

MUSIC & MEDIA

**M&M Congratulates
DoRo Video Productions
On 10 Years!**
See Insert.

Europe's Music Radio Newsweekly . Volume 9 . Issue 47 . November 21, 1992 . £ 3, US\$ 5, ECU 4



ROCK GOES TO WESTMINSTER — MTV Europe celebrated its fifth birthday on November 5 by bringing rock 'n' roll into the Houses of Parliament, for a party which was attended by over 200 guests. An unusual combination of guests of honour cut the birthday cake. Pictured (l-r) are: Jon Bon Jovi, secretary of state Virginia Bottomley, Bon Jovi guitarist Ritchie Sambora and MTV chief executive Bill Roedy.

UK Units Down 7% In 3rd Qtr.

by Miranda Watson and Mike McGeever

Following the pattern in France and Germany, UK soundcarrier sales figures just released by record industry body BPI show a

fall in unit shipments of 7%. Meanwhile, the retail value of the industry is steady at £147.7 million (app. US\$294 million), up 1% on last year's figures.

Total revenue has stayed around the £700 million mark for nearly three years, during which time nine million singles and 27 million albums have been lost, according to BPI statistics. BPI says revenue has only been sustained by the growth in high value formats—it stood at £704.8 million in the year to September, 2.7% up on the previous year's figures.

Zomba Records MD Steven Howard blames the industry and not the recession for the decline in unit sales, however. He claims, "The biggest reason is that we the industry aren't giving the public

(continues on page 25)

P3 Network Restructured; Readies For Commercial

by Ken Neptune

Local and national outlets of Swedish pubcaster **Riksradio** will be merged in January next year as part of a major restructuring-

(continues on page 25)

PolyGram Holland Taps M&M's Roos As New CEO

by Adam White

European music industry veteran **Theo Roos** has been recruited by **PolyGram** to run its Dutch affiliate and to build a European artist development unit. Roos joins the multinational on January 1, 1993.

Currently European president of **BPI Communications** and publisher of **Music & Media**, Roos will serve as president/CEO of **PolyGram Holland** and vice president of artist development for **PolyGram Continental Europe**. BPI Communications is the parent company of **Billboard**, as well as **Music & Media**.

Roos will have his headquarters in Hilversum, Holland, reporting to London-based **Allen Davis**, president of **PolyGram**

Continental Europe. The two men worked together at **EMI** in Europe during the early '70s. Coincidentally, Davis ran **CBS Records Holland** on assignment in the '70s.



Theo Roos

Hobbs called Roos "an innovative leader" and paid tribute to his

"vision, judgement and ability to motivate."

At **PolyGram Holland**, Roos will succeed **Paul Hertog**, who left as president last month to join **Sony Music Holland** as MD (M&M September 26). Roos will oversee its **Phonogram** and **Polydor** operations, as well as **PolyGram Music Publishing** and **PolyGram Video** there. The company also owns the **Wisselord** recording studios in Hilversum.

As VP of Continental Europe, Roos is expected to build an artist development structure to exploit

(continues on page 25)

Diamond Replaces Webster At Virgin UK; Draper Exits Virgin

by Mike McGeever

Charlie Diamond, commercial director and long-time veteran at **Virgin Records UK**, will replace **Jon Webster** as international MD, according to sources there. Webster announced last month that he was leaving to pursue a free-lance career.

Sources described Diamond's function at the company as trouble-shooter and mediator, who looked after many aspects of the label. Changes in the department are expected when Diamond

takes over early next year. However, company insiders emphasized that the moves will not be tantamount to a restructuring in that department. "He will be looking at ways to improve the department," says one insider. "It will be an overview, not a restructuring. I don't think there will be any casualties. On the contrary more people probably will be brought in."

Diamond is expected to continue to reduce the international artist roster.

(continues on page 25)

GSA TODAY

Feature

See page 8 and 9

No. 1 in EUROPE

European Hit Radio
MADONNA
Erotica
(Maverick)

Eurochart Hot 100
BOYZ II MEN
End Of The Road
(Motown)

European Top 100 Albums
ABBA
Gold - Greatest Hits
(Polar)

TALENT AWARD '92

SONY UX-S



Watch out for
GERMAN TALENTS!!!
More news next week!

Janifer Rush



H E R R E C O R D C O M P A N Y I S I N
G E R M A N Y . . .



WITH THE EUROPEAN
HIT SINGLE
"NEVER SAY NEVER"



B U T H E R H O M E
I S T H E W O R L D .

ALREADY BEING
PLAYED ON
16 GOLD & PLATINUM
STATIONS EUROPEWIDE
CROSSING ALL FORMATS



N E W A L B U M
ON CD / MC / LP



No Relief In Sight For Slow Sales, Say Industry Leaders

by Miranda Watson

GERMANY A down economy and the growing impact of parallel imports have contributed to the decline in unit shipments in Germany for the first nine months of 1992, and record company executives do not foresee any immediate improvement.

Third quarter figures for 1992 show unit shipments of soundcarriers to have dropped by 8% compared with the same period in 1991, while they have plummeted 12% over the first three quarters.

Peter Zombik, MD of record industry body BPW, says the downward trend of the first two quarters of this year has not continued into the third quarter, and that the market is now levelling out. "The industry has stabilized on a high level in the third quarter, but this can't compensate for the losses in the first half," he says. "We expect the market to stabilize further over the next year. We don't see any reason for cheering or being content, but there is no reason for us to be afraid either."

MD of EMI Electrola Helmut Fest says he foresees a stagnating market over the next few months in Germany. He adds, "That does not mean a decrease in volume, simply a temporary standstill."

Sony Music Germany MD Jochen Leuschner agrees, saying, "I don't think the current situ-

ation of stagnating retail value and declining unit shipments is going to change much over the next few months. This means we'll have to take a more intensive approach to cost management within this company. I don't see any cause for panic, however."

President of PolyGram Germany Wolf D. Gramatke says only meager increases in sales can be expected in the months ahead. According to the trade, the tendencies of the fourth quarter could be described as cautiously optimistic, says Gramatke. He comments, "We have to try everything to lead the Germans out of their low spirits and what could possibly be better than good music? If we could generate a new trend, the future would look much better."

"PolyGram is using its leading market position to move into the next months with optimism and excellent products, but prepared to act on market changes. Only the Christmas sales will show if the weakness in demand Germany has suffered is really coming to an end."

Commenting on the growing problem of parallel imports, EMI's Fest says, "They are a threat to our business and we must be on our guard against this. If there had been no parallel imports we would not have had this decline in unit shipments to contend with. This is an issue which is becoming more and

more acute as Europe opens up and unites. It is a matter which should be addressed by the music industry Europe-wide."

Like Fest, Gramatke sees putting a stop to parallel imports as one of the priorities of the industry. "The slump of the US dollar and the British pound has led importers to crawl out of the woodwork. We have to try and stop the flood of parallel imports with internationally co-ordinated release strategies."

Leuschner also acknowledges the threat posed by parallel imports and stresses the need for an improved international coordination to tackle the problem, in particular with regard to release dates and prices. He says that Sony will be working harder than ever to develop and establish new local talent, which he sees as facing little danger from parallel imports.

German Record Sales January to September 1992 (in millions of units)

	1991	1992	% chg.
Singles	19.0	19.3	+1.6
LPs	15.9	3.5	-78
MCs	51.4	35.6	-30.8
CDs	64.6	76.3	+18.1
Total	150.9	131.7	-12.3

Source:BPW

Note: Club sales are not included.

UK Promotions, Sponsorship Revenue Growing 116%

by Mike McGeever

UK In an industry where it is becoming more difficult to increase the share of the ad revenue pie, especially in the grips of a recession, commercial radio is realizing that there is money to be made in promotions and sponsorship deals, according to a survey of marketing and promotions managers from 44 independent radio stations.

The survey, conducted by radio marketing and sales specialists Curtis Hoy in London, indicates that promotions and sponsorship is one of the biggest growth areas for commercial radio. Over half the respondents reported that between 20%-35% of their stations' total revenue is generated by promotions and

sponsorships. A total of 92% claim promotions and sponsorships revenue increased on average by 116% over the last year. No station reported a decline. During the past year, 65% of the respondents claimed they achieved between 50%-70% repeat business.

Comments Curtis Hoy director Mark Curtis, "It is encouraging to see radio promotions growing at such a healthy rate. Our research endorses the fact that promotions and sponsorship managers are making a significant impact on the marketplace and a major contribution to commercial radio."

"It is important to note that from an agency standpoint, our repeat business is reflected by the same percentage as that of the stations surveyed."

Meanwhile, the survey showed that all the stations viewed the government mandate increasing the number of services as less of a threat and more of an opportunity for the industry. But, when asked to list what they saw as potential threats, the report says 62% replied, the advent of new national and regional stations. A total of 54% saw BBC Radio 1 and 2 as a major threat, while 48% considered satellite TV, such as MTV Europe, as the third-greatest threat.

The least potential threatening media to commercial radio, according to the survey, was BBC local radio and cable TV, at 62%, local and regional press 54% and Dublin-based long-wave Atlantic 252 also 54%.

EUROPE AT A GLANCE

EUROPE: Elton, PolyGram Step Up Fight Against AIDS

Elton John will donate all the royalties from his current single *The Last Song* to AIDS charities in the UK, France and Germany. Meanwhile, PolyGram president/CEO Alain Levy also says the multinational will match John's donation in each country. PolyGram has initiated the efforts with an immediate advance against royalties of US\$100,000. John is also in the early stages of establishing the Elton John AIDS Foundation in the UK. Mike McGeever

ITALY: New Music Launches Underground Label

Indie record company New Music has launched the new underground dance music label Special Underground with the release of six 12" mix singles by acts and artists Urban Ice, Pireno, M.B.4, Jam Café, Cat & Fox and Kaagom. The growth in popularity of underground dance music on the domestic market prompted the launch, says promotions manager Massimo Recine. New Music also owns the labels PLM, Meet Records and New Music. David Stansfield

PORTUGAL: Radio Commercial Privatization Set

The government has published guidelines for the privatization of Radio Commercial, until now part of pubcaster RDP. The government hopes to sell 80% to the public and raise around Esc1 billion (app. US\$75 million) through the sale, about the amount RDP invested in the station. Employees/management will be able to buy 20% of the station, while foreign investors will be limited to 10%. The station will become one of the three-biggest nets in the country. Jorge Alexandre Lopes

UK: BMG Buys Asian Specialist Label Multitone

BMG Records UK has bought a majority stake in Bhangra music specialist label Multitone Records. The label, based in the UK, is the leader in the UK Asian market with over 35 artists on its roster and more than 200 albums in its catalog. SW

SWITZERLAND: Concert Promotion Hotting Up

Opus One, a new promotion triumverate of the Paleonyon Festival, the Montreux Tourist Office and Good News, the country's largest independent concert promoter, is planning 25-35 concerts in the French-speaking part of Switzerland next year, including eight shows at Montreux's new Stravinsky Hall. That could put pressure on number three promoter, Very X Show Production's Gérard Héritier, who is facing financial difficulties with the Leysin Rock Festival, which has accumulated Sfr4 million (app. US\$3 million) in debt. Last year, sponsor Swiss Banking Society pulled its sponsorship while the festival was still in progress. Peter Klein

SPAIN: Radio Subsidy Long In Coming

Despite government assurances that a subsidy to help prop up pubcaster RNE is forthcoming, over a year has passed and there is still no aid in sight. Director General of the public television group RTE, Jordi Garcia Candaup warned the Spanish parliament that if the subsidy did not come through by next year, RNE would be forced to accept advertising, which would surely upset an already over-saturated radio ad market. Anna Marie de la Fuente



ELTON INCREASES FIGHT FOR AIDS — Elton John announced his plans to promote and sponsor research into AIDS at his recent press conference in London (see above). He is pictured here (l) with Phonogram UK MD David Cliphsham. Photo: Mike McGeever

Sweden Declares Its First Radio Academy Open

by Kai Roger Ottesen

SWEDEN Sweden now has a **Radio Academy**, which was officially opened in Stockholm on October 26 at the Swedish Local Radio Conference (M&M October 3). Chaired by **Anne Chabaane**, who raised the idea of creating the Academy in February, the new organisation is expected to develop and coordinate commercial radio stations—soon to be launched in Sweden—and to serve as a forum for the industry.

"The Radio Academy isn't going to exist just for the radio executives, but for the entire radio and radio-related industry," says Chabaane. "The board,

consisting of 15 members, features representatives from the different kinds of radio stations in Sweden, and also jingle producers. The first board meeting takes place in December."

Chabaane was satisfied that 200 people attended the seminar. "All the people I wanted to attend came. It was a good seminar. Sweden's radio workers are very professional and they're enthusiastic about talking radio." Radio employees in Sweden can become members of the Radio Academy for a fee of Skr300 (app. US\$53) a year.

When commercial radio was introduced in Norway in 1987, there were no controls over the

use of sponsorship and commercials, which lead to unprofessional conditions in the radio community; but Chabaane isn't afraid that this will happen in Sweden. "When adverts were approved in Norway, the government introduced them to already existing companies. In Sweden, the situation is different—advertising is now introduced to new companies."

Outlines for commercial radio have now been passed on to the Swedish government and a decision is expected before Christmas, although a launch date hasn't yet been decided.



PLATINUM FROM PAST TO PRESENT — Toto were presented with a platinum award for sales of over 400,000 copies of their album "Past To Present" after a concert in Den Bosch, Holland on November 3. Pictured (l-r) are: Sony MD Paul Hertog, artist Mine Porcaro, senior product manager Ruud Roben and artists Steve Lukather and David Paich.

Studio Brussel Releases "Update" Show Album

by Marc Maes

BELGIUM **P**ublisher BRTN's youth station **Studio Brussel** has released its first album of material from its daily new releases-show "Update," after two-and-a-half years of the programme.

The album *Update Live* was released on the **Artisjok** label (owned by **Lieven Vandembroeck** and **Chris Dierick** and distributed by **N.E.W.S.** for Belgium and **IMC** in Holland) and features acts such as the **Scene**, **Elliott James Murphy**, **Thin White Rope**, **Green on Red** and **Southside Johnny**.

"It all started as a radio show," says "Update" programmer **Eric Smout**, who compiled the album with producer **Jan Hautekiet**. "We wanted to do something different from interviews, and asked artists [now numbering over 300] to play a few songs live in our studio. Those recordings were never meant to be released, but due to the success of initiatives like the **VARA**'s successful 'Twee Meter' acoustic sessions and **MTV**'s 'Unplugged,' record company **Artisjok** wanted to make an album out of it."

Recordings for the radio show were carried out in two-hour sessions before the broadcast and artists had full control of the recorded material.

"Update Live" also features recordings from four Belgian artists, **Poésie Noire**, **Charles et les Lulus**, **La Fille D'Ernest** and blues singer **Jo Steen**.

"Although the album sold 2,000 units without pre-orders immediately upon release, it cost us blood, sweat and tears to get

the necessary licences from the majors," says **Artisjok**'s **Dierick**. "I hope we'll get along better and faster next time. The main idea was to release a document from

the **BRTN** vaults rather than just another hit-compilation. Luckily, the project is doing well so we will be able to invest in *Update Live Vol. 2* by spring next year."

Swiss Radio Association Freezes Commercial Broadcast Licences

SWITZERLAND Allocation of commercial broadcast licences in Switzerland will be frozen until the end of 1994, it was announced at a Swiss local radio association meeting on October 17 by director of communication department **Marc Fuhrer**.

The department of communications is waiting for the completion of a **PTT** feasibility study re-evaluating the topography before determining the possible allocation of new

frequencies. The study has taken longer than expected, and a department of communications source says that between 150 and 200 applicants will be forced to postpone commercial broadcasting projects. Problems will mostly affect German parts of Switzerland.

Licensing projects which may gain special dispensation involve non-urban areas in the French-speaking parts of Switzerland and former licence holders who have restructured due to bankruptcy. *PK*

Aussie Researchers BPR Plan Euro Expansion

HOLLAND Australian-based international radio programming and research consultancy **Broadcast Programming & Research (BPR)** is planning to open a European office, probably in Holland. The move follows the company's work in helping **Classic Hits 98FM** become number one in Dublin and launching **KISS 98FM** on October 2 in Prague.

The company has been operating in Europe for about three years, having been initially introduced to the market through contacts with London news/talk

station **LBC**.

Comments co-owner **Bill Clemens**, "Europe is a market where we feel very much at home. As for what markets we will target, we will be concentrating on those markets where that is occurring."

Clemens says the software and the consultancy work fit hand-in-glove. "This is a system that we developed to help in our consulting work," he says. We advise clients about research priorities, and provide support to process and analyse that data." *SW*

The Voice, Uptown Down, ABC Aims For Top Spot

DENMARK Many private stations in Denmark are losing listeners, according to the daily listening survey conducted by **Gallup**. One factor behind this is thought to be the arrival of **Dénmark Radio's EHR P3**, which began targeting younger audiences in

January 1 this year. Slumps in listener figures have been registered for key outlets such as **The Voice** in Copenhagen and **Radio Uptown/Odense** and **Radio Viborg/Viborg** is still the number one station in the survey,

however, while **Radio Viborg/Viborg** is still the number one station in the survey, **Radio ABC/Ost Jylland** has made a 60% gain in daily audience figures, putting it at number four with 91,000 listeners. **Radio ABC** has recently launched two new stations. **Vejle Lokalradio** in **Vejle** also rose 62% to 60,000 listeners. *KRO*

Top Danish Private Stations Daily Listener Figures '92

Station	In Thousands		% chg.	
	Format	1991		
Radio Viborg	EHR	220	190	-13
Aalborg Narradio	EHR	132	120	-9
The Voice	EHR	179	111	-38
Radio ABC	AC/AOR	57	91	+60
Radio Uptown	Hot AC	108	80	-26
Radio Odense	EHR/AC	52	65	+25
Arhus Narradio	EHR	68	65	-4
Vejle Lokalradio	EHR/NT	37	60	+62
Radio Horsens	AC/EHR	61	55	-10
The Voice/Odense	EHR	71	49	-31

Source: Gallup



MULTI AWARDS FOR IRON MAIDEN — Iron Maiden, headliners at this year's **Supersrock Festival** in Mannheim, were presented with a gold disc for their albums "The Number Of The Beast," "Seventh Son Of A Seventh Son" and "Live After Death," which each sold over 250,000 units in Germany. Pictured (l-r) are: **Jannick Gers**, **Dave Murray**, guest musician **Meril Mercuriadis**, **Bruce Dickinson**, **EMI Germany GM TV promotion Bernd Piepenbring**, **Nicko**, **EMI UK GM Jân Garich**, product director **Michael Golla**, **Steve Harris** and manager **Rod Smallwood**.

IFPI Asks Radio Topp 20 To Boycott Fee Evaders

by Kai Roger Ottesen

NORWAY Radio Topp 20 has been asked by Norwegian IFPI to boycott stations not paying fees to artist royalty collecting society GRAMO.

On November 2, Radio Topp 20's airplay chart committee decided to immediately boycott Radio Tango/Oslo, Radio 3/Sarpsborg, Radio Nord/Harstad and Radio Pollen/Arendal. Radio Topp 20 spokesperson David Fishel says the reason for the boycott was not that the chart compiler supports either the record business or GRAMO. "We're supporting the law. It's totally illegal not to pay GRAMO fees."

A letter was mailed to the stations on November 2, explaining the circumstances with GRAMO. Comments Radio Nord MD Alf Solheim, "Radio Topp 20 should be a free and independent organisation. It is not acting freely and independently when it implements this boycott. The chart should show what kind of material is played on Norwegian radio without interference from GRAMO or the record companies."

He says he believes the dispute with GRAMO will continue for some time. "GRAMO hasn't followed the right procedure in the dispute we have with them," says Solheim, adding that they may be planning to take the rights society to court.

Radio Pollen, meanwhile, has worked out a schedule with GRAMO to pay its fees. "The problems with paying GRAMO occurred under the previous editor who left the station one year ago," says Radio Pollen MD Kare Johnsen. "It was a turbulent 1991 in terms of GRAMO. We have been

discussing this with GRAMO and everything is OK now. Our accounts department has arranged everything."

Radio Tango is also going to improve the relationship with the organization despite the station's sales and operating company, Radiogruppen, going bankrupt. Says Radio Tango spokesperson Harald Hjort, "There have been various financial problems at Radio Tango and I have been appointed to clean it up. We are going to straighten up our relationship with GRAMO."

Radio 3 deputy MD Jon Lundeby, however, was quite surprised to hear about the boycott. "These were things I wasn't informed about," he says. "I received a letter today from GRAMO saying they have received Nkr10.000 [app. US\$1.500]. We owe Nkr10.000 more, but I'm going to pay it in the very near future."

The ball started rolling when

EMI Norway promotion assistant Anette Vordahl made a phone call to Fishel recently. "I did not call on behalf of the record companies," says Vordahl. "It was my personal opinion that stations are wrong not to pay GRAMO fees." Since the launch of the chart, Radio Topp 20 has worked to build up credibility. Comments Fishel, "Record companies in Norway agree that the reporters to the Radio Topp 20 chart are serious stations. A station which loses its reporter status might notice less label support. The promotion departments in the record companies have been delighted with the chart from day one because it made some sense in the Norway radio chaos. The fact that the official body IFPI asks for co-operation of Radio Topp 20 gives it the attention it deserves."

IFPI general secretary Sæmund Fiskvik wasn't available for comment.



BMG FORMS SING SING — It's been a year of joint ventures for BMG Ariola. New partnerships have been struck with the heavy rock label GUN and with Franz von Aürsperg's new label Red Rooster, and now BMG Hansa has announced a new joint venture with artist manager and publisher George Glück and the founding of a new company Sing Sing Records based in Berlin. Responsible for national acts such as Stefan Remmler, Rio Reiser, Rainbirds, Anette, Inga Humpe and Marianne Rosenberg, Glück will be MD of Sing Sing, dedicating himself mainly to the development and production of young artists. Sing Sing will handle A&R, marketing and promotion activities independently, while BMG will take care of distribution. The label will also have its own music publishing house.

Commenting on the partnership, president of BMG Ariola Musik German-speaking countries Thomas M. Stein says, "A long and successful co-operation has bound BMG Ariola to George Glück. We are happy that he will use his experience and knowledge for the development of new talent. Together with BMG partners Hansa and K&P Musik, Sing Sing is another important creative unit in Berlin."

Glück says, "I am looking forward to tracking down talented acts, working with them and help them be sentenced to as many years of success as possible." MW

Ariola Express Extends BRTN Project

by Marc Maes

BELGIUM BMG Ariola Express released volumes five and six of the *Hitriders* budget compilation albums in October, marking another step in the successful collaboration between the label and the BRTN radio show "Hitriders," hosted and produced by Mark Brillouet.

Brillouet is also compiling the *Hitriders* albums, which each sold between 5,000 and 8,000 units in Belgium. Says BMG Ariola Express label manager Rudi Aelbers, "Those compilations do very well in the

so-called non-traditional circuit, and we concentrate on warehouses and chain stores. Every new release in the series of oldies compilations causes an upsurge in sales of the previous volumes."

The *Hitriders* compilations feature rare oldies by artists like Perry Como, Paul Anka, Ray Peterson and Neil Sedaka. "Since volumes five and six we also have access to the ABC and

MCA catalogues, which allows us to use material by singers like Ricky Nelson and Brenda Lee."

Although the *Hitriders* compilations volumes one and two were released in Italy, Germany, Spain, Denmark and Sweden, Aelbers felt that those markets did not respond like Belgium did. "They didn't make the link between the radio show and the album. But with the new volumes, and a new cover and

title for abroad, we will get the necessary attention for the product. The French part of Belgium is already showing quite some interest in the compilations, and as far as Flanders is concerned, Brillouet's over 250,000 listeners for the Friday 18.00-20.00 show make the programme one of the BRTN's most popular ones, and the audience provides a very loyal group of buyers."

Indie Music Meeting Focusses Rap, Ragga

by David Stansfield

ITALY Domestic rap and ragamuffin are top of the agenda at the ninth edition of Italy's Independent Music Meeting held in Florence from November 27-29.

Representatives from labels Century Vox, Flying Records, Vox Pop, Wide and Irma are slated to take part, as well as the Milan-based Barley Arts concert promotion company and pubcaster RAI station Stereo RAI DJ Luca De Gennaro.

De Gennaro says rap and raga is a genre which has crossed over from the independent sector to the major companies this year. "Every important group, artist or label has some kind of deal with a

major company. It never happened in 10 years of rock, but after just one year, it is happening with rap," he says, citing the examples of indie label Vox Pop, which produces rap act Mau Mau for EMI, the Wide label, negotiating a deal with Silvio Berlusconi-owned company RTI for Il Generale, and Frankie, Hi-Energy, a De Gennaro-managed rapper, to be signed to BMG.

Tino Silvestri, A&R director at the Warner-owned record company CGD agrees, but adds "It's been more a question of numbers. Many acts and artists have been signed directly by commercial managers or MDs, who realized they were selling the most 12-inch singles. The act Sud Sound System and Fight Da

Faida, and Frankie Hi-Energy's single are good examples. While it's a phenomenon which cannot be ignored, CGD is only interested in talent which can produce albums."

The Independent Music Meeting is being staged in Florence's Palazzo Degli Affari (business centre) for the first time this year, alongside stereo equipment and classical music exhibitors. Indie labels from Italy, Mexico, Canada, Spain, Sweden, France, Switzerland, Belgium and Argentina will be exhibiting.

Italy's 40 community radio stations are also holding their annual convention at the event. Hosted by Nova Radio/Florence its main theme will be broadcast legislation.

MUSIC & MEDIA PO Box 9027, 1006 AA Amsterdam, The Netherlands

Publisher: Theo Roos

Senior Editor/Dtr. Of Charts: Machgiel Bakker Executive Editor: Steve Wonsiewicz
Editorial Manager: Mary Weller, Music Editor: Robbert Tilli, Staff Reporter: Miranda Watson, Associate Editor: Julia Sullivan, Station Reports Manager: Pieter Kops, Charts Editor: Mark Sperwer, Chart Processor: Raul Cairo, Editorial Advisor: Jeff Green.

Associate Publisher: Ron Befist, Advertising Executives: Paul van Hugte, Christiane de Bruijn, Yanne Doppenberg, Irit Harpaz, Steve Morton, Inez Landwiler, Production Mgr: Rim Ederveen.
Marketing Manager: Annette Knijnenberg. Subscriptions: Gerry Keijzer, Lex Sternfeld.

Data & Research Manager: Cesco van Gool, Financial Controller: Edwin Loupias.

Customer Services: Kitty van der Meij, Gea Boschma. Printer: Den Haag Offset.

M&M is a publication of BPI Communications BV, a subsidiary of BPI Communications. President/European Operations: Theo Roos, BPI International Editorial-In-Chief: Adam White, President/CEO: Gerald S. Hobbs, Vice Chairman/COO: Arthur F. Kingsbury. Subscription Rates: United Kingdom UK£ 135, Germany: DM. 399, Benelux Dfl. 397, Rest of Europe US\$ 249, USA/Canada US\$ 270, Rest of World US\$ 288.

Copyright 1992 BPI Communications BV. All rights reserved. No part of this publication may be reproduced in any form without the prior written permission of the publisher.

PHONE NUMBER: (+31) 20-669-1961 - E-mail: DGS1113
FAX NUMBERS: (+31) 20.669 1941 (General) - (+31) 20.669 1811 (Publisher)
(+31) 20.669 1951 (Editorial) - (+31) 20.669 1931 (Sales dept.)



Theo Roos



John Knox

■ **HOLLAND:** M&M publisher **Theo Roos** has been appointed president/CEO of **PolyGram Holland** and vice president of **PolyGram Europe**. He will start in January 1993.

■ **UK:** **John Knox** has been appointed manager finance and administration at **Sony Music's Columbia** and **Sony Soho Square** labels. Knox joined the company in 1970 and has had a number of senior roles in finance, most recently as assistant controller financial analysis and planning.

■ **BELGIUM:** **Hannelore Vanstaen**, promotion manager at **Antler**, has moved to **Boudisque** to take on promotion duties there. She was replaced at **Antler** by **Stef Andries**.

■ **BELGIUM:** **Chris Dierick**, general manager with **Boudisque**, and **Boudisque** promo officer

Nancy Engels have left the company. **Dierick** joined husband **Lieven Vandebroek** at the **Artisjok** label, while **Engels** was appointed promo manager with **N.E.W.S.** for Belgian press and media. At **N.E.W.S.**, **Katrien Klaus** will be handling the promotion abroad.

■ **BELGIUM:** **Greet de Leeheer**, Benelux manager at **Super Channel Benelux**, left the company on November 1. Pending the appointment of a new Benelux manager, the Belgian office will be operating under **An Bundervoet** and **Monica Gariazzo**

■ **FRANCE:** **Vibration** president **Jean-Eric Valli** was appointed president of the newly created economic interest group of independent stations. **RVS** president **Eric Hauville** **Radio Star** president **Marc Zenou** (**Radio Star**) have been appointed vice-presidents. Meanwhile, **Christine Boisramé-Lignel** will be the group's permanent representative, based in Paris. **Boisramé-Lignel** was formerly assistant to the GM of radio consulting company **ROF**.

Send all information on appointments and staff changes, plus photos to **Julia Sullivan**.

Before joining the Barcelona-based **Blanco Y Negro** label as head of promotion, **Sito M. Sola** (better known as **Sito**) worked with **RCA (BMG) Spain**, first in sales and then in promotions. Being part of a multinational company helped to give him a very broad view of promoting music and experience in selling promo campaigns to radio staffers.

Sito points out that, "At **Blanco Y Negro** we have the advantage of being close to the clubs, which is where everything is happening as far as dance is concerned. When a single makes it there, we're very quick in crossing it to a broader audience to achieve chart success."

It is no accident that **Blanco Y Negro** is situated in **Barcelona**. The city is very open to trends and a must for dance material emerging from countries like the U.K., the U.S., Germany, Italy, Belgium, etc. With three titles in the Spanish top 10 singles chart at presstime (**Ellegibo**, **O.B.K.** and **Double You**), **Sito** is well aware of the support radio gives, describing the company's function as "bringing club successes to radio stations."

Radio makes up 40% of the company's promo campaigns, and **Sito** explains that the private networks are more willing to work on campaigns than pubcaster **RNE's Radio 3**, where "only a limited group of people decide what goes on air." "With the **Boléro-mix Vol. 8** album, we offered eight motorbikes in a competition on the **Los 40 Principales** network" he cites, adding that **Top Radio** network **DJ Enrique "Quique" Tejada** is doing mixes.

Sito regrets the absence of a specific dance-chart in Spain. "We have the **ALEF** singles chart, where at the moment seven out of 20 titles are local product. Despite the efforts of specialist magazines like **Zona de Baile**—who had a dance chart for a time, but eventually had to give up—there's nothing. Dance just has too small a share in total music sales here."

He continues, "We get immediate reactions when we sample **DJs** and, as **Blanco Y Negro** has a well-developed import department, specialised **DJs** come to buy product directly from us or from the **Madrid** subsidiary."

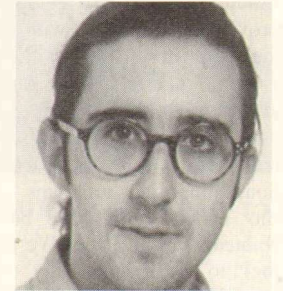
Upcoming priorities include the **Boléro-Mix Vol. 9**, the **Zapping** megamix (featuring original music from TV commercials), the **D POP** medley album containing mixes of eighties Spanish pop songs by bands like **Mecano** and **Alaska y Dinarama**, the album **Y Otras Historias** by **Ellegibo** and **Double You's We All Need Love** album. "Those medleys and megamixes are very important towards the year-end," explains **Sito**, "as they allow us to do large-scale competitions with radio-stations."

He is confident in the future of dance music, and hopes to create a market in South America for **O.B.K.** (currently in the Spanish album top 10 with **Llamalo Sueno**) and to have more pan-European opportunities for Brazilian act **Ellegibo**.

"There is at least one dance show every night throughout Spain," he says, "which opens up opportunities for import and local dance productions."

Marc Maes

Promo Director Of The Week



Sito M. Sola
Head Of Promotion
Blanco Y Negro
Spain

Future Is Hazy For Radio Research In Italy

by David Stansfield

Uncertainty about **Audiradio's** intention to conduct a new annual listener survey currently leaves Italy's radio sector without any official statistics. **Audiradio** research is backed by the two advertisers' associations **UPA** and **ASAP**. Its primary function is media planning and statistics, provided for advertisers and advertising agencies. Meanwhile, the **Datamedia** research institute, which also provides statistics for around 20 subscribing stations, stresses that its major function is to help stations with programming and that it has no wish to compete with **Audiradio** for official ratings status.

The results of the last **Audiradio** survey published in February caused an uproar from both private stations and pubcaster **RAI**. A total of 657 stations subscribed and 80,000 people were initially interviewed by telephone from September 16 to November 3, 1991. When station owners discovered that **Audiradio's** main question "What station did you listen to yesterday?" was unprompted, they pressured the organisation into conducting further prompted research giving average daily listening figures

based on a seven-day period. National-music-only **Radio Italia Solo Musica Italiana** topped ratings for the first time, knocking long-time lead station **Rete 105 (EHR)** into second place.

An **Audiradio** spokeswoman says she doesn't know if or when another survey will be conducted, and station comments are varied. **Grant Benson**, head of music at **RTL 102.5 Hit Radio (EHR)** admits that his station is operating in a kind of limbo, while **Eodele Bellisario PD** at pubcaster **EHR** station **Stereo RAI** remains unconcerned, saying that **RAI** has its own sophisticated audience research system anyway. Others place the blame on the government because of its delay in awarding broadcast licences for the radio sector. **Alberto Hazan**, president of the private net **Rete 105 Classic (Gold)** was a major critic of **Audiradio's** last survey but admits that he'd like to see another one. "We've made a lot of improvements in programming and would like to see how successful they've been in terms of audience numbers," he says. "We would, of course, like official statistics to show advertising clients but with-

out that current service we've done our own research." But **Hazan** argues that it's not all down to listeners figures when it comes to advertising. He comments, "Our customers don't need just numbers. They need a professional service and reliability from a station. We provide that and

monitor

although we may be affected somewhat without an official survey, we'll survive until there is one, be it conducted by **Audiradio** or any other organisation."

Most record companies take **Audiradio** statistics into account when deciding which stations to work with. Most are dismayed by the current confusion. Comments **Tony Vandoni**, radio promotions manager at Italy's leading independent company **Dischi Ricordi**, "I've heard that the next **Audiradio** survey won't be conducted for two years. Even though I don't look on it as a bible, it will make my work difficult. I'll have to visit stations myself to check out their programming and promotional strengths." **Vandoni** adds, howev-

er, that if station owners took **Audiradio** as seriously as they claimed to, they'd work together to improve its shortcomings rather than just offer criticism.

Local stations also bemoan the lack of an effective official ratings system. **Carlo Di Giacomi**, secretary of the powerful local stations association **AER**, says he's visited France to find out what a research organisation like **Médiametrie** has to offer. "I was

impressed," he comments. "The **Audiradio** survey needs to modify to a system like **Médiametrie's**. That would give it dignity but would also be costly."

Di Giacomi is currently negotiating with the regional government of **Piedmonte** in an effort to convince it to contribute financially to local research in that area. Stations would also contribute, but with extra help more interviews could be conducted. If this exercise gets off the ground it could be adopted by local stations in other regions throughout national territory.

Di Giacomi agrees that the main purpose of **Audiradio** surveys are to help stations on the advertising market. Local stations, however, are not in a diffi-

cult financial position, he says. On August 23, a government regulation was put into force which gave local stations the right to air local and national advertising, but limited national stations to national advertising only. "A battle won," according to **Di Giacomi** with the exception of **Rete 105**. "All other network stations stopped airing local adverts from that date," he claims. "Except for **Rete 105**, which is breaking the law."

Rete 105 president **Hazan** disputes the claim. "National network stations which broadcast local adverts in the past are continuing to do so, except for **Radio DeeJay**." **Hazan** says the national networks association **RNA** has been fighting the regulation at a government level since April, claiming the broadcast legislation is unjust with its main aim of upholding the TV duopoly between **RAI** and the private **Berlusconi**-owned network channels. February 28 1993 is the new date fixed for the allocation of broadcast licences to the radio sector. Industry observers suggest, however, that a further delay is likely, which will leave the broadcast sector and its ratings system in the same chaotic state it has endured for the last 16 years.

ARTIST

MUSIC & MEDIA'S



PROFILE

Jordy



"Dur Dur D'Et're Bébé"

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

The sound of laughing babies in TV commercials or on records has always had a heartbreaking effect on grown-ups; think about the laughter at the fade-out of Stevie Wonder's *You Are The Sunshine Of My Life* or Gilbert O'Sullivan's *Claire*.

Babies actually taking the lead vocals are rather rare. On the Clash 1980 epos *Sandinista!* you can hear little Maria Gallagher doing her version of *The Guns Of Brixton*. A little boy named Jordy is taking it to the extreme. With the dance single *Dur Dur D'Et're Bébé* he's at the top slot of both the French and Belgian charts, for four and for seven weeks respectively. In the Eurochart Hot 100 Singles he is at number 10.

The success story started by accident, when young Jordy was waiting for his father, producer Claude Lemoine, in a recording studio. The people present heard him whine about the hard life babies have these days--"Dur Dur D'Et're Bébé"—and the concept was born.

Although at the age of four, he's more of a toddler than a baby,

he's everybody's prince charming. When the whole record business was off on a summer holiday, Sony Music France was alert to sign the project set up by Raimond Taieb. Convinced of the instant potential, the single was released with no delay under supervision of Sony's "special marketing" department. The history of the current number one hit in France (270.000 copies sold) and Belgium (70.000 copies sold) is one of incredible speed. In only six weeks it all happened. Sony Music didn't even need a campaign. The gimmick—those lyrics!—just did it. A video clip had to be made to keep him out of the dangerous limelight of sudden success. The sole TV show planned for him had to be canceled because he had measles... Sony Music hopes to protect Jordy from the risk of "too much, too young" that almost got Shirley Temple, but the stream of requests coming in for interviews with the young star is unstoppable. CNN, BBC, MTV Europe, Super Channel, Fuji TV, Entertainment Tonight, RTL, NOS and RTVE are all queuing up now that the album *Pochette Surprise*—"Lucky

Dip"—is out. It's a dance-oriented album with an undeniable club appeal, containing seven songs plus five remixes, done by *Pleasure Game*, *Amnesia* and *Bass Bumpers*. The next single will be *Alison*, a cute nursery rhyme. Further titles included are *Ma Petite Soeur* ("My Little Sister"), *Les Boules* ("The Shivers"), *C'Est Pas Nous* ("It's Not Us"), *Zero Sous* ("Below Zero") and the techno track *La Danse Du Pouce Dans La Bouche* ("The Sucking Your Thumb Dance") meant to introduce Jordy's music to a larger audience.

Radio is the last to come aboard, however. AM and FM stations in France ignore the phenomenon, and the clip is not on heavy rotation. Still Jordy is at the top of the club charts and *Dur Dur D'Et're Bébé* is being heard in all the school playgrounds! A TV campaign in France is scheduled from November 22 to 30 to be run on TF1 and M6 (both 35 spots), MCM (20 spots) plus France 2 and 3 (both 10 spots).

A MUSIC & MEDIA ADVERTISING SUPPLEMENT



New Releases

SINGLES

NINA HAGEN

Ninahagen



Go Ahead - Mercury

PRODUCER: Zeus B. Held

From opera to rock to dance may seem a rather strange transition but for Nina Hagen it has never been a problem. As a matter of fact she's increasingly proficient in the latter. The hallmark craziness, however, isn't gone by any means.

HANDS ON THE WHEEL

When Our Hearts Where Young - Electrola

PRODUCER: Erwin Musper

This song is an excellent midtempo rocker featuring some interesting guitar

ALBUMS

CHARADE

Charade - WEA

PRODUCER: S. Zauner/A. Strobel

This German duo may very well turn out to be Europe's answer to the Bangles because they have the ability to come up with both bright uptempo rockers such as the debut single *All Of You, Please Me, Tease Me* and memorable ballads like *Wish I Could Be There*. Last but certainly not least is the Def Leppard-like current single *Colour Of Your Eyes*.

FALCO

Nachtflug - Electrola

PRODUCER: Rob & Ferdi Bolland

This Austrian always manages to come up with heavily electronic but accessible melodies. He also managed to cross over to non-German speaking markets while singing in his native tongue, and with this album he is likely to do so again. The first two singles, *Titanic* and *Dance Mephisto* come to mind, but also noteworthy is *Propaganda*.

MÜNCHENER FREIHEIT

Ihre Größten Hits - Columbia

PRODUCER: Various

This is the eagerly awaited greatest hits compilation of one of Germany's most successful groups of the last decade. Their trademark immaculate vocal harmonies over well-crafted pop melodies shines through on such hits like *Ohne Dich, Tausendmal Du* and *Komm Zurück*, as well as the two new songs *Einmal Kommt Das Leben* and *Tausend Augen*.

GERRY RAFFERTY

On A Wing & A Prayer - Polydor

PRODUCER: G. Rafferty & H. Murphy

As proved by *Don't Give Up On Me*, the first single from his first album in a

and organ interplay and bringing back memories of Bob Seger's Silver Bullet Band at its finest.

MEMPHIS BLUE

I'll Be There - Mercury

PRODUCER: U. Haselsteiner & H. Schneider

Rarely has the middleground between A-Ha and the Rembrandts been so well covered as on this number. With its crystal-clear production and top flight vocal harmonies, this should come a long way.

GIORGIO MORODER FEAT. DONNA SUMMER

Carry On - Virgin

PRODUCER: Giorgio Moroder

With its strong melodic hooks, this is a worthy successor to the chartbusters these artists created in the '70s and early '80s. A must for both pop and dance programmers.

TRY'N'B

Tell Me Where It Hurts - MCI/Ariola

PRODUCER: Frank Farian

Hot on the heels of the hugely successful *Sexy Eyes* follows this midtempo ballad, which is also likely to do well, suitable as it is for dance, AC, and EHR.

couple of years, the Scottish songsmith once again comes up with an excellent batch of songs, most of which could be hits in their own right. Most notable examples are *I See Red, It's Easy To Talk and Hang On*.

SISSI PERLINGER

Mein Herz Sieht Rot - Virgin

PRODUCER: Jan Christof Scheibe

Mixing rock and vaudeville is just about the easiest thing in the world, at least this artist makes you believe so. With a skillful and innovative backing group behind her she recites her often funny and poignant lyrics. Prime cuts are really too numerous to mention but some of them are *Allein Sein, Nicht Dabei* and the tango-esque *Casanova*.

BONNIE TYLER



Angel Heart - Hansa/Ariola

PRODUCER: Various

In the wake of the tremendous success of last year's *Bitterblue* comes a new album from the gravelly voiced singer. With the first single *Fools Lullaby* as a primer, this album could easily turn out to be one of this fall's more pleasant surprises with excellent tunes such as *Save The World, I Cry Myself To Sleep At Night* and the country-influenced *Take A Chance*.

Marketing The Music

N-Factor Bridges Gap Between Africa And Europe

Those who went to German music trade fair **Popkomm** in August might already know about **N-Factor**, a dance/rock crossover band that, on the closing night, took part in a sort "battle of the bands" with soul brothers from various European countries. They shared the bill with Holland's **Urban Dance Squad** and **F.F.F.** from France, among others.

Multi-cultural like aforementioned bands, N-Factor is a genuine crossover. The specialist in such obvious cases of fusion is New York producer **Bill Laswell**, who lent the guys a hand with the mixing of their second album *Paradigmshift*, simply because he strongly believed in the concept.

In his eyes the quartet more credibly bridges the gap between the Western world and Africa than any American band could ever do. Earlier, Laswell was involved in the production of F.F.F.'s debut album *Blast Culture*.

N-Factor consists of three white boys from Bielefeld plus two black rappers from Nigeria, **Wally B** and **MC Pacman**. Not only musically but also lyrically, the band brings together the European and African continents. The fiercely rocking track *Renegade in X-III* ("Exile") deals with the problems blacks encounter, living in Germany with its current race riots. N-Factor is not directly a political band, but it certainly has a message, to be briefly summarized in two words: "anti-Nazi."

Unlike many similar bands—mainly strictly alternative—the five have some commercial aces up their sleeve. Rather than just going for the groove, the Bielefelder posse is far more song-oriented with a strong preference for ragamuffin, as to be heard on the

upcoming singles *Unity And Faith* and *Rebel Rock*. The latter could have the same impact on the masses as any single by **Snap** or **Dr. Alban**.



"There's quite some life in this album," says **BMG Ariola Munich** A&R/product manager **Achim Fehlau**, "with many potential singles. By touring, their popularity increases by the day. The first 3,000 copies of the album were released as a double CD—one CD containing the official album with the Laswell mixes, and the other comprising of the original N-Factor demos. In no time we ran out of stock with this limited edition."

With the bulk of the tracks recorded in the band's own studio in Faro, Portugal, the album is a nice homebrew product. To promote it, they have to leave their happy home for a while. From the beginning of October to Christmas, N-Factor is on a European tour. Most dates are in Germany, but Hungary, Czechoslovakia, Austria, Switzerland, France, Belgium and Holland are also on the agenda. In the last five countries the album is officially released as well. For the end of January more French and Dutch dates are scheduled.

Robbert Tilli



GLOBAL DEAL — After the exactly 10-year-old business link between Global Records and BMG Ariola which has produced such acts as Konstantin Wecker, Mario Jordan and EN-Sonic, both parties have signed a new agreement which ensures the cooperation of the companies for many years to come. Pictured (l-r) are: BMG Ariola Media MD Albert Czapski, Global Records president Peter Kirsten, BMG Ariola legal and national business affairs manager Dr. Inge Schneider, lawyer Dr. Helmut Schudt and BMG Ariola president of GSA territories Thomas M. Stein.

GERMAN SCHLAGER:

Is It Undergoing A Renaissance?

Many people are currently talking of a renaissance of the German schlager. The Monday schlager night "Ullo's Tanzpalast" at the Babalu Club in Munich attracts crowds every week, not of old folk, but people too young to remember the songs the first time round. The image of schlager as old-fashioned music seems to be dropping. It is no longer embarrassing or "out" to like schlager and records by **Marianne Rosenberg** are now heard in some of Germany's trendiest discos.

The renaissance of schlager is not being translated into sales however. While people flock to schlager concerts—**Radio Arabella's** schlager festival in Munich drew thousands—and schlager stations like **WDR4**, **Radio Arabella** and **Alsterradio** are among the nation's favourite stations, it seems people are not going out and buying the records.

A panel discussing schlager at **POPKOMM** decided that this comes down to two reasons—the lack of credibility given to schlager and the stigma attached to the genre. The panel agreed that

schlager music has a big identity problem. It has had a very negative image in the media, which can only be resolved by finding new schlager talent. Only then will more schlager product be sold.

Intercord MD Herbert Köllisch said he would like to know who is buying schlager records. "There are no single buyers in the schlager market. The well-known artists are still successful, but it's much harder for new stars to make it. There are lots of opportunities for TV exposure, it is radio who decides in the end who makes it." Schlager attracts a very mixed public from 15-60, but many of these people don't buy the records. Besides which, retailers have space restrictions and doubts over the viability of schlager music, so it often takes second place.

MD of publishing firm **Siegel Joachim Neubauer** was scathing about the lack of support from German radio, which, he says "has been existing in a permanent twilight zone for the last 20 years. Radio has no idea about this music, because

it doesn't really listen to it or pay attention to the lyrics. In the '60s and '70s there was plenty of opportunity to sell these records, but now everything has to be financially viable. The media image has been the basic problem for years—and now if you go and buy a record of Nicki in the shop, you have to hide it under your jacket!"

Gabi Lang of national music formatted pubcaster **WDR4** pointed out, "We need to have more respect for the schlager artists and not treat them so trivially. We need more big personalities in the vein of **Matthias Reim**, **Die Flippers** and **Die Prinzen**."

MD of GSA territories at **BMG Ariola Thomas Stein** said he thought that schlager has become a zombie. "People aren't scared of liking it, people go to schlager concerts and aren't afraid of showing that they know all the words. To me schlager is just a type of pop music, but the definition of it as schlager acts as a barrier."

BMG ARIOLA MEDIA

Best-selling schlager acts: **Die Flippers** (new album *Liebe Ist Eine Rose* and new single), **Hans Hartz**, **Hape Kerkeling** (two new singles *X-mas Rap* and *Witzigkeit Kennt Keine Grenzen*) and **Peter Alexander**.

A&R manager **Tom Büscher**:

"The demand for old German schlager is being revived and this can be seen especially in the club scene (especially "Ullo's Tanzpalast"). As far as the demand for records goes, it's mainly for the long-established acts like **Die Flippers** and **Nicole**, though we are also seeing a strong interest in new repertoire.

"German schlager has not really taken off. Sales are divided between several marked segments of the German schlager. The sort of repertoire which is especially sought after is material with quality lyrics and diverse musical styles, for example **Die Prinzen**, **Pe Werner**, **Bo Andersen**, **Blaue Engel** or **Hape Kerkeling**."

EAST WEST

Best-selling schlager acts: **Roy Black**, **Stephanie Hertel**, **Ernst Mosch**. Upcoming releases **Xandra Haag**, **Papillon**.

A&R manager **Klaus Ebert**:

"I think we are seeing a sort of 'renaissance,' and we are looking to put more emphasis on our schlager product in the future. I think it's hard to say whether sales are increasing as well, but awareness of schlager product and chart performance are both certainly improving."



Die Wildecker Herzbuben

ELECTROLA

Best-selling schlager acts: **Claudia Jung** (debut album), **Drafi Deutscher** (new album next year), **Andy Borg** and **Tom Astor** (Xmas album due soon).

A&R director **Stefan Trapp**:

"We don't see any sign of a renaissance in the German schlager. Electrola is concentrating on the above-mentioned well-established artists, as well as a few newly-signed ones. The strong acceptance of German schlager music by specialist radio stations has unfortunately not led to the desired increase in sales. German schlager is still however an interesting repertoire source for us and we will be looking very closely at this genre in future."

KOCH INTERNATIONAL

Best-selling schlager acts: **Brunner & Brunner**, **Moonbeats** and **Cindy Berger**. Also - **Peter**

Rafael, Gino D'Oro, Tops and **Manuela Sükar**

A&R manager **Alfred Dübell**:

"There is a big demand for our schlager artists. Brunner & Brunner manage to get records in the charts and stay there. Sales and success could increase as a result of reunification. Moreover, the German schlager has undergone a generation change where young artists are now able to establish themselves as entertainers. I think that there is an increasing trend for schlager, but this music can never be as successful as it was during the '50s and '60s."



Cick

INTERCORD

Best-selling schlager acts: **Roger Whittaker** new LP out *Stimme Des Herzens*, **Fernando Express** new LP released last month, **Claudia Jung** back catalogue, **Andrea Berg** newcomer with debut LP in January, **Didi Robinson**.

Label manager **Karl-Heinz Rothenburg**:

"Schlager music is very much alive. There is a big sales potential, shown by the achievements of artists like Roger Whittaker, Claudia Jung, Die Flippers, **Nicki** or by folk schlager artists like **Die Kastelruther Spatzen**, **Zillertaler Schürzenjäger** **Naabtal Duo** and

Wildecker Herzbuben.

I think it goes without saying that if a schlager artist has a hit, he sells records. The target audience for this music genre is very big. It's still quite hard for newcomers to make it in the schlager scene."

SIEGEL MUSIC PUBLISHING

Best-selling schlager acts: **Nicole** - her last album *Augenblicke* has reached gold status and was in the German charts for 28 weeks.

Her new album was released last month.

Newcomers: **Dirk**, **Peter Berliner** (both **BMG**), **Relax**, **Cindy Berger**, **Angela Wiedl**, **Dorkas** and **Kati Karney**, **Tony Lindt** (**Jupiter Records**).

Siegel MD **Joachim Neubauer**:

"Siegel has always been very involved with schlager

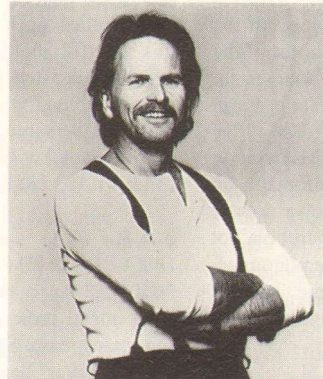
music, so I don't think we are seeing a renaissance as such. Unfortunately, only a few are playing German music. Some radio stations like **WDR 4**, **Arabella** and **NDR Nord** have shown a change in attitude and have stimulated a growing public demand for schlager. Of course this will bring more customers into the record stores, even though I do believe that a lot of people buying German music are going to anonymous rackjob shops because they feel

they are doing something bad when buying German language music. This kind of psychological barrier in buying native language records is only found Germany."

SONY MUSIC

The "Herzklang" label was founded two years ago, providing a platform for German schlager, instrumental and German folk music. It includes established artists **Frank Zander**, **Andreas Martin**, **Peter Kraus** and new names such as **Judy Weiss**, **Michelle**, **Sarah** and **Hein**. New releases from all of the above artists are due in the coming months.

Head of **Herzklang** label **Uwe Kanthak**:



Frank Zander

"The renaissance of schlager began with the success of folk schlager artists such as **Patrick Lindner**, **Die Wildecken**, **Herzbuben** and **Das Original Naabtal Duo**.

Folk schlager has gradually developed more in the direction of the traditional German schlager and the two have become almost indistinguishable. You can achieve above-average sales with schlager artists, but only in a few cases. We are very pleased with the way sales of our schlager artists are going. We wish that TV stations would be as receptive towards schlager as they were towards German folk music."

Miranda Watson

New Releases

SINGLES

NICK BERRY

Long Live Love - Columbia **AC/EHR**
 PRODUCER: John Marshall/Mitch Hiller
 Chuck, Dave, Mike, Nick.... With a surname like Berry, you can't go wrong in pop music. This Berry rides the nostalgia train by covering the 1965 hit by **Sandy Shaw** in a slightly more tropical, Harry Belafonte-like arrangement.

CHER

Oh No Not My Baby - Geffen **EHR/AC**
 PRODUCER: Peter Asher
 Picking out good covers comes naturally to Cher, who grew up in the '60s, the golden era of pop. As a teenager she must have absorbed this **Carole King/Gerry Goffin** ballad, to repeat it for the audience of today.

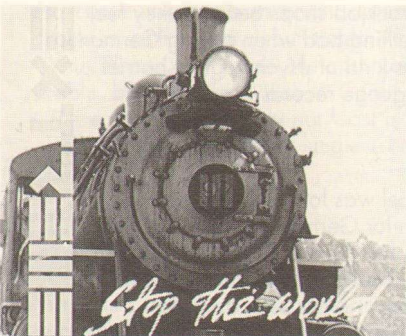
SIMON CLIMIE

Does Your Heart Still Break - Epic **EHR/D**
 PRODUCER: Simon Climie/Stephen Hague
 Climie did what another renowned UK song writer, Steve Winwood, did before him. The artist at work watched out of the window of his office and saw the Nashville skyline, which gave him the inspiration to write this blue-eyed pop song.

CATHY DENNIS

Irresistible - Polydor **EHR/D**
 PRODUCER: Shep Pettibone/Cathy Dennis
 Shopping for sensual dance music, with the ambient tone of **Madonna's Erotica**? Try something else from the ladies department, where producer Pettibone is the latest fashion.

EXTREME



Stop The World - A&M **R/AC/EHR**
 PRODUCER: Nuno Bettencourt
 The next episode from Extreme's '70s rock history book is a close examination of the works of Jeff Lynne. Both the chorus of the lead song and the melody and atmosphere of the bonus track *Christmas Time Again* match with E.L.O.'s *Out Of The Blue* album. According to **GWR FM/Swindon** **HOM Gary Vincent** it's an automatic on the station's playlist, "We do a lot of research, and Extreme happens to be a hot band, the right sort for our demographic. Every single they released the last 18 months became a hit, and this one went straight into the charts as well."

MICHAEL JACKSON

Heal The World - Epic **AC/EHR**
 PRODUCER: Michael Jackson/Bruce Swedien
 Another **USA For Africa**? Hearing this one memories of *We Are The World* stand

in the way. This will undisputedly be the Christmas hit of 1993. Says **HR 3/Frankfurt** producer **Markus Hertle**, "As a medium soft ballad, it's perfect for the winter time and the holidays."

KILLING JOKE

Change - Virgin **A/EHR**
 PRODUCER: Killing Joke
 Talking about a change, this is the **Spiral Tribe** dance remix of the old underground wardance. **Jazz Coleman's** yells sound more horrifying in the middle of all those synth bleeps which cover up the original punk funk guitar riff.

NOMAD

24 hours A Day - Rumour **D/EHR**
 PRODUCER: Ian Levine/Damon Rochefort
 It doesn't have to take night and day; simply devote 3.58 minutes of your time on air for this excellent modern Philly soul song.

THE PASADENAS

Let's Stay Together - Columbia **EHR/AC**
 PRODUCER: Mike Percy/Tim Lever
 Compared to **Tina Turner's** version, the **Pasadenas** stay closer to **Al Green's** original, including those fine punctuations from the horn section.

CURTIS STIGERS

Never Saw A Miracle - Arista **AC**
 PRODUCER: Glen Ballard
 In the woods Christmas trees are chopped, and in the record industry ballads are released. The two will surely meet during the holidays season, and Stigers will stand out as the highest tree.

ALBUMS

THE FARM

Love See No Colour - End Product **EHR/D**
 PRODUCER: Mark Saunders/Graham McPherson
 These "urban bumpkins" suddenly entered the modern world in 1990 and became trendsetters with their highly commercial mix of rock and dance. "Put the clock to rock" seems no longer the credo now that more frequently used sequencers have overshadowed guitars. As if time has turned backwards, you feel transposed into the early '80s when synth bands emerged in the charts. With their version of **Human League's** standard *Don't You Want Me* they clearly reveal their musical intentions. Main attractions of the set are melody (*Rain*) and hypnotising repetitiveness (*Creepers*).

FISCHER-Z



Destination Paradise - Harvest **EHR/AC**
 PRODUCER: John Watts/Richard Evans
 Watts once introduced the dilemma of the average rock musician in the one liner "Going Deaf For a Living." The crystal clear production and the semi-acoustic arrangements on this new set are not only pleasing for the man's own ears, but also very soothing for radio listeners. Besides, it does justice to delicate pop songs like the title track, *Tightrope* and the gospel-framed song *Will You Be There?*, the current single. Although with those rather unsteady high vocals Watts will never be a **Caruso**, he sings a mighty fine song about the opera singer.

THE JAYHAWKS

Hollywood Town Hall - Def American **R/A**
 PRODUCER: George Drakoulis
 Record company and producer point in only one direction; "retro rock" is the word here. Different from label mates the **Black Crowes**, this quartet provides '70s-styled country rock. Illustrious names like **Gram Parsons**, **Neil Young** and **Poco** have found their artistic heirs, and that's no exaggeration. Tracks like *Waiting For The Sun*, *Two Angels* and *Wichita* are more than just a sentimental journey to harvest time of the genre some 20 years ago.

THE STONE TEMPLE PILOTS

Core - Atlantic **R/M**
 PRODUCER: Brendan O'Brien
 This is where **Metallica**, **Nirvana** and **Pearl Jam** meet—which requires a top producer, built for sound. In fact it is one of the first productions on his own for O'Brien, who made quite a name as an engineer. Band and producer have gambled and won. With rockers like *Sex Type Thing* and *Sin* and the ballad *Creep*, both have managed to come up with a CD that is a bonus on their CV.

NEW TALENT

TED BROWN

Swerve - Pagan (New Zealand)
 PRODUCER: Jon Cooper/Daniel Barnes
 The term singer/songwriter is often abused. The combination good singer, good song is becoming a rarity these days, but Brown is a true representant of the genre. The Chris Isaak-like setting is a nice extra. Contact **Trevor Reekie** at tel: (+64) 9.302 3228; fax: 9.302 3229.

THE HUMPF FAMILY

Mothers - Iona (LP) (UK)
 PRODUCER: Gavin McComb
 Beer bottles open up spontaneously with this cheerful Scottish folk quintet. The special "Broadcasters Note" says, "*Hoo Haa* is not suitable for general programming." Isn't that the same thing as forbidding children to smoke cigarettes...? Contact tel: (+44) 41.420 1881; fax: 41.420 1892.

J.A.R.

FRTKA - Monitor (LP) (Czechoslovakia)
 PRODUCER: Roman Holy
 Funk metal crossovers are almost becoming mainstream. So far nothing special, but you've never heard anything like these Czechs before. Incredibly fast raps in their mother tongue, energetic musicianship and tasteful use of samples add up to a sonic adventure. Contact **Otto Klempir** at tel: (+42) 2.874 3418; fax: 2.800 162.

PERNILLA

I Myself And Me - Stockholm (LP) (Sweden)
 PRODUCER: Anders Wollbeck/Alexander Bard/
 Per Adebratt
 Not to be confused with Joan Armatrading's *Me Myself I*, this is a pop/dance record, produced by the team behind *Army Of Lovers*. By the way, those soldiers of love make a hilarious guest appearance on the title track. Contact **Eric Hasselqvist** at tel: (+46) 8.627 3803; fax: 8.627 0864.

LIISA RUUSKA

Teen Susta Runon - WEA (LP) (Finland)
 PRODUCER: Juuso Nordlund/Heikki Silvennoinen
 Folk rock the Finnish way is as exciting as their national sport ski jumping. If translated in English Ruuska will jump into the next level, international recognition. Contact **Ari Lohenoja** at tel: (+358) 0675 531; 0682 1366.

VISIONS OF SHIVA

Perfect Day - Faze 2 (UK)
 PRODUCER: Cosmic Baby/Paul Vandyk
 Jan Hammer aboard the U96 submarine? This **Intuition Crew**-remixed trance record, originally released on the German **MFS** label, would make the ideal music to a chase scene in a TV detective series. Contact **Debbie Bennett** at tel: (+44) 81.964 1177; fax: 81.960 9339.

LOUDON WAINWRIGHT III

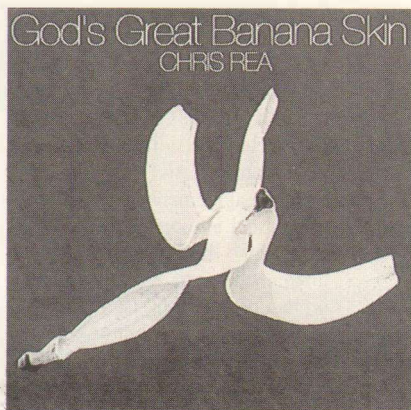
History - Virgin **C/A**
 PRODUCER: Loudon Wainwright III/Jeffrey Lesser
 There's a whole world of difference between the cheerful entertainer on stage and the vulnerable American singer/songwriter on record. Closest to the live performer is the brilliant track *Talking New Bob Dylan*, a song which can only come from someone sick of all the comparisons made throughout the years.

JOHNNY WINTER

Hey, Where's Your Brother? - Pointblank **R/AC**
 PRODUCER: Dick Shurman/Johnny Winter
 Fairly standard, yet tasty CD-full of blues from one of the original white pioneers of the genre. One half of famous twins, Winter answers the question posed in the title, by having his brother **Edgar** join in on three tracks. Never stopping to share his first-hand experience of the blues, Winter pulls out all stops as only he can. Album opener *Johnny Guitar* says it all. If you want blues, Winter's got plenty to share, stylistically diverse as he is. In view of the coming holiday season, the pleasantly Neville-esque blues-smoocher *Please Come Home For Christmas*, featuring Edgar, should add a nice "blue Christmas" touch to AC and EHR alike.

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.

Rea Manages To Get 9-Minute Single Aired



With no flashy image, simply armed with his guitar and loads of good songs Chris Rea has climbed the stairway to heaven, where the gates just opened to release the next album "God's Great Banana Skin" through East West.

by Robert Tilli

UK Even in this dance-dominated era the power of the song is still strong, certainly where Chris Rea's songbook is concerned. A close look at the contents of any juke box or the playlists of the golden oldies format—Rea's represented by various singles—shows his strength as a songwriter. As one of the few contemporary artists he has a respectable "re-current status," and that will only be stronger with future singles to be selected from his new album

God's Great Banana Skin.

Rea, however, challenged the tolerance of radio programmers with the first single *Nothing Too Fear*, a nine-minute long piece with the impact of *Private Investigations* and with a cinematic slide guitar *Paris, Texas*-style intro. Rea's manager Paul Lilly explains this striking choice, "We felt the album release should be given some weight by this strong track. Although radio edits are available, we delivered the long version first. Our purpose was to get the full length version aired at least once, and then leave the choice to the programmers. Apart from some exceptions, this plan worked out surprisingly well." At presstime the single is in the upper regions of M&M's Chartbound.

The last two months have been devoted to an intensive European promo tour with the aim to score as many TVs as possible, which has been "Rea-lised" according to Lilly. The campaign for the album will mainly be TV and radio lead, while a European concert tour is scheduled for the first quarter of 1993. With the Christmas market close in sight, and all the blockbuster acts lining up for the year end offensive, the release of Rea's album comes at a very strategic moment. Comments Lilly, "Rea usually sells over a long period of time. Of course we want to pick up on the Christmas trade, when the silent majority goes out shopping."

Shops will be decorated with displays which follow the sleeve design. The art-

work is a story in itself. Finally, somebody had the nerve to peel the banana on the sleeve of the legendary Andy Warhol's *Velvet Underground & Nico* album out of 1967. And that's not where the similarity stops. Both records feature a track with the same title—*There She Goes (Again)*.

Confusing? *Boom Boom* is not the John Lee Hooker classic, and *Black Dog* is not a cover of the famous Led Zeppelin song, but it has a typical Hooker-boogie intro. Rea's patented gravelly voice and incredible slide guitar skills are prominent throughout the record. *Miles Is A Cigarette* is a smoky slow-paced tribute to the late jazz trumpeter Miles Davis.

The tag line of the title track, sung in a dark threatening voice, is easy to sing along with, making it the ideal second single, to be released at the end of November. The wailing harmonica in the background matches perfectly with the November rain and storms. Lilly interprets the strange album title, "Basically it means one should not get pleasure from other people's misfortunes. Your turn will come, and you'll slip over the banana skin."

The third single *Soft Top, Hard Shoulder*—due for release in January—was written for the same-titled Stefan Schwartz-directed film. Another track not to be overlooked by EHR programmers is *I'm Ready*, slightly reminiscent of Andrew Gold's proven classic *Lonely Boy*. Rea's future in the jukebox seems to be reassured again.

SHORT TAKES

■ *Through The Years* is the title of the new single by the uncrowned king of '70s glam rock Gary Glitter, who celebrates his 20th anniversary in business. Together with unforgettable songs like *Rock And Roll (Parts I & II)* and *Do You Wanna Touch Me*, it is featured on the new EMI compilation *Manny Happy Returns*.

■ Having sold 2.5 million copies of the *Stars* album in the UK alone, **Simply Red** is most likely UK's best selling act for two consecutive years. Meanwhile the group has released the *Montreux EP* on **East West**—recorded live at this year's jazz festival in the Swiss town and featuring covers of **Bill Withers's** *Granma's Hands* and **Cole Porter's** *Love For Sale*.

■ Before **Jeff Ament** and **Stone Gossard** formed **Pearl Jam** they were the mainstays of a band called **Mother Love Bone**. That band's sole album release *Apple* and the five-track EP *Shine* are now available through **Polydor** as the 84-minute double CD *Stardog Champion*, a fine introduction to late lead vocalist **Andrew Wood**.

■ Remember the flexi discs from the past, those weird foldable 45s? Liverpool band the **Real People** has issued a "for fans only" piece of vinyl including two tracks—*Someone* and *What U Want*—from their forthcoming album *Marshmellow Lane* on **Columbia**.

■ UK a cappella outfit **Flying Pickets** return through the French back door with their new album *The Warning* out on **Fnac**. Striking covers include **Michael Jackson's** *Billy Jean* and **Crowded House's** *Don't Dream It's Over*.

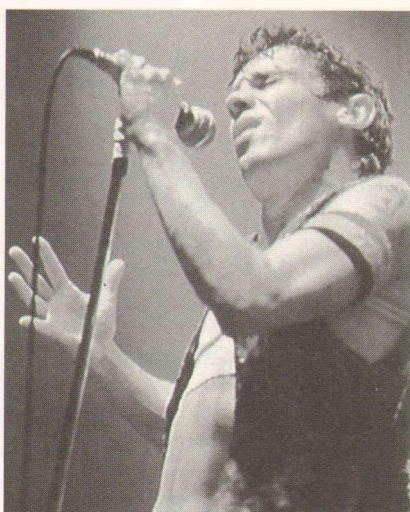
MUSIC & MEDIA SPOTLIGHTS TWO MAJOR RADIO EVENTS:

VIVE LA RADIO
(December 12, 1992)
&
MIDEM RADIO
(January 23, 1992)

with bonus distribution to the conference attendants

BOOK YOUR AD IN BOTH ISSUES AND GET A 25% DISCOUNT!

Mano Negra Brings The Fire



FRANCE In the days of punk around 1977, energy was pumped back into rock which had become a bit too self indulgent. Once the king **Johnny Rotten** was gone, he was forgotten, but not by everybody. Ten years later French band **Mano Negra** started kicking ass. Rock at the heyday of its second hiber-

nation got a welcome warning to wake up again, and it did.

Mano Negra mixes punk energy with music from all over the world that naturally comes together in a metropolis like Paris, giving the term "world music" a whole new meaning. This melting pot of styles combining ska, punk, beat, folk and salsa, was christened "patchanka."

Most of the band members have a Spanish background, and with mainstay **Manu Chao** at the front, on stage they seem like a rebel force in the Spanish civil war. At open-air gigs the crowd often lights bonfires and waves banners, an extraordinary ritualistic sight. Everywhere these musical troupes go, they leave burning cities behind them.

Says **Virgin France** international marketing manager **Mireille Roulet**, "Fans have always complained about the fact that Mano Negra's albums never really captured the special atmosphere of concerts, and that's why there's now a live album *In The Hell Of Patchinko* [A Japanese money game]. With presales of 80,000 copies, the demand for this live in Japan recorded album is enormous."

Mano Negra—Spanish for "black hand"—closes its four-year first period with the live set that made them big, and the band will never play exactly in this form again. Crowd pleasers like *Mala Vida* and their 1990 European hit single *King Kong Five* are featured next, to four never before recorded songs. The apocalyptic dub reggae song *Bring The Fire* will add exactly what it promises to rock radio airwaves.

For advertising **Virgin** has secured a partnership with participants from both TV and radio side. On the TV spots on video outlet **M6** the logo of **Sky Rock** is used; in exchange **Virgin** gets free ads on that radio station. More radio commercials have been bought on **Rock 30**, a network-like initiative in which several rock stations across France are united.

■ Signed to/published by **Virgin France**.

■ New album: *In The Hell Of Patchinko* simultaneously released on November 10 in continental Europe.

■ New single: *Don't Want You No More* released on November 10.

■ Recorded at **Quatro/Kawasaki, Japan**.

■ Producer: **Mano Negra/C. Dupouy**.

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

Station Operations

LEGAL CONSULTING:

Confidentiality And Non-Compete Agreements For Your

by Barry Skidelsky

Increasing competition is a fact of life in radio and other businesses, and how one responds to it can make the difference between success and failure. Confidentiality and non-compete agreements can help your station meet the challenge.

To be successful in today's business environment, companies and individuals must protect their confidential information and private practices from intentional and negligent disclosure to, or use

Although local laws may imply a duty of confidentiality, express written agreements are best.

by, competitors. Financial data, customer lists, trade secrets, operational procedures and strategies are just some examples of what should be protected. Of course, particular needs vary on a case-by-case basis and should be individually analyzed.

"Loose Lips Sink Ships"

People and companies with whom you do business should be made aware of the expression "loose lips sink ships" and the underlying need for confidentiality. Company policy manuals, in part, can help address the issue with employees. However, such manuals present problems beyond the scope of this article, and nothing will get the point across more clearly with those having access to "inside information" than a written confidentiality agreement. Often, the act of "signing on the dotted line" creates moral as well as legal obligations.

Essentially, a confidentiality agreement is a promise to keep secret, neither disclosing or using private information which is treated as such. The promise may be a condition of employment or of otherwise doing business; and, is frequently embodied in an employment, consulting, research or other agreement, rather than the subject of a separate agreement.

Agreements vs. Local Laws

Although local laws may imply a duty of confidentiality, express written agreements are best. For example, local laws may require an employee to keep confidences

only during employment, but not following termination or resignation. Explicit confidentiality agreements, with strong monetary penalties for breach, are clearly superior to reliance upon duties implied by law.

Likewise, non-compete agreements are also useful in preventing problems with former employees, owners and others—prevention is always better (and cheaper) than cure. The promise to not directly or indirectly compete (e.g.: refrain from engaging in a particular trade, business,

occupation or profession), is also typically a condition to or part of a larger agreement, frequently one of employment or one made in connection with the sale of a business.

In fact, to be valid, a non-compete agreement must be such an ancillary (not a primary)

restraint, as the law disfavors limits on the right to earn a livelihood, which may be seen to dis-

A non-compete agreement allows an employer to prevent a former employee from "crossing the street" to work for a competitor.

courage competition and disserve the public.

In context, a non-compete agreement allows an employer to prevent a former employee from "crossing the street" to work for a competitor. Similarly, it also allows a buyer of a business to prevent the seller from competing after the sale (ironically, with money paid by the buyer). The benefits are obvious, and there is no need to make any claim to a breach of confidentiality.

It should be noted that the non-compete agreement made in the employment context receives stricter judicial scrutiny than that made in connection with the sale of a business, especially if the agreement is not made before the

start of employment. If made after the start of employment, the employer runs the risk that a

court will void the agreement as unconscionable over-reaching, due to a lack of consideration. In such a case, it is important to provide new consideration (e.g.: higher salary, promotion or new benefits).

Staying In The Bounds Of Reason

In general, to be enforceable, the restraint on competition must meet a test of reasonableness, which asks: will enforcement cause undue hardship to the person involved or injury to the public? Is the restraint broader than necessary to protect the promisee?

Territorial limitations must be reasonable in scope, while the

reasonableness of time limitations depends on the type of business and the territorial limitation.

In sum, carefully drafted non-compete agreements are both permitted and enforceable. The remedy for breach, actual or threatened, usually involves an injunction—which is simply a court order commanding a person to not do (or stop doing) something.

BARRY SKIDELSKY is an attorney and management consultant who specializes in radio. A frequent author and speaker, Skidelsky provides legal and business counsel to a wide range of clients in the industry. His background includes an extensive track record in programming, sales and management; and, he speaks several foreign languages. Skidelsky can be reached in New York at tel: (+1) 212.832.4800.

Entertainment ... Daily!

FAST • FRESH • FIRST FROM THE USA

Get the inside story FIRST from the BPI Entertainment News Wire's daily FAX summary for broadcasters! The summary, delivered overnight, is perfect for morning drive, afternoon drive or any time at all.

With BPI, you get the latest in music, film, TV and theater from the top BPI-owned entertainment publications.

The daily summary includes one-paragraph capsules of breaking news that're always FRESH. With over 500 journalists, BPI is the largest entertainment news organization in the world.

But there's more! The BPI FAX summary also includes...

• Popular Concert and Movie Lists • "This Day in Music" Almanac • Film and Video Readers • ADVANCE Billboard Charts • Eurocharts • ADVANCE Reviews on Hot New Records.

To start service, simply fill out and mail the coupon today. For even faster service, call 31-20-6691961 or FAX 31-20-6691811

BPI ENTERTAINMENT NEWS WIRE

**BILLBOARD
THE HOLLYWOOD REPORTER
MUSICIAN
AMERICAN FILM
MUSIC & MEDIA
AMUSEMENT BUSINESS
BACK STAGE**

ORDER FORM

- YES, please enter my one-month trial subscription to the BPI daily FAX summary for only \$150.
 YES, please give me a regular six-month subscription, discounted for only \$650.

Name & Title _____

* Station _____

Address _____

FAX _____ Phone _____

Mail coupon to:
BPI NEWS WIRE
P.O. Box 9027
1006 AA Amsterdam, Holland

- Bill me
 Payment Enclosed



THE BODYGUARD

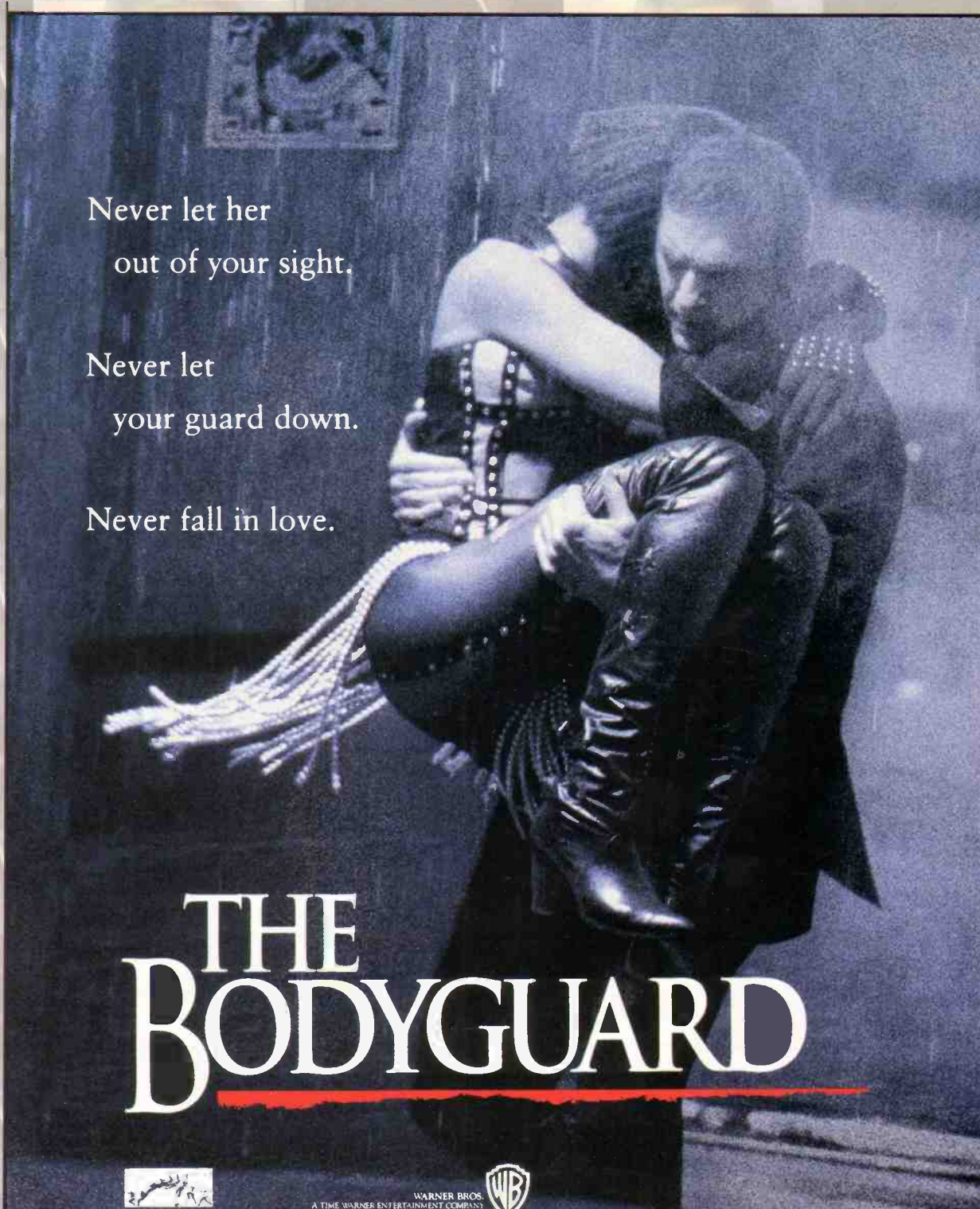
ORIGINAL SOUNDTRACK

KEVIN COSTNER

Never let her
out of your sight.

Never let
your guard down.

Never fall in love.



THE
BODYGUARD



WARNER BROS.
A TIME WARNER ENTERTAINMENT COMPANY
©1992 Warner Bros. All Rights Reserved



AT CINEMAS EVERYWHERE SOON

WHITNEY HOUSTON



THE ALBUM:
6 NEW SONGS FROM
WHITNEY HOUSTON

ALSO FEATURING
JOE COCKER WITH SASS JORDAN,
KENNY G WITH AARON NEVILLE,
LISA STANSFIELD, CURTIS STIGERS,
S.O.U.L. S.Y.S.T.E.M. AND MORE...

“WHITNEY HOUSTON HAS WON TWO GRAMMY AWARDS, ELEVEN AMERICAN MUSIC AWARDS AND TWO EMMY AWARDS”. SHE IS THE ONLY ARTIST TO ACHIEVE SEVEN CONSECUTIVE NO 1 HITS IN AMERICA. HER FIRST ALBUM “WHITNEY HOUSTON” BECAME THE BIGGEST SELLING DEBUT ALBUM FOR A SOLO ARTIST IN THE HISTORY OF THE BILLBOARD CHARTS. HER SECOND ALBUM “WHITNEY” ENTERED THE CHARTS AT NO. 1 IMMEDIATELY ON RELEASE. THE STORY CONTINUES...

ARISTA

BMG
INTERNATIONAL



**Rendez-vous at "VIVE LA RADIO"
THE EUROPEAN RADIO EXHIBITION
CNTT - PARIS / LA DEFENSE
16th 17th 18th December 1992**

VIVE LA RADIO, a 3 day exhibition and conference bringing together, for the first time, the European radio industry.

In the presence of political leaders and radio executives from each country, a fortnight before the opening of the European market, the whole radio industry will examine the implications of its economic development, present the diversity of its programs and the latest production and broadcasting technologies.

ON THE PROGRAMME

Thursday 17th December

10 am INAUGURAL SYMPOSIUM

- WHAT EFFECTS WILL THE BORDER OPENINGS HAVE ON RADIO STATIONS AND NETWORKS FROM 1ST JANUARY 1993 ?
- IN WHICH WAYS CAN THE EEC CHANGE OR INFLUENCE NATIONAL REGULATIONS ?
- WHAT FUTURE FOR TRANSBORDER AND BILINGUAL NETWORKS IN EUROPE ?

2.30 pm

THE EVOLUTION OF FORMATS AND LISTENING HABITS IN EUROPE.

4 pm

THE EVOLUTION OF EUROPEAN ADVERTISING MARKETS OVER THE LAST TWO YEARS : WHAT POSITION FOR RADIO ?

5.30 pm

PROFESSIONS IN EUROPEAN RADIO : WHICH QUALIFICATIONS ? WHICH TRAINING ?

Friday 18th December

9.30 am

RECORD PRODUCTION AND PUBLISHING IN EUROPE :
WHAT RELATIONSHIP WITH PROGRAMMING ?

11.15 am

RESPECTIVE POSITION OF PUBLIC RADIO SERVICE AND PRIVATE RADIO.

3 pm

LATEST PRODUCTION AND BROADCASTING TECHNOLOGIES :
WHAT HUMAN AND FINANCIAL INVESTMENT FOR THE NEXT FIVE YEARS ?

5 pm

CLOSING SYMPOSIUM

Registration for the symposiums :
1 day : 800 French Francs
2 days : 1500 French Francs
2 days (hôtel included) : 2000 French Francs

Information about the show:

VIVE LA RADIO
BP 658 92053 PARIS LA DEFENSE
Tél : 46 92 12 78 Fax : 46 92 12 70

Exhibition Marketing

SKIPPER COMMUNICATION
20 rue Mirabeau 75016 PARIS
Tél : 45 24 48 00 Fax : 45 24 41 81

Station reports include all new additions to the playlist, indicated by the abbreviation "AD." Reports from certain stations will also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new albums indicated by the designation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: Platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 hours CET.

GERMANY

ANTENNE NIEDERSACHSEN/Hannover P AC

A List:
AD Cher: Oh No Not
 Curtis Stigers: Never Saw...
 Eric Clapton: Layla
 Patsy: Marin Pecheur

HR 3: LEIDER GUT/Frankfurt P EHR/Dance

Power Play:
AD Celine Dion: Love Can
A List:
AD 2 Boys: I Won't Let
 Guns N' Roses: Yesterdays
 Michael Jackson: Heal
 Paris Red: Promises
 Roxette: Queen Of
 Shabba Ranks: Slow And

HR 3: ON LINE/Frankfurt P EHR/AC

Power Play:
AD Heights: How Do You
 Jan Secada: Do You
 Rembrandts: Johnny Have You...
 Roxette: Queen Of
 Undercover: Baker Street

RADIO NRW/Oberhausen P AC

Power Play:
AD Cher: Oh No Not
 Genesis: Tell Me Why
 Londonbeat: That's How I...
 Michael Jackson: Heal
 Roy Orbison: Heartbreak

SWF 3: POPSHOP/Baden Baden P EHR

Power Play:
AD Annie Lennox: Cold
 Bon Jovi: Keep The Faith
 Cologne All Stars: Arsch Huh
 Guns N' Roses: Yesterdays
 Jeff Healey: Cruel

SWF 3: POPSHOP HITLINE/Baden Baden P EHR

Power Play:
AD AC/DC: Highway To
 Fantastischen Vier: Salt
 Guns N' Roses: Yesterdays
 Shakespears Sister: Hello

WDR 1/Cologne P EHR

Power Play:
AD Bobby Brown: Good Enough
 Brian May: Too Much
 Damn Yankees: Where You're
 Edouardo Bennato: Albento
 Extreme: Christmas Time
 Extreme: Stop The
 Gerry Rafferty: Baker Street
 Indecent Obsession: Whispers In...
 Jean Park: The Limit
 Jan Secada: Do You
 Lehmann: Oh Nein
 Leningrad Cowboys: Thru The...
 Lionel Richie: My Destiny
 Neil Young: Harvest Moon
 Rod Stewart: You Wear
 Shanie: Lovin' You
 Siouxsie/Banshees: Dear

WDR 1: HIT CHIPS/Cologne P AC

Power Play:
AD AC/DC: Highway To
 Ambassadors/Funk: Sueper...
 Baschung: Osez
 Bass Bumpers: Move To The Rhythm
 Captain Hollywood: More And
 Dina Carroll: Special Kind
 Farm: Don't You
 Felix: I'll Will
 Go West: Faithful
 Guns N' Roses: Yesterdays
 Hands On The Wheel: When
 Hope Kerkeling: X-mas Rap
 Jean Park: The Limit
 Joe Public: I've Been

Londonbeat: That's How I...
 Magnum: Only In
 Maybe: Broken Wings
 S. J. Morris: Never Gonna Give
 Shabba Ranks: Slow And
 Sue Chaloner: Living On
 Take That: A Million
 Thunder: Everybody Wants
 Toad The Wet Sprocket: All I
 Try-N-B: Tell Me Where

WDR 1: SCHLAGERRALLYE/Cologne P EHR

Power Play:
AD Axel F: The Winner Takes It All
 Billy Ray Cyrus: Could've
 Double You: Who's
 Ellegib: Una Historia
 Genesis: Tell Me Why
 Heaven 17: Temptation
 Hi-Five: She's Playing
 Jan Secada: Do You
 Kim Wilde: Million Miles Away
 Lindsey Buckingham: Soul Drihter
 Martyn Joseph: Working
 Marc Davis: Movie Star
 Michael Jackson: Heal
 Peter Cetera: Man In Me
 Sonic Youth: Youth

BERLIN 88.8/Berlin G

Power Play:
AD Bananarama: Last Thing
 Cher: Oh No Not
 Cindy Berger: Well Es Sommer War
 Dolce Vita: Marvellous
 Fantastischen Vier: Die Da
 Genesis: Tell Me Why
 Jürgen Renfordt: Laß Deine
 J.P. Young: Love Is In The Air
 Lindsey Buckingham: Soul
 Londonbeat: That's How I...
 Mark Keller: Bei Am
 Michael Jackson: Heal
 Miss B Haven: Where Do We...
 Paolo Conte: Gong Oh
 River Boys: Child Of
 Roy Orbison: Heartbreak
 S. J. Morris: Never Gonna Give
 Take That: A Million

ENERGY/Berlin G EHR

Power Play:
AD Boyz II Men: End Of
 Captain Hollywood: More And
 Fantastischen Vier: Die Da
 Madonna: Erotica

HIT RADIO N 1/Nuremberg G

Power Play:
AD Bob Marley: Iron
 Curiosity: I Need Your Lovin'
 Edelweiß: Raumschiff
 Erma Franklin: Piece Of
 Smyth/Henley: Sometimes
 Salt-N-Pepa: Start Me Up
 Sting: It's Probably Me
 Tasmin Archer: Sleeping

HUNDERT 6/Berlin G AC

Power Play:
AD Curtis Stigers: Never Saw...
 Guns N' Roses: November Rain
 Roxette: Queen Of
 Vangelis: Conquest
 Whitney Houston: I Will
 Smyth/Henley: Sometimes
 Richard Marx: Chains Around My...
 Shonice: Lovin' You

RADIO 4U/Berlin G EHR

Power Play:
AD Björn Again: A Little
 Cher: Oh No Not
 Engelbert: We Dance
 Genesis: Tell Me Why
 Hope Kerkeling: Siegfried
 Hr. Nielsson: Jetzi
 Lindsey Buckingham: Soul Drihter
 Mario Vogt: Dich Berühren
 Michael Jackson: Heal
 Mike Linney: Romancing
 Prinzan: Warum Hast
 Rattles: I Drive
 Smokie: Forever

RADIO ARABELLA/Munich G

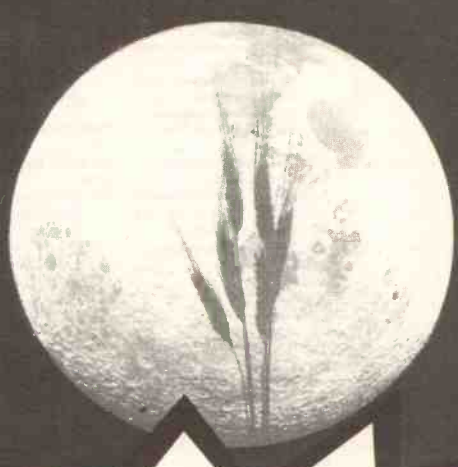
Power Play:
AD Bernd Albrecht: Prog Dir
 Peter Radszuhn: Prog Dir
A List:
AD Sade: No Ordinary
B List:
AD B-52's: Revolution
 Bron: On My Side
 Doctor Spin: Ietris
 Green On Red: She's All
 Guns N' Roses: Yesterdays
 Paul Weller: Above
 Shabba Ranks: Slow And
 Fantastischen Vier: Prince



most added new single this week!

Already featuring on:
 Radio FFN
 NDR 2
 RB 1+4
 Radio Brandenburg
 SFB 2
 SFB Radio 4U
 Radio Hamburg
 HR 3
 Radio Regenbogen
 SR 1
 BR 3
 SDR 3
 MTV breakout rotation

NEIL YOUNG ~ HARVEST MOON



"We added it to our playlist from day one."
 Matthias Damm
 Radio Hamburg

NEIL YOUNG HARVEST MOON

Georg Danzer: Zigeunerin
 Magic Voices: Deinnetwegen
 Stefan Pössnickner: Danjela
 Valerije's Garten: Wenn Du Willst

RADIO FFH/Frankfurt G EHR

Power Play:
AD Björn Again: A Little
 Gloria Estefan: Always
 Jan Secada: Do You
 Michael W. Smith: I Will

RADIO FFN/Isernhagen G EHR

Power Play:
AD Peter Bartsch: Prog Dir
 Frank Eichner: Head Of Music
A List:
AD Boyz II Men: End Of
B List:
AD Alannah Myles: Song Instead
 Annie Lennox: Cold
 Charles & Eddie: Would I
 Joe Cocker: Feels Like
 Maxi Priest: Groovin' In
 Sophie B. Hawkins: California
 Toad The Wet Sprocket: All I

RADIO GONG/Nuremberg G EHR

Power Play:
AD Peter "Marc" Stingl: Music Dir
A List:
AD Christians: What's In
 Shakespears Sister: Hello
A List:
AD Frankie: I Need Your Lovin'
 Rembrandts: Johnny Have You...
B List:
AD Kiss: Look At You
 Tasmin Archer: Sleeping
 Rattles

RADIO T.O.N./Bad Mergentheim S EHR

Power Play:
AD Chyp Notic: I Do It All
A List:
AD Björn Again: A Little
 Jennifer Rush: Never
 Lionel Richie: My Destiny
 Michael Jackson: Heal

RADIO SALÜ/Saarbruecken G EHR

Power Play:
AD Adam Hahne: Prog Dir
A List:
AD Del Amitri: Just Like...
 François Feldman: Joy
 Michael Jackson: Heal
 Undercover: Baker Street
 Vegas: Possessed
 AL Stranglers

RADIO XANADU/Munich G

Power Play:
AD Benny Schnier: Head Of Music
A List:
AD Billy Joel: All Shook Up
 Bon Jovi: Keep The Faith
 Brian May: Too Much
 Gerry Rafferty: Don't Give Up
 Joe Cocker: Feels Like
 Smyth/Henley: Sometimes
 Peter Gabriel: Digging
 R.E.M.: Drive
A List:
AD Jeff Healey: Cruel
 Martyn Joseph: Dolphins
 Poorboys: Brand New
 Roger Daltrey: Days Of
 Roy Orbison: Heartbreak
 AL Great White

RB 4/Bremen G EHR

Power Play:
AD Axel Sommerfeld: DJ/Producer
B List:
AD AC/DC: Highway To
 Bonnie Raitt: Good Man Good
 Eddy Grant: Poco And Ramone
 Genesis: Tell Me Why
 Genesis: Invisible
 Graduates: Don't Fade
 Hands On The Wheel: When
 Heaven 17: Temptation
 Lindsey Buckingham: Soul Drihter
 M People: Excited
 Madonna: Deeper
 Prince: And God
 Ron Wood: Show Me
 S. J. Morris: Never Gonna Give
 Wire Train: Stone Me

RSH/Kiel G EHR

Power Play:
AD Stephan Hampe: Head Of Music
Power Play:
AD Whitney Houston: I Will
B List:
AD Abba: Dancing Queen
 Michael Jackson: Heal
 Rembrandts: Johnny Have You...
 Sade: No Ordinary
 AL Peter Maffray

SDR 3/Stuttgart G EHR

Power Play:
AD Hans Thomas: Prog Dir
A List:
AD Rod Stewart: You Wear
 AL Neneh Cherry

SFB 2/Berlin G AC

Power Play:
AD Bernd Albrecht: Prog Dir
 Peter Radszuhn: Prog Dir
A List:
AD Genesis: Tell Me Why
B List:
AD H.R. Kunze: Held Der Arbeit

One More Time Highland
 Rembrandts: Johnny Have You...
 Roy Orbison: Heartbreak
 Whitney Houston: I Will

RADIO 7/Ulm S AC

Power Play:
AD Alex Naumann: Head Of Music
A List:
AD Anne Haigis: Almost Ready...
 Gloria Estefan: Always
 Southside Johnny: All The Way
 Take That: A Million

RADIO LINDAU/Lindau S EHR

Power Play:
AD Jens Bohm: MD
Power Play:
AD Humphries Singers: Mexico '92
A List:
AD Izabella: I Write You A Love Song
 Sophie B. Hawkins: California
B List:
AD Bob Luman: The Pig Latin Song
 Fats Domino: Jambalaya
 Howard Cendpendale: Mit Viel Viel
 Roland Kaiser: Südlich Von Mir

RADIO T.O.N./Bad Mergentheim S EHR

Power Play:
AD Chyp Notic: I Do It All
A List:
AD Björn Again: A Little
 Jennifer Rush: Never
 Lionel Richie: My Destiny
 Michael Jackson: Heal

RADIO CHARIVARI/Nuremberg B AC

Power Play:
AD Mathias Hofmann: Music Dir
Power Play:
AD Genesis: Jesus He Knows
A List:
AD Bob Marley: Iron
 Genesis: Tell Me Why

RADIO KÖLN: COLOGNE CHARTS/Cologne B EHR

Power Play:
AD Uwe Spörl: Prog Dir
 Ludwig Schieffer: Prog Dir
A List:
AD Abba: Dancing Queen
 Cologne All Stars: Arsch Huh
 Fantastischen Vier: Vier Gewinnt
 Michy Reincke: Du

UNITED KINGDOM

ATLANTIC 252/London P EHR

Power Play:
AD Paul Kavanagh: Prog Dir
A List:
AD Cher: Oh No Not
 Chippendales: Give Me
 Damn Yankees: Where You're
 Genesis: Invisible
 Rage: Run To

BBC RADIO 1/London P EHR

Power Play:
AD Paul Robinson: Prog Dir
B List:
AD Bananarama: Last Thing
 Bon Jovi: I'll Sleep
 Chris Rea: I'm Ready
 East 17: Gold
 Gloria Estefan: Get On
 Jason Donovan: As Time
 Kylie Minogue: Celebration
 Madness: The Harder
 Neneh Cherry: Buddy X
 Simply Red: Downing In
 Tasmin Archer: Arienne

BEACON RADIO/Wolverhampton P EHR

Power Play:
AD Peter Wagstaff: Prog Dir
A List:
AD Balloon: Tightrope Walker
 Charles & Eddie: Would I
 Cher: Oh No Not
 Deacon Blue: Your
 En Vogue: Free Your
 Erasure: Who Needs Love
 Extreme: Stop The
 Genesis: Invisible
 Heaven 17: Temptation
 Ian McShane: Avalon
 Inner Circle: Sweet
 Jamiquaal: When You
 Joe Cocker: When The Night Comes
 J.P. Young: Love Is In The Air
 John Lee Hooker: Boom
 Jan Secada: Do You
 Julie Cruise: Summer Kisses
 K-Klass: Don't Stop
 KICK: Ain't No Mountain
 Robert Hart: Fooled Around
 Shamen: Boss Drum
 Whitney Houston: I Will

DINA CARROLL

SPECIAL KIND OF LOVE

Her 2nd U.K. hit single from the forthcoming debut album *"So Close"*



A huge airplay smash in the UK
Now set to conquer Europe!!

ADDED TO THESE
GOLD & PLATINUM
STATIONS NOW

DENMARK
RADIO VIBORG/Viborg
NORWAY
RADIO GRENLAND/Skien
GERMANY
WDR1: HIT CHIPS/Cologne

CROSSING ALL
FORMATS!!

CHARTBOUND
FOR EHR TOP
40 NOW!!



BRMB FM/Birmingham P
EHR
Robin Valk - Head Of Music
A List:
AD Gerry Rafferty: I Could
Lionel Richie: Love Oh
Richard Marx: Chains Around...
Simply Red: Drawing In
Simon Climie: Does Your
Vegas: She

B List:
AD Balloon: Tightrope Walker
Bassheads: Who Can
Black Crowes: Hotel Illness
Carmel: You're All I Need
Diana Ross: If We Hold On
Flowered Up: Fred's
Heaven 17: Temptation
K-Klass: Don't Stop
Pasadenas: Let's Stay
Poorboys: Brand New
Prodigy: Out Of Space
Purple Dreams: Crazy
Rockingbirds: Deeply
Saint Etienne: I'm Too Sexy

CAPITAL FM/London P
EHR
Richard Park - Prog Contr
A List:
AD Bob Marley: Why
Chris Rea: God's Great Banana Skin
Cliff Richard: I Still
Diana Ross: If We Hold On
Gerry Rafferty: I Could
R.E.M.: Man On The Moon
U2: Who's Gonna Ride

B List:
AD Guns N' Roses: Yesterdays
Heaven 17: Temptation
Kylie Minogue: Celebration

**CHILTERN NETWORK/
Dunstable/Northampton/Gloucester** P
EHR
Clive Dickens - Head Of Music
A List:
AD Cher: Oh No Not
Heaven 17: Temptation
Undercover: Never Let
B List:
AD Balloon: Tightrope Walker
Definition Of Sound: Can I
Diana Ross: If We Hold On
Genesis: Invisible
Joe Cocker: When The Night Comes
K-Klass: Don't Stop
Manic Street Pr.: Little
Popinjays: I'm A Believer
Shamen: Boss Drum
U2: Ultraviolet

KISS FM/London P
Dance
Gordon McNamee - Prog Dir
B List:
AD Baby D.: Let Me Be
Dina Carroll: So Close
Dina Carroll: Why Do I
Donell Rush: Symphony
Mary J. Blige: Real Love
Maxi Priest: Just Wanna
Manic Street Pr.: Little
Neneh Cherry: Trout
Robert Owens: I Gotta

METRO RADIO GROUP/Newcastle P
EHR
Liz Elliott - Music Organiser
A List:
AD Elton John: Last Song
Gerry Rafferty: I Could
P.M. Dawn: I'd Die
R.E.M.: Man On The Moon
Richard Marx: Chains Around

B List:
AD B-52's: Is That You
Ba Mian: Supernature
Bassheads: Who Can
Billy Ray Cyrus: These Boots
Deacon Blue: Your
Gary Clail: Who Pays
Inspirational Carpets: Bitches Brew
Williams/Morice: Time After Time
Maxi Priest: Just Wanna
Purple Dreams: Crazy
Raul Orellana: My Sun
U 96: I Wanna Be

PICCADILLY RADIO/Manchester P
EHR
Keith Pringle - Head Of Music
A List:
AD Erasure: Who Needs Love
Trey Lorenz: Someone
B List:
AD Cicero: Live For
Deacon Blue: Your
East 17: Gold
Extreme: Stop The
Joe Cocker: When The Night Comes
Popinjays: I'm A Believer
Robert Hart: Fooled Around
Roxette: Queen Of
Whitney Houston: I Will

CHOICE FM/London G
Dance
Merritt Crawford - Head Of Music
B List:
AD Donell Rush: Symphony
Me Phi Me: Black Sunshine
Sade: Feel No Pain
Simple Pleasure: Where Do

COOL FM/Belfast G
AC
John Paul Ballantine - Head Of
Music
A List:
AD Whitney Houston: I Will
B List:
AD 4 Of Us: She Hits

Bon Jovi: I Want You
Patty Smyth: No
Tomlin Archer: Somebody's

DOWNTOWN RADIO/Belfast G
EHR
John Rosborough - Prog Dir
A List:
AD Billy Ray Cyrus: These Boots
Celine Dion: Love Can
Diana Ross: If We Hold On
Enya: Cels
Gerry Rafferty: I Could
Lionel Richie: Love Oh
Neil Diamond: Morning
Pasadenas: Let's Stay
Simon Climie: Does Your

FORTH RFM/Edinburgh G
EHR
Colin Sommerville - Head Of
Music
A List:
AD B-52's: Is That You
Black Crowes: Hotel Illness
Carmel: You're All I Need
Fish: Hold Your
Gerry Rafferty: I Could
Madness: The Harder
Manic Street Pr.: Little
Michael Jackson: Heal
R.E.M.: Man On The Moon
Shamen: Boss Drum
Simply Red: Drawing In
Vegas: She

B List:
AD Belly: Gepetto
Carter USM: Impossible
Diana Ross: If We Hold On
Lionel Richie: Love Oh
Ramones: Poison Heart
Richard Marx: Chains Around...

**HORIZON RADIO AND GALAXY
RADIO/
Milton Keynes and Bristol** G
Dance
Clive Dickens - Head Of Music
A List:
AD Heaven 17: Temptation
J.P. Young: Love Is In The Air
Pasadenas: Let's Stay

B List:
AD Dr. Alban: One Love
East 17: Gold
Gloria Estefan: Go Away
Network: Broken Wings
Prodigy: Out Of Space

RADIO CLYDE/Glasgow G
EHR
Alex Dickson - Prog Dir
A List:
AD Pasadenas: Let's Stay
Roy Orbison: Heartbreak
Simply Red: Drawing In
Simon Climie: Does Your
Undercover: Never Let
B List:
AD Black Crowes: Hotel Illness
Diana Ross: If We Hold On
Guns N' Roses: Yesterdays
Lionel Richie: Love Oh
Manic Street Pr.: Little
Ramones: Poison Heart
Richard Marx: Chains Around...
Trey Lorenz: Someone

RADIO LUXEMBOURG/London G
EHR
Jeff Graham - Prog Dir
Power Play:
AD Cher: Oh No Not
Kendred Spirit: Here In
R.E.M.: Man On The Moon
Wannadies: Things
A List:
AD Guns N' Roses: Yesterdays
B List:
AD B-52's: Is That You
Brian May: Back
Craig McLachlan: On My Own
EMF: It's You
Faith No More: Everything
Joe Cocker: When The Night Comes
Simon Climie: Does Your

RADIO TRENT/Nottingham G
EHR
Len Groat - Dep Prog Dir
A List:
AD Celine Dion: Love Can
Deacon Blue: Your
Dr. Alban: One Love
Erasure: Who Needs Love
Inspirational Carpets: Bitches Brew
Junior: All Over

B List:
AD Bobby Konders: Bad Boy
Charles & Eddie: Would I
Christians: Father
Elton John: Last Song
Enya: Cels
Extreme: Stop The
Jeff Healey: Cruel
Joe Public: I've Been
J.P. Young: Affairs Of The Heart
Kingmaker: Armchair
Oceanic: Ignorance
Robert Hart: Fooled Around
Shanice: Lovin' You
Shamen: Boss Drum

**RED ROSE
RADIO/Preston/Blackpool** G
EHR
Dave Sander - Head Of Music
A List:
AD Cathy Dennis: Irresistible
Cher: Oh No Not
Genesis: Invisible
Joe Cocker: When The Night Comes
Lionel Richie: Love Oh
Peter Gabriel: Steam

B List:
AD B-52's: Is That You
Billy Ray Cyrus: These Boots
Black Crowes: Hotel Illness
Caron Wheeler: I Adore
Carmel: You're All I Need
East 17: Gold
Heaven 17: Temptation
Little Angels: Too Much
Manic Street Pr.: Little
Maxi Priest: Just Wanna
Otis Redding: The Dock
Pasadenas: Let's Stay
R.E.M.: Man On The Moon
Richard Marx: Chains Around...
Smart E's: Loo's
Trey Lorenz: Someone

BUZZ FM/Birmingham S
Dance
David Higgins - Head Of Music
B List:
AD Celine Dion: Love Can
Chuckii Booker: Games
Donell Rush: Symphony
Innocence: Build
K-Klass: Don't Stop
Maxi Priest: Fe Real
Maxi Priest: Just Wanna
Michael Jackson: Heal
Oscar: I'm Calling You
Patti LaBelle: All Right Now
Silk: Happy Days
Wilson Phillips: Flash

FOX FM/Oxford S
EHR
Steve Ellis - Prog Contr
A List:
AD Cliff Richard: I Still
En Vogue: Free Your
Gerry Rafferty: I Could
Heaven 17: Temptation
Shamen: Boss Drum

RADIO BROADLAND/Norwich S
EHR
Dave Brown - Head Of Music
A List:
AD Jade: I Wanna
Lionel Richie: Love Oh
World Series/Life: I Would
B List:
AD Alison Limerick: Hear My
Brian May: Back
Cher: Oh No Not
Deacon Blue: Your
Joe Cocker: When The Night Comes
Little Angels: Too Much
Maxi Priest: Just Wanna
Pasadenas: Let's Stay
Simon Climie: Does Your

**RED DRAGON
FM/Cardiff/Newport** S
EHR
Jonathan Payne - Music Librarian
Power Play:
Charles & Eddie: Would I
Erasure: Who Needs Love
Rage: Run To
Undercover: Never Let
A List:
AD Guns N' Roses: Yesterdays
Lionel Richie: Love Oh
Manic Street Pr.: Little

B List:
AD Alison Limerick: Hear My
B-52's: Is That You
Black Crowes: Hotel Illness
Celine Dion: Love Can
Definition Of Sound: Can I
Electroselt: How Does
Jade: I Wanna
Richard Marx: Chains Around...
Sammi Real: People
Simply Red: Drawing In
Soundgarden: Outhisned

SWANSEA SOUND/Wales S
EHR
Rob Pendry - Head Of Music
Power Play:
Whitney Houston: I Will
Cher: Oh No Not
B List:
AD Elton John: Last Song
Genesis: Invisible
P.M. Dawn: I'd Die
Yello: The Race

GLR/London B
Rock
Jon Myer - Music Mgr
A List:
AD Chris Rea: Too Much
Chris Rea: Soft Top
Chris Rea: I Ain't
Deacon Blue: Your
Joe Cocker: When The Night Comes
B List:
AD B-52's: Is That You
Bon Jovi: Blame It
Bon Jovi: I'll Sleep
Bon Jovi: In These
E.L.P.: Affairs Of The Heart
Extreme: Stop The
Judy Tzuke: Fly
Little Angels: Too Much
Robert Hart: Fooled Around
AL Madness

EUROPE 2 NETWORK/Paris P
AC
Christian Savigny - Prog Dir
A List:
AD Alannah Myles: Song Instead
John Lee Hooker: Boom
Mark Curry: Sorry About
Paw Wow: La Lion...

FRANCE
M40/Paris P
EHR
Christian Lefebvre - Prog Mgr
Power Play:
Annie Lennox: Walking On
Etienne Daho: Les Voyages
MC Solaar: Qui Sème
A List:
AD Arrested Dev.: Tennessee
Captain Hollywood: More And
East 17: House Of
Grand Manège: Longue Distance
INXS: Taste It
Luc Brouard: Les Coctus
Sinead O'Connor: Succes
Véronique Rivière: Au Pit
NRJ NETWORK/Paris P
EHR
Max Guazzini - Dir
A List:
AD Bruce Springsteen: Lucky Town
Cure: A Letter
RTL/Paris P
AC
Monique Le Marcis - Head Of
Prog
A List:
AD Bernard Lavilliers: Salomé
Charles Trenet: Le Cor
Julien Clerc: Little
Mano Negra: Don't Want You No
Michael Jackson: Heal
Peter Kingsberry: Only
Philippe Lavil: Y'A Plus
Whitney Houston: I Will
AL Me Phi Me
Neil Young
Pierre Bachellet
SKYROCK NETWORK/Paris P
EHR
Laurent Bouneau - Prog Dir
A List:
AD Felix: Don't You
Michael Jackson: Heal
Niagara: La Fin
Suzanne Vega: Blood Makes
Trust: Antisocial
FUN RADIO/Paris G
EHR
Bruno Witek - Prog Dir
Hervé Lemaire - Music Dir
B List:
AD Christians: What's In
Cure: A Letter
MC Solaar: Qui Sème
Nirvana: Lithium
RFM/Paris G
AC
Jean-Paul Michel - Head Of Music
Power Play:
AD John Lee Hooker: Boom
A List:
AD Billy Ray Cyrus: Achy Breaky
INXS: Taste It
Michael Bolton: To Love
AL Stevie Ray Vaughan
RADIO RIVIERA/Monte Carlo S
AC
Andrew Astbury - Music Dir
A List:
AD Annie Lennox: Cold
Crowded House: It's Only Natural
Shakespeare's Sister: Hello
Willy DeVille: Hey! Joe
RTL: WRTL/Paris S
Rock
Georges Lang
Lionel Richebourg
A List:
AD Alannah Myles: Song Instead
Jeff Healey: Cruel
Julian Cope: Fear Love
Neil Young: Harvest Moon
ISABELLE FM/Tocane Saint Apte B
EHR
Patrick Lapeyronnie - Prog Dir
B List:
AD Blues Brothers Band: Everybody
François Feldman: Existe
François Feldman: Existe
Oui Oui: Formidable
Syrone: I'll Survive
Technotronic: Move This
TTL/Le Touquet B
EHR
Xavier Defrance
Power Play:
Christians: What's In
Etienne Daho: Les Voyages
Michel Jonasz: Groove
AL B. Whitefield
Eric Clapton

M40/Paris P
EHR
Christian Lefebvre - Prog Mgr
Power Play:
Annie Lennox: Walking On
Etienne Daho: Les Voyages
MC Solaar: Qui Sème

A List:
AD Arrested Dev.: Tennessee
Captain Hollywood: More And
East 17: House Of
Grand Manège: Longue Distance
INXS: Taste It
Luc Brouard: Les Coctus
Sinead O'Connor: Succes
Véronique Rivière: Au Pit

NRJ NETWORK/Paris P
EHR
Max Guazzini - Dir
A List:
AD Bruce Springsteen: Lucky Town
Cure: A Letter

RTL/Paris P
AC
Monique Le Marcis - Head Of
Prog
A List:
AD Bernard Lavilliers: Salomé
Charles Trenet: Le Cor
Julien Clerc: Little
Mano Negra: Don't Want You No
Michael Jackson: Heal
Peter Kingsberry: Only
Philippe Lavil: Y'A Plus
Whitney Houston: I Will
AL Me Phi Me
Neil Young
Pierre Bachellet

SKYROCK NETWORK/Paris P
EHR
Laurent Bouneau - Prog Dir
A List:
AD Felix: Don't You
Michael Jackson: Heal
Niagara: La Fin
Suzanne Vega: Blood Makes
Trust: Antisocial

FUN RADIO/Paris G
EHR
Bruno Witek - Prog Dir
Hervé Lemaire - Music Dir
B List:
AD Christians: What's In
Cure: A Letter
MC Solaar: Qui Sème
Nirvana: Lithium

RFM/Paris G
AC
Jean-Paul Michel - Head Of Music
Power Play:
AD John Lee Hooker: Boom
A List:
AD Billy Ray Cyrus: Achy Breaky
INXS: Taste It
Michael Bolton: To Love
AL Stevie Ray Vaughan

RADIO RIVIERA/Monte Carlo S
AC
Andrew Astbury - Music Dir
A List:
AD Annie Lennox: Cold
Crowded House: It's Only Natural
Shakespeare's Sister: Hello
Willy DeVille: Hey! Joe

RTL: WRTL/Paris S
Rock
Georges Lang
Lionel Richebourg
A List:
AD Alannah Myles: Song Instead
Jeff Healey: Cruel
Julian Cope: Fear Love
Neil Young: Harvest Moon

ISABELLE FM/Tocane Saint Apte B
EHR
Patrick Lapeyronnie - Prog Dir
B List:
AD Blues Brothers Band: Everybody
François Feldman: Existe
François Feldman: Existe
Oui Oui: Formidable
Syrone: I'll Survive
Technotronic: Move This

RADIO CANTAL/Aurillac B
EHR
Renaud Saint-André - Prog Dir
A List:
AD Benny B: Est-Ca
Cure: A Letter
Erre: I Just Can't
Indra: Gimme What's Real
Innocents: L'Autre Finistère
Oui Oui: Formidable
Syrone: I'll Survive
Technotronic: Move This

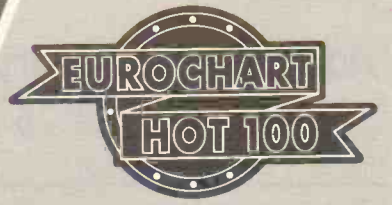
TTL/Le Touquet B
EHR
Xavier Defrance
Power Play:
Christians: What's In
Etienne Daho: Les Voyages
Michel Jonasz: Groove
AL B. Whitefield
Eric Clapton

AUSTRIA
Ö 3/Vienna P
EHR
Günther Lesjak - Head Of Music
A List:
AD Bilgeri: I'm Gonna
Bon Jovi: Keep The Faith
Cher: Oh No Not

THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	2	Abba	Gold - Greatest Hits - Polar ▲	UK.D.B.NL.E.A.CH.S.P.DK.I.N.SF.IR	35	26	Queen	Greatest Hits II - Parlophone ▲4	UK.D.B.NL.E.A.S.P.DK.SF	69	80	Michel Jonasz	Où Est La Source - WEA	FB
2	1	Madonna	Erotica - Maverick	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.IR	36	24	Die Prinzen	Küssen Verboten - Hansa	D.CH	70	69	Mecano	Aidalai - Ariola	FE
3	3	R.E.M.	Automatic For The People - Warner Brothers	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	37	18	Sinead O'Connor	Am I Not Your Girl? - Ensign	F.D.B.NL.E.A.CH.GR	71	RE	Bob Marley	Legend - Island	UK.D
4	86	Bon Jovi	Keep The Faith - Jambco	UK.D.NL.CH.S.PDK.I.N.SF.IR	38	NE	Bob Dylan	Good As I Been To You - Columbia	UK.NL.CH.S.DK.N.IR	72	58	Simply Red	Stars - East West ▲5	UK.D
5	13	AC/DC	Live At Donington - Atco	UK.F.D.B.NL.E.A.CH.S.P.DK.N.SF.I.R	39	47	Bonnie Tyler	Angel Heart - Hansa	D.CH.S.DK.N.SF	73	52	Billy Ray Cyrus	Some Gave All - Mercury	D.NL.A.DK
6	6	Simple Minds	Glittering Prize '81 - '92 - Virgin	UK.D.B.NL.CH.S.PDK.I.R	40	29	Inner Circle	Bad To The Bone - Metronome	D.NL.CH.DK.SF	74	74	Ugly Kid Joe	America's Least Wanted - Mercury	D.P.SF.GR
7	4	Peter Gabriel	Us - Virgin	UK.F.D.B.NL.E.A.CH.S.P.DK.I.SF.GR	41	30	Tasmin Archer	Great Expectations - EMI	UK.IR	75	84	Dum Dum Boys	Transit - Columbia	N
8	5	Prince & The New Power Generation	Love Symbol - Paisley Park	UK.F.D.B.NL.E.A.CH.S.PDK.SF.GR.IR	42	37	Dr. Alban	One Love - SweMix	D.NL.A.CH.DK.SF.GR	76	85	Mauro Scocco	Ciao! - Diesel Music	S
9	7	Eric Clapton	Unplugged - Reprise ●	UK.D.B.NL.E.A.CH.S.PDK.SF.GR.IR	43	40	Elton John	The One - Rocket ▲	UK.F.D.E.CH.I	77	RE	Ron	Le Foglie E Il Vento - WEA	I
10	9	Vaya Con Dios	Time Flies - Ariola	D.B.NL.A.CH.S.PDK.SF.GR	44	46	Renzo Arbore	Napoli Punto E A Capo - Fonit Cetra	I	78	NE	Arrested Development	3 Years, 5 Months & 2 Days - Cooltempo	UK
11	19	Sade	Love Deluxe - Epic	UK.F.D.B.NL.E.CH.S.PDK.I.SF	45	53	Elsa	Douce Violence - Ariola	FB	79	76	Julio Iglesias	Calor - Columbia	E
12	10	Mike Oldfield	Tubular Bells II - WEA ●	UK.D.B.NL.E.A.CH.PDK.IR	46	39	Guns N' Roses	Use Your Illusion I - Geffen ▲	D.B.NL.A.DK.GR	80	61	Stephan Eicher	Engelberg - Barclay	F
13	14	Michael Bolton	Timeless - The Classics - Columbia	UK.D.NL.E.S.PDK.N.IR	47	49	Francesco De Gregori	Canzoni D'Amore - Columbia	I	81	NE	Rene Froger	Sweet Hello's & Sad Goodbyes - Dino	NL
14	8	Roxette	Tourism - EMI	UK.D.B.NL.E.A.CH.S.PDK.SF.GR	48	43	Nirvana	Nevermind - DGC ●	UK.F.NL.P.GR.IR	82	62	Snap	The Madman's Return - Logic/Ariola	F.D.GR
15	11	Michael Jackson	Dangerous - Epic ▲5	UK.F.D.B.NL.E.A.DK.GR	49	25	Talking Heads	The Best Of - Once In A Lifetime - EMI	UK.NL.IR	83	57	Curtis Stigers	Curtis Stigers - Arista	UK.DK
16	12	Lionel Richie	Back To Front - Motown ▲	UK.D.B.NL.E.DK.IR	50	36	Toto	Kingdom Of Desire - Columbia	F.D.NL.A.CH.S.DK	84	72	Die Prinzen	Das Leben Ist Gausam - Hansa	D
17	17	Jon Secada	Jon Secada - EMI	UK.D.NL.E.A.CH.S.DK.GR	51	54	Marie Frederiksson	Den Steandiga Resan - EMI/Medley	S.DK	85	NE	Barricada	Balas Blancas - PolyGram	E
18	NE	Chris Rea	God's Great Banana Skin - East West	UK.D.B.NL.S.DK.N.SF.IR	52	83	Gipsy Kings	Live - Columbia	F.D.B.NL.DK	86	81	883	Hanno Ucciso L'Uomo Ragno - FRI	I
19	65	Neil Young	Harvest Moon - Reprise	UK.D.B.NL.S.DK.N.SF.IR	53	32	Annie Lennox	Diva - RCA	UK.D.GR	87	99	Peach Weber	Nix Wie Gäx - Polydor	CH
20	16	Genesis	We Can't Dance - Virgin ▲6	UK.F.D.NL.CH	54	66	Didier Barbelivien	Vendée 93 - POM	F	88	93	Crowded House	Woodface - Capitol	UK.D
21	28	Die Fantastischen 4	4 Gewinnt - Columbia	D	55	NE	The Smiths	Best...II - WEA	UK	89	63	Falco	Nachflug - EMI	A
22	20	Zucchero Fornaciari	Miserere - Polydor	B.NL.CH.DK.I	56	31	Extreme	Ill Sides To Every Story - A&M	UK.D.B.NL.CH.SF	90	89	Pooh	Il Cielo E' Blu Sopra Le Nuvole - CGD	I
23	34	Vangelis	OST 1492 - The Conquest Of Paradise - East West	UK.F.B.NL.E.P	57	45	The Police	Greatest Hits - A&M	UK.B.P.IR	91	75	Yello	Essential Yello - Mercury	D.CH.S
24	15	Brian May	Back To The Light - Parlophone	UK.D.B.NL.E.A.CH.S.P	58	82	Alannah Myles	Rockinghorse - Atlantic	D.CH.S.DK.SF	92	RE	Queen	Live At Wembley '86 - Parlophone	F.E.P
25	21	Vanessa Paradis	Vanessa Paradis - Remark	UK.F.B.S	59	NE	Münchener Freiheit	Ihre Grössten Hits - Columbia	D	93	RE	Jovanotti	Lorenzo 1992 - FRI	I
26	27	John Lee Hooker	Boom Boom - Pointblank	UK.F.D.NL.CH.S.DK	60	51	Mina	Sorelle Lumiere - EMI	I	94	77	Böhse Onkelz	Heilige Lieder - Bellaphon	D.A
27	41	Pow Wow	Regagner Les Plaines - Remark	FB	61	48	Bobby Brown	Bobby - MCA	D.NL.E.GR	95	73	Red Hot Chili Peppers	What Hits!? - EMI	UK.IR
28	22	Guns N' Roses	Use Your Illusion II - Geffen ▲	F.D.B.NL.A.CH.DK	62	44	Soundtrack - Dirty Dancing	Dirty Dancing - RCA	F	96	RE	Etienne Daho	Paris Ailleurs - Virgin	F
29	NE	Joe Cocker	The Best Of Joe Cocker - Capitol	D.B.NL.S.PDK.SF	63	42	Manowar	The Triumph Of Steel - Atlantic	D.CH.SF	97	NE	Sissel Kyrkjebø	Gift Of Love - EMI/Medley	DK.N
30	NE	Gloria Estefan	Greatest Hits - Epic	UK.B.NL.DK.IR	64	70	Neneh Cherry	Homebrew - Circa	UK.NL.S.DK	98	RE	GNR	Rock In Rio Douro - EMI	P
31	33	Boyz II Men	Cooleyhighharmony - Motown	UK.D.NL	65	64	Metallica	Metallica - Vertigo ▲	D.NL.A.PDK.IR	99	NE	Madness	Madstock - Go!Discs	UK
32	23	Belinda Carlisle	The Best Of Belinda Vol. 1 - Offside	UK.D.S.GR.IR	66	50	Christian Morin	Esquisse - Dee	F	100	88	Westernhagen	Jala - Warner Brothers ●	D
33	38	Sandra	Greatest Hits - Virgin	D.B.CH.S.DK.SF	67	67	Roch Voisine	Europe Tour - GM	FB					
34	35	The Shamen	Boss Drum - One Little Indian	UK.D.NL.A.GR	68	NE	Paolo Conte	900 - CGD	I					

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



THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1 4 9	End Of The Road Boyz II Men - Motown (Warner Chappell)	UK,D,NL,CH,S,DK,IR,N	35 67 3	Supermarioland Ambassadors Of Funk feat. MC Mario - Living Beat (Music Of Life)	UK,IR	69 80 2	Hello (Turn Your Radio On) Shakespears Sister - London (EMI/Island/BMG)	UK
2 2 14	Don't You Want Me Felix - deConstruction (MCA)	D,B,NL,E,A,CH,S,P,DK,IR,N,SF,GR,I	36 63 10	House Of Love East 17 - London (Not Listed)	D,S,SF	70 83 7	All That She Wants Ace Of Base - Mega (Megason)	S,DK
3 3 23	Sweat (A La La La Long) Inner Circle - Metronome (Rock Pop/Madhouse)	UK,D,B,NL,A,CH,DK,SF	37 51 3	Wherever I May Roam Metallica - Vertigo (PolyGram)	UK,D,DK,IR,N	71 48 14	The Best Things In Life Are Free Luther Vandross & Janet Jackson - Perspective (EMI/MCA/Beledat/Rated Rtl)	D
4 1 5	Erotica Madonna - Maverick (WC/MCA)	UK,D,B,NL,E,A,CH,S,P,DK,IR,N,SF,GR,I	38 33 26	Knockin' On Heaven's Door Guns N' Roses - Geffen (Sony)	F,D,A,CH,P	72 58 20	Le Chat Pow Wow - Remark (Peekaboo Productions)	F
5 5 14	Baker Street Undercover - PWL Intl. (EMI)	UK,D,B,NL,A,CH,S,P,DK,IR,N,SF,GR,I	39 27 9	Heading For A Fall Vaya Con Dios - Ariola (Songline/BMG)	D,B,NL,A,CH,GR	73 42 6	A Million Love Songs (EP) Take That - RCA (Virgin)	UK,IR
6 6 5	Keep The Faith Bon Jovi - Jambco (PolyGram)	UK,D,NL,CH,S,P,DK,IR,N,SF	40 28 13	My Destiny Lionel Richie - Motown (Rondor)	UK,F,D,NL,CH,IR	74 78 11	Dancing Queen Abba - Polydor (Bocu)	D,CH
7 13 7	Be My Baby Vanessa Paradis - Remark (Miss Bessie/Bahama Rhythm)	UK,F,D,B,NL,S,IR	41 29 6	No Ordinary Love Sade - Epic (Angel)	F,D,NL,CH,S,GR,I	75 RE	Wheel Of Fortune Ace Of Base - Mega (Megason)	DK,N
8 10 8	Dur Dur D'Être Bebe Jordy - Columbia (Gavroche)	F,B	42 21 18	This Used To Be My Playground Madonna - Sire (Warner Chappell/MCA)	F,D,E,CH,S,I	76 61 4	La Legende De Oochigeas Roch Voisine - GM (Ed. Georges Mary)	F,B
9 8 16	Just Another Day Jon Secada - SBK (EMI)	D,NL,A,CH,S,N,GR	43 64 6	Layla (Acoustic) Eric Clapton - Duck (Warner Chappell)	D,NL,CH,IR,SF	77 52 9	Perché Lo Fai Marco Masini - Ricordi (Bigallo/Fado)	F
10 11 9	Iron Lion Zion Bob Marley & The Wailers - Tuff Gong (Bob Marley/Blue Mountain)	F,D,B,NL,S,IR	44 46 5	More And More Captain Hollywood Project - Blow Up (Warner Chappell)	D	78 49 4	Faithful Go West - Chrysalis (Dodgy/EMI)	UK,IR
11 9 30	Rhythm Is A Dancer Snap - Logic (Hanseatic/Songs Of Logic)	F,D,E,CH,DK,IR	45 24 7	I'm Gonna Get You Bizarre Inc. feat. Angie Brown - Vinyl Solution (Schnozza)	UK,IR	79 66 19	Ain't No Doubt Jimmy Nail - East West (WC/Strada/Zomba)	D,A,CH,S,I
12 15 4	People Everyday Arrested Development - Cooltempo (EMI)	UK,IR	46 NE	The Queen Of Outer Space The Wedding Present - RCA (Hallin/EMI)	UK	80 71 4	Always Tomorrow Gloria Estefan - Epic (EMI)	UK,NL,IR
13 7 8	Sleeping Satellite Tasmin Archer - EMI (EMI)	UK,D,NL,CH,S,IR	47 72 2	Queen Of Rain Roxette - EMI (EMI)	UK,D,B,NL,S	81 55 3	Cold Annie Lennox - RCA (La Lennox/BMG)	UK,B
14 41 3	Run To You Rage - Pulse 8 (Rondor)	UK,IR	48 35 27	Jump Kris Kross - Ruffhouse/Columbia (EMI/Bridgeport)	F	82 RE	Das Boot U 96 - Polydor (Bavaria/Sono)	F
15 14 16	It's Probably Me Sting & Eric Clapton - A&M (Magnetic/Blue Turtle/W.T)	F,D,B,CH,I	49 56 6	Sometimes Love Just Ain't Enough Patty Smyth & Don Henley - MCA (EMI/WC)	UK,D,S,IR,N	83 92 14	The Magic Friend 2 Unlimited - Boudisque (MCA)	D,E,A
16 69 2	Would I Lie To You? Charles & Eddie - Capitol (EMI)	UK,D,IR	50 74 3	Les Maries De Vendée Anaïs Et Didier Barbelivien - POM (POM)	F,B	84 84 22	Maubere Rui Veloso - EMI (EMI)	P
17 37 4	It Will Make Me Crazy Felix - deConstruction (Copyright Control)	UK,D,B,NL,CH,DK,IR,SF	51 36 7	Piece Of My Heart Erma Franklin - Epic (Warner Chappell)	UK,IR	85 NE	Le Lion Est Mort Ce Soir Pow Wow - Remark (Peekaboo Productions)	F,B
18 12 6	My Name Is Prince Prince & The New Power Generation - Paisley Park (NPG)	UK,D,NL,A,CH,S,P,DK,IR,GR,I	52 53 3	Miserere Zucchero & Luciano Pavarotti - London (PolyGram/Island)	UK,F,B,IR	86 54 5	Highway To Hell (Live) AC/DC - Arco (J. Albert & Son)	CH,DK,IR,SF
19 17 13	The World Is Stone Cyndi Lauper - Epic (PolyGram/CC)	F,B	53 31 18	How Do You Do! Roxette - EMI (Jimmy Fun/EMI)	D,A,CH,DK	87 86 5	Don't You Want Me The Farm - End Product (Sound Diagrams/WC/EMI)	UK,PIR
20 16 28	It's My Life Dr. Alban - SweMix (SweMix)	UK,F,D,B,CH,DK,IR,GR,I	54 60 3	I'm Raving/O Si Nene L.A. Style - Indisc (Hi-Tension/Decadance/Orfa)	B,NL,S	88 NE	Stop The World Extreme - A&M (Funky Metal/Almo)	UK
21 23 2	Boss Drum The Shamen - One Little Indian (Warner Chappell)	UK,IR	55 50 9	Sweet Lullaby Deep Forest - Columbia (Celine/Uncle Dan's)	F,D,CH	89 RE	Nothing Else Matters Metallica - Vertigo (PolyGram)	F,D
22 19 11	Ebenezer Goode The Shamen - One Little Indian (Copyright Control)	UK,D,A,CH,S,DK,N,SF	56 81 2	Highland One More Time - CNR (EMI Songs/Scandinavia AB)	B,NL,S	90 NE	The Last Song Elton John - Rocket (Big Pig)	UK,IR
23 44 14	November Rain Guns N' Roses - Geffen (Warner Chappell)	D,B,NL,CH,P,DK	57 38 33	Please Don't Go Double You - DWA (Robyx/Mikulski)	F,D,CH,I	91 85 3	Mr. Loverman Shabba Ranks - Epic (Anchor/Greensleeves)	D,A
24 30 5	Die Da!?!? Die Fantastischen Vier - Columbia (EMI)	D,CH	58 57 4	Birthday Song Power Pack - Club Play (Warner Chappell)	A	92 94 2	Nana N.U.K.E. - MMI (Nanada Music)	B,NL
25 40 2	Who Needs Love (Like That) (Remix) Erasure - Mute (Musical Moments/Andy Bell/Sony)	UK,DK,IR	59 62 4	She's Like The Wind Patrick Swayze - RCA/BMG (Strawberry Fork Music)	F	93 77 3	Boom Boom John Lee Hooker - Pointblank (Conrad)	UK,IR
26 18 23	Abba-esque Erasure - Mute (Bocu)	D,A,CH,S,P,DK,GR	60 75 5	Love Is All Butterfly Ball - POM (POM)	F	94 82 17	Jesus He Knows Me Genesis - Virgin (Genesis/Hit & Run)	F,D
27 22 7	Drive R.E.M. - Warner Brothers (Warner Chappell)	D,B,NL,A,CH,S,IR,N,GR,I	61 45 16	Achy Breaky Heart Billy Ray Cyrus - Mercury (PolyGram)	D,A,DK	95 93 2	Too Much Too Young Little Angels - Polydor (PolyGram)	UK
28 26 10	One Love Dr. Alban - SweMix (SweMix)	UK,D,B,NL,A,CH	62 43 6	Tetris Doctor Spin - Carpet (Really Useful/Skratch)	UK,IR	96 NE	Fools Lullaby Bonnie Tyler - Hansa (Hanseatic)	D,A,DK
29 32 10	Raumschiff Edelweiss Edelweiss - WEA (Bruin Music)	D,A,S	63 73 5	Because The Night Co.Ro - Ginger Music (Tipax)	B,E,I	97 100 2	Do You Believe In Us Jon Secada - SBK (EMI)	UK,D
30 20 16	We All Need Love Double You - DWA (Extravaganza)	F,D,E,CH,GR,I	64 89 2	Connected Stere MC's - 4th & Broadway (EMI)	A,CH,S	98 NE	The Fred E.P. Flowered Up, St. Etienne & Rockingbirds - Heavenly (Hit & Run)	UK,IR
31 39 3	To Love Somebody Michael Bolton - Columbia (BMG)	UK,D,NL,DK,IR	65 76 2	Free Your Mind En Vogue - East West America (Rondor)	UK,NL	99 NE	Taste It INXS - Mercury (PolyGram)	UK
32 25 10	Jam Michael Jackson - Epic (EMI/WC/Zomba)	F,D,A,GR,I	66 47 13	Humpin' Around Bobby Brown - MCA (WC/MCA/CC)	D,E,S,DK	100 RE	What's In A Word The Christians - Island (EMI)	F,D
33 NE	Never Let Her Slip Away Undercover - PWL (Island)	UK,IR,SF	67 59 9	Digging In The Dirt Peter Gabriel - Virgin (Real World)	F,D,A,CH,GR,I			
34 34 11	Too Much Love Will Kill You Brian May - Parlophone (Queen/EMI)	D,B,NL,A,CH,S	68 NE	I Will Always Love You Whitney Houston - Arista (Carlin)	UK,NL			

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

OFF THE RECORD

NEW UK CHART BREAKING OUT?: All parties are mum on the outcome of the proposed "Breakers Chart" in the UK. Until the BBC, BARD and the BPI can come to terms, all three parties are keeping tight lipped about its fate. However, M&M hears that a joint release could be forthcoming in about another week.

STOP THIS BUSINESS: M&M hears that NRJ president Jean-Paul Baudecroux has reportedly filed a document with the French Conseil d'Etat for Communications in an attempt to prevent the new Paris business station BMF from going on the air later this month. No word yet on why Baudecroux allegedly took the action.

THREE MEANS BUSINESS: A meeting was held in Cologne as M&M was going to press to decide who the third backer of the German music channel Viva would be. Time Warner and Bertelsmann are reportedly ready to sign up.

ONE BUSINESS?: Word on the streets in Germany is that there are significant changes planned in the very near future for Metronome and Phonogram.

ONCE AGAIN?: Sony Music is likely to re-organize its international operations once again, this time affecting the New York headquarters. Expect an announcement this week or next. The London office will not be affected, although some reporting lines will be set to change.

MUNICH MEETING: The Munich Media Authority recently held a meeting to decide on the re-licensing plans in the Munich area. A report in the *Süddeutsche Zeitung* suggested that six frequencies instead of the present five will be created. This would mean that Radio Arabella, which currently hands over its evening airtime to Jazz Welle Plus, would get to broadcast 24 hours a day.

SGAE, POLYGRAM TOAST RIOS: Spanish author's rights society SGAE paid homage to veteran act Miguel Rios on November 3 for his 30 years in the business. In the party organized by PolyGram Spain and SGAE, Rios unveiled his "best of" double album *Asi Que Pasen 30 Años* (So 30 Years Have Passed).

SONY RESPONDS TO MICHAEL: Sony Music Entertainment has issued its first public response George Michael's reported £50 million suit seeking to terminate his contact with the company, which runs until 2003. Sony says, "We are saddened and surprised by the action George has taken against Sony Music UK. There is a serious moral, as well as legal, commitment attached to any contract and not only will we honour it, but vigorously defend it." Michael said his contract is so heavily weighted in favour of Sony that it amounts to restraint of trade.

Theo Roos

(continued from page 1)

pan-regional opportunities for the major's continental artists, such as Zucchero, Vanessa Paradis and Stephan Eicher. "We'll be working closely with the labels to help prioritise, coordinate and market their acts across the region," he says. This will include direct contacts with European press and broadcast media, including MTV Europe; but Roos stresses the importance of the affiliates' role.

UK Record

(continued from page 1)

what it wants, which is quality music for them to take home and enjoy." Howard predicts that the overall situation will improve, but only in the short term, "I think that things will get seasonally better because people are obviously holding back key releases. If we take a long-term view, however, things are a little depressing. The industry has to own up to its problems and put its head together. We have to stop taking the short-term approach, in terms of the type of artists and records that are being produced, while looking towards a more qualitative approach."

"It's vital to find the best way of working together with these cross-border opportunities. The repertoire owners are the driving force."

As head of the Dutch affiliate, Roos hopes that the market's former reputation as a gateway for breaking acts elsewhere in Europe can be revived, "particularly with the changing broadcast situation here."

Before founding Music & Media (then known as Eurotip-sheet) in 1984, Roos established

his own international marketing company, Flying Dutchman. Its present MD, Jan Abbink, is thought to be joining him at PolyGram. Roos worked formerly at WEA International and EMI.

In recruiting Roos, Davis has made his first senior regional appointment since joining PolyGram earlier this year. Industry observers expect other changes within the multinational's Continental European operation, which is said to have a market-leading share around 23%.

which he says doesn't translate over to an older age group and doesn't bode well for album sales. "This is a big problem at the moment," he comments. According to Webster, sales in the UK couldn't get much worse. "We have hit rock bottom in the UK and people have been too scared to spend money on leisure items. Obviously if they see the economy coming out of the recession, they might change."

He agrees with Howard that there is no clear course towards which the industry is steering. "We have entered into one of those time periods where there is no clear trend emerging. Where are the Genesises of tomorrow? People like Genesis and Elton

the third quarter compared to the same period last year. The CD continues as the only album format showing growth, rising 10.9% on the same period last year to 14.9 million units. MC shipments continue to fall, dropping 15.7% to 11.4 million units.

The CD single is still showing rapid growth, increasing by an impressive 71.8% on the same period last year to 4.1 million, while the cassette single was up by 21.2% to 3.6 million units. The growth in these two formats was not enough to make up for the declining vinyl single formats however, with 7" singles falling by 44.9% and 12" singles by 34.2%. Total single sales were down 8.4% for the third quarter.

"We have hit rock bottom in the UK and people have been too scared to spend money on leisure items. Obviously if they see the economy coming out of the recession, they might change."

— Jon Webster

Virgin Records MD Jon Webster says that multiple factors have contributed to the decline in unit sales, with the recession being the biggest reason. "Along with comments in the press about CD prices, the recession is the main reason for the decline in sales." Webster also points to the declining teenage population in the UK and the current popularity of dance music,

John are still going to have the top records because there are no younger versions coming along."

The decline of the LP is less dramatic in the UK, however, where consumers have proved more faithful to the vinyl album format than in France and Germany, where LP unit shipments have slumped by over 80%. In the UK, the rate of decrease is half that, dropping by 45.7% over

UK Trade Deliveries
July - September 1991-1992
(in millions of units)

	1991	1992	% chg.
Singles	14.0	12.83	-8.4
LPs	2.3	1.2	-45.7
MCs	13.5	11.4	-15.7
CDs	13.5	15.0	+10.9
Total	43.2	40.42	-7

(Value in £ millions)

	1991	1992	% chg.
Singles	19.4	20.3	+4.3
LPs	7.8	4.2	-46.1
MCs	48.2	42.8	-11.2
CDs	70.7	80.4	+13.6
Total	146.2	147.7	+1.0

Source: BPI

Diamond

(continued from page 1)

Meanwhile, Thorn EMI confirmed that Simon Draper, chairman of the Virgin Music Group, is leaving in the near future. Thorn-EMI director of corporate affairs Frances Elliott says Draper "has been withdrawing [from the company] gradually since 1988."

Since that time Draper has passed on day-to-day operations to Ken Berry, CEO of the music division. There is no word on when or if Draper will be replaced. Draper was co-founder of the record company, along with his cousin Richard Branson. Virgin was sold to Thorn EMI earlier this year for £510 million.

P3 Network

(continued from page 1)

ing in preparation for the arrival of commercial radio. As part of the move, the national P3 station will be divided into two—P3 and P4, offering specific programming for younger and older demos. These changes have led to the disappearance of many currently popular programmes on Swedish radio and the establishment of several new ones.

The changes at Riksradio are seen as a positive development for the major record companies. Says Sony Music Entertainment Sweden marketing director Hakan Krantz, "The changes are obviously good for us, and I think they are advantageous for all companies. There will now be more opportunities for our artists

to be heard. The real loser, however, will be the traditional Swedish 'danceband' music, which is incredibly popular outside the big cities, even among young people, but will no longer reach the audience it had before."

Warner Music Sweden head of promotion Mattias Wachtmeister considers the changes necessary and says they will be a definite help in promoting local talent. "With the arrival of commercial radio, P3 had to do something to strengthen its position," he says. "It will soon have a lot of competition and making these changes can only improve its position. I think it will make it better at promoting local talent." Commenting on P3's position in the Swedish market, he adds, "P3 is still the most important station."

BMG Ariola marketing director Bengt Berg agrees, although he says the advent of commercial radio is likely to change P3's dominant position. "While P3 is still the leading radio station in Sweden, I don't think it carries as much importance on a local level," he says. "Radio City, with stations in Stockholm, Gothenburg and Malmö, is the only one constantly strengthening its position in Stockholm."

While all three executives looked positively upon the coming changes, none of them expected the changes to effect the marketing and promotion of their respective artists.

**WATCH OUT FOR MUSIC & MEDIA'S NEW
AIRPLAY MONITORING SYSTEM:**

TRACKFAX

**BASED ON AIRPLAY REPORTS FROM OVER 200
EHR RADIO STATIONS THROUGHOUT EUROPE**

**KEEP TRACK ON HOW YOUR ACT
IS DOING ON EUROPEAN RADIO**

SUBSCRIBE TO M&M'S WEEKLY TRACKFAX SERVICE!

FOR DETAILS CALL: (+31) 20.669 1961.



SANDRA - 18 Greatest Hits

MARIA MAGDALENA

IN THE HEAT OF THE NIGHT

LITTLE GIRL

INNOCENT LOVE

Hi! hi! hi!

LOREEN

MIDNIGHT MAN

EVERLASTING LOVE

STOP FOR A MINUTE

HEAVEN CAN WAIT

SECRET LAND

WE'LL BE TOGETHER

AROUND MY HEART

HIROSHIMA

(Life may be) A BIG INSANITY

ONE MORE NIGHT

DON'T BE AGGRESSIVE

18
GREATEST
SANDRA
HITS

The ultimate

HIT COLLECTION

incl. new hit single

JOHNNY WANNA LIVE

CD 263 153 - MC 413 153

VHS-VIDEO 791 302

Out now!

DATA-ALPHA



Art: Lmp. Photo: Steffen Jagenburg



The first
10 years

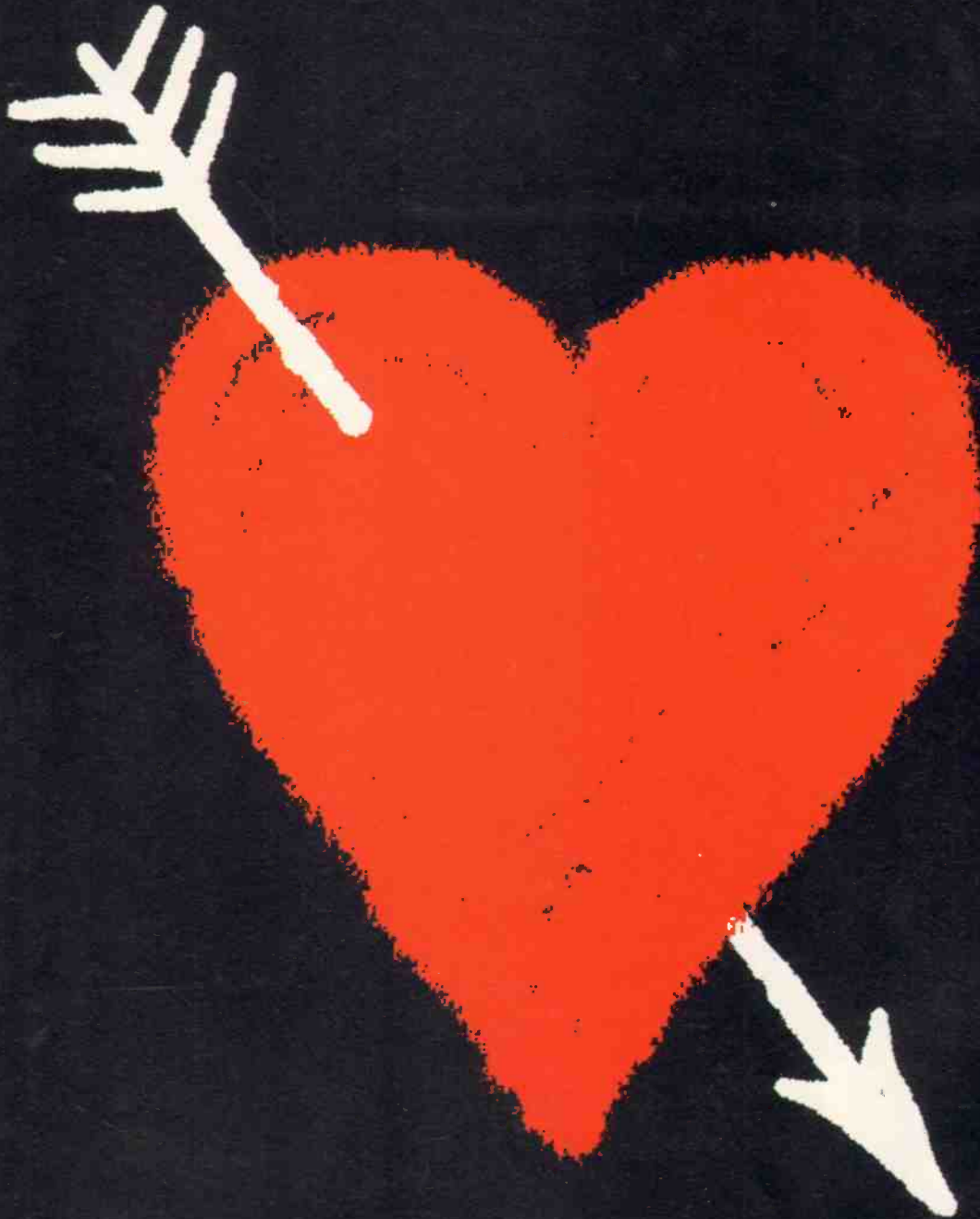


DORO

RUDI DOLEZAL

HANNES ROSSACHER

QUEEN



DORO

THANKS FOR EVERYTHING : JOHN DEACON, BRIAN MAY, ROGER TAYLOR, JIM BEACH AND ALL AT QUEEN PRODUCTIONS

The DoRo Story

The First 10 Years

If the story of **The Torpedo Twins—Rudi Dolezal and Hannes Rossacher**—were ever made into a movie, chances are no one would believe it anyway. Well, would you?

Would you believe that two music-loving longhairs—whose career kick-started when **Frank Zappa** spanked them (on screen) for asking stupid questions—would wind up walking off with the most awards ever won in the history of the "US Film & Video Festival" in Chicago and beating **Oliver Stone** to a short features award in Hollywood? Would you believe that two rock 'n' rollers who began by shadowing visiting stars around Vienna, would themselves end up being shadowed by state security-style police escorts as they deliver their **Michael Jackson** edits for worldwide satellite broadcast? And would you believe that a pair whose clients include **The Rolling Stones, Queen** and **David Bowie**, had achieved all this from a suburb of Vienna, the capital city of a coun-

Dolezal and Rossacher with Falco shooting "Rock Me Amadeus"



try with no rock 'n' roll history or precedent, where you get a gold disc for selling the amount of albums sent out free to the press in America? Of course you wouldn't. You'd probably say it was typical Hollywood fantasy nonsense.

But these events are just a tiny taste of the twists and triumphs that have punctuated the rise and rise of Austria's maverick multi-media

KEN RUSSELL:

"Those guys are the most talented film-makers I have met in the last ten years - the stuff they do is just outstanding."

auteurs. From the headquarters of **DoRo**—the company they founded 10 years ago in Vienna's 15th district—Dolezal and Rossacher can look back with justifiable pride on partnership that has seen them pioneering, among other things, the serious journalistic treatment of pop music on TV in the German-speaking world, longform docu-videos and the sophisticated visualization of classical music. And that's from the vantage point of a

career that hasn't even peaked yet.

Looking back, it may not seem entirely coincidental that continental Europe's finest video makers should end up working regu-



The Torpedo Twins and Freddie Mercury

larly with Queen, the group that pioneered the medium. But even when Queen considered DoRo their house film-makers, or the likes of The Stones were calling, Rudi and Hannes never turned their back on their own culture, dedicating their services with similar enthusiasm to their compatriot **Falco**, Italian superstar **Gianna Nannini** (who, despite having previously made videos with Bertolucci and Antonioni, has worked with DoRo ever since) and setting new standards and records in the German market with **Marius Müller-Westernhagen, Herbert Gröne-**

(continued on page 4)





(continued from page 3)

meyer or **EAV**. Proud of their European roots and sensibilities, they had the confidence to keep their operational base in Vienna, long before the relentless onward march of global telecom technology made geography irrelevant.

The secret of DoRo's continuing success is their winning blend of knowledge, enthusiasm, arrogance and naivete. Dolezal and Rossacher are never too timid or awestruck to tackle a project that excites them, no matter how large or unprecedented it may be. Sitting in London's



Frank Zappa during his "Cadillac Extravaganza"

Trocadero cinema in 1979, watching **The Who's** film "*The Kids Are Alright*", the two club TV journalists swore they would work together until they had produced something far better. And though in a sense they fulfilled that promise with their groundbreaking, multi-award winning 3-hour documentary "*Queen - Magic Years*" (in the post-video world you can reach far more people without even a whiff of a theatrical release), they were by then having too much fun, and had too many plans, to split or quit. There were more longform challenges ahead, prize-winning, irreverent commercials to be directed (*Tempo Magazine*), award-grabbing, celebratory visual tone poems to be composed ("*EXPO 95*"), TV talks shows and drama series to be conceived and, of course, the search for the perfect film script goes on.

But you don't get from the 15th district to the top of the international heap by following a standard rule book. Let's take a look at how this dynamic duo did it.

THE EARLY DAYS

Although DoRo Productions is currently celebrating its 10th anniversary, Rudi Dolezal and Hannes Rossacher—the Do and the Ro—have been working together for over 15 years.

In the mid-'70s Dolezal, a hip student commentator, and Rossacher, a film school graduate, first collaborated on "*Ohne Maulkorb*", a weekly Austrian TV programme that covered issues and problems affecting the youth, such as drugs, unemployment and entertainment. In the German-speaking world at that time, popular music was considered

neither culture nor primetime television, but they were sure that if it interested them, it would interest other viewers too. Access to touring artists was hard, but nobody else was even trying to film the stars, and within 18 months they had made and broadcast over 50 rock features.

Their first interview was with **Jethro Tull's Ian Anderson** in 1976—getting through 20 of their 110 nervously prepared English questions—but it was a Frank Zappa item two years later that proved the first turning point, transforming them from rookie interviewers into rock 'n' roll film-makers. As long-haired critics fascinated by Zappa's disapproval of the American way of life, they challenged him over his use of a Cadillac, a very non-underground status symbol, to drive around Vienna. "They were two wild looking guys," Zappa recalls. "And I said 'Turn that camera round. This is a classic example of two jerks trying to be interviewers.' And I spanked them in front of the camera for asking stupid questions."

The spanking session dissolved into laughter and was important not merely because of the Torpedo Twins' latent masochistic tendencies, but because afterwards Zappa began to take interest in these two nutty Austrians.

Together they cruised night-time Vienna in Frank's Cadillac, filming ever more bizarre episodic vignettes, fronted by Zappa in the role of deranged presenter. After trawling a selection of increasingly wild bars, they ended up at a surreal costume ball, with Zappa premiering songs from his soon-to-be-censored "*Bobby Brown*". So "*Frank Zappa's Cadillac Extravaganza*" became the pair's first dramatic break from the interview/live footage format, marking the beginning of what we might call the DoRo spirit: working with the artists, getting feedback, doing more than just an interview and moving towards something approaching film-making.

In between filing reports on current themes like punk and reggae, the pair made two more leftfield specials that confirmed the message of their baptism of fire with Zappa and convinced them to transform themselves from reporters into film directors. One was a meeting with an unrested, unwilling **Tom Waits**, who liked their ideas so much that he let them film him not only in concert, but also in a petrol station, a Greek bar, a nightclub at 4am dancing with hookers, and in every new location telling stories from his life. The night turned into a semi-avant-garde, episodic feature. The same year they filmed **Patti Smith** from arrival at to departure from the Vienna airport, from buying a clarinet in an antiques shop (and nearly missing her own show) to recording Jim

(continued on page 6)

FRANK ZAPPA:
"DoRo's been practicing long enough—they are finally getting good at it!"

International Awards



Roger Taylor & DoRo
Montreux, 1988

PRIX JEUNESSE
Munich, 1978
"REGGAE - MUSIC OF THE PEOPLE"

POP AMADEUS
Vienna, 1985
FALCO "Rock Me Amadeus"
Video Of The Year
"AUSTRIA for AFRICA"
Special Jury Award

CLIP CUP TROPHEE
Cannes, 1988
DOUBLE "Devil's Ball"
Best European Video

GOLDEN ROSE MONTREUX
Montreux, 1988
"QUEEN - MAGIC YEARS"
IMMC Award

FESTRIO
Rio de Janeiro, 1988
"STING in BRAZIL"
Best TV Programme
"QUEEN - MAGIC YEARS"
Best Documentary

ART DIRECTORS CLUB
Berlin, 1989
"TEMPO" Spot
TV Commercial Of The Year

U.S. FILM & VIDEO FESTIVAL
Chicago, 1989
"QUEEN - MAGIC YEARS"
Silver Screen Award

INT. FILM FESTIVAL
Cannes, 1989
DOUBLE "Devil's Ball"
Lion de Bronze
Videoclip on Cannes-Reel

BRITS
British Music Industry Award
London, 1990
QUEEN "Invisible Man"
Nomination Video Of The Year

DIAMOND AWARDS
Antwerp, 1989
QUEEN "Invisible Man"
Best Special Effects

VIDEO WINNER
Munich, 1990
"WESTERNHAGEN LIVE"
Best Music Longform
(German Video Oscar)



Clip Cup Trophée
Cannes, 1988

U.S. FILM & VIDEO FESTIVAL
Chicago, 1991
"EXPO '95"
4 Gold Camera Awards
QUEEN "Innuendo"
Gold Camera Award
"SCENE JAPAN"
Gold Camera Award
GIANNA NANNINI "Maschi e Altri"
Silver Screen Award

MONITOR AWARDS
Int. Teleproduction Society
New York City, 1991
QUEEN "Innuendo"
Best Achievement in Music Video

ECHO
Cologne, 1992
"WESTERNHAGEN LIVE"
Best Longform Video
(German Video Grammy)

INT. VISUAL MUSIC AWARDS
Cannes, 1992
"EXPO '95"
MIDEM-Award-Croisette

U.S. FILM & VIDEO FESTIVAL
Chicago, 1992
"THE RED COUCH"
Gold Camera Award
"FREDDIE MERCURY TRIBUTE"
Gold Camera Award
QUEEN "Greatest Flix II"
Gold Camera Award
"MILES AT MONTREUX"
3 Gold Camera Awards
QUEEN "The Show Must Go On"
Gold Camera Award
QUEEN "These Were The Days"
Gold Camera Award

TIN MACHINE "Oh Vey Baby"
Silver Screen Award
M.M.-WESTERNHAGEN "Krieg"
Silver Screen Award
FALCO "Rock Me Amadeus"
Silver Screen Award
DIONNE WARWICK/
BLUE SYSTEM "It's All Over"
Silver Screen Award

MONITOR AWARDS
Int. Teleproduction Society
Hollywood, 1992
3 Monitor Awards, 14 Nominations
"EXPO '95"
"THE RED COUCH"
QUEEN "Greatest Flix II"
QUEEN "Slightly Mad"



Ken Russell and Rudi Dolezal
Cannes, 1992



Falco & DoRo
Chicago, 1992

Productions for DoRo

We Can
Always Spot
A Winner!



Congratulations DoRo

ONE OF THE WORLD'S BEST!

U.S. INTERNATIONAL FILM & VIDEO FESTIVAL
841 North Addison Avenue, Elmhurst, Illinois 60126-1291 U.S.A.
Phone: (708) 834-7773 • Fax: (708) 834-5565



(continued from page 4)

Morrison poems in a studio in the middle of the night.

With both Tom and Patti, Dolezal and Rossacher edited down hours of footage into 90-minute slices of cinema verite that confirmed what was to become one of the strengths of their partnership, their empathy with the subject matter. In the weird, corporate and often removed

world of television, they were two free-spirited rock 'n' rollers. As late as 1979, with their career well underway, they travelled to Knebworth just to see **Led Zeppelin**, sharing a room in London's YMCA and buying suitcase-loads of records.

They remained fans, and musicians, understanding they were on the same wavelength, opened up to both them and their proposals.

This was just one of the reasons why in 1979 (after just three shows), their Austrian TV music show "Musikszene" (**ORF**) was avidly snapped

up by German national TV (**WDR**), which co-produced the show and broadcast it across Germany and the German corner of Switzerland (**SRG**) or the next 10 years. For Austrians to be commissioned to make German TV's most important music programme was more than unusual, but then Dolezal and Rossacher were not just getting more out of the stars, they were approaching the whole subject in a fashion unprecedented on German TV. The only pop programme beamed into Germany



"A Day In Vienna" with Tom Waits

THE SCORPIONS:

"To our firends Rudi and Hannes: we love you guys—keep the good work coming!"





Keith Richards: "Sex & Drugs & Rock 'n' Roll"—The Stones invented all three."

homes prior to that point was the tacky but influential live performance show "Beat Club". Travelling Europe and the world with a 16mm-film crew in tow, The Torpedo Twins applied journalistic rigour and documentary values to pop music, compiling a reportage show full of theme pieces and celebrity stories. Its blend of big names, trend predictions and pop-cultural phenomena spotting immediately made "Musikszene" essential viewing.

It was during the early years making "Musikszene" that Rudi and Hannes made the contacts that would later be crucial to them—most importantly Queen—and decided to form their own company, DoRo.

VIDEO AND THE BOOMTIME

In 1981 MTV was launched on an unsuspecting America, providing pop music with round-the-clock TV coverage of a thoroughness that Dolezal/Rossacher had imagined back when they were documenting Tom Waits (though of course they would never have considered their work "video"). The promotion of music would never be the same again, and with an explosion of cable channels in continental Europe, a demand for videos blossomed which DoRo was perfectly situated to fulfil. The 250 pop items they shot in the first years of "Musikszene" had

consisted largely of what Hannes describes as "proto-videos for people like Trio and Nina Hagen."

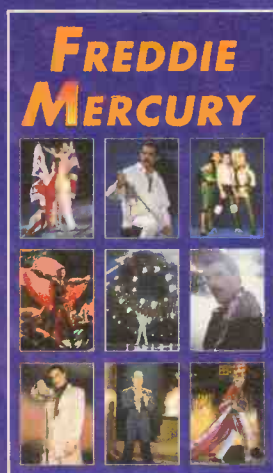
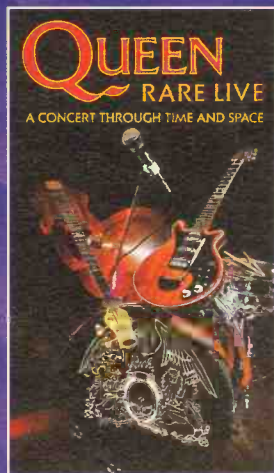
In 1982 both Queen and The Rolling Stones invited the pair to work with them; the time had come to get organized. Using their freelance earnings to finance an office, a secretary, a telex and an answering machine, they formed DoRo Productions.

"The First 20 Years: The History Of The Rolling Stones" was the pair's

most important TV documentary to date. To this day it retains a cult status, and is rated by many fans as superior to The Stones' own later effort, "25 X 5". Long-standing Stones fans, DoRo had interviewed not
(continued on page 8)



IT'S A KIND OF MAGIC!



**VIDEO
MAGIC**

FROM – DoRo PRODUCTIONS AND PICTURE MUSIC INTERNATIONAL

(continued from page 7)

only all the band members, but also the likes of **Mick Jagger's** father and brother, and had included vintage footage the Stones themselves didn't know existed. On tour in Europe, the group asked to see the programme.

"We got all the Stones in one viewing room," says Rudi, "and they were all really surprised with what we'd done which was better than any payment. They were about to make a live video for *"Time Is On My Side"*, intercutting old footage, and they decided that we should do it. The call came at 4am on a Friday morning. At this point we hadn't yet proved ourselves with an international artist, but suddenly, and almost without trying, we were doing an official Rolling Stones video. Jagger asked if we could do it in one-and-a-half weeks, and suddenly we were thrown in at the deep end."

Around the same time DoRo were busting out in the American market with their video for Falco's number 1 single **Rock Me Amadeus**, a

video they remember fondly. "It worked on two visual levels and plots," says Falco, who has always admitted that he thought people were buying his record as much for the video as for the song. "First with the modern me in tuxedo in the past, in rococo places

where Mozart ballets would be staged, and then as Mozart in the present at a Hell's Angels' pub with Harley Davidson guys." "We cut between these levels," Dolezal adds, "and at the end they merge and have a party. Americans asked us how expensive sets like the palatial rococo one were, and how we built them, and we told them that these places already exist in Vienna, you can just go there by bus."

Any temptation to relocate to the States was ignored, as DoRo put together a crack, pan-European production team who would fly to wherever the work dictated. And they continued to collaborate with European artists like **Wolfgang Ambros**, Trio, Nina Hagen (with art

JIM BEACH:

(Queen Productions and Montreux Festival Services)

"When I first met Rudi and Hannes in Munich on the Queen "One Vision" video it never occurred to me that we would still be working together today.

The reasons for our long lasting relationship are simple: First they are a lot of fun and secondly they are brilliant."

direction and styling by fashion guru **Gaultier**), **BAP**, EAV and Italian superstar **Gianna Nannini**, forming creative partnerships which have lasted ever since.

DoRo had been winning awards for their TV features as far back as their documentary *"Reggae: Music Of The People"* in 1978, but now they started to collect awards for their videos like motorists collect flies on their windshields. *"Queen - Magic Years"* won the "Golden Rose" at the "Montreux Festival" in 1988 (IMMC Award), and in 1989 their video for **Double's** *"Devil's Ball"* earned them the first "Lion" (Bronze) ever awarded to an Austrian at the Cannes International Film Festival. The same year their tongue-in-cheek TV ad for *Tempo Magazine*—juxtaposing journalistic promises over images of clucking hens laying eggs—was named "Commercial Of The Year" by **The Art Directors Club** in Berlin. By this time the DoRo team were deeply involved in what has become their most fruitful collaboration, with Queen.

THE ROYAL YEARS

Although they had worked with Queen as far back as 1982, it wasn't until 1984 and the *"One Vision"* video that the potency of this combination came to light. Hired more for their proximity to the Munich studio than for their artistic reputation, the pair so impressed the band with their footage and consummate editing skills that they secured work for

Gianna Nannini with Rudi Dolezal shooting "Bello E Impossibile"



AUGURI TO OUR TORPEDO TWINS

AND MANY THANKS AGAIN FOR YOUR CONTINUING GREAT PERFORMANCE ON A GREAT PERFORMER

1989



1991





The real Queen and their kid look-alikes with DoRo shooting "The Miracle"

themselves with Queen for the rest of the band's existence. To date they've made more than 20 band and solo videos, five longform documentaries, co-directed "The Freddie Mercury Tribute" at Wembley Stadium in 1992 (video inserts) and there's plenty more yet to come.

"When I first met Rudi and Hannes in Munich working on the "One Vision" video," says Queen manager **Jim Beach**, "it never occurred to me that we'd still be working together in 1992. We'd been through a lot of directors already."

"What impressed us," adds Queen's **Brian May**, "was their combination of enthusiasm, understanding and sense of fun. It made a refreshing change."

Though always supremely confident of their own ability, Dolezal and Rossacher won't deny that they were very nervous when they first went into Munich's **Musicland** studio to film Queen, a situation not eased by lead singer **Freddie Mercury**'s initial unapproachability. "I always test people a few times before I become too friendly," Freddie later said by way of explanation, and in due course they became great friends. They'd meet up even if they weren't working together, and preparations for the videos they made together were always an experience.

Freddie Mercury & DoRo during "One Vision"



Unlike so many artists who'd rely utterly on DoRo for visualization, Queen was a very visual band, and working with them was always a complete collaboration. "Freddie would call us over to his house in London," Rossacher recalls, "with a few

vague ideas in mind. And over the course of a long night, and some bottles of champagne, we'd formulate something together, with Freddie acting out little scenes in his living room to see whether they worked."

In those late-night sessions, and sometimes at the end of parties when everyone else had fallen asleep, Freddie would expound his philosophy of life. "I was very impressed," says Dolezal, "by his explanation of what success meant to him. Freddie said, 'I have more money than I'll ever be able to count and more gold records than I'll ever have space to hang. I don't do it for those things, I do it for myself. I want to prove to myself every day that I can still do it, that I can be the best. It's not a matter of vanity or megalomania, but of the standards I have set for myself, which I will not allow myself to fall below.'"

Freddie not only introduced standards of quality into their working relationship that have remained with them to this day; he also gave the

Brian May and DoRo at preparations for the "Freddie Mercury Tribute"



duo their nickname, The Torpedo Twins. "That came about during the filming of "Magic Years" the first longform we did for Queen. We filmed the whole tour, and when they released a live album of it everyone had a nickname on the credits."

The Queen collaboration yielded up not only some of the most inventive and varied promo videos DoRo have made—from the pioneering aerial antics of "Breakthru" and the ingenious concept of "Invisible Man" to the technical challenge of "Innuendo"—but also the company's most internationally acclaimed project, the ambitious three-hour video anthology "Queen - Magic Years", released to resounding

(continued on page14)

VIVISH YOU OUR VERY BEST

Happy Birthday DoRo!

VIDEO-VISION
BESTENS IM BILDE

Videoclips that make a big impact even on a small budget.
Re-editing to put a new shine on older versions.
Catchy jingles and trailers that will get you hooked.
New release actions heading straight for the charts.
Electronic press kits that are music for your eyes and ears.

Video-Vision GmbH
Kurfürstendamm 237
1000 Berlin 15

Telefon +49-30-882 74 59
Fax +49-30-883 68 80

- ▶ 2 editing suites
- ▶ 1 recording studio with BlueBox
- ▶ 1" C and B Standard Betacam SP
- ▶ Digital video effects
- ▶ Graphic computers and paint system
- ▶ Video and film camera equipment
- ▶ Duplicating services





これより先、禁煙席
由此座位開始、請勿吸煙
NO SMOKING ZONE
BEYOND THIS ROW

QUEEN

dip machine
live

INTERNATIONAL
MONITOR AWARDS

CREW:
BACKSTAGE
ACCESS TO
ALL AREAS



THE EDDIE MERCURY TRIBUTE

FALCO
Freddie Mercury Tribute

DoRo
Access All Areas

QUEEN

ONE VISION
QUEEN

DoRo MILESTONES

Selected works of the "Torpedo Twins"

Documentaries/TV-programmes/Longform-videos

FRANK ZAPPA'S CADILLAC EXTRAVAGANZA

A musician doing stuff which is not "normal" (1978)

RAGGAE—MUSIC OF THE PEOPLE

featuring BOB MARLEY, PETER TOSH and JIMMY CLIFF (1978)

THE NEW WAVE

Documentary on British Punk/New Wave featuring SEX PISTOLS, CLASH, THE STRANGLERS, IAN DURY, BLONDIE, TOM ROBINSON, MADNESS, SELECTOR, THE SPECIALS, GANGSTERS IN LOVE (1978)

20 HOURS WITH PATTI SMITH

Cinema verité, documentary (1979)

NINA HAGEN

Report on her first tour in Western Europe (1979)

EBERHARD SCHOENER VIDEOMAGIC

featuring one of the first TV appearances of POLICE (1979)

TOM WAITS—A DAY IN VIENNA

Episode-film (1979)

REMEMBER WOODSTOCK?

"Reunion" tour of Woodstock stars JOE COCKER, RICHIE HAVENS, COUNTRY JOE McDONALD, ARLO GUTHRIE (1979)

ROXY MUSIC IN MUNICH

(1980)

KLAUS NOMI—A COMIC HERO

(1979)

SUPERGITARS

featuring JOHN McLAUGHLIN, LARRY CORYELL, PACO DE LUCIA (1980)

FRANK ZAPPA—NEW YORK & ELSEWHERE

Documentary around performance at the Mudd-Club, N.Y.C. (1980)

JIM MORRISON & THE DOORS

Band history in 2 volumes (1980)

BEATLEMANIA '80

Beatles history in 3 volumes (1980)

PLACIDO DOMINGO—THE POPSTAR OF OPERA

(1981)

ROLLING STONES—THE FIRST 20 YEARS

presented by: ALEXIS KORNER (1982)

ARTISTS FOR PEACE

featuring: HARRY BELAFONTE, ANDRE HELLER, KONSTANTIN WECKER, LETA MBULU, MAXIMILIAN SCHELL (1982)

ADRIANO CELENTANO—THE MAN FROM VIA GLUCK

(1982)

FRANK SINATRA—HIS WAY

(1982)

Laurie Anderson—SOUNDS & VISIONS

(1982)

ELVIS

A history (1984)

LIVE AID

Segment directors (Austria for Africa) Worldwide TV-telethon (1985)

FALCO—HEROES OF TODAY

Official Austrian entry at "Golden Rose/Montreux" (1985)

GLASNOST—ROCK 'N' ROLL

Documentary on Moscow's music scene featuring BORIS GREBENSHIKOV, GORKI PARK, SKANDAL, INSTITUT KOSMETIKI (1986)

QUEEN—MAGIC YEARS

A visual anthology Volume I-III (1986)

THE FRENCH ARE COMING

Documentary on the French music scene presented by CAROLINE LOEB featuring GUESCH PATTI, SERGE GAINSBURG, MORY KANTE, TELEPHONE, INDOCHINE (1987)

LET THE BON TEMPS ROULEZ

Documentary on Louisiana's Cajun and Zydeco music (1987)

SPANISH SCENE

Documentary on Spanish music scene featuring MIGUEL BOSÉ, JULIO

IGLESIAS, TOREROS MUERTOS, SADE, AZUCAR MORENO, MECANO

(1987)

QUEEN—RARE LIVE

A concert through space and time (1988)

GIANNA NANNINI—MASCHI E ALTRI

(Co-directors Michelangelo Antonioni and Bernardo Bertolucci) Videoclip compilation (1988)

STEPHAN REMMLER—LOTTO IN BRAZIL

Longform of complete album (1988)

TOMMY'S HOLLYWOOD REPORT

presented by: THOMAS GOTTSCHALK featuring ROD STEWART, ZSA ZSA GABOR (1988)

SCENE JAPAN

Documentary on Japanese music scene featuring YOKO ONO, KITARO, KABUKI ROCKS, RYUICHI SAKAMOTO (1989)

SANDRA—TEN ON ONE

Videoclip-compilation (1989)

DOWN UNDER

Documentary on Australian music scene featuring INXS, KYLIE MINOGUE, JASON DONOVAN, YOTHU YINDI, MIDNIGHT OIL, AC/DC (1989)

STING IN BRAZIL

Documentary on Sting's world-tour (1989)

THE 80-IES FROM A-Z

A decade in pop presented by GRACE JONES featuring PRINCE, U2, MADONNA, TERENCE TRENT D'ARBY, TINA TURNER, DAVID BYRNE, DURAN DURAN, WHITNEY HOUSTON, BEASTIE BOYS, RUN DMC, OFRA HAZA (1990)

EXPO '95 PICTURES, SOUNDS, VISIONS

Official image-film for World Exhibition (1990)

WESTERNHAGEN LIVE

Concert, longform (1990)

ITALIA '90

NANNINI/BENNATO

"Un Estate Italiana" Official video for UEFA-Song of World Championship (1990)

HERBERT GRÖNEMEYER—LUXUS LIVE

Concert, longform (1991)

GIANNA NANNINI—GIANNESSIMA

Concert, longform (1991)

MILES AT MONTREUX

Documentary around the last performance of Miles Davis at the "Montreux Jazz Festival" presented by QUINCY JONES (1991)

QUEEN—THESE ARE THE DAYS

Queen history for nationwide US TV Co-production with Disney/ Hollywood (Buena Vista Productions) presented by AXEL ROSE of GUNS 'N ROSES (1991)

WATZMANN LIVE

by AMBROS/TAUCHEN/PROKOPETZ Alpine Rock-Theatre (1991)

EAV—LIVE

Concert, longform (1991)

THE FREDDIE MERCURY TRIBUTE

Co-directors (Video inserts) for worldwide live broadcast (1992)

MICHAEL JACKSON

WORLD PREMIERE LIVE

Worldwide TV show, "Dangerous" Tour (1992)

DAVID BOWIE & TIN MACHINE LIVE—OY VEY, BABY

Concert, longform (1992)

25 YEARS ORF

Official documentary for 25th anniversary of Austrian TV (1992)

WESTERNHAGEN

7 + 1 JaJa-Videos (1992)

FREDDIE MERCURY

Documentary on life and work of Queen singer (1993)



Mick Jagger/
Keith Richards
(Rolling Stones)

"DoRo directed a video for The Rolling Stones back in 1982 - which again proves that the Stones have a feel for choosing the right people."

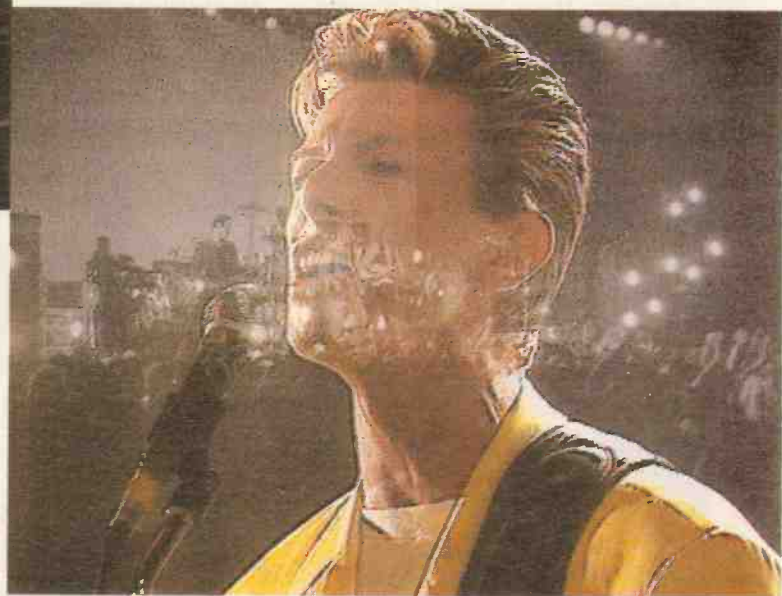
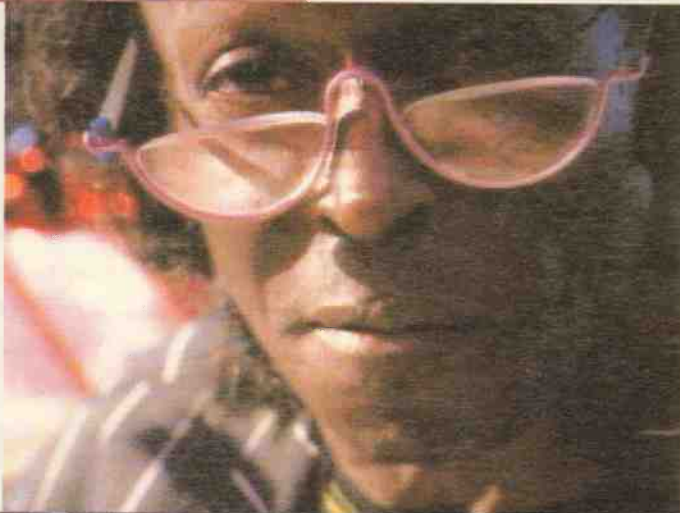


Queen

"We work with Rudi and Hannes a lot because they are even more eccentric than Queen. Doing videos with DoRo has always been an interesting chemistry and produced excellent results—apart from the fact that Rudi should be fined for wearing his crazy jackets in built-up areas."

Quincy Jones

"DoRo's documentary 'Miles At Montreux' which should become the last film ever made on my old friend Miles Davis is one of the finest works I have ever seen and touched my heart like not many other things before."



David Bowie

Marius Müller-
Westernhagen

"An artist has to be an egomaniac when it comes to his work. It is not easy to create something together with another artist. Two visions have to become one and this is only possible, if there is a great deal of respect for each other. Happy anniversary, Rudi and Hannes."



"DoRo (Rudi & Hannes) are always a fun and enthusiastic gang to work with. Congratulations on their 10th."

Falco

"My relationship with DoRo started with 'Rock Me Amadeus' where still today I am convinced people 'bought' more the video than the record - and Rudi & Hannes have been part of my career ever since. Also you only realise in bad times who is really a friend - DoRo is."

Gianna Nannini

"Not working with the 'Torpedo Twins' is only half the fun!!! Auguri."



Nina Hagen

*"Ich hoffe auf eine ewige Zusammenarbeit.
In Liebe, Nina"
("I hope to work with DoRo forever.
Love, Nina")*





(continued from page 9)

critical and commercial acclaim. British reviewers, usually the most critical, were unanimous in their praise. The *London Evening Standard* stated, "From now on all rock longform videos and documentaries will use "Queen - Magic Years" as a yardstick." **Music Week** described it as "by far the most ambitious venture to date in the fast developing music video documentary field, not only because of its scale but through the elegance and complexity of the production by Austrian directors Dolezal and Rossacher."

"*Magic Years*" had involved DoRo in over two years of uninterrupted filming, interviewing, archeological archive excavation and editing, but the creative licence they were given made it a particularly satisfying endeavor. Asked why Queen worked with DoRo so often, group member **Roger Taylor** once explained, "Because they are even more eccentric than Queen. Making videos with DoRo has always provided an interesting chemistry and excellent results. But I do think that Rudi should be fined for wearing his crazy jackets in built-up areas."

BRANCHING OUT

Just as Dolezal and Rossacher had never accepted solidified roles within their partnership—both directing, producing, interviewing and supervising edits according to the demands of each new situation—so they made sure that DoRo as a company never became typecast in one specific professional rut. They made a point of exploring different creative avenues, and while their music work had taken on a lot of guises—reportage magazine shows, documentaries, promo clips and longform video specials—it became important to them to expand their career beyond the realm of music video.

From their award-winning TV commercial for *Tempo Magazine* in 1988 to the prize-monopolizing seven-minute trailer for **EXPO '95**, DoRo have proved themselves not only adept, but possibly even superior in this medium.

The job of creating the official image film of the Vienna/Budapest EXPO '95 is a project they're particularly proud of, having been commissioned by a New York agency in prefer-

ence to directors from all over America, and indeed the world. To live up to the honour of this prestigious work, DoRo began shooting all-original footage in both cities to assemble into an ambitious, seven-minute visual tone poem, in which they daringly refrained from showing any information about the EXPO until the last minute, despite there being no explanatory voice-over.

They also worked for the first time exclusively with classical music, and the bundle of awards the piece ran off with reflect the fact that theirs was one of the first ever sophisticated visualization of classical music. In a field dominated by hidebound, static performance videos, they attacked the genre with all the know-how and advanced technology of pop pioneers, blending themes in and out and cutting the images to the beat of the music.

Running parallel to all this, DoRo's non-musical TV workload has expanded to include regular and innovative talk shows like "**The Red Couch**" (ZDF), a show inspired by Freud's couch and Warhol's *15 Minutes Of Fame* dictum, and "**Die Gaitalerin**" (RTL), Germany's alpine answer to "The Dame Edna Show". They have also contributed countless individual items and full-length specials to ORF's "*X-Large*", as well as being responsible for the mini-series "**The First Time**", which pre-dated MTV's "*Sex In The '80s*" with its frank exploration of nascent sexuality, causing many a wave in Germany—and the DoRo team providing pro-

DoRo and crew at work



gramming for shows like "**Airplay**" and "**Showbiz**" on the Hamburg-based pay-TV channel **Premiere**.

BACK IN THE SADDLE AGAIN

Meanwhile, back at the ranch, offers of longform video work were pouring in and DoRo, never wanting to neglect the bread-and-butter work that had made them, began applying the expertise they had developed with Queen to major German artists like **Marius Müller Westernhagen** and **Herbert Grönemeyer**. As each of these performers could be relied upon to sell around two million albums in Germany alone, they

(continued on page 17)





Queen
The Miracle



Christopher Lambert
Waiting For Your Love



Rolling Stones
Time Is On My Side



Falco
Rock Me Amadeus



Gianna Nannini
Bello e impossibile



Queen
Slightly Mad



Michael Jackson Live



Queen
One Vision



EAV
Ding Dong



EXPO '95



Double
Devils Ball



Queen
The Show Must Go On



Queen
Invisible Man



Scorpions
Living For Tomorrow



Falco
Emotional



Status Quo / Remmler
3 Weisse Birken



Tempo



Sandra
Everlasting Love



Queen
Innuendo



Watzmann Live



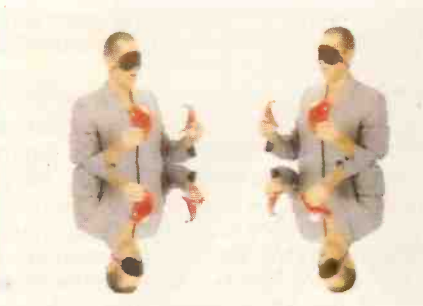
Queen
Breakthru



Falco / Nielsen
Body Next To Body



Dionne Warwick / Blue System
It's All Over



Trio
Hearts Are Trump



DoRo's great videos edited in a fine place



Gumpendorfer Strasse 132, A-1060 Vienna/Austria.
Phone: (+43)1.59705 6532 Fax: (+43)1.59705 6543



THE DoRo TEAM

Outstanding work can only be accomplished with an outstanding team.
This page presents the DoRo team.

Klaus Hundsbichler (centre) is DoRo's most long-standing friend and teammate. Dolezal/ Rossacher have worked with him since 1978 when he edited "Frank Zappa's Cadillac Extravaganza" which resulted in Frank Zappa hiring Klaus as editor for Zappa's own movie "Baby Snakes". To this day, Klaus is an important part of DoRo, working on award-winning DoRo



productions like "EXPO '95", "TEMPO Spot" Falco's "Rock Me Amadeus" and on most of the Queen videos (including "One Vision", "The Show Must Go On") as well as documentaries "Queen - Magic Years" and "Freddie Mercury". Together with Klaus, Dolezal/ Rossacher have developed DoRo's unique editing style over the years.



Britta Burkert Andreas Stöckl Stephanie Wagner Eva Deutinger Andrea Gessert Christl Bucina Thorsten Simon Siegrid Meister

SPECIAL THANKS

Rudi Dolezal and Hannes Rossacher want to thank everybody who has put up with DoRo over the years.

ARIOLA: Thomas Stein, Ute Zeissler, Bigi Hammer, Heidi Spatzek * ART: Adi Rechberg * AVID: Paul R. Basson * BAVARIA: Andreas Thiesmeyer * CINECOOP: Walter Weber, * CRITICAL CUTS: Tim Waddell, Amanda Hawes * EAST WEST RECORDS: Jürgen Otterstein, Klaus Ebert * EMI ELEKTROLA: Helmut Fest, Erwin Bach, Willy & Geli Bongard, Bernd Piepenbrink, Bernd Rengelshausen, Roman Rybnikar, Hans Reinisch, Christine Feldhütter * EOE-SPC: Ingrid Werner, Erich Strasser * FAR MUSIC: Frank Farian, Ingrid Segieth * FELLNER MEDIA: Helmut & Wolfgang Fellner * FGS: Michael Senftleben * GEORGE GLÜCK MUSIK * GERRY'S RESISESERVICE * GIG RECORDS: Markus Spiegel * GLS PRODUCTIONS: Gerry & Sylvia Stickells * HANSA: Andy Selleneit * HOLLYWOOD RECORDS: Peter Paterno, Stuart Cohn, Sharon Swab * INTERSPOT: Ingrid & Rudolf Klingohr * ISOLAR: Bob Goodale, Eileen van Buren, Coco Schwab * KICK MUSIK: Götz & Alexander Elbertzhagen * LISTO FILM & LISTO VIDEO: especially Franziska Kordic * MAINHATTAN MUSIC: Uwe Block, Werner Schwarzer, Mike Raven * MAMA CONCERTS: Marcel Avram, Fritz Rau * MAMBO MUSIK: Jürgen Thurnau * MAREK LIEBENBERG Konzertagentur: Marek Liebenberg, Ossi Hoppe, Angela Mertens * M.A.T.: Luigi De Luca * MCA RECORDS: Stuart Watson, Heinz Canibol * METRONOME: Albert Slendebroek, Rita Flügge, Julia Seyfried * MME: Christoph Post & Jörg Hoppe * MONTREUX JAZZ FESTIVAL: Claude Nobbs, Michel Ferla * MOUNTAIN STUDIO: Vicky Vocat, David Richards * MUNGO FILM: Peter Hajek, Helmut Dimko, Brigitte Jaul * MUSIC & MEDIA: Theo Roos, Mary Weller * MUSICLAND STUDIO: Mack * MUSIC PROMOTION: Peter Fröstl * OFF-LINE: Michael Hudecek * ORF: Ulrike Messer-Kroll, Margarete Döpfl, Peter Hofbauer, Wolfgang Lorenz, Michael Kreissl * PHONOGRAM: Louis Spillmann * PMI: Martin Haxby, Gordon MacKenzie * POLYDOR: Götz Kiso, Marlies Grüne * POLYGRAM: Wolf-D. Gramatke * PREMIERE TV: Rudi Klausnitzer, Bertram Vetter * QUEEN PRODUCTIONS: Jim Beach, Julie Glover, Jacky Gunn, Sally Hyatt, Brian "Jobbie" Zellis, Martin, Peter Freestone, Roxy Meade, Peter Chant, 'Trip' Khalaf * QUINCY JONES PRODUCTIONS: Quincy Jones, Louise Velazquez * RADIOVISION: Kevin Wall, David Wyler, Rachel Ralston * RED COUCH TV: Horst Wackerbarth, Andreas Lichter * RTL PLUS: Helmut Thoma, Marc Conrad, Stephan Temp * SCHECK & STICH * SONY MUSIC: Jochen Leuschner, Klaus Pomykaj, Sonja Skarpil * STIMMEN DER WELT: Joachim Lieben, Edek Barz * STUDIO OBJEKTIV: Kurt & Melitta Rosner * SÜDBÜRO: Balou * SWF: Bernhard Pfister * TATTOOIST: Michael Brown * VIDEO VISION: Ollie Lanvermann * VIRGIN MUSIC: Udo Lange, Louisa Stanley, Dirk Hohmeyer * WARNER MUSIC: Gerd Gebhardt, Manfred Zumkeller, Stefan Michel * WDR: Chris Striegler * ZDF: Horst Christian Taday * ZUMSTEG & PARTNER: Peter Zumsteg, Urs Ullmann *

Peter Angemeer, Norbert Arnsteiner, Junker Babich, Christian "Sextiger" Bauer, Uwe Bendixen, Horst Bichler, Wigald Boning, Renate Brandner, Hans-Günther Brüske, Pete Cavaciuti, Michael Clausen, Richard Donhauser, Peter Dopplinger & Crew, Holm Dressler, Hermann Dunzendorfer, Alan Edwards, Christoph Fälbl, Wolfgang Frank, Andreas Friesz, Moritz Gieselmann, Tina Gockel, Thomas Gottschalk, Richard Gray, Wolfgang Hackl, Alfons Hamann, Lore Haneke, Hannes Hasenbein, Jerry Hibbert, Charly Hoffmann, Andreas Josimovic, Cordula Kablitz, Ernst Kainerstorfer, Chris Karmel & Crew, Karl Kases, Nick Knowland, Elle Langer, Charly Lensky, Peter Leopold, Jeff Maxian, Mike Moran, Peter Muhr, Peter Müller, Stefan Müller, Christoph Müller-Hartburg, Erhard Nemeč & Crew, Hannes Neubauer, Willi Neuner & Crew, Sven Offen, Gerry Ordnung, Manuela Pagogna, Ina Peichl, Markus Peichl, Wolfgang Penk, Andrina Petutschnig, German Pizzinini, Ekkehard Pollack, Robert Ponger, Dick Pope, Herbert Prasch, Peter Refle, Marie Reiners, Gabi Reiter, Georg Resetschnig, Fridolin Richter, Peter Roehsler, Lutz Rosenkranz, Hildegard Rothhammer, Gabi Rothmüller, Klaus De Rottwinkel, Helge Sasse, Maria Scheibelhofer, Katharina Schuhmacher, Hans Selikovski, Flodur Sennah, Wolfgang Simon, Peter Spiel, Eva Tauchen, Manfred O. Tauchen, Christa Taus, Roland Unger, Tommy & Monika Vögel, Werner Vogel, Sylvia Wallner, Barry Wasserman, Alfred Weiß, Cordula Werner, Roland Willart, Erich Wimberger, Simon Witter



(continued from page 14)

Marius Müller-Westernhagen & DoRo

were not to be sniffed at. And of course it was only fair that DoRo, who most critics credit with pioneering the longform video with "Magic Years", should be called upon to help launch the format in Germany, the world's third-largest music market. Their longform concert video in 1990 ("Westernhagen Live") was the first ever of international standard for a German artist, and while some considered it quite risky, it quickly went far beyond platinum status (50.000 copies).

In the wake of "Magic Years", longform rapidly replaced hastily cobbled-together promo compilations as the video format of the '80s, and DoRo made sure they got their share of the commercial pie, lending their services not only to European stalwarts like **Watzmann, Erste Allgemeine Verunsicherung, Sandra** and **Gianina Nannini**, but also international names like **Tin Machine** and **Miles Davis**.

Dolezal—who'd been at the last **Ziggy Stardust** concert as a fan—is particularly pleased to have worked with Bowie. DoRo had been filming items with Bowie since as far back as his performance as "**The Elephant Man**" on Broadway, but it wasn't until he had received a copy of "Magic Years" that the call came from his office.

With "**Oy Vey Baby**", the Tin Machine concert longform, they hope they've created something that reflects Bowie's continual chameleon-like transformations. "We used different formats," explains Dolezal, "because the Tin Machine concert felt like a journey through the past,

present and future. So we filmed it with both colour video cameras and black & white Super 8, with a synchronized cut, so you're not sure whether it's Bowie in the '70s or Bowie in the '90s. We put the whole thing through a wall of monitors and filmed it again to represent the future." "It's one of the most ambitious attempts I've ever seen," says Bowie, "at developing a new visual language for concert footage."

That same year **Jim Beach** and **Claude Nobs** introduced the DoRo boys to **Quincy Jones**, who was co-producing the Montreux Jazz Festival, and they filmed a documentary about all aspects of the festival for TV and possible theatrical release in 1993. One fortuitous, if slightly sad, offshoot of this was the documentary "**Miles At Montreux**", in which the pair presented the genius in good-humoured rehearsals and giving his last major performance before his death a few months later. It was a most special concert conducted by Quincy Jones, where he revived all the compositions he hadn't played

Quincy Jones with the Torpedo Twins



for over 20 years, like "**Bitches Brew**", playing stuff from his entire back catalogue with a 60-piece orchestra of the world's finest musicians. The awards the Miles documentary is already winning are very gratifying, but more important for DoRo was the privilege of meeting this very impressive man, having this intimate experience with someone whose every thought and movement was like a work of art.

After this year's "US Film & Video Festival" in Chicago, where DoRo swept the board with more awards than anyone had ever won there before, Dolezal and Rossacher were contacted by Michael Jackson's management through **Radio Vision**, and asked to direct a live TV show which would include pre-produced sections. It was basically a documentary about his rehearsals in Los Angeles and Munich, his arrival and the build-up to the big event, cutting away live to three different sections of the show. After watching a rough-cut edit in Munich, Michael Jackson requested an additional shot for the montage, which had to be satellited in from Los Angeles overnight. It was far from cheap or easy, but that's the kind of perfectionist Jackson is.

The Jackson job was a highlight for DoRo not just in terms of international profile, but also of frayed nerves. "People around him told us everything we'd done before would be like kindergarten, and we wondered what they

(continued on page 18)

HERBERT GRÖNEMEYER:
"Professionellster positiver Wiener Schmah in Bild und Ton! Servus und 'Glück auf' für die nächsten 10!"
("Most professional Viennese Fun in Sound & Vision. Good luck for the next 10 years!")

what do **THE ROLLING STONES, MILES**

DAVIS

MICHAEL JACKSON

QUEEN

DAVID

BOWIE, FRANK ZAPPA

THE SCORPIONS

FALCO AND THE

DOORS

have in common?
The Torpedo Twins and their **AVID**

THE AVID MEDIA COMPOSER

"The editing tool of the future" Rudi Dolezal
 (Well, he should know)

For further information call
 Paul Basson at
 Avid Technology on:
 Tel: 0103392 053072 or
 Fax: 0103392 053073

Gildo Pastor Centre,
 7 rue du Gabian,
 MC 98000, Monaco.





DoRo's first work for the Jackson family was with LaToya—Michael would follow.

(continued from page 17)

could possibly mean. If he changed the whole programme the night before the show, we'd been through all that sort of thing on previous projects. But he changed it four hours before the show! Police cars with sirens escorted us from the edit suite to the stadium, and we arrived with the opening sequence literally five minutes before the live satellite broadcast to 21 countries started."

THE NEXT TEN YEARS

Major names continue to pile onto DoRo's client list—names like **The Scorpions**, **Dionne Warwick**, **Christopher Lambert** (making his rock debut)—but, despite the tragic death of Freddie Mercury, the role of the Queen collaboration remains central and decisive for DoRo. They have finished "*Freddie Mercury*", a documentary for global TV and home video, which draws on over 100 hours of archive footage (much of it unseen) to paint the last and definitive retrospective of his life and

achievements as a man and musician. For Rudi and Hannes it is also a way of saying a last thank you to a friend whose faith gave them an international platform.

Probably the most valuable unpolished diamond in the DoRo archives is the footage they shot around the rehearsals for "*The Freddie Mercury Tribute*" concert. This footage represents the climax of the old DoRo philosophy of working with, understanding and getting the best from the artists. Everybody said they'd never be allowed to film this unprecedented collection of international stars in such an unguarded environment, yet they did, capturing in the process truly unique, tender and unexpected moments that will delight all fans. Evens the normally media-shy perfectionist **George Michael** let them film him rehearsing. "There was a lot of trust placed in us," says Rudi, "and we got situations I haven't seen in any other video or documentary, the nervousness of artists getting to know each other, the change in performances. If anything it may compare, in terms of its improbable, collaborative all-star line-up, to "*The Rolling Stones Rock 'N' Roll Circus*". But while this documentary may prove very important for the future of DoRo, it is impossible to keep on climbing without leaving things behind, in this case a friend who was no longer there and was the reason for us having this job. Something Freddie told us late one night has stuck in my head ever since. 'For every step you take up the ladder of success,' he said, 'you have to leave behind something you like—be it people or things.'"

So what does the long-term future hold for DoRo? What challenges

still remain? Well, obviously it won't simply be a matter of just working with ever bigger names, but looking ahead, rewriting the rules some more and getting better all the time.

The secret of real success is never to plan too far ahead, never to close off any avenues or rule out any possibilities.

One ambitious project that may shape DoRo's next decade is the company's involvement in developing Germany's 24-hour TV music channel. But maybe the future will be about DoRo, the film. Maybe Dolezal and Rossacher will go on making videos with new and different superstars. Or maybe they'll just take it easy and enjoy the quiet life. Somehow I doubt it will be the latter. The true mark of creativity like theirs is the inability to rest on your laurels, the inability to enjoy the satisfaction of achievement for too long before the urge to create and improve rears its tiresome head.



"Highlander" star Christopher Lambert & DoRo

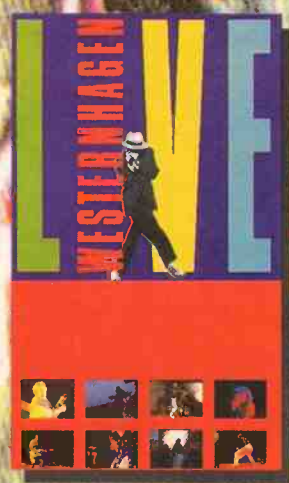
CHRISTOPHER LAMBERT:
"I have worked with many prominent film directors—but few with stronger visual ideas than DoRo."



Congratulations DoRo for 10 visual years.

Thanks for the sensational platinum video
Westernhagen.

Germany's best selling long form music video ever!



WEA Music Germany



studio e design hamburg

QUEEN · THE ROLLING STONES · DAVID BOWIE & TIN MACHINE
MICHAEL JACKSON · GIANNA NANNINI · FALCO · DIONNE WARWICK
MILES DAVIS · QUINCY JONES · FREDDIE MERCURY · THE CROSS
BRIAN MAY · FAR CORPORATION · FRANK ZAPPA · STING
WESTERNHAGEN · TRIO · GRÖNEMEYER · SCORPIONS
CHRISTOPHER LAMBERT · SANDRA · DOUBLE · NINA HAGEN
WOLFGANG AMBROS · JENNIFER RUSH · HUBERT KAH · EAV
HONG KONG SYNDIKAT · HUMPE & HUMPE · LA TOYA JACKSON
EDOARDO BENNATO · MIGUEL BOSE · TINA TURNER · NENA
HANNE BOEL · BRIGITTE NIELSEN · BAP · RATTLES · STATUS QUO
QUEEN · THE ROLLING STONES · DAVID BOWIE & TIN MACHINE
MICHAEL JACKSON · GIANNA NANNINI · FALCO · DIONNE WARWICK
MILES DAVIS · QUINCY JONES · FREDDIE MERCURY · THE CROSS
BRIAN MAY · FAR CORPORATION · FRANK ZAPPA · STING
WESTERNHAGEN · TRIO · GRÖNEMEYER · SCORPIONS
CHRISTOPHER LAMBERT · SANDRA · DOUBLE · NINA HAGEN
WOLFGANG AMBROS · JENNIFER RUSH · HUBERT KAH · EAV
HONG KONG SYNDIKAT · HUMPE & HUMPE · LA TOYA JACKSON
EDOARDO BENNATO · MIGUEL BOSE · TINA TURNER · NENA
HANNE BOEL · BRIGITTE NIELSEN · BAP · RATTLES · STATUS QUO
QUEEN · THE ROLLING STONES · DAVID BOWIE & TIN MACHINE
MICHAEL JACKSON · GIANNA NANNINI · FALCO · DIONNE WARWICK
MILES DAVIS · QUINCY JONES · FREDDIE MERCURY · THE CROSS
BRIAN MAY · FAR CORPORATION · FRANK ZAPPA · STING
WESTERNHAGEN · TRIO · GRÖNEMEYER · SCORPIONS
CHRISTOPHER LAMBERT · SANDRA · DOUBLE · NINA HAGEN
WOLFGANG AMBROS · JENNIFER RUSH · HUBERT KAH · EAV

DoRo

Productions, Rudi Dolezal/Hannes Rossacher, Winkelmannstrasse 8, A-1150 Vienna/Austria, Phone: 43-1-83 26 35, Fax 43-1-83 21 43