NRJ Europe 1 Discuss Combined Bid For RMC

FRANCE
by Emmanuel Legrand

The balance of power in the French radio industry could change dramatically if negotiations between arch rivals NRJ and Europe 1 surrounding a joint bid for radio group RMC (Radio Monte Carlo) go through. The two networks have been in contact over the proposal, although both are considering other possibilities. The process of privatising RMC, currently owned by state financial holding Sofinad, is overdue after a scheduled launch date of November 5.

Signal Row Forces Two French Afils Off Air

BELGIUM
by Marc Moes

Two Belgian affiliates to French nets Cherie FM (Gold) and Europe 2 (ACE) in Brussels were shut down on November 9 by the Belgian PTT's control services. The move comes as outlines for a new frequency plan are being discussed in the French-speaking Belgian government, with a Green Paper scheduled for next month.

Viva Scheduled To Go On Air In December

GERMANY
by Miranda Walton

German music/ youth culture editorin chief TV channel Viva will at last become a reality and is scheduled to go on air next month. The channel will make its debut on December 1 with a one-hour rotating programme consisting of a 10-minute promotion for the channel and 50-minute rolling video clips, building up to a 24-hour programme by Christmas. Viva MD Dieter Gorny comments, "Viva will be a..." (continues on page 28)

Legislative Chaos Opens Greek Airways To Private Gold Diggers

GREECE
by Diane Shugart

On those rare days when the sepia haze over Athens has lifted and the top of Mount Hymetns is visible one can see a small army of antenna peering over its top as if poised to invade the city. These transmitters, warriors in the long standing battle between the Greek public and private broadcasters, represent the scores of stations operating in the greater Athens area.

"Private radio, despite legal and other problems, is one of the boom industries in Greece," said one media analyst, "new stations pop up all the time, because radio is a cheap and easy way to make money."

Private broadcasting has had a chequered history in Greece ever since the state radio was organised in the '40s. Under pressure from conservative mayors who set up municipal stations, private radio was legalised in 1987 by the then-socialist government, only to languish legislatively by those same conservatives who promoted it, voted into power in April 1990. Now, three-and-a-half years later, the socialists are back in government, facing the problem of tackling the thorny issue of radio regulation.

"The government will amend the law concerning the state Radio and Television Licensing Board, which will become a smaller and more flexible body," (continues on page 27)

Lena Fiaigbe Gets Its Right

EUROPE
by Machjiel Bakker

The productions are classy and accessible, the voices are soulful and distinctive. Lately, the UK industry has managed to produce a stream of new female pop/soul singers that are finding easy radio reception on the Continent. Following the examples set by Tasmin Archer, Shara Nelson, Gabrielle and Juliet Roberts, a new star has... (continues on page 27)

SALT N PEPA "SHOOP"

...No. 6 in USA...

...Breakout Rotation...

...Liebrand Radio Re-Mix available now...
10/11 Göteborg
11/11 Stockolm - Melody Kungsträdgarden
12/11 Oslo - Cosmopolite Musikforum
13/11 Lund (Sweden) Mejeriet
15/11 Helsinki/Vanha - Yliopilastaid (Old Student)
18/11 Tilburg
19/11 Amsterdam
20/11 Utrecht
21/11 Bruxelles (Forest National)
25/11 Berlin (Huxley's)
26/11 Frankfurt (Offenbach Stadthalle)
27/11 Duisburg (Rhein Ruhr Halle)
28/11 Cologne (Ewerk)

Zénith/Paris les 5 et 6 mars 1994
Kiss FM Fights For Frequency

Music & Media's German groovemix writer pulses the radio and music industry for updates on dance's progress in radio and records.

GERMANY
by Stefan Kloos

Radio Kiss FM/Berlin's struggle to finally gain an airwave license is still undecided, but in the meantime, the station is bringling to its decided programme of techno, house and black music, presented by a young and unexperienced but highly enthusiastic crowd.

After the withdrawal of allied forces from Berlin, Medienanstalt Berlin-Brandenburg is able to assign a whole number of frequencies, but it is forecasted that the body will serve candidates from East Germany with preference.

Kiss FM has now applied for a minority group frequency which is usually allocated to ethnic groups. The Medienanstalt, however, is not convinced that Kiss FM is "really representing and serving an interest group." The station now claims that an average of 10,000 to 20,000 young urban clubbers are listening to the daily 24-hour programme.

DIDDY
Give Me Love - Positiva
PRODUCER: not listed
With a smooth slick production in typical Positiva fashion, Diddy delivers the powerful Give Me Love. The gauty Deeper Cut has definite dancefloor appeal while the Secret Knowledge Mix is a trippy, trancey, techno-tinged experience interwoven with sex appeal.
Tel: (+49) 89.885 663; Fax: (+49) 89.300.3336.

FORMAR #3
Take Me Home/Right & Easy/Jan Session/Burning Passion - Essex/Boutique
PRODUCER: Format
One of Holland's top creative minds, Orlando Voorn is behind the controls on this, the third in his brilliant Format Session series.
Telephone: (+31) 20.627.6310; Fax: (+31) 20.627.6310.

DREAM FREQUENCY
So Sweet - Citybeat Records
PRODUCER: I. Bland
A happy house track with a loop familiar to the one brought into the limelight by Robin S. So Sweet is simply sweet, classy, house fun.
Tel: (+44) 81.870.7511; Fax: (+44) 81.871.4178.

SHORT GROOVES
A new column highlighting the latest news from Europe's dance scene.

- Logic Records Germany strengthens its bond with (NORI) by creating the Save The Vinyl series (12-inch only) with impressive tracks such as the savoy Slowpoe/With An Angel from Transformer 2 & Amoski, the dancey journey of MoneeMint by Ramin and Basquiss's latest In The Other World.

- Doubtful Serious Grooves label, with acts like Disco Revisited and Jovan Blade is now available in limited edition colour vinyl and distributed by Network UK.

- Belgian label The European Records releases Keep the Fire Burning, a recommended hardcore track from The Troll, not to be confused with the house hit of the same name from Fifth World's Logic Life produced by Holland's Broot And Trams.

- Pulse 8, now with a reported 2.3% share of the UK single market, follows up its chart-topping successes with follow-up tracks Feels Like Heaven from Urban Cookie Collective and Don't Play With Me from Rozalla.

- Speedy J's latest track ReinCarneation by Country & Western is currently carreing around the planet on the underground network. Originating from his Boutiqu3-distributed Zebra Records, the track is coming out across much of Europe and across the Atlantic.

- HOS Records (Hilary of Switzerland) delivers two more tracks for the diehard trance and speed freaks with Trance Uber Alles, feat. Schallteuf/Switch and Terminator Bensou's Red Alert.

- Dollars And Fun, a new label in the Belgian Antler Subway stable, delivers numbers five and six with Mr. Monday's addictive Keeper Madness/Fantasy and the achingly love track Out Of My Life from Underground Girls featuring Chevres Ravine.

- New York label Cutting Traxx is currently making underground waves with John Trice's creative balance of two Atlantic dance sounds on Movin'. On! Don't miss it.

Compiled by Maria Jimenez
-DANCE IS OUR BUSINESS-
Scandinavia's biggest producer, distributor and exporter of 12 inch vinyl and other dance releases.

RECORD LABELS: 12 INC AND CAMMO

We are specializing in new dance products available for license in Scandinavia. Send samples, we send you vibes!

We have great success with DJ BoBo, CO BIO, RED RED GROOVY, FUN FACTORY, FARGETTA, JINNY, DJ SPACE C, TFL, CAPPELLA and many others. We also take care of other record companies 12" releases in Sweden.

EXPORT Contact us for new release info and stock fax. Since we produce 90% of the 12" in Sweden, we're also first to release the record.

IMPORT We always looking forward to new releases from your country. We're always at the front!!

DJ BoBo
Top Ten Hit in Scandinavia
Gold in Sweden
Often grouped as an homogenous market, the countries making up Scandinavia—Sweden, Denmark and Norway—have individual qualities and unique ways of working from each other, and the music market is no exception. Yet a string of commercial successes with acts such as Dr. Alban, Ace Of Base, Leila K. and most recently Stakka Bo, have brought the Scandinavian markets closer together. Music & Media travels to the north to study these individual markets and see if new talent is flourishing now that Scandi's has established a reputation for itself as a veritable storehouse of musical talent.

Swedish New Talent On Its Own Feet

With the focus on Sweden as never before, local labels are noticing a different attitude towards national product. While the resulting enthusiasm is encouraging, there is little sign that recent successes have had a profound effect on signing policies.

by Ken Neptune

Having an eye towards international exposure, several Swedish acts have sung in English in the past, and Warner Music Sweden deputy MD Sandi Tandan uses the proof that Sweden's "new found attention" hasn't affected newcomers acts. "Our A&R has always been strong but it has been made even stronger by the acquisition of Telegram Records. We have always been aggressive and will be even more so in the future," says Tandan.

While Sony A&R director Billy Bolero says that it is only partially true that A&R has been stepped up (as a result of recent success), this is not of critical importance. It's still up to finding the right acts, he says. "You have to find acts with both personality and quality."

At Stockholm Records, whose artist Stakka Bo has charted in several countries around Europe, the success of other Swedish acts is confirmation of the goal that was on track right from the beginning. Says MD Ola Hakansson, "The whole idea was to find Scandinavian artists for international exploitation, so we haven't changed."

There is definitely no shortage of talent potential at the labels, and each has a new and upcoming talents who could prove to be tomorrow's mega stars. While a lot of the product coming out of Sweden has been dance oriented, the labels are not just promoting dance acts. At Warner, for example, the group Clawfinger is creating a lot of excitement. "They have just completed a European tour where they were the support band for Alice In Chains and are now on the road with Anthrax," says Tandan.

At the relatively new Cheiron label, A&R manager Claes Noting is very encouraged by the reception that rock group It's Alive has received. Currently on tour with the English rock band Kingdom Come, the group recently got a five out of five rating in rock magazine Kerrang. At PolyGram Sweden—where Swedish act Electric Boys signed an international deal a few weeks ago—the great rock hope is called Skin Trade, whose new album is to be released in Holland and Belgium next week and in Germany in mid-November.

At BMG-owned label the Record Station there is a lot of excitement over rock star Stefan Andersson whose debut album Walk Right On entered the Swedish sales chart at number two and remains in the top five.

Searching For Tomorrow's Talent

In pushing product into the international market, companies don't always have special exploitation managers to do the task for them. In some cases, it is the resident A&R manager who is totally responsible for finding tomorrow's acts, like at PolyGram and Warner. At Air, it is professional manager Fredrik Ekander who is responsible. At Stockholm Records on the other hand, Hakansson gives credit to Jan Ahhink, director of European promotions at PolyGram International. "Jan's promotion division is called 'Power' [PolyGram Worldwide European Repertoire] and it is most important as an international exploitation manager. The first act he helped us with was Army Of Lovers and most recently with Stakka Bo. It has been extremely useful to be on board with PolyGram."

At Cheiron, another small label, Noting says that he discusses the potential of acts internally. In sharp contrast, Bolero of Sony has another play. "We're making deals with small production companies. For example, we are licensing the repertoire of Pile Records which has Stakka Bo producer Jonas von Der Burg and another guy behind it. Instead of signing artists locally, we sign a label. It makes sense."

Hakansson of Virgin says that he doesn't need a special exploitation manager. "We are organised well internationally. Virgin has international product managers who are responsible for their artists in Europe. Virgin Sweden is like a repertoire source."

In discussing which markets are the most important for breaking (continued on page 14)
Norway Gears Up Dance Machine

Everything is possible if you have a good song, claim music industry executives. And Scandinavian artists are proving this true, as international success is growing, and Norwegian record companies are signing even more artists with international markets and changing music tastes in mind. But the battle has just begun for artists wishing to cross over, who first have to break through the prejudice towards the country.

by Kjetil Eriksen

The success stories of genres such as country and roots music in Norway may be something other international markets raise their note to, but in the meantime, each registers in the north were clinging.

However, with the focus on these genres as well sayrock and blues, local labels generally avoided technology-driven music, which found its home again in the second half of 1993.

"We have been aware that dance music was on its way into the country for a long time," says BMG Artiste (local A&R) manager Eivind Rolles, "but it has been difficult to do something about it. Artists have to come to us with ideas."

The development has, in other markets, been led by underground producers in the rave circuit. One of the more visible producers and engineers right now is David Eriksen, a former member of CBS-singed band L.C. Eyes. He is now working on LaVerdi's and Grethe Svensen's albums. LaVerdi, signed to Sony Music a few years ago, is expected to make a dance album in Norwegian. Even pop albums, with a more concentrated target towards ACE stations, contain light dance vibes in harmony with the hunger for timely music, including Svensen's album The Love Of A Woman and Trine Reit's Finders Keepers (EMI Norsk).

Says BMG intends to do a promotional effort for The Love Of A Woman, released November 2, towards the international affiliates. It will be focused on Holland, as Svensen's previous album The Right To Sing received significant interest from the sister company.

Norwegian Cowboy Hats

Norwegian country music is, in particular, picking up the most attention outside Norway, although breaking into neighbouring countries Denmark and Sweden has proven difficult for the genre. Yet Norway's country talent appears to have the tradition to grow, which found its home again in the second half of 1993.

For music companies, the challenge lies in how we are focusing on strengthening this market than just Norway, mainly Scandinavia, Germany and the rest of continental Europe.

We will also spend a lot of time and money on videos. To succeed we have to make videos that meet a standard like the other videos shown on MTV Europe."

Warner's Engs points out that the American market has been a gamble for such a small market as Norway. "Video airplay is important but it's difficult to make a US$15,000 video and to hope for a success. If it's the result," he says.

"The problem is to get the necessary push and energy behind the release," says Eriksen. "You have to come up with concrete and definable concepts, and something that will appeal to other markets than just Norway, namely Scandinavia."

We will spend a lot of money on videos. To succeed we have to make videos that meet a standard like the other videos shown on MTV Europe."
There's Something Grooving In Denmark

Dance vibes are sneaking in to the back door of Denmark. Set to challenge the strong dominance of rock, labels are taking on the importance that dance plays for young people. Even a recognised rock artist like Lis Sorensen, who has been in the business for 20 years, has teamed up with the hip-hop team SoulShock and Kenneth Karlin for more modern rhythms.

by Kai Roger Otlesen

Denmark's hottest record company at the moment which can be crowned as paving the way for dance music, is Mega Records. whose group Ace Of Base has had major success throughout Europe and is now conquering the US charts.

Yet another Danish label doing rather well in the dance genre is EMI Medley, currently working on breaking dance band Cut 'N Move into the European market. As international exploitation manager, Thomas Boesen's task is to specifically exploit regional acts across the borders, and the results so far are very encouraging. Cut 'N Move's single Give It Up has sold 350,000 copies across Europe, peaking at number 6 in Germany and Spain, and going top 10 in Austria, Switzerland, Holland, Norway and Sweden. Their version of the K.C. & SunShine Band track has also been included on several compilation albums, with combined sales of two million copies, while their album Peace, Love & Harmony has exceeded 150,000 copies.

MTV Europe has also supported the band recently, through interviews and video airplay of Give It Up and their first single Take No Crap (Get Serious). Cut 'N Move is currently touring 12 cities in Germany together with DJ Bobo, Culture Beat and Hadaway.

Sonet Grammofon MD Cai Leitner is happy about the overall success his country is enjoying, but warns that a name is not enough. "To succeed abroad demands something more than just coming from Denmark," he says. "Scandinavia is attracting attention more than just coming from Denmark, where we now have a 40% market share of local productions. Denmark, where we now have a 40% market share of local productions. Denmark..."

The trend however, shows that interest for Scandinavian acts is increasing in Scandinavia. and now we plan to build a base for D.A.D. and Michael Learns To Rock and take it from there," Michael Learns To Rock's last album sold 250,000 copies. The first single from the album, the power ballad The Agor, became a household hit in Norway. The first single off the new album Colours Wild Women is now being released in Scandinavia, and will be released in all European countries in February. D.A.D. plans to record a new album in December and launch it this winter. One-Two is another high priority, whose album Getting Better has sold 25,000 copies for the two first weeks it was out. European countries will release the title track as a single in January.

Cut 'N Move is currently planning its second portfolio of acts after making it big with Ace Of Base and Leila K. With a major distribution network with PolyGram in Europe and the Far East. Arista in North America and Japan, and licensing deals with the Polydor/Urban Records label, the world lives at their feet. Mega is also, apart from increased focus on dance and rap, venturing into the field of rock.

The group Savage Rose is set to do an international album on the Polydor label. They have released 10 international albums in England before, and seven albums in Denmark. Mega has also signed a deal with the alternative rock band Curfew whose debut LP will be launched in 1994. Rap/dance artists include Al Agami, Deep Fried, No Name Requested.

The much-touted band The Spirits play roots music and is also high on the priority list. The Things That I S

Counting On Radio

Cornelius at Mega Records finds radio more important than ever before, but saw that its impact on the success of a song depends on the repertoire. "Ace Of Base went to number 1 in Germany and in the top 20 in the US charts without any video airplay or TV appearances only because of radio," claims Cornelius. "That's because radio plays a lot of popidance crossover material. It's a bit more difficult for a hardcore artist like Leila K. to get radio airplay, so we have to rely on video airplay and MTV Europe. Touring does not do much for a dance artist."

EMI Medley's Michael Ritto agrees with Cornelius. "Radio in Denmark is extremely important. There are many things you can start with radio. There are a lot of examples of artists which have been broken 100% via radio, including Michael Learns To Rock, Cut 'N Move, ShyTorp and (German-signed) Jelleyfish. But you need to create a face to the song, provided by live appearances, TV and print media. There are no rules but you cannot be lazy."

A&R sources as it's been in the past. There is more space in the market for Scandinavian music than there has been in years. Competition is heavy right now, but we have as good a chance as anybody else."

Riding On Others' Success

The success which fellow Scandinavian acts have experienced is moderate, and several claims have not led to any more signings. Comments EMI Medley MD Michael Ritto, "We are working the same way we have always done. Our strategy has been to have a good platform in Denmark, where we now have a 40% market share of local productions. We have had success with Kim Larsen and Harne Broel in Scandinavia, and now we plan to build a base for D.A.D. and Michael Learns To Rock and take it from there." Michael Learns To Rock's last album sold 250,000 copies. The first single from the album, the power ballad The Agor, became a household hit in Norway. The first single off the new album Colours Wild Women is now being released in Scandinavia, and will be released in all European countries in February. D.A.D. plans to record a new album in December and launch it this winter. One-Two is another high priority, whose album Getting Better has sold 25,000 copies for the two first weeks it was out. European countries will release the title track as a single in January.

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New Releases

SINGLES

KIM APPLEBY

Red Hot & Rhythm (Punjab) / Elektra (R/A/EHR) / Mike Chapman

Producer: Steve Lillywhite

The album features a number of new songs, including a cover of the classic hit "Don't Stop Me Now." The song has been reworked into a modern pop-crossover, with a contemporary production and a fresh rhythmic feel.

Catherine Wheel

Show Me Love / Fontana (R/A/EHR) / Mike Bond

Producer: Pete Best

This track from the band's recent album features a unique blend of indie rock and electronic elements, creating a catchy and memorable single.

Guns N' Roses

Ain't It Fun / Geffen (R/EHR) / Mike Clink

Producer: Frank D'Amico

The band's latest single combines hard rock with pop elements, creating a high-energy track that is sure to be a hit.

Patti Scialfa

Lovely Girl / Columbia (R/A/EHR) / Mike Campbell

Producer: Steve Lillywhite

This track showcases Scialfa's unique vocal style, with a blend of rock and pop influences.

Hot Topic

Wanna Be - Albionico (R/EHR) / Mike Clink

Producer: Robbie Robertson

This track features a catchy chorus and a danceable beat, with a strong rock influence.

Whitney Houston

The Boss / Arista (R/EHR) / Tony Brown

Producer: Clive Davis

Houston's latest single features a powerful and emotional performance, showcasing her talent as a singer.

Melodie MC

I Wanna Dance / Virgin (R/EHR) / Mike Clink

Producer: Tony Brown

This dance track features a strong beat and catchy lyrics, making it a perfect addition to any playlist.

Gianna Nannini

Tira Tira / Metronome (R/EHR) / Mike Chapman

Producer: Tony Bennett

Nannini's latest single features a unique blend of pop and rock elements, with a strong rhythmic feel.

RPLA

The Absolute Queen Of Pop / EMI (R/A/EHR) / Mike Chapman

Producer: Steve Lillywhite

This track features a catchy chorus and a strong danceable beat, making it a perfect addition to any playlist.

ALBUMS

JIMMY BARNES

Heat - Mushroom / R/EHR/ACE

Producer: Grahm Gurnon

The album features a mix of rock and pop tracks, with a strong focus on the singer's unique vocal style.

HOT CHOCOLATE

Scream / Polydor (R/EHR) / Mike Chapman

Producer: Tony Bennett

This album features a mix of pop and rock tracks, with a strong focus on the singer's unique vocal style.

MEAT MACHINE

SGO - Podemomendium / R/EHR/ACE

Producer: Meat Machine/Pollard R/P

This album features a mix of pop and rock tracks, with a strong focus on the singer's unique vocal style.

STONE FREE

A Tribute To Jimi Hendrix / Reprise (R/A/EHR) / Mike Chapman

Producer: Tony Bennett

This album features a mix of pop and rock tracks, with a strong focus on the singer's unique vocal style.

UNITED FUTURE ORGANIZATION

United Future Organization / Brawnwood/Talkin' Loud (R/A/EHR) / Mike Chapman

Producer: Tony Bennett

This album features a mix of pop and rock tracks, with a strong focus on the singer's unique vocal style.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or promotional suitability. Abbreviations used include: B (Billboard), C (Cash Box), G (Guitar World), R/A (Rolling Stone/Atlantic), R/C (Rolling Stone/Charts), R/D (Rolling Stone/Discography), R/EHR (Rolling Stone/Early Hits Review), R/GDR (Rolling Stone/Great Depression Review), R/NEP (Rolling Stone/New England Post), R/SL (Rolling Stone/Southern LP), R/SM (Rolling Stone/Southern Masters), R/SSP (Rolling Stone/Southern Spotlight), R/ST (Rolling Stone/Studio), R/T (Rolling Stone/Total), and R/USC (Rolling Stone/USC).
INXS Has Kept The Smokey Live Ambience Intact

Sometimes stardom can grow completely out of proportions, even for the main characters. With the "Get Out Of The House Tour" Australian mega stars INXS went back to the basic of their success—to the small smoky clubs and bars, far away from arenas with big lights. Pictured in the band's van instead of a classy air-conditioned coach, the guys show that the low-key attitude is also the main philosophy behind the new album "Full Moon, Dirty Hearts."

UNITED KINGDOM

by Robbert Till

"With that tour in a way our campaign for the new album started nine months ago," reminisces Phonogram UK international marketing manager John Thomas. "By going back to their roots, the band gained a high profile. People realised again what INXS is all about: a hard working credible rock act."

The track listing printed on the back of the jewel box looks like a set list for a concert. Only actually scrawled on a page rapped from a note pad by Michael Hutchence and the lads seem to tell us: "We're just like you, creatures of flesh and blood." Mark Opitz, for the second time around as co-producer, has understood the message, because the 10th INXS album Full Moon, Dirty Hearts is almost a "non-production." Most tracks are incredibly basic and hard, close to hanged-out first takes or live recordings, more like a young band which still has to prove itself.

To capture that beginning band atmosphere, simplicity was an important factor. They hung out "en famile" in a house in the south of France writing songs which were then recorded on the Italian isle of Capri. The "making of" liner notes should be taken as the band's justification for the minimal approach.

That straight-from-the-heart duet with R&B legend Ray Charles is only logical in this respect, since you can't get more human than that. At least as compassionate is the Doors-like blues of the title track, another "tete a tete" this time with Chrissie Hynde. Make Your Peace and the present single The Gift are more of the "In-yer-face" type of rockers. An all-explaining "track by track" guide by the songwriters themselves is enclosed with the blog mailed out with the album.

For each track the band has shot a video which all together makes a short feature film, an important marketing tool for Thomas. "We used it at international launches of the album. In fact, by watching this 45-minute long visual, press could hear the music for the first time. MTV Europe premiered it on TV on October 28, and we secured deals with many other TV stations across Europe for broadcast in the upcoming months. In Italy, for instance, it is placed a Video Music, and in France Canal Plus and M6 each get the TV rights for half the film.

On the radio side Phonogram supplied four pre-release album tracks plus an interview with Hutchence to pan-European MCM Networking. Various formats of the single have been issued, depending on the requirements from the individual markets.

In Germany it got released with a free CD containing four classic INXS tracks. A three-week, MTV campaign and the second single, the Ray Charles duet, will take the album into the new year, where a full-production European tour in April will be the finishing touch.

Chris Rea's Coffee Brown Vocals Deliver Premium Blend "Espresso Logic"

Blessed with a charming "coffee brown" voice, Chris Rea is now inviting us all for a cup of "Espresso Logic," his brand new album out on East West. From songwriting to production and artwork, it's all Rea's own thing. The EHR hit "Julia" is the first sensation of the album's fine aroma.

UNITED KINGDOM

by Robbert Till

A mean slide guitar and a deep dark vocal delivery are the two nicely contrasting ingredients of Chris Rea's music, and that is still the case on his 13th album Espresso Logic. The difference is the more upbeat nature of the music. The high position of Julia—with those hard hammering drums—in M & M's EHR Top 40 signifies that Rea's coffee definitely is still the axe on his 13th album Espresso Logic.

After a few sips of Rea's black gold, one encounters the third track, the gutsy hard rocking blues Soup Of The Day, which is really something else. Johnny Needs A Fast Car gets into gear after a slow start. Another new thing is to be found on the closing track She Closed Her Eyes, where Rea cites a self-written poem on his own music.

Other pieces like the title track and Summer Love have a rather filmic character, illustrating Rea's recent involvements in composing soundtracks, of which the Soft Top, Hard Shoulder track off last year's album God's Great Banana Skin is a prime example.

In the meantime Rea is finishing his first script and soundtrack as one combined project for a film to be shot next year. "We have shot a video which all together makes a short feature film, an important marketing tool for Thomas. "We used it at international launches of the album. In fact, by watching this 45-minute long visual, press could hear the music for the first time. MTV Europe premiered it on TV on October 28, and we secured deals with many other TV stations across Europe for broadcast in the upcoming months. In Italy, for instance, it is placed a Video Music, and in France Canal Plus and M6 each get the TV rights for half the film.

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SHORT TAKES

- Sisters are doing it for themselves. The first CD by Wendy & Carnie, the remaining two from Wilson Phillips, is the Christmas album Hey Santa! on SBK.
- Country singer Paulette Carbon is happy to announce her new album Christmas Is For You on Majestic, containing two self-penned songs: one of them, Mrs. Santa Claus, is the story behind the jolly old soul.
- Action collectors! Diana Ross will release a double live CD of the private concert she did for the Sultan of Brunei. Sorry folks, it will be available only at the Majesty's inner circle only.
- On November 30 Daholympia (Virgin France) will be out, a live album by Etienne Daho recorded at the time you know where.
- Fleetwood Mac are reportedly back with a new line-up. Stevie Nicks has gone along with "newcomers" Billy Burnette and Rick Vito. They have been replaced by former Traffic guitarist Dave Mason and Delaney & Bonnie heiress Bekka Bramlett.
- No Alternative is an AIDS charity album on Arista, consisting of 20 previously unreleased tracks by bands such as Soul Asylum, Uncle Tupelo, Buffalo Tom and the Breeders. If you're wondering who's playing on the album's unlisted last cut, it's Nirvana.
- Heartbeat marks the return of the spectacular guitar god Hank B. Marvin, transforming the most unlikely songs such as "Chryspyne and Take Five into trademark signature compositions.

Marketing The Music: Artists featured have achieved Top 15 chart status in their country of origin.
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<th>Artist</th>
<th>Title</th>
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<td>Dina Carroll</td>
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<td>41</td>
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<td>42</td>
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<td>All You Need Is A Heart</td>
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<td>Danum Bleib’ Ich Dich</td>
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The Music Business Show

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Cannes - France
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### UNITED KINGDOM

1. I'll Do Anything For Love (Miglia)
2. Freddie Mercury - Living On My Own
3. Carry On (Breakfast)
4. Crystal Gayle - You're The Reason (I Sing)
5. John Cougar Mellencamp - CRC (Tilt)
6. Billy Joel - The River Of Dreams
7. Take That feat. Lulu - I Don't Care
8. Take That feat. 911 - Relight My Fire
9. Take That feat. 911 - Back For Good
10. Take That feat. 911 - Everything Changes

### GERMANY

1. About A Girl (RCA)
2. Hallo! Fuck! (Ariola)
3. Jungs Und Schwestern (Sony)
4. Nein, Nein (BMG Ariola)
5. Be Myself (EMI)
6. Der Mauer (Harmonia)
7. The River Of Dreams (Austrian Radio)
8. Good Men - Give It Up
9. Bryan Adams - Please Forgive Me
10. Take That feat. 911 - Back For Good

### BELGIUM

1. Back For More (Virgin)
2. Sweet Child O' Mine (Warner)
3. The Genius Of Love (EMI)
4. The Genius Of Love (EMI)
5. The Genius Of Love (EMI)
6. The Genius Of Love (EMI)
7. The Genius Of Love (EMI)
8. The Genius Of Love (EMI)
9. The Genius Of Love (EMI)
10. The Genius Of Love (EMI)

### SWEDEN

1. Twist & Shout (EMI)
2. I Don't Care (Ariola)
3. Please Forgive Me (EMI)
4. Please Forgive Me (EMI)
5. Please Forgive Me (EMI)
6. Please Forgive Me (EMI)
7. Please Forgive Me (EMI)
8. Please Forgive Me (EMI)
9. Please Forgive Me (EMI)
10. Please Forgive Me (EMI)

### SPAIN

1. Tatuaje (Sony)
2. It Keeps Running (EMI)
3. I Should Have Known (EMI)
4. I Should Have Known (EMI)
5. I Should Have Known (EMI)
6. I Should Have Known (EMI)
7. I Should Have Known (EMI)
8. I Should Have Known (EMI)
9. I Should Have Known (EMI)
10. I Should Have Known (EMI)

### HOLLAND

1.。(BMG Ariola)
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### FINLAND

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### PORTUGAL

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9.。(BMG Ariola)
10.。(BMG Ariola)

### FRANCE

Due to a disagreement between French chart compilers Canal Plus and Europe 1 (M&M September 18), the production of the national singles and albums charts has been temporarily discontinued.
Another Worldwide Hit
The ultimate, programmable multi-radio format hit single
Haddaway
I Miss You
TONY TONIONE ANNIVERSARY

The New Single from the U.S. Platinum Album 'Sons Of Soul'

Already a smash in the U.S. • No. 10 Billboard Hot 100 Singles • No. 5 CHR • No. 1 R&B
Now available in Europe

"Sexy, slamin' and totally hip... the grand 'Anniversary' lends elegance to the slow jam" - People

"How refreshing it is to hear soul music's heritage presented in such a unique fashion" - Blues and Soul
Im Rahmen seiner europaweiten Entwicklung sucht Radio Energy seinen Programmkoordinator, der über Marketing-und Promotionserfahrungen verfügt und sich durch einen sehr guten Geschäftssinn auszeichnet.

Der ideale Kandidat ist zwischen 25 und 35 Jahre jung sowie die Einhaltung der Marke Radio Energy in allen Bewerbungsunterlagen mit Foto, handschriftlichem Anschreiben (in Englisch) sowie Ihren Französischerkenntnisse wären wünschenswert.


NRJ - 39, avenue d'Iena - 75783 PARIS CEDEX 16.
Greeks Radio

MUSIC 

November 20, 1993

Pres under secretary Evangelos K., Voutellos told parliament in a weekend debate to give the new government a vote of confidence. The board, which has not acted on any new or renewal application since November 1989, is under the 50-year-old highly politicised membership. Under pressure of the short term, cut early due to elecent this period, the board is due to consider the issue of TV licences, and was due to meet in September to act on radio. Its audited annual from Amsterdam was viewed by some broadcasters as a last ditch attempt to put the clamp on politically hostile stations.

The lack of regulation and the fact that all private radio stations in Greece have been operating illegally since December 1990 is, however, an issue that is gaining ground. The board has requested applications, but the number of stations approved is very low.

action is particularly affected, especially for small, amateur stations, whose minimal programming consists largely of music sandwiched between real estate or other ads.

This situation would not have developed if the government had and proper regulat-

M. P. D. M. Media November 20, 1993

ON WAY.

“Proudly”. 0444,50

Musk 1516 14,641 /46sk Group, Group P66BAIAN *wad lords, koornt.thowil Edlioth,

mauve lo6stwearrean Bo* We Hoy 011ui

kiminieloilion Monogr 1WlaroBilo Adfouvotron Rob Schnononvkl

Duba Amon* Muloodheafile Editor Coro non Owl Dego

FAX NUMBERS.

Sokeonionone OsuytAtIper.11anka dollar

Amax* Karim lee SOYA AM’wn5 f Ko ones low londwier Her /Mho* (UK, 

Sayan MowerAla,uQ.r Pier Kap. Chum Ed.s

fational

week and regardless of format, it

has proved a relatively cheap way
to put the clamp on radio.

The lack of regulation and the
is impossible to gauge the
little support from the stations.

Nonehow, Avri (Brain), a
track from his first album.

record company then you receive

Pressure radio’s major problems

in Greece stem from the lack of

The industry hopes that once
the licensing issue is resolved and

standards, it is difficult to turn

ourselves. These include

the lack of specific standards

for measuring audiences and

advertising. Rankings, cur-

rently compiled by three com-

panies, vary widely, while advertis-

ers reflect only a selection of stations in the capi-

tal.

While the most popular sta-

tions continue to be newstalk

Sky 100.4FM, which maintains a
37-42% audience share, the five
EHR stations in Athens top 10
claim another 30% of the audi-

culture.

Second-ranked Antenna 97.1FM and Flash, both

music stations with strong news dis-

vions, rounded the top 10 with a
close to 20% audience share between them.

"Radio is becoming more spe-

cialised," said Methanitis. "It used
to be that many people entered the field without proper
foundations or background, with

stations playing a little of every-

thing. But that is slowly being
cleaned up.

Euroradio Industry Directory 94

New Edition Out Now

Reserve your copy of Europe’s complete guide to the radio
industry. Tel. (31) 20, 669 1961, Fax (31) 20, 669 1941

Euroradio Industry Directory 94

New Edition Out Now

Reserve your copy of Europe’s only complete guide to the radio
business. Tel. (31) 20, 669 1961, Fax (31) 20, 669 1941
HAS GARY PACKED HIS BAGS?...We have to take our time...what viewers want from the channel...Viva to enter the competitive TV...complete.

PRIVATES BREAK IRISH CONTRACEPTIVE TABOO: Independent radio stations in Ireland carried the first commercial advertisements for condoms last week (starting November 8), but the ads have not made it onto the state-run TV network.

Viva opens airwaves in protest: Italian left-of-centre network Radio Radicale, respected for its analytical political coverage, is repeating a protest first made eight years ago. The network is leaving its airwaves due to financial problems caused by uncertainty over the granting of concessions to Italian broadcasters, which means that the station cannot afford full programming. The station's usual diet of news, debate and analysis has now been replaced by swearing, racist remarks and obscene messages.

Music will be only one part of Viva's programming, with a big emphasis on youth-pop culture, says Gorny. "We have the advantage that it is a German-language channel in Germany, and we have to use language for more moderation, video clips. It has to be used to inform people and present pop culture. Viva will mirror the whole lives of Viva's target group..."

The German State Monopolies Commission in Berlin has already given the channel the go-ahead, and Gorny is currently clearing Viva's entry into the cable system in each German state.

RMG Privatisation (continued from page 1)

ON THE RECORD

IN MEMORIAM: TORSTEN FENSLAU

Torsten Fenslau, the creator and mastermind behind chart-topping German dance act Culture Beat, agreed to marry Super Music Germany, was tragically killed in a car accident on November 6. Fenslau, aged 29, was hit by his car when it skidded on the wet road and later died from internal injuries in hospital.

Fenslau introduced himself from '89 in the internationally renowned "Dorian Gray" club at Frankfurt airport and was well-known for his "Club-night" and "Maxi-Mix" shows on pacemaker HR (3.1). He aired a special three-hour tribute in Fenslau.

Producing since '88, Fenslau's first success was with Culture Beat in '89 with the single 'Underground', which reached number 55 in the UK and Top 10 in Billboard's dance chart. This year Culture Beat became an international success with the single 'Mr. Vain', reaching number one in nine European countries, selling two million copies worldwide.

Fenslau had just returned from the US, where Culture Beat are currently number 44 in the US chart. Last week, 600,000 copies were sold. Fenslau is known for his "Club-night" and "Dorian Gray" club at Frankfurt airport and was well-known for his "Club-night" and "Maxi-Mix" shows on pacemaker HR (3.1). He aired a special three-hour tribute in Fenslau.

MUSIC & MEDIA NOVEMBER 20, 1993

With additional reporting by Julia Stallman.
The Big Bolton Boom

Phil Collins takes the M&M record this week, achieved by himself last week even further. The total number of stations supplying him this week, virtually all of these stations claimed his new single, 'Me & Mrs. Jones', as their chart point gain of the week.

The highest new entry in the EHR Top 10 week (at number 29) is a single by Michael Bolton, the second single from Music Box, the first of which, 'Dream Lover', still holds at 11. Bolton's hit is best played in the UK (86% penetration); Poland and Denmark are standing next in line (42-69%).

It is also interesting to see UK pop sensation Leanne Flabbe enter the top 40 with her chart single 'Do It Right', right at the bottom of the chart. See the front page this week for more details.

Judging from the figures, a cover version of the Cole Porter song 'True Love', taken from Elton John's forthcoming album Duet 2, is the best contender for a new high chart entry next week. For this track John region with Kiki Dee with whom he shared the 1976 hit 'Don't Go Breaking My Heart. John & Dee's new effort is particularly attracting early support on M&M's platinum stations (55% of its roaster). Especially in the UK, Holland, and Italy it receives such heavy-weight exposure. If you take into account that virtually all of these stations have the new duet in heavy rotation, its future starts to look very bright indeed.

Pieter Kops
Spillmann Replaced By Glodde

GERMANY

by Miranda Watson

Now it's official. As reported in M&M (September 18), Phonogram and BMG Europe have confirmed that Spillmann is giving up his post at the end of the year and BMG Denmark MD Dietmar Glodde will be his successor.

Spillmann, who has been with the company for 10 years, is staying on with Phonogram in the company's Brussels office, as the new MD will be responsible for Phonogram Continental Europe in the fields of A&R, marketing and promotion.

Glodde has been MD of BMG Denmark since 1991 and has formerly worked as head of BMG Victor International in Japan and as vice president of BMG Asia Pacific.

German Unit Sales Stabilize Over First Three Quarters '93

GERMANY

The German music market remained relatively stable over the first three quarters of '93, with a 5.7% increase in unit shipments, according to latest figures released by German music industry body BPW this week. Unit sales rose from 149.6 million last year to 158.1 million.

The growth of the CD single format was mostly responsible for the 35.8% overall increase in unit sales. CD singles rose by 58.6% to 23.4 million, more than compensating for the decline of the vinyl single which plummeted 52.5% to 1.9 million units. The CD remains the only album format to show a positive trend, up 14.4% to 98.7 million. Vinyl album sales slumped by 67.5% to 1.3 million, while cassette sales dropped to 31.9 million.

Third Quarter German Sales (in millions of units)

<table>
<thead>
<tr>
<th>Format</th>
<th>'92</th>
<th>'93</th>
<th>% chg.</th>
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<tr>
<td>Singles</td>
<td>19.3</td>
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<td>CDs</td>
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<td>LPs</td>
<td>40.1</td>
<td>31.9</td>
<td>-20.4</td>
</tr>
<tr>
<td>Total</td>
<td>149.6</td>
<td>158.1</td>
<td>+5.7</td>
</tr>
</tbody>
</table>

Source: BPW

Ex-Yes Manager Starts Fragile Label

UNITED KINGDOM

by David Stansfield

Brian Lane, music industry veteran and one-time manager of acts such as Yes, Rick Wakeman, Asia, Vangelis, Fish and Amina, has taken over the reins of The Fragile Label. The label was launched in the spring of 1993.

The Fragile Label is now the 29th double album released by keyboard player Wakeman and will also be released on CD. US rock act Blue Öyster Cult's latest hits will be included on the Fragile next year, and the band's new version of the song 'The Reaper' will be the title to the 1994 Stephen King movie "The Stand."

There are few signs he intends to concentrate on re-recording greatest hits of soft artists or compiling interesting value for money package. Project work will be commissioned and distributed by Pinnacle in the UK and by Carole Records in the US.

Meat Loaf Storms Into Europe, Breaks Sales, Airplay Records

UNITED KINGDOM

david Stansfield

Vegetarian stalwarts Paul and Linda McCartney may disappear, but Meat Loaf is the order of the day as far as these thousands of record buyers are concerned, breaking a whole number of charts with his latest album Bat Out Of Hell II.

Not since 1990, with the release of the album Up Right Said Fred with the single 'Deep Throat', has a debut by a new British artist been as successful. Meat Loaf's new album has sold over 1 million copies since its release, and UK MD Paul Constable confirms that the album has been absolutely wonderful.

"We couldn't have done it without him. He rivals Phil Collins in being the most likeable and hard working artist. Both he, Jim Steinman and his Left Bank Management Company have been absolutely wonderful."

Meat Loaf has been far from smug, however: "It's a good record, but there are loads of good records. It doesn't mean that the public are going to go out and buy them. With Meat Loaf we were quietly confident, but my fingernails are down to the quick."

Meat Loaf's first album Bat Out Of Hell (Epic) sold a million units worldwide, signed to Virgin in 1985.

M&M Names Clark-Meads UK Bureau Chief

EUROPE

Jeff Clark-Meads has been appointed to the newly created position of UK bureau chief for M&M Media.

Clark-Meads' previous positions include communications director for the British Phonographic Industries (BPI), European news editor for Billboard magazine and news editor for Music Week. Says M&M publisher Phillip Alexander, "M&M is extremely fortunate to have gained Jeff's depth of knowledge and experience of the UK radio and music industries. His appointment reflects our determination to strengthen our editorial coverage in the UK and the music industry in general."

Clark-Meads will start November 29 and be based full-time in the Billboard London office. He replaces current UK and former Italian correspondent and M&M veteran David Stansfield. Stansfield, who spent eight years in Italy, will continue to maintain his close rapport with that country's record industry music correspondent to the London office of the German music publishing company Gold/Gloucester. The Authority has also awarded a new ILR FM licence to community station Stray FM/Harrogate. Local A&R director of presentation Angela Stanfield, who will co-host the new weekly programme on fmndon private commercial station Airplay Records in the UK, is also planning. The station's first music director of presentation Angela Stanfield, who will co-host the new weekly programme on fmndon private commercial station Airplay Records in the UK, is also planning.

UNITED KINGDOM: Local Frequencies Awarded

The Radio Authority has reawarded an eight-year local broadcast licences to FM Gold station Signal Cheshire/Stockport, FM EHR station Severn Sound and AM Gold station Severn Sound Super-Gold/Grays Court. The Authority has also awarded a new ILR FM licence to community station Stray FM/Harrogate. Local A&R director of presentation Angela Stanfield, who will co-host the new weekly programme on fmndon private commercial station Airplay Records in the UK, is also planning. The station's first music director of presentation Angela Stanfield, who will co-host the new weekly programme on fmndon private commercial station Airplay Records in the UK, is also planning.

HOLLAND: NOS: De Jong Resigns as Chairman

Max de Jong, the controversial chairman of the Dutch public broadcasting system management group NOS, has resigned, effective year-end. De Jong was hired for a three-year term in January 1991, with a mandate to restructure the public service to make it more commercially-competitive. His no-nonsense management style drew strong criticism from the Dutch publishers, especially following a complete top-to-bottom reorganisation of the system which called for increased cooperation among broadcasters who had traditionally competed with each other. No successor has yet been named. Marlene Edmunds

ITALY: Radio Deejay Sweeps Radio Awards

Milan-based EHR net Radio Deejay swept the board at the first annual "Gran Premio Deej Radio," winning six of the 12 prizes awarded, including best station and best music programme. Other winning stations include: EHR web Network 105 for best information service and innovative programme; EHR RTL 102.5 Hit Radio for best female DJ; EHR Radio Dimensione Suono for best female broadcaster and EHR 101 Network for best variety show. MD

HOLLAND: FM Freq, Application Deadline Set For November 26

Applications for FM frequency bundles and at least one AM frequency of Holland close November 26. The awarding of the FM frequencies—which closely approximate the reach of a national frequency—has been a hotly contested issue in Holland, where all terrestrial national frequencies are in the hands of the public stations. A Ministry of Culture spokesman said that a decision on which groups will be awarded the frequencies no later than January 21, 1994. ME

EUROPE AT A GLANCE

FRANCE: Sokoloski To Preside Over Midem Awards '94

Japanese mogul Kenichi Sakamoto will be present as president of the jury at the 39th Midem Awards in 1994. The awards, which are open to international visual music productions created in the previous year, are divided into three categories for cinema, television and music video.

Julia Sullivan

FRANCE: Henao Lombin Taps D'ourson Dance Label

BMG France, independent division Carboneau has appointed former PolyGram head of international exploitation Nanou Lombin to head the new dance music label D'Leur. Lombin has worked on the international careers of acts such as Khaled, MC Sol'kair, Mylène Farmer and Amina.

UNITED KINGDOM: Local Frequencies Awarded

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## REGIONAL CROSSOVER

Tracking the cross-regional impact of product

### BORDER CROSSERS

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<th>TW</th>
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<td>Dance Pool</td>
<td>CENTRAL</td>
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<td>13</td>
<td>Headaway/Life</td>
<td>Coconut</td>
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<td>4</td>
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<td>Erasure/All I Left/Or/Other Came To</td>
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<td>3</td>
<td>14</td>
<td>Ace Of Base/Happy Nation</td>
<td>Mega</td>
<td>NORTH</td>
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<td>5</td>
<td>6</td>
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<td>Culture Beat/Mr. Vain</td>
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<td>WEST</td>
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<td>10</td>
<td>10</td>
<td>Shimmy Shimmy (Facetious Me)</td>
<td>Major World</td>
<td>NORTH</td>
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<td>9</td>
<td>10</td>
<td>11</td>
<td>Ace Of Base/The Sign</td>
<td>Electro</td>
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<td>Patricia Kaas/Il Ide Que Je Suis Belle</td>
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<td>Erasure/Ramosotti/Cose De Llo/Cosas De La Vida</td>
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### CHANNEL CROSSOVERS

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

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<td>5</td>
<td>Phil Callahan/Both Sides Of The Story</td>
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<td>9</td>
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<td>Thali's Kids/Walking</td>
<td>Portishead</td>
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<td>3</td>
<td>3</td>
<td>3</td>
<td>Paul Young/New I Know What Made Ols Blue</td>
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<tr>
<td>4</td>
<td>1</td>
<td>9</td>
<td>Take That/You Look Beautiful/Get Me</td>
<td>RCA</td>
<td>WC.E.C.W.N.S.S.W.S.E</td>
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<tr>
<td>5</td>
<td>8</td>
<td>3</td>
<td>UB40/Share</td>
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<td>WC.E.C.W.N.S.S.W.S.E</td>
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<td>Honey/We're Gonna Live</td>
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<tr>
<td>7</td>
<td>4</td>
<td>9</td>
<td>Take That/You Look Beautiful/Get Me</td>
<td>RCA</td>
<td>WC.E.C.W.N.S.S.W.S.E</td>
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<td>Gary Numan/This Is Your Life</td>
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<td>15</td>
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<td>5</td>
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<td>WC.E.C.W.N.S.S.W.S.E</td>
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<td>21</td>
<td>5</td>
<td>The Poppy People/Come On, Come On</td>
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<td>WC.E.C.W.N.S.S.W.S.E</td>
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### ATLANTIC CROSSOVERS

The top-playlisted non-European records on European radio

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<td>Bryan Adams/Please Forgive Me</td>
<td>A&amp;M</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
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<tr>
<td>2</td>
<td>3</td>
<td>5</td>
<td>Mr Big/Wild World</td>
<td>Atlantic</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Meat Loaf/I'll Do Anything For Love (But I Won't Do Anything For You)</td>
<td>Atlantic</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>5</td>
<td>Mariah Carey/Dream Lover</td>
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<td>WC.E.C.W.N.S.W.S.S.E</td>
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<tr>
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<td>6</td>
<td>5</td>
<td>Billy Joel/The Ball Of Ocean Ball</td>
<td>Columbia</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
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<tr>
<td>6</td>
<td>7</td>
<td>5</td>
<td>Soul Asylum/Runjaman's Train</td>
<td>Columbia</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>5</td>
<td>Tina Turner/Why Must We Wait Until Tonight</td>
<td>Columbia</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
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<tr>
<td>8</td>
<td>9</td>
<td>5</td>
<td>Whitney Houston/I Have Nothing</td>
<td>Columbia</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>5</td>
<td>Janet Jackson/If</td>
<td>Columbia</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>5</td>
<td>SW/Right Here/Heart's Nature</td>
<td>RCA</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>5</td>
<td>Four Blonde Women/Why Won't You Love Me</td>
<td>RCA</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
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<tr>
<td>12</td>
<td>13</td>
<td>5</td>
<td>Michael Bolton/Said I Loved You But I Lied</td>
<td>RCA</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
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<td>13</td>
<td>14</td>
<td>5</td>
<td>Chickenfoot/Crowded House/Distant Sun</td>
<td>Columbia</td>
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<td>14</td>
<td>15</td>
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<td>Marshall Crenshaw/Here</td>
<td>Columbia</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
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<tr>
<td>15</td>
<td>16</td>
<td>5</td>
<td>Billy Joel/The Ball Of Ocean Ball</td>
<td>Columbia</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>5</td>
<td>Meat Loaf/I'll Do Anything For Love (But I Won't Do Anything For You)</td>
<td>Atlantic</td>
<td>WC.E.C.W.N.S.W.S.S.E</td>
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<tr>
<td>17</td>
<td>18</td>
<td>5</td>
<td>Meat Loaf/I'll Do Anything For Love (But I Won't Do Anything For You)</td>
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<td>WC.E.C.W.N.S.W.S.S.E</td>
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For all artists appearing on this chart, the Region Of Sighting is North America.

### French pop flamenco act Gipsy Kings make a promising entry in Border Breakers this week with their new single Escucha Me, taken from their latest album Love & Libery. The band is signed to Paris-based P.E.M. (Productions Études Marionnettes), the group's worldwide production and management company, founded by Claude Martinez. P.E.M., in turn, is licensed to the Licensed Repertoire Division, the unit of Sony Music UK that handles third-party agreements.

The group's impact outside France—and this is what the Border Breakers chart registers—is currently strongest in Italy with major network Rete 185 Network/Nilano and Radio Club 94/94Naples being some of the stations playing the song. Other markets, where Escucha Me is Euro-related, are Belgium, Austria, Denmark and Switzerland. Second highest entry for Ace Of Base whose reggae-flavored The Sign is scoring well in the German-speaking territories. The single is one of the few new recordings made for the US version of a band the pan-European hit album Happy Music.

Marjolein Blader
### Regional Airplay

#### Week 47/93

#### Central

<table>
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<tr>
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<tr>
<td>1</td>
<td>SWEET WET WET BLACK EYE</td>
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<td>10</td>
<td>6</td>
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<tr>
<td>2</td>
<td>PET SHOP BOYS/Sales</td>
<td>707</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>PET SHOP BOYS/What's That Noise</td>
<td>707</td>
<td>14</td>
<td>6</td>
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<td>4</td>
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<tbody>
<tr>
<td>1</td>
<td>BERRY MCLEAN/Heavenly Highway</td>
<td>1120</td>
<td>10</td>
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</tr>
<tr>
<td>2</td>
<td>BERRY MCLEAN/Heavenly Highway</td>
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<tr>
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<td>BRYAN ADAMS/Please Forgive Me</td>
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<td>6</td>
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<tr>
<td>1</td>
<td>FREDDIE MERCURY/Living On</td>
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<td>FREDDIE MERCURY/Living On</td>
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<td>6</td>
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<tr>
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<td>BEE GEES/Line The Price Of Love</td>
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<td>6</td>
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<td>2</td>
<td>BEE GEES/Line The Price Of Love</td>
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**Music & Media** November 20, 1993

**Regional Airplay**

The top-playlisted records on European music radio (all formats), listed by region.

**Central**: Brash Isle, Untied Kitidwn enema)

**West**: The ULTIMO DE LA PRA/Mot Anlifuo

**South**: AEON

**North**: Scandinavia

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**Northwest Artikele**

**Northeast Artikele**

**Southwest Artikele**

**North Central Artikele**

**East Central Artikele**

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**Central Chart Entry**

**West Chart Entry**

**South Chart Entry**

**Northwest Chart Entry**

**Northeast Chart Entry**

**Southwest Chart Entry**

**North Central Chart Entry**

**East Central Chart Entry**

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**New** in Northwest

**New** in Northeast

**New** in Southwest

**New** in South Central

**New** in East Central

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**Music Trade** November 20, 1993

**American Radio History**

---

**American Radio History**
BOOMING INTO EUROPE
JAZZY JEFF
&
FRESH PRINCE

BOOM!
SHAKE THE ROOM

Now being played on 53 EHR, ACE, Dance and Rock stations across Europe

THIS WEEK:
No. 19 ATLANTIC CROSSOVERS

Distributed by BMG
IFPI Joins Radio To Promote 2-Track CD

BELGIUM
by Marc Mets

IFPI has joined up with leading Belgian radio stations to promote the two-track CD and increase awareness of the new carrier, which has shown a 75% growth over the last year. The campaign, which includes radio stations Bei RTL, Radio Contact, Radio 21, RTRF Radio 2, BRTN Radio 3, Radio Donna and Studio Brussel and TV stations RTL-TVI, VTM and RTRF-TV, follows an extensive press campaign, during which the association mailed out information on industry results and the distinction between the two-track CD and the maxi-CD single.

The campaign is targeted to the younger record buyers via the maxi-CD single.

In the November issue:
- Between the two CD-formats run according the younger record buyers via the maxi-CD single.

Norway
by Kai Roger Olsen

Norsk Radioindustriknig (NRU) is sitting pretty following the launch earlier this year of a quasi-net-work of local radio stations based on NRUs Radio10's programming. The stations, which now number 14, agreed to join forces on administration, sales and promotion (handled by NRUs) to fight competition from publisher NRUs national EHR net P3 and private national ACE net P4. With encouraging financial results for the fiscal year ended September 30, the viability of the network is becoming clear, and new NRU MD Alf Lande does not rule out the possibility of increasing the number of stations to between 15 and 30. Meanwhile, enthusiasm for the idea has been so strong that the net has been inundated with applications from stations wanting to join.

Radio 1 ad sales house Aria Media, which also handles national advertising for news-by-satellite station Radio Network, reported a turnover of Nkr48 million (app. US$6.8 million), which was up Nkr7 million (app. US$1 million) last year. In an all-time high for the Radio 1 station.

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The impressive growth is due to the two-track CD," says Liecopp. "But with all optimism, we are still far away from the vinyl figures we had on our desks a few years ago. The present campaign runs until the end of the year and we hope to see even more positive figures in IFPI Belgium's yearbook.

ALL YOU NEED TO KNOW ABOUT MUSIC MARKET IN ITALY

In the November issue:

NEWS / Controversy Grows Around Franco Realti (BMG Ariola) - INTERVIEWS / Tim Dabin (IFPI): Italy Leading the Bootleg Market - SPECIAL / Report on the Record Crisis in Italy: Causes and Solutions Discussed by People in the Sector - PLUS: Hit Parades, New Releases, Top Videoclips, Classical Music, Jazz, etc.

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Local Stations Queue Up To Join Successful Radio 1 Network

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AUSTRALIA
by Miranda Watson

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In addition, all stations are now running radio specials to coincide with the release of Browne's album, also entitled 'I'm Alive' on October 22 as well as an interview with the artist. The concert will be played on the stations at various times in November.

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10 Steps To Effective Music Scheduling

This week's “Programming The Music” features its first guest columnist, Pollack Media Group chairman/CEO Jeff Pollack. Other European programmers and consultants are encouraged to offer their views.

by Jeff Pollack

Programming The Music

Pre-programming your music by computer ideally gives your programme director complete control of what music rotations and saves time for everyone involved. However, there's also potential for disaster if no one at the station completely understands the programme. With this in mind, here are some thoughts about the proper use of a computerised scheduling system.

The introduction of computers into the music-scheduling process has been alternately a godsend and a nightmare. At the same time it's providing you with a comprehensive way to quickly schedule your music, a computerised system can get out of control before anyone is aware of it. Before the advent of computers for music scheduling, when everyone used a card-file system, the PD and the talent could quickly see that a song had not played evenly in all days. Now, unless you know where to look, the same problem could be happening, without the PD knowing it.

The bottom line is that scheduling by computer gives you more flexibility and control only if you understand some basic concepts about using the software. Having spent a lot of time trouble-shooting databases, here are some of the biggest problems we've encountered as well as some of the ways to avoid them:

1. Too Many People Can Lead To Confusion

If the music-scheduling system predates the current PD (or the last two or three PDs), the chances are good that you have some conflicting codings on individual songs, different philosophies in the usage of certain rules and the potential for a myriad of problems.

2. The Intimidation Factor

It's easy for those of us who did not grow up with computers to be intimidated by them. But intimate knowledge of computers is not a prerequisite to learning a particular piece of software. It's axiomatic that the best software systems are those that people with little or no formal computer training can learn.

If you have a good computer programme with a little patience you can become proficient enough to do whatever you need with your particular database. Most systems enable you to create a duplicate of your music database—a play library. This gives you a chance to experiment without having to worry about destroying the station's on-line database.

3. What You Don't Know Can Kill You

The person doing the scheduling has to know where to look to analyse the play histories of individual songs and how to analyse the steps that the software goes through to schedule each day's music. It's easy for things to get out of hand and for songs to continue scheduling in the same hours over and over again, for them to not be scheduled at all. It's a two-step process. First, you have to take the time to look at the songs to see if this is happening, then you have to know whether you need to go back and change things. Look for scheduling changes are required for your music scheduling system. If you change the number of songs in your categories, you also have to make changes in your search depth. If you change the definitions of your categories, don't forget to adjust the scheduling sequence of your categories. When you decide to add a rule to help schedule a category, remember to go back and activate the rule.

4. The Art Of Database Maintenance

Your database has to be maintained. Along with regular periodic play history, there are other functions that must be performed periodically. For example, adjusting the settings of rules based on the ever-changing mathematics of category sizes, packaging and spinning songs, etc. The parameters of the database need to be massaged as often as changes in the rules in your system happen. If you do music testing and make wholesale changes to your music library, you must review and, if necessary, reconfigure rotation times and reset some rules.

5. Stay Up-to-date With Increasing Capabilities

The best software systems have the capability to do almost anything you could possibly want to do and, if it can't do it, chances are the software creators can incorporate your suggestions into future versions. You have to know which proper areas of the system you can push to their limits. Decide what functions are important to using your database properly and learn them inside and out. Underutilising your system is a waste of a valuable resource.

6. On The Other Hand, Don't Try To Do Too Much

Your guiding principle with scheduling strategies should be to keep it simple; don't get yourself into trouble by trying to do too much. Since most good software packages will include every feature that anyone might ever want, the flip side is that there are a lot of features that you will never need. Don't turn on a function just because it is there. Only use as much as you need to get music to rotate properly and to stop the bad things from happening. This is where a person with too much computer knowledge can get carried away. We have seen systems which were horribly tangled with competing rules simply because the programmer tried to use every rule.

7. Dead-end Software

The monthly lease on a software package may seem a lot higher than an outright purchase of another system, but you should also weigh the cost of possibly being stuck with a system that quickly becomes outdated. The best leasing arrangements provide both updates of the programme and continuing service help in using the programme.

If you have a lease agreement that includes periodic updates of the programme, stay in touch with the software manufacturers so that you know when they have made a significant revision. Have they added a new feature that would make your job a lot easier? Know what they have to offer and take advantage of it. Don't be afraid to install a new version of a programme just because it will take a little retraining. Like most technologies, music-scheduling software tends to move forward in leaps and bounds.

8. Service

The best software companies will also offer extensive service for their programmes. If you're scheduling late at night and run into a problem, you can't afford to wait until tomorrow morning to get it fixed. Does your software company offer service day or night or is it strictly nine to five?

9. One Size Does Not Fit All

Just as your stations/networks and your market's a few basic rules: don't try to use them inside and out. Underutilising your system is a waste of a valuable resource.

10. Adjusting After Major Library Changes

Any time that you make dramatic changes to your music library, accompanying changes are required for your music scheduling system. If you change the number of songs in your categories, you also have to make changes in your search depth. If you change the definitions of your categories, don't forget to adjust the scheduling sequence of your categories. When you decide to add a rule to help schedule a category, remember to go back and activate the rule.

For music stations/networks, there's nothing more important than getting your rotations right. Regardless of your format, computerised scheduling is the best way to get it done. Just be sure to always keep in mind that the best scheduling allocation arrangements provide both updates of the programme and continuing service help in using the programme. If you have a lease agreement that includes periodic updates of the programme, stay in touch with the software manufacturers so that you know when they have made a significant revision. Have they added a new feature that would make your job a lot easier? Know what they have to offer and take advantage of it. Don't be afraid to install a new version of a programme just because it will take a little retraining. Like most technologies, music-scheduling software tends to move forward in leaps and bounds.

Jeff Pollack is chairman/CEO of Pollack Media Group, an international programming advisory firm, consulting over 100 stations/networks in all formats worldwide.
NEW RELEASES

Singles

SOON E-MC
O.P.I.D. - EMI
PRODUCER: Posse 500 One

This former member of MC Shazam's posse is out to show that French rap wave is not based on one single name. Soon E-MC offers two new mixes of a song already featured in last year's mini LP which will be included in his forthcoming album. Soon E-MC's groove is more jazz oriented, which can be heard in It's Time.

UTE LEMPER/ART MENG0
Parler d'Amour - Polydor
PRODUCER: Jean-Pierre Mader

First single from the new album Espace Indien by German singer Ute Lemper, better known for her versions of Kurt Weill works such as Three Penny Opera. This wonderful ballad, sung in duo with Art Mengo, will open new doors for her. Media reception is very good, including some stations aimed at a young public like NRK. An English version of the album is planned for early 1994.

RAMUNCHO MATTA
L'oeil de La Nuit - Crammed
PRODUCER: Ramuncho Matta

As producer and composer for Franco-Uruguayan singer Eli Medeiros, Matta scored a series of hits in the mid-80s. L'oeil De La Nuit is an excerpt of his forthcoming solo album. It has the same pleasant light funky rhythm which made the Medeiros sound easily spotted.

SILVAIN VANOT
La Bouche Herbue - Weekend/Virgin
PRODUCER: Morette/Vanot

Vanot is part of the new wave of French artists who rejuvenate the French rock scene, creating a universe of their own. La Bouche Herbue is a calm acoustic ballad, contrasting with Vanot's more electrified tunes. It deserves a try.

Albums

DOMINIQUE A
Si Je Connais Harry - Lithium/Virgin
PRODUCER: Dominique A

Ever since his first album with indie label Lithium, Dominique A has had this ability to attract eyes and ears. Don't expect a 48-track digital stand in his second album: each arrangement is in a minimalist mood, and the voice seems to have been recorded on a 4-track machine drowned six feet below earth. But it's on purpose. It works. From the start, Dominique A has had the support of public stations France Inter. Let's hope others will now join.

FATAL MAMBO
Fatal Mambo - Blue Silver
PRODUCER: F. Mambo/P. Verdiel

As its name says, Fatal mamb0 is a delightful mamb0, saibo, merengue band. The rhythms are hot and the lyrics hilari- ous. Programmers should take some time to listen to Salaud0 and La Tete a Gaston. It fits all audiences and it's fun.

JEAN-LOUIS MURAT
Venus - Virgin

PRODUCER: Murat

Murat delivers at last his much awaited third album. The rhythmic and breathless voice is still present although he is now rid of most of his keyboard-driven arrangements to favour more simple acoustic sounds. Most of the songs are dark and deal with sad issues such as Tou Est Dit ("Everything Is Said"), La Fen Du Diable ("The Devil's Window") or Rouge Est Mon Sommeil ("Red Is My Sleep"). This later song is one of the album's best along with Venus.

PETER KRONER
Un Monde Un Dieu Une Biere - Vogue

PRODUCER: Vincent Marie Bouvet

With his first album, this young German artist "but truly Frankophonie" shows his eclectic gifts: the songs are "real," the lyrics prove interesting, the voice distinctive and the arrangements creative. Each track is a little story in itself which creates a lot of images. Musically, it could be considered as French pop. Un Monde Un Dieu Une Biere, Je Te Regarde Quand Tu Donnes ta voix, Je Plus Souviens Un Tambour... Tape Dans Les Mains are three potential hits.

PIGALLE
Kire Et Pleurer - Boucherie
PRODUCER: Francois Hadji-Lazaro/Didier Le Marchand

Pigalle's previous album was a little masterpiece of French popular and realistic chanson blending punkish grooves with hurdy gurdy and banjo. You don't change a winning formula and this new album recaptures all the different elements which made this band easily recognisable. Fronted by the impressive personality of Hadji-Lazaro, Pigalle offers a lot of chances to laugh and cry, even if some might not like the provocative Crime Contre L'Humanite, which condemns the Pope's stand against preserves.

HUBERT-FELIX THIEFANIE
Fragments d'Hébétude - FNAC Music
PRODUCER: Chris Spedding

For over 15 years, Thieffanie has built up a faithful and impressive audience (most of his albums have gone gold in France), far from mainstream, with limited radio support. This album, recorded with great wizard Chris Spedding producing, looks like one of his most ambitious to date. His style has not changed much. As usual, lyrics are as depressing as can be and the musical environment is rough and tough. Not to be let into everyone's hands.

SOLDAT LOUIS
Aupres De Mo Bande - Peer Music

PRODUCER: Gary Wickman

Soldat Louis' third album marks a return to a music closer to the band's celtic origin. Dasy Spillane, Sinead O'Conn0r and The Waterboys have all been involved. Louis L'Arcienne McnGowan joined the band for a new version of Irish traditional song The Wild Rover. Best tracks are Bobby Sands, Tu Pire and Femmes De Légende.

Fernandez' Unique Touch

Emmanuel Legend

A couple of years ago, the French public discovered a very strange artist in Nilda Fernandez. His high voice sounded strange, often by turns, and Nilda (an acronym for Daniel, his real name), added to the doubt. But once this small mystery was solved, listeners were caused to appreciate his personal style. There was no doubt that Fernandez was a gifted musician and singer, one of those who has the ability to add charisma to music, who can express his thoughts in his own imaginative words, who creates a whole universe to which people can relate.

His public, as well as the media, had been very receptive to his talent. Yvonne Lebrun, who is in charge of music programming at Radio France Inter, called him "different, elegant, strange, mystique and impossible issued, the world of Veronique Mortaigne, who revises French music for the daily Le Monde, Fernandez' intriguing character who stands apart in the current French artistic community. Apart from this undogmatic aspect of his voice, he stands in between different culture and mixes styles from different sources.

His first eponymous album, released in 1991 by EMI, sold 240,000 units, landed a couple of his and won him a Victoire de la Musique as best up-and-coming male. But the relationship between the artist and his record company grew bitter and eventually they parted ways. Fernandez then signed a licensing between his label La Pinta and Polydor, where a new A&R director, Didier Varro, had arrived. Raoul Castaing, who has been managing Fernandez' career and producing his albums for the last three years, says of the arrival of Manolo Diaz, who had been appointed MD of PolyGram's Latin division, had been a key element in Fernandez decision to chose Polydor. "We had found the kind of things that inspired us in terms of the international development of his career," says Castaing.

Diaz's interest in Fernandez was not new. It started when he was hosting a programme on public station France Inter. He explains, "I think Fernandez is one of the few real interesting artists who have emerged in France these past years. His strong universe hubs something destabilising and I like that. 'I believe he is one of these artists who can appeal to the largest public and touch as well the elderly with his classic style. The youngster with his music and his words and also the specialized public such as the journalists."

On November 3, the first album under this new label was deliv- ered to stores. Fernandez' second album, also eponymous, marks a new step in his career. For Varro, it is more direct than the first one, which had a lot of keyboards. This new album has been inspired and matured through the 200

La France De Mon Coeur - Vogue

PRODUCER: Georges Manoukian

This mini album, being released in November, is by the singer of Montreal, Fernandez himself. It captures the synthesis of the artist's career and producing his albums now considered in the international development of his career," says Castaing.

"Our intention is to show that behind the artist, there is a real personality and this universe. He is an artist who takes risks and we are going to share this risk."

The campaign will focus a lot on radio with a series of spots on the major stations such as NRJ, Fun Radio, top Media Control stations. Says Lauriot-Prevost, "The message is simple. It says: listen to what he has to say. In promotion, we are going to say the same. We'll tell people like Laurent Bouzou at Skyrock, 'Instead of putting him on a panel, listen first to what he has to say."

The key test will be to see if he will be played on networks targeting the young- sters.

Castaing confirms that Fernandez will actively participate in the promotion of his album. "We really hope that we'll receive good airflow. We are not going to fight for NRJ to play us, we'll be happy if it happens, but it is up to NRJ to come to us and the reverse."

The international development will initially—and logically, because of the artist's Spanish origins—focus on Spain and Latin America. A Spanish version of Fernandez previous album had been recorded and is already distributed in these territories by PolyGram. Fernandez will tour and do promotion in most Latin America countries. "We already have a good base there," says Castaing. "It is really our priority. We'll go step by step. We are ready to work every- where." At this point, says Castaing, a Spanish version of this new album is considered and possibly in Portuguese for the Brazilian market. Casting is confident that things will also happen in Europe. There is already a buzz in Holland and it is based on one single name. Soon E-MC has been released with instant positive re- action from full-service stations and many FM net- works, according to Mathieu Lauriot-Prevost, marketing and promotion director for Polydor. He explains that the marketing campaign will focus on the content of the songs and the univer- sity of the universe themselves.

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World Music Reaches Its Crossroads

After five years of development and some impressive success stories (Mory Kanté, Gipsy Kings, Angélique Kidjo, Khaled), world music seems to be going through a difficult time in France, with less media exposure. But the recent success of Cesaria Evora proves the interest of the public is not fading away.

by Emmanuel Legrand

World music, while in its infancy in France, was a trend initiated by curious and eclectic broadcasters before expanding in the media. Many feel that the industry took world music for part of the global market. But in fact, it has suffered from the effects of fashion. He explains, "it's almost impossible to build up artists careers. At the same time, world music artists had become more expensive because they were more wanted by record companies. The investments costs in production and marketing boomed. Some producers or artists thought it could be possible to repeat Yeke Yeke or Bob Marley's career. But there is only Marley, "

For Bipig, the outcome is that "everyone is unfair to the public. The record companies are unhappy because they can't sell enough, which are expensive to produce, and the artists are unhappy because there has been a real change in taste between them in the industry."

Thierry Planelle — one of the architects of the "Sono Mondiale" concept, currently A&R director for publishing company Editions Delabel, recalls, "When we started broadcasting, we realised that Paris was the city, which had the highest density of foreigners coming from all parts of the world. We decided to mix the music from these different communities. Our main focus was African music which started a wave of African musicians in France. For Planelle, the role of a station like Nova has been essential. "I have the impression Nova helped to tear down some stereotypes and prejudices. It opened doors and gave these types of music recognition. We played a lot of rai music before it was fashionable and it paved the way to a whole new generation of artists."

Slogging Off

But France, which has nurtured some of the main world music acts, seems to have problems in living up to its reputation. World music might still find its niche in the market, but a more realistic approach is now prevailing. Former journalist Philippe Conrath, who has set up the world music label Cobalt, believes this style of music has suffered from the effects of fashion. He explains, "In 1988-1989, Mory Kanté, Kassav', Johnny Clegg and Alpha Blondy all enjoyed incredible success. First in France and then abroad. After years in the shadows, many of us thought this music would be more wanted by record companies. The investments costs in production and marketing boomed. Some producers or artists thought it could be possible to repeat Yeke Yeke or Bob Marley's career. But there is only Marley, "

Philippe Constantin, director of Island's specialised label Mango considers world music is suffering from a "backward evolution." He explains, "For teenagers and media, world music is nothing but a label. It's out of fashion. In addition, there is no longer that spontaneous curiosity from the public for this music."

Constantin accuses record companies of "looking only for the hits and not searching to build up careers" and the media for not exposing world music artists. He adds, "The public is not given the choice. We have an artist at Mango, Baaba Maal, who's got a fantastic audience reaction during the recent Africa Féte tour in the US. In France, no one has heard of him. It's a pity."

Radio's Role

Radio stations stand accused but the other answer is that it is not the music that wanted music by the audience. Laurent Boutonnet, programmer director for ECHR Skyrock agrees that it is also the function of radio stations to help the public discover different music, but adds that playing world music is not an easy task for a programmer, although it can be done, providing some rules are respected. Comments Boutonnet, "The songs must have a dance beat and their chorus must be easy to memorise. Such as the case of Yeke Yeke or Khaled's Didi. Further, they have to be trusted like any other song on our playlist. But generally these songs provoke instant reactions from the public: people call us and ask why we are playing this song."

Europe 1 music programmer Yvon Lebrun is known to be supportive of this style of music within the limits of the possibilities offered by the station's schedule. Acts like Le Mystère des Voleurs Béngalés, Mory Kanté, Cesaria Evora, Khaled or Geoffrey Oryema have received their share of airplay at Europe 1. "The musical melting pot will be the music of the year 2000," states Lebrun. "Europe 1 has always supported world music. It's a sort of bonus in our programming."

Eric Randier, who runs the specialised indie label De Dix Communications Silver, explains that France has many different ethnic communities who all have their stations. "It is important to be played on these stations to reach this public which is the core audience for many of the records we release. But they are in some ways a ghetto. What we are looking for is to reach larger audiences. Apart from FIP and France Inter, and from time to time Europe 1 RTL, Radio Latina and Radio France there aren't many chances to be heard."

Basset says labels continue to service radio stations "with the secret hope that some day, they'll like one of our records enough to play it."

Coohra's Conrath agrees that there is globally "a lack of musical education in space to expose this style of music and radio activity is very limited. Despite this discouraging state of the market, sometimes a miracle happens."

In 1992-93, that miracle was called Cesaria Evora. "In a few years, this young singer from the Cap Verde Islands, rose to fame with acoustic music far away from fashionable sounds. In two albums, "Montana" and "Firmado," released in France by indie label Celluloid, Francois Post, promotions director of World Music, who's got a fantastic reaction from the public. The problem is that now, "every station is the same. It doesn't come from a major company and if it is not sung in English, there is little chance to interest them. It's much more rewarding to work with full-service stations. They have a real musical culture and they know what they are doing."

Lebrun says the success of Evora is "in some ways Europe 1's success," as the station decided a couple of years ago to launch the music from the Cap Verde Islands, among which was Cesaria Evora. "It all started that way. She denotes the only type of artist that can suit all sorts of this kind of music. She is very relatable and also to the listeners and also to the music industry. They bring back that sense of freshness that is so often missing. For those who are curious, this music offers a lot to discover and that's what counts."

Creating Powerful Radio Interviews
by Valerie Geller

The purpose of an interview is to get the person to talk to you, to open up and tell you things of interest. Perhaps even to reveal things that the person does not regularly discuss in a public forum. Sharing information, storytelling.

A good interviewer knows instinctively that in order to get the best out of a subject, you must make the person interviewed feel comfortable. Ideally, they forget there is a microphone in front of them. They feel the

A good interviewer knows instinctively that in order to get the best out of a subject, you must make the person interviewed feel comfortable. Ideally, they forget there is a microphone in front of them.

time flies. They feel listened to and heard. (If they look at their watch, you can consider it a bad sign.)

Psychologist and author Carl Faber writes in his book, "On Listening," that real listening, truly hearing what another person has to say is the greatest gift you can give another human being. There is great power to listening. It is the true power of communication.

"It is up to you as an interviewer to provide the product. Keep that interview from being boring. If it heads in a dull direction, grab it back and steer it another way. For endless time, say nothing!

Bring the subject relaxed and relatable. "I've got this. Just relax. I've got this."

Tell the subject, relaxed now, thinking of the perfect radio interview sound statement! It's short, to the point, simply re-frame the question for the final cut.

Get The Nerves Out
I have many arguments about this new idea, and it is controversial, so I do not encourage it unless you are willing to try it. It does work.

You have noticed that when doing telephone interviews that the person is nervous, so the answers are too formal, skilled, boring and not very conversational? If that happens, here is the fix:

Leave the tape rolling and end the subject once more. Just to make sure I've got this right — could you go over it one more time with me? The subject, relaxed now, thinking the interview is over, will often tell you a very conversational related and reliable way what the points were. This is the better tape to use. It's better radio. I do not believe

The interview goes so much better when it is something you care about as opposed to something you think will be of interest to the audience, but you are not genuinely tuned in to. Interested is interesting, bored is boring. If you are genuinely curious about the topic, it will work.

Tips For Guests
The guest can be helped along as well. In the US, some radio stations actually hand out a list of items for the guest to read before he or she goes on the radio. If you are interested in considering handing guests or interview subjects an instruction list prior to air, here are some items it might contain:

1. Be available and flexible. If the interview time has to be changed or rescheduled, go with it. The station may call you in an emergency situation, a guest has cancelled, or is in need of your expertise now. Be willing to appear, and the station will remember it.

2. Don't repeat the name of your book over and over again; people will soon get annoyed. The trick is to be so fascinating during the interview that the listeners stay through to the end to hear the host or presenter tell the title of the book. It does not hurt if the station receives many phone calls from listeners requesting information about you after it is over.

3. Forget there is an audience out there. You will be a much more effective communicator if you speak just to one person at the time instead of "all those listeners out there." The audience listens one at a time. Radio is personal and intimate. They feel good when spoken to that way.

4. Listen to the questions. Answer them. If the host/presenter is unprepared or does not seem familiar with your subject, never show anger or frustration. Just talk as you would to a friendly stranger you meet at a cocktail party or on an airplane. If you can genuinely interest the host/presenter in your subject, you will interest the audience and also have a good shot at being asked back.

International Broadcast consultant VALERIE GELLER leads workshop seminars and consults for stations in Europe and the United States with emphasis on news, talk and personality radio, including Germany's Antenne Bayern, FHI, OK Radio, Radio Hamburg, Radio Gong and Chamberi; Sweden's Sveriges Radio, Denmark's Danmarks Radio and the YLE in Finland. She has also spoken before the Swedish Radio Academy and the Mediapressrum in Copenhagen. Currently she is working on a book titled "Creating Powerful Radio." She can reach her at her New York office at (+1) 212.580 3365 or fax (+1) 212.874 0221.
LES RITA MITSOUKO
GET YOUR CAMERA AND JOIN THE PHOTO COMPETITION

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

Imagine you're going on a holiday. Most people make a checklist of things they don't want to forget when they start packing their bags. Well, if you want to win a fully paid trip to Paris, check out this page first, because Delabel/Virgin France and M&M invite you to take part in a photo competition around the November 15 release of the new Carmen Rizzo mixed Les Rita Mitsouko album Systeme D. The winner will get VIP treatment at one of the concerts by the French duo at the Olympia theatre, scheduled for the week running from January 31 to February 6.

Normally your camera is the last to be packed, but this time you have to use it before the actual trip. Have a picture of yourself or one of your staffers taken while reading M&M or playing the new Les Rita Mitsouko single Y'A D'La Haine ("There Is Hate") glued to this page; but not at your desk, think of the weirdest situation you can. If you can combine the two actions, the better your chance of winning will be, and you will get your picture published in one of the upcoming issues of M&M.

As the music of Les Rita Mitsouko is best described as avantgarde pop, you can imagine that when we ask for a weird picture, we are really asking for "weirdelica."

Meanwhile, we hope you'll programme this single, Catherine Ringer and Fred Chichin's first new track in five years, premiered at a media showcase in the Trianon in Paris on November 10. In France and the Benelux this duo belongs to that ultra-rare species of progressive musicians who nevertheless make it to airplay. 1985's Marcia Baila was a true "border breaker" and so was their Singing In The Shower single with the eccentric Sparks brothers, from their last album up until now, Marc & Robert from 1988.

Losers of the competition have the consolation prize in their hands—the single with a "landsiding" funky bassline, augmented by weird synth buzzes. The CD-maxi and 12" remixes by William Orbit will comfort dance and alternative programmers, who should also try the album tracks Au Fond Du Couloir, Get Up And Get Older and Godfather Of Soul, a tribute to James Brown. Their colleagues at ACE outlets will embrace Les Amants, a dramatic French ballad in a Gainsbourg tradition, originally included on the Les Amants Du Pont Neuf soundtrack.

Sportive rockers will spontaneously jog around the block with their walkman on—an idea for your photo?—as soon as they hear the rock influences on My Love Is Bad, a duet with Iggy Pop. Jazz cats will fall for the swing of Chanson D'A. Being jacks of all trades the two even manage to please punks with Elevator. In other words, everybody work Systeme D into your system! With the competition behind it, the reward will be big. One more word to the losers: a European tour will take place in February/March 1994.

Please send in your contribution before November 30 to Robbed Ti at Music & Media: PO Box 9027, 1006 AA, Amsterdam, Holland.