversion score of 13% (level jumps from medium to heavy rotation), D'Arby's song is looking at a promising future. The UK, Portugal, the Czech Republic and Sweden are already playing the single on a big scale (63-71% penetration), while Greece and Italy are standing next in line.

Second highest entry is grabbed by Snap, whose *Do You See The Light (Looking For)* is doing best in Norway, Italy, the UK and the Czech Republic (60-100%), followed by Denmark, Greece, Spain, Switzerland and Germany (30%-60%).

Good bets for chart entries next week are Taylor Dayne, Billy Idol and Vanessa Paradis, judging from their high ratio of adds (see *Chartbound*). Pieter Kops

The EHR Top 40 chart is based on a weighted scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations, that target 12-34 year old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

MOST ADDED

TERENCE TRENT D'ARBY/Delicate	(Columbia)	17
TEARS FOR FEARS/Break It Down Again	(Mercury)	15
VANESSA PARADIS/Just As Long As You Are There	(Remark)	14
STING/Fields Of Gold	(A&M)	14
TAYLOR DAYNE/Can't Get Enough Of Your Love	(Arista)	13
OMD/Stand Above Me	(Virgin)	13
SNAP/Do You See The Light (Looking For)	(Logic)	13
A-HA/Dark Is The Night	(Warner Brothers)	12
MARC COHN/Walk Through The World	(Atlantic)	12
BILLY IDOL/Shock (To My System)	(Chrysalis)	12

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

"A" ROTATION PERFORMANCE

ROD STEWART/Have I Told You Lately	(Warner Brothers)	86
LISA STANSFIELD/In All The Right Places	(MCA)	83
ACE OF BASE/Wheel Of Fortune	(Mega)	82
GEORGE MICHAEL & QUEEN/Killer/Papa Was A Rolling Stone	(Parlophone)	80
PET SHOP BOYS/Can You Forgive Her	(Parlophone)	78

The "A" Rotation leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

TAYLOR DAYNE/Can't Get Enough Of Your Love	(Arista)	29
BILLY IDOL/Shock (To My System)	(Chrysalis)	26
SWV/I'm So Into You	(RCA)	21
MICA PARIS/I Wanna Hold On To You	(4th & B'way)	20

New Top 20 Contenders are those artists that have not yet had an EHR Top 20 hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In case of a tie, records are listed alphabetically by artist.

CHARTBOUND

ACE OF BASE/Wheel Of Fortune	(Mega)	34/4	VANESSA PARADIS/Just As Long As You Are There*	(Remark)	24/14
BRYAN FERRY/Will You Love Me Tomorrow	(Virgin)	32/6	INNER CIRCLE/Wrapped Up In Your Love	(Metronome)	24/2
STEREO MC'S/Creation	(4th & B'way)	31/7	HOTHOUSE FLOWERS/One Tongue	(London)	24/1
SOULSISTER/Ain't That Simple	(EMI)	31/3	SUB-SUB/MELANIE WILLIAMS/Ain't No Love	(Rob's Records)	24/1
TAYLOR DAYNE/Can't Get Enough Of Your Love*	(Arista)	29/13	PM DAWN/More Than Likely	(Gee Street)	23/3
ROD STEWART/Have I Told You Lately	(Warner Brothers)	29/7	CYNDI LAUPER/Who Let In The Rain	(Epic)	22/2
SYBIL/When I'm Good And Ready	(PWL International)	29/4	BOY KRAZY/That's What Love Can Do	(PWL)	22/0
LUTHER VANDROSS/Little Miracles	(Epic)	29/3	VANESSA WILLIAMS & BRIAN MCKNIGHT/Love Is	(Giant)	21/5
CHESNEY HAWKES/What's Wrong With This Picture	(Chrysalis)	28/5	MADONNA/Fever	(Maverick)	21/3
CHARLES & EDDIE/House Is Not A Home	(Capitol)	28/3	SWV/I'm So Into You*	(RCA)	21/3
CUT 'N' MOVE/Give It Up	(EMI Medley)	27/6	SNOW/Girl I've Been Hurt*	(East West)	20/6
GENESIS/Never A Time	(Virgin)	27/1	ARMY OF LOVERS/Israelism	(Stockholm)	20/4
BILLY IDOL/Shock (To My System)*	(Chrysalis)	26/12	MICA PARIS/I Wanna Hold On To You*	(4th & B'way)	20/4
TASMIN ARCHER/Lords Of The New Church	(EMI)	26/1	ROBIN S/Show Me Love	(Champion)	20/4
JAMIROQUAI/Blow Your Mind	(Sony Soho Square)	25/6	SUEDE/So Young	(Nude)	20/4

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound.

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