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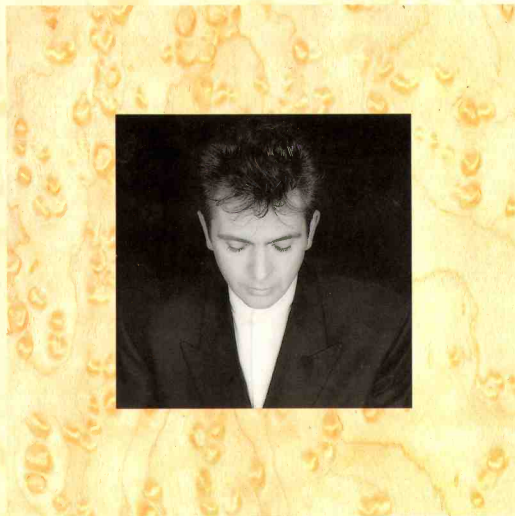


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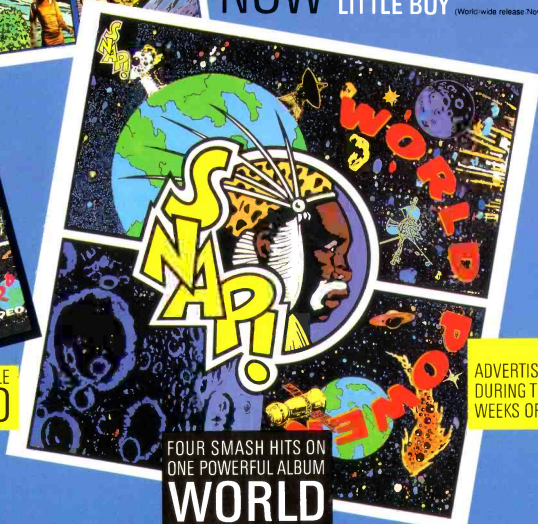
MUSIC
Volume 7
Issue 49
December 8
1990
£3
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The European
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Trade Magazine

Ofredia, FM Stations Take Aim At Aids

by Paul Andrews

Some 70 local FM stations in Italy were to link up with leading French syndicator Ofredia for a special series of broadcasts to mark "World Aids Day" December 1. Plans include carrying a series of six, two-minute features and interviews relayed direct from Ofredia's Paris studios on December 1 and January 31.

Most of the broadcasts offer informative bits about Aids and its prevention, with some related to the current *Red Hot & Blue* charity album project. They include interviews with Les Negresses Vertes, who appear on the LP, and couturier Jean-Paul Gaultier, who has designed a range of clothing to support the effort. Doctors, scientists and other workers in the fight against Aids will also appear in the programme.

The December 1 project is the initiative of Italian local radio news service AREA, which supplies the material to subscribing stations alongside its regular news feeds. Participating stations include Radio Serena/Rome, Radio Marie/Naples, Radio Flash/Lurin and Radio 101/Bologna. Many other stations are expected to organise their own Aids-related events and programming around the broadcasts.

"We think it better to do something on a European level," explains AREA editorial director Matteo Cortese. "Aids is a big problem everywhere. We should see what is happening in other countries, not just Italy."

"We chose France because it has the highest number of Aids cases in Europe, and it was where the Aids virus was discovered. Also, we've worked with Ofredia for the last three years and have done many productions together." □

LOOKING EAST & WEST CONFERENCE WRAP-UP

Labels Divided Over East European Investments

by Mischief Bakker

Whether Western record companies should just jump in - and ignore problems of piracy, inadequate copyright protection and underdeveloped distribution systems - or take the long-term view and wait for favourable changes.

With the exception of CBS, which has had a representative in Prague since June, the major Western

record companies are slowly testing the waters before making any firm commitments.

In one industry panel - "What are Western record companies doing in Eastern Europe?" - BMG Music International's Central Europe senior VP Arnold Bahlmann urged Eastern European label executives to lobby their local governments to enforce copyright protection. "We see Eastern Europe as having tremendous opportunities. Unfortunately, the market is still plagued by so many problems that we need to build for the long-term. We are definitely not here for charity reasons or to make some quick money. We need solid ground our plans can grow on."

However, Bahlmann confirmed that Budapest and Prague offices will open by the end of next June.

A more robust outlook was presented by Factory Records chairman Tony

continues on page 7



All Together Now! From l-r: French "minister of rock" Bruno Lion, along with Tribune Productions MD Tony Hollingsworth and Malin Media MD László Hegedüs, address the East-West delegates. Hollingsworth and Hegedüs served as organisers of the Conference.

AER Affirms '91 Action Plans

Pan-European commercial radio lobby group AER (Association of European Radio) is to be relaunched in the New Year. The organisation, whose members are mainly national radio associations, is to resume its activities with a policy meeting in Strasbourg, France February 1.

Although a definite agenda has yet to be fixed, Francois le Genissel, AER VP and director of French syndicator Ofredia, says "decisions on future strategy and priorities" are likely to be the predominant theme. The meeting will take place alongside a two-day conference on news and information on private radio in Europe, which the association is sponsoring.

The AER was originally launched in late 1989 to represent private radio at a European level and encourage cross-border co-operation, but has been largely inactive since its inaugural meeting at MIDEM '90 last January.

"Several of our major partners this year have had their own domestic problems

continues on page 6

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Radio Roks December Launch

by Paul Andrews

Oslo-based Soviet commercial pop station Radio Roks now plans to be on air by the first week of December, after "technical problems" delayed its planned October 15 launch (M&M October 13).

Staff from the 'free format' station are already installed at studios leased from Norwegian local Radio Oslo, from where programmes will be beamed to ground-based transmitters in five Soviet regions: Moscow, Leningrad, Vilnius, Minsk, and Belorussia.

"We have been held up!" says spokesperson Peter Efimov, "because our partners who were supposed to supply satellite dishes to the transmitter sites did not do so on time, and we were let down on some other contracts." But he stresses that official Soviet permission for the broadcasts has

been received and that "the complications are purely technical, not political".

Staffed by six former Radio Moscow employees and operated by a Soviet firm called Interroks, Radio Roks is backed by Hungarian commercial public station Radio Danubius. It is based in Oslo because no suitable studio space was available in the Soviet Union.

Initially, the station will be on air 06:00-10:00 and 18:00-20:00 Moscow time, with a variety of both Soviet and Western pop and rock music. Most programmes will be in Russian, though Efimov himself - formerly with Radio Moscow's North America service - will present an 'English-language hour' each morning. The final shape of the format will depend largely upon audience reaction, says Efimov.

"Our eventual programming will be influenced a lot by audience surveys we have commissioned from two Soviet opinion research institutes, which will be as soon as we go on air. We don't know yet what the Soviet public wants." He adds that the station expects to be on air around the clock by 1992.

As for advertising, expected to account for about four minutes per hour, "we have preliminary agreements, mainly with international companies" although he declines to name them. "For the time being everything hinges on us being on the air. Still not a lot of people believe something like this is possible!"

Three representatives of the station, including MD Andrei Romanchenko, were present at the Looking East & West conference in Budapest. □

Warner Music Uses Ad Agency For Collins

by Howard Shannon

Peter Ritchie, Warner Music International's marketing director, has for the first time gone out-of-house and used a script from London advertising agency Emerson Pond-Jones to run a Phil Collins television campaign which broke in Belgium November 26 and is now airing across Europe until the end of the year.

And the Christmas commercial for the compilation *Songs... Live!* has been picked up on by Atlantic and Virgin Records' affiliated labels in North America and the UK.

The commercial features Collins in the exact poses used for the four albums which make up the live, on-tour compilation - *Face Value*, *Hello*, *I Must Be Going*, *No Jacket Required* and ... *But Seriously* - and then brings them to life.

Explains Ritchie, "I ran the storyboard past Virgin and Atlantic and they liked it. I used the agency because I wanted some fresh input on the writing of a script. I ran it quality-wise against a campaign devised in-house by me and came to the conclusion that the agency script was better!"

He declined to put a figure on marketing spend or comment directly on future policy regarding creative campaigns devised out-of-house.

Says Virgin UK's senior product manager Libby Griffin, "We looked at Ritchie's commercial, thought it was great and used it."

"We got to see the script before actual shooting started but there were no changes needed, it being very generic in approach. We are now airing it on British television until Christmas." □

Griffin says Virgin has worked with an advertising agency before, on Collins' previous album, ... *But Seriously*.

"And on this occasion, she says, "it was the other way round, with Warners in fact using a commercial produced by Virgin and our agency, The Leisure Process."

For the US, Ritchie liaised with New York-based Atlantic marketing directors Mark Shulman and Shelley Cooper.

Director and writer of the script is Jay Pond-Jones, who has produced several versions, some with dialogue. "There are no long-term plans for a working relationship with Warners, rather I will operate on a project-by-project approach." □

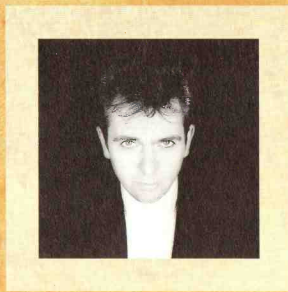
extra!

Philips CD, which sponsored the Tears For Fears world tour, is now sponsoring the video of the tour, *Going To California - Live From Santa Barbara*, released by PNV. It is believed to be the first time any commercial video has been sponsored. The front cover of the video and laser disc has 'Philips Compact Disc Presents...' and there is further endorsement on the back. In addition, Philips CD has paid for a TV ad campaign for the video on MTV in Europe and the US.

Europe's first record sleeve advertising deals have been made by Teistar with Hitachi and Ever-Ready, for the *Jive Bunny* Christmas album, *It's Party Time*. Ever-Ready appears on 150,000 cassette inlay cards, Hitachi on 100,000 CDs. "The idea is fine as long as it doesn't interfere with the product," says Teistar MD Sean O'Brien. Money generated will finance extra advertising for the record, plus a charity donation. Patrick Hayes, co-founder of music marketing company RPM, set up the deal, and claims the record sleeve market could be worth up to £10 million a year. Prices work out at £31,250 per 250,000 units.

RTL's Luxembourg-based radio services have moved into a new studio complex at Kirchberg, leaving the Villa Louvigny after 56 years. English, German, French and local language services will all use the Lfr 920 million (app. US\$ 30.5 million) studios. TV services are to remain at Villa Louvigny.

Europe is the target of a marketing campaign by New York-based radio syndicator Supermixx, a company which its joint VP Michael Murray says offers "professional dance mix sequences on tape" on a pre-paid charge rate of between US\$ 75-250. Supermixx is affiliated to Westwood One in the US, with sales handled by Bill Stoler, manager international division.



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Farian Plans New January LP Release

by Howard Shannon

With asking prices reaching as high as DM 100 (app. US\$ 69) per copy in German record stores, Frank Farian will this week decide whether to resume a European release of *Keep On Running* as a single in its own right. This follows the news that distributors and radio appear happy to support the producer throughout the current Milli Vanilli controversy (M&M December 1).

But whatever happens, Farian confirmed to Music & Media November 26 that the dance track will remain as is, "and be published along with all other material recorded for an album of the same name. We have informed our [distribution] partners of our plans."

All three distributors, Chrysalis (UK), Carrere (France) and BMG Ariola (all other European territories), have already confirmed they are willing to continue a relationship on any new product from

Farian. Only BMG Ariola had shipped out the single before the news of the hoax broke November 14.

Likely to keep its *Keep On Running* title, the album recorded during August and September is now to be released mid-January with the band's name forthcoming. Full credit will be given to the line-up, which includes three session musicians already responsible for the Milli Vanilli sound: John Davies, Brad Howell and Tina Mohamed.

One new addition will be a fourth singer, Ray Horton, and possibly a guest rapper as well. It is not known if they will remain technically session musicians or be entitled to a royalty payment.

Explains Farian, "The tape in my office now will remain exactly the same production recording, with maybe just a remix somewhere. I can keep the original Milli Vanilli sound, as I own all

rights. This is a good opportunity to establish a real group."

A four-city industry launch mid-January starting in New York, followed by London, Paris and Munich, will feature a live performance of tracks and effectively unveil Davies, Howell, Mohamed and Horton. With the exception of Horton, the session trio are responsible for the vocals on all previously issued Vanilli material. □

A live tour, details Farian, "is a definite if the second album has the same success as the first."

It is not known if former Vanilli frontmen Rob Pilatus and Fab Morvan have been given a pay-off. Farian claims that a video which shows that the pair pulled off a similar hoax just six months prior to joining Vanilli, fronting but not singing with a band called Empire Bizarre. □

MUSIC & MEDIA BUSINESS CALENDAR

1990		
December 3	Independent Radio Advertising Awards Grosvenor House Hotel, London	
December 5	BMI 50th Anniversary Awards Dinner Dorchester Hotel, London	
1991		
January 20-24	MIDEM 25th Anniversary "The Music Show" Palais Des Festivals, Cannes, France	
January 24-27	Radio Advertising Bureau Managing Sales Conference Opryland Hotel, Nashville	
Jan. 30-Feb. 2	Eighth Annual Pollack Media Group Programming/Management Conference Bel Age Hotel, Los Angeles	
February 14-16	Gavin Seminar 1991 St Francis Hotel, San Francisco	
February 20	33rd Annual Grammy Awards Radio City Music Hall, New York City	
April 15-18	National Association of Broadcasters Spring Convention Las Vegas	
April 29	Sony Radio Awards Grosvenor House Hotel, Park Lane, London	
June 5-7	Association of Professional Recording Studios Conference Olympia Centre, London	
July 3-7	International Broadcasting Convention RAI Congress Centre, Amsterdam	
July 11-14	16th Annual Upper Midwest Communications Conclave Radisson South Hotel, Minneapolis	
October TBD	Sound Broadcasting Equipment Show Birmingham, UK	

AER Affirms Plans

continued from page 5
which have presented us from working together," explains le Genisil.

"The Belgian groups, Vebora in Flanders and GRIB in Wallonia, have also had a difficult time with their legislation, and the BPRT in Germany has become the VPRT and had to cope with the country's reunification."

However, le Genisil says he now believes the time is right to revive the organisation, which

also has affiliates in France (SIR-TI), Portugal and Greece. "Our previous initiative was maybe too early," he admits. "But I think 1991 is the year when a real debate among private radio stations will begin at a European level."

The original aims of the organisation, he adds, have not altered. "What we want is to be a kind of EBU for private radio stations, especially for the local stations and FM networks which currently have no representation at European level." □



An estimated 400 people attended the Looking East & West Conference, which featured 18 panels covering a wide range of industry issues.

Most major Western record companies were represented, and label support outpaced radio attendance. Western radio executives included Mike Haas, Antenne Bayern; Alexander Zeitlback, RCI; Mikael Nilsson, who produced a one-hour special on the event for Swedish National Radio P3; Simon Cole, Unique Broadcasting; Doug Adamson, MCM Networking; Kevin Wall and Stefan Eriksson, Radio Vision; Steve Saltzman and Tamara Chant, Rock Over London; Andy Economos, RCS; Carmen Ketola, Radio Express; and Westwood One's Bill Stoller and Richard Rene.

A larger contingent of Eastern European radio executives participated, with representatives from Czech Radio/Prague, Slovakiaradio/Bratislava, RME/Cracow, Cadpyro Radio/Budapest, Radio Katowice, Estonian Radio/Tallinn, Moscow's Gosteleradio and Radio Roks, as well as Radio Centras and Radio M-1 in Vilnius.



The Lion Rears - Bruno Lion, the French "minister of rock" addressing the delegates at the banquet hosted by the Hungarian ministry of culture during the conference's opening.

LOOKING EAST AND WEST



Budapest...Where The Publishers Meet - Discussing Eastern European business possibilities are (l-r): MCA Music Publishing operations head John Brands and Peter Endy, MD, EMI Music Germany.



The Million-Forint Question - "Can East European television and radio be better used to promote records?" That was the question that (l-r) Polskie Niegromia A&R international director Andy Wlarczyk, MCA Records International VP Stuart Watson and Music & Media senior editor Michal Bakker fought hard to get answered.



Food For Thought - MCA Records VP Stuart Watson (2nd right), who chaired several panels at the conference gives several BMG International executives at the opening banquet. From l-r: Michael Brown, manager European licenses; Steve McCaigley, marketing director; Arnold Bahmann, senior VP Central Europe; and Chris Stone, VP A&R/Marketing.



A Matter Of Law - Conversing about copyright matters are Global Musikverlag president Peter Kirsten (left) and Germany IPR director general Norbert Thawer.

Labels Divided

continued from page 1

Wilson. "Everybody is always talking about getting the money out of Eastern Europe and the problems of piracy; these have never been problems for us. We want to get as much music out there as possible and to play a part in the growth of domestic repertoire. If young people are restricted in their influences, their ability to compose is limited."

Similar sentiments were echoed by panel moderator and MCA International VP Stuart Watson. According to Watson, East European media should be used to gain recognition and credibility for artists, whereas immediate sales returns are of secondary importance. "This business is about people and promotion. We have sold nearly 200,000 Kim Wilde albums in Poland, but haven't seen a penny because of the adverse exchange rate. What matters is that Kim Wilde is now considered one of the top three artists in Poland. The money will come in time."

The input from Eastern European delegates was no less controversial. Radio programmers are eager to play Western pop and rock but their cry for samples is not finding a very willing ear in the West. The issue of record service nearly overshadowed the Saturday afternoon panel, "Can East European television and radio be better used to promote records?"

The fort was defended by MCA's Watson, who felt it was not the responsibility for the Western companies to supply product. "We often have no idea how important you are; we leave that up to our local licensee. Talk to them if you want product for your shows!"

"Supplying records [from the West] would lead to commercial suicide," commented David Main, manager for Asia, Africa & Eastern Europe at London-based CBS Records International. "I know of many shows that openly invite people to home tape. The sequencing and pace of such shows often - purportedly - facilitate the taping of songs. Also, many samples land on the black market!"

For more information on the conference, including a full update of the major record company investments in Eastern Europe, see next week's issue. □

BPP Reaches TV, Radio With Concert Coverage

Big Picture Productions (BPP), the eight-month-old "event music television" subsidiary of Granada Television International, has released details showing it has achieved pan-European television penetration with a series of major concerts aired throughout the year. Radio involvement is also

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Aiming For A Media Presence Throughout Europe

Europa Plus's Georges Polinski was one of the early birds when it came to investing in Eastern European radio. Here he talks to Jacqueline Ecacot about his involvement in the USSR, as well as his continued commitment to local radio in France.

Q: How would you describe Europa Plus's strategy?
A: It's simple... to have a media presence, essentially through radio, in all of Europe's major capitals. That's why we're called Europa Plus. Of course it's a long-term development - 12 years or so - but in each country our aim is to create a subsidiary and work with local partners. The Soviet Union is very important for us.

Q: Why did you decide to get so involved in Eastern Europe?

A: The idea first came to me in October 1988, after an event had occurred which I considered to be very important, although at the time nobody paid much attention to it: in July 1988 the Soviet government had taken the decision to stop jamming foreign radio stations broadcasting to the USSR, notably Voice Of America and Radio Free Europe.

I thought, why did we put forward the idea of creating the first free radio station there? I wrote to Gosteleradio, then in February 1989 I went to Moscow to see how the land lay. Contrary to what most Westerners thought, the Soviets reacted very enthusiastically to the idea.

Jean-Claude Nicoll, Kiss FM's majority shareholder, didn't agree with the idea of development in Eastern Europe, which for me was a priority. So I went on to discuss the possibility of creating a multimedia company, offering management and production services with the Soviets.

The result was Europe Plus, which grouped Europa 1, Caisse De Depots, Quest France Precom and GPT. The joint company Europa Plus URSS (51% Europe Plus France) was then created with partners Gosteleradio and the Soviet Ministry of Telecommunications. The Europa Plus Moscow radio programme, broadcasting in the Russian

language 15 hours a day, exists within this structure. It's not the same as Nostalgie, which broadcasts in French when the Nostalgie DJ says it's the 14th, it's the fact the 16th in Moscow. That's the difference. For Nostalgie it's more of a promotion, for us it's real collaboration.



Q: You are investing FR 30 million over three years, isn't that quite a risk?

A: The risk is obvious, but it is just incredible that the Soviets have given us access. But it is not just a question of one-way exports. I'm trying to learn how the Soviets work and how they function. Although they are basically Westerners, they have an oriental mentality. I'm learning with them through their enthusiasm for communication.

At the moment our station there is a music media, but we - and they - are asking for more and more information. And to put an advertising structure in place they have to use our marketing methods - the listeners' panel, audience polls etc. There's a permanent exchange. The Soviets wanted a model, a joint company but one which worked along Western lines.

I've already noticed changes in Soviet radio, in the way it's presented, and now people are coming to us with programming queries. What interests us is to give an example in terms of crea-

tion and organisation. But sometimes we forget that while French radio has become much more professional, a more credible media, over the last five years, it's taken us almost 10 years to achieve the revolution. We want to give lessons, but in fact we've only just finished learning ourselves. That's why it should be more of an integration.

Q: What about involvement elsewhere in Eastern Europe?

A: The situation is very complicated there. If things change every day in Czechoslovakia, it change every hour in Germany. I remain committed to Radio Nantes. It allows me a space where I can work on local radio projects. As for mixing it with my Eastern Europe commitments, there's no real exchange as such. We'll promote Russian projects on the airwaves of Radio Nantes, but not the other way round. But we have sent a Radio Nantes team to provide technical back-up in Moscow. As the programming level, we prefer to work rather with Europe 2 - we have very active shareholders who want to get involved.

Q: You are also president of the SIRTI. How do you see the future of independent radio in France?

A: The struggle of the independents is very important. We want to avoid being ignored. The big problem is that private commercial radio stations have no real status. You can't compare a périphérique [AM station] or a station like NRI, or a network like Nostalgie, with a local radio station like Radio Nantes. Each category must have defined rights and obligations. The real competition is decentralised - it's not the networks. But if the networks practise a commercial dumping, then it will hurt us. We don't have the same operating costs, the same staff structures. A radio station like Radio Nantes has 20 people, RWS has 40, a franchised station has around 4 people. That's why we've appealed to the CSA for all this to be reconsidered, rethought.

Q: What about the development of regional networks?
A: The future is in local media. Rather than talking about segmen-

tation, as we used to, where stations plan to address a particular market, whether it's 15-20 year olds, or 15-34 year-olds, we want a local radio that appeals to everyone. But for that to happen we need rules established. Private radio should have real status, each category should be clearly developed. And when there are frequencies on offer, we will be protected against programme dumping by the networks, to a certain extent, and also against clandestine advertising, which is currently invading the decentralised stations.

It's no secret that Radio France has preferential treatment, a better relay of programmes etc, and obviously you have to favour the public service to a certain extent, but there comes a time when you have to say stop.

Add to that the technical problems: although the monopoly of France Telecom was broken, TDF is now in the process of reconstructing a technical monopoly. If you're a network that wants to go on satellite, you can't.

The networks and the peripheries do an enormous amount of lobbying. Our resources are limited in comparison. But it's better that French companies are the ones who are doing the developing, rather than everyone being taken over by American, British or Australian companies. □

Georges Polinski is president of Radio Nantes, the ex-president of Kiss FM, president of the independent radio and TV union, SIRTI, and a major figure in holding company GPT, which operates Europa Plus.

Created in 1982, GPT (turnover Fr 50 million - app. US\$ 10 million) combines the skills and experience of Polinski (media development), Stephane Georget (publishing) and Jean Travaillie (marketing). As founding shareholder of Europa Plus, GPT has also been instrumental in the development of radio projects Europa Plus Moscow and Europa Plus Prague.

Clyde Poised To Pounce As Profits Rise

By Hugh Fisher

Glasgow's Radio Clyde is looking to expand its activities following an 11% increase in pre-tax profits to £ 2.17 million.

Chairman Ian Chapman says the company now has "substantial cash resources and is poised to exploit any opportunities which might become available". And MD James Gordon adds, "We'll look anywhere that makes sense for us to expand. I think there will be casualties among radio companies before long. Some companies have been over-reaching themselves and will not survive the difficult times ahead".

Gordon says that Clyde will be bidding for the national FM franchise to be awarded next year by the Radio Authority although he will not speculate on the "non pop" format the company has in mind.

But he emphasises that if Clyde's bid is successful, the station will be based in Glasgow at Clyde's studios.

"There's no reason why any-

body should incur the extra London costs which are quite horrendous," says Gordon.

Clyde's annual turnover to the end of September increased 8% to £ 8.38 million and Gordon says advertising revenue would have been even better but for a severe downturn in the last six weeks of

the year.

"But local advertising has been good throughout the year, particularly from the retail sector. So if local retailers can see the benefit of advertising on radio, so should those who advertise through agencies." □

Southern Radio Rationalises Still Further

More changes are being made at Southern Sound and Ocean Sound following the recent restructuring at both stations by parent company Southern Radio Holdings (M&M December 1).

Southern Sound will finally split frequencies early next year, one of the last independent stations to do so.

The current "classic hits" formula will continue on FM and new programming will be introduced on AM, targeted at a 50-plus audience with a mixture of speech and MOR music.

This as-yet unnamed service will also be carried by Ocean Sound as a replacement for its existing Gold AM service. Programme manager will be Ocean FM presenter Guy Hornsby.

Ocean Sound's Power FM service will give extra resources and extended to provide a 24-hour coverage. At present it broadcasts Ocean FM's overnight programming although it continues to use Power FM jingles to maintain its separate identity.

Although plans for Ocean's other two FM frequencies - The

Light FM and Ocean FM - have still to be announced, the station has recently been advertising for a sales manager for "Ocean Sound Classic Hits FM", prompting speculation that the new service could consist mainly of Southern Sound FM with some additional locally-originated programming.

Meanwhile, Southern Sound has announced plans to move from its current base at Portside, just outside Brighton, to Lewes. □

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RCF INTERNATIONAL MUSIC CENTRES



On a recent visit to the UK, Sisk Records threw a party at Marlon's in London to celebrate the album "Wilson Phillips" going gold and debut single "Hold On" going silver. From l-r: Peter Reichardt, MD Sisk UK; Mark Richardson, marketing manager Sisk UK; Chyna Phillips; Wendy Wilson; Armo Andon, manager; Carrie Wilson; Steve Hoffman, manager.

LBC Starts Ratings Linked Salaries

London talk station LBC has averted a threatened journalists' strike by introducing a ratings-linked pay deal, the first time a UK radio station has adopted the formula.

Staff will receive a 4% increase backdated to October. And they will receive a further 2.5% if the combined audience figures for LBC Newstalk FM and London Talkback AM reach or 21% with-

in the next two JICRAR surveys. The last JICRAR survey gave LBC a reach of 18% although a recent survey carried out for Melody FM gives the station only 11%. Since splitting frequencies a year ago, audience figures and advertising revenue have fallen and some 50 jobs have been lost. Separate FM/AM programming has been cut back to 05:00-21:00 on weekdays. □

Sponsorship's Easier Ride

A revised sponsorship code issued by the Shadow Radio Authority removes most of the restrictions contained in an earlier draft.

Alcoholic drink manufacturers are still prevented from sponsoring children's programmes but this no longer includes chart shows, although a programme devoted to an artist whose fans are predominantly children, such as Jason Donovan or Kylie Minogue - would be affected by the restriction.

Radio companies had criticised the Authority's original draft when sponsoring alcoholic drink firms from presenting programmes broadcast at times when children were likely to be listening.

The Authority says that radio's "responsible" treatment of sponsorship has enabled it to relax the restrictions. But sponsorship of news bulletins is still prohibited, although newspapers can be credited for individual items. □

CIN Changes Chart Rules

Chart Information Network (CIN) is changing its rules to allow joint chart placings, following the recent fracas over the No. 1 spot when Steve Miller's *The Joker* was given precedence over Dee-Lite's *Groove Is In The Heart* although both achieved the same panel sales index.

CIN CEO Adrian Wittrich says that there are two or three ties a week based on the panel sales index but from January the index will now be checked to one decimal point which should eliminate most of them. But he estimates there will still be two or three per month. □

Programmers Free To Air Lennon Interview

John Lennon's famous final interview, given to BBC Radio 1's Andy Peebles two days before Lennon was murdered on December 8 1980, has been released by BBC Records as a two-CD/cassette pack.

Produced by Radio 1 producer Kevin Howlett who was respons-

ible for the recent Lennon series, each CD has around 50 access points covering the different topics contained in the interview. A BBC spokesperson says other radio stations are entitled to play "bits" from the interview as long as the BBC and Radio 1 is credited. □

Radio 1 Aims BFBS Gulf Station

by Paul Esson

As the stalemate in the Gulf crisis continues, the British Forces Broadcasting Service (BFBS) is preparing to set up a local radio station in Saudi Arabia.

An advance party is already there: Chris Russell, programme director of BFBS Cyprus, is providing radio reports and investigating the possibility of BFBS broadcasting live. He is joined by Alton Andrews from BFBS Germany who is presenting a two-hour show each afternoon from Al Jubayl through an arrangement with the American Forces Radio and Television Service.

BFBS is also broadcasting three special half-hour programmes to the Gulf daily at 01.30, 09.20 and 13.30 GMT, using three shortwave frequencies allocated by the BBC World Service. The Monday 09.20 programme is presented by BBC Radio 1 DJ Simon Bates and

given a UK national audience when it is re-broadcast on his Radio 1 show at 10.30 on the same day.

BFBS London station manager Richard Asbury says: "The mail has been unbelievable. However, our ultimate hope is that if the Gulf crisis continues then we will be broadcasting locally on FM."

Asbury says a local station could be established very quickly. "We are standing by, although logistically there is a problem with getting the necessary equipment out there. By using our standard overnight package, which uses programmes recorded onto VHS cassettes, we could could easily broadcast with just two people. In addition we have satellite links, and we hope that a downlink can be put into operation to enable troops in the Gulf to get our hourly news bulletins." □

Crunch Up The Volume

Golden Wonder crisps is sponsoring a Capital Radio "Crisp-mas Party" at London's Wembley Arena December 8 featuring Jason Donovan, Aswad, Black Box, Mica Paris, Jive Bunny, The Chimes and EMF. Capital DJs are competing the show which is being broadcast live and filmed for screening on ITV children's shows over Christmas.

Tickets cost £ 10 and the first 1000 people to purchase receive a free multi-pack of Golden Wonder crisps.

It is the first time Capital's Christmas Party has been sponsored and follows a promotional tie-up with Golden Wonder earlier this year. The "Crisp-mas Party" is being supported on-air by promotional advertising on an advertising campaign on the station. Capital's senior business development ex-

ecutive Linda

Groves says, "In putting together a deal like this it's important to link the right project with the right brand. In this case the match was perfect!" □

Consuming Pirates

Essex Consumer and Public Protection Department has won the first UK Record Industry Anti-Piracy Award established by the British Phonographic Industry following the seizure of counterfeit audio cassettes from an illegal trader in August this year.

There have been 1,462 seizures by trading standards officers across the UK to date involving over 250,000 illegal cassettes. And BPI anti-piracy co-ordinator Tim Deakin says the UK now has the lowest percentage of counterfeiting in any developed country. □

Ostsee Files For Ferienwelle Frequencies

by Robert Lyng

Rostock-based private station Ostsee Radio has made an offer to the state government of Mecklenburg-Vorpommern (M-V) to take over the broadcasting operation of the former Ferienwelle (Vacation Wave).

According to an Ostsee Radio spokesman, "Now that it has become evident that [public radio station] NDR intends to broadcast throughout the new state, private radio is the only way to assure programming from and for Mecklenburg-Vorpommern."

NDR says Ostsee is currently "illegally occupying" the former Ferienwelle frequencies. In their offer, Ostsee's board of directors would stress they are prepared to take over Ferienwelle's studios, equipment and editorial staff, and to resume broadcasting on the former frequencies under the name Ostsee Radio Ferienwelle. They also underlined plans to finance the station solely through advertising revenue, assuming there would be no taxes or radio licensing fees.

Reflecting the local political

and economic situation, the MDs in early November issued a joint statement demanding a statewide M-V frequency, saying, "We trust that the newly formed state government will quickly provide the necessary legal framework within which Ostsee Radio can commence broadcasting. Private radio is necessary in order to increase programming diversity and balance, and to contribute to the further democratisation of our state. The owners of Ostsee Radio are prepared to invest millions of marks in order to create workplaces for numerous employees and freelancers. The state government must, therefore, give the new state media law top priority."

With one station ready for broadcast in Rostock, Ostsee Radio is also planning further studios in Schwerin and Vorpommern. The company is owned by five newspaper publishing houses in Rostock and Schwerin, the IFC Hansa (soccer club) as well as the Hamburg-based Axel Springer publishing house and the Ufa Film Und Fernseh. □

New Radio Landscape Painted For Baden-Wuerttemberg

LfK, the Baden-Wuerttemberg state licensing authority for private broadcasters, presented in Stuttgart November 9 its new proposal to station operators for the reorganisation of the financially endangered private broadcasting sector.

The state's original private broadcasting system, initiated in 1986, foresaw 50 local stations in 19 regional broadcasters. While providing broad plurality, the system kept the broadcasting range of most of the stations so small that they have not been able to finance themselves through advertising revenue. The LfK's newly proposed two-tiered system, while not considering a hoped-for statewide frequency, provides for 16 local broadcasters and either four or six "area broadcasters".

The LfK proposal would re-site broadcasters at both levels to enter into co-operative partnerships in order to enjoy larger broadcasting areas. The 16 local stations, which should be financed with local advertising, will have broadcasting ranges from 110,000 potential listeners in Lake Constance West to 720,000 in Stuttgart.

The LfK projects annual advertising revenues from DM 1.6 million to 5 million (US\$ 1.08m-3.39m) for the new stations. Meanwhile, the 28 broadcasters now broadcasting from 21 regional stations will have to come to an agreement to consolidate into four or six area stations, depending on which variation of the LfK plan finds their approval by January 25. The area stations will be financed with national, regional and local advertising. □

REI Schedules Star★Sat Full Time

Munch-based private satellite broadcaster Star★Sat Radio has announced that Radio Eisack International (REI) will begin re-broadcasting Star★Sat programming around the clock by Christmas on REI's 30 German-language frequencies.

REI, which has been broadcasting in both German and Italian (Radio Isarco International) in south Tirol for the last 14 years, already carries Star★Sat's night programme from midnight-07:00 on its 70 frequencies between the

Brenner Pass and Lake Garda. REI, a popular seasonal holiday station, will produce 25% of the daily programming, concentrating especially on traffic and weather reports.

Star★Sat has a current potential audience of over 20.7 million via cable, satellite and terrestrial reception in Germany, while a further 10 million potential listeners can be reached throughout the rest of Europe. Star★Sat's peak hours of reception are from 20:00-05:00. □

PolyGram's Retailer Seminar Covers All Bases

PolyGram Distribution hosted a multi-faceted seminar/presentation for two busloads of record retailers from the five new German states in Hanover October 29-30. Lothar Rods, director of the Distribution Center East, introduced new distribution director Fritz Lehmann, who pointed out ways to successful co-operation between the industry and retailers. Other important topics included the compilation, use and function of the Media Control sales charts and working with the single as an LP marketing tool.

Peter Bertram, owner of the Phonohaus record store in Frankfurt, stressed the importance of careful calculations in determining operating and stock budgets

as well as profits. His remarks were followed by a visit to numerous record stores in the centre of Hanover. The first day ended with a performance by schlager star Nicole, who presented her new album *Fuer Immer... Fuer Ewig*. There was also a lively discussion about repertoire and myriad marketing techniques.

The programme for the second day included a visit to the PDD factory in Hanover-Langenhagen, where participants could observe how CDs are made. There was also a seminar on window displays, store furniture and product presentation by Klaus Mekkitt from Lift, a German company offering store display facilities. □

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Networks Show Their Regional Differences

by Jacqueline Eacot

A study on how peripheries and FMs fare in terms of regional audiences shows that while the battle intensifies between NRJ and Europe 2, with NRJ losing its dominance in certain regions, the most marked differences continue to be among the peripheries. RMC remains dominant in the south at the expense of RTL and Europe 2, a situation which is reversed in the central and northern regions.

Published by Carat Radio, the study is based on the last round of Mediametrie results.

The differences caused by geographical location have already prompted national networks to think regional. Skyrock, for example, recently divided its national operations into three areas, covering the Mediterranean, northern and south-west parts of the country.

And Metropolis, acknowledge-

ing a weak presence in the south-west, is concentrating its efforts on securing a greater number of frequencies in the region, to assure a more balanced national coverage. The station, which developed from a strong regional following in the north, has also made subtle changes to its programming style to adapt to a wider audience.

The differences are also changing the networks' strategies. While Europe 2 sells its programmes to subscribers throughout France, who insert local versions in the evening (Europe 2's Paris Frequency Hit FM has a nightly jazz programme not heard in other areas), NRJ is now also acting as a programme supplier in certain regions, a departure from its normal policy.

RTL and Europe 1 based their recent claim for more FM frequencies on what they see as une-

qual and damaging geographical distribution. (M&M September 22). The increasing FM coverage enjoyed by periphery stations further challenges the existing regional order.

The rating positions of individual FMs vary considerably from region to region. Europe 2 and NRJ jostle each other closely in four main areas. Europe 2 is top in the Paris region with 6.3% just ahead of NRJ's 6.2%, a scenario repeated in the east (Europe 2, 8.5%; NRJ 7.7%) and in the Mediterranean coastal region: Nostalgie (9.5%), Europe 2 (7.2%) and NRJ (6.2%).

NRJ takes top place in the eastern Paris basin (6.6%), ahead of Fun Radio (5.9%), with Europe 2 fourth with 3.8%. NRJ is also top in the western Paris basin (8.9%) followed by Europe 2 (8.2%), and again in the south east (6.4%) with Europe 2 at (6.8%).

Skyrock makes a big impression in the north (8.6%), followed by Nostalgie (4.2%), NRJ (3.9%) and Europe 2 (3.1%). Skyrock is also strong in the west (7.2%), just behind NRJ (7.5%) and the south west (5.1%), again second to NRJ (7.7%).

But the differences are more marked among the peripheries. Radio Monte Carlo bases its programming and image on its warm Mediterranean roots, a successful strategy reflected in its high ratings (23%) in this region.

Les Mysteres Des Voix Bulgares

by Paul Andrews

Bulgarian a cappella choir. Les Mysteres Des Voix Bulgares, winners of this year's Grammy for best folk recording for their double *Volume 1/2* compilation, are to tour Europe to promote their *Volume 3*.

Dates in France are scheduled for December, with Spain, Germany, Austria and Switzerland to follow between January and June. The choir have already performed in Scandinavia and the UK, during October, and their album has been available throughout Europe since July.

According to PolyGram France, which holds worldwide rights (excluding Switzerland and Japan) for the 25-volume group, actually the female choir of Bulgarian state TV and radio,

France Inter has a reasonable score (12.7%), close to its national averages but Europe 1 (15.5%) and RTL (1.6%), both searching for new frequencies in this area, remain very weak.

The situation changes dramatically in the Paris region where RTL takes a massive 27.5% share, compared with RMC's 0.6%. RMC is not represented in the north, which is again dominated by RTL (33.2%) nor in the eastern Paris basin, where RTL registers 37.2%.

In the south-east the situation is more balanced where the Monte Carlo station is considerably stronger (8.4%) while RTL (13.4%) is not so far ahead of rivals Europe 1 (10.8%) and France Inter (9.6%). The south-west sees RTL (6.1%) lose its lead to France Inter (15.6%) followed closely by RMC (13.6%).

■ A recent study based on Mediametrie Jan-June 1990 showed that while 89.4% of the French population tune in regularly to a radio station, more people listen to the radio in the Alsace region (92.7% of the population and mostly to RTL and NRJ) than anywhere else. Southerners are less enthusiastic; the lowest percentages are found in Languedoc: Roussillon (84.2%) and Provence Côte d'Azur (85.3%) while Paris/Île de France shows a respectable, above average, 90.4%. Figures relate to percentage of listeners September-October 90. □

they have found a wider audience than expected for their mix of orthodox and traditional folk music.

"It's very weird, but unique music," says A&R manager Jacques Sanjuan. "Most of their tracks are purely vocal, and nobody's quite able to say where the style comes from - but their audience is the widest you can imagine."

Although, as a compilation, not eligible for the French chart, Sanjuan says some 80,000 copies have been sold there, with the follow-up now also selling "steadily". He adds that AM stations, particularly Europe 1, have given the group airplay, as well as "specialists" FMs such as Radio Nova and Ouf FM. □

BRT TV Chart Show Ruffles Industry Feathers

Amid controversy about not including local talent, the first Flemish chart countdown show will debut January 11 on BRT TV. The videoly programme, called "TV1 Top 30", will air Fridays between 18.30-19.05, and relies on the retail-based weekly BRT Radio Top 30 chart.

Producer Johan van den Eeden is confident the programme's broadcast time is perfect for his 12,200 year-old target audience. "The Radio Top 30 is Flanders' most popular radio programme, and the TV show will be airing one day ahead, at the start of the weekend. It's the ideal daypart."

Explaining the show's features, van den Eeden says, "We have the new entries, top sellers and the top 5 records in Europe. This ingredient will be based on the Euro-chart, and it is particularly interesting because that chart will give a somewhat "delayed view" on what's going on, since countries like Spain tend to follow certain hits later on."

Asked why he's using the Radio Top 30 chart, van den Eeden says, "Because neither Canal Plus's

EMI Cues Up Silverpoint

EMI Music Publishing/Benelux has announced the launch of record label Silverpoint Records. The new imprint will be distributed by EMI Benelux, which will also deal with international marketing. The first release will be *Feel So Good* by Dutch singer Tara.

Says MD Arjen Witte, "Silverpoint will help to maximise our music publishing potential and will be another channel for our

activities in that field. We want this new label to be the major force within the Benelux for finding, developing and working with new artists, and helping them to develop their repertoire for an international market."

Adds Witte, "We feel this is the right time to launch our own label after having delivered numerous artists to other record companies in the past" □

system (based on FNAC sales) nor the IFPI chart can give us what we really want: a chart for the Flemish audience."

But as with the radio chart, the new TV chart will not have any actual Flemish product in it due to time constraints. "Give us an extra 15 minutes and we will include Flemish product," maintains van den Eeden. "The whole programme has to be seen as an opportunity for the record industry to air their clips."

However, the decision to leave out Flemish talent is not going over well in the local music industry. Walter Groeters, front-man of the very popular Kreuners, says, "This is the most ridiculous decision I have ever heard of, just when Flemish talent accounts for the boom within the Belgian record industry."

Hans Kusters Music product manager Roland Keyard is also concerned. "On radio, the Flemish Top 10 chart is aired just before the international Top 30 chart. Obviously, they don't want to have some of the same records back on the air. It is deplorable if

BRT TV will not have a separate Flemish chart show.

BMG Ariola promo head Hilde van Steenvoort does not believe the chart reflects the actual sales situation in the Flemish market. □

Laser Disc Retail Launch Approved

Although the introduction of LaserVision and CDV have not reached a broad audience, Super Club and Philips have made plans to launch the laser disc on the Belgian market. Both companies believe that they will be more successful this time, thanks to a new advertising campaign for both the hardware and software.

Philips Interactive Media Systems senior product manager AF Simons says, "Three things are

essential in promoting the laser disc towards a consumer market: the availability of interesting software, reasonably priced hardware and effective distribution channels. Our collaboration with Super Club could become instrumental in boosting sales of both hardware and software, as we at Philips do not believe in rentals as being important to developing the market here" □

Swiss Movement For Super Club Shareholders

The Maurits de Prins group of shareholders who own 51% of Super Club have decided to place their shares in a new Swiss partnership. The Super Club Holding Et Finance, with registered offices in Geneva, will act as Super Club's new top holding company.

The initial value of the new shares has been set at Sfr 100 (app. US\$ 83) and Super Club has confirmed its offer to all shareholders to trade their current Super Club shares for the new shares.

The move is reportedly meant to provide the growing video group with necessary resources and structures, as well as to ensure the possibility of an entry on the

European stock markets in the near future.

According to insiders, Philips, which in May undertook the previous capital augmentation for Bfr 1.5 billion (US\$ 50 million), is now said to have taken part in the new holding for an amount of Bfr 2 billion through the intermediary of the Swiss Confinpart holding.

Control over the Super Club group will remain with the same shareholders: the Maurits de Prins group, Philips, KS (compensie Sleenok), financial companies Benevent and Euroventures, and investment funds of both the Belgian Kredietbank and the French Credit Lyonnais. □

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Radio & Company Delays Launch

by David Stanfield

The launch of the new national commercial station Radio & Company has been delayed, perhaps until summer 1993. The station is owned by newly created company SCGR (Societa Gestione Radio) with Italy's Beta TV group holding a 51% share. The rest of the company is split between Rome promoter David Zard, journalist Daniela Brancati and a dozen commercial stations.

Beta's director-general Pier Luigi Stefani predicted an October or November launch for Radio & Company (M&M July 28). He was unavailable for comment at press time.

But Zard, who says he has personal and company shares in

SCGR, blames the new broadcast legislation for the delay. Zard: "We want to launch the station in a very special way. But we want government guarantees that we will be allowed to operate so we have to wait until the new laws become effective."

All 41 articles of the new legislation will be put into operation by January 1 1993 but Zard does not believe that Radio & Company will have to wait for the new laws to start broadcasting.

"We want to use the same frequency throughout national territory but only the two government commissions working in that area can decide that. But I believe we will be in business by

July 1991," said Zard.

Zard confirms that the station has not changed its projected non-specialised music format targeted at an 18-40 age group. He adds that Radio & Company will benefit from the creativity of his firm and that the station will help with its promotion business.

Zard: "It is part of our strategy to use media for our purposes. We aim to organise some major events for new acts and the investment of the station will be a great help."

He maintains that he will not use Radio & Company exclusively for his concert promotion activities. "We will continue to work with every station possible. Radio & Company will receive no privileges." □

Rete 105 Air McCartney Phone-In

Rete 105, the Milan-based commercial station, claimed another national exclusive with its involvement in the UK staged Rockast event featuring Paul McCartney. Stations in 15 European territories linked up live via the Astra satellite to London's Capital Radio where McCartney talked about his new album, *Triping The Live Fantastic*, and answered questions from a listener in each of the participating countries.

Rete 105 was the only Italian station to take part. PR manager

Edoardo Hazan: "The event was a peculiar one for us as our DJ Alec Peroni wasn't doing the interviewing. A lucky listener, who had to speak in English, asked Paul a question. It was an emotional moment when you consider that they were being heard right across Europe."

Peroni may not have asked McCartney any questions but he was responsible for the on-air translation during the 21.00-22.00 broadcast. □

Licence Allocation Delay Expected

The allocation of frequencies and licences under the terms of Italy's new broadcast law is now not expected to be completed for two years, due to the high number of applications.

A total of 3,879 stations applied for licences before the October 23 deadline (M&M November 10), including 3,855 local outlets, 15 national commercial broadcasters, six non-Italian stations and the three channels owned by state broadcaster RAI.

The job for two government commissions is to define frequency areas, select successful applicants and lay down technical regulations for each broadcaster.

Oscar Mammì, minister for post and telecommunications, had hinted at an early conclusion but that now seems unlikely. Claudio Astori, station director

at national commercial network Radio Deley and inter-regional station Radio Capital comments: "The work of the commissions will not be simple. With the number of applications received, I suspect that the whole operation will take two years."

Astori says he is surprised by the number of applicants: "The whole industry thought the requirement to apply for a licence was part of the initial selection process. It seems we were wrong because all stations appear to have received the necessary forms and have completed and submitted them."

"This means problems for both national and local broadcasters. There is no way the government can allow the existence of 3,855 local stations and 21 national stations." □

San Remo Dates Confirmed

by David Stanfield

Next year's San Remo Song Festival will be held from February 27 to March 2 and will probably be staged at the city's Ariston Theatre, the traditional venue before the change in 1990 to a site outside the centre of San Remo. This year's venue was heavily criticised for its inconvenient location.

Adriano Aragozzini will organise the event for the third successive year. Aragozzini has brought slick organisation but also controversy to the organisation. In 1989 an artist took him to court claiming she was unfairly excluded from the contest while another protested by going on a hunger strike.

The music festival for the 1991 Song Festival has not yet been confirmed. □

Tracker Steps In To New Market

Tracker, the computer audio logging system, is about to be introduced on the national broadcast market. The system is manufactured by the US firm RCS and will be distributed in Italy by Mario Semprini who heads the Milan-based Radio System Sound company.

Semprini believes that Tracker with its ability to store up to 16 days of programming on one DAT 240 cassette will provide a wide variety of benefits to stations. He claims it will make life much easier for broadcasters when Article 23 of the new government legislation comes into effect from January 1 1993. It states that commercial radio and TV stations must submit complete recordings of their programmes every three months to the government in order to ensure that they are not causing public offence.

Semprini will be demonstrating Tracker at the Milan-based national stations 101 Network, Radio Deley and Rete 105. He expects Radio Deley to be the first buyer at an initial introduction price of US\$ 15,000.

Claudio Astori, station director at Radio Deley, confirms his commitment to the system. Astori: "I first saw Tracker at Boston's NAB in September. It is

a system that Radio Deley definitely needs."

He also believes it will help with the forthcoming law requirements and is enthusiastic about its ability.



Claudio Astori

to provide a check on station programming. "I have to use a tape recorder to do my air checks at the moment. But with Tracker I only have to dig a keyboard to find the exact time I want to listen to. It will assist me in giving advice to DJs more quickly and efficiently. It will also help to give guarantees to advertisers who want to ensure that their spots are being aired at the right times." □

RTL's Scandi Service Runs Into Problems

by David Rowley

RTL International MD Morris Vass says the company's recently launched satellite and cable service in Scandinavia is under threat due to a dispute over the level of copyright performance payments in Sweden.

Says Vass: "We are being asked to pay on the basis of households which is completely absurd. The figure mentioned was Skr 14 (app. US\$ 2.50) per household, which is about 10 times more than our projected revenue."

"There is no intransigence on the part of either party, but we need the agreement so we can begin introducing the cable service in Sweden during December. If not, then there will be serious problems on the viability of the whole project and that would be sad."

Vass says RTL International's calculations are based on a very low listener reach - one radio per household and one listener per radio, given the limits of a cable service, and adds that the company wants an agreement based only on revenue. □

Norway To Consider Awards Cuts

IFPI Norway may slash its sales levels for platinum and gold awards, in the wake of the decision by IFPI Denmark to substantially reduce its qualification ceilings (M&M November 24).

IFPI Norway chairman Rune Hagberg says the issue has been raised before but that the Danish move may set it put on the agenda of the next meeting. "We will possibly follow Denmark on this," he adds. "It would be a logical step, considering the stagnation of the market here."

Currently, Norway has levels of 100,000, 50,000 and 25,000 respectively for platinum, gold and silver albums and singles. There is also a diamond award for album sales of 75,000.

For albums, these levels (except diamond, which is peculiar to Norway) match those which IFPI Denmark cut last month to 80,000 for platinum, 40,000 for gold. Danish singles awards were cut from 50,000 to 20,000 (app. US\$ 6 million) and from 25,000 to 10,000 for gold, with silver awards abolished altogether.

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Iberpop Cancelled

Iberpop, one of Spain's most important rock and pop festivals for local talent, will not be held this year due to a legal dispute between organiser Ignacio Paulin and the local government in Rioja, which has sponsored the event since it was launched six years ago.

The government decided not to give permission to the forthcoming edition after learning that Paulin was trying to sell exclusive

TV rights for the festival to Canal Plus, and had registered Iberpop as his idea and intellectual property. It has since launched legal proceedings against Paulin.

The annual festival, which is held in Logrono, has built a reputation for showcasing up-and-coming Spanish bands, with past successes including Loquillo and El Último de la Fila. The government is now considering organising an alternative event. □

Ramoncín Joins Onda Cero Line-Up

by Anna Marie de la Fuente



Onda Cero's new logo

ONCE's new 105-station network Onda Cero has announced that pop singer Ramoncín has joined its line-up of well-known personalities who will host programmes on the network.

The announcement was made during a press/media presentation on November 20, when the network's new logo and TV advertisement were unveiled.

Ramoncín will host a breakfast show featuring interviews with famous people. Director-general Ricardo Vaca says other personalities presenting programmes on Onda Cero include veteran actress Massiel, who focuses on the show-business world.

Onda Cero is a fusion of ONCE's Amanecer and Cadena Rato networks and Vaca says it will move to larger headquarters by early next year. He adds that it

will be transmitted via satellite by April.

Meanwhile, ONCE director-general Miguel Duran has announced that the charity group plans to set up a holding company, pending government approval. He says that the company would be comprised of five divisions: media, real estate, finance, industrial and stocks.

Onda Madrid Faces Overhaul

The board of directors at Madrid local station Onda Madrid has set up a commission to study a possible overhaul of the ailing station, which has only 21,500 listeners according to the latest EGM media survey.

The commission is composed of the station's administrative staff, trade unions and consultancy firms. Onda Madrid's budget for 1993 is Pta 612 million (app. US\$ 6.5 million), but expenses at the station have increased by 20% since 1988.

One proposal being considered involves programming based on France's Franco-Info, a 24-hour news station. However, Onda Madrid executives say the station would need 50 reporters to make this feasible.

Meanwhile, 90% of Onda Madrid's staff have signed a petition calling for the resignation of station head Gabriel Campo. The employees have also requested talks with director-general Gonzalez Sinde. □

Jimmy Somerville

"The Singles Collection 1984/1990", a compilation featuring hits by Jimmy Somerville, was released by London Records on November 12 and is now climbing up the European Top 100 Albums after debuting at no. 25.

As Claire Heffernan reports, the album spans Somerville's career, from his days with Bronski Beat and The Communards, through to his solo work up to this year.

Jimmy Somerville's previous releases have notched up sales of more than six million units in Europe and all of his singles have made the top 30 in the UK. He first found fame in the early 80s, when Bronski Beat



hit no. 3 in the UK charts with *Smalltown Boy*, and then formed The Communards with long-time friend - and Bronski Beat saxophonist and clarinet player - Richard Coles.

The combination of Coles' arrangements and Somerville's soaring vocals proved to be a major success, with The Communards scoring a string of hits, including a no. 1 spot with *Don't Leave Me This Way*. But after two years they went their separate ways and Somerville launched his solo career.

Released on CD, LP, MC and video, *The Singles Collection 1984/1990* features 17 tracks, including *Ain't Necessarily So*, *Comment Tu Dire Adieu*, *Never Can Say Goodbye*, *Why?* and *You Make Me Feel (Mighty Real)*, plus *Smalltown Boy* and *Don't Leave Me This Way*.

It was produced by Mike Thorne, Stephen Hague and Pascal Gabriel. Also featured on

the album are Marc Almond, Claudia Brücken, Sarah Jane Morris and June Miles Kingston. The first single, a cover version of *To Love Somebody*, came out in the UK on November 5 and in mainland Europe on November 12. It is now at no. 8 in the UK and no. 15 in the German Airplay Chart.

John Reid, international manager at London Records, says the single is "exploding on radio in Europe" and adds that it will be followed by *Smalltown Boy* in January. The track is being remixed by Stephen Hague this week.

Reid adds, "Somerville is devoting three months to doing UK and European press and promotion. He is in and out of every major market".

Somerville recently returned from a promotion trip in Ger-

many, where he was interviewed by Radio Gong, Star & Sat, Radio WDR, Radio RPR, Radio FFR and Bayerischer Rundfunk (BR). And he has also been featured on the RAI 1 and Radio Dimensione Suono in Italy.

TV appearances have included "Rockpop", one of the most popular music shows in Spain (TVE); the telecast of Belgium's Diamond Awards (BRT); and German TV show "Formel Eins" (ARD 1). This month he will appear on "Countdown" in Holland (Veronica) and an interview is also scheduled with French television channel Canal Plus. Meanwhile, the current single is being given heavy rotation by MTV Europe.

Reid says a tour is not planned, but that Somerville has started writing material for a new album. Recording is expected to begin in February/March and the LP will be released near the end of next year. □

GERMANY

Roko

■ Signed to Polydor Hamburg for the world via German production company Mainhattan Music

■ Publisher: Mainhattan Musik Verlag (the cover of the Jefferson Starship song *Jane* is published by Pods, Lunatunes, Little Dragon, Kosher Dill)

■ Management: BFS Management INC, Muhlheim

■ Band members: Roko Kohnhmer (vocals, guitar), Jürgen Beitel (keyboards), Ricky Lee (drums), Andre Pasquier (bass), Marc Bugnard (guitar)

■ Current album: *Roko*, released in GAS end of September

■ Current single: *One Night Stand*

■ Production: produced by Bob Marlette (Steve Thompson, Tracy Chapman) for Mainhattan Music

Production; engineered by Albert Bokholt (Def Leppard, Victoria, Magnum). David Kerstenbaum (Joe Jackson, Tracy Chapman, Supertramp) was executive producer. Pre-recording was done at Roko-Studio and Hotline Studios in Frankfurt, final production at Wisselrod Studios in Holland

ITALY AND AUSTRIA

■ Signed to Dischi Ricordi. The new LP is a co-production between Ricordi and Fonit Cetra

■ Publisher: Jubal

■ Management: no current management

■ Current album: *Le Navole*, released September 24

■ Production: recorded and mixed at the Metropolis Studio in Milan; produced by Mauro Paganini and De Andre, mixed by Maurizio Camagna

■ Marketing: TV ads announcing the LP's release on all three state RAI channels from September 10-22; spots on the same channels following the release for 16 days; interview on RAI TV's "Prisma" show on September 22; press conference on September 24

■ Marketing: Ads in all heavy metal magazines, including Kerrang, Metal Hammer, Metal Forces and Sounds; fly posters in 18 UK cities; in-store merchandising

■ Tour: the band are special guests on Magnum's current 18-date UK tour; headline gig at London's Marquee, attended by PolyGram executives

■ Foreign release: UK, Scandinavia, Holland, Spain, Italy, Greece, Japan (Phonogram) and the US (PolyGram)

Founded by singer/guitarist and songwriter Roko Kohnhmer, who wrote all the tracks on the new album, *Roko* specialise in hard-core rock with memorable hooklines.

In the past Kohnhmer has worked as a session musician and has also been a member of several rock bands in the Frankfurt area. He also owns an eight-track studio, where most of the pre-recording for this album was made. Kohnhmer is known for his dislike of samples and computer-driven music and instead opts for his music to be as "hand-made" as possible.

The video for *One Night Stand* was directed by the renowned "Torpedo Twins", Rudi Dolzal and Hannas Rossacher, for Dorot Productions in Vienna. □

■ Tour: national tour from February

■ Euro releases: no immediate plans

Le Navole, which has sold 300,000 units since its release, features a range of musical styles, from ballads to folk and rock. The LP was given heavy rotation on the RAI 2 music programme "1 Magnifico 10" for two weeks, and both state and private networks have secured the video for the song *Megu Megu*.

De Andre has released 20 albums since starting his career in 1960. His last studio album, *Crezua De Mio* (1985), sold 150,000 units and won seven awards, including three from Clușa Tencu and one from national music journalists. □

SINGLES ALBUMS



SINGLE OF THE WEEK

Silje

Tell Me Where You're Going - *EMI*
Norway's Silje has got a definite hit on her hands here, with this lovely acoustic song. Originally released on the indie label Lifetime Records, the song has already charted in Norway. This second try, however, deserves to top the charts from Bombay to Reykjavik. Breezy, melodic and heartfelt swell, this up-tempo folk pop tune has all the makings of a classic.

Marc Almond

Walls & Strays - *Parlophone*

The Frank Sinatra of sleaze returns with a romantic though danceable track, with just the right degree of camp.

Londonbeat

A Better Love - *Anxious/RCA/BMG*

The follow-up to the Eurochart topper *I've Been Thinking About You*, is once again a display of vocal craftsmanship. Up-tempo, yet mildly moody and chartbound.

Herman Brood

Legal In Amsterdam - *CBS*

Although officially still not legal in Amsterdam, Brood's swan song deals with the pleasures of certain oriental substances. Good'ole', straightforward-the-heart rock & roll.

Elmer Food Beat

Daniela - *OTR/Jeffer*

A French guy called Elmer Food Beat, playing an acoustic country-tinged "oompah oompah" song, sung in his native language? A strange mix indeed, but what fun it is...

Cubik Olympik

808 Stage - *ZIT/WEA*

Instrumental dance of high calibre. A heavy-sounding cross of wind sounds, crucial grooves and tunes of TV series. Hardcore house, but not to be missed.

Mark Shaw

Love So Bright - *EMI*

Former Ten Jertico singer in an emotional, epic love song, backed by lush strings and featuring Shaw's heartfelt vocals.

BB King

Peace To The World - *MCA*

A soulful gospel with plenty of horns, massive choir in the chorus and King's trademark mellow guitar sounds. Taken from the *Live At San Quentin* album.

Kirsty MacColl & The Pogues

Miss Otis Regrets!

Just One Of Those Things - *Chrysalis*

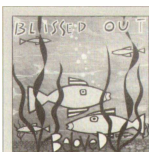


This Red Hot & Blue collaboration deserves every attention it can get, if not for the cause, then for the beautiful song. This is no *Fairytale Of New York*, but it comes close.

World Famous

Openure - *Virgin*

Malcolm McLaren is back with a new self-made "second" opera house, indeed - mixing house beats with raps and arts.



SINGLE OF THE WEEK

Beloved

Blissed Out - *East West*

Known as one of the first groups to combine guitar rock with house, Beloved are the link between the pop sensibilities of the Pet Shop Boys and the techno-dre of New Order. This remix album puts at the forefront of the current dance scene, with its array of crystal-clear, modern pop tunes. Danceable and very accessible. Combined, this makes them equally as attractive to CHR as to dance programmers.

Danielle Dax

Blast The Human Force - *Sire*

Former member of the notorious Lemon Kittens and Shock Headed Preets, Dax has clearly outgrown her indie past. Although this album is still pretty offbeat, the total avant garde extravaganza has gone. Several tracks feature loud-rocking guitars, while dance beats are notable on others. The Beatles cover *Tomorrow Never Knows* could be a chart contender with its firm house rhythm and oriental setting.

Primus

Frizzle Fry - *Caroline*

The funk/hardcore crossover scene continues to produce remarkable bands. A freaky album full of Zappa influences with wildly reverberating bass sounds, howling guitars and funky drumming. A very left-of-centre combination of styles, but yielding some very interesting ideas about making music. Any programmer into something new - and that includes dance, rock and alternative formats - should try *Too Many Puppies*, *Frizzle Fry* and *John The Fisherman*.

Peter Gabriel

Shaking The Tree - *Virgin*

An album that hardly needs an introduction. A greatest hits collection featuring the former Genesis frontman in his finest hour. Intelligent, melodic pop songs, which, in all their diversity, possess the unmistakable Gabriel touch of genius. From the pounding *Sledgehammer*, through the quirky madness of *Shock The Monkey* to the chilling *Biko*, *Shaking The Tree* is a quality compilation.

The Tragically Hip

Up To Her - *MCA*

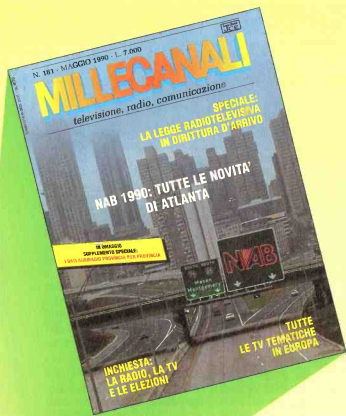
The first full album of the Canadian blues rockers after their self-titled mini, is a collection of sleazy, swampy songs with ample space for the droning rhythm and bass guitars and the sharp lead. Mostly up-tempo, this is a solid, no-nonsense album where tradition is kept in honour, but never takes over. Best: the single *New Orleans Is Sinking*. *Optiated* and the acoustic spine-shivering *38 Years Old*.

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USIC
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WEEK
49

MASTER CHART
YOUR WEEKLY PROGRAMMING GUIDE

December 8,
1990

buma
stemra

radio active

EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

IT'S NO !!

SINGLES
Whitney Houston *Airplay*
Vanilla Ice *Sales*

ALBUMS
Madonna *Airplay*
Phil Collins *Sales*

EXPLOSIVES CHART BUSTERS

Explosives features the major new releases by established and new artists. It includes recent releases still in need of support on European radio.

SINGLES OF THE WEEK

- Stijle - Tell Me Where You're Going (EMI)
- Kirsty MacColl & The Pogues - Miss Otis Regrets (Chrysalis)
- World Famous Supreme Team Show - Opera House (Virgin)
- B.B. King - Peace To The World (MCA)
- Mark Almond - Waifs & Strays (Parlophone)

SURE HITS

- Londonbeat - A Better Love (AnxiousRCA/BMG)
- Aztec Camera - The Crying Scene (WEA)
- Holly Johnson - Where Has Love Gone! (MCA)
- Soul II Soul - Missing You (Ten Records)
- Dread Zeppelin - Your Time Is Gonna Come (IRS)

EURO-CROSSOVERS

- Herman Brood - Legal In Amsterdam (CBS)
- Elmer Food Beat - Daniela (OTT/Polydor)

EMERGING TALENT

- Cubik Olympic - 808 State (ZTT/WEA)
- Mark Shaw - Love So Bright (EMI)
- Dream Warriors - My Definition Of... (4th & B'Way)

ENCORE

- Mory Kante - Touma (LP) (Barclay)
- Living Colour - Love Rents Its Ugly Head (Epic)
- King Bee - Royal Jelly (LP) (Torso Dance/CBS)
- Prefab Sprout - We Let The Stars Go (Kitchenware/CBS)

ALBUMS OF THE WEEK

- Beloved - Blessed Out (East West)
- Primus - Frizzle Fry (Caroline)
- Peter Gabriel - Shaking The Tree (Virgin)
- Danielle Dax - Blast The Human Flower (Sire)
- Dwight Yoakam - If There Was A Way (Caprisia)
- Child's Play - Rac Race (Chrysalis)
- Roko - Roko (Polydor)
- The Tragically Hip - Up To Here (MCA)
- The Outfield - Diamond Days (MCA)
- Status Quo - Rocking All Over The Years (Vertigo)
- Beyond The Blue - Beyond The Blue (Polydor)
- Tony Carey - Storyville (Metronome)
- Lucio Battisti - La Sposa Occidentale (CBS)

Chart Busters is a quick reference to this week's Hot 100 Singles/Albums and the European Top 50 charts. Chart positions are indicated where appropriate.

CHART ENTRIES

- Airplay Top 50**
- Steve Winwood - One And Only Man (26) (Virgin)
 - Madonna - Justify My Love (31) (Sire)
 - Vanilla Ice - Ice Ice Baby (32) (SBK)
 - Monie Love - It's A Shame (My Sister) (44) (Cooltempo)
 - Pet Shop Boys - Being Boring (45) (Parlophone)
- Hot 100 Singles**
- Patrick MacNee & Honor Blackman - Kinky Boots (43) (Deram)
 - Pet Shop Boys - Being Boring (52) (Parlophone)
 - Isabella A. - He Lükker Beest (67) (CNR)
 - Elton John - You Gotta Love Someone (73) (Rocket)

Top 100 Albums

- Claudio Baglioni - Oltre (37) (CBS)
- Peter Gabriel - Shaking The Tree - Golden Greats (39) (Virgin)
- The Righteous Brothers - The Very Best Of... (43) (Merve/Polydor)

FAST MOVERS

- Airplay Top 50**
- Robert Palmer & UB40 - I'll Be Your Baby Tonight (2-5) (EMI)
 - Londonbeat - I've Been Thinking About You (3-4) (AnxiousRCA)
 - Pet Shop Boys - So Hard (5-8) (Parlophone)
 - The Righteous Brothers - Unchained Melody (6-13) (Merve/Polydor)
 - The Beautiful South - A Little Time (7-15) (Go!Discs)

Hot 100 Singles

- Vanilla Ice - Ice Ice Baby (1-2) (SBK)
- Whitney Houston - I'm Your Baby Tonight (3-3) (Arista)
- The Righteous Brothers - Unchained Melody (4-4) (Merve/Polydor)
- Maria McKee - Show Me Heaven (5-5) (Epic)
- Enigma - Sadness Part I (6-9) (Virgin)

Top 100 Albums

- Phil Collins - Serious Hits... Live! (1-1) (Virgin/WEA)
- Whitney Houston - I'm Your Baby Tonight (2-2) (Arista)
- Elton John - The Very Best Of... (3-5) (Rocket)
- Madonna - The Immaculate Collection (6-6) (Sire)
- Status Quo - Rocking All Over The Years (15-20) (Vertigo)

HOT ADDS

- Breaking Out On European Radio**
- Elton John - Whispers (Rocket)
 - The Pixies - Dig For Fire (4AD)

YESTER HITS

the Eurochart top five from five years ago. **DECEMBER 8 - 1985**

- Singles**
- A-Ha - Take On Me (Warner Brothers)
 - Elton John - Nikita (Rocket)
 - Jennifer Rush - The Power Of Love (CBS)
 - Steve Wonder - Part-Time Lover (Motown)
 - Lionel Richie - Say You, Say Me (Motown)
- Albums**
- Dire Straits - Brothers In Arms (Vertigo)
 - Madonna - Like A Virgin (Sire)
 - Sade - Promise (Epic)
 - Simple Minds - Once Upon A Time (Virgin)
 - ZZ Top - Afterburner (Warner Brothers)

WHETHER YOU ARE

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MUSIC & MEDIA

united kingdom

Most played records compiled on BBC stations and the major independents.

1. **Whitney Houston** - 'I'm Your Baby Tonight'
2. **Robert Palmer & UB40** - 'It's Not About The Way'
3. **Kim Appleby** - 'Don't Worry'
4. **Black Box** - 'Fusion'
5. **Kylie Minogue** - 'Step Back In Time'
6. **Jimmy Somerville** - 'To Love Somebody'
7. **Pet Shop Boys** - 'Being Boyz'
8. 'The La's' - 'Taste For Me'
9. **The Righteous Brothers** - 'Unchained Melody'
10. **Boyz n the City** - 'It's Not About The Way'
11. **The Beautiful South** - 'A Little Time'
12. **Neil Amiri** - 'See In The Rain'
13. **Lionel Richie** - 'A Simple Plan'
14. **Prince** - 'New Power Generation'
15. **Jon Bon Jovi** - 'Blaze Of Glory'
16. **Raul Simons** - 'The Dream Call'
17. **Mariah Carey** - 'Love Takes Time'
18. **Craig McLachlan** - 'Honest For Real'
19. **Madonna** - 'Justify My Love'
20. **Belinda Carlisle** - '(We Want) The Same Thing'

switzerland

Most played records on the national channel DRS 3 and the private stations, Radio Amstutz, Baslelek, Radio Pilsatz, Radio Z and Radio 24. Compiled by Media Control, Basel.

1. **Lionel Richie** - 'See In The Rain'
2. **Robert Palmer & UB40** - 'It's Not About The Way'
3. **Whitney Houston** - 'I'm Your Baby Tonight'
4. **Mariah Carey** - 'Love Takes Time'
5. **Pet Shop Boys** - 'So Hard'
6. **Steve Miller Band** - 'The Joker'
7. **George Michael** - 'Freedom'
8. **Layne, Mick & Scudler** - 'Through Before...'
9. **Vanilla Ice** - 'Ice Ice Baby'
10. **Monie Love** - 'It's A Shame (By Your Side)'
11. **Ray Charles** - 'I'm On Fire'
12. **MIW Kawaii** - 'Kawaii Ono Boring'
13. **INXS** - 'Suave Boys'
14. **Maximilian Hecker** - 'Ich Hab' Gestern Von Dir'
15. **Mariah Carey** - 'Love Takes Time'
16. **Deee-Lite** - 'Groove Is In The Heart'
17. **Michael Greeneymer** - 'Lonesome'
18. **Status Quo** - 'The Amersy Wayz'
19. **Jon Bon Jovi** - 'Blaze Of Glory'
20. **Enigma** - 'Sadeness Part I'

holland

Most played records compiled on the national stations Radio 2 and Radio 5, as compiled by Sitching Nederlandstalig Top 40.

1. **Anita Meyer** - 'Freedom'
2. **Boyz n the City** - 'It's Not About The Way'
3. **The Righteous Brothers** - 'Unchained Melody'
4. **The Righteous Brothers** - 'Unchained Melody'
5. **Madonna** - 'Justify My Love'
6. **Mariah Carey** - 'Love Takes Time'
7. **Prince** - 'New Power Generation'
8. **Vanilla Ice** - 'Ice Ice Baby'
9. **Clay Aiken** - 'Dilemma'
10. **Whitney Houston** - 'I'm Your Baby Tonight'
11. **Boyz n the City** - 'It's Not About The Way'
12. **E.M.F.** - 'Unchained'
13. **Robert Palmer & UB40** - 'It's Not About The Way'
14. **Ozeta Adams** - 'Get Here'
15. **Betty Boo** - 'Don't Do It'
16. **Lionel Richie** - 'A Simple Plan'
17. **Concrete Blonde** - 'Jerk'
18. **Belinda Carlisle** - 'A Simple Plan'
19. **The Righteous Brothers** - 'Unchained Melody'
20. **Layne, Mick & Scudler** - 'Through Before...'

germany

Most played records on the ARD stations and the major private. Compiled by Media Control, Baden Baden.

1. **Lionel Richie** - 'See In The Rain'
2. **Whitney Houston** - 'I'm Your Baby Tonight'
3. **Pet Shop Boys** - 'So Hard'
4. **A-Ha** - 'Cry In The Rain'
5. **666** - 'You Got Me'
6. **Vaya Con Dios** - 'Nah Nah Nah'
7. **Mariah Carey** - 'Love Takes Time'
8. **Enigma** - 'Sadeness Part I'
9. **Robert Palmer & UB40** - 'It's Not About The Way'
10. **Jimmy Somerville** - 'To Love Somebody'
11. **Jason Donovan** - 'The Boyz Of The Sea'
12. **Sallor** - 'The Secretary'
13. **Enya** - 'Rambambanti' - 'Cannon Lane'
14. **Layne, Mick & Scudler** - 'Through Before...'
15. **Elton John** - 'You Gotta Love Someone'
16. **Boyz n the City** - 'It's Not About The Way'
17. **Kenny Rogers** - 'When I Did For Love'
18. **Whitney Houston** - 'I'm Your Baby Tonight'
19. **Mariah Carey** - 'Love Takes Time'
20. **The Beautiful South** - 'A Little Time'

austria

Most played records on the national pop channel O3. Compiled by Media Control, Baden Baden.

1. **Dance With A Stranger** - 'The Broken Man'
2. **Will & The Power** - 'We Are The Power'
3. **Whitney Houston** - 'I'm Your Baby Tonight'
4. **Vaya Con Dios** - 'Nah Nah Nah'
5. **666** - 'You Got Me'
6. **Sallor** - 'The Secretary'
7. **Robert Palmer & UB40** - 'It's Not About The Way'
8. **P.M. Sengen** - 'Double Joy'
9. **Maxi Priest** - 'Close To You'
10. **DNA feat. Suzanne Vega** - 'Tom's Diner'

france

Most played records on the AP1 and FM stations as compiled by Media Control, Strasbourg.

Radios Peripheriques (AM Stations)

1. **J.J. Goldman** - 'Nah'
2. **Michael Sardoza** - 'Honeymoon'
3. **Ella** - 'Nah Nah Nah'
4. **Patrick Bruel** - 'Nah Nah Nah'
5. **Elton John** - 'You Gotta Love Someone'
6. **DNA feat. Suzanne Vega** - 'Tom's Diner'
7. **Mariah Carey** - 'Love Takes Time'
8. **Robert Palmer & UB40** - 'It's Not About The Way'
9. **Pierre Barthelemy** - 'Hi'
10. **Olivia Taylor** - 'L'Esprit De Jenny'
11. **Zouk Machine** - 'Oka Re'
12. **New Kids On The Block** - 'Tough'
13. **Mary Byrne** - 'Savannah'
14. **Pauline Ester** - 'Le Monde Est Ici'
15. **Alain Souchon** - 'Les Cactus'
16. **Mick Fagan** - 'Cherchez La Demerle'
17. **Liane Foly** - 'Au Jus De L'Heure'
18. **Maxi Priest** - 'Close To You'
19. **L'Affaire Louis Trio** - 'Cherchez Le Cote'
20. **Elton John** - 'Wings'

Radios FM

1. **DNA feat. Suzanne Vega** - 'Tom's Diner'
2. **Elton John** - 'Wings'
3. **Mariah Carey** - 'Honey I Do'
4. **Maxi Priest** - 'Close To You'
5. **Phil Collins** - 'You Keep Me Hangin' On'
6. **New Kids On The Block** - 'Tough'
7. **INXS** - 'Suave Boys'
8. **George Michael** - 'Praying For Time'
9. **Dave Saver** - 'Spiritual Warfare' - 'Jack Talking'
10. **Vaya Con Dios** - 'Nah Nah Nah'
11. **Steve Miller Band** - 'The Joker'
12. **Lionel Richie** - 'I'm Your Baby Tonight'
13. **Patrick Bruel** - 'Nah Nah Nah'
14. **Baba** - 'Crucif' - 'Aur' - 'Boring'
15. **Diaphe** - 'C'est Moi' - 'Honey I Do'
16. **Lisa Stansfield** - 'I Can't Deny It'
17. **Glenn Medeiros** - 'Here We Are'
18. **Francis Cabrel** - 'Tous Les Jours'
20. **A-Ha** - 'Cry In The Rain'

finland

Most played records on 25 private stations as compiled by Discopros, Tampere.

1. **Muska** - 'Ka Ka'
2. **Kikka** - 'On Lapsilla'
3. **666** - 'You Got Me'
4. **Tero Vaara** - 'O's Valo On Rakkaus'
5. **Rainer Friman** - 'I'm So Glad'
6. **Lionel Richie** - 'I'm Your Baby Tonight'
7. **Arja Korhonen** - 'Kangaslaulu'
8. **Pirkko Ruuska** - 'Nah Nah Nah'
9. **Whitney Houston** - 'I'm Your Baby Tonight'
10. **Mimo Turunen** - 'Hui On Pikkuinen'

MUSIC EUROPEAN & airplay MEDIA TOP 50

The Return Of The 'One And Only' Steve Winwood

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	ORIGINAL LABEL - (PUBLISHER)	THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	ORIGINAL LABEL - (PUBLISHER)
1	1	8	I'm Your Baby Tonight	Whitney Houston - Arista (Mer/Capitol)	26	NE	26	One And Only Man	Steve Winwood - Virgin (E5/Music/Fredson/Sony/Warner Chappell)		
2	5	6	I'll Be Your Baby Tonight	Robert Palmer feat. UB40 - EMI (Copyright Control)	27	23	5	Alles Em Lot	BAP - Epic (Mer/Capitol)		
3	4	14	I've Been Thinking About You	Londonbeat - Amosus/RCA (Warner Chappell)	28	22	8	Alors Regarde	Patrick Bruel/RCA (In Production)		
4	2	11	Show Me Heaven	Mariah Carey - Epic (Famous/BMG Music)	29	35	4	Fantasy	Black Box - Groove Groove Melody (EMI Music)		
5	8	10	So Hard	Pet Shop Boys - Parlophone (Cape Music)	30	30	7	(We Want) The Same Thing	Belinda Carlisle - Virgin (Future Music/Shirley/Argiro)		
6	3	5	Unchained Melody	The Righteous Brothers - VernePolydor (MPL Communications)	31	NE	7	Justify My Love	Madonna - Sire (Mer/Capitol)		
7	15	9	A Little Time	The Beautiful South - Go/Discs (Go/Discs Music)	32	NE	7	Ice Ice Baby	Vanilla Ice - Sire (Arista)		
8	19	19	Tom's Diner	DNA feat. Suzanne Vega - ABM (Rondor Music)	33	31	4	There She Goes	The La's - Go/Discs (Go/Discs Music)		
9	17	3	To Love Somebody	Jimmy Somerville - London (Gabb Brothers/BMG Music)	34	21	7	You Gotta Love Someone	Elton John - Rocket (Big Fish Music)		
10	7	14	Tonight	New Kids On The Block - CBS (M.Smart/EMI A&R/Lancelotti)	35	40	7	Rhythm Of The Rain	Jason Donovan - PWL (Warner Chappell)		
11	29	2	Through Before We Started	Layne, Mick & Scudler - EMI (Epic Music)	36	18	8	Have You Seen Her	H.C. Hammer - Capitol (Unichappell/B&W)		
12	3	9	Crying In The Rain	A-Ha - Warner Brothers (Screen Gems/EMI)	37	44	2	Keep On Running	Milli Vanilli - Hansa/Krista (Epic Music-Production)		
13	47	2	It Takes Two	Red Stewart & The Tarnas - Warner Brothers (Jubilee Music)	38	43	2	Love Takes Time	Mariah Carey - CBS (Vision Of Love/Bene Jemini)		
14	20	23	Close To You	Maxi Priest - Ten Records (Parlophone)	39	48	2	Marie Jeanne	Mickael Sardou - Interm (ART Music)		
15	11	11	Nah Neh Nah	Vaya Con Dios - Arista (Vaya Con Dios/BMG Music)	40	36	16	Praying For Time	George Michael - Epic (Mer/Capitol/Leary Music)		
16	14	4	New Power Generation	Prince - Warner Brothers (Conrosery Music)	41	37	3	Dressed For Success	Roxette - Parlophone (Jimmy Fun Music)		
17	25	4	Step Back In Time	Kylie Minogue - PWL (All Boys Music)	42	28	11	Jack Talking	Dave Stewart & Spiritual Cowboys - RCA (Epic/BMG/Rondor)		
18	9	9	The Obvious Child	Paul Simon - Warner Brothers (Paul Simon/Patern)	43	33	5	Little Brother	Blue Pearl - W.A.U.M. - Moby Dig Life (Sprawls/Big L&E/Warner Chappell)		
19	10	10	The Joker	Steve Miller Band - Capitol (Warner Chappell)	44	NE	10	It's A Shame (My Sister)	Monie Love feat. True Image - Cooltempo (Orchysol/Jubilee/Argiro)		
20	19	5	Don't Worry	Kim Appleby - Parlophone (Copyright Control)	45	NE	10	Being Boring	Pet Shop Boys - Parlophone (Cape Music/Ten Music)		
21	27	4	The Secretary	Sallor - RCA (Mer/Capitol)	46	26	6	Waiting For That Day	George Michael - Epic (Mer/Capitol/Warner Chappell)		
22	31	13	Ich Hab' Getaueumt Von Dir	Maximilian Reim - Polygram (Karneguh Music)	47	24	15	Release Me	Wilson Phillips - Sire (EMI Blackwood/Walsh)		
23	12	13	Suicide Blonde	INXS - Mercury (Roi Music/MCA Music)	48	NE	10	Nuit	Jean-Jacques Goldman - Epic (R&G/Mer/Lumbee)		
24	19	9	A Better Love	Londonbeat - Amosus/RCA (Warner Chappell/Blue Mountain)	49	NE	9	Freedom	Anita Meyer - Arista (BMG Music Publishing)		
25	30	2	Sadeness Part I	Enigma - Virgin (Data Alpha/Tamco/Seige)	50	NE	9	Impulsive	Wilson Phillips - Sire (EMI/Warner Chappell)		



hot 100[®]

SINGLES



THIS WEEK	LAST WEEK	WKS ON CHARTS	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	COUNTRIES CHARTED
1	2	4	Ice Ice Baby	Vanilla Ice - SBK (Various)		UK, DB, NL, CH, S, F, I, R	
2	1	14	I've Been Thinking About You	Londonbeat - Anxious/RCA (Warner Chappell)		UK, DB, BE, EA, CH, S, DK, N, SF, I	
3	3	7	I'm Your Baby Tonight	Whitney Houston - Arista (Kear/Epic/Solar)		UK, DB, NL, EA, CH, S, DK, N, SF, GR, I	
4	4	6	Unchained Melody	The Righteous Brothers - Verve/Polydor (MPL Communications)		UK, DB, NL, CH, S, F, I, R	
5	5	12	Show Me Heaven	Maria McKeel - Epic (Famous/Ensign Music)		UK, DB, NL, EA, CH, S, DK, N, SF, I, R	
6	9	5	Sadness Part I	Enigma - Virgin (Data Alpha/Mambo/Siegel)		DB, NL, EA, CH, S, F, I, R	
7	6	9	So Hard	Pet Shop Boys - Parlophone (Cage Music)		DB, NL, EA, CH, S, DK, N, SF, I, R	
8	31	2	It Takes Two	Rod Stewart & Tina Turner - Warner Brothers (Jobete Music)		UK, B, NL, DK, F, I, R	
9	20	4	Unbelievable	E.M.F. - Parlophone (Copyright Control)		UK, NL, EA, CH, S, F, I, R	
10	10	10	Une Femme Avec Une Femme	Mecano - Ariola (Ba Ba Blaxi/BMG Music)		FB	
11	7	5	Don't Worry	Kim Appley - Parlophone (Copyright Control)		UK, EA, CH, S, F, I, R	
12	11	15	The Joker	Steve Miller Band - Capitol (Warner Chappell)		DB, NL, EA, CH, S, N	
13	14	9	Crying In The Rain	A-Ha - Warner Brothers (Screen Gems/EMI)		UK, F, DB, NL, EA, CH, DK, N, I	
14	8	19	Tom's Diner	DNA feat. Suzanne Vega - A&M (Rondor Music)		F, DE, EA, CH, PGR, I	
15	15	5	Fantasy	Black Box - Groove Groove Melody (EMI Music)		UK, F, EA, CH, S, F, I, R	
16	12	11	Cult Of Snap	Snap - Logic/Ariola (Fellow/Warner Chappell/Zomba/Son Of Logic)		DE, EA, CH, S, GR, I	
17	13	36	Kingston Town	UB40 - Virgin (Aparita/Florida)		F, DCH	
18	18	7	Petit Franck	Francois Feldman - Phonogram (Manilu/Carole)		FB	
19	17	6	Are You Dreaming ?	Twenty 4 Seven - Freaky Records/BGM (Stoop & Go Music)		UK, DE, EA, CH, DK, SF, I	
20	62	2	Keep On Running	Milli Vanilli - Hansa/Ariola (Far Music-Production)		DB, NL, EA	
21	22	5	I'll Be Your Baby Tonight	Robert Palmer feat. UB40 - EMI (Copyright Control)		UK, DB, NL, EA, CH, S, F, I, R	
22	21	8	Alors Regarde	Patrick Bruel - RCA (14 Productions)		FB	
23	29	10	The Anniversary Waltz - Part One	Status Quo - Vertigo (Various)		UK, DB, NL, EA, CH, DK	
24	23	29	What's A Woman	Vaya Con Dios - Ariola (Vaya Con Dios/BMG Music)		F, DP	
25	19	10	World In My Eyes	Depeche Mode - Mute (Grabbing Hands/Sonet)		F, DE, CH, DK, SF, I	
26	42	2	Falling	Julee Cruise - Warner Brothers (Anoin/OK Paul)		UK, EA, CH, S, F, I, R	
27	26	14	Ich Hab' Getraeumt Von Dir	Matthias Reim - Polydor (Kanguruh Musik)		DB, NL, EA, CH	
28	24	9	Have You Seen Her	M.C. Hammer - Capitol (Unichappell/Bust-It)		DB, NL, EA, CH, S, F, I, R	
29	27	4	To Love Somebody	Jimmy Somerville - London (Gibb Brothers/BMG Music)		UK, EA, CH, S, F, I, R	
30	25	5	Step Back In Time	Kylie Minogue - PWL (All Boys Music)		UK, DB, NL, EA, CH, S, F, I, R	
31	56	4	Frente A Frente	Chico & Roberta - Carrere (Carrere)		F	
32	16	4	Fog On The Tyne (Revisited)	Gazza And Lindisfarne - Best/RCA (Charisma)		UK, EA, CH, S, F, I, R	
33	30	17	What Time Is Love? (Live At Trancentral)	KLF - KLF Communications (EG/Zoo/Warner Chappell/Copyright Control)		DCH, S, DK	
34	28	18	Tonight	New Kids On The Block - CBS (M.Starr/EMI April/A. Lancelotti)		F, DB, EA, P	
35	67	2	King Of The Road	The Proclaimers - Chrysalis (Burlington)		UK	
36	39	8	Marie Jeanne	Michel Sardou - Trema (ART Music)		F	
37	34	4	Cubik Olympic	808 State - ZTT (Perfect Songs)		UK, EA, CH, S, F, I, R	
38	33	9	A Little Time	The Beautiful South - GoDiscs (GoDiscs Music)		UK, D	
39	80	2	My Definition Of A Boombastic Jazz Style	Dream Warriors - 4th & B'Way (MCA/Warner Chappell)		UK	
40	32	15	Praying For Time	George Michael - Epic (Morrison Leahy Music)		F, DP, I	
41	37	12	Suicide Blonde	INXS - Mercury (Tel Muziek/MCA Music)		F, DB, EA, CH, PDK, GR	
42	35	9	Hey Little Girl	Mark Boyce - Epic (CBS Music/EMI Music)		F	
43	NE		Kinky Boots	Patrick MacNee & Honor Blackman - Deram (Not Listed)		UK	
44	44	11	Thunderstruck	AC/DC - Atco (J. Albert & Son)		DB, NL, EA, CH	
45	50	15	Groove Is In The Heart	Deee-Lite - Elektra (Delovely)		F, DCH, DK, GR	
46	64	3	Tears Of The Earth	David Hallyday - Phonogram (Scotti Brothers)		F	
47	48	17	The Party	Latino Party - Polydor (Copyright Control)		F	
48	38	18	Blaze Of Glory	Jon Bon Jovi - Vertigo (Bon Jovi/Pri/Warner)		DA, CH, PDK	
49	65	2	It's A Shame (My Sister)	Monie Love feat. True Image - Cooltempo (Chrysalis/Jobete/Virgin)		DB, NL, EA, CH	
50	47	25	U Can't Touch This	M.C. Hammer - Capitol (Jobete/Bust-It)		F, DE, DK	
51	76	4	There She Goes	The La's - GoDiscs (GoDiscs Music)		UK, EA, CH, S, F, I, R	
52	NE		Being Boring	Pet Shop Boys - Parlophone (Cage Music/Ten Music)		UK, EA, CH, S, F, I, R	
53	75	2	Power Of Love/Deee-Lite Theme	Deee-Lite - Elektra (Deee-Lite/Virgin)		UK, EA, CH, S, F, I, R	
54	40	27	A Toutes Les Filles	Felix Gray & Didier Barbevilien - Talar (Zone Musique)		FB	
55	78	3	Sucker DJ	Dimples D. - FBI (ARL Music/Screen)		UK, J	
56	69	3	Time To Make The Floor Burn	Megabass - Brothers Organization (Various)		UK	
57	60	2	No Coke	Dr. Alban - Swemix (Swemix Publishing)		S	
58	70	17	Avant De Partir	Roch Voisine - GM/Ariola (Ed. Georges Mary)		F	
59	63	7	Ultimo Imperio	Atahualpa - Ginger Music (Ginger Music)		EJ	
60	43	7	Take My Breath Away	Berlin - CBS (Warner Chappell/Famous)		UK, EA, CH, S, F, I, R	
61	68	9	Crazy For You	David Hasselhoff - White Records/Ariola (Young Musikverlag)		DA	
62	99	2	Seven Little Girls	Bombalurina feat. Timmy Mallett - Carpet/Polydor (Campbell Connelly/EMI)		UK	
63	49	27	It Must Have Been Love	Roxette - EMI (Jimmy Fun Music)		DCH, PDK	
64	83	3	Miracle	Jon Bon Jovi - Vertigo (Bon Jovi/Pri/Warner)		UK, EA, CH, S, F, I, R	
65	53	4	New Power Generation	Prince - Warner Brothers (Controversy Music)		UK, B, NL, EA, CH, S, F, I, R	
66	82	7	Rien Que Pour Ca	Elsa - GM/Ariola (Ed. Georges Marie)		F	
67	RE		He Lekker Beest	Isabella A. - CNR (Colour)		B	
68	85	2	Found Love	Double Dee - Onizom/Discolin (Copyright Control)		UK, F	
69	77	3	Queen Of Hearts	Bad Boys Blue - Coconut/Ariola (A La Carte Music)		DSF	
70	36	32	Verdammt, Ich Lieb' Dich	Matthias Reim - Polydor (Kanguruh Musik)		DB, NL	
71	51	22	Le Jerk!	Thierry Hazard - CBS (CBS Music)		FB	
72	93	2	Missing You	Soul II Soul & Kym Mazelle - Ten Records (Jazzie B/Virgin/EMI/Copyright Control)		UK	
73	RE		You Gotta Love Someone	Elton John - Rocket (Big Pig Music)		DB, NL, EA, CH, S, F, I, R	
74	NE		La Legende De Jimmy	Diane Tell - WEA (CMBM)		FB	
75	RE		Love Takes Time	Mariah Carey - CBS (Vision Of Love/Been Jammin')		UK, DB, NL	
76	41	16	Megamix	Technotronic - ARS (Bogam/BMG Publishing)		UK, F, D	
77	61	18	Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini	Bombalurina - Carpet (Campbell Connelly & Co)		F, DA, DK	
78	NE		Wicked Game	Cris Isaak - Reprise (Warner Chappell)		UK	
79	52	7	(We Want) The Same Thing	Belinda Carlisle - Virgin (Future Furniture/Shipwreck/Virgin)		UK, EA, CH, S, F, I, R	
80	NE		Don't Stop	M.C. Sar & The Real McCoy - ZYX/Mikulski (Winrup Musik)		F, B, NL	
81	97	12	Ritmo De La Noche	Lorca - Carrere (Pink/Hanseatic)		FB	
82	74	4	Black Cat	Janet Jackson - A&M (Black Ice Music)		DCH, DK, N	
83	NE		La Berceuse Du Petit Diable	Roch Voisine - Ariola (Ed. Georges Mary)		FB	
84	88	5	Tom's Diner Rap	After One - ZYX (Rondor Music)		D	
85	NE		Qu'Est-Ce-Qu'On Fait Maintenant	Benny Del'Ar - (Copyright Control)		B	
86	73	3	Let's Swing Again	Jive Bunny & The Mastermixers - Music Factory Dance (Various)		UK	
87	54	5	Close To Me	The Cure - Fiction (Fiction Songs)		UK, EA, CH, S, F, I, R	
88	92	19	We Love To Love	P.M.Sampson & Double Key - CBS (2nd Hand Music/Siegel)		DA	
89	76	10	Rue Fontaine	Marc Lavoine - Avrep (Avrep)		F	
90	NE		Pray	M.C. Hammer - Capitol (Controversy/Warner Chappell/Bust-It)		DCH, I	
91	RE		The Invisible Man	Dance With A Stranger - RCA (BMG Music)		DA	
92	NE		Jack Talking	Dave Stewart & Spiritual Cowboys - RCA (Eligible/BMG/Rondor)		FD	
93	59	7	The Obvious Child	Paul Simon - Warner Brothers (Paul Simon/Pattern)		UK, NL	
94	NE		Moneytalks	AC/DC - Atco (J. Albert & Son/Carlin)		UK, EA, CH, S, F, I, R	
95	96	8	En Del Av Mitt Hjarta	Tomas Ledin - Record Station (Acosta/Sweden Music)		S	
96	72	3	Island Head (EP)	Inspiral Carpets - Cow Dung/Mute (Chrysalis Music)		UK	
97	79	3	Born To Be Wild	Steppenwolf - MCA (MCA Music)		B, NL	
98	55	20	Soca Dance	Charles D. Lewis - Polydor (Glem Music)		FD	
99	87	4	Spit In The Rain	del Amitri - A&M (PolyGram Music)		UK	
100	45	29	I Can't Stand It	Twenty 4 Seven - Freaky Records/BGM (Nanada/Freaky/Cat-Talk)		ES, DK, GR, I	

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

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

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THIS WEEK LAST WEEK NO. OF WEEKS	ARTIST TITLE ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK NO. OF WEEKS	ARTIST TITLE ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK NO. OF WEEKS	ARTIST TITLE ORIGINAL LABEL	COUNTRIES CHARTED				
1	Phil Collins Serious Hits... Live! <i>Virgin</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	35	Michel Sardou Le Privilege <i>EP</i>	F	69	64	4	Tomas Ledin Tillfallgesteras Spel <i>Heart Beat</i>	S		
2	Whitney Houston I'm Your Baby Tonight <i>A&M</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	36	36	11	David Hasselhoff Crazy For You <i>MCA Records</i>	DA,CH	70	50	9	Fabrizio De Andre' Le Nostalgie <i>EMI</i>	F
3	Elton John The Very Best Of... <i>Capitol</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	37	NE	Claudia Baglioni Oltre <i>CE</i>	UK	71	79	37	Sinead O'Connor I Do Not Want This / Haven't Got Time <i>Capitol</i>	F	
4	Camara/Ondina/Panoraz In Concert <i>Capitol</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	38	38	10	Michael Bolton Soul Provider <i>CE</i>	UK	72	73	5	Elmer Food Beat 30 Centimeters <i>OTW</i>	F
5	Paul Simon The Rhythm Of The Samba <i>Mercury</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	39	NE	Peter Gabriel Sailing The Seas - Golden Greats <i>EP</i>	UK,GER,FR	73	43	6	Jose Luis Perales A Mis Amigos <i>CE</i>	F	
6	Madonna The Immaculate Collection <i>Sire</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	40	40	52	Patricia Kaas Scene De Vie <i>CE</i>	FR	74	48	4	The Carpenters Only Yesterday - Greatest Hits <i>AM</i>	UK,NL,DK,SP
7	ZZ Top Recycler <i>Mercury</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	41	14	10	Lucio Dalla Cambio <i>CE</i>	CH	75	44	4	Blue System Obsession <i>Mercury</i>	DA
8	The Police Their Greatest Hits <i>A&M</i>	DNK,EP	42	37	1	Kylie Minogue Rhythm Of Love <i>ME</i>	UK,NL,FR	76	54	12	Roger Waters The Wall - Live In Berlin <i>Mercury</i>	EP
9	Pet Shop Boys Behaviour <i>Atlantic</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	43	NE	The Righteous Brothers The Very Best Of The Righteous Brothers <i>Mercury</i>	UK,NL,FR	77	43	5	Technotron Trip Out This - The Remains <i>AM</i>	UK,NL,DK	
10	George Michael Listen Without Prejudice Vol. 1 <i>Capitol</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	44	44	50	UB40 Labour Of Love II <i>Mercury</i>	UK,FR	78	41	3	Mecano Diciotto Domini <i>Am</i>	F
11	Soundtrack - Pretty Woman <i>Capitol</i>	FR,DK,NOR,FIN,IS	45	42	37	Snap World Power <i>Capitol</i>	DE,FR	79	10	7	Polo Haer & Schmetterbard Eden <i>Am</i>	CH
12	BAP X Fuer' E U <i>Mercury</i>	DE	46	41	6	Led Zeppelin Remasters <i>Atlantic</i>	UK,NL,DK,SP,FR	80	46	3	Happy Mondays Pills 'N' Thrills And Belysches <i>Capitol</i>	UK
13	AC/DC The Razor's Edge <i>A&M</i>	UK,FR,NL,DK,NOR,FIN,IS	47	39	51	Phil Collins But Seriously <i>Mercury</i>	UK,GER,FR	81	40	3	Paolo Conte Franki Ombre Scritte A Macchina <i>Capitol</i>	IT
14	INXS X <i>Mercury</i>	UK,FR,NL,DK,NOR,FIN,IS	48	40	5	The Sisters Of Mercy Vision Thing <i>New Noise</i> <i>Mercury</i>	UK,NL,FR	82	74	4	La Union Testacion <i>ME</i>	UK
15	Status Quo Rocking All Over The Years <i>Mercury</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	49	37	25	New Kids On The Block Step By Step <i>Capitol</i>	UK,NL,FR	83	44	2	Joe Cocker Live <i>Capitol</i>	DE,UK
16	The Cure Mixed Up <i>Capitol</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	50	7	10	Piafido Domingo Be My Love... All Albums Of Love <i>EP</i>	UK,FR	84	34	4	Mina Il Conoscio Mascherata <i>Mercury</i>	F
17	A-Ha East Of The Sun, West Of The Moon <i>Mercury</i>	FR,NL,DK,NOR,FIN,IS	51	16	16	Mariah Carey Mariah Carey <i>CE</i>	UK,GER,FR,NOR	85	80	18	Roch Voisine Helene <i>Mercury</i>	UK,NL
18	Scorpions Crazy World <i>Mercury</i>	DNK,DK,DE,FR	52	NE	Luis Cobos Suite 1700 <i>CE</i>	UK,NL,FR	86	73	53	Roxette Look Sharp <i>Mercury</i>	UK,NL	
19	Herbert Groenemeyer Louisa <i>Mercury</i>	DA,CH	53	NE	Julio Iglesias Sorry Nights <i>CE</i>	UK,NL,FR	87	45	10	Erste Allgemeine Verunsicherung Das Nassgall's Rache <i>EP</i>	DA	
20	Jon Bon Jovi Blaze Of Glory <i>Young Guns</i> <i>Mercury</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	54	73	15	Soundtrack - Days Of Thunder Days Of Thunder <i>EP</i>	FR,DK,NOR,FIN,IS	88	10	31	Gary Moore Still Got The Blues <i>Mercury</i>	DNK,DK,FR
21	Vaya Con Dios Night <i>Capitol</i>	FR,NL,DK,NOR,FIN,IS	55	47	1	Steve Winwood Reflections Of The Heart <i>Mercury</i>	UK,NL,FR	89	41	3	Donna Summer The Best Of Donna Summer <i>Mercury</i>	UK,NL,FR
22	Patrick Bruel A l'ours Regarde <i>CE</i>	FR	56	38	7	Soundtrack - Tour Of Duty Tour Of Duty <i>Mercury</i>	FR	90	47	1	Francois Feldman Une Presence <i>Mercury</i>	F
23	Westenhagen Live <i>Mercury</i>	DNK,DK,FR	57	48	4	Deep Purple Saves And Masters <i>Mercury</i>	UK,NL,DK,SP,FR	91	44	22	Marco Masini Marco Masini <i>Mercury</i>	FR
24	Cliff Richard From A Distant (The Even) <i>EP</i>	UK,NL,FR	58	51	33	Eros Ramazzotti In A Gita <i>Mercury</i>	FR,NL,FR	92	14	1	Prince Gothic Bridge <i>Mercury</i>	FR,NL,FR
25	Matthias Reim Matthias Reim <i>Mercury</i>	FR	59	34	26	Depeche Mode Violator <i>Mercury</i>	FR	93	44	1	Glyf Kings Mosaïque <i>Mercury</i>	FR
26	Londonbeat In The Blood <i>Mercury</i>	DNK,DK,FR	60	36	5	Lucio Battisti La Spesa Occidentale <i>CE</i>	FR	94	77	24	Jean Michel Jarre Music For Computers <i>Mercury</i>	FR
27	The Traveling Wilburys Traveling Wilburys Vol. 3 <i>Mercury</i>	UK,NL,DK,NOR,FIN,IS	61	54	7	Van Morrison Enlightenment <i>Mercury</i>	DNK,FR	95	74	6	The Shadows Reflections <i>Mercury</i>	UK,DK
28	Jimmy Somerville The Singles Collection 1984/1990 <i>Mercury</i>	UK,NL,FR	62	55	41	Elton John Sleeping With The Past <i>Mercury</i>	UK,FR	96	49	7	Jane Birkin Amours Des Femmes <i>Mercury</i>	FR
29	Beautiful South Choke <i>Mercury</i>	UK,NL,FR	63	NE	Alain Souchon Nostalgie <i>Mercury</i>	FR	97	11	10	Wildecker Herzbuben Herzlich Willkommen <i>Mercury</i>	DA	
30	Paul McCartney Trapping The Line <i>Capitol</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	64	35	1	Clooney O'Za... <i>Mercury</i>	FR	98	NE	Steinar Albrigtsen Alone Too Long <i>Mercury</i>	N	
31	M.C. Hammer Please Hammer Don't Hurt Em <i>Capitol</i>	UK,GER,FR,ACH,DK,NOR,FIN,IS	65	42	12	Toto Past To Present 1977 - 1990 <i>CE</i>	FR	99	19	1	Kirka Ota Labeledis <i>Mercury</i>	FR
32	Iron Maiden No Prayer For The Dying <i>Mercury</i>	FR,NL,DK,NOR,FIN,IS	66	49	9	Eisa Rien Que Pour Ca <i>Mercury</i>	FR	100	NE	Pink Floyd The Wall <i>Mercury</i>	FR,FR	
33	Bees Gees The Very Best Of The Bee Gees <i>Mercury</i>	FR	67	43	23	Wilson Phillips Wilson Phillips <i>Mercury</i>	DNK,DK,FR					
34	Supersmup The Very Best Of... <i>Mercury</i>	FR	68	43	3	Foster & Allen Souvenirs <i>Mercury</i>	UK					

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Networked Shows - Are You Being Served?

Whether termed 'shared programming,' 'sustaining services' or, as in Germany, 'mantel programming,' networking in its various forms represents a growing trend in European radio. And the arrival of American multi-format specialists like Satellite Music Network (SMN) and Drake-Chenault, who recently began live, transatlantic broadcasts, proffers still new definitions and implications. Chris Fuller reports.

Networking - that is, programming from a single source being relayed simultaneously through a number of separate stations - is, of course, already established in Europe in the shape of Italian multi-outlet operations like Dimensione Suono, Radio Deley and Kiss Kiss, or profitable French channels such as NRJ, Skyrock, Europe 2 and Nostalgie. Under most of these systems, participating outlets are either owned or affiliated to the source programmer, with 'windows' provided for the insertion of local news and advertising.

But in the comparably less developed UK, Scandinavia, Germany and Eastern Europe, it remains a new and controversial concept. Syndicators such as MCM, Unique Broadcasting and Rock Over London have made some headway in piecing together national or pan-European station groupings for weekly music or one-off live events. But for the vast majority of its output, commercial radio tends towards self-sufficiency, holding sacred the principles of individual identity and locally-tailored programming.

The US approach

SMN, for once, adheres to a different philosophy. This Dallas-based company, a division of Capital Cities/ABC, is the market-leading networker in the US, sending out live 24-hour formats to more than a 1,000 stations. This is a common approach in the US, where groups of up to 200 stations at a time draw much of their output from a single source.

SMN's 10 formats include hard rock and metal ('Z-Rock'), soul music/Motown ('Heart & Soul'), CHR, AC, goad, big band and NAC/new age, with the majority of client stations taking the full 24-hour programme but inserting their own jingles and ads. Payment is on a cash and barter basis,



Bob Kennedy

with national advertising already present in the signals.

Following a series of live test broadcasts in the UK and Italy, Bob Kennedy, whose UK-based media consultancy Independent Communications Limited (ICL) represents SMN in Europe, is now seeking 're-broadcaster' partner stations across the Continent.

Kennedy describes the SMN formats as "English-language programming with an American accent", although the signal can also be modified to allow for local-language presentation. Individual outlets may not want to take the full 24-hour signal, he adds, but could rather take segments and mix them in with their own programmes.

"SMN is providing customised syndicated radio designed from the bottom up for individual station syndication to re-broadcasters," he says. "It is not the output of one radio station that is simply being made available to others."

The main benefits in this kind of programming, SMN contends, include high programme quality, low hourly cost, the ability to maintain complete station identity plus, as Kennedy stresses, "the considerable promotional and marketing benefits of having programming coming live from Dallas in the US."

Yet, curiously, in common with the Albuquerque-based Drake Chenault, which has begun

testing four formats in Europe via the Panamsat satellite, SMN denies that it is seeking to "network" in Europe. Kennedy: "In this context we don't see ourselves as being in the business of networking. SMN treats each re-broadcasting radio station as though it is the only station being served.

"It is likely that in the UK, for instance, stations will still want to take a weekly, twice-weekly or perhaps daily show. Some may want to take one of the formats overnight. In other countries a longer period of programming may be needed. All of the 10 formats are designed to be flexible and customer/user-friendly."

National differences

But nation-to-nation differences in musical taste, plus restrictive national media laws, are likely to prove problematic in the application of such pan-European services. In the view of Tim Blackmore, programme director at market-leading UK syndicator Unique Broadcasting, the reason 24-hour specialised formats work in the US is because it is, in short, one nation.

Blackmore is the UK syndicator of the most successful weekly network show in the UK is the 'Network Chart Show', produced by London's Capital Radio on the commission of commercial radio body, the AIRC, and taken by 47 stations with a collective weekly audience of some six million. Now into its seventh year with original presenter (David Jensen) and original sponsor (Nescafe) still in place, the show is also syndicated to stations in Holland, Italy, Scandinavia, the Middle East, Asia and South America.



Tim Blackmore

"The moment you aim to create a service that is to feed several countries, all of whom have different languages, cultures and attitudes to music, then you are looking at a completely different market than that which exists in the US. In my discussions with Americans who have talked about these services, I don't believe they are yet seeing Europe in the same way as those of us that live here."

In the UK, Unique regularly initiates 30-40 station commercial radio 'networks' for its range of weekly music-based shows, while one-off events such as the FIAT-sponsored world cup reports, live

from Italy, draw in up to 50 outlets. The company makes no secret of the fact that it wishes to become established on the Continent, although, says Blackmore, its "entirely different" approach will not involve the establishment of pan-European networks.

"Unique is first and foremost a programme production company. We would be extremely narrow-minded not to look at the role we could play across different territorial boundaries, but I don't think we could ever be so arrogant as to come up with one programme or one format and expect it to be taken by every country."

Rather, Blackmore sees the future of pan-European radio in "the sharing of programme resources, knowhow and ideas... I could see, for example, Unique wishing to license a programme idea or format to other countries. But the execution of such an idea could only be for separate producers in each territory."

Countrywide programming

The most successful weekly network show in the UK is the 'Network Chart Show', produced by London's Capital Radio on the commission of commercial radio body, the AIRC, and taken by 47 stations with a collective weekly audience of some six million. Now into its seventh year with original presenter (David Jensen) and original sponsor (Nescafe) still in place, the show is also syndicated to stations in Holland, Italy, Scandinavia, the Middle East, Asia and South America.



David Jensen

According to Jensen, the show's success underlines the potential of US networking, though "a fine line" must be negotiated in creating a programme with universal appeal: "There will always be a reluctance among some stations to take programmes from others, in that they want to keep solid their own sound and character. But if it's done with the kind of consideration we put into the 'Network Chart Show' and if, through sponsorship, it's going to bring money directly into those stations on the network... it will be very difficult to turn down. As a radioholic, it never actually bothers me where a programme is coming from so long as it's entertaining!"

In its current form, the 'Network Chart Show' allows for IDs to be inserted by individual stations plus, during the first hour, local ad breaks. There are no references to the fact that it is being broadcast from London, nor that it's a national show. Jensen: "It's done in such a way that it could be broadcasting from Wrexham or Inverness or Manchester when in fact we're broadcasting from the Euston Road."

Other, unexpected inconsistencies have been ironed out over time. Jensen: "When we started, we used the sound of a bullet, in the Billboard vernacular, for a new chart record. Then we had a complaint from Belfast that the sound of a bullet was not something they wished to hear on the radio... so the bullet effects had to go."

German developments

In Germany, Bavarian statewide private Aulene Bayern was instrumental in setting up the first commercial network of any significance, for June's all-star Kneiworth concert, relayed across Bavaria, Hamburg (Radio Hamburg), Lower Saxony (fnf) and Hessen (FFH).

Attene's programme controller, Mike Haas, believes more networking is inevitable but will take from three to five years to become a regular fixture: "There's an unwillingness to take risks here in the minds of some programme directors, to step outside the bounds of a format into new forms of programming, and this must be overcome. Up until a few years ago format radio did not exist here, but now it exists so severely that often we can't look beyond it.

"Second, there must be closer co-operation on sales between private stations - we are working towards a national sales network - plus promotional and marketing aspects. At the moment there is a



Mike Haas

reluctance to co-operate on the part of many stations because of audience overlap and the fact they consider themselves competitors."

The recently-formed private radio lobby group, ALPHA, consisting of nine of West Germany's largest commercials, sees the creation of further networks as a priority, vital to providing stronger competition to the public ARD channels. Haas views the possible disadvantage of networking - loss of local identity, job cuts hastened by the need for less production staff, union opposition - as "unlikely to happen here and far outweighed by the advantages".

Aside from 'live' events, ALPHA is also investigating the possibility of a shared overnight service. Haas: "There are several ideas in development. The goal would be to arrive at a national audience figure for nights that could be compared to the ARD. That has never been done before and is a very attractive proposition."

But Haas perceives only a limited market for foreign or German-based networking companies: "Live satellite format feeding will not, I believe, make any kind of in-roads at the top 50 stations here. But at lower levels, it is happening; it's already on air from the likes of German-based operators like RTL and Star-Sat. For some broke station down in the Italian Alps, it may be a great help to get free programming, but at the luxury end of the market it

is not something I need worry about. Besides, I need to see night-times to train my broadcasters of tomorrow."

Even for ALPHA's plans to succeed, there are further, technical problems to solve. The private stations do not have the headline links that the ARD outlets enjoy, the costs of satellite time in Germany are high and the only other means of joining, by "piggy-backing" on each other's signals, is inefficient. Also, more ominously, there exists the potential threat of intervention by the state media councils.

Legal restrictions

Haas: "If we keep setting up networks for long enough I'm sure the politicians, the media controllers, will try and find some way of saying "this is not what your broadcast charter was about". One should take into consideration there is no national media law, and because there is not, the potential for abuse is there."

Other European territories such as Belgium have already experienced an authoritarian clampdown on networking. Under new legislation introduced last month (October) by the Flemish regional government, and specifically aimed at the prevention of national radio networks, stations are restricted to drawing advertising revenues from within an eight kilometre broadcast radius, are forbidden from sharing the same name or jingles, and must produce at least 80% of their own programming.

Belgium's private operators have slammed the legislation, claiming it is designed to strengthen government influence over radio and allow pro-state stations onto the market. They have pledged to fight the new measures but estimate that up to 150 stations may be forced to close because of increased costs and reduced income.

In Denmark, too, networking is officially illegal, though this has not prevented Copenhagen private Radio Uptown from establishing a 24-station network for the 'Coca-Cola Eurochart' in collaboration with London-based distributor MCM. "The law is basically bad," says Uptown head of music and Eurochart host Niels Pedersen, "so we took it upon ourselves to challenge it."

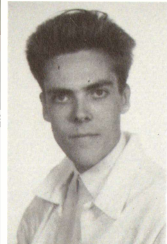
"No one has bothered us, as media regulations are soon to be relaxed they are probably too em-

barrassed to do so. In the past we have broken the sponsorship and advertising laws as well, and escaped with a warning."

The most widely-networked chart show across Europe, the Eurochart is now heard in some six countries on over 120 outlets. Developed by MCM in co-operation with a series of co-producers and agents in the various territories, Uptown has made further use of the Danish network by offering its own syndicated shows to the Eurochart stations.

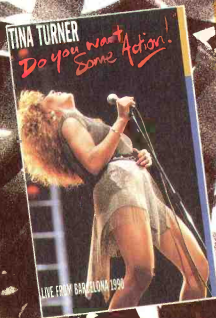
Pedersen: "Networking can only increase here as the laws relax and stations become more aware of the benefits of taking a big picture show such as the Eurochart. American shows such as ABC's 'American Top 40' are also present but can only ever expect limited success because of the language difficulties."

On a Europe-wide scale, the growing number of radio outlets will see increasingly fierce competition for both audience and advertisers. In this type of climate, the smaller stations will always be at risk. And for them the possible cash rewards and high production values offered by networked programming may be hard to resist.



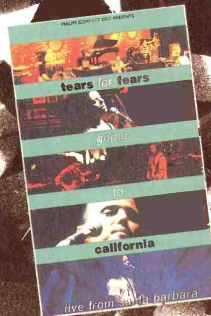
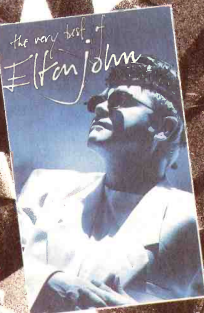
Niels Pedersen

According to ICL's Bob Kennedy, such increased competition "will see radio become more like television and have to find its programming from the best sources available". And like television, radio stations will have to buy in some of their programming from independents like SMN and other stations that have developed particular talents and specialist expertise. Format stations offering better programming than their competitors and at a cost that reflects the most difficult economic times will be the most successful in the 1990s." □



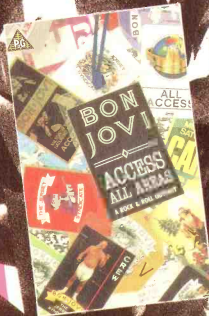
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ELTON JOHN 'THE VERY BEST OF ELTON JOHN' 082-756-3
 90 MINUTES OF ELTON'S GREATEST HITS INCLUDING 'YOUR SONG', 'ROCKET MAN', 'BLUE EYES', 'I'M STILL STANDING', 'NIKITA', 'CANDLE IN THE WIND', 'SACRIFICE' AND THE NEW SINGLE 'YOU GOTTA LOVE SOMEONE'. 20 TRACKS IN TOTAL.



TEARS FOR FEARS 'GOING TO CALIFORNIA' 082-756-3
 90 MINUTE LIVE CONCERT SHOT IN SANTA BARBARA, CALIFORNIA. INCLUDES 'EVERYBODY WANTS TO RULE THE WORLD', 'SHOUT', 'SOWING THE SEEDS OF LOVE', 'WOMAN IN CHAINS', 'CHANGE', 'PALE SHELTER', 'MAD WORLD'. 16 TRACKS IN TOTAL!

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The Fourth Format Comes Of Age

Music video came of age in 1990. With the launch of **WHY (Warner Music Video)** all five major record companies now have a full-scale video operation, as do many of the smaller ones. As Paul Andrews reports, that development has marked a new maturity which is gripping the market at all levels.

As Island Visual Arts' marketing manager Alex Sartore says: "Video is now the fourth format for carrying music." This acknowledgment by the record companies that video has given up its former role, as a mere adjunct to the main business of selling records has allowed it to take center stage. "That has only happened in 1990!" she affirms. "It has been a good year for consolidation."

At PMI, the video arm of EMI, marketing manager Gordon McKenzie agrees. But in welcoming the recognition of video as an equal player, he also notes that the transformation has changed the nature of the business.



Gordon McKenzie

"It's far more like the record business now," he says, "all down to what hit you have. It used to be a catalogue business, but now everybody has jumped on the bandwagon, there is so much new product that things have become very difficult for catalogue. It's turned into a new release business - things sell for six or eight weeks, then they fall off. It takes a lot shorter to bring product to maturity in this sort of market."

In that environment, marketing policies have changed. Major releases are increasingly backed by intensive high-profile campaigns

designed to grip the imaginations of distributors and consumers alike, in the knowledge that only the briefest of opportunities exists to snatch shelf-space and sales before the next hit grabs their attention.

And with it have shifted the street-level economics. "We're doing a lot more in terms of budget pricing nowadays," says McKenzie. "Once we're through the peak we have to take things down to a \$5.99 retail [standard shelf price is usually around £ 9.99]. That can change the way we look at our releasing policy."

Just as music video has come to resemble the competitiveness of the record business, so the 'fourth format' this year more than ever has looked to its audio counterparts, and they to it, for mutual support.

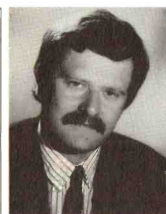
Goeff Kempin is MD of Castle Music Pictures (CMP), another of this year's newcomers. "There's now a greater understanding that the timing of new releases is very critical," he explains. "Where at all possible it's important to link in with activity on audio formats."

As a result of this kind of interest on all fronts, CMP's very first release, Luciano Pavarotti - *The Event* leapt to the upper reaches of the video chart. Another multimedia phenomenon, Knepworth, followed it in a three-volume assault.

Castle's ability to score such important early hits might seem all the more remarkable given that the firm had no direct involvement with the parallel audio releases. For Kempin, however, this testifies to the strength of the new relationship between audio and video.

"In the past, there has been resentment from record companies when a different firm gets the video rights to something. But we have had very effective co-operation with Polygram over Knepworth, and with others on other releases. It's encouraging that there's no longer a stand-off when that kind of situation arises, but an understanding that it's mutually beneficial to producers, retailers and consumers that we work together."

At BMG Video International, VP Adrian Workman claims the movement towards co-operation



Goeff Kempin

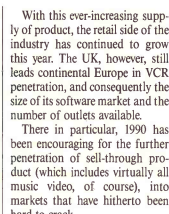
has come from labels, finally accepting the format's status. "It is something I have always strived to have in video - you're being a little short-sighted if you don't. But I think we have finally reached the stage where the record companies recognise us, so that there is communication and more concentration on video."

For McKenzie, though, the logistics of successful inter-media co-operation are still too often in-fermurtuable. "While simultaneous releasing is obviously the ideal, you can't actually do it very often. You can with things like greatest hits compilations, but with a normal album, people still tend not to make clips up front, until it has been decided to release a particular song as a single."

The most effective way to overcome that problem, he says, is for the video arm itself to back a longform production. PMI is doing that with its latest Robert Palmer programme, now in post production and due for release in March.

"It's called *Don't Explain*", remarks McKenzie, "which is the title of the current album. It reflects the LP but isn't exactly the same. We've gone ahead and funded it to get a 60-minute special, and then we can take some of the clips from that to use as promos."

Island's Sartore faces the same challenge. "Even if you can't release a video at the same time as an album, there's a concentrated effort to time it as something else is happening for the artist in another area of their own campaign. So we're releasing our next Anthrax video as they're touring Europe supporting Iron Maiden. This should bring them to the attention of half-a-million people"



Adrian Workman

With this ever-increasing supply of product, the retail side of the industry has continued to grow this year. The UK, however, still leads continental Europe in VCR penetration, and consequently the size of its software market and the number of outlets available.

There in particular, 1990 has been encouraging for the further penetration of sell-through product (which includes virtually all music video, of course), into markets that have hitherto been hard to crack.

In the past, believes Kempin, music video has always tended to find itself neglected, stuck in a no-man's-land between the record club and the record shop, neither of whom fully understood nor quite trusted it.

"It's encouraging that there are now video-only retail stores opening that are heavily stocking music video alongside other genres," he says. "This year we



have seen sell-through really beginning to increase, as rental perhaps has faltered.

"Retail stores are finally starting to introduce sell-through video, including music. Also record stores have become more likely to be informed about video, and to stock it. At last we are getting full distribution coverage, but I still believe there's a fair way to go."

The UK sell-through market is still, however, dominated by the Woodworth department store and WH Smith newsagent-bookstore chains. Most of the majors tie in their marketing closely with them, for instance using joint TV and poster campaigns. As McKenzie notes, "They take video more seriously now that all the major players are in there."

Sartore, though, still admits to continues on page 26



Happy Mondays
Call the Cops
Featuring Kinky Afro
CMP 6028



Spandau Ballet
Live Hits
At the N.E.C.
CMP 6016



Belinda Carlisle
Runaway Live
Featuring
(We Want) the same thing
CMP 6004



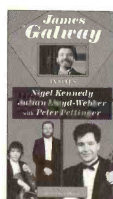
Julie Andrews
Greatest Hits Live
Songs from Stage
and Screen
CMP 6027



Banned in the USA
Luke
The 2 Live Crew
CMP 6023



Pavarotti
The Event
Featuring
Nessun dorma
CMP 8001



James Galway
Invites Nigel
Kennedy, Judith
Lloyd Webber with
Peter Pettinger
CMP 6011



Jive Bunny
How to Jive with
Jive Bunny
Including
'Lets Swing Again' Video
CMP 6020



Buzcocks
Live Legends
CMP 6001



Uriah Heep
Live Legends
CMP 6002



Dr. Feelgood
Live Legends
CMP 6003



Hawkwind
Live Legends
CMP 6005



Ten Years After
Live Legends
CMP 6012



Deep Purple
Doing Their Thing
CMP 3001



Saxon
Greatest Hits Live!
CMP 7009



The Everly Brothers
Rock 'n' Roll
Odyssey
CMP 6021



The Everly Brothers
Reunion Concert
CMP 6022



The Nat King Cole Collection
Volumes 1 - 3
CMP 7011 7012 7013



Knebworth The Event
Volumes 1 - 3
CMP 6006 6007 6008



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continued from page 23

some reservations about their effectiveness. "The volume of business one does through them is huge, so they are very important. But they are definitely too conservative, they should be more adventurous."

She claims the need to guarantee a fast turnover to the chains can conflict with Island's own philosophy. "We like to give space to certain artists outside the chart pop market, that we know don't have a big fan base but have a well-targeted audience and produce a sophisticated kind of video." As examples she cites **Marianne Faithfull** this year, and a forthcoming **Courtney Pine** release.

"As the market itself gets more sophisticated, we have to learn to target the right people more. In that respect, we should be treating videos more like records or books, especially because with a recession going on, while I don't think people will stop buying the software they may well become more selective."

That recession looms ever more menacingly over the UK video market, as it does the rest of the economy - although all the players believe they will weather it. "Luxury goods tend to be hit most heavily," points out Workman, "but entertainment usually holds its own. If you look at Brazil, for example, where they have massive inflation, there is also a thriving record industry."

One failure has cast a shadow over Britain's video industry this year, however. In July, the giant **Parkfield** group (which had earlier reported interim profits of £13.86 million, up 103%) collapsed. The failure was generally blamed on the performance of its video sell-through operation, following a gross overestimate of the size of the market and stock problems.

PMI's McKenzie firmly ascribes the Parkfield breakdown to "poor management", but admits that the growth of the UK market is unlikely to continue at its current pace. Sell-through in all genres is expected to gross about £ 360 million this year, up from £ 300 million in 1989).

"Certainly the UK is going to slow down," says McKenzie. "I think we're talking 10-15% growth next year. It's still a very healthy business - there aren't many industries that can sell great at that rate.

"But these are things we'd already planned for before the recession started to bite. We're looking to continental Europe for growth, because they don't have that recession. That's where the real boost is going to come from."

PMI has already upped its commitment on the Continent. Last March, video distribution in each European country came back under the wing of national EMI affiliates, having been separately licensed for the previous three years. A distribution centre has also been established in Cologne, a manufacturing base in Holland.

Sartore, Kempin and Workman all echo the belief that the brightest prospects for the immediate future lie outside the UK.

"We find the market there, with some exceptions like France, is still pretty young," points out Sartore. "We first aim to consolidate distribution there, then there is a lot of scope for developing the market."

"This year has already been promising," adds Workman. "The Italian, French, German, Spanish and Danish markets have all done very well, and I am also heartened by all the other territories. I've been in music video six years, and this is the most encouraging year."

"There are still a couple of years to go, though, to build the market up to its potential. Scandinavia in particular is going to take quite a lot of work, hopefully from the labels working collectively."

BMG has also been consolidating its operational base throughout the region, with video labels now established by all its affiliates. Workman says it is up to the software companies to show this kind of resolution to stimulate the market.

"Europe is underdeveloped because they have not taken it seriously enough. It's not that its treatment has been second class, but that we were deflected from its potential. Results in the UK have just been so overwhelmingly positive that most of the energy has gone into the UK market."

"Most labels have simply set themselves up here and not really thought about Europe. It's only now that the video market has stabilised here, this is the first year, and actually allowed us to concentrate on developing the rest of this area." □

ISLAND VISUAL ARTS

1990 hits:

- The Christians, *The Collection*
- Anthrax, *Through Time (VCR)*
- Various, *Happy Daze*
- Marianne Faithfull, *Blazing Away*
- Aswad, *Always Wicked*

1991 priority releases:

- Various, *Le Vie En Vogue* (February)
- Young MC, *Beatbox Loose* (February)
- Mica Paris, title tbc (March)
- Bob Marley, *Time Will Tell* (May)
- Robert Palmer, *Additions* (September)

POLYGRAM MUSIC VIDEO

1990 hits:

- Tina Turner, *Live In Barcelona...*
- Bon Jovi, *Access All Areas*
- Elton John, *The Very Best Of...*
- Roger Waters, *The Wall*
- Tears For Fears, *Going To California*

1991 priority releases:

- Thin Lizzy, *Dedication* (February)
- Yaz, title tbc (February/March)
- The Cure, title tbc (February/March)

BMG VIDEO INTERNATIONAL

1990 hits:

- Erasure, *Wild Live*
- Eurythmics, *We Too Are One Two*
- Jimi Hendrix, *At The Wood*
- Depeche Mode, *Strange Too*
- Peter Dinklage, *Leipzig '90*

1991 priority releases:

- Eurythmics, *Greatest Hits* (March)
- Various, *Red Hot And Blue* (December '90)
- Lisa Stansfield, *All Around The World Live* (November '90)
- Eros Ramazzotti, *Live* (Summer)
- Mecano, *Live* (Summer)

PICTURE MUSIC INTERNATIONAL

1990 hits:

- Tina Turner, *Foreign Affair*
- Cliff Richard, *From A Distance - The Event*
- Morrissey, *Hulmeist*
- Pussycat, *Sight For Some Eyes*
- Iron Maiden, *The First Ten Years*

1991 priority releases:

- Robert Palmer, *Don't Explain* (March)
- Vixen, *Revved Up!* (February)
- Bruce Dickinson, *Live* (February)
- Red Hot Chili Peppers, *Positive Mental Octopus* (February)

CASTLE MUSIC PICTURES

1990 hits:

- Various, *Knebworth - The Event* (3 volumes)
- Pavarotti, *The Event*
- Belinda Carlisle, *Runaway Live*
- Happy Mondays, *Call The Cops*
- 2 Live Crew, *Banned In The USA*

1991 priority releases:

- Status Quo, *Anniversary Waltz* (February)
- Lindisfarne, *Live Legends* (January/February)
- Various, *Planet Daze Vol. 3/4* (February)
- Bobby Womack, title tbc (March)
- Nat King Cole, *Collection* (March)

MCEG VISUAL VISION

1990 hits:

- Phil Collins, *The Singles Collection*
- Simple Minds, *Home*
- Phil Collins, *Seriously Live*
- UB40, *Labour Of Love, Part 2*
- Roxy Music, *Total Recall*

1991 priority releases:

- Sex Pistols, *The Sex Pistols Story* (March)
- Genesis, *The Story Of Genesis* (February)
- Gary Moore, *Live* (April)

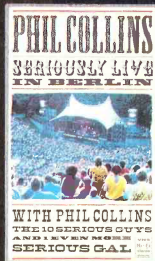
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1990 hits:

- Madonna, *Immaculate Collection*
- Aerosmith, *Things That Go Bump In The Night*
- REM, *Pop Screen*
- Simply Red, *Let Me Take You Home*
- Neil Young, *Freedom*

1991 priority releases:

- Skid Row, *Oh Say You Can Scream* (January)
- Various, *Moscow Peace Festival Volume 1* (January)
- REM, *Tour Film* (January)
- Midley Crue, *Doctor Feelgood - The Home Video* (January)
- David Lynch/Angelo Badalamenti, *Industrial Symphony Volume 1* (January)



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Giggy Rose- Don't Turn Your
AC/DC- Back In Black...

SP Live Winwood- One And Only
Steve Booker-
Studenstrassen Trombo...

AALBORG NAERADIO
Oul Medvicy- DJ/Prod.
Steen- A Better Love...

FINLAND
RADIO 1, 91.1 FM- HELSINKI
Radio Jinnim- Prog. Dir.
A List: Debbie Gibson- Anything Is...

POLAND
POLSKIE RADIO 1 - WARSAW
Bobak Fabianiski / DJ/Prod.
L.P. Ryszard Turlej- It Takes...

DEE-LITE: Groove Is In The
NSX- Suicide Bounce
Nash Chetty/Tray Go/You...

Lane Foly- Au Fur E A Mesure
Michel Fugain- Chantons
Fou Lesseux- C'est Bon...

Alexander Hill- Head Of Music
CL David A. Evans- I Don't A
Suzanne Vega- Men In War...

E.M.F. Unbelievable
Mathias Røn- Ich Hab'
Andi Meyer- Freedom...

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KL Kinnvall- /Prod.
Tröjan- No Coke...

RADIO ÖREBRO - ÖREBRO
Ane Holmberg - Director
A List:
Christen Sandberg- One And...

UPDOWN FM - COPENHAGEN
Nils Frederiksen/Head Of Music
PP London Beat: A Better Love...

POLSKIE RADIO 3 - WARSAW
Marc Niedzwiedz / Prod.
PP Sasa Sojka/Play It Again...

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PP Fresh: Love Is No Scandal...

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CL George Michael- Freedom...

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Martin Lööga - Head Of Music
AD HC Hammer- Fly...

NRK- OSLO
Steinar Fjellid - Prod.
AD Inna- Kickin' My Feet In Love...

DANMARKS RADIO- ARHUS
Lilf Wineslett - Head Of Music
AD London Beat: I've Been A...

RADIO ABEL - RANDERS
Sieg Heiner Hansen - Prog. Contr.
A List:
Soulbuster- Through Before...

GREENE
ERA 2: ATHENS
Vassilis Loukas/ Head Of Music
A List:
The Cure- Close To Me...

EUROPE
Aune Junot- Director
AD Also- More Than Words Can Say...

RTL- TELEVISION
Vents Eds
Jean Luc Bertrand - Prod.
London Beat: I've Been...

UNITED KINGDOM
Heavy Rotation:
CL Maria McKee- Show Me Heaven...

HOLLAND
ST 20:
Veronica-
CL U2- Night And Day...

FRANCE
Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

CITY 13 - GÖTEBHURG
Lars Bodin - Music Director
PP Ralph Teitelbaum- Sensitivity...

RADIO I - ÖSLO
AD Pct Shop Boys- Being Boring...

ROBIO VIBE - COPENHAGEN
Borg Vibe - Prog. Dir.
Head Of Music:
Katy Auld-
Snap- Mary Had A Little Boy...

RADIO SYDVESTEN - SOUTH OF
COPENHAGEN
Peter Held - Head Of Music
A List:
Nicklas Strömstedt- Om...

ATHENS
JERRY JERONIMO GRODY - ATHENS
Boris Frenkel - Head Of Music
A List:
INXS- Suicide Bounce...

TELEVISION
Heavy Rotation:
CL Maria McKee- Show Me Heaven...

ITALY
Giancarlo Tommetti- Prod.
CL Deep Purple- King Of Lords...

GERMANY
Veronica
CL U2- Night And Day...

FRANCE
Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

FRANCE
Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

HIT FM - STOCKHOLM
Hans Braten - Prog. Dir.
A List:
Depeche Mode- On A Fly's...

RADIO OT - RÅDE
Siv Mariann Olsen - DJ/Prod.
PP Paul Simon- The Obvious Child...

HEMING KRISTENSEN/POF FOGED
Head Of Music:
Elton John- You Gotta Love...

YUGOSLAVIA
STUDIO D - RADIO NOVOSTO
Ratko Bizic - DJ/Prod.
A List:
Quincy Jones- The Places You...

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A List:
Quincy Jones- The Places You...

FRANCE
Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

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CL S. Stranger- Stop Looking...

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Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

FRANCE
Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

FRANCE
Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

RADIO AF4 - LUND
Hans Strandberg - Music Dir.
PP Jimmy Evans- Little Bird...

RADIO 102 - HAUGESUND
Egil Holmøe - Head Of Music
AD De Amiri- Spin Of The Rain...

HOLBAEK
RADIO HOLBAEK - HOLBAEK
Stig Wæver - DJ/Prod.
PP Rabbi- Love Makes Things...

FRANCE
Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

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Angeles Thiesmeyer - Prod.
CL S. Stranger- Stop Looking...

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Personally ...

To start off with the albums, Concrete Blonde is one of my favourite rockbands at the moment. I also recommend an Emotional Fish, one of the many young and exciting bands from Ireland. My choice of singles includes New Model Army's 'Purity', a track from their new album. 'Scratched Inside' is an old song by House Of Love which finally has been released. The last tip is Lovebomb by Bowsy, a new and promising band from Scotland.

Gerard Soudan
Colours 3

Colours 3 is part of the Swiss public network RSR. It is a progressive style of music programming.

OLIVIER ALLADET F
Voltage FM
TP Steve Mc's - Elevate My Mind
Steve Wonder - Keep Our Love
Twenty 4 Seven - I Can't Stand
LP Whitney Houston
Red Hot & Blue (Comp.)

MARGARETA ANDERBERG S
Radio City 103
TP Kylie Minogue - Step Back In
Tomas Ledin - Den Där Flickan
Malcolm McLaren - Opera House
LP Mica Paris
Adventures Of Steve V.

JOHAN BERGSTRAND S
Radio APT4
TP Rogui - I've Just Begun To Love
C&K Music Factory - Gonna Make
Tingo Tingo Ole - It's Jazz
LP Twenty 4 Seven
After 7

HICK BROWN UK
Pick Radio
TP Seal - Crazy
The Firm - All Together Now
Double Dee - Found Love
LP Kim Appley
Blue Pearl

ALISON CRAIG UK
Radio Forth
TP Chris Isaak - Wicked Game
Eve Gallagher - Love Came Down
INXS - Disappear
LP Strangers
Dwight Yoakam

CARLO DEBLASI I
Radio Stereo 103
TP Mary Kane - Bankiero
Madonna - Justice/Rescue
Milli Vanilli - Keep On Running
LP Claudio Baglioni
Paul McCartney

NIKLAS EHRLING S
SAF Radio City
TP Monie Love - Down To Earth
Ralph Tresvant - Sensitivity
Cool Runnings - Thirty Shy
LP Dr. Alban
After 7

BOGDAN FABIANSKI PL
Polskie Radio 1 & 2
TP Beats Inc - Burnin' Blues
Soulfire - Fresh
Wilson Phillips - Impulsive
LP Paul McCartney
ZZ Top

GIUSEPPE GIOVINI I
Radio Sound International
TP Ralph Tresvant - Sensitivity
Kim Appley - Don't Worry
Enigma - Sadness Part I
London Beat
Claudio Baglioni

SERGE VAN GISTEREN B
Radio Antigon
TP Something Happens - Parachute
Lisa Stansfield - This Is The
Madonna - Justify My Love
LP Jimi Hendrix
Mory Kanté

RUNE HAGEN N
Studentradioen Tromsø
TP Sleep - The Launchpad
Carter The U.S.M. - Anytime
Prince - New Power Generation
LP Mica Paris
World Of Skin

PETER HALD DK
Radio Frydlyst
TP Rockers By Choice - 'Tis 'Nig
Steve Winwood - One And Only
Vaughn Brothers - Tick Tock
LP Mica Paris
Tracey Spencer

ARNE HOLMBERG S
Radio Orebro
TP Papa Dee - Beautiful Woman
Paul Haggie - I Believe In You
Janet Jackson - Love Will Never
LP Steve Winwood
Madonna

EGIL HOLELAND N
Radio 102
TP Del Amoro - Suit In The Rain
Julie Cruise - Falling
Harrie - Wicked Game
LP Steve Booker
Steve Winwood

KENNI JAMES UK
Radio Schleswig-Holstein
TP INXS - Disappear
ZZ Top - Give It Up
Wychyffe - Love Speak Up
LP InXS
Kim Appley

SAAKKAN JANSSON S
Hit FM
TP Images - Megamix
NTCC/Lizann - In The Evening
London Beat - A Better Love
LP Mica Paris
Visitors

ULI KNIEP D
fm
TP Billy Idol - Proud Like
Herman Brood & HWR - Lost In
Gary Moore - Too Tired
LP Paul McCartney
Steve Winwood

GUENTHER LESJAK A
OE 3
TP Jon Bon Jovi - Miracle
London Beat - A Better Love
Milli Vanilli - A Better Love
LP Steve Winwood
Whitney Houston

OLAF MEDTZYK DK
Aalborg Naerradio
TP Black Sorrows - Angel Street
Willy DeVille - Beating Like A
Heart - Stranded
Deafening South
Jive Bunny & The Mastermexers

NAGUI F
RTL
TP Florent Pagny - Presse Qui
Jill Caplan - 'Our C'Qui Nous
Jean-Jacques Goldman - Nuit
LP Robert Palmer
Absent Friends

MAREK NIEDZIECKI PL
Polskie Radio 3
TP Whitney Houston - All The Man
Prefab Sprout - Jesse James
Madonna - Justify My Love
LP Eddie Brickett - New Bohemians
Steve Winwood

PARIS PETROU GR
Antenna 97.1 FM
TP Whitney Houston - I'm Your Baby
Pet Shop Boys - Being Boring
Prince - New Power Generation
LP Whitney Houston
INXS

BURGHARD RAUSCH D
Radio Bremen 4
TP Soup Dragons - Mother Universe
K. MacColl/Pogues - Miss Otter
Proclaimers - King Of The Road
LP Paul McCartney
Vanilla Ice

LOU ROWLAND NL
CFN
TP Steve Winwood - One And Only
Blow Monkeys - If You Love
B.B. King - Peace To The World
LP Eddie Brickett - New Bohemians
Tiffany

GERARD SAUDAN CH
Model 3
TP New Model Army - Purity
House Of Love - Scratched
Bony S - Lovebomb
LP An Emotional Fish
Concrete Blonde

MARTIN SCHWABEL D
Radio Schleswig-Holstein
TP Michael Bolton - Georgia On My
Mara McKee - To Miss Someone
ZZ Top - Give It Up
LP Beautiful South
Jimmie Somerville

S TIM SMITH UK
Metro FM
TP Arthur Miles - Helping Hand
Ashbrooke Artists - Dubbing Up
Michael McDonald - All We Got
LP Guy
Kim Appley

META DE VRIES NL
AVRO
TP Eric Redi/Red Zone - Fifty Ways
Herman Brood & HWR - Lost In
Gary Moore - Don't Want To Hold
Damn Yankees - High Enough
LP The Outfield
Mother's Finest

Tips & Trends reflects the musical preference of European radio DJs. The records listed are new releases, considered to have potential, and are given display in the week before publication. DJs can fax their tips to Peter Bartelme, Music & Media, 31-20-6691951.

MUSIC & MEDIA
A publication of BPI Communications BV,
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PO Box 9027, 1000 AA Amsterdam
Rijnboordstraat 11, 1099 AT Amsterdam
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All Prices for 31 issues including postage (airmail)

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