

MUSIC & MEDIA

Making Waves In Brussels.
Also, SDR 1's Thomas
Trumpets Jazz.
See Pages 19 - 20.

Europe's Music Radio Newsweekly . Volume 9 . Issue 4 . January 25, 1992 . £ 3, US\$ 5, ECU 4

PRESS TIME NEWS BREAKER

Major Deregulation Proposed In Sweden

by Gerard O'Dwyer

Sweden is set for an explosion in commercial radio in 1992-1993. A working committee appointed by the Ministry of Culture (MoC) has presented a report to the government which suggests that up to 175 commercial FM radio stations could be established by 1994 when the licensing process is completed. The report also estimates the radio advertising

market is worth about US\$86 million a year, an assessment which predicts a 5% annual growth rate in the first four years.

The report claims the country could support that many stations and that the deciding factor in dictating how many new companies will be allowed to enter the market is the "ability of new stations to find solid backers" and adopt a

(continues on page 30)

Label Sales Execs Focus On Radio, Retailers In 1992

by the M&M staff

The holy grail of pan-European crossover and the need to strengthen relationships with retailers and radio are top challenges in 1992 for label sales and marketing executives surveyed by M&M.

Faced with a European-wide economic slowdown and the end of double-digit sales growth spurred by CD purchases, label executives are more receptive to working closely with affiliates and retailers.

Comments Sony Music Germany director of artist marketing **Hubert Wandjo**, "Continental talent will have more possibilities of being marketed on a pan-European basis. Not only are many of the national productions of increasingly higher quality, but pan-European media is also showing more openness to Continental product. MTV Europe, for example, has put the Peacock Palace video on 'break-out rotation' 20 times a week for four weeks. I hope it will continue to include more European acts. It should not become a colonial outlet for England and America.

(continues on page 25)

The Year Ahead

Year-end Sweeps Are In

Big Gains For Fun, Cherie; NRJ Slips

Top Five French Stations (1991 Audience Cume%)

	Sep-Oct	Nov-Dec
RTL (FS)	19.5	18.7
Europe 1 (FS)	11.7	11.0
Fr. Inter (N/T)	11.7	10.8
NRJ (EHR)	10.1	9.6
Fr. Info (N/T)	7.5	6.9

EHR FM network **Fun Radio** and NRJ sister gold web **Cherie FM** continue their ratings winning streaks in France for the third consecutive period. The latest **Mediametrie** ratings for November-December show Fun increasing to an audience cume of 5.0 from 4.8 (3.6 Nov.-Dec. '90), while Cherie jumped to 2.7 from 2.2 (less than 2.0 Nov.-Dec. '90).

President for AC FM net RFM, **Andrew Manderstam**, cites the increase in Francophone

(continues on page 30)

ILR Listening Shares Increase In 4th Quarter

UK Radio Highlights

- ILRs Grab Share From BBC
- City Gold Doubles Reach
- Piccadilly: Gold Outreaches Key 103
- Radio 5 Share Improves 50% From '90

UK listeners continue to gradually move away from BBC Radio in favour of Independent Radio (IR) stations, according to the results of the Wave 4 JICRAR survey (Oct.-Dec. 1991), released by the Association of Independent Radio Companies (AIRC). The IRs achieved new records in terms of audience share and weekly reach.

The IR figures show a national weekly reach of 22,884,000 adults (15+), representing 54% of

(continues on page 30)

Capital Combo Rules London Airwaves

Top Five London Shares (%)

	Wave 2 1991	Wave 4 1991
Capital FM (EHR)	15.5	15.1
BBC Radio 4 (N/T)	12.0	12.3
BBC Radio 1 (EHR)	12.9	12.1
BBC Radio 2 (FS)	13.8	11.4
Capital Gold (Gold)	9.1	11.2

The FM/AM combination of EHR **Capital FM** and **Capital Gold** continue to dominate the London airwaves. Although down slightly in share, Capital FM's 1% hike in audience reach to 32% translates into a gain of almost 100,000 listeners per week over the past six months, with 3.1 million Londoners now tuned to the station weekly.

Across the hallway, Capital Gold demonstrated the best growth of all London stations,

(continues on page 30)

PolyGram Taps Allen Davis To Head Continental Europe

by Adam White

PolyGram has confirmed that it is recruiting **Allen Davis**, a former president of **CBS Records International**, to assume control of all its continental European operations (see M&M, January 18).

Davis will be based in London in the newly created post of president, continental Europe, and will

report to PolyGram president/CEO **Alain Levy**. A related appointment is that of **Alain Rebillard** as finance director/regional operations for continental Europe. He has been chief financial officer for PolyGram France since 1984.

Davis is highly regarded for skills in communications and people management, evident dur-

(continues on page 30)

No. 1 in EUROPE

European Hit Radio
MICHAEL JACKSON
Black Or White
(Epic)

Coca-Cola Eurochart
MICHAEL JACKSON
Black Or White
(Epic)

European Top 100 Albums
QUEEN
Greatest Hits II
(Parlophone)

NO. 1 IN EUROPE AGAIN!!! MICHAEL JACKSON

Coca-Cola Eurochart
Black or White

European Top 100 Albums
Dangerous

EHR Top 40
Black or White

European Dance Radio
Black or White



Sony Music

1991 WAR REICH AN HÖHEPUNKTEN:

DA GAB'S Z. B.

GOLD FÜR

„WATUMBA“ VON

EAV. „X FÜR E U“

BRACHTE **PLATIN**

FÜR BAP. ROXETTE

HOLTE **DOPPEL-**

PLATIN MIT

„JOYRIDE“, GRÖNE-

MEYER EBENSO

MIT „LUXUS“. UND

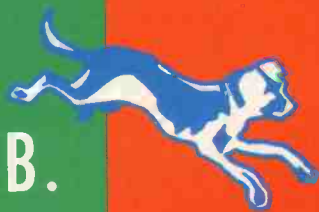
SEIN GELIEBTES

„BOCHUM“ WAR

GAR **VIERMAL**

PLATIN WERT.

OH YEAH!



*Aber 1992 wird nochmal
so gut! Wir drehen auf
mit Maggie Reilly,*

Moonlight Shadow sang die Dame.

*Claudia Jung, Jennifer
Shooting Star im deutschen Schlager. Was soll man zu ihr
Rush und Falco.*

noch sagen?

Da ist nun wirklich jedes Wort zuviel.

Na, sind das Namen?

Ha! Und alle neu bei uns.

*Überhaupt, wir haben
mächtig in die Zukunft
investiert, in Clouseau,*

Das Hitwunder aus Belgien.

*Brings, Time to Time
und Tom Astor.*

Erdig! Rockig! Kauf ich! Die gehen in die Beine wie der Blitz.

Schon seit Jahren Deutschlands Country-As.

*Hei, wie sich die Charts
schon freuen!*

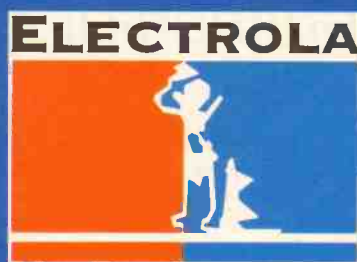


A L S O N O C H M E H R

P L A T I N , G O L D , E R F O L G

U N D G U T E L A U N E .

S I E W E R D E N S C H O N S E H E N !



NRJ Exits 'Unofficial' SNR; Courts Rule Ouster Invalid

by Emmanuel Legrand

French FM EHR net NRJ president Jean-Paul Baudecroux quit his membership with France's national FM group SRN, fresh from a year-end court victory

which ruled that his ouster from the association was illegal.

In a written statement, Baudecroux says, "Justice proved NRJ was right, by considering that the exclusion of NRJ was taken by violating the statutes [of SRN], as

no board meeting has been held, as opposed to what was contended during [SRN's] press conference."

He adds, "We [believe] that NRJ has nothing left to do with the group."

Benoit Sillard, GM of EHR FM net **Fun Radio** and president of SRN, says, "No one at SRN will regret NRJ [leaving] since everyone wanted it out."

The conflict between the two began with NRJ's much-publicised decision to support

Sillard says SRN will rectify its official status as a non-entity by complying with all legal requirements.

The new-born SRN will be comprised of **Nostalgie**, **M40**, **Europe 2**, **Fun** and **RFM**. **Skyrock** is still not part of SRN, but might reconsider its position since NRJ was the reason the EHR web left the group a couple of years ago.

Sillard will continue to act as president of SRN and says the

"Justice proved NRJ was right, by considering that the exclusion of NRJ was taken by violating the statutes [of SRN] ..."

— Jean-Paul Baudecroux



legal quotas of French music (see **M&M**, December 21).

Based on that action, SRN voted to exclude NRJ from the group. NRJ fought back through the courts, which eventually ruled that NRJ couldn't be kicked out because the group technically did not exist.

While the judge said that NRJ must still be considered as a member of SRN, some industry insiders say NRJ only made the decision because a "legal" SRN would probably vote the net out anyway.

goal of the union remains the same—to represent national FM nets before the **CSA**, the government and the different partners.

The current priorities of SRN are the on-going negotiations with **CSA** and the Ministry of Communications regarding the new Communications Law; the discussions with the record industry regarding the French music quotas; and the pending authorization given to public broadcaster **Radio France** to sell advertising, a decision that is drawing the "complete hostility" of SRN.

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Upcoming Album Releases*

Artist	Title	Label	Producer
Airhead	Boing!	WEA	George Shilling/Leigh Gorman
Tori Amos	Little Earthquakes	east west	T. Amos/E. Rosse/D. Sigerson/I. Stanley
Asphalt Ballet	Asphalt Ballad	Virgin	Greg Edward
Big House	Big House	RCA	David Bendith
Blitzpeer	Saves	Epic	P. Denenberg/Gutter Brothers/F. Larooca
Luka Bloom	Acoustic Motorbike	Warner Brothers	A.R. Kane/Roy Schulman
Joe Brown	Joe Public	Columbia	Lionel Job/Joe Public
Patrick Bruel	Alors Regarde	Ariola	Mick Lanaro
Peter Case	Six Pack Of Love	Geffen	Mitchell Froom
Ingrid Chavez	Ingrid Chavez	Warner Brothers	I. Chavez/M. Copleman/Paisley Park
Civillés & Cole	Greatest Remixes	Columbia	Civillés & Cole
Black Eyed Man	Black Eyed Man	RCA	Michael Timmins
Cowboy Junkies	Runs In The Fam-Lee	JMJ/Def Jam	Randy Allen/Jason Mizell
Fam-Lee	The American In Me	Geffen	Pete Anderson
Steve Forbert	Independent Years	Polydor	Glyn Johns/Chris Kimsey
Ethan Johns	Born Into The 90's	Jive	Robert Kelly
Robert Kelly	A Different Man	Barclay	Not listed
Peter Kingsbery	Concierto De Aranjuez	Philips	Paco de Lucia
Paco De Lucia	Heart Of Gold	Columbia	Delfeayo Marsalis
Ellis Marsalis	Beth Neilson Chapman	Warner Brothers	Not listed
Beth Neilson Chapman	Khadja Nin	Ariola	Nicolas Fiszman
Khadja Nin	Dream Another Dream	Epic	Steve Brown
Nuclear Valdez	Boysterous	Curb	Nigel Wright
Osmond Boys	JFK	Elektra	John Williams
OST	Wicked World	Geffen	Jim Cregan
Rick Parker	Bite The Bullet	Princess/Ariola	Hiroshemi Shigem/Douglas S. Pashley
Douglas S. Pashley	Finally	A&M	S. Hurley/S. Lindsey/D. Abraham
Ce Ce Peniston	Suck On This	Atlantic	Matt Vinegar/Bob Cock
Primus	Hell Or Highwater	Elektra	Not listed
Vincent Rocco	Want Some	Geffen	Mike Clink
Roxy Blue	The Madman's Return	Logic/Ariola	Benito Benites/John Virgo-Garrett 3
Snap	Pure Attraction	Geffen	Not listed
Kathy Troccoli	Gino Vannelli Live	Dreyfus/Mercury	Gino & Joe Vannelli
Gino Vannelli	Underground Dance	Atlantic	Various
Various Artists	High On The Happy Side	Phonogram	Wet Wet Wet
Wet Wet Wet	Scarlet, Red And Blue	Polydor	Various
Zoë			

*European album releases for the period of January 20 - February 3. Please send your information to Robbert Tilli before January 23 for inclusion in the next release schedule (issue 6). Fax (+31) 20-669 1951.

Bruel To Get BMG Continental Promo Push

by Emmanuel Legrand

No one album by an artist in recent years has had the staying power in France like **Patrick Bruel's** *Alors Regarde*. The album, recorded in New York in the summer of 1989, was released by **BMG** in October of that same year and it has stayed in the French albums chart ever since. And the record company is now beginning to test his cross-border appeal.

Alors Regarde has also become the second-longest-charting record in **M&M's** **European**

Top 100 Albums. With a total of 103 weeks, it trails only **Dire Straits' Brothers In Arms**, which charted 129 weeks (December 1987).

With sales of 1.9 million units to date, *Alors Regarde* has been the number-one-selling record during the '80s. Of the international acts, only **Michael Jackson's Thriller** has outsold Bruel.

Bruel's success has been so far limited to French-speaking territories, but 1992 will be dedicated to Bruel's international career. "Patrick has just completed a movie. It is our joint decision to attack the international market now, since he has time and is now fully available for promotion abroad," Carbonez says. "We'll work step-by-step."

Continental Europe is the first priority—especially Germany—followed by Spain and South America; Bruel will be recording some songs in Spanish. Marketing will be coordinated from France in collaboration with **BMG's** international offices in

London and New York.

BMG Ariola Hamburg VP A&R/marketing **Franz von Auersperg** is optimistic about the artist's potential for the German market. "Bruel is a very charismatic artist and we need a lot of patience to build him up. But it is one of those acts that we won't give up on."

At the beginning of February, the German company intends to start presenting Bruel to various radio stations across the nation and to try to secure as many TV gala shows as possible.

SWF's prime-time TV show "Roulette" in April is one of the possibilities. The company will also produce its own electronic press kit to be distributed to 750 media people and 500 dealers. Also, Bruel's lyrics will be translated into German.

Carbonez continues, "Success has not changed the relationship we have with the artist, but it has made things much more difficult for him. He is over-solicited. His reputation in France is such that

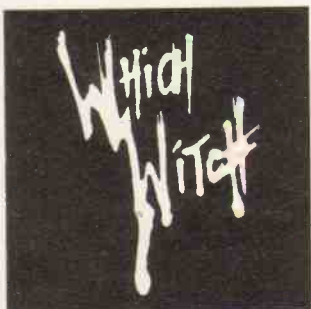
he cannot move a finger."

When **BMG** signed Bruel in 1988, the career of this actor-singer did not look too promising and many in the industry were sceptical about his selling potential.

Previously, Bruel had scored a minor hit in the mid-'80s with *Comment Ca Va?*, released on **Phonogram**. In addition, the artist was doing well with his acting career, so the outlook for him as a potential top-selling act was considered rather small.

BMG Ariola France president **Bernard Carbonez** was, however, convinced of Bruel's long-term career possibilities from the beginning. "I really believed in his potential but, of course, such an extraordinary success cannot be anticipated," he says.

"It was a collective effort from everyone at **BMG**. On every level, people at **BMG** not only did what was necessary, but more than that."



SCOTT NEW GROUP PD

Eight More Invicta Staffers Lose Jobs

by Paul Easton

Another eight people have been made redundant at **Invicta Radio/Kent** following the station's merger with **Southern Radio Group**. The job cuts are part of Southern's plans to centralize management operations, and follows

five redundancies in engineering and administration at the station just before Christmas.

Among the latest departures are group programme director **Roger Day**, **Invicta FM** programme controller **Neil Taylor**, **Invicta AM** programme controller **Andy Archer** and head of news

Sue Flipping. In addition, FM presenter **Ian Collins**, two journalists and a sales exec from **Mellow 1557/Essex** have also gone.

Concurrently, Southern announced a series of management appointments. Apart from former **Radio Mercury/Crawley** sales director **Peter Perry** being named station director for operations in Hampshire, all other appointments are internal. Among them, Southern's **Jeremy Scott** becomes PD for the enlarged group, and **Bob Hoad** becomes station director for operations in Sussex. A sales and marketing director and a station director for Kent will shortly be appointed.

Southern Radio's MD **Rory McLeod** claims the group now has "one of the most experienced and successful radio management teams in the UK. The newly integrated group now presents a coherent package to national and regional advertisers across southern England, one of the wealthiest regions in the UK."

The decision to replace Roger Day, who celebrated 25 years in radio last year and is regarded by many as one of the industry's best programmers, surprised many people. However, Day says he was "not surprised, but disappointed" by Southern's decision, and added that he was looking forward to some "interesting offers."

Metro Radio Debuts RDS Transmissions

by Mike McGeever

The **Metro Radio Group (MRG)** has introduced **Radio Data System (RDS)**—a system designed to give car radio listeners automatic access to the stations' traffic, travel and weather information through car radios equipped with RDS receivers. To familiarize listeners with the service, MRG stations are giving away RDS radios.

Here's how the technology works in lay terms: An inaudible digital signal is piggy-backed on the existing FM signal. The coded data is continuously transmitted to the RDS tuner in the car, which automatically tunes to stations broadcasting certain services. While the driver is listening to a cassette, the system will automati-

cally switch off the tape, and tune in the relevant station, provide the broadcast information and then switch back to the cassette. When the FM signal fades as a driver moves from one area to another, the RDS receiver locks onto the next strongest signal from any station transmitting the data.

More and more stations in the UK are introducing RDS, and car manufacturers such as **Ford** are installing the units in new cars.

Comments MRG group programme controller **Mic Johnson**, "RDS radios are becoming increasingly popular as an essential part of the in-car audio technology. Therefore, we want to ensure that MRG's FM stations are providing the best possible services."

Six Applicants Vie For Mid-Wales, Glasgow Licences

The **Radio Authority (RA)** has received two applications for the **Ceredigion (mid-Wales) ILR** licence and four for **Paisley (west Glasgow)**. Both of the applicants for Ceredigion are offering community-based programming, with a large percentage in the Welsh language. The RA expects to be able to announce the winners of both licences within a couple of months. The applicants are:

● **Blaca FM**: The main backers include chairman **Rev. Alun-Wyn Dafis**, who has worked for ILR station **Swansea Sound** and managed a local recording studio for five years; **Gregory Hughes**, who would be responsible for English programme production and commercial production; and **Geraint Williams**, who was provincial sales director for former sales house **Broadcast Marketing Services**.

Programming would be music-based, with a "classic hits" format and specialist music in the

evenings. About 33% of the programming would be in Welsh, with a further 27% designated as bilingual. First-year revenue forecast is £411,000 (app. US\$740,000).

● **Radio Ceredigion**: includes **Ifan Edwards**, chairman of the **Wales Tourist Board**; **David Jones**, broadcaster and TV presenter; and **Elvey MacDonald**, currently head of the **National Eisteddfod**.

Ownership will be vested in members who pay an annual subscription. The station intends to broadcast 07.00-24.00 daily, although not continuously. Programming will be 80% music and 20% speech, with an equal mix of Welsh and English language. Music would be general pop and rock. The 0.700-0.900 breakfast show would be bilingual, with other programme blocks in either language. The first-year revenue forecast is £77,100, plus £12,000 from annual subscriptions.

● **County Broadcasting Ltd.** (First FM): The directors include **Stanley Lovatt**, MD of the **Bruce Group**, whose companies specialize in financial services; restaurant and bar owner **David Young**; and **William Barr**, a local club DJ who runs a training and management consultancy.

The main finance for the station would come from venture capital group **3i**, which will own 46%. Directors and individual local investors will own the rest. Freelance TV cameraman **Ronald Seeth** would be programmer. Daytime programming would be mainstream pop, with specialist music and some local access programmes in the evening, and a ratio of 75% music, 25% speech. The station would take **Chiltern Radio's** Supergold programming 0.100-0.600. First-year revenue forecast is £864,000.

● **Paisley Local Radio**: PLR's backers include chairman **Harry McNab**; MD **Giovanni**

Pulse 8 Poised To Sign More Licensing Deals

Independent dance label **Pulse 8** is set to finalize additional long-term licensing deals at **Midem** in an effort to build on its 1991 European success with singer **Rozalla**. The label has signed deals with **Indisc** for the Benelux and **Mega** for Scandinavia. Negotiations for Italy and Spain are still underway.

Comments MD **Frank Samson**, "We have seen these companies' performances on our product and we consider them strong independents, flexible and able to move quickly and strongly on promotion."

On the other side of the globe, **Mushroom** has licenced **Pulse 8** product for Australia, New Zealand and Southeast Asia,

while **Avex DD** holds the rights to Japan.

In a separate move, **Pulse 8** will launch a second label, **Phase 2**, at the end of February (see **M&M**, January 25). The label is intended to platform one-off single releases, while **Pulse 8** concentrates on album releases from its roster, which includes **Rozalla**, **Sue Chaloner** and the **Band of Gypsies**.

"We have set up **Phase 2** to avoid overburdening **Pulse 8**, says **Samson**. **Pulse 8 A&R** head **Steve Long** will also manage that function at the new label. **Phase 2** is currently negotiating to sign three artists from the US, Europe and the UK.

BL

Eclipse Radio Joins INR2 Bidding

Eclipse Radio is the latest company to throw its hat into the ring for the **INR2** national radio franchise. The company, the successor to AOR station **Eclipse FM**, broadcast on the **Astra** satellite, plans to locate its main studio and offices in Northeast Hampshire. A sales office in London would also be set up.

Board members include **Eclipse FM** managers **Spencer Pryor** and **Peter McClinton**. **John Manley** has been tapped as sales director.

Comments **Pryor**, "This time, we have obtained confirmation from the **Radio Authority** that our programming plans comply with the statutory requirements of the Broadcasting Act. The pieces of the jigsaw are falling nicely into place. Our business plan is receiving its final analysis from our accountants, and the final investors are being lined up by our stockbrokers. All we have to do now is to decide what cash bid to put in that little brown envelope." SW

Benedetti, director of **Industrial Clothing Services**; and **Peter Ross**, a principal in a local newspaper company.

Programming would be "classic hits," with a mix of 80% music and 20% speech. The station would produce its own programming 06.00-24.00, with community access and specialist music 19.00-22.00. Overnight programming would come from **West Sound/Ayr**, which will also have a 26.6% stake in the station. First-year revenue forecast is £483,000.

● **Impact FM**: Main backers include broadcast consultant **William Speirs**, who would be MD; **Joseph Boyle**, who has worked with **British Forces Broadcasting Service**; and local solicitor **Joseph Ross**.

Programming would be 65% music, mainly AC targeting the 25-45 age group. The station would provide its own programming 24 hours a day. The main finance would come from the

directors, and the first-year revenue forecast is £564,000.

● **West Central Radio**: This group includes acting chairman **Norman MacLeod**, currently a producer with **Moray Firth Radio/Inverness**; and **Iain Hardy**. Music programming would be MOR targeted towards the 25-55 age group. The music/speech mix would be 63%/37%. The group intends to raise most of its £300,000 initial capital via a share issue. First-year revenue forecast is £452,000.



Radio Listening Peaks In Early Morning Broadcasts

by David Roe

French audience ratings reach their peak with a 26.2% penetration during the mornings between 07.00 and 07.15. That's according to a recent **Mediametrie** report which found that the format of most stations is also altered between 06.00 and 09.00, with the majority of FM music stations reducing the number of tracks played and increasing the number of game shows and news.

According to **RTL** press service director **Jean-Marc Veran**, "The radio is extremely important in the morning in France because there is no tradition of morning TV, as there is in Anglo-Saxon countries. Audiences at that hour of the day need news programmes. Radio stations must take that into account. At RTL, we broadcast almost exclusively news items. As a result, we have the highest audience ratings in the morning. This is important, as the morning determines what's going to happen for the rest of the day."

The feeling is much the same at other FM music stations. Says **Skyrock PD Laurent Bouneau**, "We tend to broadcast a large amount of game shows which are intended to give people a lift. There are also two news flashes per hour. In fact, it has been shown that the attention span of listeners is greater in the morning than at any other time of the day. We are obliged to take this into account when programming our station. Obviously for advertisers, this is also important."

In the provinces, the pattern is very much the same with the regional stations using the morning to pick up their largest audiences. At regional station **Vibration**, PD **Jean-Hughes Brinon** reports, "Our main competitors are the national networks, so it is in the mornings that we hope to pick up our biggest audiences. With this in mind, we created a special morning team five years ago, which so far has worked. The content is very news-oriented, but we do play music from the same playlist that we use during the rest of the day."

The morning formats, therefore, are more news-oriented, with more game shows and less music. Says **Fun PD Bruno Viteck**, "When people get up, they are not really interested in listening to music. It's impossible to pass five or even three tracks one after another. People just won't listen to them and you'll lose audience. If you look at morning ratings, the stations that do best are those that inform and amuse."



SPIRITUAL INTERVIEW — Dave Stewart (center), leader of the *Spiritual Cowboys*, in concert in Marseilles, stopped by for an interview and signed a few autographs at Radio Service FM in the south of France. At left is programme director Christian Vichi and on the right, head of music information Andre Fournel.

Mediametrie Launches E. Europe Ratings Reports

Mediametrie International plans to begin issuing a series of reports which will focus on audience ratings for the media in eastern Europe. The research by the international branch of Mediametrie, established one year ago, will begin gathering statistics as of this month for its reports, to be titled collectively the "Media Focus On Eastern Cities."

One report on Prague is already available and includes

studies of Budapest, Warsaw, St. Petersburg and Moscow.

Says **Jacques Braun**, who is responsible for the international department, "The need for these studies was obviously there. With the opening up of eastern Europe, the demand for information concerning the media there has grown enormously, so we have responded to that need."

In addition to the studies on eastern Europe, Mediametrie has also entered into a joint venture

with **ICP Research** in Spain to export its proprietary research methodology.

The method has already proved commercially viable and, it is hoped, according to Braun, that this will become the principal reflection of the radio market in Spain. "While we would like to do this in other countries, I don't see it as a possibility in the near future, as most other countries have their own systems already," Braun adds. DR



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Berlin Private Huge Listener

by Mal Sondock

Berlin's first private radio station, **Radio 100.6** has emerged as the city's most listened-to station. In

1,565 telephone interviews (1,007 in west Berlin, 558 in east Berlin) the AC/news info-formatted station increased from 660,000 listeners in April to 780,000 in the October-December 1991 survey.

The survey shows Radio Energy, in which French EHR net NRJ owns a 38% stake, had a daily audience of 230,000; **104.6 RTL**, which is owned by multimedia group CLT, picked up 650,000 listeners, Former leader public stations RIAS II dropped to third place with a daily audience of 580,000, a drop of 140,000 listeners.

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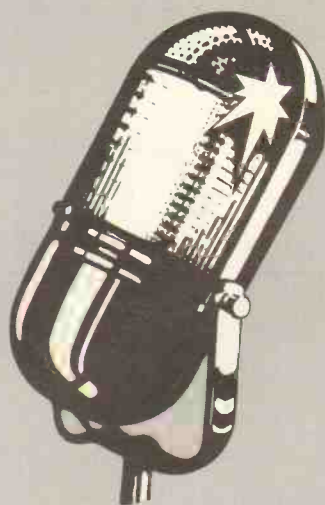
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Locals, Regionals Gain In Datamedia Poll

by David Stansfield

As the radio sector waits expectantly for the official Audiradio listener survey promised shortly, most key players might remain optimistic in the light of the latest figures revealed by rival research organization **Datamedia**. Its Radio Bank statistics for the months July-September 1991 (M&M, January 11) show that most major network stations gained healthy audience increases.

The story, however, does not end there. Perhaps a sign of the times was signalled with the sharp rise in audience shares of religious and political stations. Listeners to the Catholic-run **Radio Maria/Milan**, for example, shot up by 18.04% for an average daily total of 530,000. **Radio Radicale/Milan**, owned by the Radical Party, had a daily 9.21% audience increase, resulting in 166,000 average daily listeners.

Substantial audience rises at some local and regional stations are reminding the business that they are an important part of the action. **Radio Club 91/Naples** registered a 5.34% increase, to boast a current daily audience of 350,000. Listeners to **Radio Dimensione Suono/Rome** rose by 5.03% to 188,000 and **Radio Kiss Kiss/Lombardy** scored an 8.91% increase, reaching daily listener figures of 220,000.

However, regional station **Radio Subasio/Assisi** took the largest increase of 18.60%, to

land its latest daily audience figure of 714,000. The station has been broadcasting since 1976 and now covers the whole central region of Umbria, as well as touching part of the Lazio, Marche, Tuscany, Abruzzo and Emilia-Romagna regions. Its target audience is principally 25-44 year-olds, although its regular afternoon programme "School-box" is geared to teenagers. Its music format is made up of 70% Italian, 30% international, in the mornings and 50:50 for the rest of the day.

Station director **Marco Settini** claims there is no secret to the recent rapid success of Radio Subasio. "Our frequencies are strong, and that's damned important in Italy. We have a simple and honest rapport with our listeners and have a policy of not drafting 'star' DJs." Settini confirms that the station has plans to cover 60% of Italy, thus giving it national status, but not at the expense of local flavour.

Radio Club 91 PR executive **Mario Coni** is fervent in his belief in the local concept. "We are close to the people," he maintains. "It's simply a question of Neapolitans talking to Neapolitans. You can't do that if you are broadcasting from a station in Rome or Milan. They have their own cultures." Coni admits that music is music wherever it is played, but adds, "Lou Reed is Lou Reed the world over, but the radio answer lies in the style and language in which his music is presented."

RTL 102.5 Hit Radio/Bergamo is a fast-rising national station. It registered a 9.26% increase in the Datamedia survey and has a current daily audience of 1.38 million. Station head of music **Grant Benson** admits to the strength of local players, explaining, "Italy is very regional. It's not possible to please all the people all of the time. Stations have a strong presence in their immediate broadcast area, but promotion is the key to breaking real ground in other areas. Part of our strategy for 1992 will be to set up a promotions department with this in mind."

Most major record companies recognize the value of local stations. **CGD** recently revitalized the old ploy of shipping a major artist on a mini-tour of local facilities. Promotions manager **Luciano Linzi** explains, "*Peter Pan*, the latest album by **Enrico Ruggeri**, was our major release before Christmas. We decided to do an eight-city tour in which he gave an exclusive interview to a major local station in each. Those stations had to commit themselves to advertising the event in their local press. The exercise proved to be very effective."

De Luca Wins J&B Talent Scout Contest

Rock artist **Andrea De Luca** from Bologna has secured a recording deal with **CGD** after winning the "J&B Talent Scout" competition organized by network **Rete 105** and sponsored by the **J&B Whiskey** company. The distillery is backing the production of a compilation CD featuring all 12 finalists in the competition, but this will be used for promotional purposes and will not be released commercially.

Rete 105 music director **Alex Peroni** claims the competition was successful, saying, "I'm not talking in terms of audience reaction, although the general mood was positive. Every now and then you have to do something which may not be 100% popular for listeners, but it is important for Italian music. A big commercial institution like our is, perhaps, not supposed to move in such a way, but we did."

The station intends to move in similar ways again. Peroni confirms plans for "bigger and better" ventures with **J&B Whiskey** in the future, but all ideas are currently in the discussion stage. *DS*

'La Radici E Le Ali' Voted Top Rock Album

La Radici E Le Ali by **CGD** act **Gang** was voted best Italian rock album of 1991 in a special poll commissioned by trade magazine *Musica E Dischi*. One hundred key music critics also voted *Lambrusco Coltelli Rose & Pop Corn* by **Ligabue** (**WEA**) into second place and *Come Un Cammello In Un Grondaia* by **EMI** artist **Franco Battiato** into third position.

Battiato's *Come Un Cammello In Un Grondaia* topped the best Italian pop album poll. **DDD** artist **Enzo Jannacci** followed in second place with *Guarda La Fotografia* and Sardinian group **Lazenda** took third place with *Murales*.

Aylers Wings by **Giorgio**

Gaslini (**Soul Note**) was voted best locally produced jazz album and **Riccardo Muti** won the Italian Opera section with *Cherubini: Lodoiska* (**Ricordi/Sony**). *Trio Italiano's Schumann: TRII Op. 63-80-110-Fantasiestucke Op.88* (**Giulia**) was voted winner in the locally produced symphonic music poll.

Votes were also cast for international product with *Out Of Time* by **R.E.M.** (**Warner Bros.**) topping the rock album section. **Aaron Neville's Warm Your Heart** (**A&M**) was voted best international pop album and **Charlie Haden's Liberation Music Orchestra** topped the international jazz section with *Dream Keeper* (**Polydor**). *DS*

mt. 46,12

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MUSIC & MEDIA READER PROFILE

“We radio people are all the same family in the end... I like to see how life is for my brother in Britain or what's happening with my sister in Germany, France, Spain, etc... And only M&M lets me know.”

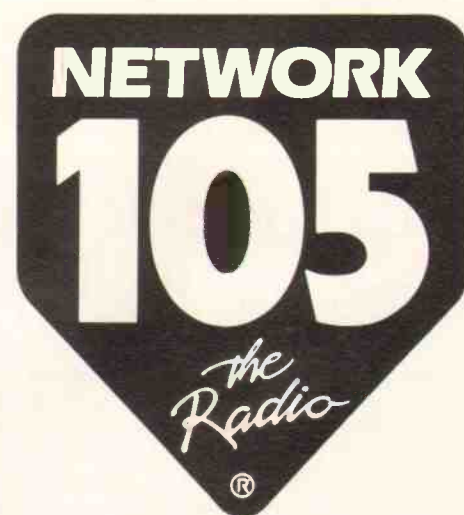
Alex Peroni
DJ and Music Director
Rete 105

Alex Peroni started broadcasting in 1976 at Rete 105. He was then a very young, unknown DJ and the station itself was still a small local outlet.

With his enthusiasm and skillfulness, Alex has become one of the most famous DJs in Italy.

Their success grew together through the years: Rete 105 is now the number one private radio station in Italy.

Alex is also the Music Director of Rete 105 and a record producer.



Rete 105 is the number one private radio station in Italy. It has a daily audience of 3.300.000.

Source: Datamedia Jul-Sep 1991.

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Labels Increasing Berlin Promo Staffs

by Mal Sondock

Berlin is fast becoming the most important radio centre in Germany. According to **Virgin Records** head of promotion **Dirk Hohmeyer**, "Around 2.8 million people live in greater Berlin, which has easy access to most of the major cities in eastern Germany. If we want to promote new acts and progressive music, there's **DT 64** and **SFB Radio 4 U**."

"For mainstream pop, there's the new **RTL** and **Radio Energy**, as well as **RIAS II**. For MOR, we've got **Radio 100.6** and the new **Berliner Rundfunk**—and that's just the beginning. I only wish that this variety was available in all the major cities," he adds.

Virgin is increasing its staff as **Tanya Szczepanski** joins **Anja Ollenschläger** in promotional activities. **BMG Ariola Hamburg** head of promotion **George Gibb** is going a step further.

Says Gibb, "We're opening

our own promotion office there for the first time, in conjunction with **MCA-Geffen**, who will share the office with us. Our present international product manager **Klaus Gundacker** will take

"DT 64 is still the station that is most cooperative with interviews and breaking new acts." — George Gibb

over the operation."

"Although we are delighted with the presence and the success of the new **RTL** and **Radio Energy** outlets, both stations are strongly formatted and are geared to material that is already successful. **DT 64** is still the station that is most cooperative with interviews and breaking new acts."

Gibb adds, "Strangely enough, Berlin has not been a major centre for concerts. We have had

about 24 tours in the last three months, and I can count on one hand the number of the acts that went to Berlin. The increased media exposure could well make Berlin a more interesting concert venue for good artists who aren't yet superstars," Gibb says.

EMI head of promotion **Winni Ebert** is very optimistic about Berlin's future. "In three to five years, Berlin will be one of the most important metropolises in the world. **EMI** and **Electrola** are planning to add to their promotion staff very soon. **RIAS II**, along with **DT 64**, have both been fantastic in breaking new product and doing interviews with our artists."

All companies were in agreement that the increased radio activity in Berlin will eventually lead to a faster turnover, especially on hit material, and better sales. Until now, however, no increase in sales activities has been recorded.

BMG Revs Up Pop Publishing Operations

by Ellie Weinert

BMG UFA Musikverlage, the Munich-based **Bertelsmann** music publishing arm which has historically owned one of the largest German standard catalogues, is rapidly becoming an active and aggressive force in contemporary pop music publishing.

Says **Hartwig Masuch**, who took over as MD of **BMG Music Publishing** in February 1991, "It is our goal to set up a network of publishing editions with partners in all fields of music, and to present creative credibility in the marketplace, so that songwriters and artists will have faith in a working relationship."

Within less than a year, Masuch has acquired the publishing rights to a plethora of upcoming local talent. International success stories include Frankfurt-based **B.G. The Prince Of Rap** (originally from Washington DC), who reached number 1 on the *Billboard* Dance chart with *This Beat Is Hot* (**Epic/Sony Music**), and is currently listed with his single *Take Control of the Party*. Female singer **Daisy Dee**, signed to

the **Dance Street** label in Germany and released on **RCA** in the US, climbed to number 60 on the *Billboard* Top 100 chart with her single *Crazy*. Producer/writer **Peter Harder** scored a top 10 in the UK with **Jocelyn Brown** singing *I Can't Take the Power*.

Writers **Karl Keaton** and **Michael Finken**, signed to **BMG**, enjoyed a long chart run with Keaton's debut single *Love's Burn*, and the follow-up entitled *Remember*. Other chart climbers in Germany include singer/songwriter **Julian Dawson** (**BMG/Ariola**), the Berlin-based rock group **Brings** (**Electrola**), as well as schlager singer **Claudia Jung** (**Intervord**).

On the German rock music scene, **BMG** has acquired the back-catalogue to the gold and platinum group **BAP** (**Electrola**), who sing in the Cologne dialect, established rock songstress **Ina Deter** (**Phonogram**) and the young rock band **Element of Crime** (**Polydor**). Rock music sung in English is also well represented at **BMG** by **Terry Hoax** (**Metronome**), **Cassanova** (**WEA**) and the **Lassie Singers** (**Sony**).

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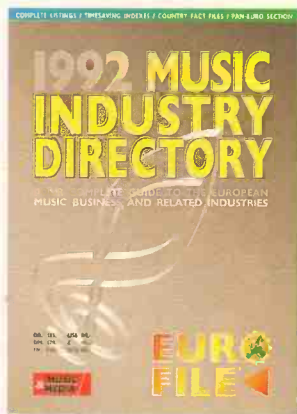


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Sony Music Holds Torch For Amigo

Sony Music Spain believes it may have discovered the successor to Paco de Lucia, Spain's premier flamenco guitarist, in **Vicente Amigo**.

Twenty-four-year-old Amigo was the only other Spanish guitarist to join de Lucia at last October's Guitar Legends festival in Seville, alongside the likes of **B.B. King, Bo Diddley, Les Paul, Brian May, Joe Walsh, and Albert Collins**. At the festival, de Lucia publicly acknowledged Amigo as the heir to his crown.

Amigo's first album *De Mi Corazón Al Aire* was launched in December and presented at a concert in Madrid. Successfully achieving a synthesis between traditional and modern flamenco, the album has won widespread critical acclaim.

Sony Music International A&R director **Marya Meyer** explains, "Vicente has been working very hard for many years, and there is a lot of interest in him in countries such as Japan. For 1992, he has concerts lined up in France, Chile, Houston, Cuba, Japan and Martinique."

Born near Seville, Amigo toured Holland when he was just 15. In May 1989, he won the National Flamenco Art award in Cordoba, southern Spain. He combines sophistication and energy, infusing a "flamenco soul" into his technical mastery and speed.

Amigo says of his album, "This is my presentation card to everybody, to those who know flamenco and those who don't. I have tried to reflect who I am and what I do, and that's why I've given the record a primitive treatment, using the basic elements of guitar and percussion." Commenting about de Lucia, he adds, "He is simply the fountain from which all flamenco guitarists drink."

Meyer concludes, "Two things will help Vicente. Everybody who visits Spain wants to hear serious flamenco guitar. Also instrumental music is making a comeback. Vicente is very much a man of his own age, and the buzz around him is big. It's not easy to market the music but, in this case, the music stands up on its own merits."

HL

120 FANS FLY TO LIVERPOOL

Los 40, Sony Music Revives Beatlemania With Los Rolin

by Howell Llewellyn

Spain's EHR network **Los 40 Principales** and **Sony Music Spain** flew 120 lucky fans to Liverpool to watch new Spanish novelty band **Los Rolin** play in the legendary Cavern. The move is part of a new **Beatles**-mania that is sweeping the country.

The Pta6 million (app. US\$60,000) treat on January 17 and 18 was the idea of **Los 40 Principales** MD/head of music **Rafael Revert**, who describes it as "a homage to the Beatles, who, along with **Elvis Presley**, are the only people to have altered the structures of popular music." The fans are winners of a Beatles quiz run by the network and Sony will foot the bill.

The new Spanish sound is far removed from the harmonies and astute pop of the Beatles' best music. The rumba-flamenco style, which originates from Spain's northeastern region of Catalonia around Barcelona, has been

applied to Beatles songs with astounding success.

The genre began in the summer when a '70s-style band called **Los Manolos (BMG-Ariola)** scored an impressive hit with *All My Lovin'* off their first album, which sold more than 300,000 units.

In November, Sony launched **Los Rolin's** career with their first album release *Por Rumbas* and an initial shipment of 15,000 units.

Countries set to release **Los Rolin's** debut album in the new year include the UK, Austria, Germany, Japan, Portugal, Norway, Argentina, Mexico, and Venezuela.

Sony assistant marketing director **Blanca Salcedo** says the cost of the trip was not that high. "Many big campaigns cost this much, but the difference is that they last longer than 24 hours," she adds.

According to A&R director **Marya Meyer**, "This sound is

successful because it is so much fun and it has a very commercial beat. Also, top Spanish producer **Jorge Alvarez**, the brainchild behind **Los Rolin**, achieves great production quality with this band."

Meyer traces the rumba-flamenco success back to French pop-flamenco band **Gipsy Kings**, which began achieving international success a couple of years ago. "That opened the door here, although Catalonian rumba has always been around."

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CD Format Takes Off In Scandi

by Mike Hennesey

The year 1991 saw the predicted expansion of the Scandinavian record market, which was signalled in 1990 by the belated but vigorous acceleration of CD sales. In all four Nordic countries, CD sales accounted for the lion's share in value of longplay carrier sales. The breakdown is as follows: Finland takes 40.7%; Norway, 55.4%; Denmark, 58% and Sweden, 60%. This year alone could see total sales in Scandinavia of £800 million (app. US\$1.4 billion).

However, market growth has been uneven. Overall sales for the first nine months of 1991 were up a healthy 18% in Finland and Norway, but only up 9% in Denmark and a very modest 6% in Sweden.

The relatively small increments in the Danish and Swedish markets are explained by the fact that while CD sales increased by an average of 30% in units, LP sales declined dramatically, down 30% in Sweden and 20% in Denmark.

Exacerbating the situation in Sweden was the fact that unit

sales of cassettes also dropped sharply by 34.5%, compared to a 4% drop in Norway and Denmark and a 14% gain in Finland.

Both the Danish and Swedish markets regressed in terms of longplay unit sales, with Sweden registering a 12% drop and Denmark one of 0.4%.

The decline of the vinyl LP in Sweden, where it was for so long the dominant carrier, has been unexpectedly swift. More dealers are ceasing to stock vinyl, thus speeding the attrition rate. Yet 10 years ago, according to BMG chief **Hasse Breitholtz**, Sweden had the highest per-capita sales of LPs in the world.

However, in the Swedish market, the singles format is persisting. Combined sales of singles, maxi-singles and CD singles for the first eight months of last year were 2.9 million units, only 0.7% down from the figure for the same period in 1990.

Far from homogenous in terms of configuration breakdown, the Scandinavian market is also diversified in repertoire. Says **BMG Finland MD Maija Kuusi**, "Tastes are different from country to country. There was a

Danish wave in Sweden last year, and in Finland we had a Swedish boom some 10 years ago. But Finnish artists singing in their native language have little export potential."

According to **Fazer MD John Westo**, Finnish product accounts for an average of 50% of the country's record sales. However, native-language domestic repertoire fares less impressively in the other three countries, claiming between 25% and 30% in Denmark and Sweden, respectively, and around 20% in Norway.

Swedish singer **Tomas Ledin**, who enjoyed something of a vogue in Finland eight years ago, has reawakened interest there with his new album—the first in seven years—plus a compilation of his latest hits. The album *Tillfalligheternas Spel* is heading for one million sales in Scandinavia.

When it comes to tours by major international acts, Finland tends to be disadvantaged because of the difficult and time-consuming access to Helsinki.

According to **Thomas Johansson**, MD of **EMA Telstar**, Scandinavia's biggest con-

cert agency, only 50% of the international acts that play Stockholm also play Helsinki. This could go some way toward explaining why international repertoire does not have a bigger market share in Finland.

Says **BMG's Kuusi**, "Many of the touring acts come only to Stockholm when they visit Scandinavia, but those that do make the trip to Helsinki can sell a lot more records here. **Guns N' Roses** played two dates in Helsinki in August and they were sold out within 90 minutes of the tickets going on sale."

However, the number of acts which can sell out major venues in Scandinavia is declining. Adds **EMA Telstar's Johansson**, "There is a polarization process. Acts like **Roxette**, the **Rolling Stones**, **Dire Straits** and **New Kids On The Block** do megabusiness, but some of the acts which used to play 1,500-seat concert halls are now playing to 800-seater clubs.

"One problem is that acts today don't get time to build a following; they need more time to develop. But if they don't break through after the releases

of their second album, then they tend to lose the record deal."

EMA, with 40 full-time employees, places great emphasis on communication and promotion. It distributes 400,000 news sheets every month to record shops, discos, youth clubs and other traffic centres, publicizing its 400 concerts a year.

In Sweden, TV-merchandising, focusing on genre compilation hit collections, is important in generating sales volume.

BMG, **EMI**, **Virgin** and **Warner Music** combine to produce the *Absolute* series of compilations which run to three or four a year and sell an average of 200,000 per title in Sweden. So far, more than a dozen such packages have been released in Sweden and the concept is being extended to the other three territories.

A factor which has inhibited growth of the market in Scandinavia over the last year has been a parallel import problem, which was particularly acute in Norway. However, with the fast diminishing US stocks of vinyl product, imports have subsided considerably.

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Finland's Communications Ministry Moves To Prevent Radio, TV Monopolies

by Gerard O'Dwyer

Finland's Ministry of Communications has begun drafting new anti-monopoly legislation to counter attempts by media and other interest groups at cornering control in privately owned radio and TV companies. It is expected that a new commercial radio and TV bill will be ready by March 1992 and passed shortly thereafter.

The ministry's decision to tighten existing laws arose following a series of deals led by the country's largest multi-media group, **Sanoma Corporation**, which sought to secure control over the commercial TV company **Mainostelevisia**.

The acquiring consortium **Uusvisio Ltd.** managed to purchase a 35% stake in **Mainostelevisia's** accumulated holdings bought from advertising firms before the ministry intervened to halt the buying spree. This resulted in the termination of a deal which would have increased its overall ownership in **Mainostelevisia** to 40%.

"The last thing we want is to have a very powerful interest group monopolizing TV and

radio," says communications minister **Ole Noorback**.

He adds, "The proposed legislation will seek to make ownership in media companies less concentrated, with no one owner holding more than 5%. There will be a close scrutiny kept on 'friendly agreements' to ensure that voting blocks do not emerge."

The newspaper industry's increased interest in radio- and TV-related investments stems from the downward spiral in advertising in that sector, which is forecast to drop 12% to 16% this year. This is in stark contrast to **Mainostelevisia's** performance, in which TV advertising is expected to increase to between 6% and 10%.

The proposed legislation will impact the 12% holding in **Mainostelevisia's** state broadcaster **YLE** only two months after the pubcaster had increased its stake from 2%.

The multinational group **Nokia**, **Mainostelevisia's** other major shareholder, has a 4.6% equity. The remaining shares are spread throughout over 300 different investors, mainly in the advertising and institutional sectors.

Flemish Artists, Managers Launch Musicians' Lobby

by Marc Maes

Flemish musicians have banded together to form a new association expected to be a potent lobby force in pushing for musicians' rights in Belgium. The association is called **Zamu** [Zangers en Muzikanten (Vocalists and Musicians)].

The formation of the new association follows on the heels of efforts by the Belgian **IFPI**, the **Belgian Association of Music Publishers and Sabam**, the Belgian authors' rights association, to push for an updated authors' rights law.

The idea for the association was the brainchild of managers for such bands as **Leyers, Michiels & Soulsister, Clouseau, de Kreuners** and **The Radio's**. Says MD of **Talent Factory** and manager of **Clouseau** and **Mama's Jasje Jan Theys**, "When we attended one of the IFPI's information sessions last year, we found that Flemish musicians were not organized enough to cope with future problems such as repartition of the neighbouring rights, compared with our French-language colleagues who have their own musicians' organization **UPACI**."

A group of five managers, plus legal expert **Peter Marx**, prepared the basic ideas for what was to become Zamu. The association came into being in mid-December after some 50 Flemish professional artists were contacted regarding the new

association. Explains Theys, "It is really important to know that we as managers helped to launch the association. We have the backup, and we feel we are better organized, but as far as Zamu is concerned, we will have a purely 'logistical backup' function."

The board of Zamu consists of nine members, presided over by singer **Johan Verminnen**. The association's agenda includes the authors' rights bill, the collection and repartition of

the neighbouring rights, the legal and social status of the artists, radio and TV fees, and a permanent analysis of sales figures and the live music business.

Theys believes that despite previous efforts to launch a similar association, the new group stands a chance because all modern genres are represented in the association and it has the support of the managers.

Zamu is currently looking for sponsors to finance the new organization.

BRT Taps Sales House VAR For Promotions

The board of directors of the Flemish public broadcaster **BRTN** have signed an agreement with the ad company **VAR** (Vlaamse Audisivele Regie) regarding the exploitation of sponsorship, merchandising and other activities.

Hugo Vranckaert, former secretary to **BRTN** head **Jan Ceuleers** and now merchandising business manager at **VAR**, reports, "The agreement includes the commercialization of **BRTN** programmes, including sales of programmes, programme ideas, home video tapes and booking airtime and teletext pages. Another part of the agreement deals with merchandising, where the **VAR** will be handling the commercial exploitation of

BRTN creations."

Vranckaert says the very popular "Samson" series resulted in a **Bfr15 million** (app. **US\$450,000**) revenue for the state broadcaster, which is more than 50% of the value added to the products merchandised, including clothing, stationery, shoes and food.

"I think the agreement is important because we will now be able to centralize most of the deals, and the commercial know-how of the **VAR** will become very profitable to **BRTN**," adds **Vranckaert**.

He reports live broadcasts by the **BRTN's** radio channels will still be negotiated by the **BRTN's** radio promo staff, but **BRTN** publications and albums will be handled by **VAR**. **MM**

Veronica, VARA Talking Dutch In New Venture

by Marlene Edmunds

On the heels of the restructuring of Dutch radio (see **M&M**, January 18), two more pubcasters—**Veronica** and **VARA**—are joining forces in radio and TV.

Veronica head of press department **Steven Gelder** reports that the two broadcasters are holding discussions about leaving the public system and forming a commercial production company as soon as next October. The two stations will only consider going commercial,

Gelder says, if they are allowed to have a terrestrial outlet.

The government-appointed **Donner Committee** had been looking into the feasibility of pubcasters **TROS** and **Veronica** leaving the system to set up joint commercial terrestrial radio/TV channels. **TROS**, however, upset those plans last month and soured its relationship with **Veronica** when **TROS** announced it was leaving the public system to go commercial cable. Its target date for start-up is also October of this year.

Veronica and **TROS** are no longer talking and release of the **Donner Committee** report, expected out January 13, has now been postponed until January 27.

Last month, the passage of the new **Media Act** permitted the granting of radio/TV terrestrial commercial channels, but only if the broadcaster goes cable first. If the **Donner Committee** recommends that **Veronica** and **VARA** be allowed to go terrestrial without

going cable, **Gelder** says the media law will have to be changed again.

Reports that media conglomerate **Bertelsmann** is the likely **TROS** partner have been dismissed by the giant German company, but are being credited by other industry sources. Says local media trade magazine **Nieuws Tribune** editor-in-chief **Cees Van Staal**, "Of course, **Bertelsmann** is talking to **TROS** and, of course, **Bertelsmann** is interested."

Gelder also admits that if **TROS** goes cable, "We will have a problem because there may be no room for three commercial TV stations." Since the entry of **RTL-4**, now Holland's only commercial cable satellite TV station, the Luxembourg-based **CLT**-owned outlet has nabbed some 30 percent of the public audience and advertising share.

Gelder reports that if the **Veronica** and **VARA** do go terrestrial, the new commercial production company will plough any profits back into the programmes.

Celebrating In Style

PolyGram Holland rang in the new year in **Hilversum** as business contacts and staffers celebrated with champagne while getting ready for 1992. (Photos courtesy of **Arjan Wijnstra/Chris van de Vooren Photography**.)



THE POLYGRAM POSSE — **PolyGram Holland** executives together. From l-r: **Polydor** marketing manager international **Kees van Wijen**, **Polydor** MD **Albert van der Kroft**, **PolyGram** president **Paul Hertog** and **Phonogram** MD **Jan Corduener**.



FAMILY AFFAIR — MD of **PolyGram**-owned **Wisseloord Studios** **Bart Sloothaak** meets with the recently appointed GM of **PolyGram Music Publishing** **Ruud Vinke**



TOAST OF THE TOWN — **Sieb Kroeske** (right), MD of Dutch chart compiler **Stichting Nederlandse Top 40**, makes a toast together with three Dutch national talents: **Polydor** signing **Claudia Streza**, **Huib van der Lubbe** (singer of **Phonogram** rock band **De Dijk**) and new talent **Robbie Valentine** (**Polydor**).

BRTN Takes 46% Share In New IP Research

Advertising sales house **IP** has carried out its planned audience research in Belgium, polling 75,000 individuals on their opinions about the country's private broadcasters.

The research shows that in **Flanders**, **BRTN's** **Radio 2** is by far

the market leader with a 46% share, followed by **Studio Brussel** (11%) and **Radio Contact** (8%). In French-speaking Belgium, **Radio Contact** leads the way with 14%, followed by **Bel RTL** (12%) and **RTBF** channels **Radio 21** and **Radio 2** (11% each). **MM**



SINGLES

BLUE PEARL

(Can You) Feel The Passion - Big Life
 PRODUCER: Youth
 D/EHR
 Already a huge hit in the UK, this number is poised to take Europe by storm. Stylistically a bit of a departure from the sound as featured on *Naked In The Rain*, the new direction is heavily electronic, with a catchy chorus and partly spoken verses.

ROBYN HITCHCOCK & THE EGYPTIANS

So You Think You're In Love - A&M
 PRODUCER: Paul Fox
 EHR/AC
 Crystal clear-produced Beatle-esque pop songs like this, you don't hear very often anymore. Together with Crowded House and the Smithereens, they are the real crusaders for this genre.

BETTY MIDLER

In My Life - Atlantic
 PRODUCER: Arif Mardin/Marc Shaiman
 AC/EHR
 The follow-up to *From A Distance* is a lush and slow version of the **Lennon/McCartney** classic, taken from the forthcoming OST *For The Boys*. This is perfect programming material for a quiet and chic moment.

OZZY OSBOURNE

Mama, I'm Coming Home - Epic
 PRODUCER: Duane Baron/John Purdell
 R/EHR
 The new single by veteran rock man Osbourne is a lavishly orchestrated, but definitely not syrupy ballad, which sounds real crisp. It is further augmented by **Zakk Wyld**'s tasteful guitar work and it should work as well anything by Guns N' Roses.

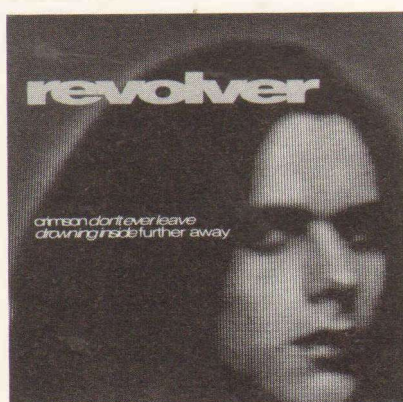
OSMOND BOYS

Show Me The Way - Curb
 PRODUCER: Nigel Wright
 EHR
 A Cliff Richard-like voice, a Nik Kershaw-written song, an FM-friendly production and a sing-along chorus are this single's definite fortes. Listen to the interesting B-side *Can't Get Through* to get a wider picture of what the young Osmonds are capable of.

THE PASADENAS

I'm Doing Fine Now - Columbia
 PRODUCER: Ian Levine/Billy Griffin
 EHR
 When it comes to harmony-driven soul, don't look any further, because the Pasadenas are back with a song reminiscent of the Four Tops at their peak. They sound ready to challenge Color Me Badd.

REVOLVER



Crimson - Hut/Circa
 PRODUCER: Revolver/Guy Flxsen
 A/EHR

Surprise, surprise. This young UK trio provides guitar-oriented indie pop without the usual dance overtones. They are clearly more interested in songs and melody than in fashion. This uptempo tune could be interesting stuff for Teenage Fanclub admirers among programmers.

DAVE STEWART & THE SPIRITUAL COWBOYS

Out Of Reach - RCA
 PRODUCER: David A. Stewart
 R/EHR
 This is probably the best track of this musical wizard's current album. The album as a whole suffers from over-production, but this single is a remarkable exception. Somewhat Bowie-esque pop with a fun edge, and held together by a relentlessly rocking rhythm, this uplifting recording deserves more attention than it seems to get.

WAMBLEE

Wanapi - Private Life
 PRODUCER: IPN/PLR
 D/EHR
 Dressed like Indians, this Belgian dance act—already made top 10 at home—provides the tribal war sound you can expect. The overall feel is strangely enough something very close to Enigma. Bury the hatchet and dig the sound.

TONY JOE WHITE

Good In Blues - Remark/Polydor
 PRODUCER: Tony Joe White
 AC/EHR
 If you want to know where Mark Knopfler gets his inspiration from, check out this track taken from the *Closer To The Truth* album. This laid back bluesy ballad by the "king of the swamps" should be heard on every street.

YOYO HONEY

Groove On - Jive
 PRODUCER: Michael Peden
 D/EHR
 This is an absolutely irresistible and highly melodic dance tune with a very strong hook which makes it really radio friendly. Soulful as it is, it can roughly be described as a cross between UK soul dance acts like Young Disciples and Loose Ends and a '70s Philly soul outfit like MFSB.

ALBUMS

BASHUNG

Osez Joséphine - Barclay
 PRODUCER: Eric Clermontet/Alain Bashung
 R/AC
 French rockers are currently searching for their rock 'n' roll roots in the US. Recently veteran Dick Rivers recorded a Buddy Holly tribute album in Austin, Texas, together with the crème de la crème of the local scene. Now, Alain Bashung follows this good example. He recorded his new album in the famous **Ardent Studios** in Memphis with the best sessioners available, plus two guitarists hailing from the Benelux—**René van Barneveld (Urban Dance Squad)** and **Roland Vancampenhout (Charles Et Les Lulus)**. John Hiatt's (slide)guitarist **Sonny Landreth** plays a lead role next to Bashung himself. The country blues song *Les Grands Voyageurs* shows them at their most inspired moment.

BOLLAND & BOLLAND

Dream Factory - east west
 PRODUCER: Rob and Ferdi Bolland
 EHR/AC
 The renowned Dutch producers duo (**Falco** and **Samantha Fox**), who recently launched their own **B&B** label, now come up with the alternative to soundtrack albums: a set of songs about famous movies. Among their box office favourites, you can find the Roman Polanski-directed movie *Frantic* and David Lynch's *Blue Velvet*. As performing artists, they opted for synthesizer-dominated pop, perfect for EHR. The ballad *The World Is Burning*—inspired by "Broadcast News"—is the first single. It has already been featured as powerplay on Dutch pub-caster NOS's influential "Avondspits" programme.

ETIENNE DAHO

Paris Ailleurs - Virgin
 PRODUCER: Etienne Daho/Edith Fambuena
 EHR/AC
 Having no acquaintance with another tongue other than English is no reason to neglect albums sung in a different language, and certainly not this one. French singer Daho's new album is chockful of pop tunes and—recorded in New York—it boasts a real international sound. The track *Comme Un Iglo*, with its

contagious chorus and lovely Motown beat, is simply irrepressible. The single *Saudade*, with its strong piano hook, listens like Lloyd Cole in a French setting.

ETAN JOHNS

Independent Years - Polydor
 PRODUCER: Glyn Johns/Chris Kimsey
 R
 Ethan Johns is indeed the son of famous producer Glyn Johns, the man behind top albums by the Rolling Stones, the Who, Steve Miller and John Hiatt. This sensational debut seems to be styled after Hiatt's *Stolen Moments* album, both sound and songwise (*Promised Land* and *Pieces Of My Heart*). In other words, it's a diamond. The "old man" produced the bulk of it with his trademark sound of electric (slide) guitar on top of acoustic rhythm guitars. Drums sound like drums, instead of the piledriver noise of most modern productions. Johns Jr.—who has an incredibly mature voice for a 21-year-old—proves to be an exceptional new talent in the singer/songwriter tradition.

LOU REED



Magic And Loss - Sire
 PRODUCER: Lou Reed/Mike Rathke
 R
 Not counting the *Songs For 'Drella* Andy Warhol tribute album with John Cale, this is the real follow-up to 1989's *New York*. Most of the tracks have the same quiet atmosphere as *Last Great American Whale* on the latter album. Rock's best lyricist has again produced an album that reads like a book. Whereas the decline of the "Big Apple" was the inspiration for *New York*, the loss of two friends—legendary songwriter **Doc Pomus** being one of them—is the main subject this time. Listen to the track *Goodbye Mass (In A Chapel Bodily Termination)* and shiver. This is the first important album release of 1992.

ZOE

Scarlet Red And Blue - Polydor
 PRODUCER: Various
 EHR
 This UK singer has hit the bull's eye the first time around. **Zoe's** debut single *Sunshine On A Rainy Day*—co-written and co-produced by **Youth (ex-Killing Joke and Brilliant)**—was a top 10 hit at home in September of last year. Most of the tracks on her debut album have the same poppy character, further enhanced by a lovely crisp acoustic guitar sound on modern dance beats, a bit like Texas. The song *Moonsister* is the most noticeable exception to the above, with its funky bassline and raw electric guitars. Despite the use of various producers—**Paul Weller** and **Adam Fuest** among others—it is a remarkably consistent album.

NEW TALENT

BLACK MACHINE

How-Gee - PLM/New Music (Italy)
 PRODUCER: Pippo Landro
 This gang is heavily inspired by James Brown's *Pass The Peas*. The saxophone, however, is not blowing full blast like tough tenor Maceo Parker, but instead, it is light-footed like alt saxophonist, jazz master Ornette Coleman. In the background, the crowd is shouting like the Hammer posse. Contact **Massimo Recine** at tel: (+39) 2.5540 0314; fax: 2.5540 0360.

I.C.P.

Free And Equal - Raiders (UK)
 PRODUCER: Howard Joseph
 I.C.P. (Ice Cool Productions) is a dance project set up by producer Howard Joseph. This first outing is a clever mix of just about every style of contemporary dance music, ranging from techno rave to modern

soul. The warning goes out to dance programmers all over Europe: this is hot stuff. Contact **Ann Matura** at tel: (+44) 71.381 8315.

TORNADO BABIES

Eat This - Bad 'N' Dangerous (LP) (Sweden)
 PRODUCER: "Don" Roberto Laghi
 If you thought that AC/DC singer Brian Johnson or Guns N' Roses main man Axl Rose have an "over the top voice," then check out this dude called **Harry**. The music on this debut album is simple but effective riff-oriented hard rock; somewhere between the above-mentioned bands and Scandinavian soul brothers D.A.D.. It's sleazy rock 'n' roll—imagine whiskey in dirty glasses, smoke-filled air and bad women. Contact **Roy Colegate** at **Warner/Chappell Music** at tel: (+46) 8.755 1210; fax: 8.755 1596.

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 Tili/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

DENMARK

Michael Learns To Rock



- Signed to **EMI-Medley**.
- Publisher: **Casadida**.
- Management: **Walther/Skanderborg**.
- New album: *Michael Learns To Rock*, released on September 4, is number 1 in Denmark and at press time, a new entry at number 61 in the European Top 100 Albums.
- New single: *The Actor*, released on November 11; currently, it is a new entry at number 14 in Denmark.
- Recorded at **Medley Studios/Copenhagen**.
- Producer: **Jens Hofman/Oli Poulsen**.
- Promotion: During the recently completed concert tour, their label secured 10 in-store presentations, including signing sessions. Three out of those were accompanied by acoustic performances.
- Concerts: In December, the band was on a Danish tour. From February 5 until August, they will again be on the road in their homeland with 10 gigs a month.
- European releases are planned for February/March.
- Licensed to: **Impact** for the world, excluding Australia (**Mushroom/Liberation**) and Scandinavia (EMI Medley).

EMI-Medley A/S—the newly founded company formed from the merger of **EMI Denmark** and **Medley Records** [M&M, issue 2]—couldn't have gotten off to a better start. On January 2, *Michael Learns To Rock's* self-titled debut album was on the top slot of the Danish album chart.

The four-piece band has the looks and the repertoire. They get away with the kind of

"old fashioned," melodic pop/rock everybody seems to shy away from nowadays and are quite convincing at vocal harmonies, as every programmer will find out after receiving M&M's "Track Attack" CD box set next week.

This could be a success story à la **A-Ha**, with lead singer **Jasha Richter** in the role of target man **Morten Harket**.

According to EMI Medley marketing/international A&R manager **Mik Christensen**, the band was broken through radio and not by expensive campaigns. "We concentrated on radio 100%", he says. "In July of last year, we mailed out white label promo copies of *I Still Carry On* to radio, meant as a teaser for the album. The support we got was great."

At the same time, the company released the single *My Blue Angel* in the US. Adds Christensen, "We thought that track with its heavier drum sound was more suitable for the American market. We knew that the ballad *The Actor*—which is the current single—would really break the band in Denmark, but we wanted to build up their name carefully so we waited a little while for the official release."

Radio response grew by the day after the album was released, and the band carried out an extensive radio promo tour in September and October. Christensen claims they visited almost every station, "even if they only had five listeners." I'm convinced that airplay can break this band everywhere," he adds, pointing out that in Indonesia, as an example, *The Actor* has already topped the airplay charts.

BELGIUM

2 Unlimited

- Signed to **Byte**.
- Publisher: **Decos**.
- Management: **C.B.A./Hilversum**.
- New album: *Get Ready* to be released in the spring.
- New single: *Twilight Zone* released on January 13.
- Current single: *Get Ready For This* released on September 23; it is charted in Belgium at number 29, Holland (10), Spain (6), Ireland (3) and the UK (number 66, after having peaked at number 2 in October). In the the Coca Cola Eurochart Hot 100 Singles it is number 34.
- Recorded at **Soundsational/Antwerp**.
- Producer: **Jean-Paul De Coster/Philip**

Wilde

- Marketing: A campaign will be set up for around the album release.
- Concerts: At the moment they are touring Holland. The UK is next in February. French dates have to be confirmed yet.
- European releases: The singles are out in the Benelux (**Byte**), the UK (**PWL International**), GSA (**Zyx**), Spain (**Blanco Y Negro**), Italy (**Media**). Outside Europe they are released in the US (**Popular**), Australia (**Liberation**) and the Far East (**PolyGram**).

Working together is successful in at least one part of the EC—The Benelux—where collaboration in the dance section between Bel-

gians and the Dutch is apparently very fruitful. Recent examples of winning teams representing the two flags are **Quadrophonia**, **T99** and **LA Style**, all of which took the international charts by storm.

2 Unlimited is another striking Belgian/Dutch combination. It is the new techno house project run by Belgian producers **Jean-Paul De Coster** and **Phil Wilde**. Rapper/lyricist **Kid Ray** and singer **Anita A.** together form the public face of the act.

Get Ready For This, 2 Unlimited's current hit single was a big hit in the UK before it even got noticed at home. Explains producer **Paul De Coster**, "It's hard to get the media enthusiastic in the Benelux. They usually wake up after they have seen the good chart results in the UK. The press over there is much more open-minded to dance."

Get Ready For This is not the first inter-

national success for the independent **Byte Records** label. In 1989, *Don't Miss The Party Line* by **Bizz Nizz** reached number 7 in the UK charts. Adds De Coster, who is also label owner, "We started in 1988 just after the end of the 'new beat' period. With 2 Unlimited, we strove for a more commercial sound, far more focussing on melody than before. The new single *Twilight Zone* is even more accessible than its predecessor. We call it 'happy house'. In fact, it all comes from the same origins. Just like rock 'n' roll, this music always evolves."

Different markets, different needs. According to De Coster, UK consumers seem to prefer the instrumental mix over the rap version—more fancied by mainland Europe. The CD single format contains four different mixes to fulfill public demand on both sides of the North Sea.

ITALY

49ers

- Signed to **Media Records**.
- Publisher: **Mara**.
- Management: **Media Records/Brescia**.
- New album: *Playing With My Heart*, to be released on February 15.
- New single: *Got To Be Free*, to be released on January 23.
- Current single: *Move Your Feet*, released on December 10; currently, it is at number 3 in the **RAI Stereo Due** chart and at number 17 in the **Musica E Dischi** chart.
- Recorded at **Media Studio 1/Brescia**.
- Producer: **Gianfranco Bartolotti**.
- Marketing: Advertising in the printed

press, plus TV commercials on all the major networks.

- Concerts: In February they will tour the UK, while a US tour is scheduled for March.
- European releases: The album will be released across Europe through **Island** on the **4th & Broadway** label, apart from the Benelux (**Media**).

Dance product with the "made in Italy" imprint on it is often a guarantee of class. As with Italian clothes and shoes, it has a little bit extra. The current trend in Italy

goes for the soulful variant—soul singers add the human element to the music. It almost means a return to the good old days of "sweet soul music." One step back, however, may be a giant step forward when it comes to radio acceptance.

The **49ers** is a real band, and not a concept. Producer **Gianfranco Bartolotti** searched worldwide for the right person and auditioned many singers before he found **Ann-Marie Smith** from London. Smith is a gem and could very well become the new **Jocelyn Brown**, whose distinctive vocals enriched so many dance tunes last year.

The current single *Move Your Feet* gives a good taste of her qualities. Smith's warm voice which makes the song irresistible, a

perfect tune for both EHR and clubland. The second album *Playing With My Heart* will be even more pop/dance-oriented and, therefore, more radio friendly.

In the past, the 49ers had topped the **Billboard Hot Dance Music** twice, the first time with *Touch Me* in 1989 and the second time with *Don't You Love Me*, in 1990.

Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.

New Recruits: Vital Early Steps

by Tony Grundy

In my most recent article (M&M December 14, 1991), we examined in detail the importance of creating a structured approach to recruitment and selection of new staff for radio stations. Let us imagine that you got all of that process right, but then didn't plan that person's induction programme into his/her new department. In fact, because this massive error happens all too often, this article looks in depth at some of the vital steps to success.

As we said last time, thousands of pounds/dollars are wasted every year in radio, with annual staff turnovers regularly above 30%. The financial cost is at least the salary of that person, but the damage caused, say, in a sales team or on-air by somebody who slowly and painfully 'gets it wrong,' is incalculable.

All too often you hear people say things like, "And yet he was so good at the interview! He's not cutting it—despite all my warnings." Those warnings eat up managers' time and take them further and further from their main function. Greater strain is put on the existing teams because their managers are spending a disproportionate amount of time with the underperformers.

Naturally, they may have been poorly selected but, unfortunately, it is more likely to be because the vital steps were not organized properly or failed to lay down the company programme or sales philosophy/culture.

The examples of bad practise are too numerous to mention, but I vividly remember being handed a batch of papers and a Yellow Pages in the sales office of Piccadilly Radio/Manchester in 1974 and being told, "Get out there and sell some spots!" You either sink or swim in that environment.

So what should you be doing, from the moment you have chosen someone, to ensure that their early days will be memorable for all the right reasons?

Preparation After The Job Offer

After a rigorous recruitment exercise, it is natural to breathe a sigh of relief and say, "Thank goodness that's over!" In fact, it is at this point that the successful manager really has to get to work.

1. Ensure that all references, driving licence details, etc. have been scrutinized and that the letter of the job offer has been returned, before writing any memos to inform other members of staff. Tell your own people first.

2. Use the arrival of the new appointee as an opportunity to review your own induction procedures.

3. Make sure that everybody involved in the induction knows what role they are expected to play.

4. Check with administration that relocation/set-up details (company car, temporary housing, moving allowance, etc.) will be ready by the due date. Make sure things are in order. There is nothing more demoralizing than, for example, to be handed the car that nobody else wants in a poor state. That says an awful lot about a company and does nothing to enhance its image.

5. Check that the intended desk space is clear and fully equipped with the necessary stationery. These may seem like unimportant details, but they all add to the impression given.

6. Check with accounts that they have all the necessary details

length of time is to be avoided. I know at radio stations the unexpected can always happen, so build that contingency into your programme.

Successful Induction Programmes

The next intriguing question is: How long should a successful induction programme last? I don't think there is a simple answer, but personally I feel comfortable with a well-structured two weeks. We all have a bias about what works best, but my first structured induction was an intensive two-week programme with Thompson's regional newspapers. By the end of that programme, I was a Thompson man throughout.

So the answer to "How long?" is, however long it takes to leave people with the kind of enthusiasm and motivation I had after those first two weeks with Thompson. I can still quote points

After a rigorous recruitment exercise, it is natural to say, "Thank goodness that's over!" In fact, it is at this point that the successful manager really has to get to work.

on the new employee. Too many times, the new recruit finds herself without any pay or the wrong deductions are made just because the induction programme didn't include a session with accounts.

7. Make sure reception has received the correctly spelled name of the new recruit. It really does impress people when their names are on the welcome board when they first come into reception.

The list is almost endless, but I think you get the picture.

The Importance Of The First Day

The first day in any new job is always an emotional experience, so let's look at some ways we can make it less traumatic.

1. Remember that in many cases, the only familiar face to the new recruit is the person who conducted the interview. Make sure that that person is on hand to welcome her/him on board.

2. After the initial cup of coffee and greeting, it is customary to do a station tour. There is nothing wrong with that, but do make sure you are expected by the various departmental heads. Send out a few lines of information on the new person in advance of the tour.

3. Don't try to cram too much into the first day. However, leaving them on their own for any

from the sales trainer today and I would love to think that one day one of my inductees will say, "Years ago a guy called Grundy told me this—and he was right!"

What sort of thing do the successful stations put into their induction programmes? Well, here are the subject areas for new salespeople which are covered by one successful group:

- 1) Programming;
- 2) Audience/TSA;
- 3) Advertising: reasons to use radio; how to use radio; scheduling;
- 4) Rate card: segment/plans/frequency;
- 5) Commercials: scripts/jingles/library music/demos;
- 6) The clients: who to approach/finding leads/sales planning;
- 7) The orders.

Without going into detail on each section, an example under "programming" would be that sitting in on a complete breakfast show is mandatory with this induction programme. In the main, sales people do not really understand the problems that the broadcaster encounters in the studio. Organize the salesperson into getting the carts for the ads together, sorting the competition entries or sitting alongside the

Summary Of Action Points

1. Start induction from the moment you get the job acceptance.
2. Write down a detailed programme. Be prepared to review it regularly so that it is fresh and reflects current thinking.
3. Prepare well in advance of "D-Day" by informing all necessary departments of the new recruit's details.
4. Get the first day and onwards organized. Carefully select your support staff.
5. Make the programme interesting and varied. Do not neglect input from other departments.
6. Carefully appraise and monitor new recruits.
7. Create a Radio X "culture" so that everybody feels the same way about the company.

new person while they create a news bulletin.

Frequently, sales inductions are too cold and fail to excite new recruits about "the magic of radio." Equally, new programmers hardly ever see how traffic works or sit in on a sales meeting to hear some of the team's programming worries.

Also under "programming" comes the history of radio. The induction should definitely include the history of not only the station they have come to work for, but also the industry they have entered into. In the UK, it is necessary to understand the BBC's history in order to make sense of the history of commercial radio.

Most of the background knowledge may never be used again, but I believe that knowledge gives confidence. We are the radio experts—people expect you to know—and if you are confident, you remain in control.

Within the sales department it is also important to decide which of your staff are to assist in the induction training. Do not simply give the new recruit to the most experienced member of the staff; he/she may have learned some bad habits! The most recently inducted person may be a much better bet. Play to your team's strengths and don't lumber one person with too much. As the manager, make sure you participate.

Appraisal & Monitoring

At what point do you measure whether or not a new person is working out? Well, if you are happy that your induction programme is well structured, 30 days might well be your first appraisal date. The Katz Radio Group in New York is quite prepared to make a judgement after 30 days, while others talk about a minimum of three months.

The important point is not really the number of days, but

that you are confident that constant monitoring and assistance have given the new person the best possible chance to survive. Exactly how you create a good appraisal system and monitor sales performance is the subject of another article but, again, it does need to be structured and judged against criteria previously laid down.

I believe that if you can create a culture for your company rather than just a system, then you are going to cut down on recruitment casualties. A good example of this is the Metro Radio Group in the UK. Ask any of their salespeople how they feel about their company and they will say, "If you cut me, I bleed Metro!" That's the kind of feeling only the best people in radio achieve. That is the standard to aim for in successful recruitment, selection and induction programmes.



Tony Grundy owns broadcast sales specialist and management consultancy *Communicate Now*. Grundy has been in the broadcast industry for 17 years, during which time he was sales director at *Radio Aire/Leeds* and *Radio 210/Reading*, where he was MD. He was also named deputy MD when *Radio 210* merged with *GWR/Bristol* in June 1989. He can be contacted at tel: (+44) 491.873 185 or fax: (+44) 491.875 180.

Tuning In To Brussels

With less than 10 stations broadcasting in Flemish, and another 40 operating in a wide variety of languages, including French, Hebrew and Arabic, the Brussels radio dial is truly cosmopolitan.

Apart from the state broadcasters BRTN and RTBF, each with special stations targeted on Brussels, there are several private networks and single stations all aiming at the same market.

Belgian law, operating as "community legislation" in the Flemish, French and Brussels regions, has also had its effects on broadcasting. French-language privates are allowed to broadcast in stereo using high-powered signals. Flemish stations, even those only a block away from their French colleagues, are restricted to mono, and a limited broadcast radius.

Both BRTN and RTBF have their headquarters in Brussels, serving their respective Flemish and French-speaking audiences with four channels each: a music and news format; a family-oriented format; a classical channel and two EHR channels—Studio Brussel and Radio 21. Whereas Radio Brabant (which is celebrating its 25th anniversary) is BRTN's regional outlet for Brussels, the recently launched Bruxelles Capitale is RTBF's answer to the growing success of private stations in the area.

Networks like Radio Contact, Tom FM, Bel RTL, Fun, Cherie FM and—until recently, Nostalgie—operate from Brussels, and with minority channels like Culture Zairoise, La Voix d'Islam and El Wafa, plus a great number of smaller independents, the Brussels FM radio dial is fast reaching the saturation point.

Both Radio Contact's French services and Bel RTL offer a challenge to the French state operations. They both enjoy a loyal following, competing with Radio 21's and RTBF's Radio 2 target audience. "You could easily say everyone is competing with Radio Contact," says Contact Franchising spokesperson Pierre Houtmans, "since we seem to have a very broad appeal."

Gold Stations

Until recently, Radio Nostalgie was one of the many stations aiming at the 25-45-year-olds, competing with Cherie FM and state broadcaster Bruxelles Capitale. But in mid-December, following disagreements with Nostalgie Belgium HQ in Namur about the application of the Nostalgie format, the franchise management decided to revert to its original name—Radio Cristal.

Comment Nostalgie network director Jean Claude Fyon, "We stopped the Brussels Nostalgie operation because of differences between that station and the rest of the network about the way we operated the format."

Radio Cristal was one of the first privates to be launched in Brussels more than 10 years ago, and has an

"One of the stronger points of our station is the super-oldies format and our timing. If you compare us to Bruxelles Capitale, I'd say they are much too easy a listening station." — Francis Lemaire

oldies format, with French-language product taking 60% of the airtime. While Radio Cristal continues to target the same audience as Nostalgie, programme director Philippe Demusyer is well aware of the disadvantages of being alone again. "We have also had our status revised to that of being a district station, which reduces our output power to only 50 watts—just enough to cross the street. But I do hope the situation will change with the new government, as we applied for a stronger signal a long time ago."

Demusyer compiles his playlists with the help of Radio Contact's self-designed computer system. Says Contact Franchising MD Francis Lemaire, who owns Radio Cristal, "I think one of the stronger points of our station is the super-oldies format and our timing. If you compare us to Bruxelles Capitale, I'd say they are too much an easy listening station."

French Rivals

Belgium's four-strong Cherie FM network is controlled by French broadcasting giant NRJ. The station operates a Selector-driven playlist and targets the same audience as Radio Cristal. Says secretary general of NRJ Natalie Briant, "We have adapted our playlists to local culture and guarantee at least 10% of what is played will be domestic talent. We have also decided to play 60% French-language product." The playlists are compiled in France, with local elements being added in Brussels.



The station is very involved in the promotion of cultural events in Brussels and throughout the French-speaking community—such as the French Film Festival. As a result, Cherie FM has established a good reputation for itself and has a slightly more "elitist" audience.

"This, combined with the fact that we treat our staff and advertisers properly, has given the station a good name," says Briant. "As soon as the government decides on further frequency allocations, we will start working on the technical side and update reception facilities, etc."

Radio Cristal

On-air: 1980
 Ownership: S.A. Cristal
 Format: French/Gold
 Target Audience: 25-45
 Actual Audience: n/a since name change

Cherie FM

On-air: October 1990
 Ownership: Compagnie Generale des Service FM
 Format: French/Gold
 Target Audience: 25-45
 Actual Audience: 10%

Bruxelles Capitale

On-air: September 1990
 Ownership: Public broadcaster
 Format: French/AC
 Target Audience: 25-50
 Actual Audience: 15.7%
 (station's own research)

Nevertheless, Belgian-owned stations consider Cherie FM to be the first of the French invasion, and despite Briant's efforts to conform to local regulations, she is well aware of the problems. "The fact that we are French-owned exposes us to criticism from virtually everyone in the media. But although they point at us as being foreign, we respect the laws more than most and we are strict in the way we control our transmission radius and stereo signal. We don't have any satellite transmissions and all the staff are Belgian—we are more Catholic than the Pope, and that

could end up causing us problems."

With plans for new frequency allocations in 1992, Briant predicts a positive future for the Brussels radio market, provided the plan allows both stations and audiences to get the most out of it. "And now that radio is being seen as a more viable forum for advertising, we need credible ratings more than ever," she says. "Advertisers need figures in order to be convinced."

Being used to competition in France, where Cherie, Nostalgie, Europe 2 and AM stations aim for the same target audience, Briant believes that a station's success or failure will be based on its programming, broadcast quality, and choice of sales house.

"We have adapted our playlists to local culture and guarantee at least 10% of what is played will be domestic talent." — Natalie Briant

"Nostalgie in France has a slightly different audience than Cherie's. Here, we are attacking the same market, but we go for the housewives and the more elitist sector. Bruxelles Capitale will have to establish its own identity."

Brussels Own

Head of programming at Bruxelles Capitale Marc Vossen worked with both Cherie and Nostalgie before joining the station. Rather than using a computer-produced playlist, he compiles it by hand from a print-out of the RTBF catalogue. With an AC format and 60% French-language repertoire, the station is aimed at the 25-50 age bracket, with an emphasis on "melodic radio."

Vossen is currently working on a computer system to help with programming, due to become operational later this year. "The new system will allow us to be more consistent," he says. "The current manual system does bring errors with it."



RADIO BXL CAPITALE

Concentrating on the Brussels audience, Bruxelles Capitale ties in with many local events, including trade fairs and concerts. "We should not think an RTBF station is above the competition," says Vossen. "We are facing Radio Contact and Bel RTL as well as Nostalgie (Cristal) and Cherie FM. We are all aiming at the same audience and we should treat our rivals with respect."

Still, Vossens believes that Brussels needs to allocate more frequencies to cope with existing and future operations. "It all comes down to politics. Allowing frequencies below MHz is against European regulations, but the current system will be fatal for small independent stations."

"If the government does allow a frequency extension, I can imagine an increase in the number of foreign stations. Although radio advertising is still growing, I doubt whether the current growth will be able to keep pace with the rapid expansion of stations in the city." — Marc Maes

EUROPEAN JAZZ TOP 20 SALES

1 (3) HARRY CONNICK JR. /Blue Light, Red Light (Columbia)	11 (RE) BUDDY GUY /Damn Right I Got The Blues (Silvertone)
2 (9) AL DIMEOLA /Kiss My Axe (Tomato)	12 (17) CHICK COREA'S ELECTRIC BAND /Beneath The Mask (GRP)
3 (1) MILES DAVIS /Michel Legrand/Dingo (Warner Brothers)	13 (-) BOB BERG /Backroads (Denon)
4 (4) KEITH JARRET /The Cure (ECM)	14 (-) LAURA FYGI /Introducing (Polydor)
5 (10) MILES DAVIS /Kind Of Blue (Columbia)	15 (20) WYNTON MARSALIS /Soul Gestures (Columbia)
6 (12) DAVE GRUSIN /The Gershwin Collection (GRP)	16 (16) ANDY SHEPPARD /In-Commotion (Antilles)
7 (5) JOHN LEE HOOKER /Mr. Lucky (Silvertone)	17 (-) MILES DAVIS /The Best Live (Columbia)
8 (7) ELIANE ELIAS /A Long Story (Manhattan)	18 (-) TOOTS THIELEMANS /For My Lady (Phonogram)
9 (-) ELLA FITZGERALD /Return To Berlin (Phonogram)	19 (2) BRANFORD MARSALIS /The Beautiful Ones Are Not Yet Born (Columbia)
10 (-) JULIAN JOSEPH /Language Of Truth (east west)	20 (11) MIKE STERN /Odds Or Evens (Atlantic)

The European Jazz Top 20 is compiled by sales reports from the following retailers: Bote & Bock/Berlin; Crisol/Madrid; Doctor Music/Rome; Fame Music/Amsterdam; FNAC/Brussel; Free Record Shop/Brussel; HMV Music Stores/London; Jazz Collectors/Barcelona; Jazz Is Beck/München; Jazz Inn/Amsterdam; Jeklin Musikhaus/Zürich; Music Mecca/Copenhagen; Ricordi/Milano; Ricordi/Roma; Ricordi/Torino; Saturn/Köln; Staffhorst/Utrecht; SkivAkademien/Stockholm; Tower Records/London; Virgin/Edinburgh; Virgin/Glasgow; Virgin/Paris; WOM/München.

FOR JAZZ STATION REPORTS SEE PAGE 24

JAZZ WAVES

Hans Thomas: Trumpeting Jazz

SDR 1/Stuttgart head of music and jazz producer **Hans Thomas** plays multiple roles within Germany's vital jazz community. Originally from Bonn, he has played jazz trumpet for some 25 years, and has also taught music theory. He recently completed a series of twenty articles tracing the history of jazz from blues and ragtime, to free jazz and fusion. For *Stereoplay* magazine's label **Zounds**, he has produced CD compilations of **Miles Davis**, **Chet Baker** and **Stan Getz**, among others. And in between these projects he somehow finds time to produce several concerts a year in conjunction with local clubs.

All of this activity is distilled into one-and-a-half hours each Sunday evening on his program **Treffpunkt Jazz** (Jazz Meeting). The month is divided into four parts, with each show devoted to one of the following themes: an interview or portrait, a live concert, reissues of vintage recordings and new releases by contemporary artists.

Although each show is specifically focused, overall the format allows for a diversity of subjects and music. Thomas believes that only by programming a broad range of styles will the audience be well served. Thus he dedicates shows not only to such well-defined genres as swing or bop, but also to experimental jazz, and even world music.

"But it is difficult to cover 100

years of jazz history in so few hours," says Thomas. "It is a struggle just to maintain the hours we have now," he continues. "Public radio here is very conservative when it comes to change. Although sales of jazz product has increased spectacularly in Germany in the past year or two, radio is slow to respond."

In some ways jazz is at the lowest rung of the music broadcast ladder. It must compete not only with pop and dance music, but even with its "serious music" cousin, classical. "Classical music gets far more airplay time, and consequently has a far larger budget. Jazz is simply underexposed in relation to its potential, as proven by sales," emphasizes Thomas.

Thomas faces the same problems as his counterparts in the rest of the recently unified country, and in order to share ideas, he and several of his jazz-programming colleagues meet once a year in Frankfurt. "We discuss possible ways to better the cause of jazz on public radio," he explains.

Change may be in the air, however. "Private stations may force the publics to re-think. We have two private jazz stations in Germany now, and they seem quite healthy. People in general are more open to jazz now than in the past. We can't leave such a large audience to the privates alone."

Terry Berne

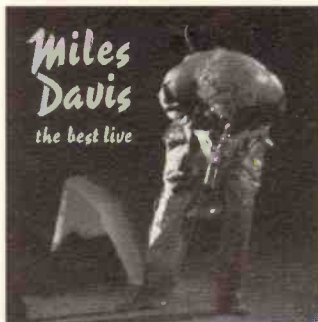
Vanessa Rubin

Soul Eyes- Novus

Add this skillful, bluesy, and beautifully controlled singer to the roster of fine female vocalists, either new or rediscovered, who are having their own renaissance within the larger renaissance of jazz. In *I've Got The World On A String* her phrasing recalls **Carmen McCrae**, but with Ella's purity of voice. It soon becomes clear, however, that Cleveland born Vanessa Rubin is one of the most original and moving singers in contemporary jazz. Her version of *Willow Weep For Me*, supported by adroit interplay with her excellent band, is both thrilling and perfectly paced. *Dearlly Beloved*, like the entire album, is wonderfully played and sung. A great way to begin the year. Contact **Jacqueline Buxton** at tel: (+44) 71.731 4914; fax: 731 3914.

Miles Davis

The Best Live- Columbia



A selection of live recordings from the archives of Davis' long-time label, released to mark his recent and untimely death. Spanning the years 1958-1981, he plays here with many of his best-known colleagues, among them **John Coltrane**, **Cannonball**

Adderley, **Hank Mobley**, **Wynton Kelly**, and **Wayne Shorter**.

The sound quality is outstanding, as are all the performances, chosen specifically to highlight the trumpeter's solos. Especially fine are the **Charlie Parker** tune *Ah-Leu-Cha*, recorded at Newport in 1958, and part II of the *Concierto de Aranjuez* caught at Carnegie Hall with **Gil Evans**. Despite perfunctory liner notes, this is an indispensable collection of some of Miles' finest work, and a moving testament to his wide-ranging artistry. Contact **Chris Black** at tel: (+44) 71. 629 5555; fax: 491 1392.

Trilok Gurtu

Living Magic- CMP

A member of the group **Oregon**, as well as the **John McLaughlin Trio**, percussionist Gurtu has fashioned a colorful, rhythmically complex sound in conjunction with fellow percussionist **Nana Vasconcelos**, **Jan Garbarek** (saxes) and keyboardist **Daniel Goyone** (with whom he composes a majority of the tracks). The tunes explore the primitive, though from a decidedly modern perspective. *Transition* insistently quotes *In A Silent Way* as if to point us in the right direction. Voices used as texture punctuate the music, conjuring a ritualistic atmosphere. Each song builds from a single statement to a complex end, never devoid of humour and surprise. Contact **Helga Ebert** on tel. (+49) 24. 2280 53; fax: 2280 54.

MOST-FEATURED ALBUMS

Harry Connick Jr. - Blue Light [Columbia]
Miles Davis - Dingo [WEA]
Fourplay - Fourplay [WEA]
Dave Grusin - Gershwin Collection [GRP]
Gene Harris - Black & Blue [Concord]
Abbey Lincoln - You Gotta Pay [Verve]
Wynton Marsalis - Soul Gestures 1-3 [Columbia]
Gonzalo Rubalcaba - The Blessing [Blue Note]
Roman Schwaller - Clubdate [Jazz4Ever]
Mike Stern - Odds Or Evens [Atlantic]
Various - Cole Porter Songbook [Verve]

The jazz albums listed above appear alphabetically by artist, and reflect a consensus of airplay among **M&M's** Jazz Reporters.

King Pleasure & The Biscuit Boys

Better Beware- Big Bear

Music in the tradition of **Louis Jordan**, well-paced and well-played. Tight arrangements, expert playing and a spirit to match, make this band, whose live performances are renowned, much more than mere imitators. Their music really swings, and they rescue from oblivion some true gems such as the **Buddy Johnson** tune *Walk 'Em or the Mort Shuman*, **Doc Pomus**, **Joe Turner** collaboration *Love Rollercoaster*. Great guitar playing by **Bullmoose K. Shirley** keeps things really moving. Contact **Jim Simpson** on tel. (+44) 21. 454 7020; fax: 454 9996.

Letter To The Editor

Dear M&M,

I would like to thank you for your truly brave attempt at an analysis of the jazz market in the December 14 issue.

Jazz fans, of which I am one, are a notoriously subjective crowd, whose tastes vary as much as the weather in Florida, and this makes any form of public and widescale approach to jazz nearly impossible.

Whatever your business, the basic essential is constant: marketing. You have to offer the customers what they want. When you compare what jazz product is selling with what is being played on a station such as Jazz FM/London, you start to see just what the problem is. But there is an effective solution to the jazz radio puzzle.

The only way you can attempt to create a radio station which appeals to a wide audience is to compartmentalize into manageable blocks the different genres that comprise jazz. Why not split the day into several easily understood blocks with different types of jazz, and focus attention on a particular style? Mixing fusion with vocal tracks, for instance, will invariably alienate everyone. This type of formatting may be the only answer. It would be interesting to hear responses, for and against, my argument.

Jon Sinigaglia
general manager/Forest National

PREMIERE!

ISSUE 9 WILL SEE THE LAUNCH OF M&M'S MONTHLY
CLASSICAL PAGE

THE PAGE WILL INCLUDE A CLASSICAL AIRPLAY CHART, REVIEWS AND INTERVIEWS.

**ARE YOU INTERESTED IN REPORTING YOUR STATION'S CLASSICAL PLAYLIST?
PLEASE CONTACT TERRY BERNE AT MUSIC & MEDIA TEL: (+31) 20.669 1961.**

**LOOKING FOR
SOMETHING HOT,
SOMETHING NEW??**

spring



**LOOK OUT FOR
NEXT WEEK'S
TRACK ATTACK
SUPPLEMENT IN
MUSIC & MEDIA**

(continued from page 1)

Hopefully, the various national broadcasters throughout Europe will also begin to offer more chances for pan-European and local acts.

"Perhaps the strongest marketing trend will be intensified cooperation with retailers. They must realize that they should also do marketing to help motivate and animate the public to buy records. This is not a matter for the music industry alone. Point-of-sale marketing is becoming more important."

Ideal Germany co-MD **Manfred Achtenhagen** also stresses the importance of labels developing cooperative marketing strategies. "Why shouldn't it be possible to break pop music on a pan-European basis when it can be done with other products?" he asks,

adding, "We work very closely with our Swedish group **Army Of Lovers** in coordinating marketing to maximise the effect."

Achtenhagen also echoes **Wandjo's** feelings about retailers. "There are currently some 200 TV-advertised albums on the market, so it will be very difficult to get good positioning at the point of sale. We will give much more attention to developing cooperation with retailers in 1992, as well as developing and expanding our merchandising product palate and activities, including film and TV music."

For **BMG Records UK** head of international marketing **Chrissie Harwood**, pan-European releases will also increase in importance. "A pan-European set-up is imperative to be able to take advantage of an album release. This is especially

important for new artist development."

However, for many UK label executives, the 'R' word is still on their minds. "The recession will continue to affect the amount of records artists are going to sell in the new year," says **Columbia UK MD Tim Bowen**. "This will inevitably influence the money spent on advertising and marketing."

EMI Records UK senior product manager for **Parlophone/Capitol Mark Collen** agrees. "Marketing campaigns will be less adventurous, but more efficient. If marketing people want to survive, they have to start working more in tandem with the retailers and the concert promoters. Compared to the last quarter of 1991, this year will see a shortage of superstar product, so we all have to develop new talent."

A lack of blockbuster product in the pipeline also concerns **EMI France** president **Gilbert Ohayon**. He wonders if the industry "will be able to feed the market" with strong products, following the blockbuster releases of 1991. Ohayon's 1992 wish list: "Bigger radio playlists and more French acts played by radio stations, a lower VAT rate on records [currently 18.6%] and a unique price [negotiated between the labels and retailers] for records."

In France, 1991's minimal growth will probably spill over to 1992. **Patrick Zelnik**, president of industry body **SNEP** and president of **Virgin France**, expects 1992 growth in the 3%-5% range. Last year it was around 4%-5%.

For Zelnik, one important trend is that the music industry is becoming more integrated among producers, publishers, marketing and promotion, other media and retailers. Says Zelnik, "All these elements are closely linked, but there are currently gaps between the different elements of this chain. For example, there is a real problem of exposing artists, whether it's on TV or on radio stations. The retail situation isn't very brilliant, with a lack of specialized retailers."

Zelnik says the current negotiations between **SNEP** and radio stations regarding the level of French music are a good example of what has to be done.

Henri de Bodinat, president of **Sony Music France**, agrees that the current business climate isn't very favourable and will likely stay that way for at least the next two years. "It is going to be harder because I think the worst is yet to come. I think industry turnover will remain stable for a couple of years," he says.

De Bodinat summarizes his feelings for 1992 by focusing on a couple of issues: "I'd like to see radio stations becoming more French-oriented. There is **M40**, but we need more stations like it.

"Also, TV exposure is rather poor. I'd like to see a more serious offering of musical programmes, either with a music channel or with more intelligent programmes about music on general TV channels. And it's up to us producers to do our share of the job by producing and developing new talent."

In Sweden, label execs are monitoring the dramatic changes in radio (see story, page one). Comments **Sony Music Sweden** promo manager **Joakim Bergman**, "We'll see a big change [in radio] in 1992, with a lot more stations. Probably by the end of 1992, we'll have commercial radio, which means that we'll have to prepare ourselves. I have to spend more time on my radio contacts than before. The next two years will be the most exciting in a long time."

"A big item will be how the youth out in the country will react to the new phenomenon. They have a different attitude towards radio than teenagers in the big cities, who can rely on local radio."

At the other end of the continent, **Sony Music Italy** artist marketing director **Massimo Bonelli** stresses pan-European affiliate cooperation. "We plan a greater development in the relationships and exchange of information with our affiliates, as well as greater creativity with pan-European projects," he says. "Also, there will be increased professionalism in our relationships with the media and the radio sector, which has demonstrated great quality and seriousness. It will also be important to intensify our relationships with retail outlets and consider them as a fourth media."

Polydor Italy head of promotions **Stefano Zappaterra** believes that European acts and artists will have a better chance. "Local acts and artists have also proven they can break outside Italy, and this is a trend which I believe will continue."

On the media front, Zappaterra will keep focusing on radio and TV. "I believe TV advertising will continue to increase, as will investment in radio promotion campaigns," he says. "The problem with TV advertising is that while at one time you could see around 10 different campaigns a month, you see almost 100 now."

"We are always looking for new ideas. We've conducted a radio-TV-press package campaign in the past, and maybe that will work again. **Sting** and **Toni Childs** recording songs in Italian was also an idea that worked, and teaming with companies like we did with **Sting** and the drinks firm **Aperol**, or **Zuccherò** with beer, may be an option."

For **Sandor Mallasz**, international promotions manager at **WEA Italy**, it all begins with radio. "It's where everything starts," he comments. "Joint radio and TV advertising campaigns

could continue to be a successful strategy, particularly with compilation albums."

In Belgium, **EMI A&R**/marketing executive **Dirk de Clippeleir** stresses local talent. "I see the impact of local product as an important stimulus for record sales," he says. "At EMI, domestic talent accounts for one fourth of our turnover in 1991; and with acts like **Leyers**, **Michiels** and **Soulsister**, **The Radios** and **Clouseau** releasing new albums in 1992, I think we will cross the 25% share."

Localism is also on **Play It Again Sam** promotion manager **Jan Hublau's** mind. "I'm thinking of stepping away from **Radio Contact** as a network and starting to service individual DJs at specific radio stations and clubs. I am aware that it will be rather difficult to measure the impact, but we ask stations for playlists."

In neighboring Holland, **Phonogram MD Jan Corduwen** believes the double-digit sales growth will end in 1992. "We're heading for a stable market," he says. "Last year, the expected growth was 15%, but it only became 8%. New, creative and aggressive marketing strategies have to be developed."

EMI Bovema Holland MD Kick Klimbie agrees. "I hear a lot of people in the industry saying that they want to leave Holland for Spain because there's no real growth potential here anymore," he says. "Most of the consumers have a CD player at home now, and they've all passed the point of initial craziness. They have replaced all of their vinyl favourites for CDs. Now we're back at the point we were in 1985 when people buy a record just for the sake of it."

"The figures we get from [national **IFPI** body] **NVPI** show there was no real growth in the months July, August, October and November of last year." Klimbie's 1992 turnover forecast: about Dfl 1.4-1.5 billion.

CBS-Sony Spain marketing director **Raul Lopez** will target customers who spend a lot of their time in bars, restaurants and discos. "We'll have to catch their attention in these places through posters and promos," he says. "Also, FM **EHR** radio continues to be an effective marketing medium. We see that top networks like **SER** have not been adversely affected by the addition of private TV channels."

However, **Polydor Spain** marketing head **Carlos Borallo** is worried about parallel imports. "Once the [common market] barriers are down, we'll have to be tightening coordination with the member countries on record prices," he says. "At present, CDs in Spain are 10% to 25% more expensive than those in the rest of Europe and other markets. [Parallel] imports hurt us because of this discrepancy."

Billboard SINGLES

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For week ending January 25 1992

TW	LW	Artist/Title	Label	ECO
1	2	COLOR ME BADD/All 4 Love	Giant	
2	3	MARIAH CAREY/Can't Let Go	Columbia	
3	4	GEORGE MICHAEL/ELTON JOHN/Don't Let The Sun Go Down On Me	Columbia	UK
4	1	MICHAEL JACKSON/Black Or White	Epic	
5	5	CE CE PENISTON/Finally	A&M	
6	6	PRINCE AND THE N.P.G./Diamonds And Pearls	Paisley Park	
7	7	SHANICE/I Love Your Smile	Motown	
8	9	NIRVANA/Smells Like Teen Spirit	DGC	
9	15	U2/Mysterious Ways	Island	UK
10	31	RIGHT SAID FRED/I'm Too Sexy	Charisma	UK
11	11	HAMMER/2 Legit 2 Quit	Capitol	
12	16	TEVIN CAMPBELL/Tell Me What You Want Me To Do	Qwest	
13	12	GENESIS/No Son Of Mine	Atlantic	UK
14	17	KARYN WHITE/The Way I Feel About You	Warner Brothers	
15	8	BOYZ II MEN/It's So Hard To Say Goodbye	Motown	
16	10	HAMMER/Addams Groove	Capitol	
17	13	PM DAWN/Set Adrift On Memory Bliss	Gee Street	UK
18	14	MARKY MARK & THE FUNKY BUNCH/Wildside	Interscope	
19	26	KEITH SWEAT/Keep It Comin'	Elektra	
20	22	ROD STEWART/Broken Arrow	Warner Brothers	
21	20	AMY GRANT/That's What Love Is For	A&M	
22	19	MICHAEL BOLTON/When A Man Loves A Woman	Columbia	
23	NE	MR. BIG/To Be With You	Atlantic	
24	23	GLORIA ESTEFAN/Live For Loving You	Epic	
25	21	RICHARD MARX/Keep Coming Back	Capitol	
26	30	STACY EARL/Love Me All Up	RCA	
27	18	PAULA ABDUL/Blowing Kisses In The Wind	Captive	
28	34	THE STORM/I've Got A Lot To Learn About Love	Interscope	
29	39	BONNIE RAITT/I Can't Make You Love Me	Capitol	
30	35	BOYZ II MEN/Uhh Ahh	Motown	
31	27	LISA STANSFIELD/Change	Arista	UK
32	NE	AMY GRANT/Good For Me	A&M	
33	NE	NATURAL SELECTION/Hearts Don't Think	Atco east west	
34	NE	THE PARTY/In My Dreams	Hollywood	
35	29	JODECI/Forever My Lady	Uptown	
36	32	HEAVY D. & THE BOYZ/Is It Good To You	Uptown	
37	28	NAUGHTY BY NATURE/O.P.P.	Tommy Boy	
38	25	BRYAN ADAMS/Can't Stop This Thing We Started	A&M	
39	NE	EDDIE MONEY/I'll Get By	Columbia	
40	24	GUNS N' ROSES/Don't Cry	Geffen	

Export Music Australia

For Australian artists to break through the "Kangaroo Curtain" into overseas markets, Europe is proving to be the key more than the UK. Despite being a member of the Commonwealth, the Brits have been traditionally unreceptive to Australian artists.

The surviving and thriving bands with a decade's longevity-- such as **Midnight Oil**, **INXS**, **AC/DC**, **John Farnham** and **The Church**--all achieved their first major successes on mainland Europe. Only **Kylie Minogue** and **Jason Donovan** scored big in the English market first, assisted by visibility in popular soap operas.

Brian Peacock, director of the Australian music industry marketing arm **Export Music Australia**, states, "We've still got a lot of great diamonds in the mine of Australian music and Europe is our target market during the next few years for the diverse nature of our artists."

Australia's Midem contingent this year will be its biggest, with more than 60 representatives from 27 companies.

"We're watching our radical indie bands like **Hard Ons**, **Cosmic Psychos**, **Ratcat**, **Died Pretty** and **Celibate Rifles** achieve success in sales, tours and media," continues Peacock. "Jazz artists such as **Vince Jones** and **James Morrison** are starting to attract a following on the concert circuit. But we've got a few new artists and musical styles that add another facet to our penetration of Europe."

One of the hot predictions is the new wave of Aboriginal contemporary rock bands, including **Scrap Metal**, comprised of three Aboriginal brothers and two cousins from the other side of Australia. Meanwhile, Melbourne's **Archie Roach** has emerged with his **Charcoal Lane** debut album.

With a 25% market share, **PolyGram** usurped **Sony** and **WEA** as market leaders under the guidance of one of the youngest multi-national record company MDs, **Michael Smellie**. His success has been based more on signing labels than acquiring bands.

At the top of the charts this year have been **Ratcat** and **Screaming Jets** through the **Rooart** label, which has also developed **Wendy Matthews**, **Absent Friends** and the **Hummingbirds** through **Phonogram**. **Phonogram's** key new local talent in the dance arena is **Melissa**, contrasted by the enigmatic **TISM** on the more radical rock bent.

Polydor has launched the **Red Eye** stable of artists including European darlings **Beasts Of Bourbon**, **The Church's Steve Kilbey** and **Go Betweens**.

As Smellie tells it, "Independent labels are the nurturers of contemporary music here. We are making **PolyGram** the indie's resource center for investment and distribution of local artists from the mainstream Australian markets through the rest of the world."

Ce Ce Peniston

In the highly-fashionable and quickly-fluctuating dance scene, most artists are lucky if they manage to score more than one hit single. A&M artist **Ce Ce Peniston** seems to be avoiding the decline into obscurity and is quickly building up a profile as one of the better singers in the garage-house genre.

The former **Miss Black Arizona** and **Miss Galaxy** debuted last year with the compelling **Finally**, which peaked at number 29 in the UK chart. The follow-up, the energetic **We Got A Love Thang**, is currently exploding into the UK (**MRIB**) chart and is firmly lodged at number 8. Sales are expected to be between 85-90,000 copies. In the **EHR Top 40**, the single is a new entry in **Chartbound** with a total of 11 (UK) stations and four new adds.

Meanwhile, the continent is working hard to get the **Finally** single established at radio, and chart entries are due in Germany, Holland and Denmark.

At presstime, nine EHR stations were reporting the **Finally** track of which four in "A" and five in "B" rotation. These include **Radio Salti/Saarbrücken**, **RB4/Bremen**, **Radio 4U/Berlin**, **RTL 102.5 Hit Radio/Arcene**, **NOS/Hilversum**, **Radio ABC/Randers** and **VOA Europe**.

London-based **A&M International** is coordinating a radio tour across Europe. Already, UK interviews have

been taped with privates **Chiltern Network**, **BRMB/Birmingham**, **Kiss FM/London**, **Sunset Radio/Manchester**, **Radio City/Liverpool** and **Signal Radio/Stoke-on-Trent**.

At press time, Peniston was in the middle of a radio interview trip through The Netherlands, including sessions for commercial cable/satellite **Power FM**, national **Station 3** and **NOS's** primetime show 'De Avondspits'.

Germany is next with--so far confirmed--interviews for **Radio FFN/Isernhagen**, **OK Radio/Hamburg** and **RB4/Bremen**, followed by Italy (network **Radio Dimensione Suono**) and France (**Voltage FM/Rosny-sous-Bois**).

Before being signed to A&M, Peniston was first heard on a demo for female rapper **Overweight Pooch's I Like It**, currently in the UK dance charts.

Just like the two singles, Peniston's debut album **Finally** (slated for a January 27 release) is produced by Chicago house supremo **Steve 'Silk' Hurley** in conjunction with **David Morales**, **Daniel Abraham** and **Gail Sky King**. Contrary to the normal album version in the US, the European release will contain the 'Choice Mix' version of **Finally**. Mid-February will see the release of the **We Got A Love Thang** single in continental Europe.

Machgiel Bakker

NATIONAL AIRPLAY

National product is highlighted in red

UNITED KINGDOM	GERMANY	FRANCE AM	FRANCE FM	NORWAY
Most played records on BBC stations and major independents.	Most played records on the ARD stations and major privates. Compiled by Media Control/Baden Baden.	Most played records on AM stations. Compiled by Media Control/Strasbourg.	Most played records on FM stations. Compiled by Media Control/Strasbourg.	Most played records on 40 Norwegian stations. Compiled by Radio Topp 20/Scaneco. Young & Rubicam.
<ol style="list-style-type: none"> (2) KLF - Justified And Ancient (6) Hammer - Addams Groove (3) Michael Jackson - Black Or White (7) Genesis - I Can't Dance (13) Kym Sims - Too Blind To See It (14) Beautiful South - Old Red Eyes... (-) Simply Red - Stars (1) Brian May - Driven By You (11) U2 - Mysterious Ways (-) Cathy Dennis - Everybody Move (4) Diana Ross - When You Tell Me That... (-) Ce Ce Peniston - We Got A Love Thang (-) Curtis Stigers - I Wonder Why (-) Guns N' Roses - Live And Let Die (-) Paula Abdul - Vibeology (9) G.Michael/E.John - Don't Let The Sun... (-) Lisa Stansfield - All Woman (-) Martika - Martika's Kitchen (-) Salt-N-Pepa - You Showed Me (-) Pet Shop Boys - Was It Worth It 	<ol style="list-style-type: none"> (1) Genesis - No Son Of Mine (2) Simply Red - Stars (9) Lisa Stansfield - Change (3) Michael Jackson - Black Or White (6) Tina Turner - Way Of The World (-) Monty Python - Always Look On... (11) Münchener Freiheit - Liebe Auf Den... (4) Roxette - Spending My Time (5) Ten Sharp - You (15) OMD - Call My Name (17) G.Michael/E.John - Don't Let The... (14) Simply Red - Something Got Me Started (10) Glass Tiger - My Town (7) Bryan Adams - I Do It For You (12) Salt-N-Pepa - Let's Talk About Sex (-) Peter Alexander - Auf Die Liebe Komm... (-) Michael Bolton - When A Man Loves... (-) Peacock Palace - Like A Snake (-) Army Of Lovers - Crucified (18) Queen - The Show Must Go On 	<ol style="list-style-type: none"> (1) Etienne Daho - Saudade (12) Stephan Eicher - Pas D'Ami Comme Toi (6) Mylene Farmer - Je T'Aime Melancolice (3) Michael Jackson - Black Or White (-) Dire Straits - Heavy Fuel (19) Francis Cabrel - Petite Marie (15) Fredericks/Goldman/Jones - I,2,3 (-) Alain Bashung - Osez Josphine (5) Patrick Bruel - Qui A Le Droit (2) Prince/The N.P.G. - Cream (17) Luc De La Rocheliere - Cash City (8) Marc Cohn - Walking In Memphis (7) Bernard Lavilliers - Faits Divers (20) Jean-Louis Murat - Col De La Croix Murand (-) Lisa Stansfield - Change (9) Genesis - No Son Of Mine (13) Renaud - Marchand De Cailloux (4) Johnny Hallyday - Ça Ne Change Pas... (11) R.E.M. - Shiny Happy People (-) Kate Bush - Rocket Man 	<ol style="list-style-type: none"> (1) Michael Jackson - Black Or White (7) Stephan Eicher - Pas D'Ami Comme Toi (4) Genesis - No Son Of Mine (2) Prince/The N.P.G. - Cream (3) R.E.M. - Shiny Happy People (5) Lenny Kravitz - Stand By My Woman (9) PM Dawn - Set Adrift In Memory Bliss (11) Dire Straits - Heavy Fuel (14) Etienne Daho - Saudade (6) Mylene Farmer - Je T'Aime Melancolice (8) Francis Cabrel - Petite Marie (15) Luc De La Rocheliere - Cash City (17) Marc Cohn - Walking In Memphis (12) Lisa Stansfield - Change (16) T.Petty/Heartbreakers - Learning To Fly (19) Salt-N-Pepa - Let's Talk About Sex (-) Martika - Love...Thy Will Be Done (18) Rozalla - Everybody's Free (13) Guns N' Roses - Don't Cry (10) Simply Red - Something Got Me Started 	<ol style="list-style-type: none"> (1) G.Michael/E.John - Don't Let The Sun... (2) Michael Jackson - Black Or White (7) Hammer - Addams Groove (3) Prince/The N.P.G. - Diamonds And Pearls (8) Simply Red - Stars (10) Michael Jackson - Heal The World (5) New Kids On The Block - If You Go Away (20) Genesis - I Can't Dance (6) Snap - Colour Of Love (9) Tina Turner - Way Of The World (12) KLF - Justified And Ancient (11) Bonnie Tyler - Bitterblue (19) Lisa Stansfield - All Woman (-) Contenders - Radioland (4) U2 - Mysterious Ways (-) Marc Almond - My Hand Over My Heart (18) Right Said Fred - Don't Talk Just Kiss (-) Wendy Mahary - Desperate (17) Eric Clapton - Wonderful Tonight (15) Ten Sharp - You
SPAIN	HOLLAND	SWITZERLAND	FINLAND	SWEDEN
Most played records on Cuarenta Principales, covering the major stations.	Most played records on national stations Radio 2 and Radio 3. Compiled by Stichting Nederlandse Top 40.	Most played records on the national station DRS 3 and major privates. Compiled by Media Control/Basel.	Most played records on private radios as compiled by Discopress.	Most played records on Swedish national and local stations. Compiled by Airplay Sweden.
<ol style="list-style-type: none"> (3) Celtas Cortos - El Ritmo Del Mar (2) Michael Jackson - Black Or White (4) Eros Ramazzotti - La Vida Todavia (5) Bryan Adams - Can't Stop This Thing... (1) Decada Prodigiosa - Licencia Para Bailar (7) Pet Shop Boys - DJ Culture (8) Queen - The Show Must Go On (9) Amistades Peligrosas - Estoy Por Ti (10) Genesis - No Son Of Mine (11) Presuntos Implicados - Como Hemos Cambiado (14) Salt-N-Pepa - Let's Talk About Sex (13) INXS - Shining Star (18) L.A. Style - James Brown Is Dead (15) Los Rolin - Spanish Rumba Beat (16) Los Rebeldes - Tu Mano En Mi Mano (17) Gabinete Caligari - Lo Mejor De Ti (19) Greta Y Los Garbo - No Puedo Escapar (-) Martika - Martika's Kitchen (-) Variouss - Skate Board III (20) Emilio Aragón - Maria 	<ol style="list-style-type: none"> (5) Bad English - Time Stood Still (-) Garland Jeffries - The Answer (-) Yo Yo Honey - Groove On (-) Def La Dush/Fresh Witness - Feel (8) G.Michael/E.John - Don't Let The Sun... (-) Crowded House - It's Only Natural (7) East Side Beat - Ride Like The Wind (1) Shanice - I Love You Smile (4) KLF - Justified And Ancient (11) Queen - Bohemian Rapsody/These Are... (16) Simply Red - Stars (-) Salt-N-Pepa - You Showed Me (-) Paula Abdul - Vibeology (6) Hammer - Addams Groove (-) Kate Bush - Rocket Man (-) Genesis - I Can't Dance (-) Tina Turner - Way Of The World (-) Lenny Kravitz - What The Fuck... (-) Sonic Surfes - Having A Great Time (-) Pearl Jam - Alive 	<ol style="list-style-type: none"> (-) Stephan Eicher - Hemmige (5) Ten Sharp - You (-) Nicole - Ein Leises Lied (-) Gipsy Kings - Baila Me (3) Simply Red - Stars (-) Münchener Freiheit - Liebe Auf Den... (1) Michael Jackson - Black Or White (2) Bryan Adams - I Do It For You (-) Kate Bush - Rocket Man (8) Salt-N-Pepa - Let's Talk About Sex (4) Simply Red - Something Got Me Started (6) Lisa Stansfield - Change (7) Genesis - No Son Of Mine (13) G.Michael/E.John - Don't Let The Sun... (-) Roberta Flack - Set The Night To Music (11) Monty Python - Always Look On The... (12) Prince/The N.P.G. - Cream (-) Pe Werner - Geld Zurück (-) Roxette - The Big L (-) Bruce Cockburn - A Dream Like Mine 	<ol style="list-style-type: none"> (8) Queen - The Show Must Go On (4) Topi Sorsakoski - Kaavekuvu (5) Michael Jackson - Black Or White (3) Ressu Redford - Kato Mitä Sä Teit (1) Kurre - Jäit Satsen Taa (-) Martio - Muisto Väin Jää (12) Genesis - No Son Of Mine (-) Erasure - Love To Hate You (16) Benny Törnroos - Käy Muumilaaksoon (10) Sepi Kumpulainen - Armostonta Menoa (-) Ten Sharp - You (6) Samuli Edelmann - Paratisilinnut (-) Velikko Lavi - Ota Löysin Rantein (14) Ressu Redford - Laulussa On Helppo... (10) Lisa Stansfield - Change (20) Samuli Edelmann - Pienestä Kit (14) Puoliku - Makeaa Myrkyä (11) Pave Maijanen - Hän Tulen Mun... (2) Anna Hanski - Purjelentäjä (-) Reijo Taipale - Olit Täysikuu 	<ol style="list-style-type: none"> (1) Just D - Juigen (2) Eva Dahlgren - Kom Och Häll Om Mig (6) KLF - Justified And Ancient (3) Michael Jackson - Black Or White (-) John O'Kane - The Dance Goes On (7) G.Michael/E.John - Don't Let The Sun... (11) Shanice - I Love You Smile (-) Simply Red - Stars (15) Anders Glenmark - Anna Dansar (-) Ten Sharp - You (-) Robyn Hitechoek - So You Think... (16) Rob N' Raz/DLC - Bite The Beat (5) Beagle - A Different Sunday (13) Martika - Martika's Kitchen (12) Rozalla - Everybody's Free (-) U2 - Mysterious Ways (-) Prince/The N.P.G. - Diamonds & Pearls (10) Stonecane - Tuesday Afternoon (-) Karyn White - The Way I Feel About You (-) Pugh Rogefeldt - Bröllopsklockorna

EUROPEAN TOP 100 ALBUMS

buma stemra

THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	2 9 Queen Greatest Hits II - Parlophone	UK.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	35	57 4 Queen Innuendo - EMI ▲	UK.D.NL.CH	69	62 6 Bee Gees The Very Best Of The Bee Gees - Polydor	NL.P
2	1 6 Michael Jackson Dangerous - Epic ▲3	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	36	25 10 Eros Ramazzotti Eros In Concert - DDD	D.B.E.I.GR	70	72 4 Tope Sorsakoski Yksinäisyys - EMI	SF
3	3 8 Genesis We Can't Dance - Virgin	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	37	39 10 Francis Cabrel D'Un Ombre A L'Autre - Columbia	F	71	85 2 Paco De Lucia Concierto De Aranjuez - PolyGram	E
4	5 13 Simply Red Stars - east west ▲2	UK.F.D.B.NL.A.CH.S.PDK.I.GR.IR	38	37 26 Gipsy Kings Este Mundo - Columbia ▲	D.A.CH.P.GR	72	71 7 Franco Battiato Come Un Cammello In Una Grondaia - EMI	I
5	4 6 U2 Achtung Baby - Island	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	39	48 6 Bonnie Tyler Bitterblue - Hansa	D.A.CH.S.DK.N	73	70 5 Chris Rea Auberge - east west ▲	UK.F.D
6	6 13 Tina Turner Simply The Best - Capitol	UK.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	40	42 27 Stephan Eicher Engelberg - Barclay	F.B.CH	74	69 32 Seal Seal - ZTT/WEA ▲	UK.IR
7	7 14 Bryan Adams Waking Up The Neighbours - A&M ▲2	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	41	41 14 Eva Dahlgren En Blekt Blondins Hjarta - Record Station	S.SF	75	78 2 Nana Mouskouri The Very Best Of - Polydor	DK
8	11 6 Nirvana Nevermind - Geffen	UK.D.B.NL.A.CH.S.DK.N.SF.GR.IR	42	44 5 Jean-Philippe Audin & Diego Modena Ocarina - Delphin	F	76	81 12 Les Inconnus Boulevard des Filles du Calvaire - Lederman	F
9	8 16 Dire Straits On Every Street - Vertigo ▲2	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR	43	27 35 Michael Bolton Time, Love & Tenderness - Columbia	UK.IR	77	NE Luca Carboni Carboni - RCA	I
10	10 5 Queen Queen Greatest Hits - EMI	UK.D.B.NL.CH.PDK.IR	44	43 5 Jean Ferrat Dans La Jungle Ou Dans Le Zoo - EMI	F.B	78	53 3 Luciano Pavarotti The Essential Pavarotti II - Decca	UK.GR
11	9 8 Enya Shepherd Moons - WEA ▲	UK.D.B.NL.E.A.CH.S.PDK.N.GR.IR	45	47 15 Antonello Venditti Benvenuti In Paradiso - Ricordi	I	79	76 16 Peter Maffay 38317 - Teldec	D
12	12 13 Prince & The New Power Generation Diamonds And Pearls - Paisley Park ▲	UK.F.D.B.NL.E.A.CH.S.PDK.GR.IR	46	68 29 Extreme Extreme II Pornograffiti - A&M	UK.D.NL.DK	80	87 12 Christian Morin Aquarella - DEE	F
13	13 7 Lisa Stansfield Real Love - Arista	UK.D.B.NL.A.CH.S.PDK.GR	47	38 10 Roy Black Rosenzeit - east west	D.A	81	50 8 Tony Christie Welcome To My Music - White/Ariola	D
14	14 15 Guns N' Roses Use Your Illusion II - Geffen ▲	UK.F.D.B.NL.E.A.CH.S.PDK.N.SF.GR.IR	48	46 5 Renaud Marchand De Cailloux - Virgin	F.B.CH	82	RE Ligabue Lambusco, Coltelli, Rose & Pop Corn - WEA	I
15	15 39 Roxette Joyride - EMI ▲3	UK.D.B.NL.E.CH.DK.GR.IR	49	51 2 Rondo Veneziano Mystere - Baby Records	F	83	NE Erienne Daho Paris Ailleurs - Virgin	F.B
16	17 17 Paul Young From Time To Time - The Singles Collection - Columbia ▲	UK.B.NL.S.DK.N.IR	50	74 2 Alejandro Viviendo Deprisa - Warner Brothers	E	84	91 3 The Boppers The Boppers - Sonet	S
17	18 8 Pet Shop Boys Discography - EMI	UK.D.B.NL.E.A.S.DK.SF.GR.IR	51	36 4 Diana Ross The Force Behind The Power - EMI	UK.IR	85	92 4 Samuli Edelman Samuli Edelman - Flamingo	SF
18	20 42 R.E.M. Out Of Time - Warner Brothers ▲3	UK.F.D.NL.E.CH.DK.IR	52	65 8 Zucchero "Sugar" Fornaciari Live At The Kremlin - Polydor	I	86	80 2 Luz Casal A Contra Luz - Hispavox	E
19	21 15 Guns N' Roses Use Your Illusion I - Geffen ▲	UK.D.NL.E.A.CH.S.PDK.SF.GR.IR	53	55 2 Umberto Tozzi Le Mie Canzoni - CGD	I	87	82 2 Army Of Lovers Massive Luxury Overdose - Ton Son Ton	CH.DK.GR
20	16 6 Patrick Bruel Si Ce Soir - RCA	F.B	54	31 4 Michael Crawford Michael Crawford Performs A.L. Webber - Polydor	UK	88	73 2 Al Bano & Romina Power Vincerai - WEA	D
21	19 12 Soundtrack - The Commitments The Commitments - MCA	UK.D.A.CH.S.DK.N	55	49 2 Pino Daniele Sotto 'O Sole - CGD	I	89	79 4 Carreras/Domingo/Pavarotti In Concert - Decca	UK.D
22	26 11 Salt-N-Pepa The Greatest Hits - Next Plateau	UK.D.NL.A.CH.DK	56	63 3 Marky Mark And The Funky Bunch Music For The People - Interscope	D.S.DK.SF	90	93 20 Metallica Metallica - Vertigo	D.NL.DK
23	33 28 Cher Love Hurts - Geffen ▲	UK.D.A.CH.DK.GR	57	54 5 Patricia Kaas Carnets De Scene - Columbia	F.D.B	91	84 2 Rondo Veneziano Prestige - Baby Records	CH.I
24	23 6 Simon & Garfunkel The Definitive Simon & Garfunkel - Columbia	UK.S.IR	58	86 2 Monty Python Sings - Virgin	D.A.CH	92	90 2 Enrico Ruggeri Peter Pan - CGD	I
25	24 12 Joe Cocker Night Calls - Capitol	D.NL.E.A.CH.S	59	58 2 Andrew Lloyd Webber Joseph & The Amazing Technicolor Dreamcoat - Really Useful	UK.A	93	RE Züri West Arturo Bandini - Witra	CH
26	28 59 Scorpions Crazy World - Mercury ▲	D.CH.DK.GR	60	64 8 A-Ha Headlines And Deadlines - Warner Brothers ●	UK.D.NL.CH	94	NE Soundtrack - Skateboard III Skateboard III - Blanco Y Negro	E
27	32 2 Johnny Hallyday Ça Ne Change Pas Un Homme - Philips/Phonogram	F.B	61	61 2 Michael Learns To Rock Michael Learns To Rock - Medley	DK	95	RE Cathy Dennis Move To This - Polydor	UK
28	29 5 Erste Allgemeine Verunsicherung Watumba - EMI	D.A.CH	62	RE Mecano Aidalai - Ariola	E	96	99 6 Ray Dee Ohh Radiofoni - Replay	DK
29	52 3 New Kids On The Block Hits - Columbia	UK.D.B.NL.A.CH.S.PDK.N	63	67 50 Fredericks, Goldman & Jones Fredericks, Goldman & Jones - Columbia ▲	F.B	97	RE The Pogues The Best Of The Pogues - Pogue Mahone	UK.IR
30	40 11 Kenny Thomas Voices - Cooltempo	UK	64	77 7 Fabio Concato Punto E Virgola - Philips	I	98	89 6 Roy Black Für Dich Allein - east west	D.A
31	22 15 David Hasselhoff David - White Records/Ariola	D.A.CH	65	60 14 Mariah Carey Emotions - Columbia	UK.D.NL.GR	99	75 6 Toten Hosen Learning English, Lesson 1 - Virgin	D
32	34 8 INXS Live Baby Live - Mercury	UK.F.D.B.NL.A.CH.GR	66	59 13 R.E.M. The Best Of R.E.M. - I.R.S.	UK.D.A.GR	100	97 9 Bee Gees Bee Gees Story - RSO	E
33	35 11 Erasure Chorus - Mute	UK.D.A.S.GR	67	66 41 Eurythmics Greatest Hits - RCA ▲2	UK.D			
34	30 11 Jean Michel Jarre Images - The Best Of Jean Michel Jarre - Dreyfus	UK.D.B.NL.E.SF	68	56 2 Nana Mouskouri Nuestras Canciones - Polydor	E			

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 **Queen** - Bohemian Rhapsody/These Are... (Parlophone)
 - 2 **KLF/Tammy Wynette** - Justified And Ancient (KLF Comm.)
 - 3 **Hammer** - Addams Groove (Capitol)
 - 4 **The Prodigy** - Everybody In The Place (EP) (Virgin)
 - 5 **Right Said Fred** - Don't Talk Just Kiss (Tug)
 - 6 **Wet Wet Wet** - Goodnight Girl (Precious)
 - 7 **Kym Sims** - Too Blind To See It (east west)
 - 8 **Ce Ce Peniston** - We Got A Love Thang (A&M)
 - 9 **Diana Ross** - When You Tell Me That You Love Me (EMI)
 - 10 **Shaft** - Roobarb & Custard (Freedom)

- Albums**
- 1 **Simply Red** - Stars (east west)
 - 2 **Queen** - Greatest Hits II (Parlophone)
 - 3 **Tina Turner** - Simply The Best (Capitol)
 - 4 **Michael Jackson** - Dangerous (Epic)
 - 5 **Lisa Stansfield** - Real Love (Arista)
 - 6 **U2** - Achtung Baby (Island)
 - 7 **Genesis** - We Can't Dance (Virgin)
 - 8 **Queen** - Queen Greatest Hits (Parlophone)
 - 9 **Paul Young** - From Time To Time (Columbia)
 - 10 **Kenny Thomas** - Voices (Cooltempo)

SPAIN

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **LA Style** - James Brown Is Dead (Ariola)
 - 3 **Rozalla** - Everybody's Free (Blanco Y Negro)
 - 4 **East Side Beat** - Ride Like The Wind (Blanco Y Negro)
 - 5 **Techno City** - Vacuo Techno (Ginger Music)
 - 6 **Midnight Shift** - Without You (Blanco Y Negro)
 - 7 **KLF/Tammy Wynette** - Justified... (Blanco Y Negro)
 - 8 **Mecano** - Dalai Lama (Ariola)
 - 9 **N.K.O.T.B.** - New Kid Megamix (Sony Music)
 - 10 **Chimo Bayo** - Asi Me Gusta (Area)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Michael Jackson** - Dangerous (Sony Music)
 - 3 **Enya** - Shepherd Moons (Warner Music)
 - 4 **Alejandro** - Viviendo Deprisa (Warner Music)
 - 5 **Dire Straits** - On Every Street (PolyGram)
 - 6 **Mecano** - Aidalai (Ariola)
 - 7 **Nana Mouskouri** - Nuestras Canciones (PolyGram)
 - 8 **Paco De Lucia** - Concierto De Aranjuez (PolyGram)
 - 9 **Jean Michel Jarre** - Images (PolyGram)
 - 10 **Luz Casal** - A Contra Luz (Hispanovox)

DENMARK

- Singles**
- 1 **Dr. Baker** - Turn Up The Music (Mega)
 - 2 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 3 **Michael Jackson** - Black Or White (Sony Music)
 - 4 **Queen** - Bohemian Rhapsody/These Are... (EMI)
 - 5 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 6 **KLF/Tammy Wynette** - Justified And... (Mega)
 - 7 **Michael Learns To Rock** - The Actor (Medley)
 - 8 **Snap** - Colour Of Love (BMG)
 - 9 **Rozalla** - Everybody's Free (Mega)
 - 10 **Bossen & Bumsen** - Op Te' Jul (Medley)

- Albums**
- 1 **Michael Learns To Rock** - M.L.T.R. (Medley)
 - 2 **Nana Mouskouri** - The Very Best Of (PolyGram)
 - 3 **Roy Dee Ohh** - Radiofoni (Replay)
 - 4 **Paul Young** - From Time To Time (Sony Music)
 - 5 **Queen** - Greatest Hits II (EMI)
 - 6 **D.A.D.** - Riskin' It All (Medley)
 - 7 **Alberte** - lyse Nætter (Pladecom)
 - 8 **Genesis** - We Can't Dance (Virgin)
 - 9 **Sanne** - Where Blue Begins (Virgin)
 - 10 **Gnags** - Lygtemandens Sang (Genlyd)

SWITZERLAND

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 3 **Monty Python** - Always Look On The... (Virgin)
 - 4 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 5 **Rozalla** - Everybody's Free (BMG)
 - 6 **Ten Sharp** - You (Sony Music)
 - 7 **Army Of Lovers** - Crucified (Exclusa)
 - 8 **Marky Mark/Funky Bunch** - Good Vibrations (Warner Music)
 - 9 **Prince/The N.P.G.** - Cream (Warner Music)
 - 10 **Genesis** - No Son Of Mine (Virgin)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Genesis** - We Can't Dance (Virgin)
 - 3 **Michael Jackson** - Dangerous (Sony Music)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **Züri West** - Arturo Bandini (Witra)
 - 6 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 7 **Patent Ochsner** - Schlachtplatte (Zytlogge)
 - 8 **Soundtrack** - The Commitments (BMG)
 - 9 **Queen** - Queen Greatest Hits (EMI)
 - 10 **U2** - Achtung Baby (BMG)

GERMANY

- Singles**
- 1 **Salt-N-Pepa** - Let's Talk About Sex (Metronome)
 - 2 **Michael Jackson** - Black Or White (Sony Music)
 - 3 **Monty Python** - Always Look On The Bright... (Virgin)
 - 4 **Genesis** - No Son Of Mine (Virgin)
 - 5 **U 96** - Das Boot (Polydor)
 - 6 **Rozalla** - Everybody's Free (Logic)
 - 7 **Army Of Lovers** - Crucified (Ideal)
 - 8 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 9 **Queen** - The Show Must Go On (EMI)
 - 10 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)

- Albums**
- 1 **Genesis** - We Can't Dance (Virgin)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Michael Jackson** - Dangerous (Sony Music)
 - 4 **Nirvana** - Nevermind (BMG)
 - 5 **Queen** - Queen Greatest Hits (EMI)
 - 6 **Simply Red** - Stars (WEA)
 - 7 **Roxette** - Joyride (EMI)
 - 8 **Bryan Adams** - Waking Up The Neighbours (Polydor)
 - 9 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 10 **Scorpions** - Crazy World (Phonogram)

HOLLAND

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **Queen** - Bohemian Rhapsody/These Are... (EMI)
 - 3 **Nirvana** - Smells Like Teen Spirit (Ariola)
 - 4 **Shanice** - I Love Your Smile (Polydor)
 - 5 **KLF/Tammy Wynette** - Justified And Ancient (Indisc)
 - 6 **Salt-N-Pepa** - You Showed Me (Phonogram)
 - 7 **Snap** - Colour Of Love (Ariola)
 - 8 **Gordon** - Kon Ik Maar Even Bij Je Zijn (CNR)
 - 9 **East Side Beat** - Ride Like The Wind (Phonogram)
 - 10 **2 Unlimited** - Get Ready For This (Boudisque)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Queen** - Queen Greatest Hits (EMI)
 - 3 **Enya** - Shepherd Moons (Warner Music)
 - 4 **Nirvana** - Nevermind (Ariola)
 - 5 **U2** - Achtung Baby (Ariola)
 - 6 **Michael Jackson** - Dangerous (Sony Music)
 - 7 **Bee Gees** - The Very Best Of (Polydor)
 - 8 **Lisa Stansfield** - Real Love (Ariola)
 - 9 **Tina Turner** - Simply The Best (EMI)
 - 10 **Paul Young** - From Time To Time (Sony Music)

NORWAY

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **Michael Jackson** - Black Or White (Sony Music)
 - 3 **Guns N' Roses** - Live And Let Die (BMG)
 - 4 **Ten Sharp** - You (Sony Music)
 - 5 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 6 **Monty Python** - Always Look On... (Virgin)
 - 7 **Bonnie Tyler** - Bitterblue (BMG)
 - 8 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 9 **Snap** - Colour Of Love (BMG)
 - 10 **Right Said Fred** - I'm Too Sexy (BMG)

- Albums**
- 1 **Bonnie Tyler** - Bitterblue (BMG)
 - 2 **Michael Jackson** - Dangerous (Sony Music)
 - 3 **Genesis** - We Can't Dance (Virgin)
 - 4 **Halvdan Sivertsen** - Hilsen Halvdan (NA)
 - 5 **Nirvana** - Nevermind (BMG)
 - 6 **Queen** - Greatest Hits II (EMI)
 - 7 **Enya** - Shepherd Moons (Warner Music)
 - 8 **U2** - Achtung Baby (BMG)
 - 9 **Paul Young** - From Time To Time (Sony Music)
 - 10 **Tina Turner** - Simply The Best (EMI)

AUSTRIA

- Singles**
- 1 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 2 **Michael Jackson** - Black Or White (Sony Music)
 - 3 **Monty Python** - Always Look On... (Virgin)
 - 4 **Jason Donovan** - Any Dream Will Do (PolyGram)
 - 5 **David Hasselhoff** - Do The Limbo Dance (BMG)
 - 6 **Right Said Fred** - I'm Too Sexy (Exclusa)
 - 7 **Prince/The N.P.G.** - Cream (Warner Music)
 - 8 **Bryan Adams** - I Do It For You (PolyGram)
 - 9 **Army Of Lovers** - Crucified (Exclusa)
 - 10 **Simply Red** - Something Got Me Started (Warner Music)

- Albums**
- 1 **David Hasselhoff** - David (BMG)
 - 2 **E.A.V.** - Watumba (EMI)
 - 3 **Queen** - Greatest Hits II (EMI)
 - 4 **Michael Jackson** - Dangerous (Sony Music)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Simply Red** - Stars (Warner Music)
 - 7 **Salt-N-Pepa** - The Greatest Hits (PolyGram)
 - 8 **Rainhard Fendrich** - Nix Is Fix (BMG)
 - 9 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
 - 10 **U2** - Achtung Baby (BMG)

FRANCE

- Singles**
- 1 **Patrick Bruel** - Qui A Le Droit (RCA)
 - 2 **Michael Jackson** - Black Or White (Epic)
 - 3 **J.P.Audin/D.Modena** - Song Of Ocarina (Delphine)
 - 4 **Mylene Farmer** - Je T'Aime Melancolie (Polydor)
 - 5 **Bryan Adams** - I Do It For You (Polydor)
 - 6 **Frances Cabrel** - Petite Marie (Columbia)
 - 7 **J.Holiday** - Ça Ne Change Pas Un Homme (Phonogram)
 - 8 **Rozalla** - Everybody's Free (Carrere)
 - 9 **Anne** - Bernard Et Bianca Au... (Walt Disney)
 - 10 **Prince/The N.P.G.** - Cream (Warner Music)

- Albums**
- 1 **Patrick Bruel** - Si Ce Soir (RCA)
 - 2 **Michael Jackson** - Dangerous (Epic)
 - 3 **J.Holiday** - Ça Ne Change Pas Un Homme (Phonogram)
 - 4 **Dire Straits** - On Every Street (Phonogram)
 - 5 **Francis Cabrel** - D'Un Ombre A L'Autre (Columbia)
 - 6 **Genesis** - We Can't Dance (Virgin)
 - 7 **J.P.Audin/D.Modena** - Ocarina (Delphine)
 - 8 **Jean Ferrat** - Dans La Jungle Ou Dans... (EMI)
 - 9 **Rondo Veneziano** - Mystere (Polydor)
 - 10 **U2** - Achtung Baby (BMG)

BELGIUM

- Singles**
- 1 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 2 **East Side Beat** - Ride Like The Wind (PolyGram)
 - 3 **Michael Jackson** - Black Or White (Sony Music)
 - 4 **Mama's Jasje** - Zo Ver Weg (BMG)
 - 5 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 6 **Helmut Lotti** - What Kind Of Friend (BMG)
 - 7 **Army Of Lovers** - Obsession (Dureco)
 - 8 **Pleasure Game** - Le Seigneur Des Tenebres (MMI)
 - 9 **Queen** - Bohemian Rhapsody/These Are... (EMI)
 - 10 **Benny B** - Parce Qu'On Est Jeunes (Distri)

- Albums**
- 1 **Michael Jackson** - Dangerous (Sony Music)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Gert En Samson** - Gert En Samson (CNR)
 - 4 **Luis Cobos** - Tempo D'Italia (Sony Music)
 - 5 **Patrick Bruel** - Si Ce Soir (BMG)
 - 6 **Genesis** - We Can't Dance (Virgin)
 - 7 **Queen** - Queen Greatest Hits (EMI)
 - 8 **Enya** - Shepherd Moons (Warner Music)
 - 9 **Nirvana** - Nevermind (BMG)
 - 10 **U2** - Achtung Baby (BMG)

FINLAND

- Singles**
- 1 **Guns N' Roses** - Live And Let Die (BMG)
 - 2 **KLF/Tammy Wynette** - Justified And Ancient (EMI)
 - 3 **Frank Pappa** - Bailataan Ankarasti (Sonet)
 - 4 **Popeda** - Kirje (Poko)
 - 5 **Seppo Kumpulainen** - Armatonta Menoa (City Records)
 - 6 **Horsepower** - TNT (Poko)
 - 7 **Ne Luumaa** - Onnellinen Perhe (Poko)
 - 8 **Sielun Veljet** - Laatikaita (Poko)
 - 9 **Army Of Lovers** - Obsession (Sonet)
 - 10 **Pet Shop Boys** - DJ Culture (EMI)

- Albums**
- 1 **Topi Sorsakoski** - Yksinäisyys (EMI)
 - 2 **Samuli Edelman** - Samuli Edelman (Flamingo)
 - 3 **Ressu Redford** - Laulussa On Helppo Rakastaa (Finnlevy)
 - 4 **Queen** - Greatest Hits II (EMI)
 - 5 **Arja Koriseva** - Saa Joulu Aikaan Sen (Finnlevy)
 - 6 **Michael Jackson** - Dangerous (Sony Music)
 - 7 **Genesis** - We Can't Dance (Virgin)
 - 8 **New Kids On The Block** - Merry Merry... (Sony Music)
 - 9 **Pet Shop Boys** - Discography (EMI)
 - 10 **U2** - Achtung Baby (BMG)

GREECE

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Army Of Lovers** - Crucified (NA)
 - 3 **U2** - Mysterious Ways (BMG)
 - 4 **The KLF/Tammy Wynette** - Justified And Ancient (NA)
 - 5 **LA Style** - James Brown Is Dead (NA)
 - 6 **Genesis** - No Son Of Mine (Virgin)
 - 7 **T99** - Nocturne (NA)
 - 8 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 9 **Erasure** - Love To Hate You (Virgin)
 - 10 **Guns N' Roses** - Live And Let Die (BMG)

- Albums**
- 1 **U2** - Achtung Baby (BMG)
 - 2 **Simply Red** - Stars (Warner Music)
 - 3 **Michael Jackson** - Dangerous (Sony Music)
 - 4 **Tina Turner** - Simply The Best (EMI)
 - 5 **Army Of Lovers** - Massive Luxury Overdose (NA)
 - 6 **Genesis** - We Can't Dance (Virgin)
 - 7 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 8 **Dire Straits** - On Every Street (PolyGram)
 - 9 **Guns N' Roses** - Use Your Illusion I (BMG)
 - 10 **Pet Shop Boys** - Discography (EMI)

ITALY

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 3 **D.J. Molella** - Revolution (Fri Records)
 - 4 **49ers** - Move Your Feet (Media)
 - 5 **Hammer** - 2 Legit 2 Quit (EMI)
 - 6 **Enrico Ruggeri** - Peter Pan (CGD)
 - 7 **R.Cocciante/P.Turci** - E Mi Arriva Il Mare (Virgin)
 - 8 **LA Style** - James Brown Is Dead (Ariola)
 - 9 **U2** - The Fly (BMG)
 - 10 **Bryan Adams** - I Do It For You (PolyGram)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **U2** - Achtung Baby (BMG)
 - 3 **Michael Jackson** - Dangerous (Sony Music)
 - 4 **Pino Daniele** - Sotto 'O Sole (CGD)
 - 5 **Antonello Venditti** - Benvenuti In Paradiso (Ricordi)
 - 6 **Simply Red** - Stars (WEA)
 - 7 **Zucchero "Sugar" Fornaciari** - Live At The Kremlin (Polydor)
 - 8 **Umberto Tozzi** - Le Mie Canzoni (CGD)
 - 9 **Fabio Concato** - Punto E Virgola (PolyGram)
 - 10 **Luca Carboni** - Carboni (RCA)

SWEDEN

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Just D** - Juligen (Telegram/Virgin)
 - 3 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 4 **Stonecake** - Tuesday Afternoon (Wire)
 - 5 **Scorpions** - Send Me An Angel (PolyGram)
 - 6 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 7 **Erasure** - Love To Hate You (Warner Music)
 - 8 **Rozalla** - Everybody's Free (EMI)
 - 9 **Eva Dahlgren** - Vem Tänder Stjärnorna (Record Station)
 - 10 **Guns N' Roses** - Don't Cry (BMG)

- Albums**
- 1 **Eva Dahlgren** - En Blekt Blondins Hjäta (Record Station)
 - 2 **Michael Jackson** - Dangerous (Sony Music)
 - 3 **The Boppers** - The Boppers (Sonet)
 - 4 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 5 **U2** - Achtung Baby (BMG)
 - 6 **Genesis** - We Can't Dance (Virgin)
 - 7 **Enya** - Shepherd Moons (Warner Music)
 - 8 **Monica Zetterlund** - Varsamt (BMG)
 - 9 **Nirvana** - Nevermind (BMG)
 - 10 **Queen** - Greatest Hits II (EMI)

IRELAND

- Singles**
- 1 **Queen** - Bohemian Rhapsody/These Are... (EMI)
 - 2 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 3 **2 Unlimited** - Get Ready For This (Warner Music)
 - 4 **UK Mixmasters** - Bare Necessities Megamix (BMG)
 - 5 **Guns N' Roses** - Live And Let Die (BMG)
 - 6 **Diana Ross** - When You Tell Me That You Love Me (EMI)
 - 7 **Hammer** - Addams Groove (EMI)
 - 8 **Right Said Fred** - Don't Talk Just Kiss (Telstar)
 - 9 **Brendan O'Carroll** - Merry Christmas To Everyone (Solid)
 - 10 **Simply Red** - Stars (Warner Music)

- Albums**
- 1 **Simon & Garfunkel** - The Definitive... (Sony Music)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 4 **Michael Jackson** - Dangerous (Sony Music)
 - 5 **Simply Red** - Stars (Warner Music)
 - 6 **Enya** - Shepherd Moons (Warner Music)
 - 7 **U2** - Achtung Baby (BMG)
 - 8 **The Pogues** - The Best Of The Pogues (Warner Music)
 - 9 **Paul Young** - From Time To Time (Sony Music)
 - 10 **Queen** - Queen Greatest Hits (EMI)

PORTUGAL

- Singles**
- 1 **Guns N' Roses** - Don't Cry (BMG)
 - 2 **Marco Paulo** - Taras E Manias (EMI)
 - 3 **R.E.M.** - Radio Song (Warner Music)
 - 4 **Extreme** - More Than Words (PolyGram)
 - 5 **Bryan Adams** - I Do It For You (PolyGram)
 - 6 **U2** - The Fly (BMG)
 - 7 **Juan Luis Guerra** - Burbujas De Amor (BMG)
 - 8 **Marco Paulo** - Maravilhosa Coração (EMI)
 - 9 **Michael Jackson** - Black Or White (Sony Music)
 - 10 **Michael Bolton** - When A Man Loves A Woman (Sony Music)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Tina Turner** - Simply The Best (EMI)
 - 3 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 4 **U2** - Achtung Baby (BMG)
 - 5 **Onda Choc** - Ela Só Quer, Só Pensa Em (Sony Music)
 - 6 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
 - 7 **Michael Jackson** - Dangerous (Sony Music)
 - 8 **Dire Straits** - On Every Street (PolyGram)
 - 9 **Bee Gees** - The Very Best Of... (PolyGram)
 - 10 **Simply Red** - Stars (Warner Music)

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/AFYVE (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.



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 (PUBLISHERS)	COUNTRIES CHARTED
1	8 Black Or White Michael Jackson - Epic (Warner Chappel/CC)	UK.F.D.B.NL.E.A.CH.S.PDK.IR.N.SF.GR.I	35	22 4 Mysterious Ways U2 - Island (Blue Mountain)	UK.D.NL.CH.S.IR.GR.I	69	NE Different Strokes Isotonik - ffr (London/EMI)	UK
2	5 2 Don't Let The Sun Go Down On Me George Michael & Elton John - Epic (Big Pig)	UK.F.D.B.NL.CH.S.DK.IR.N.GR.I	36	40 3 Roobarb & Custard Shaft - Freedom (MCA)	UK.IR	70	55 3 Les Neiges De L'Himalaya Dorothee - AB (AB Editions)	F
3	3 3 Bohemian Rhapsody/These Are The Days Of Our Lives Queen - Parlophone (Various)	UK.D.B.NL.CH.DK.IR	37	NE We Got A Love Thang Ce Ce Peniston - A&M (Last Song/Third Coast)	UK	71	59 2 Parce Qu'On Est Jeunes Benny B - PLR (Copyright Control)	F.B
4	5 5 Justified And Ancient The KLF feat. Tammy Wynn - KLF Communications (EG/Zoo/WC/BMG)	UK.D.B.NL.E.A.CH.S.DK.SF.GR	38	32 16 Love To Hate You Erasure - Mute (Musical Moments-Sonet/Andy Bell/Sony)	D.B.A.S.SF.GR	72	70 5 Am I Right? Erasure - Mute (MM-Sonet/Andy Bell)	UK.A
5	4 18 Let's Talk About Sex Salt-N-Pepa - ffr (Next Plateau/All Boys)	D.B.NL.A.CH.S.DK.N	39	64 2 All Woman Lisa Stansfield - Arista (Big Life)	UK.NL.DK.I	73	41 4 Bare Necessities Megamix UK Mixmasters - Connect (Campbell Connelly)	UK.IR
6	9 17 Everybody's Free (To Feel Good) Rozalla - Pulse 8 (Peer)	F.D.B.E.CH.S.DK	40	35 2 Petite Marie Frances Cabrel - Columbia (Editions Chandelie)	F	74	60 10 Raptout (Vampire) Les Inconnus - Lederman (Lederman)	F
7	6 27 (Everything I Do) I Do It For You Bryan Adams - A&M (MCA/Rondor/Zomba)	F.D.B.E.A.CH.S.PDK.GR.I	41	29 5 Diamonds And Pearls Prince & The New Power Generation - Paisley Park (Warner Chappell)	UK.D.B.NL.CH.S.IR	75	42 5 Driven By You Brian May - Parlophone (Queen/EMI)	UK.IR
8	12 13 Always Look On The Bright Side Of Life Monty Python - Virgin (Kay Gee Bee/Virgin)	D.A.CH.N	42	39 30 Send Me An Angel Scorpions - Mercury (PolyGram)	D.A.CH.S	76	NE Easy To Smile Senseless Things - Epic (Warner Chappell)	UK
9	24 6 Smells Like Teen Spirit Nirvana - DGC (Virgin)	UK.D.B.NL.N.I	43	53 3 Das Boot U 96 - Polydor (BavariaSonor)	D	77	52 4 Martika's Kitchen Martika - Columbia (Warner Chappell)	UK.IR.GR
10	18 2 Addams Groove Hammer - Capitol (Bust It)	UK.B.IR	44	51 4 Ca Ne Change Pas Un Homme Johnny Hallyday - Phonogram (Desperado)	F.B	78	54 5 Zo Ver Weg Mama's Jasje - RCA (Play That Beat)	B
11	10 10 No Son Of Mine Genesis - Virgin (Genesis/Hit & Run)	F.D.B.A.CH.S.DK.GR.I	45	NE God Gave Rock & Roll To You II Kiss - Interscope (Warner Music UK/CC)	UK.IR	79	NE Wildside Marky Mark & The Funky Bunch - Interscope (EMI)	B.CH.S.PDK
12	11 9 Qui A Le Droit Patrick Bruel - RCA (14 Production)	F.B	46	50 26 You Could Be Mine Guns N' Roses - Geffen (Warner Chappell)	F.D.E.DK	80	80 2 Turn Up The Music Dr. Baker - Coma (Megasongs)	DK
13	7 4 Live And Let Die Guns N' Roses - Geffen (MPL Communications)	UK.D.B.NL.CH.S.DK.IR.N.SF.GR.I	47	43 7 Spending My Time Roxette - EMI (Jimmy Fun/EMI)	D.B.A.CH.S	81	NE Hit Sugarcubes - One Little Indian (PolyGram)	UK
14	13 16 Cream Prince & The New Power Generation - Paisley Park (Warner Chappell)	F.D.B.E.A.CH.S.P.I	48	68 15 Obsession Army Of Lovers - Ton Son Ton (Team Sonet)	D.B.NL.S.DK.SF	82	85 3 Tuesday Afternoon Stonecake - Wire (Red Herring/Misty)	S
15	23 6 Ride Like The Wind East Side Beat - ffr (Warner Chappell)	UK.D.B.NL.E.CH.IR	49	48 17 Can't Stop This Thing We Started Bryan Adams - A&M (Adams/Almo/Zomba)	F.D.A.S.P	83	86 29 Any Dream Will Do Jason Donovan - Really Useful (Really Useful)	A
16	21 3 Colour Of Love Snap - Arista (Warner Chappell/Zomba)	D.B.NL.A.CH.S.DK.N.SF.GR.I	50	NE Feel So High Des'ree - Dusted Sound (Sony Music)	UK	84	73 21 Set Adrift On Memory Bliss PM Dawn - Gee Street (MCA/Reformation)	F.D.CH
17	16 11 Song Of Ocarina Jean Philippe Audin & Diego Modena - Delphine (Delphine)	F.B.CH	51	25 10 The Fly U2 - Island (Blue Mountain)	A.CH.S.P.GR.I	85	74 3 Running Out Of Time Digital Orgasm - Dead Dead Good (Be/S)	UK
18	NE Everybody In The Place (EP) The Prodigy - XL (Virgin)	UK.IR	52	NE Rubbish Carter The Unstoppable Sex Machine - Big Cat (Island)	UK.IR	86	NE Temptation Indra - Carrere (Orlando)	F
19	14 5 Don't Talk Just Kiss Right Said Fred - Tug (Hit&Run)	UK.B.DK.IR	53	75 23 I'm Too Sexy Right Said Fred - Tug (Hit & Run)	B.A.S.N.GR	87	NE Vibeology Paula Abdul - Virgin America (EMI)	UK.B.NL
20	15 18 James Brown Is Dead LA Style - Decadance (Orfa/Hi-Tension)	D.B.E.A.CH.S.GR.I	54	69 7 When A Man Loves A Woman Michael Bolton - Columbia (Warner Chappell)	D.B.NL.S.PDK	88	NE Say It ABC - Parlophone (Neutron/Ten)	UK.D
21	17 16 Don't Cry Guns N' Roses - Geffen (Warner Chappell)	F.D.CH.S.PDK.I	55	46 2 Bernard Et Bianca Au Pays Des Kangarous Anne - Walt Disney Records (Walt Disney Publishing)	F	89	NE Blue Eyes The Wedding Present - RCA (Hallin)	UK
22	37 3 Je T'Aime Melancolie Mylene Farmer - Polydor (Requiem)	F.B	56	49 7 Bitterblue Bonnie Tyler - Ariola (Hanseatic)	D.A.N	90	NE Pas D'Ami (Comme Toi) Stephan Eicher - Barclay (Electric Unicorn)	F.B
23	77 2 Goodnight Girl Wet Wet Wet - Precious (Precious/Chrysalis)	UK.IR	57	33 4 If You Go Away New Kids On The Block - Columbia (Warner Chappell)	UK.D.B.NL.DK.IR	91	81 2 Taras E Manias Marco Paulo - EMI (EMI Songs)	P
24	20 16 Crucified Army Of Lovers - Ton Son Ton (Team Sonet)	D.B.A.CH.GR	58	38 3 Was It Worth It? Pet Shop Boys - Parlophone (Ten/Cage)	UK.D.B.S.DK	92	RE The Megaparty Latino Party - Polydor (Copyright Control)	F
25	44 4 You Ten Sharp - Columbia (Sony Music)	D.A.CH.S.N	59	45 3 Le Seigneur Des Tenebres Pleasure Game - Touch Of Gold (Scorpio/Now Disc)	F.B	93	NE Waterfall The Stone Roses - Silverstone (Zomba)	UK
26	19 6 Stars Simply Red - east west (So What/EMI)	UK.D.B.NL.DK.IR.GR.I	60	98 3 Cash City Luc De La Rochelliere - Trema (Trema)	F	94	RE Love...Thy Will Be Done Martika - Columbia (Warner Chappell)	F.D
27	36 4 Too Blind To See It Kym Sims - Atco (Last Song/Third Coast)	UK.IR	61	NE (Can You) Feel The Passion Blue Pearl - Big Life (EG/BMG/Saraswati/Big Life)	UK	95	NE Credo Fish - Polydor (Fishy/Hit & Run)	UK.CH
28	28 5 You Showed Me Salt-N-Pepa - ffr (TRO-Essex)	UK.D.B.NL.IR	62	66 2 Juligen Just D - Telegram (Copyright Control)	S	96	NE Pride (In The Name Of Love) Clivillés & Cole - Columbia (Blue Mountain)	UK
29	8 5 When You Tell Me That You Love Me Diana Ross - EMI (Empire/Warner Chappell)	UK.IR	63	63 6 I Love Your Smile Shanice - Motown (Carlin)	B.NL	97	NE O.P.P. Naughty By Nature - Tommy Boy (Jobete/Naughty)	D.CH
30	27 5 The Show Must Go On Queen - Parlophone (Queen/EMI)	UK.D.NL.SF.I	64	61 38 The Shoop Shoop Song (It's In His Kiss) Cher - Epic (Alley/Trio/Hudson Bay)	F	98	RE Radio Song R.E.M. - Warner Brothers (Warner Chappell)	P
31	30 12 Change Lisa Stansfield - Arista (Big Life)	F.D.B.NL.E.A.CH.GR.I	65	57 6 Way Of The World Tina Turner - Capitol (Empire/Rondor/Goodsingle)	D.B.NL.A	99	91 2 La Zoubida Lagaf - Flrenasch (Copyright Control)	F
32	26 18 Good Vibrations Marky Mark & The Funky Bunch feat. L.Holloway - Interscope (Warner Chappell/EMI)	D.A.CH.S.DK	66	87 9 Shiny Happy People R.E.M. - Warner Brothers (Warner Chappell)	F	100	67 24 Do The Limbo Dance David Hasselhoff - White Records/Ariola ("Young" Musikverlag)	A
33	34 13 Get Ready For This 2 Unlimited - PWL (MCA)	UK.B.NL.E.P.IR	67	NE I Can't Dance Genesis - Virgin (Genesis/Hit & Run)	UK.D			
34	31 16 Something Got Me Started Simply Red - east west (EMI/So What)	F.D.A.CH.I	68	NE Old Red Eyes Is Back Beautiful South - Go! Discs (Go! Discs)	UK			

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

OFF THE RECORD

PULLING THE PLUG?: Despite praises from the labels, Berlin EHR pubcaster **DT 64** continues to be on the ropes (see story page 11). The station is scheduled to go dark at the end of January in Berlin and the state of Brandenburg. However, the station can be heard on pubcaster **MDR's** frequencies in the east German states of Sachsen, Sachsen-Anhalt and Thüringen, but only until the end of June.

BBC TRAINEE PINK SLIPS: Forty **BBC Radio** studio manager trainees have been told there will be no jobs for them after they finish their training. The cost-cutting fell hardest at **BBC Radio 1** with 20 layoffs. Meanwhile, the BBC is scrutinizing all of its spending and staffing, possible leading to further redundancies at all services. The review is being conducted by accountancy firm **Price Waterhouse** and is aimed at all departments not directly involved in programme making.

EPIC DEPARTURE FOR VOGEL: **Adrian Vogel** has left his post as head of international A&R at **Sony Music Spain** label **Epic Records** in a shock departure after 15 months over a contract dispute with the company. The move ends four months of contract problems with new Sony Music Spain MD **Claudio Conde**. At press time, no one had been appointed to replace Vogel, and Conde was not due back from a Sony Music meeting in Costa Rica until January 13. He had earlier declined to comment on Vogel's exit.

EUROPE AT A GLANCE: What made **Epic UK MD Andy Stephens** so enthusiastic last week? What Swedish label is about to launch a new London-based label for the promotion and signing of both British and Scandinavian acts? Is a certain German dance label about to snap up space in the UK and set up an office?

Sweden

(continued from page 1)

"practical" view of the marketplace.

Proposed deregulation, according to the report, would result in the establishment of up to three new radio stations in Stockholm by January 1993 and a similar number in Gothenburg and Malmö, with one or two in the outlying towns of Helsingborg, Jönköping, Borås, Linköping, Umeå, Norrköping, Örebro, Eskilstuna and Luleå.

The report contends that Stockholm could have seven new stations by 1994, Gothenburg eight and Malmö six.

PolyGram

(continued from page 1)

ing his 1979-86 tenure as president of CBS Records International in New York. A member of his European executive team at that time was **Levy**.

PolyGram UK chairman/CEO **Maurice Oberstein** will continue to oversee the group's business in that country. He will relinquish his responsibility for Germany to Davis, while adding Australia and New Zealand to his portfolio. Oberstein, who is also an executive vice president of PolyGram,

While the report estimates that 175 stations could be licensed, economic constraints could drastically reduce the actual number of startups to about 45, although a rapid growth in low-budget local commercial radio could swell the actual number.

Comments working committee director **Göran Lannegren**, "The investigation we undertook was comprehensive, and I truly did not anticipate some of the findings, namely that the market could support that many stations."

The report is currently being reviewed by culture minister **Birgit Friggebo**, who will issue a formal

reply in March. Deregulation of Sweden's radio sector is expected in the autumn. This process will be preceded by a Commercial Radio Bill.

The MoC intends to base future policy regarding commercial radio around the report's recommendation, gleaned from interest groups which include advertisers, agencies, media investors and print media. Emphasis will be placed on setting strict regulations requiring candidates to establish a long-term commitment to commercial radio and/or local and regional broadcasting.

reports to Levy.

Davis, 61, is returning to a full-time post in the music industry after five years' absence. He took early retirement at CBS in 1986—his successor as international president was **Bob Summer**—and settled in Santa Fe, New Mexico.

Davis acknowledges the view that communication and management are his assets. "If you get the right people, the numbers will follow," he says. He explains that he wasn't seeking new employment, but the prospect of working again with Levy and in Europe was appealing.

PolyGram's repertoire strength in the region is not in dispute: the

firm is the market leader with an estimated 23% share, including the UK. "If there are problems, a newcomer like me is more welcome," Davis jokes, saying that his first task will be "to make friends with all of PolyGram's managing directors in Europe."

Davis is the third senior PolyGram executive with a CBS background joining Levy and Oberstein. He has prior European experience, having headed **CBS Holland** on assignment in the mid '70s. Earlier that decade, he worked at **EMI Records** in London. Earlier still, Davis was an actor, appearing in **Jerry Lewis** movies and a number of US TV series.

France

(continued from page 1)

programming as a key factor in mixed results for the FM nets. "If you look at the stations that have gained the most, it is noticeable that their programming is more French than Anglo-Saxon, and it could be that there is a changing trend among audience to go for French," he says.

Manderstam says he is not displeased with his station's numbers. "We employed a new programming director recently, and we had hoped for such a result. However, it is too early to be overly optimistic about this, although we have made substantial gains in the north of France and breaking to 2.0 barrier is psychologically a good start to the new year."

Commenting on flagship NRJ's drop, president **Jean-Paul Baudecroux** says, "What is important for us is that we are still hovering around the 10%. We are not too worried about the fall off on the last wave; this is to be expected over the holiday period."

French Radio Ratings (%) (Audience Cume)

	1990 Nov-Dec	1991 Sep-Oct	1991 Nov-Dec
Europe 1 (FS)	12.1	11.7	11.0
France Inter (N/T)	11.6	11.7	10.8
RMC (MOR)	5.2	5.2	4.7
RTL (FS)	20.5	19.5	18.7
Europe 2 (AC)	5.8	4.3	4.2
Fun Radio (EHR)	3.6	4.8	5.0
Nostalgie (Gold)	4.2	4.3	4.7
NRJ (EHR)	9.1	10.1	9.6
Skyrock (EHR)	5.3	5.0	4.8
RFM (AC)	2.2	1.8	2.0
Cherie FM (Gold)	n/a	2.2	2.7
France Info (N/T)	6.7	7.5	6.9

Source: *Mediametrie*. FS = full service format.

UK IR RADIO REACH % (Oct-Dec '91)

	Wave 4 '90	Wave 2 '91	Wave 4 '91
Total Radio Aire	33	33	34
Aire FM	23	21	22
Magic 828	18	20	21
Beacon Radio Group	38	43	42
Buzz FM	n/a	11	11
Total Capital Radio	40	40	42
Capital FM	31	31	32
Capital Gold	21	22	24
Chiltern Combined	38	38	38
Chiltern Supergold	n/a	17	18
Chiltern Hot FM	n/a	33	32
Total Radio City	34	33	35
City FM	30	29	30
City Gold (*Talk)	9*	8*	15
Total Radio Clyde	55	51	58
Clyde 1	40	36	41
Clyde 2	27	25	29
Total Downtown R.	51	53	56
Cool FM	26	31	31
Downtown Radio	41	38	43
Total Essex Radio	45	41	40
Total Radio Forth	46	50	44
Galaxy	9	n/a	15
Total GWR Radio	37	42	38
Total Invicta Radio	44	41	40
Invicta FM	41	36	36
Invicta Supergold	n/a	12	16
Jazz FM	5	8	6
Kiss FM	9	10	11
Total LBC Radio	18	18	19
LBC Newstalk	10	12	13
London Talkback	11	10	11
Melody Radio	11	12	14
Metro R./Tyne Tees	55	54	53
Metro R./Yorkshire	40	40	40
Total Midlands R.	45	44	42
Midlands Radio East	42	43	42
Midlands Radio West	46	43	39
Ocean Sound Group	40	46	43
Total Piccadilly	35	37	42
Piccadilly Key 103	22	25	27
Piccadilly Gold	20	23	28
Total Red Dragon	38	41	38
Red Dragon FM	n/a	34	31
Touch AM	n/a	15	14
Total Red Rose	43	44	43
Red Rose Rock FM	27	30	27
Red Rose Gold	28	27	26

Source: *JICRAR*.

UK

(continued from page 1)

the population served and a 37.9% audience share.

While the BBC's share remained almost unchanged at 56.8% from the third quarter, it is still down 1.5% compared to Wave 2 (April-June). The declines can be found at all of the BBC network stations, excluding **BBC Radio 5**—the only national service with sustained growth. **BBC Radio 2's** national share is at an all-time low of 12.9%.

AIRC director **Brian West** reports, "These latest figures confirm continuation of an absolutely rock-solid trend, dating back to April 1990, of listening shifting away from BBC Radio services to IR. Yet figures [recently] issued by the BBC, based on its own research, were accompanied by a claim that its overall share has

increased and is some five points higher than JICRAR measured it."

West says the new RAJAR research system, which later this year will measure all UK radio listening, can't come soon enough. "This is further evidence of the desirability of moving to a single system of radio audience measurement."

Piccadilly Radio/Manchester led a large group of stations registering significant growth over the past year. The combo is enjoying its best figures since the Falklands War in 1982, surpassing **BBC Radio 1** as the market leader with a 27.4% share.

Other stations nationwide with ratings reasons to celebrate include **City Gold**, **Radio Clyde**, the **Piccadilly** combo, **Galaxy**, **BBC Radio 3**, **BBC Radio 5**, **Invicta Supergold**, **Downtown Radio**, the **Capital** combo, **Kiss FM**, **LBC News/Talk** and **Melody**

London

(continued from page 1)

and in share is now nearly tied with **BBC Radio 2**. Despite losing almost a point, **BBC Radio 1** remained fourth, this time below **BBC Radio 4**, as **Radio 2** took the hardest hit of all, falling from third to fifth. Meanwhile, **Radio 3** and **Radio 5** enjoyed their second straight survey increases, as did **Kiss FM**, which notched its best sweep ever. **Melody** also did well, rising in rank from eighth to sixth.

M&M will report in more detail about specific ratings performances in forthcoming issues.

1991 London Radio Shares (%)

	W4 1991	W2 1991	W4 1990
Capital FM (EHR)	15.1	15.5	15.1
Cap. Gold (Gold)	10.1	9.1	11.2
Melody (EZ)	5.2	4.8	6.4
LBC NT (N/T)	3.5	4.9	4.8
Kiss FM (EDR)	2.7	3.4	4.3
LBC TB (N/T)	5.5	5.4	4.1
Jazz FM (Jazz)	1.0	1.3	1.2
Others	11.0	11.0	10.6
IR London	43.1	44.4	47.1
BBC London	45.9	44.6	42.3

Source: *JICRAR*.

EHR TOP 40

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	1	7	MICHAEL JACKSON /Black Or White (Epic)	(Epic)	69	65	4	0
2	6	5	G. MICHAEL/E. JOHN /Don't Let The Sun Go Down... (Epic)	(Epic)	56	45	11	5
3	3	6	SIMPLY RED /Stars (east west)	(east west)	56	51	5	0
4	2	10	GENESIS /No Son Of Mine (Virgin)	(Virgin)	44	31	13	0
5	9	4	KLF /Justified & Ancient (KLF Communications)	(KLF Communications)	42	34	8	0
6	4	12	LISA STANSFIELD /Change (Arista)	(Arista)	45	27	18	1
7	10	4	PRINCE /Diamonds And Pearls (Paisley Park)	(Paisley Park)	37	25	12	3
8	12	5	U2 /Mysterious Ways (Island)	(Island)	36	26	10	3
9	5	7	TINA TURNER /Way Of The World (Capitol)	(Capitol)	40	29	11	1
10	13	6	SHANICE WILSON /I Love Your Smile (Motown)	(Motown)	29	25	4	3
11	8	7	ROXETTE /Spending My Time (EMI)	(EMI)	33	25	8	3
12	24	2	PET SHOP BOYS /Was It Worth It (Parlophone)	(Parlophone)	33	22	11	5
13	14	5	MARTIKA /Martika's Kitchen (Columbia)	(Columbia)	32	25	7	1
14	7	9	MICHAEL BOLTON /When A Man Loves A Woman (Columbia)	(Columbia)	32	22	10	1
15	18	3	EAST SIDE BEAT /Ride Like The Wind (ffrr)	(ffrr)	28	22	6	1
16	11	14	SALT-N-PEPA /Let's Talk About Sex (ffrr)	(ffrr)	26	18	8	0
17	16	10	RICHARD MARX /Keep Coming Back (Capitol)	(Capitol)	28	18	10	1
18	NE	→	MARIAH CAREY /Can't Let Go (Columbia)	(Columbia)	25	15	10	6
19	35	3	DIANA ROSS /When You Tell Me That You Love Me (EMI)	(EMI)	30	20	10	4
20	25	4	SALT-N-PEPA /You Showed Me (ffrr)	(ffrr)	25	15	10	3
21	39	2	LISA STANSFIELD /All Woman (Arista)	(Arista)	25	16	9	4
22	20	8	DIRE STRAITS /Heavy Fuel (Vertigo)	(Vertigo)	23	17	6	1
23	26	4	QUEEN /The Show Must Go On (Parlophone)	(Parlophone)	23	19	4	1
24	33	3	KYM SIMS /Too Blind (Strictly Rhythm/east west)	(Strictly Rhythm/east west)	19	16	3	1
25	17	16	SIMPLY RED /Something Got Me Started (east west)	(east west)	23	19	4	0
26	27	3	CATHY DENNIS /Everybody Move (Polydor)	(Polydor)	23	14	9	1
27	31	3	BRIAN MAY /Driven By You (Parlophone)	(Parlophone)	21	14	7	1
28	19	15	PRINCE /Cream (Paisley Park)	(Paisley Park)	20	15	5	0
29	NE	→	RIGHT SAID FRED/JOCELYN BROWN /Don't Talk Just Kiss (Tug)	(Tug)	21	13	8	4
30	NE	→	HAMMER /Addams Groove (Capitol)	(Capitol)	19	14	5	6
31	29	9	GLASS TIGER /My Town (Capitol)	(Capitol)	18	15	3	0
32	NE	→	GENESIS /I Can't Dance (Virgin)	(Virgin)	18	14	4	9
33	30	14	MARIAH CAREY /Emotions (Columbia)	(Columbia)	17	12	5	0
34	34	3	GUNS N' ROSES /Live And Let Die (Geffen)	(Geffen)	18	7	11	2
35	21	3	KATE BUSH /Rocket Man (Mercury)	(Mercury)	22	16	6	1
36	NE	→	QUEEN /Bohemian Rhapsody (Parlophone)	(Parlophone)	18	13	5	4
37	28	6	K. MINOGUE & K. WASHINGTON /If You Were... (PWL)	(PWL)	19	12	7	0
38	38	15	BRYAN ADAMS /Can't Stop This Thing We Started (A&M)	(A&M)	16	11	5	1
39	NE	→	ARMY OF LOVERS /Obsession (Ton Son Ton)	(Ton Son Ton)	20	11	9	0
40	NE	→	NEW KIDS ON THE BLOCK /If You Go Away (Columbia)	(Columbia)	17	10	7	4

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

NATURAL SELECTION /Do Anything (east west)	19/1	VOICE OF THE BEEHIVE /Perfect Place* (London)	13/4
PAULA ABDUL /Vibeology* (Virgin America)	17/8	A-HA /Move To Memphis (Warner Brothers)	13/1
OMD /Call My Name (Virgin)	17/2	ROZALLA /Everybody's Free (To Feel Good) (Pulse 8)	13/1
TEN SHARP /You (Columbia)	17/1	KENNY THOMAS /Tender Love (Cooltempo)	13/0
ABC /Say It* (Parlophone)	15/3	BELINDA CARLISLE /Half The World* (Virgin)	11/5
QUEEN /These Are The Days* (Parlophone)	15/2	CE CE PENISTON /We Got A Love Thang* (A&M)	11/4
KENNY THOMAS /Best Of You (Cooltempo)	15/0	BEAUTIFUL SOUTH /Old Red Eyes Is Back* (Go!Discs)	11/3
SNAP /Colour Of Love (Logic/Ariola)	14/3	ENYA /Caribbean Blue (WEA)	11/0
WET WET WET /Goodnight Girl* (Precious/Phonogram)	14/3	KARYN WHITE /The Way I Feel...* (Warner Brothers)	10/5
C&C MUSIC FACTORY /Just A Touch... (Columbia)	14/2	CLIVILLES & COLE /Pride* (Columbia)	10/5
ROBBIE VALENTINE /Over And Over Again (Polydor)	14/2	NIRVANA /Smells Like Teen Spirit (DGC)	10/1
DE LA SOUL /Keep The Faith (Tommy Boy)	14/0	MARKY MARK/FUNKY BUNCH /Wildside* (Interscope)	9/2
ERASURE /Am I Right (Mute)	14/0	BETTE MIDLER /In My Life* (Atlantic)	9/2
ZUCCHERO/CRAWFORD /Diamante (London)	14/0	TOM PETTY/HEARTBREAKERS /King's Highway* (MCA)	9/2
MARC ALMOND /My Hand Over...* (Some Bizzare)	13/5	JAMES /Sound (Fontana)	9/1

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 Machgiel Bakker

While **Michael Jackson's** *Black Or White* is over its peak, **George Michael & Elton John** are enjoying a big jump forward, although the difference between the numbers 1 and 2 is still substantial. The single gets above 50% coverage in all EHR markets, with the exception of France and Sweden, where airplay is lagging a bit behind.

The move of Michael/John is good news for **Epic**, as it occupies the first two positions in EHR this week. It marks the second time that a label is holding the numbers 1 and 2, following **Virgin America's** chart feat at the end of July last year with **Paula Abdul** (*Rush Rush*) and **Lenny Kravitz** (*It Ain't Over 'Til It's Over*).

KLF are enjoying their biggest hit on EHR so far with *Justified & Ancient*, jumping from number 9 to 4 this week. Airplay is strongest in the UK and Benelux, followed by Sweden, Denmark and Austria.

After a slight downfall last week, **U2's** *Mysterious Ways* is now moving up again thanks to new airplay in France and Belgium.

With *Was It Worth It* having climbed to number 12 this week, **Pet Shop Boys** are enjoying their second-biggest hit on EHR, following *Where The Streets Have No Name*, which peaked at number 5 in April of last year. *Was It Worth It* gets its best reports from the UK, Germany and Denmark.

The highest entry (18) this week is for **Mariah Carey** with *Can't Let Go*, her third hit on EHR, following *Someday* and (recently) *Emotions*. The track is reported in nine markets with the emphasis on the UK, Spain and Norway.

Right Said Fred score the follow-up to *I'm Too Sexy-Don't Talk Just Kiss*-which stands a good chance of improving on the peak position of the first (21). Backed by steady airplay in the UK, the single is slowly spreading to the Benelux and Italy.

MC Hammer (or **Hammer** as he likes to be referred to these days) is on his way to score the first real follow-up to his biggest hit single to date, *Pray*. Hammer's *Addams Groove*-incorporating **Vic Mizzy's** original *Addams Family Theme*-is picking up airplay in Holland, Belgium and the UK.

EHR NEW ADD LEADERS

GENESIS /I Can't Dance (Virgin)	9
PAULA ABDUL /Vibeology (Virgin America)	8
MARIAH CAREY /Can't Let Go (Columbia)	6
HAMMER /Addams Groove (Capitol)	6

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

MICHAEL JACKSON /Black Or White (Epic)	65
SIMPLY RED /Stars (east west)	51
G. MICHAEL/E. JOHN /Don't Let The (Epic)	45
KLF /Justified & Ancient (KLF Communications)	34
GENESIS /No Son Of Mine (Virgin)	31

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" %
BEAUTIFUL SOUTH /Old Red Eyes (Go!Discs)	90
BELINDA CARLISLE /Do You Feel Like I Feel (Virgin)	90
ERASURE /Love To Hate You (Mute)	90
ROXETTE /The Big L (EMI)	90
TEN SHARP /You (Columbia)	88
KYM SIMS /Too Blind (east west)	84
KENNY THOMAS /Tender Love (Cooltempo)	84
GLASS TIGER /My Town (Capitol)	83

"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
RIGHT SAID FRED/J. BROWN /Don't Talk Just Kiss (Tug)	21
ARMY OF LOVERS /Obsession (Ton Son Ton)	20
ABC /Say It (Parlophone)	15
WET WET WET /Goodnight Girl (Precious/Phonogram)	14
MARC ALMOND /My Hand Over... (Some Bizzare)	13
VOICE OF THE BEEHIVE /Perfect Place (London)	13
BEAUTIFUL SOUTH /Old Red Eyes Is Back (Go!Discs)	11
CE CE PENISTON /We Got A Love Thang (A&M)	11
CLIVILLES & COLE /Pride (Columbia)	10
KARYN WHITE /The Way I Feel... (Warner Brothers)	10
BETTE MIDLER /In My Life (Atlantic)	9

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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Jean Leloup
Manu Dibango
Le Cri de la mouche
Le Train Fantôme
Tipsy Wit
Loudblast
Good Sons
Bertrand Sansonetti
Vincent
Magali
Laurent Garnier
Queen Latifah
De La Soul
LFO
Tricky Disco
Nightmares on Wax
Naughty by Nature
Coroner
Gamma Ray

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