

MUSIC & MEDIA



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ALL TOGETHER NOW — EMI staffers had a chance to talk business, brainstorm and have a little fun during the company's first European promotion meeting at London's Portman Hotel in April. Also attending were Chrysalis and EMI International reps. Guest appearances were made by Chrysalis recording artist Boo Hewerdine and EMI Records Group North America artist Jeffrey Gaines.

Spanish Gov't In Radio Sell-Off

by Anna Marie de la Fuente

The Spanish government has confirmed it will sell its stakes in a number of private radio stations, including a 25% investment in the country's largest network operator SER.

Along with SER, the state will

PolyGram Launches Two-Track CDs In France

PolyGram has introduced a new format, the two-track CD, in France during April. The move is hoped to boost sales of singles-based formats and provide a possible substitute for vinyl singles.

(continues on page 42)

divest 25% stakes in **Radio Espana's** Madrid and Barcelona stations, **Radio Intercontinental** in Madrid, SER affiliates **Radio Zaragoza** and **Radio Huesca** and a 5% interest in church-backed **COPE**. (The government's shares in COPE had been reduced to 5% because it had not participated in the subsequent capital expansions.) The state had owned the shares since 1976.

COPE director general Jose Andres Hernandez confirms the news, saying the government have been "making noises" about the move over six months ago. Both COPE and SER indicate they are interested in buying back their shares.

"To define it as a buy-back is rather tricky since it involves a legal imposition," says Hernandez, referring to the 1976 decree which required companies apply-

(continues on page 42)

MARKET SHARE INCREASES TO 15%

BMG France Buys Indie Vogue

by Emmanuel Legrand

BMG France has acquired **Vogue**, one of the last French independent production and distribution companies.

The deal increases BMG's market share in France to 15% from 12% and moves the company from fifth to fourth position among the majors, ahead of **Warner Music** (13%), **PolyGram** (30%), **Sony Music** (20%) and **EMI/Virgin** (19%), according to M&M estimates.

While no price has been disclosed, estimates have varied between Ffr55 million (app. US\$10 million) and Ffr100 million. One source says a price tag of between Ffr65-55 million seems "realistic." **Vogue** grossed close to Ffr170 million in 1991 and is believed to be profitable. The deal was finalized by Vogue owner **Jean-Louis Detry** and **BMG France** president **Bernard Carbonez**. It was widely known

that Detry had been looking for financial partners or to sell the company for some time.

Other companies were interested in the deal, especially **FNAC Music**, which aggressively bid against BMG for **Vogue**. **PolyGram** also considered the offer but turned it down.

The sale will not require approval by the French government, says a spokesperson for the Ministry of Culture, "because it is an EC investment." It also marks the loss of another French independent distributor following the sale of **Carrere** to Warner two years ago. The dwindling number of independent distribution companies in France is viewed as "regrettable" by the Ministry of Culture, which is said to have favoured a Franco-French buyer.

Carbonez says **Vogue** was "high on the list of possible buy-outs" because of its "wonderful catalogue." He adds that his goal

(continues on page 42)

CHARTBREAKER:

Major Changes Planned For UK Chart

by Machgiel Bakker

The UK singles chart will undergo major changes if plans laid out by the **Chart Supervisory Committee** are implemented. The proposal—to be discussed at a general meeting on June 17—will reduce the current **Top 75 Singles** chart to a **Top 40**, but add a 20-title **Breakers Chart** based on positions 41 through 75. That chart would concentrate on fast-moving records which outperform the market.

A **Breakers Chart** could give extra exposure to newer records, especially when licensed to a wider variety of media outlets. The **CIN-backed** chart is currently compiled by **Gallup** for retail

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NRJ Makes It Official, Names Guazzini VP, Briant MD

French group network operator **NRJ** has named **Max Guazzini** vice president and promoted secretary general **Nathalie Briant** to MD. Guazzini will continue as programme director while Briant will officially assume daily operating responsibilities. Both will report to NRJ president **Jean-Paul**

(continues on page 42)



Max Guazzini



Nathalie Briant

No. 1 in EUROPE

European Hit Radio
ANNIE LENNOX
Why
(RCA)

Eurochart Hot 100
MR. BIG
To Be With You
(Atlantic)

European Top 100 Albums
BRUCE SPRINGSTEEN
Human Touch
(Columbia)



STEPANO
SECCHI
FEATURING
LYN COLLINS

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he improved sampling her voice
as another million of jocks
believing in godfather J.B.

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"BREAK YOUR HEART"

*including the '92 swing beat version of "Think (about it)"

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Thursday	MAY 7	ROME - Alfeus Hall	Friday	JUNE 12	GERMANY - Jubeck Festival
Thursday	MAY 28	TOULOUSE - Vore 12	Sunday	JUNE 14	BERLIN - Tempodrom
Saturday	MAY 30	GENEVA - Heyrin Festival	Sunday	JUNE 21	MONS - Dour Festival
Monday	JUNE 1	ROME - Stadium	Monday	JUNE 22	PARIS - Locomotive
Tuesday	JUNE 2	BOLOGNA - Stadium	Tuesday	JUNE 23	PARIS - Locomotive
Sunday	JUNE 7	NURNBERG - Rock at the ring	Sunday	JUNE 28	LONDON - Marquee
Tuesday	JUNE 9	NURNBERG - Serenadenhof	Tuesday	JUNE 30	NORWICH - University Of East Anglia
Wednesday	JUNE 10	MENDEN - Wilhelmshone	Sunday	JULY 18	HALDERN - Open Air
Thursday	JUNE 11	KASSEL - Musiktheater			

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SPAIN

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Danish Voice Taken Off Air

by Miranda Watson

Four stations controlled by Danish private EHR operator **The Voice** have been taken off the air for one month for breaking the country's ban on networking.

The Voice's stations in Copenhagen, Frederiksberg, Næstved and Søllerød went off the air on May 1 following a decision by the **Central Committee For Local Radio And TV Broadcasting** on April 15. The Voice controls a total of nine stations in Denmark.

The Voice PD **Lars Kjær** is outraged by the decision. "It's pitiful how the government handles these things," he says. "They completely forget about justice." He claims The Voice had three days to turn in tapes for all of its frequencies over a two-week period. "It was too little time, so some of the tapes were missing. The government penalised us because of this," he adds.

Head of communications at the local radio committee **Hanne Kjær** says the organization found that four of The Voice's stations were broadcasting simultaneously. "The stations did not observe the rules concerning the recording and storing of all transmissions on tape," she says. "Some of the registration tapes were missing and others failed to meet the quality standard required by Danish law."

Despite the black-out, The Voice has found a way to side-step the regulations. While not broadcasting "officially," the station has reached an agreement with **Radio Civil/Copenhagen**, which broadcasts on the same frequency—102.9 FM. Radio Civil has effectively taken over The Voice's airtime and is broadcasting their ads and programmes presented by The Voice's DJs. A new jingle has been produced to inform listeners of the move.

Says Kjær, "It's in everyone's interest not to leave a frequency half empty, so Radio Civil came to our aid. We're still on-air to

serve our listeners and to honour the advertising taken out with us, so we can pay everyone's wages this month. It's not a political game for us, but a question of survival."

However, the agreement does not have the approval of the Copenhagen local radio authority. Spokesperson **Leif Lønnsman** maintains, "What The Voice and Radio Civil have done is illegal. Radio Civil should have applied to us first, which they didn't do." The authority is due to meet on May 18 to discuss whether to take sanctions against Radio Civil. A longer ban could also result for The Voice stations.

But the Voice could just be the first of many stations to be sanctioned, says minister of communications **Michael Petersen**. "The Voice is guilty of networking," he says, "which in Denmark means it has been broadcasting the same programmes at the same time on different frequencies. It is illegal in Denmark for local stations to do this. Other stations are guilty of networking too, and action will also be taken against them. Danish legislation stipulates that local radio must be local. It must broadcast on a local basis, not a regional one. The state-owned Danish radio is the only station that is allowed to broadcast regionally."

No action has been taken against other stations yet, and Kjær claims The Voice has been made a scapegoat. "We are the largest private station in Denmark, so the government makes us an example to other stations. Our competitors laugh and say 'They had it coming,' but what they don't realise is that they'll be next. **Radio Uptown** is just as guilty of networking as we are. It broadcasts on two frequencies with a one-hour delay. Think how many stations use the Coca-Cola chart too—that's considered to be networking here," he says.

Radio Uptown MD Glenn Lau Rentius sides with Kjær, say-

BMG Gives Financial Backing To Windham Hill

Bertelsmann Music Group (BMG) has bought an undisclosed stake in the new music record company **Windham Hill Productions**.

BMG's financial involvement in Windham Hill is part of a new joint venture, effective on May 1, and announced by BMG chairman/CEO **Michael Dornemann** and Windham Hill president and CEO **Anne Robinson**.

Robinson will become managing director under the new agreement and will continue to direct the company's operations from its corporate headquarters in Palo Alto, Calif.

BMG says that its financial

commitment in Windham Hill means it has a vested interest in the success of the company. Under

a new license agreement made earlier this month between Windham Hill and BMG International, BMG is now handling all manufacturing, sales, distribution and marketing for Windham Hill recordings in Europe, Latin America, Canada, Australia and New Zealand.

In southeast Asia and Japan, Pony Canyon will continue to distribute Windham's product.

BMG and Windham Hill say the deal represents the next step in a relationship struck up back in 1983. MW

ing, "I don't see anything wrong with what The Voice is doing. They haven't committed a crime. The Voice is not networking in the sense of giant broadcasters like French EHR net NRJ. Here in Denmark it's more a way of saving money by programming on several frequencies."

Rentius adds, "The action taken against The Voice will make the politicians sit up and take notice of the problems we have with our legislation. It's ridiculous

that the government tries to restrict music radio, while you can see everything on TV, including pornography. I think we need to raise awareness of the problems."

The ministry of communications is currently revising local radio legislation. Scheduled for autumn, the new legislation is expected to include harsher measures for stations that network.

Additional reporting by Kai Roger Ottersen



STAR STUDED BIRTHDAY — Marc Almond was the celebrity guest at Greek station Star FM's third birthday which took place on April 17. His show, which included his recent UK hit "The Days Of Pearly Spencer," was held in a packed Thessaloniki club, attended by an audience of 3,000. Pictured in the studio prior to the concert are (l-r): Star FM DJ John Sakellariou, Almond and DJ Panos Satzoglou.

MONTREUX MONITOR DIY Research: Know Your Audience

If a new European radio station goes on the air, and there are no ratings outlets to chronicle its impact, how will it have an audience?

This is a great paradox for many aspiring radio outlets throughout Europe, as, despite the lack of ratings services, more and more advertisers are insisting that

European radio stations deliver a known audience. The good news is that there are tried and tested methods which individual stations can use to chronicle the impact of their radio programming. In the US, these techniques are widely known as "do-it-yourself" research. The following are a couple of ideas:

● **Coupons:** In the US, many large and small companies use direct mail or newspaper coupons to track prospects. These typically give discounts or special offers to shoppers who are later reimbursed at a participating merchant's store. Radio broadcasters can get in on this act, too, commercial

copy can be written for potential advertisers—a clothing store or grocer, for example—offering radio listeners a special deal. When the spots are aired, retailers can immediately assess the effectiveness of that station.

● **Testimonials:** These also work, because satisfied advertisers often attract other advertisers. Since most business people like to tell others about their successes, why not enlist these advertising customers to share their successes advertising with your station? Most will embrace the idea because it generates extra—and FREE—attention for their businesses. Simply develop an on-air campaign that includes these testimonials or endorsements, and brace yourself for a positive response.

At **NAB Radio Montreux**, June 10-13, these and other ideas will be discussed as part of several scheduled sessions. For more information, call 202-775-7971.

NAB
Radio
MONTREUX
JUNE 10-13, 1992



Anne Robinson

Go For The Juggler Label Goes For Rap

The recent Brits Award success of UK-signed rappers **PM Dawn** (Gee Street Records) has brought a new lease of life to the languishing UK rap scene with the launch of a new rap record label.

Called **Go For The Juggler**, the label has been set up by former rap journalist and broadcaster **Sonia Poulton** and label manager **Shasca Foster**.

Says Poulton, "People still don't think that rap is a legitimate music force. We are hoping to prove this wrong."

She is quick to add that they

will not be categorizing their rap acts. "Good music is what matters, not categories," she says.

The label's first release, slated for June, will be *If It Ain't PLZ...Bad Person*, by **Party A La Mazon**.

Five other acts are on the verge of signing to meet the label's first year plan to clock up 10 releases, including an album by **Party A La Mazon**.

Distribution for *Go For The Juggler* is in the process of being finalized.

SL

Syndicator MCM, PolyGram Unite For Radio Shows

by Mike McGeever

MCM Networking has signed a deal with **PolyGram Television International** (PTI) to exclusively handle all radio sales for PTI's special event global broadcasts.

MCM, which bills itself as the largest radio production/syndication company outside of North America, will help complement PolyGram's sales of TV broadcasting on a worldwide basis, says a PolyGram spokesperson.

The first projects to come from

the deal will be the June 6 **Guns N' Roses** concert in Paris and the July 11 **Genesis** gig in Hanover.



Stefan Ericson

MCM expects to relay the two concerts live to 500 radio stations in 20 countries reaching a potential audience of 500 million listeners.

The syndicator will also provide tape delay broadcasts for several other countries.

PTI GM **Stefan Ericson** says that in light of increased competition, especially for big events, "MCM's reputation in the field of worldwide radio syndication is exemplary. We look forward to working with them to provide one of the most comprehensive global broadcasting services available."

BECTU Pickets BBC For One-Day Strike

As M&M went to press, members of the BBC's largest union, **BECTU** were planning to picket several BBC buildings for a one-day strike on May 15.

The action was organized in protest against alleged plans—expected to come up in the government debate on future of the BBC—to axe 10,000 jobs over the next few years.

The walkout is also in objection to the policy of 'producer choice,' which allows producers to buy technical services from outside the BBC.

Although **BECTU** spokesperson **Roger Bolton** predicted an overwhelming majority in favour of action, the members—who represent about one-half of the corporation's 24,000 employees—voted 53.3% to 46.7% in favour of a one-day walk-out.

MMc

NEWS IN BRIEF

North Wales Coast Licence Advertised

The **Radio Authority** is advertising an ILR licence for the North Wales coast area.

The offer is for the provision of an FM or AM service, but not both. The licence is designed for a service to cover as much of the area as technically possible, which will depend on the choice of frequency and transmission site. But the service is likely to reach a population of

at least 130,000.

The Authority is able to offer a choice of wavebands because there are frequencies available on both AM and FM in the area. However, it has announced no plans for the second.

MMc

Island Shuffles Staff

Following the March departure of **Debbie Walker** from the press team at **Island Records**, **Nick White** has been promoted to the position of senior press officer. He will be joined by **Rachel Tyer**.

MMc

RA Hails Changes

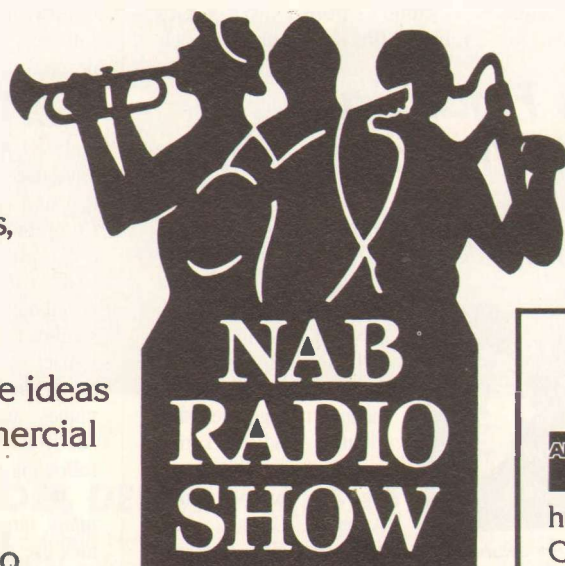
This year's **Radio Academy** festival is set to take place on July 14-15 at the **International Convention Centre**, Birmingham. Among the speakers are secretary of state for national heritage **David Mellor** and the outgoing director general of the BBC **Sir Michael Checkland**, chief executive officer of **NAB Eddie Fritts**, **Classic FM** chief executive **John Spearman** and **BBC World Service MD John Tusa**.

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CONVENTION UPDATES

NRW Readies For Fourth Media Forum

The state of North Rhine-Westphalia and the state broadcast commission are sponsoring a fourth major media forum from May 31-June 3.

Minister **Wolfgang Clement** describes the DM1.5 million (app. US\$1 million) event as one of the largest media conventions in Europe.

Thirty-eight meetings and workshops will cover the material, along with a two-day exhibition. Themes to be covered at the six workshops held in conjunction with the local radio congress will be as follows: radio management; the organization of private radio in NRW; programming and promotion; special programme forms for local radio and regional networks; hardware/software; and research. **MS**

BCI Plans Montreux Radio Tours

Radio consultancy **BCI** is offering visitors to the **National Association of Broadcasters** conference in June two alternative tours.

BCI will conduct either a two-day trip or the "Montreux in Full" programme, with three days to see the exhibitions and seminars.

BCI will throw its annual party on June 13. This year's theme is "Flower-Power."

For details contact **Birgit Heinhöfer** at +49-911-50.54.34. **MW**



EUPHORIC — Australian band Euphoria were presented with a platinum disc at EMI Germany's Spring Convention for their Australian number one single "Love You Right." Pictured (l-r) with EMI Germany executives are: (standing) EMI Music regional MD GSA Helmut Fest, divisional MD Erwin Bach, Euphoria's Keren Minshull, EMI Music International MD David Stockley, Euphoria's Andrew Klippel, MCA Publishing Australia MD Chris Gilbey, Euphoria's Holly Garnet, Australian Chamber Of Commerce president Dieter Le Compte. Seated (l-r) are: director of product management Michael Golla and SBK/Capitol/EMI Australia product manager Marco Quirini.

Werner Wins Fred Jay Award

Female singer/songwriter **Pe Werner** was voted most promising young German lyricist at this year's Fred Jay Award, held in Munich on April 8. The award was presented by **Reinhold Kreile**, the head of German performing and mechanical rights society **GEMA**.

The annual award and cash prize of DM25,000 (app. US\$15,000) was set up by widow **Mary Jay-Jacobson** in remembrance of American lyricist **Fred Jay**, who was responsible for such hits as *What Am I Living For* (**Ray Charles**), *Two Cigarettes* (**Perry Como**) and *Ma Baker El Lute, Rasputin* and *Mary's Boy Child* (**Boney M**).

It was the third time in the

four years of the award that the winner was an **Intercord** artist.

In addition to the Fred Jay Award for best German newcomer lyricist, 1992 has been a good year for Pe Werner: her second album *Kribbeln Im Bauch* (Butterflies In The Stomach) and single of the same name (produced by **Dieter Falk**) were both on the German charts for over six months; she was also presented with the German Record Award of Music Critics. Werner has also been nominated Best Newcomer Act '91 at the record industry Echo Awards, to be held next month. **EW**



Pe Werner

RTL Buys 50% Of Radio Hochrhein; Flips It To AC

Stuttgart-based **AC RTL Baden-Württemberg** has bought a 50% stake in local radio station **Radio Hochrhein-Antenne/Sigmaringen**, which went bankrupt last year. The other 50% is owned by former **Schwarzwald Radio** head **Andreas Ochs**.

AC Radio Hochrhein was previously owned by publishing company **Greif** and went into bankruptcy last year due to image and management problems, according to **RTL Baden-Württemberg MD Herbert Winkel**.

The station has been re-named **RTL Radio Hochrhein** and is broadcasting on its original four frequencies: (UKW) Laufenburg

102.4 MHz, Rheinfelden-Lörrach 104.3 MHz, Hohe Möhr 104.5 MHz and Waldshut-Tiengen 105.4 MHz.

Winkel says the station will become part of the **RTL** network and will use **RTL's** satellite transmitter in Stuttgart. A PD has not yet been chosen for the station.

Commenting on the deal, **Winkel** says, "It is only small, but we wanted to become directly involved with local radio. We are thinking ahead to 1994 when the licences to local stations in Baden-Württemberg will be redistributed. We want to strengthen our position before at date." **MW**

NEWS IN BRIEF

Heukemes To Head LSA; Debut Set For Autumn

The first private radio station in the former east German state of **Sachsen-Anhalt**, **Radio LSA**, will start broadcasting on October 1.

The station's 24-hour programming will have a strong local content, and there are plans to set up studios in **Magdeburg**, **Halle**, **Stendal**, **Wernigerode** and **Dessau**. The station's PD is 36-year-old **Alexander Heukemes**, presently the media representative for Oldenburg-based *Die Nordwest-Zeitung*, largest shareholder in the station. **MS**



Alexander Heukemes

RPR, RSH To Hold Oldies Festivals

Private **AC** stations **RPR** and **Radio Schleswig-Holstein** are both holding festivals of oldie music.

The events, which will take place on May 28 and 30 respectively, will feature such bands as **The Mamas & Papas**, **Scott McKenzie**, **David Cassidy**, **Middle Of The Road**, **Alvin Stardust & Band**, **Gerry & The Pacemakers**, **Racey** and **Mungo Jerry**. **MS**

BLZ Adds Oberland Station

Bavarian broadcasting commission **BLZ** has allocated frequencies to a new radio station **Radio Oberland**. The station will broadcast 10 hours of local programmes on four frequencies covering the areas of **Garmisch-Partenkirchen**, **Miesbach/Bad Tölz** and **Weilheim/Schongau**. Other programmes will be delivered via satellite from private state network station **BLR**. **BLR** will also begin servicing **Radio Ostallgäu** with 11 hours of programming a day. **MS**

FRANCE

Lagardère Merges Matra, Hachette

by Emmanuel Legrand

The uncertainty over the future of **Europe 1 Communications** seems to have been put to rest for the near-term following industry tycoon **Jean-Luc Lagardère's** decision to merge publishing giant **Hachette** with defence/telecommunications company **Matra**. **Lagardère** was forced to restructure his empire following the collapse of TV channel **La Cinq**.

Because **Matra** was in a healthy financial situation, **Lagardère** followed "friendly pressure" from bankers and

merged the two companies in order to avoid a possible loss of control. Instead of using a series of holding companies, **Lagardère** will keep only one, **MMB**, of which he and his family own about 10%. **MMB** will own 40% of the newly merged empire, which grosses over **Ffr52 billion** and employs over 500,000 people around the world.

Non-strategic assets will be sold to pay back part of **Hachette's** **Ffr1.9 billion** debt; but the merger ends for now rumours about the possible sale of the **Ffr2.2 billion** (sales) company **Europe 1 Com-**

munications, which operates radio networks **Europe 1** and **Europe 2**, among other media assets. **Hachette** owns 39.8% of **Europe 1 Communications**.

In the daily newspaper *Libération*, **Europe 1 Communications GM Jean-Pierre Ozannat** calls **Europe 1** "one of the jewels of **Hachette's** crown," saying that "selling it would mean suppressing one of **Hachette's** strengths." **Europe 1's** profits reached **Ffr76.2 million** last year.

Observers have been sceptical about the chances of success of such a "financial monopoly," as

the synergies between magazines, radio stations, telephones, missiles, cars and books don't seem so obvious. But it allows **Lagardère** to take from one area to finance another.

Lagardère will lose the majority of the company's capital with the new structure, but still retains control of the group. The **Ffr30 billion** (app. **US\$5.3 billion**) **Hachette** is believed to have lost over **Ffr3.5 billion** in **La Cinq**, and was also seriously indebted by a series of acquisitions in the US at the end of the '80s.

CSA Receive Bids For Auvergne-Limousin

The **CSA** has drawn up the list of candidates for frequencies in the region of **Auvergne-Limousin**.

Of 105 candidates, 104 were accepted as contenders, two withdrew and 78 will eventually receive one or more authorizations to broadcast. 22% will go to associative radio (Category A), of which 27% to stations with a religious vocation; 15% will go to local commercial stations (Category B); 23% will go to stations franchised or affiliated to a national network (Category C); 21% will go to national thematic stations (Category D); 19% will go to generalists stations (Category E).

All candidates have eight days to submit a technical dossier to the **CSA**, two weeks to sign a programming agreement, and two months to begin transmission. **DR**

Finland's Toivo Karki Dies 76

by Kari Helopaltio

Toivo Karki, one of the stalwarts of Finnish popular music for the past 50 years, died in Helsinki on April 30 at the age of 76.

During his long career Karki composed about 1,500 songs, including numerous local hits, music for some 50 local movies, plus many plays and musicals. He also had his own popular dance band and a daily job with **Fazer Music/Finnlevy** as head of domestic production.

Karki started his career in the early '30s as a musician playing piano and accordion with the popular **Ramblers Orchestra**.

His peak as a composer started in the late '40s and resulted in local hits such as *Liljankukka*, *Taysikuu*, *Siks oon ma suruinen*, *Rovaniemen markkinoilla*, *Kaksi vanhaa tukkijatkaa* and *Mummon kaappikello*. Up until the mid-'60s his main lyricist was **Reino Helismaa**.

In 1955 Karki was appointed head of domestic production at **Fazer Music/Finnlevy**, a post he held until 1977. In that capacity he helped to launch many local careers, including those of **Fredi Pasi Kaunisto**, **Markku Aro**, **Metro-Tyto**, **Eila Pellinen**, **Mario** and **Taisto Tammi**.



SECOND TIME'S A CHARMER — EHR SAF Radio City/Stockholm has struck gold again with its compilation series, "Radio City Hits No. 2" sold over 80,000 units, surpassing the first album, which has sold over 50,000 copies. The station compiles the album from songs based on the most-played songs on the station during the past couple of months. Pictured (l-r) are: DJ Jesse Wallin, station manager Martin Loogna and head of music Niklas Ehring.

Radio 1, Radio Oslo Launch Own Ad Sales Units

by Kai Roger Ottesen

Two of Oslo's leading private EHR stations, **Radio 1** and **Radio Oslo**, are taking their ad sales in-house on July 1.

Radio 1 has set up a new division called **Radio 1 Salg** to handle local advertising. Radio 1 Salg's ownership structure isn't clearly

defined yet, and no sales manager has been named.

National advertising will be handled by **Aria Media**. Formerly called **Salgsavdelingen**, it's currently the leader on the radio ad sales market and is owned 100% by **Norsk Radioutvikling** in Oslo. It also reps for several other radio stations in the country.

Radio 1 MD **Jon Morten Melhus** says the move was designed "to meet the competition from national TV station **TV2** and national radio station **P4**."

Thirty reps will sell ad time to Radio 1's customers—15 each in Radio 1 Salg and **Aria Media**. Radio 1's ad revenue for the first quarter in 1992 was Nkr3.5 million (app. US\$0.6 million) versus Nkr247,000.

Radio Oslo station manager **Truls Olsen** will oversee the unit.

Currently, turnover is minimal because the station doesn't have its own sales force, says Olsen. But within a year, he hopes that ad revenues will reach Nkr2-2.5 million. Radio Oslo will continue to use **Fram Radio Ad Agency** on a contract basis. Fram also sells advertising to other stations.

NEWS IN BRIEF

Teosto MD Kallio Retires

Finnish Copyright Bureau Teosto MD Pekka Kallio has announced his retirement as of January 1 1993, after holding his post for nearly 25 years.

Kallio came to Teosto from the Ministry of Education, where he worked as an assistant junior secretary.

"The last few years in the business have been marked by important changes in electric media," he says, pointing to the emergence of local independent radio, cable operations and satellite ventures.

"Back in 1968 our only real concern in electric media was **Oy Yleisradio Ab**, the parliamentary-controlled nationwide radio/TV operator. Nowadays much of the pressure comes from abroad and EC, though this also includes some negative progress." KH

Inner City Starts News Service

Inner City Broadcasting has set up its own news service **Inner City News**.

ICB MD **Patrik Itzel** says, "We have developed the service with the advent of commercial radio in mind. We are testing it out at the moment, so it is available free to stations." Already using ICN's news service are **East FM/Norrköping**, **City Radio/Gothenburg** and **SAF Radio City/Malmö**.

ICN currently broadcasts news from 5:00-17:00, using ISDN computer lines to transmit to other stations. From June the service will be extended until 23:00. It will be more widely available in January 1993 when ICN plans to transmit via satellite to other stations. Says Itzel, "We are also planning to offer smaller stations music programmes, which they can simply downlink and use when they please." MW

PolyGram Finland, Fazer Music End Licensing Deal On July 1

PolyGram Finland is set to assume control of all **PolyGram's** repertoire in the country beginning on July 1 after its licensing deal with **Fazer Music** ends.

Polydor and **Phonogram** will market the company's pop repertoire, while classical product will be handled by **PolyGram** labels **Deutsche Grammophon**, **Decca** and **Philips Classics**. The **Sonet** label, which **PolyGram** acquired last July, will remain a separate division.

Since that purchase, **PolyGram Finland** has controlled all **Sonet** repertoire in the country while **PolyGram** product has been licensed to **Fazer Music**. **PolyGram** had been with **Fazer** for 25 years. SW

SPAIN

International Stars Line Up For Spanish Summer

by Howell Llewellyn

Prince, **Elton John** and **Frank Sinatra** head an impressive list of international stars who will perform in Seville and Barcelona to show that the cultural programmes during the Olympics and Expo '92 are not a solely Spanish showcase.

Sinatra will sing for the first time in Barcelona's Bullring on June 3. Meanwhile, **Prince** and **Elton John** will appear on July 16 and 22, respectively, both at the 30,000-capacity Barcelona Football Club mini-stadium.

Liza Minnelli will give two concerts at Barcelona's Palau de la Musica Catalana on June 29-30,

while **Emmylou Harris** will appear on June 30 at the Teatra Alianza.

The Barcelona programme has not been finalized, but a special pre-Olympic concert entitled "United We Stand" is scheduled for May 29 at the mini-stadium starring, among others, **Gloria Estefan**, **Lisa Stansfield** and **Garth Brooks**. **Quincy Jones** will play two dates on July 6 and 14.

Several US blues giants are appearing between July 8-11 at the Barcelona Blues Festival, including **Buddy Guy/Yank Rachell**, **Koko Taylor/Honeyboy Edwards**, **B.B. King/Dr. Rosa**, **John Lee Hooker** and **Taj Mahal**.

Other stars appearing in Barcelona are **Little Village** (July 18) and **Tom Waits** (July 8-10). **Gerry Mulligan** will conduct another homage to **Miles Davis** on July 13, and from July 13-15 there is a series of "Charlie Parker Lives!" concerts with the **Dizzy Gillespie Band** and the **Elvin Jones Jazz Machine**.

Los 40 Highlights Changes In Two-Month Promo Campaign

by Anna Marie de la Fuente

Competition has begun heating up since May 4 when ratings leader EHR **Los 40 Principales** launched a two-month promotion campaign for its new music programming policy.

The campaign—backed by press, radio and TV ad campaigns—includes 4,800 top-line prizes including 40 Renault Clio cars, 40 stereo systems, 40 cameras and 40 mountain bikes. These will be awarded at random to listeners calling a computer-controlled telephone answering service. The topical slogan "Discover 1992" has been adopted to reflect **Los 40's** new policy and changes. The EHR net currently reaches an audience of 3,412,000.

Among the programming changes will be the introduction of a Saturday phone-in system allowing listeners to

vote on the next week's Top 40 playlist and late-night programmes presented from Monday-Friday by star disc jockeys **Joaquin Luqui** and **Julian Ruiz**. The programmes will feature concerts, spotlights on top international artists and leading European hits.

SER parent company **PRISA** is backing the new policy by including music awards in its prestigious **Premios Ondas** honours, normally granted to the radio, TV and film industries. Starting this year, the works of national and international artists will be voted by a jury of 25 music industry professionals. A total of 20 awards will be presented.

The annual DJ convention held between May 21-23 in the southern province of Cadiz will focus on the new policy. Coordinators and principal DJs from **Los 40's** 64 stations will come together to analyse and discuss the changes.

Onda Madrid Heralds Six-Month Festival

On April 28 Madrid pubcaster **Onda Madrid** broadcast the opening concert of the six-month music festival "Madrid, Comunidad del Rock."

A total of 18 concerts will take place in 12 areas of the capital. Onda Madrid PD **Jaime Barella** says the festival is the first of its kind and could become an annual event if this year goes well.

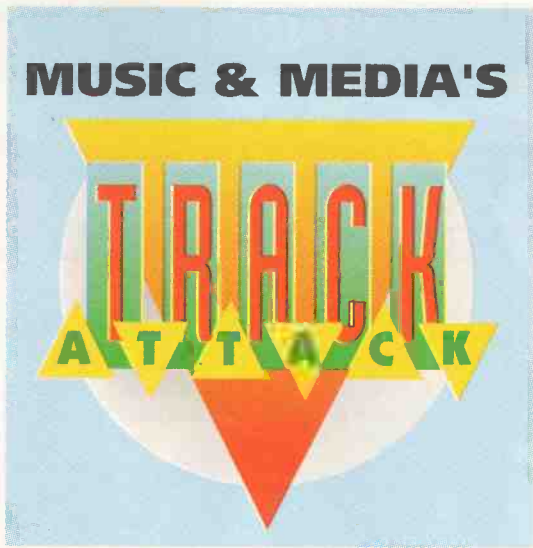
The four-hour inauguration concert featured renowned Madrid-based bands **Rosendo**, **Rico**, **Gabinete Caligari**, **La Frontera** and Argentine pop artist **Fito Páez**.

Other acts set to perform are **Duncan Dhu**, **Rosario Flores**, **Ketama**, **Los Elegantes**, **Complices**, **Los Ronaldos**, **Siniestro Total**, **La Trampa**, **Tam Tam Go**, **Los Rodriguez**, **Antonio Vega**, **Seguridad Social** and **Joaquin Sabina**. Onda Madrid is not scheduled to broadcast the other concerts.

Detailing the plans of the government-subsidized **Onda Madrid**, which now airs on two frequencies, Barella says, "We're aiming to segregate the two, converting one into a pop music station, while retaining the conventional news/talk programming on the other." Those changes are tentatively set for October.

Barella says relations with record companies have been smoothed over since the broadcast performance rights agreement was signed with performing rights association **AGEDI** in March. The association had issued an injunction calling for a block on record products to Spain's regional radio stations (M&M, Feb 22) because of delays in the signing of the agreement by **FORTA**, the ad hoc network formed by the regional radio and TV stations. AMdF

ARTIST



PROFILE

MEGA REEFER SCRATCH



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

MEGA REEFER SCRATCH "Ne quitte pas"; stay tuned for some really interesting music from France. Dance/rock crossovers definitely have the future, and three-piece **Mega Reefer Scratch** have everything to draw the attention of both dance addicts and roots rockers. Treat your listeners to what has to be the summer hit of 1992: *Monday Morning Countdown*. The smooth beats and female lead singer **Chipie's** enchanting voice evoke images of sunbathing on the beaches with the radio on. Margaritas and piña coladas will do the rest.

The song is taken from the *Honky Soul Times* album, released in January on **Squatt**, the label within the **Sony Music/France** group specialized in breaking new talent.

The album can roughly be divided into two: on the one-half is the funky **James Brown**-inspired dance side (*Bonto Partner*); the other consists of reggae tracks (*Demolition* and *1990*). Together, they make a wonderful seamless fit. Outside France, the album is out in the Benelux, Norway and Switzerland, while a US release is still pending.

Monday Morning Countdown is one of the most commercial track on the album. Squatt product manager Valérie Escanez plans to promote radio heavily with it. "The first single *Seven Card Stud* [remixes by **Chris Bangs (Galliano)**] was very well-received by media here, but it hardly got any airplay. With the new single, we're aiming all our power at EHR.

We're trying via radio to build up this act, which we think has great international potential."

The single is accompanied by a beautiful video—almost a short film—hot in Paris by **F.J. Ossang** (of "Le Trésor Des Iles Chiennes" fame).

A MUSIC & MEDIA ADVERTISING SUPPLEMENT



Antwerp's Radio Centraal Begins Airing Radio 3

by Marc Maes

Antwerp-based, private alternative music station **Radio Centraal** has announced that it will start retransmitting **BRTN Radio 3's** signal on a "comfortable frequency" in north Flanders.

The decision follows complaints of poor reception from listeners of the classical/cultural net **Radio 3** in the north of Flanders since the launch of **Radio Donna** (M&M, March 28) on the same frequency for the province of Antwerp.

The move is also aimed at highlighting the chaotic situation of Belgian media regulations, explains **Radio Centraal** board member **Peter Terrijn**. He says,

"If the government decides to withdraw the licence, it will be obvious where their priorities lie," pointing to the fact that in Antwerp most of the privates have illegally boosted their power, and even broadcast on pirate frequencies.

"We conducted research into what frequency would be best," he says. "We are capturing a very good signal as our hardware will be based at the De Singel cultural centre, which has a high quality antenna. The centre also helped us financially with the launch, on May 6."

Terrijn adds that since the launch of **Radio Donna**, **BRTN** has stopped transmitting **Radio 3** on its original frequency because

small radio sets have been unable to capture the signal from Brussels. Cable companies, however, have continued transmitting the **Radio 3** signal.

But, continues **Terrijn**, "The whole thing has to be seen as a reaction against **BRTN**. We simply don't understand why a state broadcaster, financed by tax payers' money, should start a commercial station like **Radio Donna**. **BRTN's** priorities are now focussed on commercial radio instead of the cultural/information role a state broadcaster should play."

Although **Terrijn** wants to continue transmitting until **BRTN** resumes a "comfortable broadcast" of **Radio 3**, the **Flemish Media Council** is investigating the matter. **Flemish Cultural minister Hugo Weckx** says that one of the sanctions could be the withdrawal of **Radio Centraal's** licence. **BRTN Radio Director Piet Van Roe** says **BRTN** has a new frequency ready for **Radio 3**, but that they are waiting for the international approval of the frequency by the co-ordination committee.

Radio 2 Adds Regional Programmes

Belgian pubcaster **BRTN's** five stations in Antwerp, Brabant, Limburg, East and West Flanders added two hours of regional programming to the existing regional slots between 12.00-13.00 and 17.00-18.00.

The new programming, which debuted May 4 and replaced the 06.00-08.00 blocks on **Radio 2**, includes a wide range of music and regional and international news. Says **Radio 2** producer **Paul de Meulder**, "We plan to air some 26 records in two hour. We will include at least 20% Flemish repertoire, and 50% EHR, all in the typical **Radio 2** style."

Although the two extra hours will contain ads, radio ad sales agency **VAR** spokesperson **Paul Driessen** says **Radio 2** will not include regional ads since insiders at private stations feared that this would endanger their revenues.

MM



TEA TIME — **BRTN's Radio 2** team toasted their listeners prior to coming on-air on May 4. Pictured (back, l-r) are: producer **Paul de Meulder**, producer **Hilde Dewindt**, show host **Alexander Potvin**; (left) assistant producers **Anja Daems** and **Albrecht Wauters**.

BMG Ariola Belgium, Kinopolis Form Soundtrack Venture

The **Kinopolis Group**, which comprises 71 film theatres and multiplexes in six major Belgian cities, has signed a three-year deal with **BMG Ariola Belgium**.

BMG will be the exclusive supplier of all background and intermission music played in **Kinopolis** theatres. In return, **BMG** will receive shop windows in **Kinopolis** outlets to promote the company's film repertoire.

Says **BMG Ariola** marketing manager

Stef Cockmartin, "Film scores are very popular, and labels such as **RCA** and **MCA** have a strong catalogue in both recent and classic filmscores, from 'Silence of the Lambs' to 'Citizen Kane.' We plan to add two new releases to the existing 800-title catalogue, and shop windows could also become instrumental in promoting other product towards a target audience."

Kinopolis press officer **Christian**

Nolens says the group wants to link several products with the quality image of **Kinopolis**. He adds, "We are preparing to release a series of filmscore CDs with **BMG**. We have scheduled at least six CDs entitled 'Kinopolis Presents The Best Of Film Music' to be released in September. Volume 1 will be out before summer, however, in time for the **Diamond Film Experience** event planned for July."

MM

Radio Italia SMI, RAI's Radio Verde Boost Domestic Acts With Summer Contest

by David Stansfield

Domestic talent is set for a major summer boost with the introduction of competitions involving private national-music-only network **Radio Italia Solo Music Italiana** and pubcaster **Radio Verde RAI**.

Radio Italia S.M.I. is backing **Disco Per L'Estate**—a contest organized by the **Publispei** entertainment organization headed by **Carlo Bixio** and **Marco Ravera**. **Publispei**, which co-organized this year's **San Remo Song Contest** alongside **Adriano Aragozzini**, had staged **Disco Per L'Estate** in the past, but according to **Radio Italia S.M.I. GM Filippo Broglia**, it had lost most of its major impact. "It was all done with **RAI**

in the past, but **Publispei** requested that we now get involved," he says. "Twenty-four artists are taking part in the competition, each with a song from their latest album. Daily airplay is being given to each contestant and three listeners will be chosen to select their own top ten live on air each day. We are also linking up live with 120 discotheques to collect votes."

The 10 most popular contestants will appear at the **St. Vincent Festival** from June 23-25, organized by **Publispei** and screened live on lead pubcaster channel **RAI Uno**. Six star guests, including **Luca Carboni (RCA)**, **Mango (Fonit Cetra)** and **Roberto Vecchioni (EMI)**, will also attend. Comments **Broglia**, "This project is important for Italian music. Wide exposure is being given on radio, TV and in discotheques. Votes are being cast by the public and it is they who keep the music industry alive."

Il Canzoniere Dell'Estate, the

contest involving **Radio Verde RAI**, will also be screened by **RAI Uno**. Sixteen major artists and 16 newcomers will compete in their own sections. The finals will be aired over three nights in July.

RAI Uno will also screen "Il Canzoniere Dell'Anno" on May 30, an event which will decide the best act or artist of the year. All contenders have won major competitions between September 1991 and this month they include **Tazenda (Visa)**, **Paola Turci (IT/BMG)**, **Marco Masini (Dischi Ricordi)**, **Gino Paoli (WEA)**, **Mietta (Fonit Cetra)**, **Paolo Vallesi (Polygram)**, **Luca Barbarossa (Sony)** and **Aleandro Baldi with Francesca Alotta (Dischi Ricordi)**. A jury of journalists will decide the winner.

Radio Verde RAI is presenting three daily features devoted to artists taking part in the competitions. **Radio** executive **Dino Basili** is very pleased with the project, saying, "Events like these stimulate musical creativity."

Vicino Returns, Promotes Amerio, Papa Winnie

Michele Vicino, who resigned suddenly as **Sony Music Publishing Italy GM** last November, has returned to the music industry as an independent producer/artist manager for two former **Sony** acts, newcomer **Daniilo Amerio** and reggae artist **Papa Winnie**.

Vicino, who worked in all sectors of the music industry before leaving **Sony**, is collaborating with Milan-based production and publishing company **N.T.M.**, which is responsible for the production of **Amerio's** debut album **Lato Latino**.

Amerio was previously signed to **Sony Music** both as an artist and songwriter. But according to **Vicino**, the artist decided to terminate the contract following the firm's decision not to enter him as a newcomer at this year's **San Remo Song Contest**. **Amerio** has written songs for major artists including **Anna Oxa** and **Fausto Leali**. Although **Sony** retains co-pub-

lishing rights to all his songs until the end of this year, **Vicino** has signed him to state-owned label **Fonit Cetra**.

Winnie, whose new 12-inch single **Roots And Culture** was produced by **N.T.M.**, will probably be licensed to **Fonit Cetra**. An album is being recorded for release later this year.

Vicino says his priority is to get a hit record as soon as possible. He believes radio airplay is

vital for success, saying, "It all depends on the artist, but with a newcomer like **Daniilo Amerio** it's important that **Fonit Cetra** secure powerplay on pubcaster **RAI**, plus the major private network stations. An artist such as **Papa Winnie** needs support mainly from the private sector. The

current boom in Italian music has created new promotional outlets, but you can't hope to break a local act or artist in Europe without getting airplay on stations in other territories from the outset." **DS**



Michele Vicino

POINT music

POINT Music, a partnership between Euphorbia Productions, Ltd. and Philips Classics Productions is dedicated to presenting the music of serious musicians whose work defies easy categorization. Composer Philip Glass' vision and encounters with other composers lie at the heart of POINT music. Says Glass, "POINT Music is a practical way to recognize some of the many composers dedicating themselves to a wide variety of musical forms."

PHILIP GLASS - THE MAN BEHIND POINT MUSIC



UAKTI's "MAPA" is an unusual amalgamation of traditional Brazilian music and modern jazz influences
432 965-2



JOHN MORAN'S "THE MANSON FAMILY": an impressionistic and disturbing portrait of Charles Manson's macabre reign of terror
432 967-2



PHILIP GLASS and FODAY MUSA SUSO'S "THE SCREENS": written for Jean Genet's last stage work and combining, like the play, Western and African traditions.
432 966-2

— m o v i n g m u s i c f o r w a r d —

Naxos Finds Success With Budget CDs

by Terry Berne

The field of budget CDs is becoming more and more crowded. All the major classical labels have their budget lines, and many new independents have introduced low price series, with the range of

One of the pioneers of high quality releases at reduced prices is Naxos, the successful budget line founded in 1987 by Klaus Heymann.

Started in Hong Kong as an offshoot of H.N.H. International, the largest independent record distributor in Asia, Naxos was originally conceived to service the Far Eastern market where a tremendous demand for low price CDs existed. According to Heymann, that idea soon changed. "The day after we launched the label the phone started ringing with calls from all over the world." Naxos decided to expand.

The company already gained experience in the classical realm with its full price label Marco Polo, founded in 1981 and specializing in world premier recordings of the romantic and post-romantic eras. As owner of these two labels, H.N.H. is one of the largest producers of classical music in the world, issuing some 200 CDs a

year between the two labels. Naxos alone already has over 400 releases, with 100 more in the pipeline.

"Our intention is to build a budget catalogue that rivals those of the major labels," explains Heymann. "To this end the label concentrates on the standard classical repertoire. I believe we are making a major contribution to the expansion of the classical market. With prices typically 30 to 40% of full price CDs, people are more willing to try something new. And with such a large catalogue, there is usually a Naxos alternative to full price recordings."

Recordings were originally made in Czechoslovakia, Hungary and Poland—countries where H.N.H. had distribution contacts. But recording activities diversified as the label expanded, and now include Belgium (with the National Radio Orchestra, London (with both the Royal and the BBC Philharmonic Orchestras) and Ireland (with the National Symphony).

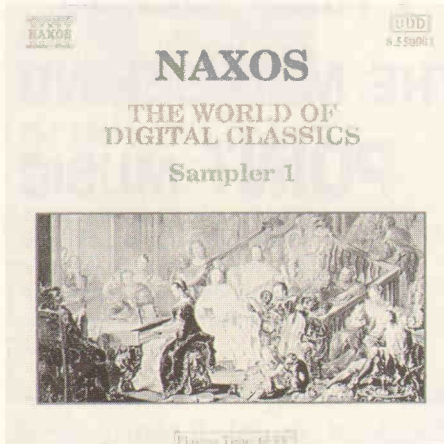
How do they manage to keep costs low enough to remain a budget label? Heymann identifies four areas where costs are minimized. "First, production costs are low

because we use mostly in-house producers who enter the studio with just the artists and sound engineers. Second, we use less well-known artists and pay relatively modest fees. Third, we don't spend an enormous amount of money promoting our artists. Last, and perhaps most important, we only record each work once. If it's good we won't record it again. The duplication of recordings is what actually costs the majors the most money, in my opinion. They often delete a better recording to make room for an inferior new one. There are vaults filled with deleted material."

No single release is given special marketing efforts. All artists are treated equally, though the few major house artists are given tour support. Radio is a priority, with several hundred samples of new releases sent to stations all over the world.

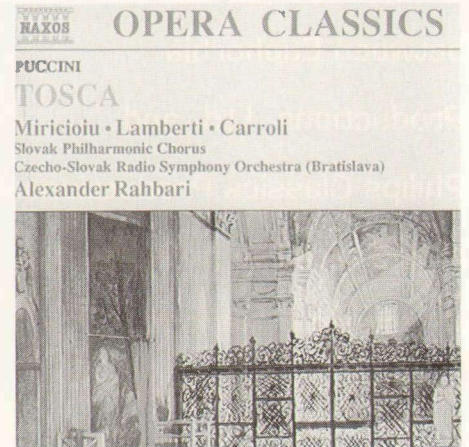
All CDs are pressed at plants in Germany. Distribution is han-

dled by specialized classical distributors. "It's very important," declares Heymann, "that our product is handled by people who understand what it is they are selling. In Japan and the US we distribute through our own companies."



A sampler released by Naxos.

product as well as the quality widely varying from label to label. The majority of releases on these labels are catalogue material recorded before the era of digital technology. An increasing number, however, are of a quality comparable to full-price issues.



A recent release from Naxos.

STATION REPORTS

BBC WORLD SERVICE/London
John Tusa - Music Director
 Haydn - La Petite Bande/Kuijken
 Symphonies No. 88, 89, 92 [Virgin]
 Beethoven - Zoltan Kocsis
 Piano Sonatas Op. 2, 13 [Philips]
 Ravel/Williams - Britten Quartet
 Quartets [EMI]
 Simpson - Desford Colliery/Watson
 Music For Brass Band [Hyperion]
 Elgar - BBC Symphony Orch./Davis
 Symphony No. 1/Marches [Teldec]
 Elgar - BBC Symphony Orch./Davis
 Cockaigne Overture [Teldec]
 Delius - Royal Liverpool Phil./Mackerras
 Paris/Cello Concerto [EMI]
 Williams - Philharmonic Orch./Slatkin
 Symphonies No. 5, 6 [RCA]
 Richard Strauss - Price/Troyanos/Solti
 Ariadne Auf Naxos [Decca]
 Richard Strauss - Behrens/Domingo/Solti
 Die Frau Ohne Schatten [Decca]

SDR 52 KULTUR/Stuttgart
Peter Stieber - Producer
 Various - Wiener Philharmoniker
 Neujahrskonzert 1992 [Sony]
 Rameau - Arita/Kuijken/Wakamatsu
 Pieces de Clavecin [Denon]
 Rossini/Meyerbeer - Thomas Hampson
 Lieder [EMI]
 Gluck/Mozart/Donizetti - Kowalski
 Arias [Capriccio]
 Eisler - Rundfunk-Sinfonie, chor/Pommer
 Deutsche Sinfonie [Vivendi]
 Scriabin - Pogorelich
 Klaviersonate No. 2 [DGG]
 Haydn - Pogorelich
 Klaviersonate As-dur [DGG]

SWF 52 KULTUR/Baden-Baden
Anette Sidhu - Producer
 Verdi - NBC Orchestra/Toscanini
 La Traviata [RCA]
 Verdi - NBC Orchestra/Toscanini
 Otello [RCA]
 Svendsen - Oslo Philharmonic/Jansons
 Sinfonien No. 1, 2 [EMI]
 Sarband - Ensemble Sarband
 Music Of The Emperors [Jaro]
 Ivanoff - Vox
 From Spain To Spain [Erdenklang]

KLASSIK RADIO/Hamburg
Joachim Salan - Producer
 Wieniawski/Sarasate - London Sym.Orch./Foster
 Violin Concertos, Zigeunerweisen [DG]
 Beethoven - New York Phil./Bernstein
 Symphony No. 5 [Sony]
 Händel - Petri/Jarrett
 Recorder Sonatas [RCA/BMG]
 Tippett - Scottish Chamber Orch./Tippett
 Various [Virgin]
 Goldmark/Komgold - Pittsburg Symp.Orch./Perman
 Violin Concertos [EMI]
 Lennon/McCartney - John Bayless
 Bach On Abbey Road [Pro Arte]

RADIO NEPTUNE/Brest
Jean Le Corvoisier - Prog. Dir.
 Schubert - Fassbaender
 Schwanengesang [DGG]
 Stravinsky - Boulez
 Le Rossignol [Erato]
 Beethoven - Abbado
 Beethoven In Berlin [DGG]
 Various - Ferrier
 Kathleen Ferrier Edition [Decca]
 Shostakovich - Fitzwilliam Quartet
 String Quartets [Decca]
 Mozart - Rubinstein/Guarneri
 Piano Quartets [RCA]

Brahms - Weingarter
 4 Symphonien [EMI]
Liszt - Earl Wild
 The Demonic Liszt [Vanguard]

CONCERT RADIO/Amsterdam
Wouter Spijker - Programmer
Eric Bleys - Programmer
 Mozart - Orch.Anima Eterna/Immerseel
 Piano Concerto No. 26 [Channel]
Bach - Richter
 Well Tempered Clavier II [RCA]
Schonberg - Birmingham Symphony/Rattle
 Fünf Orchesterstücke [EMI]
Liszt - Horowitz
 Sonata in B [RCA]
Mozart - Gardiner/Johnson
 Idomeno [Archiv]
Mahler - Concertgebouw/Chailly
 Symphony No. 6 [Decca]
Schubert - Cooper
 Piano Sonata in A [Oltavo]
Dvorak - Takacs Quartet
 5 Bagatelles [Decca]
Mozart - Perahia/Lupu
 Concerto For 2 Pianos [Sony]
Richard Strauss - Ormandy
 Till Ehlenspiegels... [BMG]

NRK MUSIKK RADIO/Oslo
Cecilie Dahm - Producer
 Tchaikovsky - Norske Kammerork.
 Serenade For Strykere [Simax]
Lalo - Monte Carlo Philharmonic
 Cellokonsert i D-dur [Lyrix]
Telemann - Camarate Köln
 Blokkfloytekonsert [Harmonia Mundi]
Faure/Messager - Herreweghe
 Messe For Fiskerne [Harmonia Mundi]
Mendelssohn - London Festival Orch.
 Symphony No. 9 [Hyperion]
Ravel - Abbado
 Alborada Del Gracioso [DGG]

Schumann - Blochwitz/Jansen
 Liederkreis [EMI]
Wieniawski - Shaham/London Symphony
 Violin Concert No. 2 [DGG]
Schubert - Kennedy/Tate
 Rondo For Violin & Strings [EMI]
Franck - Dutoit
 Symfoni i d-moll [Decca]

OPUS RADIO/Zurich
Christoph Hänggi - Producer
Various - Carrerras
 My Barcelona [Philips]
Rossini - Bartoli
 Heroines [London]
Elgar - Phiharmonik/Sinopoli
 Symphony No. 1 [DGG]
Various - Wiener Philharmoniker
 Neujahrskonzert 1992 [Sony]
Rameau - Leonhardt
 Les Paladins [Philips]
Various - Kathleen Battle
 At Carnegie Hall [DGG]
Various - Rimma Bobritskaia
 Russian Miniatures [Harmonia Mundi]
Various - Te Kenawa
 The Essential Kiri [Decca]
Various - Te Kenawa
 Sidetracks, The Jazz Album [Philips]

RSR-ESPACE 2/Geneva
Jean-Pierre Rousseau - Head Of Music Dept.
Martin - Chamber Orch.of Europe/Fischer
 Concerto For Seven Winds [DGG]
Honegger - Devoyon/Wallfisch/Ludwig-Quartet
 Chamber Music [Timpani]
Rodrigo - Ac. of St Martin In The Fields/Mariner
 Concierto De Aranjuez [Philips]
Ravel/Debussy - Detroit Symphony Orch./Paray
 Daphnis and Chloé, Boléro/Nocturnes [Mercury]
Various - Royal Phil.Orch./Beecham
 The Beecham Edition [EMI]

Fire and Passion

"Remember that name because he soon will be the toast of the violin world." (John von Rhein, Chicago Tribune, March 1991)



SINGLES

TORI AMOS

Crucify - east west **EHR/AC**
 PRODUCER: Davitt Sigerson
 The most commercial track on her sensational debut album *Little Earthquakes* is now available on single. It's a sparsely arranged piano ballad in the Kate Bush vein.

BOMB THE BASS

Keep Giving Me Love - Rhythm King **EHR/D**
 PRODUCER: Tim Simenon
 Featuring soul singer **Loretta Heywood** once more, Simenon and company reaffirm their status as dance innovators with commercial appeal. The single has the inevitable directness of Michael Cretu (from Enigma and Sandra fame) productions.

BUFFALO TOM

Tailights Fade - Situation Two/PIAS **R/A/EHR**
 PRODUCER: Paul Kolderie/Sean Slade/Bufalo Tom
 There is only a small step from Buffalo Bill to Buffalo Tom. The guitar-driven pop trio combine the pop sensibilities of Neil Young with a hunger for adventures like wanted men in the old west.

NATHALIE COLE

The Very Thought Of You - Elektra **AC/EHR**
 PRODUCER: Andre Fischer
 Another classic torch song taken from the Grammy-awarded *Unforgettable With Love* album and ready for AC outlets.

ELEVEN



Rainbow's End - Morgan Creek/Polydor **EHR/AC**
 PRODUCER: E.T. Thorngren/Eleven
 Ex-**Red Hot Chili Peppers** sticksman **Jack Irons** now hits the drums for a pop band. The melody won't escape your mind for weeks to come. It's as exciting as Bowie backed by the Beatles.

GITANO BOYS

Anna Maria - ARS/CNR/Sony **EHR/AC**
 PRODUCER: Trygone
 Like father, like son. Here you have the sons of the Gipsy Kings, providing a similar flamenco-flavoured pop. The difference is made by the modern dance beats underneath. Stay tuned for the album *Ritmo De Hoy*.

SOPHIE B. HAWKINS

Damn I Wish I Was Your Lover - Columbia **EHR/AC**
 PRODUCER: R. Chertoff, R. Schuckett
 This is one of the fastest climbers in the **Billboard Hot 100 Singles**. Listen to the extremely strong chorus to this pop song.

and you'll understand why. **EHR**, jump on it!

THE HOUSE OF LOVE

Feel - Fontana **A/EHR**
 PRODUCER: Warne Livesey
 UK's most underrated band never gives up. These neo psychedelia sounds are something you might expect when accompanying the Simple Minds in paying a visit to Syd Barrett (ex-Pink Floyd). But why take that trouble when you got it all here?

LONDONBEAT

You Bring On The Sun - Anxious/RCA **EHR/AC**
 PRODUCER: Martyn Phillips
 As if time stood still, here is vintage Londonbeat, delivering their soulful pop with those heavenly vocals and the trademark twangy guitar in the background. This will exactly fulfil the public's demand. Says **NOS/Hilversum** producer **Tom Blomberg**, "It's a nice up-tempo song, very accessible and also recognizable. It sounds a bit like *I've Been Thinking About You*. It also has an optimistic air to it. All of this makes it a very easy-to-programme record."

THE GIRLS

Living On The Moon - Air Music (EP) (Sweden)
 PRODUCER: Rolf Alex
 Beatle-mania is quite incurable in Scandinavia, so it seems. Beagle and Stonecake are prime exponents, but don't overlook these boys. This catchy tune is spiced with a Hammond organ played full blast. Contact tel: (+46) 8.663 0720; fax: 8.663 9235.

BLUE BLOT

Where Do We Go - Ariola **R/AC/EHR**
 PRODUCER: Marty Townsend
 An American in Belgium. **Luke Walter Jr.** specializes in a highly digestive R&B style, proving that blood looks good in blue. His lazy vocals are not unlike Tony Joe White. The horns give his music a latter-day Stax soul touch, which makes him interesting for those programmers tuned into Robert Cray. The opening track *I Never Can Tell About You* is incredibly groovy and swampy stuff. *Pretty Good* is as funky as Lou Rawls' outings.

EYE & I

Eye & I - Epic **EHR/D/R**
 PRODUCER: John Porter
 If the admission board of the so-called "Black Rock Coalition" is still looking for new members, it should take this band into consideration. But be advised, their eyes are far more focused on melody than on grooves. With the varied set, their future looks very bright, giving them a fair chance to reach several target groups. Tracks such as *Can't Live With You* and *Venus In Furs* put them halfway between

CLAIRE MARTIN

The Waiting Game - Linn (LP)
 PRODUCER: Elliott Meadow
 This lady goes back to the roots of jazz in a way comparable to Harry Connick Jr. *The Key To Your Ferrari* is her rendition of the humorous **Thomas Dolby** song. Contact **Jane H.A. Chalmers** at tel: (+44) 41.644 5111; fax: 41.644 4262.



the pure pop à la Belinda Carlisle and the alternative sounds of Siouxsie & The Banshees. *Don't Just Say Peace* is the perfect dance/rock crossover, while the Randy Crawford-moulded ballad *Virgin Heart* is the unexpected ace for the AC format.

KHALED

Khaled - Barclay **W/D/EHR**
 PRODUCER: Don Was/Michael Brooks
 Thanks to the involvement of currently most-sought-after producer Don Was, Algerian "Rai" music is ripe for acceptance by the masses. The single *Didi* was a "Track Attack" CD-insert recently enclosed with M&M and is on the A-list of **Hit FM Noordzee/Hasselt**. Says programmer "**D**" **van Duffel**, "This is a really trendy record, especially in our town. Our listeners are very open minded for new things. On top of that it's a perfect summer song." The album contains even more beauties. In fact, it's probably one of the few world music records that listens like a regular "Greatest Hits" album. The accordion-dominated track *Wahrane* and the dub reggae-inspired tune *Ragda* are the sunbeams that brighten up the days on a multitude of formats. Destined to be an all-time classic album.

ARTHUR LEE & LOVE

Arthur Lee & Love - New Rose **R/EHR/A**
 PRODUCER: Arthur Lee/Mark Linn
 After a rather long absence from the recording front, it's good to see and hear that top psychedelic-era composer/guitarist Arthur Lee is back with all his skills intact. This album can be considered a true companion to classics such as *Forever Changes* and *Da Capo*. Especially noteworthy are the mid-tempo rocker *Somebody's Watchin' You*, which could become standard material on album rock radio, and the slow blues *Passing By*, reminiscent of Jimi Hendrix' *Voodoo Chile*.

KIM WILDE

Love Is... - MCA **EHR/AC**
 PRODUCER: Rick Nowels/Kim Wilde/Ricki Wilde
 Her fifth album for MCA, the follow-up to 1990's *Love Moves*, is a well-balanced and accessible set of crystal-clear pop, full of future hit singles. Tailor-made for radio, tracks like *Who Do You Think You Are*, *Million Miles Away* and *A Miracle's Coming* are likely to heaten up the European airwaves this summer. The album's first single, *Love Is Holy*, is already off to a flying start on the **EHR Top 40** chart and is currently at number 13. Expect more "Wilde" action to come.

Upcoming Album Releases

Artist	Title	Label	Producer
Greg Alexander	<i>Intoxification</i>	Epic	Rick Nowels/Greg Alexander
Asia Classics	<i>Dance Rajah Dance</i>	Luaka Bop	Various
Máire Brennan	<i>Máire</i>	RCA	Calum Malcolm/Donald Lunny
Jerry Burns	<i>Jerry Burns</i>	Columbia	Stephen Hague/Bobby Henry/Jerry Burns
Carmel	<i>Good News</i>	east west	Not listed
Chyp-Notic	<i>I Can't Get Enough</i>	Coconut/Ariola	Cherayne Jamski
Holger Czukay	<i>Full Circle</i>	Virgin	Holger Czukay
Del Amitri	<i>Change Everything</i>	A&M	Gil Norton
The Family Cat	<i>Furthest From The Sun</i>	Dedicated/RCA	Guy Fixen/Family Cat
The Isley Brothers	<i>Tracks Of Life</i>	Warner Brothers	Angela Winbush
Al Jarreau	<i>Heaven & Earth</i>	WEA	Narada Michael Walden
Jazzy Mel	<i>Que Pasa?</i>	ARS	Knock Out
Ephaim Lewis	<i>Skin</i>	Elektra	Not listed
Little Caesar	<i>Influence</i>	Geffen	Howard Benson
Wynton Marsalis	<i>Blue Interlude</i>	Columbia	Steve Epstein
John McVie	<i>John McVie Got A Band...</i>	Warner Brothers	Not listed
Mellowe Man Ace	<i>The Brother With Two Tongues</i>	Capitol	Morey Alexander/Mellow Man Ace
Youssou N'Dour	<i>Eyes Open</i>	Columbia	Youssou N'Dour
Alexander O'Neal	<i>The Greatest Hits Of...</i>	Epic	Various
The Origin	<i>Bend</i>	E'G	Jeffrey Wood
OST	<i>Class Act</i>	Warner Brothers	Various
Wilson Phillips	<i>Shadows And Light</i>	SBK	Glen Ballard
Courtney Pine	<i>Closer To Home (Remix)</i>	Island	Not listed
Queen	<i>Live At Wembley '86</i>	EMI	Not listed
Steelheart	<i>Tangled In Reins</i>	MCA	Tom Werman/Mike Matijevic
T99	<i>Smiling Of Chaos</i>	Columbia	T99
TNT	<i>Realize Fantasy</i>	Atlantic	Ric Wake
Tora Tora	<i>Wild America</i>	A&M	Arthur Payson
Traffic	<i>Smiling Faces</i>	Island	Not listed
Kim Wilde	<i>Love Is...</i>	MCA	Rick Nowels/Kim Wilde/Ricki Wilde
Yo Yo	<i>The Good Pearl</i>	Atlantic	Ice Cube

European album releases for the period of May 18 - June 1. Please send your information to Robbert Tilli before May 21 for inclusion in the next release schedule (issue 23). Fax (+31) 20.669 1951.

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.

& MUSIC MEDIA

It can be safely said that no other station exists in the world like BBC Radio 1. Music & Media is proud to share this silver anniversary salute to one of the cornerstones of modern broadcasting.

Europe's Music Radio Newsweekly . Volume 9 . Issue 21 . May 23, 1992 . BBC Radio 1 Special

BBC RADIO



From its public service commitment to its expansive musical horizons, Radio 1 has always put its listeners first, with a dedication to service and integrity that serves as a role model to which we can all aspire. Long live Radio 1!

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RADIO 1 RESPONDS TO LISTENERS' NEEDS

Actions Speak Louder Than Words

One of BBC Radio 1's more integral roles as a public service broadcaster is helping young people understand social issues that affect their future and how to cope with day-to-day living in the '90s. Chief producer of social action Chris Burns explains BBC's importance in playing the role of the informer and the influence these campaigns have had on the community.

The campaigns deal with a variety of social issues confronting listeners, such as dealing with financial problems, AIDS, drugs, unemployment and what to do after leaving school. Discussions over the topics that listeners are calling about are created without infringing on the caller's confidentiality.

Every year the network's speech and information department organizes at least six "social action" campaigns geared towards listeners' actual needs. Says Burns, "The content of a campaign is not determined by someone sitting in my office saying, 'Wouldn't it be a jolly good idea to do a campaign on this or that?' It is determined by calls that come into our help lines, through research, our meetings or by talking to people who work in social fields. We are not led by other people or organizations. We are proactive instead of reactive." The campaigns and help lines are funded by national charities, government offices and non-profit trusts. However, the "arm's length" relationship with these organizations guarantees Radio 1 complete editorial control.

Print support material is also mailed to callers using the help line. But again, anonymity is assured, as no records or mailing lists are kept. Material is also available when Radio 1 takes to the country's motorways for road shows.

Beyond The Waves

The BBC doesn't limit its projects to the airwaves, however. The network holds a series of public meetings across the country as part of "BBC Goes to Town." Explains Burns, "It gives the public an opportunity to talk about Radio 1 and what the station is doing or could do, while giving us insight on listener's concerns."

"Action Special," Radio 1's biggest annual effort dealing with issues such as education and job training, began in 1979 when rising unemployment became a major issue for young people. "That was our first campaign," says Burns, "but now people expect it every year."

Radio 1 strategically plans the projects, limiting the number of on-air campaigns so the impact of any one scheme is not softened and that listeners aren't overwhelmed. Burns adds, "If you follow one immediately with another, your audience will have campaign overdose."

Radio 1 has broken new ground in the area of public service broadcasting. The British National AIDS help line was born as the direct result of "Play Safe,

AIDS And You," believed to be the first national media AIDS awareness project done by Radio 1 on December 9, 1986.

The station's AIDS project was initiated when concern grew from another Radio 1 campaign, "Drug Alert." "We became aware of the need for an AIDS campaign from 'Drug Alert,'" explains Burns, "when help line counsellors noticed that after telling callers that sharing needles endangered the drug user of contracting AIDS or the HIV virus, several callers asked, 'What's that?'" Within six weeks, research was completed, funding was secured and hundreds of people were being educated about AIDS.

When addressing sensitive issues such as AIDS and young suicide, BBC finds it crucial to use the right formula in getting the message across to the audience while making it acceptable at the same time.

"We don't preach a series of do's and don'ts; we present our listeners with the information and allow them to make their own decisions. The most effective way of getting the message across is using the stories and voices of ordinary young people relating their own experiences."

"Otherwise, people would not take us seriously," she says. "The issues we are dealing with are complex and sometimes frightening. You can't just have a simple message. We don't try to hoodwink people; we just present the information as it is. So people trust Radio 1. What we do is widely respected. For example, the **Department of Health** asked Radio 1 if it could use some of the text from its 'Drug Alert' booklets to place in its own booklet."

True Intentions

One of the greatest challenges ahead for Burns' department is a campaign coming up this year on sex and sexuality. "It is going to be a very difficult project to get right given the constraints of all the various legislation."

Burns dismisses as shallow any criticism that her department is a superficial attempt to justify Radio 1 as a public service broadcaster to the license fee payer. As tangible evidence, Burns points out that since 1979 five million booklets and leaflets have been distributed on request; over a million people have contacted the help lines. "These numbers show the need for what we are doing, but even more essential than that is the qualitative research done in terms of how people benefit from using our help lines."

Mike McGeever

Johnny Beerling Talks Shop On Radio 1

BBC RADIO



Radio 1's helmsman, controller, Johnny Beerling, will be marking his 35th anniversary with the corporation this October. Beerling, 53, joined the BBC as a technical operator in 1957 after cutting his teeth in the Royal Air Force broadcasting association, where he served as studio manager.

Beerling produced the very first programme, the **Tony Blackburn** show, for the network September 30, 1967. Three years later, he was appointed executive producer. In '71, he wrote and produced a major documentary series on the history of the **Beatles** called "The Beatles Story." Two years later Beerling conceived and launched the famous Radio 1 "Roadshow" which attracted over 500,000 people for the 54 live broadcasts aired over nine weeks each summer. After serving two years as head of programmes, he was named as Radio 1's controller in 1985.



Beerling is an active member of the **UK Radio Academy** and is chairman of the **BBC Radio Data System Steering Group**. His hobbies include music, fishing and photography, and he's also a motor racing enthusiast.

Music and Media talked with Johnny Beerling over a pint and a sandwich about the future of Radio 1, the station's role in society and its competition.

M&M: What is the common thread of public service running through the network?

JB: That would be our breadth and range. BBC could never just be a narrowcast service. We have a wide section of license payers with a wide selection of interests. We do so much more than any commercial station, whose common thread is getting the biggest audience.

But size is not what we are all about. We do different things—we have to. Yes, during the daytime we unashamedly appeal to those people who like the basic service of popular music. But for the rest of the time we do other things such as documentaries, social action campaigns and special music shows. It's all part of public service. We also encourage young British musicians to put their talent on a record that will reach a large audience.

M&M: As the great debate on the future of the BBC draws nearer over the renewal of its charter in 1996, do you foresee any changes within the network's infrastructure?

JB: We will have to prove that we are different. But there are still a large number of reasons why so many people [license payers] want us. That is the justification for our existence. There is little point in being different if you finish up with a minority audience. There is no point in doing social action broadcasting telling

people about AIDS, drugs, debts and so on if you haven't got a large proportion of the relevant people listening to you.

M&M: What is your strategy to compete with the national commercial franchises as well as the proposed large regional stations outside of London?

JB: I challenge the assumption that there will be a lot more stations out there this time around; more stations will come and more will fail. There's no doubt that INR2 [the national classic rock commercial station IMR] will be there. But we have an advantage—we were here first.

They're also-rans coming up behind. If you want to look at a parallel for that in Europe, take RTE in Ireland, the state broadcaster which was closely pursued by commercial station **Century Radio/Dublin**. Century tried to take on RTE **Radio 2** on its own ground and take its audience away, but failed. Century has shut itself down.

M&M: You sound very confident.

JB: I don't think you can sit back and be complacent and do nothing. We are expanding our spending on advertising and increasing promotions and the profile of the station through road shows. We are constantly thinking of new ways to tell the audience, 'We are here; we are different—try us and see.' That is why we have an advertising strategy and will hopefully continue to have one. We also invest a lot of money in prizes.

M&M: Besides the expansion of commercial radio and the charter debate, what are the challenges that lie ahead for you and Radio 1?

JB: It's not just radio competing against radio. There are more and more outlets, such as cinema, TV and cable. The number of people watching satellite TV is going up. There is more competition for people's leisure time. The number of listeners in certain age groups is declining because of shifts in demographics. The cake isn't getting any bigger but more slices are being cut from it. Those are the challenges we face.

M&M: Will Radio 1 lean towards narrowcasting more than broadcasting?

JB: No. It is incumbent on us from the provision of the license fee paid by everyone to provide different services for everyone. If you don't provide different services, then the license payer has every justification to say, 'I don't want to support this organization.'

M&M: How do you view the existing competition?

JB: I don't think their standards are terribly high. The great mistake is in thinking that **Capital Radio/London** is our competition. That's only London. And outside of London there isn't that much. The one appeal independent local radio has is that it is local. They can offer local travel and weather—things like that. But in terms of music, presenters and range of music, they can't touch us.

M&M: As part of public service, Radio 1 emphasizes its commitment to new music. But how does that really stack up against other programming priorities?

JB: We play new music at a time when the audience is available to listen to it. Our playlist is much broader-based than the competition; our analyses show 1200 different songs played over the course of a week, as opposed to most stations, which play about 400. There is no quota on how much new music is included in the playlist. And 5,000 hours a year is given over to bands in session.

M&M: In the past you have expressed regret over the emphasis Radio 1 placed on personalities. Has the station

lessened the emphasis on personalities and placed more on 'stationality'?

JB: It is important to get the DJs out and about to meet the people. There is no doubt a lot of our success depends on the strong personalities we have. When we go on the road with the DJs, it's to ensure people that we are not perceived as 'that station down in London.' When people show up to meet our DJs it's a reflection of attraction by the audience. Many see the DJ as a friend. Radio is personal, so you can't take personality away all together. But we have moved away from the 'Tony Blackburn' sort of joking. Most of that type have left the station; there are a few left in that mould. But, by and large, we have moved into a breed of younger, more articulate—dare I say it?—better-educated people. They are more informed. We have changed to people who care more about the music. And that enthusiasm for the music is noticed by the audience.

M&M: With the institution of the new ratings system that will survey the entire radio scene [RAJAR], will the bantering between BBC Radio and commercial radio cease?

JB: It will have to stop as far as arguing about sizes of audiences. Now we will all be measured by one common standard. I think that's marvelous. Right now we have two different sets of figures. That is partly because the same editorial areas aren't being measured.

M&M: How will Radio 1 use the RAJAR research as opposed to the way commercial radio uses the data ultimately for revenue?

JB: The best thing about the new system is the fact that it gives the regional breakdown. We can get ideas as to where we are doing strongly and where we need to do more promotion. Say, for example we lost a quarter of our audience in an area. I would see if we had not done something in that region that we should have.

M&M: What course is being plotted for BBC 1 for the next 25 years?

JB: We don't look that far ahead; the BBC charter is only until 1996. We survive for the moment and then see if the BBC wants to continue doing what it's doing. There is only a finite number of resources [licence fee money], and decisions will have to be made—hard decisions—about how much of the BBC can continue with the declining license fees. You have to remember that the licence fee is linked to a minus figure in relation to the retail price index.

In real terms, the total amount of money coming in to the BBC is declining. So somebody at the top has to make decisions about what he's going to do and where we are going to be based. It isn't just about licence fees. It is also about buying in independent production as well. As independent network radio grows, there will be a more thriving independent sector. We will take those at a cheap price if the editorial standards are right. This will reduce the number of people we have on staff. These are the big issues we face affecting the entire corporation.

M&M: In that case, do you foresee the day when BBC Radio 1 will take on selective advertising?

JB: It is not a prospect I would relish. Once you become led by advertising, your editorial decisions are changed. I'm not saying we couldn't do it, but I think we would distort the outside market enormously. If the BBC decided it wanted to go down that road, it would be because it isn't going to be funded by the licence fee anymore, and that would be a pity. If the BBC starts being funded by advertising, it will never be the same. Maybe the government will think the BBC has outlived its usefulness after 60 years. I don't think so.

Mike McGeever

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BBC Concerts: Motions & Emotions

BBC RADIO



Avoid overplanning, give the audience the impression they were there and establish a good rapport with the artists before the event. These are the key elements to successfully broadcasting a live concert according to a man with experience, Radio 1 concert producer Stuart Grundy.

Grundy describes a live concert broadcast as an eavesdropping exercise. "There is no point in broadcasting live events if you don't communicate that excitement of what a live event is all about," he says. "Otherwise, you might as well spend your time broadcasting perfect studio recorded music. You have to make people wish they were at the event. As a national broadcaster, these concerts give us the opportunity to do that for people all over Britain."

Grundy has found that he doesn't need much lead time when producing a concert. "The major need for lead time is to ensure that you will have the resources for a particular event. I've found quite often that the more lead time you have, the more chaotic the broadcast of the concert will be. Everybody tends to get very clever and when it comes to the broadcast, we have found people tend to overplan, which leads to more chaos than if we had underplanned."

In working with large, multi-artist concerts such as the **Freddie Mercury** tribute, Grundy says it's imperative that the broadcaster communicates with the right people.

"When you have a mega-event, the problems you experience are magnified simply because of the large number of egos you have to work with. And because these types of events are set up with a completely different infrastructure, you are less certain you will be talking to the band and their managers. I much rather prefer occasions when we deal with the management instead of

someone acting as an impresario setting the whole thing up." Another frustration associated with producing a live concert or broadcast, is impressing upon them that Radio 1 is not just another radio station. "We feel we have to go out of our way to explain to them what Radio 1 is a national station with a reputation that goes back 25 years for broadcasting major concerts, with a dedicated team of producers and sound mixers who spend a great deal of their lives mixing live music."

Risky Business

Grundy has learned that it's rare to be able to capture the same sense of excitement from a pre-recorded concert, as compared to mixing music live and sending it straight to the air waves. "What is interesting is that when we *do* have the opportunity to re-mix and re-broadcast the concert, it is very difficult on most occasions to improve the original live mix.



The Nelson Mandela 70th Birthday Tribute April 1990, which was sent live on BBC Radio 1 to an audience of over 8 million.

"But the excitement of airing a concert live in the true sense [Radio 1 doesn't use a delay] has its risks. The most obvious one being the utterance of four-letter words by an artist. One of the most notable instances was **Madonna's** engagement at Wembley Stadium last year when she said 'fuck' several dozen times in the course of a few minutes after being asked to 'tone it down' by the station's production team. Yes, we are taking risks, and our audience knows that. But it also adds to the excitement and spon-

taneity. Remember, it's rock 'n' roll we are dealing with."

Because Radio 1 is a public service broadcaster, it feels committed to promoting new bands and performers. "It is justifiable for the BBC to support live music in the form of rock and pop," says Grundy, "but not just the big names. That is one thing we want to avoid. We are anxious to support the burgeoning bands—the ones who are already beginning to make a lot of noise and a lot of publicity out of live performances." Radio 1 broadcast a week of concerts in April from Norwich, including 19 hours and covering 30 bands, most of which are not household names. "We should be supporting music, not mega-stars."

Doing It Right

To plan future live broadcasts, the station engages in extensive research besides the usual "head count." A panel might be recruited for qualitative surveys, or a reaction index could be commissioned. "We try to find out just how much people have enjoyed a particular event. We have the numbers that listen, but we also want to know what they got out of the broadcast."

Besides recommending to stay cool when problems arise during the broadcast of a live event, Grundy advises broadcasters contemplating such productions.

"Build up a relationship with the artist or band. You need to talk to the artist, and I don't mean to just interview them. They have to understand that this is actually being broadcast. We have been in situations where an artist was performing and didn't even realize they were being broadcast because their management hadn't bothered to tell them."

Despite all the hard work and necessary adjustments, concert production can often be a very rewarding experience. One of these experiences for Grundy was the **Live Aid** concert. "We were suddenly pitched into agreeing to broadcast something which was totally new to us," he recalls. "It was great for radio. It proved we could cover something as complex as that and do it well. But the emotion...I think we were all in tears. I remember when the doors at Wembley were opened and the thousands started pouring in. People were there for the music but at the same time contributing to something that was happening in another part of the world. And to think the night before, a colleague of mine asked me, 'Do you think anyone is going to listen?'"

Mike McGeever



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Musical Moments That Made History

BBC RADIO



Bob Dylan's basement tapes may have filled a double album. BBC Radio 1's would need slightly more vinyl.

The tape archive in the basement of Egton House, Radio 1's home for 22 years, contains about 7,000 individual "session" tapes. Each tape holds one song recorded in-session especially for a Radio 1 programme in a BBC studio. A band normally has got down four numbers to make up a session, totalling 15-20 minutes of original material. It all adds up to 1,740 complete, preserved, unique recordings by pop legends, totalling at least 430 hours of historic music.

But that's not even half of it. There have been about 8,000 sessions recorded for Radio 1's evening and specialist music shows over the past 25 years. Archivist **Phil Lawton** estimates that at least 1,750 of these still exist. They are technically in "current use," kept by show producers in their own offices either for future repeat broadcast or because they are personal favourites.

Many tapes, particularly from the '70s, have definitely been destroyed; a previous, less-enlightened regime at the BBC then judged blank tape to be a more valuable commodity than any pop music recorded on it. But an increasing number of early classic sessions, thought to be lost for years, are re-surfacing. Many, such as **Leonard Cohen's** only BBC radio session recording (July '68) are preserved on complete record-of-transmission tapes, made surreptitiously and stowed away safely by far-sighted engineers, producers and presenters. Other tapes, such as the last BBC recording by **Cream** in January '68, simply turn up in the back of cupboards all over the broadcasting house.

The fact that so many of these sessions survive is a miracle for one simple reason: they weren't supposed to. Part of the deal with the **Musicians' Union** that allowed the BBC to pre-record anything at all demanded that the resulting tapes be destroyed after a repeat and within six months. Also, these sessions were originally seen from the BBC's corporate point of view as a second-best option. The station would rather have filled airtime with records, which

needletime restrictions prevented.

But long before the launch of Radio 1, key BBC producers had recognized the uniqueness of the sessions. First was **Jimmy Grant**, a producer in the BBC's light entertainment department, who launched "Saturday Club" on the old "Light Programme" in 1958.

In 1963 Grant was joined by co-producer **Bernie Andrews**, who quickly acquired a reputation as a producer with whom new groups such as the **Beatles** and the **Rolling Stones** actually liked to work. Bernie risked his neck breaking the BBC rules by not writing in the studio location on the session contract. Only by his promising to keep the studio a secret would the groups agree to record for the BBC. Otherwise, they knew they would get mobbed by fans.

In 1964, Andrews was given his Thursday night show "Top Gear." The Beatles were in session on the first night and set a trend for the BBC's first hip hop show. When Radio 1 was launched in 1967, Andrews resurrected the then-defunct "Top Gear"; pop history was being made.

If nothing else, there are two periods in Radio 1 history that justify the sessions. From 1976 to 1981, **John Peel** and his producer **John Walters** captured almost every significant punk and new wave band before they had achieved fame or even had records out. The **Damned**, the **Stranglers**, **Generation X**, **Adverts**, **Boombtown Rats**, **Slits** and **Elvis Costello & The Attractions** all recorded classic sessions and were broadcast to millions at a time when both commercial radio and much of the record industry wouldn't touch them. It's a tradition that Peel continues to this day.

But the first truly astonishing period for Radio 1 sessions was "Top Gear" up to spring 1969, produced by Andrews and presented by **Pete Drummond**, **Tommy Vance** and others, but mostly Peel. With only a weekly, three-hour Sunday afternoon show, Andrews and Peel broadcasted 225 sessions in 18 months, of which 75 were

first British broadcasts. Those 75 scoops included everyone from that generation of pop and rock: **Led Zeppelin**, **Pink Floyd**, **Captain Beefheart**, **Traffic**, **T. Rex**, **Fleetwood Mac**, **Bonzo Dog Band**, **Fairport Convention**, **David Bowie**, **Jimi Hendrix**, the **Nice**, **Barclay James Harvest**, **Joe Cocker**, **Love Sculpture**, **Deep Purple**, **Caravan**, **Soft Machine**—the list goes on and on. Every one of them was broadcast before these acts were stars. It was the first time most of us had heard them.

On through "The Sounds Of The Seventies," the broadcasting exclusives continued. Early in 1972, **Roxy Music** recorded their first session for Peel—again, before they released a record—sneakily using the BBC's first stereo studio at the transcription service in **Shepherd's Bush**. By late that year, the trusty but outdated mono EMI tape machines and limited BBC mixing desks, scattered throughout theater studios around the west end like **The Playhouse** and 201 Piccadilly, were replaced with an eight-track stereo set-up in studio **Langham 1**. This converted drama studio in the **Langham Hotel** hosted many classics, including **Bob Marley and the Wailers'** first British recording for Peel in '73.

With the commercial release of hundreds of classic sessions since '86 on **Strange Fruit Records/UK** since 1986 through an arrangement with BBC Enterprises, this archive is appreciated around the world.

Besides the fact that new bands today are much more aware of the career opportunity that Radio 1 sessions offer and accept them as an integral part of the music scene, the sessions still work for radio listeners. They are a relatively cheap, fast way of offering listeners an exclusive

and still scoop the record industry. The **Farm's** first session? 1983. **Nirvana's**? 1989. Long may they continue. The only thing is, BBC will soon need an extra basement.

In *Session Tonight: 25 Years Of BBC Radio 1 Sessions* by **Ken Garner** is to be published by **BBC Books** in the UK in spring 1993. **Ken Garner**



BBC DJ Mark Goodier (2nd from left) with John Lidon and Public Image Ltd, after a live session on Goodier's show in March 1992.

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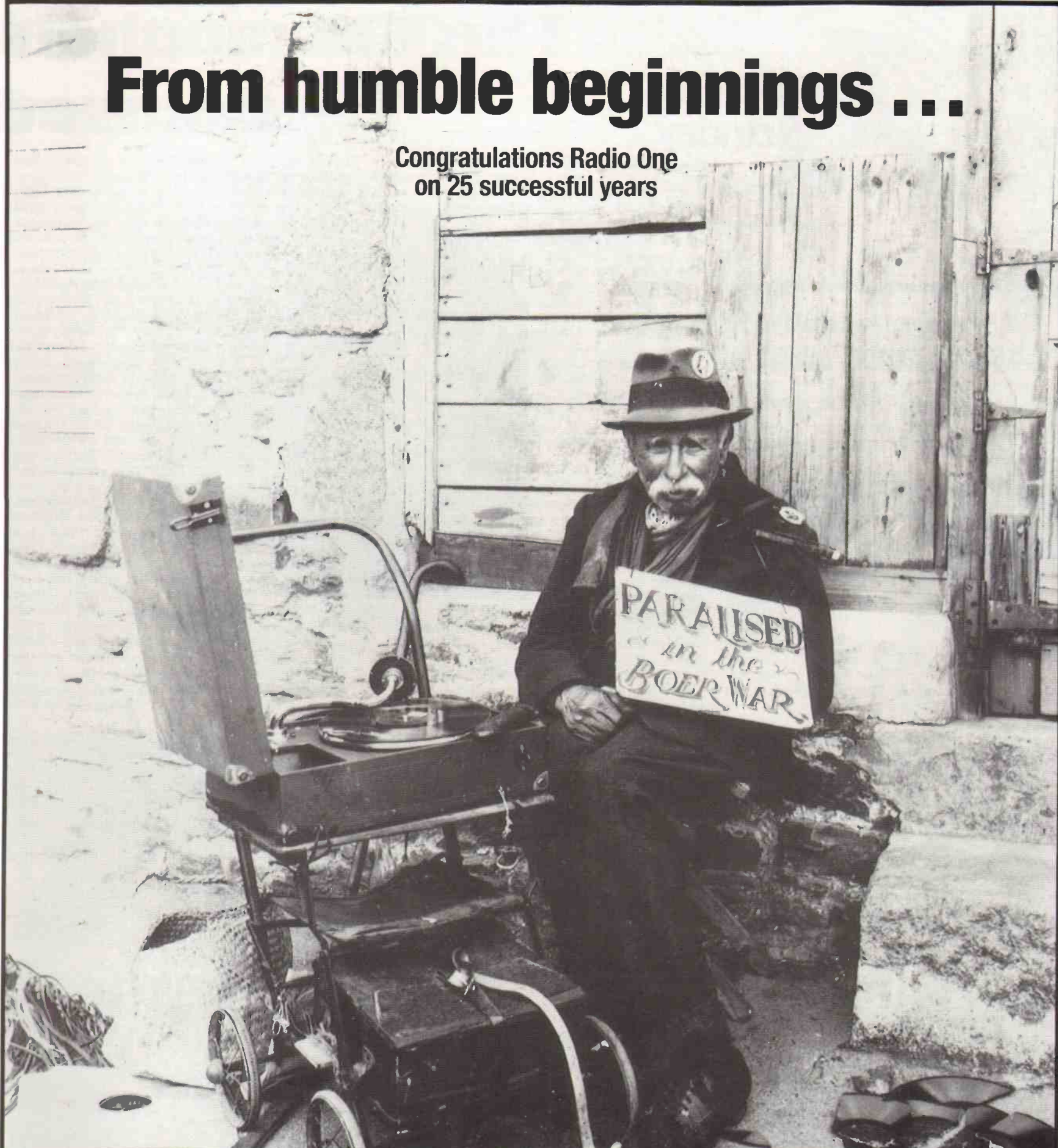
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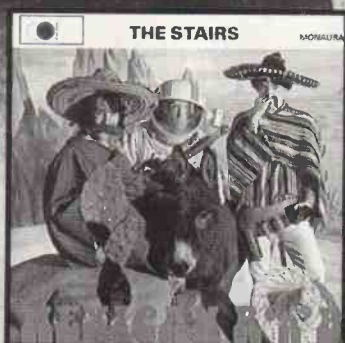
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From humble beginnings ...

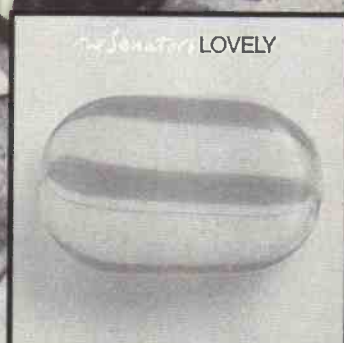
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The Gramophone Beloved

BBC's Gramophone Library, most likely the largest record library in the world, is a national treasure to which Radio 1 has access and regularly visits when putting together some of its specialist shows and programmes.

The entire collection, congregated over the past 60 years, boasts everything from a playable 78 rpm record—the size of a 50 pence coin which was made for Queen Mary's doll house—and wax cylinder recordings "pressed" near the end of the last century, never played and in mint condition.

The library, too large now to fit in one room, is housed throughout different floors in several large rooms, closets and vaults in BBC Broadcasting House, as well as in Radio 1's Egton House across the street, and contains 1.25 million recordings. That includes about 380,000 78s, 800,000 vinyl records, 90,000 CDs and 400 wax cylinders.

Founded in 1932, the library shelves are packed with every UK release from 1895 until 1975. "For all intents and purposes, it is reckoned we have the most complete collection of UK records in the world," boasts head of BBC Recording Services Radio Dave Price.

When asked how much the square-meter-after-square-meter of recordings is worth in total, Price replies, "How many zeros have you got?" He claims it is almost impossible to put a monetary value on the library. "I sup-

pose about 5% of our collection is available now [and therefore could be priced]. But 95% of it is out of copyright, not available or deleted. The collection is worth nothing and yet it is worth millions." If he had to put a price on the library, he would estimate roughly about £25 million (US\$45 million). But if it had to be replaced, Price claims that amount would never cover it.

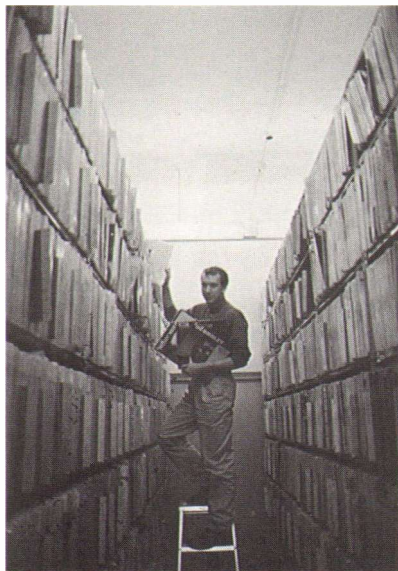
The person ultimately responsible for what seems like endless rows of shelves in the bowels of the BBC buildings is Michael White, only the fourth person to hold the post of librarian in the library's 60-year history.

White explains how he keeps track of the millions of recordings that he sometimes must locate in moment's notice. "We file everything by record company, but you have to have a pretty good idea what you are looking for. There are card catalogues giving title and artist which makes things easier." The entire inventory is now being catalogued to facilitate requests for recordings. The research will be able to find what he or she wants by using certain key words.

When asked if being the curator of the world's largest recording library is a daunting task, White replies, "To be honest there is too much else to do to find my job daunting. The fact that it is the largest library has never struck me."

Price's perspective on the library is a historical one. "I see it as a national treasure.

The UK record industry was the world's first and is generally regarded as one of the most vibrant in the world. And our collection is the only record of what it has done

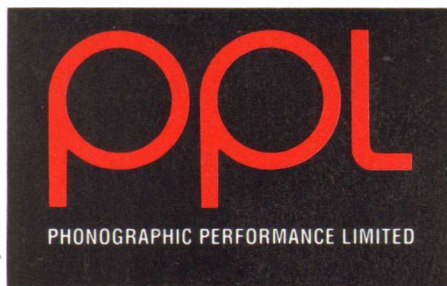


Librarian Michael White locates a record from the rows of recordings in the Gramophone library.

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Library: BBC's Treasure

BBC RADIO



since it started. The record company themselves don't have complete records of what they put out over the years. In fact, there have been a number of occasions when the library has been kind enough to allow major companies to have their records back so they could re-issue them after we bought them."

To catalogue a recording costs about £14 due to the intense cross-referencing and research that accompanies each one before it lands on a shelf. For example, the song is catalogued by composer, artist, artists whom have previously recorded the piece and why the song was recorded—to name just a few. "This information is vital to the research.

The price of cataloguing a recording includes the purchase price since most of the material is bought by the BBC and not received for free. What our catalogue has that others don't have is the input that has been put back into the index by the users. Over the years, particularly in the jazz areas, producers and presenters added what they learned about the records," says White.

Several indexes even include the take number on a session that was used for the recording. "For a jazz buff that's manna from heaven," says Price.

Surprisingly, White doesn't consider himself a "collector" per se. "It is quite important in a job like this not to be a collector. You can lose sight of the point of being here."

Price, however, claims to have a collection of a few thousand recordings—mostly blues—that he has gathered over the years as a producer for BBC Radio.

Requests from inside and outside the BBC come from people whom have lost a recording or damaged a disc, according to White. And the more requests one receives, the greater the chance for strange requests. Two of these calls that White has received in his year holding the post include a call from Princess Lillian of Sweden, who asked for a copy of Nat King Cole's *Unforgettable* which she said she couldn't get anywhere. Another request came for music by Mozart. Not unusual by itself, until the person requested a live recording done by the composer himself.

The library is not for public use for obvious reasons. But Price says the library staff often tries to steer the person looking for a recording in the right direction.

The library has an unbelievable turnover rate of 2,000 recordings a day. "A thousand go out, a thousand come



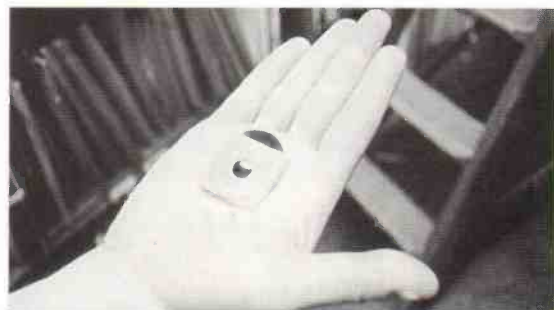
BBC employees search through the library's vast catalogue in search of a recording.

back," Price says. The bar-coded recordings are borrowed by BBC Local Station as well as network radio. Approximately 30% are lent out to London BBC stations while the rest go to stations across the UK.

Eventually most of the library will be available on CD as the library tries to build up its back catalogue. "We are under pressure to try and do that," says Price. "However, funding is being squeezed from all sides of the BBC."

In an effort to maintain the library's status as the "biggest and best," White leaves the basements of the BBC and travels across Europe to replace material that is not readily available in the UK. "It has to maintain its historical significance, states White. "It's a national treasure."

Mike McGeever



The BBC's smallest record fits in the palm your hand. It was made especially for Queen Mary's dollhouse and really plays on a miniature 78 RPM phonograph.

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Landmark Recordings

Over the past quarter of a century, music broadcasting on Radio 1 have had personal significance to millions of listeners. Whether it was a song that helped pioneer new avenues in rock n' roll or a track that brought back memories of a first love, everyone has a certain tune that is special, for whatever reason. Music & Media asked some of Radio 1's producers, past and present, what their 'landmark' record is and why.

Ric Blaxill,
producer of the "Breakfast Show"

Seven Seas Of Rhye by Queen

"Hearing that record for the first time was like having my musical door unlocked. I was 12 at the time and had always enjoyed music. But this song put music to the front of my life. It was the first record I ever played air guitar to."

Cathal O'Doherty,
executive producer/promotions



Blue by Joni Mitchell

"It was one of the first records I ever owned at a time when I was growing up fast and enjoying the freedom of extensive travel in North America. Its slightly jazzy feel introduced me to the joys of that genre which I still love. Basically, it conjures up a very happy era for me."

Paul Robinson,
producer/editor



Oliver's Army by Elvis Costello

"*Oliver's Army* was Costello's fifth hit single, but the first to prove that his exciting, fresh style had reached the entire UK. It's a perfect radio record, characterized by the piano sound and the first record I played as a DJ on British radio in 1979."

Jonathan Ruffle,
producer of the *Jakki Brambles* show

Neat Neat Neat by the *Damned*

"After hearing this record I could never listen to Pink Floyd with a straight face again."

Mich Wilkojc,
producer for Steve Wright

Sweet Child O' Mine by *Guns 'N Roses*

"Quite simply the best record released during the '80s. In years to come it will attain the status of *Stairway to Heaven*."

Johnny Beerling,
controller



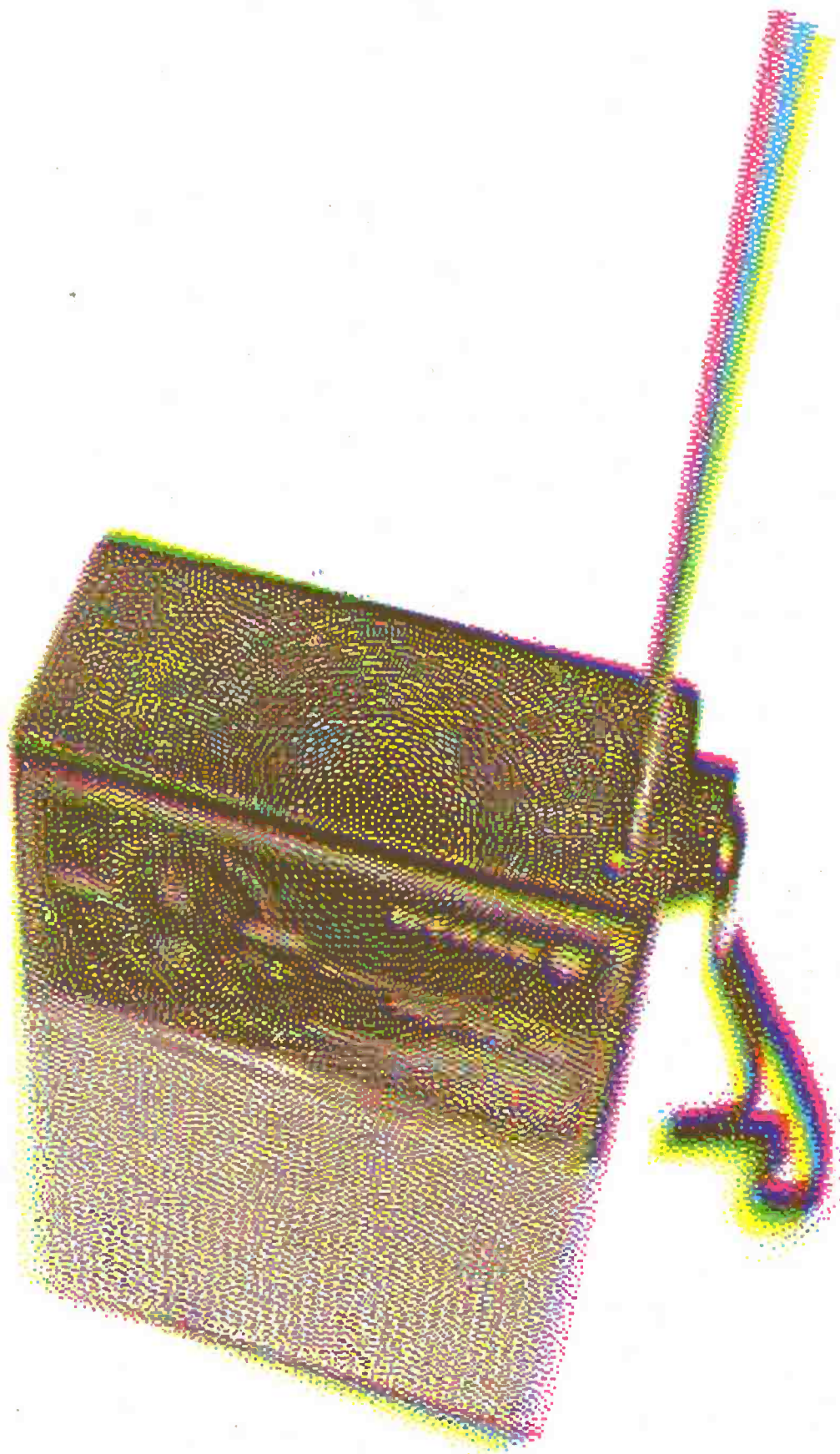
Rex Bob Lowenstein by Mark Germino

"This sums up an attitude and spirit prevalent at the time the late *Roger Scott* worked at the station during its early days. It is a song I will always associate with him."

Mike Hawkes,
prod. of *Peel/ Kershaw/ Tong/ Ezeke* documentaries

Blitzkrieg Bop by the *Ramones*

"The first sign in May 1976 that there was life after Fleetwood Mac. Can it happen again soon? Please!"



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Radio 1 has backed all three major charity events for "Comic Relief." Here Simon Mayo launches Red Nose Day with some of Britain's top comics.

BBC RADIO



The Many Faces Of BBC Radio 1



Afternoon funny man Steve Wright fronts some of the network's serious information campaigns, this time on how to quit smoking.



Jakki Brambles is joined by Annie Lennon for a "girls talk" session on the Lunchtime Show recently.



Radio 1's controller Johnny Beerling is congratulated by station DJs on his Lifetime Achievement Award from the UK Radio Academy in February 1992.



14 DJ Nicky Campbell interviews prime minister John Major for his "Into The Night" show in February 1992.

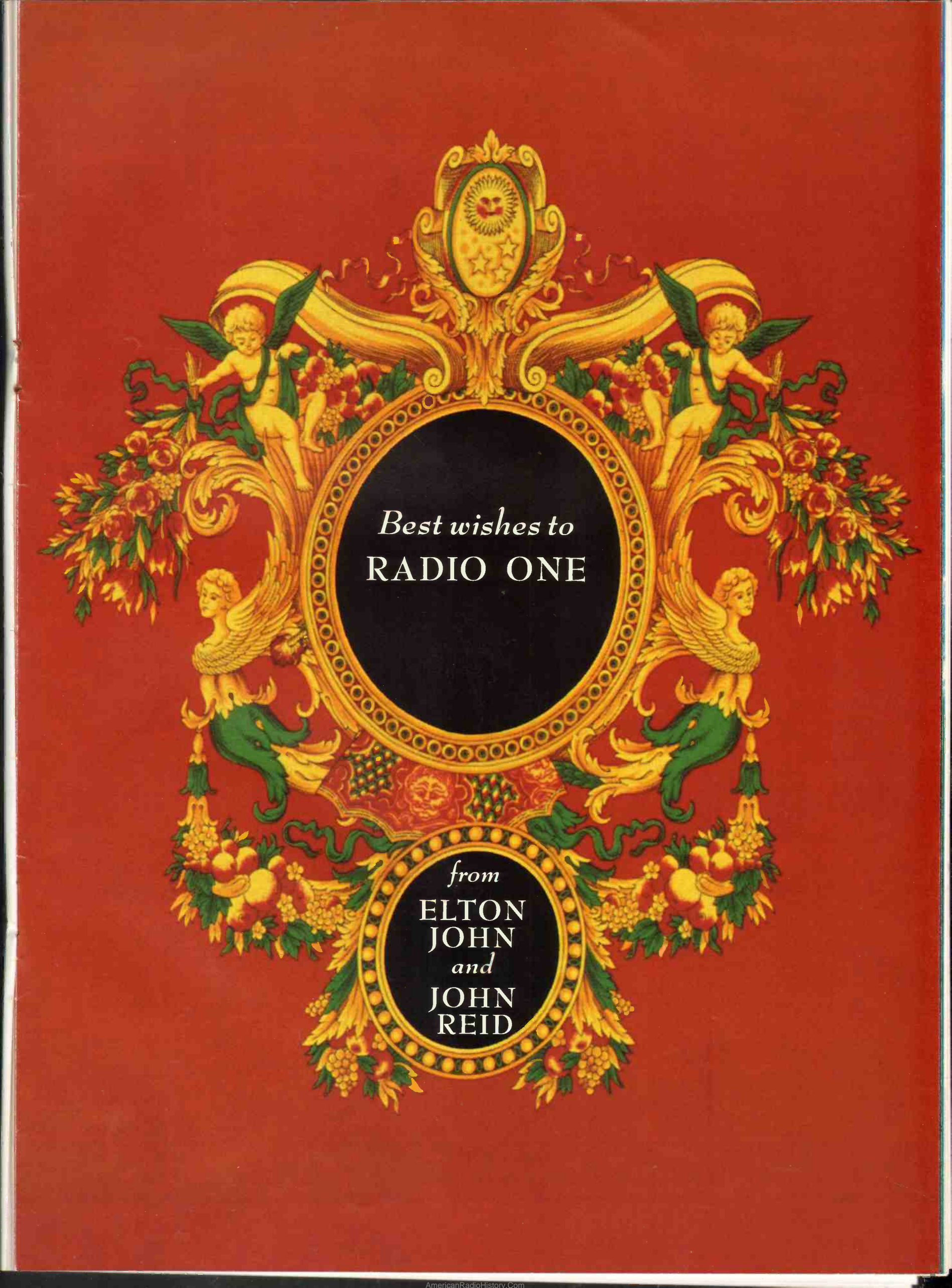
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BBC INTERVIEW ARCHIVES

A Galaxy Of Stars

In a world where a great deal of the legend of pop and rock relies on gossip, half-truths and publicist fantasies, it is difficult to know where to run to find the real rock stars. BBC Radio 1's enormous archive of interviews from pop and rock figures is undoubtedly one of the best places to turn to for facts over the last 25 years.

From blockbuster documentary series to casual chats with music's leading players, all the major stars have found themselves behind a Radio 1 mic at some stage in their careers.

To mark BBC Radio 1's 25th birthday, press officer



DJ Nicky Campbell with Paul McCartney

Jeff Simpson undertook the task of selecting some of the classic interviews from the station's rich collection.

"Some of the choices were obvious," says Simpson. "The 1980 interview with John Lennon provides in

Lennon's own words, the only record of the last five years of his life."

Guitar legend Jimi Hendrix gave his last interview to Radio 1. However, only brief extracts of the interview were actually broadcast. "He had a tendency to mumble his way through it," says Simpson. "But transferred onto paper, it's a revelation."

Other interviews, while being less obvious choices, are equally fascinating. "Who would have thought a 'let's-pop-in-and-plug-my-latest-album' chat with Paul McCartney about the Liverpool Oratorio would have given unique insight into the way a rock composer approaches the classical genre?"

Seen in their historical context, some of the interviews take on a new light. In 1977, Mick Fleetwood shared with Radio 1 listeners his worries about whether people would like Fleetwood Mac's new album *Rumours*. In 1983, the Police denied they were about to split. Three years later Mark Knopfler of Dire Straits tried to envisage his new album cover. "It's pink and blue with a guitar on the front," he said, describing what would become *Brothers In Arms* to the audience.

And of all the interviews, Simpson claims his favourite interviews were regarding *Band Aid* and *Live Aid*. "It is made up of several interviews with Bob Geldof, starting with the night before the record was made when Bob lists

the stars he hopes will turn up for the recording session. Later in a phone-in interview, he explains how the money was spent. It was a remarkable chain of events. Radio 1 is proud to have played a role in history."

A book by Simpson entitled "Classic Interviews" and



Phil Collins with DJ Mark Goodier

published by BBC Books includes excerpts and circumstances surrounding these and more interviews contained in Radio 1's archives. The book is due to be out on September 2.

Mike McGeever

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THE MUSIC & MEDIA TEAM



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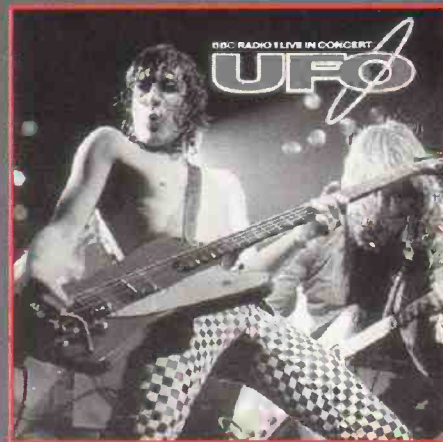
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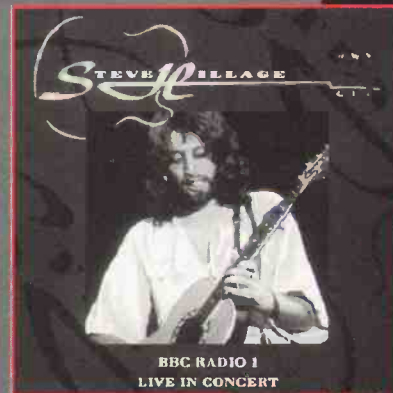
UFO
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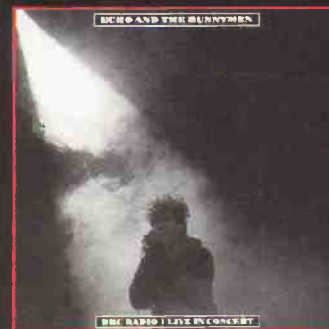
WISHBONE ASH
WINCD018



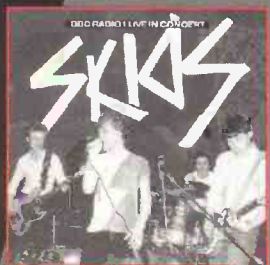
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BBC RADIO



1^{25th} birthday

The Voices Behind The Mic

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JAKKI BRAMBLES



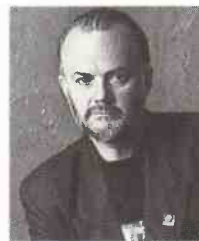
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STEVE WRIGHT



GARY DAVIES



JOHN PEEL



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SIMON BATES



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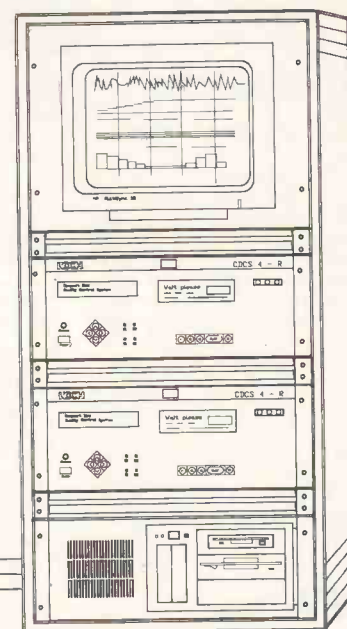
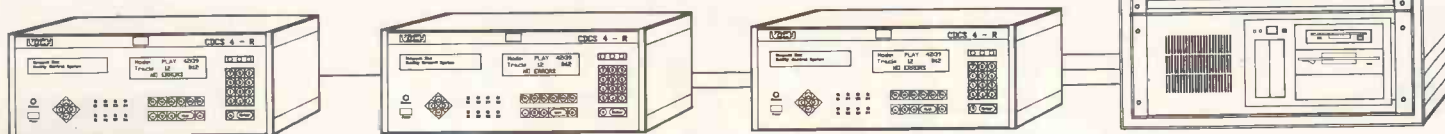
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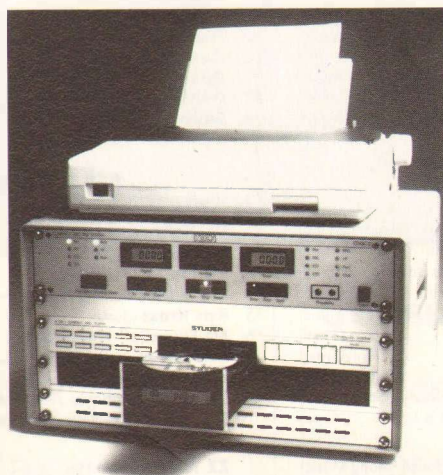
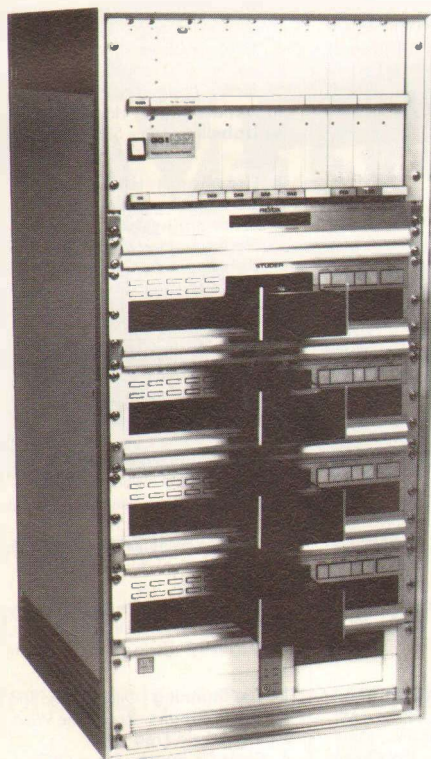
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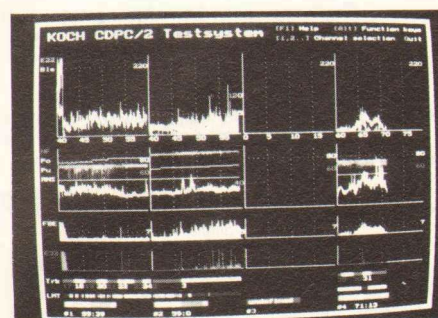


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- Singles**
- K.W.S.** - Please Don't Go/Game Boy (Network)
 - SL2** - On A Ragga Tip (XL)
 - Curiosity** - Hang On In There Baby (RCA)
 - Marc Almond** - The Days Of Pearly Spencer (Some Bizzare)
 - Right Said Fred** - Deeply Dippy (Tug)
 - Curtis Stigers** - You're All That Matters... (Arista)
 - Michael Jackson** - In The Closet (Epic)
 - Sisters Of Mercy** - Temple Of Love (1992) (Merciful Release)
 - Extreme** - Song For Love (A&M)
 - del Amitri** - Always The Last To Know (A&M)

- Albums**
- Carter The U.S.M.** - 1992 The Love Album (Chrysalis)
 - Simply Red** - Stars (east west)
 - Right Said Fred** - Up (Tug)
 - Annie Lennox** - Diva (RCA)
 - ZZ Top** - Greatest Hits (Warner Brothers)
 - Chris De Burgh** - Power Of Ten (A&M)
 - The Cure** - Wish (Polydor)
 - Sisters Of Mercy** - Some Girls Wander... (Merciful Release)
 - Madness** - Divine Madness (Virgin)
 - Curtis Stigers** - Curtis Stigers (Arista)

SPAIN

- Singles**
- Double You** - Please Don't Go (Blanco Y Negro)
 - Chimo Bayo** - Quimica (Area)
 - 2 Unlimited** - Twilight Zone (Blanco Y Negro)
 - Opus III** - It's A Fine Day (Warner Music)
 - OBK** - De Que Me Sirve Llorar (Blanco Y Negro)
 - Radio Futura** - Semilla Negra (BMG)
 - Rozalla** - Are You Ready To Fly (Blanco Y Negro)
 - Vengadores** - Ke Pasa (Ginger Music)
 - Sencillos** - Bonito Es (BMG)
 - D. Drama** - The Rain (Ginger Music)

- Albums**
- Bruce Springsteen** - Human Touch (Sony Music)
 - Bruce Springsteen** - Lucky Town (Sony Music)
 - La Union** - Tren De Largo Recorrido (Warner Music)
 - Queen** - Greatest Hits II (EMI)
 - Sergio Dalma** - Divina (Ed.Musicales)
 - Presuntos Implicados** - Ser De Agua (Warner Music)
 - Luz Casal** - A Contra Luz (Hispavox)
 - Joaquin Sabina** - Fisica Y Quimica (BMG)
 - Alejandro Sanz** - Viviendo Deprisa (Warner Music)
 - Enya** - Shepherd Moons (Warner Music)

DENMARK

- Singles**
- Mr. Big** - To Be With You (Warner Music)
 - Ten Sharp** - You (Sony Music)
 - U 96** - Das Boot (PolyGram)
 - The KLF** - America: What Time Is Love? (Mega)
 - Metallica** - Nothing Else Matters (PolyGram)
 - The KLF/T.Wynette** - Justified And Ancient (Mega)
 - Orup** - Stockholm (Warner Music)
 - Right Said Fred** - Don't Talk Just Kiss (Sonet)
 - Izabella** - Shame Shame Shame (Virgin)
 - Genesis** - Hold On My Heart (Virgin)

- Albums**
- ZZ Top** - Greatest Hits (Warner Music)
 - Hanne Boel** - My Kindred Spirit (Medley)
 - Def Leppard** - Adrenalize (PolyGram)
 - Mr. Big** - Lean Into It (Warner Music)
 - Malurt** - Spøgelser (Genlyd)
 - Curtis Stigers** - Curtis Stigers (BMG)
 - The Cure** - Wish (PolyGram)
 - Johanny Madsen** - Halgal Halbal (Pladecom)
 - D.A.D.** - Riskin' It All (Medley)
 - Allan Olsen** - Pindsvin I Pigsko (PolyGram)

SWITZERLAND

- Singles**
- Mr. Big** - To Be With You (Warner Brothers)
 - U 96** - Das Boot (PolyGram)
 - U 96** - I Wanna Be A Kennedy (PolyGram)
 - The KLF** - America: What Time Is Love? (Phonag)
 - Shakespears Sister** - Stay (Metronome)
 - G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - Def Leppard** - Let's Get Rocked (PolyGram)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Annie Lennox** - Why? (BMG)
 - Kiss** - God Gave Rock & Roll To You II (Phonogram)

- Albums**
- Bruce Springsteen** - Human Touch (Sony Music)
 - Def Leppard** - Adrenalize (PolyGram)
 - Queen** - Greatest Hits II (EMI)
 - Bruce Springsteen** - Lucky Town (Sony Music)
 - ZZ Top** - Greatest Hits (Warner Music)
 - Mr. Big** - Lean Into It (Warner Music)
 - Queen** - Queen Greatest Hits (EMI)
 - Annie Lennox** - Diva (BMG)
 - Chris De Burgh** - Power Of Ten (PolyGram)
 - Gary Moore** - After Hours (Virgin)

GERMANY

- Singles**
- Mr. Big** - To Be With You (WEA)
 - Snap** - Rhythm Is A Dancer (Logic)
 - Connie Francis** - Jive Connie (Polydor)
 - Shakespears Sister** - Stay (Metronome)
 - Mamas & Papas** - Dream A Little Dream Of Me (MCA)
 - Right Said Fred** - Don't Talk Just Kiss (Intercord)
 - U 96** - Das Boot (Polydor)
 - Mario Jordan** - Welch Ein Tag (Ariola)
 - *Kiss** - God Gave Rock & Roll To You II (Warner Music)
 - Sisters Of Mercy** - Temple Of Love (1992) (Warner Music)

- Albums**
- Westernhagen** - Jaja (Warner Music)
 - Queen** - Greatest Hits II (EMI)
 - Genesis** - We Can't Dance (Virgin)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - ZZ Top** - Greatest Hits (Warner Music)
 - The Cure** - Wish (Polydor)
 - Annie Lennox** - Diva (RCA)
 - Def Leppard** - Adrenalize (Phonogram)
 - Mr. Big** - Lean Into It (Warner Music)
 - Right Said Fred** - Up (Intercord)

HOLLAND

- Singles**
- Mr. Big** - To Be With You (Warner Music)
 - Double You** - Please Don't Go (IMC)
 - Vanessa Williams** - Save The Best For Last (Polydor)
 - Snap** - Rhythm Is A Dancer (Ariola)
 - U 96** - Das Boot (Polydor)
 - Izabella** - Shame Shame Shame (Virgin)
 - Red Hot Chili Peppers** - Under The Bridge (Warner Music)
 - Kris Kross** - Jump (Sony Music)
 - Queen** - Who Wants To Live Forever (EMI)
 - Michael Jackson** - In The Closet (Sony Music)

- Albums**
- Queen** - Greatest Hits II (EMI)
 - Foreigner** - The Very Best Of (Atlantic)
 - Red Hot Chili Peppers** - Blood Sugar Sex Magik (Warner Music)
 - Annie Lennox** - Diva (BMG)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Genesis** - We Can't Dance (Virgin)
 - Ten Sharp** - Under The Waterline (Sony Music)
 - Crowded House** - Woodface (EMI)
 - Simply Red** - Stars (Warner Music)
 - Soundtrack** - Tour Of Duty 4 (Magnum)

NORWAY

- Singles**
- Mr. Big** - To Be With You (Warner Music)
 - Izabella** - Shame Shame Shame (Virgin)
 - Iron Maiden** - Be Quick Or Be Dead (EMI)
 - Def Leppard** - Let's Get Rocked (PolyGram)
 - Kiss** - Unholy (Warner Music)
 - U 96** - Das Boot (PolyGram)
 - Lionel Richie** - Do It To Me (PolyGram)
 - The Black Crowes** - Remedy (PolyGram)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - The KLF** - America: What Time Is Love? (Mega)

- Albums**
- Bruce Springsteen** - Human Touch (Sony Music)
 - Def Leppard** - Adrenalize (PolyGram)
 - Bruce Springsteen** - Lucky Town (Sony Music)
 - Grethe Svensen** - The Right To Sing (NA)
 - Oslo Gospel Choir** - In This House (Norsk)
 - The Cure** - Wish (PolyGram)
 - ZZ Top** - Greatest Hits (Warner Music)
 - Randy Crawford** - Through The Eyes Of Love (Warner Music)
 - Annie Lennox** - Diva (BMG)
 - Gary Moore** - After Hours (Virgin)

AUSTRIA

- Singles**
- U 96** - Das Boot (PolyGram)
 - Mr. Big** - To Be With You (Warner Music)
 - Genesis** - I Can't Dance (Virgin)
 - Snap** - Rhythm Is A Dancer (BMG)
 - The KLF** - America: What Time Is Love? (Echo)
 - Del Tha Funkee Homosapien** - Mistadobalina (Warner Music)
 - G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - Shakespears Sister** - Stay (PolyGram)
 - U 96** - I Wanna Be A Kennedy (PolyGram)
 - Right Said Fred** - Don't Talk Just Kiss (Echo)

- Albums**
- Wolfgang Ambros** - Grössten Hits Aus 20 Jahren (PolyGram)
 - Genesis** - We Can't Dance (Virgin)
 - Right Said Fred** - Up (Exclusa)
 - Simply Red** - Stars (Warner Music)
 - Queen** - Greatest Hits II (EMI)
 - Mr. Big** - Lean Into It (Warner Music)
 - U 96** - Das Boot (PolyGram)
 - Annie Lennox** - Diva (BMG)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Bonnie Tyler** - Bitterblue (BMG)

FRANCE

- Singles**
- Francois Feldman** - Joy (Phonogram)
 - Ten Sharp** - You (Columbia)
 - Queen** - The Show Must Go On (EMI)
 - Dany Brilliant** - Suzette (WEA)
 - G.Michael/E.John** - Don't Let The Sun ... (Epic)
 - Nirvana** - Smells Like Teen Spirit (Ariola)
 - Johanny Hallyday** - Dans Un An Dans Un Jour (Phonogram)
 - Shanice** - I Love Your Smile (Polydor)
 - Genesis** - I Can't Dance (Virgin)
 - Mylene Farmer** - Beyond My Control (Polydor)

- Albums**
- Nirvana** - Nevermind (Ariola)
 - Michel Sardou** - Le Boc "G" (Trema)
 - Genesis** - We Can't Dance (Virgin)
 - Michael Jackson** - Dangerous (Epic)
 - J.P.Audin/D.Modena** - Ocarina (Delphine)
 - Bruce Springsteen** - Human Touch (Columbia)
 - U2** - Achtung Baby (Island)
 - Dire Straits** - On Every Street (Phonogram)
 - Bruce Springsteen** - Lucky Town (Columbia)
 - Soundtrack** - Dirty Dancing (RCA)

BELGIUM

- Singles**
- Morgane** - Nous On Veut Des Violons (RM Recs)
 - Double You** - Please Don't Go (S.O.M.)
 - Ten Sharp** - You (Sony Music)
 - Clouseau** - Vanavond Ga Ik Uit (EMI)
 - Mr. Big** - To Be With You (Warner Music)
 - 2 Unlimited** - Workaholic (Boudisac)
 - J.P.Audin/D.Modena** - Song Of Ocarina (CNR)
 - Benny** - Dix Neuf Huit... (Distri)
 - Dinah Washington** - Mad About The Boy (PolyGram)
 - Unity Mixers** - Electrosound Take 3 (Indisc)

- Albums**
- The Radios** - The Sound Of Music (EMI)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Bruce Springsteen** - Lucky Town (Sony Music)
 - Michel Sardou** - Nouvel Album (Distri)
 - The Cure** - Wish (PolyGram)
 - Queen** - Greatest Hits II (EMI)
 - Queen** - Queen Greatest Hits (EMI)
 - Pierre Bachelet** - 10 Ans De Succes (RCA)
 - Scorpions** - Still Loving You (EMI)
 - Annie Lennox** - Diva (RCA)

FINLAND

- Singles**
- DJ. Konnat** - 9700-Irma (EMI)
 - Iron Maiden** - Be Quick Or Be Dead (EMI)
 - ZZ Top** - Viva Las Vegas (Warner Music)
 - Metallica** - Nothing Else Matters (PolyGram)
 - Kris Kross** - Jump (Sony Music)
 - Ne Luumäet** - Sheena Se Taas On (Poko)
 - Michael Jackson** - In The Closet (Sony Music)
 - J. Karjalainen Yhtyeinen** - Telepatisa (Poko)
 - Leningrad Cowboys** - Those Were The Days (K-Tel)
 - Neljä Ruusua** - Juppuphippunkkari (EMI)

- Albums**
- ZZ Top** - Greatest Hits (Warner Music)
 - Scorpions** - Still Loving You (EMI)
 - J. Karjalainen Yhtyeinen** - Tähtilampun Alla (Poko)
 - Def Leppard** - Adrenalize (PolyGram)
 - Neljä Ruusua** - Haloo (EMI)
 - Hector** - In Concert 1966-1991 (Flamingo)
 - Iron Maiden** - Fear Of The Dark (EMI)
 - Simon & Garfunkel** - The Definitive (Sony Music)
 - Hanna Ekola** - Joutsentanssi (Sonet)
 - Anna Hanski** - Jos Et Sä Soita (Ensio)

GREECE

- Singles**
- Opus III** - It's A Fine Day (PWL)
 - The KLF** - Justified And Ancient (Virgin)
 - Soul II Soul** - Joy (Virgin)
 - Apotheosis** - O Fortuna (F.M.)
 - Black Machine** - How Gee (MBI)
 - 2 Unlimited** - Twilight Zone (F.M.)
 - The KLF** - America: What Time Is Love? (Virgin)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Army Of Lovers** - Obsession (Virgin)
 - Right Said Fred** - Don't Talk Just Kiss (Virgin)

- Albums**
- Simon & Garfunkel** - The Definitive... (Sony Music)
 - Santana** - The Very Best Of Santana (Sony Music)
 - Gary Moore** - After Hours (Virgin)
 - Nirvana** - Nevermind (BMG)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Annie Lennox** - Diva (BMG)
 - Bruce Springsteen** - Lucky Town (Sony Music)
 - Def Leppard** - Adrenalize (PolyGram)
 - Army Of Lovers** - Massive Luxury Overdose (Virgin)
 - Michael Jackson** - Dangerous (Sony Music)

ITALY

- Singles**
- Elio E Le Storie Tese** - Il Pippero (Sony Music)
 - Annie Lennox** - Why? (BMG)
 - Luca Carboni** - Ci Vuole Un Fisco Bestiale (BMG)
 - U2** - One (BMG)
 - Digital Boy** - 1-2-3 Acid (Flying)
 - Rozalla** - Are You Ready To Fly (Beat Club)
 - Snap** - Rhythm Is A Dancer (BMG)
 - A.Baldi/F.Alotta** - Non Amarmi (Ricordi)
 - Paolo Vallesi** - La Forza Della Vita (PolyGram)
 - Alessandro Canino** - Brutta (Fonit Cetra)

- Albums**
- Luca Carboni** - Carboni (BMG)
 - Annie Lennox** - Diva (BMG)
 - Litfiba** - Sogno Ribelle (CGD)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Tears For Fears** - Tears Roll Down (PolyGram)
 - Amedeo Minghi** - I Ricordi Del Cuore (Fonit Cetra)
 - Bruce Springsteen** - Lucky Town (Sony Music)
 - Matia Bazar** - Tutto Il Mondo Dei Matia Bazar (Fonit Cetra)
 - Paolo Vallesi** - La Forza Della Vita (PolyGram)
 - Ivano Fossati** - Lindbergh (Sony Music)

SWEDEN

- Singles**
- Shakespears Sister** - Stay (PolyGram)
 - Mr. Big** - To Be With You (Warner Music)
 - Lisa Nilsson** - Himlen Runt Hörnet (BMG)
 - Dr. Alban** - It's My Life (SweMix)
 - U 96** - Das Boot (PolyGram)
 - Christer Björkman** - Imorgon Är En Annan Dag (Sony Music)
 - ZZ Top** - Viva Las Vegas (Warner Music)
 - Stefan Andersson** - Catch The Moon (Rec. Station)
 - Richard Marx** - Hazard (EMI)
 - Izabella** - Shame Shame Shame (Virgin)

- Albums**
- Lisa Nilsson** - Himlen Runt Hörnet (BMG)
 - ZZ Top** - Greatest Hits (Warner Music)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Stefan Andersson** - Emperors Day (Record Station)
 - Def Leppard** - Adrenalize (PolyGram)
 - Annie Lennox** - Diva (BMG)
 - Orup** - Stockholm & Andra Ställen (Warner Music)
 - The Cure** - Wish (PolyGram)
 - Bruce Springsteen** - Lucky Town (Sony Music)
 - Just D** - Rock 'n' Roll (Telegram)

IRELAND

- Singles**
- Right Said Fred** - Deeply Dippy (Tug)
 - 2 Unlimited** - Workaholic (Warner Music)
 - K.W.S.** - Please Don't Go/Game Boy (Network)
 - SL2** - On A Ragga Tip (XL)
 - Vanessa Williams** - Save The Best For Last (PolyGram)
 - Metallica** - Nothing Else Matters (PolyGram)
 - Ten Sharp** - You (Sony Music)
 - Marc Almond** - The Days Of Pearly Spencer (WEA)
 - Mr. Big** - To Be With You (Warner Music)
 - Curiosity** - Hang On In There Baby (RCA)

- Albums**
- The Stunning** - Once Around The World (Solid)
 - Garth Brooks** - Ropin' The Wind (EMI)
 - Right Said Fred** - Up (Tug)
 - Chris De Burgh** - Power Of Ten (PolyGram)
 - ZZ Top** - Greatest Hits (Warner Music)
 - Simply Red** - Stars (Warner Music)
 - Soundtrack** - The Commitments (MCA)
 - Power Of Dreams** - 2 Hell With Common Sense (Polydor)
 - Guns N' Roses** - Use Your Illusion II (Geffen)
 - Guns N' Roses** - Use Your Illusion I (Geffen)

PORTUGAL

- Singles**
- G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - Cure** - High (PolyGram)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Def Leppard** - Let's Get Rocked (Phonogram)
 - LA Style** - James Brown Is Dead (Sony Music)
 - 2 Unlimited** - Twilight Zone (Sony Music)
 - Guns N' Roses** - Don't Cry (BMG)
 - Resistencia** - Nasce Selvagem (BMG)
 - N.Da Cámara Pereira** - Lisboa Do Minha Saudade (EMI)

- Albums**
- Resistencia** - Palavras Ao Vento (BMG)
 - Nirvana** - Nevermind (BMG)
 - James** - Seven (PolyGram)
 - Bruce Springsteen** - Human Touch (Sony Music)
 - Fafa De Belém** - Dozes Palabras (BMG)
 - Scorpions** - Still Loving You (EMI)
 - Simply Red** - Stars (Warner Music)
 - Guns N' Roses** - Use Your Illusion II (BMG)
 - Chris De Burgh** - Power Of Ten (PolyGram)
 - Tracy Chapman** - Matters Of The Heart (Warner Music)

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); Virgin (Greece). Labels listed are the national marketing companies.



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cure

friday i'm in love



the cure • friday i'm in love •
new single from the
album wish • out 18•5•92



Fiction





THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1 1 11	To Be With You Mr. Big - Atlantic (EMI)	UK, D, B, NL, A, CH, S, DK, IR, N, SF	35 20 17	Twilight Zone 2 Unlimited - PWL Continental (MCA)	D, E, A, CH, S, P, IR, GR	69 65 2	Unholy Kiss - Vertigo (PolyGram)	UK, D, N
2 2 21	You Ten Sharp - Columbia (Sony Music)	UK, F, D, B, A, CH, S, DK, IR, SF, I	36 27 9	Shame Shame Shame Izabella - Virgin (Sweden Music)	B, NL, CH, S, DK, N	70 59 13	C'Est Toi Que Je T'Aime Les Inconnus - Productions Lederman (Lederman)	F
3 4 20	Das Boot U 96 - Polydor (BavariaSonor)	D, B, NL, A, CH, S, DK, N, SF	37 33 8	I Wanna Be A Kennedy U 96 - Polydor (BavariaSonor)	D, A, CH, SF	71 64 10	Tears In Heaven Eric Clapton - Reprise (Rondor/Copyright Control)	D, CH, S, DK, IR
4 8 4	Rhythm Is A Dancer Snap - Logic (Hanseatic/Songs Of Logic)	D, B, NL, A, CH, S, DK, I	38 34 14	Remember The Time Michael Jackson - Epic (Warner Chappell/Zomba)	F, D, A, CH, GR, I	72 70 5	Himlen Runt Hörnet Lisa Nilsson - Diesel (Topco)	S
5 11 3	Please Don't Go/Game Boy K.W.S. - Network (Kool Kat/Virgin)	UK, IR	39 NE	Jump Kriss Kross - Ruffhouse/Columbia (So So Def)	D, B, NL, S, SF	73 72 7	Gli Altri Siamo Noi Umberto Tozzi - CGD (Tobia Music)	F
6 3 9	Deeply Dippy Right Said Fred - Tug (Hit & Run)	UK, D, B, NL, A, S, DK, IR, GR	40 45 9	God Gave Rock & Roll To You II Kiss - Interscope (Warner Music UK/CC)	D, A, CH, S	74 97 2	Missing You Now Michael Bolton feat. Kenny G - Columbia (Warner Chappell/EMI)	UK, IR
7 5 16	Stay Shakespears Sister - London (EMI/Island/BMG)	UK, D, B, NL, A, CH, S, DK, IR	41 41 22	Justified And Ancient The KLF feat. Tammy Wynette - KLF Communications (EG/Zoo/WC/BMG)	F, D, A, CH, P, DK, GR	75 60 28	Song Of Ocarina Jean Philippe Audin & Diego Modena - Delphine (Delphine)	F, B
8 6 5	On A Ragga Tip SL2 - XL (Westbury/Momentum)	UK, IR	42 39 11	One U2 - Island (Blue Mountain)	F, E, CH, P, I	76 57 2	Remedy The Black Crowes - Def American (Warner Chappell)	UK, IR, N
9 9 22	Don't Let The Sun Go Down On Me George Michael & Elton John - Epic (Big Pig)	F, D, A, CH, P, DK, I	43 44 3	Song For Love Extreme - A&M (Rondor)	UK, IR	77 63 2	We Hate It When Our Friends Become Successful Morrissey - His Master's Voice (Copyright Control)	UK, IR
10 37 3	Hang On In There Baby Curiosity - RCA (Warner Chappell)	UK, IR	44 52 4	Dream A Little Dream Of Me The Mamas & The Papas - MCA (Words & Music)	D, CH	78 79 4	I Can't Get Enough Chyp-Notic - Coconut (A La Carte)	D, E
11 21 3	In The Closet Michael Jackson - Epic (Warner Chappell/Zomba)	UK, D, B, NL, CH, S, DK, IR, SF	45 46 5	It's A Fine Day Opus III - PWL Continental (Complete)	D, B, E, CH, S, DK, GR	79 NE	Boy From New York City Alison Jordan - Arista (Leiber-Stoller)	UK
12 10 8	Why? Annie Lennox - RCA (La Lennox/BMG)	UK, D, B, NL, A, CH, S, IR, I	46 51 2	Love Is Holy Kim Wilde - MCA (Future Furniture/Shipwreck/Virgin)	UK, NL, CH, IR	80 96 2	Vanavond Ga Ik Uit Clouseau - EMI (EMI)	B
13 12 14	Joy Francois Feldman - Phonogram (Marilyn)	F, B	47 55 2	Do It To Me Lionel Richie - Motown (Rondor)	UK, B, NL, DK, IR, N	81 76 6	I'm Walking Fats Domino - EMI (EMI)	D, CH
14 13 7	Please Don't Go Double You - DWA (Robyx/Mikulski)	UK, B, NL, E	48 69 10	Under The Bridge Red Hot Chili Peppers - Warner Brothers (Copyright Control)	D, B, NL	82 61 3	Unexplained EP E.M.F. - Parlophone (Warner Chappell)	UK, IR
15 7 11	America: What Time Is Love? The KLF - KLF Communications (EG/Zoo/WC/MCA/Wandee)	D, B, A, CH, S, DK, N, GR	49 99 2	Always The Last To Know del Amitri - A&M (PolyGram)	UK, IR	83 NE	Everything About You Ugly Kid Joe - Mercury (Copyright Control)	UK, CH, IR
16 35 3	Nothing Else Matters Metallica - Vertigo (PolyGram)	UK, D, NL, S, DK, IR, SF	50 91 2	It's My Life Dr. Alban - SweMix (SweMix)	D, A, CH, S	84 68 7	Ride The Bullet Army Of Lovers - Ton Son Ton (Team Sonet)	D, B, A
17 23 3	Temple Of Love (1992) Sisters Of Mercy - Merciful Release (EMI/BMG)	UK, D, B, CH, S, P, IR	51 50 8	Dans Un An Dans Un Jour Johnny Hallyday - Phonogram (Desperado/N.B.Music)	F, B	85 56 7	Mad About The Boy Dinah Washington - Mercury (Warner Chappell)	B, NL, DK
18 16 8	Let's Get Rocked Def Leppard - Bludgeon Riffola (Bludgeon Riffola/Zomba)	UK, F, D, NL, CH, S, P, DK, IR, N, SF	52 40 7	Joy Soul II Soul - Ten (Jazzie B/Soul II Soul/Virgin)	UK, D, NL, CH, GR, I	86 NE	Piensa En Mi Luz Casal - Hispavox (Hispavox)	F
19 14 4	The Days Of Pearly Spencer Marc Almond - Some Bizzare (Carlin)	UK, IR	53 49 6	Hazard Richard Marx - Capitol (EMI)	UK, CH, S, IR	87 48 4	The Only Living Boy In New Cross Carter The Unstoppable Sex Machine - Chrysalis (Island)	UK, IR
20 15 7	Save The Best For Last Vanessa Williams - Polydor (WC/Virgin/PolyGram)	UK, D, B, NL, CH, S, IR	54 42 5	Hold On My Heart Genesis - Virgin (Genesis/Hit & Run)	UK, D, B, NL, DK, IR	88 88 2	Weekender Flowerd Up - Heavenly (Copyright Control)	UK
21 19 18	I Can't Dance Genesis - Virgin (Genesis/Hit & Run)	F, D, A, CH	55 NE	Beyond My Control Mylene Farmer - Polydor (Requiem)	F, B	89 NE	9700-Irma DJ. Konnat - EMI (EMI Songs)	SF
22 38 3	Workaholic 2 Unlimited - PWL Continental (MCA)	UK, B, S, IR	56 53 5	Nous On Veut Des Violons Morgane - Car Music (Car Music)	B	90 NE	Love Makes The World Go Round Don-E - 4th & B'way (PolyGram)	UK
23 22 9	The Show Must Go On Queen - Parlophone (Queen/EMI)	F, CH	57 NE	My Lovin' (You're Never Gonna Get It) En Vogue - east west America (Rondor)	UK, NL, S	91 NE	Ci Vuole Un Fisco Bestiale Luca Carboni - Ariola (BMG)	I
24 36 4	Be Quick Or Be Dead Iron Maiden - EMI (Zomba)	UK, D, NL, CH, S, DK, IR, N, SF	58 NE	Come Play With Me The Wedding Present - RCA (Hallin)	UK, IR	92 92 5	Quimica Chimo Bayo - Area (Copyright Control)	E
25 18 6	Viva Las Vegas ZZ Top - Warner Brothers (Elvis Presley/Carlin)	UK, D, NL, CH, S, IR, SF, GR	59 58 5	Laid So Low (Tears Roll Down) Tears For Fears - Fontana (Virgin/Rondor)	F, D, I	93 80 35	Let's Talk About Sex Salt-N-Pepa - ffr (Next Plateau/All Boys)	P
26 24 23	I Love Your Smile Shanice - Motown (Carlin)	F, D, E, A, CH, DK	60 74 2	Tired Of Being Alone Texas - Mercury (Warner Chappell)	UK	94 84 2	Le Bac G Michel Sardou - Trema (Talar)	F
27 17 10	Human Touch Bruce Springsteen - Columbia (Zomba)	F, D, E, CH, S, P, N, GR, I	61 54 8	1990 Jean LeLoup - Audiogram/FNAC (Georges Mary/Audiogram)	F, B	95 62 6	Je Ne Te Suffis Pas Frederic François - Trema (Barracato)	F, B
28 30 8	High Cure - Fiction (Fiction)	F, D, NL, CH, S, P, I	62 47 17	I Wonder Why Curtis Stigers - Aristo (Sony/MCA)	D, DK	96 71 15	Finally Ce Ce Peniston - A&M (PolyGram)	UK, D, A, CH
29 31 13	Are You Ready To Fly Rozalla - Pulse 8 (Peer)	F, D, B, E, A, CH, SF, I	63 66 2	Welch Ein Tag Mario Jordan - Global (Global/45 Music)	D	97 87 8	I'm Too Sexy Right Said Fred - Tug (Hit & Run)	D, A, GR
30 25 22	Don't Talk Just Kiss Right Said Fred - Tug (Hit & Run)	D, A, CH, DK, GR	64 78 2	Thrill Me Simply Red - east west (EMI)	UK, P, IR	98 89 3	Night Calls Joe Cocker - Capitol (EMI)	F
31 32 11	Suzette Dany Brilliant - WEA (Musicalement Votre)	F, B	65 73 2	Mistadobalina Del Tha Funkee Homosapien - Elektra (Warner Chappell)	A, S, DK	99 NE	Join Our Club/People Get Real St. Etienne - Heavenly (Warner Chappell)	UK
32 26 23	Smells Like Teen Spirit Nirvana - DGC (Virgin)	F, D, E, CH, I	66 NE	I Don't Care Shakespears Sister - London (Not Listed)	UK, IR	100 82 3	Chic Mystique Chic - Warner Brothers (Warner Chappell)	D, A
33 29 7	Jive Connie Connie Francis - Polydor (Various)	D	67 43 4	Finer Feelings Kylie Minogue - PWL (All Boys)	UK, IR			
34 28 6	You're All That Matters To Me Curtis Stigers - Arista (Hit & Run/Rondor/Sony)	UK, IR	68 75 2	Il Pippero - Le Mystere Des Voix Bulgare Elio E Le Storie Tese - Columbia (Aspirine)	I			

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

EDR TOP 25

TW	2WA	WOC	Artist/Title	Label
1	2	9	SWING OUT SISTER/Am I The Same Girl	(Fontana)
2	1	5	SOUL II SOUL/Joy	(Ten)
3	4	3	MICHAEL JACKSON/In The Closet	(Epic)
4	11	3	VANESSA WILLIAMS/Save The Best For Last	(Polydor)
5	18	13	CE CE PENISTON/Finally	(A&M)
6	23	3	SOUNDS OF BLACKNESS/Pressure	(A&M)
7	10	9	PASADENAS/Make It With You	(Columbia)
8	NE		SIMPLY RED/Thrill Me	(east west)
9	14	9	CHAKA KHAN/Love You All My Lifetime	(Warner Brothers)
10	5	3	DON E/Love Makes The World Go Round	(4th & B'way)
11	NE		NICK KAMEN/You're Not The Only One	(WEA)
12	16	15	MICHAEL JACKSON/Remember The Time	(Epic)
13	3	7	J.T. TAYLOR/Follow Me	(MCA)
14	6	7	PRINCE/Money Don't Matter	(Paisley Park)
15	NE		KRISS KROSS/Jump	(Ruffhouse/Columbia)
16	RE		RIGHT SAID FRED/Don't Talk Just Kiss	(Tug)
17	8	11	MARIAH CAREY/Make It Happen	(Columbia)
18	NE		CE CE PENISTON/Keep On Walkin'	(A&M)
19	7	7	EN VOGUE/My Lovin'	(east west)
20	RE		CLIVILLES & COLE/A Deeper Love	(Columbia)
21	12	3	DIGITAL UNDERGROUND/No Nose Job	(Tommy Boy)
22	9	7	KYM SIMS/Take My Advice	(Atco)
23	22	5	DEGREES OF MOTION/Do You Want It Right Now	(ffrr)
24	NE		MASS ORDER/Let's Get Happy	(Columbia)
25	13	13	ROZALLA/Are You Ready To Fly	(Pulse 8)

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

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TW	LW	Artist/Title	Label	ECO
1	1	KRIS KROSS/Jump	Ruffhouse	
2	2	ENVOGUE/My Lovin'	Atco east west	
3	6	RED HOT CHILI PEPPERS/Under The Bridge	Warner Brothers	
4	5	JOE PUBLIC/Live And Learn	Columbia	
5	3	QUEEN/Bohemian Rhapsody	Hollywood	UK
6	7	ERIC CLAPTON/Tears In Heaven	Reprise	UK
7	4	VANESSA WILLIAMS/Save The Best For Last	Wing	
8	8	TLC/Ain't 2 Proud 2 Beg	LaFace	
9	9	UGLY KID JOE/Everything About You	Stardog	
10	12	MICHAEL JACKSON/In The Closet	Epic	
11	10	U2/One	Island	IRL
12	17	SIR MIX-A-LOT/Baby Got Back	Def American	
13	13	BRYAN ADAMS/Thought I'd Died And Gone To Heaven	A&M	
14	16	SOPHIE B. HAWKINS/Damn I Wish I Was Your Lover	Columbia	
15	11	MARIAH CAREY/Make It Happen	Columbia	
16	14	RICHARD MARX/Hazard	Capitol	
17	15	DEF LEPPARD/Let's Get Rocked	Mercury	UK
18	22	CELINE DION/If You Asked Me To	Epic	
19	NE	GENESIS/Hold On My Heart	Atlantic	UK
20	26	ARRESTED DEVELOPMENT/Tennessee	Chrysalis	
21	20	PAULA ABDUL/Will You Marry Me?	Captive	
22	27	MR. BIG/Just Take My Heart	Atlantic	
23	19	JODY WATLEY/I'm The One You Need	MCA	
24	NE	BILLY RAY CYRUS/Achy Breaky Heart	Mercury	
25	23	PRINCE AND THE N.P.G./Money Don't Matter 2 Night	Paisley Park	
26	28	LIDELL TOWNSELL/Nu Nu	Mercury	
27	18	ATLANTIC STARR/Masterpiece	Reprise	
28	21	KATHY TROCCOLI/Everything Changes	Reunion	
29	NE	AMY GRANT/I Will Remember You	A&M	
30	45	WILSON PHILLIPS/You Won't See Me Cry	SBK	

ECO = European Country of Origin

NATIONAL AIRPLAY

* = National product

UNITED KINGDOM

Most played records on BBC stations and major independents.

- (3) Marc Almond - Days Of Pearly Spencer *
- (6) Michael Jackson - In The Closet
- (13) Right Said Fred - Deeply Dippy *
- (5) Ten Sharp - You
- (18) Kim Wilde - Love Is Holy *
- (11) del Amitri - Always The Last To Know *
- (1) Curtis Stigers - You're All That Matters...
- (4) Curiosity - Hang On In There Baby *
- (9) Simply Red - Thrill Me *
- (-) Texas - Tired Of Being Alone *
- (4) Vanessa Williams - Save The Best For Last
- (15) Kylie Minogue - Finer Feelings
- (-) Shakespears Sister - I Don't Care *
- (7) ZZ Top - Viva Las Vegas
- (10) Swing Out Sister - Am I The Same Girl *
- (-) Richard Marx - Hazard
- (-) KWS - Please Don't Go *
- (18) Extreme - Song For Love
- (12) Soul II Soul - Joy *
- (-) Don E - Love Makes The World Go Round *

GERMANY

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

- (1) Mr. Big - To Be With You
- (4) Annie Lennox - Why?
- (5) Maggie Reilly - Everytime We Touch
- (3) Shalice - I Love Your Smile
- (-) Curtis Stigers - I Wonder Why
- (-) Curiosity - Hang On In There Baby
- (8) Mama's & Papa's - Dream A Little Dream...
- (20) Genesis - Hold On My Heart
- (12) Marc Almond - Days Of Pearly Spencer
- (6) Bruce Springsteen - Human Touch
- (10) Genesis - I Can't Dance
- (-) Francis Connie - Jive Connie *
- (2) Right Said Fred - Don't Talk Just Kiss
- (11) Right Said Fred - Deeply Dippy
- (-) Vanessa Williams - Save The Best For Last
- (-) Münchener Freiheit - Einfach Wahr *
- (15) Prince/The N.P.G. - Money Don't Matter...
- (-) Nicki - Du Bist In Meiner Macht *
- (19) Clouseau - Anna
- (7) Pasadenas - I'm Doing Fine Now

FRANCE AM

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

- (4) Queen - The Show Must Go On
- (13) Johnny Hallyday - Dans Un An Un Jour *
- (15) Roch Voisine - Avec Tes Yeux
- (2) Renaud - Ptit Voleur *
- (1) Etienne Daho - Attractions Desastre *
- (3) Michel Sardou - Le Bac G *
- (6) Mylene Farmer - Beyond My Control *
- (7) Stephan Eicher - Hemmige
- (-) Prince/The N.P.G. - Money Don't Matter...
- (8) Ten Sharp - You
- (-) Marc Lavoine - L'Amour En 30 Seconds *
- (-) Ringo Starr - Weight Of The World
- (-) MC Solaar - Caroline *
- (11) Ari Meno - Gino *
- (-) Pow Dow - Le Chat *
- (-) Axel Bauer - Eieins La Lumiere *
- (9) Luc De La Rochelliere - Saucz Mon Ame *
- (-) Jean-Louis Murat - Sentiment Nouveau *
- (-) Michel Jackson - In The Closet
- (20) Dany Brillant - Suzette *

FRANCE FM

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

- (1) Queen - The Show Must Go On
- (5) Joe Cocker - Night Calls
- (3) Genesis - I Can't Dance
- (2) Tears For Fears - Laid So Low
- (7) U2 - One
- (4) Bruce Springsteen - Human Touch
- (10) MC Solaar - Caroline *
- (-) Simply Red - For Your Babies
- (6) Shalice - I Love Your Smile
- (11) Crowded House - Fall At Your Feet
- (17) Des'ree - Feel So High
- (8) Ten Sharp - You
- (14) Etienne Daho - Attractions Desastre *
- (13) Annie Lennox - Why?
- (16) Mylene Farmer - Beyond My Control *
- (15) Marc Lavoine - L'Amour En 30 Seconds *
- (18) Salt-N-Pepa - You Showed Me
- (9) Dire Straits - On Every Street
- (-) Michael Jackson - In The Closet
- (12) Ari Meno - Gino *

NORWAY

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

- (1) Lionel Richie - Do It To Me
- (2) Michael Jackson - In The Closet
- (-) Maggie Reilly - Everytime We Touch
- (11) Curtis Stigers - You're All That
- (4) Mr. Big - To Be With You
- (9) Soul II Soul - Joy
- (14) Tom Cochrane - Life Is A Highway
- (7) Genesis - Hold On My Heart
- (12) Sophie B. Hawkins - Damn, I Wish I Was...
- (-) Merethe Trean - Visioner *
- (-) Ringo Starr - Weight Of The World
- (-) En Vogue - My Lovin'
- (-) ZZ Top - Viva Las Vegas
- (3) Grethe Svendsen - The Right To Sing *
- (-) Kris Kross - Jump
- (-) Christer Sandelin - Galen
- (-) Curiosity - Hang On In There
- (-) Simply Red - Thrill Me
- (6) Rod Stewart - Your Song
- (10) Bruce Springsteen - Human Touch

SPAIN

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

- (2) Los Sencillos - Bonito Es *
- (3) U2 - One
- (5) Alejandro Sanz - Lo Que Fui Es Lo ... *
- (1) Michael Jackson - Remember The Time
- (6) Bruce Springsteen - Human Touch
- (7) La Union - Amor Fugaz *
- (9) Platon - Locura Sin Partitura *
- (10) Luz - Piensa En Mi *
- (8) Radio Futura - Semilla Negra *
- (12) Modestia Aparte - Maria *
- (11) Various - Maquina Total III *
- (14) La Guardia - Vives En Un Barco *
- (13) Revolver - Si Es Tan Solo Amor *
- (15) Amistades Peligrosas - Muy Peligroso *
- (16) Duncan Dhu - Rose *
- (-) Complices - Ojos Gitanos *
- (17) Annie Lennox - Why?
- (18) Nick Kamen - You Are Not The Only One
- (19) Def Leppard - Let's Get Rocked
- (-) Dire Straits - The Bug

HOLLAND

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

- (4) Swing Out Sister - Am I The Same Girl
- (-) Lois Lane - Qualified *
- (-) Kim Wilde - Love Is Holy
- (-) Neville Brothers - Fly Like An Eagle
- (10) Double You - Please Don't Go
- (5) Mr. Big - To Be With You
- (9) Genesis - Hold On My Heart
- (-) Garland Jeffreys - Welcome To The World
- (-) Izabella - Shame Shame Shame
- (-) Wet Wet Wet - More Than Love
- (11) Shawn Christopher - Don't Lose The Magic
- (-) Michael Jackson - In The Closet
- (-) Tori Amos - Crucified
- (1) Simply Red - Thrill Me
- (3) Andre Hazes - Samen Kunnen We Europa Aan *
- (14) Lionel Richie - Do It To Me
- (16) Vanessa Williams - Save The Best For Last
- (-) Henk Westbroek - Waar Ze Loopt Te Wandelen *
- (-) del Amitri - Always The Last To Know
- (13) The Scene - Open *

SWITZERLAND

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

- (1) Mr. Big - To Be With You
- (2) Ten Sharp - You
- (7) Shalice - I Love Your Smile
- (4) Bruce Springsteen - Human Touch
- (5) Eric Clapton - Tears In Heaven
- (3) Annie Lennox - Why?
- (8) Richard Marx - Hazard
- (-) Ringo Starr - Weight Of The World
- (-) Fats Domino - I'm Walking
- (-) Genesis - Hold On My Heart
- (1) John Parr - Man With A Vision
- (-) Maggie Reilly - Everytime We Touch
- (-) Lionel Richie - Do It To Me
- (11) Curtis Stigers - I Wonder Why
- (13) Vanessa Williams - Save The Best For Last
- (12) Garland Jeffreys - Hail Hail R&R
- (6) Genesis - I Can't Dance
- (-) Ten Sharp - Ain't My Beating Heart
- (-) Curtis Stigers - You're All That Matters...
- (-) Chris De Burgh - Separate Tables

FINLAND

Most played records on private radios as compiled by Discopress.

- (7) Vilperin Perikunta - Piirimyyjä *
- (4) Q.Stone - Train Train *
- (16) Riki Sorsa - Silmiäsi Sun *
- (10) Tauski Peltonen - Laulum Sinulle *
- (3) ZZ Top - Viva Las Vegas
- (2) Neijä Ruusua - Juppippiipunkkari *
- (7) Juhamatti - Ovi Mun Nainen *
- (12) Miljoonasade - 506 Ikkuna *
- (6) Ten Sharp - You
- (18) Kurre - En Rakkauttas Saa *
- (11) Bruce Springsteen - Human Touch
- (5) J.Karjalainen - Telepatiaa *
- (13) Popeda - Kersantti Karoliina *
- (19) Shalice - I Love Your Smile
- (15) Pave Maijanen - Yamma Yamma *
- (15) Toni Rossi/Sinitaivas - Katseet Kertovat *
- (14) Matti & Teppo - Näytön Paikka *
- (11) Mr. Big - To Be With You
- (9) Anna Hanski - Jos Et Sä Soita *
- (-) Annie Lennox - Why?

SWEDEN

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

- (5) Christer Sandelin - Galen *
- (6) En Vogue - My Lovin'
- (4) Dr.Alban - It's My Life *
- (-) Christer Björkman - I Morgon Är En ... *
- (11) Right Said Fred - Deeply Dippy
- (-) Crowded House - Weather With You
- (-) Kris Kross - Jump
- (7) Stefan Andersson - Catch The Moon *
- (1) Lisa Nilsson - Himlen Runt Hörnet *
- (10) David Shutterick - Container *
- (11) Orup - Magaluf *
- (-) David Shutterick - Finland *
- (-) Waterlilies - Tired Of You
- (-) Lionel Richie - Do It To Me
- (19) ZZ Top - Viva Las Vegas
- (10) Sophie B Hawkins - Damn, I Wish I Was...
- (16) Vanessa Williams - Save The Best For Last
- (8) Just D - Grannar *
- (15) Nia Peoples - Kissing The Wind
- (-) Limbo - Barfotadans *

EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	7	Bruce Springsteen	Human Touch - Columbia ▲	UK.F.D.B.N.L.E.A.CH.S.P.DK.I.N.SF.GR.IR	35	37	Natalie Cole	Unforgettable - With Love - Elektra	F.D.NL.E.CH.PDK.I	69	61	Enya	Shepherd Moons - WEA ▲	NL.E.DK
2	4	Queen	Greatest Hits II - Parlophone ▲4	UK.D.B.NL.E.A.CH.S.PDK.I.SF.GR.IR	36	32	Prince & The New Power Generation	Diamonds And Pearls - Paisley Park ▲	UK.FD.NL.E.A.IR	70	76	Ivano Fossati	Lindbergh - Epic	I
3	5	Annie Lennox	Diva - RCA	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.GR.IR	37	30	Lisa Stansfield	Real Love - Arista	UK.F.D.NL	71	70	Joaquin Sabina	Fisica Y Quimica - Ariola	E
4	8	Simply Red	Stars - east west ▲3	UK.F.D.B.NL.E.A.CH.PDK.SF.GR.IR	38	53	Metallica	Metallica - Vertigo	UK.D.NL.PDK.GR.IR	72	82	Fredericks, Goldman & Jones	Fredericks, Goldman & Jones - Columbia ▲	F
5	10	ZZ Top	Greatest Hits - Warner Brothers	UK.D.B.NL.A.CH.S.DK.N.SF.IR	39	36	Dire Straits	On Every Street - Vertigo ▲2	F.D.E	73	92	The Stunning	Once Around The World - Solid	IR
6	7	Def Leppard	Adrenalize - Bludgeon Riffola	UK.F.D.B.NL.E.A.CH.S.PDK.N.SF.GR.I.IR	40	39	Luca Carboni	Carboni - RCA	I	74	66	Extreme	Extreme II Pornograffiti - A&M	UK
7	3	Bruce Springsteen	Lucky Town - Columbia ▲	UK.F.D.B.NL.E.A.CH.S.P.I.N.SF.GR	41	38	Guns N' Roses	Use Your Illusion I - Geffen ▲	UK.D.NL.DK.IR	75	NE	Wolfgang Ambros	Die Grössten Hits Aus 20 Jahren - PolyGram	A
8	5	Genesis	We Can't Dance - Virgin ▲3	UK.F.D.B.NL.E.A.CH.DK.GR.IR	42	35	Simon & Garfunkel	The Definitive Simon & Garfunkel - Columbia	UK.N.SF.GR	76	93	The Radios	The Sound Of Music - EMI	B
9	6	The Cure	Wish - Fiction ●	UK.D.B.NL.E.A.CH.S.PDK.I.N.SF.IR	43	43	Jean-Philippe Audin & Diego Modena	Ocarina - Delphin	F.B	77	77	Alejandro Sanz	Viviendo Deprisa - WEA	E
10	9	Nirvana	Nevermind - DGC ●	UK.F.D.B.NL.E.A.CH.S.PDK.GR.I.IR	44	33	Soundtrack - The Commitments 2	The Commitments Part 2 - MCA	UK.D.CH.DK.IR	78	68	Patrick Bruel	Si Ce Soir - RCA	F
11	11	Right Said Fred	Up - Tug	UK.D.B.NL.A.CH.S.DK.SF.GR.IR	45	44	Melissa Etheridge	Never Enough - Island	UK.D.NL.A.CH.GR	79	81	Cher	Love Hurts - Geffen ▲	UK.D
12	12	Tears For Fears	Tears Roll Down (Greatest Hits 82-92) - Fontana	UK.D.B.NL.E.CH.PDK.I.GR.IR	46	45	La Union	Tren De Largo Recorrido - WEA	E	80	RE	Mariah Carey	Emotions - Columbia	UK
13	13	Chris De Burgh	Power Of Ten - A&M	UK.D.NL.CH.P.N.IR	47	58	Litfiba	Sogno Ribelle - CGD	I	81	90	James	Seven - Fontana	UK.P
14	16	Westernhagen	Jaja - Warner Brothers ●	D.CH	48	47	Peter Hofmann	Love Me Tender - Columbia	D	82	80	Santana	The Very Best Of Santana - Arcade	GR
15	NE	Carter The Unstoppable Sex Machine	1992 The Love Album - Chrysalis	UK.IR	49	62	Snap	The Madman's Return - Logic/Ariola	D.NL.A.CH	83	78	Johnny Hallyday	Ça Ne Change Pas Un Homme - Philips/Phonogram	F
16	14	Michael Jackson	Dangerous - Epic ▲3	UK.F.D.B.NL.E.A.CH.DK.GR.IR	50	55	Tina Turner	Simply The Best - Capitol ▲2	UK.D.B.NL.IR	84	69	Randy Crawford	Through The Eyes Of Love - Warner Brothers	D.CH.DK.N
17	18	Mr. Big	Lean Into It - Atlantic	UK.D.NL.A.CH.S.DK.N	51	49	Josef Locke	Hear My Song - EMI	UK.IR	85	RE	Mecano	Aidalai - Ariola	F.E
18	15	Curtis Stigers	Curtis Stigers - Arista	UK.D.NL.CH.DK.IR	52	65	Luz Casal	A Contra Luz - Hispavox	F.E	86	85	Resistencia	Palavras Ao Vento - Ariola	P
19	20	Scorpions	Still Loving You - Harvest	D.B.NL.A.CH.S.PDK.I.SF.GR	53	57	R.E.M.	Out Of Time - Warner Brothers ▲3	UK.F.D.E	87	87	Vangelis	The Best - PolyGram	E
20	17	Gary Moore	After Hours - Virgin	UK.F.D.B.NL.E.A.CH.S.PDK.N.GR	54	46	Crowded House	Woodface - Capitol	UK.NL.IR	88	71	Nick Cave & The Bad Seeds	Henry's Dream - Mute	UK.NL.S.IR
21	19	Queen	Queen Greatest Hits - EMI ▲5	UK.D.B.NL.A.CH.DK.SF.IR	55	74	Joe Cocker	Night Calls - Capitol	UK.F.D	89	RE	Les Inconnus	Boulevard - Lederman	F
22	27	Tracy Chapman	Matters Of The Heart - Elektra	UK.D.B.NL.A.CH.S.PDK.I	56	64	Lisa Nilsson	Himlen Runt Hörnet - Diesel	S	90	79	Anna Oxa	Di Questa Vita - Columbia	I
23	22	Foreigner	The Very Best Of - Atlantic	UK.D.NL.A.CH.SF.IR	57	48	Pearl Jam	Ten - Epic	UK.D.B.NL.GR.IR	91	RE	Garth Brooks	Ropin' The Wind - Capitol	IR
24	21	Ten Sharp	Under The Waterline - Columbia	UK.F.D.B.NL.A.CH.DK.SF.I	58	59	Sergio Dalma	Adivina - Ediciones Musicales	E	92	NE	XTC	Nonsuch - Virgin	UK.NL.S
25	28	The Sisters Of Mercy	Some Girls Wander By Mistake - Merciful Release	UK.D.B.CH.S.P.IR	59	50	Beautiful South	0898 - GoldDiscs	UK.D.IR	93	94	Radio Futura	Tierra Para Bailar - Ariola	E
26	26	Soul II Soul	Vol. III Just Right - Ten	UK.D.B.NL.A.CH.S.DK.GR	60	51	Hanne Boel	My Kindred Spirit - Medley	S.DK.N	94	67	Frederic François	Je Ne Te Suffis Pas - Trema	F
27	25	Red Hot Chili Peppers	BloodSugarSexMagik - Warner Brothers	D.B.NL.A.CH.S.DK.N.SF.IR	61	63	Presuntos Implicados	Ser De Agua - WEA	E	95	NE	Stefan Andersson	Emperors Day - Record Station	S
28	24	U2	Achtung Baby - Island	UK.F.D.B.NL.E.GR.I.IR	62	52	Soundtrack - Dirty Dancing	Dirty Dancing - RCA	F	96	98	Celtas Cortos	Cuentame En Cuento - D.R.O.	E
29	29	Guns N' Roses	Use Your Illusion II - Geffen ▲	UK.D.NL.E.A.CH.PDK.IR	63	42	Bryan Adams	Waking Up The Neighbours - A&M ▲3	UK.D.NL.GR.IR	97	95	Antonello Venditti	Benvenuti In Paradiso - Ricordi	I
30	23	Madness	Divine Madness - Virgin	UK.B.NL.P.GR.IR	64	56	François Feldman	Magic' Boulevard - Philips	F	98	72	Erasure	Chorus - Mute	UK.D
31	31	Shakespears Sister	Hormonally Yours - London	UK.D.A.CH.S.DK	65	60	Army Of Lovers	Massive Luxury Overdose - Ton San Ton	D.A.SF.GR	99	97	Genesis	Turn It On Again '81 - '83 - Vertigo	D.A
32	NE	Michel Sardou	Le Bac "G" - Trema	F	66	NE	Amedeo Minghi	I Ricordi Del Cuore - Fonit Cetra	I	100	RE	Roch Voisine	Helene - GM/Ariola	F
33	41	Soundtrack - The Commitments	The Commitments - MCA	UK.D.DK.IR	67	40	Wet Wet Wet	High On The Happy Side - Precious	UK.NL.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	34	U 96	Das Boot - Polydor	D.A.CH.S.DK.SF	68	54	Paolo Vallesi	La Forza Della Vita - Sugar	I	○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY				

THE BOSS HITS EUROPE: Bruce Springsteen will open his 1992-93 world tour with a month-long series of European concerts beginning June 15. The arena-sized shows will include 13 dates in five European cities, including Stockholm, Frankfurt, Paris, Barcelona and London. The touring band will include Roy Bittan, Zachary Alford, Shane Fontayne and Tommy Simms.

RALLYING THE TROOPS: Off The Record hears that EMI Music president/CEO Jim Fifield is planning to be in Paris on May 21 and reportedly is expected to meet with Virgin France executives about future plans for the two companies.

ASTRA SIGNALS: MTV Europe has signed a deal to go on the Astra 1B satellite in addition to Astra 1A. The move will enhance its coverage of southern Europe. The cable/satellite music net has also debuted a new programme called "MTV Live!" in conjunction with Medialab. The 30-minute show will air on Fridays at midnight CET.

WHERE'S THE HITS?: Reporting there's "not enough good new stuff out this week" worth adding, Downtown Radio/Belfast programmer John Rosborough is re-breaking the Tremeloes 1967 hit "Silence Is Golden" by the Vienna Festival Orchestra, playing the remake three times daily. Last October, Downtown and sister Cool FM launched current EHR hit Marc Almond's "Days Of Pearly Spencer" as an LP track.

DONE DEAL?: Otto Reedtz-Thott, MD at Danish EHR group operator The Voice, says he is moving closer to buying the 50% of the company that he doesn't own from Klaus Petersen, who has filed for bankruptcy. Reedtz-Thott says negotiations will take place soon.

NEWSMAKERS: Alex Bisi has been appointed GM of Sony Music International Service Center in Haarlem, Holland. Reporting to Sony European Operations Group chairman Otto Zich, Bisi will continue his duties as VP logistics & production planning. At London-based Sony Soho Square, Lisa Shimidzu has been promoted to international promotions manager, reporting to MD Muff Winwood.

Chartbreaker

(continued from page 1)

trade organization BARD, printed in national music weekly *Music Week* and broadcast by BBC Radio 1. The changes will only affect publication of the chart; a top 75—or even top 200 listing—will continue to be available.

The chart supervisory committee is chaired by CIN chief executive Adrian Wistreich (who has one vote), and is represented by music industry body BPI, BARD (both with three votes) and the BBC (one).

Wistreich says the Breakers Chart could serve as a reliable early indicator of chart hits. "It will be like the tips of next week and will help new material to come through," he says. "Emphasis will be on those records whose sales increase [in percentages] surpasses the market as a whole in a particular week."

Adds BPI press & PR director Jeremy Silver, "The new system will serve two purposes: moves in the chart will be slower, while newer acts will get better exposure."

NRJ

(continued from page 1)

Baudecroux.

Baudecroux says the new titles reflect what both executives have been doing for some time. "Nathalie Briant's portfolio has always included the day-to-day administration of the company

While the retail representatives on the chart supervisory committee support the concept, they are concerned about the practicalities of the chart. They feel that the built-in volatility in such a chart will lead to stocking difficulties. One chart supervisory committee member, Andy Gray, comments, "When units sold each week are so small anyway, there is concern that this will lead to even greater stock obsolescence."

He states that some singles in the Breakers Chart may be selling only 1,500 units weekly and he contrasts that with the 5,000 active record outlets in the UK. If 1,500 copies are sold, 3,500 stores could be left with an unsold record if they back the Breakers Chart by stocking each title. (BARD did not return telephone calls.)

Although seen as Europe's most accurate, the UK chart has also been criticized for its quick turnover of records, hampering the chances of breakthrough for new talent. Latest estimates put the average life span of a single at 3.6 weeks.

Additional reporting by Jeff Clark Meads and Miranda Watson.

and with this title we are confirming her in that function. It is the same for Max Guazzini, who has, for all intents and purposes, been vice president since the beginning."

Baudecroux says it is unlikely that anyone else will be moved to fill the former positions of Briant and Guazzini. DR

BMG

(continued from page 1)

is to "develop Vogue in France as an independent company," but that he wants to move "as fast as possible." However, he says it is too soon to decide whether Vogue's sales force will be merged with BMG's or if it will remain separate, and how the purchase will affect Vogue's 80 employees.

Carbonez has asked Detry to continue handling day-to-day duties at Vogue, but made it clear that this will not be a permanent arrangement. Detry did not return M&M's telephone calls.

Vogue will continue to distribute the current international labels it represents in France, such as China Records, Music for

Nations (including Zappa Records) and LA-based Solar.

During recent years Detry has been very active dealing with record companies in Eastern Europe, handling the distribution in Western Europe for Supraphon (Czechoslovakia), Hungaroton (Hungary) and Melodya (Russia). The deals and joint ventures set with these labels will not be affected by the buyout, says Carbonez.

PolyGram Records France president Paul-René Albertini says one of the reasons PolyGram didn't bid for Vogue was that he felt the catalogue had been "very well exploited, if not over-exploited by Detry." Carbonez contests, however, that "it is impossible to over-exploit a catalogue." He

maintains there is a perfect mix between BMG's and Vogue's catalogue. He suggests in particular that Vogue's extensive jazz catalogue will be boosted on an international level.

Vogue was founded in 1948 by Léon Cabat and became one of France's most dynamic and creative independent companies in the '60s. Under the A&R direction of Jacques Wolfsohn, the roster included artists such as Jacques Dutronc (whose song *Paris s'éveille* was voted last year as best French single of the past 40 years), Françoise Hardy and Johnny Halliday (who recorded his first album with Vogue).

Its last major hit dates back to 1983, with Axel Bauer's single *Cargo*.

PolyGram

(continued from page 1)

The five-inch CDs will be sold at a wholesale price of Ffr19-20 (app. US\$3.50) and at a retail price of Ffr24-30, about the price of vinyl singles. PolyGram worked alone on the project, shipping the first 100,000 units to the stores; other record companies are expected to follow.

Sources suggest that some of PolyGram's competitors have expressed negative comments about the move during recent meetings of industry body SNEP. EMI France president Gilbert Ohayon says he regrets the decision. "On such topics, the industry should move together in a coherent way," he says. Ohayon considers the product "a good format," but fears it could "create some confusion in the consumer's mind" since only a few releases are available.

PolyGram Disques France president Paul-René Albertini says the move was partly due to the decline of single sales, as well as to a reduction of media exposure for singles. (One blow cited was pay-TV channel Canal Plus' decision to broadcast the singles charts only on a weekly instead of daily basis.)

Albertini says he doesn't feel guilty about going solo on the project—in contrast with last year's collective launch of the cassette single—because others, such as Virgin, had already started to market the same type of products.

"Of course, it is much better when there is a concerted action by all the industry," he says. "Our

strategy was different this time because I feel it is the responsibility of each company to decide to reduce its profit margins on a product to such an extent that it can find room on the market. If we had decided to move with the whole industry, God knows how many negotiations, compromises, et cetera there would have been. We took the risk to start the whole thing hoping the rest of the market would follow us, and we really hope that they will."

He continues, "We think that what we have done is more creative, more dynamic and more healthy for the market than a system of excess discount to retailers," referring to Sony Music's strategy at the beginning of the year when it offered all the company's singles in the Top 50 at a 20% discount.

For Albertini, the question of the future of short formats is vital to the industry. "We haven't found a better way to promote albums than with hit singles. Popular singles can launch or re-launch album sales. During the past eight to 10 months, we and other companies like Sony Music have been ringing some bells in France telling retailers and the media to stop under-exposing singles. We need them. In countries such as Spain or Italy, the single market has collapsed, and it has had a direct effect on album sales. We must focus all our efforts on revitalizing the short-format market and maintaining consumer interest."

Albertini describes retailer reaction so far as "friendly, if not positive." Bruno Gerentes, head of musical products for the lead-

ing French retail chain FNAC, is optimistic about the future. He says, "I don't see how this format will fail to find its public. It is cheap—we sell it at Ffr28 (app. US\$5)—and it seems coherent with the rest of the formats. It really looks like a good solution, especially as the two-track cassette is not what I would call a complete success. I don't see why other distributors wouldn't adopt this format."

Virgin Megastore marketing director Olivier Montfort agrees. "With a lower price on these products, it will now really be possible to have distinct strategies for long and short formats," Montfort says. "The price difference between a normal CD and a two-track CD is more or less the same as that between a vinyl single and an album. It is vital for the industry that the short format regains its commercial potential."

Albertini says his company needed to act quickly—there were only three months between the decision and the launch of the product—because of declining album sales in France. "At the end of last year, we saw the beginning of a very worrying trend which could have damaging effects on album sales if it was to become consistent. Most retailers were not taking albums seriously, ignoring all the steps in the development, which were inextricably linked to the exploitation of a series of singles. For retailers, an album has finished its commercial life after three or four months. To reverse this trend, we really need a dynamic single market. That's why we created this product." EL

Spain

(continued from page 1)

ing for the renewal of their AM licences to sell 25% of their respective capital to the state. Observers attribute the implementation of the policy to the insecurity of a fledgling post-Franco democratic government.

That policy is now seen as anachronistic, says stockbrokers F.G. Securities House media analyst Jaime Cazarena. "The government's decision [to divest] is obviously political," he says.

"It is not in their interest to hang on to something which may now be classed as unethical." Cazarena, who follows Antena 3 (25% of the shares outstanding are traded publicly), says the stock price, currently at US\$130, will not be affected by the changes.

ONCE director general Miguel Duran was quick to point out the discrepancies in the policy of state involvement in private stations last April after ONCE's radio net ONDA CERO was ousted from the country's private broadcasting association AERP

(M&M, March 2, April 18).

COPE spokesperson Virginia Adraque reports that discussions are continuing between the government and the private companies involved. It remains to be decided whether the shares will be put up for public bidding or re-bought by the respective owners.

A definite timetable for the sell-off has not been set at presstime. While a May date for the final valuation of the shares has been mentioned, several sources say that it probably will take much longer.



EHR TOP 40

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	1	10	ANNIE LENNOX/Why	(RCA)	68	49	19	1
2	2	9	BRUCE SPRINGSTEEN/Human Touch	(Columbia)	66	44	22	0
3	12	2	LIONEL RICHIE/Do It To Me	(Motown)	60	40	20	13
4	10	3	MICHAEL JACKSON/In The Closet	(Epic)	51	41	10	7
5	4	5	GENESIS/Hold On My Heart	(Virgin)	56	41	15	3
6	3	12	MR. BIG/To Be With You	(Atlantic)	57	40	17	1
7	7	7	RIGHT SAID FRED/Deeply Dippy	(Tug)	52	40	12	2
8	8	6	SOUL II SOUL/Joy	(Ten)	49	32	17	3
9	5	8	VANESSA WILLIAMS/Save The Best For Last	(Polydor)	54	36	18	1
10	11	5	SWING OUT SISTER/Am I The Same Girl	(Fontana)	48	35	13	7
11	9	8	PRINCE/Money Don't Matter	(Paisley Park)	48	32	16	3
12	6	16	TEN SHARP/You	(Columbia)	44	33	11	1
13	17	3	KIM WILDE/Love Is Holy	(MCA)	41	26	15	9
14	15	6	DEF LEPPARD/Let's Get Rocked	(Phonogram)	39	25	14	2
15	16	3	MARC ALMOND/The Days Of Pearly Spencer	(WEA)	42	29	13	5
16	19	5	CURTIS STIGERS/You're All That Matters	(Arista)	37	28	9	3
17	13	11	U2/One	(Island)	30	21	9	0
18	33	2	SIMPLY RED/Thrill Me	(east west)	30	24	6	9
19	14	13	SHAKESPEARS SISTER/Stay	(London)	34	20	14	1
20	32	3	CURIOSITY/Hang On In There Baby	(RCA)	27	21	6	7
21	27	4	ZZ TOP/Viva Las Vegas	(Warner Brothers)	32	18	14	2
22	25	3	MARIAH CAREY/Make It Happen	(Columbia)	30	17	13	0
23	20	23	SHANICE WILSON/I Love Your Smile	(Motown)	34	23	11	0
24	21	10	RICHARD MARX/Hazard	(Capitol)	30	10	20	2
25	24	4	KYM SIMS/Take My Advice	(Atco)	26	12	14	0
26	18	4	ROD STEWART/Your Song	(Warner Brothers)	29	14	15	3
27	NE	→	KYLIE MINOGUE/Finer Feelings	(PWL)	23	15	8	2
28	NE	→	DEL AMITRI/Always The Last	(A&M)	21	12	9	5
29	23	15	MICHAEL JACKSON/Remember The Time	(Epic)	25	18	7	0
30	30	9	CROWDED HOUSE/Weather With You	(Capitol)	28	16	12	3
31	NE	→	MICHAEL BOLTON/Missing You Now	(Columbia)	23	11	12	4
32	22	7	CURE/High	(Fiction/Polydor)	25	17	8	1
33	26	15	CE CE PENISTON/Finally	(A&M)	23	14	9	2
34	NE	→	EN VOGUE/My Lovin'	(east west)	22	11	11	7
35	36	4	CHER/Could've Been You	(Geffen)	24	10	14	3
36	NE	→	TRACY CHAPMAN/Bang Bang Bang	(Elektra)	24	13	11	3
37	NE	→	TEXAS/Tired Of Being Alone	(Mercury)	19	13	6	3
38	31	15	CURTIS STIGERS/I Wonder Why	(Arista)	24	16	8	0
39	RE	→	WET WET WET/More Than Love	(Precious)	18	9	9	4
40	NE	→	IZABELLA/Shame Shame Shame	(Virgin)	24	16	8	2

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations, 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

PASADENAS/Make It With You (Columbia) 22/1	JOHN O'KANE/Stay With Me* (Circa) 14/4
MAGGIE REILLY/Everytime We Touch (EMI) 20/5	SOULED OUT/In My Life (Columbia) 14/4
DINAH WASHINGTON/Mad About... (Mercury) 20/2	DOUBLE YOU/Please Don't Go (Robyx) 14/2
RANDY CRAWFORD/Who's... (Warner Brothers) 18/0	BRAND NEW HEAVIES/Never Stop (Acid Jazz) 14/0
CHAKA KHAN/Love You... (Warner Brothers) 18/0	DAVID BYRNE/Girls... (Luaka Bop/Warner) 13/2
SHAKESPEARS SISTER/I Don't Care (London) 17/7	JODY WATLEY/I'm The One... (MCA) 13/2
SNAP/Rhythm Is A Dancer (Logic/Ariola) 17/2	TEN SHARP/Ain't My Beating Heart (Columbia) 13/0
BRUCE SPRINGSTEEN/Better Days (Columbia) 16/6	KRISS KROSS/Jump* (Ruffhouse/Columbia) 12/7
RED HOT CHILI PEPPERS/Under... (Warner Brothers) 16/3	GARY MOORE/Story Of The Blues* (Virgin) 12/7
ARMY OF LOVERS/Ride... (Ton Son Ton) 16/1	NICK KAMEN/You're Not The Only One (WEA) 12/0
METALLICA/Nothing Else Matters (Vertigo) 15/4	KWS/Please Don't Go* (Network) 11/4
DON E/Love Makes The World... (4th & B'way) 15/0	K.D. LANG/Constant Craving* (Sire) 11/4
SOUP DRAGONS/Divine Thing (Big Life) 15/0	SISTERS OF MERCY/Temple Of Love* (east west) 11/4
ROZALLA/Love Breakdown* (Pulse 8) 14/5	C. DION/P. BRYSON/Beauty...* (Epic) 11/3
10 CC/Woman In Love (Polydor) 14/4	SOPHIE B. HAWKINS/Damn I Wish...* (Columbia) 11/2

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.

The Superstar Competition

While **Annie Lennox** remains on top for the fourth consecutive week, the EHR top 10 is undergoing some drastic changes with two major artist releases making impressive gains—**Lionel Richie's Do It To Me** and **Michael Jackson's In The Closet**.

The competition between the two is fierce, but it looks like Richie is leading the way. Both records score in 13 European markets, although Richie has a slightly better edge in the UK, Germany and Denmark.

Kim Wilde scores her first hit on EHR with **Love Is Holy**, the first single from the new **Love Is...** album and the singer's 26th hit in the UK. The track—climbing from number 17 to 13 this week—is taking off in a big way in the UK while airplay in the Benelux and Norway is steadily building.

Another good move for **Simply Red's Thrill Me** (currently at number 18), already the fourth single from the **Stars** album, following the

hits **Something Got Me Started**, **Stars** and **For Your Babies**. Just like Wilde, reception in the UK is immediate while Holland and Sweden are heating up.

UK band **Curiosity** (previously known as **Curiosity Killed The Cat** with hits like **Down To Earth** and **Misfit**) are newly signed to **RCA**. Their first single for the label **Hang On In There Baby** is booking a good increase in chart points this week. Currently positioned at number 20, the song is breaking out from its home basis into Germany and Italy.

Highest entry for **Kylie Minogue's** new single **Finer Feelings**. It marks the singer's seventh hit, a remarkable achievement considering the fact that the **EHR Top 40** is only running since December 1990. The current success of **Finer Feelings** makes the **PWL**-signed artist the most prolific hit maker on EHR, an honour previously shared with **Pet Shop Boys**.

Machgiel Bakker

MOST ADDED

LIONEL RICHIE/Do It To Me (Motown) 13
SIMPLY RED/Thrill Me (east west) 9
KIM WILDE/Love Is Holy (MCA) 9

Most added 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.

"A" ROTATION LEADERS

ANNIE LENNOX/Why (RCA) 49
BRUCE SPRINGSTEEN/Human Touch (Columbia) 44
GENESIS/Hold On My Heart (Virgin) 41
MICHAEL JACKSON/In The Closet (Epic) 41
MR. BIG/To Be With You (Atlantic) 40
LIONEL RICHIE/Do It To Me (Motown) 40
RIGHT SAID FRED/Deeply Dippy (Tug) 40

The "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

	"A" %
DOUBLE YOU/Please Don't Go (Robyx) 85	
TEARS FOR FEARS/Laid So Low...Tears Roll Down (Fontana) 80	
ROXETTE/Church Of Your Heart (EMI) 73	
AMY GRANT/Good For Me (A&M) 72	
MICHAEL JACKSON/Remember The Time (Epic) 72	
KWS/Please Don't Go (Network) 72	
G. MICHAEL/E. JOHN/Don't Let The Sun Go Down... (Epic) 72	

"A" Rotation Performance is a listing of those records that 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 by artist.

TOP RECURRENTS

	Total Stations
ROXETTE/Church Of Your Heart (EMI) 23	
TEARS FOR FEARS/Laid So Low...Tears Roll Down (Fontana) 20	
ERIC CLAPTON/Tears In Heaven (Reprise) 19	
GENESIS/I Can't Dance (Virgin) 19	
SIMPLY RED/For Your Babies (east west) 19	
LISA STANSFIELD/Time To Make You Mine (Arista) 17	

Top Recurrents are former EHR top 20 records that have fallen off the chart but are still receiving significant airplay. In case of a tie, records are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

	Total Stations
JOHN O'KANE/Stay With Me (Circa) 14	
KRISS KROSS/Jump (Ruffhouse/Columbia) 12	
CELINE DION/PEABO BRYSON/Beauty And The Beast (Epic) 11	
SOPHIE B. HAWKINS/Damn I Wish I Was... (Columbia) 11	
KWS/Please Don't Go (Network) 11	
K.D. LANG/Constant Craving (Sire) 11	
SISTERS OF MERCY/Temple Of Love (east west) 11	

New Top 20 Contenders are those artists that have not yet had an EHR top 20 hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In case of a tie, records are listed alphabetically by artist.

MECANO

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Sacree Soiree - France.

Tien On Te Zien - Belgium.

Rockopop - Spain.

Patrick Sabatier - France.

Jacques Martin - France.

TVAM - UK.

Gloria Hunniford - UK.

It's A Wilde World!

With the release of her eighth album "Love Is," Kim Wilde is ready to challenge her own record as a purveyor of hits. Backed by the "Wilde family firm" (consisting of artistic co-directors father Marty and brother Ricki, plus manager/mother Joyce), nothing seems to be left to chance. The world is prepared for another episode of a success story that started back in 1981.



Father Marty was a well-respected rocker in the late '50s and early '60s, with hits like *Endless* Sleep*, *Donna*, *A Teenager In Love*, *Sea Of Love* and *Bad Boy*. Coming from such a family, it's not that surprising that Kim followed in her father's footsteps. More intriguing, however, is how it all happened.

There's a very funny anecdote about the start of her career. Brother Ricky was recording an album for the now defunct RAK label and asked his sister to provide backing vocals, which, as a teenager, she had done many times before for her dad. Suddenly RAK label boss Mickie Most slipped into the studio, heard and saw the blonde Kim, and the rest is history. A classic case of the old Roman expression "veni, vedi, vici"—I came, I saw, I conquered.

Most had the reputation of having a first class perception of the international market. The success he had enjoyed during the '70s with acts including *Hot Chocolate* and *Smokie* proved his status as a great "song picker."

Looking back on all those years of success, the Wilde family team almost instantly knew that Kim had worldwide hit potential. As soon as father Marty and brother Ricki had written *Kids In America*, they felt that electrifying moment. It was the first, but definitely not the last time that the magic word "Eureka" was shouted out loud in their home studio. Apart from providing a very immediate and exciting pop record, the singer had the slice of luck that is always needed to break through.

Kids In America, included on her

1981 self-titled debut album, sold two million copies worldwide. A flood of hits followed, all characterized by ultra-catchy pop melodies and irresistible hooks. Just read the titles of songs like *Chequered Love*, *Cambodia* and *View From A Bridge* and straightaway, you hum the corresponding melody.

After three albums, her contract with RAK expired. She signed to MCA in June 1984, which gave her the opportuni-

ty for greater exposure on a worldwide level. The album *Teases & Dares* was not only her label debut for MCA; it also marked her debut as a songwriter, with numbers such as *Fit In* and *Shangri-La*. For Wilde's personal credibility, it meant an artistic turning point in her career, as her father and brother were thus far totally responsible for the songwriting process. From that moment on, she wanted to be a more complete artist, not just a singer. Reportedly, Wilde's personal goal for the near future is to produce new artists with her own songs.

Kim has always had a clear idea of her own music, image, appearance and the people she wanted to record with, all the time being surrounded by her family, with her mother Joyce as her personal manager. The mother/daughter rela-

tionship has resulted in automatic mutual respect.

The Wilde dynasty was known to be a very close family, mixing socially and in business circles. Kim understood very well that she was the front person of a machine in which all parts were equally important. That great team spirit has often been praised by MCA International senior VP Stuart Watson.

With her parents having already been in the business for more than 30 years, she has been able to avoid the proverbial pitfalls of a pop star's career. They have provided her with stability and encouragement in a world littered with people who have fallen over many hurdles. Kim ultimately never had to worry that her management would rip her off.

Strangely enough, it took a long time before the British hit phenomenon became a real "kid in America" herself. This finally happened with the Supremes cover *You Keep Me Hangin' On* in 1986, when it reached the top slot in the Billboard Hot 100 Singles. Another highlight in her career saw her supporting Michael Jackson on his 1988 *Bad* world tour, with 34 shows in five months. In the slipstream of this tour, her sixth album *Close* sold 1.5 million copies across the globe. It spawned five

consecutive top 40 hits in the UK, three of which went to the top 10.

In terms of hit singles over the years, she has quietly become the UK's most successful female solo singer of all time, surpassing Sandy Shaw and Dusty Springfield. That doesn't mean that she should be regarded as a singles artist. Success with singles was always seen as a means to an end. On the back of singles alone, no artist could ever achieve such longevity in the rock business.

Wilde has always recognized the immeasurable value of promotion. Together with Watson, her mother and her assistant Nick Boyles, she has travelled the globe many times. Her integrity and affinity for people are seen as two of her greatest assets. She prefers face-to-face interviews to easy "phoners."

As soon as father Marty and brother Ricki had written "Kids In America," they felt that electrifying moment. It was the first, but definitely not the last time that the magic word "Eureka" was shouted out loud in their home studio.

On her worldwide travels, she has more than once tapped into new markets. In 1988—one year before the fall of communism in Poland—she appeared at the "Sopot" festival in that country. For the new album *Love Is*, Southeast Asia and Australasia are heading the list of markets to be developed. But MCA is first planning to concentrate on the strong European markets to take a story to those territories which can't be ignored. The US market will also be covered more extensively than it has been before. In Europe, Spain has always been a bit

For the new album "Love Is," Southeast Asia and Australasia are heading the list of markets to be developed.

Covering The World

behind but, according to Watson, that will be corrected. With the Latin markets growing closer to each other, MCA is convinced the strong French market will bring Spain to the party.

Europe has always been good for Kim, with the UK, Germany, France, Scandinavia, Switzerland and Holland leading the wave. Switzerland is probably her best market. Compared to Germany

Kim Runs Wilde

In terms of hit singles over the years, she has quietly become the UK's most successful female solo singer of all time, surpassing Sandy Shaw and Dusty Springfield.

The Road To Fame



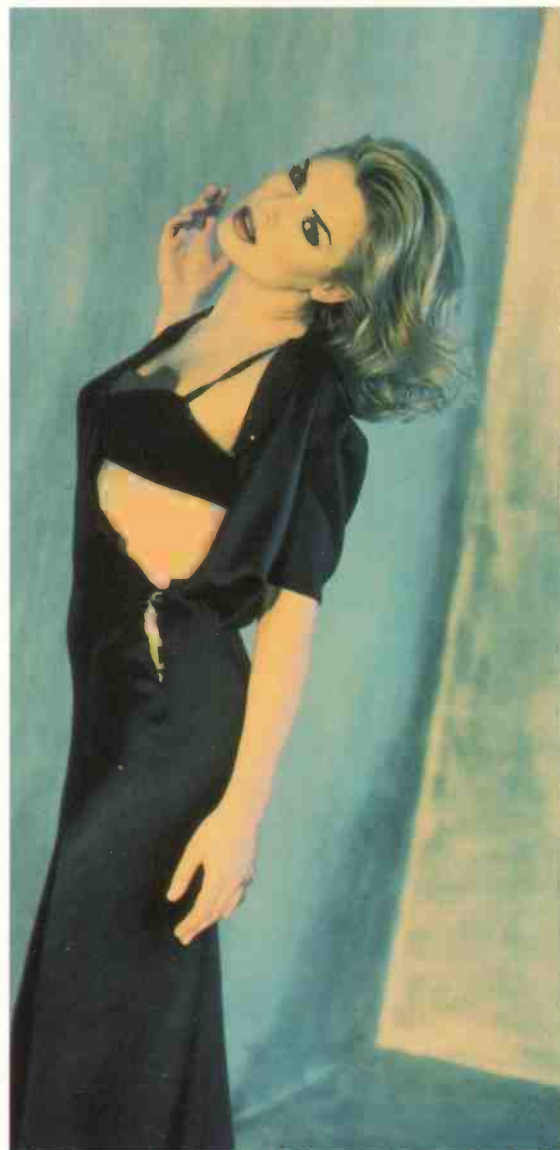
(250,000 copies) and the UK (300,000 copies), her next biggest market pro rata is Switzerland where she enjoys a 90,000 sales base. Keeping in mind that this means double platinum in the small market, the potential is huge. Now that MCA has opened its German office, a big push forward in that market is to be expected.

the second single release in June, while *Million Miles Away* looks like it will be the third single in late August.

All in all, the album listens like a jukebox of future hits, with the two ballads *Try Again* and *Too Late* likely to be best contenders for the AC radio format.

As touring is one of the best marketing tools, a European concert tour is planned for October/November, although nothing has been finalized yet. Apart from the need for touring, after 11 years of hard work, Kim still enjoys her job immensely. When on the road, she and her band fancy sing-alongs in hotel bars around the piano after tiring concerts. What else could you expect from an all-round audiovisual family lifestyle artist who appeals to all ages? Now let the music speak for itself....

Photo© Zanna



A Jukebox Of Future Hits

In March, Wilde and Watson visited all of the key European offices of MCA's licensee BMG, receiving an overwhelmingly positive response everywhere. The new album will be released simultaneously in Europe on May 18. In order to have the artist available for promotion, the album will be out one month later in Asia/Pacific. By this time, European promotion will

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be well under way, including numerous appearances on key TV shows. An electronic press kit, containing a filmed interview, was serviced to all media. Personality posters will be supplied globally,

as well as advertising layouts and other point of sale materials.

Prior to the album, the first Bangles-like pop single *Love Is Holy* was released on April 21. Produced by Rick Nowels, it boasts a more direct guitars-upfront approach, comparable to his productions for Belinda Carlisle.

The top American producer was the man at the helm for two more songs on the 11-track album, including the superb *A Miracle's Coming*, a monument in the history of sugar-coated bubble gum pop. Those songs were recorded at several studios in Los Angeles. The rest of the album was recorded at the family's home studio in Knebworth, Hertfordshire/UK, and produced by none other than brother Rick. His style is based more on the use of modern technology, resulting in a more synthesizer-dominated sound.

The anthemic *Who Do You Think You Are* is scheduled as

Album Discography

The RAK Years:

- Kim Wilde (1981)
- Select (1982)
- Catch As Catch Can (1983)

The MCA Years:

- Teasers And Dares (1984)
- Another Step (1986)
- Close (1988)
- Love Moves (1990)
- Love Is (1992)

