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BMG'S 5,000-DAY BASH — BMG execs gather together to celebrate BMG Ariola Switzerland's 5,000 days in business with partners, clients and leading forces behind the Bertelsmann group of companies. Among the artists who attended the party were Mecano, Bonnie Tyler and Die Prinzen. Pictured above (l-r) are: BMG Ariola Music/GSA president Thomas M. Stein, BMG Switzerland MD Marco Zanotta and BMG Music International president/CEO Rudi Gassner.

German Music Business: Brighter Horizons Ahead?

by Robert Lyng

The general attitude in Germany towards the state of the economy is a little more positive than the pessimistic reports in the American and British financial press. Soundcarrier sales statistics for 1991 are not yet published, but most major companies are predicting double-digit growth.

While the attitude among German record company executives and retailers is more optimistic than the government's predictions of an overall growth of 2%, they maintain a sober realism, especially in the light of continued inflation.

No one recognizes the signs of a recession, but most feel a leveling off of a boom market. Says German Recording Industry Association (BPW) MD Peter Zombik, "We will have it better than the US. Our situation is helped by the catch-up demand of six million households in the new states." He predicts growth of 3-5% for 1992.

Zombik's caution is shared by BMG Ariola Germany, Austria & Switzerland president Thomas Stein, who maintains, "I do not think it is appropriate to speak of a recession in the American sense. But we must be aware

(continues on page 38)

FORTUNA CITED FOR USING OPERA MATERIAL

Orff Sampling Stirrs Copyright Controversy

by Robbert Tilli & Machgiel Bakker

Germany's mechanical copyright body GEMA, representing descendants of German classical composer Carl Orff, has asked Dutch sister organization STEMRA to issue an injunction against further sales and broadcast of the *O Fortuna* singles by Fortuna (SC Records/Red Bullet) and Apotheosis (Indisc).

The injunction accuses both Belgian dance groups of unauthorised use of material from his 1936 opera *Carmina Burana*. Both singles—already in the Dutch top 5—use the *O Fortuna* vocal theme from *Carmina Burana* against a backdrop of pushy house beats.

According to the injunction, the result is a serious artistic infringement of Orff's original work. Under Dutch copyright law, the intellectual property of a composer is protected for a 50-year term.

Classical Stations Seek New, Younger Audiences

by Steve Wonsiewicz

Classic radio programmers, using the emergence of contemporary musical style popularized by Nigel Kennedy, are helping bring

(continues on page 38)

Dutch record labels have a standard contract with STEMRA, permitting the integral performance of a composer's work. For adaptations and use of specific fragments, however, permission is needed from the original composer (or his/her descendants).

STEMRA business/legal affairs manager Sylvia Brandsteder says permission was never

cleared. "In normal cases, revenues go directly to the copyright owners," she says. "In this special case, it's a principal issue for the Orff estate. All they ask for is to respect the so-called 'indefeasible' rights of his work; it has nothing to do with a [belated] call for money. GEMA has asked us to stop further sales and broadcast

(continues on page 38)

Sony UK Creates Fifth Repertoire Division

by Machgiel Bakker

With the newly created Licenced Repertoire Division, Sony Music Entertainment (SME) has become the first major record company in the UK to fully separate its licensed repertoire sources from its current record and publishing activities.

Headed by MD Jeremy Pearce, the new division is SME's fifth independent unit, following in the footsteps of Epic, Columbia, Sony Soho Square and Sony Music Publishing. According to Pearce, Sony felt the need to establish a separate company to fully exploit its existing third-party deals.

Apart from licensing arrangements made by SME, the new division also handles agreements made by Sony's European headquarters, including ARS (Technotronic) and PEM (Gipsy Kings). In his previous position

as SME's senior VP music publishing/European business affairs, Pearce was directly responsible for such European label and artist deals.

Now, all similar agreements will be formalized into the new division that will start operating

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No. 1 in EUROPE

European Hit Radio
 GENESIS
I Can't Dance
 (Virgin)

Coca-Cola Eurochart
 GEORGE MICHAEL & ELTON JOHN
Don't Let The Sun Go Down On Me
 (Epic)

European Top 100 Albums
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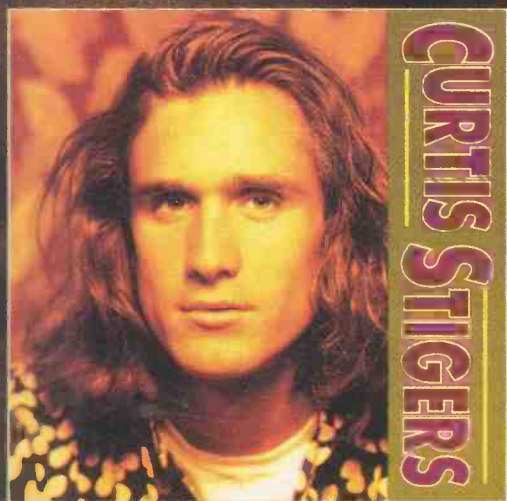
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Pan-Euro Syndication Heating Up

Olympic First For ROL Alliance

by Mike McGeever

The first programme to be aired on the pan-European, four-network radio alliance organized by syndicator **Rock Over London** will be *Los Principales*, a series of reports from the Summer Olympics in Barcelona. Each report will be tailored to each broadcaster, based on what they think their respective audiences will want. The four networks—Italy's **Rete 105** and **Radio Monte Carlo Italia**, France's **Europe 2** and Spain's **Cadena SER**—will be sold as one package to sponsors whose messages will reach a combined potential daily audience of 15 million.

ROL assembled the Euro programming and concert sponsorship agreement late last year, leading to the group being heralded as the first radio production and syndicator agency. It is the first time that the networks—two of them competitors—have joined forces to collectively promote European advertisers and sponsors. Negotiations also are underway to integrate some UK and German stations into the initiative.

ROL MD **Steven Saltzman** says the aim of the tie-up is to open Europe to advertisers without the hassle of buying individual territories. "Sponsors see the idea of pan-European buying as a nightmare," he says. "With this initiative, Europe can be delivered in one simple shot."

Saltzman says that feedback from agencies on the project has been encouraging. "They are

telling me that this idea is the way to make buying in Europe easier—this has to be the next step. I am not saying I'm trying to drop the borders as far as the different countries are concerned. I'm saying the easier it is to buy, the more money people will spend."

Saltzman says deals are near completion for major events that will be sold and distributed in a similar manner to the Olympics' reports.

An international health care product spokesperson who wishes to remain anonymous, says the initiative is long overdue, adding, "I know we would consider spending more money in Europe, not to mention on radio, if this concept takes off. It would make life much easier if, on certain occasions, we could place just one or two orders instead of a lorry-full."

Radio Vision Goes Global

Radio Vision International (RVI), one of the world's leading distributors of concerts for television, has signed a deal with US-based radio syndicator **Global Satellite Network** (GSN) to form a new worldwide radio programme production and syndication company called **Global Vision**.

The joint venture will produce and distribute major concert events and other music-related programmes for the US, pan-European, Asian and Australasian markets.

The first project to come out of the new partnership was the Valentine's Day pay-per-view (PPV) concert given by **Rod Stewart** at the Universal Amphitheatre in Los Angeles. Simulcasts of the event were broadcast by RVI's new PPV company, which it recently formed in partnership with **ABC**

and **Paramount**.

RVI CEO **Kevin Wall** says the success of past individual ventures led them to cement a more permanent link. "We have worked with GSN on an ad-hoc basis for some time now and it has been a fruitful relationship," he says. Wall is confident that Global Vision's international infrastructure (offices in New York, London and L.A.) and the deep pockets of its partners will give the new concern a distinct advantage over its global competitors.

Global Vision hopes to secure worldwide radio rights for concerts that it is already distributing for television, delivering stronger broadcast opportunities for RVI's clients. They will benefit from a one-stop, global multi-media campaign to support their tours and their album releases, according to Wall. MMc

Comic U2 Cover Takes Off

One month after its release in Germany, **Badesalz's** single *I Still Haven't Found What I'm Looking For* has crossed borders into Holland, where it is currently number 16 in the Dutch Top 40 chart.

The novelty record is a cover-version of U2's 1987 hit, recorded in Tyrolean music style. And as carnival gets underway, it looks set to climb the charts even further.

The song by the comic duo from Frankfurt was recommended by radio consultancy firm **Ad Roland Media Services** in Holland, which sent it to national

broadcasters **TROS** and **Veronica**. When **TROS DJ Karel Van Kooten** played it on his afternoon show, he was inundated with calls wanting to know where they could buy the record. Recalls Kooten, "We had so many calls that our telephone system almost broke down. The record is one of a kind; that's not the sort of music we usually play. I really didn't expect the record to be so successful."

Following the interest in the track, **Sony Music** decided to rush-release the record in Holland. **Sony Music Holland** marketing man-

ager **Gerard Rutte** says, "It was an overnight success. And the weird thing is, it is actually doing better here in Holland at the moment."

Sony Music Germany head of radio promotions **Bernd Weiss** attributes the record's success to its carnival sound, the radio airplay it has been given, and its humour. "A record like this does not come along very often," he says. "It's a very funny idea and that's why the radio stations have been playing it."

The band's new album *Nicht Ohne Meinen Pappa* has also been released. MW

Tournier: Music Biz Helped By Closer EC

by Emmanuel Legrand

"A united Europe is one of the elements of optimism and of great hope for the forthcoming years." These are the words of French performing rights society **SACEM MD Jean-Loup Tournier**, clearly expressing his belief that Europe is now becoming an everyday reality for the music industry.

Tournier says the Maastricht summit reflected the determination of EC members to create a strong Europe which will be "a source of stability in many different areas." He expects to see "a global harmonisation of various legislature, including those governing copyright. Instead of getting peanuts from countries like Greece, Portugal or even Ireland, we can hope that with a higher level of protection, rights will be better protected and reach higher levels."

Another positive aspect Tournier sees in a united Europe is that it will allow a better flow

of artistic works between the different EC countries, providing that producers and publishers do their share of the work. "The European melting-pot should allow works to circulate better in Europe," he says. "For the moment, the flow is not balanced enough. Few European products get into the very protectionist and conservative UK market. More could be done in Germany or the Latin countries. We all have a lot to gain in improving the flow of artistic works, providing real European distribution networks exist. And as one of the most creative countries in Europe, along with Great Britain, Italy and



Jean-Loup Tournier

Spain, France can expect to increase its presence in Europe." Tournier doesn't think the

single currency will affect day-to-day activities of authors' rights societies such as SACEM, saying, "Currency transfers [between the various rights societies] are limited and don't significantly affect our final results," he explains.

He sees, however, the building of Europe as a daily battle. One of his most important advances in this direction 18 months ago was to set up the **GESAC**, the European association of the various authors' rights societies in Europe, of which he is president. Says Tournier, "The creation of GESAC was crucial. Our activities were diluted and disorganized before. Each society was lobbying its own government, but we had no collective force. We now have a permanent representative in Brussels, and we are all involved in discussions and decisions."

Tournier believes the EC is now much more aware of the need for high standards of protection and says he will pay particu-

lar attention to selected critical issues. "In 1992, the commission is expected to issue a regulation governing authors' rights regarding cable and satellite transmissions. We also have great hopes for a regulation which will protect European works over a 70-year posthumous period."

Tournier believes SACEM will be "well armed" for the challenges to come. In order to meet increasing demands, Tournier has instigated changes in the management structure at SACEM. To date, the association was run by a board of authors, composers and publishers who elect a president from among its members. The president had no direct executive duties; these were delegated to a managing director.

During a general assembly of SACEM to be held on March 11, Tournier will put forward the proposal for the creation of a six-member executive board to run the different member companies of the SACEM Group.

READER PROFILE

“With Music & Media I can “sneak into the office” of most of my mates in Europe and check out their playlists. The Top 10 Sales in Europe and the Eurochart give me the chance to look over the border to France, Italy, Spain or Portugal. Plus, I really dig finding my picture in the magazine!”

Martin Schwebel
Head of Music
Radio Regenbogen

A musician and in 1988 writer, Martin started in broadcasting at Radio Regenbogen/Mannheim as a freelance music programmer, where the former music chief Markus Wahl was his first “teacher.” In the summer of 1989 he became head of music at Radio Schleswig-Holstein/Kiel. After Wahl's tragic death in 1991, Martin was asked to return to Radio Regenbogen as head of music.



RADIO REGENBOGEN 102.8
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EHR PDs See Need To Serve Upper Demos

by Mike McGeever

EHR programmers deny that the format is entering its twilight because of the boom in ratings for gold stations, compared to the relatively flat results of EHRs, in the recent JICRAR Wave 4 survey (M&M January 25).

However, EHR programmers are recognizing the need to pay attention to the top end of the 15-35 age group. They continue to believe in their appeal to the older demos, but express an awareness of certain problems facing them.

Piccadilly Key 103/Manchester head of programming **Mark Story** says, "It is naive to think that once people are 35, they say, 'OK, I'm not going to listen to new records anymore,' or 'I just want oldies.' It is dangerous to divide the market in terms of age and to stereotype people. I agree that we don't get 60-year-olds requesting **Public Enemy**, but our weekly qualitative research shows that dance and chart hits sell well with our older demographics."

Story says the problem with

some EHR stations reaching more adults could be that there is too much repetition, with too little attention paid to regional variations. "A record doesn't have to be a national hit to be played," he says, explaining the situation with **Carly Simon's** *Let the River Run* from the *Working Girl* album. "We played it and got a great response from the Manchester audiences, but it didn't do anything nationally."

As far as maintaining older demos, Story advises other programmers to select recurrences carefully without too much of a dance bias. If PDs aren't careful, he says "you will lose them," warning that the gold content also should not be overdone.

Chiltern Hot FM/Milton Keynes head of music **Clive Dickens** says appealing to 25+ listeners is not a question of format, but of finding the right balance of tracks. "You cannot play 20 hits in a row," he advises. "You have to position the songs carefully: for example, a song by a new band followed by an established hit/artist; a session band

followed by a recorded piece, followed by a chart hit. If you play something quite 'ravey', then obviously you don't follow it with a rock record, but with something more commercial and of similar appeal."

Dickens claims Hot FM's dip in reach from 33% in Wave 2 '91 to 32% in Wave 4 is not due to an erosion in younger demographics, but to "poor commercial and advertorial production, especially during **Simon Mayo's** breakfast show, which is one of Hot FM's strongest features." To improve the situation, he reports, the station will try to add more imaginative contests and promotions during the morning peak hours, which will be repeated at intervals throughout the rest of the day.

Dickens admits, however, that recurrences are vital in any playlist. "Our brief from the sales director is to bring in as wide a demographic as possible," he says, noting that the output is skewed towards younger listeners.

Radio Sales Company/London MD Don Thomson does not think EHR stations are stagnating as much as they are experiencing growing pains. "With a few notable exceptions, namely **Capital Radio/London** and **Radio Clyde/Glasgow**, a lot of stations have made a lot of mistakes," he says. "The danger of operating an EHR station is that you exclude a significant demographic." Thomson believes that with an EHR format, the majority of listeners will always be 15-24 year-olds, but adds it is essential to fine-tune the format to attract more 25-35 year-olds and advertisers.

March Debut For Radio Ad Bureau

The UK **Radio Advertising Bureau (RAB)** will be formally launched on March 10, says one of the organization's founders, **Metro Radio Group MD Neil Robinson**.

The soon-to-be born group will perform similar tasks to the **Association of Independent Radio Companies (AIRC)**. The RAB will "extend a generic sale of radio directly to advertisers without alienating the sales agencies," says Robinson. He declines to elaborate on what the relationship between the RAB and the AIRC will be, saying that the new organization's agenda would be outlined in greater detail next

month. An RAB MD will also be announced during the meeting.

Another founding member, **Radio Clyde MD Jimmy Gordon**, echoes Robinson's views. "We have to convince advertisers of the importance of radio as an advertising medium," he says. "We will be working closely with the agencies as well as directly with clients."

The idea of the RAB was cultivated by **Metro Radio Group, Capital Radio, Midlands Radio Group, Trans World Communications, Radio Clyde** and **Crown Communications**, most of whom were instrumental in establishing the AIRC in 1973. *MMC*

Virgin Promotes Madness Anthology

by Miranda Watson

Virgin Records UK is using national TV advertising to back the release of the definitive singles collection of **Madness**. To support the 22-track album *Divine Madness* on February 24, Virgin is buying time on ITV channels **Granada, Central, London, Yorkshire, HTV, Tyne Tees, Ulster, Border** and **Grampian**. A poster campaign at main commuter sites across the country is also planned.

Comments Virgin commercial marketing manager **Steve Pritchard**, "It wasn't appropriate to release a compilation album until now. We have been carrying out research for the last six months and noticed that catalogue sales for previous Madness albums were picking up. We felt

that it was time for a comprehensive Madness compilation to be released."

The album's release has been trailed by the release of the single *It Must Be Love*, which was promoted with a Valentine's Day campaign bolstered by ads in *The Mirror*, *My Guy* and *Smash Hits*. Pritchard believes that radio's exposure of the single has been sufficient so that no advertising on the airwaves is necessary.

However, there will be ads in the national press, including *The Sun* and *The News Of The World*, as well as in the national music press and in *Smash Hits*. Retailers including **HMV, Woolworths, WH Smith** and **Our Price** will be displaying in-store point of sale for the album, including posters.

BBC Network Radio Lures GLR DJs

by Grant Goddard

BBC's news/rock station **GLR/London** is proving to be a stepping stone to the big leagues as two more DJs move to national BBC stations. **Danny Baker** and **Chris Evans**, who both started at GLR in 1989, are transferring to **BBC Radio 5** and **BBC Radio 1**, respectively.

Radio 5's weekday breakfast show "Danny Baker's Morning Edition" was launched on February 10, combining music, news, phone-ins and studio guests. Baker will also present a Saturday sports quiz and a phone-in/discussion show.

Baker is famous as a former presenter of London TV's "Six O'clock Show" news programme and as a journalist for the music weekly *NME*. Commenting on his new Radio 5 show, he promises, "It's going to be unashamedly upbeat—a bit of irreverent fun."

Meanwhile, Chris Evans has worked at GLR as the producer of Baker's weekend show and as a presenter in his own right. He joins Radio 1 on March 15 to host the Sunday afternoon music show that

precedes the weekly Top 40 rundown.

Evans replaces presenter **Philip Schofield**, who takes over from **Jason Donovan** in the London production of "Joseph And The Amazing Technicolor Dreamcoat."

Baker and Evans are the latest in a series of moves from GLR into national radio. Former phone-in host **Brian Hayes** recently joined **BBC Radio 2** as breakfast show presenter, while news producer/presenter **Tina Richie** has moved to Radio 1's "News '92." Former DJ **Chris Morris** is soon to present a new Radio 4 current affairs series spoof "Up To The Hour," and former breakfast presenter **Janice Long** now works for Radio 5.

GLR slipped slightly (3.2-3.1%) in the latest JICRAR survey, but has lost far less to the new London music stations than BBC's Radio 1 and 2. UK trade magazine *Campaign* recently lauded GLR as runner-up in its 1991 Medium Of The Year award. Despite not carrying commercials, the station was praised for its "fabulous radio format" and strong presenters.

Airport Info Goes Dark

Airport Information Radio (AIR), the flight data service for London's Heathrow and Gatwick Airports, has been closed by owners **Allied Radio**.

The station's AM licence was granted to **Radio Mercury/Crawley** 19 months ago to provide "regularly updated" 10-minute information spots on plane departures and arrivals.

Last year, AIR's programming reverted to a tape-loop repeating only longer-term flight and shopping data. The **Radio Authority** warned Mercury that this change was in breach of its licence, and issued a February deadline for

reinstatement of live bulletins.

AIR's start-up costs had contributed significantly to Mercury's £180,000 pre-tax loss in 1989-90, and following last year's merger with **County Sound/Guildford** into Allied Radio, the new group decided to return its airport licence to the Authority.

It had proven to be particularly difficult for Mercury to attract advertisers to the UK's only radio travel service, and the operation continued to run at a loss.

"The moment arrived when a decision had to be made," says an Allied spokesperson. "Was it worth spending more money in the long

term, or should we be looking at something else?"

Allied has already indicated its intention to bid for a travel service of plane, road and rail information covering a much larger area bounded by London's M25.

The Authority will consider "over the next few months" whether to re-advertise AIR's AM frequency as a new London-wide service.

A re-advertised AM licence would attract a substantial number of bidders offering London-wide specialist music services and programming for specific ethnic communities. *GG*

Record Certifications Hold Steady In 1991

by Emmanuel Legrand

The year 1991 was a stable one for gold certifications, according to industry organization SNEP.

A total of 322 products (285 audio and 37 video) received certification, a marginal increase over 1990's 319. Single certifications jumped from 44 to 51, but levels were lowered during the year to take into account the slump in single sales. In the album section, the total number of certifications fell from 244 to 234.

Gold and double gold dropped slightly, while platinum and diamond certifications increased. This tendency points to the fact that popular albums are reaching higher levels than before, while those of average popularity are selling less. The number of music videos certified by SNEP has increased from 31 to 37.

In terms of products, the main winners this year are: **Patrick Bruel's** *Alors Regarde*, **Fredericks Goldman Jones's** self-titled album, **François Feldman's** *Une Présence*, and Canadian superstar **Roch Voisine's** *Helene*. For international acts, **Phil Collins' But Seriously**, **Dire Straits' 1989** compilation *Money For Nothing*, and **Pink Floyd's** *The Wall* were the top winners.

Other highlights were **Bob Marley's** compilation *Legend*, released in 1984, which went triple platinum; **UB40's** *Labour of Love I*, double platinum; *Labour of Love II* is platinum, as is **Elton**

John's *Very Best* and **Michel Sardou's** *Marie Jeanne*.

New acts to reach platinum status are **Stephan Eicher** with *Engelberg*, **William Sheller's** *En Solitaire*; **Mecano's** *Descanso Dominical*, **Liane Foly** with *Reve Orange*, and **R.E.M.'s** *Out Of Time*. And at the end of the year, **Michael Jackson** and **U2's** new albums had already been certified platinum.

Jean Jacques Goldman is the artist with the biggest number of certifications (10, including singles), followed by **Francis Cabrel** (7), both on **Sony Music's** label **Columbia**. Sony Music is the company with the highest number of certifications (a total of 104,

including 83 albums.)

Thirty-two compilations were certified. It is interesting to note that if artist compilations still score high (**Elton John**, **Police**, **Supertramp** and **Dire Straits**, for example), hit compilations are having lower results than before. Professionals attribute this to the limited impact of TV advertising campaigns for such products, compared to the years 1987-90, when many hit compilations reached platinum, if not double platinum.

Best-selling videos with diamond certifications are comics **Les Inconnues** and **Muriel Robin**, joined by **Patrick Bruel** with his filmed concert *Si Ce Soir*.

French Music Sales

		Sales (units)	1991 Certifications
Single	Silver	125.000	33
	Gold	250.000	17
	Platinum	500.000	1
Album	Gold	100.000	126
	Double gold	200.000	50
	Platinum	300.000	35
	Double platinum	600.000	11
	Triple platinum	900.000	3
	Diamond	1.000.000	9
Video	Gold	10.000	14
	Double platinum	20.000	10
	Triple platinum	40.000	8
	Platinum	60.000	1
	Diamond	100.000	4

Source: SNEP

Children 11-14 Tuning In, Mediametrie Poll Finds

by David Roe

Ninety-two percent of youngsters between the ages of nine and 14 listen to the radio, according to a first-time poll carried out by **Mediametrie**.

Over 2,000 interviews were conducted between November 26 and December 16, of which 1,426 were with listeners between the ages of 11 and 14. The method used was exactly the same as that employed for age groups above 15.

National music FM stations **Europe 2**, **Fun Radio**, **Nostalgie**, **NRJ**, **Skyrock**, **RFM**, and **Cherie FM** came off best, with an accumulated audience of 60.7%. Following closely were generalist stations, with 29.2%; local pro-

grammes, 16.4%; **Radio France**, 12.7%; and other stations representing 27.2%. Thematic outlets came off the worst with a mere 6.3%.

The 11-14 age group has by far the biggest radio audience, at 92%, compared to 76% for the 15+ age group. The proportion changes according to the day, with an audience of 92.8% on school days and 87.7% at other times. Its listening span is shorter, however, at an average 123 minutes, as opposed to the 15+ demos, who listen for 179 minutes.

Superloustic, the only station directly aimed at this age group, is very pleased with the results. Says **Joel Pons**, director of communications at **Superloustic**, "Our immediate reaction is, obviously,

that we are very happy. During the week, for this age group, we are second only behind **NRJ**. On the weekends, we are first. One of the problems with the poll, however, is that there are two groups to be considered: those who, through force of circumstance, listen to the choice of their parents, possibly explaining the high audience for generalist stations; and those who have their own radio and choose their own programmes. They are by far the majority in the 9-11 age group.

"The results are important for advertising because they indicate the audience potential. While there has been considerable interest shown up until now, it is likely that interest is going to be intensified," Pons adds.

Maxximum FM's Return Demanded

Fans of the defunct dance station **Maxximum** have been clamouring for its return. The Paris regional FM station was merged with **AC Metropolis** at the end of last year to form **EHR M40**, but over the last three weeks there have been three demonstrations by supporters calling for a re-establishment of the format.

The disappearance of **Maxximum** leaves the French airwaves without a dance format, says a spokesperson for support group, **Olivier de Senailhac**. "Musically, France is backward in terms of the development of dance music and **Maxximum** was the only station that catered to an audience which was, quite large, though specialized," he says. "The support which erupted at the closure of the station was completely spontaneous, with 100 people outside the offices of **RTL** on one occasion and 2000 outside the Ministry of Culture on another. Already the **CSA** has taken note and we are in the process of negotiating with it in the hope that they will recognize their mistake,

and designate a new frequency with the same format."

The reasons for the merger were both legal and financial. According to present **RTL** regulations, the major shareholder in **Maxximum** could not control a second network with a potential reach of over 15 million listeners. In addition to this, **Metropolis** was undergoing financial difficulties which forced it to seek an alternative.

Says **M40** president **Alain Weill**, "The protest movement is, in fact, a tiny enclave of people who are sad at the loss of a specialized format. Of course, the **CSA** has received a delegation from the group, but the **CSA** also realizes that the movement is tiny and not very important." He adds, "If supporters felt so strongly, why didn't they submit a request for a frequency on the Ile-de-France last December, along with everyone else? They should have gone through the **CSA** like everyone else."

France's **RPR** (conservative political party) has denied widely circulated rumours that it is backing the movement. **EL**

Brittany Frequencies Doled Out By CSA

A total of 172 candidates have been accepted for the renewal of frequencies in the Brittany-Pays de Loire region, the **CSA** announced on January 30.

There were 180 candidates which submitted dossiers, of which 130 will receive one frequency or more. Requests for more than 650 frequencies were filed for the 277 available.

The breakdown is as follows: Associative stations (category A) will receive 29% of the total, attributable to the very strong cultural lobby in the region, which has firm links with local radio. Thirty-six percent of that 29% will go to "religious" stations. In addition, local independent commercial stations will receive 27%; franchised stations will get 17%; thematic radios 18% and generalist stations, 9%. According to the **CSA**, this constitutes an increase in the number of frequencies allocated to the generalists. The attribution of frequencies has allowed for the creation of 27 new projects, 23 of which are in category A (associative stations).

Each station has eight days to

submit a technical dossier, six weeks to sign an agreement with the **CSA** concerning programme content and two months to begin transmitting.

Skyrock, **Fun Radio** and **Cherie FM** have all lost frequencies in the **CSA** allocation. Says **EHR** **Fun Radio** chief **Benoit Sillard**, "We're obviously very disappointed, but not overwhelmingly so. While we have lost two frequencies in the north, we have also gained one in the south, so it evens out."

The loss of **Nantes** and **Rennes** for **Cherie FM** is enormous. Says **Cherie FM** president **Jean Paul Bauderoux**, "We don't understand it at all. We weren't even given the reason for it by the **CSA**. It's a totally unjust action."

Responding to **CSA** accusations of manipulation by **Cherie FM**, he adds "I don't understand why the **CSA** didn't bring this up before when we were in contact. They didn't explain why this was happening. The decision was based on something that has no concrete basis." **DR**

Onda Cero Grows; SER Still Tops

by Anna Marie de la Fuente

Onda Cero has made a significant impact on the Spanish radio industry, especially with its news/talk network **Onda Cero Convencional** (OCC). That's according to a just released third quarter EGM audience ratings report covering the October-November 1991 period. Its aggressive relaunch on September 30, along with the multi-million-peseta contract luring star presenter **Luis del Olmo** away from rival **Cope**, has nearly doubled OCC's audience in less than two months.

Del Olmo's programme "Protagonistas" has captured 833,000 listeners, of which an estimated half-million are believed to have been taken from the church-backed network **Cope**.

Cope Convencional is down a dramatic 26% from the previous quarter. With some exceptions, most of the other networks saw their ratings fall. Not even perennial ratings topper **SER EHR Los**

40 Principales, which experienced a 6.1% downturn, went unscathed.

SER MD Rafael Revert predicts Los 40's audience will probably shrink further. "It's perfectly natural. The population is growing older. I want more listeners to transfer to **SER's Cadena Dial** or **Radio Minuto**." He adds he hopes to trim Los 40's audience down to three million by the end

of the year.

SER's pioneering all-Spanish music network **Cadena Dial's** audience figures jumped nearly 30%, confirming the rising demand for traditional music. Madrid rival **Antena 3's Radio Olé**, in the meantime, captured 250,000 listeners.

EHR Onda Cero Musica clocked up a modest listener gain of 264,000. Says music PD

Maria Jesus Prieto, "It's not bad, considering that we haven't even launched an advertising campaign." According to general programming coordinator **Jose Marie Baviano**, a full advertising and promotion effort is slated for the spring.

While its news/talk web has suffered from **Onda Cero Convencional's** entry, **Cope Formula** (EHR) has marked a 20% audi-

ence improvement. Music PD **Carlos Finaly** reports that the **EHR** station boosted its oldies playlist by 15% since last October, adding, "That seems the most likely explanation."

Although some observers believe **Luis del Olmo's** show could have attracted a great deal more listeners to **Onda Cero Convencional**, the general consensus is that its **EHR** arm **Onda Cero Musica** is still too small to be a threat. That may change, however, once the latter outlet debuts its planned aggressive advertising campaign in the spring.

Cumulative Audience Ratings (000)

Station	Format	1st Q	2nd Q	3rd Q	% Chg.
SER Formula	EHR	3,749	3,630	3,410	-6.1
SER Convencional	News/Talk	2,916	2,910	2,960	+0.9
Antenna 3	News/Talk	2,631	2,730	2,540	-6.3
RNE 1 Convencional	News/Talk	2,676	2,120	2,220	+4.9
Cope Convencional	News/Talk	1,864	1,830	1,350	-26.2
Onda Cero Convencional	News/Talk	511	567	1,006	+88.0
Cope Formula	EHR	861	729	882	+21.0
RNE & Convencional	News/Talk	795	758	759	0.0
SER's Cadena Dial FM	All Spanish Music	371	571	736	+29.1
Radio 80 Formula	Oldies	527	607	529	-12.8
RNE 3 Formula	EHR	497	443	371	-16.2

Source: EGM

Lima Moves At Antenna 3

Journalist **Antonio Herrero Lima** has been appointed **Antenna 3 Radio's** news and PD. He replaces **Consuelo Sanchez-Vicente**, who takes over as assistant director at the daily newspaper **YA**. HL

SCANDINAVIA

MNW Wires Up New Indie Deal

by Miranda Watson

MNW, Scandinavia's largest independent, has signed a three-year deal—effective February 1—to distribute the **Telegram Records** label throughout Scandinavia.

Formerly distributed by **Sonet** and most recently by **Virgin**, **Telegram** is one of the major independent labels in Sweden and has had chart successes with artists such as **Tityu** and **Leila K**.

MNW MD Jonas Sjöström

says, "This really strengthens the independent scene. The **Telegram** label has been one of the most successful labels in Sweden over the last two years."

Recent releases include the new single **Clubhopping** from **Rob 'n' Raz DLC** and a self-titled album, to be released on March 9. **Rob 'n' Raz DLC** will be appearing at the **Swedish DJ Music Awards** on March 1, where they will hold a release party for their new album.

BMG Scandi Taps Karlsson As Publishing Head

Lars Karlsson has been appointed MD of **BMG Music Publishing Scandinavia**.

Karlsson joins **BMG** from **Peer Music Sweden**, where he has been creative manager for the last five years. Now responsible for **BMG Music Publishing** activities throughout Scandinavia, he will be based in Stockholm.

Karlsson comments, "**Stefan Eklund**, who continues as GM, has built a strong administrative base on which we will now be able to develop our involvement

in local Scandinavian talent.

The company recently purchased the **Mill** and **Rival Music** catalogue and I am firmly committed to making further strategic catalogue acquisitions in Scandinavia."

MW



Lars Karlsson

Radio Plans Divide Swedish Coalition

by Gerard O'Dwyer

New decisions over Swedish commercial radio regulations have disrupted the course of legislative developments.

Sweden's Center Party, an important faction of **Carl Bildt's** multi-party government, is blocking moves to allow newspapers to own shares in commercial stations. The ban on newspaper media ownership is being backed by the opposition **Social Democrats (SDP)**, but is generally out of step with the policies of coalition partners—the **Liberals**, **Moderates** and the **Christian Democrats**.

Government meetings held on January 28 and February 6 set July 1 as the date when a bill will reach Parliament which would exclude all publishing houses, including those aligned to Swedish radio development group **SRU** (**Svensk Radioutveckling**), from applying for licences to own or partially-own stations.

Parliament was expected to pass the first new radio legislation package in June. This timetable now looks very ambitious and delays could eliminate

any chance the government has of issuing the first 20 licences expected to be awarded in the autumn. Officials had hoped the first commercial stations would start operating in January 1993, but that looks unlikely if the current bill is passed.

The **Liberals** and **Conservatives** argue that media ownership in radio stations would endanger independent programming. The **Centre Party** and **SDP** policy line is less rigid, but holds that ownership levels of parent firms and their subsidiaries should not exceed 20% of a station's total equity.

The **Centre Party** and **SDP** believe that, faced with falling revenues from newspaper advertising, media companies such as the **Bonnier Group** and **Kinnekvik** may abuse liberal ownership laws to safeguard their own interests. It is feared such abuse could lead to over-concentrated ownership by the media sector in private commercial radio. Says the **Centre Party's** media committee director **Jan Hyttring**, "The temptation is there and legislation must be created to prevent domination by a handful of companies. A situa-

tion of excessive media sector control is not good for commercial radio stations, listeners or the industry as a whole."

Svensk Radioutveckling (SRU) includes 35 newspaper companies, all major national and regional publishers or multimedia groups. Says **SRU MD Jan Friedman**, "We are hoping that the final law will not restrict ownership by media companies. It would be strange if pornographic club owners, TV companies, finance magnates or anyone else were able to run radio stations, but not newspapers."

Aller, No. 1 Radios Team For P4 Licence

Norwegian/Danish publishing house **Aller** and the **No. 1 Radios** group hope to join forces in part ownership of **P4**, the private commercial station expected to be awarded in the near future.

According to an agreement signed in early January, **Aller** would own a 20% stake, while the **No. 1 Radios** would hold 10% in **P4**, if they are awarded the licence. The business duo is also on the hunt for another partner to come in on the **P4** deal. KRO

Milan First: Rock FM Hits The Airwaves

by David Stansfield

After more than three months of test transmissions, **Rock FM 98.7**, Milan's first non-stop rock station, has finally announced its official presence on the broadcast market.

Rock FM 98.7 is owned by **101 Radio Service SRL**, the company which also owns the private national station **101 Network**. The firm's original idea for a gold station was foiled by the launch of **105 Classic**, the

national gold outlet controlled by the **Hazan** family, which also owns the **Rete 105** and **Radio Monte Carlo** networks.

Comments Rock FM and 101 Network PR executive **Luca Dondoni**, "We still had ideas for a specialist station despite being pipped to the post by 105 Classic. New age and Italian music was well covered, but looking around, we saw a big gap in the market for rock."

Rock FM broadcasts rock news every two hours, presented

by **Massimo Oldani** and **Daniela Ducoli**. Says Ducoli, "Those slots will concentrate mainly on providing information on tours and concerts covering all genres of music. It's the only time we'll stray from a strictly rock policy, but we will also provide European live music news for rock fans. Heavy metal fanatics are the only people who will travel to concerts in Switzerland, Austria or France."

Station artistic director **Gigio D'Ambrosio** is responsible for the music content, which ranges from the 1960s to current. Plans for inserting interviews, specials and concerts are also in the pipeline.

The music industry has long stressed the need for a specialist rock station. When news broke about the impending launch of Rock FM, CGD promotions manager **Luciano Linzi** commented, "The rock scene is dynamic and the station will have to work seriously to keep its audience up-to-date about who and what is new."

Dondoni now reveals that CGD and the station are planning a joint compilation album slated for a spring release.

"It will be titled *Rock FM 98.7*, but it's too early to detail the track list," he says. Dondoni adds that Rock FM has no plans to broadcast any further than the Milan area for at least two years.

M & M BUSINESS CALENDAR

- **March 4-7 - 23rd Country Radio Seminar**, Opryland, Nashville, TN, US.
- **March 11-15 - SXSW '92 Music & Media Conference**, Austin, Texas, US. Tel: (+1) 512.467 7979; Fax: (+1) 512.451 0754.
- **March 13-16 - NARM Convention**, New Orleans Marriott, LA., US.
- **April 12-16 - 70th Annual NAB Convention**, including Broadcast Engineering Conference, Convention Center, Las Vegas, Nevada, US. Tel: (+1) 202.429 5350; Fax: (+1) 202.429 5406.
- **June 3-5 - APRS '92**, Olympia 2, London. Tel: (+44) 734.756 218.
- **June 10-13 - NAB Radio Montreux Symposium and Exhibition**, Convention Center, Montreux, Switzerland. Tel: (+1) 202.429 5405.
- **June 11-13 - R&R Convention '92**, Century Plaza Hotel, Los Angeles, CA, US. Tel: (+1) 310. 553 4330.
- **June 14-17 - BPME & BDA Conference & Exposition**, Wash-
- ington State Convention And Trade Center, Seattle, WA, US.
- **June 16-21 - 6^o Manifestation Internationale de Video et de TV de Montbeliard (6th Montbeliard International Video and TV Exhibit)**, Hérimoncourt, France. Tel: (+33) 8130.9030; Fax: (+33) 8130.9525.
- **July 3-7 - International Broadcasting Convention**, RAI International Congress Centre, Amsterdam, Netherlands. Tel: (+44) 71.240 1871; Fax: (+44) 71.497 3633.
- **July 16-19 - Upper Midwest Conclave**, Radisson Hotel South, Bloomington, MN, US. Tel: (+1) 612.927 4487.
- **July 28-August 5 - 1992 Summer Olympics**, Barcelona, Spain.
- **September 9-12 - NAB Radio '92**, Convention Center, New Orleans, LA, US. Tel: (+1) 202.429 5401.
- **October 22 - 17th Sound Broadcasting Equipment Show**, Albany Hotel, Birmingham, UK. Tel: (+44) 049.138 575.

24 Acts In San Remo Song Fest Line-Up

The **San Remo Song Festival**, Italy's major annual showcase for domestic talent, gets underway this week. As M&M goes to press, 24 major acts and artists, including 18 newcomers, are battling for their own song awards.

A total of 252 songs were originally submitted to festival organizers before being whittled down to a short list of 42. Major artists excluded from the final

line-up of 24 include **Mike Francis**, **Fiordaliso**, **Sergio Caputo** and **Marcella**.

RAI has invested around L4 billion (app US\$3.4 million) in the event. Its lead channel **RAI Uno** will screen the competition, with radio stations **Stereo RAI** and **Radio Verderai** providing extensive coverage. Last year, over 40 million viewers tuned in at some stage of RAI's TV coverage. DS

The 24 major competitors and their songs are as follows:

- Luca Barbarossa** - *Portami A Ballare*
- Pierangelo Bertoli** - *Italia D'Oro*
- Peppino di Capri & Pietra Montecorvino** - *Favola Blues*
- Drupi** - *Un Uomo in Piu*
- Giorgio Faletti & Orietta Berti** - *Rumba di Tango*
- Formula Tre** - *Un Frammento Rosa*
- Flavio Fortunato & Franco Fasano** - *Per Niente Al Mondo*
- Riccardo Fogli** - *In Una Notte Così*
- Fausto Leali** - *Perche*
- Mia Martini** - *Gli Uomini Non Cambiano*
- Matia Bazar** - *Piccoli Giganti*
- Paolo Mengolo** - *Io Ti Daro*
- Marjella Nava** - *Mendicante*
- New Trolles** - *Quelli Come Noi*
- Nuova Compagnia Di Canta Popolare** - *Pe' Dispietto*
- Massimo Ranieri** - *Ti Penso*
- Mino Rietano** - *Ma Ti Sei Chiesto Mai*
- Ricchi E Poveri** - *Così Lontani*
- Lina Sastri** - *Femmine' E Mare*
- Scialpi** - *E' Una Nanna*
- Jo Squillo** - *Me Gusta Il Movimento*
- Tazenda** - *Pizzinnos In Sa Gherra*
- Paolo Vallese** - *La Forza Della Vita*
- Michelle Zarrillo** - *Strade di Roma*

Kiss Kiss Takes To The Stage

EHR **Radio Kiss Kiss**/Naples claims it is the first Italian station to have one of its programmes transformed into a theatre show.

"A Tutte Le Auto Della Pulizia," aired from 09.30-10.30 each morning and hosted by **Gianni Simioli** and **Roberto Russo**, took to the stage at the **Sancarluccio Theatre** in Naples from February 11-23.

The latest **Audiradio** listeners' survey reveals that the satirical programme attracts the national network station's biggest audience.

Comments station PR executive, **Ciro Cacciola**, "Franco Nico and **Pino Cipriano**, directors at the **Carluccio Theatre**, heard the show on radio and were impressed by its humour.

It was at their suggestion that we adapted it to make a stage show."

Giuliana Gargiulo has been drafted in to direct the theatre version. She is a well-known journalist and worked as a presenter at **Radio Kiss Kiss** before transferring to pubcaster **Rai Due** station in the southern region of Campania.

La BMG-Ariola e i suoi artisti

Ringraziano Radio Italia Solo Musica Italiana



Happy Tenth Anniversary, Radio Italia Solo Musica Italiana!

Radio Italia Solo Musica Italiana celebrates its 10th anniversary this week backed by the knowledge that it is now ranked as Italy's number one commercial station.

The latest Audiradio listener survey, often controversial but always deemed official, shows the Italian-music-only station with a daily audience of 3.9 million, 2.86 million more than the previous 1990 survey.

Rival research organization Datamedia puts the station's average daily audience at 3.16 million (Oct.-Dec. 1991). Although these figures rank the station in second place behind Rete 105, they still are nearly one million more than last year.

The ratings success of Radio Italia S.M.I. is being used as a strong argument to prove that the popularity of domestically produced music has risen sharply. Industry experts no longer talk in terms of boom or phenomenon, but claim that it will retain its

current half share of the total market in the future.

It was a different story 10 years ago. The market was dominated by US/UK

product and locally produced music was struggling to be heard. Hardly the time, perhaps, to launch an all-Italian-music station.

"People thought I was crazy," admits founder/president Mario Volanti. "But I thought it was necessary to create something Italian that didn't exist at that time. Other stations didn't even programme 5% of locally produced music, but I wanted to do something different and specialize."

Radio Italia S.M.I. was first launched as a regional station,



transmitting from its home base in Milan to parts of Lombardy, Piemonte and Reggio Emilia. A year later it extended its reach in the north of Italy. Test transmis-

15, 1989. And today we cover 75% of national territory."

Volanti says his programming policy is different from most other stations. "We don't employ

DJs in the traditional sense. There are two people who conduct artist interviews and we did 1,300 of those live last year. Artists also present records on-air and are involved in the station right down to our jingle. There

are 106 different artists ranging from Eros Ramazzotti to Marco Masini."

Radio Italia S.M.I. takes pride in its rapport with listeners and has an almost open phone line policy for listeners who wish to fire questions at artists present in the studio. The station also broadcasts live concerts from large venues such as Milan's Palaturrussardi, or smaller clubs and theatres. Some 70 concerts were aired last year, and the station also broadcasts mini-concerts direct from its own recording studio.

Concerts are one way of giving exposure to new and emerging talent. Comments Elisabetta Galletta, radio promotions manager at indie record company Keepon Music, "The station recently organized a concert which featured our artist Cavaliere. Events like that provide great exposure to a newcomer like him, and it doesn't stop there. Radio Italia S.M.I. has supported his latest album Tirate Su with airplay."

(continues on page 11)

**"People thought I was crazy.
But I thought it was necessary
to create something Italian
that didn't exist at that time."**

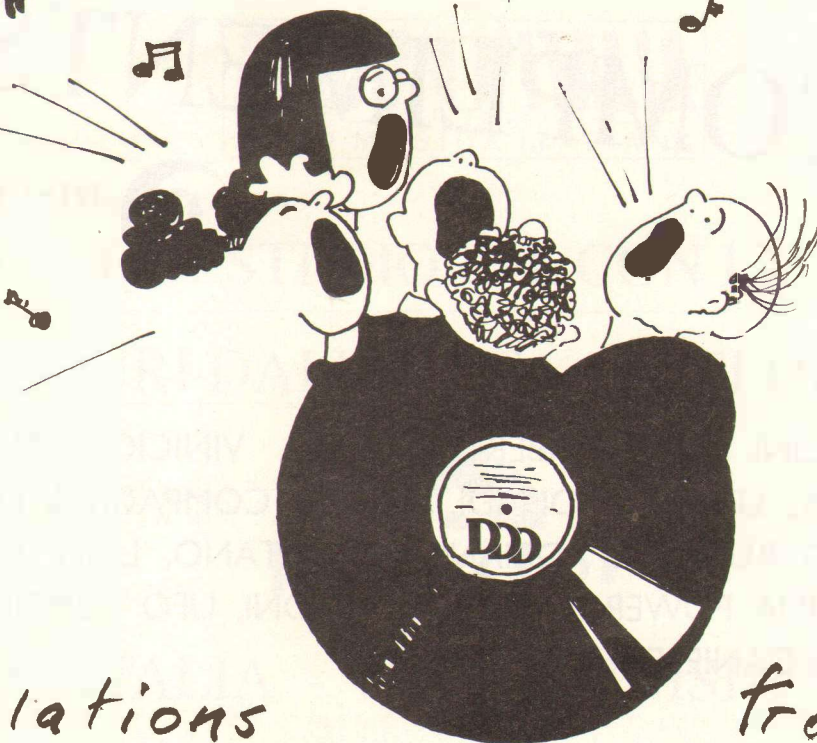
— Mario Volanti, Radio Italia
S.M.I. founder/president



sions in Sicily in 1985 gave the station third place in local listener surveys and prompted Volanti to

Radio Italia Solo Musica Italiana...

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RINGRAZIANO RADIO ITALIA SOLO MUSICA ITALIANO



CGD S.p.A. A Time Warner Company

RADIO ITALIA S.M.I.
(ADVERTISING SUPPLEMENT)



BMG recording artist Gianni Morandi has been one of many performers to play live for Radio Italia S.M.I.'s listeners.

(continued from page 9)

Galletta also believes the station has got its "no DJ" policy exactly right. "The station plays each record from start to finish without interruptions. Other stations which programme Italian music don't do that."

For Rome-based indie company **Interbeat**, Radio Italia S.M.I. remains the best outlet for its product. Says company radio promotions manager **Roberto Proserpi**, "Interbeat is not a multinational company which is in the position to brandish artists at most commercial networks. We are currently pushing newcomers **Mirelli Felli** and **EU** and Radio Italia S.M.I. has given us support with airplay and interviews. I think the station has a good ear

for quality music."

Maurizio Miretti, promotions and PR director at **Dischi Ricordi**, says the station has contributed greatly to a re-evaluation of Italian music on the local market. "What it has done, to its credit, is to give the Italian public the chance to listen to all-domestic product so they can judge for themselves what is good or bad," he says. "No other station offers this and I think that its lead position in the ratings proves its policy is right."

Dischi Ricordi, with a large roster of domestic talent, has worked closely with the station for some years. Miretti describes how it kept the flame alive for **Marco Masini**, now a national superstar, but an unknown until

two years ago. "Masini won the newcomers award at the 1990 San Remo Song Festival with the song *Disperato*. He didn't have an album ready until four months later, but the station kept playing the single. It was a great help to us and we linked up with the station on a joint promo campaign when the album was released."

Another star to benefit from the station's support as a newcomer was **Ramazzotti**. Comments **Licia Galanti**, radio promotions manager at **DDD**, "I've worked with Radio Italia S.M.I. for seven years. I've always believed in its philosophy and couldn't be happier that it is now the number one private station. It has always given rotation to young newcomers and did so with **Ramazzotti** when he was emerging seven years ago."

BMG also has a long tradition of backing domestic talent. The company's promotions and advertising director, **Michelle Mondella**, agrees that Radio Italia S.M.I. gives important space for new artists. "**Mariella Nava**, **Bungaro** and **Donatello Rettori** have all benefited from interviews and airplay," he says. "Our rapport with the station is also creative. We work together on promotional campaigns and tours and they are always open to ideas."

Domestic talent at **CGD**



CGD's Pino Daniele drops by to talk with Franco Nisi.

amounts to about 90% of its total roster. **Luciano Linzi**, company promotions manager, believes the station provides the perfect promotion tool for its product. He says, "We were involved in joint promotional activities perhaps before other companies realized how important the station would be. Our campaign with the **Pino Daniele** album *Un Uomo in Blues* [400,000 units sold] proved how powerful the station is. Another example which shows its strength is with the 80-year-old Neapolitan artist **Roberto Murolo**. He sings in dialect and many stations would not air his single *Cu' Mme!*, a duet with **Mia Martini**. Radio Italia S.M.I. fell in love with the song and its support certainly helped the album reach number 8 in the official **RAI** chart."

Last year the station teamed with **Tele Monte Carlo** to screen the concert **Concerto Italiano**. On April 30, it will go a step further by staging an event to be screened by pubcaster **RAI 2**. Comments **Volanti**, "In the course of a Gala concert, we will present awards to five or six major artists as tributes to their success. Those awards will also serve as recognition to their record companies, producers, song arrangers and even album sleeve designers."

Radio Italia S.M.I. crossed borders last year when it began broadcasting in southern France on the frequency of the **L'Onde Latine** station. **Volanti** has more expansion plans, but prefers to wait until they are finalized before divulging details.

David Stansfield

BUON 10° ANNIVERSARIO A
RADIO ITALIA
SOLO MUSICA ITALIANA



1000 DI QUESTI GIORNI, CON I MIGLIORI
AUGURI DAI VOSTRI AMICI DELLA



POLYDOR ITALIA - VIALE TUNISIA 50, MILANO

Flemish Privates Unify In Fight Against Fifth BRTN

by Marc Maes

A new lobby group, **Radio Front**, has been formed by major Flemish privates who object to state-run BRTN's plans to launch a fifth channel on March 28.

The group consists of over 30 private stations. According to **Radio Contact Brussels** spokesperson **Danny de Bruyn**, the group members command 95% of the Flemish private radio audience, including stations such as the former **Radio Contact** outlets, **Radio Antigoon**, **Radio SIS Ghent**, **Radio 77** and **Radio Sinjaal**.

Radio Front is seeking to protect private stations by preventing a BRTN radio monopoly. It is also anxious about the risk of monopoly from a Flemish commercial station—whether owned by BRTN or the publishing group **VTM**—and possible domination of national radio advertising.

Flemish publishers are also reportedly feeling threatened because, they claim, the original media decree granting commercial TV stations exclusive adver-

tising rights has effectively been overridden by the Flemish council's approval of radio advertising and TV on BRTN. The publishers believe that a fifth BRTN channel would harm their ad revenue even more than the present competition with **VTM**.

Says **Radio Antigoon MD** and spokesperson for the **Radio Front Piet Keizer**, "If **VTM** or the BRTN launched a Flemish commercial radio station, private radio would be pushed into a corner. We have drafted a letter to the cultural minister **Hugo Weckx** expressing our objections, and asking him to explain exactly what his plans are regarding the Flemish privates."

Adds **De Bruyn**, "We are waiting for the results from Flemish minister **Weckx** before deciding to take any action."

Keizer, however, is not pessimistic about the impact of the new channel on radio advertising. He says, "I really don't think that privates will see our clients shift to BRTN because we offer our advertisers a complementary market, with a very clear target audience."

At **Radio Expres's** 10th anniversary party in early February, chairman of the board **Fons Uyttersprot**, however, was not so optimistic. He warned, "Another BRTN channel would be unfair competition, endangering numbers of jobs because advertising revenue of the privates will drop."

President of Flemish independent radio association **VEVORA's Frank Leysen** reports his organization decided not to not to launch the **Radio Front** itself in order to keep all the major stations together as one united front. Says **Leysen**, "Stations like **Radio Expres** and **Radio Antigoon**, for example, are not members of **VEVORA**, but now we have all major privates together."

Meanwhile, insiders at BRTN reveal that the new fifth radio channel will be broadcasting on both medium-wave and FM frequencies, using frequencies that were allocated to **BRT Radio 3** and **Studio Brussel**. **Radio 2** host **Michel Follet** will host the channel's morning show.

Canal Plus Televisie Seeks Cable Passport

Representatives of pay-TV channel **Canal Plus Televisie**, subsidiary of **Canal Plus France**, have submitted an application to Flemish cultural minister **Hugo Weckx** for permission to start broadcasting on the Flemish cable network.

If the application is approved, the new pay-TV channel **Canal Plus Televisie** could become operational within three months.

Canal Plus Televisie started on January 20 with an investment of Bfr8 million (app US\$240,000). Shareholders are **Benelux Pay TV**, **Vlacom**, **Strateurop Holding** and **Canal Plus France**, each with a 25% interest.

At the head of the **Canal Plus** board of directors will be **Daniel Weekers** (**Benelux Pay TV**), **Marc Katté** (**Vlacom**) and two as-yet-unnamed **Canal Plus France** shareholders.

Like **Canal Plus TVCF** (**Télévision de la Communauté Française**), the several programmes accessible to non-sub-

scribers. **Canal Plus TVFC** started in September 1989 and now has over 80,000 subscribers in southern Belgium.

Canal Plus Televisie's programmes will include recent film releases and sports events. The channel has signed deals with both **Canal Plus TVFC** and the Belgian football league for exclusive broadcast on the Flemish territory of all Friday night first league football events.

Filmnet still has the pay-TV monopoly in Flanders, and insiders reportedly believe that the arrival of **Canal Plus Televisie** could lead to a reciprocal arrangement, whereby **Filmnet** would have access to the cable-networks in the French-speaking parts of Belgium.

Filmnet GM Peter Ekelund reports that he is studying the options for **Filmnet's** future.

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Classic Rock Programming: 11 Lessons You Need To Know

by Gary Guthrie

With baby boomers—people born between 1945-1964—comprising a whopping third of the European population, it's no wonder private European radio broadcasters are focusing their programming on gold, AC and EHR while the public stations emphasize full-service and variety programming.

No one argues that adults still like rock music, however, and while in the US there are many variations of it serving the 25+ audience, there are no fulltime "adult rock" stations in Europe yet. This week's article examines "classic rock"—the most successful of the adult rock approaches.

When I created Classic Rock for WZLX/Boston back in 1985, the format had the flexibility to be almost anything it wanted, and we took advantage of that. From those days when we played anything we wanted, the format has matured to a very stylized sound and become a respected part of the broadcast community. Here's what we've learned:

Eleven Lessons To Know

1. **The format can live on a very limited music library.** That means a 650-800 song base, plus a few hundred more for special feature "spice." This is enough to give you a nice, 1.5 to 3 to 5-day "stairstep" rotation that's firm enough so that your core come hears your power rotation once a week. While size is a key ingredient to the format's success, the ability to "massage" the library scientifically is just as important, for that's where its freshness is maintained.

2. **Too much depth is instant death.** Programmers who assume their broad personal knowledge of music is shared by the masses should think twice, as the number of songs that are actually familiar to the public is rather limited.

There is a limited inventory of artists that people can instantly recognize (Jethro Tull, Cat Stevens, Steely Dan, Billy Joel, Elton John, John Lennon, Robert Plant, etc.) and a limited number of songs that strike a familiar chord in more than probably 30% of your total weekly audience.

3. **Secondary songs by secondary artists cause tune-out.** When a station plays an "off cut" by a Roxy Music or the Pretenders, the audience may scramble for another station, unless the DJ has staged the song so well that listeners might stay around

and sample part of it.

The best way to "go deep" is to pick the top two cuts from platinum albums or the top few cuts from multi-platinum albums. Examples of songs from the latter case include *Toys In The Attic* from Aerosmith or *I Don't Want To Know* by Fleetwood Mac.

Using this method reduces the chances for error and increases the likelihood of playing something the listener has heard or even bought. The trick is to give the perception of depth without actually going to extremes in doing it.

4. **You need to avoid out-of-vogue sounds.** As years pass, certain sounds grow stale and, if continued, can sour or date the format. From time to time, styles change and old ones wear thin, much like bell-bottoms and wide ties.

It's no different with music. In the last 10 years of American Top 40 radio, there have been popular surges in disco, country, heavy metal, soft rock, instrumentals, cover versions and rap. If EHR stations in Europe played everything they've programmed in the last 10 years, it would sound horrendous. The same applies for classic rock and album rock.

There are certain sounds that were once popular that are souring the classics format and the desire to hear certain acts is greatly diminishing. In the US, those include space-rock acts like Emerson, Lake and Palmer; glam-rock acts like Mott The Hoople; heavy metal like Robin Trower; the '60s psychedelia (Jefferson Airplane's *White Rabbit*, for instance) and much of the pre-1966 stuff.

5. **Other formats and media force current trends that classic rock programmers may need to reflect.** For example, the heavy metal craze of 1988 was reflected when US classic stations played more Deep Purple and the like. The '90s dance craze is being reflected by some classic rockers which play songs such as Phil Collins' *Sussudio* and Bruce Springsteen's *Dancing In The Dark*, but not by Motown or the soul music that belongs on gold stations. The emerging "pop new wave" fad, if it ever takes root, might be reflected by some of its first wave that impacted the early days of MTV.

6. **Give your sound a fixed position and, then, every year, mature it.** At present, the base should be 1966-1979, and to perform this task, you first must rebalance your library. From experience, I can guarantee you'll

never miss the Yardbirds, Zombies, much of the Animals, or *I Want To Hold Your Hand* by the Beatles. Be selective, and keep those gems that are timeless such as *Satisfaction* by the Rolling Stones, but get rid of the rest.

And, on the late '70s end, I can assure you the Journey/Styx/REO Speedwagon hits are becoming acceptable if they are slowly dripped into the format, preferably starting at night.

7. **The hole is in the '70s.** The oldies stations are stuck. They can't go too far into the '70s or they'll run into disco, album rock, and Barbra Streisand/Carpenters/Captain & Tennille.

So, to give themselves room to move, they're chasing off towards what I call "Bobby Land"—Bobby Darin, Bobby Rydell, Bobby Vee, Bobby Vinton, Bobby Sox—in other words, pre-Beatles music.

US album rockers are, on the

"Classic Rock means a heads-up, relatable, topical, local, no-bull, to-the-point presentation."

other hand, faced with a tough mix.

Airplay monitors reveal everything from *Louie Louie* to Lou Gramm. Listeners are confused; one minute, it's Led Zeppelin, then Rush, then Smitherens, then Beatles, then Tracy Chapman.

8. **Classic rock needs to meet the listeners' expectations.** Remember, as stated before, personal biases are misleading. Everyone has their personal classics; one of mine happens to be Elton John's *Amoreena*. Each listener feels that because those songs are classic to them, they should be played on the radio. And they'll let you know it!

Going "off the page" causes confusion as to the purpose of the station even more than repetition causes tune-out. When programmers take one of these suggestions as gospel or a DJ plays programme director when he tries to interpret the word "classic," it raises questions in the listener's mind as to what the station is supposed to be.

The same thing happens when a station plays a Supremes or Jerry Lee Lewis song or a current Bruce Hornsby record. It doesn't meet the "classic rock" expectation of the listener.

Sample Classic Rock Programming Hour

Rolling Stones/*Satisfaction*

Genesis/*Paperlate*

AC/DC/*You Shook Me All Night Long*

Meatloaf/*You Took The Words Right Out Of My Mouth*

Led Zeppelin/*Dyer Maker*

Beatles/*Birthday*

Fleetwood Mac/*Monday Morning*

Elton John/*Song For Guy*

Rod Stewart/*This Old Heart Of Mine*

Cream/*Badge*

Final Tips

Research your audience to find out what artists do and don't fit. How far do you go with the Strawbs? Are the Beatles' *Eleanor Rigby* and Gary Glitter's *Rock and Roll, Pt. 2* hip enough to play? Tina Turner appears to have more of a rock image in Europe than the States, for example, and might fit.

Keep in mind that with the average age in Europe being just a tad less than in the US, the years the library reflects might be somewhat more current.

Also note that there are tunes that made it on one side of the "pond" that didn't on the other. Jimi Hendrix hit number 1 in Europe with *Voodoo Chile*, but the record rarely shows up on American Classic Rock monitors.

9. The talent is the most important, undeveloped asset.

It's the last frontier that hasn't been completely groomed. The music systems and lists should basically be established and not toyed with that much, leaving you more time to devote to the personality who will keep people through the zillionth play of *Hey Jude* and *Stairway To Heaven*.

This means a heads-up, relatable, topical, local, no-bull, to-the-point presentation. Any album rock or classic rock station that's making it big is doing it with personalities in at least three dayparts. The morning show carrying all the weight is now a thing of the past. Middays and nights are the next two personality frontiers, utilizing people who are interesting, personable and not chatty.

10. **Classic rock shouldn't take itself too seriously.** People use the format casually. Yes, the music has some sacredness to it, but it's not the only thing on the station. It typically lacks the levity, interesting elements and service necessary to encourage preferred listening over formats that do well across family lines, like hot AC.

11. **There's strength in predictability and in maximizing its utility.** The audience doesn't tire of the "timeless" classics. They'll never, ever tire of *Satisfaction*. Playing the tried-and-true is what they expect and it keeps you on your course.

Because people use this format like a utility, you should view certain dayparts as different entities. For example, Friday and Saturday nights should be power-packed because of the party and multi-user possibilities. The drive-times need to be familiar. Late late nights and Sunday mornings can perhaps be mellower



Industry veteran Gary Guthrie is president of Edinborough Rand, a longtime American radio programming/sales consulting firm with a variety of market/format clients, including Gannett, Cook Inlet and Scripps Howard. Guthrie can be reached in Louisville, KY at +1-502.459.1176; fax +1-502.459.1176.

SINGLES

ALBUMS

THE CASTLE

Elvis Has Left The Building - Bite/CNR **D/EHR**
 PRODUCER: Ruud van Rijen
 "50,000,000 Elvis's can't be wrong." After the James Brown mania, the King is next. *Who's Elvis?* by **Interactive** is now followed by this Dutch techno act. The song is built around a rap and buzzing computer sounds.

THE GAP

Dynamic P - Ala Bianca **D/A**
 PRODUCER: F. Scandolani/S. Dall'Ora
 Techno is without doubt the big thing at the moment. As a dance floor filler, this instrumental record cannot fail.

LIMBOMANIACS

Shake It - in-Effect/Epic **D/A/EHR**
 PRODUCER: Bill Laswell
 Like the **Red Hot Chili Peppers**, this San Francisco band is also heavily influenced by "P-funk" godfather **George Clinton**. This groovy track lifted from their *Stinky Grooves* debut album is remixed by **Bomb The Bass** mainstay **Tim Simenon**.

LIVE

Four Songs EP - radioactive/MCA **R/A**
 PRODUCER: Jerry Harrison
 There's a certain nervousness to the sound of this Pennsylvania-based rock quartet which is controlled perfectly by the expert in this area, ex-**Talking Heads** guitarist Jerry Harrison. Lead singer **Ed Kowalczyk** sounds as intense as Gordon Downie of the Tragically Hip. Very interesting.

M PEOPLE

Colour My Life - de/Construction **D/EHR**
 PRODUCER: M People/Paul Heard
 Although from Manchester, this is a long way from the "madchester" beat. This quartet, featuring **Hot House** lead vocalist **Heather Small**, mixes '70s "northern soul" with a mellow house style. Hypnotizing, but still melodic.

MARCONIC



If Life Could Be A Dream - EMI **EHR/D**
 PRODUCER: Marco Roosink/Nico Verrips
 This ultra-melodic pop/dance song from Holland—featuring singer **Style Moore**—has an unmistakable international appeal. It has already been powerplay on Dutch pubcaster **NOS/Hilversum**. Deserves foreign releases.

IAN McCULLOUGH

Lover, Lover, Lover - east west **A/D/EHR**
 PRODUCER: Henry Priestman
 Former **Echo & The Bunnymen** singer McCullough was one of the artists included on last year's **Leonard Cohen** tribute album *I'm Your Fan*. Taken out of its singer/song-

writer context, this "Indian Dawn" remix is probably the first Cohen song to be heard in clubland.

NIRVANA

Come As You Are - Geffen **EHR/D**
 PRODUCER: Butch Vig/Nirvana
 This song's spine is its bass line. Structurally, it follows closely in the footsteps of its predecessor *Smells Like Teen Spirit*, which means mild verse, wild refrain. You may notice that singer **Kurt Cobain's** voice sounds identical to **Paul Westerberg's** (the **Replacements**).

P.I.L.

Cruel - Virgin **EHR/A**
 PRODUCER: Dave Jerden
 The worst nightmare rock radio ever had—**Johnny Rotten**—is back again. Constant coughing is the strange hookline of this well-constructed rock song.

PM DAWN

Reality Used To Be A Friend Of Mine - Gee Street **EHR**
 PRODUCER: PM Dawn
 The third single off their debut album *Of The Heart, Of The Soul, Of The Cross* is a splendid excursion into swing beat territory. It's on "A" rotation on **RTL 102.5-Hit Radio/Bergamo**. Says head of music **Grant Benson**, "Like the previous two singles, it's basically a very good record. It received its first play in the discotheques, and it's a natural for **EHR**."

SPAGNA

Love At First Sight - Epic **D/EHR**
 PRODUCER: Mirko Limoni/Valerio Simplicio
 The Italian dance diva currently has the UK at her feet. The melody make this song perfect for daytime radio, while the **Black Box**-remixed beats will draw the Italo fans to clubs at night. The single gets heavy support from Danish **Radio ABC**. Comments head of music **Kent Hansen**, "Actually, we saw this song being added by some Dutch station in **M&M's** station reports. We imported it, and decided to give it a chance. We really would like to break it and 'force' the record company to release it here in Denmark."

BLACK UHURU

Iron Storm - Mesa/Bluemoon **EHR**
 PRODUCER: Black Uhuru
 With spring coming up, it's time for some musical sunbeams. Through the years, this reggae band has become more cheerful, moving from innovation to entertainment, with each release. With this new album, they are steering into **UB40** mainstream territory. Synthesizers and horn section are put more upfront than on previous releases, making them more radio-friendly than ever. The lyrics, however, are still very much in the typical Jamaican style. The track *Statement* brings out the best of both worlds—chart-ready reggae with "Jah-consciousness."

PINO DANIELE

Solo 'O Sole - CGD **AC**
 PRODUCER: Pino Daniele/Gregg Jackman
 After a long day of hard labour, your listeners probably want to relax a while. Try this Italian master guitarist, who provides a moment of rest with this wonderful jazzy set. His mild, rather high singing voice, and his cool guitar picking won't disturb the peace. Best cut is the ballad *Cammina Cammina*, with a trumpet contribution by **Demo Morselli** which can be taken as a homage to the legendary **Chet Baker**.

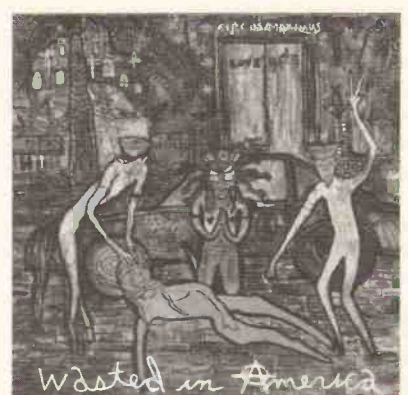
DES'REE

Mind Adventures - Sony Soho Square **AC/EHR**
 PRODUCER: Ashley Ingram/Phil Legg
 While the hypnotizing *Feel So High* is shooting up the **EHR Top 40** chart (number 17), **AC/EHR** programmers will have their hands full selecting further airplay candidates. And there are plenty. Here's a singer that is equally adept at covering glossy pop soul, gospel-framed ballads and mature **AC**-type ballads. The bright and groovy title track comes immediately to mind, but we also recommend the stirring *Save Me* and the haunting, *Summer-time*-influenced *Momma Please Don't Cry*.

LITTLE VILLAGE

Little Village - Reprise **R/AC**
 PRODUCER: Little Village
 This superb quartet—**John Hiatt, Ry Cooder, Nick Lowe** and **Jim Keltner**—was responsible for last decade's best album, Hiatt's *Bring The Family*. Now they have reunited for another powerful one-off project, which plays like a combination of the aforementioned, plus Lowe's *Party Of One* and Cooder's *Get Rhythm*, all driven by one of rock's consistently best drummers. Hiatt's soulful voice and Cooder's menacing slide guitar dominate the overall sound. This album delivers what it promises, pure roots rockin' blues. Like the song says, "the action never stops."

LOVE/HATE



Wasted In America - Columbia **M/R/EHR**
 PRODUCER: John Jansen
 We have heard the future of hard rock, and it is called **Love/Hate**. The success of **Guns N' Roses** has opened the doors for similar "attitude" bands like this one. But there's more to them than the image of spoiled teenagers; they also have the right song material. They seem to have adopted a "no bullshit" approach to punk and combined it with ear-blistering riffs. Singer **Jizzy Pearl** screams like he's being chased by the devil himself. With tracks like *Miss America* and *Evil Twin*, their future in the hard rock fraternity is as good as assured. Although many programmers will find the lyrics controversial, the ballad *Don't Fuck With Me* is the most accessible track for **EHR**.

PRESENTOS IMPLICADOS

Ser De Agua - WEA **AC/EHR**
 PRODUCER: Presentos Implicados
 This is Spain's best kept secret on the international front. Like **Gloria Estefan's** music, *Presentos Implicados* is a cross between soft soul and Latin music. Singer **Sole** has the right voice to bring down all barriers between countries and radio formats. *Como Hebos Cambiado*, the opening track of the trio's new album, could be described as a remake of **Swing Out Sister's** big European hit *Breakout* in Spanish. The atmosphere on the album ranges from cheerful to laid back. The torch song *Recibes Cartas* is a prime example of the latter. Programmers who want good Spanish material for the upcoming Olympic Games in Barcelona shouldn't overlook this one.

NEW TALENT

EU

...A Ruota Libera... - Interbeat (LP) (Italy)
 PRODUCER: Luigi Piergovanni/Andrea Peluzzi
EU is the stage name of Italian singer **Eugenio Picchani**, who is ready for "EUro" crossover. His strong material (*E Cantero*) and passionate voice should give publishers and A&R managers sleepless nights when they realize he's still available for all territories. Contact Luigi Piergovanni at tel: (+39) 6.609 5353; fax: 6.609 7200.

DOUGLAS S. PASHLEY

Bite The Bullet - Princess (LP) (Germany)
 PRODUCER: Hiroshemi Shigemi/Douglas S. Pashley
Undercover, the first single in a modern jazz house mix, is a fine introduction to the man and his music. The complete set strikes a balance somewhere between fusion and soft soul, à la **Kenny Thomas**. Contact **Anne Krumrey** at tel: (+49) 6507.5469; fax: 6507.2831.

DIE REGIERUNG

Komm Zusammen - U'Age D'Or (Germany)
 PRODUCER: Tilman Rossmay
 Translated in English, the title means "Come Together," but it has nothing to do with the Beatles classic. However, references to the '60s are clear. It's a straight garage rock anthemic, enhanced with a **Doors**-style organ. Contact **Pascal Fuhlbrügge** at tel: (+49) 40.330 588; fax: 40.330 541.

TECHNO CITY

Vamos Techno - Boy Records (Spain)
 PRODUCER: Paolo Giusti
 The title stands for "Let's Go Techno!," so join these Spanish citizens in what sounds like a techno version of **Harold Faltermeyer's** *Axel F*, the theme to "Beverly Hills Cop." At presstime, it is top 10 in Spain. Contact **German Terol** at tel: (+34) 3.347 5077; fax: 3.348 0568.

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



Eddi Reader

In the spring of 1988, the myth that street musicians can make it to the top became a reality. Fairground Attraction, featuring lead singer Eddi Reader, saw their dream fulfilled with the European hit single "Perfect." After a long break, Reader is back with the solo debut "Mirmama," again on RCA.

by Robbert Tilli

Some artists refuse to follow the easy route to success. Instead, they take the rocky road, by playing live on street corners or on the platforms of local railway stations. All this has been done by **Fairground Attraction** before the Scottish band signed a recording contract with **RCA** in 1987. Europe fell in love immediately with the band's fresh approach to music. Above all, **Eddi Reader's** exalted vocals were the main attraction.

Perfect—which made number 1 in the

UK in April of 1988—proved to be the perfect single for a multitude of formats—and it still is today. The album, *The First Of A Million Kisses*, reached number 9 in the **European Top 100 Albums** the same year.

Although the band was definitely not a one hit wonder, they had soon split up. Reader embarked on a solo career and found a new manager **Douglas Kean** of London-based **Interface Management**. Recalls the latter, "Actually, the band succeeded too quickly. They couldn't cope with the success. That's why we're not aiming at

instant success with her solo album *Mirmama*. We hope for a slower progression—then it lasts longer."

For the album, Reader continued her collaboration with former Fairground Attraction colleague, drummer **Roy Dodds**. The band she uses on the 11-track set further consists of double bass player **Phil Steriopoulos** and **Kirsty MacColl's** brothers, guitarist **Neil** and multi-instrumentalist **Calum**. Everyone gets producer's credits. They operate under the name the **Patron Saints Of Imperfection**, a rather strange label for Reader, who has strived for perfection for so long.

The musical direction on *Mirmama* is not a radical departure from Reader's past, but it's certainly different. It takes more time to fully absorb the tunes which are all arranged in a relaxing semi-acoustic setting. The overall sound is comparable to **Elvis Costello's** piece de la résistance *King Of America*, with **Edie Brickell** and **Indigo Girls** overtones. The first single *What You Do With What You've Got* is not your average EHR sing along. It is a fragile folk tune which should be of interest for any programmer tuned into **Enya**.

From the calm mood on the single, it is only a small step to the country feel of *Honeychild*, the second single scheduled for release in the first week of April. It boasts the rhythm of a softly galloping horse. The **Hammond** organ on that particular track is played by TV personality **Jools Holland** (ex-**Squeeze**), who kindly offered his Greenwich-based home studio for the recording sessions of the album.

The most uptempo track is unmistakably the **Loudon Wainwright III** cover *The Swimming Song*, enhanced with a funny pots and pans percussion. Another interesting

cover is *My Old Friend The Blues*, written by "urban cowboy" **Steve Earle**.

"Compared to the past, the main difference, however, is that she has written most of the songs herself or in collaboration," adds Kean.

The track *All Or Nothing*, with a melody line slightly reminiscent of **Sonny & Cher's** *I Got You Babe*, is probably the best example in this respect.

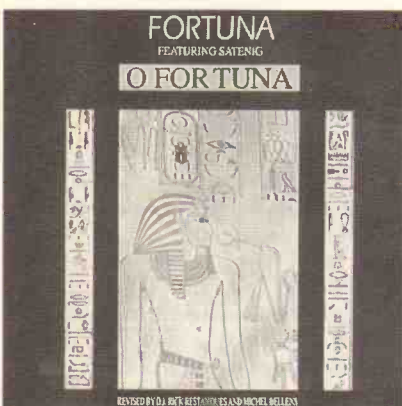
Kean hopes to get the record released in the US as well, before the end of the year. "Fairground Attraction was never exploited before in the US; Reader is an unknown quantity over there. We would really be disappointed if we don't succeed in achieving this." According to Kean, for the UK, it was quite easy to get a new label deal with **RCA**. "The company's faith was that big, that they re-signed her before there was any music at all."

Says **RCA UK** senior international manager **Yvonne Fletcher**, "We're looking at it as an album project. We hope to break it through press and touring and, hopefully, it will get heavy radio support as well. We serviced a four-track EP [*All Or Nothing*] to the media prior to the single, to make people aware she was back. We felt we had to reintroduce her. Media response in the UK was great, which will really help in breaking her on the Continent, where people still look to the UK for a success rate."

On February 14, Reader and her new band started their UK live tour, which will keep them on the road for three weeks. A European live tour as support act for a yet unknown band—it is rumoured that it will be **Beautiful South**—will take place in May. Another option is a small headline tour during the same period.

BELGIUM

Fortuna



- Signed to: **SC Records**.
- Publisher: **Molenaars/SC**.
- Management: **Alain Raghen**/Brussels.
- An album is due for the end of March and will be released in two versions—a normal pop and a techno house album.
- New single: *O Fortuna*, released on November 4; currently, it is at number 2 in Holland and at number 61 in the the **Coca-Cola Eurochart Hot 100 Singles**. In December it was number 1 in Belgium for three consecutive weeks.
- Recorded at **SC/Brussels**.
- Producer: **Michel Bellens**.
- Out in Holland (**Red Bullet**), **GSA** (east west), France (**Flarenasch**), Spain (**Blanco Y Negro**) and Scandinavia (**Mega**).

At presstime, both records were faced with an injunction by Dutch mechanical rights body **STEMRA**, acting on behalf of the descendants of **Carl Orff**, who claim no permission was asked by the producers for the use of parts of Orff's work. See front page for details.

Now that classical music has found its way to a younger audience, the dance community—always keen for a good sample—has also found the benefits of the genre. The current craze is to sample German composer **Carl Orff's** magnum opus *Carmina Burana* and the ultra dynamic *O Fortuna* vocal theme is especially very popular.

The current Eurochart features two Belgian dance outfits using this concept—**Fortuna** (on **SC Records/Red Bullet**) at number 61 and **Apotheosis** (**Indisc**) at 83. Last year, another Belgian techno house act **T99** sampled Orff's music on their debut *Anesthesia*.

In Holland, both singles are top 10. **Indisc** label manager **Joke Asman** denies that the two similar projects caused difficulties in marketing **Apotheosis**. "Apparently, the audience doesn't mind at all, as demonstrated by the charts. By the way, our version is totally different from the one by Fortuna."

To put it simple, Fortuna's version is more "poppy" and radio-friendly, while **Apotheosis's** techno house performance is directly aimed at clubland. **Red Bullet** label manager **Edu van Hasselt** agrees with **Asman** concerning the differences, but he sounds a little bit more reserved. "Although it's hard to tell, I think that if there was only one version, it would have been number one already."

"On the one hand, the fact that they are there synchronously could put a hold on the

other one. On the other hand, it's easy to believe that both versions stimulate each other's sales like all those songs about **James Brown**, we have had in the charts recently."

Asman claims that the phenomenon of two or more same-titled songs charted at the same time has happened before. "The people are not confused that easy." In 1973, the instrumental synth hit *Popcorn* was available by lots of different artists. To make it even more puzzling, *Fortuna's Climax*, by **Paranoix** has just been released on the **Bolland & Bolland**-owned **B&B** label.

According to **Van Hasselt**, real problems exist on the promotion side. "You have to be more alert than normal. In plugging the record, you have to explain it more clearly to the programmers. Sometimes, you even have to service the record three times."

In Belgium, itself, it was no problem at all. By the time **Apotheosis** hit the charts, **Fortuna** was already gone, says **SC** international manager **Pierre Mossiat**. "Contrary to **Apotheosis**, **Fortuna** is a real band. They are real performers with a real image. Also, we've secured better international deals so far."

Apotheosis, indeed, started off as a producer's project with no public image, but manager **Erik Vink** of **Star Entertainment** has solved this problem. Over the last few weeks, he has worked on a strong live image for the concept.

Apotheosis



- Signed to: **Indisc**.
- Publisher: **Molenaars**.
- Management: **Star Entertainment/St. Niklaas**.
- New single: *O Fortuna*, released on November 11; currently, it is charted in Holland at number 3 and in Belgium (number 28). At presstime, it is number 83 in the **Coca-Cola Eurochart Hot 100 Singles**.
- Recorded at **Network Studios/Liège** (Luik).
- Producer: **Patrick Samoy/Luc Rigaux**.
- European releases: The single is out in the Benelux on **Indisc**.

Robbert Tilli

CLASSICAL STATION REPORTS APPEAR ON PAGE 32

The Classical Revolution: Roger Lewis On Prolonging The Trend

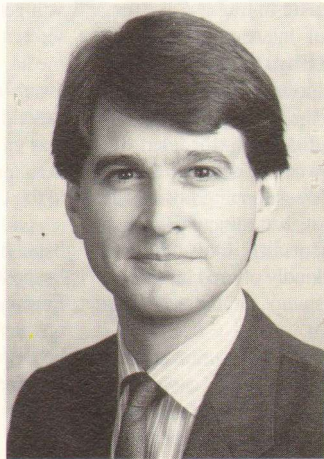
EMI Records (UK) director of classical music **Roger Lewis** emphatically echoes what many in the industry have recently come to realize. "Without doubt the classical recording industry has undergone a revolution over the past three years," he says, adding "things will never be the same again."

The spectacular growth of the genre and the sudden emergence of a vast new audience has left some in the business perplexed. Do these changes represent a true broadening of taste, or a signal that traditional ideas about classical music—its marketing, promotion and presentation—must be re-thought in order to capture a wider listenership? And will recent successes such as Decca's three tenors album or EMI's own **Nigel Kennedy** recording of **Vivaldi's Four Seasons** create pressures within the industry to match these admittedly rather special achievements?

Lewis, however, has no doubts about what the industry's priorities should be, even in the wake of such positive developments. "It's been proven that there is an enormous potential for classical recordings to sell in numbers before only dreamt of," he says. "But our primary objective must be that we ensure that the core

business is absolutely rock solid, that we are building upon a strong foundation of classical music. Our second objective can then be to bounce along the top of this core with the exciting, imaginative, and original events and projects that may appeal to a much wider audience."

Reaching any audience at all in a market where classical music can claim only 12% of total record sales (BPI figures for UK only) is a task in itself. That's why the advent of **Classic FM** later this year is an event to celebrate. "We're very excited about the prospect," affirms Lewis. "It's a move the entire industry wel-



Roger Lewis

comes and supports. We are already engaged in joint promotions with classical stations in Europe. And we think radio in the UK has missed out on the extraordinary interest in this music shown by the general public. It's a great opportunity for a broadcaster."

Formerly head of music at **BBC Radio 1**, Lewis is quite conscious of the subtleties involved. "They must think very carefully about the tone of their presentation, select their music judiciously and be involved in the right kind of promotional activities. There is a long tradition of successful classical broadcasting in the US, so it can work. If all goes well, Classic FM will play a major educative role with the public."

So if the industry seems poised to respond to the surge in classical music's popularity, it is also positioning itself to increase and prolong that interest. Concludes Lewis, "If a number of people gained access to the music via these special projects, and are further exposed to a wider range of the repertoire, this can only benefit classical music as a whole."

Marketing Michael Nyman

British composer **Michael Nyman** is perhaps best known for his soundtrack music to many of director **Peter Greenaway's** films, including "The Cook, The Thief, His Wife, And Her Lover" and "The Draughtsman's Contract." German singer/actress **Ute Lemper** has had a varied and successful career in musical theatre and films, and her 1989 debut for **Decca**, *Ute Lemper Sings Kurt Weil* performed well on both sides of the Atlantic, reaching number one on the *Billboard* classical chart.

This collaboration follows the recent release on Decca of Nyman's soundtrack to "Prospero's Books," which also features Lemper. *Songbook* is a collection of 12 songs with texts by **Shakespeare**, **Mozart**, **Rimbaud**, and the French poet **Paul Celan**. Decca has taken the unusual move of organizing a European tour—with some dates in the US—to coincide with the album's appearance.

Says Decca international marketing manager **Didier de Cottignies**, "It's very important to use other than your normal channels for a product such as this, which really straddles genres. We also have to take into account the notoriety these artists have already achieved in other genres."

The tour—which began in Amsterdam at the beginning of

February and took in major cities in Germany, Italy, Spain, and France—was put together in close cooperation with local **PolyGram/Decca** offices and local promoters. "We used a different approach in each country," De Cottignies explains. "For instance, in France, which is a key market for film music, Michael Nyman is already very well known, whereas in Germany his name is still unfamiliar. So in Germany, Ute Lemper was the key figure in promoting both the album and the concerts."

Radio also contributed to the effort, with competitions in Berlin and on **Klassik Radio** in Hamburg. The performers gave many interviews and were involved at all levels of the campaign. "It's been a challenge but the results have been well worth it."



Ute Lemper and Michael Nyman *Songbook* (Decca)

RETAIL REPORTS

TOWER RECORDS/London

- Beethoven - Gardiner**
Missa Solemnis [DGG]
- Mozart - Perahia/Lupu**
Concertos for 2&3 Pianos [Sony]
- Birtwistle - Eötros**
Earth Dances [Collins]
- Beethoven - Harnoncourt**
Complete Symphonies [Teldec]
- Mahler - Solti**
Complete Symphonies [Decca]

HMV/London

- Beethoven - Gardner/MonteVerdi Choir**
Missa Solemnis [DGG]
- Various - Pavarotti**
Pavarotti In Hyde Park [Decca]
- Arvo Part - Hilliard Ensemble**
Miserere [ECM]
- Various - Various**
Essential Opera [Decca]
- Various - Carreras/Domingo/Pavarotti**
3 Tenors In Concert [Decca]

W H Smith/Swindon

- Various - Pavarotti**
Pavarotti In Hyde Park [Decca]
- Various - Various**
Classic Romance [EMI]
- Tchaikovsky, Sibelius - Kennedy**
Violin Concertos [EMI]
- Various - Te Kanawa**
The Essential [Decca]

Various - Various

- Essential Opera* [Decca]

FNAC/Berlin

- Bruckner - Masur/New York Phil.**
Symphony Nr.7 [Teldec]
- Beethoven - Mintz/Sanopoli**
Violin Concerto [PolyGram]
- Handel - Horne/Scimone**
Airs d'Operas [Erato]
- Various - Ludwig**
Les Introuvables [EMI]
- Various - Hampson/Guzeliman**
Songs [Teldec]

SATURN/Cologne

- Vivaldi - Kennedy**
4 Seasons [EMI]
- Various - Pavarotti/Domingo/Carreras**
3 Tenors In Concert [Decca]
- Orff - Weser/Möst**
Carmina Burana [EMI]
- J.Strauss - Various**
Strauss - Saga [eastwest]

FNAC MUSIQUE/Paris

- Various - Savall**
Tous Les Matins [Auvidis Astrée]
- St. Colombe - Savall**
Concerts A Deux Violes [Auvidis Astrée]
- De Falla - Pons**
El Retablo De Maese Pedro [Harmonia Mundi]
- Shostakovich - Rostropovich**
Lady Macbeth [EMI]

Messiaen - Myung Whun Chung

- Turangalila* [DGG]
- Various - Caballe**
Eternal Caballe [BMG]

VIRGIN MEGASTORE/Paris

- Shostakovich - Mravinsky**
Symphony Nr.10 [WEA]
- Vivaldi - Kennedy**
4 Seasons [EMI]
- Shostakovich - Mravinsky**
Symphony Nr.5 [WEA]
- Orff - Ormandy**
Carmina Burana [CBS]
- Shostakovich - Mravinsky**
Symphony Nr. 12 [WEA]

LA BOTTEGA DISCANTICA/Milan

- Chopin - Pollini**
4 Scherzi, Berceuse, e.a. [DGG]
- Beethoven - Pollini**
Klaviersonaten 13,14,15 [DGG]
- Frescobaldi - Quatour/Novus**
Canzoni, Capricci, e.a. [Claves]
- R.Strauss - Tekanawa/Tate**
Arabella [Decca]
- G.Tartini - Turbam/Duetschler**
Sonatas [Claves]

SKIVAKADEMIEN/Stockholm

- Gershwin - Jablonsky/Ashkenazy**
Piano Concerto [Decca]
- Verdi - Pavarotti/Te Kanawa/Solti**
Otello [Decca]

R. Strauss - Te Kanawa/Otter/Haitink

- Der Rosenkavalier* [EMI]
- Prokofiev - Dorati**
Symphony Nr.5, Scythian Suite [Mercury]
- Beethoven - Harnoncourt**
Complete Symphonies [Teldec]

GRAMOLA/Wienna

- Various - Karajan/Bernstein/e.a.**
150 Jahre VPO [DGG]
- Bach - Gould**
Well Tempered Clavier [Sony]
- Mozart - Gruberova/Harnoncourt**
Don Giovanni [Teldec]
- Gershwin - Donohoe/Rattle**
Songbook [EMI]
- Mendelssohn - Academy Of St. Martin**
Octet op.20 [Philips]

STAFFHORST/Utrecht

- Various - Festival Oude Muziek Utrecht**
To Celebrate This Festival [Hyperion]
- Mozart - Uchida/Tate**
Piano Concertos 5 & 6 [Philips]
- R.Strauss - Te Kanawa/Solti/Vienna Phil.**
Vier Letzte Lieder [Decca]
- Monteverdi - Kirkby/Bernius**
Selva Morale Spirituale [NKV]
- Schubert - Beths/Rautenber/e.a.**
Strijkkwintet D956/Rondo D438 [Sony]

The Beethoven of Our Time.

"... the only recorded cycle I have heard recently in which the musical insight is as consistent and the emotional charge so consistently high is the 1939 Toscanini ..." (Gramophone, Nov. 1991)



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Pop Monitor Surveys Record Appeal Levels

by Miranda Watson

A new information service, **Pop Monitor**, is being set up to monitor record-buying trends. The service will provide record companies and radio stations in Germany with reliable data on how a new release is likely to fare and which sectors of the public are likely to buy it.

The new research bureau is the brainchild of **Michael Missy**, formerly MD of Radio Hamburg. Says Missy, "For the first time we can tie in music research and promotion. Music research is an old thing, but it has never been tied in with promotions in private radio stations. Record companies will be able to target promotions better and radio stations will have precise, computer-ready data at their disposal."

Twenty new releases per month will be researched by three panels, each comprising 100 listeners from cities across Germany. The panels will be chosen to represent the most important target groups, with 70% of respondents aged below 30 and 30% aged between 30 and 50. The information is free to radio stations. Record companies sign a six-month contract to take part in Pop Monitor and to test six songs per session. The first research will be carried out in April, and Missy says **Warner Music Germany** and **BMG Ariola Hamburg** have already signed up.

BMG Ariola Hamburg's promotion director **Lothar Dungs** comments, "We have decided to try out Michael Missy's research programme. It's a lot of money, but it could help in deciding what single to release, or whether to launch a big promotion for a certain record."

OK Hamburg Emerges As New Private Leader

by Mal Sondock

OK Radio has ousted **Radio Hamburg** from its five-year reign as Hamburg's most listened-to private station. OK Radio, which hit the airways with its EHR format in August of 1990, picked up a 19.8% share, putting it in first place above Radio Hamburg's 19.4%. In a telephone test of 1,003 residents of the city, conducted by **Infratest/Munich** between January 20 and February 2, public radio station **NDR 2** held on to its top position with its Hot AC/Information format, despite a share drop from 27% to 21.9%.

This is the first telephone test carried out by Infratest since the end of 1990.

At that time, OK Radio was just a few months old with its new format, and the former **Radio 107** had not yet been replaced by the **Alster Radio MOR**-schlager-oldie format. Says OK Radio GM **Ingo Borsum**, "This study shows

that in major markets, clearly formatted narrowcasting with a defined target group beats the 'radio for everybody and nobody' broadcasters. We're especially proud that despite strong criticism of our air personality policy, we're on top. Our morning show from 06.00-10.00 with two DJ teams has, for the first time, picked up more listeners under 35 than all the other stations. The tests now being carried out will be published this summer, and are made not by telephone, but on a person-to-person basis. They will probably not show the increases of popularity that this test shows, but both **Alster Radio** and ourselves have shown that a proper division of the local market by local stations can lead to a huge jump in popularity."

Although the major record companies recognize OK Radio's achievements, they say that it will not particularly affect how they work with the station. **Sony Music Entertainment**

head of radio promotion **Bernd Weiss** says, "We are happy for OK Radio, but ratings don't change how we organize our promotions. We try to treat all radio stations the same. What will perhaps be more interesting is whether this station stays at the top."

His view is echoed by **BMG Ariola Hamburg** promotion director **Lothar Dungs**. "We work with all radio stations regardless of their ratings. Stations go up and down all the time, so it would be dangerous to base your promotion strategy on how a station is doing in the ratings," says Dungs.

Top 5 Radio Audience Share

Stations	12/90	2/92
NDR2	27.0	21.9
OK Radio	8.0	19.8
Radio Hamburg	22.0	19.4
Alster Radio	6.0	12.6
NDR 1 (North)	17.0	12.5

Source: Infratest

Pubcaster Revenues Drop 12%

Germany's nine public broadcasters experienced a 12% overall income reduction from DM649.2 million (app. US\$405 million) to DM571.8 million at the end of last year. Only the three-state north German station **NDR** and Berlin's **SFB** showed an increase in their advertising sales. SFB managed to increase sales by 23.4% thanks to German reunification, despite growing competition from private stations.

Each of the stations covers at least one statewide area, with **NDR** covering three

west German states (Schleswig-Holstein, Niedersachsen and Hamburg). Both **NDR** and **BR** can be widely heard in much of the new five-state east German territory.

With the expansion of private radio, public radio advertising income is expected to fall considerably in 1992. However, through sponsored TV and TV spot advertising after midnight, TV stations are expected to increase their income this year.

Last year, **ARD** radio sales only

dropped from DM682.9 million to DM649.2 million, a decrease of 4.9%, while **ARD TV** fell from DM9.3 billion to DM7.3 billion for a whopping 21.7% decrease. In last year's test, stations which showed increased income this year registered big losses. **SFB** dropped 22.9%, while this year's gain brings them to DM800,000 below the 1989 results. **NDR** dropped 11.7%; its present sales are still DM2.8 million below the 1989 figure. *MS*

Advertising Turnover (DM millions)

Station & State-(Headquarters)	'90	'91	% Chg.
WDR-Nordrein-Westfalen (Cologne)	155.7	140.5	-9.8
SWF-Rheinland-Pfalz (Baden-Baden)	112.1	104.9	-6.4
BR-Bavaria (Munich)	113.2	95.3	-15.8
HR-Hessen (Frankfurt/Main)	83.1	56.7	-31.8
SDR-Baden-Württemberg (Stuttgart)	67.5	56.3	-16.6
NDR-Schleswig-Holstein, Niedersachsen, & Hamburg (Hamburg)	50.8	54.7	+7.7
SFB-Berlin (Berlin)	17.5	21.6	+23.4
Radio Bremen (Bremen)	26.6	21.5	-19.2
SR-Saarland (Saarbrücken)	22.7	20.1	-11.5
Total	649.2	571.8	-12.0

Source: Arbeitsgemeinschaft der ARD Werbegesellschaften.

BMG Ariola Celebrates 5,000 Days

BMG Ariola Switzerland has recently thrown a big party to celebrate 5,000 days in business and to welcome **Marco Zanotta** as the new MD. He takes over from **Ludwig Schmucki**, who has retired after 14 years with the company.

Besides guests from the media, partners, clients, and the leading forces behind the **Bertelsmann** group of companies, artists such as **Mecano**, **Bonnie Tyler**, **Patrick Lindner**, **Die Prinzen**, **Just Two**, **John Brack**, **The Heavy's**, **Toni Vescoli** from the **Pingu** team and new signing **Gotthard** joined in the celebrations.

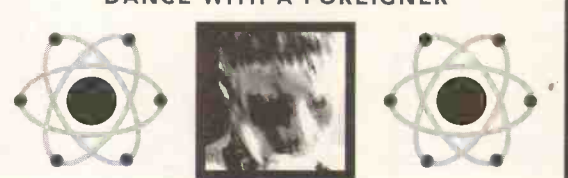
In a speech delivered at the gathering, **BMG Music International** president/CEO **Rudi Gassner** said, "BMG Switzerland has done some excellent work over the years. One of the first tasks for **Marco Zanotta** will be to get an in-house sales outlet set up by July '93."

A&R manager and deputy GM of **BMG Ariola Switzerland** **Bruno Huber** comments, "We think it's the right time to have our own sales force. We want to have an even stronger position with our domestic product and to expand our repertoire."

Asked what he thought had changed in 14 years, **Huber** says, "It's much harder now. The industry has grown so much. There are more people to handle, more promotional possibilities and the market has grown. Perhaps the biggest change for us has been the changeover to CD format. We have probably the highest CD penetration in Europe." *MW*


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SINGLES

BADESALZ

I Still Haven't Found... - Columbia **EHR**
 PRODUCER: Gerd Knebel & Henni Nachtsheim
 A hilarious cover of U2's 1987 hit single in a true carnival, Tyrolean music style that is rapidly climbing the Dutch national charts. For details, see page 4.

BLUE SYSTEM

Romeo And Juliet - Hansa **EHR**
 PRODUCER: Dieter Bohlen
 Germany's top producer/songwriter and arranger Dieter Bohlen strikes again. An up-tempo pop/schmaltz track with a high sing-along factor, backed by a full orchestra and some catchy Spanish guitar sounds.

HANNE BOEL

No Love At All - Metronome **AC/EHR**
 PRODUCER: Poul Bruun
 A gospel-influenced soul ballad with big hit potential from this highly talented Danish songstress who is signed to the Metronome label for the G/S/A territories. A Tina Turner-ish vibrato and a sophisticated, radio-friendly production could lift this song into an AC/EHR airplay favourite. From the new album *My Kindred Spirit*.

JUST TWO

When The Rain Falls Down - Ariola **R**
 PRODUCER: Victor Waldburger
 A straightforward rock track from this promising Swiss duo's debut album *Side On Side*. Elizabeth White's heartfelt vocals are reminiscent of Divinyls' singer Christina Amphlett. The bluesy accompaniment also makes for a good

groove. The duo has supported Lenny Kravitz on the Swiss leg of his European tour.

OCHSENKNECHT

Only One Woman - Metronome **EHR**
 PRODUCER: Curt Cress
 A hard-hitting and compulsive rock version of the Marbles' hit from 1968, written by the brothers Gibb. Taken from the forthcoming self-titled album, this slow-paced, transatlantic style song has every chance to hit the European airwaves.

WESTERNHAGEN

Krieg - Warner Brothers **R/EHR**
 PRODUCER: M.M. Westernhagen
 This self-produced effort from the Hamburg-based artist/actor is a gritty, uptempo rocker with Stones-like backing vocals and a nice, persistent piano riff. Hook-heavy material with plenty of brass and old-fashioned in the favourable sense of the word. Recorded at London's Metropolis Studio, this is a good preview of his forthcoming 15th album, *Ja Ja*, that will be released on March 19.



And Spit, Better Get On and It Takes Two. The set also includes a good cover version of the Heavy Metal Kids' *Delirious*. The band will tour Austria, Switzerland and the Benelux this month.

THE MASTERBOY

The Masterboy Family - Polydor **D**
 PRODUCER: Masterboy
 An interesting record from this German dance act who practice a straight house style with a slight inclination towards vintage techno idioms. The heavy reverb that is added to the 'brain-damaging' repetition of the synthesizer riff on *Masterboy Theme* is a good case in point. Also remarkable is the combination of a Latin-style rhythm section with a US-style rap on *Summer Night*. Best cuts are *Dance To The Beat*—with its strong grooves—and the soft *I Need Your Love*.

SNAP

The Madman's Return - Logic/Ariola **D/EHR**
 PRODUCER: Benito Benites & John Virgo-Garett 3
 Following 1990's debut album *World Power*, the dance duo prove they have staying power with this ultra-commercial blend of smooth hip hop grooves, relentless raps and the fashionable bass-heavy production of Benito Benites & John Virgo-Garett 3 (the pseudonyms of Logic-owners Luca Anzilotti and Michael Münzing). Apart from the current hit single *Colour Of Love*, the album is full of possible single candidates including *Believe In It* and the highly melodic *Don't Be Shy*.

Münchener Freiheit

How many labels enjoy the luxury of getting their priority act regularly on TV? Frankfurt-based Sony Music is getting such automatic exposure because Münchener Freiheit's *Liebe Auf Den Ersten Blick* ('Love At First Sight') is the song to ZDF's national "dating" show of the same name.

Moreover, Sony, in cooperation with Jürgen Thurnau's Mambo Musik (the band's management company), have managed to line up no less than 17 TV shows for the group, believed to be a record. Says Sony Music artist marketing director Hubert Wandjo, "I don't think we ever had so many TV shows booked for one act. Münchener Freiheit has been put right back where they were in the mid '80s—at number 1."

And Wandjo's claims are supported by the current sales and airplay activities that the band scores on national territory. The album, bearing the same title as the single, was released the beginning of January and has clocked in sales of over 150,000 copies and is at press time number 7 in the national sales chart. In the European Top 100 Albums chart, the album is presently at number 26. And with the single having topped Media Control's radio airplay charts for two weeks in a row, the band demonstrates they have lost none of their national appeal.

Münchener Freiheit has been signed to Sony's Columbia label since 1981 and *Liebe Auf Den Ersten Blick* marks the band's ninth album, following earlier outings such as *Von Anfang An*, *Traumziel* (both from '86) and *Fantasie*.

However, dedicated readers of this magazine may remember the band's international career under the name Freiheit. Elevated to pan-European priority by Sony's London-based

headquarters, Freiheit scored international English-language hits in 1988 with *Romancing In The Dark* (top 10 in Norway, Sweden and Finland) and *Keeping The Dream Alive*, which managed to climb as high as number 14 in the UK chart.



The band specializes in impeccable harmony vocals over poppy, often Beatle-esque song structures, a style that is continued on the present album. Produced by Armand Volker, songs like *Ein Tag Wie Jeder Tag*, *In Schweigen Versunken* and *Lass Mir Den Traum* show a band whose eye for musical detail and arrangement coupled with the crystal-clear, warm-hearted vocals, should make them an automatic add for any programmer interested in well-crafted, melodic pop.

Outside the G/S/A territories, the album has been released in Holland and Denmark.

In March, Sony will release the second single off the album *Einfach Wahr*. From May 2-June 7, the band will be embarking on a 30-date national tour. *Machgiel Bakker*

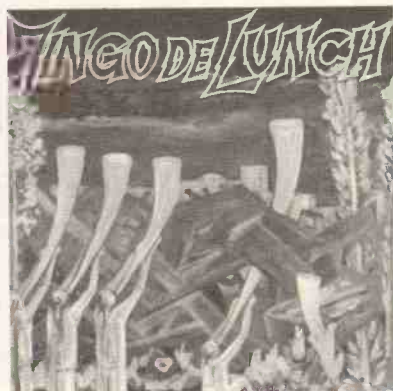
ALBUMS

CICK!

Tausend Kleine Wunder - KOCH International **EHR/R**
 PRODUCER: Alfons Weindorf
 Melodic pop/rock from this German five-piece, whose mixture of British synth-pop and mainstream rock is tailor-made for the German-language rock scene. *Durch Die Zeiten* is the German answer to the Pretenders' *Don't Get Me Wrong*. Also check out the title track.

JINGO DE LUNCH

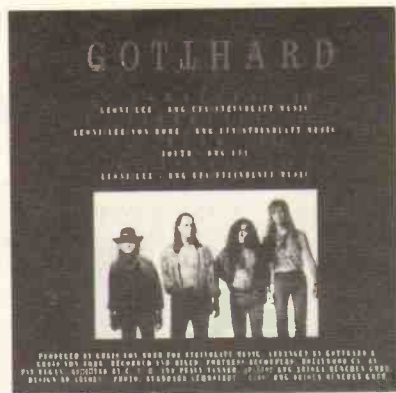
B.Y.E. - Vertigo **R/A**
 PRODUCER: Jim Voss & Jingo de Lunch
 Eleven songs about love, drugs and (the threats of) racism from this German hardrock quintet. Singer/lyricist Yvonne Duckworth has an intriguing and poignant edge to her vocal performance, somewhat reminiscent of Patti Smith or early Lou Reed. Try *The Grawl*, *Chew*



TALENT IN PROGRESS

Gotthard

Switzerland does not often produce acts ready for crossover. Apart from names like Yello, Stephan Eicher, Krokus, Andreas Vollenweider and Double, the Swiss market has not yet created a consistent level of international hit-making artists.



One band that is likely to garner pan-European media attention is the Lugano-based band Gotthard.

The band is managed by Marco Antognini of Steinblatt Music, who

approached Chris von Rohr, founder of Krokus, for advice. Rohr didn't have to think long before deciding to produce their debut album, just on the basis of listening to the band's demo tapes. The results are impressive.

The band combines Dio-like vocals with a Guns N' Roses-type of attitude, and their four-track EP *Downtown* is a good showcase of their power-driven style. Songs like *Downtown* and *Fire Dance* are muscular pieces of rock on which guitarist Leo Leoni can amply feature his showmanship on the guitar.

The third track on the EP is a firm adaptation of the hit single *Hush* that Joe South penned for Billy Joe Royal in 1967. The EP ends with the band taking a step back for the effective power ballad *Angel*. If the quality of these four tracks is anything to go by, the band's forthcoming self-titled album should be a real treat.

Jointly signed and marketed by the Swiss branch of BMG Ariola Switzerland and BMG Ariola Munich, the band will be touring its home country in April and plans exist for concerts in Germany, as well. *Machgiel Bakker*

SANDRA



Come to Sevan!

Sandra: The Lorelei Effect

Europe's Most Consistent Seller

Her success story began in the German office of **Virgin** on a spring morning in 1985. MD **Udo Lange** recalls "le moment suprême" as if it were only yesterday. "We had already worked with **Cretu** when he popped in the office with the tape of *Maria Magdalena* under his arm. I was surprised, because it was only 10 in the morning. Cretu, a real creature of the night, came directly out of the studio. He was enthusiastic, way above and beyond the call of duty."

Virgin signed **Sandra** for one single and the option for one album. Four weeks after its chart entry, the song—setting the standard for the "Sandra/Cretu" synthesizer-dominated sound—was number one in Germany, where it remained for nine consecutive weeks. In no time, the single also reached the top slot of the international charts from Greece to Mexico, selling five million copies worldwide.

Although Sandra became a household name on the EHR format, it's hard to believe now that the first single wasn't broken by radio. Says manager/publisher **Jürgen Thurnau** of Munich-based **Mambo Musik**, "It was in the last days of the so-called 'new wave'; and radio just wasn't into this kind of disco music. The record was broken in the discotheques. I remember that Sandra and I were travelling all around the world, from Japan to

Crossing over from one territory to another is the ideal for many European artists, but how many really succeed in their attempts? One-hit wonders are born every day, but real consistency is very seldom achieved. German singer Sandra is the exception to the rule. Since her 1985 debut single "Maria Magdalena"—number one in more than 30 countries around the globe—she has managed to have European impact every year and was recently spotted on the Gregorian house project Enigma, set up by producer/husband Michael Cretu. Now, with her new album "Close To Seven," will she challenge her achievements once more?

South America. Most of the people thought it was only a one-off single, but now seven years later, she's still there, selling millions and millions."

A Real Album Artist

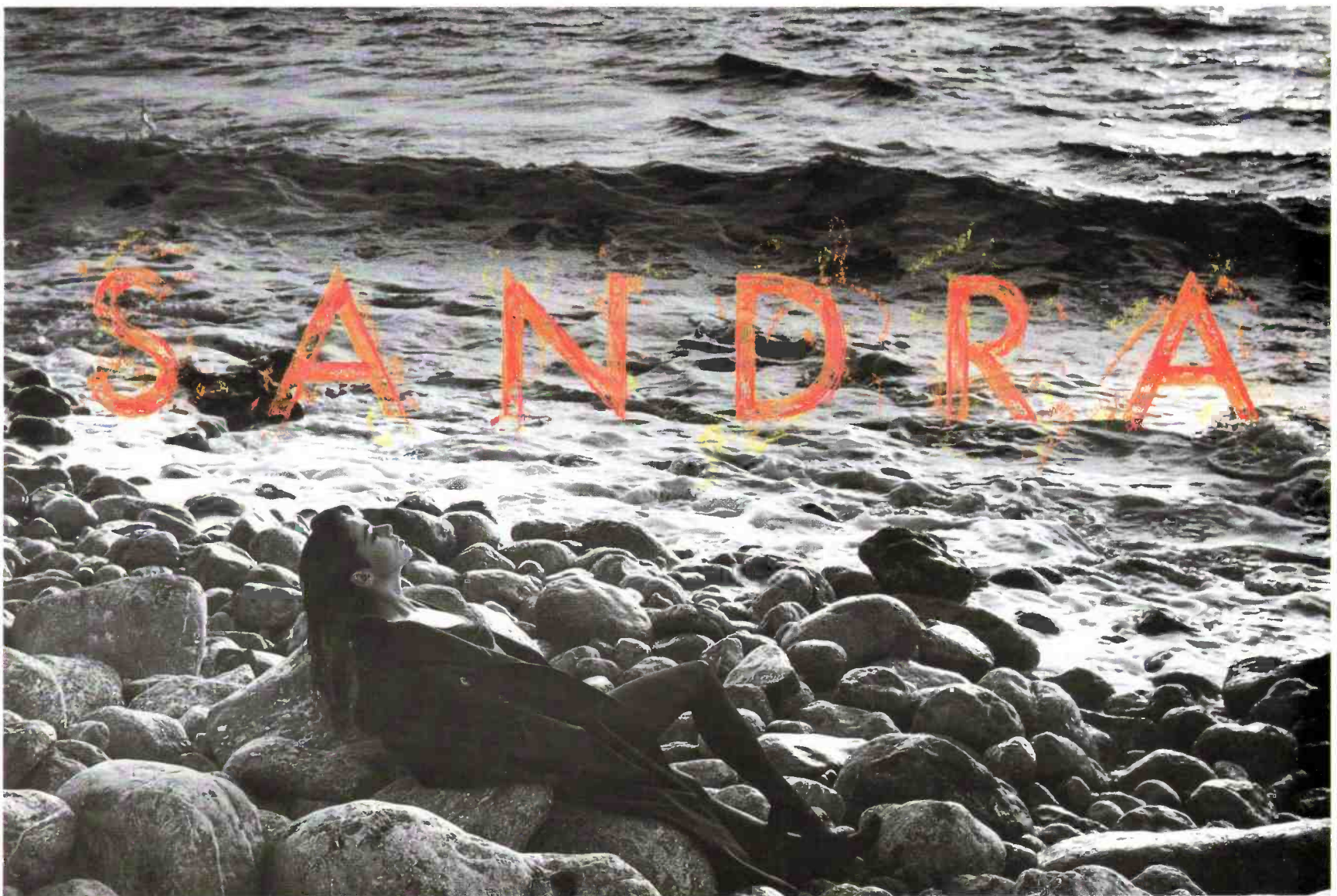
Lange agrees, "Normally the career of pop artists has a very short lifetime, but look at most of Sandra's contemporaries. They're all gone now. Apart from her debut album *Long Play*, all five albums so far have sold better than the singles. For us, she's a real album artist."

For the last four years in a row, Sandra has been voted best female singer in a readers' poll in

Germany's leading pop magazine *Bravo*. This is even more remarkable when you take into account that, due to the Enigma project, she had taken a two year-break as a recording artist. For Lange and Thurnau, that is further evidence of her top status. Reports Lange enthusiastically, "She was ahead of all international stars, even **Madonna**." For Thurnau, this award illustrates who Sandra's fans are. "The main target group consists of teenagers who go out in the weekends." He describes Sandra's music as "modern pop" which is played in the disco scene in the countryside, but certainly not in the urban hardcore techno clubs.

"It's music for the silent majority; this is for everybody." Adds Lange, "With her new album, Sandra won't lose her core fan base, but we want to gain an additional audience. At the moment we are extremely successful with the *We Can't Dance* album by **Genesis**, which seems to appeal to all age groups, from 12 to 60. We hope to realize the same for Sandra this time."

The new album *Close To Seven*, recorded at Cretu's home studio in Ibiza, marks a slightly different approach, both in image and sound. The outcome is a more mature Sandra. Guitars and real drums are added to the soundscape for the first time by master producer Cretu. The groove and the rhythm tracks follow more or less the



Sandra's European Track Record

Albums

The Long Play (1985)

Platinum in Sweden, Finland, Switzerland and Greece. Gold in France, Germany and Norway.

Mirrors (1986)

Gold in France and Switzerland. Silver in Norway.

Ten On One (1987)

Platinum in Sweden. Gold in Germany, Austria, Switzerland and France (double).

Into A Secret Land (1988)

Platinum in France and Sweden. Gold in Germany, Austria and Switzerland.

Paintings In Yellow (1989)

Gold in France and Germany.

European Gold & Platinum

Country	Platinum	Gold
Germany	500.000	250.000
Austria	50.000	25.000
Switzerland	50.000	25.000
France	300.000	100.000
Greece	100.000	50.000
Sweden	100.000	50.000
Finland	50.000	25.000

Singles

1985: *Maria Magdalena; In The Heat Of The Night*

1986: *Little Girl; Innocent Love; Hi! Hi! Hi!; Loreen*

1987: *Midnight Man; Everlasting Love*

1988: *Stop For A Minute; Heaven Can Wait; Secret Land*

1989: *We'll Be Together; Around My Heart*

1990: *Hiroshima; (Life May Be) A Big Insanity; One More Night*

1992: *Don't Be Aggressive*

All in all, Sandra managed to hit **M&M's** year-end Eurocharts six times, making her the most consistent mainland European singles/albums seller. If the *Enigma* project had been included, where Sandra is featured on vocals, this would amount to seven—out of a seven-year career!

Enigma path, especially on the first single *Don't Be Aggressive*. The distinctive organ sound is reminiscent of *Fire* by the **Crazy World Of Arthur Brown**.

The result of all this hard work is a high-quality pop product with an across-the-board appeal. The *Enigma* grooves are obvious—I *Need Love* kicks off with a church organ to be followed by a volcano of powerful dance beats. Also, the trademark "call and respond" style is used on several songs. Sandra sings one line, and Cretu takes care of the next. The track *No Taboo* is a prime example of this style.

The Gang Of Four

Since the duo live in Ibiza, it is not surprising that Spanish influences have slipped into their music. Check out the superior ballad *When The Rain Doesn't Come*, which is ornamented with a Spanish guitar—one of the album's best bets for a future hit.

More accessible tracks include *Steady Me* and *Seal It Forever*. The first song has an interesting cool jazzy rhythm pattern; the latter—again a ballad—has a strong melody line with an enormous potential for EHR.

All of the changes in song material and image

are mutually agreed upon by the "gang of four"—Sandra, Cretu, Lange and Thurnau—during informal meetings. According to Thurnau, Cretu is a 100% perfectionist who is always looking for new things. "Still, it's not hard to work with him. He decides for himself what's good enough to release. He's the real mastermind. He has the ideas, the songs, and he handles the production, the artwork, the styling and the whole imagery. But we always discuss it together," he adds.

The new sound is also a deliberate move to break into new markets. Explains Thurnau, "It is oriented more towards the American market. It's the right groove and, at the moment, we're waiting for a proper promo and marketing campaign." Both Lange and Thurnau are confident that the *Enigma* success will fuel the breaking of Sandra in the US market because it gives the media a story to tell. Besides this, they add it makes the promotion job a great deal easier.

The 1990 single *Sadness* sold over four million copies worldwide, while the album *MCMXC a.D.* sold six million—1.5 million in the US alone (released through **Charisma/Virgin**).

Virgin has tried to crack the US market before with the release of the *Ten On One* compilation album and the *Everlasting Love* single in 1987, but with no results, despite Thurnau and Sandra travelling the US for some seven weeks. However, they are convinced they will succeed this time.

Another reputedly difficult territory to be conquered is the UK. Sandra enjoyed three minor hit singles there, but is still looking for substantial success. The new release marks the first on **Circa**; previous recordings were out on the **10 Records** imprint.

A True Cosmopolitan

Circa MD **Ray Cooper** is equally committed to the project. "**Virgin Germany** has put together a very good package. We like the single and the album very much, and we put ourselves firmly behind it. It's a significant European hit. In the past, Sandra had a pop image. Now she's destined to broaden her audience and I think she will stand a great chance on the dance front."

Apart from Germany, France and Sweden have always been very receptive markets to Sandra's music. Lange explains the crossover by pointing at the trans-European sound of the product. "Cretu, who originally hails from Romania, is a real cosmopolitan who speaks French, Spanish and English fluently."

Sandra's French victory was based on tenacious promotion campaigns orchestrated by **Virgin France**. The public was struck by Sandra, who had a "Lorelei effect" on them. She has appeared on every major TV show, like **TF1's** "Sacré Soirée," and has always been asked back again.

Although Sandra has reached a solid level of success in Sweden, the pattern has not been that consistent, and has changed from song to song. In her seven-year career, the singer has visited that country only twice.

For *Close To Seven*, **Virgin Germany** has set up a straight-forward marketing campaign that is offered to all the **Virgin** affiliates across Europe. **Virgin** is spending DM500.000 (app US\$312.500) on in-store posters, displays and advertising in the major German magazines. In addition, **Virgin** has bought 30-second radio advertising spots to be broadcast approximately 300 times in total, at all the key radio stations in the second half of March. In France, the same spot will be used 250 times.

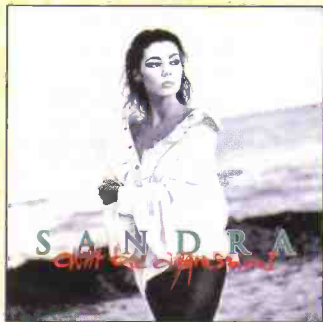
Whereas most artists promote their latest album by touring, no such plans exist for Sandra. Although Sandra has always been keen to tour, Lange has talked her out of it in the past, because he found it inopportune. "The touring business is not like the record business. It makes a difference when you talk about rock acts or developing artists. But let's face it—we're talking about a well-established artist here. It's almost impossible to make money out of it, so what's the point of setting up live performances?"



SANDRA CLOSE TO SEVEN

BRANDNEW ALBUM
INCL. TOP-HIT

DON'T BE AGGRESSIVE



SANDRA

Close to Seven!

PRODUCED BY MICHAEL CRETU

COMPACT-DISC,
ALBUM AND CASSETTE

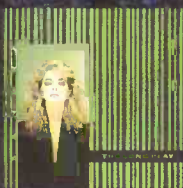
DATA-ALPHA



MAMBO

THE STORY SO FAR:

1985 THE LONG PLAY



1987 TEN ON ONE
(THE SINGLES)



1986 MIRRORS



1988 INTO A SECRET LAND



1990 PAINTINGS IN YELLOW



ARNO MÜLLER, RTL 104.6/BERLIN

Set up in September 1991, RTL 104.6/Berlin is a Hot AC station targeting the 14-39 age group. After its initial four months, a survey carried out by **Infratest Burke** and commissioned by RTL 104.6 and crosstown competitor **Radio Energy**, positioned RTL 104.6 as the top Berlin station for every demographic from 14-39 and the number two station overall in Berlin, with 1.11 million listeners coming every two weeks. **M&M** talked with Müller about his station's start-up.

M&M: What were the key elements contributing to such a strong launch?

AM: I never think I know everything about my listeners; I ask them what they like. My job as PD is to get answers from them, not to tell them what they want to listen to. You have to find your niche in the marketplace, so we do a lot of audience research in order to target the specific needs of our listeners.

We know that our listeners want the biggest hits of the '70s, '80s and '90s, chart music and contemporary stuff, so that's what we give them. Our sound is up-tempo, but not progressive. Typical artists on our station are **Genesis**, **Simply Red** and **Michael Jackson**, but not **Hammer** (too young) or **Guns N' Roses** (too heavy).

M&M: What aspects of US programming are you using?

AM: I looked to America for ideas and I went over there before setting up RTL to find out how their radio stations really work. The Americans are way ahead of Europe in the radio industry. They use a lot of research and are more experienced than us in interpreting it and in changing their station accordingly.

It's all about finding the right format, translating this into a strategic plan and putting it on-air in a very focused and concentrated way. You have to see radio as a marketing concept, as a product which you have to sell. There are 19 stations in Berlin, so you have to get your target right to succeed.

M&M: Have promotions been effective?

AM: We ran a big promotion last year from September to December called "Money Man." If you were asked by someone on the streets in Berlin which station you listened to, you just had to answer "RTL 104.6" to win DM100. It really got everyone talking about us.

We are now running a new promotion we copied from **KIIS-AM & FM/Los Angeles** called "Dash for Cash." There are qualifying rounds every hour when people phone in if they hear a certain record and get the chance to win DM100 and to be put into the grand drawing. At the end of the promotion, we will invite all 500 preliminary winners to a big party. One winner will get 104.6 seconds inside a safe filled with DM1 million to stuff as many marks as he can into his pockets!

We also stage musical promotions like a "Phil Collins Weekend." Besides promotions, we try to put a lot of humour into our programming, especially on the breakfast show. We have our own production studio and come up with funny commercials, parody songs and features, which our listeners like.

M&M: What is your policy on exposing new music?



Arno Müller

AM: We are very open to new and creative sounds, although we play mostly chart music and hits. However, if I hear the right record and it fits our format, I'll play it. I'd say that around 90% of new releases aren't suitable for our station, but sometimes a record comes along that no one else is playing in Germany, which we feel is right for our listeners.

M&M: What is your relationship with record companies?

AM: It really needs to improve, and I hope that it does. A lot of the majors don't understand how you can use private radio creatively; they don't exploit it enough. I have a good relationship with **Sony Music** in Frankfurt, for instance, and we can both help each other. But I don't think companies such as **WEA** like dealing with private radio at all.

M&M: What is your advice to other broadcasters setting up new stations, especially those on a low budget?

AM: Concentrate on what is really important. Most German stations try to cover everything: music, sports, news, and features. This is a mistake. It's no good trying to provide a full service; you should try to do a few things very well. Above all, be creative. Never lose your goal. Every station needs a goal and the whole company should be behind it 100 percent. Always keep your target audience in mind and the competition that you're up against.

Haas Examines Radio's Role With Record Companies

by Jeff Green

During a panel on relationships between radio stations and record companies at the **MIDEM** conference in Cannes recently, **Antenne Bayern/Munich PD Mike Haas** surprised the delegates by disclosing the results of a label survey pointing to problems they have with his tightly formatted AC station in particular and radio broadcasters in general.

Admits Haas, "There exists an 'us vs. them' mentality, and we ourselves are somewhat to blame. We concentrate entirely on popularity and continuity of product as we look to create a brand name competitive with TV. Labels hate our policy on music and treat us like second-class citizens, even though we own the 14-49 demographics. They simply favour the public stations."

(continued on page 22)

SPOTLIGHT

Ofra Haza

- Signed to east west.
- Publisher: **Edition Tazagi** (Munich) for all the tracks excluding *Daw Da Hiya* (Tazagi/Grant Morris Publishing).
- Management: **Bezalel Aloni**.
- New album: *Kiryas* has just been released all over Europe by **Warner Music** affiliates. The UK market will follow the end of March.
- New single: *Daw Da Hiya*.
- Recorded at **Microplant, Conway, Devonshire, Record Plant (L.A.)** and **Bee Studio/Bahiya (Brazil)**.
- Producers: **Don Was/Ofra Haza/Bezalel Aloni**.
- Promotion: A promotional trip is due to take place in February/March and east west is currently booking TV shows on national territory. The video was already shown on pay-TV **Premiere's** "Airplay" programme.

Israeli singer **Ofra Haza** shot to international fame in 1988 with *Im Nin' Alu* that was already released on the local **Hed Arzi** label in January 1985. The combination of traditional Yemenite instruments with western disco beats, topped with some effective scratching was, at the time, highly innovative for an Israeli recording.

London-based label **Globestyle** was the first to release Haza product outside Israel and when several sections of her music were sampled onto other popular hip hop recordings (for instance, **Eric B & Rakim's Paid In Full**), the singer started to make serious inroads into Europe. *Im Nin' Alu* managed to top the **Coca-Cola Eurochart Hot 100 Singles** for two weeks in 1988 and Hamburg-

for two weeks in 1988 and Hamburg-based east west (then called **Teldec**) signed the singer to a long-term recording contract the same year. The first album under the new deal, *Shaday*, went on to sell over one million copies worldwide.

Now just when the world music craze seems to have peaked, Haza returns with a very traditional album, entitled *Kiryas*. Album programmers expecting a return to the hit-proven combination of dance beats and Yemenite sounds should look elsewhere.

Here is an album that's high on atmosphere and low on fashion. Although produced by veteran **Don Was (Bob Dylan, Bonnie Raitt, B-52's, Iggy Pop)** and featuring seasoned L.A. session musicians from Was band **Was Not Was**, the album sessions have not yielded a slick and easily digestible album.

The opening track, *Kiryas* (the nickname for Jerusalem in ancient Hebrew) is a brooding, slow-stepping song that defies easy programming. *Innocent - A Requiem For Refugees* has the same swirling atmosphere and is highlighted by some effective violin and saxophone solos.

The album's first single, the captivating *Daw Da Hiya*, features the dark voice of **Iggy Pop** and is the best bet for EHR airplay. Other tracks worthwhile for album shows include the subtle and carefully arranged *Barefoot* (in arrangements a bit reminiscent of **Thomas Dolby's I Scare Myself**) and the mourning gypsy feel of *Trains Of No Return*, influenced by the Gulf war.

Although *Kiryas* is Haza's third international album, the singer has recorded 22 albums overall. Haza took part in the **Eurovision Song Contest** four times, finishing second in 1983. **MB**

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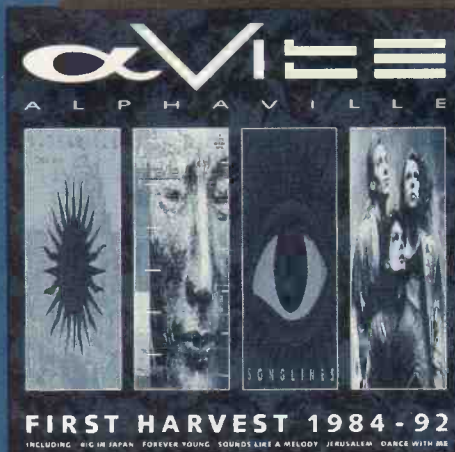
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•
THE MYSTERIES
OF LOVE

•
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THE JET SET

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•
AND
BIG IN JAPAN
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(continued from page 21)

Haas then outlined eight ways he sees to improve rapport with record companies:

1. Stations should do a better job of getting product on the air. Haas observes that "most stations are poorly positioned and packaged" when it comes to introducing new music. A critic from the **Sony Music** camp agreed, adding, "Create personalities that make events out of new records."

2. Improve your skills at back-announcing titles you've played. Says Haas, "We killed that kind of jockey; we forget to say who the group is. We have to make the artist and album part of the format. If we *all* don't do it, we won't make an impact."

3. Bring back the concept of artist interviews. Haas says that radio stations "killed" interviews, and recommends using music drop-ins, features, backselling and staging to draw attention to the music on a station. "We can create music features to present music better," he says.

4. Make time to visit the record companies. Haas concedes that he himself has not visited any labels lately, but plans to do so in order to learn more about how they work with radio, their strategies, priorities and

"There exists an 'us vs. them' mentality, and we ourselves are somewhat to blame. We concentrate entirely on popularity and continuity of product as we look to create

a brand name competitive with TV."

— Antenne Bayern/Munich PD
Mike Haas



special projects. Haas acknowledged several complaints by labels that their representatives are seen as "postage boys" instead of trained professionals.

5. Haas recommends that record companies consult with broadcasters about special radio edits before creating them. He cites examples where an edit is necessary (particularly for AC stations), but that the time and hassle involved may not make it worth the effort and, therefore, the song simply doesn't get on the air.

In a report to Antenne Bayern, **BMG Ariola** President SSA territories **Thomas Stein** suggests the idea of creating a national conference including radio as part of the production process.

6. Haas encourages labels to "find better artists," charging, "Many artists coming out are simply crap." While not outlining specifics, he believes that there are cooperative ways to create venues for new talent. Those could include artist showcases, "smash or trash"-type phone-in surveys, powerplay commitments, merchandising and other tie-ins.

7. Antenne Bayern, claims Haas, suffers from "double standard" practices by record companies who favour the public stations, and he advises labels to avoid them when it comes to concert tickets, interviews and other exploitation activities.

8. Just as Haas intends to commit time to get out to see local record people, he emphasizes the benefits of labels inviting stations to come for a visit. According to Haas, record executives should "recognize the marketing potential" for broadening their understanding of radio.

Concurs **MCA Records International** senior VP **Stuart Watson**, "We must respond to what radio has to report to its listeners, community and advertisers. All stations' needs must be catered for. Both the DJs and record companies need to get back to the passion and the personalities of the business."

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Dutch Frequency Battle Heats Up

As Europe moves toward a single market, the Netherlands is sweeping aside barriers to commercial radio and television in a frenzied effort to meet EC broadcast regulations and to compete in a new deregulated market. Good or bad? M&M looks at the market and talks to the players.

Reeling from crushing blows from all quarters last year, the public broadcasting system in the Netherlands began 1992 with devastating losses in market share and a knock-out blow from one of its last hopes—the government-appointed **Donner Commission**. Headed by respected law professor **J.P.H. Donner**, the commission was set up last year to determine how publics like **Veronica** or **TROS** might leave the system to establish commercial enterprises, and yet still hang on to scarce terrestrial frequencies. Terrestrial frequencies have been by law—up until the passage of the Media Act last December—granted only to public stations.

What the Commission ended up with was a lengthy tome which has drawn fire from critics for failing to accomplish its objective of clarifying either how the public stations can leave the system or how terrestrial frequencies can be divided up if they do. Instead, the Donner report issues a stern warning to the publics that they leave the system at their own peril, and to the government that any attempt to give preferential treatment to publics leaving the system over privates, in the awarding of frequencies or financial backing, would damage the integrity of the public system and risk violating EC broadcast regulations.

In its warning against preferential treatment, the Commission stabs at the heart of the Dutch broadcasting system. Set up following the Second World War, when religious or political affiliations were strictly defined, such broadcasters as **KRO** originally represented the Catholic population, **VARA**, the socialists, **EO**, the evangelicals, and so on. Critics charge, however, that such divisions have become archaic and meaningless over the last 20 years, and have resulted in a hodge-podge of confusing programming—evangelical in the morning, alternative in the afternoon and blues in the evening. Such diversity does not breed loyal audiences or attract advertisers.

Advertisers are not abandoning the publics, despite threats by such stations as **TROS** and **Veronica** to leave the

tor **Paul Blomberg** agrees. Commenting on the 1991 figures, which show a 10% drop in market share for all public stations from 1990, he says, "If you look at the figures, you can already see that the [public] radio stations [based] in Hilversum have continued to lose market share to the cable and regional stations, and the reason for this is better programming."

Indeed, commercial cable satellite outfits like **Radio 10 Gold** and **Sky** are beginning to grab a significant share of the market (7% and 9%, respectively), despite a limited reach and the fact that private commercial outlets of any kind were strictly forbidden in the Netherlands up until just recently. In late 1990, **Radio 10** won an order from the Dutch Supreme Court allowing it to become the first commercial cable radio operation, albeit one sent by satellite from Italy and backed by Italian-owned **Rete Zero**. The Media Act shored up the commercial interest further by allowing Dutch organizations for the first time to send commercially both on cable and terrestrially. Elation over passage of the act, however, has turned to confusion over the issue of how terrestrial frequencies might be given away.

Terrestrial Confusion

Last August, **Veronica** and **TROS** began talks about leaving the system to set up a joint commercial enterprise to be broadcast terrestrially, spurring culture minister **Hedy D'Ancona** to request the just-published legal opinion from the Donner Commission on such a move. Then, last November, **TROS** shocked the broadcasting community, and particularly **Veronica**, by accusing the government of foot-dragging and announcing that it was not going to wait for the Donner Commission report, that it was going to take its operations cable by October of 1992 and that it was no longer talking to **Veronica**. Fearing the radio side of the radio TV plan would be dropped in the shuffle, **TROS's** powerful personnel board, the **OR**, ordered its directors to find a way to get a terrestrial frequency for radio before it is allowed to leave the public system.

In the meantime, a somewhat dispirited **Veronica** began talks with **VARA** about setting up a commercial enterprise, but again, only on a terrestrial frequency. Hopes were high that the Donner Commission would clear up the issue for both **TROS** and **Veronica/VARA** of how this could be done without going cable first, as required by the new media law. The Commission, however, merely handed back to culture minister **D'Ancona** the task of defining how frequencies should be divided, with the stipulation to abide by EC regulations requiring experience, cultural offerings and other criteria be taken into account. **D'Ancona** plans to meet with interested parties over the next month to iron out the matter.

TROS, in the meantime, is hopeful the government will make a deal with it for a terrestrial frequency without forcing it to take its radio operations cable. Says **TROS** press spokesperson **Els Lootsma**, "We are certain that Mrs. **D'Ancona** will be so happy to see us leave the system that she will find a way to give us a frequency." **Lootsma's** implication that **TROS** has been a thorn in the side of the public system is not without merit. She adds, "**TROS** has been trying to leave the system for over a decade."

Speaking for **D'Ancona**, Ministry of Welfare, Public Health and Cultural Affairs spokesperson **Mirjam Otten** turns down the possibility of the government waiving the "cable first" requirement for **TROS**, but suggests what is being seen as a hurdle may be, in fact, just a formality. She says that **TROS** could go cable, then be awarded a terrestrial frequency soon after. That scenario, however, may not

sit well with commercial cable outlets like **Radio 10** and **Sky**, which have been coveting the Dutch sequestered terrestrial frequencies for some time.

Says **Sky** Radio operations manager **Ton Lathouwers**, "I have to see what criteria **D'Ancona** comes up with. One of the factors the Donner Commission stresses is experience and we certainly have more of that as a commercial enterprise than any public." **Radio 10** Group MD **Jeroen Soer** is more explicit. Says **Soer**, "**Veronica** and **TROS** are not the only ones opting for commercial terrestrial stations. So are we. Why should they get it and not us?" A veteran of regulatory battles, **Soer** says that in the matter of terrestrial frequencies, "I don't want to be put on a waiting list. I want to be on the users list," warning that if favoritism is shown in the awarding of terrestrial frequencies, "I will, in fact, go to court over this."

Such a move may not be necessary. The Donner Com-



"Veronica and TROS are not the only ones opting for commercial terrestrial stations. Why should they get it and not us?"

- Jeroen Soer, Radio 10 Group MD

"TROS is now in the public system and they have a very comfortable position. It's a big risk and I'm 99% sure they won't make the move."

- Ton Lathouwers, Sky Radio operations manager



system. That's according to **Paul Kenninck**, MD for **STER**, the umbrella organization which places all advertising for the public broadcasters. Yet market-share figures derived from **AGB Media** listening audience cuming suggests audiences are, in fact, leaving the public system in droves, going over to cable or to the regionals, or simply ignoring the radio dial. (See **M&M**, February 15.)

Rob Kayser, audience research analyst from public broadcasting umbrella organization **NOS**, predicts, "The figures for the national channels will continue to diminish until they get organized and offer more horizontal programming." Competitor **Radio 10** Group marketing direc-

mission concludes that in light of the scarcity of terrestrial frequencies, the double use of frequencies (several broadcasters have both AM and FM frequencies) and the considerable number of frequencies at rest are "no longer justified." As a result of this recommendation, **Otten** reports it is almost certain at least two frequencies, possibly more, will be made available to commercial terrestrial broadcasters in the near future.

Whether they will be used by any of the current public stations is open to debate. **Veronica** had insisted before the Donner Commission report was issued that it would not go commercial unless it could acquire a terrestrial frequency. It is having a board meeting as **M&M** goes to press to decide what its course of action will now be.

However, in view of the Donner Commission Report's "no guarantees" warning, industry observers are predicting the popular pub will get cold feet. In the meantime, maverick **TROS's** internal struggles has pushed its plans to go commercial cable by October of 1992 back to a starting date of January, 1993. **Lootsma** insists the pub's plans are still full-speed ahead, but not everyone believes that.

Says **Sky's** **Lathouwers**, "**TROS** is now in the public system and they have a very comfortable position. It's a big risk and I'm 99% sure they won't make the move."

In the meantime, outside observers are watching with interest the outcome of the frequency battle in the Netherlands. **Henri Roemer**, spokesperson for **CLT**, the parent organization of the **RTL** group of radio and television stations, describes the Donner Commission report as "the most professional report I've seen so far on the matter," saying his company is in complete agreement with its findings. One of the strongest warnings of the Donner report was that no discrimination should be made between Dutch and foreign broadcasters in the awarding of frequencies. **CLT** is "obviously interested" in the criteria for terrestrial frequencies that **D'Ancona** comes up with, says **Roemer**, but not just for monetary reasons. **RTL** is number one in radio in Europe, he says, and it's important for it to have a strong presence in the Benelux, which it historically considers its "home territory."

Marlene Edmunds

Airplay For Local Product In Austria: The Wind Of Change?

Within the last four years, the sales of product by Austrian artists in their home market fell by 30%. Is government Radio ö3 to blame for this fact?

Austria and music—a combination comparable to America and McDonalds or France and wine. Music within this small country of 7.6 million people has developed an enormous tradition over the centuries. The country boasts artists from the past century that still entertain, including Mozart, Strauss and Lanner. And later, in the '50s and '60s, entertainers like Peter Alexander and Udo Jürgens became legends within German-speaking regions.

But Austria at the end of the 20th century is a very different place for artists who want to start their careers in the music business. According to new statistics on the Austrian sound carrier market, the national pop market dropped from 12.2% in 1987 to 8.5% in 1991. And several people are pointing fingers at the current radio situation.

Austria is one of the last countries in the world where private radio is forbidden and where one government radio station covers all areas. This station—the ORF—includes radio ö1, programming classical music; ö2 with folk music/easy listening; and the pop channel ö3. To bypass a monopolistic situation, various private stations have started up within the last 15 years, broadcasting their German-speaking programmes that reach parts of Austria from neighboring countries such as Hungary, Czechoslovakia, Italy and the former Yugoslavia.

Austrian Pop: The Beginning

Austrian pop music was born at the beginning of the '70s, when Wolfgang Ambros had his first smash hit *Da Hofa*, sung in Viennese slang. He paved the way for upcoming acts in the same style, such as Ludwig Hirsch, Stefanie

five majors have nearly a 90% share of the Austrian market. Together with record companies Echo, Bellaphon, Gig and Koch, they represent the Austrian section of the IFPI.

Alongside these majors, more than 100 independent labels started producing local acts within the last 10 years. These labels are usually combined with a music company, both owned and operated by only a few people. More than two-thirds of the indie labels also have a recording studio.

A Vicious Circle For Indies

For these low-budget small labels, it is difficult to get a return on money invested. The main reason for this is the small Austrian market. Radio stations expect the same quality standards that international pop acts offer and which radio listeners are accustomed to.

Peter Barwitz, head of music at Radio ö3, understands this problem. "If you produce a record in Germany and it is a flop, you have still sold over 15,000 copies and covered the main part of your costs. If a record flops in Austria, you might have sold 1,000 copies and that makes it impossible for a small label to continue producing. This is a very unfortunate situation, but I do not see that we [at Radio ö3] are responsible for it."

In addition to the tough market, labels are forced to face the evolution of technology. With the death of the single nearing, the indies are forced to switch to more expensive soundcarriers such as CDs and CD-singles.



"At a time when the wall crashes down and the whole world becomes one market, we cannot close ourselves in [by enforcing a 50% quota]."

— Edgar Böhm,
programme director of Radio ö3

"The national pop scene is in a stage of reformation. But there is absolutely no reason to panic that local product will disappear from the record market within the next few years."

— Harald Buechel, IFPI MD



Werger, Erste Allgemeine Verunsicherung, STS and many more. At the middle of the '80s, Austrian pop was top: Falco's *Rock Me Amadeus* went to number 1 in the US and the song *Life Is Live* from the Styrian band Opus became a smash hit all over the world. The last international hit made in Austria came in 1991 from the Bingo Boys, when their dance-floor single *How To Dance* climbed to number one in the US dance-floor charts.

But what does the future look like for this young market? To peer into the future, we must first examine what is happening today.

Austrian Labels

As in most countries, the Austrian market is dominated by subsidiaries of worldwide groups like BMG Ariola, PolyGram, EMI, Sony Music and Warner Music. These

20% of Austrian material is aired on ö3, the highest percentage in the history of the station. Manfred Brunner, executive secretary of the Austrian copyright society AKM, confirms this fact. "In 1982, local product on ö3 was 14.7%. Over the years, the amount of playtime for local product has increased. Looking at all ORF radio programmes, we've seen an increase of 2% from 25% in 1982 to 27% in 1990."

According to Radio ö3's Barwitz, selections for the powerplay list are based on quality. Says Barwitz, "We do not look at percentages when we create our programmes. What sounds good and fits in the station's format is what's played on the air. [But] it is not true that we only play records of bands and singers who are already successful like EAV, Fendrich or Ostbahn-Kurti. At the moment, we have the new singles of Count Basic, Liszl and Blondes Have More Fun on powerplay—and they are definitely not top-sellers."

The Role Of ö3

Most of the labels have only one variable to deal with in the future, and that is airplay on ORF, especially ö3. With the profits of the royalties paid by the ORF to authors and/or publishers, labels can keep their heads above water. And this is where the problem begins. For years, the Austrian record industry and the ORF have been discussing two contentious issues—the quota for local product on ö3 and the support for well-played records by television.

Currently, about 19% of

this philosophy. IFPI MD Harald Buechel finds that this way of thinking works. "This new philosophy brings more losers than winners, of course, but this is a healthy evolution. We now have more airplay on particular songs, which increases chances to sell enough records to get into the charts and become a hit. And each hit single is more important and more motivating for the whole market than anything else." Manfred Wodara, marketing director at Warner Music Austria, agrees with Buechel, saying that he is not unhappy with the current situation at ö3. Sony Music's A&R/product manager Andy Zahradnik also sees the positive aspects. "Never before have we had the possibility of so much airplay for one single song as at the moment."

What About Private Stations?

Since royalties are such an important source of income for small labels, private stations provide no consolation. All private radio stations are broadcast outside the country and must pay their royalties to the countries they broadcast from. Another problem with the private stations is that they play less Austrian music, on average, than ö3. Says Peter Lossack, head of music at Radio CD, "There is not much that Austria offers which fits into our mainstream programme. At the moment, we have a quota of about 12% Austrian pop. I understand that these are hard times for Austrian producers, but this cannot be our problem." Walter Schneider-Schwarzbauer, MD of Antenne Austria, agrees with Lossack. "We are also a middle-of-the-road station—trash, hip hop and stuff like that does not fit into our format. I always like to offer Austrian artists possibilities by promoting their new records on Antenne Austria, but I have to bring their attention to the fact that cooperating with us can have very bad consequences with ö3. This does not happen to the top stars, because ö3 has to play its songs in the interest of the listeners, but I have heard from new bands and singers that they had received resistance after being our guest."

Nevertheless, the record companies welcome the possibility of getting their material on other stations besides ö3. Says Sony Music's Zahradnik, "We see no reason to ignore these stations. So we send them our new releases and keep in contact—although the time invested at the moment is not comparable to the result. But this might change in the future."

Other Factors Hurting Local Product

Radio ö3's Barwitz claims that there are other factors against local product having nothing to do with Radio ö3. "It is very easy to blame us if a record flops, but I think there are many other causes to look at. Austria does not have enough clubs where young artists can play live, and there are not enough managers who guarantee a continuous build-up of an artist over the years."

Another major factor playing a role which may not seem as obvious but has a definite influence on local product is the hit charts. Until 1990, Austria had no objective single or album charts. The radio show "Hit Wähl Mit" drew up its order on a combination of IFPI sales and reactions from the listeners and retailers. But two years ago, the "Austria Top 30" charts appeared, based only on real retail sales.

What has this new system brought to Austrian artists? Günther Pfeiffer, owner of the fips label and member of the executive AMP board, finds, "Since the introduction of the sales charts, there are almost no indie products within the Top 30. Although I must admit that the system is absolutely fair, we must not forget how motivating a chart position can be for upcoming bands and small labels. A single which does not top will not be offered in the retail shops. And so the vicious circle continues."

Non-Mainstream Music With Bigger Battle

And while local pop product is struggling to stay above water, artists not falling within the mainstream are slowly drowning. Says Zahradnik, "For dance-floor music, the situation is worsening, although we have enormous response on productions in that style." Austria's hardrockers have already given up hope of ö3 airplay. So what about all the talent out there in the country, playing rock 'n' roll in the cellar or working on demos in their home studios? Radio ö3's Böhm claims that the station is trying to give these groups a chance. "Within the last months we have created many new possibilities to get this talent on air. Each Sunday in the new programme "Das Rot-Weiß-Rote Radio," there is nearly two hours of space for Austrian music in each variant. Furthermore, we have delegated Christian Lehner as contact person for all Austro-pop matters in our house. And that's not all—look at the concert series "Austria Live" by *Tschin Bumm* magazine and the *Metropol* club, where young bands can play live each month and get promoted by ö3. Or the "ö3 Star Countdown" project, where we try to find new talent and support their work professionally. So who can still say that ö3 has no interest in local product?" The answer to this question is 70 independent producers who are united in the AMP organization. They want more and they are turning to the law.

Quota System?

"We are happy about all of the possibilities ö3 now offers, but this is still not enough for many producers and artists to survive," says AMP board member Pfeiffer. AMP's point of view is that a government radio station has the responsibility to support the work of national composers, producers and singers on a widespread basis.

"We do not look at percentages when we create our programmes. What sounds good and fits in the station's format is what's played on the air."

— Peter Barwitz, head of music at Radio ö3

In cooperation with the AKM, the AMP in 1990 initiated efforts to collect 35,000 signatures for a new law which would require the ORF to play a 50% quota on local product. The major companies keep their distance from the petition. Asks Warner's Wodara, "What would it be good for? Quota systems did not work in theory, why should they work on radio? It is the right of the listener to get simply the best on the market—no matter where it is coming from."

Radio ö3's Böhm agrees with the statement and gives an example, "Look at France, where they reduced the quota from 60% down to 30%. At a time when the wall crashes down and the whole world becomes one market, we cannot close ourselves in."

But for Pfeiffer, this is no explanation. He says, "The situation we have today is the result of all the faults in the past. Someone has to protect this small market of Austria, or within a few years we will be the number one retail market without a local pop scene."

For Alexander Spritzendorfer, MD of the indie *Spray Records* (a non-AMP label), this is nonsense. "The majority of our indies do not look outside of Austria. They produce only for this market—and that won't work! But I know that it's possible for a small label to be released in other countries, and that's where you can earn back your

English-sung products, it is virtually impossible at the moment to get a contract with a major company.

The Road To Liberalism

There is, however, one point that the IFPI companies, the indies and the ORF are agreed upon—the days of a monopolistic radio situation in Austria are numbered. The

"We are happy about all the possibilities ö3 now offers, but this is still not enough for many producers and artists to survive."

— Günther Pfeiffer, owner of the fips label and AMP executive board member

ruling parties ÖVP and SPÖ have already worked out a rough draft for a new radio law, expected to be agreed upon this summer. But Buechel is sceptical, "As the government has prolonged this case for years, there is not much hope that we will have a new radio law until the end of the year. But it is possible that in the meantime we will get a ruling from the Court of Justice in Strasbourg, where proceedings are pending. Our point of view is that a monopolistic situation such as there is in Austria is not consistent with the principal right of freedom of opinion. I am sure that a Strasbourg ruling would change the Austrian situation immediately."

What does the music industry expect from a free radio scene in Austria? *Spray Record's* Spritzendorfer believes, "If the situation we have at the moment does not disappear, it will be in every way a positive evolution. I hope that we will receive not only the mainstream radio, but stations with a very specific format as well, such as hard rock, jazz and dance."

Sony Music's Zahradnik is looking forward to some major changes. "[I hope] that the coming radio law will not only legalize two or three groups. It is of enormous importance that there be space for young and idealistic guys who want to produce radio programmes." Buechel, however, is afraid that the future will not be so

bright. "I can imagine that committed pirate stations will be tolerated, but I think that a few major stations, run by print or media groups, will dominate. In my opinion, this would not be free, reasonable radio."

Pfeiffer claims that the AMP labels foresee even more problems. "Liberalization will bring us, first of all, more stations with a mainstream format, because this brings in the highest number of listeners and advertising from the industry. The result might be European Hit Radio around the clock, without any space for local product. Of course we vote for liberalization, but we also want our 50% quota for all private radio stations that get established in Austria in the future."

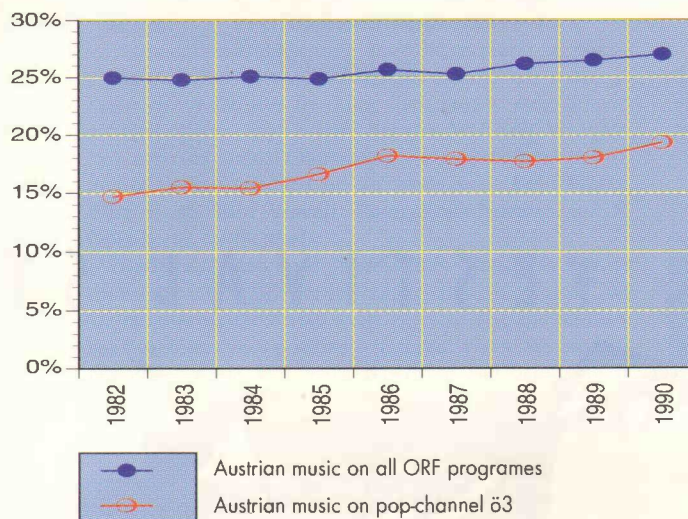
Winds Of Change

"The local product is in a stage of new construction," says Warner Music's Wodara. The effect of this process may have a strong link with Böhm's entry at ö3 last year. Böhm could be to the Austrian radio scene what Gorbachov was to the USSR—the man who paves the way for a free market situation. Station ö3 has recognized the necessity to cooperate with the record industry and to find solutions that are acceptable for both sides, making ö3 ready for a liberalized radio market in Austria.

The winds of change have gently begun to blow over Austria and, if the current situation persists, we may see the winds become a hurricane within the next few months.

Norman Weichselbaum

Comparison Of Amount Of Austrian Music Played On All ORF Programmes And Pop-Channel ö3



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The Austrian Sound Carrier Market In 1991

As a whole, the music market in Austria is growing every year. Looking at the new statistics from the Austrian soundcarrier market, IFPI's Buechel is very optimistic. "We had a total rise of 17.1%. That means that in 1991, the Austrians spent exactly 1.36 billion schillings (US\$12 million) on records." PolyGram is the leader in the market with 22.7%, followed by BMG Ariola and EMI [with 22.6% and 15.4%, respectively]. Comparing the IFPI statistics over the last years, there are various recognizable trends. The classic and folk markets are very constant [classic between 11-12%, folk between 4.5-5.5%], but the sales figures of international pop records rose from 71.8% to 76.6% within the last four years."

But as international pop figures have increased 4.8% over four years, the national pop market dropped 3.7%. According to Buechel, "The national pop scene is in a stage of reformation. But there is absolutely no reason to fear local product will disappear from the record market within the next few years. We all look forward to seeing this segment grow again in the near future."

Those are optimistic words from someone with a good understanding of the market. But the fact remains that many majors reduce the number of their local artists or concentrate more on video sales and cabaret. And for



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Switzerland: A Rainbow Of Talent Searching For The Pot Of Gold

What do you get when you take a small country of six million people, establish four official languages, and allow for an influx of neighboring cultures? The answer is a unique music market with an array of very individual artists, including Yello, Stephan Eicher, Polo Hoffer, Züri West and Andreas Vollenweider. The Swiss acts who have broken through internationally cannot be compared to anything else within the music market. Unfortunately, any Swiss artist looking for international success faces a rocky road.

Major labels in Switzerland are quite proud of the local product. Unfortunately, this isn't enough to make an international hit. Says **Sony Music MD Norman Block**, "The fact that a number of Sony Music affiliates have signed Swiss nationals as artists shows that it is the music and not the size of the artist's homeland that counts. However, for us at Sony Music in Switzerland, it is necessary to be very selective in our signing policy. In most cases, international success must be a reasonable prospect. At present, we are concentrating on the Swiss rock group **Satrox**, which is currently in London recording its second album for us."

BMG Switzerland deputy MD **Marco Zanotta** agrees with Block's thinking. "The Swiss music scene is alive and kicking, and we want to be a part of it. BMG has always had a very open ear for Swiss productions, a company commitment that we have followed from the start. As more and more Swiss bands are producing their own masters, we have created the **BMG Forum Label**, which distributes finished product.

"We are also always interested in producing Swiss acts, but due to our structure, these must have internation-

artist faces when looking for national and international success.

Lack Of National Pride

The wide variety of talent in Switzerland is affected by the mix of cultures from neighboring countries. Most of the urban areas are covered by an extensive cable network which allows access to some 30 international radio stations and 25 TV channels. All three language areas are very receptive to music of the adjacent countries—Germany, France and Italy. At the same time, the UK and US charts feature in all major chart rundowns. The variety of music available and the Swiss music scene itself should be regarded as very special.

All of this international cultural influence has a great impact on the music market, according to Hanecke. "Switzerland lacks a healthy national pride in its artistic heritage. Our neighbouring countries have a very active and healthy artistic scene, partly because it is being supported by the media."

Radio's Input In Boosting National Product

Although national pride may be missing in Swiss products, a few of the Swiss radio stations are trying to make up for the loss by doing their best to help support national talent. Says **Sound Service MD Rolf Widmer**, "We are continuously increasing our commitment to promoting Swiss artists. Our successes with **Polo Hofer, Züri West, Toni Vescoli, Phon Roll, Needles** and **B. Goes** speak for themselves."

Radio Z/Zurich head of presenters **Christoph Romer** shows the same pride for his country's music market. "We are monitoring the Swiss scene very closely, and notice it has developed very positively in recent years. We are programming some 10% local repertoire and beginning in June, we shall start a weekly Swiss profile programme with interviews, portraits, and so on. The Swiss scene may be small, but it is very colourful. It certainly does not fall behind this international average."

The major upturn, according to Romer, is a direct result of the introduction of local radio stations and **Radio DRS 3**. And listening to **Peter Schaller** of **Radio DRS 3**, these findings seem justified. Says Schaller, "The Swiss acts which have achieved international status have a character of their own, and the quality has increased consistently. We have always played Swiss

artists, but now more than ever before. "Uff Dr Gass" has become one of the major programmes for Swiss acts on **DRS 3**. We are presenting no less than 50% Swiss artists in this programme."

Are Quotas The Answer?

And although the support from radio stations seems to be growing, it is not enough, according to Frank Hanecke. "At **Radio Rediffusion**, we are playing between 15-20% local repertoire, well above the Swiss average. But in comparison, local product is being played much less in Switzerland than in neighbouring countries. We are probably in the last position in Europe. I would welcome a quota-situation as it has been implemented in France and Canada in order to help the Swiss artists. I would like to see 25% of airplay being devoted to Swiss music."

There are radio stations in Switzerland, however, that may find a quota system an unwelcome idea. The radio

stations which play a low percentage of local product all have their reasons. **Radio Aktuell/St. Gallen** head of music **Richard Fischbacher** comments, "The Swiss scene is in a process of development. This has come to light in our interviews. We have to make sure, however, that the programmed music fits into our format. We continuously receive tapes that have no chance by international comparison. We do not have a special Swiss programme, but we welcome any local acts with their new



Yello (above) and Züri West are two examples of Swiss bands which have managed to break through internationally.



productions."

Nick Schulz of **Radio Basilisk** claims he would like to play more national product, but very often Swiss productions are not market- and radio-oriented. "However, we always have an open ear for Swiss artists and, if their productions meet our radio programming criteria, they will be supported accordingly."

Radio Basilisk/Basel MD/PD Christian Heeb reports, "We are still very much oriented to the Anglo-American radio scene. But Swiss artists have always been promoted by **Radio Basilisk**, especially if their productions have an international standard. I would welcome more cooperation from Swiss producers and more promotional input. In comparison, the promotional power behind foreign artists is overwhelming."

Swiss Distribution and Promotion

The fact that Heeb finds the international promotion power so dominating comes as no surprise to the national labels, who see promotion as only one weakness in the Swiss music market. **Phonag Records MD Peter Frei** explains, "Only a handful of Swiss groups manage to secure an international distribution deal. Even if the product is released by a Swiss affiliate of a multi-national company, this does not guarantee international distribution. There simply aren't enough funds to finance an international-oriented project. Promotion facilities remain restricted, because international activities such as TV & MTV may be excluded. Swiss bands may have to tour the country for a number of years in order to make up for this lack of promotion. There are not enough live performance possibilities on the one hand and a lack of stamina by Swiss artists on the other. A positive promotion of the Swiss rock scene starts with live performances, a factor well-documented by **Migros**."

Sound Service's Widmer also sees limited promotion opportunities as a big problem. "We are very obliged by

"The fact that a number of Sony Music affiliates have signed Swiss nationals as artists shows that it is the music and not the size of the artist's homeland that counts."

— Norman Block,
MD of Sony Music Entertainment



al potential. We are very selective in our decisions; this is why we do not release more than two or three Swiss acts per year."

Explaining the risk of working with local product, Block says, "The signing of a Swiss act means we assume a large responsibility, the fulfillment of which involves considerable resources in time and money. Nevertheless, when we are convinced that a project involving a Swiss artist is right for us, we will do it."

Dissecting The Swiss Music Scene

So what does a Swiss band need to have international potential? And why is it so difficult to achieve this goal? **Frank Hanecke**, presenter at **Radio Rediffusion/Zurich** and renowned writer and media researcher, breaks up the Swiss scene into three basic segments—the culture, the media and the current market situation. Understanding the role of each of these segments explains what a Swiss

the support we are receiving from Radio DRS. Local radio stations are also very helpful, but print media could be improved and TV coverage is meagre. Swiss acts which sing in Swiss-German dialect are generally supported by the trade.

Bands and solo artists that perform in English, however, still face prejudice. It is still very difficult to break Swiss artists internationally, as the market here is oriented to Great Britain and the US."

The Ease of Record Production—Friend or Enemy?

One thing that has become easier for Swiss artists is the opportunity to make a recording. Frei comments, "I feel that Swiss musicians have a much better starting point from a production and financial point of view than in previous years. Income and financial subsidies from official and private bodies for Swiss musicians have increased and enabled a considerable number of album productions."

But is this increase in album production helping the Swiss market? Frank Hanecke doesn't think so. "Because of the structure of our economy, it is not very difficult to produce a record in Switzerland. The necessary funds may be raised even without a sponsor. This means that we are faced with productions that are made for the sake of one's own satisfaction, without taking into account market situations. This distorts the market and gives a wrong picture to the radio presenter. The majority of these productions are made without bearing in mind market strategies and situations."

This lack of professionalism is picked up by the radio stations. Says **Radio Extra-Bern PD Peter Sollberger**, "We are constantly receiving an astonishing amount of new Swiss productions, the quality of which covers everything from top to bottom. We would like to see more professionalism and production quality in a number of the tapes supplied."

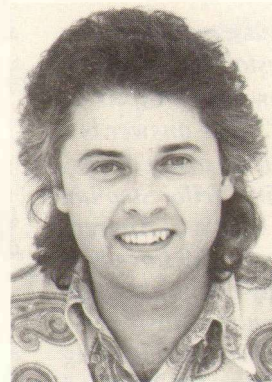
The Indies—A Definite Friend

Regardless of whether low-quality product is the reason, one hard fact remains—local product is suffering

from international competition. Says Hanecke, "The Swiss record market is basically import-oriented, which does not help the local scene. It is interesting to note that the Swiss indies have become very active and are probably responsible for a major uptum in Swiss sales. Although we are only talking in terms of 5-6% of chart shares by local product, the Swiss scene is in a process of activity."

"There are a few Swiss acts out there that have international potential and who also have the drive to compete in a multimedia market."

— Louis Spillmann,
MD of Phonogram in Germany



Jürg Peterhans, MD of renowned **Powerplay Studios**, agrees fully with Hanecke and shows his dismay with the larger labels. "The Swiss scene is developing constantly, thanks to a very strong base which consists of dedicated musicians and artists. Swiss independent record companies have contributed very strongly, whereas the majors are often not taking our scene too seriously. This may be due to a certain degree of underestimation of our market. The recording companies here are looking for the so-called "instant hits" which I would describe as adding "Nescafé with water and wait for the results."

"Otherwise, major record companies just try to place an artist within a given trend which originates abroad. This mentality by major record companies means that there is practically no readiness to take risks on behalf of local artists. Therefore, it is not surprising that a number of these productions are not being taken seriously."

A Matter Of Strength

As the mentor of Yello and Stephan Eicher, Swiss-born **Louis Spillmann**, MD of **Phonogram** Germany, has proved his dedication to promoting the Swiss industry. However, he claims that not every artist is cut out to face the challenge of success. Says Spillmann, "For a start, Swiss artists are confronted with a major prejudice and they have to work very hard to break through international-

ly. There are a few Swiss acts out there that have international potential and who also have the drive to compete in a multimedia market. The question is, can they provide the stigma and willpower to follow it through? We should not forget that better-known Swiss professional managers such as **Peter Zumsteg** (**Gianna Nannini**), **Alex Grob** (**Doro**), **Martin Hess** (**Stephan Eicher**), **Urs Ullmann** (**Edoardo Bennato**) and **Fredy Burger** (**Udo Jürgens**) are already taken up by their artists and new potential is not in sight. Young shots in the managerial segment just don't seem to be around. It is a shame the Swiss scene is only what it is today. But I am confident that it will ultimately become acknowledged as it should be—in a class of its own."

Dino Music Switzerland MD André Lehmann shares Spillmann's optimism about Swiss product success. "Our activities regarding Swiss rock acts will be increased shortly. In April of this year, we will release the new album by **Jo Geilo Heartbreakers**, the band founded by **Düde Dürst**, one of the forerunners of the Swiss music scene and founding member of the **Sauterelles**. Furthermore, we are releasing a follow-up single by **Irrwisch** entitled *Cherie*, taken off their chart album. The future seems promising for Swiss artists with European crossover potential, such as **Stephan Eicher**. This artist has proved that there are no longer geographical frontiers and that Swiss language and culture are accepted internationally." *Willy Viteka*

Switzerland—Highest Expenditure Per Capita Of Records In The World

With a population of only six million, Switzerland manages to steal the highest expenditure per capita for records in the world, according to **Peter Vosseler** of **IFPI Switzerland**. How much? Namely SF70 (app. US\$50) for the year 1990. The amount consists of the sale of over 12 million CDs, 6 million cassettes, 1.4 million singles and 1.2 million LPs. These shipments are estimated at some SF344 million. The total retail value, including non-IFPI members and others should be in the region of SF464 million, which

is no less than 25% of the overall expenditure in Switzerland for culture and entertainment in general, including books, theatre, opera, museums, cinemas and concerts.

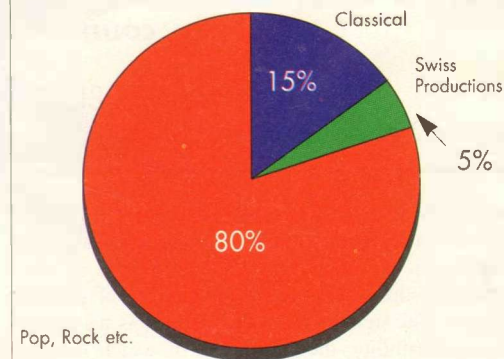
Comparing these figures with 1989, the exchange between popular soundcarriers is obvious. Only 11 million CDs were sold, while LPs and singles were more successful (3 million and 2.4 million, respectively). Cassettes stayed at about the same level, with 6.7 million sold. The total retail value in 1989 equalled some SF254 million in value. And compared to the total retail value in 1980 (SF117 million) there is a definite escalation.

Says Vosseler, "Comparing all these figures, which are always estimates as a whole, we can arrive at the following conclusions: since the arrival of the CD, the singles market has more than halved, LPs are down to some 15% of 1980, while cassettes have more than doubled, due mainly to the massive introduction of portable, high quality hardware such as the **Walkman**. While the CD is now clearly dominating the market, it explains the dramatic increase of almost 300% in shipment value from 1980 to 1990."

So what is the music on these soundcarriers that are rocking the Swiss market? Vosseler breaks down the musical styles that sold in 1990 as follows: 15% classical music—one of the highest percentages in the world; 80% pop, rock and other contemporary music; and 5% Swiss productions. The breakdown of imports shows the UK with a 30% share, followed by the US with 27%, Germany 15%, Italy 7% and France 5%.

Says Vosseler, "Our main problem at IFPI Switzerland is piracy. Due to very lax Swiss legislation, the maximum

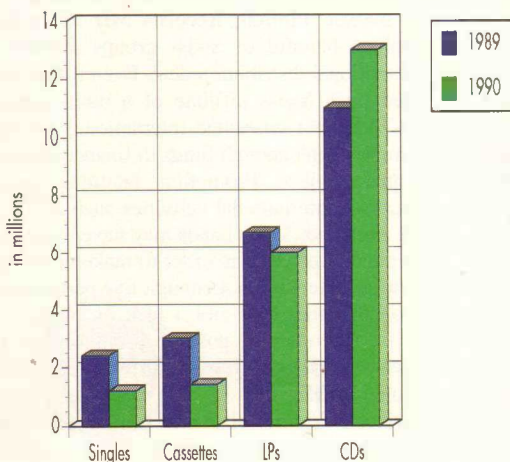
BREAKDOWN OF MOST POPULAR MUSIC STYLES IN SWITZERLAND



penalty for piracy in this country is a mere SF5,000 (US\$ 3,500) which almost incites this kind of crime. Furthermore, Swiss legislation is at present not in line with that of neighbouring countries and is, therefore, being used as a base for internationally operating pirates. We assume that pirated and unlicensed repertoire in this country alone accounts for 2-3% of LP sales, 6-8% of cassettes and 10% of CDs."

Willy Viteka

SOUNDCARRIERS SOLD IN SWITZERLAND IN 1989-1990





The future is built-in

The unique 4-channel sound memory and the all-embracing software are only two of the highlights of the D820 MCH digital multichannel recorder. Its perfectly engineered strong and sturdy main chassis, the widely acclaimed STUDER designed analog filters, the built-in synchronizer and TC-generator, the real time and sample accurate track-bouncing facility as well as the digital interface are features that are taken for granted in a

STUDER product. Unusual, however, is that a MAD1 interface can be installed directly into the machine, and that all audio parameters can be stored internally. All functions of the D820 MCH can be controlled either on the machine directly or via remote control.

Should your initial requirement be for 24 channels only, and should you ever wish to expand to 48 channels, there is no need to in-

vest in a new recorder. In the basic concept of the D820-24, future upgrading to 48 channels has been taken into consideration already.

Feature after feature . . . on a STUDER D820 MCH machine the future is built-in, and with it all the quality and know-how for which STUDER products are known worldwide, . . . why shouldn't you invest today in what the future holds?

STUDER
PROFESSIONAL AUDIO EQUIPMENT

Worldwide Distribution: STUDER International, a division of STUDER REVOX AG Switzerland, CH-8105 Regensdorf-Zurich, Althardstrasse 10, Telephone: +41 1 870 75 11, Fax: +41 1 840 47 37

STATION REPORTS

Station reports include all new additions to the playlist, indicated by the abbreviation "AD." Reports from certain stations will also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new CD's and LP's indicated by the designation "AL." All playlists must be received by Tuesday at 1 o'clock.

UNITED KINGDOM

BBC RADIO 1/London
Paul Robinson - Prog Dir

A List:
AD U2: One
B List:
AD Charlatans-Weirdo
Dire Straits-On Every Street
Gary Moore-Cold Day
Ian McCulloch-Lover Lover
Massive Attack-Hymn Of The
Rozzalla-Are You Ready
Zoe-Holy Days

CAPITAL FM/London
Richard Park - Prog Contr

A List:
AD Dire Straits-The Bug
Lisa Stansfield-Time To
Madness-It Must Be
Michael Jackson-Who Is It
Mr. Big-To Be With You
River City People-Standing
Simply Red-Your Mirror
U2: One
B List:
AD Charlatans-Weirdo

METRO RADIO GROUP/Newcastle
Liz Elliott - Music Organiser

A List:
AD Madness-It Must Be
B List:
AD Airhead-Right Now
Barry White-Put Me In
Botany 5-Love Bomb '92
Catch 23-Step Your Mind
Charlatans-Weirdo
Joe Cocker-Feels Like
Lisa Stansfield-Time To
Marc Cohn-Strangers
Seal-Violet
Tony Hadley-Lost In
Toxic Two-Kave Generator
U2: One

ATLANTIC 252/County Meath
Paul Kavanagh - Head Of Music

A List:
AD Mr. Big-To Be With You
Tina Turner-Love Thing
B List:
AD Army Of Lovers-Crucified
Martika-Coloured Kisses
Zoe-Holy Days

RADIO TRENT/Nottingham
Len Groat - Dep Prog Dir

A List:
AD Army Of Lovers-Crucified
Martika-Coloured Kisses
Zoe-Holy Days
B List:
AD Crowded House-Weather With
Europe-I'll Cry
Everything But The Girl-Love Is Strange
Everything But The Girl-Time After Time
Marc Cohn-Strangers

DOWNTOWN RADIO/Belfast
John Rosborough - Prog Dir

A List:
AD Crowded House-Weather With
Diana Ross-The Force
Robert Palmer-Every Kinda' People
Sandy Kelly-Everytime (You Need A Friend)
Walker Bros.-No Regrets
Zoe-Holy Days
B List:
AD Botany 5-Love Bomb '92
Guns N' Roses-November Rain
Helen Watson-100 Pound Watch
Seal-Violet
Spagna-Love At First Sight
Tony Hadley-Lost In
U2: One

GWR FM/Bristol/Swindon
Andy Westgate - Head Of Music

A List:
AD Robert Palmer-Every Kinda' People
B List:
AD Ian McCulloch-Lover Lover
John Parr-Man With A
M-People-Colour My Life
Zoe-Holy Days

RADIO FORTH/Edinburgh
Colin Sommerville - Head Of Music

A List:
AD Baby Animals-One Word
Barry White-Put Me In
Billy Bragg-Accident
BMX Bandits-Come Clean
Charlatans-Weirdo
Crowded House-Weather With
Europe-I'll Cry
Gun-Steal Your Fire

IAN McCULLOCH-Lover Lover
Massive Attack-Hymn Of The
Opus III-Fine Day
PM Dawn-Reality Used
Robert Palmer-Every Kinda' People
Seal-Violet
Shanice Wilson-I Love
Tyrell Corp.-The Bottle
Zoe-Holy Days

RADIO BROADLAND/Norwich
Dave Brown - Head Of Music

A List:
AD Alison Limerick-Make It On My
Everything But The Girl-Love Is Strange
Robert Palmer-Every Kinda' People
Sounds Of Blackness-Optimistic
B List:
AD A.S.K.-Freedom We Cry
Botany 5-Love Bomb '92
Color Me Badd-Heartbreaker
Martika-Coloured Kisses
Paris Red-Good Friends
Roy Orbison-I Drove
Seal-Violet
SFS-The Day You
Tears For Fears-Laid So
Temptations-The Jones
Terry Ronald-What The Child
Vanessa Williams-Save The Best

FOX FM/Oxford
Steve Ellis - Prog Contr

A List:
AD Madness-It Must Be
Opus III-Fine Day
B List:
AD Bryan Adams-Thought I'd Died
Crosby/Stillins/Nash/Young-Our
M-People-Colour My Life
Martika-Coloured Kisses
Rozzalla-Are You Ready
Spagna-Love At First Sight
Spencer Jones-Dozen Roses
Walker Bros.-No Regrets

RADIO LUXEMBOURG/London
Jeff Graham - Prog Dir

A List:
AD Color Me Badd-Heartbreaker
Float-I Can't Sleep
My Jealous God-Easy
U2: One

B List:
AD John Mallencamp-Love And

SWANSEA SOUND/Wales
Rob Rensley - Head Of Music

A List:
AD Alison Limerick-Make It On My
Martika-Coloured Kisses
Robert Palmer-Every Kinda' People
B List:
AD Opus III-Fine Day
PM Dawn-Reality Used
Tears For Fears-Laid So

INVICTA RADIO/Canterbury
John Lewis - Head Of Music

A List:
AD Primal Scream-Movin' On
Shanice Wilson-I Love
B List:
AD Dire Straits-On Every Street
Julian Fordham-Love Moves
Luther Vandross-The Rush
Madness-It Must Be
Robert Palmer-Every Kinda' People
Sounds Of Blackness-Optimistic
Sugarbubs-Hit
Temptations-My Girl

POWER FM/Fareham
Jim Hicks - Head Of Music

A List:
AD Alison Limerick-Make It On My
Bryan Adams-Thought I'd Died
Chic-Chic Mystique
Definition Of Sound-Maira Jane's
Doves-Beaten Up
Fresh-Feel My Rhythm
Garland Jeffreys-Hail Hail
Martika-Coloured Kisses
Michael Bolton-Steel Bars
Opus III-Fine Day
Pele-Megalomania
Primal Scream-Movin' On
Rozzalla-Are You Ready

RED DRAGON FM/Cardiff
John Dash - Head Of Music

A List:
AD Alison Limerick-Make It On My
PM Dawn-Reality Used
Primal Scream-Movin' On
Robert Palmer-Every Kinda' People
Texas-Alone With You
U2: One
Zoe-Holy Days
B List:
AD Buffalo Tom-Velvet
Cult-Heart Of Soul
M-People-Colour My Life
Sonic Boom-Tra-La-La
Temptations-The Jones
Yat Bats-I Got It

HORIZON RADIO
Milton Keynes/Bristol
Clive Dickens - Head Of Music

A List:
AD Botany 5-Love Bomb '92
Lisa Stansfield-Time To
Madness-It Must Be
Opaz-Action Speaks
Robert Palmer-Every Kinda' People
Seal-Violet
B List:
AD Mr. Fingers-Closer
Sugar Bullet-Dreaming
Tyrell Corp.-The Bottle

KISS FM/London
Gordon McNamee - Prog Dir

B List:
AD Civiles & Cole-A Deeper Love
DJ Seduction-Hardcore
Freddie McGregor/Tiger-To Be Poor
Lisa Stansfield-Time To
Mass Order-Lift Every Voice
Rabal MC-Rich And
Ruth Jay-Feel
Son's Of A Loop De Loop Era-Far Out
Taddy Riley-Is It
Yothu Yindi-Treaty
Zero B-The EP

COOL FM/Belfast
John Paul Ballantine - Head Of Music

A List:
AD Primal Scream-Movin' On
B List:
AD Crowded House-Weather With
Energy Orchard-How The West
Glenn Frey-Part Of Me Part
Index-Dreaming Alone
John Parr-Man With A
Restless Heart-I'll Still Be
Spagna-Love At First Sight

FRANCE

NRJ NETWORK/Paris
Max Guazzini - Dir

A List:
AD Texas-In My Heart
Umberto Tozzi-Gli Altri
OMD-Pandora's Box
B List:
AD Paula Abdul-Vibeology

SKYROCK NETWORK/Paris
Laurent Bouneau - Prog Dir

A List:
AD Paula Abdul-Vibeology

ISABELLE FM/Tocane Saint Ape
Patrick Lapeyronnie - Prog Dir

A List:
AD 2 Unlimited-Got Ready 4 This
Romy/Gateaux Secs-Pleure Pas
AL Roland Magdane
B List:
AD Christophe Deschamps-Idole
Elmer Food Beat-Traversées
Jackie Quartz-Tout Ce Que
Luc De La Rocheliere-Sauvez
Totem-Tu M'As Fait Mal
Zucchero/Crawford-Diamante
Little Village
Salt-N-Pepa
Yevn Campbell

EUROPE 2 NETWORK/Paris
Christian Savigny - Prog Dir

A List:
AD Tears For Fears-Tears Roll Down
Jean Louis Murat-Sentiment
Gino Vannelli-I Just Wanna
Art Menego-Gino
B List:
AD RMC COTE D'AZUR/Monte Carlo
A List:
AD Kate Bush-Rocket Man
Luc De La Rocheliere-Cash
Prince-Diamonds
Queen-The Show Must Go
R.E.M.-Near Wild Heaven
Richard Marx-Keep Coming Back

RADIO SERVICE/Marseille
Christian Vichi - Prog Dir

A List:
AD Bette Midler-In My Life
Crowded House-Fall At Your
Erasure-Love To Hate You
Incognus-C'est Toi Que
Queen-The Show Must Go
R.E.M.-Near Wild Heaven

SDR 3/Stuttgart
Hans Thomas - Producer

A List:
AD Michael Jackson-Remember The
Simply Red-For Your Babies
Tears For Fears-Laid So
B List:
AD Adeva-Don't Let It
Alison Limerick-Make It On My
PM Dawn-Reality Used
Primal Scream-Movin' On
Robert Palmer-Every Kinda' People
Texas-Alone With You
U2: One
Zoe-Holy Days

RADIO 4U/Berlin
Bernd Albrecht - Music Prog
Peter Radzuhn - Music Prog

A List:
AD Del Tha Funkce H.-Mistado
Interactive-Who Is Elvis
Tom Petty-Too Good
B List:
AD 2 Unlimited-Twilight Zone
Brand New Heavies-Dream Come
Bryan Adams-Thought I'd Died
Concrete Blonde-Ghost
Ian McCulloch-Lover Lover
Inspiral Carpets-Dragging
James Bon Of
Jesus & Mary Ch.-Reverence
Nuclear Valdez-Share A
Pearl Jam-Alive
PM Dawn-Reality Used
Prodigy-Everybody In The Place
Shakespears Sister-Slay
Wet Wet Wet-Goodnight Girl

RB 4/Bremen
Axel Sommerfeld - Dj/Producer

A List:
AD 2 Unlimited-Twilight Zone
Clouseau-Close Encounters
Michael Jackson-Remember The
Tears For Fears-Laid So
Westernhagen-Krieg

RIAS 2/Berlin
Henry Gross - Head Of Music

A List:
AD Michael Jackson-Remember The
Simply Red-For Your Babies
RSH/Kiel
Ralf Bukowski - Head Of Music
A List:
AD Michael Jackson-Remember The
Son's Of A Loop De Loop Era-Far Out
AD Right Said Fred-Don't Talk
B List:
AD Fats Domino-I'm Walking

RADIO FFH/Frankfurt
Sabine Neu - Head Of Music

A List:
AD Paul Young-I'm Only
Rainhard Fendrich-Der Himmel
Richard Marx-Hazard
Simply Red-For Your Babies
B List:
AD David Brandes-Immer Bei
En-Sonic-One Love
Joe Cocker-I Can Hear
Karyn White-The Way I
Michael Jackson-Heal The World
Uwe Ochsenknecht-Only One

HUNDERT 6/Berlin
Fred Schoenagel - Head Of Music

A List:
AD Julian Warding-Rote
Eric Clapton-Tears
Harold Faltermeyer-Olympic
B List:
AD Ellen Grey-So Fingst Es
Henry Valentine-Du Bist Meine
Klaus Densow-Oh Luisa
Klaus & Klaus-Radetzki-Rap
Michael Stein-Man Amour
Pasadenas-I'm Doing Fine Now
Right Said Fred-Don't Talk
Robert Palmer-Every Kinda' People
Wolfgang Ziegler-In Angie's

ENERGY/Berlin
Steffen Meyer - Prog Dir

A List:
AD Right Said Fred-Don't Talk
Sandra-Don't Be
B List:
AD Ce Ce Peniston-We Got A Love
Michael Jackson-Remember The
Rozzalla-Are You Ready

RTL GERMANY/Luxembourg
Stephan Halpap - Head Of Music

A List:
AD Beautiful South-Old Red Eyes
Genesis-I Can't Dance
Michael/John-Don't Let The Sun
Prince-Diamonds
B List:
AD Michael Jackson-Remember The
Mr. Big-To Be With You
Pasadenas-I'm Doing Fine Now
Uwe Ochsenknecht-Only One
Wet Wet Wet-Goodnight Girl

RADIO GONG/Nuremberg
Peter "Mant" Stingl - Head Of Music

A List:
AD Dance With A Stranger-Let Go
AD Michael Bolton-Steel Bars
B List:
AD Beautiful South-Old Red Eyes
Robbie Valentine-Over And
Tears For Fears-Laid So
Tina Turner-Love Thing
Wet Wet Wet-Goodnight Girl
AL Tari Amos

RADIO CHARIVARI/Nuremberg
Mathias Hofmann - Music Dir

A List:
AD Julian Lennon-Help Yourself
Michael Jackson-Heal The World
B List:
AD George Michael-I Believe
Martha Reeves-Wild Night
MC Hammer-Do Not Pass
OMD-Call My Name
Patit Austin-I'll Be Waiting

RADIO REGENBOGEN/Mannheim
Martin Schwobel - Music Dir

A List:
AD Robert Palmer-Every Kinda' People
B List:
AD Click-1000 Kleine
Cliff Richard-This New Year
Eric Clapton-Tears
Harold Faltermeyer-Olympic
Howard Jones-Two Souls
Martika-Martika's Kitchen
Presuntos Implicados-Como Hemos
Rainhard Fendrich-Der Himmel
Simply Red-For Your Babies
Stefan Waggershausen-Laura
Tevin Campbell-Tell Me What
Tina Turner-I'm A Lady

B List:
AD Alexander Koberlein-Ich Liebe
Badesalz-I Sail
Blue System-Romeo And
Chic-Chic Mystique
Kathy Troccoli-Everything Changes
Born Of
Matt Bianco-What A Fool
Nuclear Valdez-Let Love
Osmond Boys-Show Me
Tears For Fears-Laid So
Tina Turner-Love Thing

RTL BERLIN/Berlin
Arno PROG DIR Müller - Prog Dir

A List:
AD Betsy Cook-Love Is
Kate Bush-Rocket Man
Simply Red-For Your Babies
Wet Wet Wet-Goodnight Girl

RADIO SALU/Saarbruecken
Adam Hahne - Prog Dir

A List:
AD Procal Harum
RADIO T.O.N./Bad Mergentheim
Reinhard Baerenz - Head Of Music
A List:
AD Ella Fitzgerald-Night And Day
Ten Sharp-You

RADIO 2DAY/Munich
Peter Bertelshofer - MD

A List:
AD 2 Brothers On The 4th Floor-Turn
Adeva-Don't Let It
Shanice Wilson-I Love
RADIO N 1/Nuremberg
Catin Yaman - Prog Dir
A List:
AD Fortuna-O Fortuna
B List:
AD 2 Unlimited-Twilight Zone
Garland Jeffreys-Hail Hail
Right Said Fred-I'm Too Sexy

RADIO XANADU/Munich
Benny Schnier - Head Of Music

A List:
AD Bad English-Time Stood Still
Bonnie Raitt-I Can't Make
Guns N' Roses-Live And
Lita Ford-One Shot
McAuley Schenker Gr.-Nightmare
Richie Sambora-Blue Man
Tom Petty-Into The Great
AD Michael/John-Don't Let The Sun
James Taylor-Stop
Tom Cochrane-Life Is A

SWF 3/Baden Baden
Ulrich Frank - DJ

A List:
AD Harpe Kerkeling-Hurz
NDR 2/Hamburg
Lutz Ackermann - Head Of Music
A List:
AD Amy Grant-Good For Me
Bill Pritchard-I'm In Love
Bryan Adams-Thought I'd Died
Etienne Daho-Soudade
Fabian Marlow-Hold On
Hanne Boel-No Love At All
Lisa Stansfield-Time To
Michael Van Dyke-Let Love
Robbie Valentine-Over And
Simone-My Family Depends
Tina Turner-Love Thing
Wet Wet Wet-You've Got

WDR1/Cologne
Wolfgang Roth - Producer

A List:
AD 2 Unlimited-Twilight Zone
Baby Animals-Painless
Bryan Adams-Thought I'd Died
Four Horsemen-Rockin' Is
James Bar Of
Joan Jett/Blackhearts-Treadin'
Kiss-God Gave Rock
L.L.T.A.-Love Is
Michael Jackson-Remember The
Mylene Farmer-Je T'Aime
Southside Johnny-I'm Coming Back
Split Level-Julia
Tania Tikaram-You Make The
Tears For Fears-Laid So
Tina Turner-Love Thing

RADIO GONG 2000/Munich
Fredy Kogel - Music Dir

A List:
AD Army Of Lovers-Obsession
Genesis-I Can't Dance
Prince-Diamonds
B List:
AD Clouseau-Close Encounters
Hope Kerkeling-Hurz

RADIO F/Nuremberg
Ziggie Hoga - Prog Dir

A List:
AD Deuces Wild-Kiss Goodbye
Dieter Krebs-Santamarhua...
Roland Kaiser-Sag Niemals
Tara Gee-Du Und

RADIO RT 4/Rautlingen
Dorothee Seyer - Head Of Music

A List:
AD Amy Grant-Good For Me
Bryan Adams-Thought I'd Died
Crowded House-It's Only Natural
Michael Bolton-Steel Bars
Simply Red-For Your Babies
Terry Ronald-What The Child

RADIO NRW/Oberhausen
Jeff van Gelder - Head Of Music

A List:
AD Bryan Adams-Thought I'd Died
Curtis Stigers-I Wonder
OJO-Almeria
Simply Red-For Your Babies
Wet Wet Wet-Goodnight Girl

RETE 105 NETWORK/Milan
Alex Peroni - Head Of Music

A List:
AD F.O.M.-Family Of Music
Indolent Obsession-Kiss Me
Tony Hadley-Lost In
RAI STEREOUNO/Rome
Elio Molinari - Prog Dir
A List:
AD Genes-I Can't Dance

Michael/John-Don't Let The Sun
Pet Shop Boys-Was It
U2: One
Wet Wet Wet-Goodnight Girl

A List:
AD Angela Baraldi-Sweet Sad
Cowboy Junkies-Southern
Guns N' Roses-November Rain
James Sound
Jamie Dee-Memories
OJO-Almeria
PM Dawn-Reality Used
Steve Forbert-Baby, Don't
Shanice Wilson

RADIO DIMENSIONE SUONO/Rome
Carlo Mancini - Music Dir

A List:
AD Luca Barbarossa-Coure
Michael Jackson-Remember The
Tears For Fears-Laid So
AD Lisa Carboni-La Mia
B List:
AD George Michael-I Believe
Tony Esposito-Sopra Il
U2: One

PETER FLOWERS FM/Milan
Marco Garavelli - Producer

A List:
AD Francesco Pannofino-Head Of Music
Power Play:
AD Tears For Fears-Laid So
B List:
AD Amy Grant-Good For Me
Cavaliere-Dimmi Dove Sei
Europe-I'll Cry

RADIO BABBOLEO/Genoa
Lenny Rattona - Prog Dir

A List:
AD 49ers-Move Your Feet
Dire Straits-Calling Elvis
Genesis-No Son Of Mine
Michael/John-Don't Let The Sun
Michael Jackson-Black Or White
Queen-The Show Must Go
Simply Red-Stars
Tina Turner-Way Of The
U2-Mysterious Ways
AD MC Hammer-2 Legit To Quit

RTL 102.5 - HIT RADIO/Bergamo
Grant Benson - Head Of Music

A List:
AD Cavaliere-Dimmi Dove Sei
Eric Clapton-Tears
Europe-Halfway To Heaven
PM Dawn-Reality Used
Stacey Earle-Love Me All

POWER RV1 THE BLACK RADIO/Turin
Paolo Lauri - Head Of Music

A List:
AD Imagination-I Like It
B List:
AD Endangered Species-Ping Pong
AD Borfa-Dance
Del Tha Funkce H.-Mistado
Red Light-Who Needs
Stefano Sacchi-Play That
Ce Ce Peniston
Randy Crawford

RADIO MONTE CARLO/Milan
Francesco Migliozi - Prog Contr

A List:
AD Michael/John-Don't Let The Sun
Lisa Stansfield-Change
Michael Jackson-Black Or White
Michael Jackson-Remember The
Simply Red-Stars
AD Lisa Stansfield-Who's Your
Simply Red-For Your Babies
U2: Mysterious Ways
U2: One

RAI STEREO DUE/Rome
Maurizio Riganiti - Dir

A List:
AD Angeliqne Kidjo-Wé Wé
Dad'nes-Feel So High
Forella Mannote-I Treni
Gavin Friday-I Want
Manu Katche-Change
Nirvana-Smells Like
Nomad Soul-Candy
Terry Ronald-What The Child
AD Franco Battiato-Come Un Camello
Garland Jeffreys-The Answer

RADIO KISS KISS NETWORK/Naples
Gianni Simioli - Prog Dir

A List:
AD Adeva-Independent Woman
B List:
AD Curtis Stigers-I Wonder
Dire Straits-The Bug
PM Dawn-Reality Used
Queen-These Are The Days
Salt-N-Pepa-You Showed Me
AL Lou Reed
Nirvana
Nuclear Valdez

ANTENNA DELLO STRETTO/Messina
Filippo Pedoli - DJ

A List:
AD Frankie NRG-Fight
B List:
AD Jinny-Never Give
Red Light-Who Needs
Richard Marx-Hazard

STATION REPORTS

RADIO STAR/Vicenza
Maurizio Maresi - Prog Dir
Power Play:
Michael Jackson - Remember The
A List:
AD Beautiful South - Old Red Eyes
Jamie Dee - Memories
PM Dawn - Reality Used
Rozalla - Are You Ready
AL Fiorella Mannoia

RADIO CLUB 91/Naples
Franco Russo Mory - Prog Dir
A List:
AD Angela Baraldi - Sweet Sad
B.B. King - The Blues Come
Otra Haza - Daw Do Hiya
OIO - Almeria
PM Dawn - Reality Used
Sandra - Don't Be
Simply Red - For Your Babies
Tesca - What You Give

HOLLAND

VERONICA/Hilversum
Hans van der Veen - Producer
Power Play:
AD Patrick Bruel - Cosser La
A List:
2 Unlimited - Twilight Zone
Booming Support - Rode Schoentjes
Ce Ce Peniston - Finally
Curtis Stigers - I Wonder
Def La Fresh - Feel The Rhythm
Michael/John - Don't Let The Sun
Michael Jackson - Remember The
R. Kelly - She's Got That
AD Opus Magnum - Rave
Right Said Fred - Don't Talk
Robbie Valentine - Love Takes
Simply Red - For Your Babies

NOS/Hilversum
Tom Blomberg - Dj/Producer
Power Play:
AD Marco Borsato - Bambino
A List:
Bashung - Osez
Bonnie St. Claire - Douwe
Nancy Works On Payday - Legendary
Tears For Fears - Laid So
AD Adeva - Don't Let It
Color Me Badd - Heartbreaker
Massive Attack - Be Thankful
AL Little Village
Pasadenas
Robbie Valentine

STATION 3/Hilversum
Carla Versloot - Co-Ord
A List:
AD Dire Straits - On Every Street
DNA - Can You Handle It
Live - Operation Spirit
Ocean Colour Scene - Sway
State Of Soul - I Know
Wonder Stuff - Welcome To The

TROS RADIO 3/Hilversum
Ferry Maat - Head Of Music
Power Play:
AD Garth Brooks - Shameless
A List:
AD Chic - Chic Mystique
Diesel Park West - Fall
Dire Straits - On Every Street
Lee Towers/Bart De Graaff - k Wou
Obsure FM - MJ Is
Rozalla - Are You Ready
Shakespears Sister - Stay

HIT RADIO/Bussum
Koen Van Tijn - Music Dir
Power Play:
Bad English - Time Stood Still
Ce Ce Peniston - Finally
Fortuna - O Fortuna
Genesis - I Can't Dance
Michael/John - Don't Let The Sun
KLF - Justified & Ancient
Queen - Bohemian Rhapsody
Right Said Fred - Don't Talk
B List:
AD Chic - Chic Mystique
Clouseau - Allijd
Del Tha Funkee H. - Mistado
Martika - Martika's Kitchen
Pearl Jam - Alive

POWER FM/Amsterdam
Peter Belt - MD
B List:
AD Bill Pritchard - I'm In Love
Color Me Badd - Heartbreaker
Gavin Friday - I Want
Golden Earring - Making Love
Live - Operation Spirit
Liz Torres - If U Keep
Motley Crue - Home Sweet
Nina Hagen - Blumen Für
Quazar - Last Train

SKY RADIO/Bussum
Tom Lathouwers - Operations Mgr
Power Play:
Diana Ross - When You Tell
Michael/John - Don't Let The Sun
Lisa Stansfield - All Woman
Shanice Wilson - I Love
A List:
AD Michael Jackson - Remember The
Michael Bolton - Missing

RADIO NOORD-HOLLAND/Haarlem
Pieter Buijs - Producer
A List:
AD Bill Pritchard - I'm In Love
Eric Clapton - Tears
Garth Brooks - Shameless
Gruppo Sportivo - She Was
Margriet Markerink - Mannen
Pasadenas - I'm Doing Fine Now
Sugar Bullet - Rise

CFNB/Brunsum
Lou Rowland - Head Of Music
A List:
AD Gavin Friday - I Want
Loreena McKennitt - All Souls
Michael Bolton - Missing
One 2 One - Peace
AL Gino Vannelli
Jah Wobble

BELGIUM

RADIO CONTACT F/Brussels
Jean Lou Bertin - Prog Dir
B List:
AD Bart Peters - She Goes
Bonnie Tyler - Bitter Blue
Clivillés & Cole - Pride
Color Me Badd - Heartbreaker
Frederic François - Je Ne Te
Garland Jeffreys - The Answer
KLF - America
PM Dawn - Reality Used

RADIO EXPRES/Antwerp
Marc Dhollander - Head Of Music
B List:
AD Bad English - Time Stood Still
Christoff - Ik Voel Me
Isabelle A - Zeventien
Kate Bush - Rocket Man
Mike Allison - Ainsy Va
Roch Voisine - La Promesse
Salt-N-Pepa - You Showed Me
Simply Red - Stars

RADIO ROYAAL/Hamont-Achel
Tom Holland - Prog Dir
Power Play:
AD Chic - Chic Mystique
A List:
AD Bolland & Bolland - Broadcast
Del Tha Funkee H. - Mistado
Dez & Dane - What About Me
Eric Clapton - Tears
G-Race - Don't Keep Me
Gary Moore - Cold Day
Mama' Jasie - Zo Ver Weg
PM Dawn - Reality Used
AL Will Tura

HIT FM NOORDZEE/Hasselt
André Hemeryck - Prog Dir
A List:
AD Blue Pearl - Feel The Passion
Des'ree - Feel So High
Jamestown - She Got Soul
Mama' Jasie - Doe Het
Robbie Valentine - Love Takes
Sugarcube - Hit
Tears For Fears - Laid So
Zucchero/Crawford - Diamante

BRT STUDIO BRUSSELS/Brussels
Jan Hautekiet - Producer
A List:
AD Bryan Adams - Thought I'd Died
Candy Dates - She's Not
Eric Clapton - Tears
Fille D'Ernest - Crache
Jenny Morris - Break In
Jesus & Mary Ch. - Reverence
Kid Safari - Caroline Cool
Levellers - Far From
Pitti Pollock - Silly
Sunriders - Not
Tears For Fears - Laid So
Thousand Year Stare - Comeuppance
Tina Turner - Love Thing
Wendy Maharry - How Do I

BRT RADIO 2-EAST FLANDERS/Ghent
Rudi Sinia - Producer
A List:
AD Booming Support - Rode Schoentjes
Mama' Jasie - Doe Het
Rozalla - Are You Ready
Zucchero/Crawford - Diamante
AL Genesis

BRT RADIO 2-WEST FLANDERS/Kortrijk
Peter de Groot - Head Of Music
Power Play:
AD Gorky - Soms Vraagt Een
AL Luka Bloom

RTBF RADIO 2/Hainaut
Philippe Jauniaux - Music Dir
A List:
AD Alain Des - Au Revoir
Chimo Bayo - Asi Me Gusta
Francois Feldman - Joy
Frederic François - Je Ne Te
Simply Red - Stars
AL Etienne Daho
Frederic François

BRF/Eupen
Guy Janssens - Producer
Power Play:
AD Michael Jackson - Remember The
Richard Marx - Hazard
Rod Stewart - Broken Arrow
A List:
AD Hape Kerkeling - Hurz
Kylie Minogue - Give Me Just
Münchener Freiheit - Liebe Auf
Ten Sharp - You
Westernhagen - Krieg
AL Münchener Freiheit

SPAIN

RADIO MADRID/Madrid
Rafael Revert - Music Mgr
Power Play:
Alejandro Sanz - Se Le Apago La
A List:
AD El Golpe - El Poder De
Greta Y Los Garbo - Quiero Volar
Kenny Thomas - Best Of You

Lenny Kravitz - Fields Of Joy
Luz - Piensa
Seal - Crazy
Siniestro Total - Pueblos Del Mundo
U2 - One
Varios - Maquina Total 3

TOP 97.2/Madrid
Raul Marchant - Music Mgr
Power Play:
Mecano - Dalai Lama
Raul Orellana - Gypsy Rhythm
A List:
AD Los Navajos - Pobre Ramon
Michael Jackson - Remember The
Ninos Del Brasil - Sed De Venganza
Status Quo - Can't Give You
AL Los Rebeldes

CANAL SUR RADIO/Seville
Paco Sanchez - Music Mgr
Power Play:
Ce Ce Peniston - We Got A Love
Chris Walker - Take Time
D.A.D. - Grow Or Pay
Nuclear Valdez - Share A
AD Curtis Stigers - You're All
A List:
AD Ninos Del Brasil - Sed De Venganza
Opinion Publica - La Era Del Soul
Zoe - Scarlet Red And Blue

SWEDEN

CITY RADIO/Gothenburg
Lars Bodin - Music Dir
A List:
AD Bonnie Tyler - Where
Bryan Adams - Thought I'd Died
Ian McCulloch - Lower Lower
Imagination - I Like It
Izabella - Shame Shame Shame
Orup - Stockholm
Ray Dee Ohh - Væk Mig
Rob N'Raz DLC - Clubshopping
Southern Sons - Always And Ever
Tears For Fears - Laid So
AL Webstrarna

RADIO P4/Lund
Camilla Mellner - Music Dir
Power Play:
AD Beagle - The Things That
Tanya St. Val - Tropical
A List:
AD Brand New Heavies - Dream Come
DJ Jazzy Jeff - Things
Gary Moore - Cold Day
Martika - Coloured Kisses
Mr. Big - To Be With You
News - Crazy Lazy City
One 2 One - Peace
Peacock Palace - Like A Snake
Wendy Maharry - How Do I

HIT FM/Stockholm
Johan B. Bring - Prog Dir
A List:
AD Alphaville - Big In Japan
B.B. King - The Blues Come
Deborah Blando - Innocence
DJ Jazzy Jeff - Things
Fresh - Feel My Rhythm
Imagination - I Like It
Indecent Obsession - Kiss Me
Peacock Palace - Like A Snake
Rene Froger - Still On Your

RIKSRADIO P3/Stockholm
L.G. Nilsson - Producer
A List:
Clubland - Hold On
Des'ree - Feel So High
Michael Jackson - Remember The
Orup - Stockholm
Right Said Fred - Don't Talk
Salt-N-Pepa - You Showed Me
Shanice Wilson - I Love
Wet Wet Wet - Goodnight Girl

RIKSRADION P3/TRACKSLISTAN/Stockholm
Kaj Kindvall - Producer
A List:
AD 2 Unlimited - Twilight Zone
Des'ree - Feel So High
Michael Jackson - Remember The
Orup - Stockholm
Richard Marx - Hazard
Towe & Peter Joeback - More Than

RADIO GÖTEBORG/Gothenburg
Leif Wivatt - Head Of Music
A List:
AD Beagle - The Things That
Bonnie Tyler - Where
Hanne Boel - No Love At All
Jenny Morris - Break In
Pasadenas - I'm Doing Fine Now
Rolf Wikstrom - Kom Till
Tony Joe White - Good
Troggs - Don't You Know

RADIO RYD/Linköping
Mattias Arwidson - Head Of Music
Power Play:
Red Hot Chili Peppers - Under
A List:
AD Beagle - The Things That
Bryan Adams - Thought I'd Died
Shakespears Sister - Stay
AL Nanna

RADIO HUDDINGE/Stockholm
Robert Sahlberg - Prog Dir
A List:
AD Garland Jeffreys - Hail Hail
Izabella - Shame Shame Shame
Pasadenas - I'm Doing Fine Now
Richard Marx - Hazard
Rob N'Raz DLC - Clubshopping
Tears For Fears - Laid So
AL Ten Sharp

EAST FM/Norrköping
Peter Franck - Music Dir
Power Play:
AD Indecent Obsession - Kiss Me
Izabella - Shame Shame Shame
Martika - Coloured Kisses
Michael Bolton - Steel Bars
A List:
AD 2 Unlimited - Twilight Zone
Cecilia Ray - Love Gives No
Midi Maxi & Effi - Culture Of
Patti LaBelle - Feels Like Another
Rob N'Raz DLC - Clubshopping
Simply Red - For Your Babies
AL Webstrarna

NORWAY

RADIO 1/Oslo
Bjorn Faarlund - Dj/Producer
Powerplay:
AD Randy Crawford - Who's Crying
A List:
Tears For Fears - Laid So
Michael Jackson - Remember The
Zucchero/Crawford - Diamante
Curtis Stigers - I Wonder Why
Wet Wet Wet - Goodnight Girl
Anders Glenmark - Mare Mare

RADIO OSLO/Oslo
Doctor T - Head Of Music
A List:
AD Jermaine Jackson - You Said
B List:
AD Deborah Blando - Innocence
Nia Peoples - Street

RADIO 102/Haugesund
Egil Houeland - Head Of Music
A List:
AD Shakespears Sister - Stay
Bryan Adams - Thought I'd Died
Anja Garbarek - Vil Du
Diesel Park West - Fall To
Richard Marx - Hazard
Tevin Campbell - Tell Me
AL Curtis Stigers

RADIO NORD/Harstad
Knut Forsaa - Head Of Music
A List:
AD Gary Moore - Cold Day
Mr. Big - To Be With You
Rene Shuman - Love You've

RAINBOW RADIO/Oslo
Minister Tommy Tee - Prog Dir
A List:
AD A Tribe Called Quest - Buggin'
Del Tha Funkee H. - Mistado
Dr. Baker - Turn Up The Music
Eric B & Rakim - Juice
KLF - America
Lord Finesse - Return Of The Funky Man
Set Up System - Fairydust

NRK-REPORT 1/Oslo
Vidar Lonn-Arneson - Producer
A List:
AD Bonnie Tyler - Where
B List:
AD Danni Minogue - Baby Love
Keith Sweat - Keep It
Snap - Colour Of Love
Zucchero/Crawford - Diamante

STUDENTRADIOEN/Tromsø
Rune Hagen - Head Of Music
Power Play:
AD Gary Moore - Cold Day
A List:
AD Bel Canto - Shimmering
Jah Wobble - Visions Of
James - Born Of
Primal Scream - Dixie Narco
Teenage Fanclub - What You Do
U 96 - Das Boot
Wonder Stuff - Welcome To The
AL Bel Canto
Luka Bloom
Wendy Maharry

RADIO GRENLAND/Skien
Anders Tvegaard - Music Dir
A List:
AD Chic - Chic Mystique
Mr. Big - To Be With You
Ole Paus - Ikke Gjör
PM Dawn - Reality Used
Randy Crawford - Who's Crying
Rene Shuman - Love You've
Tears For Fears - Laid So
B List:
AD Hanne Boel - Nighttime
Kylie Minogue - Give Me Just

RADIO TRONDHEIM/trondheim
John Branes - Head Of Music
Power Play:
Ole Paus - Ikke Gjör
AD Ce Ce Peniston - We Got A Love
B List:
AD Anja Garbarek - Vil Du Vaere
Beth Nielsen Chapman - Walk My Way
Bryan Adams - Thought I'd Died
Mr. Big - To Be With You
Mirvana - Spells Like
S. Naken/Billyvene - Det Aller

RADIO MOSS/Moss
Tor Ora - Dj/Producer
A List:
AD Alphaville - Big In Japan
Amy Grant - Good For Me
Jermaine Jackson - Word To The
Kym Sims - Too Blind
Pasadenas - I'm Doing Fine Now
Rozalla - Are You Ready

WET WET WET

Goodnight Girl

THE UK No. 1 HIT
Playlisted On:-

United Kingdom

BBC RADIO 1 · CAPITAL FM
CHILTERN NETWORK · DOWNTOWN RADIO
FOX FM · GWR FM · INVICTA RADIO
METRO RADIO GROUP · POWER FM
PICCADILLY RADIO · RADIO BROADLAND
RADIO CLYDE · RADIO TRENT · RADIO FORTH
RED DRAGON FM · RADIO LUXEMBOURG
SWANSEA SOUND

Germany

RADIO REGENBOGEN · RADIO CHARIVARI
RADIO FFH · RADIO SALU · RB 4
NDR 2 · RADIO GONG 2000
Italy
PETER FLOWERS FM · RTL 102.5 - HIT RADIO

Holland

POWER FM · HIT RADIO · NOS
RADIO NOORD-HOLLAND · SKY RADIO

Belgium

HIT FM NOORDZEE · RADIO ROYAAL
RADIO CONTACT F · RADIO CONTACT N
BRT STUDIO BRUSSELS

Spain

TOP 97.2 · RADIO 16

Sweden

CITY RADIO · RADIO P4
RADIO GÖTEBORG · RADIO HUDDINGE

Norway

RADIO 1 · RADIO 102
RADIO P3 · STUDENTRADIOEN

Denmark

RADIO ABC · THE VOICE · UPTOWN FM
RADIO HOLBAECK · RADIO HORSSENS

Finland

YLE 2/RADIOMAFIA

Austria

CD INTERNATIONAL · OE 3

Ireland

ATLANTIC 252

Switzerland

RADIO PILATUS 104.9 · RADIO FOERDERBAND

Greece

STAR FM STEREO

from the No. 1 UK Album
HIGH ON THE HAPPY SIDE



STATION REPORTS

DENMARK

THE VOICE/Copenhagen
Lars Kjær - Prog Dir
A List:
AD Ce Ce Peniston - We Got A Love
Gary Moore - Cold Day
Michael Jackson - Remember The
50s Fenger - You Let Me Down

ARHUS NAERRADIO/Århus
Jesper Schousen - Head Of Music
A List:
AD Crystal Waters - Megamix
Def Leppard - Photograph
Imagination - I Like It
John Mellencamp - Love And
Kim Larsen - Leningrad
News - Hey You
Nikolaj & Piloterne - Vicky

UPTOWN FM/Copenhagen
Niels Pedersen - Head Of Music
A List:
AD Aaron Neville - Louisiana
Doves - Beaten Up
Kim Larsen - Leningrad
Nils - I Wish It Could Be
Richard Marx - Hazard

RADIO HSR/Copenhagen
Ronny Salomonsen - Head Of Music
A List:
AD Snap - Colour Of Love
Wisdom 'N' Motion - 24-7-365

DANMARKS RADIO/Copenhagen
Leif Wivelsted - Prog Dir
A List:
Dr. Baker - Turn Up The Music
Michael/John - Don't Let The Sun
Hanne Boel - No Love At All
KLF - Justified & Ancient
Michael Learns To Rock - The Actor

RADIO HORSENS/Horsens
Jan Boogaloo - Head Of Music
Power Play:
Shanice Wilson - I Love
Ten Sharp - You
AD Aerosmith - Sweet Emotion
Boots Bros - The Sound Of
Buffy Saint Marie - The Big Ones
Hanne Boel - Falling In Love
John Mellencamp - Love And
A List:
AD KLF - Justified & Ancient
Mr. Big - To Be With You
Nils - Zombie Beach
Rozalla - Are You Ready

RADIO SYDKYSTEN/Copenhagen
Peter Hald - Head Of Music
A List:
AD Alberte - Natten Er Blå
Amy Grant - Good For Me
Belinda Carlisle - Half The World
Chic - Chic Mystique
Curtis Stigers - I Wonder
Rozalla - Are You Ready
Salt-N-Pepa - You Showed Me

RADIO HOLBAECK/Holbaeck
Siv Nielsen - Prog Dir
Power Play:
AD Curtis Stigers - I Wonder
Yothu Yindi - Treaty
A List:
AD Alberte - Natten Er Blå
Chic - Chic Mystique
Crystal Waters - Megamix
Gary Moore - Cold Day
Hanne Boel - No Love At All
Medicine Wheel - The Last Emotion
One 2 One - Peace

FINLAND

YLE 2/RADIOMAFIA/Helsinki
Jukka Haarma - Music Co-Ord
A List:
AD Donna Summer - Work That
Jaakko Löytty - Helsinki-Dakar
Kanuuna - Se On Loma Nyt
Kalmas Nainen - Havaintoja
McAuley Schenker Gr. - Nightmare
Miljoonasade - Lelukaipan Häät
Nuclear Valdez - Shore A
Ora Haza - Dow Da Hiya
OIO - Almeria
Pearl Jam - Alive
Puolikuu - Viisi Kilometriä
Steve Forbert - Responsibility
Tuomari Nurmio - Ikuisesti Minun

RADIO 1/91.1 FM/Helsinki
Joke Linnama - Prog Dir
A List:
AD Karym White - The Way I
Lau Reed - What's Good
Mylene Farmer - Je T'Aime

DISCOPRESS/Tampere
Tuija Lindell - Co-Ord
A List:
AD 2 Unlimited - Twilight Zone
Bikinis - Baby Boy
Chimo Bayo - Asi Me Gusta
Pet Shop Boys - Was It
Spagna - Love At First Sight

RADIO 100+/Tampere
Pentti Teravainen - Music Dir
A List:
AD Colonel Abrams - You Don't Know
Lisa Stansfield - All Woman
Michael Learns To Rock - The Actor
PM Dawn - Paper Doll
Toni Harju - Tuhko Tuuleen

AUSTRIA

ANTENNE AUSTRIA/Vienna
Mario Weitzl - Head Of Music
B List:
AD Michael Jackson - Remember The
Sandra - Don't Be
Wet Wet Wet - Goodnight Girl

CD INTERNATIONAL/Vienna
Peter Lossack - Head Of Music
Power Play:
Snap - Colour Of Love
A List:
AD Michael Jackson - Remember The

SWITZERLAND

RADIO 24/Zurich
Daniel Richgier - Head Of Music
A List:
AD Garland Jeffreys - Hail Hail
Sandra - Don't Be
STUDIO 8/Dornach
Gusty Hufschmid - Head Of Music
A List:
Michael/John - Don't Let The Sun
PM Dawn - Paper Doll
Ten Sharp - You
Bellamy Brothers - Fly Me To
Chesney Hawkes - The One And
Bob Seger - The Fire Inside
Roxette - The Big L

RADIO BASILISK/Basel
Nick Schulz - Co-Ord
A List:
AD Army Of Lovers - Obsession
Crowded House - It's Only Natural
Luka Bloom - I Need Love
Marc Almond - My Hand Over
B List:
AD Ce Ce Peniston - Finally
Huey Lewis - He Don't
Julian Lennon - Help Yourself
Mr. Big - To Be With You
Pasadenas - I'm Doing Fine Now
Paul Young - I'm Only
Richard Marx - Hazard
Shanice Wilson - I Love
Wet Wet Wet - Goodnight Girl

RADIO FOERDERBAND/Bern
Res Hassenstein - Dj/Producer
Power Play:
Garth Brooks - Shameless
A List:
AD Beverley Jo Scott - Glory
Luka Bloom - I Need Love
Michael Jackson - Remember The
Uwe Ochsenknecht - Only One

DRS 3/Basel
Christoph Alispach - Music Co-Ord
A List:
AD Female Trouble - Nobody Can
Sugarubes - Hit
They Might Be Giants - The Statue
Think Tree - Rattlesnake
AL Angelique Kidjo
Cowboy Junkies

COULEUR 3/Lausanne
Thierry Catherine - Head Of Music
Power Play:
AD Brand New Heavies - People
Tribe - Here At Home
A List:
AD Cowboy Junkies - A Horse In
Grapes Of Wrath - Now
Gruppo Sportivo - She Was
Kat Onoma - Will You
Lush - Untogether
Mega City Four - Stop
Rick Parker - Little Storm
Sugarubes - Walkabout
Young Gods - Skinflowers

RSR LA PREMIERE/Geneva
Catherine Colombara - Producer
AL Commitments
Gerard Lenorman
R.E.M.

RADIO PILATUS 104.9/Luzern
Rolf Tschuppert - Music Dir
A List:
AD Fiorella Mannoia - Il Cielo
Garland Jeffreys - The Answer
Luka Bloom - I Need Love
Michael Jackson - Remember The
B List:
AD B.B. King - The Blues Came
Beverley Jo Scott - Glory
Clouseau - That's Alright
Kathy Troccoli - Everything Changes
Tori Amos - Crucify

PORTUGAL

RFM/Lisbon
Pedro Tjal - Head Of Music
A List:
AD Bob Seger - Take A Chance
Bryan Adams - Thought I'd Died
Diesel Park West - Fall
Rod Stewart - Your Song

GREECE

POP 92.4 FM/Athens
Isaac "Easy" Coutiyel - Prog Dir
A List:
AD Aretha Franklin - Ever Changing
Belinda Carlisle - Live Your Life
Brian May - Driven By You
Jenny Morris - Break In
Marky Mark - I Need Money
MC Hammer - Do Not Pass
B List:
AD Eric Clapton - Tears
Gerald Levert - Baby Hold On
Jodeci - Stay
Smithereens - Too Much Passion
Van Halen - Right Now

ANTENNA 97.1 FM STEREO/Athens
Elias Xinopoulos - Prog Dir
A List:
AD Diana Ross - The Force
DNA - Can You Handle It
Garth Brooks - Shameless
Jenny Morris - Break In
MC Hammer - Gaining
Michael Jackson - Remember The
Michael Bolton - Steel Bars
Nirvana - Come As You Are
Simply Red - For Your Babies
Wet Wet Wet - Goodnight Girl

SEVEN-X/Athens
Apostolos Laskarides - Prog Dir
A List:
AD Brendan Croker - There'll Be
Chris Rea - Every Second
Dire Straits - Ticket To Heaven
Lloyd Cole - Man Enough
Lau Rawls - It's Supposed
U2 - One

POLAND

POLSKIE RADIO 1 & 2/Warsaw
Bogdan Fabianski - Dj/Producer
Power Play:
AD M.O.D.E. - Nasty Lover
A List:
AD Alphaville - Big In Japan
Chic - Chic Mystique
Clivillés & Cole - Pride
Color Me Badd - Heartbreaker
Fortuna - O Fortuna
Michael Jackson - Remember The
Pasadenas - I'm Doing Fine Now
PM Dawn - Reality Used
Rozalla - Are You Ready

POLSKIE RADIO 3/Warsaw
Marek Niedzwiecki - Producer
Power Play:
AD Simply Red - For Your Babies
A List:
AD Buffy Saint Marie - The Big Ones
Diesel Park West - Fall
Lisa Stansfield - All Woman
Lita Ford - One Shot
Matt Bianco - You're The
U2 - Mysterious Ways
Wet Wet Wet - Goodnight Girl



MTV EUROPE/London
Brian Diamond - Prog Dir
Heavy Rotation
Genesis - I Can't Dance
Michael/John - Don't Let The Sun
KLF - Justified & Ancient
Michael Jackson - Remember The
Nirvana - Smells Like
Right Said Fred - Don't Talk
Simply Red - Stars
Snap - Colour Of Love
Ten Sharp - You
Active Rotation
Army Of Lovers - Obsession
Ce Ce Peniston - Finally
Curtis Stigers - I Wonder
Garland Jeffreys - Hail Hail
Lau Reed - What's Good
MC Hammer - Addams Groove
Naughty By Nature - O.P.P.
Prince - Diamonds
Sandra - Don't Be
Shanice Wilson - I Love
Buzz Bin
Jah Wobble - Visions Of
Primal Scream - Movin' On
Red Hot Chili Peppers - Under
Sugarubes - Hit
Yothu Yindi - Treaty

RADIO RMF/Krakow
Piotr Metz - Head Of Music
Power Play:
D.A.D. - Grow Or Pay
B List:
AD Bryan Adams - Thought I'd Died
Eric Clapton - Help Me
Fish - Lucky
George Michael - I Believe
Lloyd Cole - Butterfly
Michael Bolton - Steel Bars
River City People - Standing
Snap - Colour Of Love
Texas - Alone With You
XYZ - When I Find Love

RADIO ZET/Warsaw
Darek Andrzejewski - Head Of Music
Power Play:
Sugarubes - Hit
B List:
AD Army Of Lovers - Obsession
Arthur H - Cool Jazz
Depeche Mode - Death's Door
Kevin Yzers - Thank You
Negresses Vertes - Famille
Richard Marx - Hazard

RADIO MERKURY/Poznan
Ryszard Gloger - Head Of Music
Power Play:
AD Level 42 - Overtime
A List:
AD Crowded House - It's Only Natural
Garth Brooks - Shameless
Ten Sharp - You
AL Tori Amos

Megium Rotation
Genesis - No Son Of Mine
Lisa Stansfield - Change
Michael Jackson - Black Or White
Queen - These Are The Days
Queen - The Show Must Go
Rozalla - Everybody's Free
Salt-N-Pepa - You Showed Me
Break Out
Beautiful South - Old Red Eyes
Blue Pearl - Feel The Passion
Chris Whitley - Big Sky
Clouseau - Close Encounters
Des'ree - Feel So High
Joe Cocker - I Can Hear
Mr. Big - To Be With You
Mylene Farmer - Je T'Aime
Negresses Vertes - Famille
Pearl Jam - Alive
Public Enemy - Shut Em Down
Richard Marx - Hazard
Shakespears Sister - Stay
Tina Turner - Love Thing
Tony Joe White - Tunica
Tony Scott - Greenhouse
Wet Wet Wet - Goodnight Girl
Zucchero/Crawford - Diamante
Prime Break Out
2 Unlimited - Twilight Zone
Fioraliso - I Love You
Kylie Minogue - Give Me Just
Lisa Stansfield - All Woman
N.K.O.T.B. - If You Go Away
Pasadenas - I'm Doing Fine Now
Paula Abdul - Vibeology
Rozalla - Faith
Urban Dance Squad - Routine

CLASSICAL STATION REPORTS

BBC WORLD SERVICE/London
John Tusa - Music Director
Messiaen - Millar/Hind/Edwards
Trois Petites Liturgies [Virgin]
Various - Hillard Ensemble
Spanish & Mexican Renaissance [EMI]
Victoria - Christophers
Tenebrae Responsories [Virgin]
Handel - Kirkby/King/King's Consort
Joshua [Hyperion]
Handel - Johnson/Auger/Pinnock
Balthazar [DGG]
Various - Consort Of Musicke/Rooley
Concerto Delle Donne [Harmonia Mundi]
Biber - Holloway/Maroney/Tragicomedia
Mystery Sonatas [Virgin]
Mahler - Dunn/Fassbaender/Chailly
Das Klagende Lied [Decca]
Tchaikovsky - Pletnev
Symphony Nr.6 [Virgin]
Schubert - Wand
Symphony Nr.9 [RCA]

KLASSIK RADIO/Hamburg
Joachim Salau - Producer
Various - Hollywood Bowl Orch.
Hollywood Dreams [Philips]
Brahms - Chicago SO/Wand
Symphony Nr.1 [RCA]
Schubert - Krystian/Zimmermann
Impromptu [DGG]
Joseph Martin Kraus - Concerto Köln
4 Symphonies [Capriccio]
Mozart - Bartali/Schiff/Vienna Chamber
Arias [Decca]
Various - Ma/McFerrin
Hush [Sony]
Poulenc, Milhaud - Labeque/Ozawa
Concerto 2 Pianos, e.a. [Philips]

SDR S2 KULTUR/Stuttgart
Peter Steiber - Prod.
Mozart - Dawson/Hogwood
Die Entführung Aus Dem Serail [L'Oiseau-Lyre]
Bartok - Tetzlaff/Gielen/LSO
Concert For Violin & Orch. Nr.2 [Virgin]
Schubert - Kissin
Wanderer [DGG]
Schubert - Gülke
3 Sinfonische Fragmente [Ars Vivendi]
Haydn - Rattle/City Of Birmingham SO
Symphonies Nr.60,70,90 [EMI]
Chopin - Pollini
4 Scherzi [DGG]
Mahler - Murray/Mackerras
Lieder Des Koben Wunderhorn [Virgin]

RADIO CLASSIQUE/Paris
Bernard Meillat -
Various - Karajan/Bernstein/Walter/e.a.
150 Jahre Wiener Philharmoniker [DGG]
Rameau - Les Arts Florissants
Pygmalion [Harmonia Mundi]
Bach - Starker
Six Suites, Sonatas In G & D [Mercury]
Beethoven - Busch Quartet
Quartets Op.59 Nr. 1 & 130 [CBS]
Kodaly - Philharmonia Hungarica/Dorati
Hary Janos Suite [Decca]
Berg, Stravinski - Zimmerman/Gelmetti
Violinkonzerten [EMI]
Josef Martin Kraus - Concerto Köln
4 Symphonies [Capriccio]
Ravel - Kun Woo Paik
Complete Piano Works [Dante]

RADIO NEPTUNE/Brest
Jean Le Corvoisier - Prog. Dir.
Beethoven - Harmoncourt
Complete Symphonies [Teldec]
Faure - Poulet/Lee
Complete Violin & Piano [Arion]

Buxtehude - Koopman
Cantatas [Erato]
Beethoven - Fischer-Dieskau/Moore
Lieder Solzburg 1957-65 [Orfeo]
Prokofiev - Jarvi
Symphonies Nr.3 & 4 [Chandos]

CONCERT RADIO/Amsterdam
Wouter Spijker - Programmer
Eric Bleys - Programmer
Prokofiev - Kissin
Etudes Op.2 & 3 [RCA]
Purcell - Kirkby/Hogwood/Rooley
Songs & Aires [L'Oiseau-Lyre]
Wagner - Chicago/Solti
Overture Der Fliegende Hollander [Decca]
Messiaen - Beths/Pieterse/de Leeuw
Quatour Pour Le Fin Du Temps [Philips]
Shostakovich - Harrell/Haitink
Cello Concerto Nr. 1 [Decca]
Mozart - Vasary/Philharmonia
Piano Concerto Nr. 21 [Collins]
Borodin - Gergiev
Symfonie Nr.1 [Philips]
Stravinsky - Philharmonia/Salonen
The Firebird [CBS]
Honneger - Ansermet
Le Roi David [Decca]
Bach - English Chamber Orch./Leppard
Orkestrsuite Nr.2 [Philips]

CFNB/Brunsum
Chris Lark - Producer
Grieg - Jarvi
Peer Gynt Suites [DGG]
Vivaldi - Kennedy
Four Seasons [EMI]
Rimsky-Korsakov - Mazel
Scheherazade [DGG]
Saint-Saëns - Ogdon/Lucas/Fremaux
Carnival Of The Animals [EMI]
Various - Payarotti
Arias [Decca]

OPUS RADIO/Zurich
Christoph Hänggi - Producer
Various - Karajan/Bernstein/Walter/e.a.
150 Jahre Wiener Philharmoniker [DGG]
Handel - Larmore/Schlick/Jacobs
Giulio Cesare [Harmonia Mundi]
Gluck - Muti/Gruberova
Orpheus und Eurydike [EMI]
Bach - Savall
Brandenburg Concertos [Astrée]
De Falla - Pons
El Amor Brujo [Harmonia Mundi]
Various - Eduardo Fernandez
World Of The Spanish Guitar [Decca]
Various - Placida Domingo
Placida Domingo Edition [DGG]
Rachmaninov - Dutilt
Symphonie Nr.3 [Decca]
Various - Figueras/Savall/Koopman
Musica Barroca Española [Philips]

NRK 1/Oslo
Weber - Thunemann/Marriner
Fagolconcert Op.75 [Philips]
Sibelius - Oslo Filharmoniska/Jonsons
Symphony Nr.1 [EMI]
Brahms - Donohoe
Fire Klaverstykker Op.118 [EMI]
Bach - Musica Antigua Köln/Goebel
Brandenburgkonsert Nr.1 [DGG]
Mozart - Mannion/Kendall/Gardiner
Mass K.427 [BBC]
Haydn - Brüggem
Symphony Nr.103 [Philips]
Elgar - Merk/Tabachnik
Cellokonsert Op.85 [Lyrita]
Dvorak - Giullini
Symphony Nr.8 [SK]
Nielsen - Salonen
Symphony Nr.3 [SK]



EUROCHART HOT 100 SINGLES



THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1	10 Don't Let The Sun Go Down On Me George Michael & Elton John - Epic (Big Pig)	F.D.B.N.L.E.A.CH.S.P.D.K.I.R.N.GR.I	35	44 3 Steel Bars Michael Bolton - Columbia (WC/Suzan Mann)	UK	69	63 2 Leave Them All Behind Ride - Creation (EMI)	UK
2	2 10 Justified And Ancient The KLF feat. Tammy Wynette - KLF Communications (EG/Zoo/WC/BMG)	D.B.N.L.E.A.CH.S.DK.N.SF.GR	36	30 7 Addams Groove Hammer - Capitol (Bust It)	D.NL.CH.IR.I	70	NE Cold Day In Hell Gary Moore - Virgin (10)	UK.S.DK.N
3	3 13 Black Or White Michael Jackson - Epic (Warner Chappell/CC)	F.D.B.E.A.CH.S.P.DK.GR.I	37	49 6 Pas D'Ami (Comme Toi) Stephan Eicher - Barclay (Electric Unicorn)	F.B	71	48 10 Diamonds And Pearls Prince & The New Power Generation - Paisley Park (Warner Chappell)	D.A.CH.S
4	4 11 Smells Like Teen Spirit Nirvana - DGC (Virgin)	D.B.N.L.E.A.CH.S.N.I	38	32 18 Always Look On The Bright Side Of Life Monty Python - Virgin (Kay Gee Bee/Virgin)	D.A.CH	72	65 12 Bitterblue Bonnie Tyler - Hansa/Ariola (Hanseatic)	D.A
5	6 9 You Ten Sharp - Columbia (Sony Music)	D.B.A.CH.S.DK.N.SF.GR	39	41 10 You Showed Me Salt-N-Pepa - ffr (TRO-Essex)	D.B.A.CH.S	73	82 3 Diamante Zucchero Fornaciari & Randy Crawford - London (EMI/PolyGram)	UK.B.CH.N
6	18 2 Remember The Time Michael Jackson - Epic (Warner Chappell/Zomba)	UK.D.B.NL.S.DK.N.SF.GR	40	NE Hurz Hape Kerkeling - Ariola (Marga & Berte/BMG)	D	74	NE Un,Deux,Trois Fredericks,Goldman & Jones - Columbia (JRG)	F
7	7 7 Goodnight Girl Wet Wet Wet - Precious (Precious/Chrysalis)	UK.D.NL.DK.IR	41	58 3 Finally Ce Ce Peniston - A&M (PolyGram)	D.B.NL	75	70 3 (Love Moves In) Mysterious Ways Julia Fordham - Circa (Ensign/PolyGram/Warner Chappell/Snow)	UK
8	11 6 I Can't Dance Genesis - Virgin (Genesis/Hit & Run)	UK.D.B.NL.CH.S.IR	42	90 2 Reverence Jesus & Mary Chain - Blanco Y Negro (BMG)	UK	76	57 3 Can You Handle It DNA feat. Sharon Redd - EMI (Peterman & Co)	UK.CH.SF
9	13 4 Stay Shakespears Sister - London (SBK/Island/BMG)	UK	43	36 4 The Bouncer Kicks Like A Mule - Tribal Bass (MCA)	UK	77	NE Krieg Westernhagen - Warner Brothers (More)	D
10	5 5 Twilight Zone 2 Unlimited - PWL Continental (MCA)	UK.B.NL.S.IR.SF.GR	44	56 5 Who Is Elvis? Interactive - Dance Street (Upright/Alice)	D.CH.I	78	42 4 Born Of Frustration James - Fontana (Blue Mountain)	UK
11	8 8 Colour Of Love Snap - Logic/Ariola (Warner Chappell/Zomba)	D.B.N.L.E.A.CH.S.DK.GR.I	45	73 2 Joy Francois Feldman - Phonogram (Marilu)	F.B	79	RE Way Of The World Tina Turner - Capitol (Empire/Rondor/Goodsingle)	F.D.A
12	9 4 I'm Doing Fine Now The Pasadenas - Columbia (Warner Chappell)	UK.GR	46	31 7 Petite Marie Francis Cabrel - Columbia (Editions Chandelle)	F	80	76 21 Love To Hate You Erasure - Mute (Musical Moment/Sonet/Andy Bell/Sony)	D.A.S
13	24 11 I Love Your Smile Shanice - Motown (Carlin)	UK.D.B.CH.S.DK.N	47	40 3 Dixie Narco EP Primal Scream - Creation (EMI/Complete/Rondor)	UK	81	NE Are You Ready To Fly Rozalla - Pulse 8 (Peer)	UK.B
14	25 14 Qui A Le Droit Patrick Bruel - RCA (14 Production)	F	48	59 4 L'Homme A La Moto Fanny - EMI (Warner Chappell)	F.B	82	78 2 Rocket Man (I Think It's Going To Be A Long, Long Time) Kate Bush - Mercury (Big Pig)	F.D.CH
15	10 23 Let's Talk About Sex Salt-N-Pepa - ffr (Next Plateau/All Boys)	F.D.A.CH.S.DK	49	45 11 Stars Simply Red - east west (So What/EMI)	D.A.CH.DK.I	83	NE Thought I'D Died And Gone To Heaven Bryan Adams - A&M (Rondor/Zomba)	UK
16	14 8 Bohemian Rhapsody/These Are The Days... Queen - Parlophone (Various)	UK.D.B.NL.A.CH.DK.IR.SF	50	55 28 I'm Too Sexy Right Said Fred - Tug (Hit & Run)	A.S	84	80 6 Feel So High Des'ree - Dusted Sound (Sony Music)	UK.D.S.IR.GR
17	16 8 Das Boot U 96 - Polydor (BavariaSonor)	D.CH	51	47 6 God Gave Rock & Roll To You II Kiss - Interscope (Warner Music UK/CC)	UK.S.IR	85	NE It Must Be Love Madness - Virgin (MAM)	UK
18	23 5 I Wonder Why Curtis Stigers - Arista (Sony/MCA)	UK.NL.IR.N	52	62 10 The Show Must Go On Queen - Parlophone (Queen/EMI)	D.CH.S.I	86	50 22 Can't Stop This Thing We Started Bryan Adams - A&M (Adams/Almo/Zomba)	F.D
19	28 21 Crucified Army Of Lovers - Ton Son Ton (Team Sonet)	UK.F.D.A.CH.GR	53	51 9 Too Blind To See It Kym Sims - Atco (Last Song/Third Coast)	B.NL.S.P.DK.IR	87	94 3 Puta Madre Terra Wan - Blanco Y Negro (Actual/Modern)	E
20	15 23 James Brown Is Dead LA Style - Decadance (Orla/Hi-Tension)	D.E.CH.S.GR.I	54	NE It's A Fine Day Opus III - PWL Continental (Complete)	UK	88	83 3 O Fortuna Apotheosis - Indisc (Molenaars/Arcade)	B.NL
21	17 22 Everybody's Free (To Feel Good) Rozalla - Pulse 8 (Peer)	F.D.E.CH.S.DK	55	54 17 Change Lisa Stansfield - Arista (Big Life)	F.D.A.CH.I	89	NE La Promesse Roch Voisine - GM/Ariola (Ed. Georges Marie)	F.B
22	12 16 Song Of Ocarina Jean Philippe Audin & Diego Modena - Delphine (Delphine)	F.B	56	26 21 Cream Prince & The New Power Generation - Paisley Park (Warner Chappell)	F.D.A.P	90	86 4 O.P.P. Naughty By Nature - Tommy Boy (Jobete/Naughty)	D.CH
23	19 10 Don't Talk Just Kiss Right Said Fred - Tug (Hit & Run)	D.B.NL.S.DK.IR.SF	57	46 9 Live And Let Die Guns N' Roses - Geffen (MPL Communications)	D.E.CH.S.DK	91	NE Love Thing Tina Turner - Capitol (Empire/EMI)	UK
24	21 9 Mysterious Ways U2 - Island (Blue Mountain)	F.D.CH.P.GR.I	58	71 2 Rode Schoentjes Booming Support - Masters (Basic Beat Songs/BMG)	B.NL	92	52 6 Temptation Indra - Carrere (Orlando)	F
25	NE My Girl The Temptations - Epic (Jobete Music)	UK	59	61 3 O Fortuna Fortuna - SC Records (SC Publishing)	NL	93	33 6 Everybody In The Place (EP) The Prodigy - XL (Virgin)	UK.IR
26	39 3 For Your Babies Simply Red - east west (EMI/So What)	UK.B.DK	60	77 3 Hail Hail Rock'N'Roll Garland Jeffreys - RCA (Black & White Alike)	D.CH.GR	94	NE Kolmen Minuutin Muna Moogetmoogs - Poko (Poko)	SF
27	20 11 Ride Like The Wind East Side Beat - ffr (Warner Chappell)	F.D.B.NL.E.P	61	RE Cash City Luc De La Rochelliere - Trema (Trema)	F	95	91 2 Go Go Gorilla Go Go Gorilla - Sonet (Sonet)	N
28	22 5 Give Me Just A Little More Time Kylie Minogue - PWL (Chelsea)	UK.B.IR	62	79 2 Alive Pearl Jam - Epic (Various)	UK.NL	96	NE Optimistic Sounds Of Blackness - Perspective (EMI)	UK
29	34 7 Parce Qu'On Est Jeunes Benny B - PLR (Copyright Control)	F.B	63	75 2 Love Is Everywhere Cicero - Spaghetti (Copyright Control)	UK	97	64 4 Love...Thy Will Be Done Martika - Columbia (Warner Chappell)	F
30	27 32 (Everything I Do) I Do It For You Bryan Adams - A&M (MCA/Rondor/Zomba)	F.D.A.CH.PI	64	53 4 Don't Be Aggressive Sandra - Virgin (Data-Alpha/Mambo/Siegel)	D.CH.S.SF	98	RE The Fly U2 - Island (Blue Mountain)	PI
31	29 20 Obsession Army Of Lovers - Ton Son Ton (Team Sonet)	D.B.A.CH.GR	65	NE C'Est Toi Que Je T'Aime Les Inconnus - Productions Lederman (Lederman)	F	99	88 7 Turn Up The Music Dr. Baker - Coma (Megasongs)	DK
32	38 21 Don't Cry Guns N' Roses - Geffen (Warner Chappell)	F.D.CH.S.P.DK	66	NE Chic Mystique Chic - Warner Brothers (Warner Chappell)	UK.DK.SF	100	RE (Can You) Feel The Passion Blue Pearl - Big Life (EG/BMG/Saraswati/Big Life)	UK.S.IR.SF
33	37 8 Je T'Aime Melancolie Mylene Farmer - Polydor (Requiem)	F.B	67	NE Altijd Heb Ik Je Lief Clouseau - EMI (Kalzoo/EMI)	B.NL			
34	35 15 No Son Of Mine Genesis - Virgin (Genesis/Hit & Run)	F.D.A.CH.P.GR.I	68	NE She Goes Nana The Radios - EMI (Real Lovesongs)	B			

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.
 ○ = FAST MOVERS NE = NEW ENTRY
 RE = RE-ENTRY

UNITED KINGDOM

- Singles**
- 1 **Shakespears Sister** - Stay (London)
 - 2 **The Pasadenas** - I'm Doing Fine Now (Columbia)
 - 3 **Wet Wet Wet** - Goodnight Girl (Precious)
 - 4 **Michael Jackson** - Remember The Time (Epic)
 - 5 **Curtis Stigers** - I Wonder Why (Arista)
 - 6 **The Temptations** - My Girl (Epic)
 - 7 **Simply Red** - For Your Babies (east west)
 - 8 **2 Unlimited** - Twilight Zone (PWL Continental)
 - 9 **Michael Bolton** - Steel Bars (Columbia)
 - 10 **Shanice** - I Love Your Smile (Motown)

- Albums**
- 1 **Simply Red** - Stars (east west)
 - 2 **Wet Wet Wet** - High On The Happy Side (Precious)
 - 3 **Genesis** - We Can't Dance (Virgin)
 - 4 **Lisa Stansfield** - Real Love (Arista)
 - 5 **Mariah Carey** - Emotions (Columbia)
 - 6 **Michael Jackson** - Dangerous (Epic)
 - 7 **Queen** - Greatest Hits II (Parlophone)
 - 8 **Scott Walker/Walker Brothers** - No Regrets (Fontana)
 - 9 **Michael Bolton** - Time, Love & Tenderness (Columbia)
 - 10 **Prince/N.P.G.** - Diamonds And Pearls (Warner Brothers)

SPAIN

- Singles**
- 1 **Terra Wan** - Puta Madre (Blanco Y Negro)
 - 2 **Michael Jackson** - Black Or White (Sony Music)
 - 3 **Mecano** - Dalai lama (Ariola)
 - 4 **LA Style** - James Brown Is Dead (Blanco Y Negro)
 - 5 **Nirvana** - Smells Like Teen Spirit (Ariola)
 - 6 **2 Unlimited** - Get Ready For This (Blanco Y Negro)
 - 7 **Snap** - Colour Of Love (Ariola)
 - 8 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 9 **Techno City** - Vacuo Techno (Ginger Music)
 - 10 **R.T.Z.** - Dance Your Ass Off (Max Music)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Alejandro Sanz** - Viviendo Deprisa (Warner Music)
 - 3 **Nirvana** - Nevermind (Ariola)
 - 4 **Heroes Del Silencio** - Senda '91 (EMI)
 - 5 **Enya** - Shepherd Moons (Warner Music)
 - 6 **Michael Jackson** - Dangerous (Sony Music)
 - 7 **Luz Casal** - A Contra Luz (Hispavox)
 - 8 **Presuntos Implicados** - Ser De Agua (Warner Music)
 - 9 **Genesis** - We Can't Dance (Virgin)
 - 10 **Complices** - Esta Llorando El Sol (RCA)

DENMARK

- Singles**
- 1 **KLF/Tammy Wynette** - Justified And Ancient (Mega)
 - 2 **Dr. Baker** - Turn Up The Music (Mega)
 - 3 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 4 **Michael Jackson** - Black Or White (Sony Music)
 - 5 **Hanne Boel** - No Love At All (Medley)
 - 6 **Michael Jackson** - Remember The Time (Sony Music)
 - 7 **Naughty By Nature** - Everything Gonna Be... (Medley)
 - 8 **Kym Sims** - Too Blind To See It (Warner Music)
 - 9 **Shanice** - I Love Your Smile (PolyGram)
 - 10 **Michael Learns To Rock** - The Actor (Medley)

- Albums**
- 1 **Hanne Boel** - My Kindred Spirit (Medley)
 - 2 **Michael Learns To Rock** - M.L.T.R. (Medley)
 - 3 **Queen** - Greatest Hits II (EMI)
 - 4 **Nirvana** - Nevermind (BMG)
 - 5 **News** - Crazy, Lazy City (Replay)
 - 6 **Sos Fenger** - On Holiday (Genlyd)
 - 7 **D.A.D.** - Riskin' It All (Medley)
 - 8 **Kaya** - Kaya (Replay)
 - 9 **Paul Young** - From Time To Time (Sony Music)
 - 10 **Simply Red** - Stars (Warner Music)

SWITZERLAND

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **KLF/Tammy Wynette** - Justified And Ancient (Phonag)
 - 3 **Ten Sharp** - You (Sony Music)
 - 4 **Rozalla** - Everybody's Free (BMG)
 - 5 **Snap** - Colour Of Love (BMG)
 - 6 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 7 **LA Style** - James Brown Is Dead (Phonag)
 - 8 **Michael Jackson** - Black Or White (Sony Music)
 - 9 **Queen** - Bohemian Rhapsody/These Are... (EMI)
 - 10 **Nirvana** - Smells Like Teen Spirit (BMG)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Nirvana** - Nevermind (BMG)
 - 3 **Genesis** - We Can't Dance (Virgin)
 - 4 **Patent Ochsner** - Schlachtplatte (Zytglogge)
 - 5 **Queen** - Queen Greatest Hits (EMI)
 - 6 **Michael Jackson** - Dangerous (Sony Music)
 - 7 **Simply Red** - Stars (Warner Music)
 - 8 **Stephan Eicher** - Engelberg (PolyGram)
 - 9 **Ten Sharp** - Under The Waterline (Sony Music)
 - 10 **Lou Reed** - Magic And Loss (Warner Music)

GERMANY

- Singles**
- 1 **U 96** - Das Boot (Polydor)
 - 2 **Nirvana** - Smells Like Teen Spirit (MCA)
 - 3 **KLF/Tammy Wynette** - Justified And Ancient (Intercord)
 - 4 **Genesis** - I Can't Dance (Virgin)
 - 5 **Ten Sharp** - You (Sony Music)
 - 6 **Hape Kerkeling** - Hurz (BMG)
 - 7 **Army Of Lovers** - Obsession (Ideal)
 - 8 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 9 **Michael Jackson** - Black Or White (Sony Music)
 - 10 **Snap** - Colour Of Love (Logic)

- Albums**
- 1 **Genesis** - We Can't Dance (Virgin)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Nirvana** - Nevermind (MCA)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **Michael Jackson** - Dangerous (Sony Music)
 - 6 **Queen** - Queen Greatest Hits (EMI)
 - 7 **Münchener Freiheit** - Liebe Auf Den... (Sony Music)
 - 8 **Ten Sharp** - Under The Waterline (Sony Music)
 - 9 **Guns N' Roses** - Use Your Illusion II (MCA)
 - 10 **Roxette** - Joyride (EMI)

HOLLAND

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **Fortuna** - O Fortuna (Red Bullet)
 - 3 **Booming Support** - Rode Schoentjes (IMC)
 - 4 **Genesis** - I Can't Dance (Virgin)
 - 5 **Apotheosis** - O Fortuna (Indisc)
 - 6 **Ce Ce Peniston** - Finally (Polydor)
 - 7 **KLF/Tammy Wynette** - Justified And Ancient (Indisc)
 - 8 **2 Unlimited** - Twilight Zone (Boudisque)
 - 9 **Badesalz** - I Still Haven't Found What... (Sony Music)
 - 10 **Brian May** - Driven By You (EMI)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Lisa Stansfield** - Real Love (Ariola)
 - 3 **Nirvana** - Nevermind (Ariola)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Queen** - Queen Greatest Hits (EMI)
 - 7 **Enya** - Shepherd Moons (Warner Music)
 - 8 **Tina Turner** - Simply The Best (EMI)
 - 9 **Lou Reed** - Magic And Loss (Warner Music)
 - 10 **Michael Bolton** - Time, Love... (Sony Music)

NORWAY

- Singles**
- 1 **Go Go Gorilla** - Go Go Gorilla (Sonet)
 - 2 **Ten Sharp** - You (Sony Music)
 - 3 **KLF/Tammy Wynette** - Justified And Ancient (Mega)
 - 4 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 5 **Shanice** - I Love Your Smile (PolyGram)
 - 6 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 7 **Gary Moore** - Cold Day In Hell (Virgin)
 - 8 **Zucchero/Randy Crawford** - Diamante (PolyGram)
 - 9 **Curtis Stigers** - I Wonder Why (BMG)
 - 10 **Michael Jackson** - Remember The Time (Sony Music)

- Albums**
- 1 **Bonnie Tyler** - Bitterblue (BMG)
 - 2 **Enya** - Shepherd Moons (Warner Music)
 - 3 **Nirvana** - Nevermind (BMG)
 - 4 **Ten Sharp** - Under The Waterline (Sony Music)
 - 5 **Queen** - Greatest Hits II (EMI)
 - 6 **Genesis** - We Can't Dance (Virgin)
 - 7 **Michael Jackson** - Dangerous (Sony Music)
 - 8 **Halvdan Sivertsen** - Hilsen Halvdan (Norsk)
 - 9 **Tina Turner** - Simply The Best (EMI)
 - 10 **Pearl Jam** - Ten (Sony Music)

AUSTRIA

- Singles**
- 1 **KLF/Tammy Wynette** - Justified And Ancient (Echo)
 - 2 **Right Said Fred** - I'm Too Sexy (Exclusa)
 - 3 **Army Of Lovers** - Crucified (Exclusa)
 - 4 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 5 **Bonnie Tyler** - Bitterblue (BMG)
 - 6 **Erasure** - Love To Hate You (Echo)
 - 7 **Monty Python** - Always Look On The Bright... (Virgin)
 - 8 **Ten Sharp** - You (Sony Music)
 - 9 **Michael Jackson** - Black Or White (Sony Music)
 - 10 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)

- Albums**
- 1 **Genesis** - We Can't Dance (Virgin)
 - 2 **Bonnie Tyler** - Bitterblue (BMG)
 - 3 **Nirvana** - Nevermind (BMG)
 - 4 **Queen** - Greatest Hits II (EMI)
 - 5 **Michael Jackson** - Dangerous (Sony Music)
 - 6 **Prince/N.P.G.** - Diamonds And Pearls (Warner Music)
 - 7 **Simply Red** - Stars (Warner Music)
 - 8 **E.A.V.** - Watumba (EMI)
 - 9 **Queen** - Queen Greatest Hits (EMI)
 - 10 **Cher** - Love Hurts (BMG)

FRANCE

- Singles**
- 1 **Patrick Bruel** - Qui A Le Droit (RCA)
 - 2 **G.Michael/E.John** - Don't Let The Sun... (Epic)
 - 3 **Michael Jackson** - Black Or White (Epic)
 - 4 **J.P.Audin/D.Modena** - Song Of Ocarina (Delphine)
 - 5 **Benny B** - Parce Qu'On Est Jeunes (PLR)
 - 6 **Mylene Farmer** - Je T'Aime Melancolie (Polydor)
 - 7 **Stephan Eicher** - Pas D'Ami (Comme Toi) (Barclay)
 - 8 **Francis Cabrel** - Petite Marie (Columbia)
 - 9 **Fanny** - L'Homme A La Moto (EMI)
 - 10 **Francois Feldman** - Joy (Phonogram)

- Albums**
- 1 **Michael Jackson** - Dangerous (Epic)
 - 2 **Patrick Bruel** - Si Ce Soir (RCA)
 - 3 **J.P.Audin/D.Modena** - Ocarina (Delphine)
 - 4 **Mylene Farmer** - L'Autre (Polydor)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Dire Straits** - On Every Street (Phonogram)
 - 7 **Johnny Hallyday** - Ca Ne Change Pas Un Homme (Phonogram)
 - 8 **U2** - Achtung Baby (Ariola)
 - 9 **Renaud** - Marchand De Cailloux (Virgin)
 - 10 **Stephan Eicher** - Engelberg (Barclay)

BELGIUM

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **KLF/Tammy Wynette** - Justified And Ancient (Indisc)
 - 3 **The Radios** - She Goes Nana (EMI)
 - 4 **Clouseau** - Alltijd Heb Ik Je Lief (EMI)
 - 5 **GND** - For Fun (Indisc)
 - 6 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 7 **2 Unlimited** - Twilight Zone (Boudisque)
 - 8 **Sam Gooris** - Marijke (JRP)
 - 9 **B.B. Jerome/Bang Gang** - Do That Dance (EMI)
 - 10 **Frederic Francois** - Je Ne Te Suffis Pas (Trema)

- Albums**
- 1 **Nirvana** - Nevermind (BMG)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Queen** - Queen Greatest Hits (EMI)
 - 4 **Soundtrack** - Boys The Music (EMI)
 - 5 **Luis Cobos** - Tempo D'Italia (Sony Music)
 - 6 **Lou Reed** - Magic And Loss (Warner Music)
 - 7 **Genesis** - We Can't Dance (Virgin)
 - 8 **Gert En Samson** - Gert En Samson (CNR)
 - 9 **De Kreuners** - Knagend Vuur (EMI)
 - 10 **Mylene Farmer** - L'Autre (PolyGram)

FINLAND

- Singles**
- 1 **Moogetmoogs** - Kolmen Minuutin Muna (Poko)
 - 2 **Hausmlyly** - Gigalo (EMI)
 - 3 **Alphaville** - Big In Japan (Warner Music)
 - 4 **Ten Sharp** - You (Sony Music)
 - 5 **2 Unlimited** - Twilight Zone (Finnlevy)
 - 6 **22. Pistepirkko** - Don't Say I'm Evil (Sonet)
 - 7 **Michael Jackson** - Remember The Time (Sony Music)
 - 8 **KLF/Tammy Wynette** - Justified And Ancient (Mega)
 - 9 **Blue Pearl** - (Can You) Feel The Passion (Finnlevy)
 - 10 **Chic** - Chic Mystique (Warner Music)

- Albums**
- 1 **Anna Hanski** - Mikset Sä Soita (Ensis)
 - 2 **Queen** - Queen Greatest Hits (EMI)
 - 3 **Nirvana** - Nevermind (BMG)
 - 4 **Queen** - Greatest Hits II (EMI)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Kolmas Nainen** - Ajatuskatkaja (Sonet)
 - 7 **Ten Sharp** - Under The Waterline (Sony Music)
 - 8 **Freud, Marx, Engels & Jung** - Huomenna On... (Megamania)
 - 9 **Simply Red** - Stars (Warner Music)
 - 10 **Eva Dahlgren** - En Blekt Blondins Hjärta (BMG)

GREECE

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **2 Unlimited** - Twilight Zone (Virgin)
 - 3 **KLF/Tammy Wynette** - Justified And Ancient (Virgin)
 - 4 **LA Style** - James Brown Is Dead (INA)
 - 5 **Michael Jackson** - Remember The Time (Sony Music)
 - 6 **Army Of Lovers** - Crucified (Virgin)
 - 7 **Holy Noise** - James Brown Is Still Alive (INA)
 - 8 **Michael Jackson** - Black Or White (Sony Music)
 - 9 **The Pasadenas** - I'm Doing Fine Now (Sony Music)
 - 10 **Army Of Lovers** - Obsession (Virgin)

- Albums**
- 1 **Nirvana** - Nevermind (BMG)
 - 2 **U2** - Achtung Baby (BMG)
 - 3 **Queen** - Greatest Hits II (EMI)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **Army Of Lovers** - Massive Luxury Overdose (Virgin)
 - 6 **Michael Jackson** - Dangerous (Sony Music)
 - 7 **Lou Reed** - Magic And Loss (Warner Music)
 - 8 **Genesis** - We Can't Dance (Virgin)
 - 9 **Soundtrack** - Until The End Of ... (Warner Music)
 - 10 **Snap** - The Madman's Return (BMG)

ITALY

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **LA Style** - James Brown Is Dead (Ariola)
 - 3 **Snap** - Colour Of Love (Ariola)
 - 4 **U2** - Mysterious Ways (Ariola)
 - 5 **Michael Jackson** - Black Or White (Sony Music)
 - 6 **49ers** - Move Your Feet (Media)
 - 7 **Bryan Adams** - I Do It For You (PolyGram)
 - 8 **Interactive** - Who Is Elvis? (Flying)
 - 9 **D.J. Moella** - Revolution (Fri Records)
 - 10 **Hammer** - Addams Groove (EMI)

- Albums**
- 1 **Luca Carboni** - Carboni (RCA)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Antonello Venditti** - Benvenuti In Paradiso (Ricordi)
 - 4 **Fiorella Mannoia** - I Treni A Vapore (Sony Music)
 - 5 **U2** - Achtung Baby (Ariola)
 - 6 **Pino Daniele** - Soito 'O Sole (CGD)
 - 7 **Enrico Ruggeri** - Peter Pan (CGD)
 - 8 **Umberto Tozzi** - Le Mie Canzoni (CGD)
 - 9 **Simply Red** - Stars (Warner Music)
 - 10 **Bryan Adams** - Waking Up The Neighbours (PolyGram)

SWEDEN

- Singles**
- 1 **KLF/Tammy Wynette** - Justified And Ancient (Mega)
 - 2 **Ten Sharp** - You (Sony Music)
 - 3 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 4 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 5 **Shanice** - I Love Your Smile (PolyGram)
 - 6 **Orup** - Stockholm (Warner Music)
 - 7 **LA Style** - James Brown Is Dead (SGA)
 - 8 **Right Said Fred** - Don't Talk Just Kiss (SGA)
 - 9 **Snap** - Colour Of Love (BMG)
 - 10 **Michael Jackson** - Black Or White (Sony Music)

- Albums**
- 1 **Nirvana** - Nevermind (BMG)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Eva Dahlgren** - En Blekt Blondins... (Record Station)
 - 4 **Genesis** - We Can't Dance (Virgin)
 - 5 **Enya** - Shepherd Moons (Warner Music)
 - 6 **The Boppers** - The Boppers (Sonet)
 - 7 **Michael Jackson** - Dangerous (Sony Music)
 - 8 **Prince/N.P.G.** - Diamonds And Pearls (Warner Music)
 - 9 **Lou Reed** - Magic And Loss (Warner Music)
 - 10 **Ten Sharp** - Under The Waterline (Sony Music)

IRELAND

- Singles**
- 1 **2 Unlimited** - Twilight Zone (Warner Music)
 - 2 **Wet Wet Wet** - Goodnight Girl (PolyGram)
 - 3 **Queen** - Bohemian Rhapsody/These Are... (EMI)
 - 4 **Kylie Minogue** - Give Me Just A... (Warner Music)
 - 5 **The Prodigy** - Everybody In The Place (Warner Music)
 - 6 **Kiss** - God Gave Rock & Roll To You II (Warner Music)
 - 7 **Diana Ross** - When You Tell Me That You Love Me (EMI)
 - 8 **Clivillés & Cole** - Pride (Sony Music)
 - 9 **Genesis** - I Can't Dance (Virgin)
 - 10 **Capella** - Take Me Away (Warner Music)

- Albums**
- 1 **Nirvana** - Nevermind (BMG)
 - 2 **Simply Red** - Stars (Warner Music)
 - 3 **Luka Bloom** - The Acoustic Motorbike (Warner Music)
 - 4 **Lou Reed** - Magic And Loss (Warner Music)
 - 5 **Christy Moore** - The Collection 81-91 (Warner Music)
 - 6 **The Saw Doctors** - If This Is Rock & Roll (Solid)
 - 7 **Queen** - Queen Greatest Hits (EMI)
 - 8 **Brendan Grace** - A Happy Hour (Chart)
 - 9 **Christie Hennessey** - Rehearsal (Record Service)
 - 10 **Queen** - Greatest Hits II (EMI)

PORTUGAL

- Singles**
- 1 **Guns N' Roses** - Don't Cry (BMG)
 - 2 **U2** - Mysterious Ways (BMG)
 - 3 **U2** - The Fly (BMG)
 - 4 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 5 **Marco Paulo** - Taras E Manias (EMI)
 - 6 **Dire Straits** - Calling Elvis (PolyGram)
 - 7 **Bryan Adams** - I Do It For You (PolyGram)
 - 8 **R.E.M.** - Radio Song (Warner Music)
 - 9 **Dire Straits** - Heavy Fuel (PolyGram)
 - 10 **Black Box** - Open Your Eyes (BMG)

- Albums**
- 1 **Resistencia** - Palavras Ao Vento (BMG)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 4 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 5 **Nirvana** - Nevermind (BMG)
 - 6 **Prince/N.P.G.** - Diamonds And Pearls (Warner Music)
 - 7 **Roberto Carlos** - Se Você Quer (Sony Music)
 - 8 **Lou Reed** - Magic And Loss (Warner Music)
 - 9 **Guns N' Roses** - Use Your Illusion I (BMG)
 - 10 **Fafa De Belém** - Doces Palabras (BMG)

Based on the national sales charts from 16 European markets. Information supplied by MRIB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Tele7Jours (France); RAI Stereo Due/Musica E Dischi/Mario De Luigi (Italy); Stichting Nederlandse Top 40 (Holland); SABAM/IFPI (Belgium); GLF/IFPI (Sweden); IFPI/Johan Schlueter (Denmark); VG (Norway); Gallup/AFVE (Spain); Seura/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland); IFPI (Greece). Labels listed are the national marketing companies.

EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	14	Queen	Greatest Hits II - Parlophone ▲4	UK, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	35	39	Jean-Philippe Audin & Diego Modena	Ocarina - Delphin	F	69	67	Enrico Ruggeri	Peter Pan - CGD	I
2	13	Genesis	We Can't Dance - Virgin	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	36	NE	The Sugarcubes	Stick Around For Joy - One Little Indian	UK, NL, S	70	61	Luz Casal	A Contra Luz - Hispavox	E
3	11	Nirvana	Nevermind - DGC ●	UK, D, B, NL, E, A, CH, S, P, DK, N, SF, GR, I, IR	37	99	Seal	Seal - ZTT/WEA ▲	UK, IR	71	86	Umberto Tozzi	Le Mie Canzoni - CGD	I
4	18	Simply Red	Stars - east west ▲2	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	38	36	Alejandro Sanz	Viviendo Deprisa - Warner Music Spain	E	72	RE	William Sheller	En Solitaire - Philips	F, B
5	11	Michael Jackson	Dangerous - Epic ▲3	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR	39	40	Stephan Eicher	Engelberg - Barclay	F, B, CH	73	68	Simon & Garfunkel	The Definitive Simon & Garfunkel - Columbia	UK, S, IR
6	10	Queen	Queen Greatest Hits - EMI ▲5	UK, D, B, NL, E, A, CH, S, P, DK, I, SF, GR, IR	40	32	Paul Young	From Time To Time - The Singles Collection - Columbia ▲	UK, B, NL, S, DK, SF, IR	74	71	Eurythmics	Greatest Hits - RCA ▲2	UK, D, IR
7	18	Prince & The New Power Generation	Diamonds And Pearls - Paisley Park ▲	UK, F, D, B, NL, E, A, CH, S, P, DK, I, SF, GR, IR	41	37	Cher	Love Hurts - Geffen ▲	UK, D, A, DK, GR, IR	75	80	Luka Bloom	The Acoustic Motorbike - Warner Brothers	B, NL, CH, IR
8	11	U2	Achtung Baby - Island	UK, F, D, B, NL, E, A, CH, S, P, DK, I, SF, GR, IR	42	41	Queen	Innuendo - EMI ▲2	UK, D, B, NL, CH, DK	76	56	Patricia Kaas	Carnets De Scene - Columbia	FD
9	12	Lisa Stansfield	Real Love - Arista	UK, F, D, B, NL, E, A, CH, S, DK, I, SF, IR	43	58	Antonello Venditti	Benvenuti In Paradiso - Ricordi	I	77	66	Die Prinzen	Das Leben Ist Grausam - Hansa	D, CH
10	5	Lou Reed	Magic And Loss - Sire	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	44	42	Johnny Hallyday	Ça Ne Change Pas Un Homme - Philips/Phonogram	F, B	78	65	Presuntos Implicados	Ser De Agua - WEA	E
11	19	Bryan Adams	Waking Up The Neighbours - A&M ▲2	UK, F, D, B, NL, E, A, CH, S, P, DK, I, SF, GR	45	NE	Manic Street Preachers	Generation Terrorists - Columbia	UK	79	NE	Luciano Pavarotti	Pavarotti In Hyde Park - Decca	UK
12	3	Wet Wet Wet	High On The Happy Side - Precious	UK, D, B, NL, E, A, CH, S, P, DK, GR	46	52	Erste Allgemeine Verunsicherung	Watumba - EMI	D, A	80	NE	Anna Hanski	Mikset Sä Soita - Ensio Music	SF
13	13	Enya	Shepherd Moons - WEA ▲	UK, D, B, NL, E, A, CH, S, P, DK, N	47	48	Metallica	Metallica - Vertigo	D, NL, S, DK, SF, GR, IR	81	76	Cowboy Junkies	Black Eyed Man - RCA	UK, NL, S, GR
14	18	Tina Turner	Simply The Best - Capitol ▲2	UK, D, B, NL, E, A, CH, S, P, DK, N, SF, GR, IR	48	49	Fiorella Mannoia	I Treni A Vapore - Epic	I	82	30	Ce Ce Peniston	Finally - A&M	UK, NL
15	20	Guns N' Roses	Use Your Illusion II - Geffen ▲	UK, F, D, B, NL, E, A, CH, S, P, DK, SF, GR, IR	49	NE	Heroes Del Silencio	Senda '91 - EMI	E	83	62	Tom Petty & The Heartbreakers	Into The Great Wide Open - MCA ●	D, SF, IR
16	5	Ten Sharp	Under The Waterline - Columbia	D, A, CH, S, DK, N, SF	50	77	KLF	The White Room - KLF Communications	UK, NL, DK	84	51	Tori Amos	Little Earthquakes - east west	UK, IR
17	21	Dire Straits	On Every Street - Vertigo ▲2	UK, F, D, B, NL, E, A, CH, S, P	51	NE	Pearl Jam	Ten - Epic	D, NL, S, DK, N	85	64	Michael Learns To Rock	Michael Learns To Rock - Medley	DK
18	20	Guns N' Roses	Use Your Illusion I - Geffen ▲	UK, F, D, B, NL, E, A, CH, S, P, DK, SF, GR, IR	52	NE	Hanne Boel	My Kindred Spirit - Medley	DK, N	86	87	Complices	Esta Llorando El Sol - RCA	E
19	47	R.E.M.	Out Of Time - Warner Brothers ▲3	UK, F, D, B, E, CH, DK, SF, GR, IR	53	44	New Kids On The Block	Hits - Columbia	D, B, NL, A, CH, DK, GR	87	60	Les Inconnus	Boulevard Des Filles - Lederman	F
20	16	Salt-N-Pepa	The Greatest Hits - Next Plateau	UK, D, B, NL, E, A, CH, S, DK	54	NE	Elvis Presley	From The Heart - His Greatest Love Songs - RCA	UK	88	NE	Resistencia	Palavras Ao Vento - Ariola	P
21	19	Mariah Carey	Emotions - Columbia	UK, NL, E, GR	55	45	Eva Dahlgren	En Blekt Blondins Hjärta - Record Station	S, SF	89	54	Etienne Daho	Paris Ailleurs - Virgin	F, B
22	11	Bonnie Tyler	Bitterblue - Hansa	D, A, CH, DK, N, SF	56	63	Renaud	Marchand De Cailloux - Virgin	F	90	69	Jean Michel Jarre	Images - The Best Of Jean Michel Jarre - Dreyfus	D, E
23	44	Roxette	Joyride - EMI ▲3	UK, D, B, NL, E, CH, DK, IR	57	46	Gipsy Kings	Este Mundo - Columbia ▲	D, CH, P	91	70	Roberto Murolo	Ottantavogliadantare - CGD	I
24	17	Soundtrack - The Commitments	The Commitments - MCA	UK, D, CH, S, DK, SF	58	75	Diana Ross	The Force Behind The Power - EMI	UK, NL, IR	92	RE	Enya	Watermark - WEA	UK, B, NL, E, DK
25	2	Snap	The Madman's Return - Logic/Ariola	D, B, NL, A, CH, S, DK, N, GR	59	90	Soundtrack - Until The End Of The World	Until The End Of The World - Warner Brothers	I, GR	93	72	Patent Ochsner	Schlachplatte - Zytglogge	CH
26	7	Army Of Lovers	Massive Luxury Overdose - Ton Son Ton	D, B, A, CH, DK, GR	60	53	Peter Maffay	38317 - Teldec	D	94	74	Rondo Veneziano	Odissea Venezia - Baby Records	E
27	40	Michael Bolton	Time, Love & Tenderness - Columbia	UK, NL	61	RE	Beverley Craven	Beverley Craven - Epic ●	UK	95	RE	Martika	Martika's Kitchen - Columbia	UK, D
28	4	Münchener Freiheit	Liebe Auf Den Ersten Blick - Columbia	D, CH	62	55	Francis Cabrel	D'Un Ombre A L'Autre - Columbia	F, B	96	RE	Rainhard Fendrich	Nix Is Fix - Ariola	D, A
29	11	Patrick Bruel	Si Ce Soir - RCA	F	63	47	Pino Daniele	Sotto 'O Sole - CGD	I	97	RE	Roch Voisine	Double - GM/Ariola ▲	F, B
30	6	Luca Carboni	Carboni - RCA	CH, I	64	NE	MSG	MSG - Electrola	D, CH, S, SF	98	73	Michael Crawford	Michael Crawford Performs A.L. Webber - Polydor	UK
31	17	Joe Cocker	Night Calls - Capitol	D, NL, E, CH	65	91	Jean Marc Thibault	Le Printemps Des Valses Et Des Java - PPL/Sony	F, B	99	59	Scorpions	Crazy World - Mercury ▲	D
32	4	Scott Walker & The Walker Brothers	No Regrets - The Best Of Scott Walker & The Walker Brothers - Fontana	UK	66	79	Fredericks, Goldman & Jones	Fredericks, Goldman & Jones - Columbia ▲	F, B	100	NE	Yngwie Malmsteen	Fire & Ice - Elektra	S, SF
33	13	Pet Shop Boys	Discography - EMI ▲	UK, D, B, NL, E, S, DK, SF, GR	67	57	Erasme	Chorus - Mute	UK, D, A, GR					
34	5	Mylene Farmer	L'Autre - Polydor ●	F, B	68	83	Extreme	Extreme II Pornograffiti - A&M	UK, D, NL					

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

○ = FAST MOVERS NE = NEW ENTRY
 RE = RE-ENTRY

US Ready To Move Ahead On DAB At WARC

The US government's designated support of the S band (near 2,300 MHz) for the use as the international digital audio broadcasting standard will not be shared by other countries in attendance at this year's World Administrative Radio Conference (WARC), now underway in Torremolinos, Spain.

However, US delegation head **Jan Baran** announced that the US would not seek reservations halting the discussion of the various DAB possibilities during the course of the meeting. Because the conference is held to effect an international

treaty, and because reservations may serve to halt the adoption of an international standard, the US is prepared to be flexible as the meeting progresses.

While Europe and Japan have proposed the use of a spectrum in the 2500 MHz range in the S-band for digital audio broadcasting, some countries, including Canada and Mexico, have proposed support of the L-band frequencies (near 1,500 MHz) for DAB.

Countries have been trying to reach agreements on international standardization to assist free and easy trade in the area

of communications equipment. It should be noted any agreements reached during the conference are subject to confirmation by the US Senate, the governmental body which ratifies treaties affecting world trade.

Baran asserts that the possibility for different DAB frequency allocations used simultaneously in three world regions (Europe, Japan, US) is unlikely because equipment which accommodates more than one frequency does not yet exist, and may in fact be impossible to mass-manufacture. Consequently, a unanimous choice moves technology further and faster. Baran assured that the US desires the conference to be productive in this important area of global communications.

SINGLES

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For week ending February 29 1992

TW	LW	Artist/Title	Label	ECO
1	2	MR. BIG/To Be With You	Atlantic	
2	1	RIGHT SAID FRED/I'm Too Sexy	Chorisma	UK
3	3	SHANICE/I Love Your Smile	Motown	
4	5	MICHAEL JACKSON/Remember The Time	Epic	
5	4	PRINCE AND THE N.P.G./Diamonds And Pearls	Paisley Park	
6	7	TEVIN CAMPBELL/Tell Me What You Want Me To Do	Qwest	
7	6	G.MICHAEL/E.JOHN/Don't Let The Sun Go Down On Me	Columbia	UK
8	15	ATLANTIC STARR/Masterpiece	Reprise	
9	8	NIRVANA/Smells Like Teen Spirit	DGC	
10	9	COLOR ME BADD/All 4 Love	Giant	
11	20	VANESSA WILLIAMS/Save The Best For Last	Wing	
12	22	ERIC CLAPTON/Tears In Heaven	Reprise	UK
13	14	AMY GRANT/Good For Me	A&M	
14	10	CECE PENISTON/Finally	A&M	
15	19	MICHAEL BOLTON/Missing You Now	Columbia	
16	12	KARYN WHITE/The Way I Feel About You	Warner Brothers	
17	16	PAULA ABDUL/Vibeology	Captive	
18	18	BOYZ II MEN/Uhh Ahh	Motown	
19	13	U2/Mysterious Ways	Island	UK
20	11	MARIAH CAREY/Can't Let Go	Columbia	
21	27	GENESIS/I Can't Dance	Atlantic	UK
22	17	HAMMER/2 Legit 2 Quit	Capitol	
23	23	EDDIE MONEY/I'll Get By	Columbia	
24	24	MINT CONDITION/Breakin' My Heart	Perspective	
25	26	THE KLF/TAMMY WYNETTE/Justified And Ancient	Arista	UK
26	21	KEITH SWEAT/Keep It Comin'	Elektra	
27	25	BONNIE RAITT/I Can't Make You Love Me	Capitol	
28	30	COLOR ME BADD/Thinkin' Back	Giant	
29	32	PAUL YOUNG/What Becomes Of The Brokenhearted	MCA	UK
30	28	PM DAWN/Paper Doll	Gee Street	UK
31	31	RTZ/Until Your Love Comes Back	Giant	
32	33	CELINE DION/PEABO BRYSON/Beauty And The Beast	Epic	
33	37	MC BRAINS/Oochie Coochie	Motown	
34	NE	CECE PENISTON/We Got A Love Thang	A&M	
35	29	MICHAEL JACKSON/Black Or White	Epic	
36	NE	HEAVY D. & THE BOYZ/Is It Good To You	Uptown	
37	36	HAMMER/Addams Groove	Capitol	
38	39	THE SHAMEN/Move Any Mountain	Epic	UK
39	NE	JOHN MELLENCAMP/Again Tonight	Mercury	
40	34	GUNS N' ROSES/Live And Let Die	Geffen	

OES: New Sales Tool?

by Lisa Nordmark

In an economy riddled with financial woes, the radio industry is taking note of an advertising spot scheduling system entitled *Optimum Effective Scheduling* (OES), which virtually guarantees effective frequency and reach, and therefore, sales results.

Developed by **Coleman Research VP Pierre Bouvard** and **New City Associates president Steve Marx**, the program is mathematically calculated so that the effective reach—those listeners reached at least three times—is 50% of the total reach at the very minimum.

A station's OES is determined by multiplying its weekly turnover ratio by 3.29 and multiplying its cume/reach by 0.46. The product of this equation signifies the number of people effectively reached by a spot schedule. Marx states, "The 0.46 figure is

not all that important to getting results, but the 3.29 number is what OES is all about."

While broadcasters generally exude initial interest in OES results, many become reluctant to implement the scheduling system when it is revealed that the number of spots required for effective reach is most often far greater than the schedules they are used to selling.

According to the system's developers, what some don't readily realize is that even though the required spot buys are heavy, the time span required for broadcast is much more condensed.

For instance, an advertiser wishing to place a buy for 20 spots per week over a four-week period would be much more effective running those same spots over the course of four days.

Bouvard emphasizes that some reluctant stations have experimented first by applying OES to the broadcast of their own promotions, and that the response from such trials finds stations ready to apply OES to sales.

Critics of OES contend that the system is simply a way of getting advertisers to spend more money, and that it only is viable at lower-rated or small market stations where heavy spot schedules are affordable. Bouvard insists that the desired outcome is to bring advertisers back to radio on an continual basis, and that large stations are simply intimidated in asking for the buy.

Another matter of criticism is that OES limits the number of radio stations included in any specific buy, but it also is not taken as gospel that only the top-ranking stations in any market are mandatorily given the buy.

Those who have given OES the benefit of the doubt seem to unanimously laud its rate of success, claiming that such a schedule serves to generate a win-win situation for both the station and the advertising client. It's been figured that the average cost of an OES schedule is US\$450.

Bouvard and Marx have collaboratively written a book, available from the **National Association of Broadcasters (NAB)** called "Radio Advertising's Missing Ingredient: The Optimum Effective Scheduling System." For information, call the NAB at +1-202.429.5444.

US\$1 million lost money in 1990. Such relatively low-revenue generators account for some 75% of all US radio stations. The FCC report suggests that industry profitability would rise 30% if only 10% of general and administrative costs could be eradicated.

Bedroom, Kitchen Leading Radio Listening Locations

When do people listen to the radio at home? Where in the home do they listen, and who chooses the station? To find the answers to these questions about US radio listening habits, Denver-based **Paragon Research** recently completed a national survey of 469 radio listeners. The respondents were between the ages of 18-64, and all listen to the radio at least an hour per day.

Q: What times do you typically listen to the radio at home?

Time of day	Often	Sometimes	Never
Monday-Friday, 6.00-9.00	47%	22%	31%
Monday-Friday, 9.00-15.00	16%	26%	58%
Monday-Friday, 15.00-19.00	29%	37%	34%
Monday-Friday, 19.00-24.00	23%	34%	43%
Weekends	45%	38%	17%

Q: Where in the home do you typically listen to the radio?

Bedroom	76%
Kitchen	61%
Living room	60%
Bathroom/Toilet	43%
Den/library	37%
Dining room	32%
Garage	26%
Laundry/hobby room	22%
In-Home Office	18%

Q: Do you choose the station you listen to at home?

Always	67%
Sometimes	30%
Never	3%

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Small Radio Stations Face Finance Woes

An internal committee report recently circulated to **FCC** chairman **Alfred Sikes** and other commissioners states that small radio stations—the bulk of the industry—are in "profound financial distress."

The report finds that industry revenue and profits are "overwhelmingly concentrated in the small number of large radio stations, while most small stations struggle to remain solvent."

Percentage-wise, stations in the top 50 markets pulled down 11% of the industry revenue and 50% of the industry profit in 1990. Those are sums controlled by one-half of one percent of the approximate 10,000 radio stations currently broadcasting.

On the other end of the scale, the majority of stations with annual revenues of less than

Tears For Fears

Phonogram will be commemorating 10 years of Tears For Fears with a major nationwide TV-advertising campaign for the album *Tears Roll Down-The Hits 1981-1992*, released on February 28.

The company has produced 30-second and 10-second advertising spots featuring video clips. A radio advertising campaign has also been scheduled and is currently being tested in the London area. According to Phonogram UK marketing manager John Chuter, the campaign is likely to be expanded on a national scale. Says Chuter, "We think it will be very effective on radio, as all the tracks are instantly recognisable. It's a true greatest hits album. Every track is a well-known and proven top 40 hit. Most greatest hits packages only feature a handful of hit singles. This has got them all."

The compilation will be released on four formats, including a music video containing the above tracks. Phonogram has produced an extensive range of point-of-sale material using the gold sun from the sleeve design of the *Sowing The Seeds Of Love*. Continues Chuter, "We'll be running the campaign over Easter, from March 7 into mid-April. Easter is the second most important sales time for us after Christmas."

The 12-track compilation features one new track, the Tim Palmer-produced single *Laid So Low So Long (Tears Roll Down)*, which is this week's highest new entry in the EHR Top 40 at number 28.

In the second week of February, Phonogram promoted the single to UK radio via Satellite Media Services (SMS): Says Chuter, "It was digitally transferred via satellite in the UK as we wanted all regional stations to receive the single at the same time. It gave them the opportunity to either broadcast it live or take a hard copy on DAT. Of course, we've followed this up by servicing them with 'real' copies of the single. In order to get proper radio interviews with Roland Orzabal, we used SMS in the same way."

Curt Smith, one half of the duo, has left to pursue a solo career while Orzabal continues as Tears For Fears with line-ups changing per recording project. The current single is the first track without Smith.

Robbert Tilli

Tracklisting "Tears Roll Down"

Sowing The Seeds Of Love (1989); *Everybody Wants To Rule The World* (85); *Woman In Chains* (89); *Shout* (84); *Head Over Heels* (85); *Mad World* (82); *Pale Shelter* (released both in 1983 and 1985); *I Believe* (85); *Laid So Low So Long (Tears Roll Down)*; *Mother's Talk* (84); *Change* (83); *Advice For The Young At Heart* (90). Out of these, six reached the top 5 in the UK while the others reached at least the top 40.

EDR TOP 25

TW	ZWA	WOC	Artist/Title	Label
1	3	8	SHANICE WILSON/I Love Your Smile	(Motown)
2	5	6	CE CE PENISTON/We Got A Love Thang	(A&M)
3	1	5	DNA FEAT. SHARON REDD/Can You Handle It	(EMI)
4	2	5	PASADENAS/I'm Doing Fine Now	(Columbia)
5	NE	→	CHIC/Chic Mystique	(Warner Brothers)
6	9	3	BRAND NEW HEAVIES/Dream Come True	(Acid Jazz)
7	21	3	MICHAEL JACKSON/Remember The Time	(Epic)
8	NE	→	SNAP/Colour Of Love	(Logic/Ariola)
9	7	7	KYM SIMS/Too Blind	(Atco)
10	NE	→	KENYATTA/Love Again	(Delicious Vinyl)
11	NE	→	NAUGHTY BY NATURE/Everything's Gonna Be Alright	(Tommy Boy)
12	NE	→	ADEVA/Don't Let It Show On Your Face	(Cooltempo)
13	11	5	RONNY JORDAN/So What	(Antilles)
14	RE	→	CE CE PENISTON/Finally	(A&M)
15	NE	→	ROZALLA/Are You Ready	(Pulse 8)
16	23	3	UTAH SAINTS/What Can You Do For Me	(ffrr)
17	22	3	NAUGHTY BY NATURE/O.P.P.	(Tommy Boy)
18	6	6	PAULA ABDUL/Vibeology	(Virgin America)
19	13	5	KARYN WHITE/The Way I Feel About You	(Warner Brothers)
20	14	8	PM DAWN/Set Adrift On Memory Bliss	(Gee Street)
21	10	5	KEITH SWEAT/Keep It Comin'	(Elektra)
22	12	5	DES'REE/Feel So High	(Sony Soho Square)
23	20	5	MARIAH CAREY/Can't Let Go	(Columbia)
24	24	3	2 UNLIMITED/Twilight Zone	(PWL Continental)
25	15	6	RIGHT SAID FRED/JOCELYN BROWN/Don't Talk...	(Tug)

European Dance Radio (EDR) is based on a weighted-scoring system and is compiled on the basis of playlists from European stations playing dance music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. The following stations have participated: **Choice FM**/London; **Club FM**/Gothenburg; **Hit FM**/Stockholm; **Hit Radio N-1**/Nuremberg; **Horizon Radio & Galaxy Radio**/Milton Keynes/Bristol; **KISS FM**/London; **Maximum FM**/Paris; **Power FM**/Amsterdam; **Radio 2-Day**/Munich; **Radio HSR**/Copenhagen; **Radio Kiss Kiss Network**/Naples; **Radio Deejay**/Milan; **Radio Luxembourg**/London; **Radio Stockholm**/Stockholm; **Radio Venaria**/Turin; **Radio Voltage**/Paris; **Radio VSD**/Gothenburg; **Rainbow Radio**/Oslo; **Sunset 102**/Manchester.

NATIONAL AIRPLAY

National product is highlighted in red

UNITED KINGDOM

Most played records on BBC stations and major independents.

- (1) **Pasadenas - I'm Doing Fine Now**
- (16) Michael Jackson - Remember The Time
- (14) Genesis - I Can't Dance
- (9) Shakespears Sister - Stay
- (2) Curtis Stigers - I Wonder Why
- (6) Wet Wet Wet - Goodnight Girl
- (3) DNA feat. Sharon Redd - Can You Handle It
- (4) Cicero - Love Is Everywhere
- (4) Michael Bolton - Steel Bars
- (5) Primal Scream - Movin' On Up
- (-) Tears For Fears - Laid So Low
- (7) James - Born Of Frustration
- (11) Ce Ce Peniston - We Got A Love Thang
- (-) Shanice - I Love Your Smile
- (-) Tina Turner - Love Thing
- (-) 2 Unlimited - Twilight Zone
- (-) Chic - Chic Mystique
- (10) Kylie Minogue - Give Me Just A...
- (-) Bryan Adams - Thought I'd Died And...
- (18) Julia Fordham - Love Moves In...

GERMANY

Most played records on the ARD stations and major privates. Compiled by Media Control/Baden Baden.

- (1) Simply Red - Stars
- (5) Genesis - I Can't Dance
- (11) Shanice - I Love Your Smile
- (3) Ten Sharp - You
- (2) Münchener Freiheit - Liebe Auf Den...
- (14) Army Of Lovers - Obsession
- (7) Monty Python - Always Look On The...
- (-) KLF - Justified And Ancient
- (-) Michael Jackson - Remember The Time
- (4) Michael Jackson - Black Or White
- (6) OMD - Call My Name
- (9) G.Michael/E.John - Don't Let The Sun...
- (10) Tina Turner - Way Of The World
- (13) Beautiful South - Old Red Eyes Is Back
- (8) Roxette - Spending My Time
- (18) Genesis - No Son Of Mine
- (12) Pasadenas - I'm Doing Fine Now
- (15) Garland Jeffries - Hail Hail Rock'N'Roll
- (17) Richard Marx - Hazard
- (-) Kylie Minogue - Give Me Just A Little...

FRANCE AM

Most played records on AM stations. Compiled by Media Control/Strasbourg.

- (1) Stephan Eicher - Pas D'Ami (Comme Toi)
- (3) Alain Bashung - Osez Josephine
- (5) Roch Voisine - La Promesse
- (6) Fredericks, Goldman & Jones - 1,2,3
- (4) Etienne Daho - Saudade
- (2) Mylene Farmer - Je T'Aime Melancolie
- (9) Jil Caplan - As Tu Deja Ouhlie
- (-) Dany Brilliant - Suzette
- (16) Francois Feldman - Joy
- (-) Herbert Leonard - Parlons D'Amour
- (-) Renaud - Marchand De Cailloux
- (7) MC Solaar - Victime De La Mode
- (-) G.Michael/E.John - Don't Let The Sun...
- (-) Jean-Louis Murat - Sentiment Nouveau
- (-) Michael Jackson - Remember The Time
- (-) Au Petit Bonheur - J'Veux Du Soleil
- (-) Genesis - I Can't Dance
- (-) Marc Cohn - Walking In Memphis
- (-) Simply Red - Stars
- (-) Johnny Hallyday - Dans Un An Un Jour

FRANCE FM

Most played records on FM stations. Compiled by Media Control/Strasbourg.

- (1) Etienne Daho - Saudade
- (2) Ten Sharp - You
- (3) Salt-N-Pepa - Let's Talk About Sex
- (7) Simply Red - Stars
- (4) Lisa Stansfield - Change
- (8) G.Michael/E.John - Don't Let The Sun...
- (9) Bryan Adams - Can't Stop This Thing...
- (6) Stephan Eicher - Pas D'Ami (Comme Toi)
- (5) East Side Beat - Ride Like The Wind
- (18) Garland Jeffries - Hail Hail Rock'N'Roll
- (15) Marc Cohn - Walking In Memphis
- (13) Fredericks, Goldman & Jones - 1,2,3
- (19) Martika - Love...Thy Will Be Done
- (14) PM Dawn - Set Adrift On Memory Bliss
- (20) Michael Bolton - When A Man Loves...
- (12) Cher - Love And Understanding
- (-) Jean Loup - 1990
- (11) Dire Straits - Heavy Fuel
- (-) U2 - Mysterious Ways
- (-) Mylene Farmer - Je T'Aime Melancolie

NORWAY

Most played records on 40 Norwegian stations. Compiled by Radio Topp 20/Scanco, Young & Rubicam.

- (1) Curtis Stigers - I Wonder Why
- (2) Michael Jackson - Remember The Time
- (4) Shanice - I Love Your Smile
- (19) Richard Marx - Hazard
- (5) Zucchero/Randy Crawford - Diamante
- (15) Ole Paus - Ikke GjØr Som Mora De Sier
- (8) Ten Sharp - You
- (20) Simply Red - For Your Babies
- (-) Mr. Big - To Be With You
- (9) Bette Midler - In My Life
- (11) Contenders - Radioland
- (-) Eric Clapton - Tears In Heaven
- (-) Amy Grant - Good For Me
- (-) Bel Canto - Shimmering Warm And Bright
- (12) Go Go Gorilla - Go Go Gorilla
- (7) Genesis - I Can't Dance
- (16) Kenny Thomas - Tender Love
- (6) G.Michael/E.John - Don't Let The Sun...
- (14) Beautiful South - Old Red Eyes Is Back
- (-) Buffy Saint Marie - The Big Ones Get Away

SPAIN

Most played records on Cuarenta Principales, covering the major stations.

- (8) Alejandro Sanz - Se Le Apago La Luz
- (3) U2 - Mysterious Ways
- (4) Martika - Martika's Kitchen
- (1) Luz - Un Pedazo De Cielo
- (6) Mecano - Dalai Lama
- (7) New Kids On The Block - If You Go Away
- (5) Queen - The Show Must Go On
- (9) G.Michael/E.John - Don't Let The Sun...
- (10) Snap - Colour Of Love
- (11) La Guardia - Al Otro Lado
- (12) Dire Straits - Heavy Fuel
- (14) 2 Unlimited - Get Ready For This
- (18) Duncan Dhu - Oro Blanco
- (20) Niños Del Brasil - Sed De Venganza
- (16) Simpsons - Do The Bartman (Spanish)
- (19) Simply Red - Stars
- (-) Complices - Verdad Que Seria Estupendo
- (-) Rozalla - Faith
- (-) Dragon Rapide - Volar
- (-) OBK - Oculta Realidad

HOLLAND

Most played records on national stations Radio 2 and Radio 3. Compiled by Stichting Nederlandse Top 40.

- (-) Gary Moore - Cold Day In Hell
- (3) Michael Jackson - Remember The Time
- (13) Pater Moeskroen - Hela Hela
- (-) Van Vollenhoven - Doe Het Voor Mij
- (-) Curtis Stigers - I Wonder Why
- (11) Rowwen Heze - Bestel Mar
- (4) Genesis - I Can't Dance
- (6) Ce Ce Peniston - Finally
- (1) Del Tha Funkce Homosapien - Mistadobalina
- (-) Gavin Friday - I Want To Live
- (-) Wonder Stuff - Welcome To The Cheap...
- (2) Urban Dance Squad - Routine
- (14) Robbie Valentine - Love Takes Me Higher
- (17) Booming Support - Rode Schoentjes
- (-) Frank Boeijen - Zc Geeft Om Mij
- (-) Pearl Jam - Alive
- (-) Fortuna - O Fortuna
- (18) MC 900 Ft. Jesus - The City Steps
- (19) KLF - Justified And Ancient
- (20) Red Hot Chili Peppers - Under The Bridge

SWITZERLAND

Most played records on the national station DRS 3 and major privates. Compiled by Media Control/Basel.

- (5) Ten Sharp - You
- (17) Juliane Werding - Rote Schuh'
- (2) Simply Red - Stars
- (8) Münchener Freiheit - Liebe Auf Den...
- (4) Die Prinzen - Millionär
- (-) Cher - The Shoop Shoop Song
- (-) Salt-N-Pepa - Let's Talk About Sex
- (-) Wet Wet Wet - Put The Light On
- (-) Marc Cohn - Silver Thunderbird
- (18) Luka Bloom - I Need Love
- (-) Genesis - I Can't Dance
- (-) Mano Negra - Out Of Time
- (-) Shanice - I Love Your Smile
- (-) Simply Red - Something Got Me Started
- (-) Love And Money - Winter
- (14) KLF - Justified And Ancient
- (-) Army Of Lovers - Crucified
- (-) Bette Midler - In My Life
- (-) Cavaliere - Ragazzi Che
- (-) Lisa Stansfield - Change

FINLAND

Most played records on private radios as compiled by Discopress.

- (1) Anna Hanski - Jos Ei Sä Soita
- (2) Queen - The Show Must Go On
- (8) Benny Törnros - Käy Muumilaaksoon
- (6) Puolukku - Makeaa Myrkyä
- (16) Kurre - Jäi Sateen Taa
- (3) OMD - Call My Name
- (11) Genesis - I Can't Dance
- (9) Ten Sharp - You
- (19) Resso Redford - Lauussa On Helppo...
- (10) Resso Redford - Kato Miä Sä Teit
- (13) Boppers - All I Have To Do Is Dream
- (12) Veikko Lavi - Ota Löysin Rantein
- (10) Bikinis - Baby Boy
- (17) Erasure - Love To Hate You
- (15) Rapatti - Unelmää
- (7) Topi Sorsakoski - Haavekuvia
- (4) Michael Jackson - Black Or White
- (-) Tuula Amberla - Korppi
- (-) Simply Red - Stars
- (20) Right Said Fred - Don't Talk Just Kiss

SWEDEN

Most played records on Swedish national and local stations. Compiled by Airplay Sweden.

- (1) Anders Glenmark - Mare Mare
- (2) Ten Sharp - You
- (-) Orup - Stockholm
- (-) KLF - Justified And Ancient
- (-) Michael Jackson - Remember The Time
- (4) Des'Ree - Feel So High
- (10) Shanice - I Love Your Smile
- (6) Wehstrana - Moln På Marken
- (11) Curtis Stigers - I Wonder Why
- (8) Mauro Scocco - Till Dom Ensamma
- (9) Pasadenas - I'm Doing Fine Now
- (-) Keith Sweat - Keep It Comin'
- (-) Cecilia Ray - Lover Gives No ...
- (20) Right Said Fred - Don't Talk Just Kiss
- (12) Pet Shop Boys - Was It Worth It
- (-) Salt-N-Pepa - You Showed Me
- (17) Genesis - I Can't Dance
- (-) Clubland - Hold On
- (-) Betsy Cook - Love Is The Groove
- (-) Ce Ce Peniston - We Got A Love Thang

THE TOUCH OF THE BOSS: European radio will be serviced with the new **Bruce Springsteen** single *Human Touch* on March 4. The commercial version of the song—released a day later—will be 6:28 minutes long, although radio will get a 5:09 version.

NO RETURN OF AGEDI?: **Joaquim Amat**, secretary general of Spain's regional broadcaster federation **FORTA**, has told **OTR** the regional stations will be signing the pending Broadcast Performance Rights agreement with performing rights association **AGEDI** after a conclusive meeting scheduled for the end of February.

CLASSIC MOVES: UK INRI winner **Classic FM** has officially joined the **AIRC**. Insiders were worried that the national service might go its separate way. **Classic FM** has also been issued six temporary low-powered licences by the **Radio Authority** to test listener reaction to its format prior to the national launch.

GET OUT AND SELL, SELL, SELL: Dublin-based **EHR** longwaver **Atlantic 252**, which claims to be the UK's largest commercial station, has opened a promotion and marketing office in London.

ODDS & ENDS: Is **Paul Russell** crossing the Atlantic to prepare for a much-expanded international role? Are **Paul Conroy's** contract problems about to end?

Pop Classical

(continued from page 1)

in younger listeners to stations. The pop marketing and programming of classical repertoire has worked because "Euro-yuppies" are increasing their buying and listening to classical music.

Comments German private **Klassik Radio/Hamburg's PD Ingrid Roosen**, "We're using more contemporary programming methods and programming the 'pop' classical music to come closer to younger people, to reach more people who are definitely not involved in classical music. You have to find new ways, and this is one possibility. Our goal is to reach the younger listeners. We're not making a programme for older people. They already have their classical programmes on the state-run radio stations."

Klassik Radio is modelling itself along the lines of a traditional pop station, complete with presenters, artist visits and live, in-studio performances. The station has also been one of the more aggressive European classical music stations in programming and promoting such music. "We try these things to find a way to explain to our listeners what these people are doing, so that everyone can understand it, even if they don't have a university degree in classical music," says **Roosen**.

While programming more pop classical doesn't yet fit the format and strategy of French station **Radio Classique/Paris**, head of music **Bernard Meillat** says it's a topic of discussion. "We are thinking about it [adding more pop classical]," he adds. "I think that we are going to [programme more] next year. We already have original contemporary programming. But right now, we do not want to be specialized with any age. We want to try to reach the most people."

DJ-free Dutch national cable/satellite station **Concert Radio** is also going for a broad

audience. **PD Wouter Spijker** thinks **Klassik Radio's** approach is valid, but not applicable to the Dutch market. "In Germany, they have a much bigger country, so it makes sense to use that kind of strategy," he says. "Here in Holland, we have only 14 million people."

While such pop classical and marketing strategies have benefited the labels and some private classical stations, the techniques are not being wholeheartedly embraced by public radio stations. Comments **BBC Radio 3** head of music **Adrian Thomas**, "I think that what you have to recognize is that **Radio 3** broadcasts roughly one-third commercial music; the remaining two-thirds are either live broadcasts or they're special recordings by the **BBC** or by or through the **EBU**. That governs a lot of what we do. The reason that we have a lot of live broadcasts is that we have a public service commitment to musical life here."

He adds, "I think the marketing of classical music is a different part of the classical music world. Therefore, it doesn't necessarily have much of an impact on radio, partly because you're talking about image and, of course, with radio, you can't have a visual image."

Despite the heightened awareness of pop classical, no artist over the past year has been as popular as **Nigel Kennedy**. And labels are being cautious about forcing the issue.

Comments **BMG Classics UK** promotions manager **Michael Deacon**, "Fingers can get so easily burned. Even now, there's not a terrific amount of expertise in the classical record business in this area. And until there is, there is unlikely to be a stampede. There's the danger that too much orientation to crossover would result in neglect of the serious core of the business." He adds, "I don't think there's going to be a tremendous increase of [such artists] because it's dangerous, in the sense that

Germany

(continued from page 1)

that it could happen to us. Last year's growth was more positive than the overall trend. We are dealing with hit product, and with a lot of hits it is relatively easy to survive a recession."

Stagnation and inflation are other problems for **Stein**, who adds, "I can only hope that the five new states show sufficient growth to maintain a reasonable upward trend. It will depend on the shift to CDs, which would provide the turnover growth without necessarily requiring an equivalent increase in unit sales."

Predicting a slowdown in the CD growth rate, **EMI** head of planning/market research **Carl Mahlmann** recognizes signs of stagnation on the German market and warns of rising consumer prices for soundcarriers. "There is an inflation rate of 4-4.5%. Prices will have to rise with inflation."

Explaining the "unavoidable" reasons behind the recent wholesale price increases, **Stein** says, "We are dealing with two factors: reduced vinyl sales, which leads to higher manufacturing costs per unit; and the fact that sound carrier prices have remained extreme-

Orff

(continued from page 1)

of the records and that's what we did."

Red Bullet MD Willem van Kooten is not leaving the case to rest and has announced legal action against **STEMRA**. Says **van Kooten**, "The record was already out in Belgium in September and reached number 1. Why this sudden action? We have notified **STEMRA** about the impending release, as well as the Dutch music publisher [**Albert**]. The repercussions of this case could well mean that no record company boss can enjoy sound sleep. Besides, it's not even his [Orff's] own work!" (Orff's opera is based on docu-

ments found in a medieval monastery.)

you're using more pop-oriented marketing methods, and accountants like the relative security of classical music—the 'with-profits' part of the equation—rather than the more turbulent unit-linked."

Teldec Classics International marketing manager **Joachim Leufgen** agrees that protecting that core market is crucial. "The newer contemporary artists are much more comparable to pop artists. Those titles are marketed and promoted like pop titles. They're pushed forward by the record companies. The young people who buy the records tend to lose interest very soon."

Leufgen supports a more traditional marketing approach to his more conservative audience, which will have long-term benefits. "We know that we need at least two or three years to build up an artist," he says. "In return, we may get a profit from the artist over at least a 10- or 15-year period."

ly stable over many years. Other costs have also risen considerably: special tax surcharges, packaging and recycling, and a large investment in computer technology for dealers."

Despite rising prices, record companies are reluctant to cut too many costs in A&R and marketing. "We are not going to saw off the branch we are sitting on," comments **Stein**. "We cannot ignore the development and marketing of our artist roster, but we do have to be more selective in our choices, as well as taking other appropriate measures. We could issue fewer releases, but then we enter a vicious circle. In order to attain a high level of efficiency, we release fewer records on which we concentrate more intensively. But none of us can guarantee making the right decisions, and often the final decision is best left to the record buyer rather than the record company."

Much to the dismay of retailers, other cost-cutting, turnover-increasing measures taken by German record companies include the reduction of discounts and changes in return policies. **Jorg Pflaumbaum**, manager of the **Ideal-owned Cadillac Record Shop** in Rostock, reports that

no way to treat your best business partners. Although the procedure requires asking for permission, nobody ever adheres to it. Everybody is sampling **James Brown**, but suddenly with a classical composer, the shit hits the fan."

Momentarily, **Van Kooten**—who has already sold 25,000 copies of the **Fortuna** project—has stopped distributing the record.

STEMRA's **Brandsteder** counters **Van Kooten's** argument by pointing to the standard agreement. "The contract clearly stipulates that the responsibility [for asking permission] is with the record industry."

Indisc has already sold 20,000 copies of the **Apotheosis** project, but **MD Andre de Raaff** is not considering taking such similar legal steps as **Van Kooten**. "What disappoints me is that the involved parties were not consulted. This is

Sony

(continued from page 1)

once **Pearce** moves from his current temporary assignment—acting MD of **Sony Music Belgium**—back to **SME**.

Says **Pearce**, "It's an alternative way of marketing. We give the indie label our international marketing clout while leaving its creativity—which the major may find difficult to generate—intact. Normally, only acts signed directly to the major company enjoy that degree of international exploitation. Also, the label can stop worrying about making individual territory-by-territory deals. The thrust of the new company will be to licence artists on a European and/or world basis outside their country of origin."

Apart from **ARS** and **PEM**, the new division will also administer the licensing agreements previously made with **US's Curb (Osmond Boys, Lyle Lovett,**

some record companies have even begun refusing to reimburse retailers on unsold vinyls.

Even more significant is the recent reduction of the "skonto" discount—a 3% break offered by record companies to retailers who pay immediately. **World of Music (WOM)** head of purchasing **Wolfgang Orthmeyer**, explains, "As of January 1, most of the large companies have adopted new conditions, reducing the 3% skonto discount for cash payment—which has existed since the end of the Second World War—to 2%. Some have even tried 1%, arguing this deal does not exist in other European countries. Indeed, it does not exist in other countries, but they offer other conditions based on 90-day and 120-day payment goals, which is not usual in Germany."

As a large chain, **WOM** has a better negotiating position than a small individual retailer, but it will still feel the pinch of a reduced discount. "If we accepted a 2% skonto discount across the board, we would lose about DM1 million per year with a purchase volume of DM100 million per annum."

Meanwhile, both records are still in rotation with the major national pubcasters, in particular **TROS** and **Veronica**, both of which broadcast chart shows. Says **TROS** head of programmes **Ferry Maat**, "I'll continue playing the tracks. But this can change at any moment." **Veronica** head of music **Hans van der Veen** agrees. "We await the legal battle in eager anticipation. Until we hear anything official, the records continue to be played."

Righteous Brothers), UK's Produce (one act only, **The Farm**) and **Emphasis**. The latter is the label identity of Belgian **T99** and **Quadrophenia** producers **Oliver Abbeloos** and **Patrick de Meyer**. The deal with **ARS**—announced at last year's **MIDEM**—has recently been extended to a long-term contract.

Pearce will relinquish his role as acting MD **Sony Belgium** at the end of June. He is now filling the vacancy of **Bert Cloeck-aert**, who took the reigns at **Polygram Belgium** from **Charles Licoppe**.

A marketing director for the Licenced Repertoire Division will be appointed soon.



Jeremy Pearce

EHR TOP 40

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	1	6	GENESIS/I Can't Dance	(Virgin)	52	42	10	1
2	7	3	MICHAEL JACKSON/Remember The Time	(Epic)	47	37	10	7
3	6	11	SHANICE WILSON/I Love Your Smile	(Motown)	46	35	11	4
4	3	9	KLF/Justified & Ancient	(KLF Communications)	45	32	13	2
5	2	10	GEORGE MICHAEL/ELTON JOHN/Don't Let The Sun Go Down...	(Epic)	42	38	4	0
6	5	11	SIMPLY RED/Stars	(east west)	39	33	6	0
7	17	3	CURTIS STIGERS/I Wonder Why	(Arista)	42	29	13	7
8	10	5	WET WET WET/Goodnight Girl	(Precious/Phonogram)	41	29	12	7
9	4	12	MICHAEL JACKSON/Black Or White	(Epic)	35	27	8	0
10	16	4	PASADENAS/I'm Doing Fine Now	(Columbia)	32	24	8	3
11	9	8	KYM SIMS/Too Blind	(Atco)	33	22	11	0
12	8	10	U2/Mysterious Ways	(Island)	31	21	10	0
13	12	9	PRINCE/Diamonds And Pearls	(Paisley Park)	33	22	11	1
14	21	3	KYLIE MINOGUE/Give Me Just A Little More Time	(PWL)	31	24	7	5
15	22	2	SIMPLY RED/For Your Babies	(east west)	31	24	7	6
16	13	12	TINA TURNER/Way Of The World	(Capitol)	29	20	9	1
17	30	3	DES'REE/Feel So High	(Sony Soho Square)	25	17	8	2
18	15	15	GENESIS/No Son Of Mine	(Virgin)	23	15	8	0
19	32	2	AMY GRANT/Good For Me	(A&M)	26	13	13	5
20	19	6	MC HAMMER/Addams Groove	(Capitol)	26	15	11	2
21	14	5	BEAUTIFUL SOUTH/Old Red Eyes Is Back	(GoldDiscs)	25	15	10	0
22	11	8	EAST SIDE BEAT/Ride Like The Wind	(ffrr)	25	21	4	0
23	20	5	SNAP/Colour Of Love	(Logic/Ariola)	22	19	3	1
24	33	2	MICHAEL BOLTON/Steel Bars	(Columbia)	24	18	6	0
25	23	17	LISA STANSFIELD/Change	(Arista)	24	14	10	0
26	26	14	MICHAEL BOLTON/When A Man Loves A Woman	(Columbia)	26	16	10	0
27	18	5	CE CE PENISTON/We Got A Love Thang	(A&M)	24	16	8	3
28	NE	TEARS FOR FEARS/Laid So Low...Tears Roll Down	(Fontana)	19	16	3	10	
29	28	6	MARIAH CAREY/Can't Let Go	(Columbia)	22	11	11	0
30	24	4	ZUCCHERO/CRAWFORD/Diamante	(London)	25	11	14	1
31	36	4	NIRVANA/Smells Like Teen Spirit	(DGC)	20	16	4	0
32	27	6	RIGHT SAID FRED/JOCELYN BROWN/Don't Talk Just Kiss	(Tug)	25	14	11	0
33	39	3	CE CE PENISTON/Finally	(A&M)	19	16	3	0
34	35	4	TEN SHARP/You	(Columbia)	22	19	3	1
35	38	9	SALT-N-PEPA/You Showed Me	(ffrr)	22	16	6	2
36	NE	SHAKESPEARS SISTER/Stay	(London)	19	15	4	2	
37	25	10	MARTIKA/Martika's Kitchen	(Columbia)	20	10	10	0
38	34	7	LISA STANSFIELD/All Woman	(Arista)	20	9	11	0
39	NE	JAMES/Born Of Frustration	(Fontana)	18	14	4	2	
40	37	2	DNA FEAT. SHARON REDD/Can You Handle It	(EMI)	18	14	4	2

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

CHARTBOUND RECORDS

PAULA ABDUL/Vibeology	(Virgin America)	20/1	RICHARD MARX/Hazard	(Capitol)	13/1
TINA TURNER/Love Thing	(Capitol)	18/3	2 UNLIMITED/Twilight Zone	(PWL Continental)	13/1
CHIC/Chic Mystique*	(Warner Brothers)	6/12	CLIVILLES & COLE/Pride	(Columbia)	13/0
ERIC CLAPTON/Tears In Heaven	(Reprise)	16/3	MR. BIG/To Be With You*	(Atlantic)	12/2
OMD/Call My Name	(Virgin)	16/0	CROWDED HOUSE/It's Only Natural	(Capitol)	12/1
BRYAN ADAMS/Thought I'd Died...*	(A&M)	15/8	DIANA ROSS/When You Tell Me...	(EMI)	12/0
ARMY OF LOVERS/Crucified	(Ton Son Ton)	15/3	GARY MOORE/Cold Day In Hell*	(Virgin)	11/6
PRIMAL SCREAM/Movin' On Up	(Creation)	15/3	DIRE STRAITS/On Every Street*	(Vertigo)	11/4
KISS/God Gave Rock...	(Interscope)	15/1	DIESEL PARK WEST/Fall To Love	(Food/EMI)	11/2
PET SHOP BOYS/Was It Worth It	(Parlophone)	15/1	BETTE MIDLER/In My Life	(Atlantic)	11/2
MIKE & THE MECHANICS/Everybody Gets...	(Virgin)	15/0	SANDRA/Don't Be Aggressive*	(Virgin)	11/2
TEXAS/Alone With You*	(Vertigo)	14/4	CICERO/Love Is Everywhere*	(Spaghetti)	11/1
BRIAN MAY/Driven By You	(Parlophone)	14/1	VOICE OF THE BEEHIVE/Perfect Place	(London)	11/1
QUEEN/Bohemian Rhapsody	(Parlophone)	14/0	PAUL YOUNG/I'm Only Fooling...	(Columbia)	11/0
SMOKEY ROBINSON/Double Good	(SBK)	13/3	ROZALLA/Are You Ready*	(Pulse 8)	10/7

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

AIRPLAY ACTION

by Machgjel Bakker

Genesis holds the top spot for the second week, although *I Can't Dance* is not registering an increase in total number of reporting stations. Meanwhile, **Michael Jackson** is storming the chart, as *Remember The Time* thunders from number 7 to 2 in its third week. With 47 stations under his belt, the competition with Genesis is heating up.

Remember The Time is getting airplay across Europe, although France and Spain are lagging a bit behind. Currently, almost 50% of M&M's EHR reporting team is playing the single.

Shanice Wilson's *I Love Your Smile* continues to climb the EHR Top 40. In its 11th week, the single can now boast being the third-best-played single on EHR. Strongest markets include Germany, Denmark, Belgium, Holland and Italy.

Following his solid UK base, **Arista US** signing **Curtis Stigers's** *I Wonder Why* is now spreading its wings on the Continent with particularly good airplay in Germany, the Benelux and Denmark.

A similar story can be told of Scottish band **Wet Wet Wet**, who have managed to cross over from the UK to mainland Europe. Apart from Germany, there is not yet one particular market that stands out. However, *Goodnight Girl* gets scattered airplay across 10 other European markets.

The **Pasadenas** enjoy their biggest hit single in Europe since 1989's *Tribute (Right On)*. *I'm Doing Fine Now*, taken from the band's latest "tribute" album *Yours Sincerely*, is hitting top 10 this week with strong airplay in the UK; Germany and Italy are heating up, as well.

Kylie Minogue scores her next hit single on EHR, with *Give Me Just A Little More Time* jumping from 21 to 14 in its third week. It marks Minogue's sixth hit single on EHR following last year's *Step Back In Time* (peaking at number 9), *What Do I Have To Do* (11), *Shocked* (22), *Word Is Out* (32) and the most recent duet with **Keith Washington**, *If You Were With Me Now* (20). This makes Minogue-together with **Pet Shop Boys** (see Airplay Action issue 3)-the most consistent hitmaker on EHR.

EHR NEW ADD LEADERS

CHIC/Chic Mystique	(Warner Brothers)	12
TEARS FOR FEARS/Laid So Low...	(Fontana)	10
BRYAN ADAMS/Thought I'd Died...	(A&M)	8
MICHAEL JACKSON/Remember The Time	(Epic)	7
ROZALLA/Are You Ready	(Pulse 8)	7
CURTIS STIGERS/I Wonder Why	(Arista)	7
WET WET WET/Goodnight Girl	(Precious/Phonogram)	7

The EHR "New Add Leaders" are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

EHR "A" ROTATION LEADERS

GENESIS/I Can't Dance	(Virgin)	42
G. MICHAEL/E. JOHN/Don't Let The...	(Epic)	38
MICHAEL JACKSON/Remember The Time	(Epic)	37
SHANICE WILSON/I Love Your Smile	(Motown)	35

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

"A" ROTATION PERFORMANCE

Artist/Title/Label	"A" %
STEPHAN EICHER/Pas D'Ami (Comme Toi)	(Barclay) 90
QUEEN/The Show Must Go On	(Parlophone) 86
SNAP/Colour Of Love	(Logic/Ariola) 86
TEN SHARP/You	(Columbia) 86
EAST SIDE BEAT/Ride Like The Wind	(ffrr) 84
CE CE PENISTON/Finally	(A&M) 84
TEARS FOR FEARS/Laid So Low...	(Fontana) 84
GARLAND JEFFREYS/Hail Hail...	(RCA) 83
SIMPLY RED/Something Got Me Started	(east west) 81

"A" Rotation Performance is a listing of those records who have achieved the best A rotation penetration. Records listed are those outside the EHR top 20 and with a total number of reporting stations of at least 10. Songs tied are listed alphabetically.

EHR TOP NEWCOMERS

Artist/Title/Label	Total Stations
TEARS FOR FEARS/Laid So Low...	(Fontana) 19
CHIC/Chic Mystique	(Warner Brothers) 16
TEXAS/Alone With You	(Vertigo) 14
MR. BIG/To Be With You	(Atlantic) 12
CICERO/Love Is Everywhere	(Spaghetti) 11
GARY MOORE/Cold Day In Hell	(Virgin) 11
SANDRA/Don't Be Aggressive	(Virgin) 11

EHR Top Newcomers are those artists that have never had a Top 20 hit before. Artists are listed by total number of stations. In the case of a tie, songs are listed alphabetically by artist.

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