

MUSIC & MEDIA

Music Publishing Companies Gear Up For 1993. Also: Making The Most Of Gold Stations. See Pages 15 - 19.

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Midem '92 Rallies New, Old Faces

Midem '92 is expected to be extremely busy for the international music industry compared to last year, when the market was clouded by the Gulf War.

Despite the fact that most senior label executives do not plan to attend—the confab is still the most important market for music publishers.

BMG Music Publishing president Nick Firth, a regular attendee at Midem, has travelled to Cannes at least 16 times. "For music publishers, it is the only place where you can see every-

(continues on page 34)



APPETITE FOR DESTRUCTION — About 100,000 illegally produced cassettes seized in Germany are being readied for destruction in Nottuln near Münster by Rothman Data, a company that specializes in disposing of such material in an environmentally friendly way. Most of the contraband originated in eastern Europe. The German IFPI estimates that about 400,000 cassettes have been confiscated since last October.

BPI, Radio 1 Plan Festival

by Ben Lewis

In a unique collaboration, the British Phonographic Institute (BPI), BBC Radio 1, the Musicians Union (MU) and the Waterfront venue in Norwich have unveiled plans for a week-long live music and seminar festival scheduled for April 20-25 in Norwich titled Norwich Sound-City '92.

The festival aims to provide a national profile for local talent by coordinating divergent interests

of the music industry. The Waterfront's auditorium and studio will be used each evening, and concerts are expected to take place all over the city. The main evening concerts will feature three acts—an international and national name band, and a local band in the support slot. Norwich's venues are small-scale and the responsibility for providing a national and international profile will fall to BBC Radio 1. The public EHR net will broadcast the

(continues on page 34)

Rock, Dance Top Music Industry Entrees For 1992

by the M&M staff

Rock could give dance a run for its money this year. At least that's the opinion of label promotion and marketing executives informally polled by M&M.

Bryan Adams could just be the beginning, they say, pointing to the initial crossover success of Nirvana's *Smells Like Teen Spirit* in Europe. The rock movement has been taking hold for some weeks now. Genesis' *No Son Of Mine* held the top spot in the EHR Top 40 before being pushed out by Michael Jackson's rock-tinged *Black Or White*. In the European Top 100 albums, Genesis' *We Can't Dance*, U2's

Achtung Baby, Adams' *Waking Up The Neighbours* and Dire Straits' *On Every Street* are in the top 10. (Nirvana's *Nevermind* comes in at number 11.)

Comments Jan Hublau, promo executive of Belgium-based Play It Again Sam. "Bryan Adams is only the tip of the iceberg, and heavier rock music will become important. Acts like Pixies and Nirvana are charting, and they will continue to gain support." Hublau says while those bands receive little media attention in Europe, they sell well.

A Return To "Basic Rock & Roll"?

Adds EMI Belgium radio promo executive Marjoleine De Groot, "I am convinced that 1992 will witness the drop of rap music

in favour of more melodic music. Personally, I foresee a healthy trend towards the more 'old-fashioned rock.' As for our own territory (continues on page 28)

Three Dutch Pubcasters Form New Station

by Machgiel Bakker

Facing increased competition by the privates and an ensuing loss of popularity, three of Holland's public broadcasters have joined forces. AVRO, KRO and NCRV have created one programming unit called Station 3. "Horizontal" programming (format conti-

(continues on page 34)

Baltics Look At Radio, TV Privatization

by Gerard O'Dwyer

The Baltic region's three fledgling republics, Latvia, Lithuania and Estonia, are examining the feasibility of converting state radio and TV networks into partially or wholly commercial stations. The proposal arose during talks at the inaugural meeting in Tallinn of the Baltic Assembly, an inter-governmental forum which will liaise on bilateral cross-border issues.

The commercialization proposal for state radio and TV would be achieved as part of ongoing reform in the area of privatization of state enterprises. The Baltic states are anxious to implement a range of radical reforms, including freeing foreign investment and simplifying purchase of state concerns, prior to conversion to market economies in 1993

and 1994.

Comments Estonia minister of communications Tiit Vähi. "It is important that those state enterprises which are earmarked for

(continues on page 34)

No. 1 in EUROPE

European Hit Radio
MICHAEL JACKSON
Black Or White
(Epic)

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

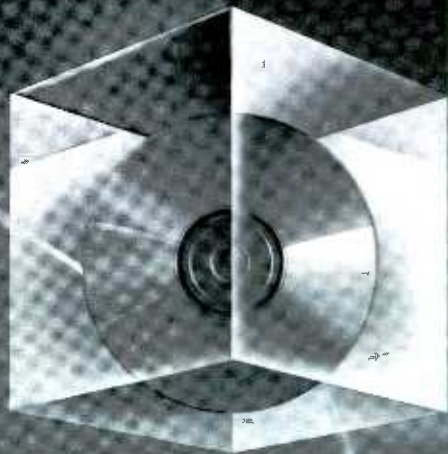
European Top 100 Albums
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Dangerous

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- issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 - issue 5 -



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French Net M40 Debuts With Heavy Francophone Airplay Commitment

by Emmanuel Legrand

M40, the new national network created from the merger of **Metro-polys** and **Maxximum**, began broadcasting its programmes at midnight on January 6. With a new format directed at the 15-35 age group and playing predominantly French product and new releases, M40 is viewed by both the radio and record industry as one of the new challenges of the '90s.

M40 president **Alain Weill** is confident about the station's future. "I once had an idea for a radio programme combining music and humour," he says. [That turned out to be "Rire Et Chanson," developed by NRJ.] "As far as I know," he continues, "this format works well, and I hope we will have the same success with M40." Weill was in charge of NRJ network development between 1985 and 1989 before joining RTL parent company CLT, through its subsidiary FAP, holds 35.7% of M40.

Ffr25m Budget

The station has an operating budget of Ffr25 million (app. US\$5 million), modest compared to its competitors. Weill says he hopes to be operating profitably within three years. "I prefer to develop at a pace that will not put the future of the station at stake," he says. "I've seen many ambitious projects fail because after a few months the shareholders realized that they were too costly."

In terms of programming, M40 has chosen to devote a large share

of its airtime to Francophone music. According to an agreement with the broadcasting authority CSA, M40 will devote 30% of its total programming to Francophone music in 1992, 35% in 1993 and 40% in 1994. The network is also dedicated to promoting new talent. Says Weill, "We are committed to promote 10 new acts each year that have not reached gold status [100,000 units] in France.

New Release Focus

"There is no radio station on the FM band that plays this many new releases. It works in Spain with **Los 40 Principales**. We believe there is room in France for such a format. When you take a look at the current radio situation, you realize the stations that play

the most new releases are RTL, **Europe 1** and **RMC**. NRJ has an important share of new songs, but **Skyrock** or **Fun** are more gold-oriented. We want M40 to fill this gap.

"Our format will carry very few gold songs," says Weill. "For us, a song is old after a couple of months. We want our listeners to feel they are listening to new songs, songs unheard before, except on M40. But novelty doesn't mean avant-garde. It can simply mean playing the track of a major act when it is released and not waiting for weeks to put it on the playlist. For new acts, we'll play what we think is good for the audience. But I think the most important thing is the way you present new songs and how you

'sell' them to the listeners."

M40 will also rely on power rotations, with A-list products being played between six to 10 times a day. In addition the station will base its programming on panels and studies and there will also be constant "interactivity" with listeners.

Weill admits he was inspired by RTL's constant links with listeners. At one point, Weill wanted M40 to be the "RTL of the youth."

As for DJs, Weill will pick the best from **Maxximum** and **Metro-polys**. The morning show will be hosted by two DJs; another programme will be oriented towards new releases. Also, the station will have its own chart.

A logo has been created for the station using the colours red, green and blue for the call letters against a yellow background. Comments Weill, "Like the whole programme, we want the logo to carry the image of something new, fresh and consistent. An advertising campaign will be launched to support the new network with a catchy phrase linking the idea of novelty and freshness."

Line-up

The new team includes **Javier Tons**, former programme director of **Prisa** station **Radio Barcelona**, who becomes the new operations manager of M40; **Philippe Cornet**, previously in charge of development at **Maxximum** and now heading up M40; and **Claude Sertorio**, in charge of administration and finance. A music programming head has yet to be



VIRGIN TRIO — Virgin Music Group chairman Richard Branson (left) and MD Ken Berry (right) welcome aboard Paul Conroy as the new MD of Virgin Records UK. Conroy takes over from Jon Webster, who has been named to the new post of MD of Virgin International. Conroy most recently had been president of Chrysalis Records International.

Radio Offers Good Investment, Says Coopers

by Paul Easton

The European radio sector currently offers an excellent investment opportunity, especially in the UK and Germany, according to the latest "Media Climate Briefing" from the accountancy firm **Coopers & Lybrand Deloitte** in London.

However, **Coopers & Lybrand** also point out that potential investors in European radio face a dilemma because several markets are difficult to access. The report warns, "It can be misleading to talk in general terms of a European radio market, as it is fragmented and the radio sector in each country has its own highly distinctive features."

Access Difficult

Coopers & Lybrand says Spain and France are the most attractive markets for investors in terms of national ad spend on radio, the profitability of existing operators and radio's competitive position compared with other media. But, in both cases, these

markets are difficult to access because there are entrenched market leaders and few opportunities for outside investment.

In France, there are further difficulties because the broadcasting authority CSA is thought to be more protectionist over foreign investment than its predecessor, the CNCL. The most significant foreign investment so far has been UK-based **Crown Communications'** controlling interest in the **RFM** network, which was approved by the CNCL only days before the CSA took over.

The report suggests that the UK and Germany represent the most attractive markets for investment and growth potential. However, it adds that the considerable difficulties faced by outsiders in penetrating the German market may favour the UK.

UK Regulations Help Investors

The UK's regulatory environment is considered to be one of the most open to foreign invest-

ment in western Europe. It is open to all EC investors, providing they conform to the ownership restrictions in the Broadcasting Act, while the new "light touch" regulations are considered more conducive to profitability. Although UK radio's 2+% share of advertising spend is around the lowest in Europe, **Coopers & Lybrand** believes the arrival of three national commercial stations and more local outlets over the next few years "represents a unique investment opening and should provide the stimuli to overall revenue growth in the sector."

German Publishers Dominate

While the rapidly expanding German private radio market and the increasing opportunities in former east Germany appear attractive for potential investors, barriers to entry by non-German investors are high: German radio is largely dominated by major publishers such as **Axel Springer** and **Bertelsmann**.



EMAP Takes Control Of Kiss; Moves From Investor To Manager

by Mike McGeever

EMAP Radio continues to build its broadcasting portfolio with the acquisition of Virgin Broadcasting's (VB) 29.5% stake in Kiss FM/London. No price was disclosed. EMAP now owns 59% of the dance format station.

The deal, says EMAP Radio MD **Tim Schoonmaker**, furthers the company's transition from "being purely a shareholder in radio companies to an actual owner and manager of radio companies."

Explains Schoonmaker, "We are not an investment company; we are a media [operating] company. That has been our strategy all along."

EMAP's purchase of VB's stake in Kiss FM is the result of an amicable agreement, Schoonmaker says. "We had both reached a stage where we were both pretty pleased with the way Kiss had gone in its first year of operation," he comments. "And we both came to a point where the station could



get through the second year without involving minority shareholders. We resolved it in a way that was easy and amicable, where we are expecting to buy Virgin's shares." He adds that neither EMAP or Virgin wanted to remain minority shareholders, and that EMAP offered VB a deal that it couldn't refuse.

Comments **Charles Levison**, a consultant for VB, "Virgin's goal, not unlike EMAP's, is to be a controlling or managing position of a radio station. Both Virgin and EMAP were enthusiastic about Kiss, but EMAP won the day."

EMAP's short-term goals include pushing for continued growth at Kiss FM and the recently acquired **Radio City/Liverpool**. Schoonmaker hopes that EMAP will emerge as the sixth-largest radio group in the country when the next **JICRAR**

results are published.

Long-term prospects include a serious look at large metro areas. "We are putting our eggs into metropolitan areas rather than rural areas," Schoonmaker says. He declines to specify what areas other than Merseyside and London the company is interested in expanding, other than to say "we haven't ruled out" purchasing the remaining 41% of Kiss FM.

Meanwhile, no management changes are expected at Kiss FM, Schoonmaker says. "I have been supportive of the management team and will continue to be supportive of them," he explains. "I don't see any changes as the result of our purchase of Virgin's shares."

EMAP's Current Radio Holdings

Kiss FM/London	59%
East Anglia & Mid Anglia	19%
Essex Radio	10%
Radio City (City FM/City Gold)	100%
Trans World	26%

BBC's Changes: Davies Takes Radio 1 Weekend AM Slot, Hayes Radio 2 New Breakfast Host

BBC Radio 1 is making its first major changes to its daytime schedule in five years, beginning on March 9. Two moves involve **Gary Davies** going over to the weekend breakfast show and **Bruno Brookes** returning to the "Top 40 Chart Show" on Sunday afternoons.

Although there had been some previous speculation about Davies' future with Radio 1, a spokesperson for the network said the move was "at his own request, to allow him to work on forthcoming TV projects."

Taking over the 12.45-15.00 lunch time show, which was relaunched as "Let's Do Lunch" last year, will be **Jakki Brambles**. However, she will not

be directly replaced in her present 18.00-19.30 slot, but existing shows will be extended instead.

This gives **Steve Wright's** afternoon show an extra half-hour, to finish at 18.00, followed by **Mark Goodier** at 18.00-21.00. It also incorporates the network's evening news programmes, "News '92," which moves to the later time of 18.30-19.00.

"Naughty Boy" Hayes Returns

In an effort to halt a gradual decline in listeners and attract a younger audience, **BBC Radio 2** has hired the former "naughty boy of radio," **Brian Hayes**, to take over the breakfast show. The BBC hopes Hayes will win back listeners who are tuned in to gold-formatted stations.

Hayes will also play music more targeted to listeners at least 10 years younger than Radio 2's current average age of 61, says Radio 2 controller **Frances Line**. She says the net's aim of hitting a more mature audience proved too successful.

Hayes replaces **Derek Jame-**

son, who moved to the 22.30-24.00 slot with his wife **Ellen**. BBC hopes Jameson style is better suited for late nights, where there is less emphasis on music and more on talk.

Hayes, an Australian, gained notoriety behind the mike at news/talk **LBC/London**. He has been instructed to keep his morning chatter to a minimum.

Although Radio 2's breakfast show is the second-most-listened-to morning show (**Radio 4's** "Today" show is number one) with more than three million listeners, the net on the whole has seen 4% of its listeners tune to other stations.

Declining audience, the intended change in demographics and anticipation of competition from the two national commercial stations (INR 1 & 2), slated to go on the air this year, have prompted other changes at Radio 2. **Ken Bruce** has returned to the mid-morning show, while **Jimmy Young's** lunch time show has been extended. **Ed Stuart** has filled the late afternoon slot. Also, **Chris Stuart**, **David Jacobs** and **Judith Chalmers** have been let go.



SIMPLY CELEBRATING — The champagne flowed at east west offices on December 9 when the label learned that *Simply Red's* new album "Stars" hit the one-million mark in sales. The record has also attained platinum status in Germany, Italy, Switzerland and Austria; double gold in France; and gold in Spain, Sweden, Holland and the US. Pictured (l-r) are: ew financial planning manager **Clive Bishop**, ew marketing manager **Richard Engler**, ew director of international **Anne-Marie Nichol** (sitting), **Ferret & Spanner's Nigel Sweeney**, **Warner Music UK sales manager/national accounts Martin Craig** (sitting), ew director of A&R **Malcolm Dunbar**, ew director of promotions **Alan McGee** (sitting), **Warner Music UK sales director Jeff Beard**, ew MD **Max Hole** (sitting) and ew director of marketing **Elsye Taylor** (sitting).

Irish Update: Pressure To 'Soften' National Licence Specifications

by Aidan O'Sullivan

Following the collapse of Irish national EHR station **Century FM** in Dublin, the question of a replacement station remains confused, with minister of communications **Seamus Brennan** getting pressure from the broadcast community to "soften" licence conditions.

"A national independent radio service is still possible," says **Seamus Henchy**, chairman of the **IRTC**, the regulating agency which may award another franchise.

"Century FM failed because of the conditions at the time," he says. "Current broadcasting legislation has not worked very well. I think Minister Brennan would have learned from what has happened, just as we at the IRTC have learned."

The liquidator of **Century FM** had meanwhile put the assets of the company up for sale, with a tender date scheduled January 8. The sale included some of the transmitters that Century used to boost its signal.

Meanwhile, small radio stations outside Dublin are claiming they have picked up former Century listeners. One is **Carlow Kildare Radio**, whose franchise was extended seven months ago to include some of the west Dublin towns nearby.

"The indications are that we are obtaining Century listeners, but Century did not have a great listenership in our area in the last survey," says CEO **Michael Moriarty**.

"Although we get no pleasure out of seeing Century go down, it's always an advantage to have one less competitor."

Kimber Joins Barker For Broadcast Specialist PR

Former editor-in-chief of *International Broadcasting* magazine **Orlando Kimber** has joined one of the UK's leading PR agencies, **Charles Barker**, to form the company's first specialist group advising on communications to the broadcast industry. He will be based in London.

Kimber will head up Charles



Orlando Kimber

head up Charles Barker's broadcast services group, which will focus on helping clients maximise marketing, sales and investment opportunities and adapt to workforce changes in the market.

Comments Kimber, "Radio and TV broadcasters, programme makers and equipment manufacturers need help to communicate in this evolving environment and to stamp their identity firmly in the marketplace."

Recently, Charles Barker has been involving in PR for the **NAB/Montreux** conference, scheduled for June 8-13.



Trema Tremors: Firm Signs Distribution Deal With Sony

by Emmanuel Legrand

After months of speculation, **Trema**, France's leading independent production company, has inked a new long-term distribution deal with **Sony Music**. During the past three years, Trema was distributed by **EMI**.

Trema had a 2.3% market share in France last year, with turnover reaching Ffr120 million (app. US\$20 million).

The new deal, effective January 1, is a simple distribution arrangement, with Sony responsible for selling, shipping and handling Trema's catalogue, while Trema retains all of its A&R, marketing and promotional independence.

Both companies said the new "sales and marketing partnership will reinforce each company in an environment marked by

increasing competition," and will create "strong synergies" which will benefit both "artists and producers."

Comments Trema GM of administration and finance **Alain Revaud**. "This deal does not mean the loss of independence for Trema because it respects the full autonomy of both partners." Revaud adds that Trema leaves EMI under a "gentlemen's agreement" and "without conflicts." However, sources say that Trema had been unhappy with the distribution problems affecting EMI in 1990/91.

Commenting on the deal, **Sony Music France** president **Henri de Bodinat** says, "It was flattering that such a professional and solid company [like Trema] chose to elect us." For de Bodinat, the arrival of Trema will "strengthen Sony Music's

distribution power" and "better increase the penetration of Sony Music" on the retail market.

He adds, "Our goal is not to artificially gain a couple of market share points, but to really reinforce our structure by adding a very creative label run by quality people. The key word to the whole deal is partnership." According to de Bodinat, there will be no "conflicts" between Trema's and Sony Music's acts, since Trema is not following the same artistic policy as Sony.

According to Revaud, Trema has a strong list of releases for 1992—including a studio album by **Michel Sardou**—that are being supervised by A&R marketing/promotion GM **Catherine Regnier**. Those releases could help increase turnover this year by 15%-20%.



DANGEROUS FLIGHT — Radio and music industry VIPs board an Air France Concorde airplane for a special preview of Michael Jackson's *Dangerous*. Passengers were flown to Ireland while listening to 14 tracks off the new album.

Transmusicales Bows New Trends

Music festival Transmusicales is renowned for setting new musical trends. During the past years, Transmusicales has exposed countless new acts to French audiences—from **Fishbone** to **Stefan Eicher** and **Etienne Daho** to **Lenny Kravitz**.

The festival, held in the city of Rennes in Brittany last month, drew over 14,000 people and more than 500 professionals. Sponsored by public broadcaster **France Inter**, which has aired some of the concerts, the festival lasted four days and included some 46 acts.

Among the favorites this year

were **DGC's Nirvana**, veterans **Leon Redbone** and **Tony Joe White**, who visited France to promote his first album in eight years for the new label **Remark**, and newcomers such as UK rap band **Galliano**, UK psychedelic band **Dr. Phibes** and in his European debut, Nigeria-born guitar player **Keziah Jones**. The Ra scene was well represented with **MC Solaar**, **Assassin** and **Daddy Yod**. Subtle pop singer **Dominique Dalcan** gave his first concert ever, and African musicians like **Zao** from Congo and **Donke** from Mali also made strong impressions. *EL*

Dino Music Sets Ffr30M Turnover Target For 1992

Record compilations specialist **Dino Music** has ambitious plans for France. The company, which entered the French market a year ago with a low profile, hopes to gross Ffr30 million (app. US\$6 million) during fiscal year 1991/1992 and double that figure in 1993.

The company's expansion plans follow a management reshuffle which took place in Paris recently, resulting in the French affiliate of Dino being headed by **Daniel Goldschmitt**, former GM of indie label **Flare-nasch**.

Previously, Goldschmitt had held various posts at **Vogue**, **EMI/Pathé** and **EMI Publishing**.

Goldschmitt, currently heading a staff of four, plans to increase the promotion and marketing teams in 1992. Dino will focus its activities on the company's core business: the marketing of compilations. However, Dino will also be involved in international artist development with acts such as **La Toya Jackson** or **Timmy T**, as well as signing and developing local artists. Goldschmitt says he plans "to produce one or two acts that already have

a certain level of notoriety and media recognition."

On the highly competitive compilations market, Dino plans to find a niche in specialized products targeted at specific consumers. Goldschmitt says he "no longer believes in the commercial impact of general compilations." He adds, "The public is tired of these products. The TV advertising campaigns are becoming more and more expensive and have limited impact. Therefore, I am convinced that targeted products can find their way. They

might not sell well, but if they sell in the range of 90,000 to 100,000 units, I will consider it satisfactory."

Goldschmitt plans to work extensively with radio stations in order to create partnerships to promote compilations.

Dino, a company set up by Canadian, German and Dutch investors, grossed some US\$100 million in 1991. With 20 offices throughout the world and a total staff of 250 people, Dino is distributed in France by **WEA** affiliate **Carrere Music**. *EL*

Lang Welcomes New Visa Law

French minister of culture **Jack Lang** has called the new Immigration Act voted on last November by the US Congress regarding the status of artists and performers (O and P visas) "a great step forward in the development of artistic exchanges with the US." The new act is expected to be signed into law by president **George Bush**.

Lang says that international action, especially from the EC, has been a key factor in the reversal of the law, which resulted in such substantial changes as the deletion of the 25,000 yearly cap number for foreign performers and a minimum delay of 90 days to fill a visa petition before a scheduled performance. Labour unions must still be consulted, but regulations have been softened so that unions have only 15 days to object to a visa petition.

Although the definition of performers of "extraordinary ability" and "internationally acclaimed artists" has been softened, the minister of culture regrets that the new law still gives INS the right to judge "the artistic value of foreign performers." Nevertheless, adds Lang, "We have stressed that neither creators nor artists can be considered as goods or workers. I just hope that in the very near future, the US will go further and recognize the dimension of 'moral right' linked to authors rights."

Radio 4 Staffers Hold 24-Hour Protest Over Cuts

by David Pico

Some 60% of Spain's Catalonia national station **Radio 4**/Barcelona employees celebrated its 15th anniversary last month by locking themselves inside the Radio 4 building and holding a 24-hour strike.

The employees reportedly were protesting what they called the "gradual dismantling and disappearance of the station" following severe budget cuts which resulted in some 40 redundancies, with more expected to follow. Striking staff maintained minimal services, as well as making a regular announcement in hourly newscasts to inform the audience of the reasons for the strike.

Radio 4 relies on income from the government which it receives via the **Spanish National Radio Network (RNE)**. This year the government, claiming the station

is not competitive enough, has cut Radio 4's budget from Pta135 million (app. US\$1.3 million) to Pta72 million. The future of the station is expected to be secure, at least until the end of the 1992 Olympic Games.

Despite the lockout, present director **Ramon Font** claimed that Radio 4 is "a very active station which will start 1992 in high spirits"; and all seven directors, past and present, gathered together to celebrate the station's birthday.

Discoplay Opens Fifth Madrid Record Store

by Anna Marie de la Fuente

Twenty-one-year-old **Discoplay**, Spain's oldest music retailer, opened the gates of its largest store to date last month. The megastore occupies two levels of what was formerly a cinema in one of the capital's skyscrapers. It

is the retailer's fifth store in Madrid. A sixth is located in the northern city of Leon.

Says MD **Alfonso Asenjo**, "Our policy is to offer the widest variety of product possible." Aside from pop, Discoplay will display more of the less commercial products such as jazz, folk,

oldies and country music. "Our classical music department will most certainly be upgraded," Asenjo adds.

Discoplay also exclusively distributes merchandising products from **Amnesty International**, **Greenpeace**, and other humanitarian organizations

JS

BENELUX

Polydor Creates Three Units

by Machgiel Bakker

Polydor Holland MD Albert van der Kroft has restructured his organization by creating three separate repertoire units—A&R/marketing national, marketing international and classical.

According to van der Kroft, the advantages of having distinct repertoire units is that the shorter reporting lines allow more possibilities for creativity. Each division will handle different responsibilities in the areas of product, marketing and promotion.

Kees van Wijnen—ex-MD of

the now-defunct **PolyGram Import Service**—was recently (M&M, December 14) appointed marketing manager international and will also serve as deputy to van der Kroft.

Paul Brinks is heading A&R/marketing national and will also be responsible for cross-border exploitation, while **Marcel Schopman** will be in charge of the classical division.

Aside from the three new divisions, Polydor's back catalogue marketing division will be headed up by **Henk Keuter**.

Radio Contact Bucharest Teams Up With BBC World Service

by Marc Maes

Belgian/Romanian outlet **Radio Contact Bucharest** has struck a deal with the **BBC World Service** which allows it to broadcast daily bulletins in English and Romanian directly from the BBC World Service in London.

The collaboration, which began last month, permits Radio Contact Bucharest to rebroadcast some of the BBC's programmes simultaneously by satellite signal.

According to BBC World Service head of Romanian division

Kristian Mititelu, "This agreement gives us access to Bucharest on the FM band, which means we get better audibility, as well as being able to reach a younger audience."

Mititelu adds, "We have bulletins in Romanian, plus two bulletins in English, because there is a small business community in Romania and English is becoming the most popular language, especially among young people."

Radio Contact Bucharest started broadcasting from the local university campus in February of



PLATINUM WAKE-UP CALL — Bryan Adams is given platinum records for both the single "Everything I Do" and the album "Waking Up The Neighbours." The awards were handed out to Adams at his sold out show in Ghent last November. From left, top row: Dominique van Poucke (promotion), Keith Scott, Mickey Curry, Adams, A&M product manager Francois Vaes, PolyGram Belgium MD Charles Licoppe and Tommy Mandel. Seated: Dave Taylor and Deirdre Keustermans (Polydor promotion).

1990, aiming for a potential audience of 25,000. According to government audience ratings, the station—backed both in hardware and record material by its Belgian parent company—jumped from a 9% reach in March to 20% in October.

Says **Radio Contact Bruxelles** administrator **Pierre Houtmans**, "We sent the necessary equipment to launch the operation and, where originally only record companies were sending us samples for the Romanian operation [as a part of our network deal in

Belgium], we recently received material from the Belgian French Community government. I arrived in Bucharest with some 80 kilograms of material."

Houtmans adds that advertising company **IP**—the sales house for **RTL-TVi**, **Bel-RTL** and the **Radio Contact** network in Belgium—also is assisting Radio Contact Bucharest.

The **IP Network**, operating from Prague, has appointed **Stanislas Leridon** to coordinate ad sales for the station.

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THE STATION OF THE STARS

Berliner Rundfunk Privatized; Three Publishers Chosen

by Mal Sondock

Berliner Rundfunk has become the first public radio station in eastern Germany to be privatized.

After examining bids from different applicants, the state communications commission **Anstalt für Kabelkommunikation-Berlin** (AKB) awarded a 25% stake each in the former east German propaganda station to three west German newspaper groups. A fourth partner will be named later.

New investors are **Märkische Verlags-und Druck Gesellschaft** (a subsidiary of the *Frankfurt All-*

gemeinen Zeitung). **DuMont Funk & Fernsehen** (publishers of the daily *Kölnischer Stadtanzeiger* and *The Express*) and **Neue Medien Ulm Televisions** (publisher of *Märkische Oderzeitung*). The remaining 25% at press time is being held by lawyer **Ulrich Schulze-Rosbach** until a partner is named.

The AKB will accept bids for the rest of the station until the end of June. The station has received a two-year licence from the AKB. Both Berlin and Brandenburg have approved the deal.

The commission will make

decisions about the placement of other frequencies at its next meeting on January 24.

AKB spokesperson **Susanne Grams** comments, "The three publishers were awarded the frequency because they have proposed to keep most of the present employees of the station. The programme will be especially tailored to the interests and needs of east Berliners and listeners in Brandenburg, in efforts to further enhance media integration between the two parts of the city.

"The group has also pledged to cooperate with cultural institutions, especially the Hans Otto Theatre in Potsdam. The target audience is the 30+ plus age group and the station will continue the tradition of MOR music, news and information."

Headquartered in east Berlin, Berliner Rundfunk reaches out not only to 2.8 million people in the country's new capital, but also to the state of Brandenburg. The station, with frequencies covering the entire country, has been divided into regional areas. In the recent **Infratest** ratings survey, Berliner Rundfunk had 180,000 listeners, or 6.1% of the total population. Some 140,000 listeners were in east Berlin.

The AKB also announced that although the financing of the popular **RIAS 2** station will continue until the end of 1992, no decision has been made as to the continued future of the public station.



WELCOME ABOARD — Deutsche Schallplatten Berlin MD Jorgen Larsen (right) welcomes aboard Chris Georgi, who will serve as the company's marketing director. Georgi spent 20 years with PolyGram Germany. He will be responsible for product management, promotion, special marketing and merchandising.

NEWS IN BRIEF

Radio Hamburg, FFN Team Night Shows

Niedersachsen statewide private broadcaster **FFN** and **Radio Hamburg** have joined for their 24.00 to 05.00 broadcasts. The two stations will carry the same programme on weekdays, with Radio Hamburg providing the news broadcasts and FFN the rest of the programme. The show has been named "North Night," and the news slots dubbed "North Current." *MS*

300 Listeners Join 89 Hit FM In US

Munich station **89 Hit FM** joined with the national travel agency **Air Tours** and a local company to organize a vacation trip for listeners. Attracted by the promo, 300 fans paid DM2,999 (app.

US\$1,900) to join PD **Peter Pelunka** and his DJ team for 10 days in San Francisco and Hawaii. *MS*

BPW Creates Video Sales Awards

In light of rapidly increasing sales activity on the music video market, the **Association of the German Recording Industry (BPW)** has announced it has instituted both gold and platinum awards for the sales of music videos.

Over the last 15 years, the association has already awarded more than 1,200 gold (250,000 units) and platinum (500,000 units) records. With anticipated sales of over one million music videos in 1991, the BPW has set the minimum sales requirements at 25,000 units for gold and 50,000 units for platinum. *BL*

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1991 Best Year Ever For WEA Music

by Wolfgang Spahr

WEA Music Germany turned in its most successful year in the company's history in 1991, with sales up 15% and album chart share at more than 10%.

The results are impressive, given the fact that the company does not serve certain markets in the country, such as low-price recordings, classical music, folk music and children's repertoire. In the last three years, WEA has also handed over important repertoire sources, such as **Atlantic**, **Geffen** and **MCA**. Nevertheless, says WEA Music MD **Gerd Gebhardt**, sales surged upwards after establishing new German and international artists.

Gebhardt underlined that German artists are more and more able to hold their own against international stars. "In 1992, German productions will continue to dominate the market," he says.

WEA has signed new contracts with artists such as **Gitte**, **Mandy Winter** and the Hamburg orchestra **Anthony Ventura**, already a million-seller.

According to Gebhardt, in 1992 German productions will provide at least 25% of the total turnover of WEA. But he also left no doubt that the company's top international acts still earn the lion's share of turnover.

Gebhardt, who is also chairman of the **German Phonogram Academy**, deplors the fact that the music industry is still discriminated against when it comes to VAT. Albums are slapped with a 14% VAT, while books are taxed at half that rate.

Gebhardt regards the album

as a "cultural possession and insists on changes." This applies to classical music as well as to albums. It is inconceivable, he says, that classical music, when per-

formed as opera, is subsidized by the state, but that the same music, when reproduced on a sound carrier, is taxed by 14%.



Gerd Gebhardt formed WEA Music Germany in 1989. He is also chairman of the German Phonogram Academy.

Weirdoz Release Third Album In US First on Arista

by Ellie Weinert

Freaky Fukin Weirdoz's third album is expected to be released in the US first on the **Arista** label. The funk-rock-trash group recently signed a long-term, worldwide artist deal with **BMG Ariola Hamburg**.

The album, to be released in the spring, will most likely be titled *Senseless Wonder*, according to manager **Mario Mendryzycki**. A corresponding European tour is currently in the making.

Founded in Munich in 1989,

the band followed its self-titled debut album with *Weirdelic* on the indie label **Sub Up**, distributed via **Efa** in Germany.

Freaky Fukin Weirdoz were reportedly well received in the US during tour activities with such acts as **Faith No More**, **Jesus Jones**, **Iggy Pop** and **Bad Brains**. As a result, a CD entitled *Extra Play*, with excerpts off the first and second indie albums, was released in North America on Arista in November. The band toured additional clubs in Holland and Germany through mid-December.



SECOND MARRIAGE — Gandalf, Austria's most successful New Age performer, has renewed his contract with Sony Music. The artist has just finished working on his new album "Gallery Of Dreams," together with former Genesis guitarist Steve Hackett. Pictured (l-r) are: A&R manager Andy Zahradnik, Gandalf, and Sony Music MD Martin Pammer.

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Growing, growing up.

Three Unions Push Government To Back Popular Music

by David Stansfield

Three of Italy's leading trade union organizations—Cgil, Cisl and Uil—are pushing Parliament for more recognition for popular music in all its genres—from rock to dance to jazz.

The unions have delivered a five-page document to the government's Ministry for Entertainment. The move coincides with Senate deliberations over a "music law" which includes proposals for a levy on blank cassettes, plus the extension of copyright on live material from 20 to 50 years.

The unions claim that popular music, unlike classical, is all but ignored by the state and is subsequently abandoned to a private sector which trades in what is described in the document as "the wild laws of the market." They want a national promotion agency for popular music, set up with its own management and economic freedom, as well as a revision of taxation on record companies and publishers. Calls have also been made for additional help to small businesses, the professional recognition of producers, distributors and organizers, and support for the export of locally produced product on the international market.

Local musicians, authors and composers had timed their own political move with the delivery of the document by staging the Concerto Italiano concert in Rome last month. Organized by the recently formed S.N.A.C. (National Syndicate of Authors and Composers), it featured such young artists as Paola Turci, Roberto Kunstler, Elisabetta Ponziani, Mariella Nava, Tiro-mancyno, Bungaro and Massimo Bizzari, among others.

The main aim of Concerto Italiano was to focus attention on the alleged non-payment of author royalties by media magnate Silvio Berlusconi, whose

local business interests include the ownership of private TV network channels. S.N.A.C. executive Franco Micalizzi claimed at the concert, "Young artists are the most penalized by the attack on authors' rights by Berlusconi's Fininvest group of companies."

The Berlusconi battle has been raging for some time. SIAE (the authors' and publishers' rights society) took up arms in 1987 with claims that Berlusconi had reneged on his agreement to pay 2.5% of his total TV advertising revenue towards artist royalties. SIAE wants national copyright

fixed at around five percent and is currently appealing against a ruling by the Fininvest group that Berlusconi's Fininvest group is required to pay only 2.5%. The ruling stated that private TV stations should not be subject to the same percentages as pubcaster RAI, which currently benefits from licence fee revenues and a monopoly on live transmissions.

The battle is likely to heat up following the recent declaration by S.N.A.C. that it is also plans to take legal action against Berlusconi.

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Kiss Kiss Bows New Label; Simioli Cuts Single

Radio Kiss Kiss, the Naples-based private national network station, has launched its own label **2Kiss Records** with the release of the album *Discolive No. 1*.

Discolive is named after the station's weekend dance music programme, which has been broadcasting live from its own discotheque for the past 15 years. The 14-track album, available in all configurations, features acts and artists such as *De La Soul*, *Naughty By Nature*, *Joy Salinas*, *Joey Negro*, *Datura* and *Cappella*.

Station PR executive **Ciro Cacciola** confirms that *Discolive* is only the first in a series of releases inspired by Radio Kiss Kiss programmes and other initiatives. All station product is being distributed exclusively nationally by the distribution arm of the Naples-based firm **Flying Records**.

Radio Kiss Kiss has a current daily audience of 1.3 million (**Datamedia**) with a 2.77% national penetration.

Simioli's AIDS Single

Radio Kiss Kiss artistic director/DJ **Gianni Simioli** is also making news with the release of his first single entitled *A Chi Lo Daremo?* (*Who Can We Give It To?*). The discotheque-targeted song, released and distributed by Flying Records, displays Simioli's

own brand of humour by tackling what he describes as the difficulties of love in a world where HIV syndrome and AIDS exists. Comments Simioli, "Today, it's hard for people to kiss or to hold hands without thinking of condoms. The condom is a sign of the times."

Simioli has courted controversy with his radio programmes in the past. His first major success at Radio Kiss Kiss was "A," a weekly programme featuring a chart for porn films screened in Naples. Follow-up programmes *Cucu* and *Scostumato* were also of a highly suggestive nature.

Timeless Watch

Simioli, in addition, is behind the humorous launch of the limited-edition "Puorch Watch", which the station was to give away to 1,400 listeners who had answered simple on-air questions between December 16-January 7.

Simioli calls Puorch Watch the symbol for a new era. "It doesn't have any hands," he explains. "It will help people to live better without stress and anxiety. Puorch owners can decide what time it is themselves, which will be helpful with late arrivals for appointments. And, if you want to know what time it is in Japan, for example, all you've got to do is call somebody in Tokyo. Puorch Watches also have a lifetime guarantee," he adds. DS

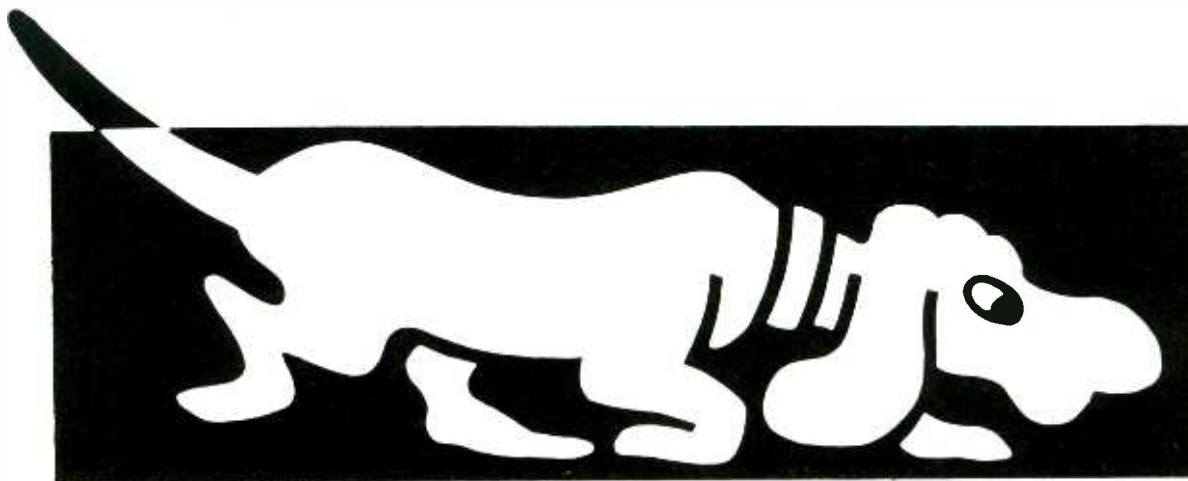


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No.1 Radios, NRJ Possible Alliance For P4 Licence

by Kai Roger Ottesen

France's leading FM network NRJ is definitely planning to do business in Norway, although not by buying a stake in Oslo-based Radio Limelight.

Rumours have circulated within the industry that NRJ was interested in buying a share in Radio Limelight, but those reports are now being flatly denied by station MD Morten Oseberg Andersen.

Andersen, who is also a member of the board of the No. 1 Radio group, does, however, confirm NRJ's interest in the forthcoming national private station P4. "We have been having a dialogue with NRJ, and have spoken about the possibilities of it owning a share in P4. However, we do not have an agreement yet."

The ownership rules for P4, defined by the Ministry of Cultural Affairs, do not allow an investor to

own more than 20% of the station. According to Oseberg Andersen, NRJ wants the maximum. The price tag for P4 is set at Nkr80 million (app. US\$13 million), with NRJ expected to inject at least Nkr16 million. Oseberg Andersen says it will "depend on the other 80% of the shareholders" as to whether NRJ will be represented on the board.

Other possible investors are not being disclosed at press time.

Norway's Artists Await 'Spelleman' 1991

On February 8, 11 artists will be awarded "The Fiddler Prize" by Spellemansprisen, an organization headed up by IFPI Norway secretary Saemund Fiskvik. The prize consists of a statue of a fiddler, and award categories include best rock band, best record for children, best country artist, best jazz performer, best ballad singer, best folk music, best pop, best entertainment, best chamber music, best orchestra music and an open category.

Those nominated for the best rock band category include The

September When (album *Mother I've Been Kissed* (Warner)), Jokke & Valentinerne (*Freist* (Sonet)) and Secret Mission (album *Strange Afternoon* (EMI)). Best pop nominees include Tre Små Kinesere (album *Luftpalass* (Sony)), Dance With A Stranger (*In The Atmosphere* (Norsk Plateproduksjon)) and Silje (album *Silje* (Sonet)). The nominees for best jazz include Jon Balke, Per Jørgensen, Audun Kleive (album *On And On*), Bjørn Alterhaug (album, *Constellations*)

and Masqualero (album *Re-Enter*).

NRK is responsible for setting-up and broadcasting the whole event. A total of 199 candidates were nominated. Sony promotion assistant Solvi Johansen calls Spellemansprisen, "More and more important. It is a summary of the year. It is possible that we may sell more records because of the publicity our artists receive on TV. Although it is important to get them on TV, it is a victory in itself to be nominated." KRO

Radio Tango Goes For Exclusive Frequency

Radio Tango/Oslo has effectively taken over its frequency mates Radio 2 and plans to take over Radio N in the next 14 days. Radio Tango is rated number four in the market, and has, up until now, shared a frequency with Radio 2, Radio Limelight and Radio N.

The AOR outlet bought out Radio 2's equipment and plans to keep a Radio Tango format, but will allow Radio 2 to keep its name. Current legislation forbids stations to buy licences, but Radio Tango MD Michael Breines Oredam says, "We will apply for an official merger

soon." He calls the deal "a step towards a more comprehensive frequency."

None of the Radio 2 staff has gone over to Tango. Tango has 15 employees, and Breines Oredam says it is planning on adding three or four new employees soon. Radio Tango's inclusion of Radio 2 leads to a weekly Tango-time totalling 124 hours. The station is aiming for a 24-hour-a-day broadcast, and may get it. Rumors are rife in the Norwegian broadcasting community that Radio Tango will attempt also to buy out Radio Limelight in the near future. KRO

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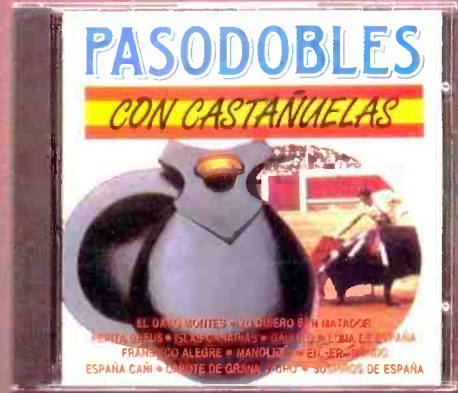
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Music Publishers Gearing Up For The Single Market

On January 1, 1993, the single European market will become a reality. What will its long-awaited arrival mean for European music publishers and the way they operate?

Most companies have been fine-tuning their operations to meet the needs of 1993 over the past few years. As Siegel Music MD Joachim Neubauer points out, "We changed our way of working as a music publisher many years ago, moving away from the idea that we were mainly a sub-publisher and concentrating on our own productions, working in conjunction with our partners.

"I would like to see both the PRS and MCPS playing greater roles in Europe."

— Steve Lewis



"We also began more than 10 years ago to open up our own companies around the world, especially in all major European territories, so that we now have a faster way of dealing, receiving money, controlling royalties and coordinating promotional activities."

Neubauer adds, "Regarding the unified market, it is obvious that as in the US, the single will only be a promotional item. This means it will only help to promote the upcoming album or be part of a compilation. Albums could be more successful as a result and this is, of course, a benefit to the publisher."

At Chrysalis Music in the UK, president Stuart Slater backs the sub-publishing stance. "I am personally happy with the existing network of sub-publishers, and I don't visualize any short-term changes in our arrangements," he says. "I suppose in the mid-term, we might look to open

"The single market is not going to bring any major problems but, hopefully, it will make people more aware of the cultural and creative crossovers."

— Richard Manners



our own companies in certain major territories, but the problem with pan-European deals is the extra commission and the extra delay in receiving royalties, although I am sure these areas will be sharpened up in the course of time.

"However, the single European market will be even better for pop and rock talent. I am confident that Frank &

Walters and A House will break across Europe because they write great songs. All these countries are getting more adventurous and our kind of catalogue will benefit."

Multi-Territorial

Warner Chappell MD Robin Godfrey-Cass says, "We have been a multi-territory company for a number of years now, and were probably the first to establish our operations in all the major European territories. So as far as 1992 is concerned, Warner Chappell has been geared up for a single market for some time now. The only territories where we don't have a publishing operation are Greece and Israel, and the record companies look after that aspect there.

"Because we have had this synergy with affiliates,

Warner Chappell has been able to benefit from worldwide contacts, and during the last three years, our companies in Europe have really made in-roads into supporting writers. It's not just a question of collecting the money. It's the other things that we do, like mounting promotion campaigns and giving tour support—publishers have to justify their role.

"One of the things we are doing in London is looking at the idea of forming our own production company. It's still at an early stage, but it would make recordings and lease them out to other record companies. Obviously, as a matter of courtesy, they would be offered to our affiliated record labels first, but could then go on the open market."

No Major Changes Planned

At BMC Publishing in Belgium, MD Bernard Goffin also anticipates few changes in the way the company operates. "The single market isn't going to have any dramatic impact on publishing in Europe, and I don't see that there will be that many changes in the future, either. All the countries will remain with their own author societies and they will continue to fight for their territory.

"France is much more ahead on neighbouring rights, performance rights for producers and performing artists. No other country has reached that stage, although Belgium is considering new legislation and things should be in place by the end of 1993. I believe it will be a long time before we get a standardized copyright law."

EMI Music Publishing MD Peter Reichardt agrees

that the single market will not affect output. "We are not going to start listening to other countries' music simply because it is 1993. Music has always sold on its own merits and that will continue to be the case. If it's good, people will listen and buy it, regardless of what country the music originates from."

He adds, "We have been looking at the idea of central accounting for several years now. I don't see that the single market is going to present any big problems. EMI Music already has a fully developed network in Europe, so it's no concern for a multinational company like us."

PolyGram Music publishing UK MD Lucian Grainge says PolyGram is still a growing company and regularly alters the path it takes. "I've just been spending time

with all the European managers, finding out the strengths and weaknesses of the company, and then taking the appropriate corrective action. Obviously, market forces will continue to dictate the changes that must be made in publishing.

"I really can't see any major problems looming with the

coming of the single market. There may be some blips in the middle, but generally it should run smoothly. If there are any changes, it will be in the one-stop arrangements."

Centralized Operations

His comments are backed by BMG Music Publishing UK MD Paul Curran. "From the creative aspect, there will be no significant changes," he says. "In fact, we have gradually changed the way that we work with our writers over the last three or four years.

"From the business point of view, central licensing is here to stay, now that pan-European publishing among the multinationals is the thing to do. It certainly makes for efficiency in collection, and is a definite advantage in stopping



"If it's good, people will buy it, regardless of what country the music originates from."

— Peter Reichardt

money from going astray."

"In respect to possible problems, I think that central licensing will come faster than we expect, especially as a result of the decision made by the EC in Maastricht last November," says Siegel Music's Neubauer. "But I do wonder what will happen to the UK if it is the only country in Europe with sterling rather than the ECU. A more clever and sensible government in the UK will change this decision."

UK Dominance

"Obviously, a single currency will be beneficial from a business point of view," says BMC's Goffin. "But on the creative side, we have a market that is so fragmented in its tastes.

"The UK will still be the major product provider for



"France is much more ahead on neighbouring rights, performance rights for producers and performing artists. No other country has reached that stage."

— Bernard Goffin

Europe but it would be great if the single market helps open the minds of many people in different countries. Spanish and Italian music is already much more accepted in other European countries than it was 10 years ago. However, it is obvious that there will continue to be strong local markets."

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"I do wonder what will happen to the UK if it is the only country in Europe with sterling rather than the ECU."

— Joachim Neubauer



Peer Southern MD Nigel Elderton predicts that UK and US music will still dominate. "The language barriers are still there and no amount of legislating is going to remove them. Like other music publishers on the business side, we have been building a stronger representation in Europe for some years now, and have offices in all the major territories.

"We are investigating the possibility of centralizing the royalty processing, probably in Hamburg, but that would only apply to the processing of statements. Accounting and licensing would remain the responsibility of each individual territory. I think that is important to keep things like that, otherwise it could be a case of 'Big Brother' in Germany watching over everybody."

Virgin Music MD Steve Lewis also believes the UK will continue to dominate. "The music industry in Europe has lived with the idea of a single market for a long time now because of the central licensing agreements which most major companies now operate. There are certainly no plans for Virgin Music to change the way that it operates,

although I would like to see both the PRS and MCPS playing greater roles in Europe. The strength of the UK music publishing industry lies in the fact that we have the best repertoire."

Other publishers are adamant that the single European market will bring few drastic changes. In Belgium, BE's Songs MD Maurice Engelen says, "Sub-publishing deals will be made as usual. A single European market won't change anything for publishers."

Says Island Music MD Richard Manners, "We're certainly not planning any changes in the way that we operate. Island Music has been working closely with European partners, particularly in France and Germany, for a long time now. The single market is not going to bring any major problems but, hopefully, it will make people more aware of the cultural and creative crossovers. I'm certainly not going to change my fundamental creative strategy simply because it is 1993.

"The main criteria for music publishers will still remain: Can the song sell records? No publisher is going to sign acts that only have the potential of being successful in

"Obviously, market forces will continue to dictate the changes that must be made in publishing."

— Lucian Grainge

one country. They need to have success in other countries in order to get their money back." *Chris White*

**Music & Media
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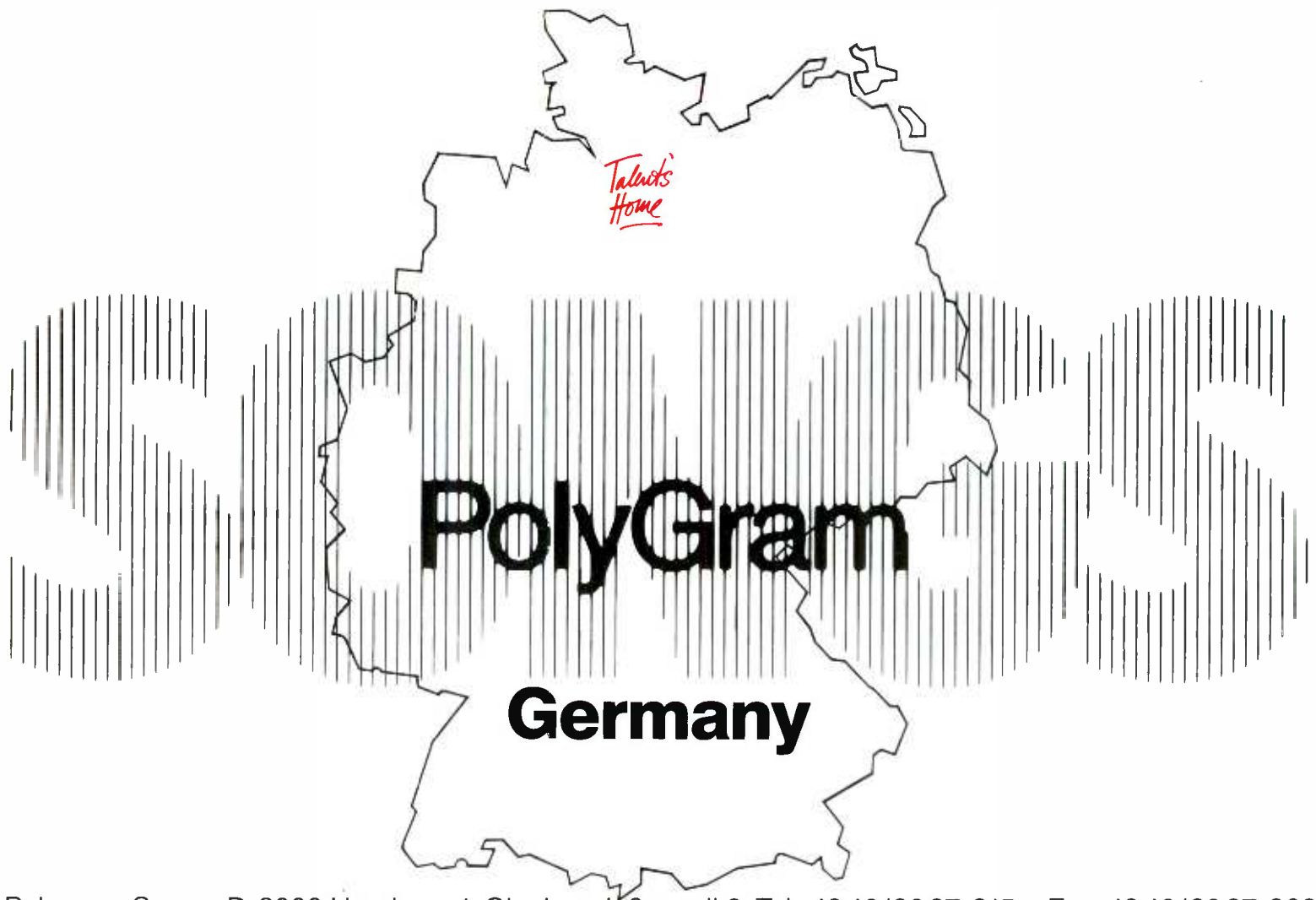
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More Than Just Writing Songs

The days when an old-fashioned songwriter knocked out "tunes" which were then sent on to record companies, managers and artists in the hope that they would be recorded, are long gone. In recent years, the self-sufficient writer/producer/musician has come to predominate.

Is there still a niche for the simple songwriter, putting together words and melodies for those looking for covers? Says **BMG Music Publishing MD Paul Curran**, "The publishing landscape has changed; the traditional songwriter is no longer so prevalent. Record company A&R departments rarely now have artists that they can simply build an album around. In fact, it is almost a pre-requisite that anyone who now signs a record deal should be able to write, as well—if not on their own, then at least with collaborators.

Many Talents

"Songwriters are now often producers, re-mixers or musicians," says Curran. "They operate in a very competitive field. Technology is also much more advanced—a demo sounds as good as the final record in a lot of cases."

Virgin Music MD Steve Lewis says self-sufficient writers have been a trend for years now. "The music publishing industry has finally come to terms with that fact. The majority of income for a company like Virgin comes from writers who also produce, like the **Pet Shop Boys**, **Fine Young Cannibals** and **Soul II Soul**," he adds.

The songwriter with other talents has also become more dominant at **Warner Chappell Music**. "Independent songwriters are still important, but the new breed of writers are also producers who can provide a one-stop service," says **MD Robin Godfrey-Cass**. "They write the songs and produce the act. At Warner Chappell, we encourage our writers to have their own recording facilities so that they can develop their various talents."

"It is important for publishers to encourage their writers

"The publishing landscape has changed; the traditional songwriter is no longer so prevalent."

— Paul Curran

to expand their talents," says **Peer Southern Music MD Nigel Elderton**. "We have a 24-track studio on the premises which is being revamped for the use of our writers. They include the writer/production team **3 Man Island**, who produced and wrote the **Rozalla** hit *Faith (In The Power Of Love)*, and **Chris Eaton**, who wrote *Saviour's Day* for **Cliff Richard**, and is embarking on his own solo recording career."

However, the simple songwriter is not forgotten. "We don't ignore the older-style writers. In fact, we have a six-strong plugging team working solely on their songs," says Godfrey-Cass. "Their brief is to get covers by working with producers, record companies and artist managers. Of course, having a hit single does help sell a writer's songs to other artists. Warner Chappell signed **Nik Kershaw** about 18 months ago and he came up with the **Chesney Hawkes** hit *The One And Only*. It was a great calling card for Nik, whose own recording career had been dormant for several years. Everyone wants his songs now."

Tradition

Siegel Music MD Joachim Neubauer is a strong supporter of traditional songwriters. "Since the end of the '60s, singer/songwriters have become more and more an important part of the publishing business, and this will not change in the future. However, there are many major recording artists who are looking for exclusive songs, and this is what makes the work of publishers like us so important.

"Siegel Music was started by **Ralph Siegel**, one of the most successful songwriters in Europe, with more than 600 songs to his credit. They are constantly given airplay, so as

a company, we are very supportive of traditional songwriters. However, every singer/songwriter is also encouraged and we are constantly placing songs with other artists. **Chris Thompson**, who wrote *You're The Voice*, is an example of a composer, lyricist and a musician for fellow artists who has been signed to Siegel worldwide."

Says Lewis, "We also have a healthy roster of people who write and produce for other artists, including **Russ Ballard**; **Derek Bramble**, who has written for **Whitney Houston**; **Pete Sinfield**, whose credits include **King Crimson**, **Bucks Fizz**, **Diana Ross**; and **Squeeze's Chris Difford**."



Jesus Jones' songs were sought after by Bob Dylan.

Covers

Curran, however, says it can be hard now to get covers for old-fashioned songwriters. "There are few outlets for song plugging, although in some countries such as Germany, there are still opportunities for placing songs. We encourage our writers to produce songs which have a focus and, by-and-large, most UK songwriters are very self-sufficient. **Rob Fisher**, formerly of **Climie Fisher**, is an example. **BMG** signed him last year, introduced him to **Rick Astley**, and together they wrote the hit *Cry For Help*.

"There is also **Steve Anderson**, one half of **Brothers In Rhythm**, who has been working with the **Pet Shop Boys**, and has just completed cowriting and producing six tracks for **Alison Limerick's** new album on **Arista**. A year ago he was best-known for his remixing, but his talents have since been developed."

Says **EMI Music Publishing MD Peter Reichardt**, "It has been incredibly difficult for many years now to get song covers for writers who do not record, perform or produce themselves. **Diane Warren** is the exception to the rule for us. She's a hit-making machine who has written for names like **Cher**, **Michael Bolton**, **Taylor Dayne** and **Aerosmith**. It is difficult for any publisher to make a living solely out of songwriting, and I'm personally more comfortable with acts like **Jesus Jones**, who we had signed for publishing when they were completely unknown.

"We recently had a call from **Bob Dylan's** management saying that Dylan has heard **Jesus Jones' Right Here Right Now** and did we have any unrecorded songs by the band that he could record. A hit song is the key to everything. There is also a big demand for **Mick Hucknall** songs from other recording acts, but he doesn't write to order. Yet, I am sure a time will come when he will start writing for artists other than **Simply Red**."

Island Music MD Richard Manners agrees that the market for song covers is now almost non-existent. "I wish I could say that there was a market, but the amount of artists and musicians who take on other people's songs is minimal," he says. "That's why it is so important for contemporary songwriters to have other talents, like producing and arranging. One example is **Stepz**, one of our writer/producer signings who penned a development deal with **Motown**. He's also proving to be an excellent collaborator with other writers. We also have **Stephen Bray**, who has co-written many of **Madonna's** biggest hits, including *True Blue*. He could be collaborating every day with all the top writers but, at the moment, he is more interesting in developing his own ideas."

PolyGram Music Publishing MD Lucian Grainge is also a big believer in the self-sufficient songwriter. "We do

have some 'plain' songwriters signed to the company, but they are outweighed by those who perform as well, and that has been the general situation for about 15 years now. Many of them have production as an extra string to their bow. **Joe Collis**, who wrote a lot as a member of **Human League**, is an example, and he is now successfully writing music for TV."

"It's difficult for any music publisher to make a living solely out of songwriters." — Peter Reichardt

"I'm afraid the day of the traditional songwriter is gone," says **Zomba Music MD Steve Howard**. "It's important for him or her to have a record deal as well. There is a very thin dividing line between someone finishing writing a song and starting to record.

Success Ratio

"At Zomba, we probably publish around 50 songs a year which may not be a lot compared to some major publishers, but our success ratio is very high. **Mutt Lange** is one of our biggest successes, but then there are others like the band **Romeo's Daughter**, signed to **Jive**. Their album didn't do as well as we hoped, but other names such as **Eddie Money**, **Cher** and **Heart** have recorded songs from it.

"We're continuing to work the songs, but our policy is not just to send out loads of tapes by any of our writers. It is all done on a very selective basis by the senior executives from the Zomba group, who go directly to the decision-makers in the industry."



Pet Shop Boys, a self-sufficient team.

"It makes a lot of sense for a music publisher to sign a writer who can also perform or produce his own material, but there is still room for the pure songwriter," says Elderton. "In fact, my feeling is that his day may well be coming around again because, while a lot of artists can be great performers, it doesn't necessarily mean that they can come up with the greatest of A-side cuts.

"It has not been easy during the past 15 years to get song covers; in fact, it has been incredibly difficult. But during the last 18 months, a lot of record company A&R executives have come around to the fact that a music publisher is not just a fat cat collecting the money, but can have a valuable role in providing hit material, whether it be an old song standard or new contemporary material."

Chris White

Back Catalogue: Going For Gold

The growth in music publishing back catalogue continues to be a lucrative area of exploitation for publishing companies, both large and small.

New avenues for promotion are always being explored, and the rising number of gold radio stations in Europe is giving extra exposure to older copyrights.

Long-establishing publishing companies have a wealth of gold product to exploit. Warner Chappell MD Robin Godfrey-Cass says the company has 800,000 copyrights in its catalogue, including a lot of big standards. "They range from classics like *White Christmas*, *Every Time We Say Goodbye*, *My Way*, *Summertime* and *When I Fall In Love* to Eric Clapton's *Layla* and Jerry Leiber and Mike Stoller's *Hound Dog*," he explains.

"...We will be sending out a new promotional CD featuring our major copyrights..."

— John Brands



Godfrey-Cass points out that one of the major growth areas for music publishing back catalogue is film and advertising. He says, "We have a team of people concentrating on that all the time, placing copyrights with advertising agencies and film companies. It's a quick-returning side to our business and we don't have to worry about records being sold. The revenue earned helps to offset the advances paid to newer writers.

"The Warner Chappell staff has regular meetings with top agencies to find out what kind of material they are looking for, and then to come up with the right song to fit the brief. This year, we will be launching a portable catalogue, no bigger than a Filofax, which will contain the top 3,000 songs that we control, divided into themes and periods. It has taken a long time to compile, but will be an invaluable extra marketing tool."

Promotional Tools

MCA Music International VP John Brands would like to see more contact between music publishers and gold stations. He says, "To be honest, we don't have that much contact with them at the moment and they are going to choose which records they play anyway. But, we will be sending out a new promotional CD featuring our major copyrights, like *The Girl From Ipanema*, *Strangers In The Night* and *California Dreaming*, as well as the musicals

"Copyrights like 'Pump Up The Jam' will also have another lease on life in the future."

— Bernard Goffin

'Jesus Christ Superstar' and 'Evita' and the Steely Dan catalogue.

"The promo CD is being sent out to TV and radio stations, as well as advertising agencies, and will feature the top 100 songs in the MCA Music catalogue. It will be an expensive exercise, but a worthwhile one. It was available on cassette a couple of years ago and the reaction then was very good."

EMI Music Publishing is taking similar action to promote its wealth of catalogue. "We have two people concentrating on it full-time, constantly delving in and finding new ways of exploiting the music via radio, TV and films," says MD Peter Reichardt. "In addition, a 'top titles' book, which has the copyrights in categories, has been sent out to all the advertising agencies and record companies to draw their attention to the classic songs that we have."

"It is important for any music publisher to keep its catalogue before the eyes of the media," says BMG Music Publishing MD Paul Curran. "In the UK, we have produced a CD which has been sent out to TV, film and advertising agencies, and is backed up by a continuous flow of information. Our Italian company has also produced a catalogue featuring the top 1,000 BMG hits, including the Bee Gees, Gilbert Becaud, John Lennon, Neil Diamond, Barry Manilow and Stephen Bishop. Bobby McFerrin's hit *Don't Worry, Be Happy* has been licensed out over and over again for any number of projects.

"Radio airplay is obviously very important in promoting copyrights, particularly with the increasing number of gold stations throughout Europe. However, it is up to each local territory to devise its own strategy for liaising with the stations and, of course, exploiting other potential promotional areas."

PolyGram Music Publishing has opted to promote its back catalogue via cassette. Says MD Lucian Grainge, "We have put together a 'jukebox' of top copyright titles, but they are available on cassette rather than CD, so that people can listen to them in their cars. The programmes have been put together in a way that gives

you the impression you are listening to a station like Capital Gold/London. We also work very closely with PolyGram Special Products in promoting the catalogue, but it hasn't been the best of years for advertising campaigns in the UK because of the recession."

Younger Companies

On the whole, younger publishing companies do not have the wealth of back catalogue to promote via radio and advertising. In Belgium, BMC Publishing's MD Bernard Goffin says that since its major product is dance, and the company has only been operating for five years, it has to look at other areas. "Obviously, five years is too short a time to do serious work on back catalogue, but just as all the disco hits of the late '70s have come back into fashion, copyrights like *Pump Up The Jam* and *Jack To The Sound Of The Underground* will have another lease on life in the future.

"Previously, many music publishers, particularly on the continent, have ridden on the backs of record companies.

But now, because of new media and promotional outlets, there is more awareness of what a publisher does, especially with regard to back catalogue."

Peer Southern Music's catalogue includes many Buddy Holly classics, as well as Donovan's *Sunshine Superman*, which recently picked up a BMI award for more than one million plays in the US. "We're sitting on a tremendous back catalogue, and it is a priority to make it work for us," says MD Nigel Elderton. "TV is an important area for music copyrights, as are films, although in the UK, the latter is a bit of a joke at the moment, as there is hardly a film industry left. Radio is also important, and we're currently in the process of compiling some form of catalogue which will focus on all the main copyright titles that we have and bring them to the attention of all the key media outlets."

Promoting song copyrights is not always easy, as Island Music MD Richard Manners points out. "It's an increas-



"Radio airplay is obviously very important in promoting copyrights."

— Paul Curran

ingly important source of revenue, but almost impossible to market, certainly with regard to radio stations. It is very hard to persuade them to play something like *All Right Now* any more than they want to. However, to a great extent, catalogue sells itself. If we get the airplay, then that's great, but I see my role as a publisher in developing the songwriting talent of the future."

Virgin Music MD Steve Lewis agrees that it can be difficult for publishers to establish a close working relationship with gold stations. "In relative terms, our catalogue isn't that old anyway," he says. "But we do work hard at promoting it in conjunction with the record companies involved, and also with Virgin Sound, which liaises closely with the various advertising agencies."

"Obviously, we are always looking for new forms of catalogue exploitation," concludes Godfrey-Cass. "And all the new radio stations in Europe can only help to generate extra revenue, which is ploughed back into developing new talent, and make the public aware of the great songs of the past."

Chris White

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SINGLES

THE BAD EXAMPLES

Promises In The Dark - Jaws/Waterdog/CNR **R/EHR**
 PRODUCER: Michael Freeman
 While the memory of their first single *Not Dead Yet* is still alive, these young Americans will have no problems in grabbing the attention of album rock programmers once more with this guitar-driven pop song.

THE BASEMENT BOYS PRESENT ULTRA NATÉ

Deeper Love (Missing You - Eternal) **D/EHR**
 PRODUCER: The Basement Boys
 The Baltimore-based production team fronted by lady Ultra Naté was ahead of the more soulful trend in dance when it originally released the *Blue Notes In The Basement* album last year. The fate of pioneers is that they often don't get the attention they deserve. Don't let them go unnoticed this time.

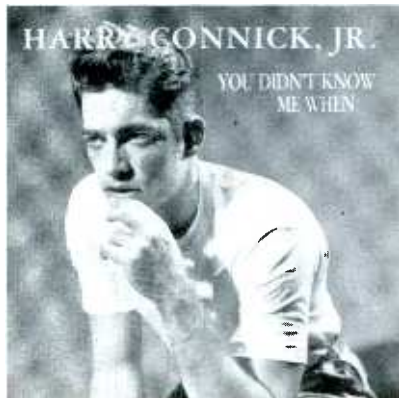
CHERELLE

Never In My Life - Tabu/A&M **AC**
 PRODUCER: Narada Michael Walden
 Those who are into Anita Baker shouldn't miss out on this soft love ballad. Its a quiet storm perfect for programmes around the midnight hour.

CLIVILLES & COLE

Pride (In The Name Of Love) - Columbia **D/EHR**
 PRODUCER: Robert Clivillés/David Cole
 The renowned producers duo (C&C Music Factory) do what the Pet Shop Boys (*Where The Streets Have No Name*) did before them—adapt a song of world's leading rock band U2 and take it to the dance floor. The gospel-framed arrangement makes their version particularly interesting.

HARRY CONNICK, JR



You Didn't Know Me When - Columbia **J/AC**
 PRODUCER: Tracey Freeman/Ann Marie Wilkins
 His latest single is once again a Connick original. Still, it sounds more like vintage big band jazz than a lot of songs that were actually written in the heyday of this type of music. Being the Renaissance man that he is, Connick himself, of course, arranged and orchestrated it, as well. And that's an iron-clad guarantee of top quality.

THE FOUR HORSEMEN

Nobody Said It Was Easy - Def American **R/EHR**
 PRODUCER: Rick Rubin
 The success of label mates the Black Crowes has opened the gates for more

basic rock 'n' roll-oriented bands. These outlaws—supported by the superb production of Def American owner Rick Rubin—provide a raw boogie loud enough to disturb the peace in any honky tonk. It is a powerplay at Dutch pubcaster VARA.

MALCOLM McLAREN

Magics Back - RCA **D/EHR**
 PRODUCER: McLaren/Stock/Waterman
 The theme of the movie *The Ghosts Of Oxford Street* kicks off with Prokofiev's *Romeo And Juliet* before it bursts into a typical Stock. Aitken and Waterman pop/dance tune. McLaren "replaces" Aitken, while Alison Limerick is featured as lead vocalist.

SPO-DEE-O-DEE

More Than I Do - Columbia/Phonogram **R/EHR**
 PRODUCER: Richard Janssen
 Lead singer Ross Curry of this Dutch rock trio originally hails from Liverpool. That may explain his pop sensibility. Passion is the name of his game; this young man really sings his heart out. The dry sound of the production is as effective as on Lenny Kravitz's *Mama Said* album.

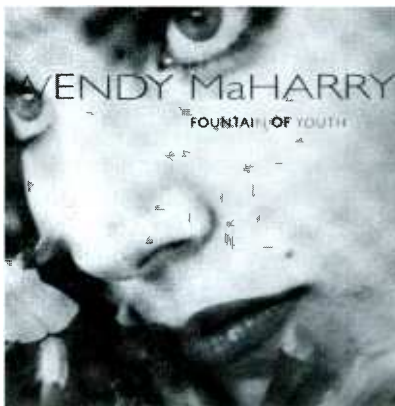
LISA STANSFIELD

All Woman - Arista **EHR/AC**
 PRODUCER: Ian Devaney/Andy Morris
 The second single from the *Real Love* album is a smooth ballad, not heard anymore since the top days of Shirley Bassey. She should be an excellent choice to sing lead on a future 007 soundtrack.

BONNIE TYLER

Against The Wind - Hansa/BMG **AC/EHR**
 PRODUCER: Dieter Bohlen/Luis Rodriguez
 On December 29, 20 million TV viewers watched the "Tatort" programme on German national broadcaster ARD. This passionate ballad sung by Tyler in her best sandpaper tradition was the theme song for the farewell episode for inspector Schimanski; and it was an instant hit.

WENDY MAHARRY



Fountain Of Youth - A&M **AC/EHR**
 PRODUCER: Dwight Marcus
 The second album by this promising singer/songwriter shows a wide range of styles, from the "old fashioned" blues- and jazz-tinged songs *Chagall* and *Backstabbing Girls* to the modern *How Do I Get Over You*. The strong chorus in the latter is supported by a '90s dance beat and perfect for acceptance on EHR—to be filed somewhere between Stevie Nicks and Rickie Lee Jones. But before doing so, play the tracks *Too Busy Looking Out The Window* with its lovely melancholy mood, and *Desperate*.

THE NYMPHS

Nymphs - Geffen **R/A**
 PRODUCER: Bill Price
 Mixing hard rock with punk seems to be one of most important trends in rock today, a fact sufficiently proved by Guns N' Roses, Skid Row, and, of course, Nirvana. This quintet is no exception to the new rule. Lead singer Inger Lorre is the right person to put the atmosphere of old Siouxsie & The Banshees records in a '90s rock context. Nobody can accuse them of being copycats. The tracks *Imitating Angels* and *Heaven* show their sound to be original and fearless.

ALBUMS

THE PRIMITIVES

Galore - RCA **A/EHR**
 PRODUCER: Ian Broudie
 Words like "alternative" and "independent" often scare off EHR programmers. Acting this way, a lot of fine and valuable music doesn't get a real chance to reach different ears. The music of this UK three-piece outfit is not difficult at all. Don't let their "bat" attitude mislead you; this is pure pop. It's a collection of good melodies sung by heavenly front woman Tracy Tracy (*Hello Jesus*). The emphasis track for the above recommended formats should be *You Are The Way*, the first offering of this album back in July.

ROCKING CHAIRS

Love And Hate Revisited - River Nile/Ala Bianca **R/AC/EHR**
 PRODUCER: James A. Ball/Kenny Greenberg
 While the world is still waiting for the new Bruce Springsteen album, everyone can kill time with a great album by this Italian rock band. Lead singer Graziano Romani has the same kind of sandpaper voice. "The Boss" himself wouldn't be disappointed with these compositions. The stomper *The Soul Of A Man*, featuring the Uptown Horns, boasts the sound of Asbury Park. Programmers who prefer softer material should check out the attractive tearjerker *Nobody Knows*, enhanced with the graceful tones of a Hammond organ.

TONTON DAVID

Le Blues Des Racailles - Delabel **D/EHR**
 PRODUCER: T. Morris/T. Dallas
 As mentioned before in M&M, the French language is very suitable for rap in all its variants. Together with fellow country man King Daddy Yod, this high velocity talker shares the front row in the raggamuffin corner. The man's flood of words is almost unstoppable; only female backing vocalists are able to make him keep his mouth shut for a while, as evidenced on the track *Les Jeunes Filles Vont Tuer* (The Girls Are Going To Kill).

HENRY VESTINE

Guitar Gangster - New Rose **R**
 PRODUCER: Evan Johns
 Boogie time again! Please welcome back the guitarist who played in the legendary '60s blues band Canned Heat and the very first line-up of Frank Zappa's Mothers Of Invention. The session leader is Texan madman "H-Bomb" Evan Johns, who has recruited an all-star team, consisting of ex-Fabulous Thunderbirds, now LeRoI Brothers drummer Mike Buck and pianist Marcia Ball, among others. The credo of this live recording is "all systems go," and so they do. Johns himself is taking care of the gritty lead vocals in his own virtuosic way. He sings a little gem titled *No Phone* the way it should be—desperately. Meanwhile the guitarists are fighting a heavy duel of life and death. All in all, it sounds like a thrilling jam by ZZ Top in Billy Gibbons' garage. Ear-blistering, but big fun all the way through.

NEW TALENT

BRUTAL OBSCENITY

Dream Out Loud - Prophecy/Semaphore (LP) (Holland)
 PRODUCER: Brutal Obscenity/Wilmer S.
 The Harlem region in Holland is well known for its metal bands in all flavors. This angry five-piece outfit is a real crossover band, combining punk and speed metal. Powerful guitar riffs get interrupted by crazy tempo changes. No big deal—"expect the unexpected" is their motto. Apart from the acoustic ballad *Luke*; this album is a dream of loudness. Contact Marcel van de Pauvort at tel: (+31) 2240.15045; fax: 2240.16001.

FUNK MACHINE

I've Closed The Door - Flying (Italy)
 PRODUCER: Funk Machine/Roberto Ferrante
 If you want to hear Incognito's *Always There* featuring Jocelyn Brown in dis-

guise, then this is it. This Italo house production with Kati Thompson stays close to the original. However, it's far more suitable for the clubs. Contact Annamaria Girillo at tel: (+39) 81.762 8278; fax: 81.762 8279.

A MILLION BLUES

Don't Think It's Over - Local Hero (EP) (Germany)
 PRODUCER: A Million Blues
 This is not a run-of-the-mill pop record. No way! Intelligent and thoughtful, this talented UK duo's set comes off like a cross between Talk Talk and Japan. Programmers who have lost faith in well-crafted pop will be delighted by this fine music. The slow moody track *Victoria* means victory for this almost forgotten musical style. Contact fax: (+49) 221.546 2382.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

AUSTRIA

E.A.V.



- Signed to EMI Austria.
- Publisher: Blanko/Wintrup.
- Management: Joe Artner/Günther

Schönberger/Vienna.

● New album: *Watumba*, released on November 18, 1991. It is charted in Austria at number one, in Germany at 17 and in Switzerland at 15. In the European Top 100 Albums, it is number 26.

● New single: *Jambo*, released on October 3, 1991. Currently, it is at number seven in Austria and at number 33 in Germany. In the Coca Cola Eurochart Hot 100 Singles, it is number 68.

● Recorded at Sound Mill/Vienna.

● Producer: Peter Müller.

● Marketing: EMI Austria has set up a campaign which includes fly-postering, postcards and a special competition. An electronic billboard placed on the main streets of key cities shows a 20-second advertising spot every six minutes. E.A.V. is sponsored by cassette manufacturer TDK.

● Promotion: In December, the band appeared three times on Austrian national TV ORF in the "Achtung Kamera," "7 x Ich Und Du" and "Die Grossen 10" programmes.

● European releases: The album and single are out in G/S/A.

Austrian band E.A.V. (Erste Allgemeine Verunsicherung) has a reputation for adding a humouristic note to pop music. The band's name is a wordplay on the name of the country's biggest insurance company Erste Allgemeine Versicherung. Translated, it means something like "an institution to make people feel unsure."

In 1986, the former cult band—founded in 1976—enjoyed its first Euro-crossover success with the hilarious single *Ba-Ba-Banküberfall* ("Ba-Ba-Bank Robbery"), a song about a nervous, stuttering bank robber too afraid to commit his crime.

The first single *Jambo* of their ninth album *Watumba* sees the musical clowns

breaking new comic territory with a parody on "sexual tourism" by men from the west—unlucky in love—who chase girls in the Far East. This song is the story of an unhappy woman from Vienna who flies to Africa to find a man. Unfortunately, her choice doesn't like her and runs away from the furious lady. The fun rock is spiced with African overtones for this special occasion.

Additional crazy subjects on the album are prehistoric men, UFOs, a killer, a bagpipe musician and so on. Nothing is impossible to tackle for jester Thomas Spitzer and his six mates. The album is an instant success; it's already double platinum at home (over 100,000 units sold) and gold (250,000 copies) in Germany. Unlike most album releases, the band does not support its new album by touring. Instead, they've recorded an English-language version to be released at a later date, and also are currently preparing their first cinema movie and a six-part TV series to be broadcast on German TV.

UNITED KINGDOM

Right Said Fred



- Signed to Tug Records.
- Publisher: Hit & Run Music.
- Management: Tamzin Aronowitz/London.

● New album, as yet untitled, to be released in March.

● New single: *Don't Talk, Just Kiss*, released on November 21, 1991. Currently, it is in the charts in the UK at number nine and Ireland (27). In the Coca Cola Eurochart Hot 10 Singles, it is number 37.

● Recorded at Red Bus/London.

● Producer: Tommy D.

● Marketing: T-shirts.

● European releases: The single is out in the Benelux on Dureco, Germany (Inter-cord), Switzerland (Phonag), Austria (Echo), Scandinavia (Sonet), and France and Greece (both on Virgin).

One of the most comical hits of last year was undoubtedly *I'm Too Sexy* by Right

Said Fred. In the clubs, everyone imitated their "catwalk" dance as seen on the video clip. In the UK year-end chart, its peak at number three was quite astonishing for a debut single. In the year-end edition of the Coca Cola Eurochart Hot 100 Singles, it was positioned at number 49.

Their second single again sports a tongue-in-cheek sense of humour, but this time the very-much-in-demand session soul singer Jocelyn Brown is featured. The song, itself, sounds like an unknown gem by the Human League.

Band members brothers Richard and Fred Fairbrass, plus Rob Manzoli, have a long history as sessioneers before trying their luck with dance. Brother Fred joined Bob Dylan on his 1987 *Hearts On Fire* tour. At the moment, they are finishing their debut album, due for release in March, when a UK concert tour is planned.

HOLLAND

Gordon



- Signed to CNR.
- Publisher: Warner Basart.
- Management: Powerplay/Hilversum.

● New album: as yet untitled, to be released in March.

● New single: *Kon Ik Maar Even Bij Je*

Zijn, released on August 28, 1991. Currently, it is at number one in Holland for the third consecutive week. In the Coca Cola Eurochart Hot 100 Singles, it is number 46.

● Recorded at Arnold Mühren Studio/Volendam.

● Producer: Peter van Asten.

● Promotion: The singer has appeared on numerous Dutch TV and radio programmes.

● European releases: The single is out in the Benelux and in Scandinavia (in the English version).

The singles charts are becoming more unpredictable by the week. Just when you think dance is dominant, typical AC ballads or schlagers slip through and attack the top slot.

The current number one in the Dutch Top 40—*Kon Ik Maar Even Bij Je Zijn* by Gordon—is just such an unexpected hit. The success of this sentimental ballad, while most of the current dance hits never get airplay, is probably best explained by its radio-friendly character.

In theory, clubland and radio keep different genres within the charts in balance. It's not the first time this has happened. In 1989, René Froger surprisingly reached the number one position with *Een Eigen Huis*, a song in the same vein.

The John Ewbank-written song is strong enough for a potential crossover to other territories. CNR—currently very successful on the domestic market—must have had similar ideas because the English version of the song (*If I Could Only Be With You*) is featured on the flip side. A German version of the song (*Lass Uns Für Immer Freunde Sein*) has already been recorded.

CNR plans to run a campaign for Gordon at MIDEEM and it is rumoured that John Farnham is planning to record a cover version.

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

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

Tapping Evening Programming's Hidden Ratings Potential

by Scott Lockwood

Ratings sweeps are just around the corner for most stations in Europe. Perhaps you're looking a special niche, or an added secret weapon to outscore the competition. If your daytime programming is in order and working fine, you still have one big shot left—evenings. And it can work a whole lot better than you might think.

Evening Power

If you're of the opinion that night-time doesn't count, then I beg of you to please discard this notion. Night-time listening matters, in many ways, just as much as during the day. In fact, in some ways it counts more. Here's why:

1. During the day, life is hectic with much to do and aside from morning drive, there isn't much time to really *listen* to the radio. Sure, people hear it, but hearing and listening are two separate things. Evenings are a relaxing time, and a perfectly natural time to listen closely.

2. A large majority of single people, who use the workplace as social grounds, go home to empty dark homes and apartments. Often there's little to do and no one to speak with. Radio, as the personal medium it is, provides friendship and a feeling of contact to the outside world.

3. People who go to bed with your radio station wake up to it, as well. Morning numbers can always be enhanced with a well-positioned evening program. It's hard to find a new station in the early morning hours when you're worried about getting to work on time.

4. Night-time is ratings time. By this, I specifically mean filling out surveys. People who are keeping a written log of their radio listenership usually fill this information out during the evening because that's when they finally have time to do so. When they're listening to you at the same time, be sure they'll remember to report you.

The Evening "Catch-22"

Many broadcasters, especially those responsible for their station's financial matters, place a low value on evening programming because of the costs vs. revenue return. They figure if it can't be sold in the advertising community, why bother to invest in it? The result? More poor ratings that *can't* be sold in the advertis-

ing community.

Programmers too, are to blame. Many adults turn to TV between 18.00-20.00. When an entire market is confronted with dismal radio ratings in the evening, the usual response is to write evenings off as hopeless. No concentration, no effort, no ratings.

That's where the "Catch 22" comes in because people won't listen until there's something worthwhile listening to. The process never stops until someone with courage takes the risk to change it.

I recommend you be the first in your market to do so. When you succeed, you will undoubtedly be the market leader. Remember, number one stations are almost always popular in evening hours, too.

Breaking The Cycle

The first step is to personally believe that generating night-time success can be done, then to convince your own manager. While you're at it, convince the whole staff. Vow to make your evenings a star daypart that will be treated with as much attention as any other time.

Some additional arguments that will work in your favor will be:

1. The fact that evenings and night-time together make up 50% of the broadcast day. If it isn't ever going to be important, why not just sign off at 18.00?

2. A percentage of new listeners will be business owners who can be cultivated as advertisers. Many people buy commercials on stations they like and at times they listen.

3. By enticing people to listen in the evening, you will increase your daily total of time spent listening and probably increase or solidify your morning ratings. Raising your morning numbers alone makes evenings worth the effort.

Successful Evening Programme Elements

There are hundreds of ways to attract listeners at night. Whichever way you choose, it's important to remember some basic points that are common to all successful evening shows:

1. Music is important, but should not be favoured to the exclusion of features, information and personality. If wall-to-wall music was only what people ever really wanted, the stations which run recorded tape would be run-

away winners already.

2. The atmosphere and mood you create will compel people to remember you and listen often. Radio, particularly at night, has the ability to evoke feelings in people. Get to their emotions!

3. Your chief competitor is not another radio station—it's television, in general. Most people watch TV because there's something more interesting there than on the radio. You'll never bore someone into listening...you have to interest them. They'll turn the TV off when they think they'll miss something by not listening to your programme.

4. Personalities are important and should be given a lot of freedom. Let them experiment and do things spontaneously. This maintains the surprise factor for the audience. Night-time is a daypart where you can take more risks, as listeners will be more receptive than in mornings or middays.

5. Use all forms of listener contact, particularly the phone. Air lots of calls. This puts lonely people in contact with the outside world. It also has a magic sales effect, stating without words that the world is listening. Additionally, it brings out more personality, as presenters are never more one-on-one than when they speak with a caller live.

6. Use regular features, especially those that are personal in nature. Reading letters written by listeners to other listeners is an excellent example and a great form of voyeurism that people enjoy (so long as it stays mostly decent).

7. Play requests and cheat on your regular rotation. Even weak songs can work if presented in the proper atmosphere. These are songs that would perfectly tie into a feature or a mood created by the program. Let your presenter decide.

Love Theme

If you're looking for a creative "hook" to land extra listeners—particularly women—a "love" theme for evenings is one of the most successful programming techniques used in radio.

Because of its personal nature, this topic rubs some the wrong way, but it's powerful enough to generate large numbers of listeners, primarily through its wide appeal. Think about it: Love is something that everyone likes, needs and wants. It's a perfect product for men, women, young, old, rich, poor, wise or foolish. Fortunately, the recording industry releases an overabundance of

Success Factors For Evening Programming

1. Music should not be favoured to the exclusion of features, information and personality.
2. Evoke feelings and emotions. The atmosphere and mood you create will compel people to remember you and listen often.
3. Remember that your chief competitor is not another radio station—it's television. You'll never bore someone into listening...you have to interest them.
4. Personalities should be given a lot of freedom. Let them experiment and do things spontaneously. Take more risks.
5. Use all forms of listener contact, particularly the phone. Air lots of calls.
6. Use regular features, especially those that are personal in nature, such as reading letters written by listeners to other listeners.
7. Play requests and cheat on your regular rotation. Use songs that tie into features or set moods. Give your presenter freedom to be musically creative.

songs about love, and always will. It seems that love is the one thing that never goes out of style. You already have a strong base without the worry of a trend passing.

But, as mentioned above, music isn't the only important part of the programme. The features and elements are also vital. Here, the theme of love gives you unlimited possibilities:

1. Reading personal love letters
2. Providing a contact service for listeners
3. Songs dedicated to a loved one
4. Romance horoscopes
5. Poetry
6. Talking with listeners live about their relationships. This is a big category that includes breakups, reconciliations, anniversaries, birthdays, weddings, and more.

The list goes on, of course. It's limited only to one's imagination and the interest of the presenter doing the programme.

The most important thing is to choose someone who is sensitive to people's needs and genuinely cares. Women make excellent presenters because they're not afraid of emotion, as most men seem to be. However, men can be a huge audience draw, too, providing they like the idea and feel comfortable with it.

My answer to this is to have one of each sex. Not a team show, but one for the first half of the programme, then the other to finish. It seems to make no difference in which order.

If you're the first in the market to offer this and do it properly, you'll wind up with a huge market share. Still, you need to be careful. There are a few obvious mistakes to avoid:

1. Don't do it just one night a week for only a few hours. Not

everyone is interested every night, but someone is. Being consistent each night is a guarantee and promise that you're there when they need you.

2. Don't battle a well-produced "Love Songs" show with the same music minus the talk. It never works, and often it strengthens the originator. If you didn't get there first, come up with a different idea.

3. Don't cross boundaries of decency. Blatant sex talk works only for short periods of time. Once everyone's been shocked three times, there's no more need to listen. Stay clean, and allow your listeners to build their own mental pictures.

4. Don't make fun of or ever shun your audience. You can get away with this in other time periods outside of this theme, but it's deadly during the show.

In conclusion, night-time is the right time for experimentation and creativity. The risks are extremely low if you end up doing something wrong, but there are large rewards for being right.



Scott Lockwood is president of Scott Lockwood Enterprises, an international programming consulting firm whose radio station clients include Radio Charivari/Nuremberg. Lockwood can be reached in Germany at Tel: (+49) 911.23 8727.

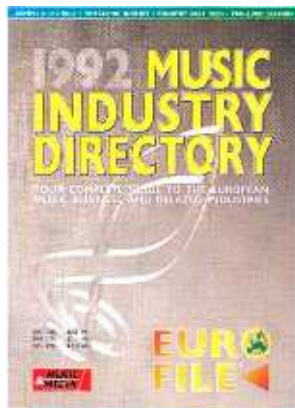
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STATION REPORTS

Inner City- Let It Reign
Kym Sims- Too Blind
MC Hammer- Addams Groove
Set-Up- Neem M'n Hand

KRO/Hilversum
Paul Van Der Lugt - Head Of Music
Power Play:
AD Bad English- Time Stood Still

NCRV/Hilversum
Jaap de Groot - Producer
Power Play:
AD Paula Abdul- Vibeology

HIT RADIO/Bussum
Koen Van Tijn - Music Dir
Power Play:
 2 Unlimited- Get Ready 4 This
DJ Jazzy Jeff- Ring My Bell
Michael/John- Don't Let The Sun
 Gordon- Kon Ik Maar
KLF- Justified
Michael Jackson- Black
 Queen- Bohemian Rhapsody
Right Said Fred- Don't Talk
Shanice Wilson- I Love

B List:
AD Paula Abdul- Vibeology
Tina Turner- Way Of The
Traumatic Stress- Who THe

POWER FM/Amsterdam

Peter Belt - MD

B List:
AD Apotheosis- O Fortuna
Bonnie Raitt- I Can't Make
Candy Skins- For What It's
Diana Ross- When You Tell
Garland Jeffreys- The Answer
Joe Cocker- I Can Hear
Juan- Serenade
Love & Money- Winter
Marky Mark- Wildside
MC Hammer- Addams Groove
Return To Zero- Dance Your
Revenge Of H & H- Why
Right Said Fred- Don't Talk
Sonic Surfers- Having
T-Birds- Birds Dance

SKY RADIO/Bussum
Tom Lathouwers - Operations Mgr
Power Play:
Michael/John- Don't Let The Sun
 Gordon- Kon Ik Maar
Michael Bolton- When A Man

Shanice Wilson- I Love
A List:
AD Love Affair- Everlasting
N.K.O.T.B.- If You Go Away
Queen- These Are The Days
AL Michael Jackson

BELGIUM

RADIO CONTACT F/Brussels
Jean Lou Bertin - Prog Dir
B List:
AD Fanny- L'Homme A
Jive Bunny- Rock & Roll
N.K.O.T.B.- If You Go Away
Right Said Fred- Don't Talk
Stephan Eicher- Pas D'Ami
U2- Mysterious Ways

RADIO CONTACT N/Brussels
Danny de Bruin - Prog Dir
B List:
AD Gordon- Kon Ik Maar
Jive Bunny- Rock & Roll
Levellers- One Way
N.K.O.T.B.- If You Go Away
Right Said Fred- Don't Talk
Toast- Alles Wit

RADIO EXPRES/Antwerp
Marc Dhollander - Head Of Music
A List:
AD Queen- Bohemian Rhapsody
Shanice Wilson- I Love

B List:
AD Jive Bunny - Rock & Roll
Marc Almond- My Hand Over
Paul Simon- Still Crazy
Rene Froger- Still On Your
Robbie Valentine- Over And
Roxette- Spending My Time
Scabs- Don't You Know

RADIO ANTIGOON/Antwerp
Piet Keizer - Dir
Power Play:
AD N.K.O.T.B.- If You Go Away
B List:
AD C&C Music Factory- Just A
Cliff Richard- We Should Be
Diana Ross- When You Tell
Garland Jeffreys- The Answer
Lisa Stansfield- All Woman
MC Hammer- Addams Groove
Natural Selection- Do Anything

Pet Shop Boys- Was It
Pop Gun- Dream
Right Said Fred- Don't Talk
RADIO ROYAAL/Hamont-Achel
Tom Holland - Prog Dir
Power Play:
AD Diana Ross- When You Tell
A List:
AD Bassheads- Is There Anybody
East Side Beat- Ride Like
Garland Jeffreys- The Answer
Henk Wijngaard- Ik Ben
Lisa Stansfield- All Woman
Paula Abdul- Vibeology
Rowen Heze- Bestel Mar

HIT FM NOORDZEE/Hasselt
André Hemeryck - Prog Dir
A List:
AD Alison Moyet- This House
Clivilles & Cole- Pride
MC Hammer- Addams Groove
Patrick Bruel- Qui A Le Droit

BRT STUDIO BRUSSELS/Brussels
Jan Hautekiet - Producer
A List:
AD The Radio's- She Goes
BB Jerome/Bang Gang- Do That
Brendan Croker- There'll Be
Candy Skins- For What It's
Ce Ce Peniston- Finally
Curtis Stigers- I Wonder
Dave Stewart- Out Of Reach
De Kreuners- In De Zin
Diesel Park West- Fall
East Side Beat- Ride Like
Garland Jeffreys- The Answer
Genesis- I Can't Dance
His Royal Fume- Cut
Joe Cocker- I Can Hear
Khadja Nin- Wale
Kym Sims- Too Blind
Lisa Stansfield- All Woman
Lush- For Love
Salt-N-Pepa- You Showed Me
Snap- Colour Of Love
Sugarcubes- Hit

BRT RADIO 2-EAST FLANDERS/Ghent
Rudi Sinia - Producer
A List:
AD Danny Supply- Unchained Melody
East Side Beat- Ride Like
Return To Zero- Dance Your

SPAIN

RADIO MADRID/Madrid
Rafael Revert - Music Mgr
A List:
AD Billy Bragg- You Woke Up
Lax 'N Busto- Pero Mai Tu
Los Moteros- Valvete A Por Ti
Sin Recursos- Coge A Esa Chico
UB40- Baby

TOP 97.2/Madrid
Raul Marchant - Music Mgr
Power Play:
AD Complices- Verdad Que
A List:
AD Elegantes- El Sol
John Lee Hooker- This Is Hip
Michael Bolton- Steel Bars
Snap- Colour Of Love

CANAL SUR RADIO/Seville
Paco Sanchez - Music Mgr
A List:
AD Aerosmith- Sweet Emotion
Boyz Scaggs- Drowning In
Brand New Heavies- Stay
Keith Sweat- Keep It
Mr. Big- To Be With You
Pop De Block- Sin Dormir
Roxette- Spending My Time

RADIO 16/Madrid
Carlos Honorato - Prog Dir
Power Play:
AD Karyn White- The Way I
Martika- Coloured Kisses
A List:
AD Bryan Adams- There Will Never
Complices- Verdad Que
KLF- Justified
AL Texas

SWEDEN

CITY 103/Gothenburg
Lars Bodin - Music Dir
Power Play:
AD Donna Summer- Work That
A List:
AD Robbie Valentine- Over And
Stefan Andersson- Fire
AL John O'Kane

HIT FM/Stockholm
Johan B. Bring - Prog Dir
A List:
AD Donna Summer- Work That
Hubbub- When Can I
John O'Kane- Dance Goes On
Kym Sims- Too Blind
MC Hammer- Addams Groove
Nia Peeples- Street
Stefan Andersson- Fire

RIKSRADIO P3/KLANG & CO./Stockholm
L.G. Nilsson - Producer
A List:
AD Franska Bänder- Solen
John O'Kane- Dance Goes On
Stefan Andersson- Fire
Ted Ström- Ett Liv

RADIO MALMÖHUS/Malmö
Olle Nilsson - Head Of Music
A List:
AD Da Yeene- Alright
Everything But The Girl- Twin
Gnags- Lygtemændens
John O'Kane- Dance Goes On
John Lee Hooker- This Is Hip
Nanna- Go Your Own Way
Patrick Bruel- Qui A Le Droit
Wilmer X- Eddie OK

RADIO HUDDINGE/Stockholm
Robert Sehlberg - Prog Dir
A List:
AD Genesis- I Can't Dance
Kate Bush- Rocket Man
KLF- Justified
Natural Selection- Do Anything
Rozalla- Everybody's Free

NORWAY

RADIO 102/Haugesund
Egil Houeland - Head Of Music
A List:
AD Contenders- Radio Land
Diana Ross- When You Tell
Genesis- I Can't Dance
Guns N' Roses- Live And
Prince- Diamonds
Queen- Bohemian Rhapsody
Snap- Colour Of Love
U2- One
Vestlandsanden- Brenn Alle Bruer

AL Simply Red
NRK-REPORT 1/Oslo
Vidar Lonn-Arneson - Producer
A List:
AD Guns N' Roses- Live And
N.K.O.T.B.- If You Go Away
Sanne- Crazy Love

NRK-REPORT 2/Oslo
Jan Rustad - Producer
A List:
AD Contenders- Radio Land
Curbacks- What It Takes
Ingenting- Pass På Så Du
Marius Muller- Don't Take
Pugh Rogefeldt- Volvojøret

STUDENTRADIOEN/Tromsø
Rune Hagen - Head Of Music
A List:
AD Contenders- Radio Land
Jakke/Valentinerne- Herr Kommer
KLF- Justified
MC Hammer- Addams Groove
Pet Shop Boys- Was It

RADIO GRENLAND/Skien
Anders Tvegaard - Music Dir
A List:
AD Dag Kolsrud- Someone To Love
Genesis- I Can't Dance
Marky Mark- Wildside
MC Hammer- Addams Groove
Snap- Colour Of Love
Wendy Maharry- Desperate

DENMARK

THE VOICE/Copenhagen
Lars Kjær - Prog Dir
A List:
AD Bette Midler- In My Life
Dread Filmmstone- From The Ghetto
INXS- Shining Star
MC Hammer- Addams Groove
News- Crazy Lazy City

RADIO VIBORG/Viborg
Paul Foged - Head Of Music
A List:
AD Bonnie Tyler- Against The Wind
Jody Watley- I Want You
Julian Lennon- Help Yourself
Lisa Stansfield- All Woman

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STATION REPORTS

Measure - Face To Face
N.K.O.T.B. - If You Go Away
News - Crazy Lazy City
Queen - These Are The Days
Slade - Universe

B List:
AD Enya - How Can I Keep
Genesis - I Can't Dance
Guns N' Roses - Live And

ARHUS NAERRADIO/Århus
Jesper Schousen - Head Of Music

A List:
AD Genesis - I Can't Dance
INXS - Shining Star
Lovekings - We Got A Better
Measure - Face To Face
News - Crazy Lazy City
Paula Abdul - Vibeology

RADIO HSR/Copenhagen
Ronny Salomonsen - Head Of Music

A List:
AD 2 Unlimited - Get Ready 4 This
Atlantic Star - Love Crazy
Cathy Dennis - Everybody Move
Genesis - I Can't Dance
Keith Sweat - Keep It
KLF - Justified
Nia Peeples - Street
Paula Abdul - Vibeology
PS 12 - Tog Kæresten
Right Said Fred - Don't Talk

DANMARKS RADIO/Copenhagen
Leif Wivelsted - Head Of Programmes

A List:
Dr. Baker - Turn Up The Music
Michael/John - Don't Let The Sun
Laus Højbye - Krumme's Sang
Marky Mark - Good Vibrations
Michael Jackson - Black

RADIO HORSENS/Horsens
Jan Boogaloo - Head Of Music

Power Play:
AD Brd. Ulstrup - Så Bare Ta
Diana Ross - When You Tell
Paula Abdul - Vibeology

A List:
AD INXS - Shining Star
Michael Bolton - When A Man
Salt-N-Pepa - Do You Want Me
Tina Turner - Way Of The

RADIO SYDKYSTEN/Copenhagen
Peter Hald - Head Of Music

A List:
AD Cliff Richard - We Should Be
Miss B Haven - Langt Ude

RADIO VICTOR/Esbjerg
Lars Meibom - Head Of Music

A List:
AD Baby Animals - Pointless
Bonnie Tyler - Against The Wind
Lisa Stansfield - All Woman
Luther Vandross - The Rush
Measure - Face To Face
Queen - The Show Must Go
Ray Dee Ohh - Vred Ung Mand
Snap - Colour Of Love

RADIO HOLBAECK/Holbaeck
Stig Nielsen - Prog Dir

A List:
AD C&C Music Factory - Just A
L.A. Guns - Ballad Of Jone
MC Hammer - Addams Groove
Nia Peeples - Street
Tevin Campbell - Tell Me What

FINLAND

DISCOPRESS/Tampere
Tuija Lindell - Co-Ord

A List:
Army Of Lovers - Obsession
Black Box - Open Your Eyes
De La Soul - Keep The Faith
Guns N' Roses - Don't Cry
KLF - Justified
L.A. Style - James Brown Is Dead
Prince - Gett Off
Ressu Redford - Kato Mitä

RADIO 100+/Tampere
Pentti Teravainen - Music Dir

A List:
AD Amy Grant - Good For Me
Bonnie Tyler - Bitter Blue
Boyz II Men - Uh Ahh
Carey Strings - Das Muss
Jody Watley - I Want You
Paul Rein - Wanderland
Prince - Diamonds
Procol Harum - A Dream In
Right Said Fred - I'm Too Sexy
Vanessa Williams - The Comfort
Winans - I'll Take You

AUSTRIA

OE 3/Vienna
Gunther Lesjak - Head Of Music

B List:
AD Alan Jackson - Don't Rock
Commitments - Mustang Solly
Gary Lux - For More
INXS - Shining Star
Kate Bush - Rocket Man
Neil Diamond - Don't Turn
Pears - Johnny
PM Dawn - Paper Doll
Simply Red - Stars
Soulsister - Sweet Dreamer
Ulla Meinecke - Das War
Wilson Phillips - The Dream Is

SWITZERLAND

RADIO 24/Zurich
Clem Dalton - DJ

A List:
AD Bette Midler - In My Life
Bruce Cockburn - A Dream Like
Huey Lewis - He Don't
Queen - Bohemian Rhapsody

STUDIO B/Dornach
Gusty Hufschmid - Head Of Music

A List:
AD Jessica Mohn - Schwarze
Nicole - Ein Leises Lied
Nicki - Traum
River City People - Standing
Roxette - Spending My Time
Roy Black - Jecar Brought
Southside Johnny - It's Been A
Tony Christie - Sweet

RADIO FOERDERBAND/Bern
Res Hassenstein - Dj/Producer

Power Play:
Simply Red - Stars
A List:
AD Herbert Leonard - Parlons
London Boys - Is It Love
Ten Sharp - You

DRS 3/Basel
Christoph Alispach - Music Co-Ord

A List:
AD KLF - Justified

COULEUR 3/Lausanne
Thierry Catherine - Head Of Music

Power Play:
AD Angelique Kidjo - Wé Wé
A List:
AD Basil - Out Of
Bomb The Bass - The Air
Chris Stamey - Something
Leather Nun - Take Me
Prince - Money Don't Matter
Simply Red - Stars
Sugarcubes - Hit
Texas - In My Heart
PM Dawn - Naked Rain
Urban Dance Squad - Routine

RSR LA PREMIERE/Geneva
Catherine Colombara - Producer

AL Alain Morisod
Johnny Hallyday
Lisa Stansfield

PORTUGAL

RFM/Lisbon
Pedro Tojal - Head Of Music

A List:
AD Michael/John - Don't Let The Sun
Julia Fordham - Love Moves
Queen - Bohemian Rhapsody
U2 - Mysterious Ways

YUGOSLAVIA

STUDIO D/Novo Mesto
Rasto Bozic - Dj/Producer

A List:
AD Martika - Martika's Kitchen

GREECE

POP 92.4 FM/Athens
Isaac "Easy" Coutiyel - Prog Dir

A List:
AD Genesis - I Can't Dance
Gipsy Kings - Sin Ella
Jon Bon Jovi - Levon
Level 42 - Guaranteed
Pet Shop Boys - Was It
Redhead Kingpin - Nice
Roy Orbison - I Drove

B List:
AD Eddie Money - I'll Get
Mr. Big - To Be With You
Natural Selection - Hearts Don't
Ozzy Osbourne - No More Tears
Ten Sharp - Ain't My Beating

ANTENNA 97.1 FM STEREO/Athens
Elias Xinopoulos - Prog Dir

A List:
AD Band Aid - Do They Know
Cliff Richard - We Should Be
Kym Sims - Too Blind
Marc Almond - My Hand Over
Mariah Carey - Can't Let Go
MC Hammer - Addams Groove
UK Mixmasters - Bore Necessities
Wham - Last Christmas

STAR FM STEREO/Thessaloniki
Vassilis Turonis - Prog Dir

A List:
AD KLF - Justified
UK Mixmasters - Bore Necessities

B List:
AD Brian May - Driven
Keith Sweat - Keep It
N.K.O.T.B. - If You Go Away
Salt-N-Pepa - You Showed Me

POLAND

POLSKIE RADIO 3/Warsaw
Marek Niedzwiecki - Producer

Power Play:
AD Queen - These Are The Days
A List:
AD Bad English - Straight To Your
Bryan Adams - Do I Have
Genesis - Jesus He Knows
Guns N' Roses - Live And
Pixies - I Can't
Siouxie & The Banshees - Hear

RADIO RMF/Krakow
Piotr Metz - Head Of Music

Power Play:
Michael/John - Don't Let The Sun

A List:
AD Jan Bon Jovi - Levon
Queen - Bohemian Rhapsody
Voice Of The Beehive - Perfect Place

B List:
AD Lenny Kravitz - What Goes Around
Michael Jackson - Give In To Me
Rush - Ghost

This Picture - Naked Rain

RADIO ZET/Warsaw
Darek Andrzejewski - Head Of Music

Power Play:
Army Of Lovers - Crucified
A List:
AD Marc Almond - My Hand Over
B List:
AD Barry White - Dork And
Rush - Ghost
Salt-N-Pepa - Push It

RADIO MERKURY/Poznan
Ryszard Gloger - Head Of Music

Power Play:
AD Rod Stewart - Broken Arrow
A List:
AD Enya - How Can I Keep
Fiordaliso - I Love You
Mr. Big - To Be With You
Natural Selection - Do Anything



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Rock Dance

(continued from page 1)

tory, rock, or more serious music, will become important, and the influence of the US will be less heavy."

Those views are echoed by **Stefano Zappaterra**, head of promotions at **Polydor Italy**. "Basic rock and roll will gain appeal in 1992—simple music with guitar, drums, bass and maybe a second guitar or keyboards; the type that the **Rolling Stones** have always provided," he says. "There's evidence of this in the music of **Bryan Adams**, certain songs on **Sting's** album *The Soul Cages* and the latest **U2** album. It's not AOR, but it's close."

"The popularity of dance music will probably decrease.

There's not a lot of great product about, but the material which is excellent will continue to be successful. The dance music situation reminds me of the late 1970s. People got fed up of disco music and turned to new wave and punk music."

But **Mark Collen**, **EMI Records'** UK senior product manager for **Parlophone/Capitol**, thinks dance will still continue to dominate the pop end of the chart. "Dance will be growing up just like punk did in the early '80s," he says. "If you can imagine a cross between **U2** and **KLF**, that's the direction."

"At the other end of the market, we'll be seeing the growing importance of adult rock—artists like **Crowded House** or **John O'Kane** appealing to consumers over 25 who like buying albums

but feel increasingly alienated in the stores."

In rock-oriented Scandinavia, the guitar movement has also been embraced. Says **Warner Music Norway** marketing manager **Fred Engh**. "**September When** was our 'happening' local band last year. In a way, they have set a trend because they have opened the doors to 'college' rock, just like **R.E.M.** did. We certainly will continue on this path."

A Broadening Of Styles

However, **Sony Music Sweden** promo manager **Joakim Bergman** is more ambivalent. "It's hard to say. I've got the feeling a lot of musical styles work well nowadays," says Bergman. "Radio is always very song-oriented, regardless of the genre. As long as it's a good song, they don't mind if it's rap or hard rock. By the way, rap is here to stay. The charts prove the hard facts. A very fine new trend is the growing importance of Swedish artists. Again, take the charts, and see for yourself. At a certain point in December, 15 out of 40 albums in our charts were local product—13 out of these 15 were in the 24 top slots."

Warner Music Netherlands head of promotion **Dick Pieren** sees the dance movement as expanding more than ever in 1992. "Within dance, the mix of different styles will be broader than ever—a sort of 'world dance music.' The recent single by **KLF** [*Justified & Ancient*] is a good example, with its country elements. Also, the school of singer/songwriters will see a similar broadening. Look at **Seal**, a new talent who is equally adept with techno as with handling ballad material."

BMG Records UK head/international marketing **Chrissie Harwood** also points to the ongoing influx of dance, but notes, "A lot of the hits last year were based on remixers and producers. You weren't necessarily establishing an artist identity. I foresee a lot of

development artists in the pipeline."

Growth Of German-Language Music

In Europe's largest market, **Thomas Wolf**, head of A&R at **Phonogram Germany**, says German-language repertoire will increase in popularity, but mostly on the national market. "Radio programming, which is featuring more German-language acts than ever, and the resulting chart placement of that material, contributes significantly to this trend," he says.

"The boom in German-language repertoire is being initiated by the record companies. Whether this will translate into sales remains to be seen."

"It is very difficult to break German artists on a pan-European level if they are not established acts such as the **Scorpions** or **Stephan Eicher**."

Sony Music Germany director/artist marketing **Hubert Wandjo** also is a strong believer in the growth of German-language repertoire. He says, "As the demographics shift and our society grows older, this trend will continue to increase, which will be reflected in our acquisition policy."

"Dance and rap will also continue strong. But the big hits do not come from the hardcore side, but from the crossover side. The better the mix with pop music, the bigger the success will be. But the demise of the single could negatively affect this trend."

Ideal co-MD Manfred Achtenhagen agrees. "Dance music will certainly be a strong winner in 1992, as will German-language repertoire in the pop-rock and schlager-folk music areas."

Focus On Artists And Melody

In France, **Island France GM** **Jean-Pierre Weiller** believes the forthcoming years will be marked by the "return of the artists in the prime place" after years dedicated

to marketing of products such as "never-ending lists of compilations."

Weiller predicts rap will continue to be strong in the '90s. "Rap was a musical revolution and has become an important part of today's creativity," he says. "Rap will become more and more melodic, and played with real instruments."

Weiller anticipates that African music will be "more mature, more modern, more contemporary." He says ethnic music will also "play a greater role, and be a part of the global world music movement." As for dance music, Weiller sees a "return to more melodic tunes and stronger arrangements."

Keep On Dancing

In Spain, **CBS-Sony** marketing director **Raul Lopez** is placing his bets on dance. "At last count, 6,000 discotheques are thriving in Spain," he says. "I see dance music growing even more in popularity. The neo-punk style—all the rage now in the UK—could start picking up here as well. Latin music and some local soloists could also be gaining more appeal in '92."

Ariola Spain radio promoter **Pedro Sobrino** votes for a mixed bag of styles. "Like always, there'll be a bit of everything. Rap music could be moving aside for 'Bacalao' music, a house/funk mix which is getting more and more popular in clubs. Soul music is also gaining in appeal."

No matter how you look at it, 1992 is shaping up to be a year of variety: the continuing strength of dance and rap, and a refreshing influx of rock 'n' roll and ethnic expansion. With the renewed emphasis on artist development seen as a welcome and crucial ingredient, the music industry appears to be returning to its goal of presenting a diverse music menu, regardless of one's tastes, which is likely to serve both broadcasters and the record industry well.

Billboard SINGLES

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For week ending January 18, 1992

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

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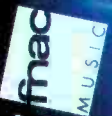


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EUROCHART HOT 100 SINGLES



THIS WEEK	LAST WEEK	TITLE	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	TITLE	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	TITLE	COUNTRIES CHARTED
		ARTIST - ORIGINAL LABEL (PUBLISHER)				ARTIST - ORIGINAL LABEL (PUBLISHER)				ARTIST - ORIGINAL LABEL (PUBLISHER)	
1	7	Black Or White Michael Jackson - Epic (Warner Chappell/CC)	UK F.D.B.N.L.E.A.CH.S.PDK.IR.N.SF.GR.I	35	NE	Petite Marie Frances Cabrel - Columbia (Editions Chandelle)	F	69	71	When A Man Loves A Woman Michael Bolton - Columbia (Warner Chappell)	UK.D.NL.S.DK
2	4	Don't Let The Sun Go Down On Me George Michael & Elton John - Epic (Big Pig)	UK.F.D.B.NL.CH.S.DK.IR.N.GR.I	36	25	Too Blind To See It Kym Sims - Atco (Copyright Control)	UK.IR	70	55	Am I Right? Erasure - Mute (MM-Sonet/Andy Bell)	UK.A
3	5	Bohemian Rhapsody/These Are The Days Of Our Lives Queen - Parlophone (Various)	UK.D.B.NL.DK.IR	37	48	Je T'Aime Melancolie Mylene Farmer - Polydor (Requiem)	F.B	71	NE	Petite Maman Noel Les Muscles - A-B (A-B Editions)	F
4	2	Let's Talk About Sex Salt-N-Pepa - Ifrr (Next Plateau/All Boys)	D.B.NL.A.CH.S.DK.N.SF	38	58	Was It Worth It? Pet Shop Boys - Parlophone (Ten/Cage)	UK.D.B.CH.S.DK.IR	72	NE	The Complete Dominator Human Resource - R&S (MCA)	UK
5	7	Justified And Ancient The KLF feat. Tammy Wynette - KLF Communications (EG/Zoo/BMG)	UK.D.B.NL.E.A.CH.S.DK.GR	39	26	Send Me An Angel Scorpions - Mercury (PolyGram Music)	D.A.CH.S	73	42	Set Adrift On Memory Bliss PM Dawn - Gee Street (MCA/Reformation)	F.D.CH
6	3	(Everything I Do) I Do It For You Bryan Adams - A&M (MCA/Rondor/Zomba)	F.D.B.E.A.CH.S.PDK.GR.I	40	67	Roobarb & Custard Shaft - Ffreedom (MCA)	UK.IR	74	82	Running Out Of Time Digital Orgasm - Dead Dead Good (Be/S)	UK
7	15	Live And Let Die Guns N' Roses - Geffen (MPL Communications)	UK.D.B.NL.CH.S.DK.IR.N.SF.GR	41	51	Bare Necessities Megamix UK Mixmasters - Connect (Campbell Connelly)	UK.IR	75	50	I'm Too Sexy Right Said Fred - Tug (Hit & Run)	B.A.S.GR
8	11	When You Tell Me That You Love Me Diana Ross - EMI (Empire/WC)	UK.IR	42	20	Driven By You Brian May - Parlophone (Queen/EMI)	UK.IR	76	49	Bacardi Feeling (Summer Dreaming) Kate Yanai - WEA (La Frette Music Paris)	D.A.CH
9	12	Everybody's Free (To Feel Good) Rozalla - Pulse 8 (Peer Music)	F.D.B.NL.E.CH.S.DK.SF	43	29	Spending My Time Roxette - EMI (Jimmy Fun/EMI)	D.B.A.CH.S.SF	77	NE	Goodnight Girl Wet Wet Wet - Precious (Precious/Chrysalis)	UK
10	9	No Son Of Mine Genesis - Virgin (Genesis/Hit & Run)	F.D.B.A.CH.S.PDK.GR.I	44	57	You Ten Sharp - Columbia (Sony Music)	D.A.CH.S	78	73	It's Grim Up North JAMMS - KLF Communications (EG/BMG/Zoo/Warner Chappell)	CH.DK.SF.GR
11	8	Qui A Le Droit Patrick Bruel - RCA (14 Production)	F.B	45	62	Le Seigneur Des Tenebres Pleasure Game - Touch Of Gold (Scorpio/Now Disc)	F.B	79	53	More Than Words Extreme - A&M (Rondor)	CH.P
12	10	Always Look On The Bright Side Of Life Monty Python - Virgin (Kay Gee Bee/Virgin)	D.CH.N	46	NE	Bernard Et Bianca Au Pays Des Kangarous Anne - Walt Disney Records (Walt Disney Publishing)	F	80	RE	Turn Up The Music Dr. Baker - Coma (Megasongs)	DK
13	13	Cream Prince & The New Power Generation - Paisley Park (Warner Chappell)	F.D.B.E.A.CH.S.P.I	47	92	Joseph Mega-Remix Jason Donovan & Cast Joseph... - Really Useful (Really Useful)	UK	81	RE	Taras E Manias Marco Paulo - EMI (EMI Songs)	P
14	37	Don't Talk Just Kiss Right Said Fred - Tug (Hit&Run)	UK.B.IR	48	47	Can't Stop This Thing We Started Bryan Adams - A&M (Adams/Alma/Zomba)	F.D.A.CH.S.P	82	RE	Fairytale Of New York The Pogues & Kirsty McColl - Stiff Music (Poguemahone)	UK.IR
15	19	James Brown Is Dead LA Style - Decadance (Orfa/Hi-Tension)	D.B.E.A.CH.S.GR.I	49	44	Bitterblue Bonnie Tyler - Ariola (Hanseatic)	D.A.N	83	91	Keepin' The Faith De La Soul - Tommy Boy (Various)	B.NL.CH.SF
16	24	Song Of Ocarina Jean Philippe Audin & Diego Modena - Delphine (Delphine)	F.B	50	36	You Could Be Mine Guns N' Roses - Geffen (Warner Chappell)	F.D.E	84	84	Dizzy Vic Reeves & The Wonderstuff - Sense (Lowery/BMG)	UK.A
17	30	Don't Cry Guns N' Roses - Geffen (Warner Chappell)	F.D.CH.S.PDK.N.SF.I	51	87	Ca Ne Change Pas Un Homme Johnny Hallyday - Phonogram (Desperado Music)	F.B	85	65	Tuesday Afternoon Stonecake - Wire (Red Herring/Misty)	S
18	NE	Addams Groove Hammer - Capitol (Bust It)	UK.IR	52	74	Martika's Kitchen Martika - Columbia (Warner Chappell)	UK.IR.GR	86	78	Any Dream Will Do Jason Donovan - Really Useful (Really Useful)	A
19	28	Stars Simply Red - east west (So What/EMI)	UK.D.B.NL.DK.IR.GR.I	53	97	Das Boot U 96 - Polydor (Bavaria Sonor)	D	87	52	Shiny Happy People R.E.M. - Warner Brothers (Warner Chappell)	F
20	23	Crucified Army Of Lovers - Ton Son Ton (Team Sonet)	D.B.A.CH.GR	54	45	Zo Ver Weg Mama's Jasje - RCA (Play That Beat)	B	88	81	Falling Julee Cruise - Warner Brothers (MCA Music)	D.A
21	60	Colour Of Love Snap - Arista (WC/Zomba)	UK.D.B.NL.CH.S.DK.N.GR	55	96	Les Neiges De L'Himalaya Dorothee - AB (AB Editions)	F	89	83	Laatikoina Sielun Veljet - Poko (Poko)	SF
22	14	Mysterious Ways U2 - Island (Blue Mountain)	UK.D.B.NL.E.CH.S.DK.IR.SF.GR.I	56	RE	Petit Papa Noel Tino Rossi - EMI (Max Eschig)	F	90	RE	Un Jour C'Est Oui, Un Jour C'Est Non Thierry Hazard - Columbia (Sony)	F
23	18	Ride Like The Wind East Side Beat - Ifrr (Warner Chappell)	UK.D.B.NL.E.IR	57	64	Way Of The World Tina Turner - Capitol (Empire/Rondor/Goodsingle)	UK.D.B.NL.A	91	RE	La Zoubida Lagaf - Flarenasch (Copyright Control)	F
24	27	Smells Like Teen Spirit Nirvana - DGC (Virgin)	UK.D.B.NL	58	98	Everybody Move Cathy Dennis - Polydor (EMI/Warner Chappell)	UK.NL	92	33	Dejeuner En Paix Stephan Eicher - Barclay (Electric Unicorn)	F.B
25	6	The Fly U2 - Island (Blue Mountain)	F.D.E.A.CH.S.P.GR.I	59	NE	Parce Qu'On Est Jeunes Benny B - PLR (Copyright Control)	B	93	95	The Unforgiven Metallica - Vertigo (PolyGram)	D.NL.SF.I
26	16	Good Vibrations Marky Mark & The Funky Bunch feat.L.Holloway - Interscope (WC/EMI)	D.B.A.CH.S.DK	60	40	Raptout (Vampire) Les Inconnus - Lederman (Lederman)	F.B	94	90	2 Legit 2 Quit Hammer - Capitol (Bust-It)	NL.SF.I
27	22	The Show Must Go On Queen - Parlophone (Queen/EMI)	UK.D.NL.I	61	32	The Shoop Shoop Song (It's In His Kiss) Cher - Epic (Alley/Trio/Hudson Bay)	F	95	68	Jambo Erste Allgemeine Verunsicherung - Electrola (Blanco/Wintrup)	D.A
28	34	You Showed Me Salt-N-Pepa - Ifrr (TRO-Essex)	UK.D.NL.IR	62	35	We Should Be Together Cliff Richard - EMI (Sony)	UK.DK.IR	96	NE	What Kind Of Friend Helmut Lotti - RCA (Jean Kluger/BMG Ariola)	B
29	39	Diamonds And Pearls Prince & The New Power Generation - Paisley Park (Warner Chappell)	UK.D.B.NL.CH.S.DK.SF	63	56	I Love Your Smile Shanice - Motown (Carlin)	B.NL	97	46	Kon Ik Maar Even Bij Je Zijn Gordon - CNR (CNR)	NL
30	17	Change Lisa Stansfield - Arista (Big Life)	D.B.NL.E.A.CH.GR.I	64	NE	All Woman Lisa Stansfield - Arista (Big Life)	UK	98	88	Cash City Luc De La Rochelliere - Trema (Trema)	F
31	21	Something Got Me Started Simply Red - east west (EMI/So What)	F.D.A.CH.I	65	43	Rocket Man (I Think It's Going To Be A Long, Long Time) Kate Bush - Mercury (PolyGram)	UK.NL	99	75	Wind Of Change Scorpions - Mercury (PolyGram Music/Copyright Control)	D.CH
32	31	Love To Hate You Erasure - Mute (MM-Sonet/Andy Bell/Sony)	D.B.A.S.SF.GR	66	NE	Juligen Just D - Telegram (Copyright Control)	S	100	89	Seven O'Clock News/Silent Night/A Hazy... Simon & Garfunkel - Columbia (Pattern)	UK
33	38	If You Go Away New Kids On The Block - Columbia (Warner Chappell)	UK.NL.PDK.IR.N	67	59	Do The Limbo Dance David Hasselhoff - White Records/Ariola ("Young" Musikverlag)	A				
34	41	Get Ready For This 2 Unlimited - PWL (MCA)	UK.B.NL.E.IR	68	54	Obsession Army Of Lovers - Ton Son Ton (Team Sonet)	B.NL.S.DK.SF				

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

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

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

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WELCOME BACK: Former CBS International president **Allen Davis** is returning to the industry this month in a London-based international post at **PolyGram**. Davis retired in Santa Fe, New Mexico, after leaving the CRI presidency in 1986. He knows PolyGram president **Alain Levy** well, from when Levy worked for CBS Records International in Paris. Davis also knows Europe: he was temporary CEO of **CBS Records Holland** in 1978-79.

MO' JAZZ FROM MOTOWN?: OTR hears that **PolyGram** has plans to launch a new **Motown** label called **Mo-Jazz**. Details soon.

UK ILR PPL PAYMENTS DROP £1M: The UK **Phonographic Performance Ltd.** (PPL) was paid over £13 million (app. US\$25 million) in royalties from radio for the year 1990-91. Commercial radio paid about £5 million, £1 million less than last year. **BBC Radio** paid about the same as last year. The decrease in royalties stems from the on-going payment scale dispute between the PPL and independent radio, which is slated to go before the Copyright Tribunal on June 29. Details next week.

MIDEM

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body at the same time. There is a general rule: you go there to open and close deals, but never *do* deals."

Explains Firth, "In the past, too many deals were made at three in the morning after too many drinks and too much food. You come home and you regret them. Some 20 people from BMG's publishing affiliates are expected to show up, mostly from the European territories."

MCA Music International VP John Brands has organized a major meeting with 80 entertainment lawyers from the US, UK, Germany and France. "Midem is hardly used anymore for making deals on the spot. However, the first negotiations are still important. Midem is a sort of routine—meeting people you don't come across the rest of the year."

Sony Music International VP business affairs/music publishing **Jeremy Pearce** points to the initial contacts that his company made some years back with the **Gipsy Kings**. "Eventually, they led to a pan-European deal [M&M May 25, 1991]. Although it is comparatively rare to pick up deals at Midem, we are hoping this year to meet some interesting smaller companies from the US and Australia which would normally go the indie route."

At **MCA Records**, senior executives who will be attending include **MCA Records International's** London-based senior VP **Stuart Watson**, L.A.-based senior VP/special marketing and products **Bruce Resnikoff**, **MCA Hamburg MD Heinz Canibol** and **MCA/Geffen** marketing manager/France **Gerard Woog**.

Says Watson, "Midem provides an ideal opportunity for us to greet our colleagues, licensees and affiliates from all over the world."

Pulse-8—the independent dance label that houses Zimbabwean rave singer **Rozalla**—will be using Midem to launch its new division, **Faze-2**. According to MD **Frank Sansom**, Faze-2 will be used to release one-off projects, whereas Pulse-8 will be concentrat-

ing on album releases of dance artists. "We'll be also looking for sub-publishing deals for **Upfront Music**, the publishing division of both Pulse-8 and Faze-2. We also hope to confirm label deals in Australia, Japan, Benelux, Scandinavia and Germany. I am very pro-Midem."

Paolo Corsi, A&R director at **EMI Music Publishing Italy**, stresses that his firm will form part of **EMI International's** strong and aggressive presence at Midem. For Corsi, the most important aspect of the market it to talk with attorneys and lawyers who are often difficult to meet throughout the rest of the year.

Many of Italy's leading indie classical music labels and publishers have banded together for the first time at 'Classica Dall' Italia (Italian Classical Music Booth).

For some Italian companies, such as **Symphonia**, Midem is a first-time experience. **Symphonia** director **Roberto Meo** hopes to find international distribution deals. "The local market is small and it is difficult to deal with international distributors when you only have a limited amount of product," he says.

AFI (Italy's IFPI) is backing a stand involving 21 small- and medium-sized record companies. It's the second time the association has organised such a booth. **Franco Donato**, AFI vice president and president of the association's small/medium companies section, says, "Italian music has matured rapidly over the last year. The Japanese have always shown interest in it and I'm expecting even more interest from them this year."

More than 300 French companies had confirmed their presence at press time, most of them via a collective stand. For the second year in a row, all French professional organisations will be present at a collective stand called "Village France," which includes performing rights association **Sacem**, record producers' collecting societies **SCPP** and **SPPF**, music trade industry group **SNEP**, artists' and performers' collecting societies **Adami** and **Spedidam**, the **Fund for Musical Creation** (FCM) and

BPI

(continued from page 1)

concerts nightly, along with features and interviews focusing on Norwich bands. Radio presenter **Mark Goodier's** evening shows will be dedicated to the festival. The live music is likely to feature themes each evening in such categories as dance, rock, indie and world. A consortium of European radio producers reportedly have expressed interest in broadcasting the festival.

Says Goodier, "Radio 1 is always trying to get involved in new music. I have been campaigning for the opportunity for us to get out of London. The name bands should give the broadcast attention a broad appeal and draw concert to Norwich's own bands. The record companies talent scouts are certain to be out in force."

Radio 1 controller **Johnny**

Baltics

(continued from page 1)

privatization are capable of standing on their own feet when the state link is broken. This is as true for TV and radio as it is for engineering or food companies."

State networks **YLE** in Finland and **SVT** in Sweden have extended offers to help their Baltic counterparts, although it is unlikely that either would participate directly in the commercialization of networks.

A more probable scenario is that Baltic countries will legislate to allow foreign media companies to invest in the more viable radio and TV stations, thus providing an essential development capital and

Dutch

(continued from page 1)

nity geared towards longer time spent listening) will be the key factor of the new station. Plans are to continue using the same presenters, who will be featured roughly at the same times as before.

Presently, the nine Dutch national pubcasters all have to share the same national pop channel, **Radio 3**, and programming contents can be dramatically different from day to day. This culminates in a Wednesday programming schedule with listeners being treated to religious pop in the morning (courtesy **EO**) and speed metal in the afternoon (**VPRO**). The new

promotion arm of the French industry in the US the **French Music Office**. French publishers will also have their own stand via the French music publishers association **CSDEM**.

SNEP will also explain the general framework of a new structure called **FIDIP**, a Ffr16 million (app. US\$5.2 million) fund that will support the industry.

On the French radio side, **RTL**, as usual, will have a strong presence. A studio will be installed in the lobby of the Hotel Majestic. Comments **RTL** director/artistic services **Patrick Renault**, "I want this programme to be more and more music oriented in order to explain our young audience the

Beerling adds, "We are involved because we have always been at the forefront of showcasing new talent and because we believe live music matters."

Says BPI chairman **Maurice Oberstein**, "We will be circulating details of the festival within the industry and ensuring artists and record industry people turn up in force. No man is an island; that holds true for our broadcast and record industry more than most. Working together for better programming of our artists serves everyone's interests and is an essential part of the thinking that should be bringing the broadcast and record industry closer together to serve the common aim."

Along with the concerts, the **MU** will be organizing the seminars for young musicians. Explains **MU** general secretary **Dennis Scard**, "For many years our slogan has been 'keep music live.' It is impor-

technical support lifeline to networks ill-equipped to handle the changeover.

"We are receiving a growing number of inquiries from foreign and native individuals and companies," reports Lithuania's minister of communications **Kostas Birulis**. "Many have expressed an interest in participating in the development of commercial TV and radio networks. We see this as a long-term goal. In order to support commercial TV and radio, the Baltic states will need to have an efficient media structure at all levels. An advertising industry is needed and these things take time."

The Baltic region has three

move, although effective for only the weekends and Mondays, should bring at least a partial end to this lack of identifiability.

For the moment, Station 3 is managed by the three Radio 3 chiefs of **KRO**, **AVRO** and **NCRV**—**Paul van der Lugt**, **Jan Steeman** and **Fred van de Graaf**, respectively. A director will be appointed around mid-February.

According to van der Lugt, the new station wants to profile at least 60% new music. Says der Lugt, "Programming should be innovative and give room to new forms of music. That's why the slogan is 'Station 3—the future of music.' But at the same time, we should also reach the widest possible audi-

business behind music." **RTL** sister network **M40** will celebrate its first few weeks on the air with a Midem stand.

London-based **Unique Broadcasting**, which over recent years has been involved in organising Midem panels, added on marketing responsibilities for 1992. Regarding the aim of the conference, CEO **Simon Cole** says, "An event like this must provide sufficient interest to both the large number of top executives that attend, while not forgetting those who may be new to the industry or from countries where radio is less well developed.

"However," Cole points out, "we're not ignoring the basics—there are sessions on both

tant to keep musicians live and have venues to promote live music."

The initial investment reportedly runs into five figures and is shared equally among four parties. Total festival investment is expected to hit six figures.

Beerling adds, "This project has been in development for two years, and we hope that it will be the first of many such Sound-City works."

Local bands, however, have expressed fears that the presence of famous artists will eclipse local talent. Says a member of one Norwich band, "I have reservations. The Waterfront was started as a Norwich venue for local bands. This seems to be a showcase for national bands in the local area. There are only around 10 local bands which could fill support slots and this festival has no room for really young bands."

state-run broadcasting organizations—**Radio Lithuania**, **Radio Estonia** and **Radio Latvia**. The number of illegal pirate stations, many operated by the Soviet military, has decreased since April. Some, including the pro-Moscow radio channel **Nadezha** (Hope), located near Tallinn, have closed down.

Radio Riga became the Baltic region's first commercial channel when it launched in August. The station's 18-hour broadcast schedule will be increased to 24 hours towards the end of the year. Some 80% of air time is devoted to music programmes, 10% to news and the rest to advertising.

ence." Station 3 aims to target the 18-25 demos.

Competition wasn't the sole reason for forming Station 3. "Obviously, I take the competition [from the cable/satellite privates] very seriously, but realize that Radio 3 always enjoyed a monopoly. Losing some share was inevitable. I think the share of the privates has now stabilized. But offering a better service to the listeners was the other incentive to start the station."

Five people have lost their jobs through the restructuring, including **Meta de Vries** (M&M, November 9) and **Hubert van Hoof**, although the latter resigned.

formatting and presentation technique with top music programmers and presenters."

Cole reports that the sold-out radio exhibition floor will feature companies ranging from equipment suppliers to promotions organizations and radio networks.

Regarding competition between Midem vs. **NAB/Montreux**, **Cole** adds, "No hostility or competition has materialised, and the NAB event has not affected bookings in the slightest. Delegate registrations are already 150% ahead of last year." He adds, "There is a strong collaboration between the two: NAB will have a booth at Midem and it is likely that there will be a Midem presence in Montreux."

EHR TOP 40

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	1	6	MICHAEL JACKSON /Black Or White (Epic)	71	68	3	1	
2	2	9	GENESIS /No Son Of Mine (Virgin)	62	46	16	0	
3	3	5	SIMPLY RED /Stars (east west)	58	48	10	7	
4	4	11	LISA STANSFIELD /Change (Arista)	51	34	17	1	
5	5	6	TINA TURNER /Way Of The World (Capitol)	52	39	13	5	
6	8	4	G. MICHAEL/E. JOHN /Don't Let The Sun Go Down... (Epic)	49	35	14	10	
7	6	8	MICHAEL BOLTON /When A Man Loves A Woman (Columbia)	42	32	10	4	
8	7	6	ROXETTE /Spending My Time (EMI)	41	30	11	2	
9	9	3	KLF /Justified & Ancient (KLF Communications)	41	28	13	9	
10	18	3	PRINCE /Diamonds And Pearls (Paisley Park)	36	24	12	8	
11	11	13	SALT-N-PEPA /Let's Talk About Sex (ffrr)	34	25	9	2	
12	10	4	U2 /Mysterious Ways (Island)	32	27	5	2	
13	16	5	SHANICE WILSON /I Love Your Smile (Motown)	31	23	8	4	
14	15	4	MARTIKA /Martika's Kitchen (Columbia)	32	22	10	6	
15	12	7	EXTREME /Hole Hearted (A&M)	34	26	8	1	
16	14	9	RICHARD MARX /Keep Coming Back (Capitol)	31	19	12	1	
17	13	15	SIMPLY RED /Something Got Me Started (east west)	30	27	3	0	
18	31	2	EAST SIDE BEAT /Ride Like The Wind (ffrr)	28	17	11	10	
19	17	14	PRINCE /Cream (Paisley Park)	25	21	4	0	
20	19	7	DIRE STRAITS /Heavy Fuel (Vertigo)	27	19	8	1	
21	22	2	KATE BUSH /Rocket Man (Mercury)	26	18	8	2	
22	21	5	SEAL /Killer (ZTT/WEA)	23	18	5	0	
23	23	5	VIC REEVES & THE WONDER STUFF /Dizzy (Sense/Island)	23	15	8	1	
24	NE	→	PET SHOP BOYS /Was It Worth It (Parlophone)	27	17	10	10	
25	28	3	SALT-N-PEPA /You Showed Me (ffrr)	25	14	11	6	
26	29	3	QUEEN /The Show Must Go On (Parlophone)	26	21	5	4	
27	27	2	CATHY DENNIS /Everybody Move (Polydor)	26	16	10	4	
28	20	5	K. MINOGUE & K. WASHINGTON /If You Were... (PWL)	28	18	10	0	
29	25	8	GLASS TIGER /My Town (Capitol)	23	19	4	1	
30	24	13	MARIAH CAREY /Emotions (Columbia)	21	14	7	0	
31	34	2	BRIAN MAY /Driven By You (Parlophone)	20	14	6	3	
32	32	2	KENNY THOMAS /Tender Love (Cooltempo)	20	15	5	0	
33	26	2	KYM SIMS /Too Blind (Strictly Rhythm/east west)	17	13	4	0	
34	33	2	GUNS N' ROSES /Live And Let Die (Geffen)	19	9	10	2	
35	35	2	DIANA ROSS /When You Tell Me That You Love Me (EMI)	24	17	7	3	
36	NE	→	OMD /Call My Name (Virgin)	24	14	10	4	
37	37	2	ERASURE /Am I Right (Mute)	21	14	7	2	
38	30	14	BRYAN ADAMS /Can't Stop This Thing We Started (A&M)	21	14	7	0	
39	NE	→	LISA STANSFIELD /All Woman (Arista)	20	10	10	4	
40	40	6	BELINDA CARLISLE /Do You Feel Like I Feel (Offside/Virgin)	20	14	6	2	

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

CHARTBOUND RECORDS

ARMY OF LOVERS /Obsession (China)	21/2	RIGHT SAID FRED/J. BROWN /Don't Talk... (Tug)	16/0
BRYAN ADAMS /I Do It For You (A&M)	21/0	DE LA SOUL /Keep The Faith (Tommy Boy)	15/1
SCORPIONS /Send Me An Angel (Vertigo)	21/0	BLACK BOX /Open Your Eyes (deConstruction/RCA)	14/3
KENNY THOMAS /Best Of You (Cooltempo)	19/2	PM DAWN /Paper Doll (Gee Street)	14/2
AMY GRANT /That's What Love Is For (A&M)	19/0	CLIFF RICHARD /We Should Be Together (EMI)	14/2
U2 /The Fly (Island)	19/0	ENYA /Caribbean Blue (WEA)	14/1
JAMES /Sound (Fontana)	18/2	SNAP /Colour Of Love* (Logic)	13/5
A-HA /Move To Memphis (Warner Brothers)	18/0	ROZALLA /Everybody's Free (To Feel Good) (Pulse 8)	13/1
QUEEN /Bohemian Rhapsody (Parlophone)	17/4	ROZALLA /Faith (In The Power Of Love) (Pulse 8)	13/1
NATURAL SELECTION /Do Anything (east west)	17/2	ZUCCHERO/CRAWFORD /Diamante* (Polydor)	12/7
TEN SHARP /You (Columbia)	17/1	NIRVANA /Smells Like Teen Spirit* (DGC)	12/3
MARIAH CAREY /Can't Let Go (Columbia)	16/4	MC SKAT KAT /Skat Strut (Virgin America)	12/2
NEW KIDS ON THE BLOCK /If You Go... (Columbia)	16/2	DEACON BLUE /Cover From The Sky (Columbia)	12/1
C&C MUSIC FACTORY /Just A Touch... (Columbia)	16/1	EVERYTHING BUT THE GIRL /Twin Cities (Blanco y Negro)	12/0
COLOR ME BADD /I Adore Me Amor (Giant)	16/0	ROBBIE VALENTINE /Over And Over Again (Polydor)	12/0

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 Machgijel Bakker

Michael Jackson keeps on breaking records. This week, *Black Or White* is registering a total number of reporting stations of 71 (70% of the EHR database)-the highest ever. The song gets coverage in all markets, with the emphasis on Denmark, Spain, Belgium, the UK and Holland.

George Michael & Elton John are booking a good increase this week, with *Don't Let The Sun Go Down On Me* jumping from number 8 to 6. Recorded at Wembley Arena in March of last year, it is the first live recording to enter the EHR chart. Airplay is best in Norway, Denmark, Belgium and the UK. It also marks the third-highest position for a duet on EHR, following **Zucchero & Paul Young's** *Senza Una Donna* (peaking at number 2 mid-June last year) and **Tina Turner & Rod Stewart's** *It Takes Two* (number 4, December 1990).

Another good move for the third single and title track of **Prince's** *Diamond & Pearls* album, that shoots up from number 18 to 10 in its third week. It gets good reports from the UK, Denmark and-to a lesser extent-

Italy. So far, Cream has been Prince's best-scoring single from the album, peaking at number 3 during the beginning of November '91.

Shanice Wilson is the first Motown artist to score on EHR. The Benelux market is especially receptive to the *I Love Your Smile* single. The current success is a good start for the Polydor label that since the beginning of this year has been distributing Motown-a change from BMG.

Another dance single getting good airplay coverage in the Benelux is **ffrr/London** duo **East Side Beat** with their interpretation of the first 1980 US hit single by **Christopher Cross**, *Ride Like The Wind*. Apart from the Benelux, it gets its best reports from the UK, Spain and France.

Pet Shop Boys have the highest entry in the EHR Top 40 chart this week with *Was It Worth It*, entering at number 24. No other act has scored so often on EHR as Pet Shop Boys. Apart from *Was It Worth It*, five other singles from the pop duo have reached the EHR chart. In order of appearance, they have included *So Hard*, *Where The Streets Have No Name*, *Jealousy*, *DJ Culture* and *Being Boring*.

EHR NEW ADD LEADERS

EAST SIDE BEAT /Ride Like The Wind (ffrr)	10
G. MICHAEL/E. JOHN /Don't Let The... (Epic)	10
PET SHOP BOYS /Was It Worth It (Parlophone)	10
KLF /Justified & Ancient (KLF Communications)	9
PRINCE /Diamonds And Pearls (Paisley Park)	8
SIMPLY RED /Stars (east west)	7
ZUCCHERO/CRAWFORD /Diamante (Polydor)	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

MICHAEL JACKSON /Black Or White (Epic)	68
SIMPLY RED /Stars (east west)	48
GENESIS /No Son Of Mine (Virgin)	46
TINA TURNER /Way Of The World (Capitol)	39
G. MICHAEL/ELTON JOHN /Don't Let The... (Epic)	35
LISA STANSFIELD /Change (Arista)	34
MICHAEL BOLTON /When A Man Loves... (Columbia)	32
ROXETTE /Spending My Time (EMI)	30
KLF /Justified & Ancient (KLF Communications)	28
U2 /Mysterious Ways (Island)	27

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" %
CROWDED HOUSE /Fall At Your Feet (Capitol)	83
ROBBIE VALENTINE /Over And Over Again (Polydor)	83
GLASS TIGER /My Town (Capitol)	82
QUEEN /The Show Must Go On (Parlophone)	80
BLACK BOX /Open Your Eyes (deConstruction/RCA)	78
JOE COCKER /Night Calls (Capitol)	78
SEAL /Killer (ZTT/WEA)	78
ROZALLA /Everybody's Free (To Feel Good) (Pulse 8)	76
KYM SIMS /Too Blind (Strictly Rhythm/east west)	76
PAUL YOUNG /Don't Dream It's Over (Columbia)	76

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

EHR TOP NEWCOMERS

Artist/Title/Label	Total Stations
NIRVANA /Smells Like Teen Spirit (DGC)	12/3

EHR Top Newcomers are those artists that have never had a Top 20 hit before. Artists are listed by total number of stations. In the case of a tie, songs are listed alphabetically by artist.

kid
SAFARI



MY EYES



The new single from his debut album "Wow"

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