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Sting Hits EHR
Number 1
Page 36

Richie Says 'Hello' Again To Europe



Back from an eight-year absence, Lionel Richie paid a recent visit to Paris to meet with European media and promote his new album *Louder Than Words*. Pictured (l-r) are: Mercury Holland TV promotion Elly van den Brink, Richie, Polish Radio Programme III head of music Marek Niedzwiecki and Radio 538/Holland DJ Wessel van Diepen. For the full story behind the new album see page 11. Photo: Alina Dragan

Music Fans Celebrate Echo's Coming Of Age

by Christian Lorenz

HAMBURG - The Germany music industry's annual Echo awards ceremony has "finally grown out of its baby shoes" this year with a star-studded, crowd-pulling show.

Speaking after the fifth Echo Awards—and the first to be open to music fans—German Phono Academy chairman and Warner Music Germany MD Gerd Gebhardt told Music & Media, "This was the best Echo awards ever."

"Echo has grown out of its baby shoes and become an

internationally-respected podium for the creativity of the German music scene."

He said the risk of opening up the ceremony to music fans had paid off. "This idea has proved to be a great success. I

our. Local newspapers estimate that around 2,000 teenagers gathered outside Hamburg's CCH congress centre armed with cameras and autograph books. Inside 1,500 fans extended the positive reception given to international and domestic stars.

The show itself drew warm praise from many in the industry. Performances by Meat Loaf and Pur drew particularly loud applause, while Tina Turner's premiere

of her single *Whatever You Want* was honoured with a standing ovation.

German TV channel ZDF was scheduled to broadcast an hour-long programme of highlights on March 7.

For more on the Echo Awards see page 15; for a question and answer session with Gerd Gebhardt see page 7

- Echo Award Winners**
- Best German Male Mark'Oh (Urban/Motor)
 - Best German Female Schwester S. (MCA)
 - Best German Group Pur (Intercord)
 - Best International Male Vangelis (East West)
 - Best International Female Madonna (Sire/Warner Music)
 - Best International Group Kelly Family (EMI)
 - Lifetime Achievement Award Klaus Doldinger

enjoyed myself tremendously and I'm sure the fans had a great time too."

The Echo awards began in a flurry of showbusiness glam-

Scandinavians First With ISWC Royalty System

by Keith Foster

STOCKHOLM - The Scandinavian countries are taking the lead in building up a new worldwide system for registering the performance or broadcasting of music.

Each country around the world currently has its own registration system, making the payment of royalties an uneven business. But the introduction of the new International Standard Work Code (ISWC) is a major step towards artists receiving their due payments, wherever their work is played.

ISWC is a code recently introduced by the CISAC and used by international collecting societies. It contrasts with the ISRC (International Standard Recording Code) used by the international record labels and currently in use in Japan.

The Swedish performing rights society (STIM) and its counterparts in other Nordic territories have always worked closely together, and now they are the first in the world to begin using the ISWC system.

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Big Guns Battle For Yorkshire Licence

by Jonathan Heasman

LONDON - Bids backed by Capital Radio, Chrysalis, GWR and CLT are among 13 applications for the Radio Authority's new Yorkshire and Humberside licence.

The regional licence is the largest outside of London ever to be advertised, with the winning applicant able to serve a potential audience of over three million adults.

The Yorkshire radio scene is currently dominated by EMAP Radio, whose six local services in the area run ACE, EHR and gold formats.

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NUMBER ONE

European Hit Radio
STING
Let Your Soul Be Your Pilot
(A&M)

Eurochart Hot 100 Singles
BABYLON ZOO
Spaceman
(EMI)

European Top 100 Albums
OASIS
(What's The Story) Morning Glory?
(Creation)

MARK KNOPFLER

darling pretty

THE FIRST SINGLE FROM HIS REMARKABLE SOLO DEBUT ALBUM

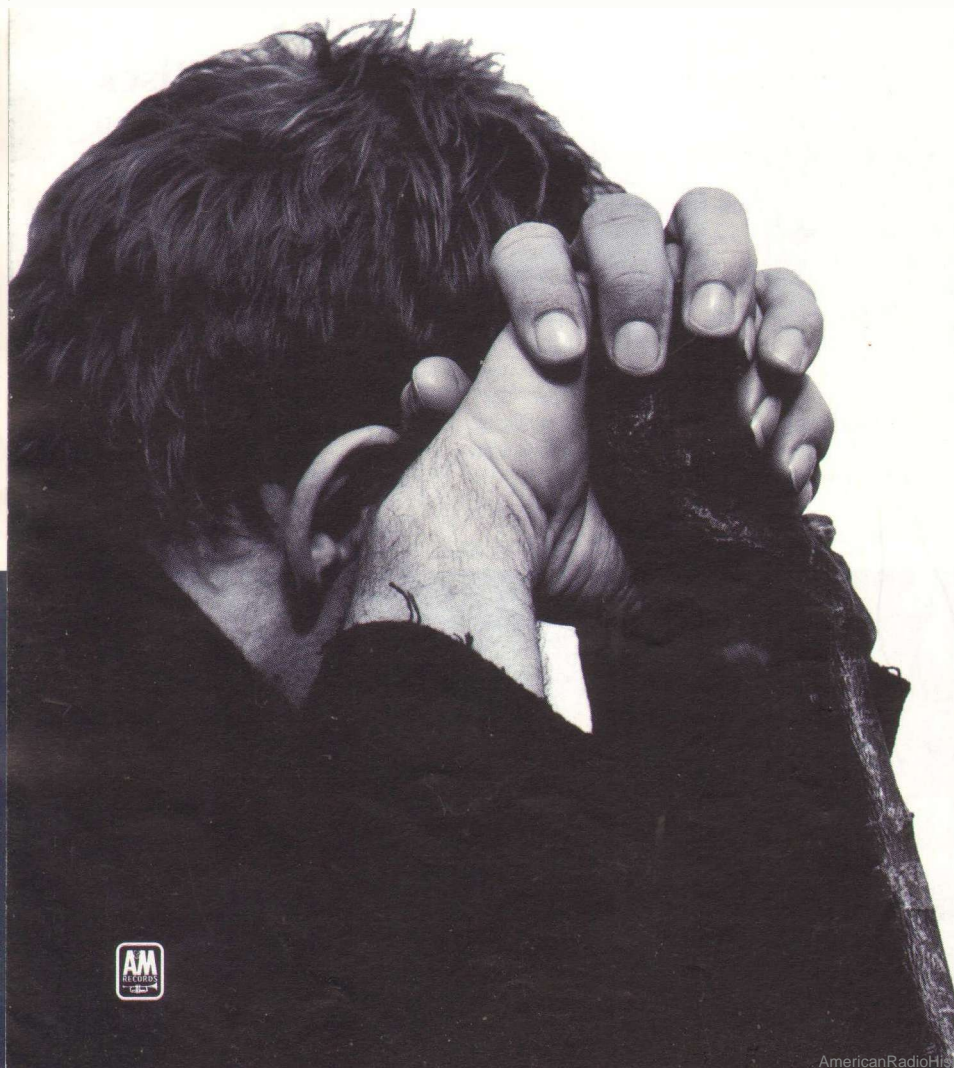
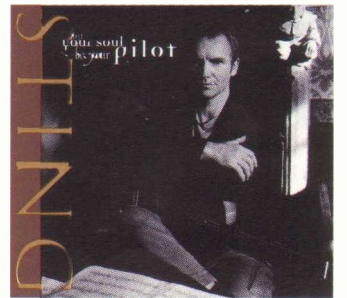
golden heart

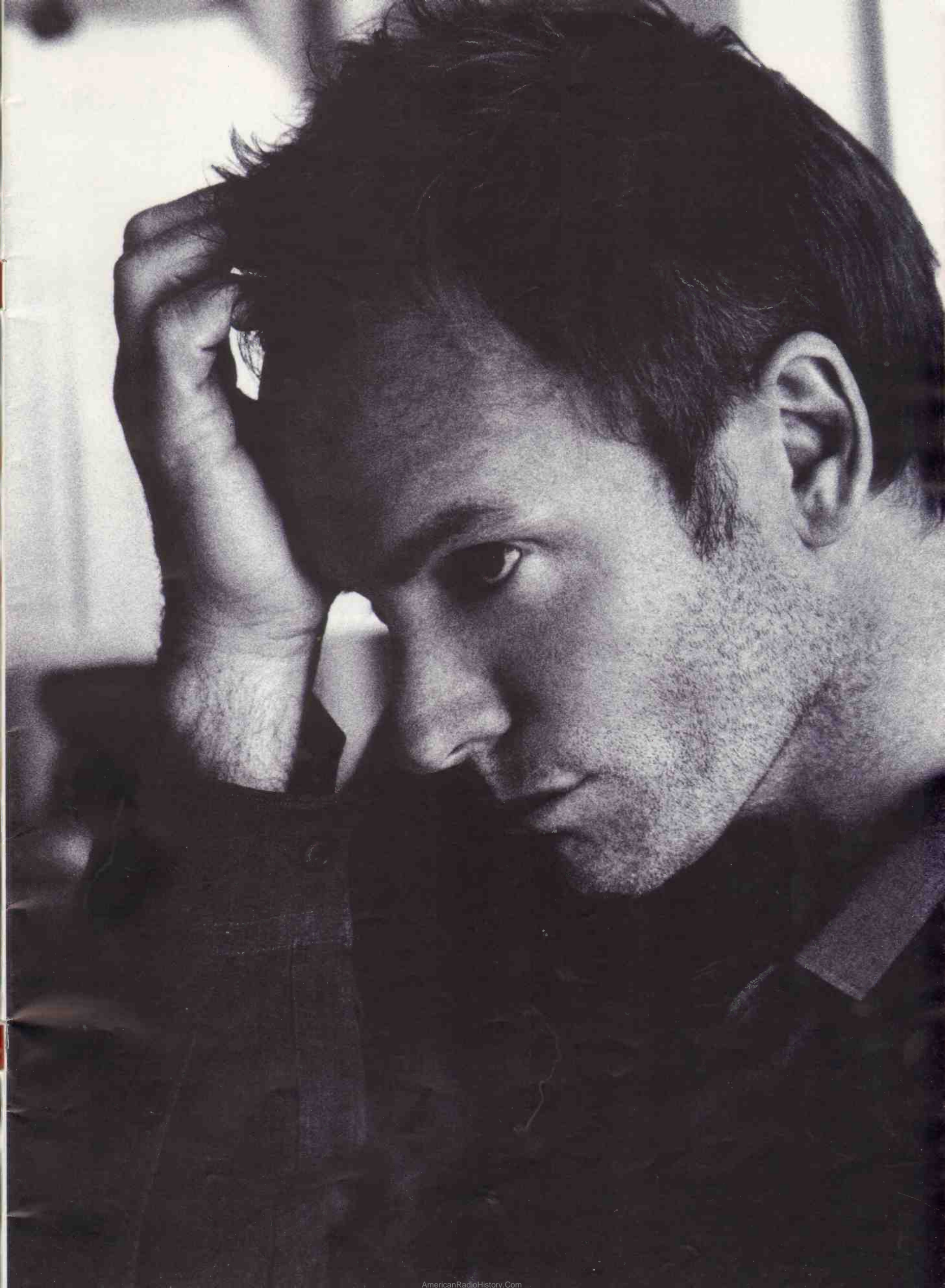


(CONTINUES ON INSIDE BACK PAGE)

STING *mercury falling*

NEW ALBUM INCLUDES THE HIT SINGLE *let your soul be your pilot*
OUT NOW







Taking Risk Out Of Radio

Between The Lines



by Machgiel Bakker

Radio, just like any other business, is ruled by commercial principles and cannot afford to make programming mistakes and risk losing its audience. This is, roughly speaking, a summary of the evocative interview conducted by our French bureau chief Emmanuel Legrand with Europe 2 programme director Guy Banville (see page 10).

It's true that in a tightly-formatted radioscope, it is essential for a station to emphasise its identity and to stick to rigid formulas, just like any brand advertiser. What is worrying though, is that the present radio climate does not allow for more variety in formats, a subject not touched on by Banville.

In markets like France, Germany, Spain and Italy, radio has developed into a mature and very professional business, led by entrepreneurs who take risks and try out new things. Yet, in these same markets consumer choice is limited to ACE and EHR formats. I simply refuse to believe that it is impossible to run alternative formats.

New record labels are constantly being launched, bringing new music to the market, of which the commercial value still has to be proved. And why? Because people believe in something and are willing to stick their necks out for it.

But this is not always the case in radio. Running a station with a clear policy and sticking to it is a fine art but why does that not lead to more format diversity? Is it because audiences are too conservative? Surely, mass audiences want their musical diet to be safe, predictable and risk-free. But at the same time, there is a not-to-be-neglected audience that likes to hear music that defies EHR and ACE programming criteria. Why is nobody building a niche for them? Radio handbooks all tell us the same story: find your target audience, adapt your programming, stick to this rigidly and tell the advertisers your story. This is the way it works in the US and in the UK but for some reason not in mainland Europe. Can someone please tell me why?

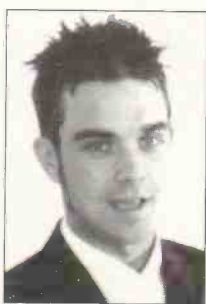
Bulletin Board

Industry highlights this week

UNITED KINGDOM

Williams Sticks With BMG After Court Ruling

Ex-Take That member Robbie Williams has backed away from his lawsuit seeking his contractual release from BMG's RCA label at virtually the last minute. The case was dropped after Williams'



Robbie Williams said, "I am extremely sorry that I ever brought this case and I now fully accept the validity and enforceability of my BMG recording contract. I remain a BMG artist." He also withdrew his objections (see page 13) to the best-of compilation

lawyers reached an undisclosed agreement with RCA. In an official statement, Williams

Take That's *Greatest Hits* set to be released on March 25.

HOLLAND

Conamus Honours Dutch Talent

Dutch music foundation Conamus presented its annual Harp awards on February 26 in Hilversum's Media Park. The awards were handed out by radio personality Frits Spits, veteran songstress Anita Meijer and state secretary for economic affairs Anneke van Dok van Weele. The Golden Harp for outstanding commitment to the development of Dutch popular music was awarded to Paul de Leeuw, the Metropole Orchestra, Benny Neyman and Henny Vrienten. DJ Paul Elstak, Frans Bauer and Vitalis received the Silver Harp for their contributions to the promotion of Dutch songwriting. Conamus' Export Award was presented to dance act Doop for exceptional success in south-east Asia.

Wright Leaves Talk Radio To Join BBC's Radio 2

by Jonathan Heasman

LONDON - Steve Wright is to make a surprise return to BBC Radio with two new weekend programmes for Radio 2.

The signing of Wright, who will be on air Saturday and Sunday mornings, is the first significant change to be made by new Radio 2 controller Jim Moir.

Brian Stevens, Radio 2's editor of daytime programmes, says that while the music on Wright's show will be pitched at the younger "baby boomer" end of the station's target audience, the hiring of Wright does not mark the start of a radical repositioning for the MOR station. "Jim [Moir] has pretty much set out his stall in this respect," he says, "and any changes will be evolutionary rather than revolutionary."

The moves mean that Wright, who quit as BBC Radio 1's breakfast show presenter last April, is dropping his Saturday morning show at Talk Radio UK and may not renew his contract with the GWR Group, where he has been presenting a pre-recorded programme transmitted on GWR's FM stations every Sunday morning.

A Talk Radio UK

spokesperson says that there is no surprise in Wright's sudden departure from the station, as his 13-week stint had been envisaged as a one-off series to help the station gain extra publicity and new listeners.

The GWR Group, meanwhile, says that the future of



Steve Wright

Wright's weekly programme will be decided when his contract comes up for renewal in April. If Wright does continue to make a weekly programme for GWR, it is unlikely that it will be transmitted in its present Sunday morning slot, which runs head-to-head with his new Radio 2 show.

Meeuwis Makes Chart History



Guus Meeuwis and his band Vagant (pictured above) are one of Holland's recent success stories. While their second single *Per Spoor* (X-plo-CNR) is the new number 1 in the Dutch charts this week, the band's debut *Het Is Een Nacht* rewrote Dutch chart history by claiming the number 1 position twice in a row. After occupying that spot for six consecutive weeks, vocalist Meeuwis dropped down one position for four weeks before topping the charts again for another four weeks.

Francis Cabrel Most-Played Artist On French Radio In 1995

by Emmanuel Legrand

PARIS - ACE-formatted RTL2 played the most music on French radio in 1995, with a total of 117,600 songs broadcast, according to figures released by airplay monitoring company IPSOS Music.

EHR net NRJ came in second, followed by ACE Chérie FM, regional EHR net Vibration and ACE net Europe 2.

The figures also show that the main French national radio networks and local stations played a total of 2.5 million songs in 1995, performed by 31,500 different acts.

The Top 100 of most-played songs includes established artists—Celine Dion, Alain Souchon, Elton John, Rolling Stones, Pink Floyd, and Madonna—as well as new acts Alliance Ethnik, Ménélik, Axelle Red, Daran & Les Chaises, Mellowman.

The Top 10 most-played artists were Francis Cabrel,

Jean-Jacques Goldman, Souchon, Alliance Ethnik and Elton John. And the artists with the highest number of different tracks played are

Hallyday and the Beatles (tied with 153 different titles), Yves Montand (126), Charles Aznavour (117), Eddy Mitchell (112) and Gainsbourg (105).

French Airplay By Station 1995

Station (Format)	N/R/L*	No. of Songs	No. of Different Titles	% French Music
RTL2 (ACE)	N	117.600	6.900	38
NRJ (EHR)	N	114.400	1.300	25
Chérie FM (ACE)	N	114.400	2.000	51
Vibration (EHR)	R	113.600	1.600	21
Europe 2 (ACE)	N	112.100	5.400	31
TOP (EHR)	L	111.800	3.200	23
Vitamine	L	109.400	3.500	24
Nostalgie (ACE)	N	105.900	5.400	63
West	L	97.700	3.700	23
Skyrock (EHR)	N	96.600	2.200	27
Wit FM (ACE)	L	94.700	4.600	36
Scoop (EHR)	L	94.100	3.500	29
Onde Latine (All-French)	R	92.900	3.900	98
Fun (EHR)	N	83.700	1.800	22
Alouette (full-service)	R	83.000	3.700	58
RF Normandie (full-service)	R	80.400	6.200	76
Forum (ACE)	R	78.900	5.100	50
RF Loire (full-service)	R	70.900	5.400	79
Sud (full-service)	R	68.100	4.000	52
RF Nord (full-service)	R	62.900	5.300	72
RMC (full-service)	R	61.200	9.500	43
RTL (full-service)	N	55.000	14.500	45
Europe 1 (full-service)	N	42.000	9.700	54
France Inter (full-service)	N	34.300	14.600	56

* = National/Regional/Local
Source: Aircheck/IPSOS Music

NICK CAVE AND THE BAD SEEDS



Murder Ballads

the album now charting in

UK	Germany	France
Sweden	Norway	Denmark
Finland	Belgium	Holland
Italy	Portugal	Austria
Switzerland	Israel	Ireland
Hungary	Iceland	Australia
	New Zealand	

new single out now

**NICK CAVE
AND THE BAD SEEDS
& PJ HARVEY**



Henry Lee

featuring two previously
unreleased tracks

"King Kong Kitchee Kitchee Ki-Mi-O"
& "Knoxville Girl"



Mute Records World Wide Web at <http://www.mutelibtech.com/mute/>



Bulletin Board

Industry highlights this week

UNITED KINGDOM

Sound City 1996 Line-Up
Leeds Sound City 1996 has confirmed performances by the Manic Street Preachers, the Wildhearts, Sleeper, the Wedding Present, the Chemical Brothers and Orbital along with an extensive programme of conferences and seminars. The week-long UK festival (April 8-14) is sponsored by BBC Radio 1 FM, the BPI, the Musicians' Union and Leeds City Council.

Porter Develops New EMI Artists

EMI UK managing director Clive Black has emphasised the shift in the artist roster by naming Gillian Porter to the newly-created post of head of alternative press/artist development. Black said, "Gillian will work with our A&R team and be involved with artists even before they are signed to the label. She will then develop newly-signed artists through low key marketing and publicity."

Minster Follows GWR

The board of directors at York's Minster FM has voted to adopt the GWR Group's distinctive style of programming following its successful implementation at the new SunCity 103.4/Sunderland, a station also owned by Minster Sound. The York-based station is already making use of GWR's central music data-base, and its presentation style will shortly be revamped along

GWR lines, with GWR's distinctive sweepers replacing the station's jingle package. GWR has a financial stake in Minster FM and was also heavily involved in the launch of SunCity.

HOLLAND

Veronica Compiles 25th 'All-Time Top 100'

HitRadio Veronica is asking its listeners to write in with their top 10 favourite records to help the station compile the 25th version of the All-Time Top 100, due to air on April 5. The show will be hosted by Jeroen van Inkel, Edwin Diergaarde, Edwin Evers and Robert Jensen. The All-Time Top 100 was first broadcast by Veronica in 1968 when Procol Harum's *A Whiter Shade Of Pale* captured the number 1 slot. The only two records to have found a place in each Top 100 are the Moody Blues' *Nights In White Satin* and Jimi Hendrix' *Hey Joe*.

ITALY

NAB's 1996 Euro Seminar To Be Held In Rome

The NAB has announced that its fourth annual European Radio Operations Seminar will be held in Rome from November 17-19 this year. The seminar will provide practical ideas and new perspectives for European broadcasters, the NAB says. More information on the event is available from NAB's Paris office on tel: (+33) 1.4692 1279 or fax: 4692 1283.

Traditional Ballads Rule At Sanremo Festival

by Mark Dezzani

MILAN - Traditional Italian "canzone" took the two principle prizes at this year's Sanremo Song Festival, which took place in the Riviera resort town February 19-24.

However, non-mainstream artists also made a strong showing, at one time leading the competition half-way through the marathon six-day presentation.

The 1,500 strong public jury, weighted for the first time this year with a younger

profile to better represent actual record buyers, awarded first place in the "main" section to the accomplished singer/songwriter Ron, with the self-penned *Vorrei Incontrarti Fra' Cen'anni* ("I'd Like To Meet You In 100 Years") (WEA).

"It was a brilliant surprise and an important victory for Ron who went to Sanremo with the intention of presenting his new album without thinking that he might win," says WEA Italy MD Massimo Giuliani.

The first prize in the newcomers section went to Syria, an effervescent 18 year-old songstress with another classic Sanremo style ballad *Non Ci Stro* ("I Don't Agree") (Sony/Easy) written by Claudio Mattone.

This year's Critics' Prize went to Marina Rei, who despite leading the newcomers section mid-way eventually came third. Rei's winning song was a soulful ballad *Al Di La' Di Questi Anni* ("On The Other Side Of These Years") (Virgin) backed by the London Gospel Choir.

Elio E La Storia Tese, the comic rock outfit, came second in the main section with one of their surreal vignettes on Italian life, *La Terra Dei Cacchi* ("The Land Of Khaki Fruits") bringing a welcome break from the glamorous showbusiness kitsch that is an essential part of the Sanremo spectacle.

Despite sliding TV ratings for this year's event, the final evening of the marathon musical song contest still pulled 13.8 million viewers for state broadcaster RAI's first channel RAI Uno, representing a 62.8% share of all TV viewing that evening.

Last year's event broke viewing records, attracting an audience of over 17 million.

KINK Airs Silverchair Live



Dutch rock station KINK FM was scheduled to air a live concert by the Australian group Silverchair (pictured above) on March 5. The group, which hit European radio last year with the single *Frogstomp*, was performing live at the Amsterdam venue Paradiso. A spokesman for the station says, "We played Silverchair regularly in the run-up to the concert. The group fits in well with the new-look modern profile of KINK FM."

Audience Chooses Music For 'Superclub'

by Marc Maes

ANTWERP - The second edition of Belgium's "Superclub Night Of Entertainment" is offering show-goers a unique opportunity to choose their own music menu for the event.

EHR-formatted Radio Donna is asking listeners to call in and vote for the songs they would like to hear performed during the "Superclub Night". Artists confirmed for the March 16 event in Antwerp's Sportpaleis include the Gipsy Kings, Chris de Burgh, Andrea Bocelli, Bonnie Tyler and Marco Borsato.

Prommusic MD Jan Vereecken, organiser of the event, explains, "Each artist can pick three songs and one cover song—perhaps not the most obvious one—from the public's choice." He cites songs like Les Humphries's *Mexico* for the Gipsy Kings, *Eleanor Rigby* for Chris de Burgh and

Hotel California for Marco Borsato.

Entertainment chain Superclub is the event's main sponsor, with proceeds of the evening to be donated to a charity foundation for the deaf and the blind.

The "Superclub Night of Entertainment", hosted by Radio Donna personalities Fien Sabbe and Marc Pinte will also be televised on the BRTN's TV2 and the whole event will also be recorded for CD release.

In addition, Dutch pubcaster AVRO Radio 2 is to air the show. Station head Pieter van der Ploeg says AVRO will broadcast the event live 16:00-19:00 in the programme "Tartell!". Additional material will be broadcast during "Easy Listening" (24:00-01:00) and host Willem Duys will feature live recordings in his programme "Muziek Mozaïek" the following day.

Moving Chairs

BELGIUM: Cas Goossens, director general at Flemish pubcaster BRTN, has been replaced by Bert De Graeve who was named CEO, as part of the station's restructuring plans.

UNITED KINGDOM: EMI has announced two new appointments to its TV label. Andy Adamson has been named marketing manager catalogue repertoire and Adam Turner appointed marketing manager current repertoire. The department is responsible for creating television-advertised compilation albums.

INTERNATIONAL: Warner Music International has announced three appointments in the south-east Asia region. Wu Tsu Tu has been appointed vice president China, while Daniel Fan becomes MD UFO Warner Music Taiwan and Kathleen Tan becomes strategic marketing director Warner Music south-east Asia.

Letter To The Editor

With reference to your "Between The Lines" column in Music & Media February 17, I would disagree with the statement that "hardly anything these days is making crossborder impact."

For the past 18 months I have been managing [Italian singer] Zucchero. We have sold over 900,000 copies of his current album *Spirito Divino*, we have had a number 2 single in France over Christmas, platinum in Switzerland, are looking forward to a hit in Belgium next month and are moving into Germany.

I would say one is successfully crossing borders when in a country like France—with its radio quotas—an artist singing in Italian can sell 200,000 copies of an album when its predecessor has sold only 27,000 and get to number 2 in the single charts. Our next single will be in English!

We are also embarking on a four-month tour, taking Zucchero to the US, South America and Europe, and we intend to be present at all the major European rock festivals.

I wouldn't say that European music is either declining in popularity or in crossborder potential. There are some of us still definitely waving the flag and doing very good business outside of our own countries.

Henry Padovani,
managing director,
Firststars



NRK Plans Visual Feast For Eurovision

OSLO - Pubcaster NRK's team of stage designers are planning an unconventional set for the Eurovision Song Contest, which will take place for the first time in Oslo on May 18, writes Claire Weston.

The venue is the Oslo Spektrum, which can seat up to 5,000, and NRK says the set design will be inspired by ship and oil rig engineering.

Aluminum structures will divide the Spektrum set into four stages: three for the artists and one for the orchestra. Designers are already working on a three-dimensional model covered by 18 cameras.

Lighting is also a very important aspect of the set. The installation will use up as

much power as 150 individual houses. A budget of Nkr40 million (app. US\$6.5 million) has been earmarked for the stage design alone.

For the first time in the contest's history, tickets are being sold for three shows—one dress rehearsal on Friday May 17, another on the morning of May 18 and the real-time final on the same day at 21:00.

Of the 15,000 tickets put on sale at the beginning of February, only a few are still available for the dress rehearsals.

A total of 23 nations are participating in this year's contest, bringing a major influx of participants, media people and Eurovision enthusiasts to the Norwegian capital.

Italian Pubcaster RAI Revamps Radio Division

by Mark Dezzani

MILAN - The turmoil at Italian pubcaster RAI is continuing with programme controller Paolo Francia losing a battle to keep Radio 1 a generalist news/talk station.

Against the wishes of Francia—who oversees the pubcaster's three radio networks—RAI Radio 1 is to adopt a rolling news format modelled on French public

radio's France Info network.

However, RAI radio's head of news Claudio Angelini has made a concession to keep many of the station's popular talk features in between updated news bulletins every 15 minutes.

Francia has told the press that he fears RAI Radio 1 might lose recent audience gains if it transforms into an all-news network.

Earlier this month, generalist network RAI Radio 2 implemented changes to its evening schedules introducing a nightly youth magazine strand. Produced by ex-Network 105 programme director Alex Peroni, the satirical programmes "There Should Be A Gospel" and "The Graduate" are hoped to enhance RAI

Radio 2's youth targeting.

Meanwhile, the battle between RAI president Letizia Moratti and director general Raffaele Minicucci reached surreal levels last month when the dismissed Minicucci found himself locked out of RAI's Rome headquarters after refusing to step down.

RAI's main shareholder (the state-owned holding company) IRI intervened to support Minicucci and is proposing that Moratti be replaced by a state-appointed commissioner in the run-up to Italy's general elections on April 21.

Moratti, who was appointed by the government of ex-Prime Minister Silvio Berlusconi, maintains that her board will stay on and appoint a new DG.

Radio Eiffel Seeks New Operator

by Emmanuel Legrand

PARIS - Radio Eiffel 95.2 is seeking a new operator following the city of Paris' decision to cut the station's subsidies.

Radio Eiffel, a local station broadcasting in Paris and supported by the city, was allocated Ffr15 million (app. US\$3.13 million) in 1991, but was subsequently granted another Ffr8.5 million in 1995 and insiders say the 1996 subsidy could reach Ffr6 million.

However, according to Médiamétrie audience ratings, the station pulls in only around 0.5% of the city's listening public.

Created in 1981 by Jacques Chirac, then mayor of Paris; the station delivers local news and services to Parisians.

The frequency, which has a transmitter on the Eiffel Tower, is attracting a lot of comment with the major groups—NRJ, Europe 1 and RMC—said to have expressed their interest.

Zutaut Introduces His Enclave



Tom Zutaut's new full-serviced record company has been christened The Enclave, with Zutaut formalised as president and CEO. The first signing is UK act Fluffy. Zutaut has expressed his intention to appoint a London-based A&R executive shortly and says, "I'm delighted that the British rock scene has exploded just as we're launching The Enclave." The Enclave will be distributed by Virgin International in all territories except the US. Pictured (l-r) are: Virgin Music Group chairman/CEO Ken Berry, Zutaut, EMI Records Group North America (ERGNA) chairman/CEO Charles Koppelman and ERGNA executive vice president/general manager Terri Santisi.

Dialogue

Face To Face With Europe's Newsmakers

Warner Music Germany MD and Phono Academy chairman Gerd Gebhardt

Q: How has radio influenced your career?

A: Radio was my musical mentor. My father was a passionate tape amateur who spent much time in front of the radio. This is how I got into contact with pop music. Later I became a dedicated follower of SWF3's "Popshop" which offered a good rock and pop mix and played all my favourites.

Q: What is your favourite radio station?

A: In the '90s with some 300 stations around it is impossible to pick a favourite. But between 1960 and the late '80s SWF3 had the best mix on air.



think an alternative rock station would be well received in the market.

Q: Which competitor do you most admire?

A: I don't have competitors, just fellow contenders and I love them all.

Q: Is there a German artist who deserves more attention abroad?

A: I wish all the German-language stars who sell millions over here could ever so often find themselves in the international charts. Unfortunately the language barrier has prohibited that so far.

Q: If you could change something about radio today what would it be?

A: It's high time for "real" format radio. Top 40 and oldies alone do not make up an interesting radio landscape. If ratings really rule radio, how come the success of other formats in the US and the UK does not instigate more experiments with format radio in Germany? I

Q: What music do you listen to at home?

A: I like the Mighty Dub Kats' *Magic Carpet Ride* on Münzing and Anzilotti's Eye Of The Storm label. My absolute favourite CD right now is the album *Jagged Little Pill* by Alanis Morissette.

Interviewed by Christian Lorenz

PolyGram Leads The Way In Domestic Norwegian Sales

by Claire Weston

OSLO - PolyGram was the market leader in sales of domestic releases in Norway last year, capturing a lion's share of 25% of the year-end top 30 together with its Sonet imprint.

PolyGram and Sonet together accounted for 10 albums in the Norwegian year-end top 30. Norske Gram was next with 17.7%, followed by BMG/Norwegian Recordings (16.9%) and Warner Music (15%).

EMI and Sony, however,

fared less well with only one EMI release featuring in the Norwegian year-end Top 30—*Break Of Dawn* by René Andersen, which reached ninth position with 42,000 units sold. EMI's share of the domestic top 30 was 3.8%.

For Sony Music sales of Norwegian accounted for 2.6% of domestic best-sellers. The only Sony production present, *Metropolis* by Seigmen, made it to 13th position with 28,000 albums sold.

But both labels recorded healthy international product sales in Norway.

EMI's foreign artists—household names like Garth Brooks, Pink Floyd, John Lennon, and Queen—and compilations by Scandinavian acts Kim Larsen and Vikingarna fared better securing a 20% share of international sales.

Sony Music, meanwhile, emerged as the market leader in international releases. Sony's share of the 1995 top 30 best-selling international albums reached 24.1% compared to 13.8% for EMI, 18.3% for PolyGram, 15.2% for BMG Ariola and 10.2% for Warner Music.



A Letter From Dallas

Having recently returned from the US RAB conference for marketing leadership in Dallas, Tony Grundy looks at the similarities between today's radio cultures on either side of the Atlantic.

MANAGEMENT

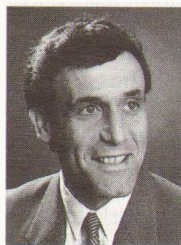
It was Shakespeare who said in "Much Ado About Nothing", "Comparisons are odorous," and comparing British and continental European radio with their US cousin in the past may have been just that. But, more recently comparisons can be made and indeed parallels drawn between the two radio cultures.

Called the largest radio sales seminar in the world, RAB's "The Power To Lead" took place on February 15-18. What struck me was that now, more than ever, there are clear parallels particularly between UK and US radio. The changes in ownership rules, sales strategy and RAB development are just three areas worth examining.

Ownership Changes

Changes in ownership rules do not particularly excite me. My interest is in how companies handle take-overs, and more specifically, the effect on management. In the week I was in Dallas radio deals worth US\$618 million were made, and the CBS/Westinghouse deal became legal, creating a real radio heavyweight alongside Jacor Communication and SFX Broadcasting. As the US *Radio & Records* put it, "With ownership limits lifted—it's buy, sell or get out of the way!" People at the Dallas conference were talking half jokingly about three or four groups controlling everything in a few years. That would be something—with nearly 11,000 stations in the US. At the same time in the UK (not quite at the same level), GWR group has acquired a third of London News Radio and a good deal of sales influence. The idea of three or four groups controlling UK radio is not just an idea, it's happened.

As far as the impact on management goes, you could take the view that it is a tough old game, and if you're a senior manager and your company is taken over, you'll probably leave. I don't have a problem with that, because usually these guys are protect-



TONY GRUNDY
owns broadcast sales specialist and management consultancy Communicate Now. He has been in the broadcast industry for 22 years, starting in Manchester. During this time he was

sales director at Radio Aire/Leeds and MD at Radio 210/Reading and 2CR/Bournemouth. He became deputy group MD when Radio 210 and 2CR merged with the GWR Group in 1989. Contact tel. is (+44)1491.873 185, fax 875 180.

ed and go with a pile of money. My concern is for those who stay, and undergo the complete change of culture that follows. The ability to manage change is something the acquired company's personnel should be trained in (but first train the acquirer's managers, please!). Far too often I hear absolute horror stories of how the take-over is carried out with hit teams moving in, macho style, to pillage the new possessions. Then, after a short while, the new entity restructures away some of the "old" management in a ruthless manner. People deserve a bit of dignity at a time like that, and they don't often get it.

'Mom and Pop' Mentality

I believe that as groups mature gradually into the take-over mode they get better at it. It is the groups that grow quickly that sometimes lack style. An example of the former is chief executive of Westinghouse and CBS Dan Mason. He has the difficult task of putting together the personnel and cultures of the two entities. This week he has been doing a road show at all of the CBS stations to introduce himself. When asked what sort of philosophical identity he wants for the new company he said, "I would love it to be the biggest 'Mom and Pop' company in America. CBS is a big corporation, and if we can capture an entrepreneurial spirit, we can break the sound barrier!" In other words, he wants to spend the next 90-120 vital days building relationships to make it happen, spelling out his vision for the future and trying to see them through the tasks ahead.

I have never met Mason, but he talks sense—you need to inspire the new company while ensuring your existing personnel don't feel neglected, and are very definitely involved in the process. You are far less likely then to misunderstand the feelings of those people whose lives have been radically changed, and far more likely to inspire them rather than seeing them as "just old school." A lot of very talented, experienced people are lost to those companies because the time and trouble wasn't taken in those early days.

At Dallas a keynote speaker at the Friday Launch was Harry Dent Jr. of Ricky Hall & Assoc. in a session entitled "How To Survive The Boom." He was looking to the future—not just of radio, but of every aspect of life in the US—where we work, where we live, what we do. In his fascinating talk he spoke at length about the inevitable switch from heavy industry to the providing of information. He said the large corporations were like whales, unable to turn easily to change direction. Therefore they are vulnerable to the new breed of company not structured

around big head offices, but built around a network of loosely connected and disorganised skills, which is very quick to pick up on growth opportunities and embrace totally the idea of developing through its people.

Sales Strategy

RAB chief executive Gary Fries has changed the style of the conferences to focus more on management of sales than on sales skills. He wants the managers of radio to understand marketing so they can position their sales teams to deliver more than spots or CPP (cost per point) to their clients. He believes passionately in radio's unique strengths. US radio sales grew 8% last year, and has seen 40 consecutive month-on-month rises accounting for US\$11.47 billion being spent on radio over the last 12 months. UK radio is on an even bigger roll, comparatively speaking, with revenues hitting £270 million (app. US\$420 million). Radio has been the fastest-growing advertising medium for the last five years, achieving a 22% growth in the past 12 months.

During the years I have been attending RAB conferences, I have seen the US version go from not being very effective in 1990-91 to becoming a newly-invigorated organisation, investing in new technology, increasing its membership and doubling attendees at its annual conference. Fries sees the need for radio to establish itself as a branding medium and to develop creativity to excite clients and agencies. He is not content with 8% of all advertising sales expenditures. Here we can make a direct comparison with the UK situation. At the beginning of the '90s the UK industry couldn't make up its mind as to what sort of RAB it wanted, or even if it wanted one at all. Because of the vision and determination of a few, Douglas McArthur was appointed chief executive. Through the culture he created and the advent of national commercial radio with Virgin FM and Classic FM, the industry has seen the 2% (of UK advertising expenditures) medium tag thrown out, and now it's 4% (soon to be 5%) and from there 7 or 8%—why not? The RAB has attacked agencies and clients with a marvellous marketing strategy. Although stations have been asked for more money, they have got very good returns for their investment. Everybody is confident that the profile of UK radio has never been higher.

Conferences like Dallas inspire sales managers to go back to their stations (providing they haven't been taken over while they were away) and excite their sales teams with new ideas. In the UK sales managers are equally inspired by the information and service provided by the RAB. Clients talk about and understand the medium's strengths better, sales people are better trained and prepared, making the prospects look very bright indeed.

Music/Radio Industry Business Calendar

MARCH

Canadian Music Week/Toronto
March 4-10 Contact
tel. (+1)416.695 9236; fax 416.695 9239

EBU Conference/Brussels
March 6-7 Contact
tel. (+32)2.230 9379; fax 280 0556

South By Southwest/Austin, TX
March 13-17 Contact tel. (+49)89.986 673

Music Fair Pro Light & Sound/Frankfurt
March 13-17 Contact
tel. (+49)69.7575 6415; fax 7575 6950

Music Machine/Frankfurt
March 16-17 Contact
tel. (+49)7642.922 016; fax 922 017

APRIL

NAB Convention/Las Vegas
April 15-18 Contact
tel. (+33)1.4692 1279; fax 4692 1283

Tam Tam France/Bourges
April 17-18 Contact
tel. (+33)1.4035 0909; fax 4036 6059

Copenhagen Blues Festival
April 25-May 5 Contact
tel. (+45)3377 9633; fax 3377 9601

MAY

Radio Only Management Conf./AZ, USA
May 1-3 Contact tel. (+1)609.424 6800

Euro Pop Days/Freiburg
May 9-12 Contact
tel. (+49)761.31736; fax 761.31716

Leipziger Messe, Radio Show/Leipzig
May 11-13 Contact tel. (+49)341.566 2536

AES/Copenhagen
May 11-14 Contact
tel. (+33)1.3038 9126; fax 3424 8174

MIDEM Asia/Hong Kong
May 14-16 Contact
tel. (+33)1.4434 4444; fax 4434 4400

Europ. Radio PD Seminar/Hilversum
May 31-June 2 Contact
tel. (+31)35.281 111; fax 281 548

JUNE

Nightwave '96/Rimini
June 1-4 Contact
tel. (+44)171.284 2380; fax 284 2381

3rd Int. Symp. DAB/Montreux
June 4-5 Contact
tel. (+41)22.717 2732; fax 717 2710

3rd Radio Montreux/Montreux Interactive
Media Services Symp./Montreux
June 6-9 Contact
tel. (+41)21.963 3220; fax 21.963 8851

DigiMedia/Montreux
June 6-8 Contact
tel. (+41)22.320 9033; fax 320 9075

Intl. Pamukkale Music & Culture Festival
June 20-26 Contact
tel. (+90)212.240 4819; fax 241 0241

Roskilde Festival/Roskilde
June 27-30 Contact
tel. (+45)4236 6613; fax 4632 1499



Radio's Great Survivors

"Arbeidsvitaminen," the Netherlands' longest running radio programme, recently celebrated its 50th birthday. Music & Media pays tribute and checks out some equally venerable radio shows elsewhere in Europe.

The Dutch working day has always traditionally started with "Arbeidsvitaminen", which, literally translated, means "Workers vitamins."

The longest-running radio programme in the Netherlands, it is currently broadcast by public EHR station Radio 3 FM Monday - Friday between 09:00-12:00.

"Arbeidsvitaminen" is essentially a "music while you work" request show, with a wide format and a core audience of 20-35 year olds. Music coordinator Jaap de Groot acts as a kind of referee to make sure that the music mix is balanced. "Arbeidsvitaminen mirrors Dutch society," he says. "In the three-hour programme the songs played summon up emotions and conflicts, from the past and present."

The mix of music on "Arbeidsvitaminen" has changed over the years, and is now mainly made up of hits from the '80s and '90s. "Listeners stay tuned if you play music from their formative teenage years," claims De Groot. "As a teenager you start to connect certain songs with specific emotions and moods. You never forget the song you first fell

in love to." Nevertheless, new tracks also play an important role alongside the requested oldies. "If you're in your '30s you don't want to be called an old fart," says De Groot. "That's why we change with the times and add some spice to the programme in the form of current music." He believes that this is the key to the show keeping its listeners, "After all, everybody wants to stay young forever."

Also celebrating its 50th anniversary this year is Alistair Cooke's "Letter From America," a weekly speech programme which is transmitted by the BBC on both Radio 4 and the World Service, where it is heard in 52 different countries. Cooke began his weekly programme of trans-Atlantic thoughts and observations on March 24 1946,

Arbeidsvitaminen's Top 5 Most Requested Titles

1. Meat Loaf/Paradise By The Dashboard Light
2. Guns & Roses/November Rain
3. Tina Turner/Simply The Best
4. Bon Jovi/Bed Of Roses
5. Queen/Bohemian Rhapsody

and has broadcast the show without a break ever since, making it the longest running one-man series in the world.

At last year's Sony Radio Awards, Cooke was presented with a special gold award for his contribution to British radio. Describing his programme, the Sony Award judges commented, "His unique breadth of vision and generosity of spirit is apparent in the deceptively mellow-toned broadcasts about the country that he has made his home, which never fail to leave the listener better informed about some aspect of American life."

For the 50th anniversary edition of "Letter From America", which will be transmitted on Radio 4 on March 22, Cooke has re-recorded his first ever "letter" (on the subject of GI brides), which was originally transmitted in 1946. He has also recorded a special introduction to the programme in which he reminisces about the last half century.

Probably the longest running programme on French radio is "La Tribune de l'Histoire," a weekly show broadcast on Saturdays by public station France Inter. Created in 1951 by historian



BBC Radio 4's Alistair Cooke

Andre Castelot (who still hosts the programme), it explores a different historical event each week.

Inter's show "Le Jeu Des Mille Francs" is also firmly in the veteran league. This 15-minute daily quiz show, broadcast before the 13:00 news bulletin, was created in 1959 and was hosted for 30 years by Lucien Jeunesse, who was replaced by Louis Bozon last year.

One of the oldest and most popular shows on French commercial radio is RTL's "Les Grosses Têtes," still hosted by Philippe Bouvard, who created the show for RTL in 1977. The idea of the show is to get together a number of personalities and ask them serious questions sent in by the listeners. They must answer all the questions, but are not obliged to do so seriously!

by Christian Lorenz, Jonathan Heasman and Emmanuel Legrand

Bel RTL: French Music Without Quotas

by Marc Maes

STATION IN FOCUS

Bel RTL, RTL's French language operation in south Belgium, celebrating five years on air this year, has now firmly established its viability in the south Belgian radio market.

Unlike rivals such as Radio Contact, Fun, NRJ and Nostalgie, the station has set up a chain of transmitters in south Belgium's French-speaking territory, all relaying the station's output from Brussels. It now has 16 frequencies and expects complete coverage of south Belgium by mid-1996.

One of Bel RTL's key competitive advantages is its link with RTL's

television stations in Belgium—both RTL-TVi and Club RTL have helped to promote the station to a wide audience. It currently enjoys a 17.1% share of the market, making it the second most popular station in the south of Belgium, where Radio Contact remains the leader with a 22.2% share.

In a further example of bi-media cooperation, Alexandre Saboundjian was last year appointed music director for both RTL's TV outlets and Bel RTL. In both radio and television, he has developed a system of rotation which clearly emphasises the station's musical profile throughout the day.

"The general idea behind Bel RTL is to adapt our musical style to what the audience wants during a particular part of the day," says Saboundjian, "therefore a system like Selector needs adjustment all the time, adapting it to the various dayparts."

A recent audience survey showed that Bel RTL's evening output needed repositioning. "We noted that the audience was much younger after 18:00, so we decided to adopt a more Anglo-American EHR format in the early evenings," he explains. "We have also scheduled the 'UltraTop' chart shows after 18:00—we are convinced that the regional chart as it is today accurately reflects the audience's tastes. Before 'Ultratop' we



Alexandre Saboundjian

had 40 Anglo-American titles in the top 50—today people realise that artists like Johnny Hallyday, Michel Fugain, Richard Cocciante or Native still sell records in the south of Belgium."

Even though there are no quotas imposed by the Belgian government, Bel RTL still plays an average of 40-50% of French-language product. But Saboundjian is keen to make the record industry aware that the French-speaking part of Belgium is not just an extension of France.

"We have found a dynamic partner in the Belgian record industry on this issue, and we want them to discuss the problem with their international affiliates," he says. "One of the big

problems is timing. The periods of promotion and positions in the Belgian charts are always different to other countries, particularly France."

Saboundjian adds that the influence of France-based stations is rapidly diminishing in Belgium—the French RTL station, for example, only has a small audience share left. "It's about time that people become aware that Belgium has become a territory of its own. I think our country is entitled to have its own promotion system [for French-speaking artists] instead of being tacked onto the French promotion tour."

Quizzed about the station's future plans, Saboundjian says that Bel RTL intends to remain the "generalist" network for the south of the country, "staying close to the public and understanding what they want."

Bel RTL—Daytime Sample Hour

Gilbert Montagne/Comme Une Étoile
Michel Sardou/Tous Les Bateaux S'Étoille
Serge Gainsbourg/Couleur Café
Franky Vincent/Fruit De La Passion
Ace Of Base/Beautiful Life
Richard Cocciante/Notre Historie
Mike Brant/Viens Ce Soir
Pascal Obispo/Tombe Pour Elle
Tina Turner/GoldenEye
Yuhann Cevic/Pusu Tati

South Belgian Ratings (% Market Share)

Radio Contact	22.0%
Bel RTL	17.1%
Nostalgie	8.1%
Radio 21	8.0%
RTL	7.7%
Fréq. Wallonie	5.9%
La Première	4.9%
NRJ	4.3%
Fun	4.2%
Bruxelles Capitale	1.7%

*Source: IP Vague Aug-Nov 1995.



Radio's Biggest Myths

Radio industry outsiders often have misconceptions about how stations operate. This lack of understanding is particularly critical when it concerns people working in the music industry. Emmanuel Legrand asked ACE-formatted Europe 2 programme director Guy Banville, who has programmed stations on both sides of the Atlantic, to debunk some of the most common myths surrounding '90s radio.

Myth No.1: Radio stations don't take enough risks.

This idea continues to be alive and survives the generations. It simply shows how little the music industry knows about radio. Record companies think that radio stations have a sort of cultural mission to spread what's new. Incidentally, I'd like to know what's so cultural about selling records, which (correct me if I'm wrong) is the basic role of record companies.

We are not missionaries, spreading the good will. The reality is that, at the end of the month, a radio station manager has to pay wages and make sure the company doesn't go bust. Which means making sure that what you play is listened to. Besides, what does a "risk" mean exactly? Europe 2, for example, has taken 12 "risks"—i.e. being the first to play a song or an artist—during the past year. If you multiply that figure by the 12 national radio networks in France, it means that risks have been taken 144 times.

Record companies have to understand that we are in a situation where almost all the radio stations have the same level of professionalism. The way you win over your competitors is by not making any mistakes. Playing the wrong type of record for your audience, whatever the quality of the song, is a mistake. Mistakes have an effect on audience levels. If the audience goes down, advertising revenues go down as well, and in the end it's the jobs and the company which will feel the consequences of those mistakes. That's the reality.

Myth No.2: Radio stations don't play enough new talent.

For the record companies, supporting new talent means playing it. But there are other ways of backing new artists. Radio stations can support opening acts, or create promotional windows and concerts for new acts. At Europe 2, we have supported 43 new artists. NRJ also has its own project, and Nostalgie has one too. When playing a new talent is risky in audience terms, radio stations can find other ways to show their support. Ultimately, the artists will reach a certain level of popularity which will allow stations to play their songs with limited risks. But whatever we do, record companies will always find it too limited.

Myth No.3: Radio stations abuse research on listeners' tastes.

Those who say that don't know anything about radio. It's like saying that we are dumb people who need safety nets to do our job! Using the word "abuse" is an insult. What's the reality?



Radio—in France, but also in the rest of Europe—is an industry that has gone through a rapid process of professionalisation. In other businesses, the use of marketing tools is now widespread. Why should radio be prevented from using them? Should we be the only industry not entitled to ask our consumers what they feel about the product we deliver? When we ask a panel of listeners what they think about a song, how can we be blamed if this panel tells us, "We warn you that each time you play this song, we will switch to another station". That's what research is all about. It's a tool that helps us to reduce errors, but it doesn't prevent us making decisions based on artistic criteria. As with all tools, it's a question of balance and magnitude.

Myth No.4: Music on radio stations is programmed by computers.

It's probably one of the most common comments I hear made about radio. I'd like to know just how those who complain we use computers as programming tools would manage to work without them! Here again, it's an insult to our intelligence. When I started in 1974 in Montreal, I was compiling a playlist of more than 100 titles by hand, and was spending all my time doing it. Now, thanks to software, what was once a pain in the butt is now routine. Computers can do millions of operations that took hours before. At the end of the day, we get a listing and we can make any changes we want. The difference is that I have

gained a lot of time which can now be spent more creatively. Once again, the computer is nothing but a tool. What counts is what you put in it and do with it. If you put bullshit in, you'll get bullshit out!

Myth No.5: Radio stations are wrong not to play a big chart hit.

If it sells, you should play it. How often have I heard that? But there is no direct link with the sales level of a record and its suitability for a particular station or programme. There are a lot of acts in the US which sell tons of records without airplay—the connection is not an automatic one. You might like listening to MC Solaar on the radio, but you will go into a store and buy the new Rolling Stones album.

Myth No.6: Radio stations are wrong not to programme a number 1 song in the US.

It is often suggested that we play a song because it has reached the top of, say, the *Billboard* or *Music & Media* chart. It's a myth that record companies love to rely on. I don't see the point—each market is different. Why should a number 1 song in the US automatically suit our audience? It's a piece of information we can use to arrive at a decision, but it's not enough by itself.

Myth No.7: Radio stations don't consider music as an art and a cultural good.

Wrong. Record companies love to think that they are the only ones to view records as pieces of art—although the way they treat music is sometimes questionable. We know that without music, there would be no radio stations, and we like to see ourselves as part of the whole musical field. And we know that for our audience, music is very special.

Myth No.8: Radio stations don't know anything about record production and sales.

This one's probably true, in the same way that the music industry doesn't know much about radio broadcasting and how to get new listeners. So what? It's a different job. I don't tell record companies how they should produce music, but they keep on telling me how I should programme my radio station.

Myth No.9: Radio stations play too many oldies.

This is also partially true. The main difference between radio and television is the absence of an image—listeners therefore create their own images when they hear a song on the radio. One of the most successful techniques used by radio stations is to programme something evocative for the listeners. Most of the time, old records are linked in people's minds to memories of past events. Hence the gold format.

Myth No.10: Radio stations are too tightly formatted.

What people really blame us for is not being too tightly formatted, but simply for having a format and sticking to it! Radio stations are a free product, but there is still a need to create awareness of the product. All radio stations need to differentiate themselves, and formats are designed specifically for this purpose. They are a kind of reference point or identity card for the station, and reflect its personality. From the choice of a format, you can not only build the station's musical profile, but also its colour, the jingles, the rhythms, and the style of presentation. No doubt the record companies are fed up of being told, "It doesn't fit my format." True, it's often an easy excuse for a programmer, but, once again, the reality is that each radio station builds up a niche to reach an audience, and music is part of that.

Myth No.11: The playlists of radio stations are too tight, and the rotation levels too high.

Let's get down to basic mathematics here. Between 06:00-00:00, an average music station will play around 200 songs. Whatever the format, about 50% of these will be gold records. That leaves around 100 slots to fill with current music. As a programmer, the choice you have is to play 100 songs once a day, or 50 titles twice a day—which is the case at Nostalgie—or 25 titles four times a day—in the case of NRJ or Europe 2. Also consider that listeners only tune in for an average of two hours a day—how do we get the best out of our playlist for these listeners? If we wanted to guarantee that they heard a particular song, we would have to play it nine times a day!

We're a bit like someone setting up an advertising campaign and wondering how best to reach an audience. This explains those tight playlists and the rotation system. And as long as the listeners want to hear them, we'll play them. The side effect of this is that it becomes a slow process where we can only add four or five new songs each week. There is one myth about radio which I *do* believe in—when all the people who work in a radio station start getting sick of a record, that's when it's starting to have an impact on the audience.

Myth No.12: Radio stations are not companies like any others.

Yes, unfortunately, we are. We must make money like any other commercial company. And the only way to achieve that goal is to have as many listeners as possible.



Heat Rises Around Sting's Mercury Falling

by Thessa Mooij

LONDON - *Mercury Falling* is clearly an album by somebody who has come to terms with life's strange turns. Sting's fondness for black music has reached a deeper stage, with jazz, soul and gospel seamlessly integrated into his music. The Memphis Horns and Branford Marsalis are among the album guests. The first single *Let Your Soul Be Your Pilot*, this week's number 1 in the EHR Top 40, is a good example of the deepening influence black music is having on Sting. "You can't get better than Otis Redding," he says on a special radio interview CD. "But I can twist these influences to make them more me. So it's definitely a Sting record."

Sting's soul searching has certainly paid off in terms of popularity. "He's one of PolyGram's biggest artists," explains A&M senior marketing director Dennis Ploug. "So we haven't planned any segmented marketing; he appeals to a very broad audience, including young people. If we get close to the six million copies we sold of the greatest hits album *Fields Of Gold*, I'll be very pleased. We've set such a high target because the reactions from both the media and retail were so encouraging. Also the single is taking off faster on European radio than we expected." It's doing especially well on playlists in Spain, Norway, Poland and the UK, where it was only recently released. According to A&M UK promo manager Julian Spear, it picked up by BBC Radio 1, Capital and several

regional stations. Ploug expects Sting's new material to receive a warm welcome in southern Europe, ever since he recorded Spanish and Portuguese versions of *Nothing Like The Sun*. "If artists don't sound good in other



languages it can actually harm them; people might see it as an insult. But Sting has done a great job so far," says Ploug. According to PolyGram product manager Nicolas Voskoboinikoff he even performed a Jacques Brel song in

French with Brel's former keyboard player. "He likes to speak French, which may be a tool for us. *La Belle Dame Sans Regrets* might become a single in France, but for us it's more a question of image than a single policy."

Sting will kick off his worldwide tour in Amsterdam on March 9, where he will play two small-scale performances in the Paradiso venue, where the Rolling Stones recorded a part of their *Stripped* album. "He wants to try out some ideas for the rest of the tour and the Paradiso has a magical ring to it," explains A&M/Polydor Holland product manager Robert Dekker. "His Dutch album sales weren't up to the exceptional sales figures of his first two albums, so he wants to give his latest a boost." In the week of the album release (March 4), Dutch

pubcaster Radio 3 dedicated a considerable amount of airplay to Sting's whole career, as well as organising competitions, playing album tracks and broadcasting Sting's live show. Paris-based NRJ Network are partners for the French concerts and will actually receive Sting himself in their studio. However, head of music Christophe Sabot will not delve into his musical history. "We don't play artists, we play songs. So everybody, from Madonna and Bruce Springsteen to Sting, is played for a couple of weeks in medium rotation before our research shows whether or not to put it in high rotation."

In terms of airplay, German product manager Jens Geisemeyer is aiming for private radio. "These stations pick up new releases a bit quicker and generally have younger listeners. We're aiming at a very wide audience of 19 year-olds and older. After that, we hope the public stations will follow. He has already done interviews with most major stations, VIVA, VH-1 and MTV." Danish product manager Kjeld Stefansen is focusing his marketing strategy mainly on TV. "Our TV campaign will be the strongest in terms of Sting and other international releases in general, because we want to reach a very broad audience. His new material is the most wide ranging he ever did. In a way, it's a very open-minded, happy album. The single was serviced to all Danish stations a couple of weeks ago and it is doing so well we're expecting a top 10 position soon."

Lionel Richie Returns After Eight Year Break

by Alina Dragan and Thessa Mooij

PARIS - When Lionel Richie decided to take time off after the album *Dancing On The Ceiling*, having worked continuously for 17 years, little did he expect it would take eight years before he recorded another studio album.

Back To Front, his greatest hits album released in 1992, hit total world sales of eight million copies. "Europe really led the way with that album," says PolyGram International marketing manager Peter Schultz. "Now we're expecting to do even better as *Louder Than Words*, Richie's first studio album in a long time, is a real milestone. He will tour Europe after the summer, which will help to work the market."

Obviously there is more to that long absence than just an extended holiday. In a Paris hotel room, where he met European media for a week of interviews, Richie explained the real reasons behind the break. "I was saturated [...] after being on the road with the Commodores and then my solo career for 17 years straight in a row. I thought I needed a year off, but my father became very ill. And after an illness of two and a half years he died. Then our divorce proceedings started

and took another two years of my life, weren't morbid songs, but they helped and after that a dear friend from high school died of AIDS. I didn't mean to take this much time off, but it is just how life went. Actually, it was a blessing in disguise because I needed that time to centre on myself. To take an in-depth look at who I am and what I was doing."

The result of Richie's introspection is an album of the same high quality that has stamped his long music career—what Schultz describes as a "classic". "He transcends all trends, there are at least four potentially huge singles on the album." The first single *Don't Wanna Lose You* will be released on March 11 and is produced by Jimmy Jam & Terry Lewis. With its uplifting lyrics and R&B and gospel influences, the spiritual ballad is exemplary of the album, which features contributions from Babyface, Peter Gabriel and Toots Thielemans.

Richie elaborates, "I decided to write some songs about that period [my eight-year absence from the music scene]. They



me understand love a lot better. Love songs don't necessarily have to be written about a man and woman, they can be about parents and children, brothers and sisters too."

With Richie's impressive track record, it is no surprise that top artists offered their services on his new album. "Peter Gabriel was a matter of luck, he was in New York and asked me if I would like him to sing on my album; I was thrilled. With Babyface, it was more a co-operation between writers, we sat down and hummed for a while, which was a fabulous experience."

Schultz doesn't think Richie's eight-year absence will be a problem for the European marketing of *Louder Than Words* and its singles. "In eight years, musical tastes change, so to an extent we have to re-introduce him. But he is still a radio superstar. To many radio producers, he's a living legend. His hits are classics." Schultz is particularly pleased with Richie's decision to tour Europe later this year, which could coincide with a possible single release. Richie himself is looking forward to walk back on stage. "I'm in a singing mood and am anxious to meeting my fans. I will visit parts of the world where I've never performed before. Nothing can reward an artist as much as the feedback from the public."



Singles

Single Of The Week

ALICE



Dammi La Mano Amore, Remix - WEA **ehr/ace**
 PRODUCER: Francesco Messina
 The dreamy vocals of this Italian singer have attracted the services of ex-Japan members Mick Karn and Steve Jansen, who will be joining her upcoming European tour. This remix has added even more atmospheric touches: Indian tablas, spacey guitars and ambient synthesizers.

2 BROTHERS ON THE 4TH FLOOR

Fairytales - Lowland/CNR **ehr/d**
 PRODUCERS: Bobby & Martin Boer
 Another possible smash hit from D-Rock and Des'Ray, backed by the Boer brothers. Radio-friendly dance from the Lowlands with a whiff of hardcore. The fast beats and spacey keyboards provide the backbone for the raps and vocals.

4MANDU

Do It For Love - 1st Avenue/Arista **ehr**
 PRODUCER: Dave James
 Consisting of two old pals of East 17's Brian Harvey, this English quartet may prove to be the next best thing. Up-beat grooves and soulful vocals, punctuated by cool hip hop breaks, make this a very likely candidate for top EHR positions.

ABSENT MINDED

Alright - Breaking Bread/Polydor **d/ehr**
 PRODUCERS: ADL, Vladi C
 Any Swede this groovy must have some connection with the Stonefunkers. Young rapper ADL's first solo single has already been featured in the new Hugo Boss commercial. The radio version has an upbeat rhythm with more of a poppy dance feel.

GOLDIE

State Of Mind - ffr **d/ehr**
 PRODUCER: Goldie, R. Playford, Dego, Mark Mac
 This radio edit has a complicated rhythm, as if Goldie played a fast jungle track in slow motion, which might be a little difficult for daytime radio. Still, the vocals and melodies of the track are mellow enough to please anyone's ears.

LOIS

I Just Wanna Make Love 2 U - Daco **ehr**
 PRODUCER: not listed
 After touring with CJ Lewis and Dina Carol, Georgia Lewis formed the four-girl group Lois, which has made it through to the finals of the Great British Song Contest with seven other bands. This infectious dance tune, with up-beat vocals celebrating carefree Saturday night fever, should be able to charm any contest jury.

LUSH

Ladykillers - 4AD **a/r**
 PRODUCERS: Peter Bartlett, Lush
 It did it once with *Single Girl* and now Lush has again tackled sexual politics from a female point of view by mixing bright poppy melodies and punky guitars. Frontwoman Miki Berenyi sounds too sweet and fresh to be really bitter.

LILY MARGOT

En Silence - Columbia **a/ace**
 PRODUCER: Doc Mateo
 Smart alternative pop from French chanteuse Margot. An unobtrusive hip hop shuffle, quietly whispered lyrics and an odd guitar riff give this pleasant, atmospheric song an alternative edge.

BUFFY SAINTE-MARIE

Darling Don't Cry - EMI Premier **a/w/ehr**
 PRODUCERS: Chris Birkett, Buffy Sainte-Marie
 If Sacred Spirit can hit the big time, then Canadian singer/songwriter Buffy Sainte-Marie at least has a chance. The song is basically a slow, rock anthem embellished with Indian chants and big drums.

SPARKLEHORSE

Someday I Will Treat You Good - Parlophone **a/r/ehr**
 PRODUCER: David Charles, Mark Linkous
 Frontman Mark Linkous has surrounded himself with the creme of the Virginia rock crop and his vision has paid off. Fierce R&R with enough snappy melodies to propel it into the EHR charts. Green Day pulled it off too. The subdued folky ballad *London* with pretty organ, string and trumpet arrangements is equally radio-friendly.

TAKE THAT

How Deep Is Your Love - RCA **ehr/ace**
 PRODUCERS: Chris Potter, Take That
 It seems a shame that a talented group like Take That, which writes most of its own material, should depart with a Bee Gees cover. This version of *How Deep Is Your Love* is soft, warm and mellow, with beautiful harmonies, although it does miss the sharp-edged vocals of the brothers.

TERRORVISION

Perseverance - Total Vegas/EMI **a/r**
 PRODUCER: Gil Norton
 This catchy rock track with its infectious grungy guitars promises a repetition of their second album's success (*How To Make Friends And Influence People* went gold in the UK). Poppy hooks dominate this single from the upcoming album *Regular Urban Survivors*.

UMFUFU

Who's A Friend - Mercury **r/a**
 PRODUCER: John Solleveld
 Named after Eddie Murphy's ideal African queen, this Dutch funk-rock quintet sound so groovy and tight, it attracted the attention of Mercury and Golden Earring producer Solleveld. The guitar, the raps, the melodic bridges make Umfufu a worthy successor to the Urban Dance Squad's throne.

Albums

24-7 SPYZ

'6' - Enemy **r/a/m**
 PRODUCERS: Jimi Hazel, Wayne Kenyatta
 New Yorkers turned LA residents are well-known for combining angry big city metal with laid-back R&B grooves and that's exactly what this group is doing again on its new album. Usually the trio's metal side dominates (*SPYZ In Da House, Love & Peace*). But it does some amazing harmonizing in the verses of *Burned*, worthy of Boyz II Men or All 4 One, before exploding in a Prince/Hendrix guitar-driven chorus. The slower, grungy ballad *Eyes Don't Lie* is another radio-friendly SPYZ track.

BRUCE DICKINSON

Skunkworks - Duellist/Raw Power/Castle/Dureco **m/r/a**
 PRODUCER: Jack Endino
 Endino treads the middle ground between Dickinson and Seattle grunge by referring to Led Zeppelin and Black Sabbath, the same bands which inspired Dickinson as a teenager. Laced with cyber/new age mysticism, it explores the outer boundaries of the rock genre. *Dreams Tate* and *I Will Not Accept The Truth* are melodic anthems which swell with powers as they progress. The fast and furious *Headswitch* and *Inner Space* will delight metal programmers.

EVIL SUPERSTARS

Love Is Okay - Paradox/A&M **a**
 PRODUCERS: Evil Superstars
 The young Superstars are competing with Captain Beefheart for the Free Association Award. Musically speaking, it means the group constantly switches styles and tempos; irritating when repeated too much. But music is about making choices, not avoiding them. Evil Superstars sound best when most consistent. The beautiful fragility of *Your Dump Or Mine* and the corny playfulness of *Miss Your Disease* are breath-taking and promising.

PATTY LOVELESS

The Trouble With The Truth - Epic **c**
 PRODUCER: Emory Gordy Jr.
 Cajuns and fiddles are hot in Nashville right now. Although she uses the services of both on her new album, Loveless is synonymous with timeless quality. Carrying the bluesy, heartbroken edge in her voice, which so many young debutantes are lacking, she sounds convincing when singing the Richard Thompson (*Tearstained Letter*) and Jim Lauderdale (*I Miss Who I Was*) penned songs on her album. You won't find Patty reaching out for EHR or ACE favours, she just sticks to the pure white man's blues.

CHYNNA PHILLIPS

Naked And Sacred - EMI **ehr/ace**
 PRODUCERS: various
 By adding a perfectionist studio sheen over her own material, Phillips is all set to take over Belinda Carlisle's throne. The first single and title track is a mid-tempo rock ballad whose acoustic guitars, pretty harmonies and lush arrangements

show that Phillips never went far from her parents' Mamas and Papas roots. *When 2000 Comes* leans towards the candid folk-rock of Joan Osborne and Sheryl Crowe. The slow ballads *Remember Me* and *This Close* are certified ACE busters.

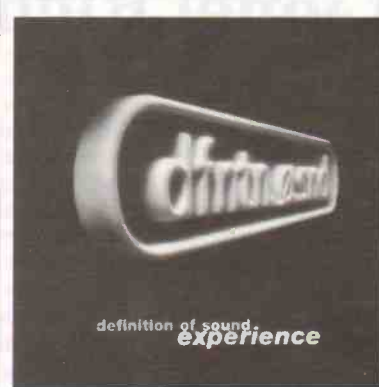
VARIOUS

Ain't Nothing But A She Thing - Good Karma Inc/London **ehr/d/r**
 PRODUCERS: various
 Salt-N-Pepa's sassy femininity is perfect for a compilation which features specially recorded material by Annie Lennox, Queen Latifah, Sinéad O' Connor and others. Luscious Jackson gives a sexy rendition of Serge Gainsbourg's 69 *Année Erotique*, while Melissa Etheridge proves with Joan Armatrading's *The Weakness In Me* that she can be equally powerful with just a piano. Vanessa Williams and Me'Shell NdegéOcello make sure this is not a white women's affair with the slow, groovy *Open Your Eyes*. Patti Smith's jazzy *Don't Smoke In Bed* and Come's warped tango *Cimarron* are unforgettable.

VARIOUS

Trainspotting OST - Premiere/EMI **a/r/ehr**
 PRODUCERS: various
 Following the huge success of "Shallow Grave", "Trainspotting" features the new material by Britain's pop aristocracy. Turns out writing film music is not the same as writing pop songs. Damon Albarn's talky *Closet Romantic*, Pulp's *Mile End* and Sleeper's *Atomic* follow the humorous, surreal tone of the film, while Primal Scream and Leftfield opted for the dreamy ambient usually associated with film score. The contributions of Sleeper and Pulp are bold enough for the charts.

DEFINITION OF SOUND



Experience - Fontana **d/ehr**
 PRODUCERS: Chris Hughes, Definition Of Sound
Pass The Vibes, the first single, is definitely one of the most radio-friendly tracks on this album, which could prove to be of major importance in the British music scene because of its successful pioneering. *Mama's Not Coming Home* with its pretty acoustic guitar and laid-back groove is another EHR contender, although it's not a happy song. Most other tracks blend bluesy piano, computer bleeps, reggae rhythms and rock elements into a convincing mix, which is not all that difficult to listen to, but you don't notice the different layers straight away.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR (European Hit Radio), ACE (Adult Contemporary Europe), R (Rock), D (Dance), C (Country), J (Jazz), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Thessa Mooij, Music & Media, PO Box 9027, 1006 AA Amsterdam, The Netherlands.



Market Place

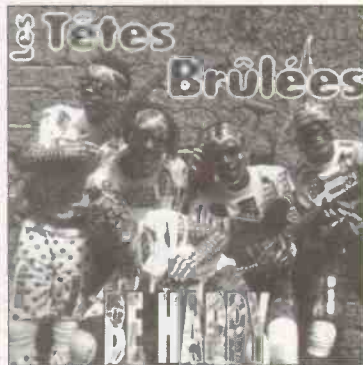
Pick Of The Week

ELFFERICH FOUR



Electricity - A Records (Holland)
 PRODUCERS: Elfferich Four, Hans Pieters
 Self-described practitioners of "hardpopjazz", this group has sprung from the avant-garde of the Dutch fusion scene. Elfferich Four's brand of fusion steers clear of long solos: although the musicians are obviously skilled, there is no room for showing off. The album's title track is propelled forward by the funky repetition of the rhythm guitar, punctuated by the sax and drums which go their own way. Contact **Jeroen Elfferich** at tel: (+31) 15 2131 441, fax: 70 399 3954.

LES TÊTES BRÛLÉES



Be Happy - Dona Wana/Declic/
 Blue Silver (France)
 PRODUCERS: X. Jouvelet, T. Cardenas
 After taking a break in 1992, the Cameroon ensemble is back with plenty of African goodies: Malagascan accordion, Cameroon ragga and bukusi percussion. The carefree 3:31" pop tune *Be Happy* is obviously aimed at the international market. Les Têtes Brûlées innovate rather than explore their musical past. Already distributed in the UK, Belgium, Holland and Switzerland. Contact **Blue Silver** at (+33) 1 331 4923 7770, fax: 4700 4587.

A ROOM WITH A VIEW

REGRESSION - Broadway Ltd Records (US)
 PRODUCER: David Ivory
 Given the huge popularity of Depeche Mode in the US, it should come as no surprise that US bands

are being influenced by the British New Wave Invasion of the '80s. This *A Room With A View* is not just a new wave copycat, but has created a symphonic rock/dance mixture of its own. Contact **Vincent Kershner** at tel: (+1) 215 977 7779, fax: 569 4939.

ROBERT JANOWSKI

Powietrze - Pomaton (Poland)
 PRODUCER: Janek Pospieszalski
 Already boasting a healthy number of four Polish fanclubs, this Polish singer/songwriter moves in the shadows of folk and world music. An acoustic guitar, a slow shuffle and his warm vocals are perfect for a sunny Sunday afternoon. It's dreamy, but not superficial, a little like Mediterranean crooners Alejandro Sanz and Andrea Bocelli. Contact **Tomasz Kopec** at tel: (+48) 22 651 6010, fax: 427 627.

LIQUID LOUNGE

Urban Soulscape - Scat! (Germany)
 PRODUCER: J.J. Cooper
 Jazz/dance/ambient hermit J.J. Cooper (alias Jürgen Böttcher) sucks in music like a sponge, creates his own world and spews it out in the form of laidback dance groove, topped with whatever caught his fancy. Contact **Andreas Vick** at tel: (+49) 30 752 6122, fax: 755 99 93.

RUN DOG RUN

Masterplan - Voices Of Wonder (Norway)
 PRODUCERS: Eystein Hopland, Run Dog Run
 Possibly one of Norway's most original bands, this quintet mixes new wave with industrial influences. They manage to make an Asian love duet and a blues harmonica sound compatible. The new member Dr. Akbar has introduced exotic samples and a dance groove. Contact **Rolf** at tel: (+47) 22 718 930, fax: 717 587.

SISTER QUEEN

Let Me Be Your Drag Queen - Elliot/Bax Dance (France)
 PRODUCERS: G. Langella, M-C M
 Latin exuberance, Brazilian cross-dressers and fat bass beats make for a great gimmick track. Add a heavy French accent and Spanish exclamations ("Eh, Seester!!") for the final touch, and you have something sexier than those champions of gimmickry, the Smurfs. Licensed to Benelux. Contact **Philippe Renaux** at tel: (+33) 1 4067 6869, fax: 4067 9615.

ULTRAVIBE

Travels Through The Ultravibe Spectrum - Revco (UK)
 PRODUCER: Jesse Reuben Wilson
 Float through the warm Gulf stream of Wilson's happy jazz-ambient ocean. This British multi-instrumentalist/writer/producer has created the aural equivalent of bubbly jacuzzi with his up-tempo beats, trumpets and Brazilian percussion. Contact **Revco Records** at tel: (+44) 181 694 9484, fax: 694 9466.

Dance Grooves

by Maria Jiménez

■ **CLUB & YOUTH CULTURE EXHIBITION:** From 1-4 June, **Nightwave 96** will take place at the exhibition centre in Rimini, Italy. Promoted as the 'first international exhibition to focus on all elements of club and youth culture: clubs, music, products, fashion and trends,' Nightwave 96 is looking to be a major attraction for Europe's club oriented youth. 40.000 visitors are expected. tel: (+39+ 541 711 249, fax: 541 786 686 or in the UK tel: (+44) 1323 442747, fax: 44-1323-840014, email: <http://www.nettuno.it/ferimini>.

■ **COMMERCIAL CLUB HOUSE:** The UK Radio Edit of **Grand Larceny's** new single *No Time For Playin'* (Urban Hero/CNR) is a punchy mix of house and old school hip hop elements. *The After Dark* and *Full On* remixes offer clubber options. tel: (+31) 30 608 8300, fax: 608 8322.

■ **VOORN MEETS BAXTER:** **Orlando Voorn** and **Blake Baxter** team up in harmony on *Love Break* from *Basic Bastard Volume 4* (Outland). This highly soulful, smooth, uptempo house track is prime dance material. Tel: (+31) 20 420 7141, fax: 421 0422, email: outland@xs4all.nl.

■ **EUROPEAN R&B:** As more urban sounds are being produced on the continent, Holland's **Mai Tai** contribute *Are You For Real* (Blueprint), an R&B swing track. Reconstructive club house mixes make this release suitable for dance shows as well as soul and R&B shows. Tel: (+31) 294 415 321, fax: 418 725, email: dureco@publishnet.nl

■ **NY HOUSE JAM:** That Kid Chris delivers *Feel Tha Vibe* (**Digital Dungeon**), a 4/4 house stomper drenched in James Brown *Papa's Got A Brand New Bag* jam. On the flipside is *Just Keep On Pressin' On*, a deliciously deep and boomin' house track riding smooth on rhythm and percussion.

■ **COMPILATIONS:** *DJ United Volume 2* (**Club Tools/Edel**) gathers progressive tracks from Tom Wilson, X Connection, Dobre & Jamez, Josh Wink, Davey Dee & Mousse T. and Carl Cox on one CD showing the variety in global DJ talent. A good choice to keep in touch. Tel: (+49) 40 890 850, fax: 896 521... On a more commercial tip, *In The Mix 96*



(Circa/Virgin) is an assortment of hit tracks, many remixed by club producers. Pizzaman is remixed by Red Jerry, Shaggy by Stonebridge, Simply Red by Rollo & Sister Bliss and Chemical Brothers by Dave Clarke (pictured). Tel: (+44) 181 964 6000, fax: (+44) 181 964 0386.

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

Short Takes

Compiled by Raúl Cairo

■ **TAFKAP** surprised his bride Mayte with a new song on their wedding day. After exchanging vows on Valentine's Day, *Friend, Lover, Sister, Mother/Wife* was revealed when the happy couple took to the dance floor during their wedding party. For legal reasons, the song cannot be released to the public. Earlier that day, the symphony *Kamasutra*, written by TAFKAP for his then fiancée, was played as a prelude to the ceremony. It will be available on NPG Records this spring.

■ More royal news. **Princess Diana** is inadvertently lending her voice to a dance single by British artists Kate Green and Sam Connery. The duo has sampled phrases from the Princess' recent interview on the "Panorama" TV programme for the track *I Am A Free Spirit* on Square Biz Records. A spokesperson for the BBC, which owns the copyright on the interview, says the material was used without permission. Connery told London's *Evening Standard* newspaper, "Yes, copyright has been infringed. If I do find myself in court with the BBC my company will get huge exposure."

■ The release of the new Gregg Dulli-produced **Afghan Whigs** album *Black Love*—the sixth—is scheduled for March 8. Reportedly the album stays true to the regular Afghan style of combining the raw with the refined. First single will be *Honky's Ladder*.

■ The four members of **Boyz II Men** have formed **Stonecreek Recordings**, a worldwide, Philadelphia-based label together with Sony Music. Future releases on the label will be distributed by Columbia and Epic, depending on the direction of the artists in question. Nathan Morris, Michael McCary, Shawn Stockman and Wanya Morris will oversee A&R, production and marketing for Stonecreek, while Boyz II Men will continue to record exclusively for Motown.

■ None other than LA studio wizards Vinnie Colaiuta, Mike Landau and Randy Jackson were involved in the production of *Nessun Pericolo...Per Te*, the latest album by Italian rocker **Vasco Rossi**. Fellow countryman Celso Valli also contributed.

■ Jeff Lynne seems to have struck up a long-term relationship with the remaining **Beatles**. After producing the new Beatles songs, he is now working on Paul McCartney's solo album.

■ Hollywood rumours are whispering about movie hunk Brad Pitt's possible portrayal of **Stevie Ray Vaughn** in a biopic of the Texas guitar legend, to be directed by Roberto Rodriguez ("Desperado").

■ **Robbie Williams** has refused to approve the *Take That Greatest Hits* package, according to his lawyers. He feels the quality is not to the high standard *Take That* fans would expect.

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

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Raúl Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AA Amsterdam, Netherlands.



Iceland Unlocks Treasure Chest

Not taken seriously until Björk put it on the musical map again after Mezzoforte's first bid in the '80s, now Iceland is hot news for talent scouts. In Björk's slipstream more artists are prepared to embark on international careers. It's a hard road, but as the industry has its sights set on doubling the national product next year, they'll have to go abroad. Robbert Tilli witnessed the take-off.

DOUBLING as SPOR MD and head of IFPI Iceland, **Steinar Berg Isleifsson** says, "It's a small but aggressive market. In fact, when you look at the market, the same thing applies as to a bumble bee. It looks too big to fly, but still flies. Our market, conversely, looks too small, but still exists. It's very difficult to sustain a healthy record business. Sales are very limited and besides they are spread over various genres."

In the past sales figures of 20,000 were achieved for some strong local releases. Now they barely exceed the 5,000 copy mark, which happens maybe three times a year. Considering Iceland's population, "That's quite a high limit for a gold record when you compare it to the Scandinavian market," asserts Berg Isleifsson.

As is the case elsewhere in Europe, the market has changed a lot over the past years. An artist who retained his old status is **Bubbi Mortens**, the Icelandic Bruce Springsteen. "All of his releases have reached sales of 10,000 units, and two of these broke the 20,000 mark," comments Berg Isleifsson.

The all-time biggest selling records in Iceland, however, are two children's albums, both based on plays by Norwegian author Thor-

björn Egner. *Kardimommubærin* and *Dyrin í Hálsaskógi* have sold in excess of 50,000 units over the last 30 years. "Both plays are regularly shown at the Icelandic National Theatre, a good indication of their continuing popularity."

Another children's record, *Wisnaplapan*, containing poems, has sold 20,000 copies since its release in 1980. Like many local releases it wasn't released by an official record label, but by a book publisher. Lots of Icelandic records get independent, or private releases with no record industry infrastructure behind them, apart from distribution (usually by Japis).

"This automatically means that there's a great gap between our local market and international exploitation," Berg Isleifsson continues. "The only international star we've got—**Björk**—isn't signed to a label here [but to One Little Indian/Mother]. She never sold much domestically before she started selling abroad. Repertoire in Icelandic will sell reasonably well though, as it depicts the day-to-day reality of people living close to the Arctic Circle."

Icelandic is a variant of "old Norse"—the original Scandinavian language of some 1,000 years ago, which is still spoken in the northern part of Norway and on the Farøer Islands.

The first contemporary Icelandic band to sing in English and also sell gold at home is ferocious alternative rock band **Jet Black Joe** (SPOR). Its third album *Fuzz*—including *Motor Maniac*, the indie club hit with a Nick Cave-like anger—is out through CNR/Arcade in Holland, EMI in France and ZYX in the UK and Germany.

Looking at true international hit contenders, **Bong's** cool dance track *Devotion* (SPOR) stands out. For Scandinavia the Madonna-esque single is licensed to Mega Records. Last November it was "pick of the week" in UK newspaper *The Guardian*, a first and promising sign of its potential.

A variety of acts are signed to the Bad Taste label, owned by ex-**Sugarcubes** members, including Björk herself. Soon touring Europe with the grand lady of Icelandic pop will be **Unun** (signed to

The first Icelandic band in history, however, to make some impact abroad was funk outfit **Mezzoforte**, which had a huge international hit with *Garden Party* back in 1983. Currently the band is in the studio cutting a new album. The second band to get international recognition was the Sugarcubes, and now, to some extent Jet Black Joe, who sold 10,000 copies of *Fuzz* across Europe. "These guys are focusing completely on building up a career outside Iceland," says Berg Isleifsson. "They can live from their music, whereas many musicians still have to work at a normal job alongside their artistic career."

Berg Isleifsson praises the Icelandic scene—mainly based in the capital Reykjavik—for its high standard of musicianship. "There's a small but active scene in pubs and clubs. A new generation is definitely coming out to play and they're very much concerned with the European market. They don't look at Iceland alone any more."

This is the reasoning behind IFPI's aim to double its market in the next two years. "I think that's pretty modest," he comments. "It only comes down to 500,000 sales abroad. With government support like every-

where else in Scandinavia, it should be feasible.

"If only music was acknowledged as a genuine export article, a collaboration between record companies and government could work out fine. I foresee great new opportunities."

A lot also can be reached through licensing. *Salt*, the debut album by metal band **XIII** (SPOR)—where the Cult meets Metallica—is out through Koch International's No Bull label. Again CNR/Arcade secured the rights to **Tweety's** hilarious electro pop-induced dance single *So Cool* for Holland, while **ZYX** got the European rights to **Gigabyte's** Euro/electro track *It's My Life* (Spor).

With local music alone, Berg Isleifsson feels his nation would isolate itself too much. "Our goal should be to make it internationally. An extra 500,000 on the world market is not a lot, if you consider that the entire trade delivery is some 4,000 billion records. It's a drop in the ocean really."



Heida of Unun (Bad Taste)



Bellatrix (Bad Taste)



XIII (SPOR/CNR)



Jet Black Joe (SPOR/CNR)



Mezzoforte (SPOR)



Bong (SPOR)



Gigabyte (SPOR)

One Little Indian in the UK), a guitar-driven band to match the Cranberries but with a little more punch to it. Front lady **Heida** has it all to capture European crowds.

Recently she re-recorded her vocals of the 1994 debut album *æ* in English—or "Anglo-sex" as she likes to put it herself. *Super Shiny Dreams* is the new title of the CD, since August out on Bad Taste USA.

From the same label there is the five-piece **Bellatrix**, four girls and one guy, who is—a case of sheer pop music tradition!—of course the drummer. The album *Stranger Tales* has that streak of weirdness with which the Sugarcubes used to stretch pop's boundaries.

Iceland's Vital Statistics

Population:	255,000
0-14	25.2%
15-24	17.2%
24-34	16.8%
35-44	13.3%
45-54	8.7%
55+	18.7%

Trade Deliveries (000s)

All Formats	1990	1991	1992	1993	1994
(estimated):	473	570	525	n/a	492

Repertoire Share

International:	75%	68%	70%	n/a	58%
National:	25%	32%	30%	n/a	42%

Format Share

(estimated):	CD: 95%	MC: 5%	LP: 0%
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Sales Awards

Albums: 5,000 gold; 10,000 platinum.

Record Companies/Distributors

Skifan represents PolyGram, BMG and EMI.
SPOR represents Warner Music, Sony Music and its own product.
Japis releases one-off independent product without a label.

Echo 1996 Moves Audience, Industry

The first Echo Award ceremony open to the public was a success. Applause reverberating from the balcony was louder than from the industry contingent in the stalls. International stars apparently have added Echo to their agendas. Only a few of the invited artists missed an entertaining evening. Fresh from the event Christian Lorenz captures the mood.

Antenne Bayern head of entertainment Thommy Ohrner presented the show with sharp wit and professional ease. Despite some technical hang-ups and consternation about an accidentally injured camera man, the programme was tighter than ever. Never before was an Echo ceremony so action-packed and entertaining. Dance Pool Germany label manager Markus Wenzel agrees, "this was the best Echo so far." He describes the show as "faster and more fluent than last year's Echo ceremony in Munich." Wenzel's only suggestion for improvement is "the show needs a stronger, clearly earmarked finish. As it is, the tension builds up until the show suddenly stops. You leave without a scene that really pulls it all together."

The presence of international stars was impressive. Exceptions were Madonna and Vangelis who did not show up in person to receive their awards but sent personal video messages. Audience darlings the Kelly Family sent just two members to Hamburg, while the rest preferred to stay in San Remo. This was a shame since the award for Best International act was presented to them by Tina Turner herself. The Kelly Family's Patricia saved the moment by admitting, "ever since our days as street buskers, we have admired Tina Turner for her strength and determination." Sony Music Europe vice president Epic Martin Brem, who attended the Brit awards show the previous week says, "it's a good show, but it's all so civilised over here. All artists are well

behaved and subdued. It wouldn't hurt their image if German musicians showed some attitude."

The closest Echo 1996 came to a scandal was during the presentation of the award for Best Producer by comedians Oliver Dittrich and Wigald Boning, better known as Die Doofen. Both referred in their speech to a female winner before the envelope containing the presumably confidential name was opened. Since only one of the five nominees was a woman, the illusion of secrecy at Echo was shattered.

While the mystery element took a blow, the musical side has improved considerably. Echo saw two exclusive live premieres of new songs by Tina Turner and the Kelly Family. Canadian alternative rocker Alanis Morissette, German rappers Die Fantastischen Vier and dance act La Bouche starred in powerful live performances. Known for their tough G-funk tracks Frankfurt rappers Rödelheim Hartreim Projekt performed their new single *Höha, Schnella, Weita* backed by the NDR symphony orchestra. MCA Music Germany A&R manager Hinrich Stürken reveals, "Moses and Thomas rehearsed the song with the orchestra for the first time this afternoon." Stürken says "RHP liked the idea to break out of the hip hop mould. They are musically very open minded."

Echo 1996 ended with Udo Lindenberg presenting the Lifetime Achievement Award to Klaus Doldinger, whose jazz band Passport celebrates its 25th anniversary this year. Doldinger provided invaluable impulses to the German jazz scene over the years and reached international fame with his film scores for *Das Boot* and *The Never Ending Story*.

On the following pages, Christian Lorenz interviews four of the key players on the German music market.



Echo Presenter & Antenne Bayern Head Of Entertainment Thommy Ohrner



Klaus Doldinger Lifetime Achievement Award

Echo 1996 - The Winners

Male Artist National	Mark'Oh (Urban/Motor)
Female Artist National	Schwester S. (MCA)
Group National	Pur (Intercord)
Newcomer National	Fettes Brot (Alternation/Intercord)
Male Artist International	Vangelis (East West)
Female Artist International	Madonna (Sire/Warner Music)



Pur



Fettes Brot

Group International	Kelly Family (EMI)
Newcomer International	Alanis Morissette (Elektra/Warner)
Best Single Rock/Pop	Scatman John <i>I'm A Scatman</i> , (Iceberg/RCA)
Best Single Dance	La Bouche <i>Be My Lover</i> , (MCI/BMG Ariola)
Best Jazz Act	Jazzkantine (RCA)
Export Achievement Award	Real McCoy (Hansa/BMG Ariola)
Producer National	Annette Humpe
Best Marketing	Sony Music Germany for Selig
Lifetime Achievement Award	Klaus Doldinger



Kelly Family



Alanis Morissette

FURY IN THE SLAUGHTERHOUSE

ALEKSEY

ACCEPT

JAZZKANTINE
SCATMAN

TIC TAC TOE

BMG ARIOLA HAMBURG GMBH

NINA HAGEN

MICHEL VAN DYKE

BMG Ariola Hamburg

Ever since last summer BMG Ariola Hamburg has been known as the label with the Scatman. Dance music has become an added asset to the northern member of the BMG family with the traditional rocker image. MD Michael Anders talks about his plans for 1996.

Q: Does BMG Hamburg plan to increase its activities on the dance market in 1996?

A: Dance music will continue to be important this year. But there are highly creative artists in other areas as well. As a company we have never limited ourselves to one or two specific genres. We had considerable success with a rock-oriented image six years ago. The German rock market is very lucrative, but in the long run it pays off to have an open ear for new currents.

Q: What is your A&R policy?

A: A label's image and creativity are crucial factors if you want to attract artists with potential. To score the best offers you have to give off the right signals. Our aim is to develop album artists. I believe that cashing in on dance singles is a short-sighted strategy. On the basis of one or two successful singles we always try to develop an album project. Scatman John is a good example for this policy. Scatman has a solid jazz background which will propel him out of the novelty corner and establish him as an album artist. The album *Scatman's World* has surpassed the success of

the singles in South-East Asia. Japan has become Scatman's biggest market with 1.6 million albums sold.

Q: What is the importance of international repertoire?

A: International product is still an important part of the business. I estimate the average total market share of international product is 60% and that of domestic product 40%. These values differ from year to year depending on the actual release schedule.

Q: Do the Echo awards mirror the international character of the German market sufficiently?

A: Echo is a representative reflection of the German music market. Popular international artists are an integral part of the ceremony. The German industry has fought a long time for the international recognition of Echo, and now our work is paying off. In the long run I hope that Echo will help us to motivate more international stars to visit Germany and support our promotion efforts in person.

Q: Would you support a radio quota for German artists?

A: I can't get used to the idea of a quota aimed at installing German-language product on the radio. A quota would be an artificial tool to influence the market. The young consumers who constitute the largest part of the CD market have a right to decide for themselves what they like.



**BMG Ariola
Hamburg MD
Michael Anders**

1995 Highlights

Domestic

- Jazzkantine
- Aleksey
- Scatman John
- Sandra Schwarzhaupt
- Broken Wings

International

- Take That
- Annie Lennox
- Garbage
- M-People

1996 Priorities

Domestic

TIC TAC TOE



Jazzy, Ricki and Lee have landed a Top 5 hit in the German singles chart with their retaliation against macho men *Ich Find' Dich Scheiße*. Having risen to number 25 in the Eurochart Hot 100 Singles,

the infectious pop rap tune could easily cross over into non-German speaking countries.

Current Single: *Ich Find' Dich Scheiße*

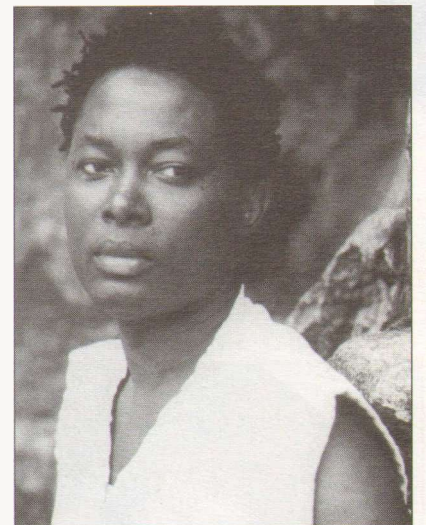
Current Album: Debut album will be released in April.

- ACCEPT
- ANTA KARANA
- NINA HAGEN

International

LOKUA KANZA

Born in Zaire and resident in Paris, singer Lokua Kanza has a rich background in world music. Kanza started his career in Manu Dibango's Soul Makossa Gang in 1991. Subsequently he toured Europe supporting artists like Youssou N'Dour, Patrick Bruel and most recently Marla Glen. *Wapi Yo*, Kanza's second album to date, has developed into a steady seller on the world music market. Current Album: *Wapi Yo*



- TAKE THAT
- M-PEOPLE
- ZZ TOP
- SLAYER
- BLACK CROWES
- SUPERGROOVE
- KÉ
- DAVE MATTHEWS BAND

1993

ECHO AWARD "BEST FEMALE INTERNATIONAL ARTIST"

CHER

1994

ECHO AWARD "BEST NEWCOMER ARTIST LOCAL"

ILLEGAL 2001

1995

VIVA COMET AWARD

SCHWESTER S.

1996

ECHO AWARD
"MOST SUCCESSFUL LOCAL FEMALE ARTIST ROCK/POP"

SCHWESTER S.

HERE ARE OUR LOCAL COMPETITORS FOR 1997:

RÖDELHEIM
HARTREIM PROJEKT

STEPHAN REMMLER

ILLEGAL 2001

SCHWESTER S.

STEFAN GWILDIS

NOBLE SAVAGES

LISA

SURRENDER DOROTHY

CHRISTIAN
VON RICHTHOFEN

MCA
WE LOVE TO WIN

MCA Music Entertainment

Hamburg-based MCA Music Entertainment is preparing for a long, hot summer. Faced with the unprecedented success of local signings and a flood of US releases, it is expanding its operations. MCA plans to put the finishing touches to its own sales network by the end of autumn, while manufacturing and distribution remain with BMG Ariola. MD Heinz Canibol talks about his plans for 1996.

Q: Why did you decide to sell MCA products yourself?

A: Our business has expanded in a way which makes our own sales team necessary. We will be seeing a substantial increase in releases from the US this year. The Spielberg-Katzenberg-Geffen venture Dreamworks will launch its first album releases for which A&R legends Mo Ostin and Lenny Waronker will be responsible.

Other US labels providing us with repertoire this year are recently launched Universal, Outpost, Geffen, GRP/Blue Thumb/Impulse, Uptown and of course MCA. We also expect a number of new local signings by our European sister companies.

At the same time we are stepping up local A&R in regard to staff and repertoire. We plan to expand dance, hip hop, rock and pop. We also expect to ship considerably more units of domestic acts this year. For our top act Rödelheim Hartreim Projekt (RHP) we forecast an increase in unit sales by 66% for their 1996 album.

MCA Germany will play a bigger role in the German compilation market. We have only recently launched a separate strategic marketing division which focuses on this particular album market.

Q: How important is local A&R for MCA?

A: International product still accounts for 60-70% of turnover at all German majors. That's the industry average. Our target is to expand the share of domestic repertoire.

Q: Does MCA Germany have a particular A&R policy?

A: Up to now we could afford to sign only a few acts and

accompany them through an even long start-up period. When we signed German language rappers Rödelheim Hartreim Projekt the general media response was skeptical. Nobody believed that German hip hop with no-nonsense lyrics stood a chance to cross over into the pop market.

We thought that there must be a market beyond fun rap in Germany. After all, hip hop has become part of German youth culture, and has helped to create a number of original artists. The hip hop kids rewarded our commitment. RHP's debut sold 150.000 units so far. This time we go for gold. I expect *Zurück Nach Rödelheim* to sell more than 250.000 units in Germany.

Illegal 2001 is another example of dedicated artist development.

This German language rock act certainly has mainstream potential with the right support. *Illegal's* debut album sold 110.000 units, their second album sold 120.000. We expect to top these figures with the band's third album which will be released by May 1996.

Q: Will you be able to continue your time intensive A&R policy at MCA's present expansion rate?

A: If necessary we will have to expand our A&R structures as well. MCA will not adopt a hit-or-miss strategy. We will continue to sift potential candidates until we are convinced that we sign the right artists, then we give them full support.

Q: What are your A&R priorities for 1996?

A: This year we will be present in every segment of the commercial dance market. With AWeX second single *Back On Plastic* we jumped right into the border zone between techno and house. AWeX debut single *It's Our Future* sold 30.000 copies. *Back On Plastic* has sold more than

40.000 already!

House and hip hop are the hottest trends on the dance market this year. MCA was the first label to believe in the potential of German hip hop acts like Schwester S. and Rödelheim Hartreim Projekt. Now we can profit from our experience. If black music breaks through this year we are in the right position to serve an expanding market.



**Heinz Canibol
MD MCA Music
Germany**

1995 Highlights

Domestic

- Rödelheim Hartreim Projekt
- Schwester S.
- Illegal 2001

International

- Coolio feat. LV
- Live
- Weezer
- White Zombie
- Slash's Snakepit
- Eagles
- Aerosmith

1996 Priorities

Domestic

RÖDELHEIM HARTREIM PROJEKT
You gotta have soul to do hip hop. Moses P. and Thomas have found a way to express anger, sadness and pride in their own language without losing credibility. Current Single: *Höha, Schnella, Weita*
Current Album: *Zurück Nach Rödelheim*



SCHWESTER S. (Pictured below)

Her debut *S Ist Soweit* became Germany's second best-selling rap album last year, only beaten to the punch by established chart act Die Fantastischen Vier.

Current Album: *S Ist Soweit*

- DOMESTIC
- STEPHAN REMMLER
- SCHWESTER S.
- ILLEGAL 2001
- CHRISTIAN VON RICHTHOFEN
- LISA
- NOBLE SAVAGES

International

- BLACK GRAPE
- SALT'N'PEPA
- LIVE
- NOA
- PANDORA
- AIMEE MANN
- MARIA MCKEE
- TRISHA YEARWOOD





Echo 1996

Best marketing campaign
(local product)



Selig "Hier"
Hippy-metal's finest expression



Best local video

Die Fantastischen Vier "Sie ist weg",
the number one single from the platinum hiphop album



Sony Music Germany

Sony Music Germany has established successful imprints on the dance and alternative rock markets. This year is likely to see a further increase in label activities. MD and senior vice president GSA Jochen Leuschner talks about local A&R and the importance of staying competitive.

Q: Will Sony Music eventually create separate Epic and Columbia divisions?

A: This will be a logical step after the repertoire segment-driven reorganisation three years ago. We are currently preparing the move, but at present I cannot confirm a date for its implementation.

Q: Would the reorganisation into separate Epic and Columbia divisions have an effect on local A&R?

A: Epic and Columbia will build up their own artist rosters independently of each other. In addition, I am expecting the two divisions will develop a different character and image as well. I will actually encourage some competition between the two divisions. Dance Pool will probably become part of Columbia. That does not mean that Epic has to say goodbye to the dance market. Epic can start its own dance label and compete for artists and market shares with Dance Pool. As long as we maintain a sporting spirit we all will profit from a bit of rivalry.

Q: Dance Pool has been adopted by an international network of Sony affiliates as a model for dance A&R. How do you explain this success?

A: We launched Dance Pool in 1987 after we realised that dance repertoire can not be handled with a generalistic A&R approach. The organisational structure of a label has to allow dance A&R staff to react without delay. Major labels as a whole are usually too sluggish for the dance market. A dedicated unit solves this problem.

Q: Will there be any changes in Dance Pool's A&R policy?

A: We will focus more on artist development. I believe it is important to develop acts with a few hit singles under their belt into album artists. Culture Beat and Jam & Spoon have demonstrated that you can become an established album artist in the dance market.

The main thing about dance A&R is the freedom to experiment. You can take more risks with a dance record than with pop or alternative rock. Tokyo Ghetto Pussy, for instance, was originally intended as a one-off experimental project by Jam & Spoon. Then the two singles we released received very good reactions and became hits in a number of countries. Now the side project has got a life of its own.

Q: Does strong local A&R compete with the marketing of international product?

A: International repertoire still contributes the major part of our business. Ultimately, the question is how many artists can be handled efficiently by one person. I believe that the absolute maximum for us lies between eight and 10 artists per head. A mixed set of domestic and international acts does not mean that one of the two will end up with less support.

Our alternative label Dragnet shows that international and local artists can co-exist peacefully. At Dragnet, Bad Religion, Frank Black and the Mission share the same A&R and marketing resources as Nationalgalerie or the Lemonbabies.

Q: Are international stars more inclined towards promoting their releases in person than two or three years ago?

A: On the one hand more artists and managers in the US realize the importance of the German market. On the other hand we currently witness the emergence of new key markets for recorded music. South East Asia and Latin America become increasingly important as export markets. US artists will not much longer automatically turn to Europe after they covered their domestic market. I think we Europeans have to keep in mind, that we need to stay competitive.



Jochen Leuschner
Sony Music
Germany MD &
Vice President GSA

1995 Highlights

Domestic

- Die Fantastischen Vier
- Such A Surge
- Culture Beat
- Badesalz
- Creme 21

International

- Michael Jackson
- Celine Dion
- Mariah Carey
- Bruce Springsteen
- Oasis
- Silverchair

1996 Priorities

PRESIDENTS OF THE USA

With its relentless humour and brash rejection of punk rock stereotypes, the trio from Seattle could cross over into the European pop market this year. Just like the Violent Femmes in the early '80s, the Presidents counter a flood of more and more uniform alternative acts with a highly individual sound.

Current Single: *Peaches*

Current Album: *Presidents Of The USA*



DIE FANTASTISCHEN VIER (Pictured below)

The group has finally stepped out of the shadow of "just" being Germany's top rap act. Die Fantastischen Vier's latest single *Sie Ist Weg* proves that the act has finely honed its songwriting skills to match classical pop themes.

Current Single: *Sie Ist Weg*

Current Album: *Lauschgift*

Domestic

- GAGU
- DAS SÜSSE LEBEN
- JAM & SPOON
- DIE FANTASTISCHEN VIER
- SUCH A SURGE
- PHARAO

International

- CELINE DION
- AEROSMITH
- PATRICIA KAAS
- RAGE AGAINST THE MACHINE
- GLORIA ESTEFAN
- AMANDA MARSHALL



STRIKE



DUNE
Rainbow To The Stars
Best.Nr.: MXCD 8934082



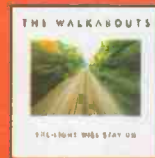
STAR GATE
No Sex (Until Marriage)
Best.Nr.: MXCD 8933612



DER G-FUNK KIOSK
Auf der Suche nach dem Funk
Best.Nr.: MXCD 8931732



SIX WAS NINE
Mission Of Love
Best.Nr.: MXCD 8933812



THE WALKABOUTS
The Light Will Stay On
Best.Nr.: MXCD 8932942



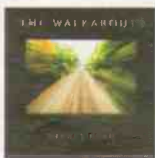
DER G-FUNK KIOSK
Auf der Suche nach dem Funk
Best.Nr.: CD 8410062



SIX WAS NINE
Walk With The Spirits
Best.Nr.: CD 8414832



SHAHIN & SIMON
Do The Right Thing
Best.Nr.: MXCD 8933602



THE WALKABOUTS
Devil's Road
Best.Nr.: CD 8413492

Virgin Records Germany

Munich-based Virgin Records has developed a very unorthodox A&R policy over the past year. Virgin picked up the controversial band Böhse Onkelz, helped ex-Motor man Sascha Basler to set up his dance label Orbit and struck a licensing deal with UK indie One Little Indian. Is all this part of a new, alternative A&R policy? MD Udo Lange discusses plans for 1996.

Q: Does Virgin Germany have a new A&R strategy?

A: Yes, our A&R policy has become more aggressive. Up to now, Virgin Germany had a small artist roster with a high score rate. But if you want to become a big player in the music business you have to extend your roster and expose yourself to risk. Virgin Germany wants to expand now, and we are ready to gamble.

Q: Isn't this a risky strategy for a major label?

A: The risks we take are thoroughly calculated. I don't cultivate hobbies at Virgin. Every signing is based on solid sales expectations. We only pick up acts with creative and commercial potential.

Q: How important is local A&R for Virgin?

A: I would like to extend the term "local" to all our signings. Local A&R to me means Virgin Germany being directly responsible for an artist's career. I don't care where talent comes from. Virgin Germany signings include international acts like Seattle-based alternative rock act The Walkabouts as well as German punk rockers The Bates. The bottom line is that we try to offer the best possible product in all suitable markets.

There is a good reason for this: music is a global business. This is



Udo Lange
Virgin Records
Germany MD

why most internationally successful titles are sung in English. We will continue to produce German language titles for the domestic market. But we have to plan our release policy with the international market in mind.

Q: What are your A&R priorities for 1996?

A: After a long absence from the dance market we came back with a big splash last year. We had exceptional success with singles like Luniz' *I Got 5 On It*, Shaggy's *Boombastic* and Dr. Dre's *Keep Their Heads Ringing*. There is a definite move towards more groove-oriented music in the German market. UK act Luniz sold some 600.000 copies of its single over here before the UK market got hip to the track. Once again Germany is setting the trend just like with techno and Euro dance. In this respect our licence deal with Orbit is a giant step into the heart of the dance market. I am positive that black music will prove to be the dance trend for 1996!

Outside the dance market we register an increasing share of German productions targeting the international market. The new albums by two recent local signings, The Walkabouts and Six Was Nine will be released throughout Europe simultaneously.

Q: Would you support a radio quota for German artists?

A: No, because censorship does not improve music. If you become involved in music you have to decide for yourself if you want to reach a wide audience or not. If you want to appeal to everybody you have to comply with certain

standards. If you don't want to compromise and do your own thing, fine. But don't come back and complain that radio ignores you.

1995 Highlights

- The A&R highlight of the year was the licence deal with Hamburg-based house label Orbit.
- Virgin's engagement for punk rockers The Bates finally paid off with a Eurochart Hot 100 Singles hit last autumn. *Billie Jean* charted in Austria, Denmark, Germany and Switzerland, where it went Top 10.
- More support for local product from sister companies.

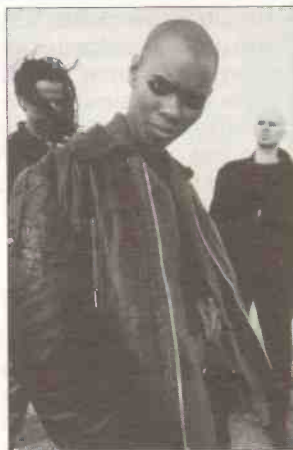
1996 Priorities

SKUNK ANANSIE

According to Lange, Skunk Anansie is poised to break through on the continent. Controversial, brash and loud, Skunk Anansie could become a favourite with the continental consumer who shuns BritPop.

Current Single: *Weak*

Current Album: *Paranoid & Sunburnt*



SNEAKER PIMPS

Watch out for UK newcomer Sneaker Pimps. The trip hop act from Reading is Lange's special tip for this year. The act brings back the sense of danger which propelled the No New York

movement in the late '70s. Lydia Lunch takes Portishead for a ride.

Current Album: release scheduled for mid-June. Club and radio promotion starts in April with a three-track pre-release single.

SIX WAS NINE German Pop/rock act with strong southern



R&B feel. Second album *Walk With The Spirits* is produced by Mike Vernon and scheduled for release in April. Current Single: *Mission Of*

Love is a new entry in the Border Breakers chart at presstime.

DUNE Current single: *Rainbow To The Stars*.

THE WALKABOUTS Seattle rockers with a fashionable dash of folk. Current Album: *Devil's Road*. Current Single: *The Light Will Stay On*.

ENIGMA The third album by Echo 1995 winner expected to be unveiled. Enigma's debut album is still in the Billboard Top 200 after 256 weeks, only surpassed by *Phantom Of The Opera* with 311 weeks.

CZECH Triphop act from Bremen



News In Live Assist Mode?

If broadcast automation systems are changing the way European radio programmes music, what effect will they have on the preparation and broadcasting of news? Mary Weller reports on the various ways a broadcast system can be used in the creating, editing and presenting of news.

N EWS is probably the most uncooperative facet of radio broadcasting at today's (semi-) automatised station. Not only does news happen outside of the sound-insulated walls of the digital studio; it is unpredictable, and has no sympathy for programming schedules.

The audio quality is becoming less of a problem, with ISDN lines, modems, digital tapes/editors and better phone lines available today. For some stations, it isn't even much of a concern. "A certain 'touch' of interview sound may not be considered as a handicap in many cases," claims Studer product manager **Marino Ludwig**. "Rather, it underlines the authenticity of live transmission from a distant location."

But how can stations use software to improve news broadcast-

ing, and what solutions have broadcast system manufacturers come up with to support its production and presentation?

Emphasis On Music

It's safe to say that the majority of manufacturers place less emphasis on news than they do on music, due to the dominance of music-formatted stations, and music's prominent role in programming. Although these stations have little capability of producing news items, broadcasting is another story.

Radio Gold 105/Athens MD **Nickos Mastorakis** believes he has found the way to use the automation system to its fullest capacity, including the presentation of news. When Gold 105 launched last June, it immediately installed TM Century's Ultimate Digital Studio (UDS) to automate

all functions of the programme except the music, which is broadcast from a CD juke box using the music scheduler MusicMaster from On-Air Digital.

Every 15 minutes before the top of the hour, the news team pre-records the station's "live" top-of-the-hour news broadcasts on the 18-hour hard disk, which is immediately incorporated into the UDS automation system.

"This is a very convenient way of broadcasting," adds Mastorakis. "Of course we are always on the lookout for urgent news developments which might occur in the last 15 minutes of each hour, which would mean that we would have to broadcast the news live. But in the eight months that we have been broadcasting, this situation has yet to occur."

Even the station's "live interviews" and shows are safely pre-recorded. "We sound so live that I doubt any of our listeners hear the difference," says Mastorakis.

He is quite convinced that Radio Gold 105, which scored an impressive 5.5% hold on the country's listeners in the latest ALKO ratings, can thank automation for its success. "The best evidence I have is a competitive station here in Greece which started a few days after we did last year and broadcasts the same type of music—golden oldies from the '50s and '60s. Even though the only real difference between our two stations is that we are automated, their station only rated 1.3% compared to our 5.5%."

Old Dogs, New Tricks

As it was a new station, Radio Gold 105's decision to present news in such a fashion did not reshape working methods as it would at BRTN 1/Brussels. MD/programme director **Herman Verheyden** claims the station is just too used to its old way of working.

Verheyden is realistic, however, in his feeling that change at the station is inevitable, although the size of the broadcaster might cause delays. "We know that we have to move on technically to remain competitive, and are considering changes in the near future, such as digital sound. Right now we're just waiting for the financial go-ahead from above."

Meeting Complex Needs

Broadcast automation systems have a larger task than just supporting the news presenter, claim the makers of Digispot, a system designed by German company BARTH in Hamburg. "When it comes to news, the presentation is only the tip of the iceberg," says Digispot UK director **Neil Adams**. "What stations can expect with Digispot is support for the entire iceberg

underneath."

"You cannot meet the needs of an entire newsroom with a broadcast system designed only with music in mind," adds Barth president **Rüdiger Barth**, who claims that his company has placed more emphasis on the news factor of programming than any other system on the market.

"A news department is one of the highest costs a station has. With a broadcast system, one person can programme a playlist for the next three weeks in one day. But an all-news station might need 20-40 people, depending on its format. These people need to be supported by a system which allows them to work and edit on a set-up connected to the on-air studio."

Digispot allows reporters in the field to connect with the system unattended directly via ISDN lines. In-house reporters can easily switch from an audio to a text station with the push of a button. When finished, their file is available via the system to everyone with access, such as the editor.

The end product is a running order which contains titles with text underneath to be read by the presenter, with audio embedded in the text.

The presenter then uses Digispot in live assist mode to start items, cue ahead, or even alter the running order. On one screen he will see a suggested schedule for programming, and on the other, he will have access to the items.

Studer Professional Audio, with two broadcast systems out on the market, shares a number of features with Digispot. The Studer DigiMedia '95 has been designed for CD automation with modular enhancements of hard disk audio peripherals. Remote access can be pre-programmed for certain timed events. These files are then immediately available on the system's network and may undergo a last check at an editor workstation for last minute corrections. From there the file is sent via a direct network mailing feature to the on-air workstation, which allows a non-delayed manual insertion into the running playlist by the on-air operator.

A Big Step

Although most stations show an interest in incorporating the news process more into live assist, some seem hesitant to take the big step, such as Radio City/Helsinki in Finland. Mainly a rock station, it provides its listeners with news broadcasts every half hour in the morning, with hourly broadcasts in the afternoon.

The station uses Dalet's On Air Navigator for live assist. Station MD **Christian Moustgaard** is

continues on page 26

THE *New versions of*

COMPLETE

AUTOMATION

SOLUTION

FOR

EUROPE



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ON AIR

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INTEGRATION

DigiMedia '95 - The compact and modular Digital Audio Broadcast System

Studer DigiMedia '95
17:30:48 15.08.95

Remain Elapsed Intro Next Sync: 18:00:00
00:03 00:05 00:00 In Automation!

	DIGICART/NESTLE	17:30:42	00:08	00:00	DCART	1.0101	On 4	00:05		Clip
	WONDER, STEVIE/MY CHERIE AMOR	17:30:50	02:47	00:10	CC100	002 006 02	Cued 2	00:00		Clip
	DIGICART/BUZZ FM 1	17:33:37	00:04	00:00	DCART	1.0006	Ready	00:00		Clip
	ALMOND, MARC & PITNEY, GENE/SOMETHING'S GOTTEN HOLD	17:33:41	04:40	00:15	CC100	003 050 06	Cued 3	00:00		Clip
	HOUSTON, WHITNEY/ALL THE MAN THAT I NEED	17:38:21	03:39	00:13	CC100	001 001 03	Cueing			Clip
	AUTO OFF	17:42:00	00:00	00:00	MEMO	AUTOOFF				Clip

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00:03:44 04:22 001 ALL
00:08:06 03:01 001 API
00:11:07 04:20 002 TU
00:15:27 03:12 002 VEI

Index ID
002 ABC/LOVE CONQUE 'S ALL
003 ADAMS, BRYAN/CAN'T STOP THIS TH
002 AHA/EARLY MORNING
002 AHA/HUNTING HIGH AND LOW (REM
002 AHA/STAY ON THESE ROADS
001 AIR SUPPLY/WITHOUT YOU
003 ALMOND, MARC & PITNEY, GENE/SOMETHING'S GOTTEN HOLD OF MY I
001 ALMOND, MARC/THE DESPERATE HOURS
001 AMERICAN BREED/BEND ME SHAPE ME
001 APPELBY, KING/L.A.D.
002 ARCHIE/SUGAR SUGAR
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001 MICHAEL LEARNS TO
001 MIDLER, BETTE/BEAST OF BURDON
002 MIKE & THE MECHANICS/A TIME AND A PLACE
002 MIKE & THE MECHANICS/WORD OF MOUTH
002 MIKE & THE MECHANICS/YESTERDAY, TODAY, TOMORR
001 MILLI VANILLI/KEEP ON RUNNING
003 MIND SET/WHY DID YOU LEAVE (SAG MIR WARUM)
002 MINNELL, LIZ/LOVE PAINTS
001 MOORE, GARY/FRIDAY ON MY MIND
001 MORRIS, JENNY/BREAK IN THE WEATHER
001 MORRIS, JENNY/CRACKFRACK MAN

- Automation and Live Assist mode
- Modular System Expansion for CD-Jukeboxes, Harddisk and other devices
- On-Air Scheduling and Library management
- Digital and Analog On-Air Outputs
- Optimized for running under Windows 95

STUDER DigiMedia '95 Compact Broadcast System

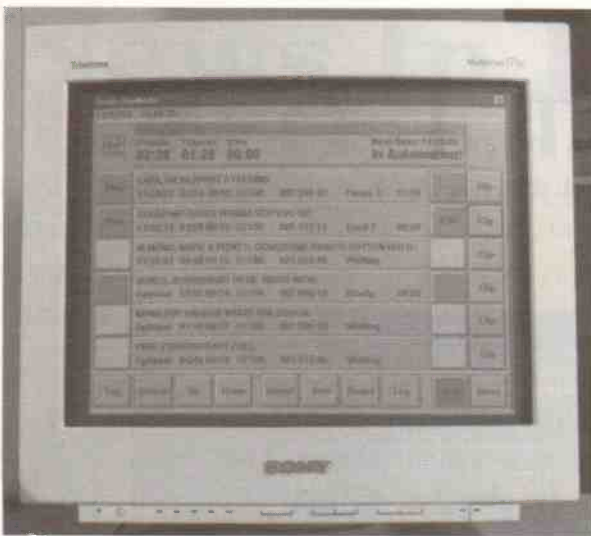
STUDER
PROFESSIONAL AUDIO EQUIPMENT

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H A Harman International Company



Studer's DigiMedia '95

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quite content with the system which the station has used since 1992, although he chooses not to incorporate it into their music scheduler (RCS' Selector) or into the station's news broadcasts.

Says editor-in-chief **Eero Hyvonen**, "We have a feeling that even with the best system, you'll always be able to tell when the news isn't live. That worries us. We want to give our audience the idea that the news is happening at the same moment we are presenting it."

The station's outside reporters rely on Sony portable recorders, a

good deal of them recording on mini discs. In addition to the use of ISDN lines, this provides the station with digital quality sound for almost all of their news broadcasts.

Hyvonen does show interest in using an automation system as support for the production of news, but does not quite know where to turn.

"We have seriously been consider-

ing including news more into our live assist mode, but I'm not yet convinced that it's the right step to take. We're keeping our eye on other stations in Europe which are using these systems to see how they work for them."

Suit Yourself

Although Veronica NieuwsRadio in Holland is less than a year old, its managers stick to traditional ways of thinking, namely that news is meant to be broadcast live. But that doesn't mean a broadcast system has no place in the studio.

Managing editor **Peter van**

den Meerschaut and others at the station wanted to find a system that could support the difficult task of producing the news from start to finish. Instead of turning to a manufacturer, Veronica's management decided to create their own system.

Called the Digital News Room (DNR), the system was created by **Nico R. Dik**, technician at the station, to support the entire news process: from the creation and editing of sound and text to the placement of the item in the station's programming schedule.

Van den Meerschaut briefly summarizes the reasoning behind the station's decision to create DNR. "The system we wanted simply wasn't available on the market," he says. "With all due respect, there have been several types of programmes created for the benefit of broadcasting, but the production part of radio—which is 80% of our efforts—simply isn't supported enough. We've come up with a system which supplies reporters with telex services and press agencies on line. With the same programme they can communicate short messages to fellow workers, or make a phone connection with one of the many telephone numbers in our database."

DNR soon will be integrated with the BASS scheduler, a programme also created in-house and

currently being used by Sky Radio/Bussum for its automated broadcasts.

"The presenter can be seen as the pilot in the cockpit. In front of him he has a large screen with the playlist, flanked by the text for introductions to pre-recorded segments or news stories. In the end he is the one who is personally responsible for the form of the broadcast, and the start of the interviews. He also has the ability to change the playing order."

Digispot's Adams understands a station's desire to have its broadcast automation system created in-house, calling this the "NIH" syndrome, which stands for "not invented here." "I wouldn't say it's a bad idea for a station with very highly qualified technical people to come up with their own programme," he adds. "If the station has a lot of its own hardware, it might even be more cost effective. But one thing to keep in mind is knowing exactly what you want to achieve. No matter whose product you chose, it's going to require a slightly different working practice than your station is used to, but it's a system that has been tested by several people. In addition, you can't rely on outside training or support engineering. In the long run, creating its own system will probably cost a station more."

Music & Media Editorial Spotlights Are Coming!

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BLUES

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week 10 / 96

Eurochart Hot 100[®] Singles

this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted
1	7	1	Spaceman	Babylon Zoo - EMI (EMI Publishing)	A.B.DK.FIN.FD.IRE.I.NL.N.S.CH.UK	34	35	14	Miss Sarajevo	Passengers - Island (Blue Mt./Oval)	A.B.DK.D.NL.S.CH	68	42	3	Land Of Dreaming	Masterboy - Polydor (Session Music/WC)	A.D.CH
2	2	21	Gangsta's Paradise	Coolio feat L.V. - MCA (Jobete/Black Bull) ●	A.B.DK.FD.IRE.I.NL.N.S.CH.UK	35	34	2	Stereotypes	Blur - Food/Parlophone (MCA)	IRE.UK	69	NE	1	Electronic Pleasure	N'Trance - All Around The World (EMI/PolyGram)	IRE.UK
3	4	9	Children	Robert Miles - DBX (Jeity Music)	B.FIN.D.IRE.I.NL.E.CH.UK	36	41	3	Balance Toi	Reciprocal - Soul Circle (MCA)	F	70	62	4	Have You Ever Been Mellow	Party Animals - Edel (MCA)	NL
4	3	19	Missing	Everything But The Girl - Blanco Y Negro (Warner)	A.B.DK.FD.IRE.I.NL.N.S.CH.UK	37	37	8	Doh Wah Diddy	Fun Factory - Regular (LR Music/WC)	A.DK.FD.E	71	45	18	Inside Out	Culture Beat - Sony Dance Pool (Warner Chappell)	A.B.DK.FD.CH
5	5	7	Jesus To A Child	George Michael - Virgin (Dick Leahy/WC)	A.B.DK.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	38	NE	1	Perseverance	Terrorvision - Total Vegas (Warner Chappell)	UK	72	72	5	Faut Qu'J' Travaille	Princess Erika - Polydor (EMI)	F
6	6	19	I Got 5 On It	Luniz - Virgin (Warner Chappell)	A.B.DK.FD.IRE.I.NL.N.S.CH.UK	39	38	10	L'Instant X	Myène Farmer - Polydor (Requiem)	F	73	82	4	You Should Be Dancing	E-Sensual - Sony Dance Pool (All Boys/BMG)	FIN.FS
7	7	16	Earth Song	Michael Jackson - Epic (Mijac Music/Warner Tamerlane) ▲3	A.B.DK.FD.IRE.I.NL.N.S.CH.UK	40	47	14	Il Volo	Zuccherò Fornaciari - Polydor (PolyGram/Zuccherò & Fornaciari Music)	F	74	NE	1	Pour Que Tu M'Aimes Encore	Celine Dion - Epic/Columbia (JRG/CRB)	S
8	10	2	Don't Look Back In Anger	Oasis - Creation (Creation/Sony)	DK.FIN.IRE.S.UK	41	28	6	Love Is The Price	D.J. BoBo - Metrovinyl (EAMS/AAMI/High Fashion Music)	A.D.CH	75	95	2	Voyage En Italie	Lilicub - Remark (Not Listed)	F
★★★★★ SALES BREAKER ★★★★★						42	48	6	Missing	No Mercy - MCI (Sony)	FD.CH	76	NE	1	Help Me Dr. Dick	E-Rotic - Blow Up (Cosima/Toso)	A.DK.FIN.D.HUN
9	11	5	Lemon Tree	Fool's Garden - Town Music/Intercord (Deshima Songs)	A.D.CH	43	NE	1	Fun Fun Fun	Status Quo/Beach Boys - PolyGram TV (EMI)	UK	77	NE	1	I'll Never Break Your Heart	Backstreet Boys - Jive (Zomba)	D.CH
10	8	17	Wonderwall	Oasis - Creation (Creation/Sony) ▲	A.B.DK.FD.IRE.I.NL.N.S.CH.UK.HUN	44	NE	1	Falling Into You	Celine Dion - Epic/Columbia (EMI/Hit & Run)	IRE.N.CH.UK	78	74	2	I Need Your Love	Cappella - Internal Dance (High Fashion Music)	A.FIN.FNL
11	13	13	One Sweet Day	Mariah Carey & Boyz II Men - Columbia (Sony/WC/EMI)	A.B.DK.FD.IRE.NL.N.S.CH	45	43	6	Bump Bump (Booty Shake)	740 Boyz - Byte (High Fashion Music)	B.F.D	79	68	12	L'Aire Du Vent	Native - Walt Disney (Walt Disney)	B.F
12	12	11	We've Got It Goin' On	Backstreet Boys - Jive (Zomba)	A.B.DK.D.NL.S.CH	46	57	13	I Don't Wanna Be A Star	Corona - DWA (Extravaganza)	FD.I	80	40	3	The Riverboat Song	Ocean Colour Scene - MCA (Island)	UK
13	14	12	Dieu M'A Donne La Foi	Ophelie Winter - East West (Not Listed)	B.F	47	64	3	Open Arms	Mariah Carey - Columbia (Weedhigh Nightmare)	DK.D.IRE.NL.UK	81	63	38	Boom Boom Boom	The Outhere Brothers - Stip/Eternal/WEA (Stip/Zomba)	F
14	15	6	Anything	3T - MJJ/Epic (Copyright Control)	B.DK.FD.IRE.NL.S.CH.UK	48	66	2	Give Me A Little More Time	Gabrielle - Go!Beat (Perfect/PolyGram/EMI)	UK	82	59	3	Wonderwall	Mike Flowers Pops - London (Creation/Sony)	DK.IRE.NL.N.S
15	9	16	GoldenEye	Tina Turner - Parlophone (Blue Mountain)	B.DK.FD.I.S.CH.HUN	49	29	4	Lifted	Lighthouse Family - Wildcard (PolyGram)	IRE.UK	83	NE	1	Going Out	Supergrass - Parlophone (EMI)	UK
16	NE	1	How Deep Is Your Love	Take That - RCA (BMG)	UK	50	33	18	You'll See	Madonna - Maverick/Sire (Peer/WC)	FD.I.S.CH	84	67	6	Creep	Radiohead - Parlophone (Warner Chappell)	F
17	20	2	Caruso	Florent Pagny - Mercury (Copyright Control)	F	51	76	2	Soiree Disco	Boris - Versailles (Now Disc/Sony)	F	85	NE	1	Coming Home Now	Boyzone - Polydor	UK
18	23	5	I Wanna Be A Hippy	Technohead - Mokum/Edel (Warner Chappell)	IRE.UK	52	31	4	Do U Still	East 17 - London (PolyGram)	D.IRE.CH.UK.HUN	86	80	5	Bullet With Butterfly Wings	Smashing Pumpkins - Virgin (MCA)	F
19	27	15	Father And Son	Boyzone - Polydor (Copyright Control)	B.DK.FD.IRE.NL.N.S.HUN	53	NE	1	Hello Spaceboy	David Bowie - RCA (Opal/RZO)	UK.HUN	87	NE	1	Disco 2000	Pulp - Island (Island)	A.D.IRE.S.HUN
20	17	13	I Wish	Skee-Lo - Wild Card (Orange Beer/Notting Hill)	B.DK.FIN.FD.NL.N.S.CH	54	89	2	Macarena	Los Del Rio - Serdisco (Copyright Control)	A	88	75	4	Baby Boy	Me & My - EMI-Medley (Gi Gi/EMI/Casadida)	B.DK.FIN.NL.HUN
21	22	8	Ich Find Dich Scheisse	Tic Tac Toe - RCA (Copyright Control)	A.D.CH	55	44	16	Exhale (Shoop Shoop)	Whitney Houston - Arista (Warner Chappell)	DK.FD.CH	89	NE	1	Hypnotizin'	Wink - XL Recordings (EMI)	UK
22	21	11	Captain Jack	Captain Jack - EMI (Peer)	A.DK.D.NL.CH	56	NE	1	Per Spoor	Guus Meeuwis & Vagant - Arcade (The Music Writers)	NL	90	61	18	Thunder	East 17 - London (PolyGram)	DK.FD.CH
23	NE	1	Disco's Revenge	Gusto - Manifesto/Mercury (MCA)	F.UK	57	55	7	I Love To Love	La Bouche - MCI (Warner Chappell/FMP)	B.DK.FD.NL.HUN	91	NE	1	Lie To Me	Bon Jovi - Mercury (PolyGram/EMI)	B.F.CH
24	16	13	Back In The U.K.	Scooter - Club Tools (Loop!/Dance Constructions/Hanseatic/WC)	A.FD.IRE.NL.S.CH.UK	58	32	11	All Right	Double Vision - Pink (Contrasena)	A.B	92	65	5	Set The World On Fire (Remix)	E-Type - Stockholm (Stockholm Songs)	F
25	30	4	One Of Us	Joan Osborne - Blue Gorilla (Human Boy)	A.B.DK.IRE.NL.N.S.UK	59	87	2	Con Te Partiro	Andrea Bocelli - Polydor (Double Marpot)	B	93	77	2	Ultra Flava	Heller & Farley Project - AM:PM (MCA)	UK
26	18	12	Beautiful Life	Ace Of Base - Mega (Megason)	A.B.DK.FD.IRE.HUN	60	54	2	Wham Bam	Candy Girls feat. Sweet Pussy Pauline - VC Recordings (MCA)	UK	94	NE	1	So In Love With You	Duke - Virgin (Virgin)	I
27	19	22	Knockin'	Double Vision - Pink (Contrasena/Artemis)	A.B.D	61	NE	1	Let Your Soul Be Your Pilot	Sting - A&M (Magnetic)	DK.FIN.I.UK.HUN	95	36	4	I Just Want To Make Love To You	Etta James - Chess/MCA (Tristan)	IRE.UK
28	46	4	Herz An Herz	Blümchen - Control (Peer Music)	D.CH	62	91	2	Rainbow To The Stars	Dune - Virgin (Warner Chappell)	D.CH	96	83	16	Anywhere Is	Enya - WEA (EMI)	A.F.D
29	39	4	Jump For Joy	2 Unlimited - Byte (MCA)	A.B.DK.FD.NL.E.S	63	69	4	Hey Lover	LL Cool J - Def Jam/Island (Rondor/PolyGram)	D.NL.S	97	99	16	Sincerite Et Jalousie	Alliance Ethnik - Delabel (Delabel Edition)	F
30	26	21	Where The Wild Roses Grow	Nick Cave & Kylie Minogue - Mute (Mute)	A.DK.FD.S.CH	64	52	8	Diane	Therapy? - A&M (Bug)	B.F.NL.S	98	71	2	Hyperballad	Björk - Mother/One Little Indian (PolyGram)	FIN.IRE.S.UK
31	24	7	Too Hot	Coolio - Tommy Boy (Windswept Pacific)	B.FD.I.NL.S	65	NE	1	Be My Lover	La Bouche - MCI (FMP/Warner Chappell)	UK	99	50	3	Smoke Gets In Your Eyes	John Alford - Love This (PolyGram)	UK
32	25	3	Roots & Bloody Roots	Sepultura - Roadrunner (Roadblock/Roadster)	FIN.FD.IRE.S.UK	66	70	2	Count On Me	Whitney Houston & Cece Winans - Arista (Nippy/Aurianne/WC)	IRE.NL.UK	100	NE	1	Dark Therapy	Echobelly - Fauve/Rhythm King (PolyGram)	UK
33	53	3	Magic Carpet Ride	Mighty Dub Kats - WEA (PolyGram)	A.D.S.CH	67	56	4	15 Miljoen Mensen	Fluitsma & Van Tijn - Dino (Fader Songs)	NL	<small>A = Austria, B = Belgium, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY</small>					

★★★★★ SALES BREAKER ★★★★★ indicates the single registering the biggest increase in chart points. ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol. The Eurochart Hot 100 Singles is compiled by BPI Communications BV and based on the following national singles sales charts: Music Monitor/Gallup (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEIPOP Title-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nilsen (Italy); Stichting Mega Top 50 (Holland); Stichting Promovi (Belgium); GLF/IPPI (Sweden); IPPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEP MB/TVE (Spain); YLE 2 Radiomafia/IPPI (Finland); IPPI (Ireland); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IPPI (Hungary). © BPI Communications B.V. under license from VNU Business Press Syndication International B.V.

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week 10 / 96

European Top 100 Albums

this week	last week	no. of wks	ARTIST	TITLE	countries charted	this week	last week	no. of wks	ARTIST	TITLE	countries charted	this week	last week	no. of wks	ARTIST	TITLE	countries charted	
				original label						original label						original label		
			★★★★★ SALES BREAKER ★★★★★															
1	1	21	Oasis	(What's The Story) Morning Glory? - Creation ▲5	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK	34	28	3	Babylon Zoo	The Boy With The X Ray Eyes - EMI	B.DK.FIN.D.IRE.NL.N.E.S.CH	68	75	30	TLC	CrazySexyCool - LaFace/Arista	DK.D.IRE.NL.E.S.CH.UK	
2	2	14	Enya	The Memory Of Trees - WEA	A.B.DK.FIN.FD.IRE.I.NL.N.E.S.CH.UK.HUN	35	34	15	Bruce Springsteen	The Ghost Of Tom Joad - Columbia ●	A.D.IRE.I.NL.E.S.UK	69	81	2	Red Hot Chili Peppers	One Hot Minute - Warner Brothers	F.CH.UK	
3	4	4	Nick Cave & The Bad Seeds	Murder Ballads - Mute	A.B.DK.FIN.D.IRE.NL.N.P.S.CH.UK.HUN	36	21	15	Soundtrack	Waiting To Exhale - RCA	A.B.DK.FD.NL.E.S.CH	70	71	1	Veronique Sanson	Sanson, Comme Ils L'Imaginent ... - WEA	F	
4	3	16	Madonna	Something To Remember - Maverick/Sire	A.B.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK.HUN	37	40	13	A. Venditti	Prendilo Tu Questo Frutto Amaro - Heinz Music	I	71	71	1	Hip Hop Boyz	3 - Zebra	HUN	
5	6	16	Queen	Made In Heaven - Parlophone ▲	A.B.DK.FIN.FD.I.NL.N.P.E.CH.HUN	38	38	1	Zillertaler Schürzenjäger	Träume Sind Stärker - Tyrolis	A.D	72	52	60	Celine Dion	The Colour Of My Love - Epic/Columbia ▲4	B.DK.IRE.NL.UK	
6	7	37	Michael Jackson	History - Past Present & Future Book 1 - Epic ▲4	A.B.DK.FIN.FD.IRE.NL.E.S.CH.UK.HUN	39	44	9	Oasis	Definitely Maybe - Creation/Sony ▲3	DK.IRE.UK	73	48	4	Ministry	Filth Pig - Warner Brothers	FIN.D.S.CH.UK	
7	9	22	Mariah Carey	Daydream - Columbia ▲2	A.B.DK.FD.IRE.I.NL.P.E.S.CH.HUN	40	37	15	Helmut Lotti	Goes Classic - RCA	B.NL	74	87	2	Caroline Henderson	Cinematatic - Ariola	DK	
8	8	46	Celine Dion	D'Eux - Epic/Columbia ▲4	B.DK.F.NL.P.S.CH	41	32	2	Jane Birkin	Versions Jane - Mercury	F	75	56	3	Skunk Anansie	Paranoid And Suburnt - One Little Indian	UK	
9	19	25	Alanis Morissette	Jagged Little Pill - Maverick/Sire	B.DK.D.IRE.NL.N.E.S.UK	42	35	9	Vanessa-Mae	The Violin Player - EMI	A.B.DK.D	76	76	1	Soundtrack	Mentes Piligrasas - MCA	E	
10	5	16	Elton John	Love Songs - Rocket	A.B.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK.HUN	43	66	2	Blur	Great Escape - Food/Parlophone ●	DK.D.IRE.E.UK	77	77	1	Francis Cabrel	Samedi Soir Sur La Terre - Columbia ▲2	F	
11	10	4	Die Toten Hosen	Opium Fürs Volk - East West	A.D.CH	44	60	14	Jovanotti	Lorenzo 1990-1995 - Soleluna/Mercury	A.I.CH	78	79	22	Ligabue	Buon Compleanno Elvis - WEA	I	
12	12	1	Sepultura	Roots - Roadrunner	A.D.N.CH.UK	45	45	1	Paul Weller	Stanley Road - Go!Discs	IRE.UK	79	79	1	Soundtrack	Transpotting - EMI	UK	
13	12	17	Ace Of Base	The Bridge - Mega ▲	A.B.DK.FIN.FD.NL.S.CH.HUN	46	64	4	Jose Carreras	Passion - Erato	B.D.NL.P.S.UK	80	63	2	Big Soul	Big Soul - Versailles	F	
14	18	5	Fool's Garden	Dish Of The Day - Town Music/Intercord	A.D.CH	47	29	23	Michael Bolton	Greatest Hits 1985-1995 - Columbia ▲	IRE.I.P.E.S	81	76	2	Ad Visser	Ad Visser's Brainsessions - Arcade	NL	
15	15	16	Coolio	Gangsta's Paradise - Tommy Boy	A.B.DK.FIN.FD.NL.S.CH.HUN	48	45	13	Nordman	Ingenmansland - Sonet	FIN.S	82	70	15	Jamie Walters	Jamie Walters - Atlantic	A.D.S.CH	
16	16	18	Smashing Pumpkins	Mellon Collie And The Infinite Sadness - Virgin	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S	49	47	22	Gloria Estefan	Abriendo Puertas - Epic ●	NL.E	83	83	1	3T	Brotherhood - MJJ/Epic	DK.D.IRE.NL.CH.UK	
17	11	3	Bluetones	Expecting To Fly - Superior Quality	IRE.S.UK	50	83	3	Corrs	Forgiven Not Forgotten - Lava/Atlantic	DK.IRE.S.UK	84	67	17	Herbert Grönemeyer	Live - Electrola	A.D.CH	
18	17	6	Tori Amos	Boys For Pele - East West	A.B.DK.FIN.D.IRE.NL.S.CH.UK	51	49	6	Gotthard	Gotthard - Ariola	CH	85	61	4	Paldauer	Unendlich Glücklich - Koch	A.D	
19	43	3	Joan Osborne	Relish - Blue Gorilla	A.B.DK.FIN.D.NL.S.CH.UK	52	54	21	Schlümpfe	Megaparty Vol.2 - EMI	A.D	86	74	6	D.J. BoBo	Just For You - Fresh	D.CH.HUN	
20	24	18	Mylène Farmer	Anamorphosee - Polydor	B.F	53	62	3	Hanne Boel	Best Of - EMI-Medley	DK.N.S	87	78	4	Viktoria Tolstoy	För Ålskad - EMI	S	
21	21	1	Lou Reed	Set The Twilight Reeling - Warner Brothers	DK.FIN.D.IRE.I.NL.N.S.CH.UK	54	55	4	Andrea Bocelli	Bocelli - Sugar/RTI	B.D.NL	88	88	1	Alain Souchon	Defoule Sentimentale - Virgin	F	
22	31	39	Zucchero Fornaciari	Spiritodivino - Polydor ▲	FI	55	50	5	Adiemus	Songs Of Sanctuary - Virgin	FIN.NL.E.UK	89	80	2	Gianni Morandi	Morandi - RCA	I	
23	36	27	Pur	Abenteuerland - Intercord	D.CH	56	86	14	Boyzone	Said And Done - Polydor	D.IRE.NL.UK	90	82	3	Andrea Bocelli	Il Mare Calmo Della Sera - RTI	B.NL	
24	25	21	Simply Red	Life - East West ▲	B.DK.D.IRE.NL.E.S.UK.HUN	57	58	3	TV*2	Rys Bruden - Pladecompagniet	DK	91	91	1	Leftfield	Leftism - Hard Hands/Columbia	IRE.UK	
25	30	17	Pulp	Different Class - Island	A.DK.D.IRE.NL.S.UK	58	58	1	Maxime Le Forestier	Passer Ma Route - Polydor	F	92	92	1	Kispal Es Borz	Ul - 3T	HUN	
26	14	3	M-People	Bizarre Fruit/Bizarre Fruit II - Deconstruction	A.IRE.UK	59	100	37	Bon Jovi	These Days - Mercury ▲	D.NL.E.UK	93	77	11	Caught In The Act	Caught In The Act Of Love - Arcade	A.D.CH	
27	13	4	Status Quo	Don't Stop - The 30th Anniversary Album - PolyGram TV	DK.D.IRE.S.CH.UK	60	33	72	Cranberries	No Need To Argue - Island ▲5	F.NL	94	84	2	Marco Borsato	Als Geen Ander - Polydor	NL	
28	23	5	Vasco Rossi	Nessun Pericolo... Per Te - EMI	I.CH	61	91	2	Enrique Iglesias	Enrique Iglesias - Bat Discos	PE	95	95	1	Garbage	Garbage - Almo Sound/Mushroom	DK.D.IRE.UK	
29	20	6	Soundtrack	Dangerous Minds - MCA	A.DK.FD.CH	62	92	2	Nino Bravo	50 Aniversario - Polydor	E	96	96	1	Johnny Hallyday	Paroles D'Hommes - Philips	F	
30	26	74	Kelly Family	Over The Hump - Kel-Life ▲2	A.DK.D.IRE.E.CH.HUN	63	42	3	Me & My	Me & My - EMI-Medley	DK.FIN	97	97	1	Robyn	Robyn Is Here - Ricochet	DK.S	
31	22	3	Deep Purple	Purpendicular - RCA	A.DK.FIN.D.NL.S.CH.UK	64	38	3	Pow Wow	Pow Wow - Remark	F	98	93	17	Andre Rieu	Wiener Melange - Mercury	B.NL	
32	41	5	Radiohead	The Bends - Parlophone	IRE.UK	65	51	4	Everything But The Girl	Amplified Heart - Blanco Y Negro	A.FD.CH	99	39	2	Saw Doctors	Same Oul' Town - Shamtown	IRE.UK	
33	27	18	Roxette	Don't Bore Us - Get To The Chorus! - EMI ▲	B.DK.FIN.D.I.NL.P.E.S	66	66	1	Savage Rose	Black Angel - Mega	DK	100	100	1	The Presidents Of The USA	The Presidents Of The USA - Columbia	F.E.UK	
						67	46	15	Rolling Stones	Stripped - Virgin	A.DK.D.NL.N.E.CH.HUN							

A = Austria, B = Belgium, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.
 ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY

The European Top 100 Albums is compiled by BPI Communications BV. © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 16 European territories.
 ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: Platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 h. CET.

AUSTRIA

Ö 3/Vienna P
EHR
Bogdan Ruscic - Head Of Music
Playlist Additions:
Blondes Have More Fun - I Wanna
Hell! Deenboek - Lass' Der Hut
Jamie Walters - Hold On
Lucifectric - Liebe Macht
Mimi - Shock

RADIO CD INTERNATIONAL/Vienna G
EHR
Peter Gruber - Head Of Music
Manfred Portschy - Music Editor
Playlist Additions:
Brandy - Sittin' Up In My Room
C. Negron - Soul To Soul
Elton John - Please
Gianluca Grignani - Destinazione
Mary J. Blige - You Make Me Feel
Q Tee - Gimme That Body
R2 Swing - Get Ready
Specials - Hypocrite
Sting - Let Your Soul Be

BELGIUM

BRITN RADIO DONNA/Brussels P
EHR
Marc Deschuyter - Head Of Music
Power Play:
Andrea Bocelli - Con Te Partiro
Tina Turner - Whatever
Backstreet Boys - I'll Never
Playlist Additions:
Bart Herman - Lang Voorbij
Beatles - Real Love
Bobby Brown - Every Little Step
Boyzone - Coming Home Now
Chicago - Let's Take A Lifetime
Coolio - Too Hot
Culture Beat - Crying In
DJ Bobo - Love Is The Price
Joan Osborne - One Of Us
Mark Knopfler - Darling Pretty
Noordkaap - Satelliet
Rolling Stones - Wild Horses
Simply Red - Never Never Love
Status Quo/Beach B - Fun Fun
Tempo - De laatste nacht
Houston/Winans - Count On Me
Worlds Apart - Everybody

BRITN STUDIO BRUSSEL/Brussels P
EHR/Rock
Jan Hautekiet - Producer
Power Play:
Garbage - Stupid Girl
Playlist Additions:
Björk - Hyper Ballad
De Meas - Maandag
Eboman - Bonus With Buddha
Edwyn Collins - Keep On Burning
Everclear - Santa Monica
Goo Goo Dolls - Name
Iggy Pop - Heart Is Insane
Live - Shit Towne
Nick Cave/PJ Harvey - Henry Lee
Oasis - Don't Look Back
Ocean Colour Scene - Riverboat
Radiohead - Street Spirit

RADIO 21/Brussels P
EHR/Rock
Christine Goor - Head Of Music
Marc Francart/Pierre Dubois - HOM
Power Play:
Morcheeba - Trigger Hippie
Playlist Additions:
Garbage - Stupid Girl
Headstones - When Something
Oasis - Don't Look Back
Ocean Colour Scene - Riverboat
Self Cannon
Shaggy - Why You Treat

BEL-RTL/Brussels G
EHR
Serge Jonckers - Prog Dir
Playlist Unchanged

BRITN RADIO 2-EAST
FLANDERS/Ghent G
EHR
Johan Van Achte - Producer
Playlist Additions:
Andrea Bocelli - Con Te Partiro
Dana Winner - Jedere

BRITN RADIO 2-WEST FLANDERS/
Kortrijk G
EHR
Peter de Groot - Head Of Music
Power Play:
Simply Red - Never Never Love
AL
Jane Birkin

BRF/Eupen S
ACE
Guy Janssens - Producer
Power Play:
ST - Anything
Herbert Grönemeyer - Bochum
Playlist Additions:
Joan Osborne - One Of Us
Party Animals - Have You Ever
T.Ma - Mutter
T.H. Express - I'm On Your Side

HIT-FM 106.1/Hasselt B
EHR
André Hemeryck - Prog Dir
Playlist Additions:
2 Fabiola - Lift U Up
Alanis Morissette - You Learn
Bluetones - Slight Return
Boerenzonen - Vliegtuig
CB Milton - Show Me The Way
Double You - Because I'm
Dubstar - Not So Manic Now
Fool's Garden - Lemon Tree
Gabrielle - Give Me A Little
Glennia Grace - Here I Am
L.L. Cool J. - Hey Lover
N'Trance - Electronic Pressure
P.Gabriel/DeepForest - While
Robert Miles - Children
Sting - Let Your Soul Be
Technotronic - I Want You
Worlds Apart - Everybody

RADIO EXPRES/Antwerp B
EHR/Gold
Marc Dhollander - Head Of Music
Power Play:
Elton John - Please
Playlist Additions:
Bart Herman - Lang Voorbij
Celine Dion - Falling Into
Gus Meewia - Per Spoor
Vally/Van Wanten - Eeuwig En
Mariah Carey - Open Arms

RADIO MOL/Mol B
EHR
Souja Celen - Producer
Power Play:
Dubstar - Not So Manic Now
Playlist Additions:
Chicago - Let's Take A Lifetime
Coolio - Too Hot
E-Sensual - You Should
Get Ready - Diep Zo Diep
Kadoc - The Nighttrain
Rod Stewart - So Far Away
Snap - Ranc
Take That - How Deep

RADIO ROYAAL/Hamont-Achel B
EHR
Tom Holland - Prog Dir
Power Play:
Celine Dion - Falling Into
Playlist Additions:
Backstreet Boys - I'll Never
Beatles - Real Love
Benny Neyman - Koekje Van
Lenny Kravitz - Can't Get You
Sting - Let Your Soul Be
Tina Turner - Whatever
Toto - The Turning Point

CZECH REPUBLIC

RADIO JOURNAL/Prague P
News/ACE
René Hnilicka - Head Of Music
Playlist Additions:
Fool's Garden - Lemon Tree
Houston/Winans - Count On Me

EVROPA 2/Prague G
ACE
Josef Visek - Prog Dir
Playlist Additions:
Blur - Charmless Man
Baty - Demack
Red Hot Chili P - Aeroplane
Tom Petty - Waiting For

RADIO NOVA ALFA/Prague G
ACE
Pavel Hruska - Head Of Music
Playlist Additions:
Bluetones - Slight Return
Lenny Kravitz - Can't Get You
Queen - You Don't Fool Me
Houston/Winans - Count On Me

RADIO ORION/Ostrava G
EHR
Petr Magera - Prog Dir
Playlist Additions:
Bonnie Tyler - Making Love
East 17 - Do U Still
Elton John - Please
Janek Ledecsky - Ked Pride Laska

RTL CITY RADIO/Prague G
EHR
Karel Oubrecht - Prog Mgr
Playlist Additions:
Sting - Let Your Soul Be
Houston/Winans - Count On Me

RADIO DRAGON/Karlovy Vary S
EHR
Zdenek Pachovsky - Music Manager
Playlist Additions:
Beatles - Real Love
Celine Dion - Falling Into
Lighthouse Family - Lifted
Marc Almond - Out There
Michael Bolton - I Found
Tina Turner - Whatever

RADIO PROFIL/Pardubice S
ACE
Ales Klinecky - Prog Dir
Playlist Additions:
Dara Rolins - Our Lovin
Leyllers - A Promise
Tina Turner - Whatever

DENMARK

DR P3: GOMORGEN P3/Copenhagen P
EHR/Rock
Palle Aarslev - Head Of Channel
Playlist Additions:
Goldfinger - Who Are
Lush - Lady Killer
Nick Cave/PJ Harvey - Henry Lee
Popundret - Friendship Love
Sharing Patrol - I Can

THE VOICE/Copenhagen P
EHR
Eik Frederiksen - Prog Dir
Playlist Additions:
Angelique Kidjo - Wom
Hotel Hunger - A World
Mark Knopfler - Darling Pretty
Simply Red - Never Never Love
Sophie Zelmani - Always You
Tina Turner - Whatever

ÅRHUS NERRADIO/RADIO
COLOMBO/Århus G
EHR
Kent Hansen - Music Director
Power Play:
David Bowie - Hallo Spaceboy
Playlist Additions:
Bluetones - Slight Return
Charlotte Roel - Generation Love
Fool's Garden - Lemon Tree
Gnags - G. Hammer
M.L.T.R. - How Many
Robyn - Do You Know
Tina Turner - Whatever

ANR/Aalborg G
ACE/EHR
Lars Trillinggaard - Head Of Music
Playlist Additions:
Babylon Zoo - Spaceman
Backstreet Boys - I'll Never
Breeze - I Don't
Diana Ross - I Will Survive
E-Sensual - You Should
Gnags - G. Hammer
Oasis - Don't Look Back
Robyn - Do You Know
Tina Turner - Whatever

RADIO VIBORG/Viborg G
EHR
Poul Foged - Head Of Music
Playlist Additions:
Amanda Marshall - Let It Rain
Angelique Kidjo - Wom
Deborah Cox - Who Do U Love
Diana Ross - I Will Survive
Gnags - G. Hammer
Jackson Browne - Some Bridges
Mark Knopfler - Darling Pretty
Mette Hartman - I Believe
Michael Learns TR - How Many
Robyn - Do You Know
Souvenirs - Jeg Troed
Tina Turner - Whatever
Houston/Winans - Count On Me

UPTOWN FM/Copenhagen G
ACE/EHR
Flemming Beck - Prog Dir
Playlist Additions:
Beatles - Real Love
Susie Hyldgaard - Sally
Take That - How Deep
TV 2 - Kom lad

RADIO ROSKILDE/Roskilde S
ACE
Karsten Bendix - Head Of Music
Power Play:
Breeze - I Don't
Innocent Blood - Gone
Playlist Additions:
Caroline Henderson - All Around
Dubstar - Not So Manic Now
Elton John - Please
Tina Turner - Whatever
TV 2 - Kom lad

RADIO SILKEBORG/Silkeborg S
ACE/EHR
Allan Henriksen - Head Of Music
Playlist Additions:
Backstreet Boys - I'll Never
Big Fat Snake - Forever
Deborah Cox - Who Do U Love
Michael Learns TR - How Many
Oasis - Don't Look Back
Popsicle - Not Forever
Skee-Lo - I Wish
Zacchero - I! Vola/My Love

STATION KØBENHAVN 102.9 FM/
Copenhagen S
EHR/Dance
Jacob Mondrup - Prod Dir/Head Of
Music
Playlist Additions:
Angelique Kidjo - Wom
Corrs - Forgotten Not Forgotten
Gnags - G. Hammer
Mariah Carey - Open Arms

THE WAVE - RADIO 89.1/Helsingør S
EHR
Craig Damon - Station Leader
Chris Hansen - Head Of Music
Playlist Additions:
Backstreet Boys - I'll Never
Bluetones - Slight Return
Chicago - Best Chicago
David Bowie - Hallo Spaceboy
Gnags - G. Hammer
Kaya - Next To You
Michael Learns TR - How Many
Paul Kazan - Miracle
Raw Stylus - Pushing
Robyn - Do You Know
Sharing Patrol - I Can
Transformer 2 - Just Can't

VLR/Vejle S
EHR
Peter Larsen - Head Of Music
Playlist Additions:

Backstreet Boys - We've Got It
Beatles - Real Love
Diana Ross - I Will Survive
Gnags - G. Hammer
Michael Learns TR - How Many
Trampolines - Taking The Easy

RADIO HOLBÆK/Holbæk B
EHR
Stig Nielsen - Prog Dir
Power Play:
FM - Tattoo Needle
Playlist Additions:
Big Fat Snake - Forever
Cher - One By One
Madonna - You'll See/Verás
Mike & The Mechanics - All I
Toto - Just Can't Get

RADIO HOLTSTEBRO/Holstebro B
EHR
Thomas B. Pedersen - Head Of Music
Power Play:
Gnags - G. Hammer
Starfish - Together II
Playlist Additions:
Backstreet Boys - I'll Never
CS Åkerström - Långt Härifrån
Kaya - Next To You
Michael Learns TR - How Many
Popsicle - Not Forever

ESTONIA

RAADIO 2/Tallinn G
EHR
Immo Mihkelson - Head Of Music
Playlist Additions:
Ace Of Base - Never Gonna Say
Blur - Charmless Man
Deep Purple - Sometimes I Feel
Devone - Energy
Jam - Igvane
Maarja-Liis - Ja Kuigi
Tom Jones - She's A Lady
VLÜ - Meremeh

FINLAND

KISS FM/Helsinki G
EHR
Maga Vainio - Prog Dir
Playlist Additions:
4R - Mood
Blur - Charmless Man
Chynna Phillips - Naked
Coolio - Too Hot
Sting - Let Your Soul Be
Take That - How Deep

FRANCE

FRANCE INTER/Paris P
ACE
Marc Garcia - Prog Dir
Playlist Additions:
Florent Pagny - Caruso
France Gall - Plus Haut
Guy Marchand - Moi Je Suis
Jane Birkin - La Gadoue
Lily Margot - En Silence
Lionel Richie - Don't Wanna
Marc Morgan - Au Train
Ray Charles - Say No More

FUN RADIO/Paris P
EHR
Benoit Sillard - GM
Caroline Davigny - Prog Dir
Playlist Additions:
Doc Gynéco - Viens Vai
F.F.F. - Le Pier
Pascal Obispo - Tu Complies
Zazie - Zen

NRJ NETWORK/Paris P
EHR
Max Guazzini - Dir
Playlist Additions:
Dutrone/Daho - Tous Les Goutts

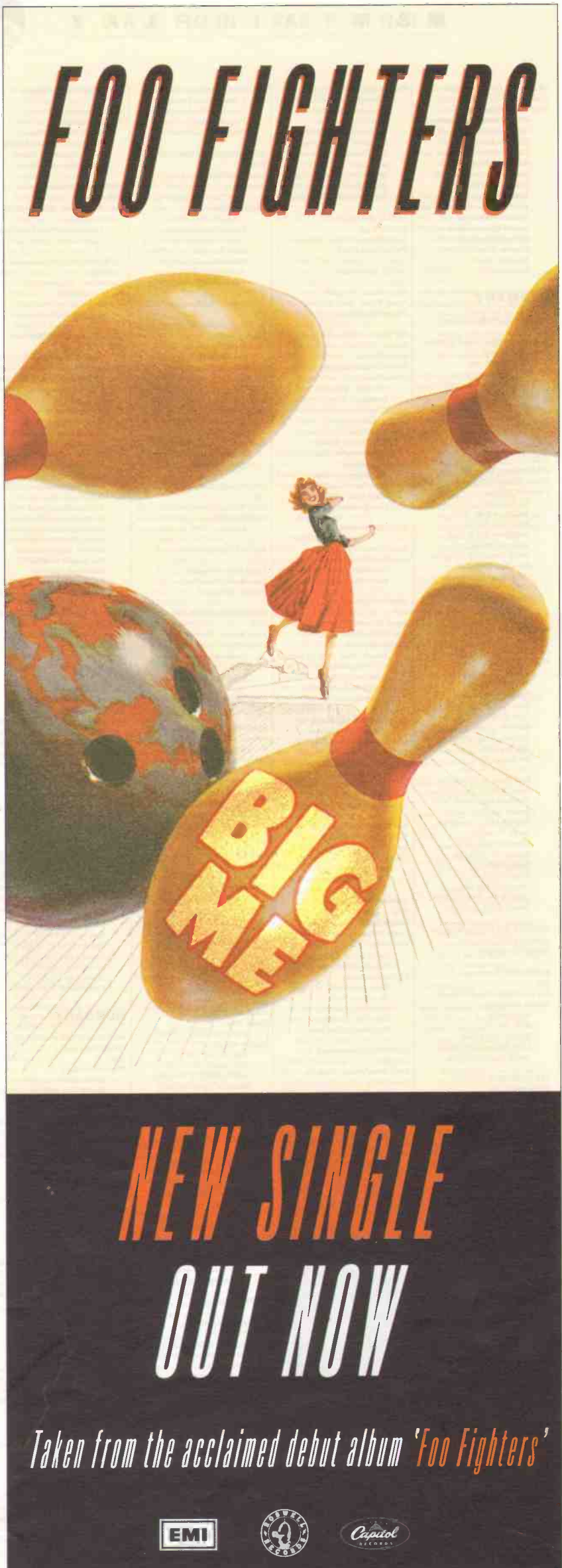
RTL/Paris P
ACE
Monique Le Marcis - Head Of Prog
Playlist Additions:
Catherine Lara - Melomanie
Maurane - Le Paradis
Oasis - Don't Look Back
Philippe Lavil - Hôla Que
Simply Red - Never Never Love
Smashing Pumpkins - 1979
Valerie Lemercier - Goute Mes

WRTL-COUNTRY/Paris P
Country
Georges Lang
Playlist Additions:
Shenandoah - All Over

ROC FM/Lille G
Dance/EHR
Philippe Schemberg - Prog Dir
Playlist Additions:
Coolio - Too Hot
E-Sensual - You Should
M. Rowe - Tender Love
Reciprocal - Balance Toi
TSA - Attire

VIBRATION/Oriens G
Dance/EHR
Maxime Caubel - Prog Coord
Playlist Additions:
E-Sensual - You Should
Houston/Winans - Count On Me

RTL: WRTL/Paris S
Rock
Georges Lang, Lionel Richebourg
AL
Bill Perry
Bluetones
Celebration Of The Beatles
Gin Blossoms
Lou Reed
Wannadies





SWANSEA SOUND/SOUND WAVE
96.4/Swansea S
EHR
Rob Pendry - Head Of Music
Playlist Additions:
Alain Morissette- You Learn
Blur- Stereotypes
Clock- Holding on 4 U
Gabrielle- Give Me A Little
Pauline Henry- Never knew
Robert Miles- Children

GLR/London B
Rock
Jon Myer - Music Mgr
Playlist Additions:

Eric Mathews- Fanfare
Jackson Browne- Some Bridges
Jackson Browne- I'm The Cat
Jackson Browne- Culver Moon
Primitive- Standing
Pulp- Something Changed
Raissa- Your Summertime
Smoking Popes- Gotta know
Smoking Popes- Mrs. You And Me
Smoking Popes- My lucky Day
Wasis Diop- No Sant
Wasis Diop- Ma Na
Wasis Diop- Di Na Wo

EUROPE

VOICE OF AMERICA/Europe P
EHR
Jane Brown - Dir
Power Play:
Everything B/T Girl- Missing
Playlist Additions:
Celine Dion- Because You
Corrs- Right
Mariah Carey- Always Be My Baby
Sting- Let Your Soul Be

WORLD MUSIC CHARTS

EUROPE/Berlin B
World Music
Johannes Theurer - Coord.
copyright MDR/Sputnik/EBU
Playlist:
Charis Alexiou- Odos Nefelis '88
Rachid Taha- Ole Ole
Salif Keita- Folon...The Past
Playlist Additions:
Abdul Ali Silmani- Myara
Aakia Modibo- Wass Reggae
Bayaka- Bayaka Pygmies
Alemany/Rodriguez- Cubanismo
Marta Sebestyen- Kismet
Positive Black Soul- Salaam

PROGRAMME SUPPLIERS



FM RADIO NETWORK/Germany G

EHR
Armin Weis - Prog Dir
Power Play:
Duke- Make Believe Land
Flip Da- Throw Your
A List:
Arzte- Hurra
Babylon Zoo- Spaceman
Backstreet Boys- We've Got It
BND- Here I Go
Bon Jovi- Lie To Me
Coolio- Too Hot
Culture Beat- Inside Out
Cultural Pears- Tic Toc
DJ Bobo- Freedom
East 17- Thunder
East 17- Do U Still
Enya- Anywhere Is
Everything B/T Girl- Missing
Foo's Garden- Lemon Tree
Fun Factory- Doh Wah Diddy
Joan Osborne- One Of Us
La Bouche- I Love To Love
M People- Itchycoo Park
Masterboy- Land Of Dreaming
Michael Jackson- Earth Song
Mighty Dub Cats- Magic Carpet
Mustard Seeds- Cats And Dogs
Oasis- Wonder Wall
Pulp- Disco 2000
Queen- A Winters Tale
Right Said Fred- Living On
Roxette- June Afternoon
Simply Red- Remembering The
Stakka Bo- Great Blondino
Symbol- Gold
Tina Turner- GoldenEye

MTV EUROPE/London P

Music Television
Peter Good - Head Of Music Prog
Heavy Rotation
Babylon Zoo- Spaceman
Coolio- Too Hot
Everything B/T Girl- Missing
George Michael- Jesus To A
Luniz- I Got 5 On It
Oasis- Wonder Wall
Tina Turner- GoldenEye
Active Rotation
Ace Of Base- Beautiful Life
Backstreet Boys- We've Got It
Boyzone- Father/Son
K's Choice- Not An Addict
L.L. Cool J- Hey Lover



THE NOKIA EUROHIT PARADE/

Tampere, Finland B
EHR
Pentti Teräsväinän
A List:
B-Zet- Everlasting Pictures
Bel Canto- Rumour
Boots- In The Marketplace
Def Dames Dope- Feel Free
Family Tree- Together
Hovey Covey- Suurlinna Tuled
Jovanotti- L'Orbello Del
Kays- All I Do
Marka- La Poupée Barbue
Pushking- Mama
Tribu-X- Miedo A Decir

MUSIC TELEVISION



MTV EUROPE/London P

Music Television
Peter Good - Head Of Music Prog
Heavy Rotation
Babylon Zoo- Spaceman
Coolio- Too Hot
Everything B/T Girl- Missing
George Michael- Jesus To A
Luniz- I Got 5 On It
Oasis- Wonder Wall
Tina Turner- GoldenEye
Active Rotation
Ace Of Base- Beautiful Life
Backstreet Boys- We've Got It
Boyzone- Father/Son
K's Choice- Not An Addict
L.L. Cool J- Hey Lover

Madonna- You'll See/Verás
Carey/Boyz II Men- One Sweet
Cave/Minogue- Where The Wild
Passengers- Miss Sarajevo
Queen- A Winters Tale
Skee-Lo- I Wish
Tori Amos- Caught A Lite

Buzz Bin

Bluetones- Slight Return
Die Toten Hosen- Nichts Bleibt
Leftfield- Release The
Mike Flowers Pope- Wonder Wall
Radiohead- Street Spirit
Skunk Anansie- Weak
Smashing Pumpkins- 1979

Break Out

3T- Anything
Addis Black Widow- Innocent
Baby D- So Pure
Buckheads- Got Myself
Fantastischen Vier- Populär
Goo Goo Dolls- Home
Janet Jackson- Twenty Foreplay
Masterboy- Land Of Dreaming
Meat Loaf- Not A Dry
Pulp- Disco 2000
Roxette- June Afternoon
Shaggy- Why You Treat



VIVA TV/Cologne P

Music Television
Michael Kreisel - Prog Dir
A List:
Babylon Zoo- Spaceman
Backstreet Boys- We've Got It
Blümchen- Herz An Herz
Captain Jack- Captain Jack
Coolio feat. LV- Gangsta's
DJ Bobo- Love Is The Price
Double Vision- Knockin
Everything B/T Girl- Missing
Foo's Garden- Lemon Tree
Masterboy- Land Of Dreaming
Michael Jackson- Earth Song
Mighty Dub Cats- Magic Carpet
Tie Tac Too- Ich Find'

B List:

3T- Anything
Ace Of Base- Beautiful Life
Awex- Back On Plastic
Boyzone- Father/Son
Coolio- Too Hot
Dune- Rainbow To The Stars
East 17- De U Still
George Michael- Jesus To A
L.L. Cool J- Hey Lover
La Bouche- I Love To Love
Love Message- Love Message
Luniz- I Got 5 On It
Madonna- You'll See/Verás
Marisa Turner- Who's Gonna

Carey/Boyz II Men- One Sweet
Music Instructor- Hymn
Cave/Minogue- Where The Wild
No Mercy- Missing
Oasis- Wonder Wall
Peter Maffay- Du Siehst
Scooter- Back In The UK
Skee-Lo- I Wish
Squeezer- Scandy Randy

New Videos

Baby D- So Pure
Bon Jovi- These
Cherry Moon Trax- In My
Culture Beat- Crying In
Foo Fighters- Big Me
Fritten/Bier- Heike Bitte
Heike Makatsch- Stand By
Herbert Grönemeyer- Bochum
Lisa Moorish- Mr. Friday Night
Los Del Rio- Macarena
Mariah Carey- Open Arms
Mark 'Oh- Tell Me
Music Instructor- Hands In The
Noble Savages- Digging
Oasis- Don't Look Back
Party Animals- Have You Ever
Ratpack- Captain Of The Ship
Red Hot Chili P- Aeroplane
Starwash- Bagdad
Survival Game- It's 5 To 12
Worlds Apart- Everyone



THE BOX/London G

Music Television
Liz Laskowski - Dir of Prog
Power Play:
Coletia- Missing Your Love
Box Tops
3T- Anything
Babylon Zoo- Spaceman
Backstreet Boys- I'll Never
Backstreet Boys- We've Got It
Boyzone- Father/Son
Boyzone- Love Me
Celine Dion- Think Twice
Coolio feat. LV- Gangsta's
East 17- De U Still
Fun Factory- Doh Wah Diddy
John Alford- Smoke Gets
L.L. Cool J- Hey Lover
Luniz- I Got 5 On It
Carey/Boyz II Men- One Sweet
Michael Jackson- Earth Song

Oasis- Wonder Wall
Oasis- Whatever
Green/Flynn- Up On The Roof
Breakin' Out Of The Box
Deborah Cox- Who Do U Love
Gabrielle- Give Me A Little
Oasis- Don't Look Back
Peter Andre- Only One
Houston/Winans- Count On Me

New Videos

David Bowie- Hallo Spaceboy
Dread Zone- Zion Youth
Echobelly- Dark Therapy
Infinity- Will You Be My Baby
Janet Jackson- Twenty Foreplay
Mary Wilson- You
Prophets/City- Muthaland Funk
Rita Mitsouko- YA D'La Haine
Sylbil- So Tired
Take That- How Deep
Winx- Hypnotizin



CMT EUROPE/Nashville S

Music Television
Cecilia Walker - Prog Coord
Heavy Rotation
Chris Isaak- Go Walking
Collin Raye- Not That Different
Dwight Yoakam- Gone
Emilie- Even If I Tried
Faith Hill- It Matters To Me
Jimmy Nail- Big River
Keith Stegall- 1969
Kieran Kane- Cool Me Down
Linda Davis- Some Things
Lonestar- No News
Lorrie Morgan- Standing Tall
Mavericks- All You Ever Do
Rankin Family- You Feel
Sawyer Brown- Round Here
Tim McGraw- All I
New Videos
k.d. lang- Mind Of Love
Mindy McCready- Ten Thousand
Rich McCready- Hangin' On

CMTV/London B

Contemporary Christian Music
Jennifer Hughes - Producer
A List:
Allen & Allen- We sing
Amy Grant- Good For Me
Angela/Veronica- You
Angelo & Veronica- You Loved
Carman- Whitches Invitation
Code of Ethics- Pleasant
DC Talk- Jesus Freak
Degarmo/Key- Ultimate Ruler

Grammatrain- Believe
Grite- Set Ya Mind At Ease
Kirk Franklin- Why I sing
Margaret Becker- Keep My Mind
Michael W. Smith- Cry for Love
Pam Thum- Will you
Petra- Think Twice
Sue Ashton- Here In My Heart
Take 6- I Love You
Houston/Winans- Count On Me
Winans- Payday

A List:

AD Guardian- Lead The Way
M. O'Brien- If I
Newswing- My Heart is Already
Nouveaux- We Believe
Ray Boltz- Thank You
Straight Company- So Exalted
Vanessa Bell Armstrong- The
Yolanda Adams- Got To

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

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

1981 - Debbie Harry, lead singer of the 1970's new wave group Blondie, releases a solo album "Koo Koo." It includes a controversial picture of the singer with long needles penetrating her cheeks.

1980 - John Phillips, leader of the Mamas and Papas, is arrested by the FBI for possession of cocaine. He is sentenced to five years in prison but lectures against drugs for 250 hours as an alternate sentence.

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

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

1964 - Country music singer Jim Reeves dies at age 39 in a plane crash near Nashville, Tenn., along with his manager, dean Manuel. Reeves' hits include "Welcome to My World" and "He'll Have to Go."

1958 - Bill Berry of R.E.M. is born.

1946 - Gary Lewis (Gary Levitch) of the Playboys is born in New York. The group's only No. 1 song is the million-selling "This Diamond Ring" in 1965.

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Gov't Passes Radio Lifeline

by Mark Dezzani

MILAN - Italy's caretaker prime minister Lamberto Dini has used his power of decree to pass a series of measures designed to bail out the country's troubled local broadcasting sector.

With hundreds of Italy's 2,000 local radio stations on the brink of bankruptcy, the measures offer a lifeline by allowing the sale of surplus frequencies.

The changes were approved by parliament last December before becoming blocked in the senate by a call for general elections on April 21. They include the following amendments to the 1990 Mammì [Broadcast] Bill:

- an extension of existing provisional concessions for all radio networks until August 28 1997 or until a new bill is ratified;
- the sale of entire radio companies between existing licence holders (blocked last August) will again be allowed;
- the sale of single frequencies will be permitted;
- stations which want to change the parameters of their transmissions can request special permission for a renewable "120 day experimental permit". This allows stations to request increases in power or changes in antennae gain and to experiment with new technologies;
- the extension of advertising limits for local radio stations;

● the halving of the 20% of air-time local radios are currently obliged to dedicate to local information and topics.

● a reduction from 50% to 30% in the amount of self-produced programming during prime-time for community stations.

"These measures are valid for 60 days and then have to be ratified by parliament and the senate," explains Sergio Natucci, secretary of Italy's national networks association RNA.

"Due to the elections, however, it's likely that Dini will automatically renew them for a further 60 days then a new government will either ratify them or implement new measures of their own."

ISWC Royalty System

continued from page 1

Ironically, the first song to receive an ISWC number is the most-played Swedish song on radio—ABBA's *Dancing Queen*.

The ISWC system gives every musical piece in the world a unique number. Such a system has been discussed since the '80s, but only now is technology developed enough to make it possible. ISWC is one of a group

of acronyms that form international registration systems for books, TV programmes and films as well as music.

The move is part of the Common Information System (CIS) which brings together the world's publishers and producers and the entire system, linking registration numbers for recordings, musical works and the licence-holder, should be running smoothly by the end of the century.

Yorkshire Licence

continued from page 1

However, EMAP is prevented by ownership restrictions from entering the race to operate the new regional licence.

Capital Radio is proposing to extend its radio interests to northern England for the first time with a format aimed at young adults which will blend EHR with strong dance and indie elements.

The GWR Group, meanwhile, has linked up with dance/soul station Choice FM and the independent production company Mentorn to propose a contemporary dance station called K-Max.

Among the applicants that aim to run easy/MOR formats is Saga Radio, the recently-formed radio division of the company which specialises in holidays for people of retirement age (Music & Media, July 15 1995).

US Grammys Announced

by Thessa Mooij

LOS ANGELES - This year's US Grammy Awards have caused much debate, with the jury delivering some of the most unpredictable votes of the past few years.

Canadian newcomer Alanis Morissette walked away with four awards (Album Of The Year, Female Rock Vocal Performance, Rock Song and Rock

Album), while Mariah Carey turned out to be the biggest loser of the evening. She had six nominations to her name, but didn't win a single award.

In the male categories, UK artist Seal was the big winner, beating Bryan Adams, Michael Jackson, Elton John and Sting in the Best Male Pop Vocal Performance, as well as grabbing the Record Of The Year and Song Of The Year Awards.

US Grammy Award Winners

(the following is a selection of the 88 categories)

- Best Record** Seal/*Kiss From A Rose* (ZTT/Sire/Warner)
- Best Album** Alanis Morissette/*Jagged Little Pill* (Maverick/Warner)
- Best Song** Seal/*Kiss From A Rose* (ZTT/Sire/Warner)
- Best New Artist** Hootie & The Blowfish (Atlantic)
- Best Female Pop Vocal** Annie Lennox/*No More I Love You's* (Arista)
- Best Male Pop Vocal** Seal/*Kiss From A Rose* (ZTT/Sire/Warner)
- Best Pop Album** Joni Mitchell/*Turbulent Indigo* (Reprise)
- Best Female Rock Vocal** Alanis Morissette/*You Oughta Know* (Maverick/Warner)
- Best Male Rock Vocal** Tom Petty/*You Don't Know How It Feels* (Warner)

Off The Record

Rumoured This Week...

French Virgin Boss To Join RCA?

OTR hears that BMG France president Hervé Lasseigne has asked the general manager of a Virgin France label to become GM of RCA, after the recent departure of Antoine Chouchani.

Cocker Asks Jackson To Apologise

The furore surrounding this year's Brit Awards continues. Jarvis Cocker, the frontman of BritPop act Pulp, is demanding a public apology from Michael Jackson for his allegations that Cocker attacked children on stage during the US star's performance. Cocker, however, says he climbed on stage to protest at the way Jackson was portraying himself as a Christ-like figure. Pulp's record company Island backs Cocker and says it has video recordings of the incident which prove he didn't assault anybody. Numerous British artists have contacted Island or written letters to national newspapers backing Cocker.

'Irresponsible' Super Nana Out At Skyrock

Skyrock has fired one of its top hosts, Super Nana, after she gave an interview in which she criticised the broadcasting authority CSA. Sky's management says it expects its hosts and employees to behave with "responsibility".

Classic FM Staying In Holland

Classic FM says that recent rumours reported in UK trade press suggesting that it is about to pull out of its Dutch operation are "completely untrue." Meanwhile, Classic FM (UK) has hired Mike Read to present its weekday breakfast show.

Board Wants Clean-Up Of Victoires Awards

It seems controversy at European music awards is grabbing all the headlines this week. Now France is joining in, with reports of tension ripping through the Victoires De La Musique committee. The upset follows the results of this year's event which saw the virtually unknown and unsigned artist Stephend crowned up-and-coming female act. Stephend is produced and managed by one of the event's co-organisers, Denys Limon, who resigned from the board on February 26. The other co-organiser, Claude Fléouter, is still in charge of the show. But OTR hears that some members of the board aims to force Fléouter to resign.

Oslo Label Group Brings Norway On the Map

PolyGram Norway is restructuring its local operations along the lines of PolyGram Sweden's Stockholm Label Group (Music & Media, February 24). Mercury, Polydor and Sonet are to be united under the Oslo Label Group (OLG). *More follows next week*

RDS Moves Into Romania

Rome-based EHR net Radio Dimensione Suono (RDS) is to become Italy's first private to invest in a radio project outside of the country. RDS has negotiated to acquire a 30% stake in Romania's first national commercial network, which will also be called Radio Dimensione Suono. *More follows next week.*

Removing Take That From Italy

One of the more unusual items recently handled by the Italian removals firm Sanremo Traslochi were the members of Take That. To avoid hundreds of weeping fans after their appearance at the Sanremo Song Festival, the teen heroes were whisked away inside a removals van. "It was fitted out with comfortable armchairs," reassures a member of their entourage. Meanwhile, the group was briefly questioned by French police after one of their limousines hit two fans when taking the band from its hide-out at Nice to nearby Sanremo for the festival appearance.

LATE NEWS: IRS On The Verge Of Collapse

The UK commercial radio sales house Independent Radio Sales (IRS) is on the verge of collapse following the defection of its two largest clients, the GWR Group and EMAP Radio, to rival sales house MS&M (a subsidiary of London's Capital Radio). The move will effectively give MS&M a monopoly in the sale of UK commercial radio airtime, accounting for over 80% of revenues. Leading figures in the UK's advertising industry have already said that they are unhappy with the development, and may seek talks with the Office of Fair Trading. *More follows next week.*



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EHR Top 40

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week 10 / 96

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	3	4	STING/LET YOUR SOUL BE YOUR PILOT	(A&M)	90	18
2	1	10	George Michael/Jesus To A Child	(Virgin)	99	1
3	2	6	Joan Osborne/One Of Us	(Blue Gorilla/Mercury)	88	5
4	4	5	Babylon Zoo/Spaceman	(EMI)	73	5
5	7	5	East 17/Do U Still	(London)	73	3
6	10	8	Coolio/Too Hot	(Tommy Boy)	69	5
7	11	5	3T/Anything	(MJJ/Epic)	63	5
8	5	15	Michael Jackson/Earth Song	(Epic)	67	0
9	9	6	Cher/One By One	(WEA)	72	5
10	6	15	Everything But The Girl/Missing	(Blanco Y Negro)	69	2
11	13	3	Celine Dion/Falling Into You	(Epic/Columbia)	66	16
12	23	3	Take That/How Deep Is Your Love	(RCA)	53	18
13	17	6	Roxette/June Afternoon	(EMI)	64	4
14	8	17	Oasis/Wonder Wall	(Creation)	59	2
15	24	3	Oasis/Don't Look Back In Anger	(Creation)	52	9
16	26	3	Mariah Carey/Open Arms	(Columbia)	60	14
17	18	11	Pulp/Disco 2000	(Island)	52	2
18	15	11	Ace Of Base/Beautiful Life	(Mega)	54	1
19	12	14	Mariah Carey feat. Boyz II Men/One Sweet Day	(Columbia)	54	0
20	22	4	Whitney Houston & CeCe Winans/Count On Me	(Arista)	50	10
21	16	13	Simply Red/Remembering The First Time	(East West)	56	0
22	31	3	Bluetones/Slight Return	(Superior Quality/A&M)	45	19
23	25	4	Elton John/Please	(Rocket/Mercury)	65	13
24	>	NE	Beatles/Real Love	(Apple)	48	31
25	14	13	Boyzone/Father And Son	(Polydor)	48	0
26	>	NE	Tina Turner/Whatever You Want	(Parlophone)	39	22
27	30	3	Smashing Pumpkins/1979	(Hut)	39	4
28	>	NE	Simply Red/Never Never Love	(East West)	37	10
29	20	17	Tina Turner/GoldenEye	(Parlophone)	49	0
30	19	21	Coolio feat. LV/Gangsta's Paradise	(MCA)	45	0
31	34	5	L.L. Cool J/Hey Lover	(Def Jam)	43	3
32	21	14	Symbol/Gold	(NPG/Warner Brothers)	43	0
33	33	4	Melissa Etheridge/I Want To Come Over	(Island)	38	2
34	>	NE	Mark Knopfler/Darling Pretty	(Mercury)	37	28
35	35	8	Nightcrawlers/Let's Push It	(Final Vinyl/Arista)	34	1
36	36	2	Bucketheads/Got Myself Together	(Henry Street/Positiva)	27	1
37	37	2	Fool's Garden/Lemon Tree	(Town Music/Intercord)	32	4
38	39	6	Shaggy/Why You Treat Me So Bad	(Virgin)	36	2
39	32	3	Luniz/I Got 5 On It	(Noo Trybe/Virgin)	32	5
40	28	10	Corona/I Don't Wanna Be A Star	(DWA)	34	0

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR (European Hit Radio) reporting stations, that target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week committed to the format.

Indicates Europe's most Radio Active record, registering the biggest increase in chart points.

CHARTBOUND

Rod Stewart/So Far Away	(Warner Brothers)	39/1	Tori Amos/Caught A Lite Sneeze	(East West)	26/1
Big Mountain/Get Together	(Giant)	35/3	Six Was Nine/Mission Of Love	(Virgin)	26/1
Dubstar/Not So Manic Now	(Food/EMI)	35/2	Peter Gabriel & Deep Forest/While The Earth Sleeps	(Epic)	25/4
Robert Miles/Children*	(DBX/Discomagic)	32/14	Masterboy/Land Of Dreaming	(Polydor)	25/2
Brandy/Sittin' Up In My Room	(Arista)	32/3	Stakka Bo/Great Blondino	(Stockholm)	25/1
Eg/Stay Home	(WEA)	29/1	Definition Of Sound/Pass The Vibes	(Fontana)	24/2
La Bouche/I Love To Love	(MCI)	29/1	Paul Carrack/Eyes Of Blue	(I.R.S.)	24/1
Alanis Morissette/You Learn	(Maverick/Sire)	28/8	Lenny Kravitz/Can't Get You Out Of My Mind*	(Virgin)	23/8
Jovanotti/L'Ombelico Del Mondo	(Solaluna)	28/2	Mike & The Mechanics/All I Need Is A Miracle '96*	(Virgin)	23/6
Me & My/Baby Boy	(EMI-Medley)	28/0	K6/Strange World	(RCA)	23/4
Red Hot Chili Peppers/Aeroplane	(Warner Brothers)	27/8	Paula Abdul/Ain't Never Gonna Give You Up	(Virgin)	23/1
Gabrielle/Give Me A Little More Time	(Go!Beat)	27/5	Bon Jovi/These Days*	(Mercury)	22/5
Gin Blossoms/Til I Hear It From You	(A&M)	27/3	Bel Canto/Rumour	(WEA)	22/3
Janet Jackson/Twenty Foreplay	(A&M)	27/0	Blur/Charmless Man*	(Food)	21/6
DJ Bobo/Love Is The Price	(Metrovinyl)	26/2	Queen/You Don't Fool Me*	(Parlophone)	21/6

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.

Airplay Action

EHR Top 40 commentary by Pieter Kops

After five weeks of chart reign on European Hit Radio, George Michael's *Jesus To A Child* has been replaced by Sting's *Let Your Soul Be Your Pilot*. Sting's move onto the number 1 position coincides with the start of his worldwide tour at the Amsterdam Paradiso theatre on March 9. It is the fourth time that Sting has hit the EHR summit since the launch of the chart in December 1990. The current chart-topper was preceded by *All This Time* (1991, four consecutive weeks at the top), *If I Ever Lose My Faith In You* (1993, three weeks) and *All For Love* (1994, with Bryan Adams and Rod Stewart, seven weeks). The new single has collected a 90-station roster during its fourth charting week, encompassing 20 European countries. Particularly in Germany, Belgium and Italy, its roster is still on the rise and the total number of additions amounts to 18 this week. For the full story behind Sting's new material see page 11.

The fastest mover in this week's EHR Top 40 is Take That's bow-out single, a cover version of the Gibb brothers' *How Deep Is Your Love*. The song leaps up 11 notches, landing at number 12 in Radio Active form, with a 53-station roster by its side. *How Deep Is Your Love* was originally a hit for the Bee Gees in 1977, peaking at number 1 in the US and at number 3 in the UK. It was also covered by Luther Vandross as part of a medley on his album *Never Let Me Go* (Epic, 1993) and by Portrait on their album *All That Matters* (Capitol, 1995). Portrait's version was also released as a single, and reached the EHR Top 40 last year, peaking at number 30. It only reached number 96 in the Eurochart Hot 100, thanks to some chart action in France. The Take That version of the song is doing much better, enjoying the highest new entry at number 16 in this week's Eurochart.

To return to EHR, Take That's current roster comprises 14 countries, the UK, Denmark and Holland standing out as most supportive with national penetration figures ranging from 67 to 75%. Italy, Spain, Belgium and the GSA territories look particularly good, too. *How Deep Is Your Love* is the 12th EHR hit for the UK pop band—one of these, last year's *Back For Good*, hit number 1, topping the chart for five consecutive weeks.

The most-added song of the week (31 first-time reports) and the highest new entry, debuting at number 24, is *Real Love*, the second Jeff Lynne-coproduced single to be issued by the "post-Beatles" Beatles. The recording, a discreet and gentle completion of another Lennon-inherited tape, will also be included on the group's second compilation of studio out-takes, *Anthology 2*—due for release on March 18. *Real Love* is currently backed by a total roster of 48 stations in 13 countries, with emphasis on the UK, Spain, Germany, Denmark and Poland. The Beatles' previous single, *Free As A Bird*, spent six weeks in the EHR top 10, peaking at number 4 for three consecutive weeks.



The Beatles with Jeff Lynne

MOST ADDED

Beatles/Real Love	(Apple)	31
Mark Knopfler/Darling Pretty	(Mercury)	28
Tina Turner/Whatever You Want	(Parlophone)	22

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.

NEW TOP 20 CONTENDERS

Mark Knopfler/Darling Pretty	(Mercury)	37
Robert Miles/Children	(DBX/Discomagic)	32
Eg/Stay Home	(WEA)	29

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 the case of a tie, records are listed alphabetically by artist.

TOP 5 EHR FIVE YEARS AGO

1. Rick Astley/Cry For Help	(RCA)
2. Sting/All This Time	(A&M)
3. Seal/Crazy	(ZTT)
4. Chris Rea/Auberge	(East West)
5. Robert Palmer/Mercy Mercy Me/I Want You	(EMI)



Week 10 / 96

Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
①	2	7	ROXETTE/JUNE AFTERNOON	(EMI)	SWEDEN	71
2	1	13	Ace Of Base/Beautiful Life	(Mega)	DENMARK	65
3	3	13	Corona/I Don't Wanna Be A Star	(DWA)	ITALY	43
④	10	4	Robert Miles/Children	(DBX/Discomagic)	ITALY	34
5	4	9	Stakka Bo/Great Blondino	(Stockholm)	SWEDEN	30
⑥	5	5	Jovanotti/L'Ombelico Del Mondo	(Solaluna)	ITALY	27
7	6	8	La Bouche/I Love To Love	(MCI)	GERMANY	28
8	8	11	Michael Learns To Rock/Someday	(EMI-Medley)	DENMARK	22
⑨	11	3	Fool's Garden/Lemon Tree	(Town Music/Intercord)	GERMANY	24
10	9	15	Cardigans/Sick & Tired	(Trampoline/Stockholm)	SWEDEN	15
11	7	8	Me & My/Baby Boy	(EMI-Medley)	DENMARK	26
12	13	3	Cardigans/Rise & Shine	(Trampoline/Stockholm)	SWEDEN	22
⑬	23	2	Captain Jack/Captain Jack	(EMI)	GERMANY	15
14	14	3	Mylène Farmer/California	(Polydor)	FRANCE	22
15	15	2	Six Was Nine/Mission Of Love	(Virgin)	GERMANY	21
16	16	4	Masterboy/Land Of Dreaming	(Polydor)	GERMANY	19
⑰	25	3	Bel Canto/Rumour	(WEA)	NORWAY	20
⑱	>	NE	Sonic Dream Collective/Oh, Baby All	(Remixed/Epic)	SWEDEN	13
19	12	20	Roxette/You Don't Understand Me	(EMI)	SWEDEN	16
20	19	3	Fun Factory/Doh Wah Diddy	(Control)	GERMANY	16
21	17	11	Vaya Con Dios/Stay With Me	(Ariola)	BELGIUM	15
⑳	22	3	Double You/Because I'm Loving You	(DWA)	ITALY	12
23	20	6	Rebecka Törnqvist/Good Thing	(EMI)	SWEDEN	7
㉑	24	2	Zucchero/Il Volo/My Love	(Polydor)	ITALY	14
25	21	5	Gipsy Kings/A Ti A Ti	(Columbia)	FRANCE	14

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

CHANNEL CROSSOVERS

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

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	10	GEORGE MICHAEL/JESUS TO A CHILD	(VIRGIN)	130
2	2	4	Sting/Let Your Soul Be Your Pilot	(A&M)	109
3	5	5	East 17/Do U Still	(London)	82
4	3	13	Everything But The Girl/Missing	(Blanco Y Negro)	85
5	4	5	Babylon Zoo/Spaceman	(EMI)	83
6	7	13	Simply Red/Remembering The First Time	(East West)	76
7	8	3	Cher/One By One	(WEA)	83
8	11	4	Elton John/Please	(Rocket/Mercury)	83
9	6	17	Oasis/Wonder Wall	(Creation)	87
10	9	10	Pulp/Disco 2000	(Island)	65
11	19	2	Take That/How Deep Is Your Love	(RCA)	61
12	10	12	Boyzone/Father And Son	(Polydor)	51
13	>	NE	Beatles/Real Love	(Apple)	56
14	12	16	Enya/Anywhere Is	(WEA)	61
15	13	15	Passengers/Miss Sarajevo	(Island)	51
16	23	2	Oasis/Don't Look Back In Anger	(Creation)	50
17	14	10	Queen/A Winters Tale	(Parlophone)	49
18	>	NE	Mark Knopfler/Darling Pretty	(Mercury)	39
19	25	2	Bluetones/Slight Return	(Superior Quality/A&M)	45
20	15	6	Shaggy/Why You Treat Me So Bad	(Virgin)	42
21	18	5	Nightcrawlers/Let's Push It	(Final Vinyl/Arista)	38
22	16	4	Rod Stewart/So Far Away	(Warner Brothers)	53
23	>	NE	Queen/You Don't Fool Me	(Parlophone)	30
24	17	19	Nick Cave & Kylie Minogue/Where The Wild Roses Grow	(Mute)	36
25	24	9	Take That/Every Guy	(RCA)	36

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

ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	7	JOAN OSBORNE/ONE OF US (BLUE GORILLA/MERCURY)	(Epic)	128
2	2	15	Michael Jackson/Earth Song	(Epic)	104
3	4	5	3T/Anything	(MJJ/Epic)	89
4	5	8	Coolio/Too Hot	(Tommy Boy)	89
5	6	4	Celine Dion/Falling Into You	(Epic/Columbia)	87
6	3	14	Mariah Carey feat. Boyz II Men/One Sweet Day	(Columbia)	82
7	8	4	Whitney Houston & CeCe Winans/Count On Me	(Arista)	72
8	9	4	Mariah Carey/Open Arms	(Columbia)	84
9	7	17	Tina Turner/GoldenEye	(Parlophone)	75
10	25	2	Tina Turner/Whatever You Want	(Parlophone)	57
11	11	21	Coolio feat. LV/Gangsta's Paradise	(MCA)	56
12	10	18	Madonna/You'll See/Verás	(Maverick)	54
13	18	3	Smashing Pumpkins/1979	(Hut)	46
14	14	6	L.L. Cool J/Hey Lover	(Def Jam)	57
15	12	14	Symbol/Gold	(NPG/Warner Brothers)	57
16	16	18	Whitney Houston/Exhale (Shoop Shoop)	(Arista)	47
17	15	5	Luniz/I Got 5 On It	(Noo Trybe/Virgin)	43
18	13	12	Backstreet Boys/We've Got It Going On	(Jive)	47
19	17	5	Meat Loaf/Not A Dry Eye In The House	(Virgin)	49
20	20	5	Melissa Etheridge/I Want To Come Over	(Island)	44
21	24	2	Bon Jovi/These Days	(Mercury)	29
22	>	NE	Red Hot Chili Peppers/Aeroplane	(Warner Brothers)	33
23	19	3	Bucketheads/Got Myself Together	(Henry Street/Positiva)	37
24	21	10	Skee-Lo/I Wish	(Sunshine)	40
25	>	NE	Alanis Morissette/You Learn	(Maverick/Sire)	33

For all artists appearing on this chart, the Country Of Signing is US, Canada or Australia.

On The Road

Border Breakers commentary by Machgiel Bakker

It's hard to believe, but after having occupied the chart for an impressive 19 weeks, **Ace Of Base** has to give way to fellow Scandinavians **Roxette**. *June Afternoon* is the new number 1 in Border Breakers, thanks to a steady base across most of Europe and new airplay in Spain (powerhouse Cadena 40 Principales has just added the song), Hungary, Turkey and Portugal.

No other band has dominated this chart as much as Ace Of Base. In a unique move, they also managed to have one of their chart-topping singles replaced by another.

The success story started last year with *Lucky Love*, which topped the chart for 10 weeks. When after a 10-week reign the single slipped to number 3, it was replaced by *Beautiful Life* that went on to top Border Breakers for another nine weeks. Although Scatman John still holds the honour of having had the longest number one song on this chart (*Scatman* was on top for 11 weeks), Ace Of Base is the most successful artist.

Scandinavia continues to grab the headlines this week with the highest entry, courtesy of Swedish dance trio **Sonic Dream Collective**. Having peaked at number 2 in the Swedish sales charts in October of last year, *Oh, Baby All* is now cautiously spreading its wings to other European nations. The song is assembling airplay on EHR and ACE-formatted stations in Austria, Belgium, Germany, Poland, Switzerland and even the UK (where Metro FM/Newcastle, for instance, reports it as a new addition this week).

A naggingly simple little pop/dance song, *Oh, Baby All* is released by Swedish label Remixed Records and is licensed to Epic through a deal with Sony Music's ERD (European Repertoire Division). Modeled on Sony's highly successful LRD division (Licensed Repertoire Division), ERD's principal objective is to make deals with independent labels on the Continent that can profit from the major's international marketing and promotion clout.

Oh, Baby All is taken from the album *Gravity* and is the band's first entry in Border Breakers, although it enjoyed national success before with singles like *Take Me Back* and *Don't Go Breaking My Heart*.

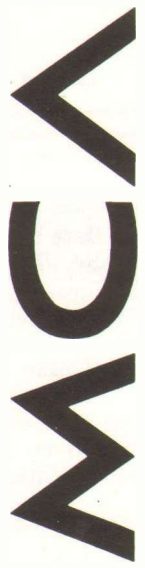


Pictured from left are: ERD vice president Guy Brulez and Sonic Dream Collective members Linn Engstrom, Andes Wagberg and Jon Hallgren, following a showcase set at the Sony Rehearsal Rooms for some of the label's key personnel.

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

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

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



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