

# MUSIC & MEDIA

M&M's Year-End Special  
Highlights Of The Year  
In Music & Radio.

See Pages 19-30.

Europe's Music Radio Newsweekly . Volume 8 . Issue 51-52 . December 21, 1991 . £ 3, US\$ 5, ECU 4

## Warner Edges PolyGram For Album Title

Warner Music squeaked by PolyGram to take top honours in M&M's year-end Top 100 Albums survey for 1991.

The company grabbed a 23.1% chart share, thanks mostly to the cross-over, cross-border success of R.E.M.'s second album for Warner Brothers, *Out Of Time*, which sold over three million copies in Europe. Other acts contributing to the company's album share include Seal, Madonna, Rod Stewart, Chris Rea and Chris Isaak.

PolyGram followed with 22.7%, largely due to Elton John's *The Very Best Of*, as well as albums from Dire Straits, Scorpions, Sting, and INXS. (For more data on the survey, see page 25.)



**A BLACK TIE AFFAIR** — BMI/PRS recently held its annual awards gala dinner in London saluting the composers and publishers of the most-played songs of 1991, while also recognizing those reaching milestones of a million or more song performances. Pictured front row (l-r): PRS president Vivian Ellis, BMI president/CEO Frances Preston, PRS CEO Michael Freegard, Jon Crowley of Hit & Run Music and BMI VP/European writer/publisher relations Phil Graham. Second row (l-r): David Martin, Ringo Starr, Mary McCartney, Gerry Marsden and Donovan. Third row (l-r) are: John DuPrez, Matt Aitken, Morten Harket, Danny White and Corinne Drewery. Back row (l-r): Mike Stock, Peter Waterman, Geoff Morrow, Graham Gouldman, Richard Kerr, Scott English and Andrew Connell.

## MAJOR RELEASES SPUR SALES

# Holiday Sales Look Cheerful

by Robbert Tilli

It's beginning to look a lot like Christmas—and that has the music industry happy. Record companies and major retailers both are predicting sales during this holiday season probably will surpass—albeit only slightly—last year's dismal results.

The flood of top releases in the last part of the year from such major acts as Dire Straits, Guns N' Roses, Genesis, U2 and

Michael Jackson has cash registers ringing louder in 1991.

Says EMI Music Worldwide international marketing manager Hennie van Kuijeren, "At this point, we already have better results in the Christmas period than we did last year. We're far above budget. Our unexpected priority in the Christmas period is Queen. There's a rush on the complete back catalogue, but the *Greatest Hits II* album is out-

(continues on page 42)

## Quota Showdown In France

by Emmanuel Legrand

One month after the Vive La Radio conference in Paris, a radio war over quotas has broken out in France. Not since the beginning of French FM radio 10 years ago has the situation been so tense.

At the center of the battlefield is Jean-Paul Baudecroux, president of the leading FM EHR network NRJ. In taking a stand in favour of legal quotas for French music, Baudecroux has outraged in less than a week the French radio industry in general, resulting in his station's removal from SRN, the group of national networks which he helped found. Baudecroux plans to fight the move, calling it "illegal." He's

also been encountering further controversy for his business expansion strategies.

On December 5, Baudecroux sent shock waves through the industry by sending a fax to a meeting between radio representatives and industry body SNEP in which he stated, "The only solution [regarding the question of French music played by radio stations] is a legal obligation to all stations to programme a minimum of songs in the French language. This minimum must be the same for all stations, whatever the format or style. To be acceptable, this minimum must be established after discussion, and must be realistic, mainly with regard to formats aimed at young audiences.

In addition, (these minimums) must also consist of a 50% share of new releases (records released over the previous three months) and applied to all the stations at hours of significant audience."

One observer present at the meeting said Baudecroux's move caught negotiators completely by surprise. Although most industry executives described the move as a "major coup," by backing legal quotas Baudecroux has been accused of having a limited interest in the current negotiations between radio stations and SNEP. His position, some say, has effectively put the "quota" ball back in the court of minister of culture Jack Lang, who has been trying

(continues on page 42)

## Rete 105 Retains Private Leadership

by David Stansfield

Milan-based EHR national network Rete 105 continues to be the ratings leader in the Italian private commercial radio sector, despite audience increases by key competitors.

The latest Radio Bank listener survey by the Milan-based research institute Datamedia reports Rete 105 has an average daily audience of 3.30 million for the period July-September 1991. This is an increase of 32,000 over figures released for the previous three months.

Other private national networks such as Radio Italia Solo Musica Italiana (Italian-language), Radio Dimensione Suono (EHR), Radio DeeJay (EHR/EDR), Radio Monte Carlo (AC) and RTL 102.5 Hit

Radio (EHR), also had audience increases. However, Radio Kiss Kiss (AC/EHR) and 101 Network (EHR/EDR) both lost listeners.

(continues on page 42)

### No. 1 in EUROPE

**European Hit Radio**  
MICHAEL JACKSON  
*Black Or White*  
(Epic)

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

**European Top 100 Albums**  
MICHAEL JACKSON  
*Dangerous*  
(Epic)

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Sony Music

# 1992 HAS STAR

**CURB**  
RECORDS

DANCE  POOL

**WIG**  
RECORDS

**ARS**  
RECORDS

**BAD II**

**Bedazzled**

**BG Prince of Rap**

**Deborah Blando**

**Michael Bolton**

**Daryl Braithwaite**

**Bugsy O.S.T.**

**Mariah Carey**

**Clivilles & Cole**

**Cock Robin The Best of...**

**Harry Connick Jnr**

**Beverley Craven**

**Terence Trent D'Arby**

**Deacon Blue**

**Des'Ree**

**Europe**

**Gipsy Kings**

**Hook O.S.T.**

**Holy Noise**

**Michael Jackson**

**Patricia Kaas**

**Kid Safari**

**Love/Hate**

**LL Cool J**

**Manic Street Preachers**

**Martika**

**George Michael**

**Midnight Oil (Live Hits)**

**Alison Moyet**

**My Girl O.S.T.**

# SN'T EVEN RTED



Ned's Atomic Dustbin

New Kids On The Block

Noiseworks

Nuclear Valdez

Ozzy Osbourne

Osmond Boys

Pasadenas

Pearl Jam

Prefab Sprout

Prong

Public Enemy

Quadrophenia

Sade

Shabba Ranks

Spagna

Bruce Springsteen

Barbara Streisand

Ten Sharp

The The

Toto

T99

Andreas Vollenweider

Chris Whitley

Paul Young



... **BUT WE HAVE!**

(and this is just the first quarter)

COLUMBIA

Sony Music International

# DSB, Ideal Sign Distribution Deal

by Bob Lyng

Deutsche Schallplatten Berlin (DSB) and the Hamburg-based Ideal Vertrieb have announced the signing of a long-term distribution contract.

Beginning on January 1, 1992, Ideal Vertrieb and its sister company, Berlin-based Ideal Record Service, will take on the exclusive distribution rights for DSB's pop, schlager, rock and concept (special marketing) album repertoire in Germany, Austria and Switzerland. Ideal Vertrieb is owned by Edel Gesellschaft für Produktmarketing MD Michael Haentjes and Ideal MD Manfred Achtenhagen 51% and 49%, respectively. Ideal Record Service is wholly-owned by Ideal Vertrieb. The centralized distribution will be carried out from Röbel, where a sister company of Ideal has a CD factory.

According to Jorgen Larsen,

former president of Sony Music Europe and now co-owner/MD of DSB, the company's management "has spent the last few months intensively working on setting up a functional national sales and distribution system. Having decided against building up our own distribution team or licensing our entire repertoire to only one distributor, we have sought out highly qualified and specialized distributors for our five diverse repertoire categories: pop/rock/schlager, classical, German folk music, dance music and children's records. Ideal has proven to be a dynamic and flexible company over the last two years, and I am confident it will show the necessary commitment to help establish our DSB, Gala, Zong and Bluesong labels."

Ideal, the sales division of Edel Gesellschaft für Produktmarketing, covers all German record retailers, wholesalers, department

stores and rackjobbers, as well as book stores and textile outlets with Ideal's book and T-shirt merchandising products. In addition to releasing a diversified repertoire on eight-owned and licenced labels, including Edeltone, Silva Screen, Navigator, Academy, Control, China, Cube and Ultrapop, Edel, the Hamburg-based parent company also owns and operates four record retail outlets. These outlets include Cadillac Record Shops in Rostock, Neubrandenburg, Zwickau and Gera, and a merchandising T-shirt production facility in former east Germany.

Says Ideal's MD Achtenhagen,

## M&M Observes Holiday Season

Due to the Christmas and New Year holidays, Music & Media will take a two-week publishing hiatus, resuming with the first 1992 issue dated January 11 (available January 7). M&M's editorial and sales offices will be open during regular business hours except for December 25-26 and January 1.

"We believe that DSB's A&R policy will help us reach our strategic goal of becoming a fully-fledged independent. In light of our involvement in the new federal states, in terms of logistics as well as retail, it is quite natural that we cooperate with a company like DSB, which is giving priority to developing working relationships with artists from eastern countries."



**GRAND PRIX AWARDS** — SACEM, the French society for writers, composers and music publishers, awarded the Gold Medal for Communication in the Field of Music to Midem Organization CEO Xavier Roy at its Grand Prix awards held in Paris on December 4. Pictured from (l-r): Xavier Roy and SACEM MD Jean Loup Tournier.

# Hunt Continues For Bootleggers In Germany

by Wolfgang Spahr

In 1991, the damage caused by record pirates in Germany totalled more than US\$80 million. The German IFPI confirms that in the five new east German states alone, four million illegally produced music cassettes have been sold worth an estimated US\$28 million in revenue.

Germany Phono Academy chairman Gerd Gebhardt says, "It is depressing that unscrupulous wheeler-dealers are able to reproduce protected music in Poland to be illegally sold on open-air markets in east Germany at low prices. The police and the public prosecutor have to put a stop to this kind of economic crime."

The close cooperation between the record industry, the police and the public prosecutor have already led to excellent results, especially at the border between Poland and Germany.

IFPI legal adviser Hans

Schafer adds, "Confronted with the flood of illegally imported music cassettes, it seems almost impossible to win the fight against these pirates."

The public prosecutor and customs officers, in coordination with the Federation of Sound Carrier Producers, started to tackle the problem immediately after re-unification. Since then, continuous national action by the customs office, coordinated by Customs-CID of Cologne, has led to more than 100,000 music cassettes being seized.

Another major problem for the German record producers is the distribution of so-called "bootlegs."

Gabriele Schulze, a lawyer for Warner/Chappell, is closely involved in the search for bootleg product on behalf of the Germany Federation of Music Publishers. She believes some 2,000 illegally recorded concerts are sold in Germany, and that such activity is on the rise. Says Schulze, "The trade of the bootleggers is booming."

Artists, publishers and record producers are working closely together to be able to stop the trade of these wheeler-dealers. Music publishers want to present the courts with statements by the artist to stop the illegal recording of concerts and Schulze says controls at the concerts of the big stars will have to be intensified to prevent the pirates (and their tape recorders) from entering the venues.

## M & M BUSINESS CALENDAR

- **January 4, 1992** - **June 10-13** - National Norderslag Music Festival, De Oosterpoort, Groningen, Holland. Tel: (+31) 050.680 111.
- **January 19-23** - MIDEM '92 (International Music Industry Market), Palais des Festivals, Cannes, France. Tel: (+33) 1.4505 1403. Fax: (+33) 1.4405 0223.
- **February 11-18** - Winter Olympics, Albertville, France.
- **March 11-15** - SXSW '92 Music & Media Conference, Austin, Texas, USA. Tel: (+1) 512.467 7979; Fax: (+1) 512.451 0754.
- **April 12-16** - National Association of Broadcasters Convention, including Broadcast Engineering Conference, Las Vegas, Nevada, US. Tel: (+1) 202.429.5350; Fax: (+1) 202.429.5406.
- **June 3-5** - APRS '92, Olympia 2, London. Tel: (+44) 734.756 218.
- **June 16-21** - 6<sup>o</sup> Manifes-tation Internationale de Video et de TV de Montbeliard (6th Montbeliard International Video and TV Exhibit), Hérimoncourt, France. Tel: (+33) 8130.9030; Fax: (+33) 8130.9525.
- **July 3-7** - International Broadcasting Convention, RAI International Congress Centre, Amsterdam, The Netherlands. Tel: (+44) 71.240 1871; Fax: (+44) 71.497 3633.
- **July 28-August 5** - 1992 Summer Olympics, Barcelona, Spain.
- **October 22** - 17th Sound Broadcasting Equipment Show, Albany Hotel, Birmingham, UK. Tel: (+44) 049.138 575.

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PRELIMINARY DISCUSSIONS HELD

# Murdoch Talks Media Investment In Estonia

by Gerard O'Dwyer

Media mogul **Rupert Murdoch** has held exploratory talks with top state officials in Estonia concerning possible investments by **The News Corporation** in the Baltic states. Murdoch, whose wife's father is Estonian, is reportedly taking a "personal interest" in helping the Baltics develop into market economies.

Murdoch met with Estonian prime minister **Arnold Rüütel**, finance minister **Rein Miller** and culture minister **Lepo Sumero** during a three-day visit in November. Both sides are expected to meet for a second round of talks in 1992.

## Electronic Media Focus

Estonian officials said Murdoch was mostly interested in electronic media investments and ventures, such as commercial radio and TV and cable/satellite TV, which remain badly underdeveloped and under-capitalized in the Baltic area.

"There is a great depth of goodwill for the Baltic countries in the West," commented Murdoch at a press conference after his four-hour meeting with Rüütel. "We all should do what we can to help, and the talks I have had in Estonia have been productive and fruitful. There will be no

instant projects. Real decisions and ventures will take time to work out."

Murdoch said that during his meeting with Rüütel, he stressed the point that The News Corporation would be "instantly available" to offer advice and practical help. Rüütel praised Murdoch and said Estonia and other Baltic states needed "such friends in the West."

As far as new investments by The News Corporation, Rüütel

said that "no firm plans" were at hand, but that "talks would continue."

Given the run-down state of virtually all state and privately run broadcast companies in the Baltic area, any new investment by companies such as The News Corporation, if and when they arise, would most likely go to green-field projects rather than upgrading existing companies and facilities.



**THEY AREN'T WONDERING ANYMORE** — At a recent performance at New York's Bottom Line, Arista recording artist **Curtis Stigers** promotes his self-titled debut album. Helping Stigers celebrate the release of his new album and the success of his first single "I Wonder Why" are (l-r): BMG chairman/CEO **Michael Dornemann**, Stigers, Arista Records president **Clive Davis**, and BMG International president/CEO **Rudi Gassner**.

# UK Label Collins Classics Launches CD Singles Series

by Lucien Jenkins

UK company **Collins Classics** has launched a new series of CD singles which specializes in the music of contemporary classical composers. The series, called *20th Century Plus*, is now available in the UK, France and Germany, distributed by **New Note**, **NTI**, and **Trubach**, respectively. It will be out in the US and the rest of Europe in January.

## A Five-Title Launch

The first five titles to be recorded include **John Taverner's** *The Repentant Thief*, with **Andrew Marriner** and **Michael Tilson Thomas** conducting the London Symphony Orchestra; **Harrison Birtwhistle's** *Earth Dances*, a recording from the 1991 'proms' in London, with **Peter Eotvos** conducting the BBC Symphony Orchestra; the suite from **Peter Maxwell Davies' ballet** *Caroline Mathilde*,

with **Davies** conducting the BBC Philharmonic; **Robert Saxton's** *In The Beginning* (BBC SO/**Matthias Bamert**) with *Music to Celebrate the Resurrection of Christ* (English Chamber Orchestra/**Stuart Bedford**); and **Benedict Mason's** *The Light-houses of England and Wales* (BBC SO/**Lothar Zagrosck**).

## Long-Play Singles

The 25-30 minute singles, with a recommended retail price of £4.99 (app. US\$9.00), are intended to act as an introduction to contemporary composers. Collins hope to keep costs to a minimum with English-only booklets, smaller cases, and the shorter pieces, which allow for lower editing costs. With an initial pressing of 1,500 per title, Collins estimates a breakeven point of 700 units.

According to the UK company, music released on CD singles can later be included in full-

length recordings, which helps to spread costs. For example, Saxton's *In The Beginning* will be heard again coupled with his violin concerto.

Other work underway includes full-length recordings of **Peter Maxwell Davies' Strathclyde Concertos**, to be released in February, and a recording of his *Black Pentacost*, which is still in the planning stage. Collins also intends to bring out Saxton's opera *Caritas*, based on the play by **Arnold Wesker**.

The company is confident a market exists for the music of contemporary composers on full-length discs. **Peter Maxwell Davies' Trumpet Concerto**, it reports, sold some 4,000 copies—considered a success in this market—even when up against competition with a similar recording from **Decca**.

# WINDHAM HILL

## A Strong Catalog



1976

Will Ackerman ▲



Passage



1978

Alex de Grassi ▲



Turning, Turning Back



1981

Michael Hedges ▲



Breakfast in the Field



1982

Liz Story ▲



Solid Colors



1983

Mark Isham ▲



Vapor Drawings

## Some Things Are Timeless



© 1991 Windham Hill Europe

# IR Ad Revenue Down Nearly 12%

by Mike McGeever

Independent radio advertising continues to suffer from the recession's grip. Gross ad revenue for the second quarter of 1991 decreased 11.9% to £34.2 million (app. US\$61.6 million) compared to the same period last year, according to figures released by the AIRC.

Says AIRC marketing executive **James Galpin**, "It was another poor quarter; obviously a product of the economic climate." He adds that last year's second quarter was a tough act

to follow because it was a relatively strong one—an 8.8% increase on the second quarter of 1989.

Galpin is optimistic about the second half of this year and prospects for 1992. "After talking to

several people, I think it will show an improvement," he says, pointing to the fact that advertisers spent £6.3 million more on radio during the second quarter of this year than they did in the first.

	Jul-Sep 1990	Oct-Dec 1990	Jan-Mar 1991	Apr-Jun 1991
Revenue (£ mil.)	36.8	35.9	27.9	34.2
% change from previous yr.	(2.1)	(7.0)	(12.5)	(11.9)

Source: AIRC

## RA Clears Confusing Licence Rules

The **Radio Authority** has clarified some of its guidelines on station ownership. One area of confusion included holdings in category A or B licences. Ownership of more than 20% in either of these licences does not count toward the limitation on the maximum number of licences allowed to be held. In addition, the position of creditors must now be considered

should there be a request for a transfer of licence.

The Authority now requires a statement of intent by the proposed new licensee regarding the position of any unsecured creditors, and a licence will not normally be transferred to a third party where a director of the original licensee is involved, unless arrangements exist to satisfy all

creditors.

Foreign restrictions are also likely to be changed, although this can only be accomplished through legislation. This follows the recent EC/EFTA accord, which provides for free movement of capital and services within the European economic area beginning on January 1, 1993.

PE

## Key Staff Reshuffle At Jazz FM

Major management changes have taken place at **Jazz FM**/London following its acquisition by **Golden Rose** (M&M December 14). MD **John Bradford**, programme controller **Malcolm Laycock** and chairman **Jasper Grinling**, as well as several other staffers, have all

left the station. **Tim Waterstone**, of the Waterstone bookstore chain, is the new chairman; **David Maker** is the new MD.

Says one former staffer, "We were told we were dismissed at 15.00 last Friday [December 6] and given two hours to clear our desks.

Basically, most of those connected with the station before the takeover are out."

Meanwhile, Jazz is due to begin a major ad campaign in the new year to promote its rock- and soul-oriented jazz format. Maker was not available for comment.

PE

## SARS Restructures To Meet Budget

**Satellite and Radio Sales (SARS)** has restructured, following a failure to meet revenue targets. The sales house was set up by the **Radio Cheltenham Group**, which operates satellite/cable station **Quality Europe FM (QEFM)** and which plans to bid for the recently advertised Cheltenham independent radio licence.

As well as selling QEFM, SARS had recently picked up some of the stations formerly represented by **Broadcast Marketing Services (BMS)**. SARS was also trying to organize an "alternative radio" rate card, which included such stations as **Choice FM** and **WNK**.

Comments Radio Cheltenham Group MD **Roy Litchfield**, "It has closed down its former London office and moved to new premises. The business end has been transferred to its sister com-



**SILVER WINDS** — The Scorpions gathered to receive silver discs for their hit single "Wind Of Change," which sold more than 200,000 copies in the UK. Pictured (l-r) are: Mathias Jabs, Phonogram UK MD David Clipsham, head of A&R David Bates, Rudolf Schenker, Klaus Meine, Francis Buchholz, Herman Rarebell and Scorpions manager Scott McGhee. Seated: PolyGram UK chairman/CEO Maurice Ober-

pany **International Satellite Marketing (ISM)**. ISM was originally set-up to sell satellite radio, as it was found difficult to sell both terrestrial and satellite radio together."

Former SARS sales director **John Manley** has left the group to take a position as head of sales and marketing at multi-ethnic station **Spectrum International/London**.

PE



**DYNAMIC DUO** — Tina Turner (left) celebrated her 52nd birthday in November at a special party thrown by EMI Records in London. Turner was presented with five platinum discs by EMI MD Rupert Perry (right) for sales in the UK of 1.5 million units of her 1990 album "Foreign Affair."

## Spire FM Awarded Salisbury Licence

by Paul Easton

**Spire FM** has been awarded the independent local radio (ILR) licence for Salisbury (proposed total service area [TSA] is 55,000 adults). The station plans to be on-air next year.

Calling itself "The Spirit of Salisbury," Spire's financial backers include **Michael Maidment**, owner of Salisbury's famous **Red Lion Hotel**; **Chris Carnegie**, who has just resigned as programme controller of **2CR/Bournemouth**; and tax consultant and broadcaster **Sharon Horswill**.

The largest single investor is the venture capital group **3i**, with 45.45%.

Planned programming is a mix of hits and oldies, with speech accounting for 10%-30% of the air-time. From 19.00-06.00, there will be a mostly

music service interspersed with news and local information. The station's presenters will also be involved in ad sales.

Meanwhile, the **Radio Authority** has advertised another two FM licences: Harlow and Windsor/Slough/Maidenhead, with TSA's of 100,000 and 390,000 adults, respectively.

Windsor/Slough/Maidenhead could be a hotly-contested licence, with some industry observers predicting the number of applicants could reach the double figures.

The area is already overlapped by **Radio 210/Reading** and **County Sound/Woking**, as well as the major London stations.

The closing date for Harlow is March 24, 1992, while Windsor/Slough/Maidenhead is March 31, 1992.

### BBC, Comet Give Away

**BBC Radio** and consumer electronics retail chain **Comet** have joined forces in a competition that will allow five winners to pick their all-time favourite songs from the BBC's record library. Those tracks will then be made into a CD. The contest is open to anyone buying a radio, clock radio or radio cassette player from Comet before Christmas.

PE



STAYS ON WITH 'POLLEN'

# Varrod New Polydor A&R Manager

by Emmanuel Legrand

After spending several years at France Inter, Didier Varrod's arrival as Polydor A&R manager at the beginning of October is new proof of the interplay between the record and radio industries. Varrod takes the post in addition to continuing his work as co-host on France Inter's daily francophone music-oriented show "Pollen."

Varrod says he accepted the label job for the challenge it posed and because of the "personalities of Paul-Ren Albertini [president of PolyGram Disques] and Nagi Baz [the new GM of Polydor]."

Varrod met Albertini when he was looking for investors for a music TV show he wanted to host. "Instead of talking about the show, we talked about Polydor, and about how Albertini was looking for a new generation of A&Rs," says Varrod. "I

liked what he said, and then he offered me the position. I thought it was about time to find out about another aspect of the industry."

Currently, Varrod has made no decision on which criteria he will use to programme "Pollen." He says he is looking for different options, especially a weekly programme featuring only new acts—"except Polydor's signings," he adds. "I've had a lot of freedom at France Inter. I could say what I wanted about the artists. When I didn't like an act, I said so. When I really loved something, I played it. That was a real window of freedom and I don't want to stop that. It's my daily breath of fresh air."

## Replaces Lumbroso

Varrod replaces Marc Lumbroso, who left to set up with PolyGram a new label called Remark. Varrod says, "One of the reasons I took this job is

because I had a lot of respect for what Lumbroso did at Polydor, including his signing policy. A lot of acts he signed were played by 'Pollen' even before they were picked up, such as Arthur H, the Maurane, Malou or Petit Bonheur. I intend to go on in that direction with the hope of giving the label a real artistic identity, like Lumbroso did."

Varrod will be assisted by artist Jean Pierre Mader and producer Michel Elie. He says all three "complement each other in tastes."

Varrod has only dropped three acts since coming on board. "Instead [of cleaning house], I have taken a close look at all the acts and asked myself what I can do for them."

## New Acts

Since his arrival, he has signed the following new acts: Stephanie Morato, Peio Serbielle and Princesse Erika, who

## News In Brief

### M40 Gets New Team

Former PD of Prisa station Radio Barcelona Xavier Tons has been named operations manager of M40. Philippe Cornet has also been tapped to manage the network. He was previously in charge of development at Maximum. Claude Sertorio will head up administration and finance of M40's mother company, Sodera. *EL*

### FM92 Seminar Looks At Radio

Senator Gérard Delfau, who made a series of proposals regarding the radio industry during the recent Vive La Radio conference, will host a one-day seminar on radio titled "FM92" on January 15 at the French Senate in Paris.

Topics to be discussed during the meeting include establishing a global framework for radio stations, local information and DAB technology. Minister of communication Georges Kiejman will also be present at the meeting. *EL*

### Radio Sam Bankrupt

Independent station Radio Sam/Bourges has gone bankrupt with a cumulative loss of Frf1.6 million (app. US\$308,000). Several companies have reportedly expressed interest in acquiring the station. Programming will continue until a decision on the station's future is made. *EL*

### High Attendance At Media Festival

Approximately 1,500 professionals attended the second festival of local media held on November 29 in Marne La Valle, near Paris.

A series of prizes were awarded during the meeting, including the best local private station (Radio Maritime/Martignes), best radio magazine show (Radio Pluriel/Lyon) and best local public station (Radio France Hault/Montpellier). *EL*

had a Top 50 hit two years ago with Polydor, but who was free of contracts. Other key acts signed to Polydor are Mylene Farmer, Niagara, Lio and rapper MC Solaar. Varrod says he will give his attention to acts "that can perform live" and those who "can write songs with a strong content."



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# L'Age D'Or Signs Polydor Distrib Pact

by Bob Lyng

As of January 1992, the five-year-old Hamburg-based independent label L'Age D'Or will be distributed by Polydor.

During the first three years of L'Age D'Or's existence, label owners Pascal Fuhlbrügge and Carol von Rautenkrantz concentrated on distributing cassette compilations. The label's first album release, a Hamburg sampler entitled *Dies Ist Hamburg (Nicht Boston)*, hit the market approximately two years ago via independent distributor EFA.

The label's repertoire grew rapidly and includes albums from *Kolossale Jugend*, *We Smile*,

*Huah!*, *Ostzonensuppenwürfel-machenkrebs (Eastzonebullion-cubescasecancer)*, *Kissin' Cousins*, *Carnival of Souls* and *Hallelujah Ding Dong Happy Happy*.

Reflecting the label's success with the underground press and fans, L'Age D'Or became the first German record company to be honoured with the title "Label of the Year" by the magazine *Spex*.

According to Polydor head of progressive music/jazz *Tim Renner*, L'Age D'Or was dissatisfied with the structural environment of the indies and signed a combination distribution/label deal that should be "exemplary" for other independent labels.

L'Age D'Or will remain independent in its A&R/promotion. Polydor's distribution role can be intensified to include full marketing for priority releases.

Scheduled to be distributed by Polydor in the middle of January is *Absolut Nicht Frei*, the second album by *Ostzonensuppenwürfel-machenkrebs*. Promotions for the release include a record presentation and a PR trip.

Releases scheduled for March include the third album by *Die Regierung (The Government)*, a L'Age D'Or sampler entitled *Pop Darf Nicht Dumm Sein! (Pop May Not Be Dumb!)* and an album by newly signed *Das Neue Brot (The New Bread)*.

## Schmich Adds On Swiss Media Control MD Post

Media Control head/media research *Michael Schmich*, who is charge of foreign operations in France, Austria and Switzerland, has added on MD duties for the Swiss operation. Schmich replaces *Uschi Heeb*, who left the company for personal reasons.

Reports Schmich, "My main

project is to put together a new Swiss hit parade, with the inclusion of airplay for the first time. Until now, the charts were solely based on sales. We have already installed the *Medicore System* to monitor radio stations. Before, we only monitored six stations; we have increased that number to 30

broadcasters in German- and French-speaking Switzerland.

"In addition, I am keeping a watchful eye on the proposed new radio laws allowing sponsored radio shows; approval is expected by May. We hope to hear good chart shows on-air in Switzerland before the end of 1992." MS



**PLATINUM SEAL** — Seal received a platinum award (50,000) on the occasion of his sold out concert in the Volkshaus in Zurich. Pictured from (l-r): Warner Music promotion manager *Musikvertrieb* *Reto Lazzarotto*, *Musikvertrieb* president *Dr Jack Dimenstein*, *Seal*, *Musikvertrieb* marketing director *Chris Wepfer*, *Musikvertrieb* promotion manager *Dominique Saudan*.

## News In Brief

### Optimal Building New E. German CD Plant

Seven months from now, *Optimal Tontrager Productions* of Hamburg will begin manufacturing CDs in a new factory based in the eastern German town of Röbel/Müritz. The operation, when completed, will be one of the first high-tech plants in that region.

An investment of US\$7.5 million has been made and 46 jobs have been created. The two MDs at Optimal are *Michael Haentjes* and *Manfred Achtenhagen*.

By 1994, another two CD production lines and a cassette manufacturing facility are expected to be added.

### BCI Offers Midem Broadcasters Tour

Similar to its arrangements for the September NAB '91 conference, German-based consulting firm *Broadcast Consulting International (BCI)* is arranging a package deal for German broadcasters attending *Midem Radio 1992* in January. The deal includes airfare, hotel, registration, sponsored evening events, a French/English/German-language translation service, and a visit to the studios of *NRJ* in Nice.

For further information, contact *BCI's Birgit Heinhöfer*: tel. (+49) 0 911.50 5434; fax: (+49) 0 911.500 9652.



**GOLDEN BOY** — *Joe Cocker* paid a short visit to Cologne for promotion of his new album *"Night Calls"* and picked up gold awards for both the new album and his double album *"Joe Cocker Live."* *Joe* is set to tour Germany next February. The welcoming delegation from *EMI Germany* consisted of (l-r): MD *Erwin Bach*, general product manager *Jan Garich*, *Cocker*, product manager *Michael Golla* and (below) *GM* for radio and press promotion *Wilfried Ebert*.

## Georgi New DSB Marketing Director

by Ellie Weinert

*Deutsche Schallplatten Berlin (DSB)* MD *Jorgen Larsen* is enlarging his staff at the beginning of 1992. *Chris Georgi* has been appointed marketing director after 20 years with *PolyGram Germany*. For the past five years, *Georgi* was GM of *Polystar TV* merchandising division.

Regarding the appointment, *Larsen* says, "We plan to make *DSB* a modern and dynamic company with its main priority in the field of German-language music, classical music and concept productions. We are also setting up a marketing division, and I am very pleased to have been able to obtain the services of *Chris Georgi* to head the division."

*Georgi* will be responsible for product management, promotion, special marketing, graphic design and merchandising. *Larsen* continues, "His long-term experience in all areas of the music industry, in addition to his concentration during the past years on special marketing, are especially valuable to our firm."

*Georgi* adds, "I am very content with what I have achieved with *PolyGram*. However, the task of building up a new music company in *Berlin*, where I can put the experience I have accu-

mulated over the years to use, is a real challenge."

*DSB* was acquired from *Treuhand Gesellschaft*, a body set up to supervise the sale of the state-run concerns of the old German Democratic Republic, by *Ulrich Urban* and *Larsen* (former *Sony Music European VP*) in July 1991. It is part of the *Media Cross Holdings (MXH)* partnership founded by *Urban* and *Larsen*.

Since *DSB's* acquisition, the company has set up a distribution network through various firms according to repertoire. *DSB's* enormous catalogue of classical music will be distributed via *BMG Ariola*, *Gütersloh* and *volksmusik* via *Koch Records*, *pop* and *rock* via *Ideal* and *dance material* via *Discomania*.

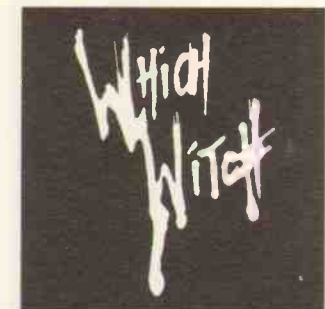
## Pirates Walk IFPI Plank

According to German *IFPI* MD *Norbert Thurow*, an estimated 4.5 million cassettes were imported into Germany from the former eastern bloc countries, particularly *Poland*. These illegal imports cost retailers in the new states approximately *DM45 million* (app. *US\$28 million*) in turnover.

The German *IFPI* has, however, been very active in its efforts to curb these illegal imports. In cooperation with German customs officials and police, numerous raids and arrests have been made in collaboration with the *Customs Criminal Institute*. The raids resulted in the confiscation of some 100,000 illegal cassettes.

These cassettes were scheduled to be demonstratively destroyed en masse at 12.00 on December 12.

BL





## BEST IN FORTY YEARS

## East West Celebrates Record Results

by Machgiel Bakker

For Hamburg-based company east west there is cause for celebration. According to MD Jürgen Otterstein, east west has booked its best results in the 40-year history of the company, having achieved a turnover of 125% above budget.

Last December, Teldec became east west, a name inherited from the founder of Warner International, the late Nesuhi Ertegun.

Says Otterstein of the results, "This is despite the loss of MCA [which moved to BMG in November 1990] and the attractive classical label Decca." Compared to last year, the company maintained its market share of eight percent, including distributed product by national budget repertoire specialist Carousel.

A major contributing factor, according to Otterstein, is the series of artist development programmes that the company has run this year. "We are now a market-led organization with a qualified team of motivated people. We have been very flexible, looking at every opportunity to market the records we have. The first year we took over Atlantic [1990], it became the best year in the history of that label for this market [increasing its turnover for 1990 by 172%]. This year we again exceeded that result and broke a lot of new artists."

On the international side, Otterstein cites the inroads that have been made with newcomers like Marc Cohn (Atlantic), Rembrandts (Atco) and Marky Mark & The Funky Bunch (Interscope/east west America).

German sales during 1991 of the Rembrandts (singles and albums combined) accounted for 63% of total European sales. Also, Marc Cohn enjoyed a good year and 52% of the European sales came from Germany. Combined with Marky Mark's hit single *Good Vibrations*, a 21% growth was registered by the pop marketing division.

Even better results were seen in the rock-repertoire division, with a 102% increase in sales. Particularly, the label's three-month "Harter Sommer" (Hard Summer) campaign (M&M July 27), in conjunction with the country's largest youth magazine *Bravo* and MTV Europe, has strengthened the sales base of Atlantic acts such as Foreigner, White Lion, Winger and Mr. Big.

In addition to this campaign, east west orchestrated an intensive promotional package to boost album sales of AC/DC. The German market is known for its easy acceptance of hard rock, and at least 18% of total pop music sales can be attributed to the hard rock genre.

In the case of AC/DC, however, sales of the band's albums slipped below the 200,000 mark. Supported by frequent touring, spot advertising campaigns and two ensuing hit singles (*Thunderstruck* and *Moneytalk*), the band's most recent album *The Razor's Edge* reached 750,000 copies in Germany. Again, it made east west the leader in Europe.

promotional support. The result is that *The Razor's Edge* is now their biggest record ever."

Backed by the concentrated campaign, three more albums from the band went gold (250,000): *Dirty Deeds Done Dirt Cheap*, *Powerage* and *Blow Up Your Video*.

East west also signed a five-year licensing deal with US trendsetting dance label Tommy Boy [a Time-Warner-owned company], which was previously handled by BCM in Germany. Following this deal, Tommy Boy's flagship hip-hop act De La Soul's second album *De La Soul Is Dead* has sold 150,000 copies to date.

This success also spurred the

time from our American partners, we felt there was something missing. And with the charts being almost dominated by dance material, we just had to be in that segment.

"We set up a special service

Rainbow keyboardist Tony Carey (previously with Metronome) and German-language pop/rock singer Klaus Lage, who was recently signed to Musikant/EMI.

East west also hopes to make

**"We'll focus on developing domestic repertoire. It's the area of biggest risks, but it's also the area of biggest growth if it works."**

for those [dance] specialized dealers who are normally not visited by the reps, but are where the DJs buy their records. It is a market where you have to be very alert. So, for instance, those dealers now get information or white-label copies of US product almost the moment it is pressed."

In Germany, breaking dance product is done almost exclusively on the back of clubs and specialized dealers. Where does this leave radio? "It's very hit-oriented here. And with the resistance of radio, there is no formula to change current programming structures. You just have to be more innovative on the club scene.

"Of course, once an act like De La Soul enters the charts, it changes the perception of the programmers. It's popular and hence, they have a reason to play the single, but with few exceptions, it's almost impossible to play dance records. But the emergence of new formats is inevitable."

Having established a wide range of international artists, building up a sizeable national repertoire roster is the next step for east west. "First, we wanted to establish ourselves as a company that fits internationally into the Time-Warner family, and I think we've proven that quite impressively. Now, we'll focus on developing domestic repertoire. It's the area of biggest risks, but it's also the area of biggest growth if it works."

The company is aiming for a 30% domestic repertoire share, up 10% from its current share. National artists include superstar Peter Maffay, ex-Modern Talking member Thomas Anders, soul duo London Boys, Andy & Bernd and the recently deceased Roy Black, whose Dieter Bohlen-produced album *Rosenzeit* is now in the top 10 in Germany. Also, high hopes are set on 11-year-old singer Stefanie Hertel, a new name in the so-called 'Volkstümliche musik' genre.

New signings include ex-

its mark in the pop-classical crossover market. It has recently released an album by Plácido Domingo entitled *The Broadway I Love*, while A&R/marketing director-national Klaus Ebert has signed tenor singer Jose Carreras and teamed him up with conductor/Grammy Award-winner Lalo Schifrin for an upcoming album to be recorded in the Abbey Road Studios.

"There is this area called 'crossover' which I think was invented after the success of the three tenors [Carreras, Domingo & Pavarotti]. We were lucky to have this record [*In Concert*] before we lost Decca, and we sold almost a million albums. The Domingo album is aiming at a market where people don't buy classical records frequently, but have an open mind for a variety of products."

**"We have been very flexible, looking at every opportunity to market the records we have. The first year we took over Atlantic [1990], it became the best year in the history of that label for this market [increasing its turnover for 1990 by 172%]. This year we exceeded that result and broke a lot of new artists."**



Jürgen Otterstein

"We sat down with the band and proposed a year-long campaign with very ambitious sales goals. All we asked was for them to make their presence felt during the course of the campaign. They did everything we asked them to do in terms of

establishment of a separate dance division for east west called Cool Energy. Comments Otterstein, "We were discussing how we could move into the dance market more aggressively. Because that was not exactly the type of product we had at the

Teldec Record Service originated as Ultraphon in 1929. It became Telefunkenplatte in 1932 and adopted the name Teldec in 1950. In 1988, it became an affiliate of Warner Music International and changed its name to east west records GmbH in December 1990, in a tribute to the founder of WEA International, the late Nesuhi Ertegun. In addition to companies in the UK and the US, it is the third east west company owned by Warner.





**ONE FOR THE BOOK** — Radio Monte Carlo scored an exclusive interview with Andreas Vollenweider, currently promoting his new album "Book Of Roses." Pictured (l-r) are: Vollenweider, Columbia label manager Leo De Rosa and World Music programme presenter Nick The Nightfly.

L'ESPRESSO PUBLISHER OWNS 75%

# Eleradio Takes Control Of Radio Deejay Net

by David Stansfield

Eleradio, the company owned by the L'Espresso publishing group, now controls 75% of EHR/dance network Radio Deejay following the acquisition of an additional 32.5% shares. L'Espresso, headed by Carlo De Benedetti and owned by the large publishing group Mondadori, bought 42.5% of shares in the national network in July 1989. Station owner Claudio Cecchetto retained 42.5%, with the other 15% controlled by unknown parties.

Cecchetto's new stake in

Radio Deejay now amounts to only 10%, with the business group Gianni Miscioscia owning the other 15%. Cecchetto remains president and artistic director at the station, while Miscioscia becomes MD.

Eleradio president Silvio Maraz says the reason for the takeover was quite simple. "We wanted to control at least one national station," he says. "The TV sector is now closed. We are interested in providing news, information and music. Radio can provide outlets for those. Who knows whether we will con-

trol another national station or stations in the future?"

Eleradio also owns a 10% stake in Radio Monte Carlo, which is 70% controlled by the Hazan family's Finelco holding company.

Company executive Edoardo Hazan sees no conflict of interest in Eleradio's recent acquisition of Radio Deejay. "It's a business deal, a normal state of affairs," he says. "Mondadori is a big international operator and we have an excellent rapport with it, thanks to my brother Alberto Hazan."

## Sony, Made In Europe Link To Stop 'Dangerous' Album Counterfeits

Sony Music Italy has partnered with the 100-outlet retail clothing chain Made In Europe Project to help curb illegal imports of Michael Jackson's new album *Dangerous*.

Sony artist marketing director Massimo Bonelli admits imports and piracy are major problems on the local market. He says silver stickers marked "Sony Music-Epic-Quality Guaranteed" are included on all configurations of official product.

Purchasers who take a sticker to any of Made In Europe Project's stores will receive a 10% discount on a range of clothing. All retail outlets are carrying window displays for *Dangerous*.

At press time, Jackson's single *Black Or White* reached the number one spot in both the RAI and Sorrisi E. Canzoni charts.

*Dangerous* had also risen from number 10 to number three in RAI's album chart, which is considered official by the industry.

Bonelli says in the short term, *Dangerous* is outselling both *Bad* and *Thriller*. "We shipped 400,000 units and actual sales amounted to 200,000 within 10 days of release. We are expecting

to reach the half-million mark by Christmas."

Bonelli predicts the screening of Jackson specials on pubcaster RAI TV, plus a screening of the *Black Or White* video on Silvio Berlusconi's channel Italia 1, will help the sales of the album.

DS

## Radio Dimensione Joins With BMG Video In Promo

EHR network Radio Dimensione Suono has teamed for a promotion campaign with BMG Video, a move which the network believes to be a first on local territory. Daily on-air competitions are staged on the hour from 14.15 to 22.15, where the

first caller to link an act or artist with one of three home video titles wins a video compilation specially produced by BMG. Callers who match acts or artists with all three video titles win a VCR.

Comments RDS PD Bruno Ployer, "Listeners are thrilled at the thought of winning a VCR. It means that they are going to retail outlets to pick up the BMG home video catalogue."

BMG Video manager Carlo Basile says the home video music

market on local territory is in its infancy. "About 85% of the public doesn't know it exists," he explains. "We need to let them know the music video is the fourth format."

Basile admits a radio promotion campaign for video may be viewed as unusual, but adds, "It's something different from the normal approach of advertising in the press or on TV. It also costs a lot less. I wouldn't be surprised to see other companies involved in the music home video market following our lead." DS

## DDD Launches New Strumento Jazz Label

The DDD record company has launched the specialist jazz label Strumento Jazz with the release of five records by local newcomers Gigi Gifarelli, Luigi Bonafede, the Antonio Faraò Quartet, the Giancarlo Locatelli Quartet and Nightflight.

DDD already has the Strumento label, which concentrates on new age instrumental music. The decision to launch its jazz label was based on the existence of quality local musicians and composers, according to company promotions manager Enrico Leonardelli.

Says Leonardelli, "The jazz market is often dominated by US musicians," he says. "But we believe there is a space for local

talent, both on national territory and in Europe."

DDD presented its new jazz roster at a special concert in Milan sponsored by American bourbon company Four Roses. Pianist Antonio Faraò also picked up a Four Roses award for best newcomer in a competition staged by the distillery at this year's Umbria Jazz Festival.

The label's launch concert was filmed by the music channel Videomusic for future screening.

Leonardelli does not expect much positive radio reaction to product on Strumento Jazz, but highlights Radio Monte Carlo, Radio Popolare/Milan and Gamma Radio as stations that will be targeted for airplay. DS

## Vinicio Caposella Ready To Break Europe With Modi

Award-winning artist Vinicio Caposella is stirring interest across Europe with the release of his new album *Modi*, according to his record company CGD.

Comments company international exploitation manager Alda Dury, "Our European affiliates have reacted enthusiastically to Caposella's latest album *Modi*. Many say his music bears a slight resemblance to our major artist Paolo Conte, and although release details have not yet been finalized, we expect him to be marketed in other countries in 1992."

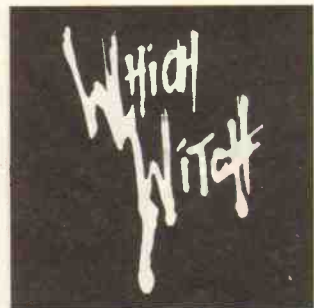
Caposella bowed for CGD in autumn 1990 with the debut album *All'Una E Trenta Cinque Circa*. With it, he won the newcomer's award at this year's Flo-

rence-staged Independent Music Meeting and the annual Club Tenco event held in San Remo.

CGD promotions manager Luciano Linzi says the album sold around 24,000 units. His new album *Modi* has sold 13,000 units within a few weeks of its release.

Caposella's jazz-tinged music is not an obvious choice for many broadcasters in Italy, but Linzi says most of the 62 stations his company works with have backed the artist with airplay.

"Radio Monte Carlo, Radio Italia Solo Musica Italiana, Radio One/Florence, Radio Padova and Radio Lombardia/Milan have been particularly supportive," he adds. DS



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# New Backers Bailing Out Norges Radio?

by Kai Roger Ottesen

Norway's **Norges Radio**/Oslo, one of the contenders tipped by **Erik Togstad** at the Ministry of Cultural Affairs to bid for the fourth Norwegian national licence **P4** (see M&M December 7), has secured backing from two investors after its recent closure due to bankruptcy. The station

reportedly has a debt worth an estimated Nkr4.5 million (app. US\$700,000) and the only asset of any value is the licence, worth Nkr2 million.

The two backers said to be interested in financing the station are **Klaus Vaete Jr.**, who has a radio background at **Radio 1/Oslo** and **Eivind Sundal**.

According to a source inside

Norges Radio, the chairman and station manager of the station **Nils Rykkens** has taken a leave of absence for an indefinite period, but the station will return to regular broadcasting hours in the near future. In the meantime, Norges Radio will broadcast music to avoid having a dead frequency.

## Ad Levy Rule Tinkers With 'Musikkavisa's Future

"Musikkavisa," a Norwegian syndicated show produced by **Bel Studio**, may have to find alternative ways to finance itself if it is prevented from paying a five percent ad levy. Currently Bel Studio is offering a barter arrangement with stations. In return for allowing the "Musikkavisa" programme to be aired, it gets free ad time from subscribing outlets. Bel Studio's then goes to private companies and offers them ad time for a fee.

This is the first time ever in Norway, however, that a production company rather than a broadcast group has been able to offer ad time on the air. **Nerkringkastingsnemnda**, which has always dealt only with broadcast groups, says it cannot accept payment from a production company because it is not licenced for radio broadcast.

Says "Musikkavisa" MD **Rolf**

**Jansen**, "We are interested in paying the five percent levy but, at the moment, there is no mechanism to handle it in **Nerkringkastingsnemnda**. This is pure bureaucracy. The rules are badly written." The regulations in question are currently being reviewed at the Ministry of Cultural Affairs.

According to **Jansen**, either the "stations pay 'Musikkavisa' for the show, or it is the end of the show. Many of the major stations pay because they can secure all of their ad space. Currently, we want part of the ad time to help produce the show because the smaller stations can't afford to pay the levy." **KRO**

### News In Brief

#### Sanne Goes Double Platinum

In the first week of December, Virgin Denmark act **Sanne** went double platinum (200,000 copies) with her *Where Blue Begins* album.

After eight weeks at number one and five months after its release, *Where Blue Begins* is still in the Danish album chart. The album is gold in Sweden (50,000 units) and has sold more than 10,000 units in Norway. The Virgin Pointblank blues label—the home of **Johnny Winter** and **Albert Collins**—will release the **Jim Gaines**-produced album (of **ZZ Top** and **Stevie Ray**

**Vaughan** fame) in North America and Australasia in the new year **RT**

#### Classic Radio 96.8 Debuts

**Classic Radio 96.8/Helsinki** in Finland becomes the first local indie station to play only classical music. The station is using the old FM frequency of **Radio Lohi**, which broadcast on 96.8 MHz.

**Classic Radio** operates 24-hours a day with a regular staff of four to five people, headed by MD **Leena Ryyanen**. The station is looking for sponsorship deals rather than using traditional ad spots. **KH**



**EXTREME PROMOTIONS** — Radio Uptown/Copenhagen has been celebrating an increase of 45% in the latest Gallup survey by giving away tickets to sold out Bryan Adams shows, previews of albums by U2 and Genesis, plus a chance to meet hit-making Bostonians Extreme. Pictured from (l-r): Extreme singer Gary Cherone, Uptown listeners, bass player Pat Badger, guitarist Nuno Bettencourt, drummer Paul Geary (front) and station head of programmes Niels Pedersen (back).

## Sony, PolyGram Join Radio 1's Xmas Promo

Radio 1/Oslo has joined forces with **Sony Music** and **PolyGram Records** to produce two albums containing hit material and Christmas evergreens. Radio 1's hit album is titled *Radio 1 Hits 4* and the Christmas project is called *Jul Med Radio 1 (Christmas With Radio 1)*.

Earlier, Radio 1 released

*Radio 1 Hits 1*, *Radio 1 Hits 2*, *Radio 1 Hits 3* and *Radio 1 Summer Hits*.

The latest project, *Radio 1 Summer Hits*, sold 25,000 copies and included tracks such as **Daryl Braithwaite's** *One Summer*, **Charlie Rich's** *The Most Beautiful Girl* and **Harold Melvin And the Blue Notes' If You Don't Know Me By Now.**

Comments Radio 1 station manager **Jon Morten Melhus**, "The amount of sold copies rose after each release. This is good PR for us, but doesn't bring us much income. However, we have achieved a good relationship with the record companies." Radio 1 previously worked with Sony on these projects. **KRO**



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# Cadena Dial Scores In 100% Spanish Format

by Anna Marie de la Fuente

SER's all-Spanish music network **Cadena Dial** has tripled its audience in seven months since revamping its format in January 1991. According to the latest audience research findings from EGM (out last summer), the station has an audience of 600,000. Adds Cadena Dial programming head **Paco Herrera**, "We hope to capture one million listeners by early next year."

Featuring only Spanish artists with at least a 10-year track record, Cadena Dial's concept has been copied by many rivals. **Antena 3's** Madrid station **Radio Olé** plays more traditional Spanish music such as flamenco and coplas (ballads).

At present, **Radio Olé** is the top

hung on for so long," states Adam, citing the success of **Guns N' Roses** as the key to this revived interest in heavy metal music.

According to Adam, radio support nationwide has been encouraging. The four-piece band is reported to be negotiating a series

all-Spanish music-formatted station in Madrid. "We play a broader spectrum of Spanish music which can range from pure flamenco to salsa and sevillanas," says Herrera, who adds that the network is continuing its expansion. Its newest station has just opened (late November) in Murcia, a southeastern coastal region.

"The labels are very enthusiastic about us," claims Herrera. **Ariola** label radio promoter **Pedro Sobrino** adds that before Cadena Dial came on the scene, "The local traditional music artists had no real radio support."

All-Spanish music indie **HORUS MD Eugenio Serch** says Cadena Dial "is to traditional Spanish music as **Los 40 Principales**

[SER's Top 40 network] is to local pop music." He predicts the network could eventually attract as many as two or three million listeners. "It has done a sensational job. It's the first network to understand the needs of the market," he adds.

According to Herrera, Cadena Dial follows a colour-coded programming system similar to that of sister station **Los 40 Principales** and draws up a weekly Top 10 list, the number one being tagged the "Super Dial." Specialized shows interspersed with regular programming feature salsa, pure flamenco, rumba and interviews with artists on the present week's Top 10 list.



**A MULTI-LINGUAL TEAM** — Pepe Navajas (far left), head of ONDA CERO International, poses with his Scandinavian and English disc jockeys. Pictured (l-r) are: Tina Hill (English), Anne Knudsen (Swedish), Peter Cochrane (English), Sammy and Nini (Danish).

## La Barricada Heads For Platinum With Por Instinto

PolyGram act **La Barricada** is riding high on the heavy metal wave sweeping the country. Their latest album *Por Instinto* appeared in the top 10 sales list for seven consecutive weeks, making it the second-best-selling band after **Mecano**.

Since its release on September 9, over 90,000 units have been sold. "We expect it to go platinum (100,000) by Christmas," says

local product manager **Montse Adam**, who considers this album to be one of the band's most commercial to date. "I think it managed to cross over into the mainstream because of its softer approach," she adds.

The single *En Blanco y Negro* stayed three weeks in leading pop network **Los 40 Principales'** (Top 40) charts. "It's the very first time a local hard rock group has

of gigs in Switzerland in February.

PolyGram affiliates in Portugal, France, Germany and Switzerland have also expressed interest in releasing the album in their respective markets, but nothing is confirmed yet. *AMdLF*



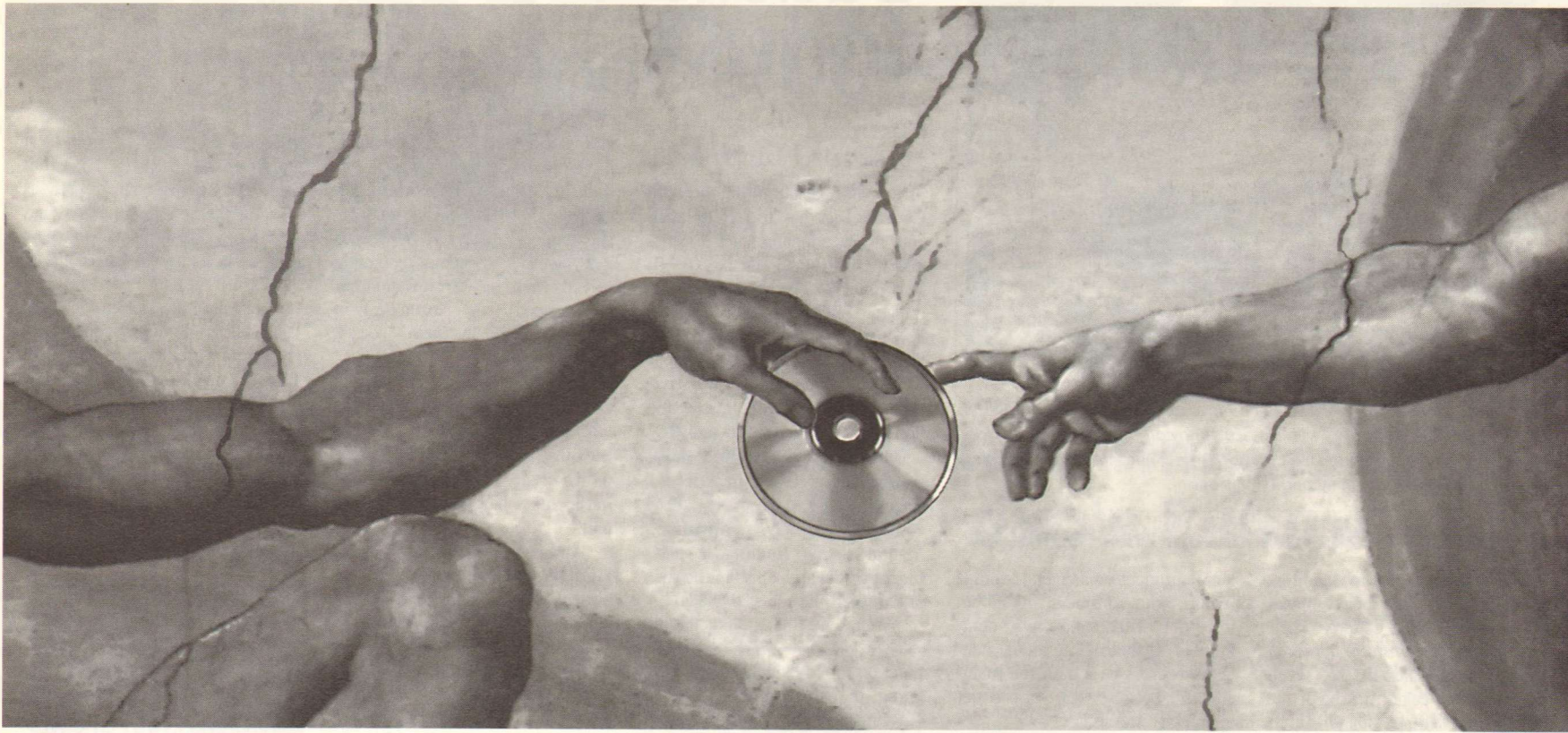
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# Privates Help Boost Total Ad Revenue

by Marc Maes

Fears that advertising on both the BRT and RTBF public radio channels would drastically cut into private radio revenues have been unfounded. That's the view in the first report of sales statistics in Belgium by IP Transistor, the ad sales house for 150 privates, including the Radio Contact stations, the Bel RTL and Nostalgie networks.

The results show a 90% increase to Bfr480 million (app. US\$15 million in 1991) in advertising since last year. Also, both BRT radio/TV rep firm VAR and RTFBFRF radio/TV sales house RMB report excellent results.

Although the official reports won't be published until next March, VAR CEO Marc Appel says the company could confirm its Bfr500 million gross turnover target. The VAR, which started operations in October 1990, currently books about 80% of the available ad time three months in advance.

"We were not aware of the potential for such success before the start," explains Appel. "Now we have a solid group of clients from all sectors, both major and smaller enterprises."

Appel says the current positive trend convinced VAR to hire six extra staff members, bringing the total to 18.

He views using radio as a promotional instrument beneficial to both state and private stations, but adds, "I have to admit that we have not been able to expand our working relationship with the privates due to the amount of work here." Appel says, "But we intend to start complementary operations with private stations in the near future."

## Beating The Budget

The French RTBF radio stations only began airing ads on April 15. RMB radio advertising manager Kathy Servaes reports the company has surpassed the initial Bfr250 million target by Bfr200 million.

"As far as available ad time, there is a big difference between the BRT, with two minutes per hour, and the RTBF, with eight minutes per hour," explains Servaes. "This self-regulation on BRT is a disadvantage for advertisers in the north of the country."

Nevertheless, Servaes calls the figures "very encouraging" despite the late start and the negative impact of the Gulf war. Servaes adds that she expects a 20% boost next year.

At IP Transistor, advertising manager Birgitta De Smet is also very happy about the 1991 results. "We took on three extra staff members and the results are

beyond all our expectations. Although there is a lot more money available for advertising on audiovisual media, radio is now recognized as an ad medium."

## Record Industry Support

The three radio sales houses also report increased spending by the record industry. With 381 spots aired on RTBF Radio 21 and BRTN Studio Brussel, Warner Music has continued in its pioneering role, but now has shifted from private to the public stations when it comes to paid ads.

Comments Warner Music marketing/product manager Francois De Kock, "In the past we have had numerous campaigns on private stations—both networks and independents—but we consider these as test cases. We have never had the feedback we enjoy now. Our radio campaigns are now the talk of the town in Brussels." He adds that every album promo is backed by a single release and a print media campaign. Current campaigns include Christopher Cross, A-Ha, Enya and Simply Red.

"We do have an excellent working relationship with privates when it comes to airplay or promoting singles, but I prefer Radio 21 and Studio Brussel for our spots," concludes De Kock.



**WAKING UP WITH PLATINUM** — On November 13, a few minutes before one of his sold-out shows in Rotterdam, Bryan Adams (third from right) and his band received a platinum award for selling more than 100,000 copies of "Waking Up The Neighbors." Pictured (l-r) are: Polydor Holland press executive Marc Bierens, A&M product manager Ruud Vinke, drummer Mickey Curry, guitarist Keith Scott, bassist Dave Taylor, Adams, keyboardist Tommy Mandel and Polydor Holland MD Albert van de Kroft.

## Belgian IFPI Ends Chart Flyer Distribution

Beginning January 1, the Belgian IFPI group will stop mailing its weekly chart leaflet. The IFPI's four-page flyer, which includes the Top 75 singles chart, the Top 50 albums chart, the Top 20 national singles and albums chart, plus a 10-unit compilations chart, is printed weekly and mailed to retailers, industry and press.

According to IFPI director Vincent van Mele, "The whole operation costs about Bfr3 million (app. US\$92,000) per year, which is a lot of money for a leaflet that didn't really make it to the record-buying audience. We know of record stores where the 500 copies we had sent them never left the desk."

He adds that IFPI will continue to distribute charts by fax to the industry, media and clients applying for the service. "The IFPI chart will remain the same, but the audience and record buyers will now be informed by the media."

French-language pubcaster Radio 21/Brussels uses the IFPI chart in its 12.00-13.00 Sunday programme. Public outlet Studio Brussel stopped using the chart in the summer because, says Van Mele, "It includes records that are not really popular in Flanders. It is a Belgian chart rather than a chart for the Flemish-speaking audience." **MM**

## Belgium's VTM Unveils Christmas Carol CD Compilation

Flemish commercial TV station VTM has released its first CD, *Christmas Carols*, taken from a series titled "VTM Muziek Club." The CD features Christmas carols by I. Fiamminghi and singer Rudolf Werthen and carries the VTM Muziek Club logo. VTM has plans to release up to six CDs per year.

*Christmas Carols* was produced in collaboration with independent label Sound of Flanders and distributed by Indisc. The project is being handled by the broadcaster's merchandising department.

Bart Cuypers, who coordinates the releases, reports, "Around 20,000 units have been distributed to the retailers by Indisc so far, and we expect to have more popular compilations in the near future."

Explains VTM press officer Els Van Den Abbeele, "Rather than launch a record label of our own, we have added a 'VTM quality tag' to the product. In the future, we want to build a collection of quality repertoire, 'recommended by VTM,' which will be available at retailers throughout the country."

Van Den Abbeele expects future projects to include major record companies. "It is not our intention to shop around the industry. We will wait until companies propose the right projects. Pop music could be the next possibility."

## Sony Continues Compilation Ventures With BRT, RTBF

Sony Music Belgium special marketing manager Linda Coopman will continue the company's compilation venture with Belgian national broadcasters BRT and RTBF. Following the success of the *Knuffelrock* compilation series, Sony Music teamed with Radio 21/Brussels to release *Rock Mantique*, a two-CD compilation featuring the same track listing as the successful *Knuffelrock* series.

"We released the first *Rock Mantique* volume in June, which sold over 25,000 units, and we hope to do even better with its follow-up. In Flanders, the first volume of *Knuffelrock* sold over 90,000 units," says Coopman, adding that *Rock Mantique* is supported by radio ads on Radio 21 and Tele 21.

Together with BRT's Radio 2 producer/host Marc Brillouet, Sony also released a follow-up to

the 10,000-unit-selling *Funiculi Funicula* CD, a mix of light classical and "crooners" compiled from Brillouet's playlists. The CD is advertised on both Radio 1 and Radio 2, and Coopman is convinced the 250,000-strong audience for the two-hour radio programme has a big buyer potential.

Another new project is the *De Afrekening* compilation, a synergy between Sony Music and Studio Brussel. The compilation is based on the public station's weekly Top 20 chart "De Afrekening," hosted by Stefan Ackermans.

Comments Studio Brussel station director Jan Schoukens, "You could consider it our alternative chart. It is based on the top three records of some 500 listeners who call or write to us every week. This is really different from the actual sales chart—more trendy, as well."

"Artists such as the Pixies, Jesus Jones or Morrissey are not listed on the normal 'hit compilations.' These acts appeal to a different segment of the market," adds Coopman, explaining that over 4,000 units have been sold so far.

The *De Afrekening* CD is backed by spots on Studio Brussel and has the station's logo on the cover. **MM**



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## UNDERSTANDING THE BASICS

# How To Work With Ad Agencies

by Daniel Flamberg

Ad agencies are a constant subject of amazement and anxiety among radio salespeople. Like the search for the golden fleece, most radio salespeople yearn for a universal tool to help them negotiate their way through the maze of agency bureaucracy and politics.

Unfortunately, too many radio salespeople still approach ad agencies like the blind men and the elephant...groping to identify their quarry and stymied from effective communication.

The hard-headed radio sales manager knows there is no easy answer or magical phrase that will unlock the magic door. Most sales managers who deal with agencies on a day-to-day basis recognize that there is a growing gap between agency needs and the expectations of their sales staffs.

Agencies, say radio people, don't understand radio and are uncomfortable developing ad schedules or producing radio spots. Others believe the big shops are mesmerized by television and the small shops are wedded to newspapers and direct mail. Skeptics say radio isn't lucrative enough, glamorous enough or worth enough to the bottom line for them to truly develop the expertise necessary to effectively use the medium.

While it's easy to shrug off the problem as a mix of sour grapes and unrealistic expectations, the revenue figures suggest otherwise. Radio fares worse at the agency level than in the marketplace as a whole. This is a continuing cause for concern as growing national or pan-European chains squeeze out "Mom & Pop" establishments, even in the smallest markets.

While many great wrongs have been committed by agencies in the name of clients, many great campaigns have been created as well. Therefore, unless you are going to set your station up as a full-service creative, planning, research and delivery vehicle for advertisers, we're stuck working with agencies. The real question is: How can you get the most out of agencies?

## Know The Playing Field

The first step in penetrating and selling to an advertising agency is understanding what an agency is and how it works. Each agency is different. There are many variables, in limitless combinations, which can break in your favor or against you.

Ad agencies come in all

shapes and sizes. But they all basically perform the same functions, although they are consolidated among a few people in small shops and spread among a larger staff in bigger ones. In theory, agencies serve as the marketing antennae, creative and production arms and delivery legs for clients. Some agencies do much more than execute client directives. Others are simply the arms and legs.

Account management is the direct liaison with the client. Account executives and account supervisors present the agency's recommendations and transmit and translate advertisers' requests inside the agency. In smaller shops, the principals frequently handle this function. Some account executives are basically messengers. Others are the true decision-makers. You have to find out who's managing the account you seek to influence and then gauge who's who and what's what.

Copywriters, art directors and producers develop the commercials or ads. Although some agencies produce their own broadcast commercials, concepts are often executed by independent producers, production houses and sometimes by your station's production staff. Creative directors often can influence which medium is selected on the basis of the creative approach or the tagline they recommend.

Media departments play different roles at different agencies, but they basically decide how much of which media to use. Buying is usually circumscribed by pre-determined budgets.

Time buyers usually don't determine the markets to be bought, the dollars involved or the media used. These decisions are usually made by planning groups and approved by account people and clients long before avail calls are made.

Media directors often draw up and approve plans, select markets, determine timing, choose media weights and confirm budgets. They can often decide to include or exclude your market and/or your station.

## Do Media Queens Still Reign

As sexist as the term is, it captures the peculiar image of an autonomous fiefdom where media budgets were wielded rather than invested. Media queens were thought to have made capricious and often arbitrary decisions based on friendship, favours and existing relationships.

However, the concept of a

media queen suggests that client needs and station solutions were being short-changed. The reign of a media queen indicates that not enough time or energy was being devoted to radio planning and buying.

Competition among agencies, and the threat that Carat and other buying conglomerates pose, has essentially ended the reign of media queens, since clients want post-buy analyses and they demand results. Moreover, buying services, hot on the heels of their agency counterparts, are constantly switch-pitching clients with claims that they can plan and buy radio with similar results at dramatically lower costs.

The rise in stature of media departments and buying services underscores rising client awareness of media selection and scheduling as equal in importance to creative considerations.

More and more, radio buying is seen as a specific discipline. If bought better, radio works better is the operative thinking. Radio's performance record has heightened clients' expectations and refined standards for evaluating agencies' buying effectiveness. Therefore, understanding the dynamics of the media department and the personalities in charge are critical factors in working with ad agencies.

## Internal Agency Politics

Radio salespeople usually contact media buyers, but realistically this is only worthwhile when a buy is up. Between avail calls, you must prospect elsewhere in the organization. This usually involves delicate footwork and subtle probing. Often staff members at an agency stand in the way or insulate decision-makers from contact with your radio station.

Other times, underlying politics within or between the advertiser and the agency makes for a job which calls for diplomacy combined with detective work. In every case, you must get the lay of the land and understand who the players are before moving ahead.

In an ideal world, the station, agency and advertiser work together sharing a common goal—results for the advertiser. Often, however, the relationship is more delicate and complicated. Ad agencies serve at the pleasure of their clients. They sometimes lose accounts with little notice or cause.

All this makes agencies extremely protective of relationships with advertisers. The agency plays a buffer role. It's in your interest to get as close to the client

as possible, but it's often difficult to determine how much contact will be appropriate or allowed by the agency.

There's always an element of risk in expanding relationships on this level. What pleases one party may offend the other.

For example, a buyer may jealously guard access to the account team. This could be an agency policy, the account executive's individual style or the buyer's ego at work. It's difficult, but essential, to determine if the media buyer is indeed speaking for the client or the other agency players when the answer is "no."

Don't necessarily take the buyer's word. Never assume you know the decision-making structure until you've gathered all the facts. Prudence and good judgement are always important, since going over the buyer's head, even unintentionally, can have negative impacts on your billing. As a rule, don't circumvent anyone unless you either have their blessing or an absolute stalemate.

If you experience an agency acting as a filter for the client, remember that account people are the captains for the the agency team. If in doubt, call on the account people, since they will have the broadest view of the client's needs and regularly see marketing issues through the client's eyes.

On each account, someone is in charge. Find out who it is and persuade that someone. This person can vary from department to department and may not have anything to do with titles, seniority or official positions. Therefore, it requires delicate, concentrated probing to figure out who is running the show. Then zero in on that individual.

## Empathy Vs. Emnity

Once you know who the players are, you must figure out what's important to them. Like an eclipse, the relative alignment of your station, the agency and its client can either shine brilliantly or go totally dark. Therefore, it's important to understand what motivates the agency and how the agency goes about its business. Then, you position yourself and your station as a way to serve these needs.

On a macro level, an ad agency wants to keep clients, attract new ones and earn profits on its billing. Agencies are usually compensated with commissions from media buys, by carrying charges on production expenses and increasingly by standing retainers with provisions for bonuses based on sales or performance.

While it's easy to point the finger and blame an agency as the ultimate bad guy in any sales scenario, the reality is that agencies often have interests that are different from a radio station. Serving their client, as they define it, may or may not include buying your radio station. Therefore, you must scope out their needs and serve them.

On a micro level, an agency wants to create the most effective commercials, make effective media choices, get the best possible prices and be able to justify these decisions easily.

Agencies finesse the traditional assumption that radio is hard to buy by creating rules-of-thumb to speed the process. This is why cost per thousand (CPM) and cost per point (CPP) are such pervasive buying and planning tools. Many agencies informally figure that radio commercials have one-third the consumer impact of television commercials and plan media weight on that basis. The goal of most agencies is to produce the most effective radio plan as quickly as possible with a minimal staff. Since buying radio is marginally more labor- and cost- intensive, agencies have an interest in taking the shortest route to achieve their goal.

*Next time: Why Agencies Buy.*



Longtime industry veteran Daniel Flamberg is managing director of Morgan Rothschild & Company, Inc., a New York-based advertising, promotion and public relations agency. Prior to forming MR&C in 1989, Flamberg was COO and principal sales development/marketing officer for the Radio Advertising Bureau. An award-winning creative executive, he earlier served as VP of advertising/PR for the Mutual Broadcasting System. Flamberg can be reached at (+1) 212.463 8200; fax (+1) 212.691 9805.



# Tuning In To Milan Radio

Jungle rule still dominates the frequencies in the Italian broadcast sector. More than a year has passed since parliament finally approved legislation to regulate the airwaves, but nothing has been done yet to implement it. Only fools and fortune tellers will predict when the Minister of Post and Telecommunications will finally instigate some action.

Players on the market, however, are loathe to be seduced into speculation. When asked when government regulation will be enforced, most reply, not with words, but with a shrug of the shoulders which can be taken to be read, "Don't ask me."

The government's indecision means that a rough total of 4,000 local, regional and national stations still operate on national territory. Some 44 of these can be heard in Milan, a key city in Italy's broadcast sector.

National network stations **Rete 105**, **Radio DeeJay**, **Radio Italia Solo Musica Italiana**, **101 Network** and **Radio Montecarlo** all have their base in the city. **RTL 102.5 Hit Radio** has its headquarters a few miles away in Bergamo, but its signal can be heard loud and clear in Milan.

Rete 105 was the first private station to broadcast throughout national territory. It has always stayed in tune with the latest music trends, but music director **Alex Peroni** finds it difficult to define its format. "We play hits before they become hits," he explains. "We stay on top of new styles and fashions and, I suppose, the best description to fit the bill is the US term progressive dance-oriented."

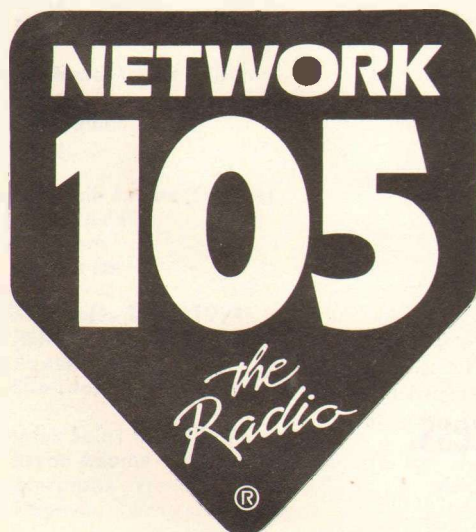
**"We don't just have to select hits. A major part of our sound is dance music, but it has to be exactly right for the moment."**

— Alex Peroni

The station's playlist consists of 60% "music of the moment," 20% oldies from the 1980's and 20% locally produced music. Peroni believes that the selection process is more complicated than that of an EHR station. "We don't just have to select hits. A major part of our sound is dance music, but it has to be exactly right for the moment." He is eager to point out that the station buys all its own records and explains that a team of three people have the task of listening to them all.

Rete 105 uses **Selector** adapted to the station's own needs. Peroni emphasizes the need to humanize it as much as possible and quips, "It's one thing to ask it to be a human being, but another to ask it to behave like an Italian."

Promotion is important to the station. It uses traditional avenues like the press and TV, as well as distributing posters and stickers. It links up with record companies for joint promotional campaigns and has also involved major acts and artists in giving testimony to the station. It is currently involved in what Peroni describes as an experiment to renew its image with a young audience.



## Sunday Discos

One phenomenon throughout national territory is the opening of discotheques on Saturday and Sunday afternoons for youngsters. Rete 105 has contact with DJ's and PR managers at leading discotheques in every major city and they have become what Peroni terms "message carriers for the station, a part of the 105 family." He says that a good disco PR manager can attract 500 kids into a disco

**"We take note of what's happening on other territories, and whether we like it or not, the US and UK charts are dominant."**

— Grant Benson

and every one is important. Says Peroni, "We are working on a new generation. All stations are the same to the 13-16-years-olds. They don't understand the market. I want them to know and believe that Rete 105 is the station for the young generation and we are giving them proof. With the

### Rete 105

On-air: February 16 1976  
 Ownership: Finelco Holding Company  
 Format: Progressive dance orientated  
 Target audience: 15-34  
 Actual audience: 3.26 million (Datamedia)

### RTL 102.5 Hit Radio

On-air: September 15 1975  
 Ownership: Lorenzo Suraci  
 Format: EHR  
 Target audience: 18-36  
 Actual audience: 1.26 million (Datamedia)

### Radio Peter Flowers

On-air: May 28, 1979  
 Ownership: Pietro Fioravanti  
 Format: AC  
 Target Audience: 20-44  
 Actual Audience: 148,000 (Datamedia)

**Michael Jackson** *Dangerous* album campaign, we gave away hundreds of t-shirts, records and CDs. Only we could do that. It's a different approach to advertising on TV, where anybody aged from five to 90 may see it."

Despite its long term leadership, the station takes its competition seriously. Peroni says he remains happy in the fact that RTL 102.5 Hit Radio, with its EHR format, doesn't seem to want his listeners, and Radio Italia Solo Musica Italiana plays only locally produced music. Radio DeeJay is his main adversary. "With the 11-18 target audience, I suppose we are more or less equal in terms of listeners. But we have been in business longer and have been able to keep the previous generation of listeners."

The future for the broadcast sector remains uncertain, according to Peroni. He says that although most stations have worked and fought for years to become professionals, the broadcast laws will probably never be applied. "How many people does the Minister of Post and Telecommunications have working for him?" he asks. "If he has the will to make decisions, he'll need 2,000 people to go around to all the stations to tell them they can carry on, close down or whatever. It'll take a good five years to do all that."

RTL 102.5 Hit Radio has developed from a regional station into the only national broadcaster which uses one frequency only. It is reputed to be the best example of an EHR station on national territory.

Head of music **Grant Benson** says he listens to everything and mainly relies on his ears and experience when compiling the station's playlists. "We take note of what's

happening on other territories," he comments. "And whether we like it or not, the US and UK charts are dominant." Benson says that UK charts reflect the tastes of the 14-18-year-olds and that that age range is not representative of his station's target group. "We pick out what is most suitable for our own audience, both in terms of age and taste."

The station's playlist contains an average 100 records. This includes new releases and records which are up to three months old. The playlist is continually updated.

The station uses a range of radio-related software, including **Selector**. Says Benson, "I get fed up with the critics of **Selector** because most of them have never used it. It only carries out what I want it to do and doesn't suggest an idea to me. It's quick, so why dig a hole with your hands when you can use a shovel?"

Benson believes the competition is hot between stations, but he retains an admiration for his rivals and maintains that his attitude is healthy. "Some of the competition is technical," he adds. "We have a problem where you can't hear frequencies. That probably doesn't exist on other territories. I have a battered car radio which doesn't pick up some of our rivals in the centre of Milan. But I've always said I never want to work for a station where I'd need a new car radio to hear it. With RTL 102.5, that situation doesn't exist."

Benson claims that his station makes sure that it keeps its one iso-frequency clean, a fundamental point he says some other stations do not seem to acknowledge. He also believes that the station spends less on outside promotion than other competitors. "We do poster campaigns and TV promotion with record companies. But it's comforting to know that in this jungle, decent radio is winning."

**"If we operated in Bologna, for example, we could well be the number one station, but we don't and it's tough."**

— Marco Garavelli

Winning to a degree, because he also admits that the station can only develop to a certain extent with the current lack of broadcast legislation. "It's dangerous," he says, "because this apparent freedom could lead to powerful monopolies. That's what has happened in the TV sector."

## Regional Broadcasters

Inter-regional station **Radio Peter Flowers** runs the risk of being cut back to a regional broadcaster if, or when, legislation is applied. But this air of uncertainty did not stop it from introducing a new logo recently, as well as investing in a heavy promotions campaign to back up its new image.

Artistic director **Marco Garavelli** says the station's playlist contains around 50-60 records. This comprises 60% new releases, chart records and imports, plus 40% "flashbacks." Programme director **Franco Larzari** has the main responsibility for selection, but all of the station's DJs have a say.

Radio Peter Flowers has opted for **Melody Maker**, instead of **Selector**. Garavelli says it is less complicated and quicker. He believes the competition in Milan is fierce because it is the city with the most national networks and the base of most record companies. "If we operated in Bologna, for example, we could well be the number one station," he says. "But we don't and it's tough."

The station claims its main strengths are its choice in music and news content. Its weaknesses are its limited number of staff. It recently launched a promotions campaign which includes TV and press advertising, large posters and 200,000 stickers in various formats. It also introduced an FM Card which lists the frequencies of key Milan stations, including Radio Peter Flowers.

Garavelli looks to a future where all broadcasters are what he describes as clean. It will take active legislation to make that happen and, though he remains optimistic, he is shy of predicting when that day will come. *David Stansfield*

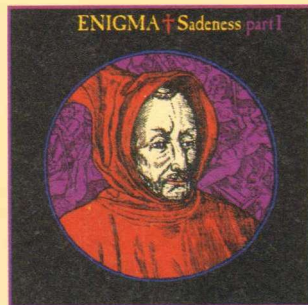
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## Music & Media Year-End Awards

For the seventh time, Music & Media presents its year-end awards, based on statistics from the Coca-Cola Eurochart Hot 100 Singles and European Top 100 Albums. See page 20 for separate year-end EHR statistics.

by Machgiel Bakker

The biggest musical surprise of 1991 was the final breakthrough of Athens, Georgia band R.E.M. With the I.R.S. label having carefully built up the band's profile since their debut album *Chronic Town* in 1982, R.E.M. switched to Warner Brothers in 1988 and released *Green*. However, it was this year's *Out Of Time* album that brought the band the final pop mainstream crossover.

Fuelled by the hit single *Losing My Religion*, the album has sold more than three million copies to date in Europe and this was achieved without touring or special European promo dates. Other singles taken off the album include *Shiny Happy People* and *Radio Song*.



R.E.M., top album and group of the year

The album stayed at the helm of M&M's European Album Top 100 for 13 weeks in a row, making it the longest consecutively-charting number one album of this year. It hit the top position in the UK, France, Italy, Holland, Ireland, Austria, Greece and Portugal and was top five in Germany, Spain, Belgium, Norway and Switzerland.

The number two year-end album is Roxette's *Joyride*. So far, EMI has released no less than four singles from the album, and all of them have made an impact on the charts. The label kicked off with the title track, which was number one in the Coca-Cola Eurochart Hot 100 Singles for 10 weeks, making it the second-longest chart-topper of the year,

following Bryan Adams' (*Everything I Do*) *I Do It For You* (18 weeks).

Extensive touring and promotional schedules, coupled with follow-up single releases like *Fading Like A Flower (Everytime You Leave)*, *The Big L* and the recent *Spending My Time*, propelled *Joyride* to its position as one of the most consistent-selling albums of 1991 in Europe—to date, three million copies. The current success of the Swedish duo proves that a careful and tenacious cross-border promotion schedule can turn mainland European artists in global superstars.

Like last year, 1991 was overall a good year for continental European acts. Only in recent years have mainland European artists managed to break albums out of their respective national borders. A European act's longevity is better proven by its capability of charting an album abroad than the accidental single. Whereas last year's year-end chart featured one European artist in the top 10 (Eros Ramazzotti), this year there are three—Roxette, Scorpions and Enigma.

German rock act Scorpions enjoyed one of the most surprising comebacks of this year. The glasnost-inspired single *Wind Of Change* managed to stay in the chart for 47 weeks (and is still on at presstime), breaking the former 1988 record held by Black's *Wonderful Life* (46 weeks). After a resounding success on the continent, the single started a second life after finally breaking into the UK charts.

The album from which the single was taken, *Crazy World*, sold over five million copies worldwide and is number six in the year-end album ranking.

Another German act that fared well—and which can claim being the most successful debut of 1991—is the Michael Cretu-led project Enigma. Precipitated by the eight-week Eurochart topper *Sadness Part 1*, the Gregorian-house style quickly caught Europe by fire. The album *MCMXC A.D.* ranks as the seventh-best charted year-end album of 1991.

Apart from the above, the year-end top 10 is dominated by "Best Of" albums, including those of Elton John, Phil Collins and Eurythmics.

### Year-End Singles

While singles sales show an overall downfall in general, Bryan Adams has been refuting all trends by releasing a single this year that is likely to end up being one of the best-selling singles of all-time. With an estimated eight million copies sold worldwide, (*Everything I Do*) *I Do It For You* dominated all worldwide charts, including the Eurochart Hot 100. Here follows a summary of Adams' main chart feats during 1991:

\* The single entered the Eurochart at number nine in July and hit number one in its fourth week. It stayed in the pole position for 18 weeks in a row (Michael Jackson's *Black Or White* broke that tie), breaking the record that Kaoma's *Lambada* formerly held (13 weeks).

\* The single went to number one in 14 European countries. The only markets where Adams did not make the top were Italy and Spain.

\* Adams is the first male solo artist to top the year-end Eurochart. Leaders in previous years were either groups or female vocalists. Since 1985, these include: USA For Africa's *We Are The World*, Madonna's *Papa Don't Preach*, Madonna's *La Isla Bonita*, Kylie Minogue's *I Should Be So Lucky*, Kaoma's *Lambada* and last year's *Nothing Compares 2 U* by Sinead O'Connor.

\* The single spent 16 weeks at number one in the UK, the longest ever.

\* Sales in the UK exceed the 1.5 million mark, the first million-seller since German singer Jennifer Rush's *The Power Of Love* in 1985.

\* In Holland, it has been at number one for 12 weeks, breaking the former record held by child star Heintje's 1968 *Ich Bau Der Ein Schloss* (I'll Build You A Castle).

\* With 11 weeks on top of the Belgian chart, it managed to outdo the former 10-week record by Boney M's *Rivers Of Babylon*.

\* In Norway, the single spent 17 weeks on top, making it the best-selling single since Scottish act Nazareth's *Love Hurts*.



Bryan Adams, top single and male artist of the year

#### Top 3 Female Artists (Albums)

1. Madonna (Sire)
2. Whitney Houston (Arista)
3. Cher (Geffen)

#### Top 3 Female Artists (Singles)

1. Cher (Epic)
2. Crystal Waters (A&M)
3. Madonna (Sire)

#### Top 3 Male Artists (Albums)

1. Elton John (Rocket)
2. Phil Collins (Virgin/WEA)
3. Sting (A&M)

#### Top 3 Male Artists (Singles)

1. Bryan Adams (A&M)
2. Zucchero (London)
3. Vanilla Ice (SBK)

#### Album Sales Top 3 1991

1. REM - *Out Of Time* (Warner Brothers)
2. Roxette - *Joyride* (EMI)
3. Elton John - *The Very Best Of* (Rocket)

#### Singles Sales Top 3 1991

1. Bryan Adams - (*Everything I Do*) *I Do It For You* (A&M)
2. Scorpions - *World Of Change* (Mercury)
3. Enigma - *Sadness Part 1* (Virgin)

#### Top 3 Debut Albums

1. Enigma - *MCMXC A.D.* (Virgin)
2. Seal - *Seal* (ZTT/WEA)
3. The KLF - *The White Room* (KLF Communications)

#### Top 3 Debut Singles

1. Enigma - *Sadness Part 1* (Virgin)
2. Crystal Waters - *Gypsy Woman* (A&M)
3. Seal - *Crazy* (ZTT/WEA)

#### Top 3 Groups (Albums)

1. Scorpions (Mercury)
2. Roxette (EMI)
3. Guns N' Roses (Geffen)

#### Top 3 Groups (Singles)

1. REM (Warner Brothers)
2. Roxette (EMI)
3. Eurythmics (RCA)

#### Top 3 (Mainland) European Albums

1. Roxette - *Joyride* (EMI)
2. Scorpions - *Crazy World* (Mercury)
3. Enigma - *MCMXC A.D.* (Virgin)

#### Top 3 (Mainland) European Singles

1. Scorpions - *World Of Change* (Mercury)
2. Enigma - *Sadness Part 1* (Virgin)
3. Roxette - *Joyride* (EMI)

#### National Best Sellers (Albums)

- Germany: Scorpions - *Crazy World* (Mercury)  
 UK: Elton John - *The Very Best Of* (Rocket)  
 France: Patrick Bruel - *Alors Regarde* (RCA)  
 Italy: Zucchero Fornaciari - *Zucchero* (Polydor/London)  
 Sweden: Roxette - *Joyride* (EMI)  
 Spain: Mecano - *Aidalai* (Ariola)  
 Belgium: Vaya Con Dios - *Night Owls* (Ariola)

#### National Best Sellers (Singles)

- Germany: Scorpions - *World Of Change* (Mercury)  
 UK: Seal - *Crazy* (ZTT/WEA)  
 France: Mylene Farmer - *Desenchantée* (Polydor)  
 Italy: Zucchero Fornaciari - *Senza Una Donna* (Polydor)  
 Sweden: Roxette - *Joyride* (EMI)  
 Spain: Mecano - *Une Femme Avec Une Femme* (Ariola)  
 Belgium: Technotronic feat. Reggie - *Move That Body* (ARS)

#### Best Selling Classical Album

- Carreras, Domingo, Pavarotti - *In Concert* (Decca)

The year-end charts are based on statistics from the Coca-Cola Eurochart Hot 100 Singles and the European Top 100 Albums from November 24, 1990 to November 16, 1991. Each week, records accumulate a certain number of chart points, based on position and territory. These have been added over a 12-months period and the final ranking is determined by the total amount of accumulated points.

# EHR Year-End Top 100

Listed below is M&M's ranking of the 100 most-played songs of 1991, as determined by airplay at European Hit Radio (EHR) stations.

1	<b>BRYAN ADAMS</b> / <i>(Everything I Do) I Do It For You</i> (A&M)	69	<b>KIM APPELBY</b> / <i>Don't Worry</i> (Parlophone)
2	<b>ROD STEWART</b> / <i>Rhythm Of My Heart</i> (Warner Brothers)	70	<b>GLORIA ESTEFAN</b> / <i>Seal Our Fate</i> (Epic)
3	<b>ROXETTE</b> / <i>Joyride</i> (EMI)	71	<b>ERASURE</b> / <i>Chorus</i> (Mute)
4	<b>PAULA ABDUL</b> / <i>Rush Rush</i> (Virgin)	72	<b>KENNY THOMAS</b> / <i>Thinking About Your Love</i> (Cooltempo)
5	<b>ZUCCHERO &amp; P. YOUNG</b> / <i>Senza Una Donna</i> (London)	73	<b>PRINCE</b> / <i>Gett Off</i> (Warner Brothers)
6	<b>CHER</b> / <i>Love And Understanding</i> (Geffen)	74	<b>CATHY DENNIS</b> / <i>Touch Me (All Night Long)</i> (Polydor)
7	<b>CHER</b> / <i>The Shoop Shoop Song (It's In His Kiss)</i> (Epic)	75	<b>GENESIS</b> / <i>No Son Of Mine</i> (Virgin)
8	<b>CHESNEY HAWKES</b> / <i>The One And Only</i> (Chrysalis)	76	<b>KYLIE MINOGUE</b> / <i>What Do I Have To Do</i> (PWL)
9	<b>BEE GEES</b> / <i>Secret Love</i> (Warner Brothers)	77	<b>PAUL YOUNG</b> / <i>Don't Dream It's Over</i> (Columbia)
10	<b>MICHAEL BOLTON</b> / <i>Love Is A Wonderful Thing</i> (Columbia)	78	<b>GEORGE MICHAEL</b> / <i>Heal The Pain</i> (Epic)
11	<b>STING</b> / <i>All This Time</i> (A&M)	79	<b>STEVE WINWOOD</b> / <i>One And Only Man</i> (Virgin)
12	<b>SEAL</b> / <i>Crazy</i> (ZTT/WEA)	80	<b>DE LA SOUL</b> / <i>Ring Ring Ring (Ha Ha Hey)</i> (Tommy Boy)
13	<b>ROXETTE</b> / <i>Fading Like A Flower (Every Time You Leave)</i> (EMI)	81	<b>OLETA ADAMS</b> / <i>Get Here</i> (Fontana)
14	<b>CRYSTAL WATERS</b> / <i>Gypsy Woman (La Da Dee La Da Da)</i> (A&M)	82	<b>O.M.D.</b> / <i>Sailing On The Seven Seas</i> (Virgin)
15	<b>LENNY KRAVITZ</b> / <i>It Ain't Over 'Til It's Over</i> (Virgin)	83	<b>CATHY DENNIS</b> / <i>Too Many Walls</i> (Polydor)
16	<b>DIRE STRAITS</b> / <i>Calling Elvis</i> (Vertigo)	84	<b>WHITNEY HOUSTON</b> / <i>My Name Is Not Susan</i> (Arista)
17	<b>EXTREME</b> / <i>More Than Words</i> (A&M)	85	<b>JAMES</b> / <i>Sit Down</i> (Fontana)
18	<b>SIMPLY RED</b> / <i>Something Got Me Started</i> (EastWest)	86	<b>M.C. HAMMER</b> / <i>Pray</i> (Capitol)
19	<b>ROD STEWART</b> / <i>The Motown Song</i> (Warner Brothers)	87	<b>C&amp;C MUSIC FACTORY</b> / <i>Gonna Make You Sweat</i> (Columbia)
20	<b>SIMPLE MINDS</b> / <i>Let There Be Love</i> (Virgin)	88	<b>LONDONBEAT</b> / <i>A Better Love</i> (Anxious)
21	<b>MARTIKA</b> / <i>Love...Thy Will Be Done</i> (Columbia)	89	<b>CELINE DION</b> / <i>Where Does My Heart Beat Now?</i> (Columbia)
22	<b>RICK ASTLEY</b> / <i>Cry For Help</i> (RCA)	90	<b>U2</b> / <i>The Fly</i> (Island)
23	<b>AMY GRANT</b> / <i>Baby Baby</i> (A&M)	91	<b>LONDONBEAT</b> / <i>I've Been Thinking About You</i> (Anxious)
24	<b>COLOR ME BADD</b> / <i>I Wanna Sex You Up</i> (Giant)	92	<b>CHESNEY HAWKES</b> / <i>I'm A Man Not A Boy</i> (Chrysalis)
25	<b>ENIGMA</b> / <i>Sadness Part 1</i> (Virgin)	93	<b>THE FARM</b> / <i>All Together Now</i> (Produce)
26	<b>CHRIS REA</b> / <i>Auberge</i> (EastWest)	94	<b>RALPH TRESVANT</b> / <i>Sensitivity</i> (MCA)
27	<b>O.M.D.</b> / <i>Pandora's Box</i> (Virgin)	95	<b>THE KLF</b> / <i>3 A.M. Eternal</i> (KLF)
28	<b>WHITNEY HOUSTON</b> / <i>All The Man That I Need</i> (Arista)	96	<b>ERASURE</b> / <i>Love To Hate You</i> (Mute)
29	<b>ROBERT PALMER FEAT. UB40</b> / <i>I'll Be Your Baby Tonight</i> (EMI)	97	<b>T'PAU</b> / <i>Whenever You Need Me</i> (Siren)
30	<b>SUSANNA HOFFS</b> / <i>My Side Of The Bed</i> (Columbia)	98	<b>SIMPLE MINDS</b> / <i>See The Lights</i> (Virgin)
31	<b>ROBERT PALMER</b> / <i>Mercy Mercy Me/I Want You</i> (EMI)	99	<b>SNAP</b> / <i>Mary Had A Little Boy</i> (Logic)
32	<b>PRINCE</b> / <i>Cream</i> (Warner Brothers)	100	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> / <i>Learning To Fly</i> (MCA)
33	<b>GEORGE MICHAEL</b> / <i>Freedom</i> (Epic)		
34	<b>SEAL</b> / <i>Future Love Paradise</i> (ZTT/WEA)		
35	<b>MARIAH CAREY</b> / <i>Emotions</i> (Columbia)		
36	<b>R.E.M.</b> / <i>Shiny Happy People</i> (Warner Brothers)		
37	<b>MADONNA</b> / <i>Justify My Love</i> (Sire)		
38	<b>ROXETTE</b> / <i>The Big L</i> (EMI)		
39	<b>GLORIA ESTEFAN</b> / <i>Coming Out Of The Dark</i> (Epic)		
40	<b>JULIAN LENNON</b> / <i>Saltwater</i> (Virgin)		
41	<b>STEVIE B</b> / <i>Because I Love You (The Postman Song)</i> (BCM)		
42	<b>PM DAWN</b> / <i>Set Adrift On Memory Bliss</i> (Gee Street)		
43	<b>AMY GRANT</b> / <i>Every Heartbeat</i> (A&M)		
44	<b>MIKE &amp; THE MECHANICS</b> / <i>Word Of Mouth</i> (Virgin)		
45	<b>BANDERAS</b> / <i>This Is Your Life</i> (London)		
46	<b>HEAVY D &amp; THE BOYZ</b> / <i>Now That We Found Love</i> (MCA)		
47	<b>JIMMY SOMERVILLE</b> / <i>To Love Somebody</i> (London)		
48	<b>ROACHFORD</b> / <i>Get Ready</i> (Columbia)		
49	<b>MICHAEL BOLTON</b> / <i>Time, Love &amp; Tenderness</i> (Columbia)		
50	<b>WILL TO POWER</b> / <i>I'm Not In Love</i> (Epic)		
51	<b>COLOR ME BADD</b> / <i>All 4 Love</i> (Giant)		
52	<b>PET SHOP BOYS</b> / <i>Where The Streets Have No Name</i> (Parlophone)		
53	<b>LISA STANSFIELD</b> / <i>Change</i> (Arista)		
54	<b>R.E.M.</b> / <i>Losing My Religion</i> (Warner Brothers)		
55	<b>ROD STEWART &amp; TINA TURNER</b> / <i>It Takes Two</i> (Warner Brothers)		
56	<b>SEAL</b> / <i>The Beginning</i> (ZTT/WEA)		
57	<b>WHITNEY HOUSTON</b> / <i>I'm Your Baby Tonight</i> (Arista)		
58	<b>BELINDA CARLISLE</b> / <i>Live Your Life Be Free</i> (Virgin)		
59	<b>LEVEL 42</b> / <i>Guaranteed</i> (RCA)		
60	<b>VANILLA ICE</b> / <i>Ice Ice Baby</i> (SBK)		
61	<b>KIM APPELBY</b> / <i>G.L.A.D.</i> (Parlophone)		
62	<b>MARIAH CAREY</b> / <i>Someday</i> (Columbia)		
63	<b>ROLLING STONES</b> / <i>Highwire</i> (Columbia)		
64	<b>BRYAN ADAMS</b> / <i>Can't Stop This Thing We Started</i> (A&M)		
65	<b>WILSON PHILLIPS</b> / <i>You're In Love</i> (SBK)		
66	<b>HUEY LEWIS &amp; THE NEWS</b> / <i>It Hit Me Like A Hammer</i> (Chrysalis)		
67	<b>MADONNA</b> / <i>Rescue Me</i> (Sire)		
68	<b>GUNS N' ROSES</b> / <i>Don't Cry</i> (Geffen)		

## Makers & Breakers On EHR

Since the launch of the European Hit Radio (EHR) chart in December 1990, no less than 186 different records have entered the formatted airplay Top 40 at one point in time.

The EHR chart has proven to be a lively programming ranking, with enough new talent coming through to challenge the names of the established. Some of EHR's Top Newcomers have included (in order of appearance): Seal, C&C Music Factory, KLF, Chesney Hawkes, Zucchero, Rembrandts, Cathy Dennis, Color Me Badd, Beverley Craven and Extreme. All these artists enjoyed their breakthrough in 1991 and their product was heavily featured in EHR playlists. Overall, new artists account for 25% of the EHR Year-End Top 100 as printed above.

Leading the EHR Year-End Top 100 list is obviously Bryan Adams who, just like in the year-end Eurochart Hot 100 (see page 19), can boast some impressive records:

\**(Everything I Do) I Do It For You* reigned the EHR Top 40 for an unbroken 11 weeks, a chart endurance record that will be hard to break in the future.

\*The single never really collected a big number of new additions. That honour is usually reserved for eagerly anticipated records like Michael Jackson's *Black Or White* or Dire Straits's *Calling Elvis*. But this song has shown true chart longevity: after 24 weeks it is still featured in the EHR Top 40, making it the longest-charted single of 1991.

\*Adams can claim being the first act to have three singles charted at the same time: *Everything I Do*, *Can't Stop This Thing We Started* and *There Will Never Be Another Tonight* were all featured in the EHR chart of December 14.

\*With 61 stations playing the song in heavy rotation, Adams was also second-best "A" rotation leader of 1991. Michael Jackson's *Black Or White* just managed to collect one "A" rotation more.

\**Everything I Do* was also the longest "A" Rotation leader in a row (9 weeks).

Another rocker that enjoyed considerable popularity on EHR was Rod Stewart.

\**Rhythm Of My Heart* deduced in the EHR chart at number 11 and landed at the top spot two weeks later, making it the second-quickest song to scale the number one peak (*Sting's All This Time* only needed two weeks to reach the top).

\*Stewart can also claim being the second-best EHR chart-topping artist of the year with *Rhythm Of My Heart* staying for eight weeks in the pole position.

\*Three songs of the Brit singer are featured in the EHR Year-End Top 100. Apart from *Rhythm*, these include *The Motown Song* and his duet with Tina Turner, *It Takes Two*. Only three other artists can claim the same feat, although none of them have managed to chart their singles that high: Roxette (*Joyride*, *Fading Like A Flower (Everytime You Leave)*, *The Big L*), Seal (*Crazy*, *Future Love Paradise*, *The Beginning*) and Whitney Houston (*All The Man That I Need*, *I'm Your Baby Tonight*, *My Name Is Not Susan*).

Another act that has defined the essence of EHR programming is Swedish duo Roxette.

\*The title track of their three-million-plus album, *Joyride*, entered the EHR chart at number four, the highest debut ever.

\*Roxette is the only act to have had two number one singles in one year. Apart from *Joyride*, the duo also reached the top spot with *Fading Like A Flower*.

\*Roxette has also become the first act to score four EHR Top 10 hit singles in one year: *Joyride*, *Fading Like A Flower*, *The Big L* and their most recent to date, *Spending My Time*.

\*Apart from Bryan Adams (nine weeks), *Joyride* enjoyed the longest run of "A" rotation leadership (seven consecutive weeks).  
Machgiel Bakker

### New Add Leaders (One Week)

1. Michael Jackson/ <i>Black Or White</i> (Epic)	38
2. Dire Straits/ <i>Calling Elvis</i> (Vertigo)	23
3. Simple Minds/ <i>Let There Be Love</i> (Virgin)	22

### Top Chart Debuts

1. Roxette/ <i>Joyride</i> (EMI)	no. 4
2. Michael Jackson/ <i>Black Or White</i> (Epic)	no. 5
3. Genesis/ <i>No Son Of Mine</i> (Virgin)	no. 7

### "A" Rotation Leaders (One Week)

1. Michael Jackson/ <i>Black Or White</i> (Epic)	62
2. Bryan Adams/ <i>(Everything I Do)...(A&amp;M)</i>	61
3. Simply Red/ <i>Something Got Me ... (east west)</i>	56

### Top Charting Singles

1. Bryan Adams/ <i>(Everything I Do)...(A&amp;M)</i>	11 weeks
2. Rod Stewart/ <i>Rhythm Of My Heart</i> (Warner)	8 weeks
Sting/ <i>All This Time</i> , Paula Abdul/ <i>Rush Rush</i> and Simple Red/ <i>Something Got Me Started</i> are all tied for four weeks.	

### Longest-Charted Singles

1. Bryan Adams/ <i>(Everything I Do)...(A&amp;M)</i>	24 weeks
2. Zucchero/P. Young/ <i>Senza Una Donna</i> (London)	19 weeks
Cher/ <i>Love And Understanding</i> and Rod Stewart/ <i>The Motown Song</i> are tied with 18 weeks.	

### Highest Number Of Total Reporting Stations (One Week)

1. Genesis/ <i>No Son Of Mine</i> (Virgin)	68
2. Bryan Adams/ <i>(Everything I Do)...(A&amp;M)</i>	67
3. Michael Jackson/ <i>Black Or White</i> (Epic)	66

TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	TITLE ARTIST - ORIGINAL LABEL (PUBLISHERS)
<b>1</b> (Everything I Do) I Do It For You Bryan Adams - A&M (MCA/Rondor/Zomba)	<b>35</b> Auteuil, Neuilly, Passy (Rap B.C.B.G.) Les Inconnus - Productions Lederman (Lederman)	<b>69</b> It Takes Two Rod Stewart & Tina Turner - Warner Brothers (Jobete Music)
<b>2</b> Wind Of Change Scorpions - Mercury (PolyGram Music/Copyright Control)	<b>36</b> (I Wanna Give You) Devotion Nomad feat. MC Mikee Freedom - Rumour (Scratch/Copyright Control)	<b>70</b> Petit Franck Francois Feldman - Phonogram (Marily/Carole)
<b>3</b> Sadness Part 1 Enigma - Virgin (Data Alpha/Mambo/Siegel)	<b>37</b> Fading Like A Flower (Every Time You Leave) Roxette - EMI (EMI)	<b>71</b> Une Femme Avec Une Femme Mecano - Ariola (Ba Ba Blaxi/BMG Music)
<b>4</b> Joyride Roxette - EMI (Jimmy Fun Music)	<b>38</b> Baby Baby Amy Grant - A&M (Age To Age/Edward Grant/Yellow Elephant)	<b>72</b> Wicked Game Chris Isaak - London (Warner Chappell)
<b>5</b> The Shoop Shoop Song (It's In His Kiss) Cher - Epic (Alley/Trio/Hudson Bay)	<b>39</b> Innuendo Queen - Parlophone (Queen Music/EMI Music)	<b>73</b> Bow Down Mister Jesus Loves You - More Protein (Virgin)
<b>6</b> Senza Una Donna (Without A Woman) Zucchero Fornaciari & Paul Young - London (Warner Chappell/PolyGram/EMI)	<b>40</b> Qu'Est-Ce-Qu'On Fait Maintenant Benny B. - PLR (Copyright Control)	<b>74</b> Natal Chico & Roberta - Carrere (Adageo)
<b>7</b> Ice Ice Baby Vanilla Ice - SBK (Various)	<b>41</b> Where The Streets Have No Name Pet Shop Boys - Parlophone (EMI/Warner Chappell)	<b>75</b> Future Love Paradise Seal - ZTT/WEA (Beethoven Street/Perfect)
<b>8</b> Gypsy Woman (La Da Dee La Da Da) Crystal Waters - A&M (BMG Music/Basement Boys)	<b>42</b> Don't Worry Kim Appleby - Parlophone (Copyright Control)	<b>76</b> A Nos Actes Manques Fredericks, Goldman & Jones - Columbia (JRG/Marc Lumbroso)
<b>9</b> Crazy Seal - ZTT/WEA (Beethoven Street/Perfect)	<b>43</b> Mary Had A Little Boy Snap - Logic/Ariola (Fellow/Willesden/Songs Of Logic)	<b>77</b> Poupee Psychedelique Thierry Hazard - Columbia (Sony Music)
<b>10</b> You Could Be Mine Guns N' Roses - Geffen (Warner Chappell)	<b>44</b> Unbelievable E.M.F. - Parlophone (Copyright Control)	<b>78</b> One More Try Timmy T. - Quality (RMI)
<b>11</b> 3 A.M. Eternal The KLF feat. The Children Of The Revolution - KLF Communications (EG/Zoo/Warner Chappell/Brompton)	<b>45</b> Because I Love You (The Postman Song) Stevie B. - BCM (Saja/Mya-T)	<b>79</b> Snap Megamix Snap - Logic/Ariola (Warner Chappell/Zomba/Minder)
<b>12</b> Gonna Make You Sweat C&C Music Factory - Columbia (Virgin Music)	<b>46</b> Keep On Running Milli Vanilli - Hansa/Ariola (Far Music-Production)	<b>80</b> Promise Me Beverley Craven - Epic (Warner Chappell)
<b>13</b> Do The Bartman The Simpsons - Geffen (ATV/Sorcerous Labyrinth)	<b>47</b> Mea Culpa Part II Enigma - Virgin (Data Alpha/Mambo/Siegel)	<b>81</b> The Fly U2 - Island (Blue Mountain)
<b>14</b> I've Been Thinking About You Londonbeat - Anxious/RCA (Warner Chappell)	<b>48</b> Sailing On The Seven Seas O.M.D. - Virgin (Raw Unlimited/Virgin)	<b>82</b> Enter Sandman Metallica - Vertigo (Creeping Death/PolyGram)
<b>15</b> More Than Words Extreme - A&M (Rondor)	<b>49</b> I'm Too Sexy Right Said Fred - Tug (Hit & Run)	<b>83</b> Move That Body Technotronic feat. Reggie - ARS (ADM/SOF)
<b>16</b> Last Train To Trancentral The KLF - KLF Communications (E.G./Zoo/Warner Chappell/Wandee/BMG)	<b>50</b> Let There Be Love Simple Minds - Virgin (Virgin Music)	<b>84</b> Can't Stop This Thing We Started Bryan Adams - A&M (Adams/Almo/Zomba)
<b>17</b> Unchained Melody The Righteous Brothers - Verve/Polydor (MPL Communications)	<b>51</b> Let's Talk About Sex Salt-N-Pepa - Ifrr (Next Plateau/All Boys)	<b>85</b> Good Vibrations Marky Mark & The Funky Bunch feat. L.Holloway - Interscope (WC/EMI)
<b>18</b> I Wanna Sex You Up Color Me Badd - Giant (Hip Hop/Hifrost)	<b>52</b> AllTogetherNow The Farm - Produce (Farm Music)	<b>86</b> Danca Tago Mago Kaoma - Columbia (Adageo/BM Productions)
<b>19</b> The One And Only Chesney Hawkes - Chrysalis (Warner Chappell)	<b>53</b> Show Me Heaven Maria McKee - Epic (Famous/Ensign Music)	<b>87</b> Go For It! (Heart & Fire) Joey B. Ellis & Tynetta Hare - Capitol (Bust-It)
<b>20</b> Now That We Found Love Heavy D & The Boyz - MCA (Warner Chappell)	<b>54</b> Il Faut Laisser Le Temps Au Temps Felix Gray & Didier Barbelivien - Talar (Zone Musique)	<b>88</b> Send Me An Angel Scorpions - Mercury (PolyGram Music)
<b>21</b> Should I Stay Or Should I Go The Clash - Columbia (Nineden)	<b>55</b> Rush Rush Paula Abdul - Virgin America (EMI Songs)	<b>89</b> Tonight New Kids On The Block - Columbia (M.Starr/EMI/April/A. Lancelotti)
<b>22</b> Losing My Religion R.E.M. - Warner Brothers (Warner Chappell)	<b>56</b> Set Adrift On Memory Bliss PM Dawn - Gee Street (MCA/Reformation)	<b>90</b> Rescue Me Madonna - Sire (WB/Blue Disque/Webo Girl)
<b>23</b> Justify My Love Madonna - Sire (Miss Bessie Music)	<b>57</b> Gett Off Prince And The New Power Generation - Paisley Park (Warner Chappell)	<b>91</b> Romantic World Dana Dawson - Columbia (CBS Music/Romus S.A.R.L.)
<b>24</b> Desenchantée Mylène Farmer - Polydor (Requiem Publishing)	<b>58</b> Saga Africa Yannick Noah - Carrere (Copyright Control)	<b>92</b> All 4 Love Color Me Badd - Giant (Rondor)
<b>25</b> La Zoubida Lagaf - Flarensch (Copyright Control)	<b>59</b> Pray M.C. Hammer - Capitol (Controversy/Warner Chappell/Bust-It)	<b>93</b> Sit Down James - Fontana (Blue Mountain)
<b>26</b> Rhythm Of My Heart Rod Stewart - Warner Brothers (WB/Jamm/Bibo)	<b>60</b> I'll Be Your Baby Tonight Robert Palmer feat. UB40 - EMI (Copyright Control)	<b>94</b> Cry For Help Rick Astley - RCA (BMG Music)
<b>27</b> I'm Your Baby Tonight Whitney Houston - Arista (Kear/Epic/Solar)	<b>61</b> To Love Somebody Jimmy Somerville - London (Gibb Brothers/BMG Music)	<b>95</b> Chorus Erasure - Mute (Sonet/Sony)
<b>28</b> Calling Elvis Dire Straits - Vertigo (Chariscourt/Rondor)	<b>62</b> The Joker Steve Miller Band - Capitol (Warner Chappell)	<b>96</b> All This Time Sting - A&M (Magnetic/Regatta/Illegal)
<b>29</b> Hello Afrika Dr. Alban - SweMix (Progressive/Misty/SweMix)	<b>63</b> Don't Cry Guns N' Roses - Geffen (Warner Chappell)	<b>97</b> Falling Julee Cruise - Warner Brothers (MCA Music)
<b>30</b> The Grease Megamix John Travolta & Olivia Newton-John - Polydor (Gibb Bros. Music/BMG Music)	<b>64</b> Any Dream Will Do Jason Donovan - Really Useful (Really Useful)	<b>98</b> Ich Bin Der Martin, Ne Dieter Krebs & Gundula - RCA (EMI Music)
<b>31</b> Ring Ring Ring (Ha Ha Hey) De La Soul - Tommy Boy (WC/Tee Girl/Curio/Chelsea/Island/MCA)	<b>65</b> Beinhart Torfrock - Polydor (Konstantin Musik)	<b>99</b> Something Got Me Started Simply Red - East West (EMI/So What)
<b>32</b> Bacardi Feeling (Summer Dreaming) Kate Yanai - WEA (La Frette Music Paris)	<b>66</b> Shiny Happy People R.E.M. - Warner Brothers (Warner Chappell)	<b>100</b> Love And Understanding Cher - Geffen (EMI)
<b>33</b> Secret Love Bee Gees - Warner Brothers (Gibb Brothers/BMG Music)	<b>67</b> Darling Roch Voisine - Ariola (Ed. Georges Mary)	
<b>34</b> No Coke Dr. Alban - SweMix (SweMix Publishing)	<b>68</b> Fantasy Black Box - Groove Groove Melody (EMI Music)	

The year-end Eurochart Hot 100 Singles is based on statistics from the Coca-Cola Eurochart Hot 100 Singles from November 24, 1990 to November 16, 1991. Each week, records accumulate a certain number of chart points, based on position and territory. These have been added up over a 12-month period and the final ranking is determined by the total amount of accumulated points.

# 1st

polyGram

PolyGram would like to thank all of their 'Music & Media' award winning acts who have contributed to making 1991 our most successful year ever:

**Bryan Adams**

**Carreras, Domingo, Pavarotti**

**Mylene Farmer**

**Elton John**

**Scorpions**

**Zucchero**

But this is only part of the story. 1991 has seen Polygram artists topping charts around the world and our thanks and congratulations go to them all.....

Righteous Brothers, Jon Bon Jovi, Van Morrison, Carpenters, Police, Francois Feldman, Hothouse Flowers, Pavorotti, Sting, Oleta Adams, Paul Brady, Amy Grant, Ratcat, Extreme, Supertramp, Crystal Waters, Jason Donovan, Joseph & His Amazing Technicolour Dreamcoat, Grease, Aaron Neville, Stephan Eicher, Melissa Etheridge, Metallica, Dire Straits, P.M. Dawn, U2, Salt - N - Pepa, Vic Reeves & Wonderstuff, Yello.

ARTIST TITLE - ORIGINAL LABEL	ARTIST TITLE - ORIGINAL LABEL	ARTIST TITLE - ORIGINAL LABEL
<b>1</b> <b>R.E.M.</b> Out Of Time - Warner Brothers	<b>35</b> <b>Gloria Estefan</b> Into The Light - Epic	<b>69</b> <b>Extreme</b> Extreme II Pornografitti - A&M
<b>2</b> <b>Roxette</b> Joyride - EMI	<b>36</b> <b>Soundtrack - Grease</b> Grease - Polydor	<b>70</b> <b>Peter Gabriel</b> Shaking The Tree - Golden Greats - Virgin
<b>3</b> <b>Elton John</b> The Very Best Of... - Rocket	<b>37</b> <b>Juan Luis Guerra &amp; 4:40</b> Bachata Rosa - Karen/BMG	<b>71</b> <b>Londonbeat</b> In The Blood - Anxious/RCA
<b>4</b> <b>Phil Collins</b> Serious Hits...Live! - Virgin/WEA	<b>38</b> <b>Guns N' Roses</b> Use Your Illusion I - Geffen	<b>72</b> <b>Mecano</b> Aidalai - Ariola
<b>5</b> <b>Eurythmics</b> Greatest Hits - RCA	<b>39</b> <b>Soundtrack - Twin Peaks/Angelo Badalamenti</b> Music From Twin Peaks - Warner Brothers	<b>73</b> <b>Pet Shop Boys</b> Behaviour - Parlophone
<b>6</b> <b>Scorpions</b> Crazy World - Mercury	<b>40</b> <b>Fredericks, Goldman &amp; Jones</b> Fredericks, Goldman & Jones - Columbia	<b>74</b> <b>Paula Abdul</b> Spellbound - Virgin America
<b>7</b> <b>Enigma</b> MCMXC A.D. - Virgin	<b>41</b> <b>Vanilla Ice</b> To The Extreme - SBK	<b>75</b> <b>De La Soul</b> De La Soul Is Dead - Tommy Boy
<b>8</b> <b>Sting</b> The Soul Cages - A&M	<b>42</b> <b>Mylene Farmer</b> L'Autre - Barclay	<b>76</b> <b>Bob Marley</b> Legend - Island
<b>9</b> <b>Madonna</b> The Immaculate Collection - Sire	<b>43</b> <b>Paul Simon</b> The Rhythm Of The Saints - Warner Brothers	<b>77</b> <b>Patricia Kaas</b> Scene De Vie - CBS
<b>10</b> <b>Queen</b> Innuendo - EMI	<b>44</b> <b>Tom Petty &amp; The Heartbreakers</b> Into The Great Wide Open - MCA	<b>78</b> <b>Paul McCartney</b> Tripping The Live Fantastic - Parlophone
<b>11</b> <b>Rod Stewart</b> Vagabond Heart - Warner Brothers	<b>45</b> <b>Bee Gees</b> High Civilization - Warner Brothers	<b>79</b> <b>Rick Astley</b> Free - RCA
<b>12</b> <b>Simple Minds</b> Real Life - Virgin	<b>46</b> <b>Simply Red</b> Stars - East West	<b>80</b> <b>The Stranglers</b> Greatest Hits 1977-1990 - Epic
<b>13</b> <b>Whitney Houston</b> I'm Your Baby Tonight - Arista	<b>47</b> <b>Vaya Con Dios</b> Night Owls - Ariola	<b>81</b> <b>Michel Sardou</b> Le Privilege - EMI
<b>14</b> <b>Chris Rea</b> Auberge - East West	<b>48</b> <b>Westernhagen</b> Live - Warner Brothers	<b>82</b> <b>Juan Luis Guerra &amp; 4:40</b> Ojala Que Lleva Cafe - Karen/BMG
<b>15</b> <b>Dire Straits</b> On Every Street - Vertigo	<b>49</b> <b>INXS</b> X - Mercury	<b>83</b> <b>E.M.F.</b> Schubert Dip - Parlophone
<b>16</b> <b>Chris Isaak</b> Wicked Game - Reprise	<b>50</b> <b>UB40</b> Labour Of Love II - Virgin	<b>84</b> <b>Lucio Dalla</b> Cambio - RCA
<b>17</b> <b>Carreras/Domingo/Pavarotti</b> In Concert - Decca	<b>51</b> <b>Supertramp</b> The Very Best Of... - A&M/Arcade	<b>85</b> <b>New Kids On The Block</b> Step By Step - CBS
<b>18</b> <b>Cher</b> Love Hurts - Geffen	<b>52</b> <b>Soundtrack - Pretty Woman</b> Pretty Woman - EMI USA	<b>86</b> <b>Gino Paoli</b> Matto Come Un Gatto - WEA
<b>19</b> <b>Seal</b> Seal - ZTT/WEA	<b>53</b> <b>Alice Cooper</b> Hey Stoopid - Epic	<b>87</b> <b>Julio Iglesias</b> Starry Night - CBS
<b>20</b> <b>Michael Bolton</b> Time, Love & Tenderness - Columbia	<b>54</b> <b>The Police</b> Their Greatest Hits - A&M	<b>88</b> <b>Skid Row</b> Slave To The Grind - Atlantic
<b>21</b> <b>Gipsy Kings</b> Este Mundo - Columbia	<b>55</b> <b>Herbert Grönemeyer</b> Luxus - Electrola	<b>89</b> <b>Luciano Pavarotti</b> The Essential Pavarotti II - Decca
<b>22</b> <b>Jimmy Somerville</b> The Singles Collection 1984/1990 - London	<b>56</b> <b>Zucchero Fornaciari</b> Zucchero - London	<b>90</b> <b>Soundtrack - Werner Beinhart</b> Werner Beinhart - Polydor
<b>23</b> <b>Patrick Bruel</b> Alors Regarde - RCA	<b>57</b> <b>Tina Turner</b> Simply The Best - Capitol	<b>91</b> <b>David Lee Roth</b> A Lil' Ain't Enough - Warner Brothers
<b>24</b> <b>George Michael</b> Listen Without Prejudice Vol. 1 - Epic	<b>58</b> <b>Bee Gees</b> The Very Best Of The Bee Gees - PolyGram	<b>92</b> <b>Matthias Reim</b> Matthias Reim - Polydor
<b>25</b> <b>Soundtrack - The Doors</b> The Doors - Elektra	<b>59</b> <b>Dr. Alban</b> Hello Afrika - Swemix	<b>93</b> <b>Jon Bon Jovi</b> Blaze Of Glory/Young Guns II - Vertigo
<b>26</b> <b>Metallica</b> Metallica - Vertigo	<b>60</b> <b>Marco Masini</b> Malinconia - Ricordi	<b>94</b> <b>Francois Feldman</b> Une Presence - Philips
<b>27</b> <b>Lenny Kravitz</b> Mama Said - Virgin America	<b>61</b> <b>Prince &amp; The New Power Generation</b> Diamonds And Pearls - Paisley Park	<b>95</b> <b>The Righteous Brothers</b> The Very Best Of The Righteous Brothers - Verve/Polydor
<b>28</b> <b>AC/DC</b> The Razor's Edge - Atco	<b>62</b> <b>Paul Young</b> From Time To Time - The Singles Collection - Columbia	<b>96</b> <b>David Hasselhoff</b> Crazy For You - White Records/Ariola
<b>29</b> <b>Bryan Adams</b> Waking Up The Neighbours - A&M	<b>63</b> <b>Roch Voisine</b> Double - Ariola	<b>97</b> <b>Van Halen</b> For Unlawful Carnal Knowledge - Warner Brothers
<b>30</b> <b>Rolling Stones</b> Flashpoint - Columbia	<b>64</b> <b>BAP</b> X Für 'E U - Electrola	<b>98</b> <b>Yello</b> Baby - Mercury
<b>31</b> <b>M.C. Hammer</b> Please Hammer Don't Hurt 'Em - Capitol	<b>65</b> <b>Status Quo</b> Rocking All Over The Years - Vertigo	<b>99</b> <b>A-Ha</b> East Of The Sun, West Of The Moon - Warner Brothers
<b>32</b> <b>O.M.D.</b> Sugar Tax - Virgin	<b>66</b> <b>Snap</b> World Power - Logic/Ariola	<b>100</b> <b>John Lee Hooker</b> Mr. Lucky - Silvertone
<b>33</b> <b>Guns N' Roses</b> Use Your Illusion II - Geffen	<b>67</b> <b>Beverly Craven</b> Beverly Craven - Epic	The year-end European Top 100 Albums is based on statistics from the European Top 100 Albums from November 24, 1990 to November 16, 1991. Each week, records accumulate a certain number of chart points, based on position and territory. These have been added up over a 12-months period and the final ranking is determined by the total amount of accumulated points.
<b>34</b> <b>The KLF</b> The White Room - KLF Communications	<b>68</b> <b>The Simpsons</b> The Simpsons Sing The Blues - Geffen	



POLYGRAM IS CLOSE SECOND

## Warner Music Tops European Album 1991 Chart Analysis

Warner Music is the leading album company in the European Top 100 Albums survey for 1991. With 23.1%, the company is slightly ahead of PolyGram's 22.7% share.

Warner's top position is for a large part due to R.E.M.'s album *Out Of Time* (Warner Brothers), which has sold over three million copies and occupied the European Top 100 Albums for 13 consecutive weeks, the longest run of 1991.

Other albums that strengthened Warner's position during 1991 include Madonna's "Best Of" sampler on Sire, *The Immaculate Collection*, Rod Stewart's *Vagabond Heart* (Warner Brothers), Chris Rea's *Aubeige* (east west), Chris Isaak's *Wicked Game* (Warner Brothers) and Seal's self-titled debut album for ZTT/WEA.

A wide variety of labels have contributed to PolyGram's runner-up position. Leading the attack is

Rocket with Elton John's multi-platinum album *The Very Best Of Mercury* has also scored well with the Scorpions's album *Crazy World* (five million copies worldwide) and INXS's *X*. Meanwhile, Vertigo achieved European success with Dire Straits's sixth studio album *On Every Street*, as well as metal rockers Metallica with their self-titled sixth album.

Other blockbuster releases that have reinforced PolyGram's strong European presence include Sting's *The Soul Cages* (on A&M), Carceras, Domingo, Pavarotti's *In Concert* (Decca) and *The Singles Collection* by Jimmy Somerville (London).

BMG holds third place with 14.5%, largely due to a very good performance of the RCA label with two major releases: the Eurythmics's *Greatest Hits* and French singer Patrick Bruel's *Alors Regarde* album, which remained entrenched 102 weeks in the European Top 100 Albums

(see for details page 5).

The next label that helps bring BMG to third place is Geffen. Although MCA markets its own repertoire (including Geffen) in the UK and (recently) Germany, the great majority of the chart points that MCA/Geffen repertoire accumulates (in the albums company category) goes to its distribution partner, BMG. Strong-selling albums for Geffen this year were Cher's *Love Hurts* and Guns N' Roses's *Use Your Illusion III*. MCA's biggest success was Tom Petty & The Heartbreakers's *Into The Great Wide Open*.

Other albums that have fared well for BMG include Whitney Houston's *I'm Your Baby Tonight* (Arista) and Juan Luis Guerra & 4:40's *Bachata Rose* (through the Karen label).

In terms of album labels, Warner Brothers leads with 8.6%, followed by Virgin with 7.7%. The latter's success is largely due to big European album sellers like MCMXC A.D. (Enigma), *Real Life* (Simple Minds) and, to a lesser extent, *Sugar Tax* by OMD.

Columbia is the third-ranked album label, thanks to strong charting albums from Michael Bolton (*Time, Love & Tenderness*), Rolling Stones (*Flashpoint*) and Gipsy Kings (*Este Mundo*).

### Singles Companies & Labels

On the singles front, PolyGram leads with a wide margin over Warner Music. PolyGram's company share of 23.4% is mainly due to the strong performance of the A&M, Polydor, Mercury and London labels.

A&M enjoyed one of its better

years in a long time with the worldwide successes of two ballads: Bryan Adams' (*Everything I Do*) *I Do It For You* and Extreme's *More Than Words*.

No less than 29 Polydor singles have entered the Eurochart Hot 100 Singles during 1991. The most successful? Mylene Farmer's *Desenchantée* and John Travolta & Olivia Newton-John's *The Grease Megamix*.

Completing PolyGram's dominance are Mercury (Scorpions' *Wind Of Change*) and London (the Zucchero/Paul Young duet, *Senza Una Donna*).

Warner follows in second place with 20.6%, owing to the European successes of Rod Stewart (*Rhythm Of My Heart*), R.E.M. (*Losing My Religion*) and Seal (*Crazy*).

BMG follows in third place. The company's biggest singles hits this year have included songs on Geffen (Guns N' Roses' *You Could Be Mine*, The Simpsons' *Do The Bartman*) and on RCA (Rick Astley's *Cry For Help*, and Patrick Bruel's *Place Des Grand Hommes*).

Virgin is the leading singles label with a share of 6.7%. The label managed to chart 36 different singles in the Eurochart this year. They include three by Enigma (*Sadness Part I*, *Mea Culpa Part II*, *Principles Of Lust*), three by Simple Minds (*Let There Be Love*, *See The Lights*, *Stand By Love*) and four by UB40 (*Here I Am*, *The Way You Do The Things You Do*, *Homely Girl*, *Kingston Town*).

The Virgin America imprint should also be mentioned with the successes it enjoyed with

Lenny Kravitz (*It Ain't Over 'Til It's Over*) and Paula Abdul (*Rush Rush*).

A&M is the second-ranked singles label (6.5%), closely followed by Columbia with 6.2%. No label can boast having charted so many different singles as Columbia did this year—43. The most successful of these was C&C Music Factory's *Gonna Make You Sweat*. Two other singles from the US dance outfit made additional chart impact—*Things That Make You Go Hmmm...* and *Here We Go*. The second-best charting single for Columbia was the Clash's 1982 single *Should I Stay Or Should I Go*, which enjoyed a second life thanks to a successful Levi's 501 ad campaign.

Compiled by Mark Sperwer & Machgiel Bakker.

## Methodology

All graphs and statistics are based on the Eurochart Hot 100 Singles and European Top 100 Albums during the period from November 24, 1990 through November 16, 1991.

Each record collects a certain number of points every week, based on position and territory (chart ratios per country are based on IFPI trade deliveries over 1991). These have been added over a 12-month period and related to specific labels or companies. The result is a ranking by companies or label for both singles and albums.

Readers of this section should realise that the presented statistics do not necessarily give an indication of market share but of European chart performance. All percentages are rounded.

The methodology acknowledges licencing deals that are made on a territory-by-territory basis whereby each national entry receives two indexes—original label and (licensing) company. In this way, labels are included in the statistics for either the parent company or the licence on a country-by-country basis.

Shares in the leading label category are based on original label as they appear in the Eurocharts. For these statistics all original labels compete with each other—be it Epic versus Columbia, Sire versus Elektra or Polydor versus Phonogram.

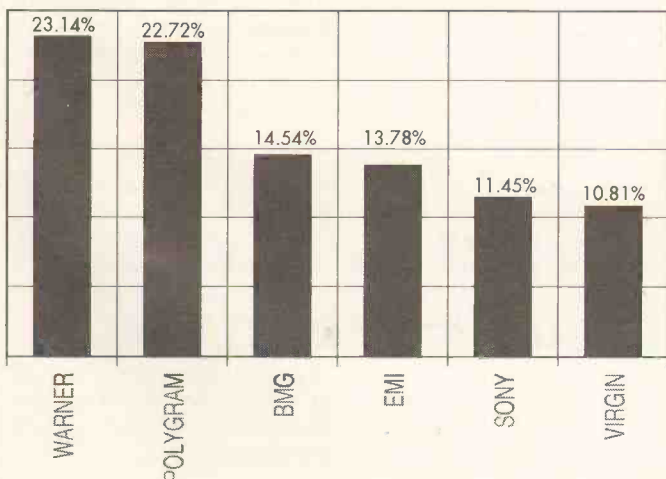
### Leading Albums Labels

Warner Bros	8.62%
Virgin	7.71%
Columbia	7.45%
EMI	6.39%
RCA	4.58%
A&M	3.77%
Epic	3.37%
Mercury	3.13%
Polydor	2.90%
Virgin/WEA	2.76%

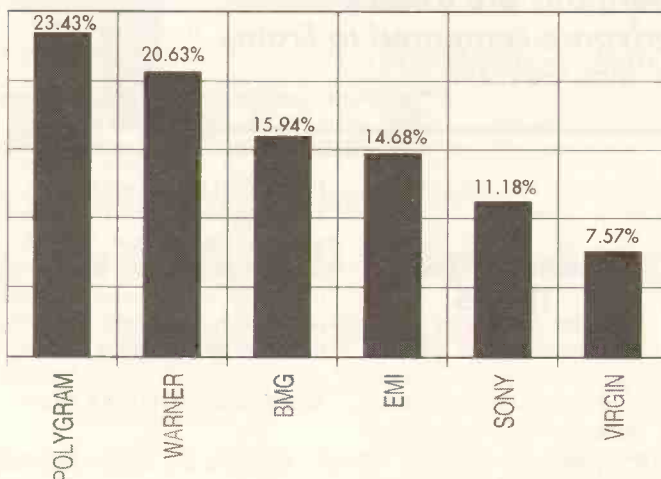
### Leading Singles Labels

Virgin	6.70%
A&M	6.47%
Columbia	6.29%
Polydor	4.57%
Warner Bros	4.30%
Epic	4.11%
EMI	4.09%
Parlophone	3.46%
RCA	3.28%
Mercury	3.20%

### LEADING ALBUMS COMPANIES



### LEADING SINGLES COMPANIES



## Radio Programming Standards Improve With Competition

In general the standard of radio programming is improving. I think a lot of credit has to be given to the fact that programmers are being faced with more competition in the marketplace with the arrival of more stations, which is leading towards more narrowcasting in the styles of music stations.

Because music affects one's mood, as a radio listener I feel you should have the choice of tuning into a certain type of music that you feel like hearing at that time. Consequently if you feel like jazz you can tune into a jazz station, or if you feel nostalgic you can listen to an oldies station.

### Hi Tech Programming

Recently, radio in the UK has developed very quickly which means the demand for good music programmers has increased. It takes some time for people to develop, and I have to say that using music scheduling computer software as a tool for programming is a useful aid for developing those skills quickly.

It is a far cry from the days of creating good music flow with pencil and paper, a time-consuming task. Instead of carrying the

feel of music items in your head; assessing them and putting them into a computer's memory once and for all is a great relief!

Creative music programmers have learnt how to do this fast, and those who have mastered the craft are revealed in the increased listening figures of those stations. Creative music programming "stars" are emerging, and at long last professional music programming is being taken seriously. Management is beginning to realise that a station's success rises or falls by what comes out of the speaker.

Music stations are developing their own individual station sound. No longer do you drive down the motorway wondering who you are listening to, and the days when every station sounded the same are fast disappearing.

However, I am slightly concerned that we may be nearing saturation point in respect of Gold stations. I believe we should be looking towards more adult contemporary or country music stations in certain areas if we are not to get stuck in a time-warp. A touch of spice could be refreshing. **Angela Bond, Angela Bond Consultants**

## EHR Radio: Keep Changing To Meet The Public's Tastes

NRJ is in some ways an EHR station, because we are a Franco-European station and a CHR, but we are not a simple CHR. Our scope is broader than being simply a Top 40 station.

The problems faced by stations like ours is that we need constantly to adapt to the public demand. We have been on the air for more than 10 years with this kind of format, but we have always adapted it to the public. And the recent ratings show that we are on the right track.

During the last year we have made important progress compared to other stations. What makes the difference is that we try to be as professional as possible. We are well organised, and always try to connect with the public.

The station we have set up in Berlin is based on the same philosophy. We have not exported the French format as such, we have adapted ourselves to the local situation. Our DJs are German, the records we play are chosen according to the tastes of the German public. In fact, we have realised that there is a gap

between what is played in France and in Germany. Germans are usually in advance compared to France. So far, it seems that we have been doing the right thing in Berlin and that the station is real-

bear in mind that we have to adapt their solutions to local situations.

I think that the important thing to do is to take a close look at a specific situation and try to find an answer, instead of trying to come

**"We have realised that there is a gap between what is played in France and in Germany. Germans are usually in advance compared to France."**

— Max Guazzini



ly part of the everyday life, as cab drivers, stores, and even the airport have adopted us.

### Learning From The US

Regarding formats, we should be very careful of not trying to always duplicate the US situation. They are ahead of us, their market is structured differently, their recipes are very complex. We should be inspired by them, but

## Dance Continues To Grow; Dominates The Mainstream

It would be silly for me to say 1991 was "the year of dance" because 1990 was just as dominated by dance, as has every year since **Steve 'Silk' Hurley's** *Jack Your Body* pop hit in the UK charts.

*Jack Your Body* signified that "the underground" had been embraced by the mainstream. Here was a record that hit the summit without pop radio airplay. Here was a track that finally demonstrated the power of clubs and pirate radio.

Dance music has been an integral part of the equation since the innovative **Motown** label was created. (I bet Gold format programmers don't think of **The Four Tops** as "dance.") These days, everyone wants to make people dance. When **The Pet Shop Boys** appeared as guest DJs on **BBC Radio 1**, what did they play? It certainly wasn't the music of album-selling stadium rock acts. And what's this coming through my postbox? Can it possibly be a **Paul Oakenfold** re-mix of **U2's** *Mysterious Ways*?

In 1991, dance music became even more mainstream. This was the year that UK dance artists became acts and sold albums, and the future holds big things for **Cathy Dennis, Kenny Thomas, Seal, The Youg Disciples, Omar,**

**Maxi Priest** and **Lisa Stansfield**. Let's hope some A&R executive doesn't come along and say to **Omar**, "Come on, son, let's try and sell **Michael Bolton** quantities on your next album!"

1991 was also the year of 'rave'; a glorious, UK-originated hybrid of many forms of dance. All of a sudden, new labels such as **Vinyl**

snare drum; all scratched, mixed, re-mixed and re-edited like a manic, chaotic mixture of **Kraftwerk** and **Public Enemy**. The **KLF** featuring **Tammy Wynette** might have seemed a crazy idea 12 months ago but not any more.

Dance music appeals to the traditional teenage market and they have the £140 training shoes to

**"1991 was also the year of 'rave'; a glorious, UK-originated hybrid of many forms of dance."**

— Lindsay Wesker



**Solution, D-Zone, Shut Up And Dance** and **Kickin'** were filling the charts with imaginatively-named acts such as **Bizarre Inc., Cedric Winkleburger & The Yellow Blubberies, The Sanity Clause** and **Tekno Too**.

'Rave' contains everything: **Led Zeppelin** rifferama, **Michael Jackson** theatricality, **Steve 'Silk' Hurley** bass drum, **Art of Noise**

prove! A whole area of 'commercial rave' has sprung up. **2 Unlimited** was massive and watch out for **Shaft and Convert**.

Cynics around me wait for the 'dance boom' to end. I say to them, "Welcome to the '90s. Isn't it time you learned how to dance?"

**Lindsay Wesker**, head of music, **Kiss FM/London**.

## Music Biz Cautious About 1992

An economic slowdown, the Gulf War and fewer releases from big-name acts have all conspired to guarantee that 1991 will not go down in the record books as one of the decade's better years in the music industry.

Says **EMI Continental Europe** planning director **Roger Stubbs**, "Market growth has slowed down progressively as the year has gone on because some of the largest economies have been slowing down."

While Europe's largest market, Germany, continues to grow thanks to the continued benefits of re-unification, other markets are struggling. For the third consecutive quarter in 1991, album shipments declined in the UK. Across the channel, France is also mired in a slump, with total unit shipments down 7.2% for the first 10 months of 1991.

"Nineteen-ninety-two is going to be a tough year," predicts **Stubbs**. "We'll see some growth, but not like we did earlier, when CD sales boosted sales dramatically in some countries."

But **Stubbs** isn't all doom and gloom about '92. On the plus side is the digital compact cassette (**DCC**). While it might be autumn

before it has a real economic impact on the industry, **DCC** could stir up industry enthusiasm about new technology.

"DCC will guarantee more excitement about audio," **Stubbs** comments. "It's just good for the business to have new technology in the marketplace. While initially it will make more noise than impact on sales, the potential is there."

On the A&R side, **Stubbs** says pan-European repertoire is getting stronger and more appealing. "We've seen that with our own act **Roxette**, for example, but also with others like **Ramazzotti, Zuchero** and the **Scorpions**." Those records are finding a growing acceptance among programmers in major national markets, he says.

The growing impact of the media also contributes to cross-border potential. Observes **Stubbs**, "There's more new media outlets. All this offers considerable exposure for new and established acts."

Classical music is also growing in importance, says **Stubbs**. Some of the more "pop-oriented" material, coming from artists like **Nigel Kennedy**, is bringing younger buyers into the stores. **SW**

## Europe, The Programmer's Choice

**Egil Houeland**, head of music **Radio 102/Norway**:

Best New Act: Marc Cohn

Best National Act: September When

Best Live Act: REM

Best Album: *Out Of Time*, REM

Best Single: *Loosing My Religion*, REM

Best Re-release: *Driver's Seat*, Sniff N The Tears

"There were not many new acts in 1991. It was a conservative year. Record companies should think longer term. There was a return to rock in 1991 and this will continue in 1992."

**Adam Hahne**, PD **Radio Salu/Germany**:

Best New Act: Marc Cohn

Best National Act: Westerhagen

Best Established Act: Phil Collins/Genesis

Best Live Act: Scorpions

Best Album: *Joyride*, Roxette

Best Single: *Let's Talk About Sex*, Salt 'n' Pepa

"There was excellent EHR material last year. It will be hard to maintain the standard in 1992."

**Peter Belte**, music director **Power FM/Holland**:

Best New Act: Jellyfish

Best National Act: Gotcha!

Best Established Act: Red Hot Chili Peppers

Best Live Act: Sounds Of Blackness

Best Album: *Mama Said*, Lenny Kravitz

Best Single: *Don't Fight It, Feel It*, Primal Scream

Best Re-release: *Back To Mono*, Phil Spector

"In 1991 the club circuit had a rapidly growing influence on radio. Commercial radio will breakthrough in 1992, but some stations will face a lot of problems."

**Hakan Persson**, producer "Vox/Inferno"

**Sveriges Riksradio 3/Sweden**:

Best New Act: Nirvana

Best National Act: Stone Funkers

Best Established Act: Motorhead

Best Live Act: Satur/Thastrom

Best Album: *Enemy Strikes Back*, Public Enemy

Best Single: *It's Still Cloudy In Saudi Arabia*, Lucky People Centre

**Clive Dickens**, head of music **Chiltern Network/UK**:

Best New Act: Seal

Best National Act: Cathy Dennis

Best Established Act: R.E.M.

Best Live Act: Tori Amos, Marc Cohn

Best Album: *Dangerous*, Michael Jackson

Best Single: *Crazy*, Seal

"1991 was very much dominated by synthesizer pop. I predict 1992 will be the year of the performer."

**Peter de Groot**, producer **BRT 2/Belgium**:

Best New Act: Seal

Best National Act: Wigbert

Best Established Act: U2

Best Live Act: Paul Simon

Best Album: *Why Do Birds Sing?* Violent Femmes

Best Single: *Indian*, Eg & Alice

Best Re-release: *Box Set*, John Lennon

"1991 was a very mediocre year with many 60s re-hashes thanks to advertising campaigns. I predict there will be more of this in 1992 along with a further merger between rock and black music."

**Jose Angel Redondo**, DJ **Radio 16/Spain**:

Best New Act: Amistades Peligrosas

Best National Act: Mecano

Best Established Act: Prince

Best Live Act: Mecano

Best Album: *Use Your Illusion 1 & 2*, Guns 'N Roses

Best Single: *Sacrifice*, Elton John

"1992 will be a great year for live acts in Spain, as many of the biggest international groups are coming."

**Lars Kjaer**, programme director **The Voice/Denmark**:

Best New Act: Shanice Wilson

Best National Act: Cut 'N Move

Best Established Act: Paul McCartney

Best Live Act: INXS

Best Album: *Dangerous*, Michael Jackson; *Leap Of Faith*, Kenny Loggins

Best Single: *Indian*, Eg & Alice

"European radio should emphasize European music. Also, we need more independent labels to nurture new talent."

**Jean-Paul Michel**, head of music **RFM France**:

Best New Act: Marc Cohn

Best National Act: Francis Cabrel

Best Established Act: Genesis

Best Live Act: Zucchero Fornaciari

Best Album: *Closer To The Truth*, Tony Joe White

Best Single: *Promise Me*, Beverley Craven

Best Re-release: *New Wave Years compilation*

"The major networks are all starting to sound very similar, which is a mixed blessing. But I expect the ratings to increase for radio everywhere in France."

# was a great year

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*Reggie, Jo Bogaert, Marc Adam, Dennis Celie and Gordon Edwards*

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# A&M

## BREAKING RECORDS

THANK YOU FOR A GREAT 1991  
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Amy Grant  
Robyn Hitchcock & The Egyptians  
Milltown Brothers  
Aaron Neville  
Ce Ce Peniston  
Sting  
Soundgarden  
Sounds Of Blackness  
Barry White  
And everybody else at A&M



## Hot News, Hold The Front Page

### January

**Spain Increases Lead As Top Euro Radio Market** — Ad spend is up 10%, the best growth in Europe.  
**Sky FM New No. 1 In Greece** — The revamped station knocks **Antenna 97.1** from the top slot.  
**UK Tightens INR Rules** — The **Radio Authority** says pop music was born in 1960.  
**Radio Launches Heavy Gulf War Coverage** — As operation Desert Shield begins, music stations throughout Europe increase news content.  
**IFPI Puts Euro Piracy Bill At US\$150 million** — Illegal CD production rises.

### February

**MIDEM Marches On Despite Gulf Fears** — US labels are missing as more than 6,000 others attend Cannes conference.  
**War Causes Labels To Rethink Strategies** — BBC suggests local radio should not play **John Lennon's Give Peace A Chance**.  
**Ten In A Row For RTL In France** — RTL stays at the top in Paris for the 10th-year running.  
**Home Taping Stimulates Music Sales, Says Timmer** — Philips president **Jan Timmer** says copying boosts the sales of cassette records and prerecorded tapes.  
**Public Radio Wins Key Ruling In Germany** — The Supreme Court backs the public stations' right to run ads.  
**Philips Schedules DCC Launch For April 1992** — The Digital Compact Cassette makes a public appearance.

### March

**German Practices Shock Marketeers** — **McDonalds** and **PepsiCo** say ad spots are not being aired.  
**Volume Down As Recession Hits UK** — Music shipments drop 7.4% in 1989, but CD sales rise 22.1%.  
**Radio Celebrates Gulf Ceasefire** — Sales houses welcome back advertisers.  
**Privates Counter Shoddy Practices With Strict Rules** — German privates defend their record on advertising.  
**NRJ Wants Its MTV** — NRJ bids (but later fails) for **Robert Maxwell's** stake.  
**Pop Definition Tightened** — UK **Radio Authority** classes **Glen Miller's Moonlight Serenade** as pop.  
**Europa Plus Celebrates 1 Year** — The Soviet Union's first private station is a hit in Moscow.  
**Austrian Sound Carrier Sales Increase Nearly 10%** — CD sales rise 68.4%.

### April

**EMI/Hispanavox Crowned Label Leader In 1990** — Revamp gives label 22% of Spanish market.  
**Sony Joins Kiss Kiss Boycott** — The blacklist grows after **Kiss Kiss** "offends" national artists.  
**Germany Sound Carrier Sales Increase 19% in 1990** — Sixty percent of the increase is due to east German record buyers.  
**Warner Music Int. Names Zumkeller Sr. VP/Europe** — **Manfred Zumkeller** succeeds **Stephen Shrimpton**.

### May

**Radio Faces Simple Truth** — The concert in aid of Kurdish refugees is aired all over Europe.  
**Twenty Vie For Radio 100 Frequency** — The competition hots up for the vacant Berlin frequency.  
**BBC Dominates Sony Radio Awards** — Public broadcasters take 23 of 31 prizes.  
**RTBF Gets Nod To Air Ads On Three Radio Stations** — Belgian state broadcaster gets media authority permission for commercials.  
**NRJ Breaks The Wall Into Berlin** — **Radio 2000**, backed by NRJ, gets Berlin frequency.  
**MCA Completes Euro Exec Line-Up** — European presence intensified following **BMG** licencing agreement.  
**SER Profit Increases 10%** — Spanish network makes US\$22.6 million in 1990.  
**Germany Changes Singles Charts** — Airplay will count for lower chart positions.  
**EMAP Moves Into Radio** — The UK publishing house goes into radio by buying **Radio City**.

### June

**Larsen Exits Sony** — **Jorgen Larsen** resigns as company plans radical reorganization in mainland Europe.  
**Three Bids For UK Radio Licence** — Classical and show band music dominates.  
**Cadena COPE Outlines New Religious Ideology** — Church-backed Spanish network, aims to balance ethical and commercial needs.  
**Music Quotas For French Radio?** — **SACEM's Jean-Loup Tournier** asks radio to back national talent.  
**Commercial Cable Radio Allowed In Holland** — New media law allows commercial stations, but not on terrestrial frequencies.  
**Dutch Music Sales Jump 24%** — Ninety-two percent of turnover is now due to CDs.  
**Unit Sales Up 6% In Scandinavia** — CD sales increase by 36.2%.

### July

**Norway Votes In Scandi's First Private National Licence** — Strict rules will govern ownership.  
**FNR Wins INR1 With US\$2.92 Million Bid** — Showtime gets eight-year licence for the UK's first national commercial station.  
**Record year For BMG** — Company takes 14.3% worldwide share with US\$131.3 million in operating profits.  
**Diaz's Goal: Boost Sony European A&R** — New VP for Europe aims to recapture market share.  
**PolyGram Promotes Oberstein, Munns** — UK chairman **Maurice Oberstein** adds executive VP/**PolyGram International** to his titles, while **David Munns** becomes senior VP/pop marketing.  
**Metropolys, RTL Merge: Maximum Reduced To Flagship** — French FMs join forces.  
**Radio Italia SMI Increases Audience By 1 Million** — National music station chases **Rete 105** and **Radio DeeJay**.  
**PolyGram Wins Bidding For Sonet** — Scandinavia's oldest-established indie sold.  
**Jazz FM Plans Format Changes** — Europe's first jazz station reformats for the second time this year.

### August

**Radio Contact Fights Flemish Administration** — Belgian privates challenge anti-network laws.  
**Norway Radio Begins Listener Research** — Public and private radio commissions first joint audience figures.  
**Oyston Out At Trans World** — Radio group chairman resigns, but retains 22% shareholding.  
**Gassner Outlines Music Challenges For The 90s** — **BMG International** president and CEO **Rudi Gassner** says "Recession, What recession?"  
**German Dance Labels Protest Chart Methodology** — Airplay weighting hits dance and indie labels.  
**FNR Loses INR1 To Classic FM** — The Showtime Station fails to find funding.

### September

**Lang Supports French "Quotas"** — The minister of culture favours backing national product through radio play.  
**SER Buys 48% Of SODERA Network** — Spanish broadcaster buys into French FM.  
**Jazz FM Adds Pop To Format, Awaits Possible Golden Takeover** — Troubles continue for Europe's first jazz-only station.  
**Norway's Ad Spend Leaps 49%** — US\$80.7 million is spent in the first half of 1991.

### October

**Rete 105 Still Tops** — But **Radio Italia Solo Musica Italiana** moves to no. 2 in **Datamedia** ratings.  
**ö3 Asked To Play More National Product** — Austrian public broadcaster concludes agreement with **IFPI**.  
**Swedish Radio Goes Commercial** — Private stations broadcast ads, despite court ruling.  
**Swiss Petition Calls For More Pop/Rock Acts To Be Aired** — Local acts want more air-time.

### November

**Bate Offers To Buy Jazz FM** — New offer values the company at US\$360,000, less debts.  
**IR Up, BBC Down In Latest JICRAR** — Independent radio takes 37.1% of UK audience.  
**Singl New Gong PD, Moves Format To AC** — "Broader musical scope" supercedes **EHR** at German private.  
**French Lobbies Seek Quota Agreement By Year-End** — FM radio celebrates 10 years as industry bodies demand more support for local talent.  
**US\$25 Million Set For German DAB Fund** — Research ministry backs digital audio broadcasting research.  
**Power FM Nabs All Star Cast For Launch** — New Dutch cable station aims to take on DJ-free **Sky Radio**.  
**Arbitron Confirms RAJAR Bid Plans** — US research group wants to carry out UK joint **IR/BBC** survey.  
**PolyGram Picks Up Motown Distribution** — Motown moves from **BMG** following US sales/distribution deal.  
**Sony Restricts "Dangerous" UK** — UK airplay cut to 15-minutes-per-hour to stop home taping.  
**Lights Out At Dublin's Century** — Ireland's national commercial **EHR** station closes with major debts.

### December

**Last Vinyl Pressed At BMG Ariola Belgium** — With sales of 1-2%, vinyl goes out of production.  
**Majors Boycott 20 Norway Stations** — Royalty payment row hits record service.

## Quotes Of The Year - Who Said What?

### United Europe?

"For the last 30 years, the music industry has revolved around London and New York and never really touched France." — **Bruno Lion**, assistant to French minister of culture **Jack Lang**.

"The climate is changing and product from the continent has more chances than ever." — **Holger Muller**, now MD of **Bellaphon**/Germany.

"It's always difficult for Danish acts to cross over. There's always a language barrier." — **Jesper Bay**, MD **Genlyd** Denmark.

"It's becoming easier to get people abroad to listen to Scandinavian music now." — **Kjell Andersson**, marketing manager **Warner Music** Sweden.

"What works in London won't be appealing in Frankfurt." — **Tim Blackmore**, PD **Unique Broadcasting**.

### Radio Developments

"I see the day when public broadcasting is based on the UK system and private broadcasting is pretty much based on the US. At least, I am hoping it turns out that way." — **Mike Haas**, PD **Antenne Bayern**.

"If they have the same type of programmes as the private stations, why should there be public radio?" — **Bernd Neumann**, media speaker **CDU**.

"What do we need a consultant for? We have everything we need here." — **Jean Francois Acker**, station manager **Oui FM**/Paris.

"To improve a station, you may need to confront people with truths that will shock them." — **Ad Roland**, consultant.

"Beware of Americans giving advice about how to run your radio industry...Whatever the similarities, there are sure to be major differences." — **John Abel**, EVP **NAB**.

### Computer Love

"I think I can pick the music as well as Selector." — **Pete Wagstaff**, **WABC**/Wolverhampton programme controller.

"You could not develop the range of music that we play if it was run by a computer system." — **Chris Lyceff**, head of music **BBC Radio 1**.

"There were the usual suspicions from the presenters that this was an evil monster to take away our creative input, but once they saw the advantages, they were won over." — **John Rosborough**, head of programmes **Downtown Radio**/Belfast.

"If I had to get on the back of a truck with a loudspeaker, rolling down the street and playing my records, I would do it." — **Al Teller**, chairman **MCA Music Entertainment**.

### To Format Or Not To Format?

"We arrived at the 1960 date by a process of discussion. I can't give it any more credence than that." — **UK Radio Authority** chairman **Lord Chalfont** on the definition of pop music.

"I would give anything for a rock-formatted station." — **Bobbie Coppen**, head of promotions **Sony Music**.

"We'd like to have more stations like **Jazz FM**. It's unique in Europe and its impact on sales is tremendous." — **Michael Jacoby**, MD **veraBra Records**.

"So far in Europe, we have been fortunate because we have not had a multitude of formats." — **Stuart Watson**, SVP **MCA International**.

### And Finally...

"Women may have a perfectly good coffee machine, but a professional-style espresso machine would be most welcome in the kitchen." — **Scott Lockwood**, consultant, speaking about on-air promotions.

"The most important thing for us is to make our listeners happy." — **Rafael Revert**, MD **Los 40 Principales**.

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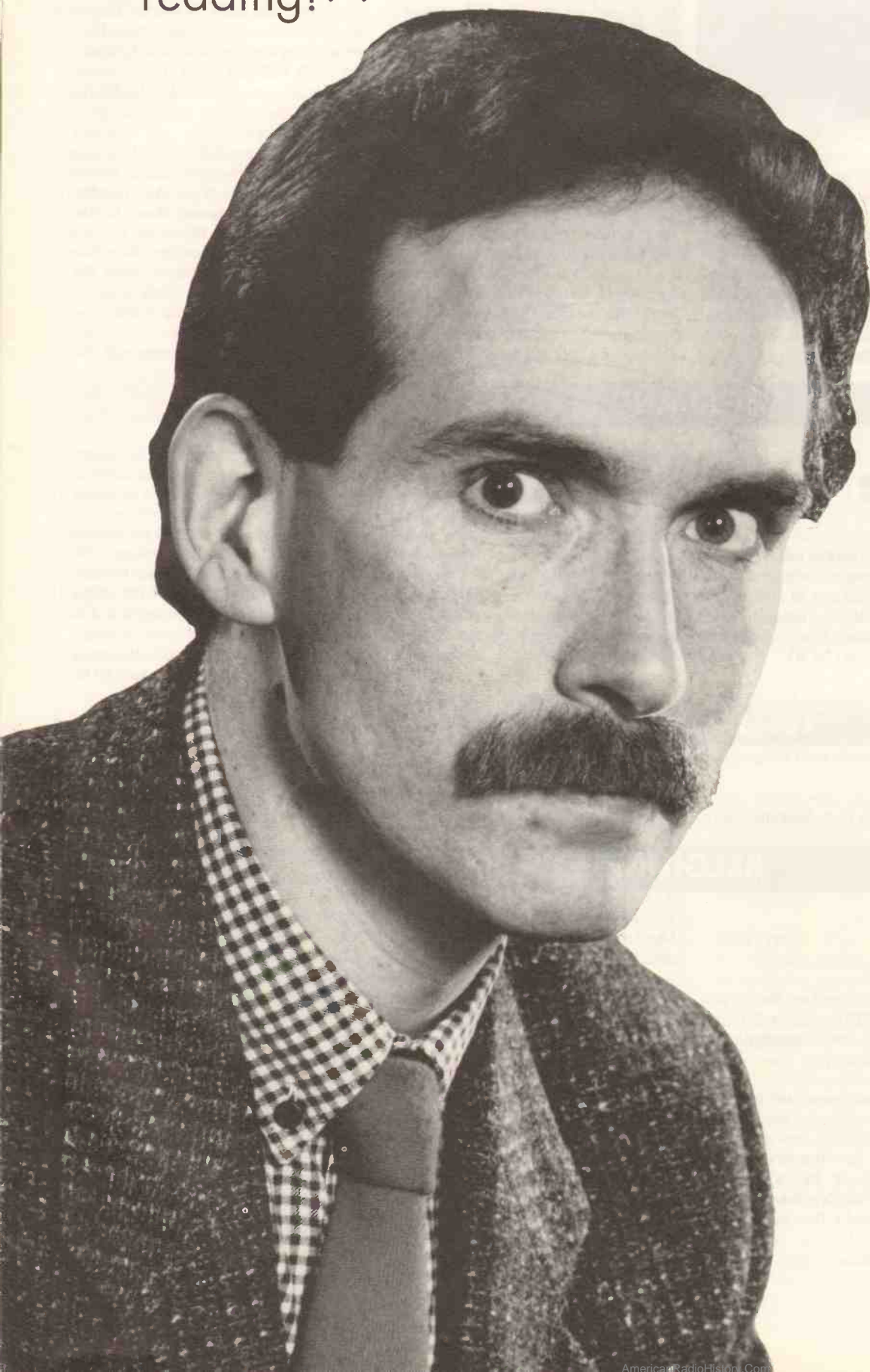
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# MUSIC & MEDIA READER PROFILE

“I use M&M because it gives me unbiased reports and comment on my industry. I find the radio coverage thorough and useful. And for us Brits, who are about to enter the most competitive period in our radio history, the European coverage is essential reading!”



**Robin Valk**  
**Head of Music**  
**BRMB-FM & XTRA-AM**  
**Birmingham-Coventry**

*Robin began his career in radio in the US at age 22 in the '70s at progressive rocker WPHD-FM/Buffalo, NY. He joined BRMB two years later as Rock DJ, working up to Head of Music in 1982. He is now Head of Music for both EHR BRMB-FM/Birmingham and Gold XTRA-AM/Birmingham & Coventry. He is also Head of Research for the Midlands Radio Group.*



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## SWITZERLAND



## Stephan Eicher

- Signed to **Phonogram Germany** and **Barclay** (France).
- Publisher: **Electric Unicorn Music**.
- Management: **Martin Hess/Zürich**.
- New album: *Engelberg*, released on June 10 in France, Switzerland and Belgium, and on August 19 in Germany and Austria. At

press time, it is charted in France at number 11 (and peaked at number 2), Switzerland at number 19 (peak: 1) and Belgium at number 27. In the **European Top 100 Albums**, it is charted at 44 but peaked earlier at 17.

- New single: *Pas D'Ami (Comme Toi)*, released on November 25.

- Current single: *Déjeuner En Paix*, released on July 22; currently, it is at number 14 (peak: number 2) in France and 9 in Belgium. In the **Coca Cola Eurochart Hot 100 Singles**, it is at 46.
- Recorded at **Kursaal/Casino Engelberg/Engelberg**.
- Producer: **Stephan Eicher/Dominique Blanc-Francard**.
- Promotion: In August, Eicher prepared the promotional groundwork in Germany; in mid-February, he will be going to Italy.
- Concerts: From November 28-December 22, Eicher is touring Switzerland, while a "Tour De France" follows from January 7-February 15, including three dates in the famous **L'Olympia**. A German tour is planned for March.
- European releases: The album is out in the above-mentioned territories, plus Holland, Denmark and Sweden. Spain and Italy will follow in January and February.

With songs recorded in French, English, German and Swiss-German, Swiss singer/songwriter **Stephan Eicher** is the ideal person to promote the pan-European ethos in 1992. *Engelberg*, his fifth solo album, marks a coproduction between **Phonogram Germany** and the French **Barclay** label.

At home, he affirmed his superstar status by being in the top slot for six consecutive weeks this summer. He made his definitive breakthrough in France with the single *Déjeuner En Paix* and the album shot up to

number 2 in the album chart in October. Like **R.E.M.**, Eicher has made the jump from "album artist" to the masses.

Says PolyGram France exploitation manager **Nanou Lamblin**, "The girls are behind him now. He's playing in the same league now as **Patrick Bruel**."

Eicher's position in Germany is not yet this marked. Comments Phonogram Germany marketing manager **Bettina Pieper**, "Eicher is critically acclaimed here. That's the way we want to develop him, rather than spending our money on expensive campaigns."

Eicher's album is an amalgam of musical styles from Europe, sung in four different languages but all coming together as one style. On one side of his musical spectrum, you'll find the polka *Hemmige*, sung in Swiss-German, capturing the central European atmosphere; on the other side, there is the **Hank Williams** song *I'm So Lonesome I Could Cry*, mixed with **J.S. Bach's** *Air*, breathing the dreamy wistfulness of an English country garden.

The album, recorded in an old casino in Engelberg in the Swiss mountains, features top sessioners bass player **Pino Paladino** and drummer/percussionist **Manu Kathe**. Cult novelist **Philippe Dijan**, also famed as scriptwriter of box office topper *Betty Blue*, is co-lyricist on some tracks. Radio programmers across Europe might remember Eicher from his "neue welle" (new wave) days with the band **Grauzone**, who enjoyed the cult hit *Eisbär* (Icebear) in the early '80s.

## HOLLAND

## Robby Valentine

- Signed to **Polydor**.
- Publisher: **PolyGram**.
- Management: **Intertune/Hollandsche Radiog**.
- New album: *Robby Valentine*, to be released on Valentine's Day (February 14).
- New single: *Over And Over Again*, released on October 14; currently, it is at number 6 in Holland.
- Recorded at **Wisseloord Studios/Hilversum**.
- Producer: **Humberto Gatica**.
- Marketing: A press advertising campaign around the album release and point of sale material. Radio commercials are to be con-

firmed.

● Promo tour: In October and November, Valentine did an acoustic radio promo tour with the major pubcasters in Holland. He appeared in **AVRO's** "Broodje Met", **KRO's** "Leideskade Live", **Veronica's** "Countdown Café" and **NCRV's** "Paperclip Radio."

● Concerts: A Dutch club tour in February/March.

● European releases: starting this month, the single will be out in most European territories.

Rock ballads seem to be best the way to

break the dominance of dance product in the singles charts this year, as has been proved by **Bryan Adams** and **Extreme**. More good news comes from the Dutch rock scene.

Twenty-two-year-old singer/multi-instrumentalist **Robby Valentine's** first single *Over And Over Again* is an American-styled rock ballad **Desmond Child** and **Richard Marx** might wish they had written. After massive radio support in his homeland with the single as powerplay at pubcasters **TROS** and **NOS**, his star is rising quickly. The song off his forthcoming self-titled debut album has rocketed to the top in the Dutch charts.

Valentine (ex-**Line**), who sings as passionately and expressively as the late **Fredie Mercury**, is an exceptional talent des-

igned for transcontinental stardom. American producer **Humberto Gatica** is responsible for the international sound of Valentine's music. Gatica has already received two Grammys for his work as an engineer for **Michael Jackson** and **Chicago**. The album was recorded at the famous **Wisseloord Studios/Hilversum** and the single mixed at **Studio Ground Control** in LA. But even without expensive studio facilities, this young man easily holds his own in a simple acoustic setting, as proven by his recent Dutch radio tour.

The international appeal of Valentine was quickly noticed, and the artist had a label deal in the US (Polydor) for his album before its actual release. Such a coup hasn't happened for a Dutch artist since the early '80s with the hard rock band **Vandenberg**.

## BELGIUM

## The Dinky Toys

- Signed to **Creastars/EMI**.
- Publisher: **EMI Music/Creamusic/Tempo**.
- Management: **Tempo/Ghent**.
- An album is to be released in April/May.
- New single: *One More Try*, released on November 11; currently, it is at number 51 in Belgium. In September, the first single *My Day Will Come* peaked at number five in Belgium and at number 91 in the **Coca Cola Eurochart Hot 100 Singles**.
- Recorded at **Top Studio/Ghent**.
- Producer: **Ronald Vanhuffel/Peter Gillis**.
- Promotion: TV appearances in December include national broadcaster **BRT 1's** "Luc"

talk show and the "Year End Show," plus private channel **VTM's** "Super 50" and "Walter's Verjaardagshow," altogether reaching five million people.

"What the world stars can do with big sponsors, we can do as well on a smaller scale with our Belgian artists," says **Creastars** marketing director **Jean Bossiers**, the mastermind behind one of the most striking campaigns ever to hit Belgium. Set up for pop/dance act the **Dinky Toys**, the campaign is collaborating with jeans manufacturer **Lois** to promote the new single *One More*

*Try*, a song reminiscent of the works of **Lloyd Cole** and **Texas** with a Manchester beat and a gospel-framed chorus.

"Together we are running a competition with special prizes. The contest question is to guess the name of the sponsor. The slogan of the Dinky Toys live tour—The Bull Is Back—plus the omnipresent Lois logo, gives a few hints." The prizes are a special sweatshirt—designed by the band and manufactured and promoted by Lois—plus an aluminium display featuring photos of the band.

A special competition leaflet can be found on the counter of 85 record stores, 30 affiliates of video retail chain **Superclub**, 15 chain stores of **Maxi Tech GB** and at 250 **Lois** shops. From the radio side, the opera-

tion is subsidized by **Radio Contact/Brussels**, **Antigoon/Antwerp** and **Radio Go/Ghent**. More support comes from the daily newspaper **Nieuwsblad Het Volk**.

Adds **Bossiers**, "The whole idea is to get Lois buyers on our side and vice versa. The band will be present at the opening of new shops. The next step will be the launch of a special Dinky Toys jeans collection next summer in conjunction with the release of the album, with a CD single inserted in the back pocket of each pair of jeans.

"At the moment, we are talking with European **EMI** affiliates about the album release, offering them the complete concept—the marketing plan, plus the music. For that reason, we decided not to release the singles outside of Belgium yet."



SINGLES

**BRYAN ADAMS**

*There Will Never Be Another Tonight* - A&M **EHR/R**  
 PRODUCER: Robert John "Mut" Lange/Bryan Adams  
 Adams keeps on rocking on his third single from his *Waking Up The Neighbours* album. Thanks to the "Adams' groove," the people next door can forget about a good night's sleep. Currently at 28 in the **EHR Top 40** chart.

**BAD ENGLISH**

*Time Stood Still* - Epic **EHR/R**  
 PRODUCER: Ron Nevison  
 The second single off the album *Backlash* comes closest to singer **John Waite's** antecedents in the **Babys**. This is the kind of melodic ballad which makes your listeners feel they can escape the rat race of everyday life for as long as it takes (5:21). Happy-go-lucky, they will sing along with it while driving home from work.

**CHER**

*Love Hurts* - Geffen **EHR/AC**  
 PRODUCER: Richie Zito  
 Millions have sung this **Beaudelaux Bryant** composition before—from the Everly Brothers to Gram Parsons and Nazareth. If they all can get away with it, why not Cher? It's the title track and fourth single off her current hit album. Expect a new entry in Chartbound first week of January.

**MARC COHN**

*True Companion* - Atlantic **AC/EHR**  
 PRODUCER: Marc Cohn/Ben Wisch  
 Cohn was this year's major discovery on the singer/songwriter front. This piano ballad taken from his self-titled debut album would not be out of place in the Springsteen songbook.

**GUNS N' ROSES**

*Live And Let Die* - Geffen **R/EHR**  
 PRODUCER: Mike Clink/Guns N' Roses  
 After "Terminator II," the gunners now seem to be applying for a future 007 soundtrack. They are remarkably respectful to the **Paul and Linda McCartney** composition. Radio stations who are still sceptical about them can now breathe a sigh of relief. A new entry in Chartbound this week.

**HAPPY MONDAYS**

*Judge Fudge* - Factory/London **A/EHR/D**  
 PRODUCER: Happy Mondays  
 After their *Live* album, the controversial Mancunians have returned to the studio. The result is vintage Happy Mondays with calculated monotony in both melody and rhythm, while singer **Shaun Ryder** is as deliberately whiny as ever.

**SABRINA JOHNSTON**

*Friendship* - east west **EHR/D**  
 PRODUCER: Sabrina Johnston/Ken Johnston  
 Johnston continues to wave the white flag on this follow-up of the European pop/dance hit *Peace*. On the musical level, there are also no major changes. With her heavenly soulful vocals, you can only hope for the best for the future.

**KEZIAH JONES**

*Fringiro Interstellar EP* - Delabel/Circa  
 PRODUCER: Kevin Armstrong  
 This 4-track EP marks the first release on

Delabel, the new label within the Virgin group in France. Originally hailing from Nigeria, Jones specializes in "blufunk", a digestive mix of blues and funk. The track *The Wisdom Behind The Smile (Cash)* focuses his musical direction somewhere between Lenny Kravitz and Eric Gale with Level 42 overtones. Very promising.

**THE KINKS**



*Did Ya* - Columbia **EHR/AC**  
 PRODUCER: Ray Davies  
 Ray Davies and Co. turn back the clock to circa 1967, the days of *Waterloo Sunset*. It sounds like an overlooked gem from the golden age of pop music. This is their purest and most honest effort in years.

**MARY MARGARET O'HARA**

*Christmas EP* - Virgin **AC/C**  
 PRODUCER: Mara Margaret O'Hara  
 The vulnerable Canadian singer/songwriter contributes to a festive mood with four splendidly arranged songs. Just like Sinéad O'Connor, she sings the inevitable Xmas carol *Silent Night*. Instead of *White Christmas*, she chooses for a *Blue Christmas*, a superb country tearjerker which matches the vibrato in her voice best. Her own composition *Christmas Evermore* is pop/country with a cabaret chanson twist.

**ADEVA**

*Love Or Lust?* - Cooltempo **D/EHR**  
 PRODUCER: Smack  
 In the past soul and dance were inseparable twins. For a long time, dance neglected its soul brother, but with acts like Young Disciples, Omar and Kenny Thomas, the "lost son"—soul—is back in the music. The latter's label mate Adeva is another attractive example. Her second album reflects the sophisticated atmosphere of '70s "Philly soul" translated to the dance floors of our time. *It Should Have Been Me*, the first single, has already soared through EHR airwaves.

**KID SAFARI**

*Wow!* - ARS/CNR/Columbia **AC/EHR**  
 PRODUCER: Kenny Moore  
 Imagine Hall & Oates with Cat Stevens singing the lead, and you've got the Kid's picture. Produced by Tina Turner keyboardist Kenny Moore, his debut album with multi-format appeal is a delightful musical safari that leads you to all corners of soulful pop. The Four Tops-moulded track *Why*, with its typical "Motown beat," is the track EHR should go for, while the piano ballad *Caroline Cool* should be an automatic on the AC format. Watch out! He's not sweet all of the time. The wolf in sheep's clothing sheds his disguise on the vicious funky track *Papa Gets Mean*.

**NATURAL SELECTION**

*Natural Selection* - east west America **EHR/AC/D**  
 PRODUCER: Frederick Thomas/Elliot Erickson  
 Their Prince pastiche *Do Anything* has drawn global attention to these talented newcomers headed in the more soulful direction of dance. The debut album features back-to-back potential future hits on a multitude of formats. Apart from the current single, the most groovy number is *Let's Get It Together*, with its soothing keyboard hook. The right edit could do wonders for the smooth ballad *Too Many Nights*.

ALBUMS

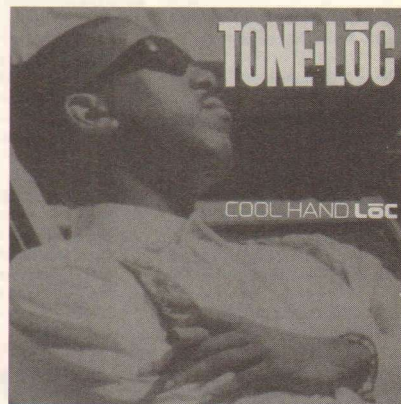
**NAUGHTY BY NATURE**

*Naughty By Nature* - Tommy Boy/FNAC **D/EHR**  
 PRODUCER: Naughty By Nature/Louis "Loui Loui" Vega  
 The baseball bat in their logo hammers home their raucous message, spoken in "explicit lyrics." This is a real street-wise rap posse and definitely not your average hangers on. Their strong debut album reflects the current trend of an increasing degree of reggae influences. Check out the cool track *Wickedest Man Alive* and the ultimately demanding single *O.P.P.*, and you'll know what we mean.

**NIA PEEPLES**

*Nia Peeples* - Charisma **EHR/AC/D**  
 PRODUCER: Various  
 The spitting image of Whitney Houston works the same musical territory, but is sometimes a bit more daring, especially on the **Sturken & Rogers**-produced tracks. The single *Street Of Dreams* and *Hurricane* boast a Janet Jackson-like sweaty dance groove. Peeples proves her all-round capacity by aptly handling the sweet ballad *Faces Of Love*, which should work as perfectly on the AC format as Paula Abdul's *Rush Rush*.

**TONE-LOC**



*Cool Hand Loc* - Delicious Vinyl/4th & Broadway **D/EHR**  
 PRODUCER: Matt Dike/Michael Ross  
 Mirror, mirror on the wall, who's the coolest of them all? *Westside*, the opening track on his second album, sets the tone for an extremely strong hip hop set. The song is based on a sample of reggae classic *Funky Kingston* by **Toots & The Maytals** while our main man quotes **Bob Marley's I Shot The Sheriff**. The lead-off single *All Through The Night* gives him an unexpected Barry White angle—very sexy and far from the combat zone. Tone Loc's class is best described by song titles alone: *It's Kinda Different* and *Fatal Attraction*.

**WORLD OF TWIST**

*Quality Street* - Circa **A/EHR**  
 PRODUCER: Dave Ball/Richard Norris  
 These "sons of the stage" prove to be excellent studio kids as well. The 12 tracks on their debut album—named after the famous fudge brand—taste like these candies. Crossover potential seems guaranteed for these "indie rockers". The melodies may be sweet, but the wrapping paper is hard to remove and gives it the raw edge alternative programmers crave for. By adding the psychedelic **Rolling Stones** cover *She's A Rainbow*, they should pay tribute to the late **Martin Hannett**, who coproduced the song.

NEW TALENT

**BACK TO THE FUTURE**

*Kick It* - FMA (Italy)  
 PRODUCER: White label copy  
 The similar piano chord patterns make it often very hard to distinguish one Italo dance product from another. The hightone vocals—female or male, it's hard to tell—on top of the catchy melody line, make the striking difference here. Contact **Mario Allione** at tel: (+39) 2.435 093/463 920; fax: 2.4819 4098.

**TWO LITTLE BOYS**

*Stylophonia* - Music Factory  
 PRODUCER: Amadeus Mozart/Guy Garrett/Martin Smith/Darren Ash  
 The UK hardcore techno duo give us directions for using the so called "stylophone", a pocket-sized electronic organ. Although the music drives you to a ner-

vous breakdown, "instructor" **Rolf Harris** surprisingly keeps his cool. The highly comical outcome is a weird piece of music in a Quadruphonia/T99 style. Contact **Janine** at tel: (+44) 81.960 2739; fax: 960 7937.

**WILD ONE**

*Wild One* - Bums (LP) (Denmark)  
 PRODUCER: Kim Meinert/Michael Bjerring  
 Whereas the current trend in hard rock goes for mixing different, sometimes incompatible styles, this Swedish four-piece outfit sticks to a refreshingly "old fashioned" basic style. **Per Sahlberg** is vocally all veteran rock singers rolled into one. The quality of the song material—for example, the fiercely rocking track *All I Want*—is far above average. Contact **Frank Poulsen** at tel: (+45) 8699 6099; fax: 8699 6988.

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









# EUROCHART HOT 100<sup>®</sup> SINGLES



THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHERS)	COUNTRIES CHARTED
1	5 <b>Black Or White</b> Michael Jackson - Epic (Warner Chappell/Copyright Control)	UK.F.D.B.NL.E.A.CH.S.PDK.IR.N.SF.I	35	57 2 <b>Diamonds And Pearls</b> Prince & The New Power Generation - Paisley Park (Warner Chappell)	UK.B.NL.DK.IR.SF	69	72 21 <b>Do The Limbo Dance</b> David Hasselhoff - White Records/Ariola ("Young" Musikverlag)	A
2	3 15 <b>Let's Talk About Sex</b> Salt-N-Pepa - frrr (Next Plateau/All Boys)	D.B.NL.A.CH.S.DK.N.SF	36	38 7 <b>Raptout (Vampire)</b> Les Inconnus - Lederman (Lederman)	F.B	70	79 3 <b>Wonderful Tonight</b> Eric Clapton - Polydor (Warner Chappell)	UK.P.DK
3	2 24 <b>(Everything I Do) I Do It For You</b> Bryan Adams - A&M (MCA/Rondor/Zomba)	F.D.B.E.A.CH.S.PDK.IR.GR.I	37	32 20 <b>I'm Too Sexy</b> Right Said Fred - Tug (Hit & Run)	B.A.S.PDK.N.GR	71	76 2 <b>Extacy E.P.</b> Shades Of Rhythm - ZTT/WEA (Perfect)	UK
4	9 2 <b>Don't Let The Sun Go Down On Me</b> George Michael & Elton John - Epic (Big Pig)	UK.B.NL.CH.DK.IR.N.I	38	34 14 <b>Can't Stop This Thing We Started</b> Bryan Adams - A&M (Adams/Almo/Zomba)	D.A.CH.S.P	72	62 14 <b>The Big L</b> Roxette - EMI (EMI/Jimmy Fun)	D.A.CH.S
5	4 7 <b>The Fly</b> U2 - Island (Blue Mountain)	F.D.NL.E.A.CH.S.P.N.I	39	30 18 <b>Set Adrift On Memory Bliss</b> PM Dawn - Gee Street (MCA/Reformation)	D.E.A.CH.GR.I	73	66 8 <b>DJ Culture</b> Pet Shop Boys - Parlophone (Cage/Ten)	D.CH.S
6	5 7 <b>No Son Of Mine</b> Genesis - Virgin (Genesis/Hit & Run)	F.D.B.NL.A.CH.S.PDK.N.I	40	39 3 <b>Sound</b> James - Fontana (Blue Mountain)	UK.IR	74	74 5 <b>Makin' Happy</b> Crystal Waters - A&M (Basement Boys/BMG/CC)	F.P.I
7	6 13 <b>Cream</b> Prince & The New Power Generation - Paisley Park (Warner Chappell)	F.D.B.E.A.CH.S.PDK.I	41	40 19 <b>Bacardi Feeling (Summer Dreaming)</b> Kate Yanai - WEA (La Frette Music Paris)	D.A.CH	75	73 2 <b>Un Jour C'Est Oui, Un Jour C'Est Non</b> Thierry Hazard - Columbia (Sony)	F
8	17 2 <b>Justified And Ancient</b> The KLF feat. Tammy Wynette - KLF Communications (EG/Zoo/WC/BMG)	UK.B.NL.DK	42	NE <b>Too Blind To See It</b> Kym Sims - Atco (Copyright Control)	UK	76	45 16 <b>Calling Elvis</b> Dire Straits - Vertigo (Chariscourt/Rondor)	F.D.I
9	10 6 <b>Qui A Le Droit</b> Patrick Bruel - RCA (14 Production)	F.B	43	64 2 <b>Am I Right?</b> Erasure - Mute (Musical Moments-Sonet/Andy Bell)	UK.DK.IR	77	NE <b>Tender Love</b> Kenny Thomas - Cooltempo (EMI)	UK
10	13 2 <b>When You Tell Me That You Love Me</b> Diana Ross - EMI (Empire/Warner Chappell)	UK.IR	44	NE <b>If You Go Away</b> New Kids On The Block - Columbia (Warner Chappell)	UK	78	75 2 <b>Falling</b> Julee Cruise - Warner Brothers (MCA Music)	D.A
11	8 3 <b>Ride Like The Wind</b> East Side Beat - frrr (Warner Chappell)	UK.E.IR	45	61 12 <b>Obsession</b> Army Of Lovers - Ton Son Ton (Team Sonet)	UK.B.NL.S.SF	79	70 26 <b>Any Dream Will Do</b> Jason Donovan - Really Useful (Really Useful)	A
12	7 15 <b>Good Vibrations</b> Marky Mark & The Funky Bunch feat. LLHolloway - Interscope (Warner Chappell/EMI)	D.B.A.CH.S.DK	46	60 2 <b>Zo Ver Weg</b> Mama's Jasje - RCA (Play That Beat)	B	80	NE <b>Bare Necessities Megamix</b> UK Mixmasters - Connect (Campbell Connelly)	UK
13	11 14 <b>Everybody's Free (To Feel Good)</b> Rozalla - Pulse 8 (Peer Music)	F.D.B.NL.E.S.SF	47	47 5 <b>Kon Ik Maar Even Bij Je Zijn</b> Gordon - CNR (CNR)	NL	81	100 2 <b>2 Legit 2 Quit</b> Hammer - Capitol (Bust-It)	DK.SF.I
14	14 10 <b>Always Look On The Bright Side Of Life</b> Monty Python - Virgin (Kay Gee Bee/Virgin)	D.A.CH.N	48	33 4 <b>Hole Hearted</b> Extreme - A&M (Rondor)	UK.D.NL.S.IR	82	NE <b>Laatikoita</b> Sielun Veljet - Poko (Poko)	SF
15	12 9 <b>Change</b> Lisa Stansfield - Arista (Big Life)	D.B.NL.E.A.CH.S.DK.GR.I	49	36 5 <b>Activ 8 (Come With Me)</b> Altern 8 - Network (Kool Kat/Virgin)	UK	83	99 4 <b>Zigzagging</b> Zig & Zag - RTE (RTE)	Ir
16	23 3 <b>Smells Like Teen Spirit</b> Nirvana - DGC (Copyright Control)	UK.B.NL.IR	50	46 14 <b>Dejeuner En Paix</b> Stephan Eicher - Barclay (Electric Unicorn)	F.B	84	NE <b>How Can I Keep From Singing?</b> Enya - WEA (EMI)	UK.IR
17	NE <b>Mysterious Ways</b> U2 - Island (Blue Mountain)	UK.B.NL.DK.IR.SF.I	51	31 3 <b>Way Of The World</b> Tina Turner - Capitol (Empire/Rondor/Goodsingle)	UK.D	85	NE <b>Joseph Mega-Remix</b> Jason Donovan & The Cast Of Joseph... - Really Useful (Really Useful)	UK
18	15 13 <b>Something Got Me Started</b> Simply Red - east west (EMI/So What)	F.D.A.CH.S.GR.I	52	82 4 <b>Bitterblue</b> Bonnie Tyler - Hansa (Hanseatic)	D.CH.P.N	86	87 6 <b>Because I Love You (The Postman Song)</b> Stevie B - BCM (Saja/Mya-T)	F
19	21 35 <b>The Shoop Shoop Song (It's In His Kiss)</b> Cher - Epic (Alley/Trio/Hudson Bay)	F	53	50 28 <b>La Zoubida</b> Lagaf - Flarensch (Copyright Control)	F	87	49 4 <b>There Will Never Be Another Tonight</b> Bryan Adams - A&M (Various)	UK.B.NL.S.DK
20	16 4 <b>Spending My Time</b> Roxette - EMI (Jimmy Fun/EMI)	UK.D.B.A.CH.S.SF.I	54	71 2 <b>We Should Be Together</b> Cliff Richard - EMI (Sony)	UK.IR	88	89 3 <b>Turn Up The Music</b> Dr. Baker - Coma (Megasongs)	DK
21	24 13 <b>Crucified</b> Army Of Lovers - Ton Son Ton (Team Sonet)	D.B.A.CH.DK	55	27 8 <b>Dizzy</b> Vic Reeves & The Wonderstuff - Sense (Lowery/BMG)	UK.IR	89	RE <b>You</b> Ten Sharp - Columbia (Sony Music)	D.CH
22	22 15 <b>James Brown Is Dead</b> LA Style - Decadance (Orfa/Hi-Tension)	D.B.NL.E	56	NE <b>Live And Let Die</b> Guns N' Roses - Geffen (MPL Communications)	B.NL.CH.DK.N.SF	90	92 2 <b>The Megaparty</b> Latino Party - Polydor (Copyright Control)	F
23	25 8 <b>Song Of Ocarina</b> Jean Philippe Audin & Diego Modena - Delphine (Delphine)	F.B	57	53 3 <b>Roodkapje</b> Pater Moeskroen - CNR (HKM)	NL	91	95 13 <b>Asi Me Gusta</b> Chimo Bayo - Area (Not Listed)	B.E
24	41 3 <b>Stars</b> Simply Red - east west (So What/EMI)	UK.NL.CH.DK.IR	58	54 8 <b>Oh Fortuna</b> Fortuna - SC Records (Not Listed)	B	92	NE <b>Martika's Kitchen</b> Martika - Columbia (Warner Chappell)	UK
25	28 13 <b>Love To Hate You</b> Erasure - Mute (Musical Moments-Sonet/Andy Bell/Sony)	D.B.A.CH.S.SF	59	NE <b>Open Your Eyes</b> Black Box - Groove Groove Melody (Warner Chappell)	UK.F.D.I	93	RE <b>It's Grim Up North</b> Justified Ancients Of Mu Mu - KLF Communications (EG/BMG/Zoo/WC)	B.DK.SF
26	19 27 <b>Send Me An Angel</b> Scorpions - Mercury (PolyGram Music)	UK.D.A.CH.S	60	93 2 <b>Don't Talk Just Kiss</b> Right Said Fred - Tug (Hit&Run)	UK.IR	94	NE <b>Ca Ne Change Pas Un Homme</b> Johnny Hallyday - Phonogram (Desperado Music)	F.B
27	80 2 <b>Driven By You</b> Brian May - Parlophone (Queen/EMI)	UK	61	55 17 <b>Misery</b> Indra - Carrere (Carrere/Orlando)	F	95	94 2 <b>Dancin' Is Like Makin' Love</b> Rozlyne Clarke - ARS (BMC/Evasion)	F
28	18 13 <b>Don't Cry</b> Guns N' Roses - Geffen (Warner Chappell)	D.CH.S.P.SF.GR.I	62	58 3 <b>I Love Your Smile</b> Shanice - Motown (Carlin)	UK.NL	96	83 2 <b>Wicked Love</b> Oceanic - Dead Dead Good (Warner Chappell)	UK
29	20 23 <b>You Could Be Mine</b> Guns N' Roses - Geffen (Warner Chappell)	F.D.E.CH.GR	63	56 47 <b>Wind Of Change</b> Scorpions - Mercury (PolyGram Music/Copyright Control)	D.A.CH	97	96 2 <b>How Gee</b> Black Machine - New Music (Lanpi)	I
30	52 2 <b>The Show Must Go On</b> Queen - Parlophone (Queen/EMI)	UK.D.NL.I	64	59 7 <b>Just The Way It Is, Baby</b> the Rembrandts - Atco (WB/Warner-Tamerlane/Tiger God)	F	98	RE <b>Don't Dream It's Over</b> Paul Young - Columbia (EMI)	F.D
31	29 10 <b>Get Ready For This</b> 2 Unlimited - PWL (MCA)	UK.B.NL.E.P.IR	65	68 5 <b>Jambo</b> Erste Allgemeine Verunsicherung - Electrola (Blanco/Wintrop)	D.A	99	NE <b>It's The End Of The World As We Know It</b> R.E.M. - I.R.S. (Warner Chappell)	UK.IR
32	42 2 <b>Rocket Man (I Think It's Going To Be A Long, Long Time)</b> Kate Bush - Mercury (PolyGram)	UK.IR	66	63 6 <b>Shiny Happy People</b> R.E.M. - Warner Brothers (Warner Chappell)	F	100	91 12 <b>Ich Hab' Mich So Auf Dich Gefreut</b> Matthias Reim - Polydor (Not Listed)	D.A
33	35 26 <b>More Than Words</b> Extreme - A&M (Rondor)	F.D.CH.P	67	37 4 <b>When A Man Loves A Woman</b> Michael Bolton - Columbia (Warner Chappell)	UK.IR			
34	44 2 <b>You Showed Me</b> Salt-N-Pepa - frrr (TRO-Essex)	UK.D.IR	68	26 4 <b>Playing With Knives</b> Bizarre Inc. - Vinyl Solution (Schnozza)	UK			

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

## EUROPEAN TOP 100 ALBUMS

### buma stemra

THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	1	3	<b>Michael Jackson</b>	Dangerous - Epic ▲3	UK.D.B.NL.E.A.CH.S.P.DK.I.N.SF.IR	35	28	8	<b>Erasure</b>	Chorus - Mute	UK.D.A.S	69	95	3	<b>Bee Gees</b>	The Very Best Of The Bee Gees - Polydor	NL.P
2	4	6	<b>Queen</b>	Greatest Hits II - Parlophone	UK.D.B.NL.E.A.CH.S.P.DK.I.N.SF.IR	36	36	8	<b>Salt-N-Pepa</b>	The Greatest Hits - Next Plateau	UK.D.NL.A.CH	70	67	6	<b>Bee Gees</b>	Bee Gees Story - RSO	E
3	2	5	<b>Genesis</b>	We Can't Dance - Virgin	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.IR	37	47	2	<b>Erste Allgemeine Verunsicherung</b>	Watumba - EMI	D.A.CH	71	73	9	<b>Christian Morin</b>	Aquarella - DEE	F
4	3	3	<b>U2</b>	Achtung Baby - Island	UK.D.B.NL.E.A.CH.S.P.DK.I.N.SF.IR	38	RE		<b>Queen</b>	Innuendo - EMI ▲	UK.NL	72	61	9	<b>Soundtrack - Twin Peaks/Angelo Badalamenti</b>	Music From Twin Peaks - Warner Brothers	D.NL.A
5	7	10	<b>Simply Red</b>	Stars - east west ▲2	UK.F.D.B.NL.E.A.CH.S.P.DK.I.GR.IR	39	41	2	<b>Patricia Kaas</b>	Carnets De Scene - Columbia	F.B.CH	73	81	8	<b>Eric Clapton</b>	24 Nights - Reprise	UK.D.CH.PDK
6	5	11	<b>Bryan Adams</b>	Waking Up The Neighbours - A&M ▲2	UK.F.D.B.NL.E.A.CH.S.P.DK.N.SF.GR.I.R	40	38	7	<b>Francis Cabrel</b>	D'Un Ombre A L'Autre - Columbia	F	74	NE		<b>Topti Sorsakoski</b>	Yksinäisyys - EMI	SF
7	6	13	<b>Dire Straits</b>	On Every Street - Vertigo ▲2	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR	41	31	5	<b>A-Ha</b>	Headlines And Deadlines - Warner Brothers ●	UK.D.B.NL.N.IR	75	66	26	<b>Extreme</b>	Extreme II Pornograffiti - A&M	UK.D.NL
8	8	10	<b>Tina Turner</b>	Simply The Best - Capitol	UK.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	42	59	5	<b>Tony Christie</b>	Welcome To My Music - White/Ariola	D	76	78	3	<b>Richard Clayderman &amp; James Last</b>	Together At Last - Decca/Delphine	UK
9	9	5	<b>Enya</b>	Shepherds Moons - WEA ▲	UK.D.B.NL.E.CH.S.P.DK.N.IR	43	53	11	<b>Matthias Reim</b>	Reim 2 - Polydor	D.A.CH	77	76	102	<b>Patrick Bruel</b>	Alors Regarde - RCA ▲	F
10	12	4	<b>Lisa Stansfield</b>	Real Love - Arista	UK.D.B.NL.E.A.CH.S.P.DK.I	44	44	24	<b>Stephan Eicher</b>	Engelberg - Barclay	F.B.CH	78	52	3	<b>Roy Black</b>	Für Dich Allein - east west	D
11	10	10	<b>Prince &amp; The New Power Generation</b>	Diamonds And Pearls - Paisley Park ▲	UK.F.D.B.NL.E.A.CH.S.P.DK.GR.I	45	39	11	<b>Eva Dahlgren</b>	En Blekt Blondins Hjärtat - Record Station	S.SF	79	79	3	<b>Ray Dee Ohh</b>	Radiofoni - Replay	DK
12	11	12	<b>Guns N' Roses</b>	Use Your Illusion II - Geffen ▲	UK.F.D.B.NL.E.A.CH.S.P.DK.SF.GR.I	46	51	47	<b>Fredericks, Goldman &amp; Jones</b>	Fredericks, Goldman & Jones - Columbia ▲	F.B	80	80	2	<b>Jean-Philippe Audin &amp; Diego Modena</b>	Ocarina - Delphin	F
13	13	14	<b>Paul Young</b>	From Time To Time - The Singles Collection - Columbia ▲	UK.D.B.NL.S.DK.N.IR	47	50	12	<b>Antonello Venditti</b>	Benvenuti In Paradiso - Ricordi	I	81	87	2	<b>Kinderen Voor Kinderen</b>	Kinderen Voor Kinderen Vol. 12 - Phonogram	B.NL
14	14	5	<b>Pet Shop Boys</b>	Discography - EMI	UK.D.B.NL.E.CH.S.DK.SF	48	40	13	<b>John Lee Hooker</b>	Mr. Lucky - Silvertone	D.CH.S.GR	82	NE		<b>Presuntos Implicados</b>	Ser De Agua - WEA	E
15	48	2	<b>Queen</b>	Queen Greatest Hits - EMI	UK.D.B.NL.IR	49	42	3	<b>Toten Hosen</b>	Learning English, Lesson 1 - Virgin	D.CH	83	NE		<b>Poison</b>	Swallow This...Live - Capitol	UK.CH
16	15	9	<b>Soundtrack - The Commitments</b>	The Commitments - MCA	UK.D.A.CH.S.DK.N.IR	50	58	8	<b>Kenny Thomas</b>	Voices - Cooltempo	UK	84	92	4	<b>Franco Battiato</b>	Come Un Cammello In Una Grondaia - EMI	I
17	35	3	<b>Nirvana</b>	Nevermind - Geffen	UK.D.B.NL.S.DK.N.SF.IR	51	45	23	<b>Gipsy Kings</b>	Este Mundo - Columbia ▲	D.A.CH.GR	85	NE		<b>Samuli Edelman</b>	Samuli Edelman - Flamingo	SF
18	20	36	<b>Roxette</b>	Joyride - EMI ▲3	UK.D.B.NL.E.CH.DK.GR	52	56	9	<b>Les Inconnus</b>	Boulversifiant - Lederman	F.B	86	89	7	<b>Mina</b>	Caterpillar - PDU	I
19	17	3	<b>Patrick Bruel</b>	Si Ce Soir - RCA	F.B	53	34	11	<b>Mariah Carey</b>	Emotions - Columbia	UK.D.NL.GR	87	RE		<b>Mylene Farmer</b>	L'Autre - Barclay ●	F.B
20	16	12	<b>Guns N' Roses</b>	Use Your Illusion I - Geffen ▲	UK.F.D.B.NL.E.A.CH.S.P.DK.SF.GR	54	62	4	<b>Fabio Concato</b>	Punto E Virgola - Philips	I	88	RE		<b>Edward Simoni</b>	Festliches Panflöten-konzert - Columbia	D
21	21	39	<b>R.E.M.</b>	Out Of Time - Warner Brothers ▲3	UK.F.D.NL.E.P.DK.GR	55	43	17	<b>Metallica</b>	Metallica - Vertigo	D.NL.A.GR	89	71	6	<b>Beverley Craven</b>	Beverley Craven - Epic ●	UK
22	18	9	<b>Joe Cocker</b>	Night Calls - Capitol	D.B.NL.E.A.CH.P.GR	56	55	5	<b>Barclay James Harvest</b>	Best Of - Polydor	D.CH	90	NE		<b>Jennifer Rush</b>	The Power Of Jennifer Rush - Columbia	D.A.CH
23	19	5	<b>INXS</b>	Live Baby Live - Mercury	UK.F.D.B.NL.A.CH.S.P.DK	57	63	10	<b>R.E.M.</b>	The Best Of R.E.M. - J.R.S.	UK.D.A.CH.GR	91	77	11	<b>Texas</b>	Mothers Heaven - Mercury	F
24	22	8	<b>Jean Michel Jarre</b>	Images - The Best Of Jean Michel Jarre - Dreyfus	UK.D.B.E.CH.P.SF	58	49	6	<b>Neil Sedaka</b>	Timeless - The Very Best Of - Polydor	UK.IR	92	NE		<b>Michael Crawford</b>	Michael Crawford Performs Andrew Lloyd Webber - Polydor	UK
25	26	7	<b>Eros Ramazzotti</b>	Eros In Concert - DDD	D.B.NL.E.CH.I	59	64	25	<b>Mecano</b>	Aidalai - Ariola	F.E	93	94	42	<b>Juan Luis Guerra &amp; 4.40</b>	Bachata Rosa - Karen	E.P
26	24	32	<b>Michael Bolton</b>	Time, Love & Tenderness - Columbia	UK.IR	60	82	3	<b>Steve Miller Band</b>	The Very Best Of - Arcade	D.B.NL.CH	94	98	11	<b>William Sheller</b>	En Solitaire - Philips	F
27	25	7	<b>Roy Black</b>	Rosenzeit - east west	D.A.CH	61	60	5	<b>Zucchero "Sugar" Fornaciari</b>	Live At The Kremlin - Polydar	CH.DK.I	95	NE		<b>Diana Ross</b>	The Force Behind The Power - EMI	UK
28	23	56	<b>Scorpions</b>	Crazy World - Mercury ▲	F.D.CH.GR	62	70	13	<b>Peter Maffay</b>	38317 - Teldec	D	96	RE		<b>Carreras/Domingo/Pavarotti</b>	In Concert - Decca	UK.D
29	33	3	<b>Simon &amp; Garfunkel</b>	The Definitive Simon & Garfunkel - Columbia	UK.IR	63	57	38	<b>Eurythmics</b>	Greatest Hits - RCA ▲2	UK.D.IR	97	97	4	<b>Enrico Ruggeri</b>	Peter Pan - CGD	I
30	46	12	<b>David Hasselhoff</b>	David - White Records/Ariola	D.A.CH	64	37	29	<b>Seal</b>	Seal - ZTT/WEA ▲	UK.NL	98	96	11	<b>Ligabue</b>	Lambrusco, Coltelli, Rose & Pop Corn - WEA	I
31	30	2	<b>Jean Ferrat</b>	Dans La Jungle Ou Dans Le Zoo - EMI	F.B	65	68	2	<b>Renato Zero</b>	La Coscienza Di Zero - Ariola	I	99	99	36	<b>Lenny Kravitz</b>	Mama Said - Virgin America	F.NL.GR
32	29	25	<b>Cher</b>	Love Hurts - Geffen ▲	UK.D.A.CH.DK.GR	66	69	3	<b>Bonnie Tyler</b>	Bitterblue -	CH.DK.N	100	83	2	<b>Nat "King" Cole</b>	The Unforgettable Nat "King" Cole - EMI	UK
33	32	2	<b>Renaud</b>	Marchand De Cailloux - Virgin	F.B	67	90	2	<b>Chris Rea</b>	Auberger - east west ▲	UK.F.D						
34	27	3	<b>Cliff Richard</b>	Together With Cliff Richard - EMI	UK.DK.IR	68	54	5	<b>Richard Marx</b>	Rush Street - Capitol	D.NL.CH.S.DK.SF						

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



# NAB Rejects 'Pay-To-Use' Radio

Seeing a new threat to radio broadcasters already facing competition from alternative media, the **National Association of Broadcasters** has asked the US government to reject an effort by the cellular phone industry to provide "pay-to-use" radio services—services that would duplicate the same news, sports, weather and traffic reports provided free to radio listeners by broadcasters. The cellular phone industry wants to offer directly, and for an additional charge, some of the services that are already available on a common-carrier basis. In comments to the **FCC** regulatory agency, NAB argued,

"There is already a glut of sources for this information in the broadcast marketplace." NAB also said the offering of such services over cellular frequencies would place in further jeopardy the capacity of cellular companies to handle conventional telephone calls. Additionally, NAB asserted cellular companies would not have the same public interest standards and localism requirements as radio broadcasters, doing little to further the FCC's mass media goals. Most cellular licenses are awarded by lottery, not through comparative licence hearings that judge the worthiness of broadcast applicants.

## SLOGANS ALSO ANALYSED

# What Turns Radio Listeners Off?

Denver-based **Paragon Research** recently surveyed 400 radio listeners nationally to determine listeners' tolerance for non-music elements, such as DJ talk, commercials and news and information reports. The national study was comprised of 15-64-year-olds who listen to the radio for at least an hour per day.

### What Makes Listeners Switch?

When asked about switching from one music station to another, listeners scored the reasons:

1. *When they break away from music and start talking:*
  - Always 18%
  - Sometimes 64%
  - Never 18%
2. *When they play commercials:*
  - Always 25%
  - Sometimes 55%
  - Never 20%
3. *When they air news or other non-music features:*
  - Always 7%
  - Sometimes 49%
  - Never 44%

It seems that many listener are turned off as much by DJ chatter as they are by commercials. The results of these two questions are very similar; 82% *always* or *sometimes* change stations when the music stops and DJs talk, compared to 80% when commercials are played.

On the other hand, listeners are more likely to tolerate news and non-music features, since 44% said they never switch to avoid news and information reports.

### Commercial Patience

When asked how many commercials, if any, would listeners typically sit through before changing radio stations, they responded as follows:

- None 7%
- One 24%
- Two 28%
- Three 15%
- Four 7%
- Never switch 18%

sweeps and stopsets, listeners reacted to the following question with these responses:

*Which station would you would rather listen to?*

70% - One that plays longer sets of music and has less frequent but longer periods of commercial breaks

30% - One that plays shorter sets of music and has more frequent but shorter periods of commercial breaks.

By a margin of more than two to one, listeners prefer stations that have longer sets of music, followed by longer commercial breaks.

### Structuring Preferences Detailed

When asked about music

### Radio Slogans — Believe It Or Not?

Paragon also surveyed 400 15-64-year-old radio listeners to gather feedback about the *on-air slogans* stations use to promote their product. For each slogan tested, they asked respondents if they listen to a station that uses that slogan, and if the station keeps the promise made by the slogan.

	Do you listen to a station using this slogan ?	Does the station keep its promise ?
More Music/Less Talk	73%	76%
Don't Talk Over The Music	30%	80%
More Variety/Less Repetition	26%	73%
Longer Music Sets	26%	81%
No-Repeat Workdays	22%	71%

Paragon asked respondents two other general questions related to radio slogans:

1. *Would you say that you recognize radio stations in your area based on slogans they use?*

- Always 12%
- Sometimes 63%
- Never 21%
- Don't know/no answer 4%

2. *I find radio station slogans to be:*

- Very believable 10%
- Somewhat believable 73%
- Not believable 12%
- Don't know/no answer 5%

# Billboard SINGLES

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TW	LW	Artist/Title	Label	ECO
1	1	MICHAEL JACKSON/Black Or White	Epic	
2	2	BOYZ II MEN/It's So Hard To Say Goodbye	Motown	
3	5	COLOR ME BADD/All 4 Love	Giant	
4	3	PM DAWN/Set Adrift On Memory Bliss	Gee Street	UK
5	4	MICHAEL BOLTON/When A Man Loves A Woman	Columbia	
6	7	MARIAH CAREY/Can't Let Go	Columbia	
7	6	PAULA ABDUL/Blowing Kisses In The Wind	Captive	
8	8	CE CE PENISTON/Finally	A&M	
9	11	HAMMER/2 Legit 2 Quit	Capitol	
10	10	MARKY MARK & THE FUNKY BUNCH/Wildside	Interscope	
11	9	AMY GRANT/That's What Love Is For	A&M	
12	13	RICHARD MARX/Keep Coming Back	Capitol	
13	17	GENESIS/No Son Of Mine	Atlantic	UK
14	12	PRINCE AND THE NEW POWER GENERATION/Cream	Paisley Park	
15	14	NAUGHTY BY NATURE/O.P.P.	Tommy Boy	
16	15	SALT-N-PEPA/Let's Talk About Sex	Next Plateau	
17	23	NIRVANA/Smells Like Teen Spirit	DGC	
18	16	GUNS N' ROSES/Don't Cry	Geffen	
19	34	G. MICHAEL/E. JOHN/Don't Let The Sun Go Down On Me	Columbia	UK
20	36	HAMMER/Addams Groove	Capitol	
21	18	BRYAN ADAMS/Can't Stop This Thing We Started	A&M	
22	22	GLORIA ESTEFAN/Live For Loving You	Epic	
23	20	ROBERTA FLACK/MAXI PRIEST/Set The Night To Music	Atlantic	
24	26	ROD STEWART/Broken Arrow	Warner Brothers	
25	29	SHANICE/I Love Your Smile	Motown	
26	33	U2/Mysterious Ways	Island	UK
27	19	NATURAL SELECTION/Do Anything	east west	
28	25	JODECI/Forever My Lady	Uptown	
29	24	KARYN WHITE/Romantic	Warner Brothers	
30	NE	PRINCE & THE N. P. G./Diamonds And Pearls	Paisley Park	
31	31	LISA STANSFIELD/Change	Arista	UK
32	37	TEVIN CAMPBELL/Tell Me What You Want Me To Do	Qwest	
33	21	NIA PEEPLES/Street Of Dreams	Charisma	
34	35	ROXETTE/Spending My Time	EMI	S
35	NE	KARYN WHITE/The Way I Feel About You	Warner Brothers	
36	NE	STACY EARL/Love Me All Up	RCA	
37	28	MARIAH CAREY/Emotions	Columbia	
38	30	ANGELICA/Angel Baby	Ultra	
39	32	GETO BOYS/Mind Playing Tricks On Me	Rap-A-Lot	
40	NE	CHER/Save Up All Your Tears	Geffen	

# EMA Backs 'Big Backyard' College Show

Export Music Australia (EMA) is now providing funding support for distribution of "The Big Backyard" radio show in North America. "The Big Backyard" is a weekly half-hour show exclusively featuring contemporary Australian music and interviews, hosted by **Mark Dodshon** and produced by **Laurence Boswell**. The programme has been distributed by satellite to US college radio stations for the past 14 months.

From January 1992, the

College Media Journal Radio Network will distribute The Big Backyard to at least 250 stations on compact disc, reaching 9.5 million listeners. CMJ's **Christen McClellan** says, "The Big Backyard" will achieve a nationwide penetration not comparable to any other college radio network in existence."

EMA chairman **Chris Gilbey** adds, "We are pleased to assist "The Big Backyard" with this new distribution deal. The CMJ connection will achieve an

important increase in exposure for Australian music and will strengthen our presence on the US college market, which has been vital to the success of artists like **INXS**, **Midnight Oil**, **Crowded House**, the **Church** and **Hoodoo Gurus**."

EMA is an industry-owned, music promotion/marketing service managed by a 14-person board including artists, managers, independent and major record companies and music publishers.

LN



# Shakin' Stevens

Christmas, is usually an easy excuse for compilation albums. *Merry Christmas Everyone* by Epic UK artist Shakin' Stevens is the favourable exception on this rule.

"Shaky" has gone back to his authentic rock 'n' roll roots of his *This Ole House* days in the early '80s. That means a "no water into the wine" rock sound with guitarist Micky Gee seriously spanking the plank, and with backing vocalists in a typical "doo wop" style. Ten of the 12 tracks on the John David-produced album are brand new songs instead of cheap covers.

Says Epic UK marketing manager Ian Dickson, "He really wanted to make a classic Shakin' Stevens album. He did the two covers—*Silent Night* and *White Christmas*—in such a different manner than anybody else. He didn't croon them; he tackled them in a rock 'n' roll fashion. He definitely didn't want to make a schmaltzy, jump-on-the-bandwagon Christmas album."

Epic is currently running advertising spots on Capital Gold/London, and also took ads in television magazine *TV Times*. Explains Dickson, "We really wanted to approach the silent majority. We released the single *I'll Be Home This Christmas* in special formats. With the 7" format we give away a postcard with an inscription of the title. We are especially successful with the 'karaoke' cassette-single version."

In the UK every pub organises at least one karaoke night a week.

Adds Dickson, "Don't underestimate the

power of that karaoke machine. The working class seems to return to their sing-along roots of Victorian England.

"We do a lot of club promotion as well. We've send out singles to the so-called Mecca club chain. Those are just good-time places for 'Mr. and Mrs. Joe Average.' On special Shaky nights they give away posters and albums. There's nothing wrong with that. We can't sell Shakin' Stevens at the cutting edge of the music scene."

The *Merry Christmas Everyone* album is one of the few Christmas albums this year M&M has spotted. In the past, there has been a virtual flood of such releases. Dickson notices the same trend and speculates, "It seems to be taking ages before people get in the Christmas mood these days. It's not the same level of hysteria as before, but we're very happy with the results on this album so far."

Robbert Tilli



## EDR TOP 25

TW	LW	WOC	Artist/Title	Label
1	4	2	MICHAEL JACKSON/Black Or White	(Epic)
2	1	5	LISA STANSFIELD/Change	(Arista)
3	10	2	SHANICE WILSON/I Love Your Smile	(Motown)
4	2	5	SIMPLY RED/Something Got Me Started	(East West)
5	5	3	DJ JAZZY JEFF & THE FRESH PRINCE/Ring My Bell	(Jive)
6	7	3	DREAD FLIMSTONE/From The Ghetto	(Acid Jazz/Urban)
7	NE		LISA STANSFIELD/All Woman	(Arista)
8	16	2	KENNY THOMAS/Tender Love	(Cooltempo)
9	NE		SALT-N-PEPA/You Showed Me	(ffrr)
10	NE		PRINCE/Diamonds And Pearls	(Paisley Park)
11	6	4	DRIZA-BONE/Catch The Fire	(4th & B'way)
12	NE		KYM SIMS/Too Blind	(Strictly Rhythm/East West)
13	3	6	MARIAH CAREY/Emotions	(Columbia)
14	14	5	ROZALLA/Everybody's Free (To Feel Good)	(Pulse 8)
15	15	3	2 UNLIMITED/Get Ready 4 This	(PWL Continental)
16	NE		EAST SIDE BEAT/Ride Like The Wind	(ffrr)
17	11	6	INCOGNITO/Crazy For You	(Talkin' Loud)
18	12	3	C&C MUSIC FACTORY/Just A Touch Of Love	(Columbia)
19	NE		BLACK BOX/Open Your Eyes	(deConstruction)
20	RE		SABRINA JOHNSTON/Peace	(East West)
21	9	3	ADEVA/It Should've Been Me	(Cooltempo)
22	NE		SABRINA JOHNSTON/Friendship	(East West)
23	8	4	CE CE PENISTON/Finally	(A&M)
24	22	2	PM DAWN/Set Adrift On Memory Bliss	(Gee Street)
25	NE		BEATS INTERNATIONAL/In The Ghetto	(Go!Discs)

European Dance Radio (EDR) is based on a weighted-scoring system and is compiled on the basis of playlists from European stations playing dance music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. The following stations have participated: *Choice FM*/London; *Club FM*/Gothenburg; *Hit FM*/Stockholm; *Hit Radio N-1*/Nuremberg; *Horizon Radio & Galaxy Radio*/Milton Keynes-Bristol; *KISS FM*/London; *Maximum FM*/Paris; *Radio 2-Day*/Munich; *Radio HSR*/Copenhagen; *Radio Kiss Kiss Network*/Naples; *Radio Stockholm*/Stockholm; *Radio Venaria*/Turin; *Radio Voltage*/Paris; *Radio VSD*/Gothenburg; *Rainbow Radio*/Oslo; *Sunset 102*/Manchester. Thanks also for the participation of *Impulse Promotion* in Italy.

# NATIONAL AIRPLAY

National product is highlighted in red

UNITED KINGDOM	GERMANY	FRANCE AM	FRANCE FM	NORWAY
<p>Most played records on BBC stations and major independents.</p> <ol style="list-style-type: none"> <li>(2) <b>Simply Red - Stars</b></li> <li>(13) <b>KL&amp;T/Tammy Wynette - Justified And Ancient</b></li> <li>(1) <b>Michael Jackson - Black Or White</b></li> <li>(19) <b>Diana Ross - When You Tell Me That...</b></li> <li>(3) <b>Extreme - Hole Hearted</b></li> <li>(-) <b>George Michael/Elton John - Don't Let The...</b></li> <li>(5) <b>Tina Turner - Way Of The World</b></li> <li>(4) <b>James - Sound</b></li> <li>(-) <b>Kenny Thomas - Tender Love</b></li> <li>(-) <b>Prince/The N.P.G. - Diamonds And Pearls</b></li> <li>(12) <b>Michael Bolton - When A Man Loves A Woman</b></li> <li>(9) <b>Belinda Carlisle - Do You Feel Like I Feel</b></li> <li>(10) <b>Vic Reeves/Wonderstuff - Dizzy</b></li> <li>(20) <b>Martika - Martika's Kitchen</b></li> <li>(-) <b>Salt-N-Pepa - You Showed Me</b></li> <li>(16) <b>U2 - Mysterious Ways</b></li> <li>(8) <b>Crowded House - Fall At Your Feet</b></li> <li>(-) <b>Right Said Fred - Don't Talk Just Kiss</b></li> <li>(-) <b>East Side Beat - Ride Like The Wind</b></li> <li>(-) <b>Erasure - Am I Right?</b></li> </ol>	<p>Most played records on the ARD stations and major privates. Compiled by Media Control/Baden Baden.</p> <ol style="list-style-type: none"> <li>(7) <b>Michael Jackson - Black Or White</b></li> <li>(4) <b>Genesis - No Son Of Mine</b></li> <li>(2) <b>Roxette - Spending My Time</b></li> <li>(3) <b>Tina Turner - Way Of The World</b></li> <li>(5) <b>Monty Python - Always Look On The ...</b></li> <li>(1) <b>Simply Red - Something Got Me Started</b></li> <li>(-) <b>Simply Red - Stars</b></li> <li>(8) <b>Ten Sharp - You</b></li> <li>(10) <b>Lisa Stansfield - Change</b></li> <li>(-) <b>Münchener Freiheit - Liebe Auf Den ...</b></li> <li>(17) <b>Glass Tiger - My Town</b></li> <li>(13) <b>Army Of Lovers - Crucified</b></li> <li>(6) <b>Scorpions - Send Me An Angel</b></li> <li>(12) <b>Salt-N-Pepa - Let's Talk About Sex</b></li> <li>(15) <b>Bryan Adams - Can't Stop This Thing ...</b></li> <li>(-) <b>Bob Seger/Silver Bullet Band - The Real Love</b></li> <li>(18) <b>Cher - Save Up All Your Tears</b></li> <li>(-) <b>Richard Marx - Keep Coming Back</b></li> <li>(9) <b>Bryan Adams - I Do It For You</b></li> <li>(-) <b>Joe Cocker - Night Calls</b></li> </ol>	<p>Most played records on AM stations. Compiled by Media Control/Strasbourg.</p> <ol style="list-style-type: none"> <li>(2) <b>Michael Jackson - Black Or White</b></li> <li>(6) <b>Patrick Bruel - Qui A Le Droit</b></li> <li>(4) <b>Stephan Eicher - Pas D'Ami Comme Toi</b></li> <li>(5) <b>Simply Red - Something Got Me Started</b></li> <li>(3) <b>Renaud - Marchand De Cailloux</b></li> <li>(20) <b>Johnny Hallyday - Ça Ne Change Pas Un Homme</b></li> <li>(1) <b>Etienne Daho - Saudade</b></li> <li>(13) <b>Luc De La Rochelliere - Cash City</b></li> <li>(-) <b>Thierry Hazard - Un Jour C'Est Out...</b></li> <li>(19) <b>Prince/The N.P.G. - Cream</b></li> <li>(-) <b>Mylene Farmer - Melancolie</b></li> <li>(-) <b>Cher - The Shoop Shoop Song</b></li> <li>(9) <b>Julien Clerc - Quitter L'Enfance</b></li> <li>(14) <b>Dire Straits - Heavy Fuel</b></li> <li>(8) <b>Alain Baschung - Osez Josephine</b></li> <li>(-) <b>Marc Cohen - Walking In Memphis</b></li> <li>(-) <b>Patrick Juvet - Solitudes</b></li> <li>(-) <b>Michel Delpech - Les Voix Du Bresil</b></li> <li>(7) <b>Genesis - No Son Of Mine</b></li> <li>(17) <b>Bryan Adams - I Do It For You</b></li> </ol>	<p>Most played records on FM stations. Compiled by Media Control/Strasbourg.</p> <ol style="list-style-type: none"> <li>(1) <b>Michael Jackson - Black Or White</b></li> <li>(4) <b>Prince/The N.P.G. - Cream</b></li> <li>(3) <b>R.E.M. - Happy Shiny People</b></li> <li>(2) <b>Simply Red - Something Got Me Started</b></li> <li>(7) <b>Genesis - No Son Of Mine</b></li> <li>(5) <b>Fredericks/Goldman/Jones - C'Est Pas D'Amour</b></li> <li>(12) <b>PM Dawn - Set Adrift On Memory Bliss</b></li> <li>(6) <b>Paul Young - Don't Dream It's Over</b></li> <li>(10) <b>Cher - The Shoop Shoop Song</b></li> <li>(8) <b>Rembrandts - Just The Way It Is, Baby</b></li> <li>(13) <b>Tom Petty/Heartbreakers - Learning To Fly</b></li> <li>(15) <b>Francis Cabrel - Petite Marie</b></li> <li>(17) <b>Lenny Kravitz - Stand By My Woman</b></li> <li>(19) <b>Patrick Bruel - Qui A Le Droit</b></li> <li>(9) <b>Omar - There's Nothing Like This</b></li> <li>(-) <b>Etienne Daho - Saudade</b></li> <li>(-) <b>Patrice Lacombe - Solitudes</b></li> <li>(-) <b>Lloyd Cole - She's A Girl And I'm A Man</b></li> <li>(-) <b>Mylene Farmer - Melancolie</b></li> <li>(18) <b>Rochford - Get Ready!</b></li> </ol>	<p>Most played records on 40 Norwegian stations. Compiled by Radio Topp 20/Scaneco, Young &amp; Rubicam.</p> <ol style="list-style-type: none"> <li>(1) <b>Michael Jackson - Black Or White</b></li> <li>(5) <b>Bonnie Tyler - Bitterblue</b></li> <li>(3) <b>Genesis - No Son Of Mine</b></li> <li>(4) <b>George Michael/Elton John - Don't Let The...</b></li> <li>(20) <b>Michael Jackson - Heal The World</b></li> <li>(8) <b>Halvdan Sivertsen - Ti Tusen Tommetotta</b></li> <li>(7) <b>A-Ha - Move To Memphis</b></li> <li>(2) <b>Dag Kolsrud - Mary Tomorrow</b></li> <li>(6) <b>Ten Sharp - You</b></li> <li>(9) <b>Chris Rea - Winter Song</b></li> <li>(-) <b>Dag Kolsrud - Someone To Love</b></li> <li>(10) <b>Monty Python - Always Look On The ...</b></li> <li>(13) <b>Enya - Caribbean Blue</b></li> <li>(14) <b>Richard Marx - Keep Coming Back</b></li> <li>(-) <b>Tina Turner - Way Of The World</b></li> <li>(-) <b>Simply Red - Stars</b></li> <li>(12) <b>Lisa Stansfield - Change</b></li> <li>(16) <b>Salt-N-Pepa - Let's Talk About Sex</b></li> <li>(11) <b>Michael Bolton - When A Man Loves A Woman</b></li> <li>(17) <b>Eric Clapton - Wonderful Tonight</b></li> </ol>
<p>Most played records on Cuarenta Principales, covering the major stations.</p> <ol style="list-style-type: none"> <li>(5) <b>Simply Red - Something Got Me Started</b></li> <li>(2) <b>Genesis - No Son Of Mine</b></li> <li>(4) <b>Danza Invisible - La Deuda De La Mentira</b></li> <li>(6) <b>Cómplices - Cuando Duermes</b></li> <li>(1) <b>Los Secretos - Y No Amanece</b></li> <li>(8) <b>Celtas Cortos - El Ritmo Del Mar</b></li> <li>(7) <b>Prince/The N.P.G. - Cream</b></li> <li>(10) <b>Rozalla - Everybody's Free</b></li> <li>(12) <b>Década Prodigiosa - Licencia Para Bailar</b></li> <li>(15) <b>Eros Ramazzotti - La Vida Todavía</b></li> <li>(13) <b>Bizarre Inc. - Such A Feeling</b></li> <li>(-) <b>Bryan Adams - Can't Stop This Thing ...</b></li> <li>(16) <b>Various - Maquina Total 2</b></li> <li>(-) <b>Bros - Try</b></li> <li>(19) <b>U2 - The Fly</b></li> <li>(17) <b>Lenny Kravitz - Stand By My Woman</b></li> <li>(20) <b>Tina Turner - Nuthush City Limits</b></li> <li>(-) <b>Joe Cocker - Night Calls</b></li> <li>(-) <b>Various - Bolero Mix 8</b></li> <li>(-) <b>Loco Mia - Niña</b></li> </ol>	<p>Most played records on national stations Radio 2 and Radio 3. Compiled by Stichting Nederlandse Top 40.</p> <ol style="list-style-type: none"> <li>(-) <b>Salt-N-Pepa - You Showed Me</b></li> <li>(8) <b>U2 - Mysterious Ways</b></li> <li>(5) <b>Henk Temming - Ik Vraag Aan Sinterklaas...</b></li> <li>(3) <b>Michael Jackson - Black Or White</b></li> <li>(15) <b>Bonnie Raitt - I Can't Make You Love Me</b></li> <li>(-) <b>Michael Bolton - When A Man Loves A Woman</b></li> <li>(2) <b>Shanice - I Love Your Smile</b></li> <li>(-) <b>The KLF - Justified And Ancient</b></li> <li>(7) <b>Gordon - Kon Ik Maar Even Bij Je Zijn</b></li> <li>(9) <b>Robbie Valentine - Over And Over Again</b></li> <li>(17) <b>Orkestra - Fly Away</b></li> <li>(-) <b>Lenny Kravitz - What The Fuck Are We Saying</b></li> <li>(11) <b>Rene Froger - Still On Your Side</b></li> <li>(13) <b>Frank Boeltjen - Koud In M'n Hart</b></li> <li>(-) <b>De Groothandel &amp; Co - 008</b></li> <li>(-) <b>Nirvana - Smells Like Teen Spirit</b></li> <li>(6) <b>De La Soul - Keepin' The Faith</b></li> <li>(-) <b>DJ Jazzy Jeff/Fresh Prince - Ring My Bell</b></li> <li>(-) <b>Prince/The N.P.G. - Diamonds And Pearls</b></li> <li>(-) <b>Moby - Go</b></li> </ol>	<p>Most played records on the national station DRS 3 and major privates. Compiled by Media Control/Basel.</p> <ol style="list-style-type: none"> <li>(1) <b>Michael Jackson - Black Or White</b></li> <li>(2) <b>Simply Red - Something Got Me Started</b></li> <li>(4) <b>Genesis - No Son Of Mine</b></li> <li>(3) <b>Bryan Adams - I Do It For You</b></li> <li>(12) <b>Ten Sharp - You</b></li> <li>(5) <b>Prince/The N.P.G. - Cream</b></li> <li>(10) <b>Roxette - Spending My Time</b></li> <li>(7) <b>Richard Marx - Keep Coming Back</b></li> <li>(7) <b>Lisa Stansfield - Change</b></li> <li>(16) <b>Bryan Adams - Can't Stop This Thing...</b></li> <li>(6) <b>Tina Turner - Way Of The World</b></li> <li>(9) <b>Monty Python - Always Look On The ...</b></li> <li>(8) <b>Salt-N-Pepa - Let's Talk About Sex</b></li> <li>(15) <b>Joe Cocker - Night Calls</b></li> <li>(-) <b>Bonnie Tyler - Bitterblue</b></li> <li>(17) <b>Phil Carmen - Borderline Down</b></li> <li>(-) <b>Kate Yanai - Bacardi Feeling</b></li> <li>(-) <b>Army Of Lovers - Crucified</b></li> <li>(-) <b>Michael Bolton - When A Man Loves A Woman</b></li> <li>(20) <b>Dire Straits - Calling Elvis</b></li> </ol>	<p>Most played records on private radios as compiled by Discopress.</p> <ol style="list-style-type: none"> <li>(1) <b>Kurre - Jätt Sateen Taa</b></li> <li>(3) <b>Genesis - No Son Of Mine</b></li> <li>(2) <b>Samuli Edelman - Pienestä Kii</b></li> <li>(12) <b>Topti Sorsakoski - Haavekuva</b></li> <li>(10) <b>Pave Maijanen - Hän Tulee Mun Sänkyyn</b></li> <li>(6) <b>Anna Hanska - Purjelentäjä</b></li> <li>(8) <b>Milana - Auringon Tyttö</b></li> <li>(-) <b>Marsto - Muisto Van Jää</b></li> <li>(17) <b>Benny Törnroos - Käy Muumilaaksoon</b></li> <li>(14) <b>Timo Turpeinen - Liehuva Liekinvarsi</b></li> <li>(9) <b>Kikka - Kieräjä Pyöritä Maa</b></li> <li>(-) <b>Resu Redford - Kato Mitä Sä Tei</b></li> <li>(19) <b>Frederik - Markkinarako</b></li> <li>(11) <b>Ari Klem - Sademies</b></li> <li>(7) <b>Bryan Adams - I Do It For You</b></li> <li>(5) <b>Erasure - Love To Hate You</b></li> <li>(-) <b>Samuli Edelman - Paratiisilinnut</b></li> <li>(-) <b>Taneli Mäkelä - Mitä Tilaa-Sitää Saa</b></li> <li>(13) <b>Pekka Ruuska - Sinä Olet Kuu</b></li> <li>(-) <b>Sepi Kumpulainen - Armotonta Menoa</b></li> </ol>	<p>Most played records on Swedish national and local stations. Compiled by Airplay Sweden.</p> <ol style="list-style-type: none"> <li>(1) <b>Michael Jackson - Black Or White</b></li> <li>(12) <b>Stonecake - Tuesday Afternoon</b></li> <li>(2) <b>Eva Dahlgren - Kom Och Häll Mig</b></li> <li>(-) <b>Anders Glenmark - Anna Dansar</b></li> <li>(5) <b>Roxette - Spending My Time</b></li> <li>(8) <b>Natural Selection - Do Anything</b></li> <li>(-) <b>Rozalla - Everybody's Free</b></li> <li>(15) <b>Da Yeene - Alright</b></li> <li>(11) <b>Scorpions - Send Me An Angel</b></li> <li>(-) <b>Bengle - A Different Sunday</b></li> <li>(6) <b>Pontus &amp; Amerikanerna - Godmorgon Columbus</b></li> <li>(3) <b>Erasure - Love To Hate You</b></li> <li>(-) <b>O.M.D. - Call My Name</b></li> <li>(13) <b>Salt-N-Pepa - Let's Talk About Sex</b></li> <li>(18) <b>Southside Johnny - It's Been A Long Time</b></li> <li>(-) <b>Michael Bolton - When A Man Loves A Woman</b></li> <li>(7) <b>Prince/The N.P.G. - Cream</b></li> <li>(-) <b>U2 - Mysterious Ways</b></li> <li>(-) <b>Pugh Rogefeldt - Bröllopsklockorna</b></li> <li>(19) <b>Extreme - Hole Hearted</b></li> </ol>

**ROCK OVER EUROPE:** London-based syndicator **Rock Over London** has teamed with four major radio nets in France, Italy and Spain to sell pan-European programming and concert sponsorship deals. It's the first time large nets have joined forces in order to promote European advertisers and sponsors. Some of the webs involved in the deal are Milan-based **Rete 105**, Paris-based **Europe 2** and Madrid-based **Cadena SER**.

**QUICK CUTS:** EMI has closed the **Chrysalis** office in France. Chrysalis chief **Christophe Magny** has left EMI and a label manager will now be in charge of the marketing of the label's releases. Promotion will be handled by EMI's staff. Magny had been in charge of Chrysalis since the mid-'80s and had set up the label as an independent company with its own promo and marketing staff two years ago.

**ON THE MOVE:** **Diana Graham**, senior VP of **BMG Music Publishing International**, has been appointed as the new MD of **Arista** in the UK. She succeeds **Roger Watson** who, in April of this year, was made redundant by **BMG Records (UK)** chairman **John Preston**. The same restructuring also sealed the fate of **RCA MD Lisa Anderson**, who has not yet been officially replaced. Graham is now the only woman MD in the UK of a major record company.

**EUROPE AT A GLANCE:** Has the head of radio programming at **BR3** in Germany been relieved of his duties? Has France's **CSA** finally given **M40** the green light to begin operations? Is Belgian net **Radio Contact** about to start broadcasting in Bucharest? What was **RTL 102.5 Hit Radio/Italy's Grant Benson** doing in the UK talking to all those indie bands?

## France

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to settle the issue without resorting to legislation.

Baudécroux, by asking the same quotas for everyone without mentioning the rate, is seen as attacking the stations or networks with a format similar to NRJ's (such as **Fun** or **Skyrock**), but which programme a lower share of French songs. The source adds that by also asking for a 50% new-release quota for French artists, he's believed to be going after networks like **Europe 2** or **RFM**, which are more gold-oriented.

Baudécroux says he "discovered only recently that formats similar to NRJ, such as **Fun** and **Skyrock**, do not have the same obligations [as NRJ] regarding French music." NRJ has agreed with broadcasting authority **CSA** to play 20% French music; the figure is 8% for **Sky** and 5% for **Fun**.

The NRJ president claims he is just asking for "fair and equal treatment for all." Says Baudécroux, "I'm not saying that the rate should be 20%. It can be 15% or 12%; I don't care. But it must be the same figure for everyone." He wants quotas to be law so "everyone will be forced to respect them."

The response from NRJ's competitors was swift. **Patrick Renault**, in charge of artistic services at **RTL**, calls the "newfound virginity of NRJ regarding quotas of French songs quite ironic." **Fun** GM and SRN president **Benoit Sillard**, backed by **Europe 2** GM **Martin Brisac**, **M40** president **Alain Weill** and **RFM** MD **Andrew Manderstam**, fought back immediately. On December 7, NRJ was kicked out of the SRN, and Baudécroux was accused of "repeated breach of the most elementary of professional ethics and the rules set up by the CSA."

Says Brisac, "The members of SRN, including myself, find that NRJ has not been fair in its actions, so we unanimously decided to exclude it."

Adds Sillard, "NRJ, motivated only by its personal interests and against the general interest of an industry, can no longer be considered part of an association in charge of the general interest."

Sillard says he has been in contact with all the different radio lobbying groups, which have all "supported SRN's decision." Representatives of local and regional commercial station groups **SIRTI** and **SNRP** joined SRN in condemning NRJ, saying the station had "discredited itself" and could no longer pretend "to talk for the FM stations."

In response, Baudécroux calls SRN's actions "illegal" and is reportedly taking legal action. He says he'll battle back, citing the manner in which NRJ was expelled from SRN, and for, among other reasons, not having been informed of a board meeting of the group. He says, "The regulations of the SRN has been breached on countless occasions. Neither I nor SNR general secretary **Marc Pallin** had been warned of this meeting, so we have not even been able to explain our position."

"In addition, **Europe 2** and **M40**, which were a part of the meeting, are not members of SRN. For these reasons, I'm waiting for them to explain which elements of professional ethics we have not respected."

Sillard says, "It's true that we haven't followed the statutes of the SNR by the book. But the association has never worked formally. Most of our decisions were made after a series of phone calls between different members. Usually, decisions of this kind require two-thirds of the voters, and I can tell you that a vast majority of our members were for the firing."

"We haven't respected the 15-

## Holiday

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standing. We've already passed the 2.5 million-unit mark on continental Europe, and now we're close to three million."

EMI best-sellers include *Simply The Best* by **Tina Turner** and **Joe Cocker's Night Calls**. The latter is currently doing very well in GSA, Italy and Spain. Also, **Hammer's Too Legit Too Quit** remains a top seller, as does *Discography* by the **Pet Shop Boys**.

**PolyGram International** senior VP/pop marketing **David Munns** says, "It's slow, but over the last days it has certainly picked up dramatically. It will not be a record-breaking Christmas for the industry this year, but PolyGram will have an 'okay' holiday season."

"Although the recession has bitten in a few places—especially in the UK—we're quite happy about the year 1991."

However, **BMG UK** senior director/enterprises **Gareth Harris** remains cautious, saying the Christmas market will only be as good as it was last year. "Although it has been a tough couple of months, there is always a last-

## Rete 105

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**Rete 105** executive **Edoardo Hazan** expresses satisfaction with the latest results. "Independently of those statistics, we've stayed the top commercial station for over 15 years," he says. "That's an important position in a market which contains more than 4,000 players and in which stations come and go as flavour of the moment."

The Hazan family also controls **Radio Monte Carlo** and national gold station **105 Classic**, which has increased its daily audience from 463,000 to 481,000. "105 Classic is the only station with a gold format to broadcast national-

day delay necessary to call for a board meeting, but we'll have a meeting within the next 15 days that will confirm the decision."

Sillard further charges Baudécroux with "building his empire while constantly being against the regulations," adding, "He has no interest in a regulated market. During the past years, NRJ has been developing its network by multiplying the switching of solid franchises, offering them vast amounts of money. We are talking about solid companies, not stations in a bad situation. He is the only one to do it. It is against all regulations and against the ethics of the SRN."

Although Baudécroux counters that NRJ now respects its obligations, he concedes, "I am not a saint. It is true that I have not always respected the law, especially when I was setting up the network; but I was anticipating the necessary changes in the law. We paved the way for the others, then everyone copied my strategy."

Baudécroux continues, "Yes, we have been acquiring frequencies. Who hasn't? We are in a free market. Local operators are free to choose which programme they

minute rush," he says. "That's inherent in this time of year."

"The **Eurythmics' Greatest Hits** album is still selling," adds **Harris**, "and that's good Christmas business. That's why we're promoting it again."

Retailers are reporting satisfactory results at most stores. Comments **HMV** chief executive **Stuart McAllister**, "U2 and Michael Jackson are undoubtedly the two biggest sellers currently. **Lisa Stansfield** seems to be a good runner-up. The market was flat up until November, but due to the good product, it has increased considerably since then. Also, Christmas has always been an important factor in UK retailing. December sales can be equal to three months of normal selling."

**HMV** has 150 shops worldwide, with 84 in the UK; the rest are in Ireland, the USA, Canada, Japan and Australia.

Queen mania in the wake of **Freddie Mercury's** death is also noticed by Dutch retail chain **Free Record Shop** (96 stores in Holland, 20 in Belgium). Commercial director **Juan Da Silva** says, "We sell 10,000 Queen CDs a week now, as opposed to 500 to 600

ly," says **Hazan**. "The latest results show that our strategy of building an audience steadily is correct."

**Radio Monte Carlo** has increased its audience in the 07.00-09.00 time slot by almost 100,000, thanks largely, according to **Hazan**, to the introduction of presenter **Fausto Terenzi**. Listeners to the station's "World Music" programme aired between 21.00-02.00 has jumped from 985,000 to 1.01 million. "This is despite a certain national station in central Italy claiming to be the pioneer with music of that genre," claims **Hazan**. "It shows that the public realizes which is the most significant programme."

want. And you cannot blame a local operator for switching from **Europe 2**, which has lost so much audience, to NRJ."

But for Sillard, the issue is that the regulations must be accepted by all the players. "There were two options," he says. "Either continue fighting against all regulations and reduce the power of the CSA, or play the game of the CSA and look to a regulated industry. If we had chosen the first option, everyone would lose in the end. Instead, all the main organizations representing the radio stations chose the second option."

**SACEM**, **SNEP** and the Ministry of Culture have declined comment on the situation. "As far as we are concerned, it is an internal problem for the radio stations that doesn't concern us. Negotiations with the radio stations continue," said one official, who adds that the figure of 25% for Francophone music remains a target for the music industry.

While the year-end deadline might not be met, some observers are suggesting an agreement could be reached before **MIDEM** conference in mid-January.

copies before **Mercury's** death. At the same time, we 'only' sell 3,000 Jackson and U2 albums a week. These are the cold, hard facts, only comparable to the situation in 1977 when **Elvis Presley** died. In general, we have achieved good results over the last two weeks."

"The Dutch circumstances," says **Da Silva**, "are different compared to those abroad because we have two holiday sales periods in December—St. Nicholas and Santa Claus are two different men. Another difference is the Dutch infrastructure. There are record shops on every corner. We have to watch out for super-saturation."

German retail chain **WOM** (15 stores) MD **Wolfgang Orthmayr** foresees the *We Can't Dance* album by **Genesis** to be ahead of the pack during the Christmas shopping spree. Other top sellers are Jackson, U2 and **Simply Red**.

"We've had a pretty good year," reports **Orthmayr**. "It started slowly but now it's really picking up. In terms of turnover, the fourth quarter is crazier than any year before, because of all those top releases. We've already sold 35,000 copies of **Simply Red**, and we expected 45,000 to be the limit."

National music-only station **Radio Italia S.M.I.** continues to increase its audience, and the latest figures show it to be the national commercial leader in the 12.00-15.00 and 21.00-24.00 day-parts. Comments station public relations manager **Carlo Delor**, "We have a strong audience of school students who listen when they return home for lunch. Our policy of airing artist interviews, both during the lunch and evening time slots, is an important factor in the station's good results."

**RTL 102.5 Hit Radio** topped **Radio Monte Carlo**, improving to fifth position in the commercial sector for the first time.

Reasons why the quota issue has now become a crisis vary between parties. Some observers speculate that Baudécroux's move was an effort to gain time during the current negotiations between the different radio groups, the government and the CSA to change the communication law.

On his part, Baudécroux charges all of this is happening at a time when "Everyone is trying to axe NRJ from the current discussions," adding "There is a general tendency to get rid of the major FM operator, with an anti-NRJ law...from people that have not accepted our success in audience and financial success."

Baudécroux also says he plans to file a libel suit against **Brisac**, who he claims called him a "cheater." He demands that **Brisac** provide evidence backing up his alleged claim. **Brisac** told **M&M** at press time that he hadn't been advised of the pending suit, and added, "I think, for once, that the whole radio community wants to become a major force in France. For that, the competition must be fair, and up until now, it has not."

**EHR TOP 40**

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	1	4	<b>MICHAEL JACKSON</b> /Black Or White	(Epic)	66	61	4	1
2	2	7	<b>GENESIS</b> /No Son Of Mine	(Virgin)	65	46	19	1
3	3	9	<b>LISA STANSFIELD</b> /Change	(Arista)	54	37	17	1
4	5	6	<b>MICHAEL BOLTON</b> /When A Man Loves A Woman	(Columbia)	42	32	10	3
5	4	4	<b>ROXETTE</b> /Spending My Time	(EMI)	43	34	9	1
6	11	4	<b>TINA TURNER</b> /Way Of The World	(Capitol)	42	36	6	4
7	13	3	<b>SIMPLY RED</b> /Stars	(East West)	41	35	6	11
8	8	5	<b>EXTREME</b> /Hole Hearted	(A&M)	36	29	7	3
9	10	7	<b>RICHARD MARX</b> /Keep Coming Back	(Capitol)	34	20	14	1
10	35	2	<b>U2</b> /Mysterious Ways	(Island)	29	24	5	11
11	7	13	<b>SIMPLY RED</b> /Something Got Me Started	(East West)	33	30	3	0
12	9	11	<b>MARIAH CAREY</b> /Emotions	(Columbia)	30	20	10	1
13	12	6	<b>GLASS TIGER</b> /My Town	(Capitol)	29	21	8	0
14	28	2	<b>G. MICHAEL/E. JOHN</b> /Don't Let The Sun Go Down...	(Epic)	29	21	8	8
15	15	5	<b>DIRE STRAITS</b> /Heavy Fuel	(Vertigo)	31	22	9	3
16	14	12	<b>PRINCE</b> /Cream	(Paisley Park)	28	21	7	0
17	18	11	<b>SALT-N-PEPA</b> /Let's Talk About Sex	(ffrr)	31	26	5	3
18	24	3	<b>SHANICE WILSON</b> /I Love Your Smile	(Motown)	25	15	10	2
19	6	8	<b>U2</b> /The Fly	(Island)	26	19	7	1
20	21	3	<b>K. MINOGUE &amp; K. WASHINGTON</b> /If You Were...	(PWL)	29	20	9	2
21	20	4	<b>BELINDA CARLISLE</b> /Do You Feel Like I Feel	(Offside/Virgin)	27	19	8	1
22	NE		<b>PRINCE</b> /Diamonds And Pearls	(Paisley Park)	25	16	9	6
23	40	2	<b>MARTIKA</b> /Martika's Kitchen	(Columbia)	24	19	5	7
24	22	4	<b>SCORPIONS</b> /Send Me An Angel	(Vertigo)	28	15	13	1
25	23	3	<b>SEAL</b> /Killer	(ZTT/WEA)	23	19	4	0
26	NE		<b>KLF</b> /Justified & Ancient	(KLF Communications)	22	19	3	9
27	17	12	<b>BRYAN ADAMS</b> /Can't Stop This Thing We Started	(A&M)	24	17	7	1
28	19	3	<b>BRYAN ADAMS</b> /There Will Never Be Another Tonight	(A&M)	23	17	6	1
29	16	24	<b>BRYAN ADAMS</b> /(Everything I Do) I Do It For You	(A&M)	26	16	10	0
30	25	8	<b>KENNY THOMAS</b> /Best Of Ygu	(Cooltempo)	22	12	10	2
31	RE		<b>QUEEN</b> /The Show Must Go On	(Parlophone)	19	16	3	1
32	32	2	<b>C&amp;C MUSIC FACTORY</b> /Just A Touch Of Love	(Columbia)	19	9	10	0
33	33	3	<b>VIC REEVES &amp; THE WONDER STUFF</b> /Dizzy	(Sense/Island)	19	13	6	1
34	31	14	<b>PM DAWN</b> /Set Adrift On Memory Bliss	(Gee Street)	18	14	4	0
35	NE		<b>SALT-N-PEPA</b> /You Showed Me	(ffrr)	14	11	3	4
36	36	11	<b>CHER</b> /Save Up All Your Tears	(Geffen)	19	14	5	1
37	37	2	<b>2 UNLIMITED</b> /Get Ready 4 This	(PWL Continental)	16	11	5	0
38	30	9	<b>COLOR ME BADD</b> /I Adore Me Amor	(Giant)	20	11	9	1
39	26	4	<b>CROWDED HOUSE</b> /Fall At Your Feet	(Capitol)	20	12	8	0
40	29	7	<b>GARLAND JEFFRIES</b> /Hail Hail Rock 'N' Roll	(RCA)	19	8	11	0

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations that target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

**CHARTBOUND RECORDS**

<b>DIANA ROSS</b> /When You Tell Me That... (EMI) 20/7	<b>PAUL YOUNG</b> /Don't Dream It's Over (Columbia) 16/0
<b>ARMY OF LOVERS</b> /Obsession (China) 19/3	<b>JAMES</b> /Sound (Fontana) 15/2
<b>KATE BUSH</b> /Rocket Man (EMI) 19/3	<b>EAST SIDE BEAT</b> /Ride Like The Wind* (ffrr) 14/6
<b>CATHY DENNIS</b> /Everybody Move (Polydor) 18/1	<b>DE LA SOUL</b> /Keep The Faith* (Tommy Boy) 14/4
<b>A-HA</b> /Move To Memphis (Warner Brothers) 17/1	<b>NATURAL SELECTION</b> /Do Anything (East West) 14/1
<b>ARMY OF LOVERS</b> /Crucified (China) 17/1	<b>SONIA</b> /You To Me Are Everything (I.Q. Records) 14/1
<b>AMY GRANT</b> /That's What Love Is For (A&M) 17/1	<b>MONTY PYTHON</b> /Always Look On... (Virgin) 13/2
<b>OMD</b> /Call My Name (Virgin) 17/1	<b>M-PEOPLE</b> /How Can I Love... (deConstruction) 13/0
<b>KENNY THOMAS</b> /Tender Love (Cooltempo) 16/2	<b>GUNS N' ROSES</b> /Live And Let Die* (Geffen) 12/9
<b>ENYA</b> /Caribbean Blue (WEA) 16/1	<b>KYM SIMS</b> /Too Blind* (Strictly Rhythm/East West) 12/6
<b>ERASURE</b> /Am I Right (Mute) 16/1	<b>ROZALLA</b> /Everybody's Free (Pulse 8) 12/1
<b>TEN SHARP</b> /You (Columbia) 16/1	<b>ROZALLA</b> /Faith (In The Power Of Love) (Pulse 8) 12/1
<b>JOE SHOCKER</b> /Night Calls (Capitol) 16/0	<b>PET SHOP BOYS</b> /DJ Culture (Parlophone) 12/0
<b>INXS</b> /Shining Star (Mercury) 16/0	<b>LISA STANSFIELD</b> /All Woman* (Arista) 11/7
<b>LOVE &amp; MONEY</b> /Winter (Fontana) 16/0	<b>CHRIS REA</b> /Winter Song (East West) 11/3

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound.

**AIRPLAY ACTION**

by Machgiel Bakker

number six. Apart from the duet with **Rod Stewart**—it Takes Two—it marks Turner's first real hit on EHR because the previous single, *Nutbush City Limits* (The '90s Version, stalled at number 21).

**Simply Red** is enjoying their second hit single on EHR with *Stars*, which rises from number 13 to seven. Following *Something Got Me Started*, which reigned the chart for four weeks, the new single is receiving very good EHR airplay support in the UK, Italy, Holland and Denmark. With 11 new additions this week, *Simply Red* also tops the New Add Leader category this week, together with **U2**.

That latter band's second single from the *Achtung Baby* album, *Mysterious Ways*, registers the third-best jump of this week. If the current airplay support in Holland, the UK and Italy continues, the single stands a good chance on improving on the peak position of the previous single, *The Fly* (number five).

The highest debut (22) in the EHR chart goes to **Prince's** *Diamonds And Pearls*, the third single and title track from his latest album.

**Michael Jackson** scores a hat trick for the second week in a row by topping the **Coca-Cola Eurochart Hot 100 Singles**, the **European Top 100 Albums** and the **EHR Top 40**.

However, the EHR pole position continues to be challenged by **Genesis**, and the difference in chart points is still only marginally in favour of Jackson. *Black Or White* maintains airplay in all European EHR markets (16), although Germany is lagging a bit behind the rest of Europe.

**Michael Bolton's** *When A Man Loves A Woman* continues to climb the EHR chart and is currently at number four with a bullet. The single is receiving good airplay in the UK, Denmark and Holland.

The singer's third EHR hit this year, it follows *Love Is A Wonderful Thing*, which occupied the top slot for three consecutive weeks; and *Time, Love And Tenderness*, which peaked at number six.

One of the best movers this week is **Tina Turner's** *Way Of The World*. With solid airplay in the UK, Germany, Italy and Holland, it moves up five notches to

**EHR NEW ADD LEADERS**

<b>SIMPLY RED</b> /Stars (East West) 11
<b>U2</b> /Mysterious Ways (Island) 11
<b>GUNS N' ROSES</b> /Live And Let Die (Geffen) 9
<b>KLF</b> /Justified & Ancient (KLF Communications) 9
<b>G. MICHAEL/E. JOHN</b> /Don't Let The Sun... (Epic) 8
<b>MARTIKA</b> /Martika's Kitchen (Columbia) 7
<b>BRIAN MAY</b> /Driven By You (Parlophone) 7
<b>PET SHOP BOYS</b> /Was It Worth It (Parlophone) 7
<b>DIANA ROSS</b> /When You Tell Me That... (EMI) 7
<b>LISA STANSFIELD</b> /All Woman (Arista) 7

The EHR "New Add Leaders" are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

**EHR "A" ROTATION LEADERS**

<b>MICHAEL JACKSON</b> /Black Or White (Epic) 61
<b>GENESIS</b> /No Son Of Mine (Virgin) 46
<b>LISA STANSFIELD</b> /Change (Arista) 37
<b>TINA TURNER</b> /Way Of The World (Capitol) 36
<b>SIMPLY RED</b> /Stars (East West) 35
<b>ROXETTE</b> /Spending My Time (EMI) 34

The EHR "A" Rotation Leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.

**"A" ROTATION PERFORMANCE**

Artist/Title/Label	"A" %
<b>ROZALLA</b> /Everybody's Free (To Feel... (Pulse 8) 91	
<b>KENNY THOMAS</b> /Tender Love (Cooltempo) 87	
<b>KLF</b> /Justified & Ancient (KLF Communications) 86	
<b>QUEEN</b> /The Show Must Go On (Parlophone) 84	
<b>ROXETTE</b> /The Big L (EMI) 84	
<b>SEAL</b> /Killer (ZTT/WEA) 82	
<b>BRIAN MAY</b> /Driven By You (Parlophone) 80	
<b>PET SHOP BOYS</b> /Was It Worth It (Parlophone) 80	
<b>TINA TURNER</b> /Nutbush City Limits (Capitol) 80	
<b>BONNIE TYLER</b> /Bitter Blue (Hansa) 80	

"A" Rotation Performance is a listing of those records which have achieved the best A rotation penetration. Records listed are those outside the EHR Top 20 and with a total number of reporting stations of at least 10. Songs tied are listed alphabetically.

**EHR TOP NEWCOMERS** Total Stations

<b>EAST SIDE BEAT</b> /Ride Like The Wind (ffrr) 14/6
<b>KYM SIMS</b> /Too Blind (Strictly Rhythm/East West) 12/6

EHR Top Newcomers are those releases appearing in M&M for the first time by artists who have never had a Top 20 hit before. Artists are listed by total number of stations, alphabetically if tied.

# into the spotlight

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- guns n' roses recording ● tom petty & the heartbreakers recording
- cher recording ● heavy d. & the boyz recording ● kim wilde
- recording ● robbie robertson recording ● patti labelle recording ● dave
- grusin recording ● tesla recording ● bobby brown recording ● aerosmith
- recording ● nirvana recording ● sheena easton recording ● b. b. king
- recording ● the blessing recording ● transvision vamp recording ● jan hammer

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