

MUSIC & MEDIA

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Paire Rejects
Indie Criticism
Of Singles Chart

FRANCE

by Emmanuel Legrand

SNEP president Gilles Paire has dismissed as unfounded recent criticism by independent producers association UPFI that the new singles charts are not reliable.

UPFI, which includes leading French indies such as Francis Dreyfus, Henri Belolo's Scorpio, Charles Talar and Trema, argued that "a whole part of the retail sector has been omitted," referring to the super and hyper-markets serviced by wholesalers such as DCG and Cogedep, which account for some 20% of all records sold in France.

Paire says that he is "still waiting to hear evidence [from the UPFI] that the chart is not accurate. They are talking about a panel of stores they don't and cannot know. The panel of

(continues on page 24)

GWR Looks East With Shares In Inforadio/Warsaw, FM Plus/Sofia

EUROPE

by Jeff Clark-Meads

The UK's second-largest private radio group, GWR, is putting its toe further into the warming economic waters of eastern Europe. The company, which already has an interest in Bulgaria, is now

moving into Poland and, if the economic temperature feels comfortable, expansion across the former communist bloc is possible.

GWR recently purchased a 48% stake in EHR Radio FM Plus/Sofia and is now owner of one-third of Inforadio, the consortium that has won a news/talk

licence for Warsaw. GWR's partners in the consortium are a number of Polish news organisations and the BBC World Service. This is believed to be the first time the BBC World Service has gone into partnership with a commercial radio company. Recently,

(continues on page 24)



THE BREAD AND THE SALT — Spanish trio Presuntos Implicados were congratulated by the country's culture minister Carmen Alborch at the release party for their new WEA album "El Pan Y La Sal" (The Bread And The Salt). Pictured (l-r) are: artists Ignacio Maño, Juan Luis Gimenez, Soledad Gimenez and Alborch.

Spain Renews European Promotion Efforts

SPAIN

by Howell Llewellyn

Spain's music industry still has Europe firmly in its sights despite an important new plan recently announced called "Proyecto Latino," which aims to increase contact between the music markets of Spain and Latin America, including the Hispanic markets in the US.

A three-year project coordinated by a special committee set up

by national IFPI group AFYVE and rights association SGAE, "Proyecto Latino" will promote Spanish music in Spanish-speaking communities abroad and raise the profile of Latin music in Spain. There are also plans for a Spanish music export office and increased support for Latino tours.

With the heightened attention given to "Proyecto Latino," there has been an impression that Europe was being given up in favour of Latin America, a more

natural market for Spanish artists because of linguistic, historical and musical links.

Penetration of Spanish music into European markets has always been a thorny issue, with successes being few and far between; and whether northern Europe will become more open to Spanish product is not clear, as conversations with PDs indicate.

Spanish labels, however, say that not only is Europe still important, but that it is likely to become

more so. They say there is no contradiction in marketing for both Latin and European publics.

One indication of Europe's continuing importance for Spain is that despite the significance of "Proyecto Latino," SGAE's influential vice president **Teddy Bautista** says that in 1994 European conferences such as Pop-Komm and MIDEV will take priority over New York's New Music Seminar (NMS). The SGAE,

(continues on page 23)

Mano Negra
Celebrate
Babylon

FRANCE

by Emmanuel Legrand

They have been described as an "multi-ethnic version of the Clash"; handle their own management while "continuing to live in a delirium"; have spent



Mano Negra singer Manu

the last two years scouring the US and Asia in a tireless search for new ideas; and have cited a circus theme as a possible inspiration for the next tour. With a CV like that, it is no surprise even pubcaster France Inter is greeting melting pot group Mano Negra as the darlings of the French rock scene.

(continues on page 24)

No. 1 in EUROPE

European Hit Radio
SYMBOL
The Most Beautiful Girl
(NPG/Edel)

Eurochart Hot 100 Singles
BRUCE SPRINGSTEEN
Streets Of Philadelphia
(Columbia)

European Top 100 Albums
PINK FLOYD
Division Bell
(EMI)



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the brand new single

"dream on dreamer"

M Breakout Rotation

#1 EHR chartbound

On tour soon

ACID JAZZ

It's RECORDED



CASA BABYLON

NEW ALBUM OUT NOW



538 Considers Relaunch As Foreign Broadcaster

HOLLAND

by Marlene Edmunds

Dutch cable EHR/dance outlet **Radio 538** will attempt to launch as a foreign station if it loses an appeal to have its application for a terrestrial frequency reconsidered. The station was among several turned down for the scarce frequencies handed out by the government last January who are now charging that the applications procedure was essentially flawed and violates both Dutch and European Union trade regulations.

Radio 538 MD **Lex Harding** says recent ministry decisions show clear favouritism to less popular formats promised by Dutch music station **Radio Noordzee Nationaal** and London-based **Classic FM**. Moreover, Dutch stations are required to pay fees which stations based abroad—such as

Classic FM or **ACE Sky Radio**—are not.

"We are obliged to pay five cents for each cable hook-up, which amounts to Dfl 250.000 [app. US\$132.000]; to pay a Dfl 50.000 fee to support the [media watchdog agency] **Media Commission**; and in addition, we have to pay from 2-4% of our revenues to a journalists' fund. Foreign stations do not have to pay this. As such, I think we are discriminated against."

Harding is one of the veterans of the Dutch radio industry who helped launch **Radio Veronica** more than two decades ago. In late 1992, he abruptly resigned from the public broadcaster to start up Radio 538.

He charges the Dutch government's licence award to Radio Noordzee Nationaal was based on the inaccurate assumption that very little Dutch music is played. Says Harding, "We play

from 20% to 25% Dutch music. It's a special type of Dutch music—dance music—but it is Dutch. Holland is getting close to being the number one country for dance music, with **2 Unlimited** and **2 Brothers On The Fourth Floor**. The difference between us and Radio Noordzee Nationaal is clear. Our Dutch music sells and the Dutch music Radio Noordzee plays does not."

Harding says he will exhaust appeals processes in Holland to challenge the government's decision, but if all else fails, a relaunch as a foreign station might be more practical. Radio 538's market share has been climbing steadily since its start-up 15 months ago and now stands at 4%. The outlet has plans to eventually launch into new formats in Holland and to start-up satellite services beyond Dutch borders in the near future.

Network 105 Joins Polydor, Max Magazine In Promoting New Wave Italian Music

ITALY

by Mark Dezzani

The traditional image of Italian music as embodied in the canzone is being challenged by a campaign spearheaded by Milan-based EHR web **Network 105** and **Polydor Records** to highlight new musical talent. While **Laura Pausini**'s ballads continue to capture audiences around Europe, a host of talented young acts are coming to light in Italy with a more alternative sound ranging from rap and ragamuffin to indie rock and ethnic folk.

In collaboration with the monthly style magazine **Max** and **Polydor Records**, Network 105 is promoting a compilation CD entitled **Max Generation—The Music That's Changing**, which showcases 18 emerging acts voted by Italian music journalists as representative of the new wave of Italian music. The tracks include music from rap and regga acts **Frankie Hi Energy MC** (Rome), **Almamegretta** (Naples), **Casino Royale** (Sicily); indie rock acts **Flor de Mal** (Sicily), **Brando** (Sicily) and **Ottavo Padiglione** (Florence) and ethnic folk artists **Kaballa** (Sicily), **Jimmy Villotti**, **Vinicio Capossela** and **Samuele Bersani**.

With a reputation for being quick to pick up on new trends, Network 105 was immediately enthusiastic about participating in the campaign. The net launched a

daily feature on different acts from the compilation, and organised a mini-festival in March-April, whereby four artists played live from Jimmy's Club in Milan each Monday evening on its "Night Express" programme. The concerts were recorded for airing on Italy's music TV network **Videomusic**.

The station's traditionally adventurous playlists have received an extra spurt of enthusiasm for new music, according to music director **Jeanine Orego**. "Our current A list includes the Naples dub reggae band **Almamegretta**, who are featured on the CD, plus another new revelation called **Negrita**."

Daytime plays are also given to international acts such as **Soundgarden**, **Blur**, **Björk** and **Therapy**.

Polydor A&R director **Stefano Zappaterra** says the Max Generation idea came about after journalists frustrated at the lack of representation of new musical styles at the annual San Remo song festival decided to do something positive about promoting the many new acts who have been denied radio and TV promotion until recently.

"Massimo Poggini of **Max** magazine wanted to do an article on Italy's new music. That contact started the whole thing. As he is president of the music journalists group **GGB** he asked them to select the 18 artists and tracks

most representative of the best of the new. Everyone had the feeling that things are really changing in Italy and that it was time to give exposure to acts that hadn't been touched by important media and make the audience aware that the music is changing too."

Giuseppe Galimberti, MD of **PolyGram's** specialist **Blackout** label which has three acts, **Ritmo Tribale**, **Casino Royale** and **CSI** on the compilation, welcomes radio's belated awakening to the new music. "The tendency for radio stations to open up to new acts is now a general trend, however most stations only woke up yesterday. They have never cultivated or played stuff like this before."

BMG Italy promotions manager **Carlo Martelli** says that after the demise of state radio network EHR **StereoRAI** last month it is difficult to get airplay for some new artists and feels that there is still room for more risk-taking. "Until recently it was difficult to get anything but established artists and hits on the national private networks. It is opening up a little now with Network 105, one of the best for breaking new Italian acts. I would still like to hear more intelligent playlisting instead of hearing the obvious songs all the time."

Sweden's City 107 Plans Power Boost To Cover To Copenhagen

SWEDEN

by Nicholas George

The most popular commercial radio station in southern Sweden is planning to expand its service to broadcast directly into the Danish capital of Copenhagen.

The move by Malmö-based Hot **ACE City 107** will mean the creation of one of Scandinavia's largest radio markets with a potential listenership of more than 1.5 million people.

City 107 currently is building a new 110-meter transmitter in order to improve broadcasts to the rural areas surrounding the Swedish cities of Malmö and Lund. However, the new transmitter will also enable broadcasts into Copenhagen which lies only 16km from Malmö across the Öresund straits. The transmitter will begin operating in July.

City 107 MD **Patrick Larsson** says the station is considering setting up a sales office in Copenhagen and

employing Danish DJs. Larsson maintains there is plenty of room for a Swedish-based station in Copenhagen as the Danish commercial stations only have weak signals and are limited in the amount of time they can broadcast each day. "We will be able to offer a much more complete format broadcasting 24 hours a day. We have been listening to several Danish stations and they do, of course, play more Danish music than we do, but the international music is almost exactly the same. There is no real difference in the dates that artists chart."

Language differences don't appear to be a problem. The Swedish spoken in the Malmö area is similar to Danish and most inhabitants of Copenhagen can understand it without great difficulty.

Plans to build a bridge across Öresund will also bring the two communities closer together. City 107 already has an 8% audience share in the Malmö/Lund area.

IMRO Oversees Split From PRS With Elections For Interim Board

UNITED IRELAND

by Dominic Pride

growing among Irish songwriters for full independence from the UK.

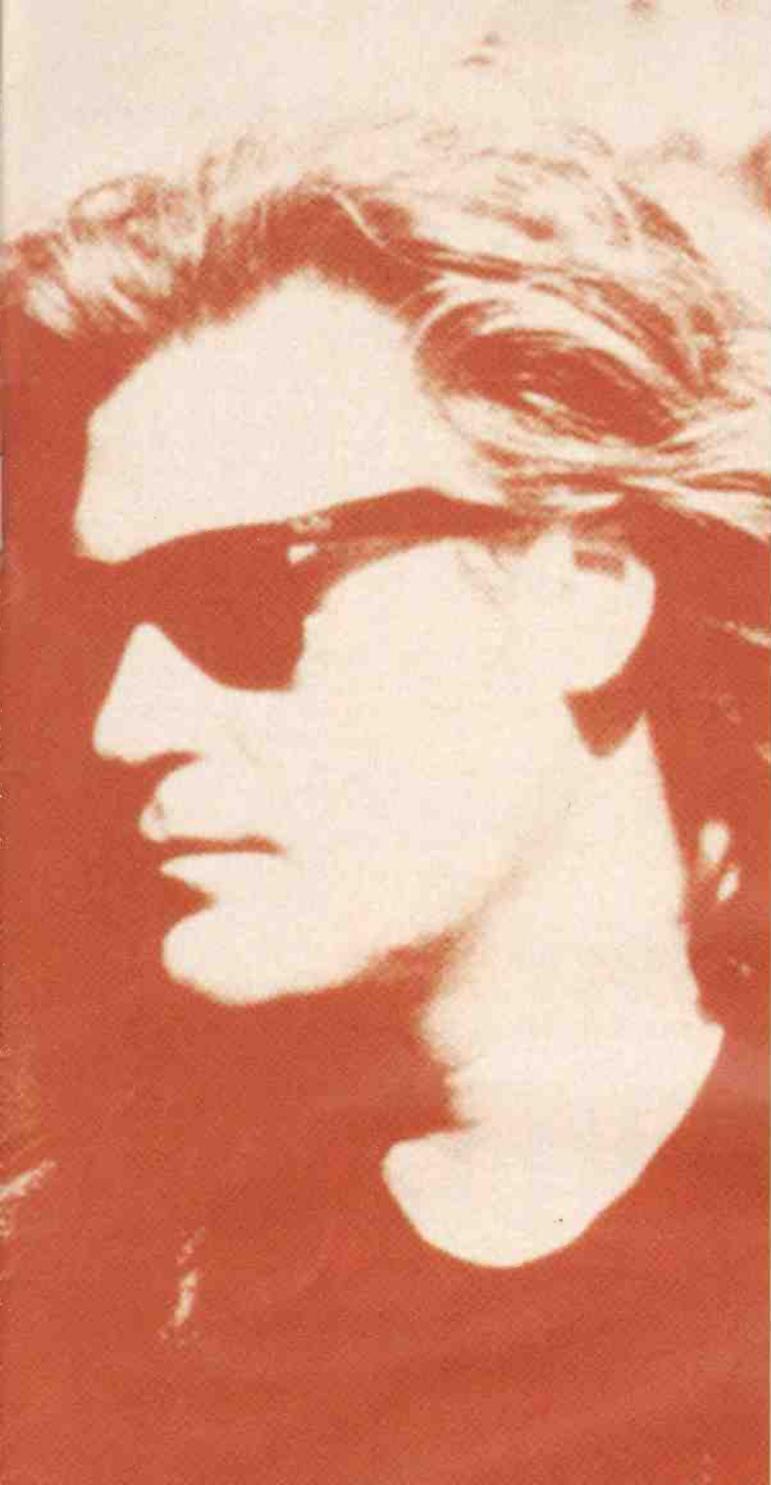
A postal ballot of all 11,000 Irish-resident members of the PRS will take place for the board, and results are expected late May. At close of nominations there were 12 nominations for seven writer vacancies and eight nominations for five publisher seats on the interim board.

Once the details concerning the scope and nature of an independent society have been established, another ballot will be held to establish whether or not to establish an independent Irish society. The majority needed in this poll will be two thirds of all members who vote. Although the PRS has some 26,000 members, a relatively small number take an active part in the elections to its different councils and boards.

Dominic Pride is European News Editor for **Billboard**

Newsmakers

- **ITALY:** Marco Picchio has started as the new music and PD at **Radio Onda Libera**.
- **HOLLAND:** U.M. Cerfontaine and R.E. Heijnen have launched a radio consultancy **CH-Communications** offering specialist advice on format research, listener research and programming.
- **HOLLAND:** Peter van Dam has returned to the Dutch airwaves on **Radio 10 Gold** with a programme on Saturday and Sunday evenings. Dam has a long career in radio which began on pirate **Radio Caroline**, taking him via the **TROS** and the **KRO** to the Belgian **BRT**.



Gloryland

**The Official Theme Song of
WorldCupUSA94**



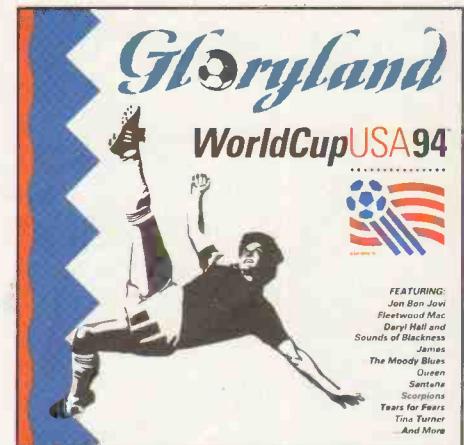
Gloryland

Daryl Hall and Sounds of Blackness



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**The Official Theme Song Of
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Tears for Fears*Tina Turner... and more



Calling Radio: Give Euro Hits A Chance

A pleasant discovery I have made over the last few years is that the average radio audience accepts songs sung in more languages than just English and the mother tongue. As long as a song is well produced with a strong melody and with some hook which wakes up the listener's interest, it's ready for European radio. But is European radio ready for it?

by Pentti Teravainen

Domestic pop music is dominating airwaves in most European countries today as more and more stations are finding local artists who can compete with Anglo-American acts on their playlists. The increasing number of non-Anglo-American acts and the uniting of Europe, which is waking audience's interest in foreign hits, gives Europe's radio stations every reason to play more foreign hits. Yet most are still missing out on some powerful European singles.

off the idea of taking it any further in thinking it would be too much work to build the new name on foreign markets.

Those responsible in modern record companies seldom have a wide knowledge of music culture. Having grown up under Anglo-American influence, they mainly read British and American magazines and ask their kids what's happening on MTV.

The Birth Of Euro Hit Parade

Ironically, it was this negligence at the record companies in promoting their own product that eventually led to Euro Hit Parade, an agreement between several stations throughout Europe to promote acts from other European countries.

The idea came to me through one of my programmes at Radio 100+/Tampere ..

Turning To Labels

However, this problem isn't entirely the fault of the radio stations. The majority of European singles never come any further than the headquarters of the major record companies. If the person responsible doesn't relate to the language or style of the song, it will never come any further. Even if that person likes the single, he or she is often put

focusing on European music. Because I was not receiving enough product from the record companies themselves, I began making contact with stations in Germany and France which turned into an exchange: they would send me the biggest local acts in their country and I would send them ours. This worked well for a while, but it became difficult to keep it going.

And then, a year ago, after attending the MIDEM conference, I came up with an idea which later took the form of the Euro Hit Parade. In three months time the Euro Hit Parade managed to collect one of the more influential stations in each Western European country, as well as in Poland. Among these stations are Antenne Bayern/Munich, City FM/Liverpool, Fun Radio/Paris and Radio Contact/Brussels.

The idea behind Euro Hit Parade is simple. Every month, all participating stations select a radio-friendly EHR act from their country, regardless of the language. I then collect the material and send it to all articians.

Through the Euro Hit Parade co-operation we have found excellent hits and artists, including Nice Device (Denmark), PUR (Germany), Ace Of Base (Sweden), Yellow Pages (Norway), Les Innocents (France), Dinky Toys (Belgium), Manolo Tena (Spain), Hallo Venray (Holland), Xutos & Pontapés (Portugal), Wendy Moten (UK), Aslan (Ireland), Bingo Boys (Austria) and Miisa (Finland), only to name a few.

Radio's Responsibility

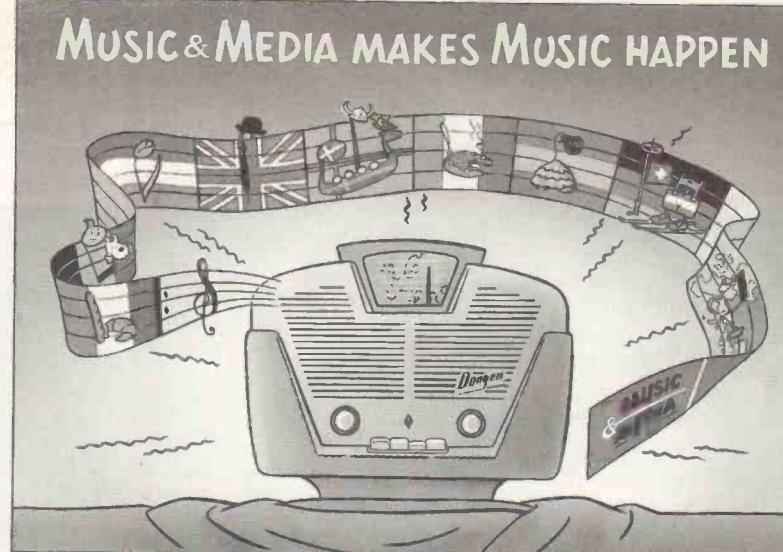
The success of Euro hits isn't only the responsibility of the record industry; if labels are somewhat hesitant, it is then up to us to take the next step. Let's encourage local record companies to go abroad. If you see an interesting presentation on Music Market Place, contact the label, ask for a sample and play it. And above all, keep your ears and minds open for a good beat and strong production, regardless of the land of origin. After all, music is the international language.



PENTTI TERAVAINEN is the manager of Discopress Ltd. in Tampere, Finland, a radio and club promotion company which supplies private stations, discotheques and clubs with records, chart posters, news letters, artist interviews and entertainment news service. As a music man in Radio 100+, he is also an enthusiast in European music and organizes Euro Hit Parade, the co-operation between some of the leading music stations and networks all over Europe. He can be reached at (+358) 31.3462.522; fax: 31.3462.532.

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A glance ahead at Music & Media Specials

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Norway

Publication: June 18 — Ad deadline: May 24

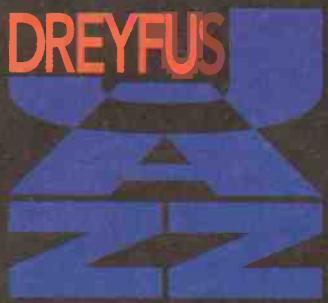
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Marketing Flair Of Freiburg Label

GERMANY

by Terry Berne

In & Out Records of Freiburg has been an atypical company from its very beginning. Created to record an album nobody else wanted to record, the label is now an established name on the indie jazz scene, with an enviable roster of artists and a growing reputation for making risk pay off in the form of highly acclaimed albums such as the two *Roots* albums featuring saxophonists Arthur Blythe, Chico Freeman, Sam Rivers and Nathan Davis and *The Fire This Time*, Lester Bowie's highly praised live album, to name but three.

At first the risk did not pay off. The 1988 when co-owner **Frank Kleinschmidt** couldn't find a record company willing to record veteran trumpeter Woody Shaw, whose tour he was promoting, he founded In & Out to do it himself. But then he couldn't find a willing distributor. So he recorded another album, this time with percussionist **Airto Moreira** and vocalist **Flora Purim**. That solved the distribution problem, and Shaw's album finally saw the light just before he died. A jazz label was born.

Since then the company has released some two dozen albums, ranging from post-Hendrix guitarist James "Blood"

Ulmer to Polish vocalist extraordinaire Urszula Dudziak. The catalogue is well-balanced between established American and European artists, often paired, as on *Nevertheless* with Dutch pianist Jasper van 't Hof, Polish violinist Michal Urbaniak, bassist Bo Stief, and Americans Bob Malach playing saxes and Alphonse Mouzon on drums. The company's distinctive CD covers are designed by co-owner **Jürgen Schwab** who joined In & Out in 1991.

One of the peculiarities of jazz productions as compared with those of pop or even other "marginal" genres such as classical music, is their longevity. "You don't break even with a jazz album in the first six months," explains Kleinschmidt, "Sometimes it takes years. But the product is timeless, and therein lies its strength." From a marketing standpoint that longevity is paramount. "In the first months of an album's release, you are lucky to get airplay on any given radio station once or twice. That's if they programme jazz at all," Kleinschmidt adds.

In Germany, at the moment Europe's most active jazz territory, the bulk of jazz

programmes are presented by public stations such as SWF, NDR and WDR, though the country also boasts private initiatives such as *Jazz-Welle Plus* and *Jazztime Nuerenberg*. France offers a better panorama according to Kleinschmidt, with more hours given to jazz on its state radio stations. But lack of exposure remains jazz's greatest problem.

That makes live performances all the more important, and In & Out believe firmly that tour support is essential. The Roots band, for instance, tours once or twice a year, and will be playing the major summer festivals this year, with the possibility of a live recording at Montreux.

"For the release you have to devise a long-term plan," Kleinschmidt insists. With some 200 new jazz releases appearing every month it is very important to distinguish yourself. You can't just expect to go through the regular distribution channels, merely assuring that your album is in the stores. Each project needs a special touch."

An example is French horn player **Vincent Chancey**'s album *Welcome, Mr. Chancey*. "We decided we should try to

reach French horn players, and it turns out there is a World French Horn Association newsletter where we placed mail-order ads." The company is also exploring co-marketing or sponsorship deals with stereo manufacturers.

A further area the label is pioneering is special limited edition audiophile LPs, pressed on 180 gram vinyl. Surprisingly, this highly specialised market is growing. These LPs are sold mainly through mail order and at high-end audio equipment stores. Claims Kleinschmidt, "Depending on the quality of your components, records often sound as good as or better than CDs. And many jazz enthusiasts prefer them."



JAZZ REVIEWS

Chano

Chano Dominguez - Nuba

Jazz has flirted with Spanish musical tradition for much of its history. Miles Davis and Chick Corea come immediately to mind. But the reverse—the incorporation of jazz elements into Spanish music itself, though it too has precedents, is a recent phenomenon closely linked to Flamenco music's own evolution. This album, highly praised in Spain by both jazz and Flamenco artists, is a testament



to how profound that evolution has been. Pianists as inventive and lyrical as Chano Dominguez are rare, but rarer still is the ability or vision to make a truly original contribution to an art form crowded with supposed innovations. The pianist's own compositions, *Chorico Jul* and *Mr. C.I.* are every bit as memorable as his moving interpretation of Coltrane's classic *Naima*. A flamenco/jazz synthesis that is beyond all facile labels. Contact: Manuel Sanjuro at (+44) 91.344.0246.

Wolfgang Muthspiel Group

In & Out - Amadeo

The Austrian guitarist delivers a live album full of surprises. With support from the likes of drummer Jeff Ballard and Tom Harrell, whose pure-toned flugelhorn is the perfect foil for Muthspiel's contrapuntal musings. The leader's solos, far from mere virtuosic displays seem like carefully considered explorations of each particular setting. Intensi-

ty is built from long meditative passages, as in the title track, recorded at Montreux, or Kurt Weill's *Liebeslied*, a duet with Harrell that works wonderfully. The material ranges from the post-bop of *Two Fives* to the more overtly experimental *Winds Of Time*. A recording that gains depth with each listening. Contact Wulf Muller at (+44) 71.493 8800; fax: 71.499.2596.

Contemporary Piano Ensemble

The Key Players - Columbia/DIW

An exiting album born of a daring proposition: five pianists, four pianos, plus bass and drums. Impossible to sort out who is playing what when, the prodigal mixture of styles and solos quickly seduces the listener. Never heavy handed, the banter among James Williams, Harold Mabern, Molgrew Miller, Geoff Keezer and Donald Brown is instead a musical feast that miraculously maintains a coherent texture. *Themes For My Father* displays all the best qualities of the session: technical wizardry, exquisite timing, evident enthusiasm, and remarkable empathy among the players. Pristine production helps make this a gratifying release. Contact: Doe Phillips at (+44) 71.734.7171; fax: 71.734.4321.

Jason Miles

World Tour - Lipstick

Lavishly produced funk/fusion replete with multiple layers of keyboard and per-

cussion programming that create a dense sonic surface for occasional solos by the likes of Mark Isham, Bob Berg and the leader's own melodic piano filigrees. *They're Building Houses In The Amazon* included on the CD single as well, is an evocative ballad that benefits from trumpeter Isham's brief forays. *A Guy Named Joe* is also effective. Note: This CD contains an interactive catalogue also playable on the CD-ROM drive on an Apple Macintosh. Contact: Alex Merck at (+49) 221.9546.1111; fax: 221.9546.1100.

Various

A Tribute To Miles - Quest/WEA

A live version of the Davis classic *So What* opens this brilliant tribute, and it's worth more than a thousand words. Both Herbie Hancock and Wayne Shorter offer us some of their best playing since, well, their days with Miles. Tony Williams is like a fierce storm. For the 10 minutes that follow the famous intro, here played quite quickly, all comparisons disappear and other music, even other jazz, becomes irrelevant. This is simply what it's all about. The studio tracks are nearly as good, five masters comporting themselves creatively, doing to the utmost what they do best. If they were to outlaw music for arousing uncommon and dangerous emotions, this disc could serve as primary evidence. Contact: Andy Murray at (+44) 71.486.141, fax: 71.935.3669.



Omnibus by the bizarrely named Beigels Daisy Toasts is the first release on Virgin France's new jazz label **Virgin Jazz**, headed by special marketing director Jean Ducasse, who is also in charge of Virgin's blues label **Pointblanc** in France. Virgin thus joins PolyGram Jazz and the few select independents, such as **Label Bleu**, **Owl** and **Dreyfus**, who dare to sign local jazz artists.

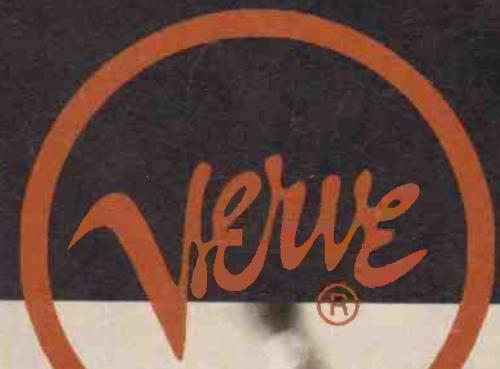
Beigels Daisy Toasts (whose name seems to come from the number of the band's favourite cafe) is a soul-jazz outfit inspired by the same early '60s pioneers of this style that have influenced so many recent and popular recordings, from Ronny Jordan to US3. Their own style foregoes the hip-hop vocals, honing to a more classically bop-oriented groove that drew attention to the band across the channel even before the album was released. Two white label EPs were issued in the UK and found their way onto Kiss FM/London. The strategy was not casual.

Comments label manager Pascal Mayer, "The market for this kind of music in France is small. So we are purposefully developing the project in other territories. If we can arouse interest in the album elsewhere it will have more impact in France."

While ironically not yet available in the UK, *Omnibus* has been released in Sweden, Germany, Spain and other European countries as well as in Japan. Distribution is through the EMI/Virgin network at the moment, though Mayer does not discount the possibility that independent distribution may be necessary in some territories in the future.

The company plans to issue half a dozen titles a year, though Mayer is cautious about the label's future plans. "The idea is not to quickly create a major international jazz label. The idea is to begin slowly and develop carefully step by step." The only certain future release will be by German band Tap Two. **TB**

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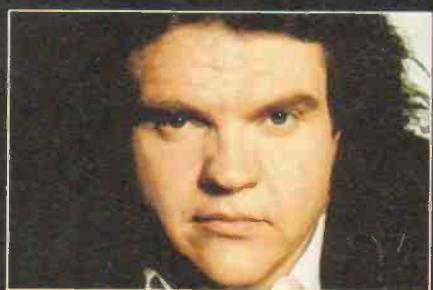
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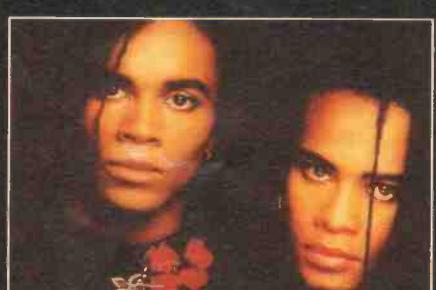
AS ADVERTISED ON RADIO AND TV

THE HIT MAN

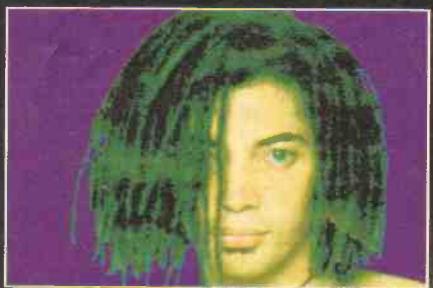
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Frank Farian

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Des'ree Demonstrates That Patience Pays Double

When the cat's away, the mice will play is a saying which is easily applicable to the UK dance divas. Only two years ago Des'ree made a smashing entry in the world of dance with the single "Feel So High" and the album "Mind Adventures." Then she faded into obscurity, and others like Gabrielle, Lena Fiagbe and Shara Nelson quickly took over. Now the fragile singer reclaims her crown with her second CD "I Ain't Movin'!"

UNITED KINGDOM

by Robbert Tilli

Sophistication is a traditional direction for British female soul singers. If its rivers of sweat you're after, this is not your genre; you should go to a rave party. It was **Sade** who first coined this cocktail jazz side of soul, and demonstrated how crucial a strong song is to the impact of the music. And strong songs are exactly what **Des'ree** delivers.

The 1992 hit *Feels So High*—one of the first releases on **Muff Winwood's** **Sony Soho Square** label—was one such tune that stood the test of time.

Long overdue, the essential follow-up song has finally arrived to save her from the ranks of one-hit-wonderwomanhood—in the shape of the new single *You Gotta Be*, the lead off single of the second album *I Ain't Movin'*.

Better late than never, and better

patience than a product that reeks of rush release policy as is acknowledged by **Sony Music UK** VP international marketing **Tracy Nurse**, who is masterminding the whole campaign herself. "Des'ree's early accomplishments as an extremely talented singer/ songwriter through her debut CD *Mind Adventures* have naturally progressed, resulting in this second album *I Ain't Movin'*, which has an enormous commercial potential. Everybody—her manager **David Wernham** included—always knew we had a substantial artist at our hands; we only had to let her take her time for the recordings.

"Because her live performances capture the real spirit of her music, we felt the best way to set up the release of the new album

was through showcases initially throughout Europe and subsequently Australia, Japan and the US."

In a three-artist package with **Roachford** and **Misty Oldland** Des'ree was presented to Dutch tastemakers at a showcase at the **Paradiso** in Amsterdam on April 25. Resumes Nurse, "This event has been the focus of a close campaign between **Sony Music UK** and its Dutch

results are extremely exciting, with all three acts appearing in the Dutch charts."

Sony Music Holland product manager **Paul Jong** explains the background of the "Three Of A Kind" campaign. "We had the impression that a lot of strong UK material was coming out, but feared that individually these acts wouldn't get the attention they deserved. That's why we combined their forces. They will all come back for concerts on their own."

For media a six-track extract off the album served as an appetiser for the May 9 album release. It clearly shows which songs are considered important by Sony. The title track has been chosen as the second single. Speculating about future singles, *In My Dreams* sounds like—dare we say it?—a volume II to **Gabrielle's** *Dreams*. In jargon: a sure hit. *Looking Philosophical* with its pleasant tango rhythm is another obvious airplay candidate. The album is not all singles, however. Social awareness is the cornerstone of *Herald The Day*, a typical "album track," in the same sense as *Marvin Gaye's* *What's Going On* was.



affiliate to develop three UK artists by tying in a major marketing and promotion campaign with media and retail. The initial

Jennifer Brown Carries The "JB" Initials With Pride

SWEDEN

by Robbert Tilli

A prize for the reader who can list the most Browns in pop music—after James, Ian, Chuck and Jocelyn, that is. You'll be happy to know there is now a newcomer, and the latest addition to the family is **Jennifer Brown**. As the first Swedish artist signed to **Arista** directly—(**Ace Of Base** is licensed to that label for North America only)—the soul singer carries the "JB" initials with pride.

The "made in Sweden" stamp is of course always a guarantee for quality, but her debut *Giving You The Best* bares more talent per db than one can normally expect from a 21-year-old newcomer. Although many would name this "dance," a popular pigeon hole doesn't do her any justice. Playing with swingbeat rhythms, and easily shifting gear from uptempo numbers to tender ballads, it is as classic a soul album as *janet* by you know who...

The album is a project of the **Ricochet** production company, which was acquired by **BMG Sweden** in September last year. Main men are **Peter Swartling** and **Anders Bagge**—the first is taking care of the paper work, whereas the latter is the creative mastermind. Credited for songwriting, co-production and arrangements on the album, Bagge a.k.a. "Bag" remarks, "We have been working with Jennifer for five years now. The astonishing fact is that right from the beginning she was already almost as good

as now. She is featured on many of our productions, but we've been careful with her talent. Now it is fully developed and she can stand on her own feet. Although many people committed themselves to the recording, this is very much her own album. We recorded 25 songs, out of which she selected the 12 best."

Only the best is good enough for Brown, being surrounded by the crème de la crème of sessioneers, among whom a certain **Roker**, a pseudonym for **Lenny**



Kravitz whose cousin **Gerry DeVaux** is present as co-producer/arranger. Therefore the international appeal of this Swedish number 1 album is undeniable, but so far only Holland is giving in for the ballad *My Everything*. The current Swedish single *Take A Piece Of My Heart* with its **Earth, Wind & Fire**-moulded horns has everything to become a gigantic European summer hit.

Bagge's partner Swartling admits that

the "American sound wasn't something we strived for. It wasn't like we said to ourselves, 'let's make an album for the American market'. Generally speaking, we Swedes are good at creating an international sound, but we won't risk our lives for it. We're still 10 under our marketing budget. Nothing extraordinary has been done, and we didn't cut costs. The recording budget was very low according to international standards—only US\$33,000. Kravitz contributed for free, because he simply loved her music. The guy is rich anyway."

In her homeland Brown—who has Trinidadian blood—made it big on the back of her October-released debut single *Heaven Come Down* alone. Recalls Swartling, "A two-day radio tour created a buzz, after which TV jumped on the band wagon. As soon as the audience found out that she was more than a pretty face and that there was more than just one song, they were sold on it."

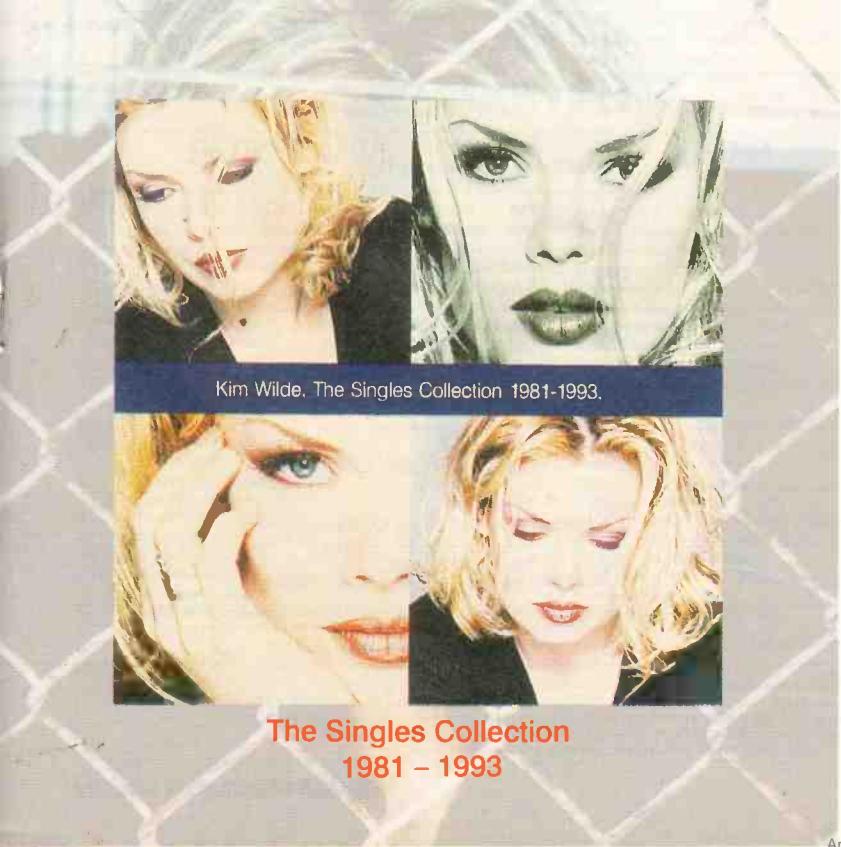
BMG Holland promo manager **Menno Timmerman** sees the same thing happen in his territory. "The first time we heard her, we were knocked of our feet. Then we saw the video, and people started spending more time on 'reading' the CD booklet than ever. It's two birds with one stone, really. She's radio-friendly and TV-genic at the same time. Our belief is best underlined by the three times we flew her over in business class for as many major TV appearances."

- Signed to **BMG Sweden**.
- Publisher: Various
- Management: **Ricochet**/Stockholm.
- New album: *Giving You The Best* released in February, it peaked at number 1 in Sweden. In the Benelux it is already out; the UK will follow in September.
- New singles: *Take A Piece Of My Heart* in Scandinavia and *My Everything* in Holland, both released on April 11. Scandinavia.
- Recorded at **Ricochet** and **Atlantis**/Stockholm.
- Producer: **Gerry DeVaux**/**Bagg**/**Ulf Lindström**/**Lati Kronlund**.

SHORT TAKES

- **King Crimson** has reunited again in the same line-up as its early '80s incarnation: founder and guitarist **Robert Fripp**, vocalist/guitarist **Adrian Belew**, bass player **Tony Levin** and drummer **Bill Bruford**.
- Thanks to the success of the re-release of 1979 global hit *My Sharona* as included on the *Reality Bites* soundtrack album, power pop outfit the **Knack** will tour for the first time in 13 years. As yet no European dates are confirmed.
- This autumn **A&M** will release a tribute to the **Carpenters**, featuring cutting edge bands like the **Smashing Pumpkins**, **Sonic Youth** and the **Cranberries**.
- **Reeves Gabrels** is working on **David Bowie's** new album together with **Brian Eno**.

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



Kim Wilde.

Kids In America.'94

THE SMASH NEW CAPPELLA REMIX OUT NOW!

THE HITS CONCERT

COUNTRY	DATE	VENUE / CITY
Denmark	19th May	Tivoli / Copenhagen
Sweden	20th May	University / Lund
Sweden	21st May	Folkpark / Aarhus
Sweden	23rd May	Grönalund Tivoli/Stockholm
Finland	25th May	Typhoon / Turku
Finland	26th May	House of Culture / Helsinki
Estonia	27th May	Slottsalen / Tallinn
Latvia	29th May	Congress Hall / Riga
Lithuania	30th May	Central Sports Hall / Kaunas
Germany	3rd June	Hessentag Festival/Gross Gerau
Germany	4th June	Kulturpark / Leipzig
Germany	5th June	Tempodrom / Berlin
Germany	7th June	Capitol / Hannover
Germany	8th June	Traumfabrik / Kiel
Germany	9th June	Aladdin Music Hall/Bremen
Germany	11th June	AMO / Magdeburg
Germany	12th June	Open Air Festival / Jübeck
Germany	13th June	Live Music Hall / Cologne
Germany	14th June	KFZ / Erfurt
Germany	16th June	Music Circus / Dresden
Germany	17th June	Festhalle / Plauen
Czech Rep.	18th June	Lucerna Theatre / Prague
Germany	20th June	Longhorn / Stuttgart
Germany	21st June	Serenadenhof / Nuremberg
Germany	23rd June	Chartenhalle / Munich
Switzerland	25th June	Bock Auf Rock Festival / Chur
France	26th June	Olympia / Paris
England	28th June	The Forum / London

DATES SUBJECT TO CHANGE

MCA

(continued from page 1)

which has had a strong presence at the NMS in the past three years, may not even attend this year.

EMI Spain MD Rafael Gil, president of the "Proyecto Latino" committee, stresses that although Latin America is an increasingly obvious target for Spanish music, having experienced "a big leap forward in technology and in the maturity of its social fabric," Europe remains an extremely important area for promotion. "It is geographically close and its market and economies are stable, he says. "It has some very strong currencies, which mean investments have a very low risk and a good chance of being profitable if you are successful."

Like most other Spanish labels, Gil says EMI's commitment to Europe had "grown enormously" in the past year, and he cites his company's own successes with **El Ultimo De La Fila, Heroes Del Silencio** and the hit Gregorian chant album.

Margarita Scheckel, Polydor Spain MD, echoes Gil's outline. "Historically, our artists have been able to move very naturally and easily in Latin America, but for sometime Europe has been of prime importance to us. Europe is always our big challenge. It was only three years ago, with the 1992 Barcelona Olympic Games and Seville's Expo 92, that our music became fashionable.

"For a long time we lived through an invasion of Anglo-Saxon product, but this situation is no longer unilateral. Cultures with 'weight,' like Spanish, are well received and mix well with other ethnic influences thanks to visionaries such as **Peter Gabriel, Paul Simon, David Byrne**, etc. That has provoked an interest in different trends and cultures in places like Brazil, Africa and Spanish-speaking Latin America... just look at flamenco and salsa."

BMG international exploitation manager **Sandra Rotondo** believes the Spain-Europe interaction is alive and working well, citing the popularity in Spain of acts such as Italy's **Eros Ramazzotti** and France's **Patrick Bruel**. She adds that BMG remains fully committed to expansion in Europe, where **Chocolate, Los Del Rio and Sandalo** have created interest in Holland, Germany and Greece, and where kitse flamenco star Mar-

tiro is being promoted in France.

Eva Dalda, marketing director of **Warner Music Spain**, says Europe and Latin America are equally important and that Warner artists such as **Miguel Bose** and **Presuntos Implicados** receive equal promotion in both markets. "However, there is one major proviso. Latin America is already there for us on a plate in a sense, whereas with Europe much work remains to be done. But our European commitment is increasing, with a big factor being an improved quality in the music."

She suggests Bose as an example. The son of an Italian actress and a Spanish bullfighter, he performed at the Olympia in Paris on May 9 and has an album out later this year in Italian. In late April, he was in Italy on a promotional tour.

Polydor's Europe-bound artists include flamenco singer **Azuquita**, Caribbean-tinged band **Los Especialistas**, female singer **Marta Sanchez** and the world's premier flamenco guitarist **Paco de Lucia**. EMI will continue to concentrate on Europe with **El Ultimo De La Fila, Heroes** and singer **Luz Casal**, whose single **Piensa En Mi** from the **Pedro Almodovar** film "High Heels" (also starring Bose as a transvestite) sold well in France.

Areas of Europe generally seen as most receptive to Spanish product are France and Italy, as well as Germany, Holland, Switzerland and Belgium, while the UK and Scandinavia are proving the most awkward. One musical genre which is doing particularly well in central Europe at the moment is "salsenco," says Polydor's Scheckel, pointing out prime examples, the flamenco **El Tostadero** by Azuquita and salsa from **Celia Cruz**.

As far as prospects for the future, EMI's Gil is optimistic, and believes things can only improve.

Reactions from radio executives in northern Europe are far from encouraging, however. **Paul Kavanagh**, PD at the UK's Irish-based EHR/Hot ACE longwave station **Atlantic 252**, points to the problems Spanish music faces in breaking through to mass audience, and confesses to playing no Spanish tracks. What's more, he adds, "In Britain at least, people do not like anything that isn't sung in English."

Adds Hot ACE Radio Gong/Nuremberg head of music **Mark Stingl**, "We are a hit station, and our material is taken from the

Frank Farian Celebrates 25 Years

GERMANY

by Ellie Weinert

One of Germany's most renowned producers, **Frank Farian**, is celebrating his 25th year in the music industry this year. To mark this occasion, his record company **Hansa** is releasing a compilation CD of his most successful productions, *The Hit Man—The Best Of 25 Years*, including tracks by **Boney M., Eruption, Meat Loaf, Milli Vanilli** and early recordings by **Terence Trent d'Arby**. The single from the album is a cover of the **Steely Dan** hit *Rikki Don't Lose That Number* by Farian and **Robin McAuley**.

In the course of his career, Farian has worked on records that have sold a total of 550 million copies worldwide; he has also collected

over 600 gold, platinum and diamond discs.

Starting out as a singer, Farian topped the German charts in '76 with an English-language track *Rocky*, achieving his first gold single. That same year he scored his first international success with his production of *I Can't Stand The Rain* by Eruption, featuring **Precious Wilson**, which reached Top 10 in the UK and the US. It was also the year of Boney M.'s breakthrough, reaching number 1 in Germany with *Daddy Cool*. Between '75-'85 Boney M. went on to sell over 40 million albums and 65 million singles worldwide.

But the international success of Boney M. was outdone by pop duo



Farian

Milli Vanilli and their worldwide debut hit single *Girl You Know It's True*. The album *All Or Nothing* sold six million units in the US and 20 million worldwide. Milli Vanilli also brought controversy into Farian's career, with widespread media revelations that neither of the duo had sung on the records.

Now Milli Vanilli is returning to the scene in the shape of the group's original singer **Brad Howell**, who will be releasing a single early next year under the name of Milli Vanilli. Farian is also working on an album with hip hop artist **Mysterious Jay** which is to be released in the US first, as well as an album by Canadian rock singer **Karin Miller**.

Germany in particular by **Heroes Del Silencio** as a breakthrough for Spanish rock and move away from earlier interest only in "folkloric" Spanish music such as flamenco.

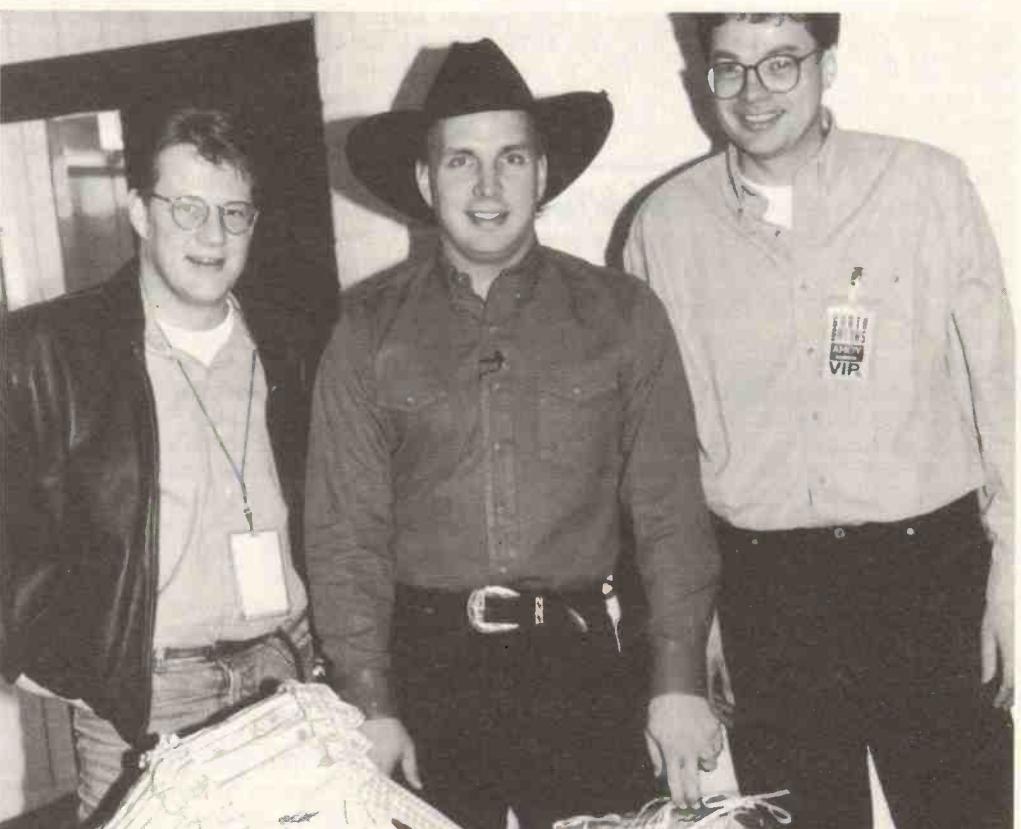
Music manager **Cristobal Cintas**, who handles artists such as **Corazones Negros, Eldesierito Que Vien** and **Kristal**, says the Spanish labels have been too narrow-minded when promoting and marketing the country's artists.

"They seem to suffer from an inferiority complex with regard to competition. They have this trauma of 'What can we possibly offer Europe?' For many labels, Europe barely exists." Cintas thinks that although Latin America is a more natural market than Europe, "The various new flamenco tendencies can work in Europe."

Manolo Sanchez, who manages established artists such as **Luz**

Casal, Antonio Vega and Los Secretos, is more optimistic. "We have an easier market in Latin America, but even there Argentine and Mexican artists do better than Spanish ones in general. In the last four years, Spanish artists have seen more movement in Europe and my impression is that artists are looking to Europe more than they used to."

Sanchez says an important point is that all Latin American markets are growing, while Europe is almost saturated. He also insists that he rarely distinguishes between Europe and Latin America when promoting his artists, and cites the case of **Luz Casal**. "*Piensa En Mi* sold 120.000 copies in France, where the film "high Heels" did well. But it has also proved successful in Mexico, Venezuela, Argentina and Chile."



CRIB FOR GARTH — Before his sold-out concert in Rotterdam's Ahoy, EMI Music Holland MD **Hennie van Kuijeren** and Marketing director **Maarten Steinkamp** presented Garth Brooks with a crib for his next child, which will be born in May. Pictured (l-r) Steinkamp, Brooks, van Kuijeren.

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OFF THE RECORD

COM-TV CLOSE TO LAUNCHING: M&M hears that German country-music based TV channel COM-TV is close to launching. The channel has been in negotiations for the last two weeks and plans to bring potential investors together in Wiesbaden in the next fortnight. COM-TV MD John Garman says it already has a transponder link with Eutelsat and Kinnevik-owned TV Shop is to give COM-TV guaranteed income by taking over the channel's downtime.

NEWS ON SNEP GM EXPECTED: The announcement of a new general manager at music industry organisation SNEP is believed to be "imminent." A short list of two names has been drafted and an announcement is expected by mid-May.

RFM AIMS OLDER: M&M has heard that French web ACE RFM's musical programming is about to be reshaped in order to avoid competition with Europe 2. The two stations share the same ad rep, Regie No.1, and the goal is to have the two stations offer a compatible product, with RFM aiming at older demos than Europe 2. A new musical director has been appointed at RFM, coming from Europe 1. Record companies are beginning to worry about a glut of recurrent and gold programming in France now that RFM is poised to play more gold and M40 is to switch from EHR to a sort of music and news/ACE.

THE BBC CAN RELATE: Reforms by RAI's new head of radio Aldo Grasso have come under severe criticism from all sides recently. According to popular radio critic Alessandro Miglio, "All press critics agree that the RAI's programmes are confused, slow and dispersed." RAI Radio news director Livio Zanetti has dismissed the allegations as absurd, claiming that no conclusions can be reached before official figures are released in May. In the meantime, he pointed out, advertising revenue had increased to 30% since the reforms.

CLOSE CALL: Ace Of Base singer Jenny Berggren was threatened at knife point on April 27 by a female assailant who had broken into her parent's home in the early hours of the morning. The woman, a German citizen, was arrested and charges are pending.

French Singles Chart

(continued from page 1)

stores might not be ideal and the results not 99% accurate, but this is the best system we have ever had. It is fully automated and computerised with point-of-sales systems.

"Through statistical techniques, we have been able to weight all the different outlets and get as close as possible to the reality. Of course we want to add as many stores as possible, including FNAC, but we wouldn't have agreed to publish these charts if we didn't have the feeling that they were reliable and accurate."

In the letter sent to Paire, UPFI associated president Bernard de Bosson drew attention to the fact that the 40-plus-store FNAC group is absent from the panel of retailers monitored by IFOP and Tite Live. De Bosson regretted that SNEP has decided to make these charts public "before they were fully reliable" and added that the UPFI had dissociated itself from the charts.

In an interview with M&M, De Bosson counters, "Our members feel the current situation creates an unfair situation as the products sold through super and hyper-markets will have a lower impact in the charts. This situation must change—with a reevaluation of the stores, for example. In the meantime, these charts shouldn't be made public. It took

eight months to get the charts back running; we could have waited another month or two."

France has been without sales charts for some eight months, preventing any accurate overview of market sales. When SNEP offered to publish the new sales charts, however, it was after weeks of trials and tests, and at a time when SNEP believed it was reliable. To date there have been no reports of discrepancies or inaccuracies from SNEP members.

Mano Negra

(continued from page 1)

The new album, *Casa Babylon*, released May 10 on Virgin, is their fourth since coming together in the late '80s and covers a wide diversity of styles dominated by a latin and reggae flavour.

Comments drummer Santiago "Santi" Casariego, who is also the manager of the group's own publishing, touring and merchandising company Patchanka, "The starting point was to look at Babylon, which is the western world we live in, and to take a cosmopolitan view. We like places where things and people get mixed. We recorded it all around the world—in Germany, in New York, in Buenos Aires—and mixed it in Italy."

Having picked 14 tracks from a total of 63 songs hauled in for Virgin France president Emmanuel De Buretel and A&R director Philippe Ascoli to listen

GWR

(continued from page 1)

the Polish government has awarded 130 local and three national private commercial radio licences.

GWR chief executive Ralph Bernard says the company's international expansion has been precipitated by the fact that it owns the maximum number of UK stations allowed by British law. Asked why the company is looking to move into the fledgling markets of eastern Europe instead of the developed West, he comments, "The East represents the single biggest potential. We've looked at the

West and we are very aware of the disasters that have befallen companies that have gone into markets which are relatively mature."

Bernard adds that, because of the nature of the developing East, GWR is able to become involved in the market through offering technical and professional expertise and does not need to commit large sums of money. "The result is that if it all goes horribly wrong, we won't lose our shirts. The markets in the East are developing at a speed and level that seems to us quite sensible. If the commercial climate is comfortable and what we are doing in Sofia and Warsaw is a success,

we will be looking at other countries as well.

"But, at the moment, we are just dipping our toe in the water. While we recognise there is a large market potential, at this stage there is no clearly defined objective that we could state."

GWR owns 18 EHR and gold stations in the Midlands and South of England, but Bernard says he does not know at this point what format any further east European expansion will have. He adds, though, that he does not feel there is any fundamental difference in musical tastes between the West and the East.

Irish Quota

(continued from page 1)

minimum airplay quota for Irish music. Last November Higgins invited the committee to present him with a workable definition of Irish music. The wide-ranging definition approved by the minister would encourage job creation and the economy, says a spokesperson for JIM.

Records recorded recently in Ireland by international rock acts like the Rolling Stones might qualify as "Irish" under the proposed definition because it was recorded in Ireland. Long-term tax residents like Def Leppard might also qualify under the definition. However, the new guidelines would require all music claiming to fall within the rules to be examined by an official panel

authorised to issue an official "stamp" of authenticity.

Some records would gain automatic qualification if "at least 50% of the lyrics are in the Irish language; the performance is of a work of traditional Irish music; at least 50% of the composition is by an Irish citizen or a person resident in the state for tax purposes for at least five continuous years; the work is performed by a named artist who is an Irish citizen or is a resident as described above; or that the work is wholly recorded in a permanent recording studio located within the state."

Any recorded work not falling within the above criteria could appeal to a special "Authorisation Board" and may still qualify for inclusion under the quota under another set of headings. These

band will also be echoed by the station's unusually high rotation of the single. "There is a high chance that during the first weeks, the single will be played something like seven to eight times a week. I don't think it qualifies for the early morning slots, but more in the afternoon and the evenings because it is a little rough."

For Laurent Bouneau, programme director at EHR Skyrock, Mano Negra is an example of "the kind of music we need for the 15-20 year olds. It's an important band for us because there aren't many French acts that fare well with this young audience. When they release a new album, it's an event for us."

Mireille Roulet, who's in charge of Virgin's local catalogue, says two videos will be available to accompany the singles. "The band will be doing a lot of promotion, first in Europe, then in South America. We have already gone once to Spain and two other promo trips are planned. They have already been played on EHR Los 40 Principales." The band will visit Germany, Holland, Italy, Belgium, Switzerland, and also Scandinavia and Canada for press and radio promotion, says Roulet.

Reactions from Virgin affiliates abroad have been "enthusiastic," especially in South America, where the album is a priority for EMI. Despite a love-hate relationship with the US and the UK following various frictions with

include the work being wholly arranged by an Irish person; if 50% of the worldwide publishing rights are held by an indigenous Irish publishing company; or if all of the Irish publishing rights are assigned to an Irish publishing company; where all the copies for world distribution of at least one format of the recording are manufactured in Ireland; or where the recording is entirely engineered by Irish technical staff, including the producer and engineer.

Under the recommendations, the panel would have another wide discretionary power to allow recordings that "have made a significant contribution to the Irish economy with particular regard to employment, exports and tourism."

venue personnel, the band intend to return for promotion in those territories.

Touring has been a crucial part of the band's creative process, says Santi. The band took part in a South American tour in 1992 with the theatre group Royal de Luxe. Last year they toured Columbia in a train, stopping at different locations.

Comments Santi, "We have toured extensively, and are now looking for new ideas. For the moment, we are putting all our crazy ideas together and we'll come up with something different. We don't want to tour the traditional way, like a gig in one city one day and the next day another gig in another city. We want to present things differently. At this point our ideas range from doing a simple acoustic tour to a circus type of show. We'll see."

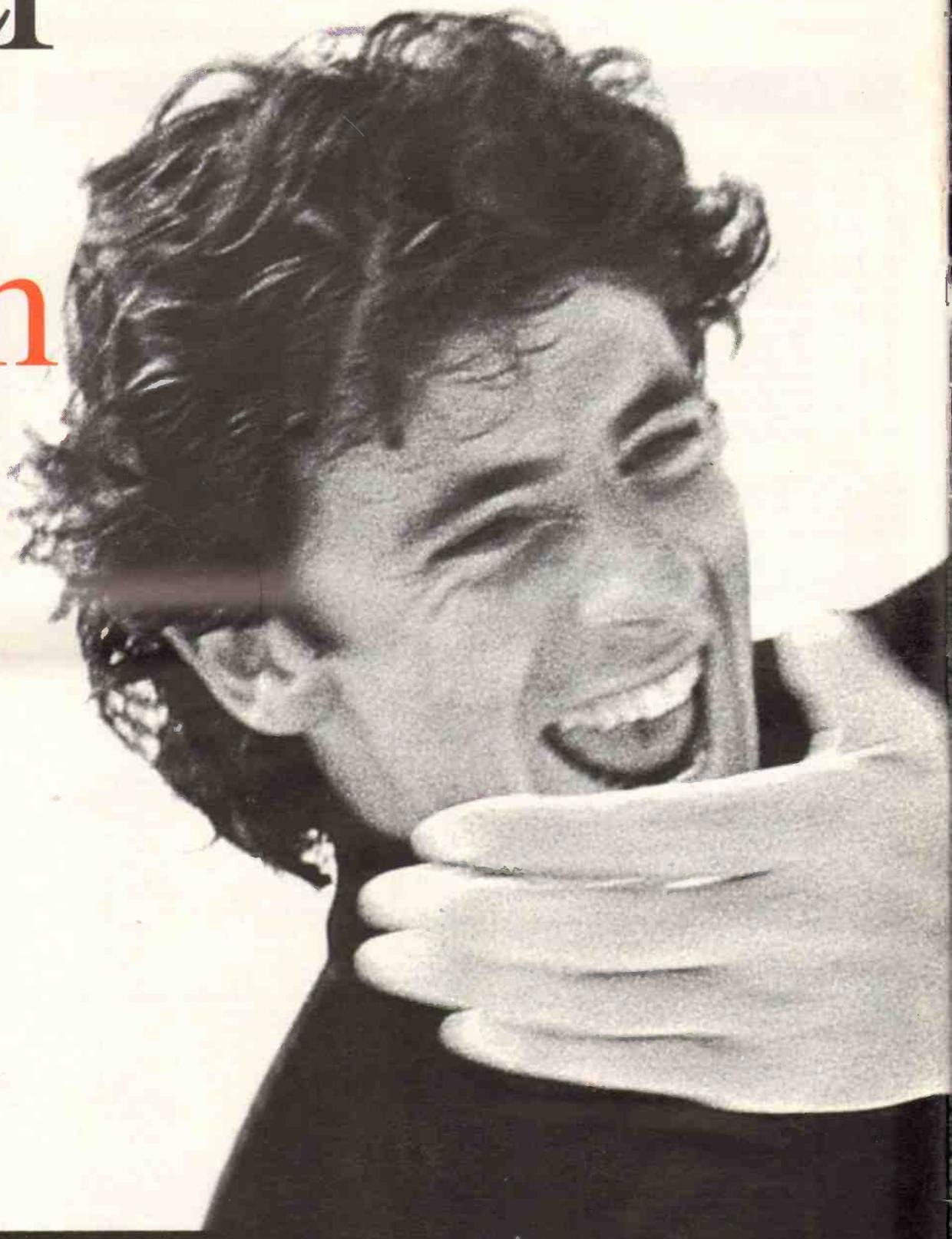
The band's career has been summed up in a travelogue book entitled "Le Boukin," with snapshots from New York, Japan, South America and the different quarters of Paris.

Santi explains the chemistry behind the band's constant bubbling ideas. "It's the combination of characters and talent within the band. Manu is a fantastic catalyst for all that; but one of us has graphic skills, another takes care of the business aspects—me, as a matter of fact—and at the same time we all continue to live our delirium."

Bruel

new album

International
release
the 26th. April



DISCOGRAPHY

“ALORS REGARDE” - 1989 - 2.5 million albums sold.

“SI CE SOIR...” - 1991 - over 800, 000 units sold (live double album).

“BRUEL” - 1994 : now available in Australia, Austria, Belgium, Canada, Denmark, Finland, France, Germany, Greece, Holland, Israel, Italy, Japan, Lebanon, Norway, Portugal, Spain, Sweden, Switzerland...

