

MUSIC & MEDIA

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 See Pages 20 - 28.

Europe's Music Radio Newsweekly . Volume 8. Issue 50 . December 14, 1991 . £ 3, US\$ 5, ECU 4

French Radio Upset Over Allocations

by David Roe

The short-list of candidates that France's CSA has drawn up to be awarded frequencies in the Languedoc-Roussillon region has radio stations furious. The reason: 'generalist' AM stations like RTL and FM music networks like NRJ have been tentatively allocated only 9% and 39%, respectively, of the 161 frequencies being awarded.

So far, 133 candidates with 432 requests have expressed interest in the frequencies which serve about 2.1 million people, or between 3.5% to 4.0% of the total French population. Major cities in the area are Toulouse and Montpellier.

(continues on page 38)

Craven, Seal Lead Brits Nominees List

Beverly Craven and Seal earned the most nominations—three each—for the 1992 Brits Awards to be held on February 12 at London's Hammersmith Odeon. Both performers are up for best album, best newcomer and best artist.

Other performers picking up multiple nominations were Kenny Thomas (male artist, British newcomer), Cathy Dennis (female artist, British newcomer), KLF (group, album) and Simply Red (group, album).

Sentimental favourite Queen earned one nomination for best British group.

(continues on page 38)



GOLDEN RADIO — EHR station SAF Radio City/Stockholm celebrates its "Radio City Hits No. 1" compilation album going gold in Sweden (50,000 copies). Pictured (top row l-r) are station music producer Niklas Ehling, station manager Martin Loogna, DJ Jesse Wallin and station owner Anders Kempe. On the bottom row are (l-r) station president Christer Baldhagen and Sony Music Sweden vice president Per Sundin.

Kinnevik Launches Z Label; Talks With Warner

by Gerard O'Dwyer

Sweden's Kinnevik Group, the Nordic region's most dominant and potent force in commercial broadcasting, has expanded its interests in the music business with the launch of Z Records.

Kinnevik is in advanced talks with Warner Music Sweden, which could lead to bringing the company on board as a partner while the fledgling label gets its feet on the ground.

"We are very close to a distribution agreement with Warner and both sides are anxious to close a deal soon," says newly appointed Z Records MD Leif Käck. "The fact that I went to Warner first has more to do with my personal links with the company than any partnership connections with Kinnevik. I know my way around Warner and it

helps to know the people." Käck has worked for Warner-owned Metronome Records in the past and worked with Abba manager Stig Andersson at Polar Music.

Warner Music Sweden MD Hans Englund describes the probable deal as a "joint-venture operation." He says, "They will be concentrating on A&R and production, and Warner takes care of marketing, distribution and sales. It will be very much a pop-based label." Englund also does not rule out future equity stakes by Warner.

Kinnevik, a communications group controlled by the New York-based Swede and Scandi media mogul Jan Stenbeck, is said to have opened talks with Warner Music following informal discussions between the two groups which predated Z Records' (continues on page 38)

FAILURE TO PAY GRAMO ROYALTIES

Majors Boycott 20 Norway Stations

by Kai Roger Ottesen

Seven major record companies are temporarily boycotting 20 Norway radio stations over their refusal to pay royalty fees to GRAMO, the country's artists, musicians and producers rights organization. The deadline for the stations to pay GRAMO was December 1. Participating in the censure are BMG Ariola, CNR NonStop, EMI Norsk, PolyGram Records, Sony Music, Virgin Records and Warner

Music. The companies will not service stations or even allow artist interviews until GRAMO fees are paid.

Comments Virgin head of promotion Marit Nielsen, "We have to think about our artists. Legally, they have the right to be compensated for airplay. We can't work with stations that do not respect our artists. Many artists live from this income. However, I understand the financial difficulties at many stations. But everybody (continues on page 38)

UK Recession Lingers, Album Sales Off 7%

by Ben Lewis

The recession continued to hit the UK music industry as album trade deliveries declined 6.7% to 29.3 million units for the third quarter of 1991, according to the British Phonographic Industry. It's the third consecutive quarterly drop this year. Album unit shipments dipped 8.2% during the second and 7.8% in the first quarter.

The value of album deliveries increased slightly, up 2.8% to £126.8 million (app.US\$228 million). Overall, the value of total soundcarrier shipments didn't keep pace with inflation, increasing 3.7% to £146.2 million versus an estimated 4.8% inflation rate.

CD shipments jumped 33.3% to 13.5 million units worth £70.7 million (+24.4%), while LPs dropped 48.4% to 2.3 million units

worth £7.8 million (-45.6%). Cassettes fell 19.8% to 13.5 million units worth £48.2 million (-7.4%).

Thanks to the success of Bryan Adams' hit (Everything I (continues on page 38)

No. 1 in EUROPE

European Hit Radio
 MICHAEL JACKSON
 Black Or White
 (Epic)

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

European Top 100 Albums
 MICHAEL JACKSON
 Dangerous
 (Epic)

BRAVO MECANO !

Oct 91 : Un concierto "sold out" en el Zenith de Paris y una gira triunfal por Francia

Bravo y gracias a Ana, José Maria y Nacho. Gracias igualmente a Rosa Lagarrigue, Sandra Rotondo, José Maria Camara, Alvaro de Torres y a todo el equipo de colaboradores de BMG España.

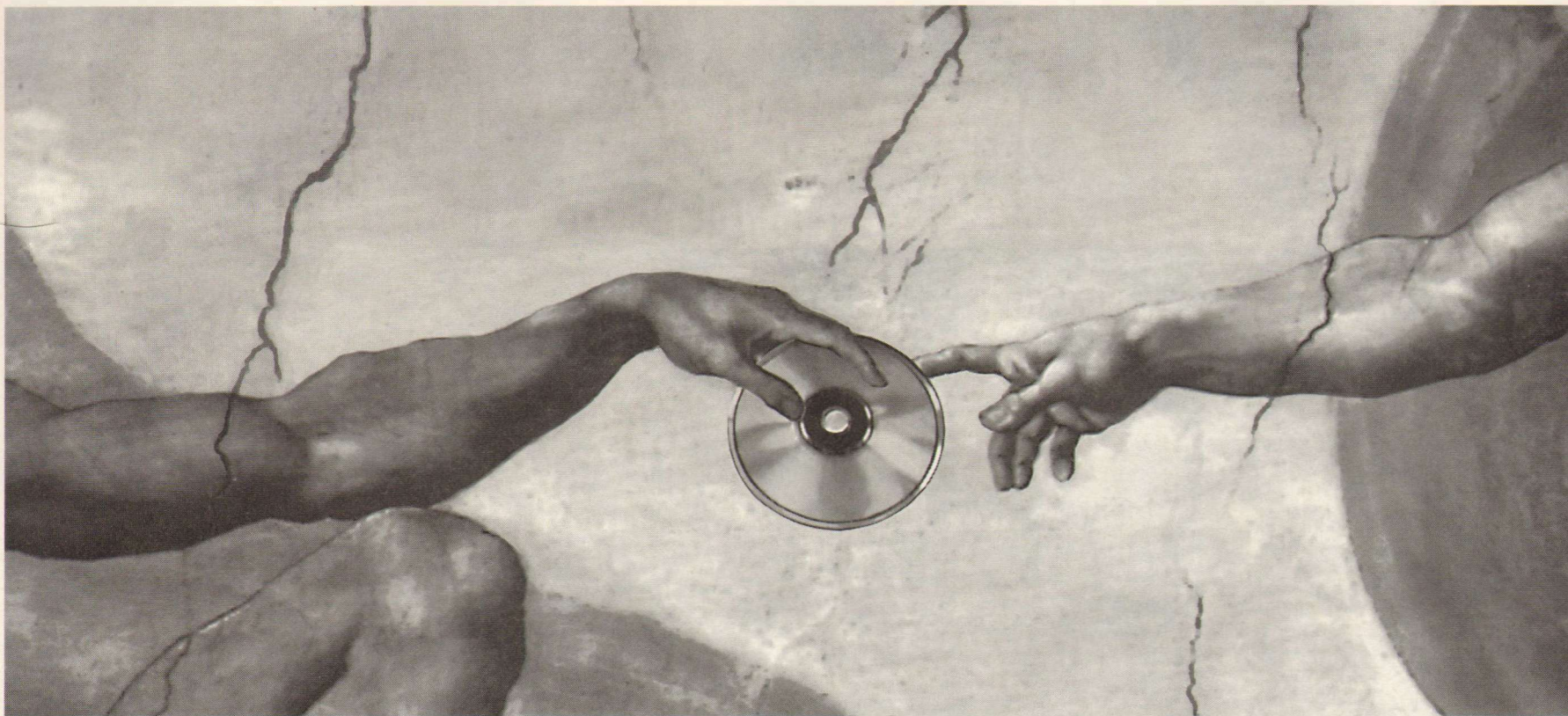
EL RESULTADO ?

Nov. 91 : Por la primera vez en la historia de las listas de ventas francesas, un grupo europeo clasifica 3 LP's en el Top 50 (semana 44) :

n°29 "Descanso dominical" 400.000 LP's vendidos
 n°24 "Aidalai" version española
 n°37 "Aidalai" incluso 7 canciones en frances 130.000 LP's vendidos



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19-23 January 1992

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Radio Authority Dismisses NUJ Claims; LBC Cleared

by Paul Easton

Allegations by the **National Union of Journalists** (NUJ) that **LBC Newstalk/London** breached the terms of its licence have been dismissed by the UK **Radio Authority** (RA). **Crown Communications**, LBC's owners, also denies NUJ claims that one of Crown's major shareholders, Australia-based **Aspermount**, is in financial trouble after losing a A\$12.9 million in the year ended June 1991.

The allegations were contained in a dossier sent to the RA. The NUJ claimed that the station was failing to maintain the necessary logging tapes of its output, and also expressed concern over the quality of the **Independent Radio News** (IRN) service and the future viability of the "Newslink" advertising package that funds it.

RA spokeswoman **Tracey Mullins** says LBC is in the clear over the logging tapes. "We have looked into the matter of the tapes and are satisfied that they are in place," she says. "Stations are required to keep the tapes for 42 days, and we can call on them at any time."

"All other allegations made are not the concern of the Radio Authority, but a matter for the shareholders of Crown Communications."

Crown Communications' director of corporate affairs **Brian MacLaurin** says the NUJ's claims are groundless. "They are the ramblings of disillusioned journalists whose union has been de-recognized," he says.

Over the past year LBC and IRN have been forced to make wide-scale redundancies and other cutbacks following a downturn in ad revenue. As a result, there have been changes in long-established working practices, and the NUJ

was recently de-recognized by LBC management.

MacLaurin believes that LBC has now turned the corner, is becoming stronger and that the audience is increasing. However, he does admit that the IRN board is currently considering new proposals for Newslink, but dismisses rumours that **Capital Radio/Lon-**

don is planning to pull out, or even that IRN might move to Capital.

"Newslink is a problem, but it is currently under negotiation with Capital over the price," he says. "Crown and Capital are committed to a strong, national news service via IRN. There is absolutely no chance of IRN going to Capital."

Maker's Golden Rose Wins Jazz FM Bidding

David Maker and **Golden Rose Communications** have succeeded in their bid for **Jazz FM/London**. Their offer of £10 cash and one new Golden Rose ordinary share for each Jazz FM share was accepted by a majority of the station's shareholders. The deal values the station at £434.500 (app. US\$760.400), not including assumption of debt.

This now gives Golden Rose 76% of the company. The offer will remain open for another few weeks to enable any other smaller shareholders to accept.

Maker had been bidding against **Terry Bate's Broadcast Investments** (BI), which held a 27.9% stake in Jazz, in an auction that saw the offer price double from £5 to £10/share.

In the end, however, BI's **Jon Smalley** says they decided against a higher bid. "We have accepted the offer for a large chunk of shares to enable the new owners to have the percentage they felt was necessary," he says. "We wish them well for the future. Although we have a small interest in Golden

Rose as a result of the deal and will be following their fortunes very keenly, we will not be taking a part in the management of the station."

US media conglomerate **Westinghouse Broadcasting** is planning to keep its 10% stake in the station. Westinghouse VP/acquisitions **Kevin Reymond** claims the company is still committed to further European investment.

"Westinghouse still has shares in Jazz FM and has no plans to sell. We are still excited about UK and European radio, but further investment depends on the state of the market. These things don't come to fruition quickly."

Meanwhile, Golden Rose has sold its majority stake in **Buzz FM/Birmingham** to **Radio Clyde/Glasgow** for an undisclosed price. There is speculation that this was done to finance the Jazz FM deal, and might not be a permanent arrangement. Comments **Clyde MD Jimmy Gordon**, "This could be only a short-term custodianship because Golden Rose has the option to buy it back at a later date." PE

Collins Not Forgotten; UK Song Of The Year Is 'Do You Remember'

by Adam White

Phil Collins has another reason to open his trophy case. **BMI** named his *Do You Remember* as 1991 song of the year at its annual UK awards ceremony, held to honour affiliated songwriters, composers and publishers who are members of the **Performing Right Society**. The event took place on December 2 at London's Dorchester Hotel.

The Collins accolade was based on the number of performances of *Do You Remember* on US radio and TV in 1991, as logged by BMI. Sharing the awards limelight was Collins'

publisher **Hit & Run Music**. The song originally appeared on his album *...But Seriously*. Other works honoured at the BMI/PRS occasion included *Back To Life*, *Buffalo Stance*, *Cruising For Bruising*, *How Can We Be Lovers* and *Sowing The Seeds Of Love*. **Paul Kennerly's One Man Woman** was cited as one of the most-performed country copyrights, and **Hans Zimmer** and **John DuPrez** were recognized for their movie scores for *Days Of Thunder* and *Teenage Mutant Ninja Turtles*, respectively.

BMI also announced that *Mandy* (by **Scott English** and **Richard Kerr**) and *My Sweet*

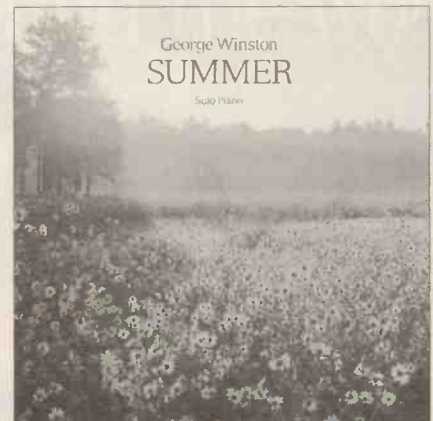
Lord (by **George Harrison**) had reached the three-million performance mark. *Can't Smile Without You* (by **Chris Arnold**, **David Martin** and **Geoff Morrow**) and *Satisfaction* (by **Mick Jagger** and **Keith Richards**) attained the two-million level.

An additional 16 songs attained the one million performance mark, including copyrights by **Stock/Aitken/Waterman**, **Ringo Starr**, **Graham Gouldman**, **Gerry Marsden** and **Donovan**—all of whom were present at the ceremonies. BMI president/CEO **Frances Preston** was host for the night.

GEORGE WINSTON



Piano Solos



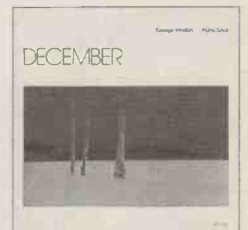
Summer



Autumn



Winter Into Spring



December

SOME THINGS ARE DISTINCTIVE



© 1991 Windham Hill Europe

A complex digital collage. The background is a dark blue map of the world with glowing grid lines. A large, semi-transparent globe is centered, reflecting a cityscape at night. To the left, a map of the United States is visible, with a bright white light source behind it. In the top right, a red map fragment is partially visible. A treble clef symbol is faintly visible on the right side of the globe.

Very special thanks

to all our artists for another year
of record-breaking success around the world.

1991



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East Europe Increases Presence At Midem '92

by Debra Johnson

Despite difficult local economies, the number of eastern European record industry companies that will attend Midem '92 in Cannes during January 19-23, 1992 has significantly increased.

For many years, eastern Europe has been predominantly represented by the large state-owned companies such as Melodiya in Russia, Supraphon and Slovart in Czechoslovakia, Polski Nagrania in Poland and Hungaroton in Hungary.

In January, more private music companies will be present, including Czech record company Gramofonova Zavodny, Czech music publisher Musica, Bulgarian CD pressing firm Optimag, Polish record company/distributor MPG and Russian entertainment/concert agency Moscow CED.

MPG head Antoni Roszczuk intends to "offer services in Poland to international producers and publishers and to present our own products to the other markets."

Gramofonova Zavodny chief Tomaa Jech is coming to Midem to "find new clients and contacts for both our pressing facilities—CD, LP and cassette—and our publishing and licencing activities."

For The Record

In the front-page photo caption in our October 26 issue, M&M incorrectly noted that Polydor and PolyGram executives presented Zucchero with a gold disc during NRJ's 10th anniversary party on September 20. The award was given during Zucchero's own birthday party.

Also, in the 1992 Radio Industry Directory Italian network RTL 102.5 Hit Radio should have been listed in the private radio network section, not the local radio section.

16 UK Labels Gather For Joint Christmas Party

by Paul Cooke

Sixteen of the UK's largest record companies have pooled their resources to hold a joint Christmas party this year. More than 500 guests from radio, TV and the media were scheduled to attend the extravaganza at the Charlotte Street restaurant Zazou on December 13.

In previous years, the labels have held separate parties. Organizer and Chrysalis head of promotions Judd Lander says the party was planned mostly to keep Christmas entertainment costs to a minimum. "It eliminates the competition over who goes to which party and who spends the most," he says. "The independent labels have also been invited to join us by giving £100 (app. US\$179) per person, which will go to Music Therapy." Music Therapy is the record industry's

main charity organization aiding mentally handicapped children.

Concern Over Meetings

The decision to hold the joint party was made at the regular meetings that record company heads of promotions have been holding over the years. Various guests have attended these quarterly sessions, including members of the BPI and radio and TV producers.

Says Lander, "So far the meetings have been fruitful in deciding on a unified strategy to tackle and solve various problems with the [music union] MU, [video performance body] VPL and general product distribution."

However, EMI head of promotions Malcolm Hill notes, "The meetings are not a big deal; it is just mates getting together to chew the fat. It is nice to talk to

each other, but if people in radio or television start reading into things the wrong way, I will immediately pull out."

It is also rumoured that a number of independent promotion executives have expressed some concern over those meetings.

The next one will be held at the London Records offices in Hammersmith on February 7, 1992, hosted by the label's head of promotion Billy McCloud, who comments, "It is an opportunity to get together and have some fun, not to form a committee or union to lobby or put pressure on radio and TV companies."

Referring to the Christmas party, McCloud adds, "Hopefully, it will be the first of many. It shows a unified stance from record company promotions departments in this time of recession."

Philips To Show Off DCC At Midem

Philips Electronics will participate in Midem '92, organizing sound demonstrations of its digital compact cassette (DCC) during the Cannes conference to be held on January 19-23.

The Dutch multinational electronics company will hold the demos in a special DCC auditorium at the Palais des Festivals. The new system is scheduled to hit the market next year, probably in the fourth quarter. At that time, an estimated 500 pre-recorded titles—pop and classical music—are expected to be on the market.

Commenting on the company's presence, Philips Audio MD Wim Wielens says, "I'm very happy that Philips will be present at this important music event. Our presence as a hardware company, among the major music and video-film/TV industries, is symbolic. DCC has become a new world standard in audio, thanks to close cooperation between hardware companies and the music industries."

Midem Seminar Line-Up

In other Midem news, the organization has announced its radio industry programme for the conference. Here's the latest information:

MONDAY, JANUARY 20

Keynote Address/DAB
Speaker: president du Club DAB Roland Faure (France)

The Digital Future

Panelists: NAB SVP of Science/Technology Michael Rau (US), BBC head of engineering Henry Price (UK) and others

Protecting The Variety

Speaker: SACEM MD Jean Loup Tournier (France)

Debate—For And Against Music Quotas

Panelists: Canadian Independent Record Production Association executive director Brian Chater (Canada) and Skyrock president Pierre Bellanger (France)

The Future Of European Music Policy

Panelists: RTL 102.5 Hit Radio head of music Grant Benson (Italy), MTV Europe MD/CEO Bill Roedy (UK) and Rock 104 GM Brad McNally (Ireland)

TUESDAY, JANUARY 21

Keynote Address
Speaker: MTV's VJ Adam Curry

The Radio Recipe

Panelists: RTL Germany PD Arno Muller (Germany), Melody Radio MD Sheila Porritt (UK), Rock Cafe PD Andrea Olcese (Italy) and NRJ GM/MD Max Guazzini (France)

The Hit Men

Speaker: Frederic Dannen

Debate—Does Radio Play Enough New Music?

Panelists: Oui FM consultant Barlo Beckerleg (France) and Kiss FM MD Gordon McNamee (UK)

Radio: Part Of The Music Industry

Panelists: Antenna Bayern GM/MD Mike Haas (Germany), BBC Radio 1 PC Johnny Beerling (UK) and M40 president/director general Alain Weill (France)

WEDNESDAY, JANUARY 22

Keynote: Multi-Media Broadcasting
Speaker: to be announced

Radio In The Mix

Panelists: IP director general Herve de Clerck (France), UFA Bertelsmann Group's Manfred Kuhn (Germany), EMAP Radio MD Terry Smith (UK)

Satellite Programming

Speaker: Satellite Music Network (USA)

Programming: Local, National Or International?

Panelists: Europe 2 GM Martin Brisac (France), Premiere Radio Network MD Ed Mann (France), Radio Luxembourg MD John Catlett (UK), StarSat marketing director Cornelia Panneck (Germany) and MCM Networking european director Doug Adamson (Australia)

Debate—Small Market Radio

Panelists: Antenna FM head of music Chris Lentzas (Greece), Antenna Austria's Mario Weitzel (Austria), Radio RMF head of music Piotr Metz (Poland), Kevin McCarthy (USA), Aloutte FM's Bertrand de Villiers (France) and Sunrise Radio MD Avtar Lit (UK)

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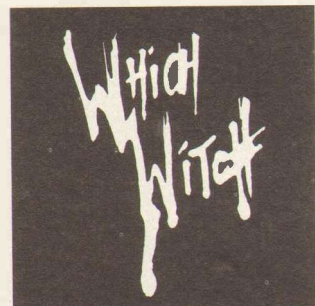
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BPI Breaks Holiday Bootleg Operations

by Ben Lewis

Two major Christmas bootlegging operations have been broken by the BPI, working in association with UK record labels. The import of thousands of bootleg CDs featuring artists such as the **Beatles**, **Rolling Stones** and **Madonna** was prevented by a High Court injunction served in London on the **CD Music Company**. **EMI/Parlophone**, the BPI, and **Rolling Stones** members **Mick Jagger** and **Bill Wyman** brought the legal action against the company. The bootlegs, which were intended to be sold as rarities for considerably more than the average UK CD price, came from Germany and Italy.

BPI anti-piracy coordinator **Tim Dabin** explains, "Adverts for the CD music company were seen in various music publications in the summer and it was obvious that quantities of illegal product were being imported. We wrote to the company and obtained a list of the CDs offered, then we ordered through the company. We discovered that the CDs were illegitimate and took action, specifically on two Beatles and Rolling Stones CDs."

"We brought a similar action against another company in November 1990 and we hoped our previous actions had educated people, but we had to act again this year."

In Scotland, a pirate cassette factory was also raided and thousands of cassettes seized. Three men were arrested. A report on the action is currently being drawn up for the **Procurator Fiscal** at Airdrie. Under Scottish law, no further details of the operation may be released while charges are pending, but it is understood that these kinds of cassette factories can produce up to 20,000 tapes a week.

Dabin estimates that pirate tapes represent well over 10% of the entire Scottish cassette market.

In a third incident, a second

cassette factory was raided in South Woodford by the BPI and the regional crime squad.

Comments Dabin, "If we can get anti-piracy results before

Christmas it will have a greater effect because many of these pirate cassette factories are set up just to cash in on the Christmas market."



SHAKING THEIR TOUCHE ON THE AIRWAVES — Right Said Fred in the control room at Satellite Media Services in London prepare for the direct feed of their latest single "Don't Talk, Just Kiss" to all major ILR stations on November 19 (see **M&M** November 23). Pictured from (l-r): Guy Holmes of Tug Records, Richard Evans of Gut Reaction, Right Said Fred members Fred, Richard and Rob, band manager Tamsin Aronowitz, Station II Station MD Stephen Tandy and Nick Payne of Satellite Media Services.

Radio Authority Goes 'Crackers', Awards 91 Licences For Charity

by Paul Easton

Ninety-one restricted-service, low-power radio station licences have been issued by the **Radio Authority** in one go to benefit the "Radio Cracker" charity fund-raising project.

The stations will broadcast in various cities and towns across the UK until Christmas Eve and will be appealing on-air for funds for charities for developing countries using the slogan "Tune-In—Pay Out."

Comments Radio Cracker's **Steve Bassett**, "Listeners will be paying to hear their favourite records or to have a dedication; in fact, just about everything they hear."

Although operating under the same banner, Bassett says each station is responsible for its own programming. "They are generally running a [BBC] **Radio 1**-type format, with music, interviews, con-

tests, requests and dedications. We have been trying to do some syndication, but not much. It is mainly being left to their own imagination. Some stations have been selling advertising to local businesses, although how this is done is also left to individual stations to decide."

The project was the brainchild of **Steve Chalk**. He runs the inter-denominational **Oasis Trust**, which works among young people, especially the homeless and those living in hostels. Last Christmas the Trust raised over £1 million through its "Eat Less—Pay More" appeal involving restaurants.

Restricted service licences are available to stations covering a particular event or an identifiable community on a short-term basis; the maximum duration is 28 days. The RA has issued 169 restricted service licences this year out of 209 applications.

Radio Mercury Switches To MS&M

Radio Mercury, based in Crawley, West Sussex, has switched its sales house from **Independent Radio Sales** to **Media Sales & Marketing (MS&M)**, effective November 18, 1991. The station is a subsidiary of **Allied Radio**, a company recently formed by the merger between **Radio Mercury** and **County Sound Radio**.

Allied Radio MD **John Aumonier** says, "I am hopeful that MS&M will be able to produce the kind of results they delivered for County Sound."

Adds MS&M sales director **Paul Davies**, "Mercury and County Sound serve over one million adults, and a combined sell in the prime London com-

muter belt of West Sussex and Surrey provides an excellent opportunity to develop the market further." *DJ*

Wright Pushes Chrysalis Publishing

Following the sale of its record company operations to **Thorn EMI**, **Chrysalis Group** chairman **Chris Wright** has reasserted his interest in the music industry by announcing an expansion of **Chrysalis Music Publishing**.

Wright has begun by appointing former **Arista** MD **Roger Watson** to the position of director/GM of Chrysalis Music.

According to Wright, "Watson

had enjoyed a long and fruitful relationship with this company in the past, both here and in the US, before he left to join Arista. He was responsible for discovering **Huey Lewis and the News**, among other artists, and bringing them to this company. Our plan is to create a multi-faceted music publishing firm offering writers and artists a whole spectrum of creative direction." *BL*



Ashford Wins Atlantic's Female DJ Contest

Clare Ashford (bottom left) from London won **Atlantic 252's** "Jocksearch '91" competition to find a female DJ for the station.

The winner was announced live on the station's breakfast show. Comments Ashford, "All of the six finalists were told to be by a phone at 7.30 that morning. They phoned all of us and put us on hold; we then had to wait through what seemed to be a very long record before the winner was announced."

After being involved in hospital radio for a couple of years, Clare has been presenting a weekly overnight show on multi-ethnic **Spectrum International/London** for the past year, as well as helping out in production with **Capital Radio/London**.

"I had been working for an advertising agency, but knew that radio was what I really wanted to do," she says. "I was made redundant in July, which was a great kick up the backside, and realised then that it was now or never for getting into radio, which is why I decided to enter the contest."

As part of her prize, Clare will get an initial six-show contract with **Atlantic 252**, although the exact starting date has yet to be decided.

Pictured in the back row are contestants (from left): **Grainne Landowski**, **Ruth McMaw**, **Denise Watson** and **Lisa Peake**; in front (l-r): Ashford, **Atlantic 252's** **Henry Owens** and **Louise Radwan**. *PE*

Daniels Is New Kiss Commercial Head, Hamilton Joins LBC

Paul Daniels has joined **Kiss FM/London** as head of commercial production. He was formerly with **Fox FM/Oxford**.

LBC/London has appointed **Anita Hamilton** as marketing director. She joins the station on January 2, and has previously been with **Express Newspapers**, **Capital Radio** and **Lynne Franks PR**. *PE*



Mediametrie Reveals Drop In FM Listeners

by David Roe

Reactions to the September-October Mediametrie poll were optimistic despite the fact that the majority of ratings on the FM were down. On the AM, the growth was upwards.

Explaining the drop in listeners on the FM band, RTL president Jacques Rigaud says, "We are in a period where people are becoming increasingly concerned with the international situation and are consequently tuning into stations that can keep them informed. A reflection of this is the increasing popularity of our 06.30-08.30 news programme and the 18.00 news spot, despite the changed format of the latter."

On the AM, both France Inter and RTL gained 0.7%. Says Rigaud, commenting on RTL's results, "We are very happy with the numbers, as any radio is when it gains. The element that is most important is that we have gained 600,000 new listeners, and that while we are happy to see that our competitors are still very much in the field, we are also happy that we have maintained our lead over them. However, what we must take into account is that we still haven't regained the 20.3% level that we had this time last year. But, we are confident we will achieve it in the coming months."

While NRJ and Cherie FM both gained 12% and Fun remained stable with 4.8%, Europe 2, Nostalgie, Skyrock and RFM all lost.

Says NRJ president Jean-Paul Baudecroux, "We've worked very hard and have progressed over the last five polls. While we are delighted with the

fact that NRJ itself has broken the 10% barrier for the first time, what is equally interesting is that Cherie FM has done better than RFM, which uses a class A transmitter 10 times more powerful than that of Cherie."

RFM, which was not cited in the poll after falling below the 2.0% mark, was optimistic, however. "It's obviously not a great result," says RFM president Andrew Manderstam. "We have fallen from 2.0% to 1.8%, but it does indicate that we are, at least, stable."

"What I would note is that the September/October survey is never very good for adult music stations. The peripheral stations tend to launch massive advertising campaigns in the autumn, so people are more aware of them for this wave. If you look at our direct competitors, they have all fallen more than us. That is not to say that we are doing nothing."

"Over the next three months we will be making slight modifications to our programming with the help of our programming director Michel Brillie, who is studying the figures at the moment. We are not very happy with the figures, but it is by no means a disaster."

Europe 2 lost again, falling from 4.8% to 4.3%, but according to Europe 2 president Martin Brisac, this only reflects a period of transition which Europe 2 is going through at the moment and which should be completed by the next wave. "We were waiting for the results," he says. "Up until last spring, we had had four years of continuous growth and after that we didn't have the same appeal because other stations started copying the format that made us unique. For that reason, we

decided to change, to become unique again and to get people back. What we are witnessing are transitional polls. If you look at the US, it's the same process that happens every four or five years."

Another station that dropped was Skyrock, which fell from 5.5% to 5.0%. Says Skyrock president Pierre Bellanger, "We are not very worried about the fact that we have fallen by 0.5%. It's obvious that in radio you can expect fluctuations. What is important is the fact that over the last year, apart from NRJ, we are the only music station that has managed to stay over the 5.0% mark."

The next Mediametrie polls for both Ile-de-France and France will be in mid-January.

1991 French Radio Listening

Stations	Sep/Oct Cume.	Apr/Jun Cume.
Generalists		
RTL	19.5	18.8
Europe 1	11.7	11.7
France Inter	11.7	11.0
RMC	5.2	4.9
Music		
NRJ	10.1	9.9
Skyrock	5.0	5.5
Fun	4.8	4.8
Europe 2	4.3	4.8
Nostalgie	4.3	4.5
Cherie FM	2.2	2.0
RFM	1.8	2.0
All radio	77.1	76.3

Source: Mediametrie.

Note: 1% = 450,000 people for Sep/Oct period; 440,000 for Apr/Jun period.

Carat Confirms Radio Growth

The new season sees the "confirmation of the global growth of radio," according to a Carat Radio study of the recent September/October Mediametrie poll. Carat notes that national music networks, particularly NRJ, its subsidiary Cherie FM and Fun, are "doing well," with either an increase in audience or a stabilization of their audience. Meanwhile, the "generalist" stations (RTL, Europe 1, RMC and France Inter) confirm their positions as leaders—especially in the morning—with an increase in audience nationally.

The Carat analysis takes into account a new methodology

between the various radio forces. Instead of having two major groups, the national "generalist" stations and the FM networks, Carat has divided FM into two groups: the musical national networks (NRJ, Skyrock, Fun, Nostalgie, RFM, Maximum, Metropolis, Europe 2, and Cherie FM) and the national thematic networks (France Info, France Culture, France Musique and Radio Bleue). According to these new specifications, generalist stations grab a 44.8% share of the listening volume, against 43.1% in April/June, while musical networks fell to 28.4% from 30.8% and thematic networks remained stable

with 7.1%

For Carat, the current situation is characterized by one leader—RTL—followed by two distinct groups. The first, with ratings over 10%, consists of Europe 1, France Inter and NRJ. The second group of stations includes RMC, Skyrock, Fun, Nostalgie and Europe 2.

However, there seems to be a greater "volatility" in the listenership, with an increasing phenomenon of "zapping," which is affecting all stations. As a consequence, the average listening time for each radio station is falling. EL

SNEP: FMs Neglect New Releases

by Emmanuel Legrand

FM stations tend to neglect new releases, according to a new study by French record industry organization SNEP. The results, representing some 90% of the organization's volume, reveal that during September-October 1991, only 14% of the new releases of both national and international acts found their way onto the FM airwaves.

The figures were unveiled during current negotiations between the radio and record industries for an agreement on the amount of francophone products played on radio. SNEP disclosed the figures to help deflect claims by radio stations that record companies were not promoting new products. According to a source who attended the meeting, the survey results have served as a benchmark in the discussions of French product quotas on radio.

According to SNEP's estimates, the record industry released 221 new singles during September and October (about 1,500 singles are released each year in France). Some 30% of those singles were from French

acts and 70% from international artists. The criteria chosen was new singles made available on the market.

During the same period, 36% of the record industry's turnover came from new releases, while 32.6% was from national acts. SNEP also revealed that for each Ffr100 (app. US\$18.5) spent globally on marketing, 53% is allocated for national acts and 43% for international acts. SNEP hopes the data will dispel radio's belief that it is not investing enough in national talent.

SNEP also related the data to radio airplay. Only the first 60 songs in the Media Control listings were used in order to focus on singles that have had substantial airplay. The organization says 28% of the new French releases picked up have consistent airplay on AM, versus 21% for international releases. However, only 14% of those records by national acts were played by the FMs.

The study also showed that 64% of the French songs receiving airplay were seen on TV via either video clips or with artists performing during variety programmes. The figure for international acts is 46%.

Island U2 Promo Sends Executives Around Paris

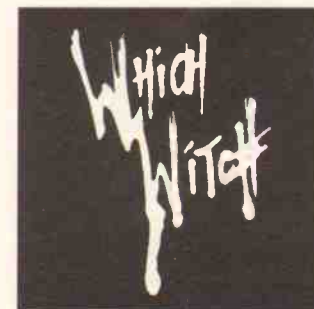
Island Records France organized a trip around Paris for various record industry executives as part of its promotion of *Achtung Baby*, U2's new album. Since the album focuses on the situation brought about by the destruction of the Berlin wall, the label decided to take a trip around Paris in four Trabants—the plastic cars produced by former East Germany.

The four cars, tagged with the logo of the band and the title of the album, toured the Eiffel Tower, Montmartre and the Place de la Concorde, among other famous sites. They also visited key media companies prior to the album's release. "The album has created a lot of interest both from the public and the media," says Island head of radio promotion Jean-Michel Canitrot. The cars will be sold at auction and proceeds will be given to a charity.

Prior to this promo trip, Island organized a radio promo which began on November 4. Island's 45-second radio spot used instru-

mental music from the album. A voice-over message named the station on the ad. A total of 37 radio stations, local and regional, from the Media Control and The Bulletin were serviced with the spot carrying their name.

Says Canitrot, "Local and regional radio stations play a vital role in launching new acts and we always try as much as possible to find a way to associate them with our campaigns. This spot was both informative and specific to each outlet. It made the radio stations feel they were part of the event." EL





East West Taps Crossover With Carreras, Schifrin

Tenor **Jose Carreras** has teamed up with conductor and Grammy Award-winner **Lalo Schifrin** for an upcoming album to be recorded in the **Abbey Road Studios**.

Recording with the **London Symphony Orchestra** will start in February 1992. The two were brought together by Hamburg-based **East West A&R**/marketing director national **Klaus Ebert**.

According to Ebert, the album is likely to tap into "the so-called crossover segment, where pop meets classical."

Although exact contents of the album were not revealed, it is known that a duet with **Natalie Cole** is to be included. Pictured above (l-r): Jose Carreras's manager Peter Kupfer, Ebert and Carreras. Conductor Lalo Schifrin is seated behind the piano.

MB

BCM Dances Back: Avoids Techno

by Bob Lyng

Following a summer of rumours and allegations that **Brian Carter** was no longer in control of **BCM Records**, he has now hit the market with two new releases, the company's first in six months.

According to Carter, BCM will concentrate its efforts on repertoire that has a chance of getting into the Top 100, without following the techno trend. He is confident that BCM's two new releases, *Dream* by the Norwegian Top 20 group **W.I.P.** and a reworked version of *Radio Africa* by **Latin Quarter** with the **Bhundu Boys**, reflect the company's new radio-friendly production concept. "We can no longer ignore radio. We are doing a lot more radio promotion than before, but we have to fight against **Michael Jackson** and everybody else. Some stations such as **NDR/Hamburg**, however, have picked up on the titles within the first week of release."

BCM was on the financial brink after losing such major artists as **De La Soul** and **Technotronic**. Also, according to Carter, the company made some questionable decisions involving the opening up of offices in England and France, releasing too many records and spending too

much on image. "We lost DM300.000 (app. US\$190.000) on the Summer Dance Festival in Berlin. BCM never recovered from that," says Carter. This, along with attempts to gain control of the company by **Sam Kleinman**, owner of Los Angeles-based **Romance Records**, fuelled the rumours. Eventually Carter managed to win a court order prohibiting Kleinman from entering the BCM premises. "The order prohibits him from even talking to anybody about BCM," says Carter, adding, "He is not a shareholder in BCM. He has no say; he controls nothing."

Having laid off staffers and moved headquarters to Hamburg, Carter set about putting together a new A&R concept. "The chart system has definitely changed the marketplace here," Carter observes. "At the moment, we still want to release underground dance product, but it's almost a fact of life that if an independent wants to survive [in this market], it must make records that get radio play, just like the majors. They have to create a chance for more than just underground sales."

But shooting for playlists is not the only change in Carter's thinking. "We must get away from selling singles. There's no money

Chrysalis Germany Fate Expected Early 1992

by Ellie Weinert

Thorn-EMI's acquisition of the rest of **Chrysalis Records Group** (M&M November 30) has focused attention on the fate of the German operations of Chrysalis. Sources inside Chrysalis Germany say that all 16 employees at the Munich office could be laid off by the end of March 1992.

In a written statement, Chrysalis MD **Jochen Kraus** says, "Currently, the location and organization of the company is being dis-

cussed. It is possible that personnel may become redundant due to overlapping of administrative functions. However, we plan to operate full steam ahead with regard to the spring release of our international and domestic artists."

Kraus also says the company, set up in October 1987, "is a successful and profitable company, especially in the field of its own national A&R policy with local productions, such as **Michel van Dyke**, **Sacco & Mancetti** and **Danny B.**"

EMI Music GSA regional

MD **Helmut Fest** welcomes the news from the UK parent company. In a prepared statement, he says, "Chrysalis has proven itself to be a highly creative force within Germany and abroad and we are especially pleased about the acquisition. We plan to continue to give the Chrysalis label in Germany an autonomous role in order to uphold the identity of this world famous label in the future. In which form and at which location this will be carried out will be discussed and decided within the next few months."

Virgin's Lange Criticizes Radio Over New Enigma Release

by Robbert Tilli

Is German radio fed up with the **Enigma** concept of Gregorian dance music? **Virgin Germany** MD **Udo Lange** criticizes the lack of any substantial airplay in his country for the new single *The Rivers Of Belief*, the fourth single taken from the global hit album *MCMXC a.D.*

"We got fairly good airplay when we started the project with *Sadness* in October 1990. Now German DJs probably think this music doesn't fit their playlists anymore. I think it's quite normal to release four singles off one album. *Rivers Of Belief* is the second-best track on the whole album. Although our new German chart system is partly based on airplay for the slots between 51 and 100, it fortunately made the charts on a sales basis. It gets less than 10 plays a week, which I can't understand. Nevertheless, we have already sold 100.000 copies of the recently re-released album. It seems German programmers don't like their own culture because they think they have none."

Charivari Radio/Nuremberg head of music **Mathias Hoffmann** sounds very determined about the lack of support for **Enigma** on his station. "The first single we really powered. We played it five times a day for a period of four to five weeks. In the beginning, we were not sure if it would fit into the morning programmes. However, feedback from our younger listeners made us decide to give it a big push. This first single was the best; the rest of the album is just more of the same, which gets boring after a while. So we don't play it."

National broadcaster **WDR 1** is an exception. Says head of music **Werner Hoffmann**, "We've had the new single on the playlist for seven weeks now, although in normal rotation. We think it's not such a clear hit as *Sadness* was."

Virgin reissued the album across Europe in a new sleeve depicting a hologram of the

monk from the original **LFP** artwork. The album contains four bonus tracks, all remixes of the singles. Including sales of this "limited edition" version, the album has sold in excess of 700.000 copies in Germany alone. With five million copies sold worldwide, 1.5 million of them in the US, *MCMXC a.D.* is Virgin's fourth best-selling album ever, trailing **Paula Abdul's** *Forever Your Girl*, **Culture Club's** *Coloured By Numbers* and **Mike Oldfield's** *Tubular Bells*. Abdul's *Forever Your Girl* sold over 10 million copies worldwide. Total sales of *Sadness* reached up to 800.000 copies for Germany and over four million worldwide.

Virgin Germany has lined up a marketing campaign, including 30-second TV advertising spots to be shown on **MTV Europe** three times a day in the first two weeks of December. In Germany, Virgin is running a nationwide radio campaign, consisting of 30-second spots, as well.

Adds Lange, "The retailers showed no real enthusiasm for the 'limited edition.' I can't blame them for that. They thought that nobody would buy the album for the second time. They feared there was no market for it, but the marketing concept obviously worked."





ROCK RULES — CGD act Litfiba proves the point by receiving a platinum award for sales of over 300,000 units from their latest album "El Diablo." Pictured (l-r): Litfiba manager Marie Parrocel, CGD marketing director Andrea Rosi, CGD MD Stefano Senardi, Ghigo Renzulli (Litfiba), Piero Pelu (Litfiba), Litfiba producer Alberto Pirelli, CGD press officer Silvana Bedetti and CGD head of promotion Luciano Linzi.

Court Drops Charge Against Centro Exec

by David Stansfield

The director of **Radio Centro Suono/Rome** and owner of the local station **Centro Suono Studio Due Annamaria Albanesi** has been found not guilty of charges of attempted extortion against the owners of another Rome station, **Voglia di Radio**.

The case was brought before the Rome courts more than a year ago. It was alleged that the frequency of Albanesi's Studio Due station interfered with the reception of Voglia di Radio, and that approaches to her by the station resulted in increased frequency interference and then a death

threat. These events were claimed to have been followed by a demand of L300 million (app. US\$250,000) to be paid in two parts to turn off the Studio Due frequency.

When representatives from Voglia di Radio reportedly went to pay the first half of the demand, they were accompanied by a policeman who arrested Albanesi and technical director **Paolo Cالداني** on charges of attempted extortion. Both spent two nights in jail. Radio Centro Suono PD **Alberto Castelli** counterclaimed at the time that Voglia di Radio had asked to buy the frequency, that Albanesi had agreed, and that

the amount to be paid was L300 million. He now admits the controversy damaged his station.

Says Castelli, "Widespread press coverage of the case did not differentiate between Radio Centro Suono and Radio Studio Due, and some advertisers cancelled their contracts with us."

Italian law is complex, and it still remains for the court to decree whether the owners of Voglia di Radio are guilty of false accusations. Albanesi, however, is seeking damages in civil court.

Voglia di Radio is headed by **Giovambattisti di Giovanni**, but no one at the station was available for comment at press time.

Rete 105 Helps Salvage Techno-Dance Image

If techno-dance music needs a figurehead, **Rete 105/Milan** music director **Alex Peroni** believes he's found one in the shape of stylist, clothes retailer and musician **Joe Inferno**.

Inferno has released the mini-album *Techno Church* on the **New Music** label. It includes a free T-shirt designed by the artist which bears the logo "Approved, Aired and Detonated By 105

Generation," a clear reference to the station's recently introduced dance-oriented afternoon programme.

Comments Peroni, "I was at the headquarters of New Music and saw a promo copy of the mini-album on company president **Pippo Landro's** desk. I thought it was a great idea, but also realized that, although the techno-dance movement is big

again, it lacks heroes. If we can make Inferno the leader, then our station will be considered the leader with music of the genre."

Peroni believes that techno-dance has retrieved its lost popularity, thanks to locally produced product and product from Belgium. He programmes about 30 minutes of it in "105 Genera-

tion," but always spreads it over the three-hour show. Peroni remains uncertain that the popularity of techno-dance will be long-lasting, but admits it is the music of the moment in discotheques. Ironically, New Music's Landro told M&M recently that techno-dance music was all noise with no future, but company PR

manager **Massimo Recine** disagrees. Says Recine, "That was his personal opinion, but a degree of democracy exists within the firm. Some of us believe that you can't underestimate this genre of music, and Landro gave the green light. From the initial reaction to Inferno, I'm convinced we'll be proved right." DS

SPAIN

Basque Radical Rock Assault In Spain

by Howell Llewellyn

A major music wave called Basque Radical Rock is emerging from the trouble-torn Basque country in the north and winning critical acclaim despite its radical stance. Extensive airplay on the Basque country's main radio stations has helped to push this uncompromising music into the rest of Spain.

In the vanguard are **Negu Gorriak** (Red Winter) and pioneers of the movement **Hertzainak** (the name of the local Basque police force).

In November, both bands played to sold-out concerts in Madrid at the only venue that would dare to book them, The Revolver Club. Groups that are in any way linked to Basque separatism have, until now, had no chance of playing in Madrid.

But something is happening in the Basque rock world that is making the music industry in Spain take note. **Hertzainak's** latest album, the double live *1991 Zuzunean* (on the band's own **Aketo Diskak** label), is selling well at Madrid's largest retail outlet **Discoplay**.

Says **Edurne Ormazabal**, musical director at **Euskadi Gaztea/San Sebastian**, the Basque-language music station of Euskadi Irratia (the Basque government station), "Something very significant is happening here. We just had a dummy-tape competition at the station and 200 groups sent in their tapes. About 25% sing in Basque, but what links the music is that it is more vindictive than regular rock. This music is an important part of what is going on here and we respond to that in our programming. Yes, you could definitely call it positive discrimination. The groups' message is clear, but here there is no censorship at all."

Euskadi Gaztea/Bilbao DJ Joseba Martin says he plays Basque radical rock "because it reflects the latest tendencies in the Basque region. There's nothing like this anywhere else in Spain."

Negu Gorriak is a rock/rap/hardcore band whose hectic, uncompromising approach has been compared with France's **Mano Negra**.

Negu Gorriak's second album

Gure Jarrera (Us Forever) is released on its own **Esan Ozenki Records** label.

Hertzainak, who played a vibrant rock/punk/ska mix sung in the Basque language **Buskera** at their Madrid gig, have influenced radical Basque music for a decade. The music wave they started has its own circuit in the Basque region, with a profusion of small indie labels.

Hertzainak' singer Gari says that what distinguishes Basque rock is "a posture, a way of connecting the music to the problems on the streets. It is independent of all of the usual trends or rock industry demands. In Madrid, for example, the bands go knocking on the record company doors after one gig and one dummy-tape."

Hertzainak have played in most European countries, as well as Cuba, and **Gari** says they have been keen to bypass unofficial censorship and play more often in the rest of Spain. "All we do, when you think about it, is a form of musical journalism. We just want people to read us."

ONDA CERO Plans Total Coastal Coverage

by Anna Marie de la Fuente

Spain's first non-Spanish radio station **ONDA CERO International**, launched last August, is aiming to reach other Spanish regions where tourists and expatriates converge. By next summer, Marbella-based **ONDA CERO Musica** will be feeding programmes to **ONDA CERO International** in English, Swedish, Danish and Finnish to the other FM stations located in the holiday spots.

Comments **ONDA CERO** general programming coordinator **Jose Maria Baviano**, "The Marbella production centre will distribute one-to-three hour-long programmes to our stations in Levante, Costa Brava and Palma de Mallorca."

A second **ONDA CERO International** will open in December in Fuengirola, Malaga. "We'll be using our repeater in Ceuta (a Spanish enclave in Morocco) to better cover all of Andalucia, including Gibraltar," adds Baviano. However, there are no plans to reach Madrid, he says.

According to station director **Pepe Navajas**, response has been good. "We've received 120-130 calls

a day. We air two-and-a-half hours of a Scandinavian news service at 12.00. It's segmented into Swedish, Danish and Finnish," he explains.

ONDA CERO International has a daily top of the pops charts programme between 17.00 and 20.00, adapted from **ONDA CERO Musica's** format. Between 20.00 and 21.00, it has a special theme music programme that varies each day. A more relaxing genre of music continues from 21.00-24.00, followed by a non-hosted music/jingle format in the 24.00-08.00 slot.

"The mornings are targeted at the older listeners," explains **Navajas**, who carries interviews, news bulletins every hour and magazine shows from 14.30-17.00, after the Scandinavian news service.



Radio Dockside Sets Sail In Antwerp

The port of Antwerp is the target territory for the newest private station in Belgium, **Radio Dockside 105.9 FM**, launched December 2.

The station is owned by **Eric** and **Marc D'Hondt**, who purchased their licence and studio from former **Radio 29/Hoevenen**, close to the port of Antwerp.

Says Eric D'Hondt, "We thought that there was still a big black spot in radio at the port of Antwerp. We have secured the help of the Port alderman, city officials and specialized maritime and transport press. Our newsroom is supported by **Lloyd's** daily newspaper, where the staff will adapt news items for radio broadcast."

Marc D'Hondt is responsible for programming the station. "We are in favour of an EHR/AC format. It's no use competing with other EHR stations in the region



Eric D'Hondt

like **Contact** or **Antigoon**. We have our very specific target audience here. That's why we will also focus on traffic information within the port. Europe's second-biggest port will now have a radio station servicing it."

Antwerp-based company **Mediacom** supplied the new hardware for Radio Dockside's studios. MM

Van Weijen Joins Polydor Holland

Kees van Weijen will be the new marketing manager of international repertoire at **Polydor Holland** as of January 1. Van Weijen previously served as MD of **IMS**, the **PolyGram**-owned **Import Music Service**, which will now be renamed **PolyGram Video** and will concentrate on the distribution of video product only.

Van Weijen replaces **André Otto**, who left the company due to a difference of opinion over marketing policies with **Polydor MD Albert van der Kroft**.

Van der Kroft is splitting the marketing activities of the company in two—a national and an international division. Up until his departure, Otto was responsible for both areas. MB

Pieck, Zwaan Leave Tink! For FBR

Bob Pieck and **Rik Zwaan**, two of the staff members of Dutch independent dance label **Tink!**, founded in 1990, are leaving to form new production company the **Federal Bureau Of Rhythm (FBR)**. The two reportedly wanted to spend more time on artistic and creative work and less on commercial business.

The newly founded production company plans to continue its collaboration with **Tink!**, which will now be headed up by **José Salvador**. As before, Pieck and Zwaan will represent the more soulful and funky direction in dance, the mild alternative to the "hardline" techno variant, the current trend in Holland. The FBR offices will be based in Amsterdam and other FBR staff will include **Frank Langer**. RT

Last Vinyl Pressed At BMG Ariola Belgium

by Marc Maes

The release of **Hugo Matthysen's** second album *Red Onze Planeet* on November 22 marks the end of the vinyl album era with **BMG Ariola Belgium**.

"Vinyl album sales only represent some 1% or 2% of the total," says **RCA** label manager **Ronny Dasschot** at **BMG Ariola Belgium**. "Even with top acts such as **U2** and their album *Achtung Baby*

we hardly reach the 2% rate in vinyl albums. Cassettes have held their 30% share. I think that people without CD-players go for cassettes rather than sticking to vinyl. We will probably witness the end of vinyl in international releases next year."

Matthysen's earlier album *Red De Aarde* (Save the Earth) was released on 1,500 green-colour vinyl units with a special lack-varnish cover. "We wanted to make it clear that this is BMG's last domestic vinyl," says Dasschot. "The reason why we had the 1,500 vinyls manufactured is that Matthysen, who sold over 25,000 units of his *Dankuwel* debut album, still has a strong vinyl following because the product appeals to students. We noted 5% in vinyl pre-sales for the new album. The colour vinyl is, so to

speak, a premiere and a *derniere* at the same time."

Meanwhile, the recently released album *Paradijs op Aarde* by **Mama's Jasje** is out only on CD and cassette.

At **EMI Belgium**, label manager **Erwin Goegebeur** admits he had the same intention. "We planned to announce the new **Kreuners** album [set for release at the end of January 1992] as the last album to be produced on vinyl, but BMG has beaten us. So **BB Jerome's Y'All** album could very well have been our last vinyl release. The fact that big artists like **Tina Turner**, **Pet Shop Boys** and **Queen** sell poorly on vinyl could speed up a decision."

Year-to-date figures from **IFPI Belgium** (Jan-Oct 1991) show a 1.6% share for vinyl albums while CDs take 75%.

Music Store Debuts 'More'

Dutch retail chain **Music Store**, operating 35 outlets nationally, has launched its own magazine titled *More*. At a presentation party in Hilversum, the maiden issue was handed to **RCA** recording artist **Esther Tuely**.

Music Store hopes the consumer A4-sized magazine will boost the chain's profile. "The growing supply of records makes it more necessary to inform the consumer," says MD **Martin van der Zouwen**. "We literally want to give them 'more', and this magazine is one of the ways to do so."

The magazine is published in conjunction with **Muziek En Beeld Services**, publisher of various trade and consumer magazines in Holland, such as *Muziek En Beeld Info*, *Meltdown* and *Video Verhuur Top 50*. RT



GETTING 'MORE' — Pictured from (l-r): Music Store MD Leon de Kok, RCA recording artist Esther Tuely, Music Store MD Martin Van der Zouwen and Muziek En Beeld Services MD Ron Heijmans. See story at left for details.

SCANDINAVIA

NRK Restructures Radio For 1993

by Kai Roger Ottesen

Norway's pubcaster **Norsk Rikskringkasting (NRK)** is now planning to reorganize its two original stations, while introducing a third station **P3** by late 1993. Although planning is still at an early stage, NRK has presented a proposal which the board is now discussing. They are expected to make a decision in January of next year.

Speculation now has ended on how the state-owned institution should finance its third station **P3** (see *M&M* November 9). Sources close to NRK say the financial aspect of the launch is no problem. NRK is funded by the government through licence fees from NRK viewers and listeners. It is not allowed to carry advertising.

Each station is likely to have its own format and profile, which would look something like this:

NRK P1

- Profile: Culture and society
- Format: Classical music/jazz up to light rock
- Target audience: A wide variety, young and old.

NRK P2

- Profile: Districts (programmes are produced by the district offices)
- Format: MOR
- Target audience: Adults

NRK P3

- Profile: Entertainment
- Format: EHR
- Target audience: 12-30

Says NRK P1 head of programme planning and information **Bjarne Grevskar**, "We want to give a broader service to our listeners. With the three stations, it will be easier for the listeners to identify which they are tuned to, and we will be able to service most ages and interests."

The conditions set for a **P3** launch include requiring more clas-

sical music and focusing on minority groups and more culture and societal issues. Sources have hinted that the proposed **P3** format is a way of "sneaking through the back door," thus avoiding the conditions set by the government. **Grevskar** explains, "Alone, **P3** will not fulfill the conditions, but **P1** will. What we will do is restructure the whole radio side of our business. Then we will have a clean conscience."

Music will make-up 50% of the programming on **P3**. NRK has lost young listeners, according to the latest **MMI** survey, but **Grevskar** says, "We feel it is our right to serve the under 25s, as well."

He adds that this is also a strategic move in the battle for listeners now fought between local/commercial stations and NRK. **P4** another national private commercial station, is expected to be on the air soon.

But how could the forthcoming

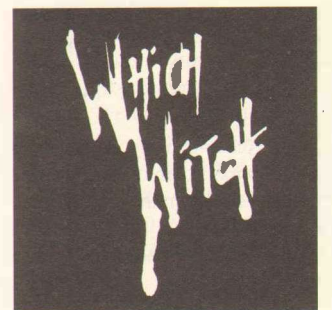
private **P4** compete with state-owned **P3**? **Grevskar** responds, "We do not know yet what kind of profile **P4** will have. However, it seems that there could be a lot of money behind the project, so it would be able to produce quality programmes. It could be a strong competitor."

The record company marketing and promotion people are pleased with the introduction of two new national stations. **EMI** head of marketing/A&R **Tor Eriksen** comments, "**P3** will be an important station. Its strength is that it has a very good technical set-up, and essentially, it is national. However, the local/commercial stations will not be less important. Those stations are familiar with their local markets and listeners can relate to the presenters. NRK will lose more market share there, but **P3** is likely to be stronger in the future."

Sources within **Sony Music**

say, "It is a must that we work with both **P3** and **P4**, the way we already do with NRK **P1** and **P2**. Because the stations are national, it means a lot to us."

Adds **Virgin** head of press/promotion **Marit Nielsen**, "What is national is more interesting than local, but our interest in **P3** and **P4** will not affect the local stations which already have been given priority."



Poor Recruitment, Selection Can Be Damaging

by Tony Grundy

As the holidays approach, one present I wish I could give broadcasters would be a better understanding of how stations should recruit and select their staff. Thousands of pounds are wasted each year because managers are not trained to deal adequately in these areas. The result is that staff turnover rates range between 25% and 100% annually; and very rarely are these errors of judgement fully budgeted. This article focuses mainly on the sales side of radio, but the principles also hold true for other station departments.

Recruiting: Getting Prepared

Listed below are six vital points to consider before recruiting new personnel:

- Do you need to recruit? Too often people rush into recruiting decisions when reorganization of resources might prove more efficient and profitable.
- Is it necessary to go outside the company? Often the solution is within the company; but if you don't regularly or accurately appraise your staff, you can not have a real idea of the internal talent available.
- Does your company have trouble retaining staff? If staff turnover is high, it might be advisable to do an audit, or exit interview, to determine why people are leaving in order to remedy these faults before embarking on an expensive recruitment campaign.
- Do you have the finances and authority to recruit from the outside? "If you pay peanuts, you will get monkeys" is one of life's truisms. There is nothing more frustrating than seeing good people you can't afford or recruiting them only to find that your superiors won't sanction the expense.
- Create a good job description. If you decide to recruit, a candidate should receive a job description in his or her application pack that contains:
 - 1) A job title reflecting the content of the job and not implying the sex of the job-holder;
 - 2) An objective which includes an overall statement of the purpose of the job, department and organization;
 - 3) Tasks, with a thorough analysis of duties and an outline of acceptable standards of performance;
 - 4) Responsibilities for staff, materials, money;
 - 5) Accountability showing how the job fits into the organization and to whom the job holder is responsible;
 - 6) Working conditions that are relevant to the job;
 - 7) Training; what's available

to help the job holder's performance?

- Create a "good person" specification. All too often, mistakes are made in recruiting because not enough thought is given to what type of person is required and what attributes are necessary for the job. The requirements usually are in the following areas:

- 1) Health and fitness;
- 2) Education and training: What does the job require in terms of general education and specific training, such as apprenticeship certificates or certain training courses?
- 3) Experience: The required experience must be demonstrably relevant to the job. Could experience and skills gathered in different settings be considered? Should length or breadth of experience be considered? What is the level or range of responsibility needed?
- 4) Special skills or knowledge: What specialist knowledge is needed without which the job cannot be done, such as computer knowledge. How far does the job require particular aptitudes in understanding mechanical principles, dealing with figures and drawing aptitudes? How will this be assessed at the interview?

- 5) Personality and disposition: What kind of role does the job involve in terms of initiative, reliability and leadership? It is best to try to define personality traits as precisely as possible, such as "ability to achieve rapport with clients," rather than "outgoing, easy to get on with."

When considering these categories it can be tempting to write a specification that describes an ideal and unobtainable candidate. Over-specifying can mean that potentially good candidates are eliminated and that recruits have higher aspirations than can be met in the job.

Getting To The Right Person

Radio advertising, newspapers, trade magazines, employment agencies and telephone pre-screening are possible recruiting avenues. I have known some radio stations which don't use their own airwaves to recruit new staff. One of radio's greatest strengths is its ability to get to potential candidates when they are not actively in the job market, which could increase the quality of reply. I recently heard a US station manager say he never used his station to recruit because he has the wrong kind of people listening!

Newspapers are often the traditional solution; but remember **quality of reply**. Non-radio trade magazines are used by some stations when they want to recruit specialists from a particular mar-

ket, such as finance or retail. Those trades can be very effective in getting to new candidates.

Employment agencies can be expensive. It is far better, if available, to use a radio specialist like **John Dabrowski's Radio Connections** company in the UK. However, this method is not yet common throughout Europe.

Finally, a great deal of time and energy can be saved by structured telephone pre-screening of candidates if a set number of key questions are asked and the manner of reply is noted to eliminate unsuitable at this point. Too often, we go for volume and not quality.

The Interview Process

Under normal circumstances, I would recommend a minimum of two interviews, the first a short, screening interview; the second, a short-list detailed, structured meeting. I recently heard an American tape on recruitment where a sales manager said that he had seen one candidate 15 times.

The Screening Interview

Here are eight questions you can ask on your first meeting with a candidate.

- 1) Which of the jobs listed on your CV did you like the best? If the candidate liked all of them or is non-committal, you may have an indication of initiative or lack of it. You may determine a lack of planning for personal growth. It is normal to have preferences.
- 2) How did you get your jobs? The answer here will indicate a candidate's resourcefulness. Did he or she get jobs through family connections or were other resources utilized? Did the applicant plan and embark on a definite campaign to obtain particular jobs or take them as a means to an end?
- 3) Why are you interested in a position with our company? If the sole motivation is money, then eliminate the candidate. If the candidate has researched your firm and can indicate why working for you would be stimulating for both parties, then the candidate has passed a major interview hurdle.
- 4) What are your long- and short-term plans? This is the most important question. Every person should know what he or she wants to do in the next year and also have a general idea of where he or she is going for the next five years. Failure to answer this question effectively indicates that he or she has not evaluated his or her own potential and may not evaluate yours.
- 5) What are your major assets and weaknesses? Do not expect

people to reveal their inner-most secrets, but do expect them to know their faults. The person who is aware of his or her own faults is usually making an effort to correct them. Evaluation of assets gives an indication of self-confidence.

- 6) What job would you ideally choose for yourself? This is a good indicator of suitability for your firm. Does imagination mesh with the reality of the person's capabilities? Is the candidate a dreamer?

- 7) What do you do in your spare time? This is a "fishing" question. The answer indicates the candidate's outlook on life and his or her aptitudes through talking about hobbies. It is surprising how many good engineers play chess or have other sedentary hobbies, while good sales people tend to have more gregarious hobbies.

- 8) What was/is your father's occupation? The candidate's attitude in answering this question gives valuable clues to his or her total make-up. If excuses are made for the father, this candidate does not belong with you.

The Second Interview

Hopefully, your short-list will be no more than three or four people per vacancy. Your preparation needs to be far more thorough. You must know what information you want, what questions you must ask to get the information and how you will use it to make your decision. The second interview needs to be far more detailed than the first with the candidate notified in advance of different topics to be discussed so that he/she knows what to expect and prepare.

The interview should contain different types of questions and tasks, enough variety for you to see the candidate in context by creating situations not unlike those encountered in the job. Get them to present their ideas on a set subject, like five minutes on "How you would tackle the job" and 10 top ideas on how to promote the station. All too often we never see sales executives "in action" until it's too late. Ask them how they would respond to specific scenarios and see how they react. Ask self-appraisal questions to learn about their analytical abilities and judgement. Get them to give answers to questions of a comparative nature in order to see what kind of vision they have. Ask them future assessment questions. Selling is a pressured job, so it is not unreasonable to apply a certain amount of pressure at this point.

Other points to consider: ask direct questions; stick to what, where, who, why type of ques-

tions; be comprehensive in investigation; and give the candidate ample opportunity to ask his or her questions.

Remember, first impressions are very important; let the candidates express themselves. Often interviewers spend too much time talking about the company and, worse still, about themselves!

Personality Testing

It is a useful idea for short-list interviews to contain some sort of personality testing like **Thomas International** or **Cattell 16PF** in order to give you a more accurate guide. Many interviews are short and the interviewer does too much talking, asking closed and leading question which yield biased results. Tests aid the selection process by ensuring candidates are treated equally; and with costs at about £40 per candidate, it is a worthwhile investment.

Induction Procedures

The educators say, "Give me the child at seven and I'll give you the man." Well, in radio terms, if you have recruited properly, there is no guarantee of success if there is no properly structured induction programme to follow. I would say, "Give me a new recruit for the first seven days, and I'll tell you how successful they will be in the next 12 months or so." Induction programmes vary dramatically, so in my next article, I want to look in detail at induction training, monitoring procedures and testing to assess progress.



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

Obie: Man Of Many Hats

Maurice Oberstein is probably the best-documented executive in the European record business. We all know about the funny hats, his dog Eric, his love for race horses and that he doesn't mind being called Obie. Now 63, Obie has spent 40 years in the music business—the last six as head of the UK arm of PolyGram. Last July, he was appointed executive VP of PolyGram International—his first international position. He continues also to oversee PolyGram Germany's operations and, in addition, was recently re-elected chairman of UK record industry body BPI. M&M senior editor Machgiel Bakker cornered Obie recently for his views on his duties and the international marketplace.

Q: How does your new job compare to your existing responsibilities?

A: The best job I ever had was being head of marketing & sales for CBS, because then I was involved in the development of artists. Those that came after that have been more like staff positions than line jobs.

When the clay is still wet and you are forming what the A&R people have decided upon, you put something together that the public wants. You have a chance to design, but not to alter, the package around which the artist would be enclosed. All of that is like the earliest days of artist development. Watching the band play in clubs, seeing them rehearse, talking to them—that's the best job in the record business.

In an international position, an artist's development may involve talking to the manager of an act signed to one of the operating companies. All you are doing then is adding a sprinkling of extra stardust into the conversation, but the work is being done by the company within the group that has signed the artist, and which is involved on a day-to-day basis. So you keep being removed further and further from the handling of that creative process.

And that's the distinction that comes with an international job, as opposed to an operating or domestic job. You have people running Polydor, London, Go Discs! and M&G Records who are dealing with the development of the artists. All you can do is hope to pass direction onto them and, as people know, my direction comes usually at a loud number of decibels.

Q: There are some military parallels you could draw that suitably describe what you do.

A: Running a record company—being an MD—that's the day-to-day front lines. This is really very much like an army in which you have troops in the field and commanders who are going to capture an objective set by some core commander 50-miles from the front.

Back in the capital, which may be 1,000 miles away, the strategy

is planned at international headquarters. The next level might be Paris and the front may be the Rhine. Each of the commanders has a responsibility. The one in the middle—the chairman or core commander—has to be sure his front line is supplied with good distribution, services, sales force and materials, so the person at the front line can win the fight by having the material he needs.

In turn, you've lost that war when the front lines have a hit, but if product isn't delivered or properly sold to the stores, the in-store display is not set up to let the public know the record is available and orders don't get to the dealer in time to tie in with the

having a network of information coming from our individual companies, by way of computer, satellite, and networking, so that somebody can push a button on a screen and get the information he needs. I'm talking about moving our center from being administrative to being an information service, so that we can spend all our time in communicating.

Perhaps there's something happening there when you look at the screen—almost like stocks and bonds—that you suddenly see something flashing at you that says this record or act is breaking in a couple of places. Then, maybe it's time to talk to the manager, as perhaps the act could do with some television or some press. Perhaps the act can start thinking about doing a tour in Southeast Asia because the screen shows that between Bangkok, Singapore and Hong Kong, the record is happening.

We have not had that attitude; we've been historically marketing people for the center, for the most part. We have given out what has happened: we send out reports on

through the years that Philips and PolyGram—the first to penetrate America—were a bunch of foreigners and don't know anything.

Being an American, I can say that it was and remains strange that this problem or perception of a company's ability was taken on the basis of the nationality of the person running the company. Frequently, European companies have put Europeans in to run their American company, and that probably has not helped. Part of the perception is for a company to realize that local people, perhaps, are recognized as running a local company better.

Of course, that's not true in practice. I think, as an American running a company in Britain, I have done pretty well. But you're talking about perception, and I say simply that that sort of blindness—or that attribution of failure to nationality—is one that Philips, Polydor and PolyGram were tarred with. It was an easy one to make stick because we were usually unsuccessful with two out of every three acts we'd sign. Therefore, a manager could say of a European or British act that went through the American company, "You people are no good in America. Look what you haven't done." Fundamentally, the company was a good distributor, promoter, and worker on what it had. But its reputation was never the same as its actual performance.

In looking only at the charts (over the decades), of course, the American companies had all the hits in America because all the hits were American hits. It's only in the last 15-20 years that the massive invasion of British and European music has found acceptability in America. European companies were looked upon as being invaders, and since it was the pioneer, all the sins of the European invader was heaped upon PolyGram, even in the area of classical music.

We started with an in-built feeling that "America is best and foreign is worst." It was difficult for PolyGram or Polydor in the UK to sign acts for the world because of the misperception, "your company's no good in America."

That, in a sense, developed an inferiority complex in the PolyGram people, such that they stopped fighting for their American company and speaking up for it. In order to sign an act, it was easier to say, "Fine, you sign with us for the rest of the world and we'll jointly decide who you should be licensed to in America." Since arriving at the company in '85, I decided, with support from Berkeley Square, that we wouldn't

sign acts, except for the world.

Q: How do you feel about European talent? Is the pool large enough?

A: Yes, of course. The difficulty is that a lot of European recordings that are successful domestically in most markets are derivative of things that are Anglo-Saxon. If they're successful in their own country, that's fine—if the investment makes it sensible.

But, if the act isn't one that could be delivered internationally, the local MD gets confused when nobody cares about it in other major markets. Then you get the conflict of "Why aren't you working my act?"

This [confusion] stems from the fact that derivative acts may not travel well, yet are very successful. How do you get an A&R department in a European territory to turn that kind of act down, particularly when artists such as Dire Straits take up to five years to make an album? For example, there is space for an act that, while not imitating them, has some of the qualities of Dire Straits. That act might not sell outside its territory, but it would sell within it because there's a waiting market for the next Dire Straits album. For four years, you could do fine with a local band that has some of the sensitivity, music, and ability of Dire Straits, and then in the fifth year, the "real thing" comes.

Q: Are there different, distinct A&R philosophies for the various PolyGram labels?

A: We're all going to have the same relative market value, but where the artist goes has to do with where they feel most at home. Our "big three" in London—Phonogram, PolyGram and Polydor—are run by individuals who suit themselves in terms of what they want to project upon the artist they sign. There's no corporate directive that each company will aim for a certain genre.

And if it turned out that they were all companies of one sort, that would be okay, too, because there are enough great dance, rock and MOR acts that I'd be satisfied if we captured 100% of that genre at any one time.

I don't ever feel that we've got to label our company in a way that anybody could say to me, "Look, we have enough rock acts; we have enough punk acts." I would throw him out of the office. We may have enough, but aside from the two we have, there are eight others that I'd like to have, as well.



"All you can do is hope to pass direction onto them and, as people know, my direction comes usually at a loud number of decibels."

Maurice Oberstein

marketing, airplay and touring of the band.

Q: When you were appointed to your new international job, you said you wanted to make Berkeley Square [PolyGram International's headquarters] more music-oriented. Could you elaborate on that?

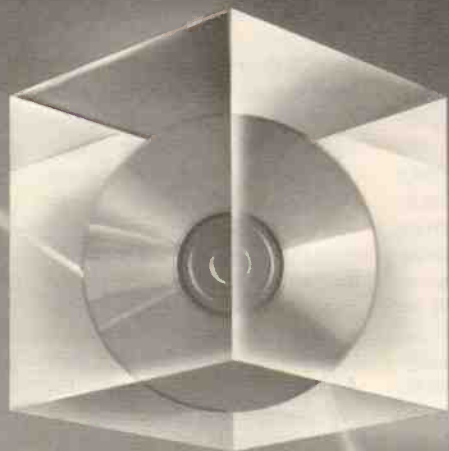
A: We don't want to spend our time preparing reports and flooding people with dated information. We want to turn the place into something as smooth and flexible as a record company should be. That means having time to talk about an artist's problem—to be able to see a manager to talk about packaging. Therefore, we're trying to get rid of administrative staff and turn the people who are there into simple operational people.

We're investing a substantial amount of time and thought into

the platinum albums for the last six months, sales figures, charts. Instead, we need to take that raw information and make some thoughtful marketing evaluations of what we've got. That's the essence.

Q: You've also said in the past that you want to change negative perceptions of the US company. What's the history behind this point of view?

A: For a long time, the heart of the entertainment business was America, owned and operated by Americans. Suddenly, there was a non-American owner of an American company (and probably Philips was first, owning Mercury). But the natural thought was, "They're foreigners; what do they know about the record business?" Now, that's the built-in negative perception of any foreign company, but it has sort of stuck



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Will Jazz Break Through In '92?

Nineteen-ninety-one was surely a watershed year for jazz. But despite many gains, major stumbling blocks still exist that hinder its potential growth. Will 1992 see better cooperation among the three industry powers: record companies, radio stations and retailers?

Nineteen-ninety-one will undoubtedly be remembered in the jazz world as the year that saw the loss of two of its greatest exponents, **Stan Getz** and **Miles Davis**. In their music, as in their lives, they exemplified much of what jazz, throughout its turbulent and expansive history, has come to represent: personal commitment, a search for musical perfection, and the development of a musical style completely their own.

Their personal struggles, and ultimate strength to overcome them and survive, allowed them to produce some of the most affecting and memorable music of the twentieth century, music that has had not only a passionate following among jazz lovers the world over, but an incalculable effect on jazz itself. Though they will certainly be missed, their legacy will continue to inspire both listeners and musicians.

Both Miles and Stan were giants, not only because of their particular contribution to jazz, but because their popularity reached far beyond the usual audience associated with this music. Jazz has always been a marginal phenomenon, despite its worldwide diffusion and undeniable influence on the whole spectrum of modern music, from classical to pop. This is reflected in both sales and airplay, in the U.S. as well as in Europe and other territories where jazz has become part of the culture.

This peculiar circumstance—that something so vital and far-reaching, the source for so much of contemporary music, should itself be relegated to the cultural sidelines—is a true mystery. But jazz has tenaciously survived for nearly a hundred years through long periods of neglect and even the occasional revival. Jazz survives. Jazz evolves.

Is the apparent renewed interest in this most democratic of musics, an interest over and over again confirmed by European label executives, broadcasters, and retailers, a temporary aberration or a real trend? Is it limited to one or two markets, or is it a broad tendency reflecting true consumer awareness and demand? And how is the industry as a whole reacting to these developments?

What is certain, is that the audience for jazz is growing, as evidenced by record attendance at such events as the **Montreux** and **North Sea** jazz festivals, not to mention the proliferation of such festivals themselves.

And increased coverage in the media of a host of rising young players has helped to revitalize the image of jazz as a hip and contemporary form of expression, in line with a larger, younger audience used to identifying image with the music they listen to. Artists such as **Branford** and **Wynton Marsalis** (Columbia) and **Courtney Pine** (Antilles), apart from their fine music, have attracted press attention based in part on their youthful, hip images. Of course, this is nothing new to jazz, just its most recent apparition. Artists such as **Chet Baker**, and even—or especially—Miles, to name just two, were no strangers to such appeal. And there is no doubt that labels have responded by capitalizing on this aspect of their younger artists, and have had some spectacular suc-

cesses, the above-mentioned players among them.

This has been for the good of jazz in general, as these breakthrough names have garnered attention for other, veteran musicians, and have been essential in fueling what seems like a genuine revival of interest that goes much deeper than increased sales for a few priority acts.

With estimated sales for the nine largest European markets of at least 18 million units, with a wholesale value of approximately US\$100 million, (see **M&M**, July 20) jazz sales are nothing if not robust, and record companies are increasingly aware of the significance that jazz can play in their overall strategies.

"Europe is a very good market for jazz," says **GRP** director/international marketing **Jim Fishel**, "and a growing one. But nothing is predictable, and each country must look at its own needs. Perhaps surprisingly, Portugal and Greece are among the markets that have seen a major increase."

Christian Jiraud of **EMI France** also sees an increase in his home territory. "The market in France is growing. It's evident in both sales and concert attendance, as well as the many new jazz clubs that are springing up." **Windham Hill Europe's** general manager **Frank van Houten** concurs. "There's tremendous room for growth, though this type of music is never easy to promote."

BMG, European promotion and distribution partner for **GRP**, is determined to exploit this growth. The international department's **Jacqueline Buxton** is emphatic. "Jazz has been designated a priority for the company. It will definitely be properly promoted, which proves that we think Europe is a great market. And **GRP** director/European marketing **Kurt Weil** adds, "In our relationship with **BMG** we are forging a major, long-term commitment to the future of jazz in Europe."

With such apparent confidence and commitment from the labels, and such obvious interest on the part of consumers, coupled with a modicum of media hype, everything would seem ripe for a veritable market explosion. Yet no one, not even the most optimistic product managers, expect that to happen. Why?

A Debacle

Perhaps events at **Jazz FM/London** may help to explain some of the problems that jazz encounters between the final notes of a recording session and the first solos heard on the stereo of a jazz-lover.

Jazz FM was meant to be the UK's, indeed Europe's, first full-time jazz station. It may yet achieve that aim and survive. But its growing pains may become fatal, and its troubles may be a harbinger of the future of jazz radio in Europe.

In March of 1991, one year to the month after its first broadcast, newly appointed **Jazz FM** programme controller **Malcolm Laycock** announced a major reorganization, including layoffs and format changes, in response to the latest **JICRAR** audience figures which gave the station a very poor 5% reach. The new emphasis would be on "accessible, popular jazz."

Financial problems increased as the year wore on and, in July, a second reformatting was announced for the fall. Claimed to be part of the process begun in March, the changes in fact went much further. In its promise of performance with the **Radio Authority**, the agreed definition of

jazz included soul, blues, and bebop, rhythm and blues, Latin and Afro-Caribbean music, reggae, dance, and "all other forms of music which can be said to have been influenced by jazz." Interpreted broadly, this enabled the station to add such artists as **Eric Clapton**, the **Rolling Stones** and **Sting**, as well as other jazz-influenced pop artists to its playlist, in a bid to improve its ratings. In late October, station founder **David Lee** resigned from the board in protest over these changes.

Amid further firings (bringing the total to 41 in just 18 months), and attempts to acquire the ailing station by investors, fears mounted about the possible demise of **Jazz FM**.

That, in summary, is the situation as it stands at press time. Reaction from the industry has been cautious, but disenchanted. **EMI International** jazz marketing manager **Tony Harlow** comments, "Jazz FM has been a bit of a disappointment, but we don't see it as a setback. It certainly wasn't a mistake to do it, but it simply didn't work out. The music has nothing to do with it; the problems were management problems. I don't think it means a successful jazz station is an impossibility."

Even **Malcolm Laycock**, who is confident the station will survive, echoes these sentiments. "With a potential audience of 9.7 million, a jazz station is quite clearly as viable as any other format, such as country music. Our problems were specific to our ownership situation. What has happened here will not necessarily happen at another jazz station."

Airplay

Yet the **Jazz FM** debacle may scare off future projects of a similar nature. The diversity of jazz—and the styles enumerated in the station's promise of performance is not so far-fetched—may be at once its greatest virtue and its biggest drawback, at least as far as programmers are concerned. The variety of product, from straight-ahead to fusion, via a myriad of off-shoots and in-betweens, not to mention the vast repertoire of past recordings, is either paradise or purgatory for a thoughtful programme director.

As is well demonstrated by **M&M's** own jazz station reports, the jazz format is anything but uniform. This presents problems for listeners who have an extremely limited choice of stations that play jazz to choose from, and who are trying to find their way through a thicket of releases and re-releases in a confusing landscape of genres.

It's also a problem for record companies. "Radio can be very unresponsive," claims **Tony Harlow**. "We have strong supporters, yet others choose not to play any of our product. That's an interesting phenomenon specific to the jazz area."

Windham Hill's **van Houten** agrees. "Airplay is always difficult. There are so few outlets and so much good music that even when you do get playlisted the rotation is very infrequent."

Polydor international product manager **Alastair Farquhar**, on the other hand, believes, "Airplay is the most important marketing factor for any release of any type of music. Night-time airplay on specialized shows is where you expect to cut into any potential new market." And despite feeling that things could be better, even **Tony Harlow** admits that radio has been very useful in getting **Blue Note** product heard, and points to France as especially helpful.

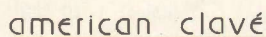
THE TO AUDIO EXCITEMENT

VINCE JONES
MANFRED MANN
THEODORAKIS
STEPS AHEAD

OREGON
LOUNGE LIZARDS
BARBARA THOMPSON
PERSPECTIVE '92

KIP HANRAHAN
ASTOR PIAZZOLLA
CONJURE
MILTON CARDONA

BEN SIDRAN
GEORGIE FAME
RICKY PETERSON
BOB MALACH



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So called "crossover" success is the goal of many labels and, in addition to triumphs like **Harry Connick Jr.** (Columbia), there has been a spate of recent advances, most notably **Julian Joseph (East West)** and **Georgie Fame (Go Jazz/veraBra)**. Other interesting moves in this direction are **Greg Osby (Blue Note)**, **Steve Williamson (Polydor)** and **Bluesiana (Windham Hill Jazz)**. Antilles' **Trevor Wyatt** affirms that it, too, is putting an effort into breaking that particular sound barrier. As **Alastair Farquhar** notes, "One of the keys to standing out is to do something different."

Cohesion

Still, by far the most important promotional tool for jazz acts is tour support and festival appearances. **Warner Music Netherlands** press officer **William Janssens** points out that although festivals rarely translate directly into sales, the awareness factor is of prime importance. "Add to that," he asserts, "the fact that the average age of festival-goers is definitely dropping," and their importance is clear.

Epic international marketing manager **Monica Marin** declares, "Festivals are virtually the only way to promote jazz artists. Ideally, every release should be supported with live appearances. Of course, that's not always possible. In the past, all jazz product was marketed on the same level. Now we're prioritizing things."

The question is, with the increase in both the number of festivals in Europe, and the size and duration of some of the larger festivals, whether there is a danger of acts getting lost among the multitude of other artists, and of the audience losing touch—not from lack of interest—but from an inability to keep up.

For **veraBra Music Group** co-owner **Michael Jacoby**, cooperation with retail is the key to broadening the jazz base. He questions whether retail has made the same commitment to the music as the labels have. "Costs to motivate retail to display jazz products in a fruitful way are increasing heavily," he maintains. "There is a large group of people who don't know where to go for proper information about jazz recordings, and there are few stores that offer the kind of atmosphere or knowledge to serve these people." He also highlights the need for more charts like **M&M's**, on a national level, for instance, because he believes strongly that charts help sales. "Both labels and retailers should support charts. That's just common sense, and good for the industry as a whole."

EMI's **Harlow** wonders if such cooperation is near. "There doesn't seem to be a strong community of interest among the various components of the jazz arena," he argues. "Record companies, radio stations, artists and retailers should all be working together to further the cause of jazz. We could all be doing more to achieve this."

Is this "community of jazz" a possibility? Without question the audience is growing. And it appears that the industry is both paying attention to that new audience and catering better than ever before to those who already know the music. Radio, in the guise of dedicated producers at many national and private stations throughout Europe, are broadcasting, mostly at odd hours, jazz programs that reach thousands of listeners. Sales are up, releases multiply, and festivals grow ever more crowded.

But as **Michael Jacoby** says, "Jazz got hipper in 1991, but we shouldn't forget that jazz is neither trend nor fashion. Both those come and go. Jazz is here to stay." **Terry Berne**

Bob Belden Ensemble



Straight To My Heart- Blue Note
Subtitled *The Music Of Sting*, this album presents the pop star's compositions in a variety of orchestral settings with featured soloists. Any misgivings about the intentions—and success—of this project evaporate by the time the first two tracks have made their quiet impact. The title track follows, building from a percussive intro into a Latin-flavoured, Coltranesque chart with great soloing by guitarist **Fareed Haque** and saxophonist **Rick Margitza**. As much a homage to **Gil Evans** as to **Sting**, these persuasive arrangements, played with imagination and style, add up to a sophisticated, listenable album that may become a watershed of contemporary adaptation. Contact **Tony Harlow** at tel: (+44) 71.486.4488; fax: 71.465.0770.

Dirty Dozen Brass Band

Open Up- Columbia
New Orleans music of all kinds is undergoing something of a revival—not that it ever went away, just that its contribution to jazz and, popular music in general, is recognized more and more by both musicians and their audiences. This group has been an important factor in that renewal. This latest collection continues to explore the tradition, this time through original compositions such as the six-part suite *The Lost Souls*, and the haunting *Darker Shadows*, both by trumpeter **Gregory Davis**. A rich combination of fine musicianship and a profound understanding of jazz roots makes this album essential listening. Contact **Chris Black** at tel: (+44) 71. 629 5555; fax: 491 1392.

Art Ensemble Of Soweto

America - South Africa- DIW
A thoughtful meeting of the **Art Ensemble of Chicago** and the **Amabutho Male Chorus** from South Africa. This album explores common links between two musical traditions in a potent mixture of complex African rhythms and signature Art Ensemble textures and solo flights. From anger and exhortation to defiance and celebration, this is much more than a meeting of traditional and progressive styles. On songs like *Eric T* or *Zola's Smile*, this fertile collaboration demonstrates beautifully the necessity of cultural give and take which has always been one of jazz's greatest legacies. Contact **Huib Bergman** at tel: (+31) 2940. 15321; fax: 2940. 18725.

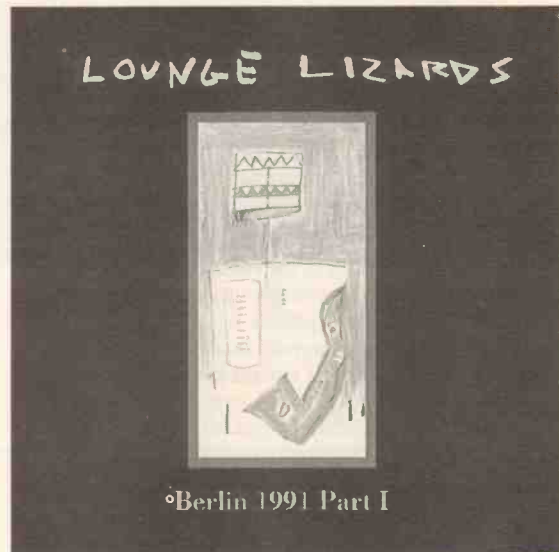
Bob Sheppard

Tell Tale Signs- Windham Hill Jazz
Billy Childs and **Bob Sheppard** were born to play together, or so it sounds from listening to *Hidden Agenda* and *Once Removed*, two songs by the saxophonist on which the pianist plays. Their attack is similar, as is their finesse. They seem to mine the same ore, and their sense of invention, as their approach to solos, demonstrates the same relaxed but disciplined style. Consistently tasteful but still risky, even edgy, this is fine jazz done with panache. Also notable is drummer **Tom Brechtlein**. Contact **Frank van Houten** at tel: (+31) 35. 49 970; fax: 35. 49 319.

Teddy Edwards

Mississippi Lad- Antilles
A superb new album by long-time West Coast tenor player **Edwards**, supported by an all-star line-up of equally impressive musicians. **Art Hillery's** confident, diverse piano style is a perfect match for the sometimes rough, sometimes smooth, but always bluesy tenor musings of the leader. **Leroy Vinnegar** (bass), **Billy Higgins** (drums) and **Ray Armando** (percussion) complete the exemplary rhythm section. Like Cuban cooking? Try *The Blue Sombrero*. Straight-ahead bop? *Three Base Hit's* the song. An added bonus is **Tom Waits** singing two **Edwards's** compositions. Pure delight. Contact **Amanda Freeman** at tel: (+44) 81. 741 1511; fax: 748 1998.

Lounge Lizards



Berlin 1991- veraBra
Founded amidst the musical ferment of late 70's New York, this group is a bundle of eclectic influences that range from so-called free jazz to hard-bop, from West African polyrhythms to Indonesian gamelan via pure funk. That they succeed so well at creating their own distinctive sound is due to a fine sense of balance between improvisation and structure, and owes a lot to the masterful rhythmic dynamics of the three-man percussion unit. A superbly recorded document of their current live show that confirms their reputation as one of the most interesting bands around. Contact **Christoph Bornefeld-Ettmann** at tel: (+49) 221 512-031; fax: 221 529 563.

EUROPEAN JAZZ TOP 20 SALES

1 (-)	Miles Davis/Michel Legrand/Dingo	(Warner Brothers)	11 (RE)	Mike Stern/Odds Or Evens	(Atlantic)
2 (7)	Branford Marsalis/The Beautiful Ones Are Not Yet Born	(Columbia)	12 (3)	Dave Grusin/The Gershwin Collection	(GRP)
3 (5)	Harry Connick Jr./Blue Light, Red Light	(Columbia)	13 (-)	Kenny Kirkland/Kenny Kirkland	(GRP)
4 (4)	Keith Jarrett/The Cure	(ECM)	14 (-)	David Benoit/Shadows	(GRP)
5 (6)	John Lee Hooker/Mr. Lucky	(Silvertone)	15 (-)	Four Play/Four Play	(Warner Brothers)
6 (18)	Jan Garbarek/I Took Up The Runes	(ECM)	16 (8)	Andy Sheppard/In-Commotion	(Antilles)
7 (-)	Eliane Elias/A Long Story	(Manhattan)	17 (10)	Chick Corea's Electric Band/Beneath The Mask	(GRP)
8 (11)	Philip Catherine Trio/I Remember You	(Dureco)	18 (-)	Jaco Pastorius/Live In Italy	(Jazz Point)
9 (-)	Al Dimeola/Kiss My Axe	(Tomato)	19 (19)	David Sanborn/Another Hand	(Elektra)
10 (2)	Miles Davis/Kind Of Blue	(Columbia)	20 (20)	Wynton Marsalis/Soul Gestures	(Columbia)

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

MOST-FEATURED ALBUMS

- Bob Belden**- Music Of Sting [Blue Note]
- Dee Dee Bridgewater**- In Montreux [Polydor]
- Harry Connick Jr.**- Blue Light [Columbia]
- Miles Davis**- Dingo [Warner Bros.]
- Georgie Fame**- Cool Cat Blues [Go Jazz]
- Keith Jarrett**- The Cure [ECM]
- Kenny Kirkland**- Kenny Kirkland [GRP]
- Abbey Lincoln**- You Gotta Pay [Verve]
- Branford Marsalis**- The Beautiful [Columbia]
- Barbara Thompson**- Breathless [veraBra]
- Cassandra Wilson**- Live [JMT]

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

THE SHAPE OF JAZZ IN THE 90'S



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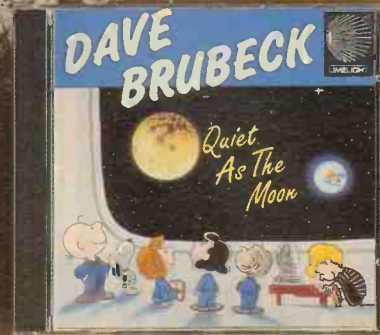
PolyGram
Jazz
PRESENTS



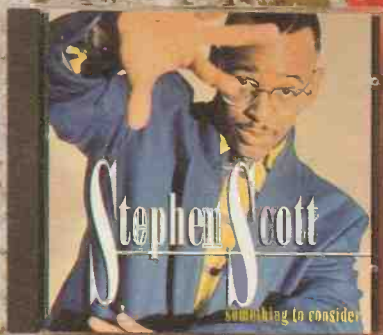
THAT HOLIDAY FEELIN'
JOE WILLIAMS
FEATURING A.O.:
KENNY BURRELL, guitar
CLARK TERRY, trumpet
FRANK WESS, tenor sax
DENNIS MACKREL, drums
VERVE 843 956-2



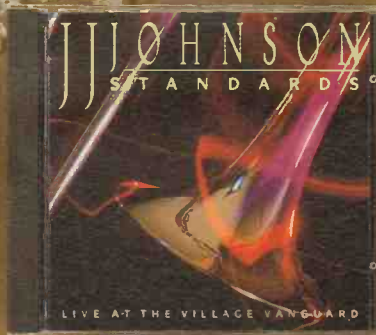
**HAVE YOURSELF A JAZZY
LITTLE CHRISTMAS**
FEATURING A.O.:
ELLA FITZGERALD
OSCAR PETERSON
BILLIE HOLIDAY
ROLAND KIRK
VERVE 840 501-2



QUIET AS THE MOON
DAVE BRUBECK
FEATURING A.O.:
BOBBY MILITELLO, flute, saxophones
CHRIS BRUBECK, bass & trombone
RANDY JONES, drums
LIMELIGHT 820 845-2



SOMETHING TO CONSIDER
STEPHEN SCOTT
FEATURING A.O.:
JOE HENDERSON, tenor sax
CRAIG HANDY, tenor sax
JUSTIN ROBINSON, alto sax
PETER WASHINGTON, bass
VERVE 849 557-2



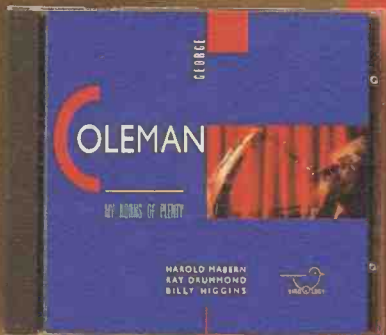
STANDARDS
J.J. JOHNSON
**LIVE AT THE VILLAGE
VANGUARD WITH:**
RALPH MOORE, tenor sax
STANLEY COWELL, piano
RUFUS REID, bass
VICTOR LEWIS, drums
EmArCy 848 328-2



THE KOLD KAGE
GARY THOMAS, tenor sax & flute
FEATURING A.O. :
JOE WESSON, rap vocals
KEVIN EUBANKS, guitar
MULGREW MILLER, piano
DENNIS CHAMBERS, drums
JMT 849 151-2



ELLA RETURNS TO BERLIN
ELLA FITZGERALD WITH:
HERB ELLIS, guitar
LOU LEVY, piano
GUS JOHNSON, drums
WILFRED MIDDLEBROOKS, bass
OSCAR PETERSON, piano
RAY BROWN, bass / ED THIGPEN, drums
VERVE 837 758-2



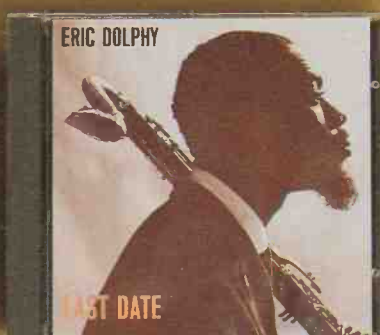
MY HORNS OF PLENTY
GEORGE COLEMAN
FEATURING:
HAROLD MABERN, piano
RAY DRUMMOND, bass
BILLY HIGGINS, drums
BIRDOLOGY 837 278-2



CASSANDRA WILSON
LIVE FEATURING:
JAMES WEIDMAN, piano, synthesizer
KEVIN BRUCE HARRIS, electric bass
MARK JOHNSON, drums
JMT 849 149-2/4



PAUL MOTIAN IN TOKYO WITH:
BILL FRISELL, guitar
JOE LOVANO, tenor sax
JMT 849 154-2



LAST DATE
ERIC DOLPHY WITH:
MISJA MENGELBERG, piano
JACQUES SCHOLS, bass
HAN BENNINK, drums
EmArCy 510 124-2

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COUNT BASIE, DUKE ELLINGTON,
BILLIE HOLIDAY, ANITA O' DAY,
BENNY GOODMAN, GENE KRUPA,
JOHNNY HODGES, LESTER YOUNG,
ART TATUM, BILL EVANS, CHARLIE
PARKER & DIZZY GILLESPIE.
VERVE 849 357-2



"POLYGRAM - GREAT LABELS, GREAT ARTISTS, GREAT **Jazz**"

JAZZ FM/London

Malcolm Laycock - Prog. Controller
Johnny Adams-Sings Doc Pomus [Rounder]
Patti Austin-Carry On [GRP]
Natalie Cole-Soul Of [Capitol]
Harry Connick Jr.-Blue Light [Columbia]
George Howard-Love Will Follow [GRP]
Manhattan Transfer-Offbeat Of [Columbia]
Joe Sample-Collection [GRP]
Barbara Thompson-Breathless [veraBra]
Various-Acid Jazz Vol.1 [Ace]
Vinx-Rooms in My Fatha's [Pangaea]

WEAR FM/Sunderland

Alan Twelftree
"Jazz & Blues Etcetera:"
Barbara Dennerlein-Bebab [Bebab]
Lounge Lizards-Berlin 1991 [veraBra]
Chris Barber-In Concert [Dormouse]
Taj Mahal-Like Never Before [Private]
Donald Harrison-Full Circle [Sweet Basil]
Johnny Heartman-The Touch [Alligator]
Various-New York in the 20's [Bluebird]
Stanley Jordan-Stolen Moments [Blue Note]
Clark Terry-Power Of Positive [Mainstream]
Zoot Sims/Al Cohn-Zootcase [Sonet]
Oregon-Always Never Forever [veraBra]

BBC RADIO SCOTLAND/Edinburgh

Gordon Cruickshank - Compiler/Presenter
Martin Taylor-Change Of Heart [Linn]
Carol Kidd-I'm Glad We Met [Linn]
David Newton-Eyewitness [Linn]
Stan Getz-Best Of Roost [Roost]
Count Basie-Best Of Roulette [Roulette]
Jim Hall-All Across The City [Concord]
Eliane Elias-A Long Story [Manhattan]
Stanley Jordan-Stolen Moments [Blue Note]
Miles Davis-Amandia [Warner]
John Campbell-One Believer [Elektra]

JAZZ WELLE PLUS/Munich

Hans Ruland - Prod.
Branford Marsalis-The Beautiful [Columbia]
Benny Green-Greens [Blue Note]
Stan Getz-Serenity [EmArCy]
Eroll Garner-Concert By The Sea [Columbia]
Gene Krupa-Drummer Man [Verve]
Wynton Marsalis-Thick In The [Columbia]
Manhattan Transfer-Offbeat Of [Columbia]
Oscar Peterson-Saturday Night [Telarc]
Great Jazz Trio-Village Vanguard [East West]
David Sanborn-Another Hand [Elektra]

SDR/Stuttgart

Hans Thomas - Prod.
New Releases:
Keith Jarrett-The Cure [ECM]
Kenny Kirkland-Kenny Kirkland [GRP]
Joe Lovano-Landmarks [Blue Note]
Branford Marsalis-The Beautiful [Columbia]
Chick Corea-Beneath The Mask [GRP]
Re-releases:
Benny Goodman-Birth Of Swing [Bluebird]
Sonny Rolins-Freedom Suite [Riverside]
Brecker Bros.-Collection 2 [Novus]
Booker Little/Max Roach-[Blue Note]
Cecil Taylor-Jazz Advance [Blue Note]

JAZZTIME NÜRNBERG

Walter Schätzlein - Prod.
Alfred Mangold - Presenter
Vincent Herring-American [Limelight]
Rabih Abou-Khalil-Al-Qadida [Enja]
Ray Brown-Summer Wind [Bell]
Wolfgang Puschnig-Alpine [Amadeo]
Dee Dee Bridgewater-Montreux [Polydor]
Barbara Thompson-Breathless [veraBra]
Betty Carter-Droppin' [Verve]
Abbey Lincoln-You Gotta Pay [Verve]
Stan Getz-Scandinavian [Fresh Sound]
Cassandra Wilson-Live [JMT]
Anthony Cox-Dark Metals [Minor Music]

RADIO GONG 2000/Munich

Bob Borrink - Prod.
"Swing Time:"
Benny Carter-1939-40 [Classics]
Lionel Hampton-At Blue Note [Telarc]
George Shearing-With Strings [Capitol]
Eric Reed-Soldiers Hymn [Candid]
Georgie Fame-Cool Cat Blues [Go Jazz]
Benny Goodman-In Hi-Fi [Capitol]
Dee Dee Bridgewater-Montreux [Polydor]
Bob Belden-Music Of Sting [Blue Note]
Stan Getz-Best Of Roost [Roost]
First Esquire Concert-[Laserlight]

RADIO BREMEN/Bremen

Torsten Müller - Prod.
Terence Blanchard-[Columbia]
Paul Motian-In Tokyo [JMT]
Donald Harrison-For Art's Sake [Candid]
Dee Dee Bridgewater-Montreux [Polygram]
Evan Parker-Process [FMP]
Betty Carter-Droppin' [Verve]
Globe Unity Orch.-Special [FMP]
Brave Old World-Klezmer Music [FMS]
Be Mine Or Run-Be Mine [ipc SMR]
Zoot Sims/Al Cohn-Zootcase [Sonet]

RADIOROPA/Daun

Ernst Greinert - Prod.
Alexander Hasl - Prod.
Stan Getz-Serenity [EmArCy]
Abbey Lincoln-You Gotta Pay [Verve]
Dee Dee Bridgewater-Montreux [Polydor]
Harry Connick Jr.-Blue Light [Columbia]
Milt Jackson-The Harem [Decca]
Wynton Marsalis-Intimacy [Columbia]
Artie Shaw-Begin The [Arlao]
Branford Marsalis-The Beautiful [Columbia]
Hank Jones-Just For Fun [Galaxy]
Freddie Hubbard-Bolivia [Limelight]

EUROPE 1/Paris

Michel Pacaud - Prod.
Miles Davis-Dingo [Warner Bros.]
Kieth Jarrett-The Cure [ECM]
Ella Fitzgerald-Returns To [Verve]
Steve Grossman-Do It [Dreyfus]
Bob Belden-Music Of Sting [Blue Note]
Toots Thielman-w/Shirley Horn [EmArCy]
Chick Corea-Beneath The Mask [GRP]
Georgie Fame-Cool Cat Blues [Go Jazz]
Wynton Marsalis-Uptown Ruler [Columbia]
Kenny Kirkland-Kenny Kirkland [GRP]
Teddy Edwards-Mississippi Lad [Verve]
Impulse Jazz-20 Years [Impulse]
Harry Connick Jr.-Blue Light [Columbia]
Ricky Ford-Hard Groovin' [Muse]
Bob Mintzer et al-[Owl]
Bluesiana II-[Windham Hill Jazz]
Bill Evans-The Gambler [Bellaphon]

FRANCE MUSIQUE/Paris

Claude Carriere
Jean Delmas - Prods.
"Jazz Club:"
Oliver Nelson-Found Pieces [Impulse]
Dave Liebman-Spirit Renewed [Owl]
G.Badini-Swing Meets Debussy [Mantra]
Clark Terry-Power Of Positive [Mainstream]
Eric Dolphy-Last Date [EmArCy]
Georgie Fame-Cool Cat Blues [Go Jazz]
Kenny Kirkland-[GRP]
Humair/Louiss/Ponty-Trio [Dreyfus]
Aldo Romano-Waters [Owl]
Coltrane/Schepp-New Thing [Impulse]

RADIO ROMA/Rome

Alessandro Malatesta - Prod.
Gioacchino Stancanelli - Presenter
"Radio Collection:"
Carla Bley-Big Band [Watt]
Cassandra Wilson-She Who [JMT]
Robin Eubanks-Karma [JMT]

Ran Blake-That Certain Feeling [Hat Art]
Lester Bowie-Organizer [DIW]
Gary Burton-Cool Nights [GRP]
Eddy Daniels-This Is Now [GRP]
Richie Cole/Phil Woods-[Muse]
Mel Lewis-Thad Jones Vol.2 [Limelight]
Kenny Drew-Everything [Steeplechase]

RADIO CENTRO SUOMO/Rome

Alberto Castelli - Prog. Dir.
Various-The Usual Suspects [Sheffield]
New York Voices-Hearts Of [GRP]
George Winston-Summer [Windham Hill]
Eliane Elias-A Long Story [Manhattan]
Mark Murphy-What A Way [Pluse]
Onaje Allan Gumbs-Dare To [MCA]
Bob Berg-Back Roads [Denon]
Abbey Lincoln-You Gotta Pay [Verve]
Micha Segal-Zambooka [Music Master]
The Ritz-Almost Blue [Denon]
Dudley Moore-Songs Without [GRP]
David Lanz-Return To The [Narada]
Toots Thielemans-For My [Verve]
Pat Metheny-Clouds [Paradise]
Kenny Rankin-Kenny Rankin [Chesky]
Miles Davis-Dingo [Warner Bros.]
Stanley Jordan-Stolen Moments [Blue Note]
Bobby Lyle-Pianomagic [Atlantic]

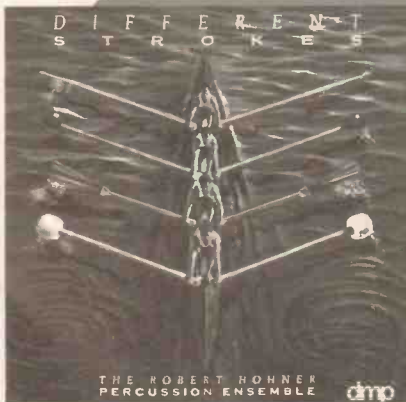
RADIO MONTECARLO/Milan

Novella Massaro - Prod.
Patti Austin-Carry On [GRP]
N.Y.Rock/Soul Revue-Live [Giant]
Bobby Caldwell-Stuck On You [Sin-Drome]
David Benoit-Shadows [GRP]
Omar-There's Nothing [Talkin Loud]
Gerald Albright-Birdland West [Atlantic]
Johnny Mathis-Better Together [Columbia]
Jude Swift-Common Ground [Nova]
A.Vollenweider-Book Of Roses [Columbia]

BRF/Eupen

Walter Eicher - Prod.
Paul Motion-In Tokyo [JMT]
Time Design-[Fam]
Ricky Peterson-Smile Blue [Go Jazz]
Passport-Blue Roots [Warner Bros.]
Chef Baker/S.Houben-1980 [Sabam]
Trevor Coleman-First Impressions [JF]
Take 6-He Is Christmas [Warner Bros.]
Mark Whitfield-Patrice [Warner Bros.]
Last Affair-Sound Movie [Blue Flame]
Wynton Marsalis-Uptown Ruler [Columbia]

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Hard Times For Heavy Airplay

Although hard rock is getting more media attention these days, the music is still under-represented in airplay terms when compared to sales. The lack of airtime means a constant headache for label managers, who are forced to look elsewhere to get support for their acts.

Now, with Guns N' Roses being aired all over Europe, things may be changing. Comments MCA/Geffen promo manager Liz Morris, "It's still a problem in Europe to get hard rock on radio; you need a soft ballad. Guns N' Roses are the exception to the rule. They are so big, they cross over any way." Sometimes MCA/Geffen releases other singles in the different territories. "In the UK, we released Tesla's *Edison's Medicine*, a heavy rock song. We wanted the fans to know that the band was back with an electric album after their *Five Men Acoustical Jam* EP. On the continent, we released *Call It What You Want*, a much softer song, otherwise there's just no chance to get it on the radio. But mainly, we promote hard rock acts as album projects. We go straight to the fan base and concentrate on in-store material and extra tracks on singles."

Record companies have exhausted all kinds of gimmicks to grab the attention of the programmers. "We try to be as inventive as possible," says Epic international marketing manager Monica Marin. "Bonus tracks are sometimes good 'excuses' for programmers to play a certain record. When a tour of a band is planned, we print the dates on the sleeve because programmers need information. This info can be the angle—why they play a record."

One of Sony Music's priorities is Pearl Jam, who released their debut album *Ten* in September. Adds Marin, "On November 8, we flew in some carefully selected European journalists—radio people included—to New York to attend the concert at CBGB's. In this way, we have created a buzz around Pearl Jam in the media. We expect the band to be touring as support for the Red Hot Chili Peppers early next year."

Epic highlights of this year include albums from Alice Cooper, Ozzy Osbourne, Europe and Mindfunk. On the Columbia label, the emphasis is on Love/Hate's upcoming album, as yet untitled.

Nineteen-ninety-one was a top year for A&M with the enormous successes of Amy Grant, Bryan Adams and hard rock band Extreme, who enjoyed a global hit with the ballad *More Than Words*. Soundgarden's new album *Badmotorfinger* is the next ace in the label's hard rock stable.

Smaller Stations

International marketing manager Bert de Ruiter is sceptical about the radio story in this case. "For the moment, we are ignoring radio. Mainly, it will be the same old press story, approaching the right people and bringing in the band for touring. We were successful in this with Extreme. Radio followed on the back of their US hit status. Despite the final airplay, I must say I was quite surprised that so few radio people actually listen to records, especially in Germany. Initially, they refused to play *More Than Words* because they considered it as being too loud. They based their judgement on the sleeve, which showed a hard rock band. For me, this was a classic case of 'You can't judge a book by looking on the cover'. Maybe we should pay more attention to the smaller stations in the various territories. They are far more inventive and ready to take chances. We also benefit a lot from MTV Europe's 'Headbangers Ball'."

The success of Extreme can also slow down the progress

of other bands, as experienced by French band Topsy Wit, who are signed to Semetary, the metal division of FNAC. Says label manager Stéphane Girard, "We encountered enormous problems when we released the first single *For Your Love* off their debut album *Songs & Dreams* this summer. It was a ballad in an acoustic setting similar to *More Than Words*. The video clip showed the band on barstools...so, close to the Extreme concept. Well, in short it was a disaster. Everybody laughed at them, as if they were copy cats. French radio is just blind and deaf."

Topsy Wit—the only rock band on the "death metal"-specialized label—may have been the victim of a badly timed release and silly prejudice by radio programmers, but their fan base is growing by the day. Adds Girard, "In front of 30,000 people at Le Balle D'Or—a 24-hour motor race—they opened the show for Iron Maiden. It was the last concert of their 1991 world tour. That was the big test; everybody sang along with them, and there were no cans flying through the air. So far, we've sold 10,000 copies of the album. First, we are attempting to establish their name in France before we try our luck across the borders."

between the advertising spots—because they see that all the stations are aiming for the same target group.

"That means that they have to place ads on all available stations, which is very expensive and inefficient. You have the same effect with more specific formats. That will take some years, but I'm optimistic about the future. I bet we will have rock radio pretty soon."

"The good thing is that consumers here are not as trendy as in the UK. You can count on your fans in Germany. For that reason, we recently signed former Deep Purple singer Ian Gillan."

BMG Ariola Hamburg exploitation manager Kai Manke is making eyes at the better radio situation abroad. He points at BBC Radio 1's "Friday Rock Show" with Tommy Vance and Radio 210/Reading's Bill Pithers four-hour rock show. Manke also praises Scandinavian and Greece rock radio. "We don't have that here. We have Till Hoffmeister at HR 3/Hessen and Volkmar Kramartz at national WDR 1, but that's about it since Radio FFN/Hannover kicked out their Monday night rock show. NDR 2, the biggest station in northern Germany, didn't even play Bonfire's ballad *The Rivers Of Glory*, which featured a grand piano instead of a guitar!"

Strategy

"Radio is afraid of losing listeners. Music has become muzak. They don't seem to realize that listening to radio is still different from watching TV. Remote control makes it easy for viewers who don't like what they see to start 'zapping'. For radio, the options are, either you keep it on or you turn it off. Don't underestimate the fact that people are basically lazy."

"All of this made us change our marketing strategy. If the fans can't hear their music on the radio, there must be another way. So we set up a club mailing system. We have selected 120 clubs across the republic who are fully dedicated to rock. It was a tough job, but worth every minute of it. Clubs like Rockfabrik in Ludwigsburg and Grosse Freiheit in Hamburg organize special events and the demand is great."

BMG Ariola Hamburg, who earlier this year lost main hard rock act U.D.O., takes revenge at the beginning of next year with new albums by new signings Crash 'N Burn and Freaky Fukin Weirdoz, an interesting band in the funk/metal crossover corner.

German SPV's metal label Steamhammer is one of the leading independents in Europe. According to head of Steamhammer Jay Lansdorf, the label doesn't concentrate on radio. "It's hard to see results from radio. We try to organize radio promo tours for our acts, but radio people simply laugh about that. Maybe next year, as soon as we've streamlined our label and dropped some acts, we will be using outside promo companies. However, the reality is that we have to watch

our budget. We sell up to 100,000 copies for the top of our product (Sodom).

"If I see that Michael Schenker can do 30 promo days in Germany alone, I'm interested in how he manages to accomplish that. But radio is not interested in our underground type of metal. Our audience doesn't listen to radio. So we have to be careful not to throw our money out the window. Perhaps it's better to spend our money on tour support and photo sessions. We won't give up on radio; we can always pull the plug."

Landsdorf never forces bands to make more radio friendly music. "I always say to our bands: 'If you want to be on the radio, then write a radio song. That's the only recommendation I can give, but the artists don't understand what is required. Our advice is 'Make your own music and don't (continued on page 23)'"



Guns N' Roses

Girard identifies a new trend on French radio which will make it hard for any new record, regardless of genre or fame, to get airplay. "It's called 'recurrent'. Instead of playing the new song from an artist, they play a song out of the back catalogue. Probably we will have to release a second album to get airplay on the first one!"

Hamburg-based East West A&R/marketing manager international Wolfgang Johannssen explains the situation in his country. "The problem is that we only have one format here," he says. "Every station has turned into EHR. We represent Atlantic, the premier hard rock label in the world, and we get virtually nothing played on the radio. AC/DC and Rush are the exceptions, but only because they are established bands. The situation will change as soon as we have real formatted radio. The power will come from the advertising agencies—let's put it straight: music is just the glue

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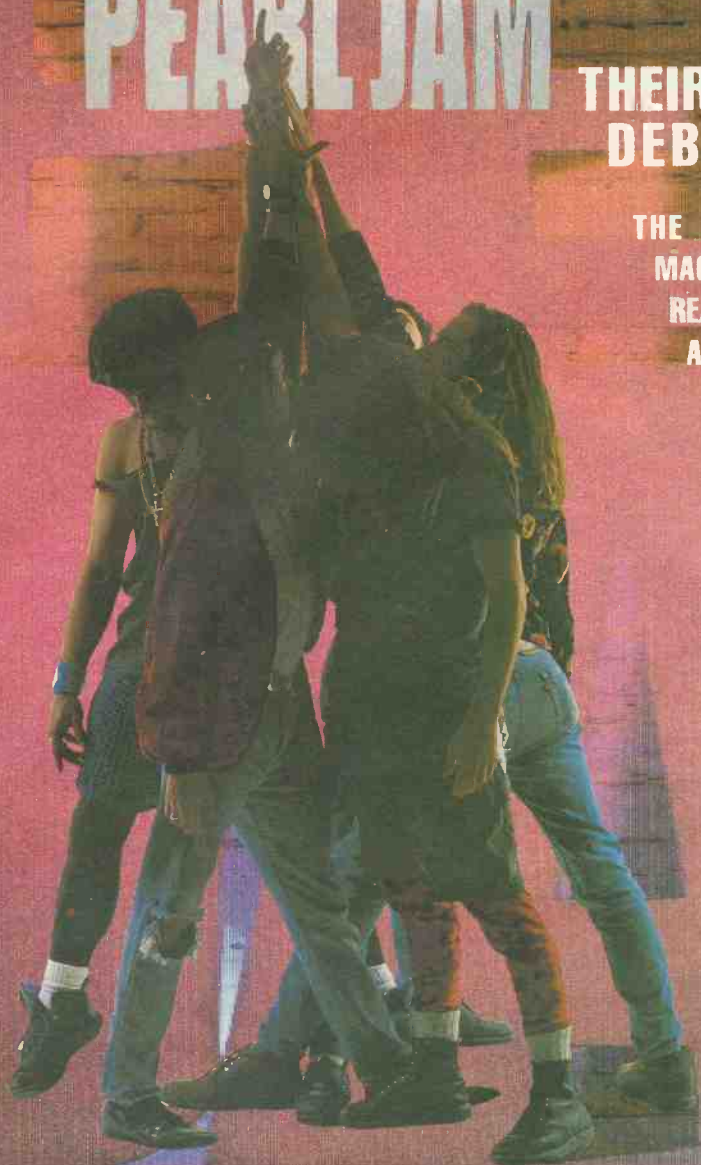
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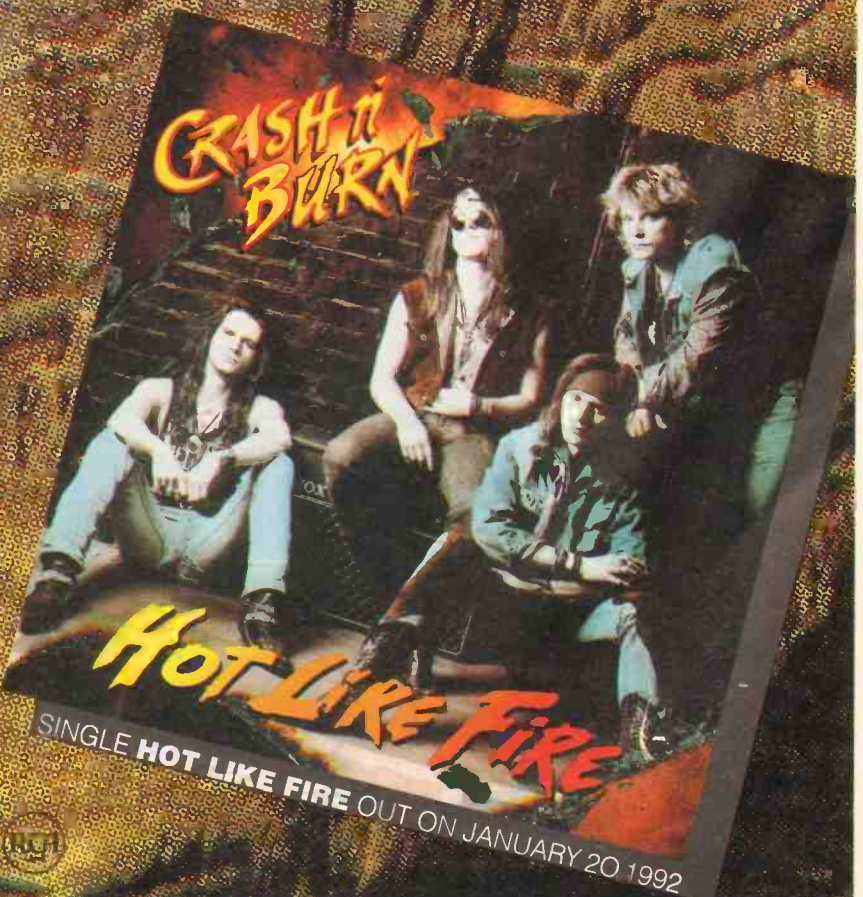
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"...This fire'll be burning for quite some time..."
LYN GUY, RIFF RAFF

*"...Impressive..
...A truly international act..."*
TOMMY VANCE, BBC Radio 1





Reptile Smile

(continued from page 20)
worry about radio."

Although the Steamhammer artist roster is mostly underground, "radio bands" sneak their way in. The New York-based **Hittmen** provide hard rock in a **Bon Jovi/Queensrÿche** mould. "Their album, due for release in the second quarter of 1992, will be produced by **Bob St. John**, who worked as engineer on the two Extreme albums."

The hilarious **Dimple Minds**, who sing in their own language, have just released their fourth album *Helden Der Arbeit* ("Working Class Heroes") with enough good radio hooks. **Sodom**, the label's flagship, are now preparing their new album with "Metallica radio crossover potential."

Are special formats the answer to the problem of lack of airplay for rock product? MD **Paul Birch** of **Revolver FM/Heavy Metal Records**—the home of **Slammer**—says

radio stations who want to find new audiences have to pick out another kind of music. "The problem is we're stuck in a vicious circle. The whole imagery has become too important; the press focuses on that. Criticism comes from the radio side, where they complain that all these bands look the same. Subsequently, they don't play the records."

"I would suggest if you can't join them, beat them by founding rock radio stations. At the moment, the only difference between radio stations is their geographic position. Rock radio could be tremendously successful. Consumer demand will break the doors. The success of Bryan Adams proves that there's a market for rock. Our bank managers were raised in the '60s. They're still consumers; we're not making records for kids alone anymore. We're selling them to whoever is interested in music."

"Radio in the '90s has to develop in a way that listeners can tune in and take what they want—'Radio à la carte'—so to speak. If you want news, you just have to tune to a news station. For those in the mood for rock, there has to be an outlet as well. Radio as we have it now doesn't make it easy for rock consumers to tune in. After six o'clock, when everybody has driven home from work, listenership decreases. Special rock shows are programmed late at night. In this way, they're subdividing the listeners twice."

EMI Records (UK) director international artist development **John Briley's** analysis of the European radio situation for hard rock is very sombre. He questions the attitude of the average programmer. "There's a different perception of rock in the US than here. I don't see why everybody should play the same 20 songs all the time. In London, **GLR** is the only station that plays music for grown-ups during daytime. In the US, there's more access to rock.

In Europe, hard rock is seen as a specialized genre, but it isn't. It's so easy to categorize hard rock fans as long-haired headbangers in leather jackets.

"I would like radio people to see that not only headbangers go to concerts, but people from around 19 to those in their early 40s, who stand in the background enjoying the band's musicianship. They should realize these people are one of the demographic targets they should aim for. There are so many preconceptions because they're not aware of the market. Those bands reach massive audiences, but where can the fans get their music on the radio?"

"In the UK, we experienced the fact that **Iron Maiden's** *Bring Your Daughter To The Slaughter* entered the singles chart at no. 1 and stayed there for another week—thus proving its wide appeal—but the record was nowhere to be



The Sinners

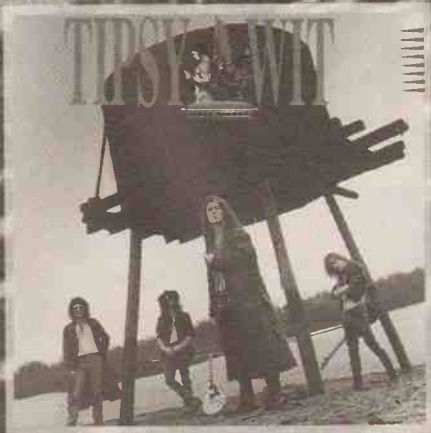
heard on the radio. It's a disgrace. We're talking about the country's best-selling single here! There are just too many double standards and too few people taking chances."

Two EMI acts, the **Quireboys** and **Thunder**, who sold gold in the UK, are still waiting to get established on main (continued on page 24)

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Nirvana

(continued from page 23)

land Europe. Radio is not willing to be helpful, so it seems. "Spike, the leadsinger of the Quireboys, is always compared to Rod Stewart, but where is radio support? Nobody thinks twice about playing Rod, do they? So far we have no European hits to report because of the lack of airplay. If radio is not on your side you have to tour the band, which is very expensive. In my opinion, press sells rock music in Europe."

With the same Faces/Rolling Stones-oriented rock as the Quireboys, Def American act the Black Crowes have been successful both in sales and on a radio level. The songs from their 1990 debut album *Shake Your Money Maker* do get airings across Europe. Says Phonogram international marketing manager Ian Grenfell, "Here you have a band that fits the heavy end of the spectrum of daytime radio. On the other

side of that same spectrum, we have Status Quo, specializing in commercial three-minute pop songs, acceptable for any programmer."

Live performances have always been an excellent marketing tool in breaking a band, but who would have thought it also works in the process of convincing radio programmers? Says Grenfell, "I'm convinced that any DJ who is into pop rock à la Roxette can be converted once they have seen a live show. We managed to get a lot of live concerts of the Black Crowes broadcast in different countries. Now they know these young rock rebels are basically great musicians."

The success of the Quo and the Crowes can be easy to explain, but what about metal redefiners Metallica, another commercial and radio victory for Phonogram. "In the first place, their loyal fan base was able to propel the single *Enter Sandman* and the album into the charts, a fact that forced radio programmers to play it. In the second place, the album contains just good pop songs. Don't forget the band has been in the business for 10 years. With the second single, the ballad *The Unforgiven*, we are gathering the fruits of all our work. For a raw-edged band like Slayer, we will have to rely on the more specialized shows."

Grenfell feels that radio programmers are changing their attitude towards rock. "I think they're afraid of loosing touch with what's actually happening in the streets."

Independent market leader Roadrunner follows a special strategy to promote hardrock to radio. Every two months, it releases a special radio-promo CD, containing four to five tracks of upcoming releases. Says label manager Ed van Zijl, "Working this way gives us the opportunity to keep control of the tracks we want to have airplay at an early stage. It is a gigantic market with only a few outlets. A lot of programmers don't know what's going on really. For them, it's all noise. In Holland only public broadcasters such as VARA and VPRO are willing to play our bands; it's not the Bon Jovi style. Although as a small label we miss the power to force hits like the majors, we are content with the results these CDs get."

"Alternative-oriented VPRO is able to hype bands. As soon as it backed Sepultura, sales increased—so far we've sold 20,000 copies of this year's album *Arise*. On May 15, it broadcast a Sepultura concert directly. But we can't steer VPRO into our direction. We're just lucky it has a more selectively demanding audience. It seems like the people who were into punk in the past turned into metal fans."

"Another thing that helped in breaking Sepultura was a new marketing medium we developed in collaboration with Sony Music Holland. Outside a Judas Priest (Sony) and Annihilator (Roadrunner) concert, we gave away 2500 cassettes containing one side of new Sony hard rock releases and one Roadrunner side, thus creating a demand for all of them. Retailers reported a run on their shops."

Recently, Roadrunner launched the new Magna Carta (continued on page 27)



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Rockin' All Over The UK

One of the few outlets for rock music on British radio is **BBC Radio 1's "Friday Rock Show,"** broadcast from 22.00 to 24.00 for the past 14 years. DJ **Tommy Vance**, its presenter from the beginning, talks with correspondent **Paul Easton** at the BBC's Maida Vale Studios where his show is recorded.

"The 'Friday Rock Show,'" Vance explains, "sets trends, or attempts to set them; you try to be ahead of the marketplace. It has been criticized by some of the audience because it stays one jump ahead of the next metal trend. When thrash came along, we started to play it and it alienated a lot of the audience who were more used to softer bands like **Genesis** and **Marillion**."

"But what you're trying to do all the time is to pull an audience along with you and then, jump back and pick up the next generation. That's the way I look at it."

"The show concentrates on new music, and we also record our own sessions because we want to expose new bands. You've got to feed the marketplace, otherwise it will stagnate. We do this thing called the 'Rock War'. Over a three-week period, we play three demos each week and invite people to phone-in and vote for a winner. These are all bands without a recording contract. On the fourth week, the three weekly winners vie again for the chance to come in and record a session for the show."

"In an average week, we get 10-15 demo tapes or more. There's loads of talent out there: some of it has yet to be developed; some of it is not very good; some of it is astonishing. It's a very competitive medium, particularly in rock,

because in this country radio stations don't concentrate on it. That means it doesn't get the exposure, so we don't get the same complement of rock in the charts as they do in the

will concentrate on what is loosely called rock music. It's a very broad-based music form, and I don't know how that will affect the marketplace, but I do think it will widen it."

"If people mention a band to me, I'll research it and find out who they are. I also pick up on things from trade and music magazines. I get records from all over the place. I even got sent a single from Sweden that some guys had pressed themselves. You have to keep your ears very open. We get exceptionally good support from the record companies and many guys have my home number, so I can be 'plugged' there."

"I think rock has got to go full circle and return to a more melodic stance. It's already started, which means it's time for me to go and start looking for the hard edge, because I think you need to feed that back in. I am looking currently for a very hard-edged band among brand new acts and, at the moment, they are hard to find."

"Under the BBC system, **Tony Wilson** is my executive producer and has the final say as to what happens on that show. He works for the BBC directly, while I am on a contract. However, we work very much as a team all the time. If I find something I really like, I'll tell him, and he does the same for me. It's a very interactive thing. We've been working

together for 14 years now, and you build up a very good relationship with someone over that period of time. He's become like my brother."

Paul Easton



Vance in the BBC's Maida Vale Studios where his show is recorded.

States."

"I think there is more of a market for it, but historically in this country, we do not have a radio station that concentrates on rock. **Radio 1** plays more rock than anyone else at the moment, but it is my profound belief that ultimately there will be a radio station or network in this country that

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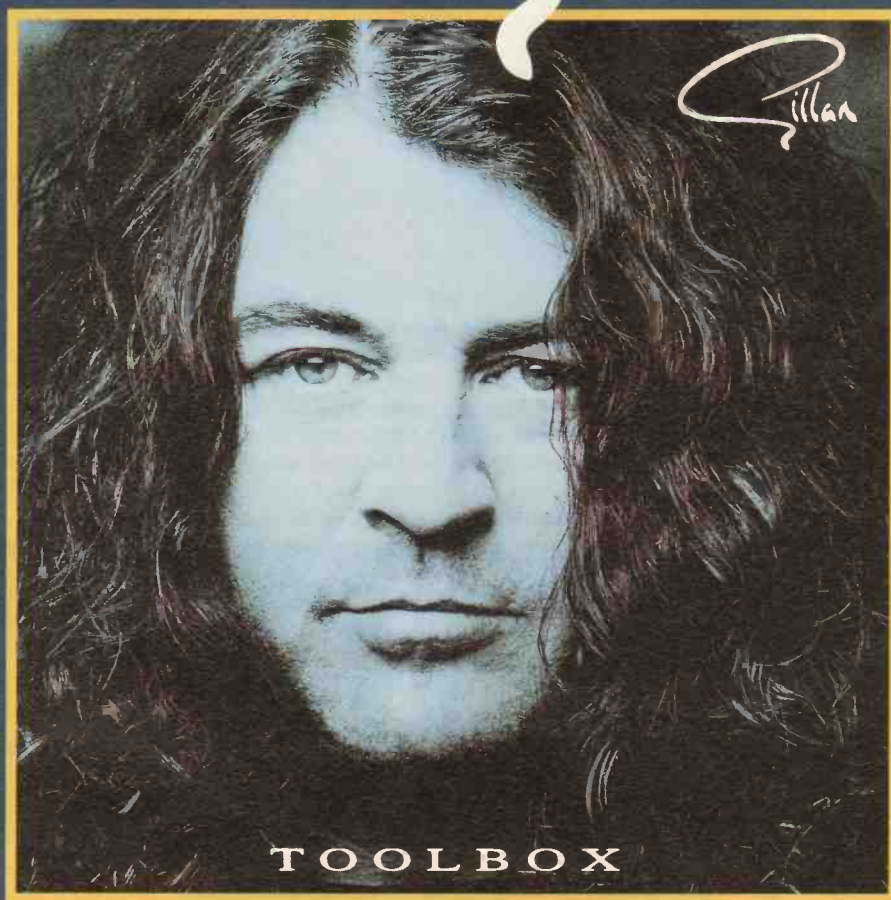
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The ballad in rock—is it just one part of a multi-faceted musical genre or the most valuable tool in broadening hard rock's appeal? Rock music has a hard core and the soft-centred ballad walks a thin line between artistic freedom and big bucks.

Regardless of musical style and taste, the ballad has always had a special place in contemporary music. A ballad at its best crosses music's fickle borderlines, combining outstanding musical performance with commercial success. Rock music, inspired by the blues and its own inherent drama, cultivated the passion of the ballad, creating some of its finest moments and causing tremors far outside the genre's usual boundaries.

Many must have distanced themselves from what they thought **Guns N' Roses** stood for, yet unwittingly whistled along with *Patience* while driving to work. Nor would they automatically connect the two healthy looking, long-haired young men sweetly singing *More Than Words* with the incessant electric groove and raucous funk of **Extreme's** *Decadence Dance* and *Get The Funk Out*.

Both of these bands have scaled the ladder of success, and not just on the strength of a hit ballad—a point decidedly

made by longtime rock-connoisseur and fan **East West UK's** head of rock music **Dante Benutto**. Says Benutto, "*More Than Words*, though a ballad, would not have been a huge hit if it hadn't had been a great song to begin with. Rock fans couldn't really care less whether a single is a ballad or not; they'll go for the more uptempo stuff as well. I do not pay any special attention to whether a band has a good ballad cum hit single. They just have to be good at what they do. If they want to release a ballad as single, then that's fine."

Though clearly opposed to singling out one aspect in favour of commercialism, Benutto adds that in radio, "It's probably true that when it comes to programming [rock] singles for general airplay, there is, indeed, a tendency to go for the more accessible material, such as ballads."

Although part of a genre not really thought of as commercial, and competing with music considered to be more in the public taste, the rock ballad packs a mighty punch—a not unimportant factor in the still largely unformatted territories of Europe. This sentiment is echoed by **Patricia Blanc**, a programmer with a mission at French music video channel **M6's** show "*Metal Express*."

Says Blanc, "France is a difficult market for hard rock and the only releases that work and sell are ballads. Ballads are really the only way the general public thinks it can afford to listen to hard rock. Looks are also very important. The French public can be very narrow-minded. To most of them, hard rock is just leather, alcohol, drugs and a very aggressive image. So when they hear and see a ballad, they say, 'Oh, that can't be a hard rock band.'"

If it's a matter of educating the masses then, what are the pitfalls for the rock artist who gets sold on the basis of a ballad and finds himself in a whirlpool of hit success? Is he in danger of losing his identity? Strategic management could be of value here. Says former **Phonogram UK** head of marketing **Dave Thorn**, now management consultant for the likes of **Doc McGhee (Scorpions, Bon Jovi and Skid**

Row), "In Europe, in general, and in the UK, in particular, it is very hard to get rock records of any kind on the radio."

"In the US, you have multi-format radio, and there is usually some format in which your band fits. What happened in Europe is that songs which were very commercial and not necessarily representative of a band, got airplay and became very big hits. You have to try and balance up a band's commercial appeal put across by a hit ballad with the rockier, more regular side of what the band is all about. Bands like **Bon Jovi** and **Scorpions** had already established their credentials and people knew what they stood for."

"The problem is that a lot of people only get to discover a band on the basis of what they hear on the radio or what they see on **MTV**. The important thing is still to establish what you're all about first. There is no real short cut and I think that it remains to be seen how successful some of today's new bands are in a year or two. Some of them have ended up being outrageously successful with a couple of songs [ballads] that are not indicative of what they're all about. And because they didn't have any real profile before this happened, it's going to be very difficult for people to get into other aspects of their music."

In short, be careful. If you take it for granted that a band has the talent and the potential to begin with, the best road to success is the slow but sure one. Bands should be wary of the one-dimensional profile a hit ballad could give them. Pigeon-holed, without that loyal fan-base to fall back on, and finding themselves dependent on the general public, they might soon be out in the cold—a fact acknowledged by



Patricia Blanc



Mario Mendrzycki

Triple M Management MD Mario M. Mendrzycki, who handles the careers of **Bonfire** and **Freaky Fukin Weirdoz**.

Says Mendrzycki, "Once a credible rock act has established a core audience, a ballad can certainly be the tool to open doors in radio. In order to achieve a long-term career, however, I don't believe that one single ballad can be omnipotent. It's all down to song material and attitude. Whatever activities record companies propose, the artist should always keep in mind that he has to cross over without losing his base."

Rock promotion and marketing managers, meanwhile, are left with the difficult task of marrying rock music's long-term career wishes to a decidedly short-term market. The need to pander to the general public with yet another ballad stands in stark contrast with the need to create a loyal fanbase willing to buy the albums and go to the concerts.

Why is it difficult to get the media to offer rock music to a wider public? European marketing and promotion office **Flying Dutchman MD Jan Abbink** offers one explanation. "In Europe, advertisers tend to leave part of their marketing at the doorstep of the radio stations. Radio, then, is forced to aim for the widest possible audience. In short, if radio wants advertising, it has to be as unselective in its audiences as possible. Yet, if you were to target specific audiences, you would probably find that although you don't reach as many people, you might attract more that actually listen. In such a climate, there could be a place for rock music proper. In the current situation, rock only gets played in its most accessible, commercial form."

If it seems then that the perfect world is a formatted one,

Abbink warns, however, "The advantages of a properly formatted media system in view of marketing and promotion are clear. Yet, artistically speaking, your aim would be to reach as many people as possible. To achieve that, you have to release several mixes of the same track in order to fit into all the different formats. What is easy listening on one format might be too heavy for another. In the end, a concession will always have to be made by the artists."

So what's the future for the rock ballad? Will it get lost, wandering the peaks of commercial success, out of touch with its mighty roots? Concludes Abbink, "In hard rock, there are a lot of legendary ballads and most of them have never even been released as singles. The ballad is one type of song that touches people—regardless of its hard rock ancestry and media formats." *Mark Sperwer*

(continued from page 24)

label which specializes in symphonic rock in the **Genesis, Yes and Saga** direction. **Magellan's** *Hour Of Restoration* album will be the first release. "We plan to release five albums a year on this label. We are convinced this could be very interesting for radio, and we expect the German market to be very receptive to this kind of music."

Sony Music Sweden promo manager **Joakim Bergman** is currently working on **Reptile Smile** on the **Epic** label, the homebase for **Europe**. He draws attention to a very peculiar problem. "The problem with us Swedes is that we know we're good at tennis, but we don't believe that we're good at rock 'n' roll as well. A new tennis player is accepted immediately, but our own bands don't get domestic support. Probably it's because we don't have the rock 'n' roll roots."

International

"Swedish bands have always been forced to establish themselves first internationally before the people here wake up. The normal procedure is that the people abroad should ask you first for chart positions in your own territory. If some obscure Australian band comes to Sweden, then that's big news. The Swedish rock press is able to write a book about them, as if they were gods. But they never push their own bands."

"It's quite different to make the breakthrough with **Reptile Smile**. The video of *Wild Life* is on heavy rotation on **Superchannel** and it has also been shown a couple of times on **MTV's** 'Headbangers Ball'. They've got rave reviews in the UK specialized press, such as **Kerrang, Rock Power** and **Metal Hammer**. Still, we smashed our heads against the wall in Sweden until the band's manager **Dave Mail** started to mail out copies of those reviews to the Swedish media. From that moment, you are big news, and the angle for airplay and interviews is there."

Another interesting future **Epic** project is the new album by ex-**Europe** guitarist **John Norum**, due for release in February. The first single—out on January 15—will be a duet between Norum and **Europe** vocalist **Joey Tempest**.

MNW/Radium international manager **John Cloud** agrees with Bergman. "An international release is enough for a real buzz. It really helps in getting them on the radio, especially for interviews. It's bigger news than just a release in Scandinavia alone. People here get the feeling of 'the hometown boys going out into the big world.'"

The **Sinners** and **Stillborn** are such lucky 'Hometown boys' currently getting domestic radio support. Their albums, respectively titled *Turn It Up!* and *Permanent Solution* are licenced to **PIAS** for the **Benelux** and **SPV** for **GSA**. The support for the **Spinners'** song-oriented **AC/DC** and **Black Crowes**-type of rock is easy to understand, but the backing for the riff-based **Black Sabbath**-moulded rock of **Stillborn** is remarkable.

Adds Cloud, "The 'Inferno' programme at national broadcaster **P3** is still most important, but things are rapidly changing now. It's all opening up with commercial stations. On a regional base, a new level of programmes is being created. Stations run their own rock magazines with sometimes around 2000 subscribers, together forming a market of at least as many people."

Robbert Tili

LOUD 'N' PROUD ALBUMS

All reviews are part of this week's Loud 'N' Proud special and are a personal selection of the editorial team of M&M.

BABY ANIMALS

Baby Animals - Imago/BMG
PRODUCER: Mike Chapmon

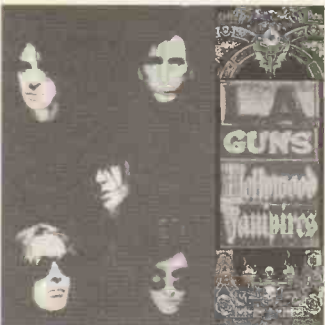
A new animal species has just arrived from "Down-Under." Not related to any of Australia's known hopping, pouch-toting or eucalyptus-chewing wildlife, they are known as *Baby Animals* and their sort of wildlife is called sweet rock 'n' roll. Female "frontman" Suze DeMarchi's voice is as hot as the bush country at noon, as powerful as a gator's bite and she should have no trouble whatsoever in establishing herself at the top of the leading female rock sorority. This album kicks, bites, struts its stuff and just manages to please over and over again. The music meanders between the superb pop of fellow "Aussies" diVinylns, the wink 'n' smoulder of "metallified" Allannah Myles and the best of Joan Jett. Not afraid to riff hard and heavy, *Baby Animals* create a style of rock that borders on punk. No lover of rock can complain about these babies' career choice. Just hope they never grow up.

THE FOUR HORSEMEN

Nobody Said It Was Easy - Def American/Phonogram
PRODUCER: Rick Rubin

More rock from the gutter from the same stable that brought us the *Black Crowes*. The Four Horsemen use their spurs twice as hard—these birds of prey bite with their beaks—but with less soul and refinement. With their muddy wry faces, they provide the raw basic rock you could expect during a shoot-out in some honky-tonk. Song titles like *Can't Stop Rockin'* and *Let It Rock* clearly point out their musical direction. Def American founder Rick Rubin is responsible for the top-rate rock sound on this satisfying debut album. The title track, also the first single, lends credence to the idea that "boogie" is the name of their game. Most of the material is uptempo in an "AC/DC in the Bon Scott days" mould. Only the future will tell how they will develop on the ballad side, which will make them a more complete band.

L.A. GUNS



Hollywood Vampires - Vertigo

PRODUCER: Michael James Jackson

Third time lucky for Hollywood's sons of darkness, L.A. Guns. Already appreciated and respected after their first two album efforts, they now deliver a remarkably mature and diverse set of music. Not losing touch with their "street-urchin" days, the band shows refreshing taste and diversity in sound on an album that mixes styles from gothic through plain dirty to funky. From the "dark" album opener *Over The Edge*, to the ballad *Crystal Eyes*, to the dirty steamroller riffin' of *Dirty Luv* and *My Koo Ka Cho*, the Guns make music in the best Aerosmith-inspired tradition. The stakes may be high, but these vampires have dug up an album with a "killer-bite."

LOVE/HATE



Evil Twin - EP - Columbia

PRODUCER: John Jansen

This 4-track EP gives a good taste of the upcoming album *Wasted In America*, due for release early next year. Programmers who want to freshen up their minds should first play the live version of last year's single *Why Do You Call It Dope*; it's a superb flashback of their debut album *Black Out In The Red Room*. The new songs prove that *Love/Hate* belongs to the class of 1992, providing a sleazy kind of rock 'n' roll somewhere between hard rock and hardcore. The ferociously rocking track *Evil Twin* is included on the CD-insert, enclosed with this week's issue of M&M. Move over Guns N' Roses. Here come some real future competitors.

NIRVANA

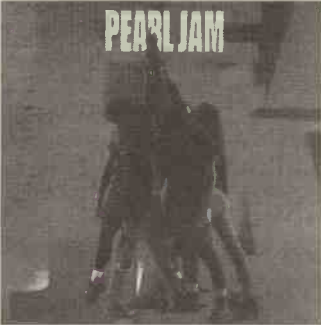
Nevermind - Geffen

PRODUCER: Butch Vig/Nirvana

Remember M&M's Music Monitor IV in September (issue 41)? Things have gone quickly since then with Nirvana. This is one of those bands which can luckily only be classified by putting them in the "unclassifiable" niche. Because they play their sometimes trashy, guitar-oriented pop/rock so damn loud, for practical purposes they can be labeled a hard rock band. Hailing from the US indie scene, just like R.E.M., the trio are now chartbusters in Europe for both their second album and the single *Smells Like*

Teen Spirit. The album is a very well-balanced mixture of hard-core-based pop songs (*Lithium* and *Territorial Pissings*), and surprisingly quiet slow songs (*Polly* and *Something In The Way*). In sound, the album is very honest in that the band sounds almost exactly the same as they do on stage. No fancy stuff—just the plain basic guitar/drums feel.

PEARL JAM



Ten - Epic

PRODUCER: Pearl Jam/Rick Paroshar

Is Seattle taking over the position from Athens, Georgia and Minneapolis, Minnesota, who were the leaders in "indie rock" in the '80s? At least the sound of Seattle is currently musically the most interesting. Risen from the ashes of *Mother Love Bone*, this is the hot property number three this year from "raintown." After Soundgarden's *Badmotorfinger* and Nirvana's *Nevermind*, Pearl Jam deliver another rock album that straddles the fences between hard rock and post-punk power pop, as made popular by bands such as Hüsker Dü and the Replacements. The band is a master at building the tension throughout the album. The mid-tempo single *Alive* is a prime example of this, building into a psychedelic climax of epic proportions. When properly supported by radio, they could follow Metallica on the stairway to heaven of EHR. The track *Black* follows the same pattern, and is included on the CD-insert enclosed with this week's issue of M&M.

POISON



Swallow This Live - Capitol

PRODUCER: Poison

In the sing-along category of hard rock—close to the borders of glamrock—no one can beat Poison, and this new album is living

proof. It is best described as their live greatest hits show. All of their US hits are included, from the ballad *Every Rose Has Its Thorn* to their standout composition, the funky showstopper *Unskinny Bop*. Lead singer Bret Michaels is the perfect master of ceremonies, while guitarist Cecil DeWille entices fans to play air guitar. The enthusiastic crowd joins in on almost every track, making this a real live album and not your average prefab recording of a concert with numerous overdubs and "canned" sounds from an audience. Programmers who don't like crowd noises can tune in to one of the four bonus studio tracks. Try the Aerosmith R&B-type of song *Souls On Fire*.

SAVATAGE

Streets: A Rock Opera - Atlantic

PRODUCER: Paul O'Neill

Every once in a while a band comes along that really stands out, and Savatage from Florida is one of them. After having struggled along on an indie label for a while, they were taken aboard by Atlantic in 1985. Their European breakthrough album was 1989's *Gutter Ballet* which fared well in Scandinavia and Germany. Now two years later, they are back with a vengeance. *Streets: A Rock Opera* is a concept album in the truest sense of the word, thematically situated between *The Wall* by Pink Floyd and Queensrÿche's 1988 masterpiece *Operation Mindcrime*. The album's main character is DT Jesus, a drug dealer turned rock star who sinks back into his old environment and begins a long and painful search for salvation, which he eventually finds. The net result is a highly varied but, nonetheless, very coherent, bunch of uniformly great songs, also well-executed on stage, as was recently proved on their highly successful European tour. Highlights from this truly exceptional set are hard to point out, but *Jesus Saves*, *Can You Hear Me Now* and, especially, *Ghost In The Ruins* are potential favourites for rock radio for a long time to come.

SOUNDGARDEN



Badmotorfinger - A&M

PRODUCER: Terry Dote/Soundgarden

Soundgarden has given us the finger—the *Badmotorfinger*. Speed-

changes, metallic riffs, lead-filled compositions and a vocalist who could sing himself out of Fort Knox, make this album the hottest thing to come from the other side of the Atlantic in some time. From the souped-up Paranoid-istic riff in album-opener *Rusty Cage* to the chaos-laden complaint against the "new order" in album-closer *New Damage*, Soundgarden delivers a much needed freshness to the world of "hard music." Currently the best of what Seattle's alternative rock scene has to offer, the band steers clearly away from anything pretty just for the sake of it. There is no catering to fashion trends nor a bid for the adolescent attentions of pretty little "valley girls." *Badmotorfinger* clearly points the way towards rock's future and it doesn't lie in the direction of Los Angeles. The track *Jesus Christ Pose* is included on the CD-insert enclosed with this week's issue of M&M.

STILLBORN



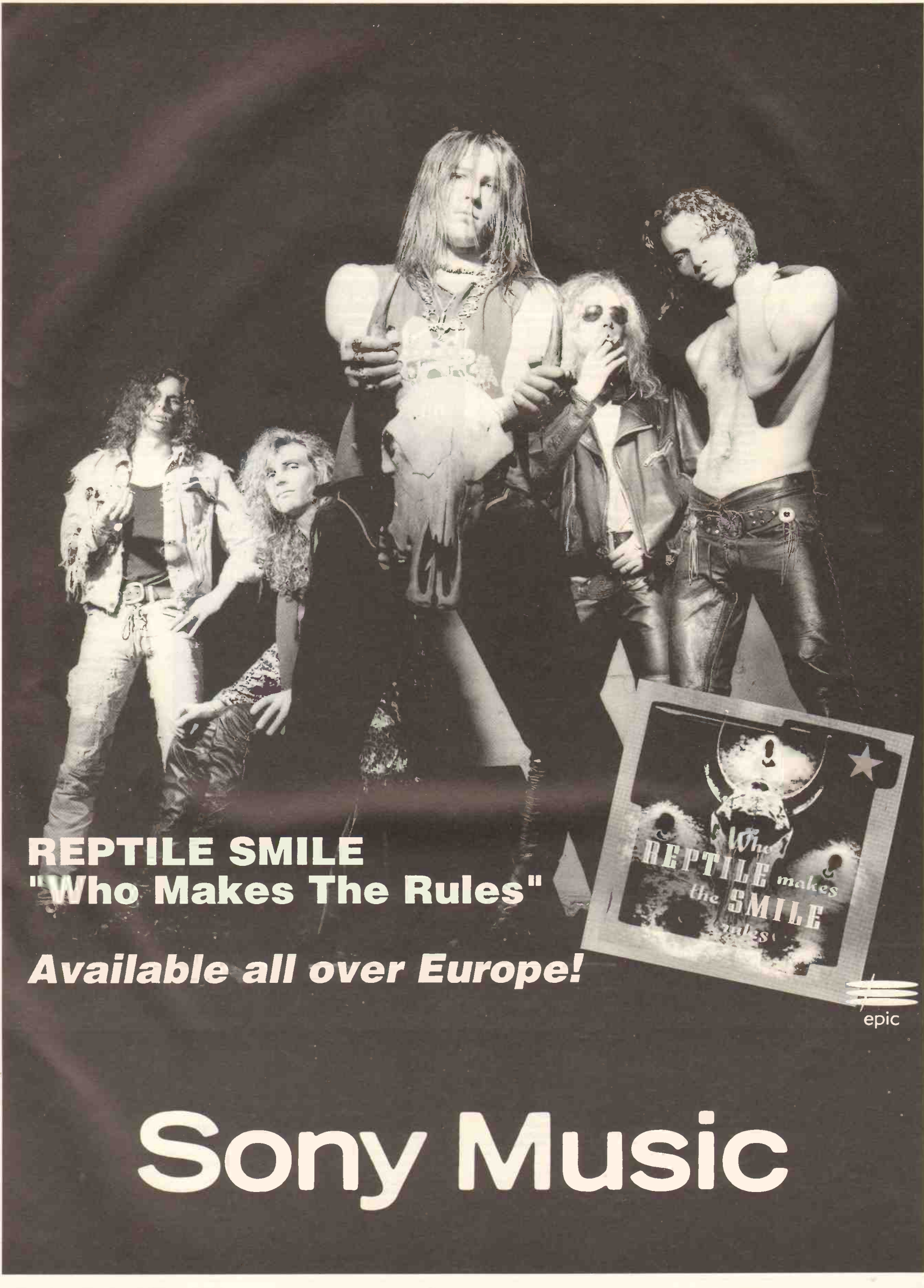
Permanent Solution -

MNW/Radium/Roadrunner

PRODUCER: Rune Johansson/Stillborn
Among piles of new releases, one of the greatest rewards of daily life is the unexpected diamond. A couple of months ago, no one outside Sweden had ever heard of heavyweight Stillborn, signed by MNW, now the biggest independent in Scandinavia. Their second album will surely spread their name across Europe. When you get it, play it, and within minutes you'll be convinced they are really something special. They sound like a cross between early Black Sabbath and Swans in the slow songs and Metallica and Slayer in the speedy material. Remarkably mature, both in the subjects they tackle and their compositions and arrangements, they are fairly complex without ever losing their way musically. Standouts from this really strong set are *Maximizer*, an uptempo rocker of an extremely heavy nature, *Tears In The Rain* and a slow and very heavy blues called *Intoxication*.

M&M's next Loud 'N' Proud special is planned for issue 18, publication date May 2. Please send your material to Robbert Tilli, PO box 9027, 1006 AA Amsterdam, Holland.

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



REPTILE SMILE
"Who Makes The Rules"

Available all over Europe!

Sony Music

STATION REPORTS

Station reports include all new additions to the playlist, indicated by the abbreviation "AD." Reports from certain stations will also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new CD's and LP's indicated by the designation "AL." All playlists must be received by Tuesday at 1 o'clock.

UNITED KINGDOM

BBC RADIO 1/London

Paul Robinson - Prog Dir
A List:
AD Cliff Richard - We Should Be Guns N' Roses - Live And
Kate Bush - Rocket Man
MC Hammer - Addams Groove
Pet Shop Boys - Was It
Queen - Bohemian Rhapsody
R.E.M. - It's The End
B List:
AD Black Box - Open Your Eyes

CAPITAL FM/London

Richard Park - Prog Contr
A List:
AD Bette Midler - In My Life
Brian May - Driven
Dannii Minogue - Don't Wanna Take
Enya - How Long Can I
Kate Bush - Rocket Man
MC Hammer - Addams Groove
Pet Shop Boys - Was It
Snap - Colour Of Love
Tom Browne - Funkin'
B List:
AD Black Box - Open Your Eyes
Channel X - Groove To
Quadrophonia - Find The Time
Vesta - Do Ya

METRO RADIO GROUP/Newcastle

Liz Elliott - Music Organiser
A List:
AD Brian May - Driven
Jason Donovan - Joseph Megamix
Kym Sims - Too Blind
B List:
AD Army Of Lovers - Obsession
Deacon Blue - Cover From The Enigma - Rivers Of
Enya - How Long Can I
Malcolm McLaren - Magic's Back
Marc Cohn - True Companion
MC Hammer - Addams Groove
Snap - Colour Of Love
Vic Reeves - Black Night

PICCADILLY RADIO/Manchester

Keith Pringle - Head Of Music
A List:
AD Brian May - Driven
Kate Bush - Rocket Man
N.K.O.T.B. - If You Go Away
Queen - Bohemian Rhapsody
B List:
AD Carly Simon - Let The River
Farm - Love Sees No
Pet Shop Boys - Was It

RADIO CLYDE/Glasgow

Alex Dickson - Prog Dir
A List:
AD Brian May - Driven
Cliff Richard - We Should Be
Kym Sims - Too Blind
Pet Shop Boys - Was It
B List:
AD Bette Midler - In My Life
Carly Simon - Let The River
Guns N' Roses - Live And
Marc Cohn - True Companion
Right Said Fred - Don't Talk

RADIO TRENT/Nottingham

Len Groat - Dep Prog Dir
A List:
AD Army Of Lovers - Obsession
Band Aid - Do They Know
Brian May - Driven
KLF - Justified
R.E.M. - It's The End
Sabrina Johnston - Friendship
B List:
AD Beverley Craven - Memories
Deacon Blue - Cover From The
Lisa Stansfield - All Woman
Scorpions - Send Me An Angel

ATLANTIC 252/County Meath

Paul Kavanagh - Head Of Music
A List:
AD Bassheads - Is There Anybody
East Side Beat - Ride Like
John O'Kane - Dance Goes On
Kenny Thomas - Tender Love
Martika - Martika's Kitchen
Salt-N-Pepa - You Showed Me

DOWNTOWN RADIO/Belfast

John Rosborough - Prog Dir
A List:
AD Bette Midler - In My Life

Carly Simon - Let The River
Deacon Blue - Cover From The
Fish - Credo
Kool Kat - Sugar Sugar
Marc Cohn - True Companion
Pet Shop Boys - Was It
Saw Doctors - That's What

CHILTERN NETWORK

Dunstable/Northampton/Gloucester
Clive Dickens - Head Of Music
A List:
AD MC Hammer - Addams Groove
N.K.O.T.B. - If You Go Away
Pet Shop Boys - Was It
B List:
AD Brian May - Driven
Guns N' Roses - Live And

GWR FM/Bristol/Swindon

Andy Westgate - Head Of Music
A List:
AD Diana Ross - When You Tell
Michael/John - Don't Let The Sun
Martika - Martika's Kitchen
B List:
AD Commitments - Mustang Sally
Deacon Blue - Cover From The
Enya - How Long Can I
Tina Turner - Way Of The

RED ROSE RADIO/Preston/Blackpool

Dave Sander - Head Of Music
A List:
AD Brian May - Driven
Diana Ross - When You Tell
East Side Beat - Ride Like
Farm - Love Sees No
Guns N' Roses - Live And
Kym Sims - Too Blind
Lisa Stansfield - All Woman
N.K.O.T.B. - If You Go Away
U2 - Mysterious Ways
B List:
AD Chris Eaton - Breath Of Heaven

RADIO BROADLAND/Norwich

Dave Brown - Head Of Music
A List:
AD Lisa Stansfield - All Woman
B List:
AD Chris Eaton - Breath Of Heaven

FOX FM/Oxford

Steve Ellis - Prog Contr
A List:
AD Dannii Minogue - Don't Wanna
East Side Beat - Ride Like
Erasure - Am I Right
Keith Washington - Kissing You
KLF - Justified
Kym Sims - Too Blind

SWANSEA SOUND/Wales

Rob Rendry - Head Of Music
B List:
AD Beats International - In The Ghetto
Donna Summer - Work That
Tori Amos - Silent

OCEAN SOUND/Fareham

Jim Hicks - Head Of Music
B List:
AD Extreme - Hole Hearted
Frankie Knuckles - It's Hard

RED DRAGON FM/Cardiff

John Dash - Head Of Music
A List:
AD Digital Dream Baby - Walking
Kenny Thomas - Tender Love
Lisa Stansfield - All Woman
U2 - Mysterious Ways
B List:
AD Bell Biv DeVoe - Word To The Mutha
Kym Sims - Too Blind
Robert Owens - I'll Be Your
Salt-N-Pepa - You Showed Me

BEACON RADIO/Wolverhampton

Peter Wagstaff - Prog Dir
A List:
AD Bette Midler - In My Life
Bizarre Inc - Playing With Knives
Deacon Blue - Cover From The
Diana Ross - When You Tell
East Side Beat - Ride Like
Farm - Love Sees No
Frank Ifield - Yodelling Song
Happy Mondays - Judge Fudge
Kym Sims - Too Blind
Lisa Stansfield - All Woman
Love Decade - So Real
Marc Cohn - True Companion
Nirvana - Smells Like
Oceanic - Wicked Love
Queen - Bohemian Rhapsody
Shades Of Rhythm - Extacy
Tori Amos - Silent
U2 - Mysterious Ways
Vic Reeves - Abide With Me

HORIZON RADIO

Milton Keynes/Bristol
Clive Dickens - Head Of Music
A List:
AD Bowa - Different Story
Snap - Colour Of Love
B List:
AD Lorenzo - Jerusalem
Salt-N-Pepa - Expression
Shades Of Rhythm - Extacy

KISS FM/London

Gordon McNamee - Prog Dir
B List:
AD Frankie Paul - The Greatest
Haywire - Let Me
KLF - Justified

Snap - Colour Of Love

COOL FM/Belfast

John Paul Ballantine - Head Of Music
A List:
AD Brian May - Driven
U2 - Mysterious Ways
B List:
AD Pearlfishers - Hurt
Right Said Fred - Don't Talk
Slade - Universe

FRANCE

NRJ NETWORK/Paris

Max Guazzini - Dir
A List:
AD Indra - Temptation
Jean-Louis Murat - Col De La Croix
Rozalla - Everybody's Free
Salt-N-Pepa - Let's Talk About

SKYROCK NETWORK/Paris

Laurent Bouneau - Prog Dir
A List:
AD East Side Beat - Ride Like
MC Solaar - Victime De
Patrick Bruel - Qui A Le Droit
Pet Shop Boys - Where The

RADIO VIBRATION /

Centre De La France
Patrick Choubane - Prog Dir
Jean-Francois Vilette - Head Of Music
A List:
AD Crystal Waters - Makin' Happy
Dire Straits - Heavy Fuel
Level 42 - Guaranteed
Lisa Stansfield - Change

ISABELLE FM/Tocane Saint Apre

Patrick Lapeyronnie - Prog Dir
B List:
AD Avalanche - Young Guns
David Koven - Bord
De La Soul - Roller Skating
Dick Rivers - Gatsby
LaToya Jackson - Sexbox
Marc Cohn - Walking In Memphis
Miguel Bose - Madrid Madrid
Phil Barney - Loin De
Simone Angel - When Love

MAXIMUM FM/Paris

Michael Bourgeois - Prog Dir
A List:
AD Alison Limerick - Come Back
Banderas - First Hand
Beckie Bell - Baby Don't Stop
D Rail - Bring It
DJ Jazzy Jeff - Ring My Bell
DJ PC - Insomniac
Holy Noise/GIP - Get Down
Incognito - Always There
Kenny Thomas - Best Of You
Right Said Fred - I'm Too Sexy
Sinergia - Love Me Right

VOLTAGE FM/Paris

Olivier Allardet - Music Dir
A List:
AD Boyz II Men - Motownphilly
Cut - Do Me Right
David Koven - Bord
Karyn White - Romantic
Maskat Posse - Papa Noel

B List:

AD Citizen Kane - Everybody May
East Side Beat - Ride Like
Kenny Thomas - Best Of You
Hammer - 2 Legit To Quit

RTL/Paris

Monique Le Marcis - Head Of Programs
A List:
AD Antoine - Le Monde Est
Bryan Adams - Can't Stop
Chris Rea - Winter Song
Gilles Tandy/Rustics - Seul
Harry Connick - Blue Light
J.J. Goldman - Un, Deux
Kova Rea/Joelle Ursull - Serre
Mitchell/Shuman - Vraiment
AL Etienne Daho
Manu Katché
Michele Torr
Negresses Vertes

RFM/Paris

Michel Brillé - Prog Dir
Jean-Paul Michel - Head Of Music
Power Play:
Tina Turner - Way Of The
A List:
AD Jean-Louis Murat - Col De La Croix
U2 - The Fly
AL Two Rooms

EUROPE 2 NETWORK/Paris

Christian Savigny - Prog Dir
A List:
AD Dire Straits - Heavy Fuel
Enya - Caribbean Blue

RADIO NANTES/Nantes

Philippe Nossent - Prog Dir
Power Play:
AD No - The Gospel Rap
A List:
AD Gael Palacy - Eden Point
Indochine - La Guerre Est Fini

RM COTE D'AZUR/Monte Carlo

A List:
AD INXS - Bitter Tears
Martika - Love Thy Will

RADIO RIVIERA/Monte Carlo

Daevit Fortune - Music Dir
A List:
AD Marc Lavoine - Paris
Michael Jackson - Heal The World

RADIO SERVICE/Marseille

Christian Vichi - Prog Dir
A List:
AD A-Ha - Move To Memphis
Army Of Lovers - Crucified
Dire Straits - Heavy Fuel
Marky Mark - Good Vibrations
Sabrina Johnston - Peace
Yannick Noah - Don't Stay
Zucchero - Mamo

NDR 2/Hamburg

Lutz Ackermann - Head Of Music
A List:
AD Belinda Carlisle - Live Your Life
Diana Ross - When You Tell
Genesis - Hold On My Heart
John O'Kane - Dance Goes On
Münchener Freiheit - Liebe Auf
Michael Jackson - Remember The
OMD - Call My Name
Simply Red - Stars

WDR1/Cologne

Hans-Holger Knocke - Producer
A List:
Ella Fitzgerald - Night And Day
Material - Don't Lose Control
Neil Young - Blowin' In
Neil Young - Cinnamon Girl
Neil Young - Love And
Robert Johnson - Drunken

AD Amy Grant - Every Heartbeat

DJ Jazzy Jeff - Ring My Bell
E.A.V. - Jambo
Erasure - Am I Right
Fish - Credo
Joe Cocker - I Can Hear
Minogue & Washington - If You
Nik Kershaw - Wouldn't It Be
OMD - Call My Name
Prince - Diamonds
Scorpions - Wind (Russian)
Simply Red - Stars
Technotronic - Work
Tone Loc - All Through
Vabanque - Evil Game

RADIO 4U/Berlin

Bernd Albrecht - Head Of Music
Peter Radszuhn - Head Of Music
A List:
AD Fantastischer Vier - Mikrofon
KLF - Justified
Pet Shop Boys - Was It
Simply Red - Stars
Snap - Colour Of Love
B List:
AD Bob Seger - The Fire Inside
Fat Lady Sing - Deborah
Martika - Martika's Kitchen
OMD - Call My Name
Prince - Diamonds
Ramesh - Honesty
Take That - Promises

RB 4/Bremen

Axel Sommerfeld - Dj/Producer
A List:
AD Dire Straits - Heavy Fuel
Tina Turner - Way Of The
B List:
AD Michael/John - Don't Let The Sun
Henner Malecha - Liebe Kommt
Martika - Martika's Kitchen
Other Two - Tasty Fish
Snap - Colour Of Love
Technotronic - Work

RIAS 2/Berlin

Henry Gross - Head Of Music
B List:
AD Diana Ross - When You Tell
Doro - Fall For Me
Gipsy Kings - Sin Ella
Nia Peoples - Street

RSH/Kiel

Ralf Bukowski - Head Of Music
Power Play:
AD Simply Red - Stars
A List:
AD Erasure - Love To Hate You

HUNDERT 6/Berlin

Fred Schoenagel - Head Of Music
Power Play:
AD Chris Rea - Winter Song
George Baker - Love In
Neil Diamond - Hooked On The
A List:
AD El Capitan - Belen
Ireen Sheer - Sei Du
Jürgen Von Der Lippe - Leih Mir
London Boys - Tonight
Rod Stewart - Your Song
Stefan Waggershausen - Rikki
Tony Christie - Tomorrow

RTL GERMANY/Luxembourg

Stephan Halfpap - Head Of Music
Power Play:
Amy Grant - Every Heartbeat
Matthias Reim - Ich Hab' Mich
Peter Maffay - Ich Will Bei
Roxette - The Big L
Simply Red - Something Got Me

RADIO CHARIVARI/Nuremberg

Mathias Hofmann - Music Dir
Power Play:
Genesis - No Son Of Mine
Glass Tiger - My Town
Monty Python - Always Look
Richard Marx - Keep Coming Back
Tina Turner - Way Of The

A List:

AD Peacock Palace - Like A Snake
Roxette - Spending My Time

STAR * SAT RADIO/Gruenwald

Jo Lueders - Prog Dir
B List:
AD Alison Moyet - Love
Enya - Caribbean Blue
J.J. White - Heart Break
Neil Diamond - Don't Turn
Shanice Wilson - I Love

RTL BERLIN/Berlin

Arno Müller - Prog Dir
Power Play:
Genesis - No Son Of Mine
Mariah Carey - Emotions
Roxette - Spending My Time
Simply Red - Something Got Me
Sniff N' The Tears - Driver's Seat

A List:

AD Black Box - Open Your Eyes
Extreme - Hole Hearted
Lenny Kravitz - Stand By My
Michael Bolton - When A Man
Pasadenas - Love Changes

RADIO SALU/Saarbruecken

Adam Hahne - Prog Dir
B List:
AD Natural Selection - Do Anything

NEWS

* The success story of German actor **DIETHER KREBS** continues: His new single "Santamargharita-nobiledimontepulciano" is already on the waiting list to enter the German Top 100 single sales charts.

* **YO Ronald**, Maarten and the rest of the gang: We are delighted about the good news you sent to our office regarding **CHINCHILLA GREEN**. Did you know that Claus from Denmark is a big fan of the band as well?

* **FFW** are going to gig in clubs in Germany and Holland beginning of December. Besides their release in the US through **BMG/ARISTA**, **BMG Australia** and **BMG Japan** are "freakin'" out as well.

* Watch out for **CRASH N' BURN** and the **M&M Loud & Proud CD insert**. This band is "Hot Like Fire". Get infected by the band's debut album "Fever".

GERMANY

SDR 3/Stuttgart

Hans Thomas - Producer
Power Play:
AD Simply Red - Stars
AL Keith Sweat

SWF 3/Baden Baden

Ulrich Frank - DJ
A List:
Bryan Adams - Everything I Do
Genesis - No Son Of Mine
Guns N' Roses - Knockin'
Metallica - Enter Sandman
Monty Python - Always Look
Queen - The Show Must Go
Roxette - Spending My Time
Scorpions - Send Me An Angel
Uriah Heep - Lady In
AD Queen - Bohemian Rhapsody

Temptations - Masterpiece
U2 - One
Van Morrison - Hymn To
Who - Summertime Blues

WDR1/Cologne

Wolfgang Roth - Producer
Power Play:
Bryan Adams - Everything I Do
Clouseau - Close Encounters
Genesis - No Son Of Mine
Glass Tiger - My Town
Pet Shop Boys - DJ Culture
Pur - Lena
Pur - An So 'Nem Tag
Roxette - Fading Like A Flower
Roxette - The Big L
Roxette - Spending My Time
Scorpions - Send Me An Angel
Skid Row - Wasted Time
Stoppak - Aus Dem Beton
Toto - Africa
A List:

STATION REPORTS

RADIO T.O.N./Bad Mergentheim
 Reinhard Baerenz - Head Of Music
Power Play:
 AD Paul & Andy - Without You
A List:
 AD Ava - I Won't Let You
 Jennifer Rush - Ave Mario
 Little feat - Things
 Münchener Freiheit - Liebe Auf
 Monty Python - Always Look
 Pasadenas - Love Changes
 Peter Maffay - Ich Will Bei
 Pur - An So 'Nem Tag
 Richard Marx - Keep Coming Back
 Robbie Robertson - What About

RADIO N 1/Nuremberg
 Celin Yaman - Prog Dir
Power Play:
 AD KLF - Justified
A List:
 AD Bassheads - Is There Anybody
 Beats International - In The Ghetto
 Bell Biv DeVoe - Word To The Mutha
 Salt-N-Pepa - You Showed Me
 Snap - Colour Of Love

RADIO XANADU/Munich
 Benny Schnier - Head Of Music
A List:
 38 Special - Signs Of Love
 Bad English - Straight To Your
 Dave Stewart - Crown Of
 Glass Tiger - My Town
 John Mellencamp - Get A Leg Up
 Kenny Loggins - Conviction
AD Genesis - No Son Of Mine
 Joe Cocker - Night Calls
 Marc Cohn - Ghost Train
 Storm - I've Got A Lot

RADIO GONG 2000/Munich
 Fredy Kogel - Music Dir
Power Play:
 Michael Jackson - Black
 Salt-N-Pepa - Let's Talk About
 Scorpions - Send Me An Angel
B List:
 AD Extreme - Hole Hearted
 Julee Cruise - Falling
 Roberta Flack - Set The Night

RADIO F/Nuremberg
 Ziggy Hoga - Prog Dir
A List:
 Dire Straits - Ticket To Heaven
 Frank Schöbel - Ohne Dich
 River Boys - Flying Horses
 Rosanna Rocci - My Family
 T. Ark - Carry Me
 Viktor Lazlo - Love Insane
AD Ava - I Won't Let You
 Bilgeri - In Love With
 Clouseau - Close Encounters
 Stefan Waggershausen - Rikki

DT64/Berlin
 Wolfgang Head of Martin - Head Of Music
A List:
 AD Bryan Adams - Can't Stop
 Genesis - No Son Of Mine
 Guns N' Roses - Don't Cry
 Lisa Stansfield - Change
 Rembrandts - Save Me
 Toten Hosen - Carnival In
 U2 - The Fly

RADIO NRW/Oberhausen
 Jeff van Gelder - Head Of Music
A List:
 AD Diana Ross - When You Tell
 Glass Tiger - My Town
 Münchener Freiheit - Liebe Auf
 Simply Red - Stars

ITALY

RETE 105 NETWORK/Milan
 Alex Peroni - Head Of Music
B List:
 AD Dread Flimstone - From The Ghetto
 Michael/John - Don't Let The Sun
 J-Suite - I Wanna Dance
 Sly And The Love Child - rainbow
 UBQ Project - When I Fell
AL Belinda Carlisle
 Bryan Adams
 Dire Straits
 Lisa Stansfield
 Marc Almond
 Michael Jackson
 PM Dawn
 Prince
 Simply Red
 U2

RAI STEREOUNO/Rome
 Elio Molinari - Prog Dir
Power Play:
 Genesis - No Son Of Mine
 Ligabue - Lambrusco
 Michael Jackson - Black
 U2 - Mysterious Ways
 Zucchero - Anytime
A List:
 AD Commitments - Mustang Sally
 Gatto Panceri - Alza Il
 Guns N' Roses - Live And
 Jermaine Jackson - Word To The
 Mariah Carey - Can't Let Go
 Robbie Robertson - Go Back

RADIO DIMENSIONE SUONO/Rome
 Carlo Mancini - Music Dir
Power Play:
 Eugenio Finardi - Qualcosa
 Joy Salinas - The Mystery
 Michael Jackson - Black
 Shanice Wilson - I Love
 Simply Red - Stars

A List:
 AD Jermaine Jackson - Word To The
 Lisa Stansfield - All Woman
 Other Two - Tasty Fish
 Pino Daniele - Quando
B List:
 AD Color Me Badd - C.M.B.
 East Side Beat - Ride Like
 Guns N' Roses - Live And
 Jennifer Holliday - I Wanna Be

RADIO BABBOLEO/Genoa
 Lenny Raittona - Prog Dir
Power Play:
 AD Sabrina Johnston - Friendship
A List:
 AD U2 - The Fly

RTL 102.5 - HIT RADIO/Bergamo
 Grant Benson - Head Of Music
A List:
 AD Michael/John - Don't Let The Sun
 Lisa Stansfield - All Woman
 Spagna - No Way
 U2 - Mysterious Ways

POWER RV1 THE BLACK RADIO/Turin
 Paolo Lauri - Head Of Music
Power Play:
 AD Jermaine Jackson - Word To The
A List:
 AD DJ Jazzy Jeff - Ring My Bell
 Jody Watley - I Want You
 Love Nation - Everything
 Shanice Wilson - I Love
 Tony! Toni! Toné! - I Don't Know
B List:
 AD Back To The Future - Kick
 L.L. Cool J - Strictly

RADIO MONTE CARLO/Milan
 Francesco Migliozzi - Prog Contr
A List:
 Lisa Stansfield - Change
 Michael Jackson - Black
 PM Dawn - Set Adrift
 Prince - Cream
 Sabrina Johnston - Peace
 Simply Red - Something Got Me

DEEJAY NETWORK/Milan
 Dario Uselli - DJ
Power Play:
 AD Snap - Colour Of Love
A List:
 AD KLF - Justified
 Hammer - Addams Groove
 Natural Selection - Hearts Don't
 Naughty By Nature - Everything
 Ric Ocasek - The way You
 Sabrina Johnston - Friendship
AL Fiorello

RAI STEREO DUE/Rome
 Maurizio Riganti - Dir
A List:
 Baby Animals - Break My
 Bryan Adams - Can't Stop
 DJ Jazzy Jeff - Ring My Bell
 Franco Battiato - Povera
 Oleta Adams - Don't Let The Sun
 PM Dawn - Paper Doll
 Richard Marx - Keep Coming Back
 Shanice Wilson - I Love
 Tina Turner - Way Of The
AD Salt-N-Pepa - Let's Talk About

RADIO CLUB 91/Naples
 Franco Russo Mory - Prog Dir
A List:
 AD Baby Animals - Painless
 Bananarama - Tripping On Your
 Charlatans - Me In Time
 Lee Aaron - Some Girls
 Lisa Stansfield - All Woman
 Mariah Carey - Can't Let Go
 Party - In My DReams
 Soul Family Sensation - Perfect
 U2 - Mysterious Ways
 Urban Dance Squad - Bureaucrat

HOLLAND

VERONICA/Hilversum
 Hans van der Veen - Producer
Power Play:
 AD KLF - Justified
A List:
 2 Brothers On The 4th Floor - Turn
 2 Unlimited - Get Ready 4 This
 Gordon - Kon Ik Maar
 Robbie Valentine - Over And
 Shanice Wilson - I Love
 U2 - Mysterious Ways
AD Henk Temming - Ik Vraag Aon
 Prince - Diamonds

NOS/Hilversum
 Tom Blomberg - Dj/Producer
Power Play:
 AD Rob De Nijs - December
A List:
 Groothandel & Co. - 008
 Rowen Heze - Bestel Mar
AD Michael/John - Don't Let The Sun
 KLF - Justified

PM Dawn - Paper Doll
Right Said Fred - Don't Talk
Salt-N-Pepa - You Showed Me
Tina Turner - Way Of The
Tineke Schouten - Papa Fume

TROS RADIO 3/Hilversum
 Ferry Maat - Head Of Music
Power Play:
 AD Salt-N-Pepa - You Showed Me
A List:
 AD Bonnie Raitt - I Can't Make
 Gerard Joling - y
 Gatchal - Da 10 Is
 Guns N' Roses - Live And
 Kenny Thomas - Best Of You
 KLF - Justified
 Hammer - 2 Legit To Quit
 Michael Bolton - When A Man
 Pixies - Motorway
 Seaview Band - Children
 T-Birds - Birds Dance
 U2 - Mysterious Ways

KRO/Hilversum
 Paul Van Der Lugt - Head Of Music
Power Play:
 AD Gerard Joling - A Prayer

NCRV/Hilversum
 Jaap de Groot - Producer
Power Play:
 AD Michael Bolton - When A Man

HIT RADIO/Bussum
 Koen Van Tijn - Music Dir
Power Play:
 Army Of Lovers - Obsession
 Genesis - No Son Of Mine
 Lisa Stansfield - Change
 Michael Jackson - Black
 Rozalla - Everybody's Free
 Salt-N-Pepa - Let's Talk About
 Shanice Wilson - I Love
AD Jimmy Samerville - Mighty Real
B List:
 AD Bryan Adams - There Will Never
 De La Soul - Keep The Faith
 Londonbeat - This Is Your Life
 Pater Moeskroen - Roodkapje
 Simply Red - Stars
 Technotronic - Work
 U2 - Mysterious Ways

POWER FM/Amsterdam
 Peter Belt - MD
Power Play:
 Michael Jackson - Black
 Nirvana - Smells Like
 Prince - Diamonds
 Shanice Wilson - I Love
 Simply Red - Stars
 Slade - Radio Wall
 Wisdom-N-Motion - Head To Toe
AD Chimo Bayo - Asi Me Gusta
 De La Soul - Keep The Faith
 U2 - Mysterious Ways
B List:
 AD Belinda Carlisle - Do You Feel
 Black Crowes - Seeing Things
 Deputies Of Love - Deputies
 Guns N' Roses - Live And
 L.A. Guns - Ballad Of Jane
 Metallica - The Unforgiven
 Natural Life - Strange World
 Photon Inc - Generate
 Tina Turner - Way Of The

VARA/Hilversum
 Rolf Kroes - Head Of Music
Power Play:
 AD Pixies - Motorway

SKY RADIO/Bussum
 Tom Lathouwers - Operations Mgr
Power Play:
 Gordon - Kon Ik Maar
 Lisa Stansfield - Change
 Roch Voisine - On The Outside
AD Shanice Wilson - I Love
A List:
 AD Bonnie Raitt - I Can't Make
 Michael/John - Don't Let The Sun
 Mariah Carey - Can't Let Go

CFNB/Brunsum
 Lou Rowland - Head Of Music
Power Play:
 AD Belinda Carlisle - Do You Feel
A List:
 AD Black Crowes - Seeing Things
 Brendan Croker - There'll Be
 Simply Red - Stars
AL Billy Squier

BELGIUM

BRT STUDIO BRUSSELS/Brussels
 Jan Hautekiet - Producer
 Mark Coenen - Producer
A List:
 AD BC/Basic Boom - Think About
 Beats International - In The Ghetto
 Bryan Adams - There Will Never
 Establishment - White
 K-Klass - Rhythm Is A
 Manu Katché - Change
 Marky Mark - Wildside
 Moby - Go
 Pet Shop Boys - Was It
 Technotronic - Work
 Tone Loc - All Through
AL Hugo Matthijsen
 Leveljers

Michael Jackson
Scabs
U2

RADIO CONTACT F/Brussels
 Jean Lou Bertin - Prog Dir
B List:
 AD Army Of Lovers - Obsession
 Benny B - Parce Qu'On
 DJ Jazzy Jeff - Ring My Bell
 Fortuna - Meo Culpa
 Guns N' Roses - Live And
 Herbert Leonard - Parlons
 Luc De La Rocheliere - Cash
 Mariah Carey - Emotions
 Patricia Kaas - Une Derniere
 Philippe Swan - Rien Suivre Soy
 Prince - Diamonds

RADIO EXPRES/Antwerp
 Marc Dhallander - Head Of Music
A List:
 AD Diana Ross - When You Tell
B List:
 AD Chris Rea - Winter Song
 Color Me Badd - I Adore
 Dennis Jones - Heart Of Gold
 Erik Van Neygen - Alles
 Genesis - No Son Of Mine
 Wendy Van Wanten - Iemand

RADIO ANTIGOON/Antwerp
 Piet Keizer - Dir
Power Play:
 AD Rozalla - Faith
A List:
 AD 2 Brothers On The 4th Floor - Turn
B List:
 AD Adeva - It Should've Been
 Cher - Save Up All Your
 De La Soul - Keep The Faith
 Extreme - Hole Hearted
 KLF - Justified
 LaToya Jackson - Sexbox
 Hammer - 2 Legit To Quit
 Paul Severs - Zeg 'Ns
 Prince - Diamonds
 R.E.M. - Radio Song

HIT FM NOORDZEE/Hasselt
 André Hemeryck - Prog Dir
A List:
 AD Frank Boeijen - Koud In Mijn
 KLF - Justified
 MC Skat Kat - Skat Strut
 Technotronic - Work
 U2 - Mysterious Ways

BRT RADIO 2-EAST FLANDERS/Ghent
 Rudi Sinia - Producer
A List:
 AD B. Peters & The Radio's - Dreaming
 Bryan Adams - There Will Never
 Chimo Bayo - Asi Me Gusta
 Erik Van Neygen - Alles
 Moby - Go
 Nirvana - Smells Like
 Pop Gun - Dream
 Prince - Diamonds
AL Queen

RTBF RADIO 2/Hainaut
 Philippe Jauniaux - Music Dir
A List:
 AD Claude Barzotti - Mais Quel
 Gray/Barbelvien - Nos Amours
 Marky Mark - Good Vibrations
 Morgane - Un Amour
 Simply Red - Something Got Me
AL Pet Shop Boys
U2

SPAIN

RADIO MADRID/Madrid
 Rafael Revert - Music Mgr
A List:
 AD Arabia - Tu Amigo Fiel
 Chesney Hawkes - Secrets
 Este O Este - El Vuelo De
 Minogue & Washington - If You
 La Red - Guerra Y Paz
 N.K.O.T.B. - If You Go Away
 Poison - So Tell Me Why
 Texas - In My Heart
 U2 - Mysterious Ways

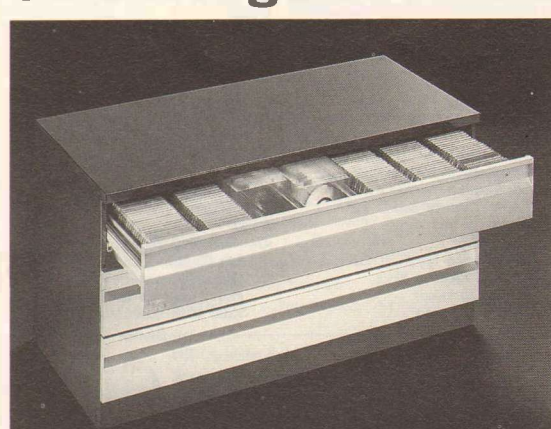
TOP 97.2/Madrid
 Raul Marchant - Music Mgr
A List:
 AD Alejandro Sanz - Se Le Apago La
 Martika - Martika's Kitchen
 Salt-N-Pepa - Let's Talk About

CANAL SUR RADIO/Seville
 Paco Sanchez - Music Mgr
A List:
 AD Beats International - Excursions
 Blue Pearl - Alive
 Robbie Robertson - Storyville

RADIO 16/Madrid
 Carlos Honorato - Prog Dir
A List:
 AD Black Box - Open Your Eyes
 Marky Mark - Wildside
 Mariah Carey - Can't Let Go
 Paul Simon - Still Crazy
AL U2

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SWEDEN
CITY 103/Gothenburg
 Lars Bodin - Music Dir
Power Play:
 AD Simply Red - Stars
A List:
 AD Bad English - The Time Alone
 Damian & Dame - Exclusivity
 Dan Seals - Sweet Little
 DaYeene - Alright
HIT FM/Stockholm
 Johan B. Bring - Prog Dir
Jermaine Jackson - Word To The
Karyn White - The Way I
Martika - Martika's Kitchen
Marc Almond - My Hand Over
Paula Abdul - Vibeology
Robyn Hitchcock - So You Think
Small Talk - Falling 4 U
Sonia - You To Me
Tom Petty - King's Highway

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STATION REPORTS

A List:
AD Bad English- The Time Alone
De La Soul- Keep The Faith
Europe- I'll Cry
Just D- Juligen
K-Klass- Rhythm Is A
Marky Mark- Wildside
Paula Abdul- Vibology
Small Talk- Falling 4 U
U2- Mysterious Ways

RIKSRADIO P3/KLANG & CO./Stockholm
L.G. Nilsson - Producer
A List:
AD Beagle- Different Sunday
DaYeene- Alright
Robyn Hitchcock- So You Think

RIKSRADION P3/TRACKSLUSTAN/Stockholm
Kaj Kindvall - Producer
A List:
AD Army Of Lovers- Candyman
Eva Dahlgren- Kom Och Håll
Firehouse- Love Of A Lifetime
L.A. Style- James Brown Is Dead
Mauro Scocco- Till Dom
Natural Selection- Do Anything

RADIO MALMOHUS/Malmö
Olle Nilsson - Head Of Music
A List:
AD Amy Grant- That's What Love
Edin-Adahl- Reser Till
Kate Bush- Rocket Man
Mariah Carey- Can't Let Go
R.E.M.- Radio Song
Scorpions- Send Me An Angel
Ulf Lundell- Allas Ålskjing

RADIO RYD/Linköping
Peter Barkland - Head Of Music
A List:
AD Beagle- Different Sunday
Paula Abdul- Vibology
Southern Sons- Always And Ever

RADIO HUDDINGE/Stockholm
Robert Sehlberg - Prog Dir
Power Play:
AD Bryan Adams- There Will Never
Tina Turner- Way Of The
A List:
AD Dire Straits- Heavy Fuel
Enya- Caribbean Blue
Pontus & Amerik- Godmorgon
U2- Mysterious Ways

NORWAY

RADIO 1/Oslo
Bjorn Faarlund - Dj/Producer
A List:
AD Amy Grant- That's What Love
Cliff Richard- We Should Be
Michael/John- Don't Let The Sun

B List:
AD Chris Rea- Winter Song
Dag Kolsrud- Mary Tomorrow
Eric Clapton- Wonderful Tonight
Kenny Thomas- Best Of You
Kinks- Did Ya
KLF- Justified
Matt Bianco- The Night Has
Michael Jackson- Black
Prince- Diamonds
Simply Red- Stars

Tony Joe White- Good
RADIO OSLO/Oslo
S.E. Sutterud - Prog Dir
A List:
AD James- Sound
B List:
AD Bassheads- Is There Anybody
Happy Mondays- Judge Fudge
Mariah Carey- Can't Let Go

RADIO 102/Haugesund
Egil Houeland - Head Of Music
A List:
AD Halvdan Siversten- Ti Tusen
Kinks- Did Ya
PM Dawn- Set Adrift On
Queen- The Show Must Go
AL Tony Joe White

RADIO NORD/Harstad
Knut Forsaa - Head Of Music
A List:
AD Neil Diamond- Don't Turn
Ronnie Milsap- Turn That Radio
Simply Red- Stars
RAINBOW RADIO/Oslo
Minister Tommy Tee - Prog Dir
A List:
AD Mica Paris- I Should've Known
Quadrophenia- Find The Time
Rave 55- Neon Waves
Sabrina Johnston- Friendship
Sons Of Noise- Master Of
Ultramagnetic MCs- Make It

NRK-REPORT 1/Oslo
Vidar Lonn-Arneson - Producer
A List:
AD Michael Jackson- Black
B List:
AD Commitments- Treat Her Right
Julia Fordham- Love Moves
Kenny Thomas- Thinking About
Lisa Stansfield- Change

NRK-REPORT 2/Oslo
Jan Rustad - Producer
A List:
AD Barbie Bones- Putt Plutti
Beats International- In The Ghetto
C.C. Cowboys- Jeg Så Nissen
D.A.D.- Bad Crazines
Dag Kolsrud- Someone To Love
Ennmal Kommt Die Liebe- Anna
Family Stand- Plantation
Marky Mark- Wildside
Prince- Diamonds

RADIO P3/Bergen
John John - Head Of Music
Power Play:
AD Queen- Bohemian Rhapsody
A List:
AD Chris Rea- Winter Song
Dance With A Stranger- Together
Michael/John- Don't Let The Sun
Me And The Jajas- Plain Rain
Nik Kershaw- I Won't Let
Stevie Ray Vaughn- The Sky Is
U2- Mysterious Ways
Will T Massey- I Ain't Here

STUDENTRADIOEN/Tromsø
Rune Hagen - Head Of Music
A List:
AD Chris Rea- Winter Song
Eric Clapton- Wonderful Tonight
Guns N' Roses- Live And
Harry Connick- Blue Light
Kate Bush- Rocket Man

Nik Kershaw- Wouldn't It Be
RADIO GRENLAND/Skien
Anders Tvegaard - Music Dir
A List:
AD Beats International- In The Ghetto
Bonnie Raitt- I Can't Make
Garland Jeffries- The Answer
Guns N' Roses- Live And
Simply Red- Stars

DENMARK

RADIO VIBORG/Viborg
Poul Foged - Head Of Music
A List:
AD Beats International- In The Ghetto
Cathy Dennis- Everybody Move
Diana Ross- When You Tell
Michael/John- Don't Let The Sun
Highway 101- Bing Bang Boom
Mariah Carey- Can't Let Go
Svanerne- Balladen

ARHUS NAERRADIO/Århus
Jesper Schousen - Head Of Music
A List:
AD Diana Ross- When You Tell
Mariah Carey- Can't Let Go
Sabrina Johnston- Friendship
Secret Mission- Call Out Her
Simply Red- Stars

UPTOWN FM/Copenhagen
Niels Pedersen - Head Of Music
A List:
AD Fielfrac- No More Sad Songs
Michael/John- Don't Let The Sun
Mariah Carey- Can't Let Go
Prince- Diamonds
Salt-N-Pepa- Let's Talk About
Simply Red- Stars
U2- Mysterious Ways

DANMARKS RADIO/Copenhagen
Leif Wivelsted - Head Of Prog.
A List:
Bryan Adams- Everything I Do
Cut 'N' Move- Spread Love
Laus Højbye- Krumme's Song
Marky Mark- Good Vibrations
Michael Jackson- Black

RADIO HORSENS/Horsens
Jan Boagoloo - Head Of Music
Power Play:
AD Michael/John- Don't Let The Sun
Gianna Nannini- Dea
Guns N' Roses- Live And
Jive Bunny- Rock & Roll
Kylie Minogue- Let's Get To It
Secret Mission- Call Out Her
UK Mixmasters- Bare Necessities

RADIO SYDKYSTEN/Copenhagen
Rune Hald - Head Of Music
A List:
AD Cathy Dennis- Everybody Move
Jive Bunny- Rock & Roll
Johnny Logan- How About
Matt Bianco- You're The

RADIO HOLBAECK/Holbaeck
Stig Nielsen - Prog Dir
A List:
AD 2 Unlimited- Get Ready 4 This
Army Of Lovers- Obsession
Bonnie Tyler- Bitter Blue
Cathy Dennis- Everybody Move
Darlene- I Cry Over You
De La Soul- Keep The Faith
Lisa Stansfield- Real Love
Monique- Tell Me Why
Natural Selection- Do Anything
Niels Hausgaard- Velbevaget
TV 2- Den Store
U2- The Fly

RADIO 1/91.1 FM/Helsinki
Joke Linnamaa - Prog Dir
A List:
AD Martika- Martika's Kitchen
Paula Abdul- Blowing In The
Simply Red- Stars
Ten Sharp- You
U2- Mysterious Ways

DISCOPRESS/Tampere
Tuija Lindell - Co-Ord
A List:
AD Army Of Lovers- Crucified
Bryan Adams- Everything I Do
Heavy D & The Boys- Now That
Right Said Fred- I'm Too Sexy
AD Salt-N-Pepa- Let's Talk About

RADIO 100+/Tampere
Pennti Teravainen - Music Dir
A List:
AD Martika- Martika's Kitchen
Mikael Anreot- My Cherie Amour
Queen- The Show Must Go
Ressu Redford- Laulusa

FINLAND

RADIO 100+/Tampere
Pennti Teravainen - Music Dir
A List:
AD Martika- Martika's Kitchen
Mikael Anreot- My Cherie Amour
Queen- The Show Must Go
Ressu Redford- Laulusa

DISCOPRESS/Tampere
Tuija Lindell - Co-Ord
A List:
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Bryan Adams- Everything I Do
Heavy D & The Boys- Now That
Right Said Fred- I'm Too Sexy
AD Salt-N-Pepa- Let's Talk About

RADIO 100+/Tampere
Pennti Teravainen - Music Dir
A List:
AD Martika- Martika's Kitchen
Mikael Anreot- My Cherie Amour
Queen- The Show Must Go
Ressu Redford- Laulusa

Shanice Wilson- I Love
AUSTRIA

CD INTERNATIONAL/Vienna
Peter Lossack - Head Of Music
Power Play:
Erasure- Love To Hate You

B List:
AD Army Of Lovers- Crucified
Bonfire- The Stroke
De La Soul- Keep The Faith
Incognito- Crazy For You
James- Sound
Lita Ford- One Shot
Mylene Farmer- Je T'Aime
St. Etienne- Only Love Can
Vic Reeves- Dizzy

OE 3/Vienna
Gunther Lesjak - Head Of Music
A List:
AD Joni & The Boys- Me And
Lita Ford- One Shot
Martika- Martika's Kitchen
Mariah Carey- Can't Let Go

B List:
AD Dire Straits- The Bug
Mojo Blues Band- Winterime
Monty Python- Always Look
Roxette- Spending My Time
Udo Jürgens- Gerardeaus

SWITZERLAND

RADIO 24/Zurich
Clem Dalton - DJ
A List:
AD Dire Straits- Heavy Fuel
Kinks- Did Ya
Minogue & Washington- If You

B List:
AD DJ Jazzy Jeff- Ring My Bell
Marky Mark- Wikside
Monty Python- Always Look
Tina Turner- Better
AL Mariah Carey

RADIO BASILISK/Basel
Nick Schulz - Co-Ord
A List:
AD Bryan Adams- Can't Stop
B List:
AD Clouseau- Close Encounters

STUDIO B/Dornach
Gusty Hufschmid - Head Of Music
A List:
AD A-Ha- Move To Memphis
Alex- Katten Sprengent
Born 2 Gether- We Got
Dire Straits- Calling Elvis
En-Sonic- Just A Little
Jürgen Renfordt- Stillbare
Jim Portwood- Forever
Münchener Freiheit- Liebe Auf
Neil Diamond- If There Were
Oliver Hardt- Diese Augen
Peter Maffay- Sorry Lady
Rainhard Fendrich- Der Himmel
Western Union- Fräulein

RADIO FOERDERBAND/Bern
Res Hassenstein - Dj/Producer
Power Play:
Lisa Stansfield- Change
A List:
AD Enya- Caribbean Blue
John O'Kane- Stay
Pe Werner- Kribbeln Im Bauch
Rod Stewart- Broken Arrow

DR5 3/Basel
Christoph Alispach - Music Co-Ord
A List:
AD Beats International- In The Ghetto
AL Negresses Vertes
Vinicio Capossela

COULEUR 3/Lausanne
Thierry Catherine - Head Of Music
Power Play:
James- Sound
AD Del Tha Funkee Homosapien- Mistodo

A List:
AD Black Sheep- Try Counting
Digital Underground- Kiss
Fintribe- Ace Deuce Love
Fortran 5- Heart On The Line
Happy Mondays- Judge Fudge
James Reyne- Reckless
Primitives- Cold Enough
Snake Corps- Some Other
Tobo & Ses Flammes- Boris
Tone Loc- Funky Behavior
Top- She's Got
Wonder Stuff- Caught In My

RETE 3/Lugano
Giorgio Passera - Head Of Music
Power Play:
Metallica- The Unforgiven
AD Holsapple/Stamey- Geometry
A List:
AD Enzo Avitabile- Io Non

Extreme- Hole Hearted
Genesis- We Can't
Ligabue- libera Nos A Malo
Tony Joe White- Steamy
U2- Zoo Station
Zucchero- Anytime

RADIO ZET/Warsaw
Darek Andrzejewski - Head Of Music
Power Play:
Michael Jackson- Black
A List:
AD Monty Python- Always Look
Other Two- Tasty Fish
B List:
AD Chris Rea- Winter Song
Michael/John- Don't Let The Sun
Matt Bianco- You're The
Maxi Priest- Some Guys
Rozalla- Faith
Seal- Hey Joe
Vic Reeves- Dizzy

RADIO MERKURY/Poznan
Ryszard Gloger - Head Of Music
Power Play:
AD Queen- The Show Must Go
A List:
AD Jesus Jones- Real Real Real
Marc Cohn- Ghost Train
Neville/Ronstadt- Close Your Eyes
Procol Harum- The Truth Won't

B List:
AD Camaleuni- Ragazzo
Consolidated- Brutal
No Means No- Now
Paul Simon- Boy In The
Sud Sound System- Fucuo

RSR LA PREMIERE/Geneva
Catherine Colombara - Producer
AL Enya
Julien Clerc
Michael Jackson
U2

YUGOSLAVIA

STUDIO D/Novo Mesto
Rasto Bozic - Dj/Producer
A List:
AD Simply Red- Stars

GREECE

POP 92.4 FM/Athens
Isaac "Easy" Coutiyl - Prog Dir
A List:
AD Beckett- Brother Louie
Digital Underground- Kiss
Gypsy Vagabonds- Boxeador
Jesus Jones- Welcome
Simply Red- Stars
Stevie Wonder- These Three

B List:
AD Icy Blue- I Wanna Be
Tom Petty- Into The Great

ANTENNA 97.1 FM STEREO/Athens
Elias Xinopoulos - Prog Dir
A List:
AD Belinda Carlisle- Emotional
Roxette- Spending My Time
U2- One

JERONIMO GROOVY/Athens
Takis Fotiou - Dj/Producer
A List:
AD Michael Jackson- Black
Simply Red- Something Got Me
T99- Nocturnes

STAR FM STEREO/Thessaloniki
Vassilis Turonis - Prog Dir
A List:
AD Michael/John- Don't Let The Sun
Roxette- Spending My Time
B List:
AD Bryan Adams- There Will Never
Jesus Loves You- After The Love
MC Hammer- Addams Groove

POLAND

POLSKIE RADIO 3/Warsaw
Marek Niedzwiecki - Producer
Power Play:
AD Mariah Carey- Can't Let Go
A List:
AD Bryan Adams- There Will Never
Michael/John- Don't Let The Sun
Jon Bon Jovi- Dyin' Ain't Much
Seal- Killer
Simply Red- Stars
Tina Turner- Way Of The

RADIO RMF/Krakow
Piotr Metz - Head Of Music
Power Play:
AD Genesis- Jesus He Knows
A List:
AD Loyd Cole- Weeping Wine
Richard Marx- Keep Coming Back

B List:
AD Bob Seger- Take A Chance
Damn Yankees- Coming
Joan Jett/Blackhearts- Don't
Joe Cocker- Night Calls
Ozzy Osbourne- Mama
Prince- Diamonds
Triplets- Light A Candle

RADIO ZET/Warsaw
Darek Andrzejewski - Head Of Music
Power Play:
Michael Jackson- Black
A List:
AD Monty Python- Always Look
Other Two- Tasty Fish
B List:
AD Chris Rea- Winter Song
Michael/John- Don't Let The Sun
Matt Bianco- You're The
Maxi Priest- Some Guys
Rozalla- Faith
Seal- Hey Joe
Vic Reeves- Dizzy

RADIO MERKURY/Poznan
Ryszard Gloger - Head Of Music
Power Play:
AD Queen- The Show Must Go
A List:
AD Jesus Jones- Real Real Real
Marc Cohn- Ghost Train
Neville/Ronstadt- Close Your Eyes
Procol Harum- The Truth Won't

EUROPE

VOICE OF AMERICA/Europe
June Brown - Dir
B List:
AD Gloria Estefan- Live For Loving
Shanice Wilson- I Love



MTV EUROPE/London
Brian Diamond - Prog Dir
Heavy Rotation
Genesis- No Son Of Mine
Lisa Stansfield- Change
Michael Jackson- Black
Roxette- Spending My Time
Salt-N-Pepa- Let's Talk About
Tina Turner- Way Of The
U2- The Fly

Active Rotation
Army Of Lovers- Obsession
Dire Straits- Heavy Fuel
Extreme- Hole Hearted
Michael/John- Don't Let The Sun
INXS- Shining Star
Joe Cocker- Night Calls
Marky Mark- Good Vibrations
Pat Shop Boys- DJ Culture
Prince- Cream
Rozalla- Everybody's Free
Ten Sharp- You

Buzz Bin
Candy Skins- For What It's
KLF- Justified
Nirvana- Smells Like
Red Hot Chili Peppers- Give
Urban Dance Squad- Bureocrat

Medium Rotation
Bryan Adams- Can't Stop
Dire Straits- Calling Elvis
Guns N' Roses- Don't Cry
PM Dawn- Set Adrift
Prince- Gett Off
Simply Red- Something Got Me

Break Out
Baby Animals- Early Warning
Crowded House- Fall At Your
D.A.D.- Bad Crazines
Enya- Caribbean Blue
Eros Ramazzotti- Ancora
Garland Jeffries- Hail Hail
Lenny Kravitz- Stand By My
Martika- Martika's Kitchen
Metallica- The Unforgiven
Motley Crue- Home Sweet
Prince- Diamonds
R.E.M.- Radio Song
Richard Marx- Keep Coming Back
Seal- Killer
Simply Red- Stars
Skid Row- Wasted Time
Slade- Radio Wall
U2- Mysterious Ways

Prime Break Out
DJ Jazzy Jeff- Ring My Bell
Glass Tiger- My Town
Minogue & Washington- If You
Mariah Carey- Emotions
Moby- Go
Natural Selection- Do Anything
Paul Young- Don't Dream
Shanice Wilson- I Love

PRODUCTION/ON-AIR ASSISTANT

Required by large network of independent radio stations based in home counties.

Applicants should be aged 20-30 years with natural sounding American accent, personality suitable for live broadcasting together with formal broadcasting qualifications (preferable gained in the USA). Salary of £12,000 p.a.

Write with CV to programme controller, Broadcast Centre, Crownhill, Milton Keynes, MK 8 OAB

UNITED KINGDOM

- Singles**
- 1 **Michael Jackson** - Black Or White (Epic)
 - 2 **G. Michael/E. John** - Don't Let The... (Epic)
 - 3 **East Side Beat** - Ride Like The Wind (ffrr)
 - 4 **Diana Ross** - When You Tell Me That... (EMI)
 - 5 **KLF/Tammy Wynette** - Justified And Ancient (KLF Comm.)
 - 6 **Bizarre Inc.** - Playing With Knives (Vinyl Solution)
 - 7 **Nirvana** - Smells Like Teen Spirit (MCA)
 - 8 **Altern 8** - Activ 8 (Come With Me) (Network)
 - 9 **Vic Reeves/Wonderstuff** - Dizzy (Sense)
 - 10 **M. Bolton** - When A Man Loves A Woman (Columbia)

- Albums**
- 1 **Michael Jackson** - Dangerous (Epic)
 - 2 **Queen** - Greatest Hits II (Parlophone)
 - 3 **U2** - Achtung Baby (Island)
 - 4 **Simply Red** - Stars (East West)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Tina Turner** - Simply The Best (Capitol)
 - 7 **Michael Bolton** - Time, Love & Tenderness (Columbia)
 - 8 **Enya** - Shepherds Moons (WEA)
 - 9 **Paul Young** - From Time To Time (Columbia)
 - 10 **Cliff Richard** - Together With... (EMI)

SPAIN

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Rozalla** - Everybody's Free (Blanco Y Negro)
 - 3 **U2** - The Fly (Ariola)
 - 4 **LA Style** - James Brown Is Dead (Ariola)
 - 5 **Chimo Bayo** - Asi Me Gusta (Aria)
 - 6 **Lisa Stansfield** - Change (BMG)
 - 7 **Anon** - Nothing Like Your Love (EMI)
 - 8 **East Side Beat** - Ride Like The Wind (Blanco Y Negro)
 - 9 **Midnight Shift** - Without You (Blanco Y Negro)
 - 10 **Terry Ronald** - Calm The Rage (Ariola)

- Albums**
- 1 **Michael Jackson** - Dangerous (Sony Music)
 - 2 **Enya** - Shepherds Moons (Warner Music)
 - 3 **Dire Straits** - On Every Street (PolyGram)
 - 4 **U2** - Achtung Baby (Ariola)
 - 5 **Jean Michel Jarre** - Images (PolyGram)
 - 6 **Bee Gees** - Bee Gees Story (PolyGram)
 - 7 **Tina Turner** - Simply The Best (Hispanavox)
 - 8 **Queen** - Greatest Hits II (EMI)
 - 9 **Mecano** - Aidolai (Ariola)
 - 10 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)

DENMARK

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Dr. Baker** - Turn Up The Music (Coma)
 - 3 **Marky Mark/Funky Bunch** - Good Vibrations (Warner Music)
 - 4 **Ray Dee Ohh** - Væk Mig (Replay)
 - 5 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 6 **KLF/Tammy Wynette** - Justified And Ancient (Coma)
 - 7 **D.A.D.** - Bad Craziness (Medley)
 - 8 **Prince/The N.P.G.** - Cream (Warner Music)
 - 9 **T.B.M. One** - Back To The Bass (Coma)
 - 10 **Yasmin** - Sacrifice (Medley)

- Albums**
- 1 **Michael Jackson** - Dangerous (Sony Music)
 - 2 **Ray Dee Ohh** - Radiofoni (Replay)
 - 3 **Genesis** - We Can't Dance (Virgin)
 - 4 **Paul Young** - From Time To Time (Sony Music)
 - 5 **TV-2** - Slaraffenland (Pladecom)
 - 6 **U2** - Achtung Baby (BMG)
 - 7 **Alberte** - Lyse Nætter (Pladecom)
 - 8 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 9 **Julemusik** - Jul På Slottet (Sony Music)
 - 10 **Cliff Richard** - Together With... (EMI)

SWITZERLAND

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 3 **Marky Mark/Funky Bunch** - Good Vibrations (PolyGram)
 - 4 **Bryan Adams** - I Do It For You (PolyGram)
 - 5 **Prince/The N.P.G.** - Cream (Warner Music)
 - 6 **U2** - The Fly (BMG)
 - 7 **Simply Red** - Something Got Me Started (Warner Music)
 - 8 **Genesis** - No Son Of Mine (Virgin)
 - 9 **Kate Yanai** - Bacardi Feeling (Warner Music)
 - 10 **Prinzen** - Gabi Und Klaus (Ariola)

- Albums**
- 1 **Michael Jackson** - Dangerous (Sony Music)
 - 2 **Genesis** - We Can't Dance (Virgin)
 - 3 **U2** - Achtung Baby (BMG)
 - 4 **Züri West** - Arturo Bandini (Witra)
 - 5 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 6 **Simply Red** - Stars (Warner Music)
 - 7 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
 - 8 **Tina Turner** - Simply The Best (EMI)
 - 9 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 10 **Dire Straits** - On Every Street (PolyGram)

GERMANY

- Singles**
- 1 **Salt-N-Pepa** - Let's Talk About Sex (Metronome)
 - 2 **Michael Jackson** - Black Or White (Sony Music)
 - 3 **Genesis** - No Son Of Mine (Virgin)
 - 4 **Monty Python** - Always Look On... (Virgin)
 - 5 **Army Of Lovers** - Crucified (Ideal)
 - 6 **Bryan Adams** - I Do It For You (Polydor)
 - 7 **Marky Mark/Funky Bunch** - Good Vibrations (East West)
 - 8 **LA Style** - James Brown Is Dead (Zyx)
 - 9 **Rozalla** - Everybody's Free (BMG)
 - 10 **Scorpions** - Send Me An Angel (Phonogram)

- Albums**
- 1 **Genesis** - We Can't Dance (Virgin)
 - 2 **Michael Jackson** - Dangerous (Sony Music)
 - 3 **Queen** - Greatest Hits II (EMI)
 - 4 **Simply Red** - Stars (WEA)
 - 5 **U2** - Achtung Baby (Ariola)
 - 6 **Bryan Adams** - Waking Up The Neighbours (Polydor)
 - 7 **Dire Straits** - On Every Street (Phonogram)
 - 8 **Tina Turner** - Simply The Best (EMI)
 - 9 **Lisa Stansfield** - Real Love (Ariola)
 - 10 **Roy Black** - Rosenzeit (East West)

HOLLAND

- Singles**
- 1 **Gordon** - Kon Ik Maar Even Bij Je Zijn (CNR)
 - 2 **Pater Moeskroen** - Roodkapje (CNR)
 - 3 **Salt-N-Pepa** - Let's Talk About Sex (Phonogram)
 - 4 **Michael Jackson** - Black Or White (Sony Music)
 - 5 **Shanice** - I Love Your Smile (RCA)
 - 6 **Robbie Valentine** - Over And Over Again (Polydor)
 - 7 **Lisa Stansfield** - Change (Ariola)
 - 8 **Holy Noise** - James Brown Is Still Alive (CNR)
 - 9 **U2** - The Fly (Ariola)
 - 10 **Rozalla** - Everybody's Free (Indisc)

- Albums**
- 1 **U2** - Achtung Baby (Ariola)
 - 2 **Queen** - Greatest Hits II (EMI Boverna)
 - 3 **Paul Young** - From Time To Time (Sony Music)
 - 4 **Genesis** - We Can't Dance (Virgin)
 - 5 **Michael Jackson** - Dangerous (Sony Music)
 - 6 **Dire Straits** - On Every Street (Phonogram)
 - 7 **Enya** - Shepherds Moons (Warner Music)
 - 8 **Kinderen Voor Kinderen** - Vol. 12 (Phonogram)
 - 9 **Tina Turner** - Simply The Best (EMI Boverna)
 - 10 **Bryan Adams** - Waking Up The Neighbours (Polydor)

NORWAY

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Bonnie Tyler** - Bitterblue (BMG)
 - 3 **U2** - The Fly (BMG)
 - 4 **Salt-N-Pepa** - Let's Talk About Sex (BMG)
 - 5 **Right Said Fred** - I'm Too Sexy (BMG)
 - 6 **Genesis** - No Son Of Mine (PolyGram)
 - 7 **G. Michael/E. John** - Don't Let The... (Sony Music)
 - 8 **Monty Python** - Always Look On... (Virgin)
 - 9 **Guns N' Roses** - Don't Cry (BMG)
 - 10 **Marky Mark/Funky Bunch** - Good Vibrations (Warner Music)

- Albums**
- 1 **Michael Jackson** - Dangerous (Sony Music)
 - 2 **Bonnie Tyler** - Bitterblue (BMG)
 - 3 **Genesis** - We Can't Dance (Virgin)
 - 4 **U2** - Achtung Baby (BMG)
 - 5 **Paul Young** - From Time To Time (Sony Music)
 - 6 **Enya** - Shepherds Moons (Warner Music)
 - 7 **Dance With A Stranger** - Atmosphere (Norsk)
 - 8 **Halvdan Sivertsen** - Hilsen Halvdan (NA)
 - 9 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 10 **A-Ha** - Headlines And Deadlines (Warner Music)

AUSTRIA

- Singles**
- 1 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 2 **Bryan Adams** - I Do It For You (PolyGram)
 - 3 **Jason Donovan** - Any Dream Will Do (PolyGram)
 - 4 **David Hasselhoff** - Do The Limbo Dance (BMG)
 - 5 **Monty Python** - Always Look On... (Virgin)
 - 6 **Erste Allgemeine Verunsicherung** - Jambo (EMI)
 - 7 **U2** - The Fly (BMG)
 - 8 **Scorpions** - Send Me An Angel (PolyGram)
 - 9 **Simply Red** - Something Got Me Started (Warner Music)
 - 10 **Michael Jackson** - Black Or White (Sony Music)

- Albums**
- 1 **Rainhard Fendrich** - Nix Is Fix (BMG)
 - 2 **Erste Allgemeine Verunsicherung** - Watumba (EMI)
 - 3 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **U2** - Achtung Baby (BMG)
 - 6 **David Hasselhoff** - David (BMG)
 - 7 **Gipsy Kings** - Este Mundo (Sony Music)
 - 8 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 9 **Dire Straits** - On Every Street (PolyGram)
 - 10 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)

FRANCE

- Singles**
- 1 **Patrick Bruel** - Qui A Le Droit (RCA)
 - 2 **Bryan Adams** - I Do It For You (Polydor)
 - 3 **Cher** - The Shoop Shoop Song (Epic)
 - 4 **J.P. Audin/D. Modena** - Song Of Ocarina (Delphine)
 - 5 **Prince/The N.P.G.** - Cream (WEA)
 - 6 **Michael Jackson** - Black Or White (Epic)
 - 7 **Les Inconnus** - Raptout (Vampire) (Lederman)
 - 8 **Guns N' Roses** - You Could Be Mine (BMG)
 - 9 **Lagaf** - La Zoubida (Flarensch)
 - 10 **U2** - The Fly (Island)

- Albums**
- 1 **Patrick Bruel** - Si Ce Soir (RCA)
 - 2 **Dire Straits** - On Every Street (Phonogram)
 - 3 **Jean Ferrat** - Dans La Jungle Ou Dans Le Zoo (EMI)
 - 4 **Renaud** - Marchand De Cailloux (Virgin)
 - 5 **Francis Cabrel** - D'Un Ombre A L'Autre (Columbia)
 - 6 **Genesis** - We Can't Dance (Virgin)
 - 7 **Fredericks/Goldman/Jones** - Fredericks, Goldman, Jones (Columbia)
 - 8 **Patricia Kaas** - Carnets De Scene (Columbia)
 - 9 **Prince/The N.P.G.** - Diamonds And Pearls (WEA)
 - 10 **Les Inconnus** - Bouleversifiant (Lederman)

BELGIUM

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Fortuna** - Oh Fortuna (Distri)
 - 3 **Mama's Jasje** - Zo Ver Weg (RCA)
 - 4 **Patrick Bruel** - Qui A Le Droit (BMG)
 - 5 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 6 **LA Style** - James Brown Is Dead (Indisc)
 - 7 **Rozalla** - Everybody's Free (To Feel Good) (Indisc)
 - 8 **S Paganelli** - Dance Computer 6 (Distri)
 - 9 **Stephan Eicher** - Dejeuner En Paix (PolyGram)
 - 10 **Helmut Lotti** - What Kind Of Friend (RCA)

- Albums**
- 1 **Patrick Bruel** - Si Ce Soir (BMG)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Michael Jackson** - Dangerous (Sony Music)
 - 4 **U2** - Achtung Baby (BMG)
 - 5 **Pet Shop Boys** - Discography (EMI)
 - 6 **Eros Ramazzotti** - Eros In Concert (BMG)
 - 7 **The Scabs** - Jumping The Tracks (PIAS)
 - 8 **Genesis** - We Can't Dance (Virgin)
 - 9 **Paul Simon** - Concert In The Park (Warner Music)
 - 10 **Tina Turner** - Simply The Best (EMI)

FINLAND

- Singles**
- 1 **Ne Luumaet** - Onnellinen Perhe (Poka)
 - 2 **Guns N' Roses** - Don't Cry (BMG)
 - 3 **Nyykät** - Kings Of Palka (Poka)
 - 4 **Guns N' Roses** - You Could Be Mine (BMG)
 - 5 **Pojat** - Pasi Virtanen (Poka)
 - 6 **Marc Almond** - Jacky (Warner Music)
 - 7 **Bad Boys Blue** - House Of Silence (BMG)
 - 8 **Kraftwerk** - Radioaktivität (EMI)
 - 9 **Extreme** - More Than Words (Finnlevy)
 - 10 **Public Enemy** - Can't Truss It (Sony Music)

- Albums**
- 1 **Bryan Adams** - Waking Up The Neighbours (Finnlevy)
 - 2 **Dire Straits** - On Every Street (Finnlevy)
 - 3 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 4 **Tina Turner** - Simply The Best (EMI)
 - 5 **Guns N' Roses** - Use Your Illusion I (BMG)
 - 6 **Kirka** - Kasvat Peilissä (Flamingo)
 - 7 **Eric Clapton** - The Eric Clapton Story (Warner Music)
 - 8 **The Cult** - Ceremony (Sonet)
 - 9 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
 - 10 **Eva Dahlgren** - En Blekt Blondins Hjärta (BMG)

GREECE

- Singles**
- 1 **Bryan Adams** - I Do It For You (PolyGram)
 - 2 **PM Dawn** - Set Adrift On Memory Bliss (BMG)
 - 3 **Mariah Carey** - Emotions (Sony Music)
 - 4 **Prince/The N.P.G.** - Gett Off (Warner Music)
 - 5 **Right Said Fred** - I'm Too Sexy (BMG)
 - 6 **Marc Almond** - Jacky (Warner Music)
 - 7 **Simply Red** - Something Got Me Started (Warner Music)
 - 8 **De La Soul** - "Saturdays" (Warner Music)
 - 9 **Quadruphonia** - Quadruphonia (Sony Music)
 - 10 **Bomb The Bass** - Winter In July (Sony Music)

- Albums**
- 1 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 2 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 3 **Dire Straits** - On Every Street (PolyGram)
 - 4 **Guns N' Roses** - Use Your Illusion I (BMG)
 - 5 **Simply Red** - Stars (Warner Music)
 - 6 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
 - 7 **John Lee Hooker** - Mr. Lucky (BMG)
 - 8 **Cher** - Love Hurts (BMG)
 - 9 **Metallica** - Metallica (PolyGram)
 - 10 **The Cult** - Ceremony (Warner Music)

ITALY

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Lisa Stansfield** - Change (BMG)
 - 3 **Black Machine** - How Gee (New Music)
 - 4 **Hammer** - 2 Legit 2 Quit (EMI)
 - 5 **Enrico Ruggeri** - Peter Pan (CGD)
 - 6 **U2** - The Fly (BMG)
 - 7 **Roxette** - Spending My Time (EMI)
 - 8 **Genesis** - No Son Of Mine (Virgin)
 - 9 **Simply Red** - Something Got Me Started (WEA)
 - 10 **Bryan Adams** - [Everything I Do] I Do It For You (Polydor)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **U2** - Achtung Baby (BMG)
 - 3 **Michael Jackson** - Dangerous (Sony Music)
 - 4 **Antonello Venditto** - Benvenuti In Paradiso (Ricordi)
 - 5 **Fabio Concato** - Punto E Virgola (PolyGram)
 - 6 **Renato Zero** - La Coscienza Di Zero (RCA)
 - 7 **Simply Red** - Stars (WEA)
 - 8 **Eros Ramazzotti** - Eros In Concert (DDD)
 - 9 **Dire Straits** - On Every Street (Phonogram)
 - 10 **Genesis** - We Can't Dance (Virgin)

SWEDEN

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 3 **Marky Mark/Funky Bunch** - Good Vibrations (Metronome)
 - 4 **Erasure** - Love To Hate You (Warner Music)
 - 5 **U2** - The Fly (BMG)
 - 6 **Prince/The N.P.G.** - Cream (Warner Music)
 - 7 **Eva Dahlgren** - Fem Tänder Stjärnorna (Record Station)
 - 8 **Right Said Fred** - I'm Too Sexy (Sonet)
 - 9 **Guns N' Roses** - Don't Cry (BMG)
 - 10 **Scorpions** - Send Me An Angel (PolyGram)

- Albums**
- 1 **Eva Dahlgren** - En Blekt Blondins Hjärta (Record Station)
 - 2 **Michael Jackson** - Dangerous (Sony Music)
 - 3 **U2** - Achtung Baby (BMG)
 - 4 **Genesis** - We Can't Dance (Virgin)
 - 5 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 6 **The Boppers** - The Boppers (Sonet)
 - 7 **Enya** - Shepherds Moons (Warner Music)
 - 8 **Dire Straits** - On Every Street (PolyGram)
 - 9 **Paul Young** - From Time To Time (Sony Music)
 - 10 **Tina Turner** - Simply The Best (EMI)

IRELAND

- Singles**
- 1 **Michael Jackson** - Black Or White (Sony Music)
 - 2 **Zig & Zag** - Zigzagging (RTE)
 - 3 **2 Unlimited** - Get Ready For This (Warner Music)
 - 4 **Vic Reeves & The Wonderstuff** - Dizzy (BMG)
 - 5 **East Side Beat** - Ride Like The Wind (PolyGram)
 - 6 **John Hogan** - My Christmas (Ritz)
 - 7 **Salt-N-Pepa** - You Showed Me (PolyGram)
 - 8 **Right Said Fred** - Don't Talk Just Kiss (Telstar)
 - 9 **Extreme** - Hole Hearted (A&M)
 - 10 **Bassheads** - Is There Anybody Out There? (Parlophone)

- Albums**
- 1 **U2** - Achtung Baby (BMG)
 - 2 **Soundtrack** - The Commitments (MCA)
 - 3 **Michael Jackson** - Dangerous (Sony Music)
 - 4 **Simon & Garfunkel** - The Definitive (Sony Music)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Never Mind The Zogobongs** - Zig & Zag (RTE)
 - 7 **Fr. Brian D'Arcy** - Give Up Yer Aul Sins (EMI)
 - 8 **Bryan Adams** - Waking Up The Neighbours (A&M)
 - 9 **Daniel O'Donnell** - The Very Best Of (Chart)
 - 10 **Paul Young** - From Time To Time (Sony Music)

PORTUGAL

- Singles**
- 1 **Bryan Adams** - I Do It For You (PolyGram)
 - 2 **Marco Paulo** - Taras E Manias (EMI)
 - 3 **Guns N' Roses** - Don't Cry (Ariola)
 - 4 **Marco Paulo** - Maravilhoso Caraçao (EMI)
 - 5 **Michael Jackson** - Black Or White (Sony Music)
 - 6 **Extreme** - More Than Words (PolyGram)
 - 7 **Juan Luis Guerra & 4.40** - Burbujas De Amar (Ariola)
 - 8 **U2** - The Fly (BMG)
 - 9 **Dire Straits** - Calling Elvis (PolyGram)
 - 10 **Seal** - Killer...On The Loose E.P. (Warner Music)

- Albums**
- 1 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 2 **Tina Turner** - Simply The Best (EMI)
 - 3 **Bee Gees** - The Very Best Of The Bee Gees (PolyGram)
 - 4 **Dire Straits** - On Every Street (PolyGram)
 - 5 **Juan Luis Guerra/4.40** - Bachata Rosa (Ariola)
 - 6 **Queen** - Greatest Hits II (EMI)
 - 7 **Genesis** - We Can't Dance (Virgin)
 - 8 **Joanna** - O Que É Que Eu Faço (BMG)
 - 9 **Guns N' Roses** - Use Your Illusion II (Ariola)
 - 10 **Carlos Guilherme** - Histórias De Amor (Edison)

Based on the national sales charts from 16 European markets. Information supplied by MRIB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Tele7Jours (France); RAI Stereo Due/Musica E Dischi/Mario De Luigi (Italy); Stichting Nederlandse Top 40 (Holland); SABAM/IFPI (Belgium); GLF/IFPI (Sweden); IFPI/Johan Schlueter (Denmark); VG (Norway); Gallup/AFYVE (Spain); Seura/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland); IFPI (Greece). Labels listed are the national marketing companies.

US Chooses S-Band For Satellite DAB Proposal

by Lisa Nordmark

The United States will recommend to the World Administrative Radio Conference in Spain next February the allocation of specific S-band spectrum (2310-2360 MHz) for the implementation of satellite-based DAB. It is a proposition that is looked upon favourably by many in the radio industry.

Advocates of in-band terrestrial DAB view the proposed relegation of satellite DAB to the S-band as giving terrestrial DAB a competitive upper hand, due to the widely held belief that S-band frequencies are neither practical nor cost-efficient for the provision of satisfactory satellite service.

The proposal also serves to narrow the focus for terrestrial DAB allocation, although no recommendations have officially been made regarding the matter.

Although the Administration did not squelch the possibilities of future land-based DAB applications in the L-band, it was stated that there was currently no intent to reassign the L-band spectrum, which is presently used for aeronautical testing by the Department of Defense.

The L-band was the proposed home to the NAB's endorsement of the development of the Eureka 147 DAB system, a proposal that was met with much resistance from the broadcasting community.

Although Eureka is not a dead issue, the cons seem to outweigh the pros in large measure. Among the questionable considerations were a theoretical equalisation of all AM & FM signals and the displacement of approximately 12,000 radio operations from current bands to new frequencies.

NAB executive VP John Abel points out the fact that the Eureka system, although it was developed for out-of-band, may not be incompatible with in-band application. With the growing interest in in-band and because much of its technology is based on Eureka patents, Eureka has been asked to develop appropriate narrowband systems.

Listening Study Shows Year-Round Consistency

Although it is a popular notion that radio listening decreases during the summer months, the results of a recent study conducted by the (sales rep firm) **Katz Radio Group** tell a different story. In a nutshell, the study shows that listening peters for all adult demos and dayparts remain virtually unchanged from one seasonal survey period to the next.

The breakout measurements for persons 12+, Monday-Sunday 06.00-24.00 read 100 for fall, 101 for winter, 100 for spring and 99 for summer. The only study group that showed a discernible change in listening pattern was teenagers aged 12-17.

Because radio is not accessible during school assembly and

because teens tend to sleep later during the days of summer, this group displayed a shift in listening, from Monday-Friday 06.00-10.00 to 10.00-15.00, with respective measurements of 78 and 185.

The study concludes that "only radio adapts to the lifestyle of its audience," making for year-round consistency in listening patterns/habits. Radio's mobility makes it a medium of great accessibility.

EMI Merges US Labels; Koppelman New Chairman

Ending weeks of speculation, EMI Music's New York-based labels—EMI, SBK and Chrysalis—have merged into EMI Records Group North America. The consolidation moved to conclusion quickly on November 15, when **Chris Wright** sold his remaining 47% of Chrysalis to **Thorn EMI**.

SBK chairman **Charles Koppelman** steps in as chairman of the new group, reporting to EMI Music president/CEO **Jim Fifield**.

The labels will share sales, marketing and promotion staffs. As many as 100 people may exit the labels as a result of the consolidation, but the exact organisational structure of the new conglomerate is still being established. Employees of the labels were told to expect the shake-out to be completed by January 1.

Billboard SINGLES

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

S.F. Musical Tribute To Impresario Bill Graham

A free memorial concert attracting 300,000 was held November 3 in San Francisco's Golden Gate Park in honour of concert promoter/producer **Bill Graham**, who was killed in a helicopter accident near San Francisco on October 25.

The park's polo field was packed with fans and friends, who paid tribute to the life and illustrious career of rock's concert pioneer.

The day began with a traditional New Orleans funeral procession performed by the **Dirty Dozen Brass Band**, a rendering of *The Star Spangled Banner* by **Bobby McFerrin**, and a performance of *Ave Maria* by **Aaron Neville** and **Evelyn Cisneros**.

The remainder of the bill was filled with song from the **Grateful Dead**, **John Fogerty**, **Santana**, **Los Lobos**, **Jackson Browne**, **Kris Kristofferson**, **Joe Satriani**, **Joan Baez**, **Journey**, **Tracy Chapman** and a surprise reunion of **Crosby, Stills, Nash & Young**.

Said **Neil Young**, "Bill made us all look good. He gave us a chance to show you that we could do something good beyond our own careers. He kept pushing us

to do things for other people and making a place available for us to do it so there was no way out."

Known for coordinating, for a cause, Graham was instrumental in the organisation and execution of numerous benefit concerts, among them 1985's **Live Aid**.

The musical showcase held in his honour featured myriad floating multi-coloured balloons and a shower of flowers dropped into the crowd by way of an airplane. The six-hour concert, "Laughter, Love and Music: A Musical Celebration," was broadcast live via several S.F. rock stations.

Graham's many achievements included the famous **Fillmore** and **Winterland** concert halls, as well as merchandiser **Winterland Productions**. In addition to helping inaugurate the careers of thousands of rock-related artists, several major music events were recorded at Graham's theatres. Those include the historic *The Last Waltz* concert and legendary albums by **Miles Davis**, the **Allman Brothers Band**, **Jimi Hendrix**, the **Mothers of Invention**, **Jefferson Airplane**, **Peter Frampton** and many others.

Top Three Radio Stations Earn Majority Of Revenues

The top three stations in larger US markets receive the most radio revenues, according to a study conducted by the public accounting firm of **Miller, Kaplan, Arase & Co.**

In 1991, over 40% of local market revenues and over 50% of national business went to the

three top-rated stations in any given city. Metropolitan areas where numbers of stations were below national averages received the highest percentage of total market revenues, given the smaller pool of stations attacking local and national advertising budgets.

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THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	14 2 Michael Jackson Dangerous - Epic	UK,D,B,NL,E,CH,S,DK,I,N,IR	35	65 2 Nirvana Nevermind - Geffen	UK,D,B,NL,S,IR	69	84 2 Bonnie Tyler Bitterblue - Ariola	CH,DK,N
2	1 4 Genesis We Can't Dance - Virgin	UK,F,D,B,NL,E,A,CH,S,P,DK,I,N,IR	36	38 7 Salt-N-Pepa The Greatest Hits - ffr	UK,D,NL,CH	70	52 12 Peter Maffay 38317 - Teldec	D
3	5 2 U2 Achtung Baby - Island	UK,D,B,NL,E,A,CH,S,P,DK,I,N,IR	37	35 28 Seal Seal - ZTT/WEA ▲	UK,NL	71	72 5 Beverley Craven Beverley Craven - Epic ●	UK
4	7 5 Queen Greatest Hits II - Parlophone	UK,D,B,NL,E,A,CH,S,P,DK,I,N,IR	38	32 6 Francis Cabrel D'Un Ombre A L'Autre - Columbia	F	72	60 10 The Cult Ceremony - Virgin	E,SF,GR
5	3 10 Bryan Adams Waking Up The Neighbours - A&M ▲2	UK,F,D,B,NL,E,A,CH,S,P,DK,N,SF,GR,I,IR	39	45 10 Eva Dahlgren En Blekt Blondins Hjärta - Record Station	S,SF	73	67 8 Christian Morin Aquarella - DEE	F
6	2 12 Dire Straits On Every Street - Vertigo ▲2	UK,F,D,B,NL,E,A,CH,S,P,DK,I,N,SF,GR	40	46 12 John Lee Hooker Mr. Lucky - Silvertone	D,A,CH,S,DK,SF,GR	74	61 3 Foster & Allen Memories - Telstar	UK
7	4 9 Simply Red Stars - East West ▲2	UK,F,D,B,NL,E,A,CH,S,P,DK,I,SF,GR,IR	41	NE Patricia Kaas Carnets De Scene - Columbia	F,B,CH	75	79 5 Rainhard Fendrich Nix Is Fix - Ariola	A
8	6 9 Tina Turner Simply The Best - Capitol	UK,D,B,NL,E,A,CH,S,P,DK,I,N,SF,GR,IR	42	39 2 Toten Hosen Learning English, Lesson 1 - Virgin	D,CH	76	59 1 Patrick Bruel Alors Regarde - RCA ▲	F
9	8 4 Enya Shepherds Moons - WEA ▲	UK,D,B,NL,E,CH,S,P,DK,N,IR	43	42 16 Metallica Metallica - Vertigo	D,NL,A,DK,SF,GR	77	43 10 Texas Mothers Heaven - Mercury	F,CH
10	10 9 Prince & The New Power Generation Diamonds And Pearls - Paisley Park ▲	UK,F,D,B,NL,E,A,CH,S,P,DK,SF,GR,I	44	22 23 Stephan Eicher Engelberg - Barclay	F,B,CH	78	80 2 Richard Clayderman & James Last Together At Last - Decca/Delphine	UK
11	9 11 Guns N' Roses Use Your Illusion II - Geffen ▲	UK,F,D,B,NL,E,A,CH,S,P,DK,SF,GR,I	45	41 22 Gipsy Kings Este Mundo - Columbia ▲	D,A,CH,GR	79	70 2 Ray Dee Ohh Radiofoni - Replay	DK
12	16 3 Lisa Stansfield Real Love - Arista	UK,D,B,NL,CH,S,DK,I,IR	46	47 11 David Hasselhoff David - White Records/Ariola	D,A,CH	80	NE Jean-Philippe Audin & Diego Modena Ocarina - Delphin	F
13	11 13 Paul Young From Time To Time - The Singles Collection - Columbia ▲	UK,D,B,NL,S,DK,N,SF,IR	47	NE Erste Allgemeine Verunsicherung Watumba - EMI	D,A,CH	81	64 7 Eric Clapton 24 Nights - Reprise	UK,D,CH,DK
14	12 4 Pet Shop Boys Discography - EMI	UK,D,B,NL,E,CH,S,P,DK	48	NE Queen Queen Greatest Hits - EMI	UK,NL	82	77 2 Steve Miller Band The Very Best Of - Arcade	D,B,NL,CH
15	18 8 Soundtrack - The Commitments The Commitments - MCA	UK,D,A,CH,S,DK,N,IR	49	53 5 Neil Sedaka Timeless - The Very Best Of - Polydor	UK,IR	83	NE Nat "King" Cole The Unforgettable Nat "King" Cole - EMI	UK,IR
16	13 11 Guns N' Roses Use Your Illusion I - Geffen ▲	UK,F,D,NL,E,A,CH,S,P,SF,GR	50	30 11 Antonello Venditti Benvenuti In Paradiso - Ricordi	I	84	66 5 Fish Internal Exile - Polydor	D,NL,CH,DK
17	78 2 Patrick Bruel Si Ce Soir - RCA	F,B	51	44 46 Fredericks, Goldman & Jones Fredericks, Goldman & Jones - Columbia ▲	F	85	87 16 Color Me Badd C.M.B. - Giant	UK,D,NL
18	17 8 Joe Cocker Night Calls - Capitol	D,B,NL,E,A,CH,P,SF,GR,I	52	55 2 Roy Black Für Dich Allein - East West	D	86	NE Züri West Arturo Bandini - Sound Service Witra	CH
19	28 4 INXS Live Baby Live - Mercury	UK,F,D,B,NL,CH,S,DK	53	33 10 Matthias Reim Reim 2 - Polydor	D,A,CH	87	NE Kinderen Voor Kinderen Kinderen Voor Kinderen Vol. 12 - Phonogram	B,NL
20	24 35 Roxette Joyride - EMI ▲3	UK,D,NL,E,CH,DK,SF,GR	54	48 4 Richard Marx Rush Street - Capitol	D,B,NL,CH,S,DK	88	74 7 Belinda Carlisle Live Your Life Be Free - Offside	UK,S
21	15 38 R.E.M. Out Of Time - Warner Brothers ▲3	UK,F,D,NL,E,P,DK,SF,GR	55	29 4 Barclay James Harvest Best Of - Polydor	D,CH	89	83 6 Mina Caterpillar - PDU	I
22	27 7 Jean Michel Jarre Images - The Best Of Jean Michel Jarre - Dreyfus	UK,D,B,E,CH,P	56	36 8 Les Inconnus Boulevardier - Lederman	F,B	90	RE Chris Rea Auberge - East West ▲	UK,F,D
23	19 55 Scorpions Crazy World - Mercury ▲	UK,F,D,A,CH,GR	57	63 37 Eurythmics Greatest Hits - RCA ▲2	UK,D,NL	91	RE Daniel O'Donnell The Very Best Of - Chart/Ritz	UK,IR
24	31 31 Michael Bolton Time, Love & Tenderness - Columbia	UK,IR	58	37 7 Kenny Thomas Voices - Cooltempo	UK	92	86 3 Franco Battiato Come Un Cammello In Una Grondaia - EMI	I
25	20 6 Roy Black Rosenzeit - East West	D,A,CH	59	81 4 Tony Christie Welcome To My Music - White/Ariola	D	93	RE Luciano Pavarotti The Essential Pavarotti II - Decca	UK,GR
26	23 6 Eros Ramazzotti Eros In Concert - DDD	D,B,NL,E,CH,I	60	69 4 Zucchero "Sugar" Fornaciari Live At The Kremlin - Polydor	CH,DK,I	94	88 41 Juan Luis Guerra & 4.40 Bachata Rosa - Karen	E,P
27	34 2 Cliff Richard Together With Cliff Richard - EMI	UK,DK,IR	61	49 8 Soundtrack - Twin Peaks/Angelo Badalamenti Music From Twin Peaks - Warner Brothers	D,NL,A	95	98 2 Bee Gees The Very Best Of The Bee Gees - Polydor	NL,P
28	21 7 Erasure Chorus - Mute	UK,D,A,S,DK	62	73 3 Fabio Concato Punto E Virgola - Philips	I	96	91 10 Ligabue Lambrusco, Coltelli, Rose & Pop Corn - WEA	I
29	25 24 Cher Love Hurts - Geffen ▲	UK,D,A,CH,GR	63	50 9 R.E.M. The Best Of R.E.M. - I.R.S.	UK,D,A,CH,GR	97	92 3 Enrico Ruggeri Peter Pan - CGD	I
30	NE Jean Ferrat Dans La Jungle Ou Dans Le Zoo - EMI	F,B	64	57 24 Mecano Aidalai - Ariola	F,E	98	62 10 William Sheller En Solitaire - Philips	F
31	26 4 A-Ha Headlines And Deadlines - Warner Brothers ●	UK,D,B,NL,DK,N,IR	65	51 3 Paul Simon Concert In The Park - Warner Brothers	B,NL,P,DK,IR	99	90 35 Lenny Kravitz Mama Said - Virgin America	F,NL,GR
32	NE Renaud Marchand De Cailloux - Virgin	F,B	66	68 25 Extreme Extreme II Pornografiti - A&M	UK,D,NL,SF	100	NE Shadows Themes & Dreams - Rollover	UK
33	54 2 Simon & Garfunkel The Definitive Simon & Garfunkel - Columbia	UK,IR	67	56 5 Bee Gees Bee Gees Story - RSO	E	UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.		
34	40 10 Mariah Carey Emotions - Columbia	UK,D,NL,A,CH,SF,GR	68	NE Renato Zero La Coscienza Di Zero - Ariola	I	○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY		

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

Les Négresses Vertes

The French rock scene has matured over the past years. It has stopped copying Anglo-American counterparts and has built up an impressive roster of acts.

Together with **Mano Negra**, **Les Négresses Vertes** (The Green Negresses) is a prime example of this trend. With an original melting pot of styles—ranging from gypsy music and folk to ska, and punk to Algerian raï—the band has not gone unnoticed in the rest of the world. *Mlah*, the first Négresses album from 1989 (released on the **Off The Tracks** label), sold 180,000 copies in France and some 250,000 abroad.

Whereas **Mano Negra** portrays the sound of the Paris metropolis, the music of **Les Négresses Vertes** is more a reflection of the French countryside. The second album by the multi-cultural musicians, *Famille Nombreuse* (*Big Family*), marks their label debut for **Delabel**, the new division of the **Virgin** group in France, which also represents **Circa and Ten**.

The album features the **Razzia Disques** imprint—the band's own label. All 13 tracks—including the first single *Famille Heureuse* (*Happy Family*)—make a perfect pop/world music crossover with equally great international potential. The sleeve design features a

stage that is built in an architectural style similar to the Cathedral of Cordoba in Spain.

Delabel A&R/marketing manager **Luca Minchillo** says the company wants to at least double the sales figures of *Mlah*. "The strategy we are following for the first phase of the campaign is based on a visual concept. We prefer to spend our money on display material, video clips and an EPK [Electronic Press Kit] first, rather than on press advertising. Here is a band that has built its name through word-of-mouth. We don't want to risk losing credibility with their original fan base."

The band will tour France's smaller cities first, from December 14-26. Says Minchillo, "La France Profonde' (the Deep France) is where their cultural inspiration comes from. The second phase of the campaign will coincide with a big national tour in the spring, and will include press advertising."

The band has a few busy moments ahead. On December 14, they will play at the opening of the FNAC Etoile, a showcase being broadcast by satellite to all of the retail chain FNAC's outlets throughout France. Three days later, they'll perform for the first time live in Barcelona. On

December 21, they will be the first band to play a major concert in Beirut in 17 years. Adds Minchillo, "That's not a real marketing tool, but it surely is great publicity." In 1992, the band will tour Japan for 10 days.

From day one, the Dutch market has been accepting **Les Négresses Vertes** and this open-mindedness has brought them the prestigious Edison award for the *Mlah* album. **Virgin Holland** marketing manager **Dick Stolk** points to the band's remarkable stage capacities. "The club circuit made them big here in the first place, so that's where episode two of their success story will start. We'll bring the band in for concerts in March and April."

In the UK, the album will be released on January 20. Says Delabel UK label manager **Steve Brown**, "The first album was critically acclaimed here. Retailers say they remember it very well, and that they're interested in how it will develop. In our campaign, we aim for multiple retailers to feature the album as a 'recommended release' in the shops. So far, we've got commitments from the **Our Price** and **Virgin Megastore** retail chains. They will rack the album and support it with co-op advertising. *Robbert Tilli*

The Wedding Present

Following the restructuring of **BMG UK's** international department (**M&M** October 19), the company has lined up a remarkable marketing campaign to boost cult band **The Wedding Present**.

According to alternative artist manager **Juliet Howles**—who was brought in to strengthen **BMG's** presence in the indie sector—the campaign will be spread out over the whole of next year. The beginning of each month will see the release of one single, limited to an edition of 10,000 in Britain and 1,000 for the rest of the world.

Each single will be double A-sided, containing one original song and one cover version. The songs will be recorded in several sessions using different producers. Every single will be numbered on the sleeve and each label will feature a different cartoon strip.

Howles maintains that even if demand exceeds supply, no additional singles will be pressed. **BMG** is considering placing ads in successive editions of UK music papers *Vox*, *Select* and *NME*. Says Howles, "These [ads] will become collectable in themselves and, hopefully, will generate coverage in the non-music press."

To coincide with the release of each single, **The Wedding Present** are planning to tour 12 UK venues and some of the European festivals, promoted by tour agent **Dave Stacey** of **ITB**.

BMG will also be releasing two albums from the band—the first, out at the end of April, will contain 12 cover versions; the second album, due for a September release, will consist of the 12 original tracks. A poster campaign is scheduled to support each album release. *Paul Cooke*



The Wedding Present at the time of their 1989 hit single 'Kennedy'.

NATIONAL AIRPLAY

National product is highlighted in red

UNITED KINGDOM

Most played records on BBC stations and major independents.

- (3) **Michael Jackson** - Black Or White
- (10) **Simply Red** - Stars
- (5) **Extreme** - Hole Hearted
- (11) **James** - Sound
- (-) **Tina Turner** - Way Of The World
- (9) **Bryan Adams** - There Will Never Be ...
- (13) **Rozalla** - Faith
- (4) **Crowded House** - Fall At Your Feet
- (6) **Belinda Carlisle** - Do You Feel Like ...
- (2) **Vic Reeves/Wonder Stuff** - Dizzy
- (-) **Seal** - Killer
- (1) **Michael Bolton** - When A Man Loves A ...
- (20) **KLEF/Tammy Wynette** - Justified & Ancient
- (-) **Roxette** - Spending My Time
- (17) **Genesis** - No Son Of Mine
- (16) **U2** - Mysterious Ways
- (12) **Love And Money** - Winter
- (-) **Happy Mondays** - Judge Fudge
- (-) **Diana Ross** - When You Tell Me That ...
- (-) **Martika** - Martika's Kitchen

GERMANY

Most played records on the ARD stations and major privates. Compiled by Media Control/Baden Baden.

- (3) **Simply Red** - Something Got Me Started
- (4) **Roxette** - Spending My Time
- (5) **Tina Turner** - Way Of The World
- (1) **Genesis** - No Son Of Mine
- (11) **Monthly Python** - Always Look On The ...
- (9) **Scorpions** - Send Me An Angel
- (2) **Michael Jackson** - Black Or White
- (8) **Ten Sharp** - You
- (6) **Bryan Adams** - I Do It For You
- (10) **Lisa Stansfield** - Change
- (-) **Matthias Reim** - Ich Hab Mich So ...
- (13) **Salt-N-Pepa** - Let's Talk About Sex
- (18) **Army Of Lovers** - Crucified
- (7) **Mariah Carey** - Emotions
- (19) **Bryan Adams** - Can't Stop This Thing ...
- (-) **Mike/Mechanics** - Everybody Get's A ...
- (12) **Cher** - Save Up All Your Tears
- (15) **Pe Werner** - Kribbeln Im Bauch
- (-) **Udo Jürgens** - Na Und...!

FRANCE AM

Most played records on AM stations. Compiled by Media Control/Strasbourg.

- (12) **Etienne Daho** - Saudade
- (2) **Michael Jackson** - Black Or White
- (8) **Renaud** - Marchand De Cailleux
- (6) **Stephan Eicher** - Pas D'Ami Comme Toi
- (11) **Simply Red** - Something Got Me Started
- (3) **Patrick Bruel** - Qui A Le Droit
- (-) **Genesis** - No Son Of Mine
- (14) **Alain Bashung** - Osez Josephine*
- (4) **Julien Clerc** - Quitter L'Enfance
- (15) **Marc Lavoine** - Paris
- (13) **Fredericks/Goldman/Jones** - C'Est Pas DL'Amour
- (-) **Bernard Lavilliers** - Fait Divers
- (-) **Lue De La Rochelliere** - Cash City
- (18) **Dire Straits** - Heavy Fuel
- (19) **Patricia Kaas** - Une Derniere Semaine A ...
- (-) **Maxime Le Forestier** - Bille De Verre
- (17) **Bryan Adams** - I Do It For You
- (-) **Gipsy Kings** - Sin Ella
- (-) **Prince/The N.P.G.** - Cream
- (5) **Johnny Hallyday** - Ca Ne Change Pas Un Homme.

FRANCE FM

Most played records on FM stations. Compiled by Media Control/Strasbourg.

- (7) **Michael Jackson** - Black Or White
- (2) **Simply Red** - Something Got Me Started
- (4) **R.E.M.** - Happy Shiny People
- (1) **Prince/The N.P.G.** - Cream
- (3) **Fredericks/Goldman/Jones** - C'Est Pas DL'Amour
- (9) **Paul Young** - Don't Dream It's Over
- (12) **Genesis** - No Son Of Mine
- (5) **Rembrandts** - Just The Way It Is, Baby
- (6) **Omar** - There's Nothing Like This
- (11) **Cher** - The Shoop Shoop Song
- (8) **Texas** - Alone With You
- (18) **PM Dawn** - Set Adrift On Memory Bliss
- (15) **Tom Petty/Heartbreakers** - Learning To Fly
- (14) **Extreme** - More Than Words
- (19) **Francis Cabrel** - Petite Marie
- (16) **Bryan Adams** - I Do It For You
- (-) **Lenny Kravitz** - Stand By My Woman
- (13) **Rochford** - Get Ready!
- (-) **Patrick Bruel** - Qui A Le Droit
- (-) **Guns N' Roses** - Don't Cry

NORWAY

Most played records on 40 Norwegian stations. Compiled by Radio Topp 20/Scannco, Young & Rubicam.

- (1) **Michael Jackson** - Black Or White
- (3) **Dag Kolsrud** - Mary Tomorrow
- (2) **Genesis** - No Son Of Mine
- (-) **G.Michael/E.John** - Don't Let The Sun ...
- (6) **Bonnie Tyler** - Bitterblue
- (5) **Ten Sharp** - You
- (4) **A-Ha** - Move To Memphis
- (9) **Halvdan Sivertsen** - Ti Tusen Tommelotta
- (-) **Chris Rea** - Winter Song
- (11) **Monty Python** - Always Look On The Bright ...
- (11) **Michael Bolton** - When A Man Loves A Woman
- (7) **Lisa Stansfield** - Change
- (16) **Enya** - Caribbean Blue
- (8) **Richard Marx** - Keep Coming Back
- (12) **Salt-N-Pepa** - Let's Talk About Sex
- (10) **Kenny Thomas** - Best Of You
- (-) **Eric Clapton** - Wonderful Tonight
- (14) **U2** - The Fly
- (-) **Roberta Flack** - Set The Night To Music
- (-) **Michael Jackson** - Heal The World

SPAIN

Most played records on Cuarenta Principales, covering the major stations.

- (5) **Los Secretos** - Y No Amanece
- (2) **Guns N' Roses** - Don't Cry
- (1) **Mecano** - Naturalaleza Muerta
- (6) **Danza Invisible** - La Deuda De La Mentira
- (7) **Simply Red** - Something Got Me Started
- (9) **Cómplices** - Cuando Duermes
- (11) **Prince/The N.P.G.** - Cream
- (10) **Celtas Cortos** - El Ritmo Del Mar
- (13) **R.E.M.** - Near Wild Heaven
- (14) **Rozalla** - Everybody's Free
- (12) **The Cult** - Wild Hearted Son
- (16) **Década Prodigiosa** - Licencia Para Bailar
- (15) **Bizarre Inc.** - Such A Feeling
- (18) **Roxette** - The Big L
- (-) **Eros Ramazzotti** - La Vida Todavía
- (17) **Various** - Maquina Total 2
- (19) **Lenny Kravitz** - Stand By My Woman
- (20) **Kylie Minogue** - Word Is Out
- (-) **U2** - The Fly
- (-) **Tina Turner** - Nutbush City Limits

HOLLAND

Most played records on national stations Radio 2 and Radio 3. Compiled by Stichting Nederlandse Top 40.

- (-) **Andre Hazes** - 1 Rode Licht
- (2) **Shanice** - I Love Your Smile
- (6) **Michael Jackson** - Black Or White
- (1) **Simply Red** - Stars
- (8) **Henk Temming** - Ik Vraag Aan Sinterklaas ...
- (-) **De La Soul** - Keeping The Faith
- (15) **Gordon** - Kon Ik Maar Even Bij Je Zijn
- (-) **U2** - Mysterious Ways
- (3) **Robbie Valentine** - Over And Over Again
- (-) **2 Unlimited** - Get Ready For This
- (5) **Rene Froger** - Still On Your Side
- (7) **Change** - Lisa Stansfield
- (10) **Frank Boeijen** - Koud In Mijn Hart
- (9) **Army Of Lovers** - Obsession
- (18) **Bonnie Raitt** - I Can't Make You Love Me
- (19) **The Smithereens** - Top Of The Pops
- (-) **Orkestra** - Fly Away
- (11) **Alison Moyet** - This House
- (12) **Salt-N-Pepa** - Let's Talk About Sex
- (13) **Queen** - The Show Must Go On

SWITZERLAND

Most played records on the national station DRS 3 and major privates. Compiled by Media Control/Basel.

- (2) **Michael Jackson** - Black Or White
- (1) **Simply Red** - Something Got Me Started
- (7) **Bryan Adams** - I Do It For You
- (3) **Genesis** - No Son Of Mine
- (5) **Prince/The N.P.G.** - Cream
- (9) **Tina Turner** - Way Of The World
- (12) **Lisa Stansfield** - Change
- (4) **Salt-N-Pepa** - Let's Talk About Sex
- (6) **Monty Python** - Always Look On The ...
- (10) **Roxette** - Spending My Time
- (-) **Scorpions** - Wind Of Change
- (15) **Ten Sharp** - You
- (-) **Glass Tiger** - My Town
- (13) **Richard Marx** - Keep Coming Back
- (14) **Joe Cocker** - Night Calls
- (-) **Bryan Adams** - Can't Stop This Thing ...
- (11) **Phil Carmen** - Borderline Down ...
- (18) **Roberta Flack/Maxi Priest** - Set The Night ...
- (20) **Dire Straits** - Calling Elvis
- (-) **Scorpions** - Send Me An Angel

FINLAND

Most played records on private radios as compiled by Discopress.

- (1) **Kurro** - Jää Sateen Taa
- (2) **Samuli Edelmann** - Pienestä Kiin
- (5) **Genesis** - No Son Of Mine
- (19) **Michael Jackson** - Black Or White
- (18) **Erasure** - Love To Hate You
- (16) **Milana** - Auringon Tyttö
- (12) **Bryan Adams** - I Do It For You
- (6) **Anna Hanski** - Purgelentäjä
- (3) **Kikka** - Kierästä Pyörästä
- (-) **Pave Maijanen** - Hän Tulee Mun Sänkyyn
- (15) **Ari Klem** - Sademies
- (9) **Topi Sorsakoski** - Haavekuva
- (17) **Pekka Ruuska** - Sini Olet Kuu
- (4) **Timo Turpeinen** - Liehuva Liekinvarsi
- (-) **Mikael Anreot** - She's A Lady
- (-) **Army Of Lovers** - Crucified
- (20) **Arja Koriseva** - Enkelin Silmin
- (16) **Bryan Adams** - Can't Stop This ...
- (11) **Frederik** - Markkinarako
- (8) **Kirka** - Kasvot Peilissä

SWEDEN

Most played records on Swedish national and local stations. Compiled by Airplay Sweden.

- (1) **Michael Jackson** - Black Or White
- (13) **Eva Dahlgren** - Kom Och Håll Om Mig
- (14) **Erasure** - Love To Hate You
- (2) **Eva Dahlgren** - Vem Tänder Stjärnorna
- (10) **Roxette** - Spending My Time
- (16) **Pontus & Amerikanerna** - Godnattom Columbus
- (9) **Prince/The N.P.G.** - Cream
- (8) **Natural Selection** - Do Anything
- (5) **Anders Glenmark** - Greyhound Bus
- (-) **Bang The Drum** - Don't Say Goodbye
- (-) **Scorpions** - Send Me An Angel
- (7) **Stoneage** - Tuesday Afternoon
- (11) **Salt-N-Pepa** - Let's Talk About Sex
- (6) **Genesis** - No Son Of Mine
- (-) **Da Yeene** - Alright
- (15) **Belinda Carlisle** - Do You Feel Like ...
- (3) **Edin-Ådahl** - Reser Till Kåtelek
- (-) **Southside Johnny** - It's Been A Long Time
- (-) **Extreme** - Hole Hearted
- (-) **V.Benckert/N.Strömsted** - Vågar Du?



EUROCHART HOT 100 SINGLES



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

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with Buma/Stemra and based on the following national singles sales charts: MRB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Jours (France); RAI Stereo Due/Musica E Dischi/Mario De Luigi (Italy); Sichtung Nederlandse Top 40 (Holland); SABAM/IFPI (Belgium); GLF/IFPI (Sweden); IFPI/Johan Schluter (Denmark); VG (Norway); AFYVE/AIEF (Spain); Seura/IFPI (Finland); IFPI (Ireland); URVEA (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland); IFPI (Greece).

NO MORE MTV IN SCANDI?: MTV Europe is playing hardball in Scandinavia. The cable/satellite music channel reportedly is threatening to pull the plug on cable operators in Norway, Sweden and Finland by the end of this year. MTV Europe wants to start charging cable operators licence fees (like the net does in the US), but the operators are balking, having received the service for free.

MORE CABLE AUDIO COMING: Digital Cable Radio, which was previewed in M&M's USA page recently, has begun test transmissions of five music channels on the Lucerne, Switzerland cable system owned by TeleColumbus AG. DCR expects the complete 28-format service to become available in Europe in the first quarter of '92. Not to be outdone is competitor Digital Music Express, which expects to launch its 30 formats, encompassing 400,000 songs and programmed by US consultancy Burkhart/Douglas & Associates, in Europe by mid-'92.

TROS TO LAUNCH COMMERCIAL TV CHANNEL?: Dutch public broadcaster TROS intends to launch a commercial satellite/cable TV channel as of October 1 next year. The broadcaster is currently in negotiations with both national and international partners. According to TROS MD Cees Wolzak, the current Dutch broadcasting situation is "a sinking ship" and speed is needed, even if that involves the limited access that cable (as opposed to terrestrial) poses. It is unknown what will happen with TROS' present public radio network, as the launch of a TV channel is getting priority treatment.

SER TO ROCK THE EXPO: Spain network Cadena SER will organize 50 concerts for the Seville world's fair Expo '92. An agreement was signed mid-November in which the net will set up a series of concerts, ranging from Spanish pop and rock to traditional local music.

BRIT RADIO JUDGES: The 1992 International Radio Festival of New York is now inviting entries, and details are now being circulated to all radio stations. Closing date is March 2, 1992. Joining the board of judges from the UK are: Jenny Abramsky of BBC Radio News and Current Affairs, Paul Chantler of Chiltern Radio, Mark Story of Piccadilly Radio/Manchester and Brian MacLaurin of Crown Communications.

YES TV, NO RADIO: Private Spanish bank Banesto has confirmed the purchase of 10.5% of Antena 3 TV while its reported interest in Antena 3 Radio has been put on indefinite hold for undisclosed reasons.

EUROPE AT A GLANCE: Will Jorgen Larsen announce key personnel appointments at Deutsche Schallplatten in Berlin? Is Midlands Radio about to sell its 20% stake in urban music station WNK/North London? Has advertising on Belgium public nets BRT and RTBF hurt the private stations? How well has Cadena SER's all-Spanish music net Cadena Dial performed since its reformat last year? Which Italian publisher is buying a controlling stake in Radio DeeJay? Is Italian record company DDD about to launch a new jazz label?

Kinnevik

(continued from page 1)

formation. Kinnevik and Warner Music parent Time Warner are partners in the Swedish cable TV company Kabelvision, 80%-owned by Kinnevik and in which Time-Warner recently bought a 20% stake for US\$35 million.

Z Records' arrival comes at a difficult time for Sweden's music industry. MNW and Mistlur remain the only large local record companies left in the country; the rest have either gone out of business or have been acquired by the majors.

Käck says the company plans to produce about two-to-three albums next year and will not limit itself to Swedish acts. "What we have right now are mostly proposals and ideas. We are keen to sign new artists and not neces-

sarily Swedish [ones]. Though Sweden will be our home ground, we will be keeping a close eye on possible signings in neighbouring Scandinavian countries. We are prepared to sign new artists from anywhere if the music is right."

Käck adds that Z Records will work closely with Strix, the TV/video production company owned by Kinnevik.

"The future looks very promising," he says. "Sweden and Scandinavia are a very fertile breeding ground for new artists. The main problem I see is that artists are too eager to sign record deals without first working on the finer points of their music and image. This is something we hope to improve by helping artists to make the break when they are ready and not prematurely."

Majors

(continued from page 1)

must stick to the rules." A source inside Radio Kanalen/Horten, one of the boycotted stations, says the GRAMO royalty rate is too high. "We think it's too much to pay. Instead, we would like to spend the money on buying our own records.

"Essentially, we're running pure advertising for the record companies by playing their artists and interviewing them. It doesn't matter if we pay, what counts is that our listeners buy the records. This isn't an insult to the artists." At present, Radio Kanalen is discussing whether it should pay the fee or not.

At press time, four of the 20 stations have reportedly settled their differences with GRAMO: Siddis Radio/Stavanger, Radio 1/Sunmore, Radio Limelight/Oslo and Radio Motor/Oslo.

The boycotted stations are Radio Norge/Oslo, Studio 9/Oslo, Radio Akliv/Askim, Godt Nytt Radio & TV/Nyborg, Gode

Nyhete/Tonsberg, Radio Midt-Norge/Trondheim, Radio Kanalen/Horten, Sandefjord Naer-radioforening/Sandefjord, Radio Vega/Vega, Musik Radioen/Oslo, Topp Radio/Oslo, Radio Signal/Sola, Radio Fremskritt/Trondheim, Radio Hedmark/Elverum, Radio Nordsjo International/Halden and Radio RV/Tonsberg. In all, 10 stations have refused to sign the agreement with GRAMO, while the other 10 have signed, but have not paid.

GRAMO and the Association of Local Radios in Norway (NNF) reached their agreement in January 1990—the same time the royalty organization was created—whereby stations would pay fees for radio airplay. That arrangement expires at the end of 1992. Fees—negotiated between GRAMO and each station—are calculated on the individual station's turnover and how much music they play. The maximum rate is 3.6% of a station's total turnover. Minimum rates can be as low as Nkr8,000 (app.US\$ 1,300) for Oslo stations and

Nkr2,000 for small-market stations. GRAMO MD Jon Martin Gran declined to disclose how much the organization earns in royalty income each year.

Comments Radio Limelight/Oslo station manager Morten Oseberg Andersen, "Essentially, we would like to boycott GRAMO, and if we get the chance, we'll do so. We question their right to demand royalty fees because we purchase many of our records ourselves, since 90% of the records we're serviced with go right in the rubbish bin. But, of course we have signed an agreement now." A station such as Radio Limelight has to pay Nkr70,000-80,000 a year to GRAMO.

BMG Ariola head of promotion Irene Heiersjo adds, "It's not unusual to stop sending material to stations that break the law. None of the stations will be serviced until they pay GRAMO." Heiersjo is actively in contact with 12 of the 20 stations with the other eight being serviced less frequently.

Recession

(continued from page 1)

Do I Do It For You, total singles shipments for the third quarter rose 2.2% to 14.0 million units worth £19.4 million (+9.8%). Cassette single deliveries more than doubled, up 106.7% to 3.0 million units, while CD single shipments jumped 76.6% to 2.4 million units. Island head of marketing Paul McGarvey says that shipments have been picking up for Christmas, bringing the BPI's breakthrough 12-month moving revenue target of £700 million within sight. "Album sales are now rising 13% week-on-week as

Christmas approaches," he says. "There is a lot of strong product on offer, but if we are going to defend the industry against the recession, we have to release great material in January as well as December."

That belief is echoed by BPI director of research Peter Scalping. "We have seen growth constrained to 3.7% in the third quarter," he says, "but it is hoped that the strength of new releases shipped in the fourth quarter will provide sufficient year-on-year growth to ensure that industry revenue will exceed £700 million for the first time by the end of the year."

Sony Music UK director/corporate press and public relations Jonathan Morrish says that while the current climate is far from ideal, the industry is holding its head above the water. "We are going through a period of deep changes, demographically and in terms of formats. But the continued growth of CDs and cassettes is extremely encouraging." Adds BMG UK senior director enterprises sales and marketing director Gareth Harris, "The downward trend is not surprising given the depressed state of every area of retail in the UK. But I am optimistic that the tide will turn."

Brits

(continued from page 1)

Listed below is a wrap-up of the main nominees.

BEST MALE ARTIST

Elton John
George Michael
Kenny Thomas
Phil Collins
Seal
Van Morrison

BEST FEMALE ARTIST

Annie Lennox
Beverly Craven
Cathy Dennis
Lisa Stansfield
Zoe

BEST GROUP

Dire Straits
James
The KLF
Pet Shop Boys
Queen
Simply Red

BEST ALBUM (UK ARTIST)

Beverly Craven, *Beverley Craven*
The KLF, *The White Room*
Massive Attack, *Blue Lines*
Seal, *Seal*
Simply Red, *Stars*

BEST PRODUCER

David Stewart
Johnny Marr
Mark Knopfler
Stock/Aitken/Waterman
Trevor Horn
Youth

BEST NEWCOMER

Beverly Craven
Cathy Dennis
EMF
Kenny Thomas
Seal

BEST INTERNATIONAL ARTIST

Bryan Adams
Enya
Madonna
Michael Bolton
Prince

BEST INTERNATIONAL GROUP

Extreme
Guns 'N Roses
INXS
R.E.M.
U2

French Radio

(continued from page 1)

Of the 161 frequencies, 30% will be given to non-commercial stations (category A), notably civic and religious stations. Another 15% will go to local, commercial stations (category B).

"We were not given enough," says NRJ president Jean-Paul Baudécroux. "It seems obvious that if music stations are 60% of the market, then they should have been given 60% of the possibilities."

The generalist stations were

also disappointed. "While I don't want to enter into polemics with the CSA, we were very disappointed," says RTL president Jacques Rigaud. "In this recent round of allocations, the representation of generalist stations was greatly reduced, and I hope that in the future in other regions, pluralism of the airwaves will be maintained."

At Europe 1, the reaction was the same. "The fact that the generalist stations only got 9% isn't new," says MD Jean-Pierre Oznannat. "We have to get the people distributing the frequen-

cies [to understand] that generalist stations need consideration, too."

The candidates short-listed will be given eight days to submit a technical specification document, six more weeks to sign an agreement concerning programme content and an additional two months after authorization to begin transmitting. This is expected to happen at the end of February. In the event the station doesn't begin transmitting, the frequency will be given to another candidate.

EHR TOP 40

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	2	3	MICHAEL JACKSON /Black Or White	(Epic)	66	62	4	3
2	1	6	GENESIS /No Son Of Mine	(Virgin)	68	50	18	2
3	3	8	LISA STANSFIELD /Change	(Arista)	53	41	12	1
4	7	3	ROXETTE /Spending My Time	(EMI)	43	35	8	5
5	8	5	MICHAEL BOLTON /When A Man Loves A Woman	(Columbia)	39	29	10	5
6	6	7	U2 /The Fly	(Island)	38	27	11	2
7	4	12	SIMPLY RED /Something Got Me Started	(East West)	39	35	4	0
8	9	4	EXTREME /Hole Hearted	(A&M)	35	31	4	3
9	5	10	MARIAH CAREY /Emotions	(Columbia)	35	27	8	1
10	11	6	RICHARD MARX /Keep Coming Back	(Capitol)	33	20	13	1
11	14	3	TINA TURNER /Way Of The World	(Capitol)	36	31	5	2
12	16	5	GLASS TIGER /My Town	(Capitol)	31	24	7	1
13	21	2	SIMPLY RED /Stars	(East West)	28	23	5	6
14	12	11	PRINCE /Cream	(Paisley Park)	32	23	9	0
15	13	4	DIRE STRAITS /Heavy Fuel	(Vertigo)	29	21	8	3
16	15	23	BRYAN ADAMS /(Everything I Do) I Do It For You	(A&M)	34	23	11	0
17	10	11	BRYAN ADAMS /Can't Stop This Thing We Started	(A&M)	28	21	7	2
18	17	10	SALT-N-PEPA /Let's Talk About Sex	(ffrr)	30	22	8	2
19	24	2	BRYAN ADAMS /There Will Never Be Another Tonight	(A&M)	27	21	6	5
20	23	3	BELINDA CARLISLE /Do You Feel Like I Feel	(Offside/Virgin)	27	23	4	2
21	26	2	K. MINOGUE & K. WASHINGTON /If You Were...	(PWL)	29	22	7	3
22	33	3	SCORPIONS /Send Me An Angel	(Vertigo)	28	18	10	4
23	28	2	SEAL /Killer	(ZTT/WEA)	23	21	2	1
24	38	2	SHANICE WILSON /I Love Your Smile	(Motown)	21	15	6	3
25	20	7	KENNY THOMAS /Best Of You	(Cooltempo)	22	12	10	0
26	34	3	CROWDED HOUSE /Fall At Your Feet	(Capitol)	23	19	4	1
27	18	4	INXS /Shining Star	(Mercury)	19	14	5	1
28	NE	→	G. MICHAEL/E. JOHN /Don't Let The Sun Go Down...	(Epic)	21	13	8	13
29	31	5	GARLAND JEFFRIES /Hail Hail Rock 'N' Roll	(RCA)	20	11	9	2
30	19	8	COLOR ME BADD /I Adore Me Amor	(Giant)	20	13	7	0
31	27	13	PM DAWN /Set Adrift On Memory Bliss	(Gee Street)	21	15	6	1
32	NE	→	C&C MUSIC FACTORY /Just A Touch Of Love	(Columbia)	20	12	8	4
33	37	2	VIC REEVES & THE WONDER STUFF /Dizzy (Sense/Island)		19	16	3	2
34	22	10	PAUL YOUNG /Don't Dream It's Over	(Columbia)	20	13	7	0
35	NE	→	U2 /Mysterious Ways	(Island)	14	12	2	11
36	25	10	CHER /Save Up All Your Tears	(Geffen)	19	14	5	0
37	NE	→	2 UNLIMITED /Get Ready 4 This	(PWL Continental)	17	11	6	2
38	30	5	ENYA /Caribbean Blue	(WEA)	21	11	10	2
39	29	5	A-HA /Move To Memphis	(Warner Brothers)	20	12	8	1
40	NE	→	MARTIKA /Martika's Kitchen	(Columbia)	16	11	5	5

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

CHARTBOUND RECORDS

ARMY OF LOVERS /Crucified (China) 19/4	M-PEOPLE /How Can I Love... (deConstruction) 14/2
LOVE & MONEY /Winter (Fontana) 19/3	ROZALLA /Everybody's Free (Pulse 8) 14/2
PRINCE /Diamonds And Pearls* (Paisley Park) 18/12	PET SHOP BOYS /DJ Culture (Parlophone) 14/1
AMY GRANT /That's What Love Is For (A&M) 18/2	SONIA /You To Me Are Everything (I.Q. Records) 14/1
BELINDA CARLISLE /Live Your Life... (Offside/Virgin) 18/0	JULIAN LENNON /Saltwater (Virgin) 14/0
CATHY DENNIS /Everybody Move (Polydor) 17/3	ERASURE /Am I Right* (Mute) 13/5
JOE COCKER /Night Calls (Capitol) 17/2	KENNY THOMAS /Tender Love (Cooltempo) 13/2
QUEEN /The Show Must Go On (Parlophone) 17/0	R.E.M. /Radio Song (Warner Brothers) 13/1
ROXETTE /The Big L (EMI) 17/0	MONTY PYTHON /Always Look... (Kay Gee/Virgin) 12/4
NATURAL SELECTION /Do Anything (East West) 16/1	BASSHEADS /Is There Anybody...* (deConstruction) 12/2
OMD /Call My Name (Virgin) 15/4	DIANA ROSS /When You Tell Me That...* (EMI) 12/1
TEN SHARP /You (Columbia) 15/3	R. FLACK & M. PRIEST /Set The Night... (Atlantic) 12/0
JULIAN LENNON /Help Yourself (Virgin) 15/2	JAMES /Sound (Fontana) 12/0
ARMY OF LOVERS /Obsession (China) 15/1	K-KLASS /Rhythm Is A Mystery (deConstruction) 12/0
KATE BUSH /Rocket Man (EMI) 14/3	ROZALLA /Faith (In The Power Of Love) (Pulse 8) 12/0

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

AIRPLAY ACTION

by Machgijel Bakker

As expected, **Michael Jackson** overtakes **Genesis** at the top spot. Although in terms of total reporting stations, *No Son Of Mine* scores better than *Black Or White* (68 versus 66), Jackson is taking the lead in cumulative chart points, although with a small margin. In fact, there is not one market that is not playing the *Black Or White* single, although the emphasis lies on Holland (87% of the EHR pool reports the single), Belgium (83%), Sweden (80%) and the UK (71%).

Genesis is enjoying the same spread of territories, but fares slightly better in the UK (80%), Germany (72% compared to 55% for Jackson) and France (45% versus 27% for Jackson).

If there's one act defining the essence of EHR, it is **Roxette**. The Swedish duo becomes the first act to score four EHR top 10 hit singles in one year. Following the success of *Joyride* (no. 1 in EHR), *Fading Like A Flower* (no. 1) and *The Big L* (peaking at no. 5), *Spending My Time*—the fourth single taken from the

Joyride album—moves this week into the top 5.

More chart trivia comes from **Bryan Adams**, who can claim being the first act in the history of EHR to have three singles charted at the same time. *I Do It For You*—already the longest-charted record ever (23 weeks)—is still at no. 16, while the new single *There Will Never Be Another Tonight* shoots up from 24 to 19 in its second week. Meanwhile, *Can't Stop This Thing We Started* still holds at no. 17.

Simply Red enjoy one of the biggest moves of this week. While *Something Got Me Started* is making a slow

downfall in EHR, timing couldn't have been better now that *Stars* is jumping to no. 13 (coming from 21). Airplay in the UK is an over-riding factor, although Italy and Holland are starting to tune into the single as well.

Highest entry (28) is for the **George Michael/E. John** duet *Don't Let The Sun Go Down On Me*, earlier covered this year by **Oleta Adams** for the *Two Rooms* project. This new version was recorded at Wembley Arena in March of this year and is not featured on any album.

EHR NEW ADD LEADERS

G. MICHAEL/E. JOHN /Don't Let The Sun... (Epic) 13
PRINCE /Diamonds And Pearls (Paisley Park) 12
U2 /Mysterious Ways (Island) 11
EVERYTHING BUT THE GIRL /Twin Cities (Blanco y Negro) 6
SIMPLY RED /Stars (East West) 6

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

EHR "A" ROTATION LEADERS

MICHAEL JACKSON /Black Or White (Epic) 62
GENESIS /No Son Of Mine (Virgin) 50
LISA STANSFIELD /Change (Arista) 41
ROXETTE /Spending My Time (EMI) 35
SIMPLY RED /Something Got Me... (East West) 35
EXTREME /Hole Hearted (A&M) 31
TINA TURNER /Way Of The World (Capitol) 31
MICHAEL BOLTON /When A Man... (Columbia) 29
MARIAH CAREY /Emotions (Columbia) 27
U2 /The Fly (Island) 27

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

"A" ROTATION PERFORMANCE

Artist/Title/Label	"A" %
SEAL /Killer (ZTT/WEA) 91	
M-PEOPLE /How Can I Love... (deConstruction) 85	
SONIA /You To Me Are Everything (I.Q. Records) 85	
U2 /Mysterious Ways (Island) 85	
VIC REEVES &... /Dizzy (Sense/Island) 84	
K-KLASS /Rhythm Is A Mystery (deConstruction) 83	
TINA TURNER /Nutbush City Limits (Capitol) 83	
CROWDED HOUSE /Fall At Your Feet (Capitol) 82	
GUNS N' ROSES /Don't Cry (Geffen) 80	
SALT-N-PEPA /You Showed Me (ffrr) 80	

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

EHR TOP NEWCOMERS

Artist/Title/Label	Total Stations
G. MICHAEL/E. JOHN /Don't Let The Sun... (Epic) 21	
BASSHEADS /Is There Anybody... (deConstruction) 12	
DIANA ROSS /When You Tell Me That... (EMI) 12	

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

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1991 - The Year Of The Scorpions

